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ELVIS PRESLEY /

#1

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Lady Antebellum photo by Williams + Hirakawa lum photograph

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.

360 DEGREES OF BILLBOARD

Events

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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

HOME FRONT

BEIRUT

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

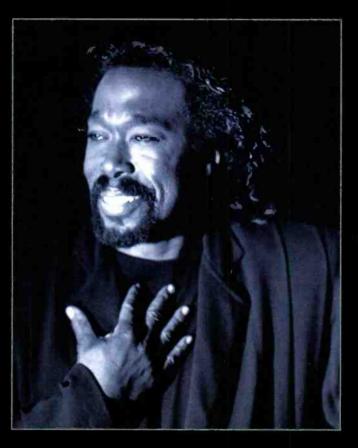
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MUSIC VIDEO SALES

- On The Road 14 Q&A: Anjula Acharia-Bath

"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









>>> 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.



TIMELESS MELODIES Music biz mourns Jerry Leiber, Nick Ashford

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STEPPING OUT Monster exec on new headphone company



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DIGITAL PARTNERS Record labels turn to third-party distributors

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DIGITAL BY ANTONY BRUNO

Skipping A Beat

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

he 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.

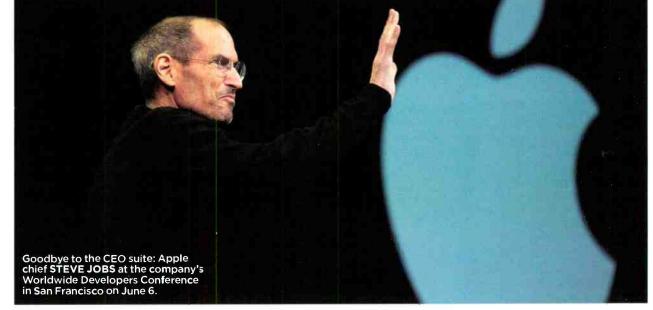
Which is why the timing of this move is so important.

By any standard, Jobs is the chief architect of the modern digital music business. But that business is on the cusp of fundamental shiftsownership to access, a personal experience to a social one—and it's far from clear whether Apple with or without lobs 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



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 "leanback" digital entertainment options. 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

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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. lobs' 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.

Glenn Peoples.

Additional reporting by



>>>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.



360 DEGREES OF BILLBOARD

Billboard, Billboard Korea Launch K-Pop Hot 100 Chart

UPFRONT

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."



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

Jeff Mazzacano has joined Billboard as associate publisher, consumer. He is based in New York and reports to Billboard publisher Lisa Rvan 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-shuddered pop culture site, where he led a team of editors and reporters in a round-theclock 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

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"If that's all there is my friends, then let's keep dancing..."



OBITUARY BY ED CHRISTMAN

JerryLeiber 1933 - 2011

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



e 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.

UPFRONT

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 copublish 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, 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

'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)

Charles Brown and Little Willie Littlefield, soon

the Coasters, Drifters, Ben E. King and even Elvis

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 Wex-

ler, who told them that "we had a big hit with

'Hound Dog.' And I said, 'You're kidding. Big

Presley were recording their tunes.

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

sound, locating their offices there in the early '60s. Leiber & Stoller continued to write hit songs into the '60s, right up through Peggy Lee's existential 1969 hit, "Is That All There Is."

Leiber described the duo's production technique to Billboard in 2007: "We go into a rehearsal hall for about 10 days and put the songs and the musicians through an obstacle course," he said. "We do the arrangements and the rhythm pattern, and then we record them."

In the '80s, industry accolades started rolling in. The duo was elected to the Songwriters Hall of Fame in 1985, the Record Producers Hall of Fame in 1986 and the Rock and Roll Hall of Fame

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.

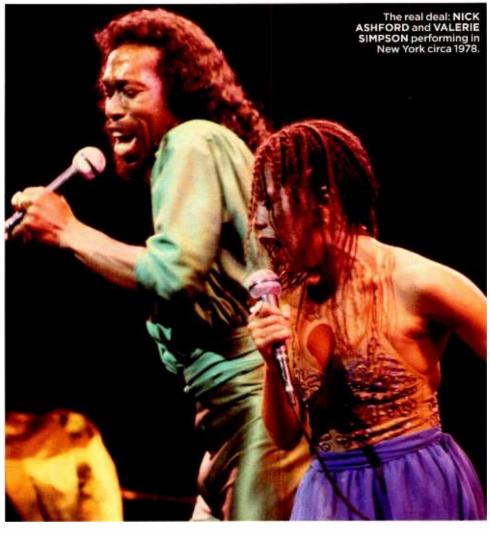
"The songs they wrote are as relevant today as they were when first penned," Sony/ATV chairman/CEO Martin Bandier says. "Jerry was a master at the art of lyrics; he was humorous, insightful and fun . . . There was great partnership between he and Mike, and their music will be enjoyed by generations to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

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

OBITUARY BY GAIL MITCHELL

NickAshford

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



22 death of singer/songwriter Nick Ashford, the word "legend" was frequently invoked. It's a fitting salute to a talented artist who, to-

s tributes poured in following the Aug.

gether 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-

'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.1R&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.1R&B
"You're All I Need to Get By"	Marvin Gaye & Tammi Terrell	1968	No.1R&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.1pop, R&B
"Stuff Like That"	Quincy Jones	1978	No.1R&B
"I'm Every Woman"	Chaka Khan	1978	No.1R&B
"Found a Cure"	Ashford & Simpson	1979	No. 2 R&B
"Solid"	Ashford & Simpson	1984	No.1R&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
	A REAL PROPERTY OF A REAT		1. Contract of the latest

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."

UPFRONT

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.

UPFRONT



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.

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.

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

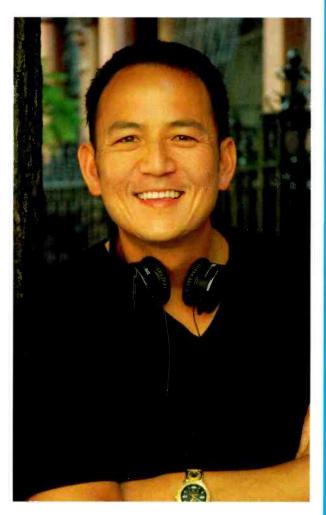
We can build product and bring it to retail, but we can't deliver the message around the importance of music and sound the way artists can. From a marketing standpoint, we've reached out to a lot of people, especially in the DJ world, to help spread that message around.

🚯 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-

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.



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.

👩 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.



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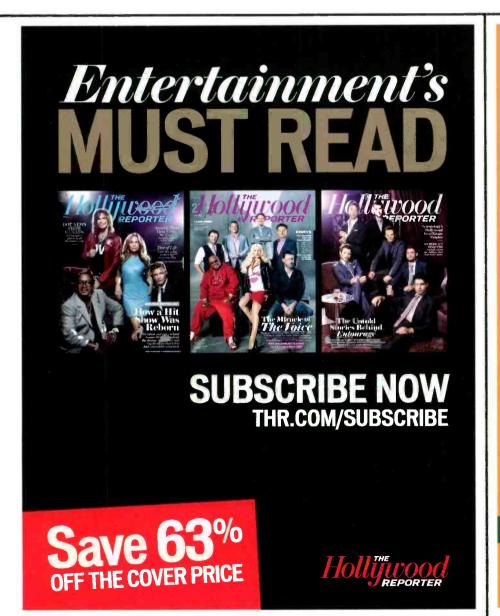
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UPFRONT LATIN

Generation Next

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 **Ge**rardo Ortiz, Larry Hernandez and Espinoza Paz (see story, below). Of the 32 art-

ists 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 Notas

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.

But many re-

gional Mexican

stations haven't

been hampered

by the same

fears. While

the exact rea-

sons are hard

to pinpoint,

key PDs in the

genre appear

to enjoy considerable auton-

omy in programming deci-

sions, 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 **EI Bebeto** 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.



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.

ranguense/grupero sub-

genres. In addition, Billboard

will also honor the top labels.

publishers, producers and

The awards, presented by

State Farm, will take place at

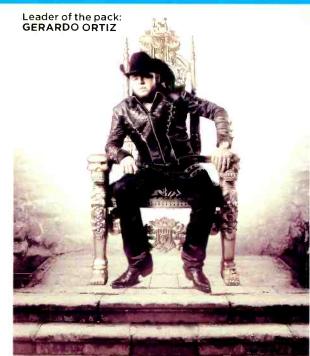
Los Angeles' Orpheum The-

atre. For a complete list of fi-

nalists, go to billboard.com/

-Leila Cobo

songwriters of the year.



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-

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mma.

EN BREVI 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 wilf 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 telenovela-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 voutube.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

Regional Mexican's Finest

Gerardo Ortiz leads finalists for inaugural Billboard Mexican Music Awards

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-

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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-

BOXSCORE concert Grosses

D	OXS	CORE Conce	rt Gross	ies
	GROSS/ Ticket Price(s)		attendance Capacity	Promoter
1	\$6,594,404 (€4,758,245)	BON JOVI, THE BREAKERS		
	\$486.11/\$69.44	July 20 s	ellout	Eleven Concerts, AEG Live
2	\$5,324,955 (4.835,155 francs) \$258.96/\$57.25	July 14 s	7,125 ellout	Good News Productions, AEG Live
3	\$4,950,762 (€3,537.067) \$309.86/\$69.0}		5, TYLER 6, 280 ellout	Novamusic, Showconnection, AEG Live
4	\$4,811,609 (€3,411,715) \$352.11/\$77.46		IZZARD 7,832 ellout	Everything Is New, AEG Live
5	\$4,000,892 (11,754,192 lei) \$153.06/\$29.93	BON JOVI, STILLBORN, QU Piata Constitutlei, Bucharest, 5		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, 4		United Promoters, AEG Live
7	\$3,242,820 (€2,338,722)	BON JOVI, VINTAGE TROU Maimarktgelände, Mannheim, 4	BLE, THE R	ISING ROCKET
8	\$215.28/\$38.06 \$3,229,776 (€2.328.287)	BON JOVI, FLEMT Stadio Friuli, Udine, Italy, 3	ellout 19,926	Barley Arts Promotion, AEG Live
9	\$169.56/\$55.56 \$3,021,325 (€2,131,460)	BON JOVI, THE REBELS, T	HE MONOM	ES
	\$387.32/\$28.17 \$2,806,226		ellout	Doctor Music, AEG Live
10	(€1.997,927) \$387.32/\$28.17	Estadio de Anoeta, San 3	4,798 sellout	Doctor Music, AEG Live
11	\$2,775,566 (4, 3 02,128 lira) \$341.94/\$52.26	July 8 s	5,723 ellout	Puco Concerts, European Concert Agency, AEG Live
12	\$2,718,970 (\$2.490,835 Australian) \$218.21/\$109.05		JLL, HAVAN 9.076 wo sellouts	A BROWN Dainty Consolidated Entertainment
13	\$2,711,036 (€1,927,134) \$387. 3 2/\$76.06	BON JOVI, ARID, BILLY TH Zeebrugge Beach, Bruges, 2		Adria Entertainment, Lupa Promotion, AEG Live
14	\$985,924 (12.817,007 pesos) \$54.74	CHAYANNE Auditorio Nacional, Mexico City, 1	8,011 19.366 wo shows	OCESA/CIE-Mexico
15	\$980,009 (1.507,616 reais) \$227.51/\$45.50	AVRIL LAVIGNE Credicard Hall, São Paulo, 1	3,347 14.108 wo shows	T4F-Time For Fun
16	\$816,802 \$75/\$25	KEITH URBAN, JAKE OWE Arena at Gwinnett Center, 1		The Messina Group/AEG Live
17	\$702,064 (\$690,037 Canadian) \$153.38/\$30.27	LIL WAYNE, RICK ROSS, K		, FAR*EAST MOVEMENT Evenko, Live Nation, Haymon Entertainment
18	\$684,452 \$99/\$75/\$55	JOSH GROBAN Staples Center, Los Angeles,	9,296 0,220	Live Nation
10	\$683,432	ENRIQUE IGLESIAS, PITBL	JLL, HAVAN	A BROWN
19	(\$630,147 Australian) \$216.80/\$108.35 \$673,920		5,571 sellout	Dainty Consolidated Entertainment
20	\$79.50/\$59.50/ \$25	Tacoma Dome, Tacoma, Wash., 1	3,388 5.982	The Messina Group/AEG Live
21	\$672,694 \$65/\$25	Bridgestone Arena, Nashville, 1 Aug. 6	14,219 seilout	The Messina Group/AEG Live
22	\$671,618 \$96/\$48.50		9,804 Sellout	Live Nation Global Touring
23	\$670,340 (\$649,714 Canadian) \$92.34/\$30.44	NKOTBSB, MATTHEW MOR	RRISON 3,273	Live Nation, Evenko
24	\$665,340	MÖTLEY CRÜE, POISON, N		DOLLS
	\$95/\$25 \$641,962		IO,601 sellout	AEG Live
25	(£393,750) \$61.14	Metro Radio Arena, Newcastle, 1 England, July 23	10,500 sellout	Live Nation-U.K.
26	\$639,758 \$49.75/\$18.75	Tampa, Fla., July 15	18,786 sellout	Live Nation
27	\$631,978 \$47.50/\$39.50		HE DIAMON 14,391 sellout	DS, DJ SKEET SKEET Beaver Productions
28	\$631,690 \$75/\$45/\$25		URRINGTON 12,032 13,486	N, UNCLE KRACKER The Messina Group/AEG Live
29	\$631,257 \$99.50/\$29.50		NEW YORK I 14,010 sellout	DOLLS
30	\$627,137 (\$618,646 Canadian)		ROMANCE,	MANCHESTER ORCHESTRA
	\$65.39/\$45.11 \$626,337		11,888	Evenko, Greenland Productions, Live Nation
31	(\$600.306 Canadian) \$82.95/\$30.78	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 Y TD Ameritrade Park, Omaha, Neb., July 22	OUNG, THO 14,829 17,109	MPSON SQUARE Live Nation
33	\$623,335 \$65/\$25	Aaron's Amphitheatre at	18,010	IN MOORE, EASTON CORBIN
34	\$622,278 \$151.50/\$20.54	Lakewood, Atlanta, July 28 SADE, JOHN LEGEND	sellout 7,020	Live Nation
35	4015 005	AMERICAN IDOLS LIVE Atlantic City Boardwalk Hall,	7,600	
	400) 440	Atlantic City, N.J., Aug. 13		AEG Live

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UPFRONT

A Bigger Tool Box

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

oming 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 **Rus**sell 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.

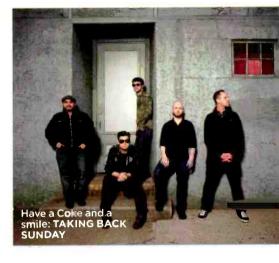
That satisfies two timely goals: providing relief from high gas prices and boosting concert attendance. "When we can add value to the artist, help sell tickets, provide

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-andgreets 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



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

OnThe

Road

RAY WADDELL 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 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."

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

THE BILLBOARD

CO-FOUNDER/CEO, DESI HITS!

Anjula Acharia-Bath

with you-is

very powerful.

It's like BET.

They're serv-

and I love her.

ing 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

What's your business model?

When it started off we were think-

ing very much around advertising

and sponsorship and being a typi-

cal content company and licens-

ing our content, and it has sort of

evolved in different directions. Now

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 lovine 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 Jaunched 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?

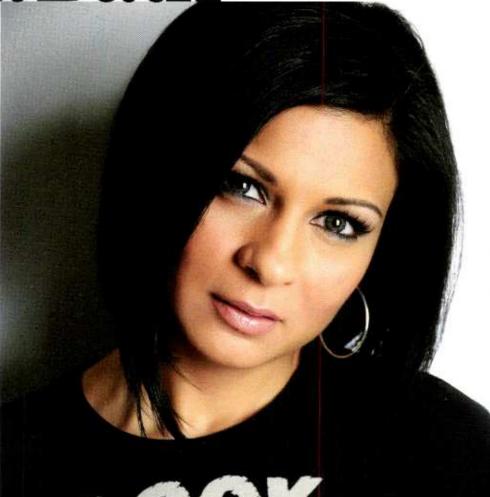
We wanted more than just Bollywood or just Western music. There's a lot of people like me. The South Asian demographic is one-fifth of the world's population. They're all over and they're eclectic, they're bicultural, they're bilingual. And they're not just interested in one type of content. I don't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



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 trendsetting 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 Ioseph, 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 lovine 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.



Who Gon' Stop Them?

Exclusive release windows imperil long-term health of music retailers

ay-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 longterm 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



WEST performing in March at Vevo Powerstation in Austin.

traffic into stores for compilation albums in the mid-'90s. Because the ads featured tollfree 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

Retail

Track

ED CHRISTMAN

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 En-

tertainment, 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?

UPFRONT

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 main-

tain one yourself. (INgrooves also handles the digital distribution activities of several independent labels like Razor

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-milli-

meter driver and a rechargeable lithium battery,

and is compatible with most media players with

also has a USB port to recharge the battery.

Scosche's boomCAN is available for \$25.

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 big-

ger sound. The speaker comes with an audio cable that



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-andcents 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

ANTONY BRUNO

Domain

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 bestknown 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-thefly 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 onestop 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."

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.

CTIA

RIN	G	10	
Contraction of			2011
THIS WEEK	LAST WEEK	WEEKS ON CHT	COMPILED BY nielsen ORIGINAL ARTIST MobileScan
1	T	21	HI DIRT ROAD ANTHEM
2	2	9	HOW TO LOVE
3	TY.	12	SUPER BASS NICKI MINAJ
	4	14	ROLLING IN THE DEEP
5	5	22	THE LAZY SONG
6	9	18	COUNTRY GIRL (SHAKE IT FOR ME)
7	25		OTIS JAY-Z AND KANYE WEST FEATURING DTIS REDDING
8	6	4.0	MOTIVATION KELLY ROWLAND FEATURING LIL WAYNE
9	7	1.2	PARTY ROCK ANTHEM
10	11	8	REMIND ME BRAD PAISLEY DUET WITH CARRIE UNDERWOOD
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Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed b CTIA - The Wireless Association and Mobile Entertainment Fi

Taking it to a New Level



Congratulations on your incredible new album, *Own the Night*. We're proud to have you as part of the SESAC family.



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Hillary Scott and SESAC proudly support the Brent Gambrell Ministries and their Haiti relief effort. www.brentgambrell.com



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."



The "it" Kelley refers to is 2009's "Need You Now." the careermaking 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."



ive 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 letdown, 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 fourthmost 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."



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 *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, pianodriven "The Heart of the World." Monty Powell (Keith Urban's "Days Go By") co-wrote "As You Turn Away" and "Wanted You



LADY ANT

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."

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.

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 Kreayshawn to wider audiences through prime song placements, while mixing in forgotten hits by Talking Heads and Muddy Waters.

BO's "Entourage" has offered fans half-hour chunks

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

t 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 Networkowned 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, opendoor ethos to which the label owes both its success and existence.

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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 Gnarls 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 leftfield 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



"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."

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.



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

> 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

> as calculated expenses designed to increase

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 11.* 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 ofthe-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."

OCERTAIN THINGS THAT MAY BE OTHER INDIE LABELS CAN'T."]

-AMANTHA WALDEN, WILLIAMS STREET RECORDS/CARTOON NETWORK

(clockwise from eft): 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 youthoriented 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," De-Marco 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 John 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.

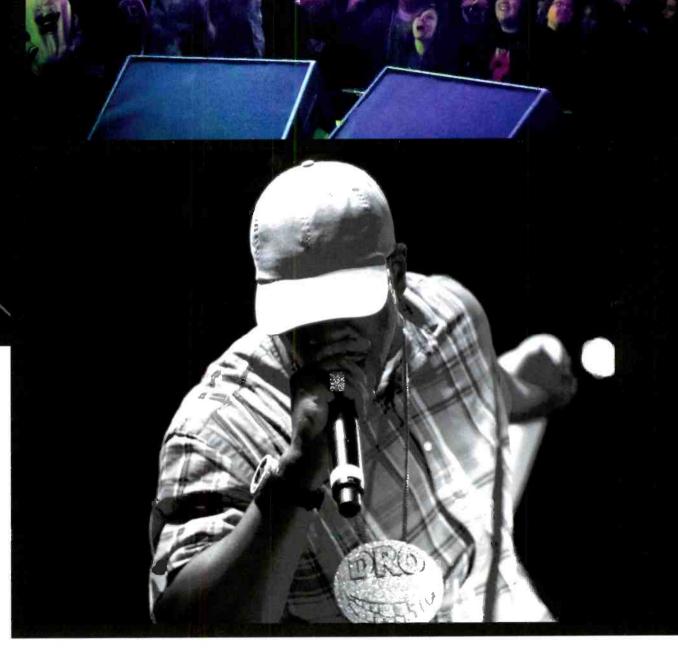
For the near future, Adult Swim already has a pair of other high-profile music collaborations up its sleeve. The network has ordered TV pilots from rising firebrands Odd Future and Diplo's globe-trotting, neo-dancehall act Major Lazer. At Williams Street Records, DeMarco is readying a new compilation 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 margue 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.



LEAVING ROOM FOR DESSERT IS COOL. LEAVING TOWN FOR DESSERT IS COOLER.

V HAD

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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 UN-DISCOVERED 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 BILL-BOARD 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 mempers, 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.



Billoord Pro. FEATURED ARTIST



"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	VIEWS	UNCHARTED
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

TOP 5 BY **TWITTER FOLLOWERS*** NEW TWITTER FOLLOWERS UNCHARTED APTIST 1 **Damian McGinty** 48,100 16 2 PITTY 39.925 34 K **Jota Quest** 20,441 N/A **Rizzle Kicks** 13,549 N/A 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	UNCHARTED RECAP RANK
1	Your Favorite Enemies	171,232	6
2	Colette Carr	138,832	5
3	Girl Talk	49,608	ท
4	DJ BL3ND	46,068	2
5	Otenki	38,587	25

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g

Rap/singer-songwriter This LA-based rapper/singersongwriter 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 whet-

Los Angeles, CA

T. MILLS



ted, Mills then posted all of his new record, "Leaving Home," online the following week.



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 Christianthemed 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.

DON'T WAKE AISLIN 40 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.



THE JEZEBELS Sydney, Australia



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				
FAC	EB	00	K FA	NS*

	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

5

TOP 50 UNCHARTED chart Weeks TRAPHIK www.myspace.com/traphik

2 DJ BL3ND www.myspace.com/blendizzy

3 TYLER WARD www.myspace.com/tylerward

HOODIE ALLEN 4 www.myspace.com/hoodieallen

COLETTE CARR www.myspace.com/colettecarr

6 YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemies

MADDI JANE www.myspace.com/maddijanemusic

8 PORTA www.myspace.com/porta1

9 T. MILLS www.myspace.com/tmills

SUNGHA JUNG www.myspace.com/jungsungha

11 **GIRL TALK** www.myspace.com/girltalk

12 **DIONNE BROMFIELD** www.myspace.com/dionnebromfieldmusic

13 NOISIA www.myspace.com/denoisia

14 DAVE DAYS www.myspace.com/davedays

15 METRONOMY www.myspace.com/metronomy 16 DAMIAN MCGINTY www.myspace.com/damianmcginty

17 DIYAR PALA www.myspace.com/diyarpala

18 JESUS ADRIAN ROMERO www.myspace.com/jesusadriannet

THE BLOODY BEETROOTS -DEATH CREW 77 www.myspace.com/thebloodybeetroots 19

20 DASH BERLIN www.myspace.com/dashberlin

21 **ALYSSA BERNAL** www.myspace.com/alyssabernal

22 ENTER SHIKARI www.myspace.com/entershikari

23 PRETTY LIGHTS www.myspace.com/prettylights

MAREK HEMMANN www.myspace.com/marekhemmann

25 OTENKI www.myspace.com/onteki

July 31 t	hrough August 16
26	CHILDISH GAMBINO www.myspace.com/childishgambinotherapper
27	SUPERMAN IS DEAD www.myspace.com/supermanisdead
28	MANGA www.myspace.com/mangaweb
29	BOMBAY BICYCLE CLUB www.myspace.com/bombaybicycleclub
30	NICOLAS JAAR www.myspace.com/nicolasjaar
31	FELGUK www.myspace.com/felguk
32	F292 www.myspace.com/F292oficial
33	ZEDD www.myspace.com/officialzedd
34	PITTY www.myspace.com/bandapitty
35	ROSA DE SARON www.myspace.com/bandarosadesaron
36	POMPLAMOOSE www.myspace.com/pomplamoosemusic
37	PAROV STELAR www.myspace.com/stelar1
38	BONDAN PRAKOSO & FADE2BLACK www.myspace.com/bondanfade2black
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AKE CARE OF YOUR UITAR ON THE ROA

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 hav-

ing 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, carrving an extra amp or two on the road

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

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."

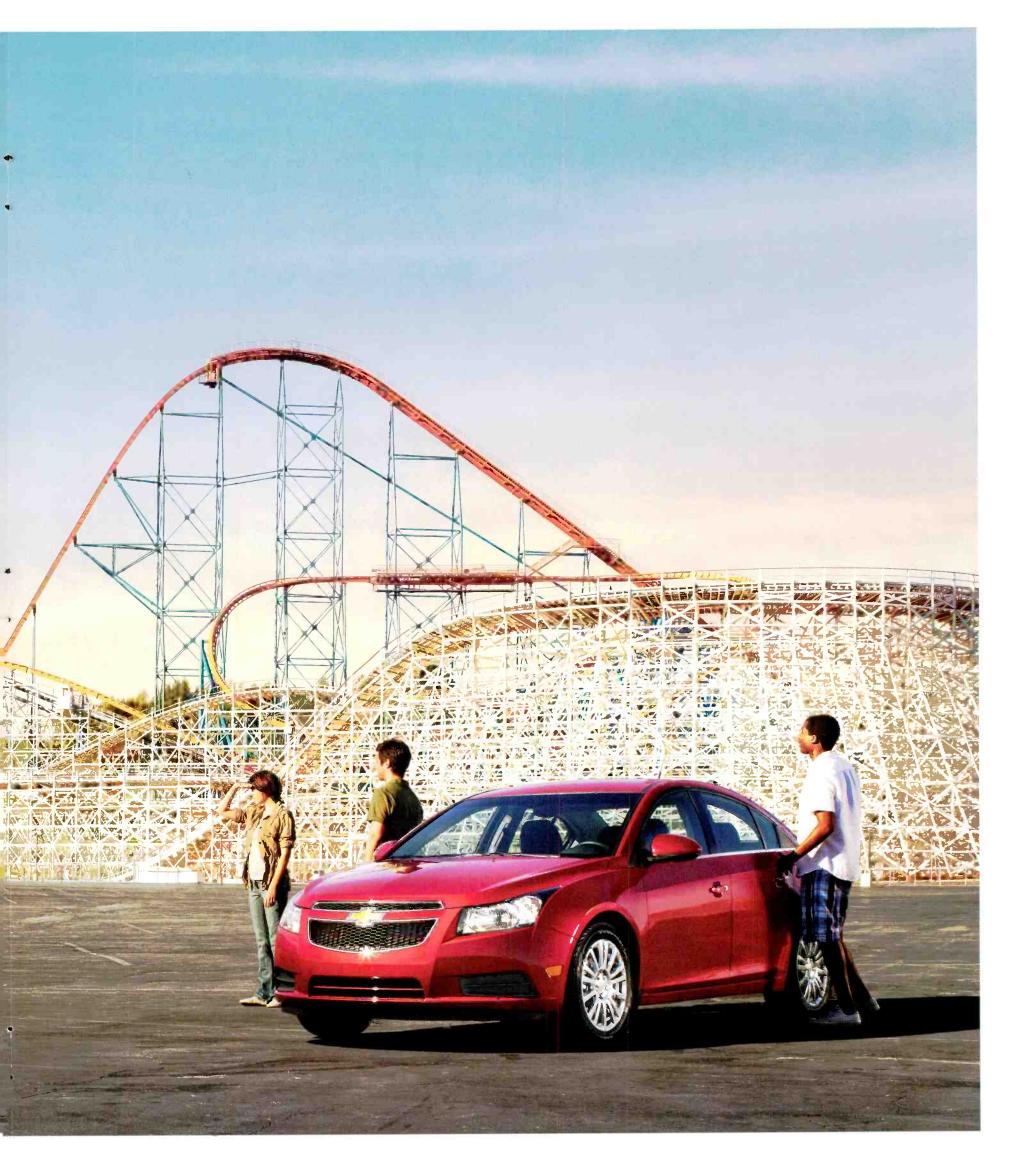
Put another way, keeping an instrument tuned leads to harmony of a different sort: "I knew a lot of excellent techs who just knew the basics, but the best part of their job was just traveling on the road with their friends and keeping them happy.'

—Dan Rys



SUMMER NIGHTS |:]**[(•)**\/**[(•]]**

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).



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'NIGHT' FLIGHT Cobra Starship shines bright on new release



DIGGING IT Butch Walker & the Black Widows return



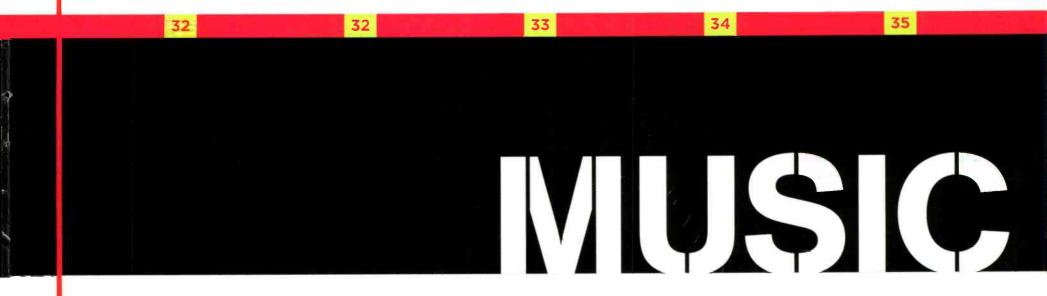
GOES HIS OWN WAY Lindsey Buckingham self-releases solo set



HEAVEN SENT Sky's the limit for Scot artist Emeli Sandé



SYNTH LORDS Glitch Mob ready to conquer the world



INDIE ROCK BY JUSTIN JACOBS

1

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

ach 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. Followup *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 peo-

ple 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 ninesong 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 inyour-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 don't like

fundamentalism

in music."

-ZACH CONDON, BEIRUT

"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

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



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' ers (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 Ball room (Sept. 26) ... "Traces of Duran Duran, and even the Cure" (InfectiousMagazine. com)-that's what critics keep saying about Ede ss, 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 tric (Aug. 26) and Are'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 Hal 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, Mati syahu (Hasidic-reggae-rockhip-hop) joins ... Not just another manic Monday: Susanna Hoffs and her Bang 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 The of Living Arts plays host Oct. 1and-fittingly-Indianapolis' Egyptian Room on Oct. 10...Gym Class Heroes' fall tour starts Oct. 9 in Dallas at

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are in the wind with them,

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up. Everyone wants to be a

New York pop-punk dance band Cobra Starship is coming off of 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, *jViva 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 Beiber 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 Georgiaborn 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 bestsounding 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, lowpressure 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."



MUSIC

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."

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 oneman 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, drummachine-driven grooves to soloacoustic 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.

How do your Electwood Mac duties and your solo career fit into vour 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 Hou 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.

MUSIC HAPPENING NOW



POP BY RICHARD SMIRKE

'Heaven' On Earth

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

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-yearold 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, peroxided 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 albumselling 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

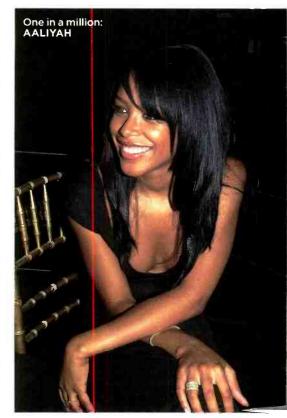
Singer's influence still strong 10 years after her untimely death

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.

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.

Channel surfing: Wavves' NATHAN WILLIAMS



DANCE BY KERRI MASON

THE GLITCH MOB

A Glitch **In Time**

-

Synch powerhouse Glitch Mob cultivates adventuresome musicand 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 Mayercreates 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 Sound-Scan, 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

The Glitch Mob just completed a 35-city tour, which sold out large venues like San Francisco's Regency Theatre and New York's Terminal 5, as well as buzzed-about festival sets at the Electric Daisy Carnival in Las Vegas, Lollapalooza in Chicago and Ultra Music Festival in Miami. The trio will tour Europe throughout October and November

We Can Make the World Stop is being released digitally, as well as in five different bundles through independent retailers and the band's website. The offerings include a \$55 limited-edition set boasting an exclusive 18-inch-by-24-inch screen print, a T-shirt, 10inch vinyl record, two wallpaper packs and a digital download of the EP. Smaller collections of those items are available at lower price points.

"Fans and consumers want tangible products that they can hold, play, share, put on their wall, give as a gift or wear," Wolff says. "Vinyl has always been a key part of electronic music's culture Today there is a terrific resurgence and demand for it. Being able to make limited runs of vinyl with bold and beautiful artwork, mastered specifically for play on a turntable, is a must for us."

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 "Lust 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 Wayves song " 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 savs.

"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 Wayves' 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 -Phil Gallo show airs."

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Overview

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Possess strengths in analysis, statistics, and logic in developing and interpreting data.
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- Understand Excel, Soundscan, Video Scan, BDS/Insight, PrimeMover and general database querying.

Able to develop statistical tools using analysis that will enhance sales efforts.
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Must have high attention to detail, and must display professionalism at all times.
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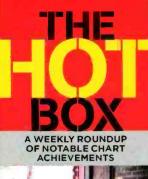
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TAKE A BOW

>>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 Bilboard 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" Ising 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 Joñes (above) soar to No. 1 for the first time on the Christian Digital Songs and Jazz Digital Songs charts, respectively (see page 42).



'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.

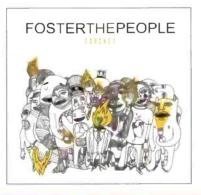
However, it doesn't account for the widespread release of the physical deluxe edition, which was exclusive to Best Buy Aug. 12-21. Other brick-andmortar retailers had to make do with the standard edition during that period until being serviced with the deluxe package to sell starting Aug. 22 (see Retail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

Over The

Counter

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

> A similar (but not quite as tragic) fate befell Razor & Tie's multiact 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 frameson the list.

KEEPING TABS: At No. 200 this week, **Lynyrd Skynyrd's** *lcon* 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.





>>Kylie Minogue makes it four Dance Club Songs No. 1s in four tries from her 11th studio album, *Aphrodike*, as "Put Your Hands Up (If You Feel Love)" liffs 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 Mlami Sound Machine), peaked at No. 17 27 years ago this week



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

THE Billooard 200 SEP 3 2011

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nielsen SoundScan

	F	Title	ARTIST
	CFR		MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
	-		2 2 WKS ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJM
	3		VARIOUS ARTISTS
		NOW 39	JUNVERSAL EMI SONY MUSIC 95753/CAPITOL (18.98)
	11	Tailgates & Tanlines	CAPITOL NASHVILLE 70412 (16 98)
		My Kinda Party	6 6 42 JASON ALDEAN BROKEN BOW 7697 (18.98)
		BLIC (10.98) Life At Best	DEBUT 1 ELI YOUNG BAND CARNIVAL/REPUBLIC NASHVILLE 015856/UNIVERSAL REPU
		Chief	5 2 4 ERIC CHURCH EMI NASHVILLE 94266 (16 98)
		Any Man In America	NEW 1 BLUE OCTOBER UP ODWN 1101/BRANDO (15.98)
		4	7 8 BEYONCE
		Kidz Bop 20	10 7 5 KIDZ BOP KIDS
	-	Torches	STARTIME COLUMBIA 14457" SONY MUSIC (9.98)
		Born This Way	TO TT TO STREAMLINE KONLIVE/INTERSCOPE 015373*/IGA (13.98)
		Hell: The Sequel (EP)	11 14 10 BAD MEETS EVIL SHADY/INTERSCOPE 015729/IGA (9.98)
		Red River Blue	14 10 6 BLAKE SHELTON WARNER BROS (NASHVILLE) 527370/WMN (18.98)
1	-	Teenage Dream	23 19 52 KATY PERRY CAPITOL 84601* (18.98)
		When The Sun Goes Down	17 15 8 SELENA GOMEZ & THE SCENE HOLLYWOOD 013517 (13.98)
	F	You Get What You Give	19 26 18 ZAC BROWN BAND
		722/AG (18.98) ⊕ Sigh No More	22 18 74 MUMFORD & SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 52
			GENTLEMAN OF THE RUAD OT09"/GLASSNUTE (12.98) ()
	-	Dream With Me	22 10 SYCO COLUMBIA 87061 SCINY MUSIC (13.98)
		Victorious: Music From The Hit TV Show	12 D NICKELODEON/COLUMBIA 68341/SONY MUSIC (11.98)
		Proud To Be Here	20 3 3 TRACE ADKINS Show DOG-UNIVERSAL 015694 (9.98)
	5	Low bay: The Best Of Breaking Benjamin	NEW 1 BREAKING BENJAMIN shal
	•	The Band Perry	34 33 45 THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.5
	3	Speak Now	28 43 TAYLOR SWIFT BIG MACHINE TS0300A (18.98) ⊕
		Jeff Bridges	NEW 1 JEFF BRIDGES
		This Is Country Music	26 25 13 BRAD PAISLEY
			KELLY BOWLAND
		eason 10 Highlights: Scotty McCreery (EP)	UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC (13.9
		B)	19/MERCURY NASHVILLE/INTERSCOPE 015805 EX/IGA (6.9
		10	37 36 96 ADELE
		19	37 30 36 XL/COLUMBIA 31859*/SONY MUSIC (12.98)
		All Of You	
	•		31 23 6 COLBIE CAILLAT
	•	All Of You	31 30 90 XL/COLUMBIA 31859-/SONY MUSIC (12.98) 31 23 5 COLBIE CALLAT UNIVERSAL REPUBLIC 015542* (13.98) 35 40 44 ARAOON 5 A&M.OCTONE 0148217/GA (13.98) 33 30 9 JUSTIN MOORE
	•	All Of You Hands All Over Outlaws Like Me	31 35 90 XL/COLUMBIA 31859-/SONY MUSIC (12.98) 31 23 6 COLBIE CALLAT UNIVERSAL REPUBLIC 015542* (13.98) 35 40 44 A&MOCTONE 014821/IGA (13.98) 33 30 9 JUSTIN MOORE VALORY JMC200A (10.98) 33 40 44 VALORY JMC200A (10.98)
	•	All Of You Hands All Over Outlaws Like Me NOW 38	31 36 93 XLCOLUMBIA 31859*/SONY MUSIC (12.98) 31 23 6 COLBIE CALLAT UNIVERSAL REPUBLIC 015542* (13.98) 33 40 44 MAROON 5 A&M.OCTONE 014821/GA (13.98) 34 33 0 9 JUSTIN MOORE VALORY JM0200A (10.98) VARIOUS ARTISTS UNIVERSAL/EMISONY MUSIC 95749/CAPITOL (18.98) 8 2 ACE HOOD ACE HOOD
	•	All Of You Hands All Over Outlaws Like Me NOW 38 Blood Sweat + Tears	31 36 90 XL/COLUMBIA 31859-/SONY MUSIC (12.98) 31 23 6 COLBIE CALLLAT UNIVERSAL REPUBLIC 015542* (13.98) 35 40 44 MAROON 5 ABM OCTORE 014821/IGA (13.98) 33 30 9 JUSTIN MOORE VALORY JM0200A (10.98) 28 17 16 VARIORY JM0200A (10.98) 8 - 2 ACE HOOD WE HE BEST/DEF JAM 015539/JOJMG (13.98) 9 JUSTIN MOORE VALORY JM0200A (10.98) S
	•	All Of You Hands All Over Outlaws Like Me NOW 38 Blood Sweat + Tears Doo-Wops & Hooligans	31 36 90 XL/COLUMBIA 31859-/SONY MUSIC (12.98) 31 23 6 COLBIE CALLAT UNIVERSAL REPUBLIC 015542* (13.98) UNIVERSAL REPUBLIC 015542* (13.98) 35 40 44 MAROON 5 A&MOCTORE 014821/IGA (13.98) JUSTIN MOORE VALORY JM0200A (10.98) 28 17 16 VARIOUS ARTISTS UNVERSAL/EMISORY MUSIC 95749/GAPITOL (18.98) WE THE BEST/DEF JAM 015539/IOJMG (13.98) 33 38 46 BRUNO MARS LEKTRA \$25333* (10.98) ⊕
	•	All Of You Hands All Over Outlaws Like Me NOW 38 Blood Sweat + Tears Doo-Wops & Hooligans Glee: The 3D Concert Movie	31 36 90 XL/COLUMBIA 31859-/SONY MUSIC (12.98) 31 23 6 COLBIE CALLAT UNIVERSAL REPUBLIC 015542* (13.98) 38 38 35 40 44 MAROON 5 A&M OCTORE 014821/16A (13.98) 38 39 33 30 9 JUSTIN MOORE VALORY JM0200A (10.98) 28 17 16 VARIOUS ARTISTS UNVERSAL/EMISONY MUSIC 95749/CAPITOL (18.98) 8 - 2 ACE HOOD WE THE BEST/DEF JAM 015538/JOUNG (13.98) 29 43 38 45 BRUNO MARS ELEKTAR 325393* (10.98) ⊕ 16 - 2 SOUNDTRACK 20TH CENTURY F0X/COLUMBIA 94/
		All Of You Hands All Over Outlaws Like Me NOW 38 Blood Sweat + Tears Doo-Wops & Hooligans Glee: The 3D Concert Movie 55/SONY MUSIC (14.98) Pink Friday	37 36 90 XL/COLUMBIA 31859-/SONY MUSIC (12.98) 31 23 6 CUCBIE CALLAT UNIVERSAL REPUBLIC 015542* (13.98) 35 40 44 MAROON 5 A&M.OCTORE 014821/GA (13.98) 33 30 9 JUSTIN MOORE VALORY JM0200A (10.98) VARIOUS ARTISTS UNIVERSAL/EMISONY MUSIC 95749/CAPITOL (18.98) 8 - 2 ACE HOOD WE THE BEST/DET JAM 015539/10JMG (13.98) 43 38 45 BUNNO MARS LEKTRA 525393* (10.98) ⊕ 16 - 2 2014 CENTURY LOX TV/20TH CENTURY F0X/COLUMBIA 94/ 42 32 39 NICKK IMINAJ VOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLICAND
		All Of You Hands All Over Outlaws Like Me NOW 38 Blood Sweat + Tears Doo-Wops & Hooligans Glee: The 3D Concert Movie 55/SONY MUSIC (14.98) Pink Friday	31 36 90 XL/COLUMBIA 31859-/SONY MUSIC (12.98) 31 23 6 COLBIE CALLAT UNIVERSAL REPUBLIC 015542* (13.98) 35 40 44 MAROON 5 A&M.OCTORE 014821/16A (13.98) 33 33 0 9 JUSTIN MOORE VALORY M0200A (10.98) VARIOUS ARTISTS UNVERSAL/EMISONY MUSIC 95749/CAPITOL (18.98) 8 - 2 ACE HOOD WE THE BEST/DEF JAM 015539/IOJMG (13.98) 8 - 2 SCUNDTRACK 201H CENTURY F0X V/201H CENTURY F0X/COLUMBIA 94: 16 - 2 SOUNDTRACK 201H CENTURY F0X V/201H CENTURY F0X/COLUMBIA 94: 105 46 40 RIHANNA
		All Of You Hands All Over Outlaws Like Me NOW 38 Blood Sweat + Tears Doo-Wops & Hooligans Glee: The 3D Concert Movie 55/SONY MUSIC (14.98) C (13.98) Pink Friday Loud	3/ 36 90 XL/COLUMBIA 31859-/SONY MUSIC (12.98) 31 23 6 COLBIE CALLAT UNIVERSAL REPUBLIC 015542* (13.98) MAROON 5 35 40 44 MAROON 5 38 0 9 JUSTIN MOORE 31 23 0 9 JUSTIN MOORE 33 0 9 JUSTIN MOORE 19.891 33 30 9 JUSTIN MOORE 19.891 33 16 VARIORY JMUSIC 97.49/GAPITOL (18.98) 19.991 8 - 2 ACE HOOD 19.991 43 38 45 BRUNO MARS 11.891 (19.991 16 - 2 SOUNDTRACK 20TH CENTURY FOX/COLUMBIA 94 42 32 39 YOUNG MONEY (CASH MONEY 015021*/UNIVERSAL REPUBI <tr< td=""></tr<>
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		All Of You Hands All Over Outlaws Like Me NOW 38 Blood Sweat + Tears Doo-Wops & Hooligans Glee: The 3D Concert Movie 55/SONY MUSIC (14.98) C (13.98) Pink Friday C (13.98) Pink Friday Loud Shake It Up: Break It Down Neon Planet Pit The Light Of The Sun Recovery Back To Black	3/ 36 90 XL/COLUMBIA 31859-/SONY MUSIC (12.98) 31 23 6 COLBIE CALLAT UNIVERSAL REPUBLIC 015542* (13.98) 35 40 44 MAROON 5 A&MOCTORE 014821/0A (13.98) 33 30 9 JUSTIN MOORE VALORY JM0200A (10.98) 28 17 16 VARIOUS ARTISTS UNIVERSAL/EMISONY MUSIC 95749/CAPITOL (18.99) 8 - 2 ACE HOOD WE THE BEST/DEF JAM 015539/IOJMG (13.98) 43 38 45 BRUNO MARS ELEKTRA 52533* (10.98) ⊕ 16 - 2 SOUNDTRACK 20TH CENTURY 10X TV/20TH CENTURY F0X/COLUMBIA 94: YOUNG MONEY CASH MONEY 015021*/UNIVERSAL REPUBI 50 50 46 40 RIHANNA SRP/DEF JAM 014927/DJMG (13.98) ⊕ 33 5 6 SOUNDTRACK WALT DISNEY 013223 (15.98 CD/DVD) ⊕ 36 24 6 CHRIS YOUNG RCA NASHVILLE 849/ SMIN (10.98) •• 34 9 PITBULI MR. 305/POLO GROUNDS/J 69060/RMG (11.98) •• 34 9 PITBUL BLUES BABE 527941*/WARNER BROS. (18.98) 46 43 61 EMINEM WER/SHAD/JAFERMATH/WARNER BROS. (18.98)
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		NEEK	AST	WEEK	HEEKS N CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
		F3	3≇	77	36	ZAC BROWN BAND
	2 To Carlow	52		101		ROAR/BIGGER PHOTURE HOME GROWN/ATLANTIC 51693
	8	-				GEFFEN 015854/IGA (13.98) MAT KEARNEY
	The rock band	53	30	4	3	AWARE 015517* UNIVERSAL REPUBLIC (10.98)
	returns with its first top 10 and first	54	NE	W	1	EONE 2140* (15 98)
	studio set released	55	53	56	47	KENNY CHESNEY BNA 57445/SMN (11.98) +
	on its own Up Down	56	NE	W	1	VARIOUS ARTISTS WALT DISNEY 006512 (13.98)
	label (27,000). Its last effort, 2009's	67	63	64	40	RASCAL FLATTS BIG MACHINE RE0100A (13.98)
	Approaching	58	56	54	21	BRITNEY SPEARS JIVE 85332/JLG (13.98)
	Normal, released on former home	59	21	-	2	GUCCI MANE & WAKA FLOCKA FLA
	Universal Motown,	60	66	65	9	MIZAY 1017 BRICK SQUAD 528278/WARNER BROS. (18.)
	started at No. 13 with 37,000.	-		00		PARTY ROCK WILL.I.AM/CHERRYTREE/INTERSCOPE 0156 TRIVIUM
		61	13	-	2	ROADRUNNER 617756 (13 98) ⊕ DJ KHALED
		62	48	31	5	WE THE BEST YOUNG MONEY/CASH MONEY 015850/UNIV
	22	63	61	60	22	CHRIS BROWN JIVE 86057/JLG (11 98)
	The act's first	64	60	51	6	INCUBUS IMMORTAL/EPIC 74653*/SONY MUSIC (11.98)
	greatest-hits set (14,000) features	65	62	61	74	JUSTIN BIEBER SCHOOLBOY/RAYMOND 8RAUN/ISLANO 014063/IDJMG (1
	all 12 of its charting	66	58	57	64	FLORENCE + THE MACHINE
	hits on Alternative, which includes four	67	59	48	6	UNIVERSAL REPUBLIC 013170* (13.98)
	No. 1s. A deluxe			1.4	-	604 617729/ROADRUNNER (13.98)
	version of the	68	69	68	19	ROSWELL/RCA 84493*/RMG (11.98) ⊕ MIGUEL
	package also boasts 11 rare cuts: remixes,	69		66	33	BLACK ICE/BYSTORM/JIVE 75487/JLG (9 98)
	acoustic takes and	70	68	62	15	CHRISTINA PERRI ATLANTIC 525853/AG (13.98) 💮
	live versions.	71	72	75	23	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA/SONY MUSIC CMG 58490/SONY M
		72	70	74	5	SOUNDTRACK 20TH CENTURY FOX BLUE SKY/FOX/WILL.I.AM/INTERSCO
	56	73	57	69	3	SOUNDTRACK Phineas &
	Celebrating Radio	74	74	45	182	JOURNEY
	Disney's 15th					COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕ LAUREN ALAINA American Ido
	anniversary, the compilation	75	80	91		19 MERCURY NASHVILLE/INTERSCOPE 015800 EX/IGA (E
	includes oldies like	76	82	94	93	COLUMBIA 07736/SONY MUSIC (12.98)
	Britney Spears' " Baby One	77	90	96	66	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98)
	More Time" and	78	77	84	45	BIG TIME RUSH NICKELODEON COLUMBIA 42918/SONY MUSIC (8.98)
	such new hits as Selena Gomez's	79	85	73	22	KIRK FRANKLIN F0 Y0 SOUL/VERITY 77917/JLG (11.98)
	"Who Says." The	80	96	115	47	LIL WAYNE
	series has	81	78	67	8	GILLIAN WELCH
	collectively sold 4.7 million.	82	83	72	41	ACONY 1109 (14.98) BLAKE SHELTON
						REPRISE (NASHVILLE) 525092/WMN (18.98)
		83	71	82	40	LAFACE 80657/JLG (13.98)
	1589.2	84	106	114	64	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)
		85	87	98	54	LYNYRD SKYNYRD The Best Of Lynyrd Skyn MCA 111941/UME (9.98)
	07	86	73	80	147	LADY GAGA STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE 01180
	With its fourth set, the rock act makes	87	NE	w	1	ATTILA ARTERY 83131/RAZOR & TIE (11.98)
	a splash with its first	88	75	47	4	JOSS STONE
	ink on the Billboard	89	95	90	24	STONE 0 527769*/SURFDOG (13.98) DAVID CROWDER BAND
	200, bowing with 5,000. It had charted			30		SIX TEPS 26515/SPARROW (17.98) ROYCE DA 5'9"
	only on Heatseekers	90	25	-	2	GRACIE 00004* (12.98)
	previously, with Rage last year	91	65	29	3	GREYSON CHANCE ELEVENELEVEN/MAVERICK/STREAMLINE/GEFFEN 015824
	(No. 15).	92	84	70	6	SUBLIME WITH ROME FUELED BY RAMEN 527695 (13.98)
		93	102	134	11	HEATSEEKER SKRILLEX GRADUATE BIG BEAT/MAUSTRAP/ATLANTIC 526
		94	88	78	27	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015397/I0JMG (S
	LEMONADE	95	111	103	40	KID ROCK
	218	96	143		19	TOF DOG ATLANTIC 521682*/AG (18 98) ⊕ SOUNDTRACK
		-				WALT DISNEY 013440 (13.98) RONNIE DUNN
	Endcap placement	97	92	86	11	ARISTA NASHVILLE 85762/SMN (11.98)
	at Target, plus an	98	91	87	10	VERVE FORECAST 015557/VG (13.98)
	\$11.99 sale price,	99	45	-	2	STEVEN CURTIS CHAPMAN SPARROW 06726 (1 98)
	lift the set by 23%.	100	110	112	29	THE CIVIL WARS SENSIBILITY 017" (11.98)
					-	

RTIST PRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	ERT.	EAK
AC BROWN BAND	The Foundation	2	9
AR/BIGGER FILTURE HOME GROWIVATLANTIC 516931/AG (13.9 OUNDTRACK	The Help		52
AT KEARNEY	Young Love		
HIMAIRA	Age Of Hell		54
NE 2140* (15 98) ENNY CHESNEY			94
A 57445/SMN (11.98) + ARIOUS ARTISTS	Hemingway's Whiskey	-	
ASCAL FLATTS	lio Disney Jams: 15th B-Day Edition		56
S MACHINE RF0100A (13.98)	Nothing Like This		6
E 85332/JLG (13.98)	Femme Fatale		1
CAT TOTT DENOR SUDAD 320270/WARNER DE03. (18.90)	017 Bricksquad Presents Ferrari Boyz		21
MFAO RTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 015678/IGA (9:	98) Sorry For Party Rocking		12
RIVIUM ADRUNNER 617756 (13 98) 🛞	In Waves		13
J KHALED THE BEST YOUNG MONEY/CASH MONEY 015850/UNIVERSAL RE	PUBLIC (13.98) We The Best Forever		1
HRIS BROWN (£ 86057.JLG (11.98)	F.A.M.E.	•	1
ICUBUS MORTAL/EPIC 74653*/SONY MUSIC (11.98)	If Not Now, When?		1
JSTIN BIEBER HOOLBOY/RAYMOND 8RAUN/ISLANO 014063/I0JMG (10.98) €	My World 2.0	2	r
ORENCE + THE MACHINE IVERSAL REPUBLIC 013170* (13.98)	Lungs	•	14
HEORY OF A DEADMAN 4 617729/ROADRUNNER (13.98)	The Truth is		
DO FIGHTERS SWELL/RCA 84493*/RMG (11.98) 🛞	Wasting Light	•	1
IGUEL ACK ICE/BYSTORM/JIVE 75487/JLG (9 98)	All I Want Is You		37
HRISTINA PERRI	lovestrong.		
ANTIC 525853/AG (13.98) ⊕ DHNNY CASH/WILLIE NELSON	VH1 Storytellers		56
IERICAN/COLUMBIAISONY MUSIC CMG 58490/SONY MUSIC (6.98	Bio		70
TH CENTURY FOX BLUE SKY/FOX/WILLI.AM/INTERSCOPE 015466	Across The 1st And 2nd Dimensions		57
DURNEY	Journey's Greatest Hits	•	
LUMBIA/LEGACY 85889/SONY MUSIC (13.98) AUREN ALAINA American Idol Seaso	on 10 Highlights: Lauren Alaina (EP)	¥	24
MERCURY NASHVILLE/INTERSCOPE 015800 EX/IGA (6.98)	Save Me, San Francisco	•	17
LUMBIA 07736/SONY MUSIC (12.98)	Brothers		
NESUCH 520266*/WARNER BROS. (15.98)	BTR (Soundtrack)		
KELODEON COLUMBIA 42918/SONY MUSIC (8.98)	Helio Fear	-	
YO SOUL/VERITY 77917/JLG (11.98)			
SH MONEY 015002/UNIVERSAL REPUBLIC (13.98)	I Am Not A Human Being	-	
ONY 1109 (14.98)	The Harrow & The Harvest		20
PRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton		18
FACE 80657/JLG (13.98)	Greatest Hits So Far!!!	-	
SLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up		21
A 111941/UME (9.98)	Century Masters The Millennium Collection	2	60
ADY GAGA REAMLINE KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12	.98) The Fame	3	Þ
TTILA TERY 83131/RAZOR & TIE (11.98)	Outlawed		87
DSS STONE INE 0 527769*/SURFDOG (13.98)	LP1		1
AVID CROWDER BAND TEPS 26515/SPARROW (17.98)	Church Music		
OYCE DA 5'9" AGIE 00004* (12.98)	Success Is Certain		25
REYSON CHANCE EVENELEVEN/MAVERICK/STREAMLINE/GEFFEN 015824/IGA (10.9)	8) Hold On 'Til The Night		29
UBLIME WITH ROME ELED BY RAMEN 527695 (13.98)	Yours Truly		
ELED BY RAMEN 527695 (13.98) EATSEEKER SKRILLEX SC RADUATE BIG BEAT/MAUSTRAP/ATLANTIC 526918/AG (5.1)	ary Monsters And Nice Sprites (EP) 98)		93
ISTIN RIERER	Never Say Never: The Remixes (EP)		1
D ROCK I DDG ATLANTIC 521682*/AG (18 98) ⊕	Born Free		
DUNDTRACK LT DISNEY 013440 (13.98)	Lemonade Mouth		1
ONNIE DUNN ISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn		
EDISI RVE #0/RECAST 015557/VG (13.98)	Pieces Of Me		
TEVEN CURTIS CHAPMAN ARBOW 06726 (1 98)	Re:Creation		45
HE CIVIL WARS	Barton Hollow		12

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CENT.	PEAK	100
101	98	93	14	SEETHER Holding Onto Strings Better Left To Fray			108 The movie's
102	105	122	104	SKILLET Awake ARDENT/IND/ATLANTIC 519927/AG (13.98)	۰		premium cable
103	86	127	99	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98) Revolution			premiere on Aug. 20 on Starz boosts
104	41	-	2	DONALD LAWRENCE & CO. OUIET WATER/VERITY 67507 JLG (11.98) YRM /Your Righteous Mind/		41	its soundtrack 41%. On Top Soundtracks
105	103	113	38	SOUNDTRACK Burlesque		18	(viewable on
1,06	93	128	197	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF G0NG ISLAND 422-846-210/10/MG (13.98/8.98) ⊕	•	26	Billboard.biz) it re- enters at No. 14.
107	157	190	44	SUGARLAND MERCURY NASHVILLE 014758-/UMGN (13,98) ⊕ The Incredible Machine		1	enters at no. 14.
108	190	192	33	PACE SOUNDTRACK Country Strong Country Strong		6	
109	132	119	24	SARA EVANS Stronger Stronger		6	
110	125	126	48	BILLY CURRINGTON Enjoy Yourself		9	- CEP
111	79	76	11	VARIOUS ARTISTS SIDEONEDUMMY 1452 (8.98) Vans Warped Tour '11: 2011 Tour Compilation		61	
112	94	162	34	DEADMAU5 4X4=12		47	Pop singer's debut
113	101	92	14	MAUSTRAP 2518 /ULTRA (15.98) IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA (11.98) II Volo		10	album starts with a
114	100	108	131	EMINEM SHADV/AFTEMATH/INTERSCOPE 005881*//GA (13 98/8 98) Curtain Call: The Hits	2	4	little more than 3,000, 87% of which
115	121	131	145	TAYLOR SWIFT Fearless	6	4	are downloads. It also arrives at No. 6
116		107		DEATH CAB FOR CUTIE		3	on Dance/Electronic
117	-	116	_	BARSUK/ATLANTIC 527251+/AG (18.98) OUGUS AND REYS	•	27	Albums and No. 1 on Heatseekers.
118				ELVIS PRESLEY An Afternoon In The Garden		85	
119		188		RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6 98)	8		
		132		CASH MONEY 011977: UNIVERSAL REPUBLIC (13.96) CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Greatest Hits	-	67	146 Also opening at No.
121		146		TEDESCHI TRUCKS BAND Bevelator		12	29 on Top Country
122	-			MASTERWORKS 81420 /SONY MASTERWORKS (11.98) BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection		100	Albums (3,000), the live set marks
		104		ISLAND/CHRONICLES/IDJMG 000884/UME (9:98) HOLLYWOOD UNDEAD American Tragedy		TUC	his highest-charting
124	1	104		A&M:0CTONE 015275 //IGA (13.98) VARIOUS ARTISTS Maybach Music Group Presents: Self Made: Vol. 1			album on the tally and his first to
124		118		MAYBACH 527800 WARNEH BRUS (18.98)	-		reach the Billboard
		59		SADE The Ultimate Collection Fer: 0945-3/S0NY MUSIC (17.98) The Ultimate Collection JOHN HIATT Dirty Jeans And Mudslide Hymns		59	200.
126			3	NEW WEST 6206* (17.98) ⊕ Dirty Jeans And Mudshae Hymnis		29	
127		89	16	ISLAND 014975/I0JMG (13 98)		1.00	
128				ING COLUMBIA 86417/SONY MUSIC (10.98) Blessings DRAKE Thock Music (10.98)		102	
129		143		YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC (13.98)			
130		106	-	MJJ/IPIC 88998/SONY MUSIC (14.98)		13	ITunes' release of
		149		164825 RM6 (9.98) THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection			his Live From SoHo
		137		MCA 112073/UME (9.98)	-	126	set (3,000) and the retailer's promotion
	116		28	UNIVERSAL/EMI/SONY MUSIC 46746/CAPITOL (18.98)			of his <i>Mission Bell</i> spurs a gain for the
134	_	EW		DANDYVILLE/BOYZDA/WILL I. AM/CHERRYTREE/INTERSCOPE 015858/IGA (10.98)		138	latter. It returns to
-		100		MERGE 385 · (15.98) ⊕ The Suburbs			the tally at No. 176 with a 51% jump.
136	-	148	12	ATO 0105* (13.98)			
137	-		35	CAPITOL NASHVILLE 47695 (11.98)			
138				STRANGE 87 RBC (18.98) AIL OS & 7 S			DUR
139	-	156	36	HOPELESS, SIRE 524026*, WARNER BROS. (18.98)		10	STEP
	118		4	EPITAPH 87147 (15.98) The Drug in Me is fou		19	
141	104		4	UNIVERSAL SPECIAL MARKETS 015656 EX/STARBUCKS (12.98)		58	Likely the most
142		125	178	CAPTOL 0334' (16.98) THE TEMPTATIONS The Best Of The Temptations- Volume 1-The '60s: 20th Century The Millennium	8	8	curious entry on the chart this week is
143		154	4	JAMES DURBIN American Idol Season 10 Highlights: James Durbin (EP)		146	this 99-song digital-exclusive set
144	-	121	8	19/INTERSCOPE 015802 EX/IGA (6.98)		31	(3,000). It features
145		11.4	38	INTERSCOPE 015039-/IGA (13.98)		6	many popular hit singles reworked
146		EW		OUALTONE 1533 (13.98) Songs And Stones		146	dubstep-style.
147	-	166		HOC-AFELLA OF JAM 014695*/IDJMG (13.98) ⊕ My Beautiful Dark Twisted Fantasy HALEY REINHART American Idol Season 10 Highlights: Haley Reinhart (EP)			However, the sample-heavy set is
148		120	8	19/INTERSCOPE 015804 EX/IGA (6.98)			no longer available
149		177		PROSPECT PARK 50100* (13.98) €	•		for sale (likely due to clearance issues).
150	152	147	16	FLEET FOXES Helplessness Blues SUB POP 868- (13.98) Helplessness Blues			
MAROON	15			NICKI MINAJ	50	DUNI	PHINEAS & F

	EKS	SF			TION
WEEN	WEEN WEEN	WEEN	ARTIST Title	CERT	PEAN
151	170 167	26	THE SCRIPT Science & Faith		1
152	NEW	1	AMOS LEE iTunes Live From SoHo (EP)		152
•53	163 176	33	JOSH GROBAN 143/REPRISE 524833/WARNER BROS. (18.98) ⊕ Illuminations		
154	156 150	15	THE LONELY ISLAND UNIVERSAL REPUBLIC 015547* (15.98 CD/DVD) ⊕ Turtleneck & Chain		
155	341 110	14	SOUNDTRACK Sucker Punch		22
56	164 165	215	GUNS N' ROSES Greatest Hits GEFFEN 001714/INTERSCOPE (16.98) GUIDED GEFEN 001714/INTERSCOPE (16.98)	5	
157	134 97	5	311 0115/ATO (11.98) Universal Pulse		7
158	194 -	39	DARIUS RUCKER Charleston, SC 1966 CAPITOL NASHVILLE 26039 (18 98) MATT NATHANSON Madorn Lova	•	
159	142 9:	7	ACROBAT VANGUARD 79905-/WELK (12.98)		1
160	136 145	12	MONKEYWRENCH 015587-/UNIVERSAL REPUBLIC (13.98)		
161	139 85	4	HILLSONG 09301/SPARROW (13.98) ⊕		35
162	137 105	4	UNIVERSAL SPECIAL MARKETS 015772 EX/STARBUCKS (12 98)		92
163	122 136	22	ARISTA 60819/RMG (11.98)	•	
164	183 172	120	LYRIC STREET 002764 (13.98) Greatest Hits Volume T		
165	161 153		SELENA GOMEZ & THE SCENE A Year Without Rain H0LLYW00D 004825 (10.98) ⊕ TAYLOR SWIFT Taylor Swift	•	
166	160 158		BIG MACHINE 079012 (18.98)	5	5
167	RE-ENTRY	2	FONOVISA 354649/UMLE (11.98)		167
168	NEW	1	VARIOUS ARTISTS U.K. CONCEPTIONS DIGITAL EX (9.98) Dubstep: For The Masses Vol. 1		168
169	159 152	109	EMINEM The Marshall Mathers LP	•	
170	169 184	125	FRANK SINATRA Nothing But The Best	•	
171	113 50	16	BEASTIE BOYS BROOKIVN DUST 05639 "/CAPITOL (18.98) Hot Sauce Committee Part Two	R	
172	131 133	19	ALISON KRAUSS & UNION STATION Paper Airplane R0UNDER 610665*COMCORD (18.98) POD FUNCTION		
173	184 -	42	FOO FIGHTERS Greatest Hits ROSWELLRAG 36921 (RMG (11.98) ⊕ Greatest Hits		
174	167 159	124	LED ZEPPELIN Mothership Swar Song 313148'/ATLANTIC (19.98) ⊕ Mothership	2	
175	187 –	33	ZAC BROWN BAND Pass The Jar: Live From the Fabulous Fox Theater In Atlanta SOUTHERN GROUNDATLANTIC 523726/AG (25 98 CD/0v0) ⊕	•	111
176	RE-ENTRY	14	AMOS LEE Mission Bell BLUE NOTE 297661 BLG (17.98) DECREGE OF JULK THE Date of Course Duck 2014 Cast of Methods The Million in Collection		
177	166 164	33	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280 UMON (9.98)	•	76
178	RE-ENTRY		ALL TIME LOW Dirty Work HOPELESSIDGC 105346 //GA (13.98) SOUNDTRACK Glee, The Music: Season Two Volume 6		6
179	174 155		20TH CENTURY FOX TV/COLUMBIA 89811/SONY MUSIC (13.98)	201	
180	126 151	69	CAPITOL NASHVILLE 65833 (18.98)	8 .	2
181	151 170	41	RADICULTURE 525601/ELEKTRA (18.98)		
182	181 189		PRINCE ROYCE Prince Royce TOP STOP 30020/SONY MUSIC LATIN (10.98) Prince Royce Prin	2	
183	182 175		BILLY CURRINGTON MERCURY NASHVILLE 015290/UME (7.98) LIONEL RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection		118
184	173 180		MOTOWN/CHRONICLES 007759/UME (9 98)		143
185	165 169		LUPE FIASCO IST & ISTHAILANTIC 520870-7AG (18.98) WASHED OUT		
186	172 139		WASHED OUT Within And Without SUB POP 945+ (13.98) Within And Without KESHA		26
187	150 196		KEMOSABE/RCA 49209*/RMG (11.98)		
188	158 160		RCA 55870/RMG (11.98) ⊕ GOODUYE Editably		
189	123 52	3	LIPSKY/LOUD & PROUD 617723/ROADRUNNER (18.98)		52
190	NEW	1	REO BULL 1086 (9.98)		190
191	76 12	3	O.A.R. King WND-UP 13291 (11.98) ⊕ King AARON LEWIS Town Lice (EP)		-
192	RE-ENTRY		STROUDAVARIOUS 01013 (7.98)	TOTA I	
193	RE-ENTRY		AVERAGE JOE'S 226 (14.98)		26
194	179 157		CAPITOL NASHVILLE 20810* (12.98) STEVIE RAY VAUGHAN Martin Scorsese Presents The Blues: Stevie Ray Vaughan	-	17
195	189 -	12	EPIC/SONY MUSIC CMG 26655/SONY MUSIC (6.98)		99
196	193 -	142	CAPITOL NASHVILLE 03206 (12.98)	,2	
197	RE-ENTRY		BROKEN BOW 7637 (18.98)		
198	195 191		ROADRUNNER 618028 (18.98)	3	
199	177 –	27	STONEY CREEK 7677 (13 98)		15
200	AE-ENTRY	5	GEFFEN 014523/UME (10.98)		145



SOCIAL/STREAMING Billboard. SEP 3 2011

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London rock act Rembau Bigglo Club hons 24-16 on				

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



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IS	ST	CHT	
1	1	39	
2	2	39	BIHANNA SRP/DEF JAM/DJMG
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		39	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
-		39	
9		29	
10	12	39	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
	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	
	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	Ħ	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/MAU5TRAP/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	N	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	n	39	AKON KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC
33	30	39	USHER LAFACE/RCA
	23	16	BOYCE AVENUE 3 PEACE
35	49	25	JENNIFER LOPEZ ISLAND/IDJMG
36	34	28	BRUNO MARS ELEKTRA
37	47	18	AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS
38	RE-E	NTRY	MAC MILLER ROSTRUM
39	28	9	CODY SIMPSON ATLANTIC
40	39	37	TIESTO MUSICAL FREEDOM
41	-		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	
46	40		50 CENT SHADY/AFTERMATH/INTERSCOPE
47			
48			WATSKY UNSIGNED
49	45	4	
50			PINK LAFACE/RCA

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.



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6)	YS	OUTUBE You Tube
STATE OF STATE	ST	EKS	TITLE The most popular songs on YouTube.
23	M	MO	ARTIST (IMPRINT/LABEL)
1	_	1	1 WK KIM (TROPIK)
2	1	2	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3			YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
	Ŧ	2	PARTY ROCK ANTHEM IMFA0 FEAT LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.LAM/CHERRYTREE/INTERSCOPE)
		F	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERBY (CAPITOL)
6		2	DANZA KUDURO DON DMR & LUCENZO (YANIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
		2	THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)
	-	2	RAIN OVER ME PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
		2	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
10	8	2	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
11		I	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
112	14	E	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
13	13		MAN DOWN RIHANNA (SRP/DEF JAM/IDJMG)
14	1:6	2	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
115	12	2	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
	-		وجرائبة بعدويطيبة البالقات الكروي
6	1	Δ	
U)	S	
		ST	The week's most-streamed songs on AOL.
WEEK	LAST	WEEK ON CH	TITLE ARTIST (IMPRINT/LABEL)
1	1	18	#1 GOOD LIFE 3/WKS DNEREPUBLIC (MOSLEY/INTERSCOPE)
2	3	19	GIVE ME EVERYTHING PITBULL FEATURING NE-YD, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
		5	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
4	4	6	MOVES LIKE JAGGER MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
5	9	3	PUMPED UP KICKS FOSTERTHE PEOPLE (STARTIME/COLUMBIA)
6	7	17	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
7	5	26	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
8	1.2	4	NOTHING THE SCRIPT (PHONOGENIC/EPIC)

NOGENIC/EPIC HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)

BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)

TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)

I'M INTO YOU JENNIFER LOPEZ FEATURING LIL WAYNE (ISLAND/IDJMG)

HOT CHELLE FAE (JIVE/RCA) SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUE OUT OF MY HEAD LUPE FIASCO FEATURING TREY SONGZ (1ST & 15TH/ATLANTIC)

MONEY/CASH MONEY/UNIVERSAL REPUBLIC)

streamed plays, page views and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebo Thiss: frome than 80 overally. SOCLAS. Sor. A moling of the most active antists on the world's leading social networking sites. Arrists forebrank is deter-brans. Alt charts: @ 2011. Prometheus Global Meda, LLC and Neisen Soundscan, Inc. Alt rights reserved. WATSKY: ALLAN GWZSK/GWIZHOTO Social

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of country of origi to artists and have plays. See Charts {

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless , the lastic market is the and Wilpedie, among others on papear on to thatted, as that be visited by Space Musis mined by a formula bendring herw weekly and graditors of freinds/fans/joliowers along with artist page views and

0	
THIS WEEK	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.
1	LIGHTS
2	ABD EL FATTAH GRINI
3	MOVADO
4	OLLY MURS
	EMRE AYDIN
	2AM
X	LUCENZO
8	SILVESTRE DANGOND
9	CHARLIE SIMPSON
10	KIMBRA
11	LAZY RICH
12	PERIPHERY
13	SABROSO
14	VEE
15	LEONEL GARCIA

Data for week of SEPTEMBER 3, 2011

BDS

nielsen

HOT 100 AIRPLAY

SALES DATA COMPILED BY

SoundSca

- AP			ويستهاكن استعداد بسيانية والتناب والمراجع	
THIS	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WEEK
1	2	17	PARTY ROCK ANTHEM	26
2	1	11	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)	27
3	4	15	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	28
4	3	19	GIVE ME EVERYTHING PITBULL (MR 305/POLO GROUNDS/J/RCA)	9
THE	M		HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	80
6	6	9	I WANNA GO BRITNEY SPEARS (JIVE/RCA)	31
0	t	m	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	32
0	8	16	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)	3
•	ľ	23	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)	34
10	11	14	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)	15
300	10	15	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	36
12	12	14	I'M ON ONE DJ KHALED (ME THE BEST/YOUNG MONEYCASH MONEYLWINERSAL REPUBLIC)	37
13	13	18	The second	18
12	14	30	THE DAND FERNS (REPUBLIC WASHVILLE/ UNIVERSAL HEFODUC)	39
15	18		1	10
16	22	7		1
				-
18	17	11	BETONCE (FANIMOOD/GOCOMDIA)	13
19	27	14	RINANNA (SHP/DEF JAW/IDJWG)	44
20	16	19°	CHHIS BRUWN (JIVE/HUA)	15
21	25	15	Dienka benteet (GAPTIOE INABINICEE)	16
22	26	10	BRAD PAISLET DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	17
23	83	14	LADT ANTEDELLUM (GAPTIOL NASHVILLE)	18
24	21	13	LUPE FIASCO FEAT. TREY SONGZ (1S1 & 151H/ALLANTIG)	19
25	30	11	BAREFOOT BLUE JEAN NIGHT JAKE OWEN (RCA NASHVILLE)	50

			and the second
	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION_LABEL)
	23	26	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
	32	5	OTIS JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)
	31	12	YOU AND TEQUILA KENNY CHESNEY FEAT. GRACE POTTER (BNA)
	39	5	YOU MAKE ME FEEL Cobra starship feat sabi (DECaydance/Fueled by RameNatlantic/RRP)
	28	18	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)
	29	14	KNEE DEEP zac Brown Feat Jimmy BUFFETT (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
	-	24	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLANO/IDJMG)
	41	8	TAKE A BACK ROAD RODNEY ATKINS (CURB)
	33	11	WHERE THEM GIRLS AT DAVID GUETTA FEAT FLO RIDA & NICKI MINAJ (MNAT A MUSIC/ASTRAL/WERKS/CAPITOL)
	37	9	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
	43	8	MADE IN AMERICA TOBY KEITH (SHOW DOG-UNIVERSAL)
	51	3	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECAYDANCE/FUELED BY RAMENRRP)
	-	22	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
	45	4	MARVIN & CHARDONNAY BIG SEAN FEAT. KAYNE WEST & ROSCOE DASH (G.O.O.D/DEF JAM/DJ/MG)
1	44	5	LONG HOT SUMMER KEITH URBAN (CAPITOL NASHVILLE)
	50	3	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
	34	6	RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLD GROUNOS/J/RCA)
1	47	5	QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
	40	13	JUST FISHIN' TRACE ADKINS (SHDW DDG-UNIVERSAL)
	42	16	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)
1	58	2	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)

RNER BROS. (NASHVILLE)/WMN)

ONEY/UNIVERSAL REPUBL

HONEY BEE BLAKE SHELTON (WA

MARVINS ROOM DRAKE (YOUNG MONEY/CASH MONEY/UN THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)

HERE FOR A GOOD TIME GEORGE STRAIT (MCA NASHVILLE)

46 18

40 23

4 57

8 53

HOT 100

-			Contractory and the second second second
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
0	1	31	# PUMPED UP KICKS swks FOSTER THE PEOPLE (STARTIME/COLUMBIA)
2	2	18	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
181	É	12	EVERY TEARDROP IS A WATERFALL COLOPLAY (CAPITOL)
4		20	SAIL AWOLNATION (RED BULL)
100	R.	16	RUMOUR HAS IT ADELE (XL/COLUMBIA)
6	12	5	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
7	19	4	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
8	8	11	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
9	50	66	EYE OF THE TIGER SURVIVOR (SCOTTI BROS./VOLCANO/LEGACY)
10		58	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
		2	WHAT YOU WANT EVANESCENCE (WIND-UP)
12	13	57	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
13	15	66	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	۲	6	FASTER Matt Nathanson (Acrobat/Vanguard/Capitol)
COLUMN TWO IS NOT		Contraction of the local division of the loc	DONUT CTOD RELIEVING

15 14 84 DON'T STOP BELIEVIN'

3 13 HOW TO LOVE LIL WAYNE (CASH MON

3 20 SUPER BASS

12 12 HEADLINES DRAKE (YOU'NG MONEY

9 14 I'M ON ONE

10 MARVINS ROOM DRAKE (*OUNG MONEY/CASH M

1/3 11 19 MOTIVATION KELLY ROWLAND FEAT UL WAYNE (LAWER 14 29 LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BU

JAZZ

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13 14

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4

CERT. • 1 10 LIGHTERS BAD MEETS EVIL FEAT. BRUND

R&B/HIP-HOP

 5
 21
 DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) GIVE ME EVERYTHING PITBULL FEAT NE YO, AFROLACK & NAYER (MR. 305/POLO GROUNDS/JRC/A

 13
 6
 OTTS UT 2 NAME WEST FAIL ONS REDONG PROCAFELLARCO NATION DEF JANDAR B

 8
 RAIN OVER ME PITBULL FEAT MARC ANTHONY MR. 305-POLO GROUNDS/JRCA)

OUNG MONEY/CASH MOI

12 15 I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJM

9 85 COME AWAY WITH ME

4 85 EVERYTHING michael Buble (143/REPRISE) 85 DON'T KNOW WHY NORAH JONES (BLUE NOTE/CAPITOL)

85 FEELING GOOD

IICHAEL BUBLE (1 85 PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)

85 SWAY MICHAEL BUBLE (143/REPRISE)

15 5 84 NO ORDINARY LOVE

13 83 GEORGIA ON MY MIND RAY CHARLES + THE COUNT BASIE ORCHESTRA (HEA

I DO TO ME
 TROMBORE SHORTY FEAL JEFF BECK (VERVE FOREC
 73 HOLD ON
 MICHAEL BUBLE (143/REPRISE)

10 85 BY YOUR SIDE SADE (EPIC)

12 16 85 FEELING GOOD

1 85 WHAT A WONDERFUL WORLD LOUIS ARMSTRONG (A&M/UNE) 85 HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)

85 SAVE THE LAST DANCE FOR ME

UNG MONEY/CASH MO

7 BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA) 10 - FRICK PARK MARKET MAC MILLER (ROSTRUM)

SALES DATA

nielsen SoundScan

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CERT. •

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.					
1	1	62	#1 IF I DIE YOUNG 7WKS THE BAND PERRY (REPUBLIC NASHVILLE)	2					
2	2	23	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)						
3	3	11	REMIND ME BRAD PAUSLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)						
4	6	16	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)						
5			WE OWNED THE NIGHT LADY ANTEBELLUM (CAPITOL NASHVILLE)						
	1	-	BAREFOOT BLUE JEAN NIGHT JAKE OWEN (RCA)	۰					
7	£	18	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)	•					
8	4	18	KNEE DEEP Zac Brown Band Feat Jimmy Buffett (Southern Groundatlantic Bigger Picture)						
9	4		GOD GAVE ME YOU BLAKE SHELTON (WARNER BROS./WMN)						
10	4	<u>#</u>](YOU AND TEQUILA KENNY CHESNEY FEAT. GRACE POTTER (BNA)						
11	94.	24	CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE)	•					
12	12	17	TAKE A BACK ROAD RODNEY ATKINS (CURB)						
-	10	20	HONEY BEE BLAKE SHELTON (WARNER BROS./WMN)	=					
14	16	42	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BRDKEN BOW)						
15	19	8	EASY Rascal flatts feat: Natasha Beoingfield (Big Machine)						

		L/	ATIN"	
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	DERT
1	1	53	#1 DANZA KUDURO 15 WKS DONONIR & LICERO (MINSORAWTOWOCETEUMERSA MISC LATINO	
2	24	85	LIVIN' LA VIDA LOCA RICKY MARTIN (C2 COLUMBIA/SONY MUSIC LATIN)	
	3	67	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT, FRESHLYGRDUND (EPIC/SONY MUSIC LATIN)	C
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)	2
7	1	1	SOLO ME IMPORTAS TU ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
8		85	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
		85	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
10	4	25	TABOO DON OMAR (ORFANATQ/MACHETE/UNIVERSAL MUSIC LATINO)	
11		18	VEN CONMIGO DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)	
12		49	LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
0	10	42	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
0	12	50	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	
15	11	64	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
The second				11.

12		49	LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
0	10	42	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
0	12	50	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	
15	11	64	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
ERA.	27	1.0		1
-			A DE CARDON DE LA C	
		L	ATIN POP"	
				-
IS	ST	EKS	TITLE	CERT.
HIM	WE	MO	ARTIST (IMPRINT/LABEL)	33
	12	85	ILIVIN' LA VIDA LOCA	
2	2	67	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSICATIN)	è
		44	RABIOSA	
		44	SHAKIRA (EPIC/SONY MUSIC LATIN)	
4	11	85	SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN)	
	3	85	I KNOW YOU WANT ME (CALLE OCHO)	D
~			SOLO ME IMPORTAS TU	
6			ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
	5	85	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
		85	HIPS DON'T LIE	
-		0.5	SHAKIRA FEAT, WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
	7	85	SHAKIRA (EPIC/SONY MUSIC LATIN)	-
10	14	85	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
11	9	69	CUANDO ME ENAMORO	
		10	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATINO) DIA DE SUERTE	
12	10	2	ALEJANDRA GUZMAN (CAPITOL LATIN)	
0	19	74	ESCAPAR ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
1	16	10	PELIGRO	
4.0	10	0.2	REIK (SONY MUSIC LATIN)	1
15	13	82	MARC ANTHONY (COLUMBIA/SONY MUSIC LATIN)	

HOT DIGITAL SONGS

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inp-hop, Christian, g overall and genre-le the Billboard Hot

. country, F The top-s used to c

ons. encompassing pop, adult, rock, DIGITAL SONGS, DIGITAL SONGS: urblav and Hot Diothal Songs data is

HOT 100 A

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HIS	AST	IEEKS N CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERI.	WEEK	AST	WEEKS DN CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL) BAREFOOT BLUE JEAN NIGHT	
0	-	1	#1 SHE WILL 1 WK LIL WAYNE FEAT. DRAKE (CASH MONEY/LINAVERSAL REFUGLIC)	4	26	24	12	BAREFOOT BLUE JEAN NIGHT JAKE DWEN (RCA NASHVILLE)	No. of Lot, No.
2	1	9	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	- and	27	27	18	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)	
3	3	-	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	•	28	2)	15	KNEE DEEP ZAC BROWN BAND FEAT JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)	
4	4	13	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)		29	25	16	WHERE THEM GIRLS AT DAVID GUETTA FEAT FLD RIDA & NICKI MINAJ (MHAT A MUSIC/ASTRALIVERKS/CAPITOL)	
5	2	21	PARTY ROCK ANTHEM LIMFAD FEAT LAUREN BENNETT & GOOVROCK (PARTY ROCK/WILL LAM/CHERRYTREE.INTERSCOPE)		30	22	15	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
6	5	10	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)		31	35	6	GOD GAVE ME YOU BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)	
0	12		STEREO HEARTS GYM CLASS HEROES FEAT ADAM LEVINE (DECAYDANCE/FUELED BY RAMEN/RRP)		32	29	6	RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR 305/POLD GROUNDS/J/RCA)	
8	8	13	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		33	28	9	BEST THING I NEVER HAD BEYONCE (PARKWOOD/CDLUMBIA)	
9	11		GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)		34			FRICK PARK MARKET MAC MILLER (ROSTRUM)	
	7	16	SUPER BASS NICKI MINAJ (YOUN'S MONEY/CASH MONEY/UNIVERSAL REPUBLIC)		35	31	13	I'M ON ONE DI KHALED (WE THE BEST/MOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
(10)	9	17	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)		36	34	11	YOU AND TEQUILA KENNY CHESNEY FEAT. GRACE PDTTER (BNA)	
12	10	10	I WANNA GO BRITNEY SPEARS (JIVE/RCA)		37	33	5	MARVINS ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	Į
13	6	2	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)		38	12	13	CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE)	8
14	14	45	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	2	39	32	24	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)	
15	23		CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)		40	37	19	MOTIVATION KELLY ROWLAND FEAT LIL WAYNE (UNIVERSAL MOTOWANUNIVERSAL REPUBLIC)	
16	18	6	YOU MAKE ME FEEL COBRA STARSHIP FEAT. SABI (DECAYDANCE/FUELED BY RAMEWATLANTIC/RRP)		41	40	12	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)	-
.17.	15	32	ADELE (XL/COLUMBIA)	, E	42	30	9	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
18	16	20	JASON ALDEAN (BROKEN BOW)		43	48	9	TAKE A BACK ROAD RODNEY ATKINS (CURB)	
19	13	21	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLD GROUNDS(JRCA)		44	41	28	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)	9
20		10	REMIND ME BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHMILLE)		45	57	3	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)	
21	26	10	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)	-	46	49	29	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/RCA)	
22		1	WE OWNED THE NIGHT LADY ANTEBELLUM (CAPITOL NASHVILLE)	A.	47	39	20	HONEY BEE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)	
23	64	5	OTIS JAY Z KANYE WEST FEAT OTIS REDDING (POC-A-FELLARIC NATION/DEF JAM/DJMG)		48	54	5	TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (ROBBINS)	
24	NH.		YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)		49	43	7	I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)	
25	36	63	ADELE (XL/COLUMBIA)		50	30	2	IT GIRL JASON DERULD (BELUGA HEIGHTS/WARNER BROS.)	

SEP 3 2011 POP/ADULT/ROCK Billboard.

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A		I (OP 40 [°]
	⊢¥	CHT	TITLE
THIS	LAS	WE NO	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
2	2	20	PARTY ROCK ANTHEM LMFA0 (PARTY ROCK/WILLI.AM/CHERRYTREE/INTERSCOPE)
3	11	10	I WANNA GO
4	141	15	BRITNEY SPEARS (JIVE/RCA) SUPER BASS
-			NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6		21	HOT CHELLE RAE (JIVE/RCA)
	5	19	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
17	1	-	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	8	8	LIGHTERS BAD MEETS EVIL FEAT. BRUND MARS (SHADY/INTERSCOPE)
9	10	10	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
10	14	6	MOVES LIKE JAGGER
11	9	15	THE EDGE OF GLORY
-			LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
(12)	12	13	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
13	11	23	ADELE (XL/COLUMBIA)
14	+	5	PUMPED UP KICKS FOSTER THE PEDPLE (STARTIME/COLUMBIA)
15	15	8	YOU MAKE ME FEEL COBRA STARSHIP FEAT. SABI (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)
16	18	4	CHEERS (DRINK TO THAT)
17	13	14	RIHANNA (SRP/DEF JAM/IOJMG) WHERE THEM GIRLS AT
-			DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
19	21	6	GYM CLASS HERDES FEAT. ADAM LEVINE (DECAYDANCE/FUELED BY RAMEN/RRP)
19	19	11	CHRIS BROWN (JIVE/RCA)
20	22	5	RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
21	16	10	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)
22	20	9	I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
23	24	10	PRETTY GIRLS
			IYAZ FEAT. TRAVIE MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
24	23		THE BLACK EYED PEAS (INTERSCOPE)
25	35	2	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
26	25	7	EVERY TEARDROP IS A WATERFALL COLOPLAY (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
30	32	3	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWIVUNIVERSAL REPUBLIC)
-		3	THE SCRIPT (PHONOGENIC/EPIC)
00	31	1	AFROJACK FEAT. EVA SIMONS (ROBBINS)
32	34	2	IN THE DARK DEV (INDIE-POP/UNIVER\$AL REPUBLIC)
33	33	3	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
34	38		SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
35	29	15	DON'T WANNA GO HOME
36	36	2	JASON DERULO (BELUGA HEIGHTS/WARNER BRDS.) FASTER
		-	MATT NATHANSON (VANGUARD/CAPITOL)
37	26	11	AVRIL LAVIGNE (RCA)
38		3	TILL I'M GONE TINE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
39	39	1	ON MY MIND CODY SIMPSON (ATLANTIC)
			BETTER WITH THE LIGHTS OFF

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 P!nk (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 nabs 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 thirdmost such hits. Goo Goo Dolls lead with 14, followed by Matchbox Twenty (12).



			DULT DNTEMPORARY ^T
A			DNTEMPORARY
THIS	LAST WEEK	ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	10WKS ADELE (XL/COLUMBIA)
2	3	30	F**KIN' PERFECT PINK (LAFACE/RCA)
3		46	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
))	34	FIREWORK KATY PERRY (CAPITOL) FOR THE FIRST TIME
5	5	22	THE SCRIPT (PHONOGENIC EPIC)
	6	11	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/REO)
8	8	35	SECRETS
100	Ň	37	
10	10	33	PLAIN WHITE T'S (HOLLYWOOD) MARRY ME TRAIN (COLUMBIA)
11	H	10	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	12	24	HÔLD ON MICHAEL BUBLE (143/REPRISE)
13	14	9	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	15		KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
15	13	23	F**K YOU (FORGET YOU) CEE LO GREEN (RAOICULTURE/ELEKTRA/RRP) WHEN YOU LOVED ME
16	16	17	RICHARD MARX (ZANZIBAR/TOURDFORCE)
	18 19	4	BRUNO MARS (ELEKTRA/ATLANTIC) LAST FRIDAY NIGHT (T.G.I.F.)
	NE		KATY PERRY (CAPITOL)
20	21	6	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
21	17	H	JOSH GRACIN (AVERAGE JDE'S) NEVER GONNA LEAVE THIS BED MAROON 5 (A&M./OCTONE/INTERSCOPE)
22	20	8	SAVE ME, SAN FRANCISCO
23	22	14	HIGHER WINDOW JOSH GROBAN (143/REPRISE)
24	24	0	THE LAST GOODBYE
		3	DAVID COOK (19/RCA)
25	27	2	DAVID COOK (19/RCA) MOVES LIKE JAGGER MAROON 5 FEAT CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
25			MOVES LIKE JAGGER
25			MOVES LIKE JAGGER
Â			MOVES LIKE JAGGER MAROON 5 FEAL CHRISTINA AGUILERA (ASM/OCTONE/INTERSCOPE)
25 MEEK			MOVES LIKE JAGGER MAROON 5 FEAT CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) DULT TOP 40 TH TITLE ARTIST (IMPRINT / PROMOTION LABEL)
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MEEK NA	LAST WEEK	WEEKS V CHT	MOVES LIKE JAGGER MARDON 5 FEAL CHRISTINA AGUILERA (ASM/OCTONE/INTERSCOPE)
C A MEEK	Last Week	2 A Neeks 23 10	MOVES LIKE JAGGER MARDON 5 FEAT CHRISTINA AGUILERA (ASM/OCTONE/INTERSCOPE) DULT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) MODELIFE OWERFURALIC (MOSLEY/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLEY/INTERSCOPE) IF I DIE YOUNG
MEEK NA	Last Week	2 ON CH1 23	MOVES LIKE JAGGER MAROON 5 FEAL CHRISTINA AGUILERA (ASM/OCTONE/INTERSCOPE) DULLT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) GOOD LIFE MINES DIRERPUBLIC (MOSLEW/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC) ROLLING IN THE DEEP
C A MEEK	Last Week	2 SMARKEX 23 10	MOVES LIKE JAGGER MARDON 5 FEAL CHRISTINA AGUILERA (ASM/OCTONE/INTERSCOPE) DULLT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) GOOD LIFE DAEREPUBLIC (MOSLEY/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC) ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
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VEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	THE ADVENTURES OF RAIN DANCE MAGG
2	2	12	SWKS RED HOT CHILI PEPPERS (WARNER BROS.)
	3	32	FOO FIGHTERS (ROSWELL/RCA) PUMPED UP KICKS
-	140		FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	8	15	THEORY OF A DEAOMAN (604/ROADRUNNER/RRP)
	1	26	FOO FIGHTERS (ROSWELL/RCA)
9	4	24	COUNTRY SONG SEETHER (WIND-UP)
3	1	12	EVERY TEARDROP IS A WATERFAL COLDPLAY (CAPITOL)
8	9	6	NOT AGAIN STAIND (FLIP/ATLANTIC)
•		19	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
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 THE SOUND OF WINTER
14	Test in	NTRY	GAINER BUSH (ZUMA ROCK) SAIL
			AWOLNATION (RED BULL)
-	12	21	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC) MAKE IT STOP (SEPTEMBER'S CHILDREN)
16	21	11	HISE AGAINST (DGC/INTERSCOPE)
-17	14	33	THE BLACK KEYS (NONESUCH/WARNER BROS.)
18	15	19	SICK ADELITAS WAY (VIRGIN/CAPITOL)
19	16	15	PANIC SUBLIME 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
23	23	16	MUMFORD & SONS (GENTLEMAN OF THE RDAD/RED/GLASSNOT
		11	KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
24	25	-	311 (311, ATO/RED) ADOLESCENTS
25	22	20	INCUBUS (IMMORTAL/EPIC) BLOW ME AWAY
26	27	9	BREAKING BENJAMIN (HOLLYWODD)
27	20		IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
28	28	12	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
29	32		WHAT YOU WANT EVANESCENCE (WIND-UP)
30	30	1	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
31	35	10	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
32	31	10	LONG TIME CAKE (UPBEAT/ILG)
33	36	4	PROMISES, PROMISES
34	38	8	LOST IN MY MIND
35		4	THE HEAD AND THE HEART (SUB POP)
	44		POP EVIL (EONE)
36	41	5	3 DOORS DOWN (UNIVERSAL REPUBLIC) NO MATTER WHAT
37	39	1	PAPA ROACH (ELEVEN SEVEN) RUMOUR HAS IT
38	35	13	ADELE (XL COLUMBIA)
39	34	16	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
40	44	10	MONSTER PARAMORE (FUELED BY RAMEN/RRP)
41	HOT DEI	SHOT	HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA)
42	42	20	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
43	NE	w	
44	47	2	JUNK OF THE HEART (HAPPY)
45	46	3	THE KOOKS (ASTRALWERKS/CAPITOL)
46	43	4	TWO DOOR CINEMA CLUB (RED/GLASSNOTE) COUGH SYRUP
-			YOUNG THE GIANT (ROADRUNNER/RRP)
47	49	2	SKILLET (ARDENT/INO/ATLANTIC)
48	45	-	CROSSFADE (ELEVEN SEVEN)
49	50	11	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
50	48	4	HOLDIN ON TO BLACK METAL MY MORNING JACKET (ATO/REO)
In Film			
	-		Active Rock top 10s,

weeks with "Bad Company"; it stands as the act's highest-charting song, having reached No. 2 last year.

(C) A		A (CTIVE ROCK"
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 LOWLIFE 3 WKS THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
2	2	11	WALK FOO FIGHTERS (ROSWELL/RCA)
3	E	1	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
4			NOT AGAIN STAIND (FLIP/ATLANTIC)
		20	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
6	9	12	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
T.	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
m	14	9	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
12	8	17	GET UP!
13	13	26	KORN FEAT. SKRILLEX (ROAORUNNER/RRP)
-	7	24	SIXX: A.M. (ELEVEN SEVEN)
15	16	11	SEETHER (WIND-UP) MONSTER YOU MADE
16	18	10	TT'S NOT ME IT'S YOU
0	17	17	SKILLET (ARDENT/INO/ATLANTIC)
18	25	2	CROSSFADE (ELEVEN SEVEN)
19	19	15	GAINER EVANESCENCE (WIND-UP) EVERY TIME YOU GO
20	23		3 DOORS DOWN (UNIVERSAL REPUBLIC) THE SOUND OF WINTER
21	22		BUSH (ZUMA ROCK)
22	20	13	PAPA RDACH (ELEVEN SEVEN) WICKED WORLD
23	20	15	COLD (ELEVEN SEVEN) BOUNCE
			EVERY LIE
24	24	9	MY DARKEST DAYS (MVR/604/MERCURY/IDJMG)
25	26	7	BLACK TIDE (INTERSCOPE)

THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	26	#1 LIES OF THE BEAUTIFUL PEOPLE 4 WKS SIXX: A.M. (ELEVEN SEVEN)
2	4	15	LOWLIFE THEDRY OF A DEADMAN (604/ROADRUNNER/RRP)
3	3	10	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
		24	COUNTRY SONG SEETHER (WIND-UP)
	5	6	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
6	6	20	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
7	-	-1)	WALK
8		Ű	FOO FIGHTERS (ROSWELL/RCA) NOT AGAIN
-		27	STAIND (FLIP/ATLANTIC) RIP TIDE
	10		SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10)			THE KENNY WAYNE SHEPHERD BAND (LIPSKY/LOUD & PROUD/ROADRUNNER/RRP)
-	12	26	FOO FIGHTERS (ROSWELL/RCA) DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)
-	110	42	SHINEDOWN (ATLANTIC)
13	14	15	ADELITAS WAY (VIRGIN/CAPITOL)
12	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	18	3	BIG FOOT CHICKENFOOT (LAND SHARK/EONE)
	17	11	KILLING ME INSIDE CROSSFADE (ELEVEN SEVEN)
19	19	10	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
20	21	6	GIMME SHELTER PUDDLE OF MUDO (ARMS DIVISION/MEGAFORCE)
21	20	3	THE SOUND OF WINTER BUSH (ZUMA ROCK)
22	N	w	
23	24	15	WARRIOR
24	25	9	DISTURBED (REPRISE)
-			PDP EVIL (EONE)



25 25 29 9

EASY

Billeeard COUNTRY 3

HOT COUNTRY SONGS

SALES DATA COMPILED BY

-													
AST	WEEK 2 WEEKS	WEEKS	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK	AN ASSAULT	THIS WEEK	WEEK	AGO	ON CHT	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABEL	CERT. PFAK	POSITION
	2 3	22	AM I THE ONLY ONE Dierks Bentley O CAPITOL NASHVILLE		1		26	26	30		LET IT RAIN David Nail ELIDDELL,C.AINLAY (D.NAIL,J.SINGLETON) © MCA NASHVILLE	2	26
	4 5	14	REMIND ME FROGERS (8 PAISLEYC.DUBDIS.K.LOVELACE) Brad Paisley Duet With Carrie Underwood @ ARISTA NASHVILLE		2		27	27	28		FISH Craig Campbell K.STEGALL (C.CAMPBELL.A.SMITH.A.UNDERWOOD) © BIGGER PICTURE	1	27
	11		JUST A KISS PWORLYLADY AN LEBELLUM (D.HAYWOOD C.KELLEYH.SCOTT.D.DAVIDSON) GO CAPITOL NASHVILLE		I		28	28	32		TAKE IT OFF Joe Nichols B.CANNON (D.DAVIDSON,A.GORLEY,K.LOVELACE) OSHDW DOG-UNIVERSAL	1	28
	6 8		BAREFOOT BLUE JEAN NIGHT Jake Owen J MOIR CLAWSON (D ALTMAN E PASLAY SAWCHUK) © RDA		4	Arizona native's eighth overall	29	31	34		STORM WARNING Hunter Hayes D. HUFF.H HAYES (H.HAYES, G. SAMPSON. BUSBEE) @ ATLANTIC/WMN	:	29
			COUNTRY GIRL (SHAKE IT FOR ME) Luke Bryan M BRIGHT J STEVENT LI BRYAN D DAVIDSON) © CAPITOL NASHVILLE			leader closes a gap	30	30	35		TOUGH Kellie Pickler FLIDDELLL WOOTEN (L SATCHER) (© 19/BNA		30
	7 7	16	YOU AND TEQUILA B.CANNON K. CHESNEY (M BERG.D.CARTER) O BMA			of more than two years since	3	29	36		LONG WAY TO GO Alan Jackson K STEGALL (A JACKSON) © ACR/EMI NASHVILLE	1	29
	32	15	KNEE DEEP Zac Brown Band Featuring Jimmy Buffett (V) STEAL DROWN (Z BROWN WDURRETTE C. BOWLES. JSTELE) SUTHERN GROUND/ATLANTIC BIGGER PICTURE		1	"Sideways" spent two weeks at the	32	39	46		ALL YOUR LIFE The Band Perry N.CHAPMAN (B HENNINGSEN,C.HENNINGSEN) © REPUBLIC NASHVILLE		32
	8 13	18	TAKE A BACK ROAD Rodney Atkins THEWITTR ATKINS (R AKINS, LAIRD) © CURE	6	8	summit in July	33	32	37		AMEN Edens Edge M.BRIGHT (S BLACK.H.BLAYLOCK.C.GRAVITT.G.O'BRIEN) @ BIG MACHINE	1	32
	11	11	MADE IN AMERICA Toby Keith LKEITH (TKEITH B PINSON, G S REEVES) Ø SHOW DOG-UNIVERSAL			2009. His chart history includes	34	37	44		BAIT A HOOK Justin Moore J.STOVER (R AKINS.J.MOORE.J.S.STOVER) © VALORY		34
) 1	0 14		LONG HOT SUMMER Keith Urban DHUFEK URBAN (R.MARX.K URBAN) © CAPITOL NASHVILLE		10	three consecutive	35	33	38		DIDN'T I James Wesley D FRIZSELL.R CLAWSON (B.GLOVER.K.JACOBS.R.MONTANA) O BROKEN BOW	1	33
	12	22	JUST FISHIN' Trace Adkins M KNOX (C BEATHARD M CRISWELL E.M.HILL) O SHOW DOG-UNIVERSAL		11	No. 1s between December 2005 and	36	34	39	214	WANNA TAKE YOU HOME Gloriana M SERLETIC (T.GOSSIN.M.SERLETIC.W MOBLEY) O EMBLEM/WARNER BROS./WAR		34
•	2 16		HERE FOR A GOOD TIME George Strail TBROWN, G STRAIT IG STRAIT B. STRAIT D. DILLON) O MCA NASHVILLE		12	November 2006.	37	35	40		MY HEART CAN'T TELL YOU NO Sara Evans T BROWN (S CLIME D W MORGAN) Ø RCA		35
5	4 18	27	CRAZY GIRL Eli Young Band M.WRUCKE (L.BRIGE L. ROSE) © CARNIVAL/REPUBLIC NASHVILLE		13		38	36	42		LET'S GET TOGETHER Phil Vassar PVASSAR R COPPERMAN (PVASSAR,T.MULLINS) © RODEOWAVE	3	36
•	3 17		LOVE DONE GONE Billy Currington C CHAMERLAIN B CURRINGTON (S CAMPM.GREEN) O MERCURY	1	13		39	38	41		STAYING'S WORSE THAN LEAVING Sunny Sweeney B.BEAVERS (J CLEMENTI.R FOSTER.S.SWEENEY) © REPUBLIC NASHVILLE		38
	6 20		GOD GAVE ME YOU Blake Shelton S. HENDALICKS ID BARNES) O WARNER BROS. WMM		15		40	HOT SI DEB(1	WE OWNED THE NIGHT Lady Antebellum PWORLEY,LADY ANTEBELLUM (O.HAYWOOD, C.KELLEY,D.DAVIDSON) © CAPITOL NASHVILLE		40
5	5 19		I LOVE YOU THIS BIG Scotty McCreery M BRIGHT (R JACKSON,E DEAN,B JAMES) © 19/INTERSCOPE/MERCURY		15	40	41	57	-		DRINK IN MY HAND Eric Church J.JOYCE (E.CHURCH.M.P.HEENEYLLAIRD) © EMI NASHVILLE	1	41
1	9 23	7	SPARKS FLY Taylor Swift N CHAPMAN, I SWIFT (I.SWIFT) 0 BIG MACHINE		17	Title track from	42	40	43		LIKE MY MOTHER DOES Lauren Alaina C.Stewart.a. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS) © 19 INTERSCOPE/MERCURY		40
	7 21	15	I GOT YOU Thompson Square vv (s.THOMPSON.K.THOMPSON.J.SELLERS.PJENKINS) @ STONEY CREEK		17	upcoming album (due Sep. 13) is	43	43	48		I'M GONNA LOVE YOU THROUGH IT Martina McBride M.MCBRIDE.B.GALLIMORE (B.HAYSLIPS.ISAACS,J.YEARY) © REPUBLIC NASHVILLE	- 2	43
	8 22		COUNTRY MUST BE COUNTRY WIDE Brantley Gilbert D HUFF (M. DEKLE, C. FORD, B. GILBERT) @ VALORY		18	trio's second-best career start,	•	46	52		WHERE I COME FROM Montgomery Gentry M KNOX (R CLAWSDN,D DAVIDSON) @ AVERAGE JOE'S		44
	24 33	3	GREATEST BAGGAGE CLAIM Miranda Lambert GAINER ELIDOELL.C.AINLAY.G.WORF (M. LAMBERT.N.HEMBYLL.LAIRD) @ COLUMBIA		20	following a No. 28	45	41	45		HUNT YOU DOWN JT Hodges M.WRIGHT.D.COOK.M. COLLIE. (J. THODGES.M. COLLIE.R.RUTHERFDRD) • SHOW DOG-UNIVERSAL	1	41
	20 24	14	ONE MORE DRINKIN' SONG Jerrod Niemanr J Niemann b Brainard (J L Niemanr.Brown) @ Sea GayLe/Ariista Nashville	1	20	debut with "Just a Kiss" in May. New	46	42	50		WHERE COUNTRY GROWS Ashton Shepherd B CANNON (A. SHEPERD.B. PINSON) • MCA NASHVILLE		42
) :	21 25		LOVE DON'T RUN Steve Holy L MILLER J LEATHERS & GLOVER.R.THILBODEAU) O CURE		21	single bows at No. 5 with 60,000	47	44	47		OH, TONIGHT Josh Abbott Band Featuring Kacey Musgraves E HERBST (J.ABBOTT.S HELMS) O PRETTY DAMN TOUGH	1	44
	23 27		COST OF LIVIN' Ronnie Dunn R DUNN (PCOLEMAN.R.DUNN) @ ARISTA NASHVILLE		23	downloads on	48	59			TATTOOS ON THIS TOWN Jason Aldean M KNDX (N.THRASHER.W MOBLEY.M DULANEY) • BROKEN BOW		48
	22 26	14	I GOT NOTHIN' Darius Rucker FROGERS (D. RUCKER, C. MILLS) © CAPITOL NASHVILLE	r	22	Country Digital Songs.	49	50	57		THIS OLE BOY Craig Morgan PO'DONNELL (B.HAYSLIPD DAVIDSON.R AKINS) © BLACK RIVER	1	49
			EASY Based Eletis Eastwing Notocha Bedingfield		0000	2011.321	11000				MY NAME IS MONEY Sonia Leigh		100

TOP COUNTRY ALBUMS

ÉLATTS (K.ELAM.M.MOBLEY)

Rascal Flatts Featuring Natasha Bedingfield

25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST TINE	CERT.	PEAK
1	1	-	2	Tailgates & Tanlines		1
2	3	3	42	GREATEST JASON ALDEAN GAINER BROKEN BOW 7697 (18.98) My Kinda Party		1
3		SHOT But	1	ELI YOUNG BAND CARNINAL/REPUBLIC INSHVILLE DIS856(JAWERSAL REPUBLIC (10.98) Life At Best		3
4	2	1	4	ERIC CHURCH EMI NASHVILLE 94266 (16.98) Chief	-	1
		4		BLAKE SHELTON WARNE FROM STITU WMN (18.98) Red River Blue		C.E.
	5	8		ZAC BROWN BAND		165
	6	2		TRACE ADKINS SHOw DOG-UNIVERSAL 015694 (9.98) Proud To Be Here		
0	11	11	45	THE BAND PERRY REPUBLIC NASHILLE DI 4330LWEERSAL REPUBLIC (10.98) The Band Perry	•	1
	8	9	43	TAYLOR SWIFT BIG MACHINE TSD300A (18.98) Speak Now	3	1
10	NE	w	1	JEFF BRIDGES RAMP 71491/BLUE NDTE (18 98) Jeff Bridges		10
11	7	7	13	BRAD PAISLEY ARISTA NASHVILLE B3274/SMN (11.98) This Is Country Music	٠	1
12	9	5	8	SCOTTY MCCREERY 19MERCurr Decore Class EXIGA (6 98) American Idol Season 10 Highlights: Scotty McCreery		R
13	10	10	9	JUSTIN MOORE VALORY JM0200A (10.98) Outlaws Like Me		E.
14	12	6		CHRIS YOUNG Neon RCA 85497/SMN (10.98)		2
15	16	12	82	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18 98) Need You Now	3	
16	14	12		VARIOUS ARTISTS UMVERSALEM/SOW MUSC 015731 UME (18.98) NOW That's What I Call Country: Volume 4		3
	13	17	146	ZAC BROWN BAND ROAR-DOCC - TURE HOME GROW, ATLANTC 516931/AG (13.96) The Foundation	2	[
18	15	f.		KENNY CHESNEY BNA 57445 SMN (11 98) + Hemingway's Whiskey	•	Ŭ.
19	17		40	RASCAL FLATTS BIG MACHINE #F0100A (13.98) Nothing Like This		Ĩ.
20	18	19		LAUREN ALAINA 19/10/2017/01/2017/0000000000		
21		16		BLAKE SHELTON REPROSE 525092/WWW (18.98) Loaded: The Best Of Blake Shelton		
,22	21	1	11	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98) Ronnie Dunn		
23	26	27		SUGARLAND MERCURY 014758*10MGN (13.98) ⊕ The Incredible Machine		1
24	31	28	43	SOUNDTRACK RCA 72911/SMN (11.98) Country Strong		2
25	25	21	24	SARA EVANS RCA 49693/SMN (10.98) Stronger		1

THIS	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
26	23	22	48	BILLY CURRINGTON MERCURY 014407 UMGN (9.98) Enjoy Yourself		2
27	22	20		TIM MCGRAW CURB 79205 (18.98) Number One Hits		
28	27	24		KEITH URBAN CAPITOL NASHVILLE 47695 (11.98) Get Closer	۲	2
29	NE	W	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	•	1
31	9 44	23		ALISON KRAUSS & UNION STATION ROUNDER 610665* CONCORD (18.98) Paper Airplane		1.
32	30	36	68	ZAC BROWN BAND SOUTHERN GROUND ALLANTIC 523726AG (25 98 COUND) Pass The Jar: Live	•	
33	29	25		BILLY CURRINGTON MERCURY 015290 UME (7 98) Icon: Billy Currington		22
34	33	30		AARON LEWIS STROUDAVARIOUS 01013 (7.98) Town Line (EP)		
35	34	26		COLT FORD AVERAGE JOE'S 226 (14.98) Every Chance Get		
36	28	32		THOMPSON SQUARE STONEY CREEK 7677 (13 98) Thompson Square		
37	19	-		KEVIN FOWLER AVERAGE JOE'S #29 (13 98) Chippin' Away		-
38	35	35	58	JERROD NIEMANN SEA GAN EARSTA NASHVILE 657205MN (9 98) Judge Jerrod & The Hung Jury		
39	38	33	22	JOSH TURNER MCA NASHVILLE 015348/UME (7.98) Icon: Josh Turner		20
40	37	34		VARIOUS ARTISTS AVERAGE JOE'S 228 (13.98) Mud Digger: Volume 2		20
41	5 0	53	29	SOUNDTRACK sover case modulities services out your. Country Strong: More Music From The Motion Picture		5
42	40	38	C	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98) 34 Number Ones	6	7
13	41	39		BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98) Hits Alive	•	
44	43	41	20	CRAIG CAMPBELL ACCUSTIC FEACH 25571 BIGGER PICTURE (18.98) Craig Campbell		14
45	46	43		RANDY TRAVIS WARNER BROS. 524937, WMN (7.98) Top 10		40
46	42	10	67	BLAKE SHELTON REPRISEWARNER BROS 522642WMN (8.98) Hillbilly Bone (EP)		
47	45			TOBY KEITH SHOW DOG-UNIVERSAL 01/1492 (9.98) Bullets In The Gun		
48	39	37	C	ASHTON SHEPHERD MCA NASHMLLE 015377 UMGN 10.9 Where Country Grows	Ç.	
49	48	42		JASON MICHAEL CARROLL FOR THE LONELY 13452 EX/CRACKER BARREL (11.98) Numbers		33
50	51			TRACE ADKINS CAPITOL NASHVILLE 48837 (19.98) The Definitive Greatest Hits: Til The Last Shot's Fired		12
					-	

BLUEGRASS ALBUMS

MY NAME IS MONEY

50 45 58

LAST WEEK	WEEKS ON CHT	ARTIST	Title	CERT.
1	20	ALISON KRAUSS & UNION ST 19 WKS ROUNDER 610665*/CONCORD	ATION Paper Airplane	
2	23	STEVE MARTIN AND THE STEEP CANYON RAI 40 SHARE/ROUNGER 610660*/CONCORD	NGERS Rare Bird Alert	
3	14	SARAH JAROSZ SUGAR HILL 4062* WELK	Follow Me Down	
4	#4	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	
5	71	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	
7	5	RICKY SKAGGS Constant Skaggs FAMILY 1011	ountry Hits Bluegrass Style	
6	28	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars	
RE-E	NTRY	TIM O'BRIEN HOWDY SKIES 832100	Chicken & Egg	
NE-E	NTRY	RHONDA VINCENT UPPER MANAGMENT 0001	Taken	
9	48	STEVE IVEY IMI 0017 SONOMA	Best Of Bluegrass	
	1 2 3 4 5 7 6 RE-E RE-E	2 23 3 14 4 #4 5 71 7 5 6 28 RE-ENTRY RE-ENTRY	1 20 ALISON KRAUSS & UNION ST BOUNDER 610665*/CONCORD 2 23 STEVE MARTIN AND THE STEEP CANYON RA 40 SHARE/ROUNDER 610660*/CONCORD 3 14 SARAH JAROSZ SUGAR HILL 4052* WELK 4 4 DIERKS BENTLEY CAPITOL MASHVILLE 85410* 5 71 TRAMPLED BY TURTLES BANJODAD 07* 7 5 RICKY SKAGGS SKAGGS FAMILY 1011 C 6 28 THE WAILIN* JENNYS RED HOUSE 234 C RE-ENTRY TIM O'BRIEN HOWDY SKIES 832100 RHONDA VINCENT UPPER MARGMENT 0001 9 48 STEVE IVEY	1 20 ALISON KRAUSS & UNION STATION ROUNDER 610665 */CONCORD Paper Airplane 2 23 STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE:ROUNDER 610660 */CONCORD Rare Bird Alert 40 SHARE:ROUNDER 610660 */CONCORD 3 14 SARAH JAROSZ SUGAR HILL 4062* WELK Follow Me Down SUGAR HILL 4062* WELK 4 44 DIERKS BENTLEY CAPITOL NASHVILLE 85410* Up On The Ridge CAPITOL NASHVILLE 85410* 5 71 TRAMPLED BY TURTLES BANJODA 07* Palomino BANJODA 07* 7 5 RICKY SKAGGS SKAGGS AMILY 1011 Country Hits Bluegrass Style SKAGGS FAMILY 1011 6 28 THE WAILIN' JENNYS RED HOUSE 234 Bright Morning Stars RED HOUSE 234 11 OPER MANGMENT 2001 Taken UPPER MANGMENT 2001 Taken 9 48 STEVE IVEY Best Of Bluegrass

BETWEEN THE BULLETS **ELI YOUNG'S BEST**



Eli Young Band claims its best Billboard 200 and Top Country Albums chart ranks (and its fattest 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

Sonia Leigh

● SOUTHERN GROU

45

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

R&B/HP-HOP Billboard

11

12 13

14

15

16

17

22

34 35

> 37 30

38

36 33

39 37

40 34

32

ж

			OP R&B/HIP-HOP
(\cdot)			DP R&B/HIP-HOP LBUMS
-		KS	
MEE	LASI	WEE	
1	1	2	JAY Z KANYE WEST 2 WKS WATCH THE THRONE ROCAFELLARDC WHITINGEF JAM 015/25/01.MG BEYONCE
2	2		4 PARKWOOD/COLUMBIA 90824/SONY MUSIC
3	.4.	10	HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA
4	6	-	
		2	BLOOD SWEAT + TEARS WE THE BEST/DEF JAM 015539/DJMG
		39	PINK FRIDAY YOUNG MONEYCASH MONEY 015021*/UNIVERSAL REPUBLIC
U	14	40	
8	12	9	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RMG
9	10	9	THE LIGHT OF THE SUN BLUES BABE 527941*/WARNER BROS.
10	11	62	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/(GA
11	8	8	FINALLY FAMOUS G.O.O.D./OEF JAM 015421/IDJMG
12	15	21	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG GUCCI MANE & WAKA FLOCKA FLAME
13	5		GUCCI MANE & WAKA FLOCKA FLAME FERRARI BOYZ MIZAV1017 BRICK SQUAD 528278/WARNER BROS. DJ KHALED
14	13	5	
15	16	22	F.A.M.E. JIVE 86067/JLG
16	17	38	MIGUEL ALLI WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
17	19	2 2	KIRK FRANKLIN HELLO FEAR FO YO SOUL/VERITY 77917/JLG
18	1	47	LIL WAYNE I AM NOT A HUMAN BEING CASH MONEY 015002/UNIVERSAL REPUBLIC
19	18		JOSS STONE LP1 STONE'D 527769*/SURFDOG
20	7	2	ROYCE DA 5'9" SUCCESS IS CERTAIN GRACIE 00004*
21	20	10	LEDISI PIECES OF ME VERVE FORECAST 015557/VG
22	22	13	VARIOUS ARTISTS SELF MADE: VOL. I MAYBACH 527800/WARNER BROS.
23		16	SADE THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
24	d,	6 3	DRAKE THANK ME LATER YOUNG MONEY/CASH MONEY D14325/UNIVERSAL REPUBLIC
25	24	25	MARSHA AMBROSIUS
,26	27	11	TECH N9NE ALL 6'S & 7'S STRANGE 87/RBC (+)
	26	40	KANYE WEST MY BEAUTHUL DARK TWISTED FANTASY ROC-A-FELLADEF JAM 014685 YIDJING ①
28	25	22	JENNIFER HUDSON
29	23	16	BEASTIE BOYS HOT SAUCE COMMUTTEE PT. TWO BROOKLYN DUST 05639*/CAPITOL
30	30	41	CEE LO GREEN THE LAOY KILLER RADICULTURE 525601/ELEKTRA
31	31	24	LUPE FIASCO LASERS 1ST & 15TH/ATLANTIC 520870*/AG
32	32	54	KEM INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469 •
33	HOT	SHOT	SLAINE A WORLD WITH NO SKIES 2.0 SUBURBAN NOIZE 304
34	36	36	R. KELLY LOVE LETTER JIVE B0874/JLG
35	-	15	TYLER, THE CREATOR GOBLIN XL 529*
36	38	57	RICK ROSS TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/DJIMG
37	33		VARIOUS ARTISTS SLOW GRIND SOM MUSIC CARLANDERSAL SPECIAL MARKETS BEESBRAZER & TE
38	41	41	KID CUDI MAN ON THE MOON II DREAM OVG.0.0.D. 014649*/UNIVERSAL REPUBLIC®
39	39	51	
40	37	7	LLOYD KING OF HEARTS YOUNG-GOLDIE/ZONE 4/INTERSCOPE D15116/GA
41	42	4	KINDRED THE FAMILY SOUL
42	44	21	LOVE HAS NO RECESSION PURPOSE 5792/SHANACHIE MARY MARY SOMETHING BIG MY BLOCK/COLUMPIA 52330/SOMY MUSIC
43	40	6	
4	45	46	JUST ME MR. SOLANE 5162/EONE
45	34	4	FLOCKAVELI 1017 BRICK SQUAD/ASYLUM 522740WARNER BROS.
46	55	21	LEGENDARY WEAPONS WU-TANG 2121/EONE
47	46	8	ON AND ON AND BEYOND ROSTRUM DIGITAL EX
47	40	• 49	WEEKEND AT BURNIES WARNER BROS. 5274D6
COR .			PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG YELAWOLF
49	47	36	TRUNK MUZIK 0-60 GHET-O-VISION/DGC/INTERSCOPE 014450/IGA
	-4-		WHEN FISH RIDE BICYCLES C.A.K.E. DIGITAL EX/GREEN LABEL SOUND

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.



	40		1
	M/ R&	AINSTREAM &B/HIP-HOP	
LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)	THIS
2	12	HOW TO LOVE	
1	14	I'M ON ONE DJ KHALED (WE THE BESTATOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	:
1	22	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWIVUNIVERSAL REPUBLIC)	6
7.	10	QUICKIE	
6	11	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)	1
4	11	BEYDNCE (PARKWOOO/COLUMBIA)	
8	5	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) OTIS	
5	29	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLARIOC NATION DEF JAMIDJING) SURE THING	
14	6	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA) MARVIN & CHARDONNAY	
10	17	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJ/MG) OUT OF MY HEAD	1
9	21	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC) SHE AIN'T YOU	1
-	24	CHRIS BROWN (JIVE/JLG)	
13		BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)	
16	16 8	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)	1
	- E	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
11	15	BIHANNA (SRP/DEF JAM/IDJMG)	1
17	Z	WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)	1
15	10	DJ DRAMA FEAT FABOLOUS, ROSCOE DASH & WIZ KHALIFA (APHILLIATES/EONE) WET THE BED	1
19	3		1
24	2	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) ANYTHING (TO FIND YOU)	1
25	5	MONICA FEAT. RICK ROSS (J/RCA)	2
22	3	MRS. RIGHT MINDLESS BEHAVIOR FEAT. DIGGY (STREAMLINE/CONJUNCTION/INTERSCOPE)	2
111	W	LIL WAYNE FEAT. ORAKE (CASH MONEY/UNIVERSAL REPUBLIC)	2
20	10	BREAK MY HEART ESTELLE FEAT. RICK ROSS (HOME SCHOOL/ATLANTIC)	2
23	8	TILL I'M GONE TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)	2
29	3	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)	2
16	12	ON MY LEVEL WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)	2
21		NOVACANE FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)	2
4		SO FRESH CJ HILTON FEAT. NAS (J/RCA)	2
1		IMA BOSS MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS)	2
28	15	BALLIN' Young Jeezy Feat. Lil Wayne (CTE/DEF JAM/IDJMG)	3
35	2	WORK OUT J. COLE (ROC NATION/COLUMBIA)	3
26	19	WE CAN GET IT ON YO GOTTI (INEVITABLE/POLO GROUNDS/J/RCA)	з
39	2	SHAKE LIFE YOUNG JEEZY (CTE/DEF JAM/IDJMG)	3
36	4	POT OF GOLD GAME FEAT. CHRIS BROWN (GEFFEN/INTERSCOPE)	3
36	6	THING CALLED US HAMILTON PARK (HARRELL/L7/ATLANTIC)	C
33		LET IT FLY MAINO FEAT. ROSCOE DASH (HUSTLE HARD/ATLANTIC/EQNE)	з
32		IN DA BOX	3

IN DA BOX SEAN GARET FEAT.RICK ROSS (BET I PENNED IT/COLUMBIA) NO ONE GONNA LOVE YOU JENNIFER HUDSON (ARISTA/RCA)

BOO THANG VERSE SIMMONDS FEAT. KELLY ROWLAND (BUVISION/KONLIVE)

SLAINE'S 'WORLD' ARRIVES

IT AIN'T OVER TIL IT'S OVER DJ KHALED (WE THE REST/CASH MONTY IN THE

)	Rŀ	HYTHMIC"
l	-	_	القاربية فالمالك ومعادة ومصحف
	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
	2	12	HOW TO LOVE
	1	20	PARTY ROCK ANTHEM
	3	9	LIGHTERS
	- 3-	-	BAD MEETS EVIL FEAT. BRUND MARS (SHAOY/INTERSCOPE) SUPER BASS
		18	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
	5	13	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
	4	22	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLD GROUNDS(J/RCA)
	7	10	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
	8	15	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
		17	MOTIVATION
	10	11	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWNUNIVERSAL REPUBLIC) BEST THING I NEVER HAD
	12	11	BEYONCE (PARKWOOD/COLUMBIA) BETTER WITH THE LIGHTS OFF
			NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.) MY LAST
		22	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
	13	9	FAR AWAY TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
)	14	7	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
ų	9	R.	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
ľ	18		OTIS JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/DJ/MG)
	17		IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
	20		MARVIN & CHARDONNAY
	15		BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJING) GUCCI GUCCI
	16		KREAYSHAWN (COLUMBIA) SHE AIN'T YOU
			CHRIS BROWN (JIVE/RCA)
	21		PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNOS/J/RMG) MARVINS ROOM
_	24		ORAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
	23	6	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
	22	18	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
	36		HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
	25	7	TILL I'M GONE TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
Î	29	14	WHERE THEM GIRLS AT DAVID GUETTA FEAT. FLD RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALIVERKS/CAPITOL)
	26	6	THE MACK MANN FEAT. SNODP OOGG & IYAZ (MERCURY/IDJMG)
	34	3	GOT 2 LUV U
	30		SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)
			AFROJACK FEAT. EVA SIMONS (ROBBINS)
	33	3	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
	28	5	GAME FEAT. CHRIS BROWN (GEFFEN/INTERSCOPE)
	37	2	WORK OUT J. COLE (ROC NATION/COLUMBIA)
	27	15	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
	39	2	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECAYDANCE/FUELED BY RAMEN/RRP)
	NE	W	SHE WILL LIL WAYNE FEAT, DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
	II E	w	DEDICATION TO MY EX (MISS THAT) LLOYD FEAT. ANDRE 3000 (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
	32	13	THE EDGE OF GLORY
	1		LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) MR. SAXOBEAT
	Tops.		ALEXANDRA STAN (ULTRA)
		1000	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLANO/IOJMG)

ADULT R&B

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT, PROMOTION LABEL)
1	1	19	SO IN LOVE
2	2	20	PIECES OF ME LEDISI (VERVE FORECAST/VERVE)
3	3	31	I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/RCA)
•	5	23	IF IT'S LOVE KEM FEAT. CHRISETTE MICHELE (UNIVERSAL REPUBLIC)
	4	15	LIFE OF THE PARTY Charlie Wilson (P MUSIC/JIVE/RCA)
		16	YES Musiq Soulchilo (Atlantic)
đ		32	4EVERMORE ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
3		13	IN THE MOOD JOHNNY GILL (NOTIFI)
	191	1	NO ONE GONNA LOVE YOU JENNIFER HUDSON (ARISTA/RCA)
0	13	14	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
1)	15	11	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
2	11	17	RADIO MESSAGE R. KELLY (JIVE/RCA)
3	14	-	COLLARD GREENS & CORNBREAD FANTASIA (S/19/J/RCA)
4	18	18	FOOL FOR YOU CEE LO GREEN FRAT MELANIE ROMA OR PHILLIP BALLEY (RADICULTURE/ELEXTRWATLANTIC)
5	16	13	LATE NIGHTS & EARLY MORNINGS MARSHA AMBROSIUS (J/RCA)
6	22	4	STAY TYRESE (VOLTRON RECORDZ/CAPITDL)
7	20	9	SHE AIN'T YOU CHRIS BROWN (JIVE/RCA)
8	21	16	NOBODY GREATER VASHAWN MITCHELL (EMI GOSPEL)
9	17	16	FALL 5.0 BRIAN MCKNIGHT (MR. SOLANE/EONE)
0	19	14	SURVIVE MARY MARY (MY BLOCK/COLUMBIA)
1	23	18	I CAN'T MAKE YOU LOVE ME TANK (MOGAME/SONG DYNASTY/ATLANTIC)
2	25	ũ	MOVIN' DOWN THE LINE RAPHAEL SAAOIQ (COLUMBIA)
3	26	3	WALK ON MINT CONDITION (CAGEO BIRO/SHANACHIE)
4	24	8	HIMAHOLIC KELLY PRICE (MY BLOCK/SANG GIRLI/MALACO)
5	27	18	CLOSER JOE (DEXTERITY SOUNOS)

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RAP SONGS

WED	WEI	ON	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	
-	-	(B WIKS DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/LINVERSAL REPUBLIC)
2	2	16	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
			MY LAST
3		22	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
4		18	OUT OF MY HEAD
••		10	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
5	6	5	OTIS JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJ/MG)
6	4	16	PARTY ROCK ANTHEM
•	4	10	LMFAO (PARTY ROCK/WILL.I.AM/CHEBRYTREE/INTERSCOPE)
7	9	7	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
8	7	19	GIVE ME EVERYTHING
•			PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLD GROUNDS/J/RCA)
(9)	8	6	MARVIN & CHARDONNAY BIG SEAN FEAT KANYE WEST & ROSCOE DASH (G.O.D./DEF JAM/DJ/MG)
10	0.4	3	HEADLINES
0		3	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
	10	28	LOOK AT ME NOW CHRIS BROWN FEAT, LIL WAYNE & BUSTA RHYMES (JIVE/RCA)
12	C		SHE WILL LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
100			THAT WAY
	13	5	WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
	1000	20	JOHN
14		20	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
15	16	33	ALL OF THE LIGHTS
			KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
16	14	50	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
	-	-	
17		7	FAR AWAY
	20	7	FAR AWAY TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
18	20	7 7	TYGA FEAT CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
18 19		1	TYGA FEAT CHARS RECHARGEON (COLAR MOMERCIAN MOMERCIAN MERCIAN
19	21 15	7 8	TYGA FEAT CHRIS RECHARDSON (YOUNG MONEYCASH NONEY(ANNERSH, REFURLO) BETTER WITH THE LIGHTS OFF New Boyz Feat. Chris Brown (Shotty/Warner Bros.) OH MY DJ DRAMA FEAT. FABOLOUS, ROSCOE DASH & WZ KAMLAR (APHILLATESECNE)
	21	7	TYGA FEAT CHARS RECHARGEON (COLAR MOMERCIAN MOMERCIAN MERCIAN
19	21 15	7 8	TYGA FEAT CHARS RELARDSON (YOUNG MONEYCASH MONEYLAW HERSEL REPUBLIC) BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.) OH MY DI DRAMA FEAT. FABOLIDUS, ROSCOE DASH & WIZ MAUFA (MPHILLATESECINE) THE SHOW GOES ON LUPE FLASED (IST & 15TH/ATLANTIC) IMA BOSS
19 20 21	21 15 19 23	7 8 29 2	TYGA FEAT CHAIS RICHARDSON (YOUNG MOREVCIASH INDIREVLIAN/PESUL REPUBLIC). BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.) OH MY U DRAMA FEAT. REBOLDIUS, ROSCOE DASH & WZ INDIRA (APHILIATESEONE) THE SHOW GOES ON LUPE FLASCE (IST & 15TH/ATLANTIC) IMA BOSS MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.) BODY 2 BODY
19 20	21 15 19	7 8 29	TYGA FEAT CHAIS RICHARDSON (YOUAG MOMEYCLASH MOMEYLIMMERSUL REPUBLIC). BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.) OH MY UI DRAMA FEAT. RABOLDUS, ROSCOE DASH & WIZ MAUFA (APHILIMESEONE) THE SHOW GOES ON LUPE FIASED (1ST & 15TH/ATLANTIC) IMA BOSS MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.) BODY 2 BODY ACE HODD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
19 20 21	21 15 19 23	7 8 29 2	TYGA FEAT CHAIS RICHARDSON (YOUNG MOREVCIASH INDIREVLIAN/PESUL REPUBLIC). BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.) OH MY U DRAMA FEAT. REBOLDIUS, ROSCOE DASH & WZ INDIRA (APHILIATESEONE) THE SHOW GOES ON LUPE FLASCE (IST & 15TH/ATLANTIC) IMA BOSS MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.) BODY 2 BODY
19 20 21 22 23	21 15 19 23 25 18	7 8 29 2 2 10	TYGA FEAT CHAIS RICHARDSON (YOUAG MOMEYCLASH INDIEY(JAMPERSUL REPUBLIC)) BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.) OH MY U DRAMA FEAT. RABOLDUS, ROSCOE DASH & WZ KAULAH (APHILIAFESEONE) THE SHOW GOES ON LUPE FLASED (1ST & 15TH/ATLANTIC) IMA BOSS MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.) BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG) ON MY LEVEL WIX KINALIFA FEAT. TOD SHDRT (ROSTRUM/ATLANTIC/RRP) GUCCI GUCCI
19 20 21 22	21 15 19 23 25	7 8 29 2 2	TYGA FEAT CHAIS RECHARDSON (YOUNG MOMEYCLASH INDIEY(IMMERSUL REPUBLIC) BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.) OH MY DI DRAMA FEAT. RABOLDUS, ROSCOE DASH & WIZ KIALLFA (APHILIATESEONE) THE SHOW GOES ON LUPE FLASED (1ST & 15TH/ATLANTIC) IMA BOSS MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.) BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG) ON MY LEVEL WIZ KHALIFA FEAT. TOD SHORT (ROSTRUM/ATLANTIC/RRP) GUCCI GUCCI KREAYSHAWN (CDLUMBIA)
19 20 21 22 23	21 15 19 23 25 18	7 8 29 2 2 10	TYGA FEAT CHAIS RICHARDSON (YOUAG MOMEYCLASH INDIEY(JAMPERSUL REPUBLIC)) BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.) OH MY U DRAMA FEAT. RABOLDUS, ROSCOE DASH & WZ KAULAH (APHILIAFESEONE) THE SHOW GOES ON LUPE FLASED (1ST & 15TH/ATLANTIC) IMA BOSS MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.) BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG) ON MY LEVEL WIX KINALIFA FEAT. TOD SHDRT (ROSTRUM/ATLANTIC/RRP) GUCCI GUCCI



BETWEEN THE BULLETS

Mixtape-friendly Boston-born rapper Slaine's longdelayed 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

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Data for week of SEPTEMBER 3, 2011

Billbeard, DANCE

AIRPLAY MONITORED BY SALES DATA nielsen nielsen BDS SoundSo

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E		D/	ANCE CLUB SONGS"				
WIEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS	LAST WEEK	WEEKS DN CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	2	9	PUT YOUR HANDS UP (IF YOU FEEL LOVE) twik kylie mindgue parlophone/astralwerks/capitol	26	33	1	NO ONE GONNA LOVE YOU JENNIFER HUDSON ARISTA/RCA
2	3	6	BEST THING I NEVER HAD BEYONCE PARKWOOD/COLUMBIA	27	25	1	TRUE LOVE GEORGE ACOSTA FEAT. FISHER BLACK HOLE
3	4	8	TALKING TO THE UNIVERSE OND MIND TRAIN/TWISTED	28	34	3	NEVER WILL BE MINE BYE RYE FEAT. ROBYN N.E.E.T./INTERSCOPE
4	5	3	UNDIVIDED Blush feat. Snoop dogg far West/Nettwerk	29	39	R	TONITE NICOLA FASAND FEAT. KAT DELUNA JOLLY ROGER
	1		1 WANNA GO BRITNEY SPEARS JIVE/RCA	30	36	4	ASS ON THE FLOOR DIDDY - DIRTY MONEY FEAT. SWIZZ BEATZ BAD BOY/INTERSCOPE
6	11	5	CALIFORNIA KING BED RIHANNA SRP/DEF JAM/IDJMG	,31	28		BOUNCE CALVIN HARRIS FEAT. KELIS ULTRA
0	1.7	6	BEHIND THE WHEEL 2011 DEPECHE MODE REPRISE/RHINO	32	46	2	POWER MEDIATE PICK INXS FEAT. TRICKY PETROL ELECTRIC/ATCO/RHINO
8	13	7	RIGHT THERE	33	37	4	
õ	1	8	NICOLE SCHERZINGER FEAT. 50 CENT INTERSCOPE	34	30	8	TASTE THE NIGHT
10	6	11		35	31	7	VEGAS VANDALISM & STATIC REVENGER WHITE HOUSE
11	9	iu)	ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE UNIVERSAL REPUBLIC THE EDGE OF GLORY	36	27	18	PARTY ROCK ANTHEM IMFAD PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
12	8	H	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS/WARNER BROS.	37	HOT	SHOT BUT	WEPA GLORIA ESTEFAN CRESCENT MOON
13	7	-	TIL DEATH WYNTER GORDON BIG BEAT/ATLANTIC	38	49	2	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
64	117	6	LITTLE BAD GIRL	39	N	EW	SHOW ME JESSICA SUTTA HOLLYWOOD
1	20	6	DAVID GUETTA FEAT. TAID CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKSCAPITOL	40	40	4	LITTLE WHITE DOVES
16	22	3	DAVE AUDE FEAT. ELIJAH AUDACIOUS	41	35	15	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL
17	20	(4)	LEONA LEWIS SYCO/J/RCA CHAMPAGNE SHOWERS	42	41	10	WTF
18	15	10	IMFAO FEAT NATALIA KILLS PARTY ROCKWALLIAM CHERRYTREEINTERSCOPE/UMVERSAL	43	21	13	MATT ZARLEY ZARLEY SONGS WORLDWIDE Roger Sanchez Feat, Mobin Master + MC FLIPSide Stealthultra
19	19	1	RICKY MARTIN SONY MUSIC LATIN	44	47	1	DIAMOND JIGSAW
20	23	3	THE WANTED GLOBAL TALENT/MERCURY/IDJMG	45	38	9	UNDERWORLD DM MR. SAXOBEAT ALEXANDRA STAN ULTRA
21	24	(5)	SET FIRE TO THE RAIN	46	48	2	DR. JECKYLL & MR. FAME
22	10	13	ADELE XL/COLUMBIA SAVE THE WORLD	47	44	5	BLACK CARDS ISLAND/IDJMG
23	18		SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	6			RDN REESER & DAN SAENZ FEAT. JENNIFER KARR SEA TO SUN
24	26	11	AMORAY KNOCKOUT FASHION WHEN THE LIGHTS GO DOWN	P	N		LIAM KEEGAN FEAT. ALEXIS SALGADO CARRILLO MUSIC IS A SAVIOR
25	29	5	GRACE V. DREAM MERCHANT 21/CMG OUTTA CONTROL	50	45	14	THE HOUSE REJECTS FEAT. RACHEL CLAUDIO SEA TO SUN GIVE ME EVERYTHING
-			J786 STARBUGS	284			PTBULL FEAT. NE.YO, AFROJACK & NAYER MR. 305/POLD GROUNDS/JRMC
6			NCE/	C			

POWER MEDIATE PICK INXS FEAT. TRICKY PETROL ELECTRIC/ATCO/RHINO		
OPM		
TASTE THE NIGHT	161	11
DALAL GOLD EAGLE	10	10
LMFA0 PARTY ROCK/WILL.I.AW/CHERRYTREE/INTERSCOPE	12	12
GLORIA ESTEFAN CRESCENT MOON		-
NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	13	20
SHOW ME Jessica suitta hollywooo	14	
LITTLE WHITE DOVES	15	17
LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	No.	
WTF MATT ZARLEY ZARLEY SONGS		
WORLDWIDE Roger Sanchez Feat, mobin master + MC Flipside Stealthultra	(\cdot)	
DIAMOND JIGSAW		
UNDERWORLD DM MR. SAXOBEAT	THIS	WEEK
DR. JECKYLL & MR. FAME	1	1
BLACK CARDS ISLAND/IDJMG	2	2
NEVER KNEW	3	6
LIAM KEEGAN FEAT. ALEXIS SALGADO CARRILLO		
MUSIC IS A SAVIOR THE HOUSE REJECTS FEAT. RACHEL CLAUDIO SEA TO SUN	4	7
GIVE ME EVERYTHING PITBULL FEAT, NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS/JRMG		3
	6	5
NCE	7	14
RPLAY *	- 3	
TITLE ARTIST IMPRINT / PROMOTION LABEL	10	RE
SAVE THE WORLD 2 WKS SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL		4
PARTY ROCK ANTHEM	12	18
CINEMA BENNY BENASSI FEAT. GARY GO ULTIKA	13	12
BOUNCE CALVIN HARRIS FEAT. KELIS ULTRA		10
I WANNA GO	15	
BRITNEY SPEARS JIVE/RCA LAST FRIDAY NIGHT (T.G.I.F.)	Po	
SUN IS UP		
	Q	
	A	
MEDINA ULTRA		
IN THE DARK DEV INDIE-POP/UNIVERSAL REPUBLIC	THIS	LAS
WHAT A FEELING ALEX GAUDINO FEAT. KELLY ROWLAND ULTRA	1	1
LITTLE BAD GIRL David guetta feat. Taid Cruz & Ludacris What a Music/Astralwerks/Capitol	2	2
IN THE AIR Morgan Page, Sultan + Ned Shewad , and bt feat angela McCluskey Nettwerk	3	
TIL DEATH WYNTER GORDON BIG BEAT/ATLANTIC	4	
PRESSURE		
NADIA ALI, STARKILLERS & ALEX KENJI SIMPLY DELICIOUS STRICTLY RINTHIM CALL MY NAME	6	9
SULTAN & NED SHEPARO FEAT. NADIA ALI HAREM		

	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
	1	94	MICHAEL BUBLE CRAZY LOVE 143/REPRISE 520733/WARNER BROS. ①	2
	2	10	PAT METHENY WHAT'S IT ALL ABOUT NONESUCH 527912/WARNER BROS.	
		30	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE RAT PACK RAWK SINATRA BIL/REPRISE 525241/WAVER BROS.	1
İ		8	VARIOUS ARTISTS IN A BOSSA NOVA MODD UNVERSAL SPECIAL MARKETS 015603 EXSTARBUCKS	
		11	COREA, CLARKE & WHITE FOREVER CONCORD 32627	
		10	MADELEINE PEYROUX STANDING ON THE ROOFTOP PENNYWELL 015636*/DECCA	
		25	HARRY CONNICK, JR. IN CONCERT ON BROADWAY COLUMBIALEGACY 77295/SONY MUSIC ①	
		21	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES HERE WE GO AGAIN BLUE NOTE 963B8/BLG	
	11	27	NINA SIMONE S.O.I.I.L: NINA SIMONE SONY MUSIC CMG 83788/SONY MUSIC	
	10	47	SOUNDTRACK TREME: SEASON 1 HBO/GEFFEN 014910/IGA	
		43	MICHAEL BUBLE HOLLYWOOD: THE DELUXE 143/REPRISE 526141/WARNER BROS.	
	12	12	ELIANE ELIAS LIGHT MY FIRE CONCORD PICANTE 32761/CONCORD	
	20	20	GRETCHEN PARLATO THE LOST AND FOUND OBLIQSOUND 113	
		10	KARRIN ALLYSON 'ROUND MIDNIGHT CONCORD JAZZ 32662/CONCORD	
Í	17	12	LOUIS ARMSTRONG	

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WEEKS ON CHI

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16 S7VEN LARGE EUGE GROOVE SHANACI

12 9 FEELS SO GOOD JONATHAN BUTLER RENDEZVOU

SHAKE IT NILS BAJA/TSR

ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL GABRIEL BELLO SWINS GABRIEL BELLO SWINS GABRIEL BELLO NO. SMUNTAIN 9123/FCMD

TROMBONE SHORTY BACKATOWN VERVE FORECAST 014194/VG GRANDAD TURNER FT. FRED HAMMOND MY FRIENDS, MY FAM F HAMMOND 002 ESPERANZA SPALDING

CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD BONEY JAMES CONTACT VERVE FORECAST 015375/V

BELA FLECK & THE FLECKTONES ROCK-ET > SCIE-NCE EONE 2133

MICHAEL FRANKS TIME TOGETHER SHANACHIE 5189

BELA ROCK-ET > SCIE-NCE LOUINE KEIKO MATSUI THE ROAD... SHANACHIE 5188

DAVE KOZ HELLO TOMORROW CONCORD 31753

TERRI LYNE CARRINGTON THE MOSAIC PROJECT GROOVE/CONCORD JAZZ 330160

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

CONCORD JAZZ 33016/CONCORD

BRIAN CULBERTSON

KENNY G HEART AND SOUL CONCORD 32048

MOOTH JAZZ

TITLE ARTIST IMPRINT / PROMOTION LABEL

SWKS PAUL TAYLOR PEAK/EONE

MASSIVE TRANSIT CINDY BRAOLEY TRIPPIN IN RHYTHM PUSH JACKLEM JØYNER ARTISTRY

SPIN BONEY JAMES VERVE FORECAST/VERVE

ANYTHING'S PORCASIBLE DAVE KOZ CONCORD/CMG THE WINDY DANCE NICK COLIONNE TRIPPIN 'N' RHYTHM

NOW THAT THE SUMMER'S HERE MICHAEL FRANKS SHANACHIE

ACHIE

22 MARSEILLE ANDY SNITZER FEAT. CHUCK LOEB NATIVE LANGUAGE

 13
 12
 FOR GROVER AND GEORGE BOB BALDWIN TAIPPIN 'N' RHYTHM

 14
 FRIDAY NIGHT JONATHAN FRITZEN WOODWARD AVE.

 15
 SMOOTH GROOVE ART SHERROD JR. FEAT. MARCUS JOHNSON A-SHARP

 24
 BOTSWANA BOSSA NOVA DAVID BENDIT HEADS UP/CMG

EUGE GROOVE STVEN LAREE SHANACHIE 5190 PAUL HARDCASTLE HAROCASTLE VI TRIPPIN IN RHYTHM 48

0		ſR	ADITIONAL ASSICAL ALBUM	
(\cdot)			ASSICAL ALBUMS	
-				
		SE		
	VEE	VEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
			MORMON TABERNACLE CHOIR	
1	1	11	THIS IS THE CHRIST MORIMON TABERNACLE CHOIR 5055982	_
2	2	9	MILOS KARADAGLIC	
-			MEDITERRANEO DG 015579 UNIVERSAL CLASSICS GROUP	
3		53	BIZET: CARMEN SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP	
		36	MORMON TABERNACLE CHOIR	
		30	MEN OF THE MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 5053125	
	5	17	VARIOUS ARTISTS THE ROYAL WEDDING: THE OFFICIAL ALBUM DECCA 015604	
			ERIC WHITACRE	
6	-1	38	LIGHT & GOLD DECCA 014850/LINIVERSAL CLASSICS GROUP	
7		and the second	YUJA WANG MAHLER CHAMBER ORCH.	
0		niner	RACHMANINOV FERRARA/DG 0015336/UNMERSAL CLASSICS GROUP	_
8	10	9	L HUNT LIEBERSON PHILHARMONIA BAROQUE ORCH. (MCGEGAN) BERLIOZ: LES NUTS DETENNADEL: ABIAS PHILHARMONIA BAROQUE 01	
			ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	
	10	56	FOREVER VIENNA ANDRE RIEU/POLYDOR/HIP-0 014439/UME (*)	
	7		JOSH WRIGHT	
	10	20	JOSH WRIGHT SHAOOW MOUNTAIN 5055981	_
		m	JOEL FREDERIKSEN ENSEMBLE PHOENIX MUNICH ROSE OF SHARON: 1770-1870 HARMONIA MUNOI 902085	
			A PAPPANOIE CORO DELL'ACCADEMIA NAZIONALE DI SANTA CECILIA	
	6	2	ROSSINI: WILLIAM TELL EMI CLASSICS 28826	
13	RE-I	NTRY	N. STEMME/J. KAUFMAN/L. FESTIVE	
			BEETHOVEN: FIDELIO OECCA 015705/UNIVERSAL CLASSICS GROUP	_
14	RE-	INTRY	J. KAUFMANN/ACCADEMIA NAZIONALE DI SANTA CECILIA VERISMO ARIAS DEOCA 015463/UNIVERSAL CLASSICS GROUP	
			S. DINNERSTEIN KAMMERORCHESTER STAATSKAPELLE BERUN	
15	RE-D	INTRY	BACH A STRANGE BEAUTY SONY CLASSICAL 81742/SONY MASTERWORKS	

(.		1	ASSICAL OSSOVER ALBUMS	114
	A	JR	OSSOVER ALBUMS	
THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	11	DREAM WITH ME SYCO/COLUMBIA 87051/SONY MUSIC	•
2	2	17	IL VOLO IL VOLD OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA	
-	D	5	2CELLOS 2CELLOS MASTERWORKS 91011/SONY MASTERWORKS	
4	1	11	IL VOLO Edición en espanol opera blues/gatica/rentor/geffen d15745/JMLE	
6	N	w	JENNY OAKS BAKER WISH UPON A STAR SHADOW MOUNTAIN 5055026	
	5	40	JACKIE EVANCHO 0 HOLY NIGHT SYCO/COLUMBIA 81151/SONY MUSIC ①	Ľ
7	6	57	DAVID GARRETT ROCK SYMPHONIES DECCA 014442	
0	1	39	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH. STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA ①	
9	7	59	STING SYMPHONICITIES CHERRYTREE/DG 014464*/UNIVERSAL CLASSICS 3ROUP	
10	E-E	NTRY	SYBARITE5 DISTURB THE SILENCE SYBARITE CHAMBERT PLAYERS 002	
11	9	25	ALFIE BOE BRING HIM HOME DECCA 015330	
12	10	53	ZOE KEATING INTO THE TREES ZOE KEATING 03 EX	
13	13	35	DUE VOCI DUE VOCI TUNETONES 014271/UME ·	
14	RE-ENTRY		THE PRIESTS NOEL RCA VICTOR 75729/SONY MUSIC	
15	RE-E	NTRY	MIKE PATTON WITH ORCH, FILARMONICA A. TOSCANINI Mondo cane ipecac 119	

C		N	ORLD ALBUMS
THIS WEEK	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	26	CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECC
2	3	12	VARIOUS ARTISTS PLYING FOR ONWARE FOR 2 SOURIS ANDIAND THE WORLD THREESS MEDIAHEAR SOUSSICTATORS (
3		8	VARIOUS ARTISTS IN A BOSSA HOVA MOOD UMMERSAL SPECIAL MARKETS 015603 EXISTARBUCK
4		5	RODRIGO Y GABRIELA LIVE IN FRANCE RUBYWORKS 0104/ATO
6	6	27	CELTIC WOMAN WELABY MANHATTAN 47069/BLG
6			TAREQ ABBOUSHI & SHUSMO MUMTASTIC TAREQ ABBOUSHI & SHUSMO 2
7	RE-E	NTRY	THE HIGH KINGS MEMDRY LANE ARO BI 273255/LIFFEY
8	13	8	ZAZ ZAZ PLAY-ON DIGITAL EX
	10	40	LOREENA MCKENNITT THE WIND THAT SHAKES THE BARLEY OLARLAW ROAD VERVE 015015*A
10	15	43	COUNTDOWN ORCHESTRA CELTIC FAVORITES SONOMA 3949
		14	ORLA FALLON MY LAND ELEVATION 013
		8	VARIOUS ARTISTS RED HOT + RIO 2 RED HOT 5137/EONE
13		4	2NE1 2NE1 2ND MINI ALBUM (EP) YG OIGITAL EX
14		27	JAKE SHIMABUKURO PEACE LOVE UKULELE HITCHHIKE 1112
15	14	20	THE DUBLIN RAMBLERS

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AIRPLAY MONITORED B

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SALES DATA COMPILED BY

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•		DA	NCE/ ECTRONIC ALBUMS	
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HIS NO.	AST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
6	1	14	#1 LADY GAGA	
~			13 WKS BORN THIS WAY STREAM INE KOM ME MITERSCOPE 015373 AGA	100
- A.I	5	9	SORRY FOR PARTY ROCKING PARTY ROCKINGLIAM CHERRY TREE INTERSCOPE 015678/IGA	
31	3	147	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/AGA	-
4	5	35	SKRILLEX Scary Monsters and Nice Sprites Big Beat/Majstrap/Atlantic 526918/AG	
5	4	37	DEADMAU5 4X4=12 MAU5TRAP 2518*/ULTRA	
6	NE	W	NATALIA KILLS PERFECTIONIST DANDYVILLEBOYZDAWILLI AMACHERRYTREE/INTERSCOPE OT 5858/IGA	
O			VARIOUS ARTISTS DUBSTEP: FOR THE MASSES VOL. 1 U.K. CONCEPTIONS DIGITAL EX	
	7	10	OWL CITY ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*	
9	NE	W	NERO WELCOME REALITY MTA DIGITAL EX/MERCURY	
10	9	37	DAFT PUNK TRON: LEGACY (SDUNOTRACK) WALT DISNEY 005872*	
11	10	4		
12	6	3	BASSNECTAR DIVERGENT SPECTRUM AMORPHOUS 011	
13	12	8	THIEVERY CORPORATION	
	8	38	VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX	
		6	BREATHE CAROLINA HELL IS WHAT YOU MAKE IT FEARLESS 30153	
16	14	22	KE\$HA JI AM THE DANCE COMMANDER KEMOSABE/RCA 86508/RMG	
17	17		SKRILLEX More Monsters and Sprites big beat/maustrap/atlantic Digital EX/AG	
18	13	55	LADY GAGA THE REMIX STREAMLINE KONLINE CHERRYTREE INTERSCOPE 014633 */IGA	
19	18	16	DAVID GUETTA ONE MORE LOVE GUM 71634/ASTRALWERKS	
20	15	28	JAMES BLAKE JAMES BLAKE POLYDOR 02/UNIVERSAL REPUBLIC	
21	RE-E	NTRY	KC AND THE SUNSHINE BAND FLASHBACK WITH KC AND THE SUNSHINE BAND FLASHBACK 528201/RHINO	-
22	22	20	TIESTO CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001	
23	19	20	DAFT PUNK TRON: LEGACY RECONFIGURED WALT OISNEY 013540	
24	21	30	VIC LATINO ULTRA DANCE 12 ULTRA 2734	
25	N	EW	HERCULES AND LOVE AFFAIR	
and the second				1

A		i.	
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	14	#1 SAVE THE WORLD 2 WKS SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
2	2	19	PARTY ROCK ANTHEM LMFA0 PARTY ROCK/WILL J. AM/CHERRYTREE/INTERSCOPE
3	T		CINEMA Benny Benassi Feat. Gary go ultra
4	7	9	BOUNCE CALVIN HARRIS FEAT. KELIS ULTRA
5		8	I WANNA GO BRITNEY SPEARS JIVE/RCA
	1	8	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL
		8	SUN IS UP INNA ULTRA
(8)	10	11	RAISE YOUR WEAPON DEADMAUS MAUSTRAP/ULTRA
	-	21	ADDICTION MEDINA ULTRA
10		7	IN THE DARK DEV INDIE-POP/UNIVERSAL REPUBLIC
. 11	12	18	WHAT A FEELING ALEX GAUDINO FEAT. KELLY ROWLAND ULTRA
12	20	2	LITTLE BAD GIRL DAVID GUETTA FEAT. TAND CRUZ & LIDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
13	13	3	IN THE AIR Morgan Page Sultan + Ned Shephrid, and bt feat angela mccluskey nettwerk.
14	18	5	TIL DEATH WYNTER GORDON BIG BEAT/ATLANTIC
15	25	2	PRESSURE NADIA ALI, STARKILLERS & ALEX KENJI SIMPLY DELICIOUS/STRICTLY RHYTHM
16	14	18	CALL MY NAME SULTAN & NED SHEPARO FEAT. NADIA ALI HAREM
17		EVI	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
18	19	8	LITTLE BIRD KIM SOZZI ULTRA
19	15	5	DROP IT LOW KAT DELUNA GLOBAL MUSIC BRAND/MASS APPEAL/EONE
20	11	17	SUN AND MOON ABOVE & BEYOND FEAT. RICHARD BEOFORD ANJUNABEATS/ULTRA
21	N	EW	BEST THING I NEVER HAD BEYONCE PARKWOOD/COLUMBIA
22	N	EW	WORLD KEEPS TURNING SYLVIA TOSUN SEA TO SUN
23	23		ME AND MY MICROPHONE SEPTEMBER ROBBINS
24	21	15	WHERE THEM GIRLS AT DAVID GUETTA FEAT FLO RIDA & NICKI MINAJ WHAT A MUSIC/ASTRALMERKS/CAPITOL
-	-		READY 2 GO

READY 2 GO MARTIN SOLVEIG FEAT. KELE BIG BEAT/ATLANTIC

Å	4	A	RPLAY
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABO
0	1	14	2 WKS SWEDISH HOUSE MAFIA AST
2	2	19	PARTY ROCK ANTHEM LMFA0 PARTY ROCK/WILLJ.AM/CHER
3			CINEMA BENNY BENASSI FEAT. GARY GO ULTR
4	7	9	BOUNCE CALVIN HARRIS FEAT. KELIS ULTRA
5		8	I WANNA GO BRITNEY SPEARS JIVE/RCA
		8	LAST FRIDAY NIGHT (1 KATY PERRY CAPITOL
	1	8	SUN IS UP

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4 11 IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015745 UMLE

MANA DRAMA Y LUZ WARNER LATINA 526530 (*)

CRISTIAN CASTRO

SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN

ATINO 015013/UMLE 🛞

INT / DISTRIBUTING LABEL)

ARTIST

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C		-	OT LATIN SONGS
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THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PRDMOTION LABEL)
1	2	27	TABOO 4 WKS DON OMAB (ORFANATO/MACHETE/UNIVERSAL MUSIC LAT
2	3	17	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RM
	4	13	DI QUE REGRESARAS LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVIS
4	5	15	YOU Romed Santos (Sony Music Latin)
6		13	OLVIDAME JULION ALVAREZ Y SU NORTENO BANOA (FONOVISA)
6	6	25	TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
0	13	10	PARTY ROCK ANTHEM LMFA0 (PARTY ROCK/WILL I.AM/CHERRYTREE/INTERSCOPE)
8	1	11	AMOR CLANDESTINO MANA (WARNER LATINA)
	8	20	VEN A BAILAR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
10	10	18	PROMETI INTOCABLE (GOOD 1)
0	18		ENSENAME 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 BANOA 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/J/RMG)
T	25	14	TAN SOLO TU FRANCO DE VITA FEAT. ALEJANORA 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 FONOVISA)
20	17	56	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)
,21	14	15	GRITAR LUIS FONSE (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 SINALDENSE MS DE SERGID LIZARRAGA (DISA/AS
28	28	9	EMBRUJADO EL CHAPO DE SINALOA (PALOMA)

27	27	11	BANDA SINALDENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
28	28	9	EMBRUJADO EL CHAPO DE SINALOA (PALOMA)
29		7	QUE A TODA MADRE (QUE A TODO DAR) BANDA LOS RECODITOS (DISA)
30	31	4	FRIO RICKY MARTIN (SONY MUSIC LATIN)
31	43	2	GREATEST LAST FRIDAY NIGHT (T.G.I.F.) GAINER KATY PERBY (CAPITOL)
32	38	7	QUITATE LA VENDA EL GUERO Y SU BANOA CENTENARIO (A.R.C.)
33	32	9	MI CORAZON INSISTE JENCARLOS CANELA (BULLSEYE)
34	39	5	EL PUNTO FINAL CONJUNTO ATAROECER 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/FONOVISA)
39	37	18.	PELIGRO REIK (SONY MUSIC LATIN)
40	48	12	NINAS PUDIENTES Y PODEROSAS VOZ DE MANDO (DISA)
41	2		GOLPES EN EL CORAZON LOS TIGRES DEL NORTE FEAT. PAULINA RUBIO (FONOVISA)
42	41	11	POR SER TU MUJER NATALIA JIMENEZ (SONY MUSIC LATIN)
43	50	2	NO LA VOY A ENGANAR EL TRONO DE MEXICO (FONOVISA)
4.4	RE-E	NTRY	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
45	35	8	SOLO PIENSO EN TI JERRY RIVERA (VENEMUSIC)
46	HOT Dei	SHOT	ELLA ES MI MUJER Jorge Santacruz y su grupo quin (del/sony music latin)
T	N	W	I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
48	RE-E	NTRY	AL FINAL DE NUESTRO AMOR ALEX RIVERA (EKKORECORDS)
19	RE-E	NTRY	I'M SORRY Siete (La Vida Buena/Warner Latina)
50	40	5	LOCOS LOS 2 LUIS ENRIQUE (TOP STOP)

Pitbull dominates Latin Pop Songs y tracks in the top 30 (three as a lead a and two as a featured vocalist). Each own songs moves up this week: "Giv Everything" returns to No. 1 (2-1), "F Over Me" jumps 10-7, and "Shake Se rises 33-29.

(BULLSEYE)
FINAL R FEAT. GRUPO MONTEZ DE DURANGO (DISA)
RES
ENA
DISO DISAJ
N SILENCIO (CUATRO PAREDES) MENDIETA/FONOVISA)
LATIN)
ENTES Y PODEROSAS
EL CORAZON RTE FEAT. PAULINA RUBIO (FONOVISA)
J MUJER SONY MUSIC LATIN)
A ENGANAR 10 (FUNOVISA)
THE DEEP
MUJER SU GRUPO DUIN (DEL/SONY MUSIC LATIN)
U AT. LIL WAYNE (ISLAND/IDJMG) E NUESTRO AMOR RECORDS)
NA/WARNER LATINA)
2 STOP)
ith five artist to fhis re Me Raim nora"
ooard.biz for complete

1	rc	OP LATIN ALBUM	5
LAST WEEK	VEEKS N CHT	ARTIST TITLE (IMPRINT / OISTRIBUTING LABEL)	EBI.
2	5	#1 VARIOUS ARTISTS	0
		1 WK PUROS TRANKAZOS FONOVISA 354649/UMLE PRINCE ROYCE	(7)
1	77	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
3	59	CC ENRIQUE IGLESIAS EUPHORIA UNIFISAL REPUBLICAMMERSAL MUSICIATINO DI 444RUA/A E	
6	11	IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UMLE	
	19	MANA DRAMA Y LUZ WARNER LATINA 526530 ①	
4	44	SHAKIRA	
		SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
7	39	MEET THE ORPHANS: THE KING IS BACK, ORFANATOMACHETE 014957/UMLE	
10	31	35 ANIVERSARIO FONOVISA 354608/UMLE	
1	13	AVENTURA 14 + 14 PREMIUM LATIN 80211/SÓNY MUSIC LATIN ①	
9	13	LOS TIGRES DEL NORTE MTV UNPLUGGED MTV FONOVISA 354644/UMLE ·	
11	38	CRISTIAN CASTRO	•
10	-	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE · FRANCO DE VITA	
13	12	EN PRIMERA FILA SONY MUSIC LATIN 78112 GERARDO ORTIZ	
12	64	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	0
15	18	VARIOUS ARTISTS ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
16	30	WISIN & YANDEL LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
17	21	GERARDO ORTIZ	0
19	40	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	
-		20 SUPER EXITOS MENDETA/FONOVISA 570058/UMLE VARIOUS ARTISTS	
18	30	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
21	58	JULION ALVAREZ Y SU NORTENO BANDA NELO INTENTES DISA 721551 UMLE	
24	22	INTOCABLE 2011 GOOD I 029/DASMI	
30	22	PACE GLORIA TREVI SETTER GLORIA UNVERSAL MUSIC LATINO 015369/UMLE	
25	41	VARIOUS ARTISTS	
27	18	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE TIERRA CALI	
		UN SIGLO DE AMOR VECTORIAVENEMUSICANNERSAL MUSIC LATINO 654133/LALE	
23	22	DE SINALOA PARA EL MUNOO DISA 721639/UMLE	
22	1	REIK PELIGRO SONY MUSIC LATIN 89571	
26	5	LUIS ENRIQUE SOY Y SERE TOP STOP 30020/SONY MUSIC LATIN	
31	9	NATALIA JIMENEZ NATALIA SONY MUSIC LATIN 92171	
14	2	PATRULLA 81	
		COMO EL FENIX FONDVISA 354648/UMLE	
	6	30 ANIVERSARIO: EN VIVO SERCA 6926 € JORGE SANTACRUZ Y SU GRUPO QUIN	
29	11	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
28	8	LUIS FONSI TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE	
36	65	MARC ANTHONY ICONOS SONY MUSIC LATIN 67402	
20	2	ALEJANDRA GUZMAN	in a
34	14	20 ANOS DE EXITOS EN VIVO CON MODERATTO CAPITOL LATIN 29638 CONJUNTO ATARDECER	
	-	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	
35	19	EL POETA DEL PUEBLO MUSART 4438/BALBDA 👁	
32	42	PITBULL ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	0
37	44	VICENTE FERNANDEZ EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479 ①	
4	54	LOS INQUIETOS DEL NORTE VAMOS A DARLE CON TODO EAGLE MUSIC 3812 ①	
39	9	JENCARLOS CANELA	
10	45	UN NUEVO DIA BULLSEYE 8942 MARCO ANTONIO SOLIS	
		EN TOTAL PLENITUD FONOVISA 354570/UMLE -	L
6.) 	72	MI NINA BONITA MACHETE 014142/UMLE	0
13	29	RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	Q
18	18	JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA	
38	4	JERRY RIVERA	
	41	EL AMOR EXISTE VENEMUSIC/UNIVERSAL MUSIC LATINO 654155/UMLE	
	-	BANDA #1'S 2010 DISA 721622 UMLE	
2	2	CORRIDOS QUE DEJAN HUELLA GARMEX 61111	
15	4	LOS HEREDEROS DE NUEVO LEON NO DECIDAS POR MI SERCA 6930	lĥ
16	16	EL COYOTE Y SU BANDA TIERRA SANTA ESCUELA DE LA VIDA ISA 2112/MORENA	
G		JOAN SEBASTIAN	See.

48	46	16	EL COYOTE Y SU BANDA TIERRA SANTA ESCUELA DE LA VIDA ISA 2112/MORENA		
49	56	20	JOAN SEBASTIAN LOS HUEVOS RANCHEROS FONOVISA 354639/UMLE		
50	51	40	VARIOUS ARTISTS		

50 TOP LATINO V5 DISCOS 605 76157/SONY MUSIC LAT

LMFAO's former Billboard Hot 100 No. 1 "Party Rock Anthem" glides 13-7 on Hot Latin Songs to join another pop chart-topp 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.



0		R	GIONAL EXICAN ALBUMS	
-	4			
WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
D	1	5	#1 VARIOUS ARTISTS swks PURDS TRANKAZOS FONOVISA 354649/UMLE	
2	3	31	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UMLE	
3	2	13	LOS TIGRES DEL NORTE MTV UNPLUGGEO MTV/FONOVISA 354644/UMLE ·	
4	4	57	GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	0
5	6	18	VARIOUS ARTISTS ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
6	7	21	GERARDO ORTIZ MDRIR Y EXISTIR: EN VIVO DEL #2733/SONY MUSIC LATIN	0
7	9	36	LARRY HERNANDEZ 20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE	
8	8	30	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
•	10	16	JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721551/UMLE	
0	12	22	INTOCABLE 2011 GOOD 029/DASMI	
D	13	37	VARIOUS ARTISTS 40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
D	14	18	TIERRA CALI UN SIGLI DE AMOR VICTORIA/VENEMUSICU/INVERSAL MUSIC LATINO 6541331/MILE	
з	11	22	CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
4	5	2	PATRULLA 81 COMO EL FENIX FONOVISA 354648/UMLE	
D	16	6	LOS INVASORES DE NUEVO LEON 30 ANIVERSARIO: EN VIVO SERCA 6926 +	
6	15	11	JORGE SANTACRUZ Y SU GRUPO QUIN LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
÷	17	14	CONJUNTO ATARDECER LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	
8	18	15	JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 4438/BALBOA (*)	
	19	30	VICENTE FERNANDEZ EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479 (*)	
0	RE-E	NTRY	LOS INQUIETOS DEL NORTE VAMOS A DARLE CON TODO EAGLE MUSIC 3812 (*)	
			TOWARD A BUILL CON TODO CHOLE MUSIC 3012	1

ROPICAL

NT / DISTRIBUTING LABEL)

80211/SONY MUSIC LATIN .

0020/SONY MUSIC LATIN

P DIGITAL EX/SONY MUSIC LATIN

AJE A EL GRAN COMBO POPULAR 1035

AS MIA MUSA 90020/SONY MUSIC LATIN

ORD SALSERO MACHETE 014866/UMLE

BOP 007

RO VOL.2 M

EL GRAN COMBO DE PUERTO RICO SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758

EL REY FA

4155/UMILE

PRINCE ROYCE

JUAN LUIS GUERRA Y 440

HECTOR ACOSTA: EL TORITO

CERI

2

EUN

ARTIST

AVENTURA 14 + 14 PREMIUM L

LOISAIDAS

TITO ROJAS

10 61 GILBERTO SANTA ROSA

EL GRAN COMBO

8 54 GILBERTO SANTA ROSA

12 15 TOBY LOVE LA VOZ DE LA JUVENTUD SONY MUSIC LATIN 65662

OLGA TANON

15 29 EDDIE SANTIAGO

17 35 FRANKIE RUIZ 15 EXITOS: ORO SALSERO

SUSANA BACA

TITO PUENTE

13 34 NUEVO VOCES BEST OF HOT AND SPICY SALSA SONDMA 4019

FRANKIE RUIZ ORO SALSERO: 15 EXITOS MACHETE 014867/UMLE

LUIS ENRIQUE

JERRY RIVERA

#1

WEEKS ON CHT

VEEK

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2

3 3

5 5

6

7

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11

12

13

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18

19

20

1 77

2 13

5

7 A

63

6 44

NEW

7 9 8

9 41

11 17

RE-ENTRY

19 71

RE-ENTRY

FRANCO DE VITA 6 12 6 Y MUSIC LATIN 78112 @ GLORIA TREVI 2 10 22 MUSIC LATINO 015369/UMLE REIK PELIGRO SONY MUSIC LATIN 89571 8 7 8 11 9 NATALIA JIMENEZ 9 NATALIA LUIS FONSI

10	9	8	TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE	
0	12	65	MARC ANTHONY ICONOS SONY MUBIC LATIN 67402	
12	7	2	ALEJANDRA GUZMAN 20 ANOS DE EXITOS EN VIVO CON MODERATTO CAPITOL LATIN 29638	
13	13	9	JENCARLOS CANELA UN NUEVO DIA BULLSEYE 8942	
14	14	45	MARCO ANTONIO SOLIS EN TOTAL PLENITUD FONOVISA 354570/UMLE ①	
15	15	29	RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	C
10	16	40	VARIOUS ARTISTS TOP LATINO V5 DISCOS 605 76157/SONY MUSIC LATIN	
17	17	16	LOS ANGELES NEGROS	
18	18	24	MARC ANTHONY DOS CLASICOS: LIBREIAMAR SIN MENTIRAS SONY MUSIC LATIN 84367	
19	19	52	ROCIO DURCAL MIS FAVORITAS SONY MUSIC LATIN 70909	
20	RE-ENTRY			

ATIN RHYTHM

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	
0	1	39	DON OMAR 20 WKS MEET THE GAPHANS THE KING IS BACK OR ANATOMADIETE DI ASSTAINSE 🛞	
2	2	30	WISIN & YANDEL LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
3	3	42	PITBULL ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
4	4	72	CHINO & NACHO MI NINA BONITA MACHETE 014142/UMLE	<
	5	22	ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992	Cherrister.
0	12	21	ANA TIJOUX 1977 NACIONAL 20043	
	6	28	TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE	- (
8	8	57	PLAN B HOUSE OF PLEASURE PINA 02022/SONY MUSIC LATIN	
	7	7	VARIOUS ARTISTS LATIN URBAN KINGZ IKI MACHETE 015732/UMLE	
10	10	27	RKM & KEN-Y FOREVER PINA 70204/SONY MUSIC LATIN	
11	9	6	NOVA Y JORY MUCHA CALIDAD MILLONES 8939	COMPACI O
12	13	69	DADDY YANKEE MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN	
13	14	48	WISIN & YANDEL LA REVOLUCION: LIVE VOLUME ONE WY:MACHETE 014857/UMLE	
14	11	39	CALLE 13 ENTREN LOS QUE QUIERAN SONY MUSIC LATIN 73431	
15	16	42	ZION & LENNOX LOS VEROADEROS PINA TO203 SONY MUSIC LATIN	
16	15	30	VARIOUS ARTISTS ULTRA LATINO ULTRA 2726	
1	17	48	FUEGO LA MUSICA OEL FUTURO CHOSEN FEW EMERALD 8770	
18	18	58	IVY QUEEN DRAMA QUEEN MACHETE 014536/UMLE ①	
19	19	48	WISIN & YANDEL LA REVOLUCION: LIVE: VOLUME TWO WY/MACHETE 014857/UMLE	
20	20	24	GOCHO MI MUSICA NEW ERA-VENEMUSIC/UNIVERSAL MUSIC LATINO 654125/JMALE	

BETWEEN THE BULLETS LOISAIDAS MAKES ITS MARK



New York duo Loisaidas 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. —Karin**a**h Santiago

Data for week of SEPTEMBER 3, 2011

LLC and Nielsen SoundSc

Billboard. HITS OF THE WORLD SEP 3

SEPTEMBER 3, 2011

SEPTEMBER 3, 2011

HUNITED KINGDOM

SINGLES

DON'T GO WRETCH 32 FT. JOSH KUMRA LEVELS

NEW MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

LITTLE BAD GIRL David Guetta Ft. Taio Cruz & Ludacris WHAT A Music

DOWN WITH THE TRUMPETS RIZZLE KICKS ISLAND SHE MAKES ME WANNA JLS FT. DEV EPIC

GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN

CHARTS CO.)

HEAVEN EMELI SANDE VIRGIN

PROMISES

AUSTRALIA

DIGITAL SONGS

IT GIRL JASON OERULO BELUGA HEIGHTS

SOMEONE LIKE YOU

ROLLING IN THE DEEP

INESCAPABLE JESSICA MAUBOY SONY MUSIC

SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY

CHAMPAGNE SHOWERS LMFAO FL NATALIA KILLS PARTY ROCK MILLIAM CHERRYTREE

(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011

MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

JACK SPARROW THE LONELY ISLAND FT MICHAEL BOLTON UNIVERSAL REPUBLIC

RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS

DANZA KUDURO LUNCENZO FT. OON OMAR YANIS/CATCHY TUNES

LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCD Y NEGRO

TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC SET FIRE TO THE RAIN

TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC

BOUNCE CALVIN HARRIS FT. KELIS FLY EYE

IORWAY DIGITAL SONGS

RING MEG GABRIELLE UNIVERSAL

SOMEONE LIKE YOU

WHAT ARE WORDS CHRIS MEDINA 19

IEW ZEALAND

SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN

MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

JAR OF HEARTS CHRISTINA PERRI ATLANTIC

THE A-TEAM ED SHEERAN WARNER

NEW

NEW

1

14

4

2

6

WEEK WEEK

1

EURO			
DIGITAL SONGS			
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011	
1	4	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	NEW	DON'T GO WRETCH 32 FT. JOSH KUMRA LEVELS	
3	NEW	HEAVEN EMELI SANDE VIRGIN	
1	a,	LITTLE BAD GIRL David Guetta Ft. Taid Cruz & Ludacris WHAT A Music	
5	2	GIVE ME EVERYTHING PITBULL FT. NEYO, AFROJACK & NAVER MR 305/POLD GROUNDS	
		JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
7	NEW	NEW AGE MARLON ROUDETTE 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	

👾 CANADA

NEEK WEEK

1 1

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9 7

WEEK

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10

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10

6 5

BILLBOARD CANADIAN HOT 100

I WANNA GO BRITNEY SPEARS JIVE

10 ROLLING IN THE DEEP

(NIELSEN SOUNDSCAN/BDS) SEPTEMBER 3, 2011

MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

PARTY ROCK ANTHEM LMFAD PARTY ROCK WILLIAM/CHERRYTREE/INTERSCOPE

GIVE ME EVERYTHING PTBULL FT, NE-YO, AFROJACK & NAYER MH 305/POLO GROUNDS

WHERE THEM GIRLS AT David guetta FL FLD RIDA & NICKI MINAJ WHAT A MUSIC/ARGIN

LIGHTERS BAD MEETS EVIL FT. BRUNO MARS SHADY/INTERSCOPE

THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE

LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL

GOOD LIFE ONEREPUBLIC MOSLEY/INTERSCOPE

2

	BILL	BOARD JAPAN HOT 100
WEEK	LAST WEEK	(HANSHIN/SDUNDSCAN JAPAN/PLANTECH) SEPTEMBER
1	42	TSUBUSANIKOI KANJANI EIGHT IMPERIAL
2	15	ASU ENO MARCH KEISUKE KUWATA VICIOR
3	70	I'M YOUR MAN 2PM ABIOLA
6	12	TE WO TATAKE NICD TOUCHES THE WALLS KI/OON
5	71	KACHO FUGETSU SEKAI NO OWARI TOY'S FACTORY
	79	POPPIN'LOVE COCKTAIL KUMI KODA FEAT.TEEDA RHYTHMZONE
7	1	EVERYBODY GO KIS-MY-FT2 AVEX-J-MORE
	73	ORIGINAL SMILE SMAP VICTOR
	49	MIN-MIN-MIN SDN48 UNIVERSAL
10	NEW	BANG! AFTERSCHOOL AVEX-J-MORE

DJAPAN

(HANSHIN/SDUNDSCAN JAPAN/PLANTECH) SEPTEMBER 3, 2011	THIS WEEK
TSUBUSANIKOI KANJANI EIGHT IMPERIAL	1
ASU ENO MARCH KEISUKE KUWATA VICTOR	2
I'M YOUR MAN 2PM ARIOLA	3
TE WO TATAKE NICD TOUCHES THE WALLS KI/OON	
KACHO FUGETSU SEKAI NO OWARI TOY'S FACTORY	5
POPPIN'LOVE COCKTAIL KUMI KODA FEAT.TEEDA RHYTHMZONE	
EVERYBODY GO KIS-MY-FT2 AVEX-J-MORE	7
ORIGINAL SMILE SMAP VICTOR	
MIN-MIN-MIN SDN48 UNIVERSAL	9
BANG! AFTERSCHOOL AVEX-J-MORE	10

ILL	BOA	RD KOREA K-POP HOT 100
WEEK	LAST WEEK	(BILLBDARD KDREA) SEPTEMBER 3, 2011
1	-	SO COOL SISTAR STARSHIP ENTERTAINMENT
	H	I TURNED OFF THE TV LEESSANG FT. T, KWON JUNG YUL OF TOOM JUNGLE ENTERTAINMENT
3	-	UGLY 2NEI YG ENTERTAINMENT
4		ROLY-POLY T-ARA CORECONTENTS MEDIA
5		GOOD-BYE BABY MISS A. JYP ENTERTAINMENT
•	Ε.	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
0		I STILL LOVE YOU TODAY BAEK JI YOUNG ACHIVE GROUP DN

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

AUSTRIA			
		DIGITAL SONGS	
THIS	LAST WEEK	(NIELSEN SDUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011	
1	8	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO	
2	×.	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	
3	3	STILL JUPITER JONES COLUMBIA	
-	4	FREE NATALIA KILLS FT. WILLI.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 FT. KALENNA HOL SEMURIKSPHONAGIGLOBAL	
8	NEW	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
9	6	GIVE ME EVERYTHING PTBULL FT. NE-YO. AFROJACK & NAVER MR. 305/POLD GROUNDS	
10	NEW	I'M INTO YOU Jennifer Lopez Ft. Lil Wayne Island	

		SISTAR STARSHIP ENTERTAINMENT		
		I TURNED OFF THE TV LEESSANG FT. T. KWON JUNG YUL OF 100M JUNGLE ENTERTAINMENT	2	2
3		UGLY 2NE1 YG ENTERTAINMENT	3	NE
4		ROLY-POLY T-ARA CORECONTENTS MEDIA	4	0
5		GOOD-BYE BABY MISS A. JYP ENTERTAINMENT	5	6
•		HOLD ME 10CM MINT PAPER	6	
7	·	MR. SIMPLE SUPER JUNIOR SM ENTERTAINMENT	7	5
8		YOU ARE SO BEAUTIFUL KIM JUNSU ASTORY		1
9		BUSAN GIRL RAIN JTUNE CAMP	9	NE
10		I STILL LOVE YOU TODAY BAEK JI YOUNG ACHIVE GROUP ON	10	-9
10			10	9
10	S		10	9
10	S١	BAEK JI YOUNG ACHIVE GROUP DN	10	
MEEK	SI WEEK	BAEK JI YOUNG ACHIVE GROUP ON	UTHIS THIS	LAST
	S Meek G	BAEK JI YOUNG ACHIVE GROUP ON	#	N
WEEK	WEEK	BAEK JI YOUNG ACHIVE GROUP ON WEDEN DIGITAL SONGS (NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011 MOVES LIKE JAGGER	THIS WEEK	N
WEEK	WEEK	BAEK JI YOUNG ACHIVE GROUP ON WEDEN DIGITAL SONGS (NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011 MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA ARM/IOCTONE WHAT ARE WORDS	THIS WEEK	N
MEEK	e WEEK	BAEK JI YOUNG ACHIVE GROUP ON WEDEN DIGITAL SONGS (NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011 MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA ARM/OCTONE WHAT ARE WORDS CHRIS MEDINA 19 TITANIUM	L THIS	L LAST

	ADELE AL		
EW	SUAVE (KISS ME) NAYER FT. MOHOMBI & PITBULL	MR.	30

THIS

- HEARTS IN THE AIR ERIC SAADE FT. J-SON KING ISLANO ROCKYSTAR 7 2 SET FIRE TO THE RAIN . NEW
- LOCA PEOPLE (WHAT THE F**K!) 9 10
- GIVE ME EVERYTHING PTBULL FT. NEYO, AFROJACK & NAYER MR. 305/POLO GROUNDS 10 8

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

S	DIGITAL SONGS			
EPTEMBER 3, 2011	THIS	LAST WEEK	(NIELSEN SDUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011	
DAN VP	1	1	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
ANIS	2	1	DON'T FORGET YOUR ROOTS SIX60 MASSIVE	
AT THE F**K!)	з	NEW	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN:	
ROPEZ VORKS/PHONAG/GLOBAL	22	А,	SOMEONE LIKE YOU ADELE XL	
	5	NEW	IT GIRL JASON DERULO BELUGA HEIGHTS	
NG /ER MR. 305/POLO GROUNDS		7	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE	
ER WILERA A&M/OCTONE	7	NEW	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	

6 5

7 NEW

8

9

NEW

10

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

5	RIHANNA SRP		
4	SUPER BASS NICKI MINAJ YDUNG MONEY/CASH MDNEY		

	G	ERMANY		FR
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011	THIS	LAST WEEK
1	NEW	NEW AGE MARLON ROUGETTE UNIVERSAL	1	1
2		DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	10	2
3	2	WELCOME TO ST. TROPEZ DJ ANTOINE VS.TIMATI FI. KALENNA HOUSEV/ORKS/PHONAG/GLOBAL	з	4
*	5	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		3
5	NEW	LOCA PEOPLE (WHAT THE F**K!) SAK.NOEL BLANCO Y NEGRO	5	7
	4	NUR NOCH KURZ DIE WELT RETTEN TIM BENDZKO SONY MUSIC		
7	3	MR. SAXOBEAT Alexanora stan Play-On		5
8	6	GIVE ME EVERYTHING PTBULL FL NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	8	10
9	7	TITANIUM David guetta FT. Sia What A MUSIC	9	NEW
10	NEW	MOLOTOV SEEED DOWNBEAT	10)

	IT	ALY		S	P
		DIGITAL SONGS			
WEEK	LAST WEEK	(NIELSEN SDUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011	THIS	LAST WEEK	(
1	1	SHIMBALAIE MARIA GADU SOM LIVRE	1	1	
2	2	DANZA KUDURO DON OMAR & LUNCENZO YANIS	2	4	
3	3	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD BOD BOD WAX	2	3	
4	5	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG JOVANDITI MERCURY		5	
5	6	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	5	6	
	01	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		2	
7	7	GIVE ME EVERYTHING PTBULL FT. NE YO, AFROJACK & NAYER MR. 305/POLO GROUNDS	7	7	
	8	IL MIO GIORNO MIGLIORE GIDRGIA DISCHI OI CIOCCOLATA		9	
٠	RE	PARTY ROCK ANTHEM LMFA0 PARTY ROCK/WILL LAM CHERRYTREE		RE	
10		LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	10	RE	

THIS

NETHERLANDS						
_	DIGITAL SONGS					
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011				
1	1	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS				
		TITANIUM Davio guetta FT. Sia what a music				
3	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE				
	-	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN:				
5	5	MAN DOWN BIHANNA SRP				
6	4	GIVE ME EVERYTHING PITBULL FT. NE-YO. AFROJACK & NAVER MR. 305/POLD GROUNDS				
7	NEW	LINE IN A SONG JENNIFER EWBANK CLOUD 9				
8	7	SOMEONE LIKE YOU				
9	RE	PLAGE CRYSTAL FIGHTERS ZIRKULO/DIFFERENT, DIFFERENT				
10	6	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL SPINNIN'				

AIRPLAY					
THIS	LAST WEEK	(NIELSEN BDS)	SEPTEMBER 3, 201		
1	1	GOLPES EN EL LOS TIGRES DEL NORTE	CORAZON FT. PAULINA RUBIO FONOVIS		
2	4	MR. SAXOBEAT ALEXANORA STAN PL			
9	3	GIVE ME EVER' PITBULL FT. NE-YO, AFROJAC	YTHING K & NAYER MR. 305/POLD GROUND		
	2	AMOR CLANDE	STINO		
.1	38	NADA IGUALES LA ADICTIVA BANDA SAN	JOSE DE MESILLAS SONY MUS		
	5	VESTIDA DE AZ GLORIA TREVI UNIVE			
7	7	RABIOSA SHAKIRA FT. PITBULL	OR EL CATA EPIC		
8	6	TABOO DON OMAR ORFANAT	O/MACHETE		
9	8	HELLO MARTIN SOLVEIG & OR	AGONETTE BIG BEAT/ATLANTI		
10	10	UN GRITO EN L ALEJANDRA GUZMAN	A NOCHE Y MODERATTO CAPITOL		

		INNA MODJA WARNER
5	7	GIVE ME EVERYTHING PTBULL FT. NE-YO, AFROJACK & NAYER MR 305/POLD GROUNDS
E		GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP
Ŋ.	5	IL NOUS FAUT ELISA TOVATI & TOM DICE PLAY-ON
1	10	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC
,	NEW	WELCOME TO ST. TROPEZ DI ANTOINE VS. TIMATI FT. KALENNA HOUSEWORKS PHONAGGLOBAL
D	1	I WANNA GO BRITNEY SPEARS JIVE
D	S	PAIN
		DIGITAL SONGS
WEEN	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011
WEEN	L LAST WEEK	
MEEN	1 AMEEK	INTERNATIONAL) SEPTEMBER 3, 2011 DANZA KUDURO
MECA		INTERNATIONAL) SEPTEMBER 3, 2011 DANZA KUDURO DDN OMAR & LUNCENZD YANIS/ORFANATO GIVE ME EVERYTHING
MEEN	4	INTERNATIONAL) SEPTEMBER 3, 2011 DANZA KUDURO DDN DMAR & LUNCENZO YANIS/ORFANATO GIVE ME EVERYTHING PTILLIR INVERMILAR SUBPOLO GROUNDS BAILANDO POR AHI
ALEY	4	INTERNATIONAL) SEPTEMBER 3, 2011 DANZA KUDURO DDN OMAR & LUNCENZD VANIS/ORFANATO GIVE ME EVERYTHING PTBULL FL NEYD, AFROLACK & NAVER MR 305 POLO GROUNDS BALLANDO POR AHI JUAN MAGAN SONY MUSIC ON THE FLOOR
I I I I I I I I I I I I I I I I I I I	4 3 5	INTERNATIONAL) SEPTEMBER 3, 2011 DANZA KUDURO DDN DMAR & LUNCENZD YANIS/ORFANATO GIVE ME EVERYTHING MTBULL RI-NEY AMALAKA MAREMIN 305POLO GROUNES BAILANDO POR AHI JUAN MAGAN SONY MUSIC ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND RABIOSA
	4 3 5 6	INTERNATIONAL) SEPTEMBER 3, 2011 DANZA KUDURO DDN OMAR & LUNCENZD VANIS/ORFANATO GIVE ME EVERYTHING PTBULL FL NEYD. AFROLACX & NAYER MR. 305 POLO GROUNES BALLANDO POR AHI JUAN MAGAN SONY MUSIC ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC HACIA LO SALVAJE
	4 3 5 6 2	INTERNATIONAL) SEPTEMBER 3, 2011 DANZA KUDURO DON OMAR & LUNCENZO VANIS/ORFANATO GIVE ME EVERYTHING PITBULT NEYD AFRUARAS NAMERIMI 305PDU GROUMES BAILANDO POR AHI JUAN MAGAN SONY MUSIC ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC HACIA LO SALVAJE AMARAL ANTARTIDA PARTY ROCK ANTHEM
	4 3 5 6 2 7	INTERNATIONAL) SEPTEMBER 3, 2011 DANZA KUDURO DDN OMAR & LUNCENZD VANIS/ORFANATO GIVE ME EVERYTHING MIBULI FI NEYD. AFROJACX & NAYER MR. 305 POLO GROUNES BALLANDO POR AHI JUAN MAGAN SONY MUSIC ON THE FLOOR JENNIFER LOPEZ FI. PITBULL ISLAND RABIOSA SHAKIRA FI. PITBULL OR EL CATA EPIC HACIA LO SALVAJE AMARAL ANTARTIDA PARTY ROCK ANTHEM LIMFAD PARTY ROCK. MTHEM IMFAD PARTY ROCK. MATHEM RAIN OVER ME

FRANCE

MAN DOWN

ELLE ME DIT MIKA CASABLANCA

DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011

PARTY ROCK ANTHEM LMFA0 PARTY ROCK/WILL.I.AM/CHERRYTREE

FRENCH CANCAN (MONSIEUR SAINTE NITOUCHE)

0	RE	DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC
1	B	ELGIUM
		DIGITAL SONGS
WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 3, 2011
1	NEW	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES IN SECONDS/ELEVEN:
E	1	IL NOUS FAUT ELISA TOVATI & TOM DICE PLAY-ON
si	2	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL SPINNIN'
ł	3	MAN DOWN RIHANNA SRP
Ē	1111	SOMEONE LIKE YOU ADELE XL
5	NEW	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
e.	-4	GIVE ME EVERYTHING PTBULL FT. NE-YO, AFROJACK & NAYER MR. 305 POLD GROUNDS
ŧ.		SET FIRE TO THE RAIN ADELE XL
•	NEW	DANZA KUDURO LUNCENZO FT. CON OMAR YANIS
0	7	THIS WORLD SELAH SUE BECAUSE

WHERE THEM GIRLS AT

ALBUMS					
WEEK	LAST WEEK	(APBD/NIELSEN)	AUGUST 14, 2011		
1	1	PAULA FERNAN PAULA FERNANDES UN			
2	4	BACK TO BLAC			
3	NEW		20 ANOS DE SUCESSO ZEZE DI CAMARGO & LUCIANO SONY MUSIC		
•		25 ANOS AO VIVO EXALTASAMBA RADAR			
5	NEW	MUSICAS PARA CHURRASCO VOL. 1 SEU JORGE UNIVERSAL			
r đi		MULTISHOW AC	ARIA GADU UNIVERSAL		
7	6	21 Adele XL/COLUMBIA			
	NEW	TOUGH LOVE: BE	ST OF THE BALLADS		
9	7	BACK TO BLAC			
10	8	FRANK AMY WINEHOUSE ISL	AND		

Data for week of SEPTEMBER 3, 2011 | For chart reprints call 212.493.4023

SINGLES & TRACKS SONG INDEX LONG HEELS RED BOTTOMS (ColliPark Music, BMI/EMI

LONG HDT SUMMER (Richard Marx Music, ASCAP/Mary LONG HDT SUMMER (Richard Marx Music, ASCAP/Mary Distribution of Universal, Inc., BMI), AMP/HL, CS

LONG WAY TO GO (EMI April Music, Inc. ASCAP/Tri-Angels)

Beyerd UF Experience Philishing, EMU Like turites Network SCAP20pm/sitem Music Philishing U.C. SCAP2(Perery Late Music Publishing Containing U.C. ASCAP2(Perery Late AsCAP2/the Bed Bad Gars, SCAPA/Metics Music, Publishing BM/Money Mark Music, BM/Money Muney Publishing BM/Money Mark Music, BM/Money Muney Publishing BM/Money Mark Music, BM/Noney Muney Publishing BM/Money Mark Music, BM/Noney Muney Publishing BM/Money Mark Music, BM/Noney Muney Publishing BM/Money Music, BM/Noney Muney Publishing BM/Labake Post Music, Inc., ASCAP10H retain Music, BM/Labake Post Music, Inc., ASCAP10H retain Music, Corpo-ration, ASCAP1Inversal Music MGB Songs, ASCAP1.

ration. ASCAP/Universal Music MGB Songs, ASCAP). AMP/HL, BRI 80 LOVE DONE GONE (International Dog Music: BM/UBig Yellow Dog, LLC, BM/UScampore Music: BM/VBrane/ameriane Publishing Corp. BM/I, AMP CS 14, H100 59 LOVE OONT RUI (Mike CLab Music: BM/VBrane/ameriane BM/BI One Songs, ASCAVArose Music, ASCAP/Little Champion Music: LLC, ASCAP/Diram Rock Music, Inc ASCAP), AMP CS 22 LOVE FACES (Agrin's Boy Muzik, BM/Warner-Famerlane Pub-lishing Corp. BM/Mo Clamcyclence Music Publishing, BM/DomIssion DMP Songs, BM/KC MilsdMusic, BM/Songs O' Universal: Inc.; BM/Cole Husbie Music: Publishing, BM/EM Blackwood Music Inc., BM/Cole Husbie Music 2 Songs, BM/B H 44

Z Sonys, BMI) BBH 44 LOVE YOU LIKE A LOVE SONG (Antonina Songs, ASCAP/Akashic Field Music, BMI/Songs Of Univers, BMI/Malia Della Roccia, BMI/N-O Music, BMI/Dow Music Publishing LLC, ASCAP), AMP/HL, H100 67

MADE IN AMERICA (Tokeon Tunes, BM/Bolbty's Lyncs, Land and Livestock, BM/Do Write Music, LLC, BM/Sweetwater Jams, BM/Pleynsong Publishing Corp., BM/I UCS 9, H100 54 MAN OOW, H70bitshing Designe, BM/L/Mereal Music Cor-poration, ASCAP/rving Music, Inc., BM/Sholay, BM/Meroke

poration, AscJA-Wrwing Music, Inc., BM/X-bollay, BM/Medkee Music, ASCAP, AMPH, H. 100 SR, BBH 15 MARWIN & CHARDONNAY (FF to ber Publishing), LLC BM/Peisse Gimme MV Publishing Inc., BM/KBM Blackwood Music Inc., BM/Song 50 Universal. Inc., BM/KBM Blackwood Publishing, ASCAP, HL, H100 SR, BRH 9 MARWINS ROOM (FM Blackwood Music Inc., BM/Live Write LLC, BM/Award & Mossis ILC, SO/AWBeck, PRS), HL, H100

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HI OLTIMIC CAPTIN CONTRI SOLIDIS OF DIVISION RUSLE Publishing, HMM (LT 26) MOTIVATION (FMI Blackwood Music Inc. BM/Jimipub Music, SESAC/hyponic Beats, BM/Arbeil Made LLC BM/Songs 07 Kotali Music Publishing Amenet, Inc., BM/JiMourg Money Publishing Inc., BMI, AMP/HL, H100 23, BBH 2 MOVES LLK 2166EFR Sudge Music: BM/Miniersai Music Careros, BM/Arbara Bull Music, BM/Waratone, BM/Aratone, BM/Aratone, BM/Arbara Bull Soup BM/Aratone, BM/Aratone, BM/Aratone, BM/Arata Bull Soup BM/Aratone, BM/Aratone, BM/Arata Bull Soup BM/Aratone, BM/Aratone, BM/Arata Bull Soup BM/Aratone, BM/Aratone, BM/Aratone, BM/Arata Bull Soup BM/Aratone,
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America, Inc. ASCAP/Little Shot Of Morgansongs BMUMat-gan Music Group, BMI), AMP, CS 37 MYLAST (FF to Del Publishing, LLC, BMULei The Story Begin Music Publishing: ASCAP/Chrysalis Music, ASCAP/EMI April Music, Inc. ASCAP/Flyte Tyme Tunes Inc, ASCAP/Songs 0 Universal, Inc. BMU/Culture Beyond UF Exprenence Fublishing

sive), AMP/ML, RBH 10 MY NAME IS MOUNE (Southern Ground, BMI) CS 50 MY SHT BANG (Fail 1 Slevens Publishing, BMI/Toney Storey Publishing, BMI) RBH 77

VEVER GONNA LEAVE THIS BED (Universal Music - Careers BM/February Twenty Second Music, Inc, BM/Aalentine, Valentine, ASCAP/Universal Music - MGB Songs ASCAP), AVGAU, Jurion 90.

Blackwood Music Inc., BM/EMI April Music, Inč., ASCAP/Carter Boys Music, ASCAP/Hit-Boy Music, BM/U Can I Teach Biern The Shihh, BM//Songs Of Universal Inc. BM/Papa George Music, BM//Unichappell Music, Inc., BMI)

DMVrrata Verge
ration, ASCAP/Primavera Worldwide Music. ASCAP) LT 40 NO HANDS (Juaquinmalphurpublishing, ASCAP/Roscoe Das Publishing, ASCAP/Dead Stock Music. BM/WB Music Corp ASCAP/Drum Squad LLC, ASCAP/Young Drumma, ASCAP)

NO LA VOY À ENGANAR (Edimusa, ASCAP) LT 43 NO ME DEJES CON LAS GANAS (Ferca Publishing: BMI) LT 13 NO ONE GONNA LOVE YOU (Dam Rich Music, BM/EMI Blackwood Music Inc., BMI), HL, RBH 30 NDRTH COUNTRY (Chris Hawkey Music, ASCAP/Wrong-way/Wrongtime Music, BM/Saylesound Music, ASCAP) CS

56 NO SLEEP (PGH Sound Publishing, ASCAP/WB Music Corp ASCAP/Matza Ball Music BM/Where Da Kasz Al, BMI), AMP,

MID0 84 MDTHING (Imagem Songs Ltd., PRS/Sonic Graffiti, ASCAP/EMI April Music, Inc., ASCAP/Stage Three Music Inc., BMI) HL.

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NDT NO VOCUS 1984 42 NDT OVER YOU (G. DeGraw Music BMI/Warner-Tameriane Tholishing Corp. BMI/Write 2 Live Publishing, ASCAP/Kobail Music Publishing America. Inc. ASCAP: AMP H100.99 NOVACANE (RZ Music Publishing, ASCAP1/neversal Music Corporation. ASCAP/Bug Music, Inc. BMM-Reavens Research. BMI/Copyright Control; AMP:HL. RBH.37

OH MY (Zan Cyani Publishing, BMV) Brasco Music ASCAP/EMI April Music, Inc. ASCAP/Rescoe Dash Publish-ing, ASCAP/Red Sound Publishing, ASCAP/WB Music Corp. ASCAP/Tong Tommar, ASCAP, AMPH L, RBH 2, AMPH ASCAP/Tong Tommar, ASCAP, AMPH L, RBH 2, AMPH CS, 97

CS 47 OLO ALABAMA (House Of Sea Gayle Music, ASCAP/Words & Music, ASCAP/Circle C Sonds, ASCAP/V Bulls Music,

OLO ALABAMA (House Of Sea Gayle Music. ASCAP-Words & Music. ASCAP-Turcle C Songs, ASCAP' Valids Music. ASCAP-Turcle C Songs, ASCAP' Valids Music. ASCAP-Turcle C Songs, ASCAP' Valids Music. ASCAP-Turcle Music Musica, Sca de Cyri L 15 ONE MORE DHINNIN SONG (New Songs Of Sea Gayle BM/Cynomin Music. BM), HL, CS 21, H100 91 ON MT LEVEL (PGH Sound Philishing, ASCAP/VB Music Corp. ASCAPH Mitastwood Musics Inte. BM/Amputi-Music, BM/Ifodd Antinory Staw Publishing Designe BM/Pynomin beats, BM/Read Music Inte. BM/Amputi-Music, BM/Reid Musica, BM, BM, LS, BM/Songs Of Agate Music Polishing Artenica. Inte. BM/Mina BM/ Music Toleshing Artenica. Inte. BM/Mina BM/ Cong. SCAPP, Songs BM/Philit Seagae Publishing BM/ Philing France, SaRE SM/Philit Seagae Publishing BM/ Songs France, SaRE SM/Philit Seagae Publishing BM/ Song France, SaRE SM/Philit Seagae Publishing BM/ Song France, SaRE SM/Philit Seagae Publishing BM/ Song France, SaRE SM/Philit Seagae Publishing BM/ Music Corp. BM/Philit Seagae Publishing BM/ Music Corp. BM/Song Artenica. Inte. SLO ASCAP, AMPHH H100, 43 10 OTS, (Please Cimme My Publishing Inte. BM/ENN

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ease Gimme My Publishing Inc., BMI/EMI ., BMI/EMI April Music, Inc.,

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MUSIC, ASCAP), HL IOOK AT ME NOW (

IL, CS 31 F(Songs Of Universal, Inc., BMI/Culture ince Publishing, BMI/I Like Turtles Music i Music Publishing LLC, ASCAP/Cherry I

BM//Peermusic, BMI/Fb Da Mastermind, ASCAP) AMP/HI

HIGO S, RBH 8 SURE THING (MJ Publishing, ASCAP/Universal Music Corporation ASCAP/Amaya-Sofia Publishing ASCAP), AMP/HL.

RBH 3 SURPUTE (Precious Baby Publishing ASCAP/Datsdabbysay Music Publishing, ASCAP/Swol Ray Music, ASCAP/Food 4 Yo Soul Music, ASCAP/Chris Johnson Music, ASCAP, RBH 64

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⁴ YOU AND I (Stetani Germanotta p/k/a Lady Gaga, BM/Sony/ATV Songs LLC BM/House 0/ Gaga Publishing Inc. BM/Wolade Music Inc. BM/I) HLI H100 35 YOU AND TEQUILA (Songo DI Universal, Inc. BM/I-Hannaberg Music, BM/WB Music Corp., ASCAP/Deanaling Music.

YOU MAKE ME FEEL., (Rokstone Music Ltd. PRS/Peermusic (UK) Ltd. PRS/P & P Songs Ltd. BMI) H100 19

Data for week of SEPTEMBER 3, 2011

ASCAP), AMP/HL, CS 6 H10 YOU GOT ME (Vibratino Street BM/Feb 14-1

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55 PARTY ROCK ANTHEM (Party Bock Music, ASCAP) H100.2

202 PARTY ROCK ANTHEM (Party Rock Music, ASCAP) H100 2 U 7, 78H 36 PELIGRO (Westwood Publishing S A De C V./Pacitic Latin Copyright Inc, ASCAP/SoundPark Habishing, ASCAP) IT 39 PECES OF ME (Slucio Beast Music, BMW/America Publishing Cop., BM/Chuck Harmony's Nouse Publishing, ASCAP/Site Sciulic De Ast Music, BMW/America Publishing Cop., BM/Chuck Harmony's Nouse Publishing, ASCAP/Bib Music, ASCAP, AyMorrhafters Music Publ-lesting, ASCAPEM April Music, Inc, ASCAP/Bib et Ges ASCAP(B) Music, ASCAP, AyMPH, BBH 24 POR SER TU MULER (IMI Blackwood Music Inc, BM/EM Mastial Mecco S A de C V, SACM) II 42 POT OF GOLD (BahyGame BM/Somy/ATV Songs LLC, BM/ROC Phile Publishing, BM/Song Of Linwersal, Inc BM/CoLilure Beyond II: Experience Fublishing, BM/EM April Music, Inc, ASCAP/Sam Koda, SCAP, AyMPH, BH 24 PCT OF GOLD (BahyGame BM/Song) Of Linwersal, Inc BM/CoLilure Beyond II: Experience Fublishing, BM/EM April Music, Inc, ASCAP/Sam, Adae, Khilishing, ASCAP/Inv Caw Music, ASCAP, AM/PM, HBH 26 Music, BM/Baby Music, Inc, BM/Cond Music, BM/NetWorth Entertainment, ILC, ASCAP/Millarn Jordan, ASCAP/Clemme Enstad Petino, BM/Songay ILC, BM/Kondr Music, BM/NetWorth Entertainment, ILC, ASCAP/Millarn Jordan, ASCAP/Clemme Enstad Petino, BM/Songay ILC, BM/Kondr Music, BM/NetWorth Entertainment, ILC, ASCAP/Millarn, Jordan, ASCAP/Clemme Enstad Petino, BM/Songay ILC, BM/Kondr Music, BM/NetWorth Entertainment, ILC, ASCAP/Millarn, Jordan, ASCAP/Clemme Enstad Petino, BM/Songay ILC, BM/Kondr Music, BM/KetWorth Entertainment, ILC, ASCAP/Millarn, Jordan, ASCAP/Clemme Enstal Petino, BM/Songay ILC, BM/Kondr Music, BM/KetWorth Entertainment, ILC, ASCAP/Millarn, Jordan, ASCAP/Clemme Enstal Petino, BM/Songay ILC, BM/KetWorth Entertainment, ILC, ASCAP/Millarn, Jordan, ASCAP/Clemme Enstal Petino, BM/Songay ILC, BM/KetWorth Entertainment, ILC, ASCAP/Millarn, Jordan, ASCAP/Clemme Enstal Petino, BM/Songay ILC, BM/KetWorth Entertainment, ILC, ASCAP/Millarn, Jordan, ASCAP/Clemme Enstal Petino, AM/Ketway ILC BM/KetWetWorth Entertainment, ILC, ASCAP/Millarn,

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Muzik, ASCAP) H100 66, RBH 5 QUITATE LA VENDA (Seg-Son Music, Inc. BM//Genio Musi-

cal, SESAC) LT 32

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H100 20
 ROLLING IN THE DEEP (Universal-Songs Of PolyGram Inter-national, BMI/EMI Blackwood Music Inc. BMI), AMP/HL.

SAIL (Tron Songwriting, ASCAP/Red Bull Media House GmbH, ASCAP/Kobali Music Publishing America, Inc., ASCAP) H100 SAVE ME, SAN FRANCISCO (EMI April Music, Inc., ASCAR/EMI Blackwood Music Ioc., BMI/Ptimon Music

ASCAP/EMI Blackwood Music Inc. BMI/Primon Music. ASCAP/Mayday Matone Music, ASCAP/State One Songs. ASCAP/Replillian Music, BMI/S1 Songs, ASCAP/Schweet Music ASCAP/Desert Tent Music, ASCAP) AMP/HL, H100

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Music inc. BMULa Kasa Sele, ASLAP/EM April Music, Inc., ASLAP, AMPH, ERB I 16 SOLO PIENSO EN TI (Sorene Genrs-EMI Music Inc BMU/Sociedatio General De Autores De Issana, SGAE) [1:45 SOMEONE LINE YOU (Lunversial-Songs Of PhyloGram Interna-nata) BMUCrimosal Musics ASLAP/Sugar I area Music ASLAP), AMPHC, H100 34 SPARKS EVL (Som/AV lice Publishing Company, BMUTaylor Switt Music, BMI) HL CS 17, H100 70 SWIT Music, BMI) HL CS 17, H100 70 STAT (Ginson And Gitson Music, Publishing, ASCAP/Batisdab-bisar/ Music Publishing, ASCAP, BRH 65 STAY (Ginson And Gitson Music, ASCAP/Christopher Lap, Pub-lishing Designee, ASCAP/Songo (Lunversia), Inc.,

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pany, ASCAP) HI SHE AIN'T YOU (S

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uones musicales, BMI) L/ 38 BAGGAGE CLAIM (Sony/ATV Tree Publishing Company, BM/Pink Dog Publishing, BM/Titaxhini Music, BM/Carnval Music Group, BM/Bluewalet Music, BM/Uhrenset Music Carees, BM/High Powered Machine Music, BMI), HL, CS 20, H100 75

51 BANANAZ (EMI Foray Music, SESAC/Rico Love Is Still A Rap per, SESAC/E Hood 66 Music, SESAC/Grandma s Boy Pub-lishing, SESAC/Stop Trying To Copy My Music Publishing

BAREFOOT BLUE JEAN NIGHT (Music Of Cal IV, BMI/Cal IV Entertainment LLC, BMI/Cal IV, Sprigs, ASC AP/Papertown

Songs, SOCAN) CS 4, H100 26 BEST THING I NEVER HAD (FAZE 2 Music BMI/Songs 01 ASCAP/B. Day Brit CAP/Downtown Music Pub-Music: ASCAP/Vohndeels , AMP/HL, H100 24: RBH 7 F (Primary Wave Brian. BETTER WITH THE LIGHTS OFF

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31 BOO THANG (Verse & Sham Publishing, BMI/BuVision Pub-lishing, BMI/Verse of the Juggarauts, BMI/SLI Company Music Publishing, BMI/Sham of the Jugganauts BMI/Ashlee Deep DHI DPULICE

Ross BMI) RBH 62 BOOTY WURK (ONE CHEEK AT A TIME) (NappyPub Music RMI/Lowered Missic - 7 Sonos: BMI/Kasai, LLC, BMI/Nappy

EM/Universal Music - 2 Songs, BM/Va3ai, LLC, BM/Vagpy Boy Lyng, BM), AM/P/H. H100 94, BBH 59 BREAK MY HEART (Cannon Music One, ASCAP/WB Music Corp. ASCAP/Estelie Swaray, BM/Chrysalis Songs. BM/UJoh Learent Publishing, BM/BM/RK Chrysalis Music Publishina.

Legend Publishing, BM/BMG Chrysalis Music Publishing, BM/First N Gold Publishing, BM/Vincent Montana, Jr Music Inc. ASCAP/4 Blunts II it A lone Publishing, BM/Sony/ATV Songs LLC, BMI, AM/PHL, RBH 41 BRIGHTER THAN THE SUN (Plumm) Lou Music, BM/Write 2 Live Publishing, ASCAP/Kobalt Music Publishing America. Inc ASCAP) H100 90



ASCAP), AMP/HL RBH 46 CORAZON SIN CARA (Spnos Of Top Stop Music Publishing)

COST OF LIVIN' (Tractor Radio Songs, SESAC/Sony/ ATV Tim ber, SESAC/Sony/ATV Tree Publishing Company, BMI/Show-

bet, SLSAZ, Sony XPV The Pratieting Company, BM/Show birty Mater. BM) HL, CS 23 COUNTDWN (2082 Mase: Patishing, ASCAWB Mase: Crap. ASCAPULS sings, ASCAPUS Provincion Muse: Patisli ing LLC ASCAPYEM April Mase: Inc. ASCAP-Bay Patie ing, ASCAP Damin Barm Mase: BM/CA12 Songs LLC. BM/Premission, BM/Cations I and Mase; Patislishing ASCAPU Integrated Margin Company, ASCAPUS, Patishing ASC amn Dean Music, BMI/2412 Songs LLC MI/Cainon's Land Music Publishing Music Corporation ASCAP/Biv Ten Publish Ten Publishing Inc., BMI/Totally Famous

Milsic, ASCAP). AMP/PHL, RBH 97 COUNTRY GIRL (SHAKE IT FOR ME) (Sony/ATV Tree Pub-lishing Company, BM//Paanut Mil Songs, BM/(EMI Blackwood Music Inc. BM//String Stretcher Music BMI) HL, CS 5 H100

28 COUNTRY MUST BE CDUNTRY WIDE (Square D Music. ASCAP/Average ZJS Music Publishing, BM/Warner-Tamerlan Publishing Corp. BM/Indiana Angel Music, BMI) AMP CS

18. H100 71 COUNTRY SHIT (30 KH Publishing, ASCAPVArener Jamer Earc Philoshing Corp., BM), AVP RBH 85 **CRAY GIRL** (Alke Cuth Music Bell/Weiser Hysteria Music BM/Case Data SM/Case BM/Case Cuth Music BM/Case Taker, BM/Case Data SM/Case BM/Case Taker, BM/Case Taker, BM/Case Data SM/Case Data S

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

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EXECUTIVE TURNIABLE

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

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."

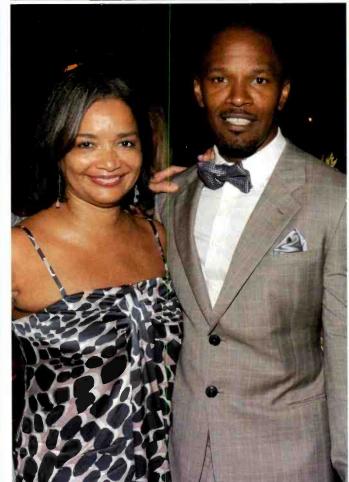
Sales have so far topped \$50,000, and half of that sum will go to City of Hope. "I expect we'll hit \$400,000 or \$500,000 by the end of the year, and our target is to hit \$1 million in sales next year," Furano says.

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

BACKBEAT







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.



BACKBEAT

EDITED BY ELIZABETH HURST

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

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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 **Molses Velez**. PHOTO: RAUL ALVAREZ

The stage with a free concert to be shown in the free concert



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-preaking 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





ABOVE: On Aug. 11 in Warsaw, Poland, Decca Classics launched the label debut of Polish soprano Alexandra Kurzak, complete with an evening recital and reception hosted by Universal Music Poland. She performed three arias from the *Giolal* 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 eft) Universal Music Poland classics project manager **Inga Chmielewska** and jazz project manager **Karolina Majewska**, Kurzak, Decca Classics managing director **Paul Moseley** and Jniversal Music Poland classics/ jazz director **Piotr Rzeczycki**. PHOTO DAREK KAWKA **LEET**: At the Fast West Studios in Hollywood

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.

20 profiles



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

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