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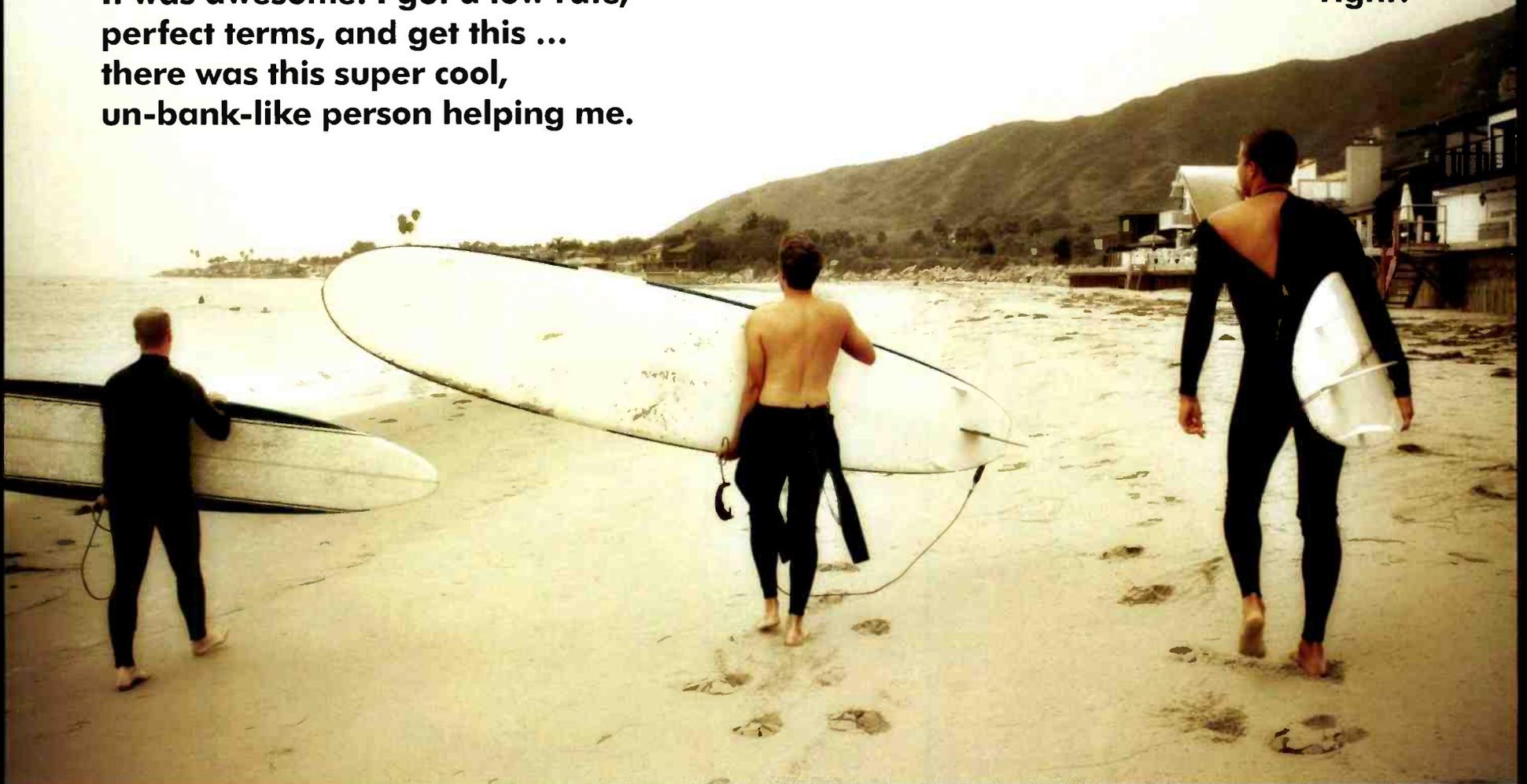
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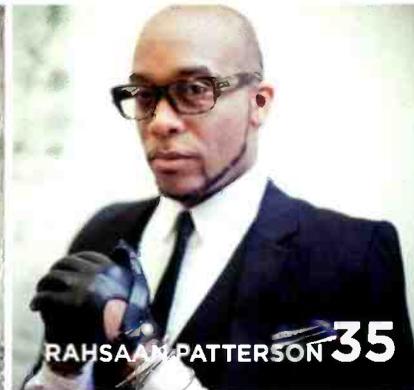
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AMY WINEHOUSE 6

ON THE COVER: Illustration by Mike Perry. Photograph by Lucas Zarebinski.

360 DEGREES OF BILLBOARD

HOME FRONT

Online

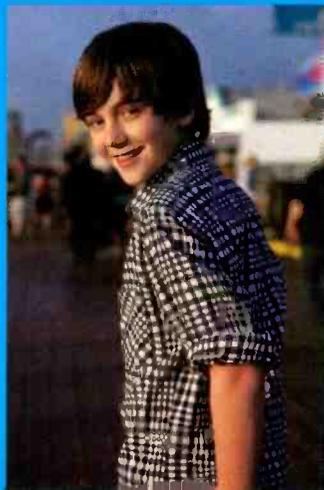
.COM EXCLUSIVES
Visit Billboard.com on Monday, Aug. 1 at 4:30 to watch our Live Q&A with viral piano phenom **Greyson Chance**. The 13-year-old Texan will not only chat about his debut album, he'll be performing some of it.

Events

FILM & TV MUSIC
The Billboard/Hollywood Reporter Film & TV Music Conference will take place Oct. 24-25 at Los Angeles' Renaissance Hollywood. Register today for the early bird rate and save \$151. More at filmandtvmusic.conference.com.

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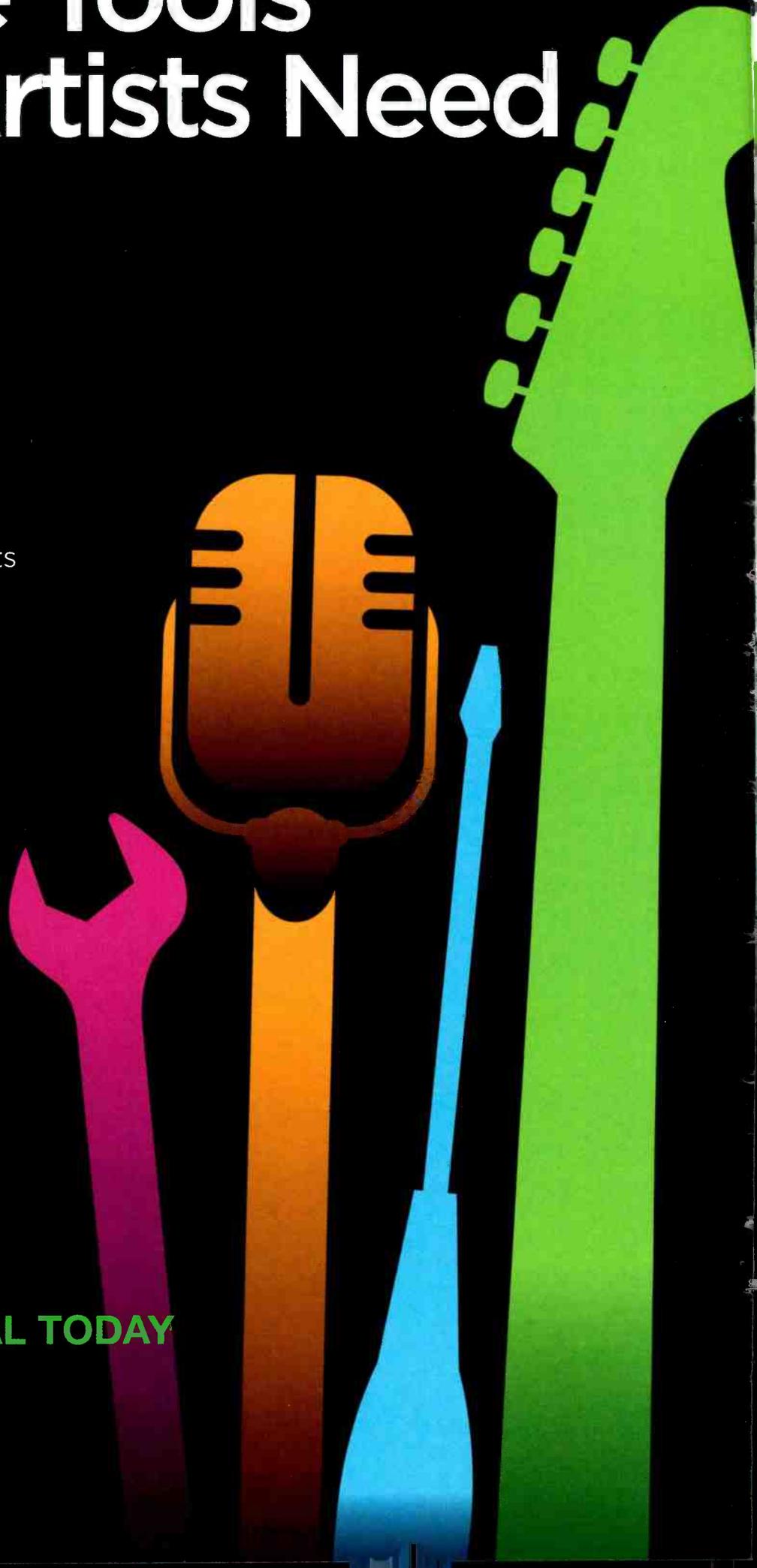
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AMY WINEHOUSE, R.I.P.
The legacy of the late R&B songstress



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eMusic shifts gears with new features



NEVER FORGET
Take That smashes Boxscore records



SPLIT PERSONALITY
Corridos vie with love songs on chart



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Matt Pinfield returns with '120 Minutes'

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>>> WHALLEY, STEVENSON IN TALKS WITH UMG

Former Warner Bros. Records chairman/CEO Tom Whalley and ex-Virgin A&R president Rob Stevenson are in talks with Universal Music Group about possibly joining the major, sources say. Whalley is in talks with Island Def Jam/Universal Motown Republic Group chairman/CEO Barry Weiss about forming a possible joint-venture boutique label, while Stevenson is talking with Weiss and Universal Republic Records president/CEO Monte Lipman about taking a possible senior A&R post in the Universal Republic camp, sources say.

>>> ELECTRIC DAISY FILM CROWD RIOTS

The July 27 Hollywood premiere of a documentary on the Electric Daisy Carnival turned into a riot, as a crowd of people threw bottles, vandalized cars and refused orders to disperse after they were forced to leave an overcrowded theater. The chaos erupted after a Los Angeles Fire Department inspector determined Grauman's Chinese Theatre, where the film was screening, was overcrowded.

>>> SPOTIFY-BASED DIGSTER.FM PLAYLIST SERVICE LAUNCHES

Universal Music Group Distribution has created a fan-facing music playlist service called Digster.fm that's entirely powered by Spotify's free usage tier. Digster, which was developed by Universal Music Sweden, provides ready-made playlists accompanied by editorial and discovery features. The playlists feature tracks from all record labels.

—Reporting by Antony Bruno, Ed Christman and the Associated Press.

UP FRONT

RETAIL BY ED CHRISTMAN

REBELLION AGAINST THE 'THRONE'

Retailers are up in arms over iTunes, Best Buy exclusives on Jay-Z/Kanye West album

Retail exclusives never fail to anger outlets that are left out in the cold.

"Watch the Throne" has an official street date of Friday, Aug. 12, and consumers will be able to purchase a download of the album at iTunes on Monday of that week. Best Buy will have an exclusive on the deluxe version of the album from Aug. 12-23. That nearly two-week window will give the big-box retailer a critical advantage over rival stores, given that deluxe versions of superstar albums can account for anywhere from 50% to 70% of sales during the first two weeks following their release, according to Billboard estimates.

These exclusivity windows have ratcheted up the outrage several times over. Why?

"Watch the Throne" pairs two of hip-hop's biggest superstars for what many fans consider to be a dream collaboration—and what retailers expect will be one of the year's top-selling titles. The album will be released by Roc-a-Fella/Def Jam Recordings/Roc Nation and will be distributed by Universal Music Group.

But also fueling resentment over the iTunes and Best Buy exclusives is the long-standing criticism that such arrangements provide individual retailers and labels with short-term gains at the expense of accelerating the long-term decline of the broader music retail market.

The lack of a level playing field for consumer purchases of a superstar release is a particularly sensitive topic this year, given the surprising resilience of U.S. recorded-music sales. Year-to-date sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) through July 24 were up 4% from the same period last year, according to Nielsen SoundScan, leaving some industry observers hopeful that sales might post their first annual increase since 2004 (Billboard, July 23).



Royal couple: **KANYE WEST (left) AND JAY-Z**

In an open letter to West and Jay-Z that first appeared on Billboard.biz, owners and managers of about 170 independent music retailers urged the artists to provide all stores and fans equal access to their new album.

"We believe this is a short-sighted strategy and that your decisions will be doing great damage to over 1,700 independent record stores—stores that have supported you and your music for years," the letter stated.

Among the signees included managers and executives from top indie retailers like Amoeba Music, Newbury Comics, J&R Music World, Dimple Records, Rasputin Music and Waterloo Records.

The anger also extends beyond the independent sector to large retailers. In a statement, Craig Pape, director of Amazon Music, said, "We believe fans should have the option to buy the same

music at their preferred retailer, on the same date, and unfortunately that is not always the case."

Ish Cuebas, VP of music and new media at Trans World Entertainment, expressed similar frustration with exclusives.

"Music specialty retailers like us and the indies support every one of the record labels' records, including developing artists, while the big boxes only support the big titles and they get all the rewards," Cuebas says. "I don't get it. None of the labels think long term about the health of the industry. They are all in it for the moment."

Representatives for UMG, iTunes and Best Buy didn't respond to requests for comment by press time.

Cuebas points to Target's exclusive on a deluxe version of Beyoncé's album "4" as an example of how exclusives may

not be in the interests of artists.

"After the first two weeks, sales collapsed because the rest of retail wouldn't support the album," Cuebas says.

According to sources, UMG is projecting first-week sales of 400,000 units, split evenly between digital and physical. Moreover, they expect that the deluxe will be 50% of the physical, which means that iTunes and Best Buy will account for 300,000 units. Between the two exclusive windows, 75% of the demand will be satisfied within 10 days. ...

Go to Billboard.biz for an expanded report on the response of retailers to the "Watch the Throne" exclusives, the full text of the indie stores' open letter to Jay-Z and Kanye West, and reader reactions.

Amy Winehouse

1983-2011

The troubled singer's tragic death ends a career of promise

The untimely July 23 death of Amy Winehouse—one of contemporary pop's freshest, most singular voices—has left the music industry wondering what more she might have accomplished in a career that was cut tragically short.

"She was my musical soulmate and like a sister to me," her friend and producer Mark Ronson tweeted when he heard the news. "This is one of the saddest days of my life."

Sharon Jones and the Dap-Kings expressed their grief in a statement posted on their website. "She was one of a kind and we were fortunate to have had the chance to make music with her," they wrote, adding, "It is a tragedy that she was taken from us so soon when she had much more music to give."

The Dap-Kings backed Winehouse on her first U.S. tour and her 2006 breakthrough album *Back to Black*. Sales for *Black* surged in the wake of her death, as did those of her 2003 debut album, *Frank*. Both re-enter the Billboard 200 this week at Nos. 9 and 57, respectively (see *Over the Counter*, page 37).

Fans may hope to console themselves with the possible release of new music, but with the exception of a new song, "Body and Soul," with Tony Bennett on his *Duets II* (set for Sept. 20 from Columbia), nothing has been confirmed in regard to a new Winehouse album, reissue possibilities, tribute projects or the existence of previously unreleased material. The only comment from Winehouse's label home, Universal Music Group, was a statement issued following the announcement of her death: "We are deeply saddened by the sudden loss of such a gifted musician, artist, performer and friend. Our prayers go out to Amy's family, friends and fans at this difficult time."

Songwriter/producer Salaam Remi, who worked with Winehouse on *Frank* and *Back to Black*, says they had been working together for the last few years in Barbados, Jamaica and London. "She'd been writing; most of her next album is written," Remi says. "She had mapped out a lot of what she wanted to do on the next album."

To date, Winehouse's albums have sold nearly 2.7 million units in the United States, with *Back to Black* accounting for the bulk of those sales with 2.3 million units, according to



June 27, 2008, at Hyde Park, London: AMY WINEHOUSE

Nielsen SoundScan. Winehouse's digital track sales total 3.4 million units, led by "Rehab" at 1.4 million units.

In addition to sparking a host of heartfelt testimonials from friends and colleagues, Winehouse's death inspired fellow artists to pay tribute to her in song. M.I.A. posted a somber demo titled "27" dedicated to Winehouse. OutKast member Big Boi posted a remix of Winehouse's "Tears Dry on Their Own" on his website, and U.K. singer Ellie Goulding dedicated a performance of Elton John's "Your Song" to her at an Atlanta concert. The Biography channel quickly assembled a special titled "Bio Remembers: Amy Winehouse" that first

aired July 25, which was followed the next day by MTV's airing of a special encore of Winehouse's 2007 concert performance on its "45th at Night" music series.

Born Amy Jade Winehouse on Sept. 14, 1983, in Southgate, London, the singer/songwriter began writing music in her early teens. Initially signing with Simon Fuller's 19 Management in 2002, Winehouse later signed with Island/Universal. In between those two pacts, she also signed a publishing deal with EMI Music Publishing, which is how the then-18-year-old became acquainted with producer Salaam Remi (see Q&A, page 7).

"That's how she got wind of some of my

music," Remi recalls. "She liked the song ['The Block Party'] I did with Lisa Lopes and came to Miami to work with me. She sat in the room, pulled out an acoustic guitar and began singing 'The Girl From Ipanema.' I was impressed not only that she knew that song but by her voice, which lit up the whole room; it was bouncing off the walls."

The pair began working on what became Winehouse's debut album, the jazz-influenced *Frank*. Released stateside by Universal Republic in 2007, after its critically acclaimed 2003 U.K. bow, the album peaked domestically at No. 61 with sales to date of 315,000, according to SoundScan. The album also garnered her a nomination for the United Kingdom's Barclaycard Mercury Prize.

Influenced next by the girl-group sound of the '50s and '60s, Winehouse reteamed with Remi, as well as with DJ/producer Mark Ronson, for what became her major-league breakthrough, *Back to Black*. Its vibrant, original fusion of rock, pop, soul and jazz—paired with Winehouse's powerhouse vocals and frank yet witty lyrics rooted in personal travails—brought the beehive-wearing, Universal Republic artist five Grammy Awards during the 50th annual awards ceremony in February 2008. Those wins included best new artist, as well as record of the year and song of the year for the prophetic, Ronson-produced "Rehab," which peaked at No. 9 on the Billboard Hot 100.

Back to Black ultimately reached No. 2 on the Billboard 200 in March 2008 almost a year after it debuted, spending a total of 78 weeks on the chart. In turn, Winehouse's creative impact helped usher in a new wave of British songstresses like Adele, Duffy and Florence and the Machine.

Prior to performing via satellite from London during the 50th Grammy Awards, Winehouse had become a regular fixture in the British tabloids when her personal life—drug and alcohol abuse, eating disorders and a destructive relationship—began overshadowing her career. During summer 2007, the singer performed at various festivals, including the United Kingdom's Glastonbury and Chicago's Lollapalooza. However, after starting a 17-date tour in November of that year, it was announced Nov. 27 that her performances and public appearances were being canceled for the

YOU SENT ME FLYING

'She's got amazing songs. I wish there were more.'—EMI Music Publishing's Guy Moot on the emergence and the catalog of the late Amy Winehouse

BY RICHARD SMIRKE

A key figure in Amy Winehouse's early career, Guy Moot, president of U.K. and European creative at EMI Music Publishing, signed her to a publishing deal when she was a teen armed with an "exceptional" demo. In addition to helping Winehouse land a recording contract with Universal/Island, Moot also introduced her to Salaam Remi and Mark Ronson, two producers and fellow EMI Music Publishing roster mates who would prove instrumental in shaping her music.

Moot also lays claim to a rare distinction: Winehouse sang at his wedding. "It was her 18th birthday party the same day," he says. "Of course, no one in the room then knew who Amy was or who she was going to be."

What were your first impressions of Amy?

She was exceptional. Somebody with a voice that could emotionally move you. There are lots of technically gifted singers out there. And world-trained singers. And then there are people who convey such emotion they can instantly affect you—almost in a chilling way.

Describe her early days at EMI Music Publishing.

We heard, I think, three demos, and she demo-ed a lot in our [London] studio at that time. We started talking to record companies and I think it really came down to only two who were interested. Once we'd done the deal [with Universal/Island], we introduced her to Salaam Remi, who was one of our songwriters and producers and who really is, I think, somebody that had a big part in helping identify her direction and capturing her creativity.

She had also worked with some other producers but Salaam brought things to the table that some of the U.K. guys at the time couldn't. He brought some hip-hop authenticity. He brought an understanding of how she created, and what she wanted to be, that maybe some of the other guys hadn't managed yet.

Why did you partner her with Salaam Remi?

I wanted to capture what it was that you heard in her and the raw passion and emotion that you got in the early demos. But you wanted to put some rhythmical sensibility into it and that's what Salaam brought. Salaam lets people pour out. He lets them express themselves.

What was her writing process like?

She wasn't the sort of person who could just write and write and write. Amy's writing came in bursts and when she wasn't ready, she wasn't ready—you couldn't get anything out of her. I actually chastised her once because I think she had been sleeping in our studio instead of writing. When she wasn't in the mood to write, or wasn't inspired, she couldn't write. Some people can get up and write a song every day. Amy, if she was inspired, could most probably write an album in a week. Frank was a very slow process and then all of a sudden it kicked into action and came together. She'd write about her experiences. She almost needed to go out

and have a real life experience—some of them quite hairy—and then write lyrics about them, and then come in and write the song. The period between Frank and Back to Black was quite a long period. Two or three years where she didn't really deliver that much stuff. She wasn't in a writing frame of mind. That was when I played her to Mark Ronson. I said to Mark, "She's a little troubled, we haven't really got much out of her . . . but she's just incredible." He took one listen and said, "I love it. I love her voice."

What kind of impact did Winehouse have on other artists?

Back to Black is such an amazing record. Adele is in a league of her own. She is amazing. But I think there are a lot of other projects around the world and particularly in Europe that [have succeeded because] people want that whole hip-hop, retro soul sound. Amy definitely opened the doors for a lot of people. [Back to Black] connected people to an earlier era of music, but in a contemporary way.

Did Amy's self-destructive streak go part and parcel with her art?

Without a doubt. You can hear the emotion and also some of her troubles when you listen to her music. I still listen to lyrics of Amy Winehouse, and I hear a completely different meaning. She's talking about nights out. She's talking about cheating on her boyfriend and there are incredible metaphors as well. Her voice drips with emotion and she sings from a place that a lot of us will never reach.

Is there music in the vaults that will one day be released?

There are bits and bobs, but that really is a decision for her family, management and obviously Universal. Is there stuff? Of course. She's got pages of lyrics. She was in a creative frame of mind. She wanted to create. I don't think that it was necessarily poured out onto tape, but there are things. But, again, it's got to be down to the family and their wishes—and also it's got to be of the highest quality. We want to remember her as the icon that she was. You've got to be so careful with how these things are used and it's got to be done in the most tasteful way if anybody is going to do it.

How will EMI Music Publishing continue to work her catalog?

We'll work the catalog in a manner that her family and management are happy with and in a manner think is appropriate. Knowing that they [Winehouse's family] come from a musical background, they'd be very happy to have their daughter's songs heard around the world. She's got amazing songs. I wish there were more. • • •

remainder of the year.

Washington, D.C., promoter Seth Hurwitz, president of I.M.P. Productions, booked Winehouse for the 2007 Virgin Mobile Music Festival in what turned out to be her last East Coast performance. "This was when she first started having troubles and canceling dates," Hurwitz recalls. "We were wondering, 'Is our date going to play?' She canceled some dates right before our event, so we assumed she was going to bail. But she showed up."

Describing her V-Fest performance as "decent," Hurwitz continues, "She didn't light the place up, but it certainly wasn't a train wreck. She was real sweet and didn't seem messed up at all to me. The Virgin Festival is always about what's the story at the time, and she was the hottest story going."

Winehouse's final concert performance occurred on June 18 at Belgrade's Tuborg Festival, at the start of a 12-date European tour. Unable to remember lyrics and stumbling through her set, she was booed by the audience. Shortly after that appearance, it was announced that the rest of the tour had been canceled. Winehouse's last public appearance was on July 20 at London's Roundhouse venue during the iTunes Festival, where she joined her goddaughter Dionne Bromfield onstage. (Signed to Winehouse's Island-affiliated Lioness imprint, Bromfield released her sophomore album, *Good for the Soul*, on July 4 in the United Kingdom.) Three days later, Winehouse was discovered at her home in Camden, London, and was later pronounced dead at the scene. A cause of death hadn't been established by press time.

"Amy wasn't motivated financially to do something," Remi says. "If it wasn't the right thing, she wasn't going to do it. I'll miss her most as a sister and friend who was total comedy. You couldn't sit around her for 10 minutes without laughing; she was an extremely witty person. And musically, she inspired a new breed of artist. I'm glad she was able to be here and, in a short amount of time, bring smiles, emotion and expression into the world." • • •

Additional reporting by Keith Caulfield, Ed Christman, Tom Ferguson, Paul Sexton, Richard Smirke, Gary Trust and Ray Waddell.

"Amy opened the doors for a lot of people."



Roll With The Changes

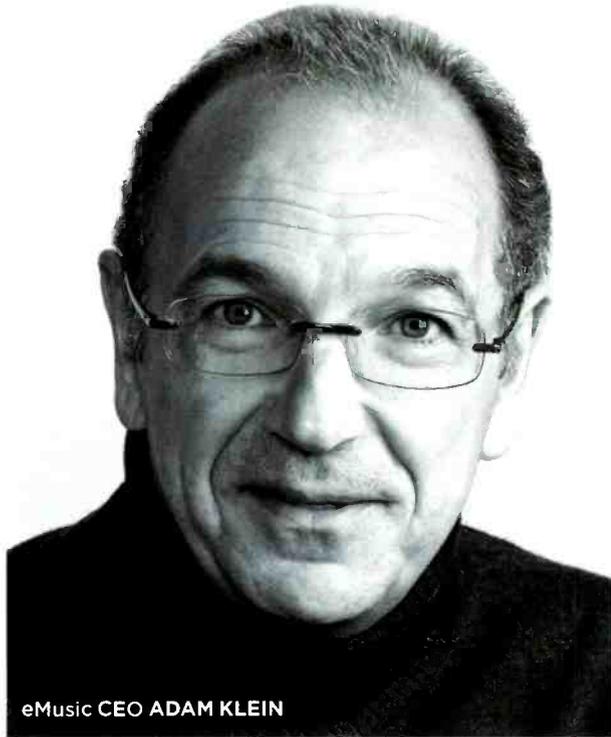
eMusic adapts to an evolving market with new features—will it be enough?

Pioneering online music retailer eMusic began selling music downloads in the late '90s, representing a record of longevity that's unmatched among digital music retailers.

To stay relevant and survive, the company has continually tweaked and overhauled its business model—dropping unlimited download subscriptions in 2003, adding audiobooks in 2007 and moving away from its exclusive focus on independent music to strike licensing deals with all four major labels, beginning in 2008 with Sony Music.

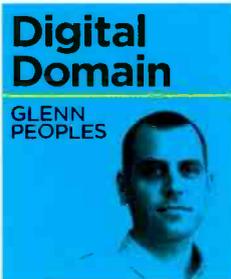
Now, in a bid to stay competitive, eMusic is undergoing another makeover under the leadership of CEO Adam Klein, with the planned roll-out of an Internet radio feature in August and a cloud-based locker that could arrive as early as fourth-quarter 2011.

But will it be enough? Internet radio will provide eMusic subscribers with another way to explore its growing catalog. The company's research has found that 93% of its customers are interested in discovering new music. With the growing number of other places to learn about artists and releases—everything from MP3 blog aggregator the Hype Machine to new



eMusic CEO ADAM KLEIN

social music service Turntable.fm—it makes sense to retain as much of the discovery process as possible.



GLENN PEOPLES

Outside the eMusic ecosystem, subscribers who run across music they like might click on links to buy a song at iTunes or stream it at Spotify. Music discovery within the eMusic ecosystem is more likely to result in more purchases at eMusic.

A locker service provides more opportunities for missteps. But not offering cloud-based storage by the year's end could leave eMusic at a disadvantage. Google and Amazon have already launched basic cloud lockers, while Apple's more feature-laden iTunes Match cloud service is due this fall.

Meanwhile, on-demand subscription streaming service Spotify has finally launched in the United States with an elegant interface that deftly integrates music downloads on a user's computer into a cloud music experience. At the same time, the public's indifference to most music lockers on the market speaks to the difficulties eMusic will face in creating a product that adds value to its existing service.

Despite these challenges, it would be foolhardy to bet against a company that has demonstrated time and again that it knows what its customers want. In 2010, it snuck back into the ranks of the top 20 U.S.

music accounts, with its share of total recorded-music revenue rising last year to 0.46% from 0.40% in the prior year, according to Billboard estimates (Billboard, May 14).

Even as the site added major-label content, the company has retained its appeal to fans of independent music. Along with reviews of indie bands like Vampire Weekend and Bon Iver are essays that take deep dives into the history and catalogs of major-label artists like Neil Young and Bob Dylan. The price increases that coincided with the addition of major-label titles irked some subscribers but failed to bring the mass uprising that some people predicted on eMusic's message board.

The user experience is the best it has ever been. And there are constant improvements: small tweaks to the site's layout, better use of promotions, sharp editorial to guide subscribers through its vast catalog.

These efforts appear to be paying off, based on data shared by Klein. The company's churn rate—the percentage of subscribers who discontinued the service—fell in July to its lowest level in company history. And through June, average revenue per user is up 11% this year from the same period last year, while purchases of booster packs, which add to a subscriber's monthly download allotment, are up nearly 30%.

Some day soon, if the company has its way, customers will be able to listen to one full track stream of everything in its catalog, instead of just abbreviated clips.

That's not to say that eMusic has any interest in becoming a streaming subscription service à la Spotify or Rhapsody. The act of purchasing music is fundamental to the company's approach.

"Our members are looking to always learn about new music and buy new music," Klein says, "so that's what we're focused on."

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

BITS AND BRIEFS

MUSTAINE PARTNERS WITH STARGREETZ

Megadeth frontman Dave Mustaine is using StarGreetz to connect with his 3.6 million Facebook fans while on the Rockstar Energy Drink Mayhem Festival tour this summer. Mustaine joins other entertainers like Reba McEntire and American Idol winner Scotty McCreery in partnering with StarGreetz to create customized e-cards that sell for \$2.99 apiece. Each message greets the recipient by name and can be customized in a variety of other ways.

PIXIES APP PACKED WITH EXCLUSIVES

The Pixies' new Mobile Roadie-powered app for iPhone and Android is extremely generous to fans. The free app offers a rich collection of exclusive audio streams, including "The Purple Tape" demos and live concerts from 1988, the band's first reunion show in 2004 and an acoustic performance at the 2006 Newport Folk Festival. The

app also has a news feed and in-concert video streams. Streaming comes with one small string attached: Users must give their email address to unlock a track. To unlock all other tracks requires sharing about the app on either Facebook or Twitter.

AUDIBLE MAGIC LAUNCHES SMARTSYNC

Audible Magic has launched a new product called SmartSync System that synchronizes events on one connected device with content being played from other media-playing devices. As a result, the technology allows a connected mobile device to bring up polls, trivia, purchase info and Twitter dialogue that's displayed in sync with the content being played on a TV. SmartSync is designed to be used on such devices as smart TVs, gaming consoles, smartphones and tablet computers. The SmartSync API is available for iOS, Android, OSX, Linux and Windows platforms.

RINGTONES™

AUG 6 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	10	#1 DIRT ROAD ANTHEM	JASON ALDEAN
2	2	5	HOW TO LOVE	LIL WAYNE
3	18	18	THE LAZY SONG	BRUNO MARS
4	7	8	SUPER BASS	NICKI MINAJ
5	6	10	ROLLING IN THE DEEP	ADELE
6	4	15	HONEY BEE	BLAKE SHELTON
7	5		MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
8	9		I'M ON ONE	DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE
9	8	25	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
10	11	14	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN



2

Lil Wayne creeps a lil closer to his fourth No. 1 (and first solo) with "How to Love" (2-2, up 3%). His record 46th charted ringtone is only about 1,200 units off the top spot.

11	12	8	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOONROCK
12	15	4	BEST THING I NEVER HAD	BEYONCÉ
13	13	8	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY
14	17	11	JUST A KISS	LADY ANTEBELLUM
15			GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER
16	16	21	SURE THING	MIGUEL
17	18	11	CRAZY GIRL	ELI YOUNG BAND
18	19	5	I LOVE YOU THIS BIG	SCOTTY MCCREERY
19	14	1	E.T.	KATY PERRY FEATURING KANYE WEST
20	20	1	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD

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



	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,927,150 \$250/\$30	U2, INTERPOL New Meadowlands Stadium, East Rutherford, N.J., July 20	88,491 sellout	Live Nation Global Touring
2	\$6,536,230 \$250/\$30	U2, INTERPOL Lincoln Financial Field, Philadelphia, July 14	72,389 sellout	Live Nation Global Touring
3	\$4,423,395 \$250/\$30	U2, INTERPOL Busch Stadium, St. Louis, July 17	52,273 sellout	Live Nation Global Touring
4	\$2,841,795 \$250/\$175/\$140/ \$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, July 19-20, 23-24	16,939 four sellouts	Concerts West/AEG Live
5	\$1,902,800 (\$1,754,494 Australian) \$216.80/\$108.35	ENRIQUE IGLESIAS, PITBULL Acer Arena, Sydney, July 23	12,674 13,027	Dainty Group
6	\$1,359,070 (\$1,267,443 Australian) \$107.12/\$85.78	MILEY CYRUS, MICHAEL PAYNTER Burswood Dome, Perth, Australia, July 2	15,601 sellout	Dainty Group
7	\$1,032,656 \$347.50/\$27.50	BRITNEY SPEARS, NICKI MINAJ, JESSIE & THE TOY BOYS Amway Center, Orlando, Fla., July 20	11,215 12,953	Live Nation
8	\$1,016,120 (\$961,955 Australian) \$105.53/\$84.50	MILEY CYRUS, MICHAEL PAYNTER Brisbane Entertainment Centre, Brisbane, Australia, June 21	11,293 sellout	Dainty Group
9	\$998,000 \$125/\$50	STEELY DAN, SAM YAHIEL Greek Theatre, Los Angeles, July 8-9	11,308 11,695 two shows one sellout	Niederlander Concerts
10	\$834,170 \$89.50/\$29.50	NKOTBSB, MATTHEW MORRISON Amway Center, Orlando, Fla., July 22	12,019 14,449	Live Nation
11	\$829,744 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN Riverbend Music Center, Cincinnati, July 22	20,112 sellout	Live Nation
12	\$804,280 €550.119 \$76.02/\$65.79	IRON MAIDEN, RISE TO REMAIN Hanns-Martin-Schleyer-Halle, Stuttgart, Germany June 7	11,974 sellout	Wizard Promotions
13	\$795,232 €558,901 \$76.83/\$68.30	IRON MAIDEN, RISE TO REMAIN Festhalle, Frankfurt, May 28	12,121 sellout	Wizard Promotions
14	\$791,980 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, FRANKIE BALLARD Amway Center, Orlando, Fla., June 4	12,262 sellout	The Messina Group/AEG Live
15	\$791,457 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS Comcast Center, Mansfield, Mass., July 16	18,787 sellout	Live Nation
16	\$789,890 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN Susquehanna Bank Center, Camden, N.J., July 9	20,112 23,500	Live Nation
17	\$789,668 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN Blossom Music Center, Cuyahoga Falls, Ohio, July 8	18,765 19,750	Live Nation
18	\$788,672 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN Verizon Wireless Music Center, Noblesville, Ind., July 23	23,787 sellout	Live Nation
19	\$787,831 €551,610 \$86.70/\$58.56	IRON MAIDEN, RISE TO REMAIN Olympiahalle, Munich, May 31	11,968 sellout	Wizard Promotions
20	\$777,680 \$92/\$32	NKOTBSB, JORDIN SPARKS, ASHLYNE HUFF Bridgestone Arena, Nashville, June 21	10,580 13,793	Live Nation
21	\$776,905 (\$742,993 Canadian) \$83.22/\$30.88	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Rogers Arena, Vancouver, July 20	11,883 12,373	The Messina Group/AEG Live
22	\$774,822 (\$747,669 Canadian) \$72.07/\$25.93	SYSTEM OF A DOWN, GOGOL BORDELLO Rexall Place, Edmonton, Alberta, May 10	12,366 13,585	Live Nation
23	\$772,660 €471,350 \$98.36/\$49.18	ERIC CLAPTON, ANDY FAIRWEATHER LOW Scottish Exhibition & Conference Centre, Glasgow, Scotland, May 12	8,104 sellout	3A Entertainment
24	\$770,551 (1,254,218 reais) \$122.87/\$36.86	EXALTASAMBA Citibank Hall, Rio de Janeiro, May 27-29	22,846 25,749 three shows	T4F-Time For Fun
25	\$765,677 (\$730,719 Australian) \$104.68/\$83.83	MILEY CYRUS, MICHAEL PAYNTER Adelaide Entertainment Centre, Adelaide, Australia, June 29	8,374 sellout	Dainty Group
26	\$754,600 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN Jiffy Lube Live, Bristow, Va., June 18	20,111 sellout	Live Nation
27	\$748,934 \$111/\$46	RUSH The Gorge, George, Wash., July 2	11,911 12,206	Live Nation Global Touring
28	\$747,516 \$150/\$90/\$49.50/ \$29.50	USHER, AKON, DEV AND THE CATARACS Nassau Veterans Memorial Coliseum, Uniondale, N.Y., May 8	9,502 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
29	\$742,288 \$150/\$49	VICENTE FERNÁNDEZ U.S. Airways Center, Phoenix, June 10	7,873 8,821	Hauser Promotions, Viva Entertainment
30	\$735,854 \$99.50/\$78/\$68/ \$29.50	USHER, AKON, DEV AND THE CATARACS Schottenstein Center, Columbus, Ohio, May 18	11,601 sellout	In-house, Atlanta Worldwide Touring/Concerts West/AEG Live
31	\$734,451 \$125/\$85/\$49.50/ \$29.50	USHER, AKON, DEV AND THE CATARACS Allstate Arena, Rosemont, Ill., May 20	10,766 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
32	\$732,966 €510,443 \$287.19/\$83.28	NEIL DIAMOND O2 World, Hamburg, June 22	6,445 7,262	KPS Concertbüro, Marek Lieberberg Konzertagentur
33	\$731,205 (\$709,204 Canadian) \$81.97/\$30.42	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER MTS Centre, Winnipeg, Manitoba, July 13	11,321 sellout	The Messina Group/AEG Live
34	\$721,789 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS Darien Lake Performing Arts Center, Darien Center, N.Y., July 23	18,798 sellout	Live Nation
35	\$718,802 €499,640 \$93.51/\$79.13	BRYAN ADAMS O2, Dublin, June 23	8,509 sellout	MCD



Boys to men: TAKE THAT performs at Italy's Sanremo festival in February.

Sing When You're Winning

Take That's record-shattering Wembley shows vault past storied concert stands

If it were up to me, the headline of this column would be my most alliterative ever: "Take That, Boss! British Boy Band Bests Bruce's Benchmark Boxscore."

But the numbers that the reunited pop act put up during its May-July U.K. tour are staggering enough without journalistic histrionics.

The 29-show trek grossed \$185.2 million and moved 1,806,473 tickets, according to Billboard Boxscore. That included eight concerts at Wembley Stadium in London from June 30-July 9 that grossed an astronomical £38.1 million (\$61.7 million) with attendance of 623,737, shattering the Boxscore record for the highest-grossing concert stand ever.

The previous record-holder was **Bruce Springsteen's** 10 sellouts at Giants Stadium in July-August 2003, which grossed \$38.7 million with attendance of 566,560. In fact, **Take That** beat Springsteen's sturdy record not once, but

twice on this run. Eight more sellouts in June at City of Manchester Stadium in Manchester grossed \$44.2 million and drew 443,223.

And **Take That**, which includes U.K. superstar **Robbie Williams**, didn't just take the trophy for highest-grossing stand. The Wembley shows also smashed the Boxscore attendance record for ticketed concerts, topping previous single-artist record-holder **Michael Jackson**, who drew 475,000 for five shows in Mexico City in 1993, as well as the overall record-holder, the 2003 Molson Canadian Rocks for Toronto festival. The latter event featured **the Rolling Stones, AC/DC, Rush, the Guess Who** and others, reporting attendance of 490,952 at Downsview Park.

Prior to **Take That's** feat, these were the only events reported to Boxscore with attendance topping 400,000 or higher. It should be noted, though, that the Stones drew an estimated 1.2 million fans to Rio de Janeiro's Copacabana Beach in 2006 at a non-ticketed event during the band's Bigger Bang tour, and an estimated 600,000 turned out for the 1973 Summer Jam at Watkins Glen, often cited as the highest-

attended concert in North America. But only 200,000 tickets were actually sold to that concert, which included **the Band, the Grateful Dead** and **the Allman Brothers Band**.

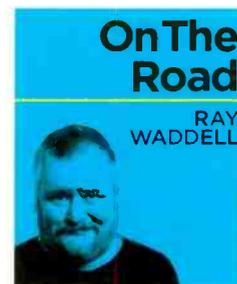
Simon Moran, managing director of SJM Concerts, the promoter of the **Take That** shows in England, says the benchmark at Wembley wasn't Springsteen or the Stones, but Jackson's 1989 stand at the old Wembley Stadium, which was even larger than the venue's current incarnation. "It's something that should be celebrated," Moran says of **Take That's** feat. "We knew it would do well, but then we broke Michael Jackson's record of seven [sellouts] from 1989. The seven [Take That shows] sold out in one day. We put the eighth up, and the eighth sold out in one day as well."

And there may have been more **Take That** tickets left on the table, making the eight nights at Wembley possibly... an underplay? "There may have been another nine or 10, who knows?," Moran says. "But while [Take That] obviously did tremendous in London, the business was spread right across the U.K. We did another eight nights in Manchester and another four nights in the Northeast [at Stadium of Light in Sunderland, England]. It wasn't like Jackson's tour, when he did seven in Wembley and maybe three or four other concerts. We did eight Wembleys, and there were another 21 concerts."

Moran says **Take That's** numbers shouldn't come as a total shock. "Their track record in the U.K. is second to none," he says. "You go through **U2, Oasis**, the Rolling Stones—they outdraw all of them in the U.K. And the production is unbelievable. It's like Cirque du Soleil mixed with a rock show."

From the United Kingdom, **Take That** headed to Europe for a handful of arena and stadium shows. Asked if there might be more **Take That** shows coming to the United Kingdom in the near future, Moran responds, "Who knows? I hope so, but it looks like they're going to take a deserved rest."

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



Raunch And Romance

Two divergent sensibilities vie for spins on regional Mexican radio

A thematic dichotomy is emerging on Billboard's Regional Mexican Airplay chart, as traditional songs of romance rub elbows with distinctly ranchier fare.

Romantic tunes have long been a staple of the ranking and they still are today. Witness "Te Amo Te Amo" by **La Adictiva Banda San José de Mesillas**, which has spent nine nonconsecutive weeks at No. 1 and 26 weeks on the chart. It's an unabashed declaration of love set to a catchy melody and danceable beat.

La Adictiva has been together for two decades, but never charted until 2010, when it signed with Sony.

"Of all the bands that were available, I felt they were ready to take off," Sony Music Latin VP of A&R **Nir Seroussi** says. "They're solid, they have a good live show, are

well-organized, and they're open to new repertoire."

But even as odes to love still garner plenty of spins, there's no getting away from the graphic depictions of sex and violence that also regularly pop up on upper rungs of the Regional Mexican chart.

The recent top 10 single "El Tierno Se Fue" by **Calibre 50** features lyrics and an accompanying video that border on soft porn. "I'll take you from behind your neck, bite you until you cry," the protagonist sings as

he uses his cell phone to record a video of his girlfriend stripping. The clip has generated 7.2 million views on YouTube.

Then there's **Voz de Mando's** "La Hummer y el Camaro," which tells the story of a drug dealer in a yellow Hummer who gets escorted out of a shoot-out by a "hero" in a blue Camaro.

"It's a fact that music that was so graphic wasn't present in media before, and these tracks get more and more violent," says **Pepe Garza**,

PD for influential regional Mexican station KBUE Long Beach, Calif. "But no matter how popular a corrido is, there will always be someone on top who sings romantic fare."

Although Sony's Seroussi acknowledges that regional Mexican music is leaning toward banda or corridos, he keeps his ros-

ter balanced with acts like La Adictiva. "I see my roster like an investment portfolio," says

Seroussi, who also distributes music by narcocorrido artists like **Gerardo Ortiz**. "It's well-diversified."

Even individual artists are appealing to fans of both sensibilities.

Larry Hernández, who became famous singing narcocorridos, recently peaked at No. 3 on the Regional Mexican airplay chart with "El Ardido," a plaintive track about a man scorned.

"Corridos reign in the nightclubs," Garza says. "But there are certain places, like [the Nokia Theatre in Los Angeles], that can only be filled by artists such as **Jenni Rivera** or **Espinoza Paz**. If you play only corridos, you'll end up losing your listeners. It's a combination." ...

Latin Notas

LEILA COBO



For your love: LA ADICTIVA BANDA SAN JOSÉ DE MESILLAS



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MILEPOSTS

Joe Arroyo

1955-2011

Joe Arroyo, the salsa star and composer whose piercing, high tenor and beloved songs like "La Noche" and "Rebelión" made him a leading force in tropical music, died July 26 in Barranquilla, Colombia, after a monthlong hospitalization for various ailments. He was 55 years old.

Arroyo's untimely passing comes amid a revival of interest in his career, currently the subject of Colombia's highest-rated prime-time telenovela, "El Joe: La Leyenda." The success of the nightly soap, which debuted May 30 on Colombian TV channel RCN, led to plans for a tour and the reissue of Arroyo's catalog on Colombian indie Dis-



cos Fuentes, his label home for most of his career.

On the morning that he died, the Latin Recording Academy announced Arroyo would be one of its 2011 Lifetime Achievement honorees.

Arroyo rose to prominence during the Colombian salsa explosion of the 1970s after being discovered by Julio Ernesto Estrada, leader of seminal salsa group Fruko y Sus Tesos. Arroyo would later form his own band, La Verdad, mixing traditional salsa elements with cumbia and Candombe rhythms for a unique sound of his own. In the process, Arroyo would ultimately become the face of Colombia's faster, more aggressive brand of salsa.

Arroyo's career seesawed along with his health and his struggles with drugs, which he chronicled in his music. But he remained a seminal name, and his songs have been covered by Don Omar, Juanes, Elvis Crespo, Alberto Barros and many others.

—Leila Cobo

Return To Rock

Caifanes plans to conclude fall reunion tour with Reventón Super Estrella

During its heyday, Mexico's Caifanes was one of Latin alternative rock's most influential bands, mixing elements of British new wave with progressive rock and synth pop and percussion-based compositions.

But after eight years and four albums, its members went their separate ways due to creative differences between lead singer Saul Hernandez and guitarist Alejandro Marcovich.

"We were gaining an international following, then it fell apart," says Marcovich, a native of Argentina. "Saul was having problems with his vocal chords. Our egos got in the way."

Now Caifanes—including bassist Sabo Romo, drummer Alfonso André and keyboardist Diego Herrera—has reunited. The once-feuding bandmates made up last winter after Hernandez wrote an email to Marcovich, who was recovering from

treatment for a brain tumor.

"That night we spoke for 10 hours," Marcovich recalls. "We hadn't spoken since the band broke up in 1995. At this point it's about being an adult and seeing what's important."

Caifanes performed in April at the Coachella Music and Arts Festival in Indio, Calif., and is now preparing for a fall tour. The band is scheduled to begin the trek Sept. 16 in Chicago, followed by stops in Las Vegas, San Diego, San Francisco, several dates throughout Mexico and a final stop in Los Angeles for the annual Reventón Super Estrella, one of the most successful Latin radio-hosted concerts in the country.

This year marks the first time that Reventón, which KSSE Los Angeles launched in 1998, will feature only one act, in deference to the

importance of Caifanes' reunion. About 14,000 fans will win free tickets to see the band at the Nokia Theatre in Los Angeles on Oct. 14-15.

"Los Angeles is known as one of the cities that embraces rock, and if there is a rock group that brings passion to Angelinos, it's Caifanes," Reventón founder Nestor "Pato" Rocha says. "They connect emotionally through their music."

Now the band is back, with Marcovich saying he doesn't rule out the possibility of writing and recording new music with the reformed Caifanes.

"When you're young, you don't always have maturity," Marcovich says. "When we play now, we still feel the magic. I just hope it continues to happen. Then we'll decide what we do next."

—Justino Aguila

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'We still feel the magic': ALEJANDRO MARCOVICH (with white guitar) and SAUL HERNANDEZ of Caifanes



EDITORIAL

EDITOR: DANYEL SMITH 212-493-4363
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SENIOR EDITORIAL ANALYST: Glenn Peoples glenn.peoples@billboard.com
CORRESPONDENT: Mitchell Peters 323-525-2322
INTERNATIONAL: Lars Brandle (Australia); Wolfgang Spahr (Germany)
COPY EDITOR: Christa Titus
ASSOCIATE EDITOR OF LATIN AND SPECIAL FEATURES: Justino Águila 323-525-2081
EDITORIAL ASSISTANT: Elizabeth Hurst 212-493-4188
CONTRIBUTING EDITOR, BILLBOARD/BIZ: Andy Gensler 212-493-4094
CONTRIBUTORS: Larry Blumenfeld, Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Ben Sheffner, Mikael Wood

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MULTIMEDIA EDITOR: Jan Ferrer 212-493-4362
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EDITOR: M. TYE COMER 212-493-4176
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DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: Andrew Horton 212-493-4186
PHOTO EDITOR: Amelia Halverson SENIOR DESIGNER: Greg Grabowy
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CHARTS & RESEARCH

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CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoullis
BILLBOARD RESEARCH MANAGER: Gordon Murray 212-493-4023

PUBLISHER

LISA RYAN HOWARD

ADVERTISING & SPONSORSHIP

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BILLBOARD OFFICES

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Phone: 212-493-4100
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6 QUESTIONS
with **MATT PINFIELD**
by **M. TYE COMER**

MTV's "120 Minutes," the weekly late-night series that championed alternative music from 1986 to 2003, will return to the airwaves on July 30 after an eight-year hiatus. The show, which will air monthly on MTV2, will have a new look and feel, but celebrated rock radio jock Matt Pinfield—who hosted "120" during the alt-rock explosion of the mid- to late '90s—will once again sit in the driver's seat.

In addition to his experience as a radio DJ/TV host, Pinfield is a former VP of A&R at Columbia Records, where he worked with acts like Coheed & Cambria and Crossfade. Billboard caught up with Pinfield to talk about the rebirth of "120 Minutes" and the future of rock radio.

1 What will be different about the resurrected version of "120 Minutes"?

It's much faster-paced. It's definitely been adjusted to the way that people digest music and information today. There could be anywhere from 10 to 12 guests in the show. There's more done in post-production as well. [And] you won't see me sitting on those road cases anymore, although I was very fond of them. I had so many great times sitting on them.

2 The gig comes at a great time for you, since New York's WRXP just switched formats from rock to talk, effectively putting you out of a job. How bummed are you about that?

[San Diego DJ] Bryan Shock, one of the guys who helped me get hired over at 'RXP, once said to me, "Other than Howard Stern, there's two different kinds of people in radio. Those who are being fired, and those who have yet to be fired." [laughs]

I loved 'RXP; we brought great music to New York City and people were very passionate about it. But these things happen. Obviously I'm . . . sad and disappointed that there is no modern rock station in New York right now, but hopefully that will change and I will be right there at the forefront with it. Radio people have been reaching out to me from a lot of different places, so I don't think I'm going to be off the [air] for very long.

3 So you're not at all concerned about the future of rock at terrestrial radio?

I think that it's an ebb and flow at this point in time. [People] have been proclaiming that rock was dead since 1962. Back when the ['90s alt-rock] explosion happened with Nirvana and then the whole Seattle scene . . . all of those bands were ruling sales charts. And at that point, a lot of adult contemporary stations started flipping to modern rock formats because that's what people were listening to. I'd like to believe that there will be more superstars coming out of the rock world.

4 There's so many more avenues for artists to get discovered now than when you first started in the business. Has the Internet really made it any easier for baby bands to catch a break?

I think it's harder for a lot of reasons. It's great that you can just put it up online, but it's so vast. Where do you start looking? Who are the curators? It would really piss me off when people would say, "I'm glad that big record companies are taking it on the chin and downsizing." I say eff those people. A band might have amazing songs, but at the end of the day, it's harder for

the guitar group to get out there unless something catches fire, or they have a good indie label like Glassnote, Third Man, Sub Pop, Jagjaguwar or Merge to help them get out on the road to spread their gospel.

5 Is that why "120 Minutes" is coming back—to help spread the gospel again?

"120" used to be one of the only things you could do to find new music. You put a tape in your VHS, watch it the next day and go out and buy a record. It's a trusted brand. You'll watch the show and find out about good things and you don't have to spend 50 hours scouring the Internet looking for something you may like. It's a curation, just like some of the great websites out there. I think that "120" is still important and I'm so happy to be doing it again.

6 Lady Gaga is a mainstream artist with very alternative attitudes toward politics and fashion. Would you ever consider having her on the show?

I'm very fond of her. I admire her energy and her balls to get out there and do what she does. She reminds me of what Bowie was in the early '70s.

I love anybody who encourages you to be yourself. What was great about alternative rock in the first place was that there was no uniform—it was about being who you were, doing what you wanted, being a synthesis of your influences and trying to create something new. She's obviously doing it in the pop realm, but how can you not admire her? She's certainly not cookie-cutter.

FOR THE RECORD

■ In the July 30 issue, a story included incorrect information about a Coca-Cola/Music Dealers campaign featuring Taio Cruz. The story should have said that the Music Dealers artist who wins the most fan votes will collaborate with Cruz on a new version of his hit "Higher" that will be used in a Coke marketing campaign but won't appear in a TV commercial.

■ In the same issue, the Fall Preview Albums Index listed incorrect information regarding the new Bush album, *The Sea of Memories*. The album, which arrives Sept. 13, will be the first album released on the band's new imprint, Zuma Rock Records, through an exclusive partnership with eOne Music. The MGMT Company should have been listed as the band's manager. The Twitter account @GavinRossdale should have been listed as well.

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YOUR WORK. YOUR STYLE.

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STOP WHINING.

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HOW, YOU ASK?

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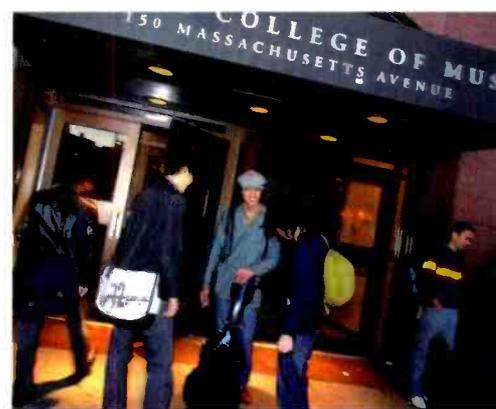
SO YOU WANT TO WRITE A SONG

DO YOU NEED TO GO TO SCHOOL FOR THAT?

Maybe. Does a good songwriter need to study the art of songwriting? Or does a good tune stem simply from inspiration? It's an ongoing debate, but most artists and songwriters agree a good songwriting class can only help. "It's beneficial to a songwriter to have as many tools and techniques as possible," says Jack Perricone, chair of the songwriting department at Berklee College of Music. This, in addition to the network of artists

and opportunities that a place like Berklee affords. At songwriting classes, "students analyze and discuss hit songwriting—what components of a song make it work commercially—but not all students want to write for the charts," Perricone adds. Indeed, making a songwriter write within certain patterns may stifle creativity. But the fact is, Perricone says, a study that "actually deals with melody writing, tone tendencies, melody/

harmony relationships and . . . the intimate relationship between words and music" is best. Education or not, musical sensibility and talent play the biggest roles in success. But, Perricone says, "It is possible to take someone who is moderately talented, and through encouragement and healthy teaching methods help that person—if that person has a desire to achieve it—to a very high level of music-making."—Leila Cobo



NEED SONGWRITING NOTATION SOFTWARE?

THERE'S SIBELIUS, AND FORTE, BUT FINALE IS A POPULAR, POWERFUL OPTION

Songwriters and arrangers have a number of options in notation software. Nashville-based arranger/composer David Hamilton prefers Finale, a popular \$600 piece of software. "A composer can do more in less time using Finale," he says. Hamilton also likes its ability to print out separate sections for members of an orchestra and the way it allows for on-the-fly adjustments. "All I have to do is press a button, and the notes are transposed to the desired key."

Finale has also become a cost-efficiency tool. In the past, a copyist would be employed to keep track of changes to an arrangement, Hamilton

explains. But nowadays budgets are lower, and he does the copying work himself in Finale because the client doesn't want to pay the fee for a copyist. And Finale has become a standard tool. "Arrangers I know," he says, "have to be able to do some work on Finale to make a living."

Finale offers software products ranging from \$9.95 to \$199 for creating scores, printing sheet music and playing back sheet music. The feature-rich Sibelius costs around \$660—Hamilton says it's more popular in Europe and in academic circles. Forte offers versions of its music notation software ranging from free to \$200.

—Glenn Peoples

THE RIGHT AMOUNT OF COMPLEXITY

LOGIC PRO 9 AND ABLETON LIVE 8

Logic Pro 9 is the most recent upgrade to Apple's flagship DAW (digital audio workstation) software. Ableton Live 8 is also a loop-based sequencer and DAW for Mac OS and Windows. "Programs like Pro Tools are geared to record live instruments, but I get confused with all the inputs and buses going at once," says Sam Robinson, a producer/singer/songwriter from Boston. "For my purposes—one or two people recording one or two instruments at a time—Logic provides just the right amount of complexity."

Live combines sophistication with ease of use thanks to a clear and simple interface—one screen, two views and fixed panels for sample browsing and instruments. Live's workflow is by far more flexible than Logic's. Live leads in

editing loop-based music. It works efficiently at cueing, synchronizing and aligning material. But a fundamental difference between the two programs is the live performance aspect of Live.

Because Live can act as a loop-based instrument, DJs gain creative power and freedom. They can capture audio loops in real time from decks and external sources. Logic, on the other hand, offers better instruments. The native synths and built-in plug-ins come with great presets. "Live is simpler," says Kassiano, a Brazilian-born/New York-based DJ producer. "It's more intuitive and has more awesome features. Plus, I like the way it warps audio and can take drag-and-drops from iTunes without making giant audio files all over the place."—Emmanuelle Saliba



LOGIC PRO 9

PURE POWER

SIMPLICITY VS. FEATURES DEFINE THE PRO TOOLS VS. GARAGEBAND BATTLE

Pro Tools is the most fully featured music mixing software. Past versions drew complaints about the lack of MP3 export and MIDI support, and included samples or beats. But the latest version includes them all. The standard for audio mixing, Pro is a staple in virtually every recording studio and offers a wide array of mixing, editing and sound manipulation options—good for virtually any scenario.

The downside? Cost and complexity. At \$600, Pro Tools can be outside the financial scope of many DIY artists. And even for those who make the investment, using Pro can be challenging. Users with no prior experience in sound recording can find the system overwhelming—some report

a learning curve of weeks for the most basic functions.

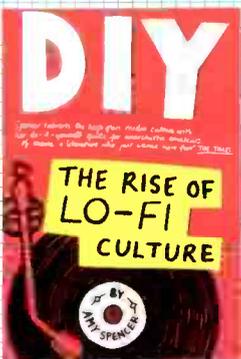
GarageBand is cheaper and easier to use, but has fewer features than Pro Tools. GarageBand comes as part of Apple's iLife package (which costs \$80) or can be downloaded from the App Store separately for \$15. It offers an intuitive set of controls: The new home recording enthusiast can get started immediately.

All this simplicity comes at a cost. GarageBand allows users to record only one track at a time. For solo artists laying each track themselves, individually, that's not an issue. But for a band looking to record live or near-live? A problem.

—Antony Bruno (@AntonyNBruno)



GARAGE BAND



READ:
DIY: THE RISE OF LO-FI CULTURE

Former 'zine writer and Chicahote Records founder Amy Spencer documents the history of über-independent music and self-publishing in her book "DIY: The Rise of Lo-Fi Culture" (Marion Boyars Publishers, 2005). A comprehensive study of lo-fi movements in the United Kingdom and the United States, the book also examines the politics behind the production of the many "homemade" recordings and publications available today. Spencer recommends her book to "anyone who is bored of traditionally produced media and wants to explore an alternative."
 —Emmanuelle Salibas

RECORDING



GET.MONEY.

SOME MUSICIANS REGARD THE KICKSTARTER FUND-RAISING PROCESS AS AN ELABORATE PRE-ORDER

At some point this fall, Julia Nunes is going to lock herself in her parents' house.

The 22-year-old singer from Fairport, N.Y., isn't homesick (although her mother might like to hear differently). She just needs the space—in mind is her own peculiar, make-shift merch store, complete with thousands of CDs, T-shirts, posters and a precious few ukuleles, which she plans to hand-illustrate herself. The broad assemblage of goods won't be for sale after a Julia Nunes concert or on her personal website—they've already been claimed via the website Kickstarter.com, which helps creative people fund their passion projects.

"The doodle ukuleles went for \$675, I think," Nunes says, "which is a lot, but a lot of that money will go to shipping and buying the actual ukuleles, which will be very nice ukuleles."

Nunes, an Internet star known for playing acoustic cover songs to the tune of 46 million views on YouTube, raised \$77,888 on Kickstarter over 30 days ending in July, the most money any musician has ever raised in the site's two-year history. She'd actually asked for \$15,000—not enough to record an album, but close—and exceeded that goal in 15 hours. "It's changed my life," she says, still a little breathless from the experience. "It's completely changed the game for me."

Kickstarter (@kickstarter), the New York-based startup that provides a web-based platform for innovators and creators to pitch their ideas to a world of potential investors, has earned a sterling reputation among independent musicians, filmmakers and artists for stream-

lining and democratizing the relationship between patrons and the arts. The site works like this: Every posted project contains a monetary figure that the creator deems necessary to make their idea a reality. That figure is broken down into incremental donation suggestions. If enough people support the project and the goal is reached, the funds are released to the artist. If the project falls short of its stated goal, no money changes hands. To entice supporters, the project initiator offers a series of incentive packages—like Nunes' ukuleles—that increase in value with donation size.

Since it was founded in 2009, Kickstarter has raised more than \$73.5 million for 10,000-plus successful projects. Backers who have turned up on the site to dole out cash now count more than 750,000. Kickstarter, which now has 26 employees, doesn't release its financials, but the company extracts a 5% service fee from the top of every project that meets its goal. (Unfunded projects are exempt.) The startup has also drawn investment from influential venture capital firms like Union Square Ventures, which backs Twitter, Tumblr and Foursquare.

"As a culture we tend to only value projects that produce money," says Yancey Strickler—a Kickstarter co-founder and former music journalist—of the impetus for his site. "Unless your idea is going to make money for someone else, it has no value. That didn't make sense to us. Lots of ideas get left out in that system. We thought we could create a platform where an idea could succeed just because it was a good idea."

In Kickstarter, independent musicians see a resource that can liberate them from the hegemony of the major-label system. With 3,000-plus success stories and more than \$16.5 million raised, music projects have become the second-most popular on the site, after film. At a success rate of more than half (about 53% of the music projects proposed are funded), they are even more viable. Marissa Nadler, a criti-

cally acclaimed indie folk singer with five albums under her belt, turned to Kickstarter late last year after, according to her, being deemed "commercially untenable" by her label, Kemado Records. "I was left with this record that was ready to go, and I didn't want to spend another year submitting demos just to get signed," she says. "I had heard of other artists doing self-releases, so I thought it was something I would try."

Nadler had trepidations about being seen as one asking for a handout, or having her music get lost in the Web 3.0 buzz. "I didn't want this to be known as 'The Kickstarter Album,'" she says. But the project—a self-titled album released in June on her own label, Box of Cedar Records—was not only a quick hit on the site, but went on to receive praise from fans and music publications alike. "It was kind of cool to find out how many people listen to my music," Nadler says of the process. "Just because a label doesn't want you doesn't mean other people don't."

Creators looking to start a Kickstarter campaign must submit their proposal to a standard review process, which usually takes a couple of days. Strickler says about 40% of submissions are rejected, primarily because they are either asking for charity or do not consist of a specific project with a finite start and completion date. Once a campaign is on the site, there is no guaranteed pathway to success, but Kickstarter veterans say a compelling video, constant communication with backers and a well-justified fund-raising target are key. For Kickstarter, the direct and intimate bond that emerges between artists and fans has become one of the site's biggest selling points. Many musicians regard the entire process as an elaborate pre-order, with the rewards offered to backers serving as fantastic deluxe packages.

"It's really a platform for artists and fans to show their belief in each other," says Matthew Perryman Jones, a Nashville singer/songwriter who hopes to raise \$19,000 to record his fifth studio album. In the end, much is asked of both sides of the equation. "I feel like Spiderman," says Nunes, who now has 1,223 patrons to satisfy. "With great power comes great responsibility."

Despite its success in helping a growing stable of musicians make their dream albums a reality, at the moment Kickstarter says it has no plans to add a more formal record label or distributor roll to its formula. "It's not our core competency," Strickler says. "We're just here to help people get their projects off the ground. After that, it's up to them." —Reggie Ugwu

BLUE SCHOLARS
 "Cinemetropolis:
 Blue Scholars Signs
 to the People"
 \$62,391
 donors: 2,243



LEVI KREIS
 "Be a Part of Tony
 Winner Levi Kreis'
 Next Album!"
 \$62,726
 donors: 391

DAVID BROZA
 "Come Be a Part of
 David Broza's New
 Album"
 \$65,344
 donors: 305

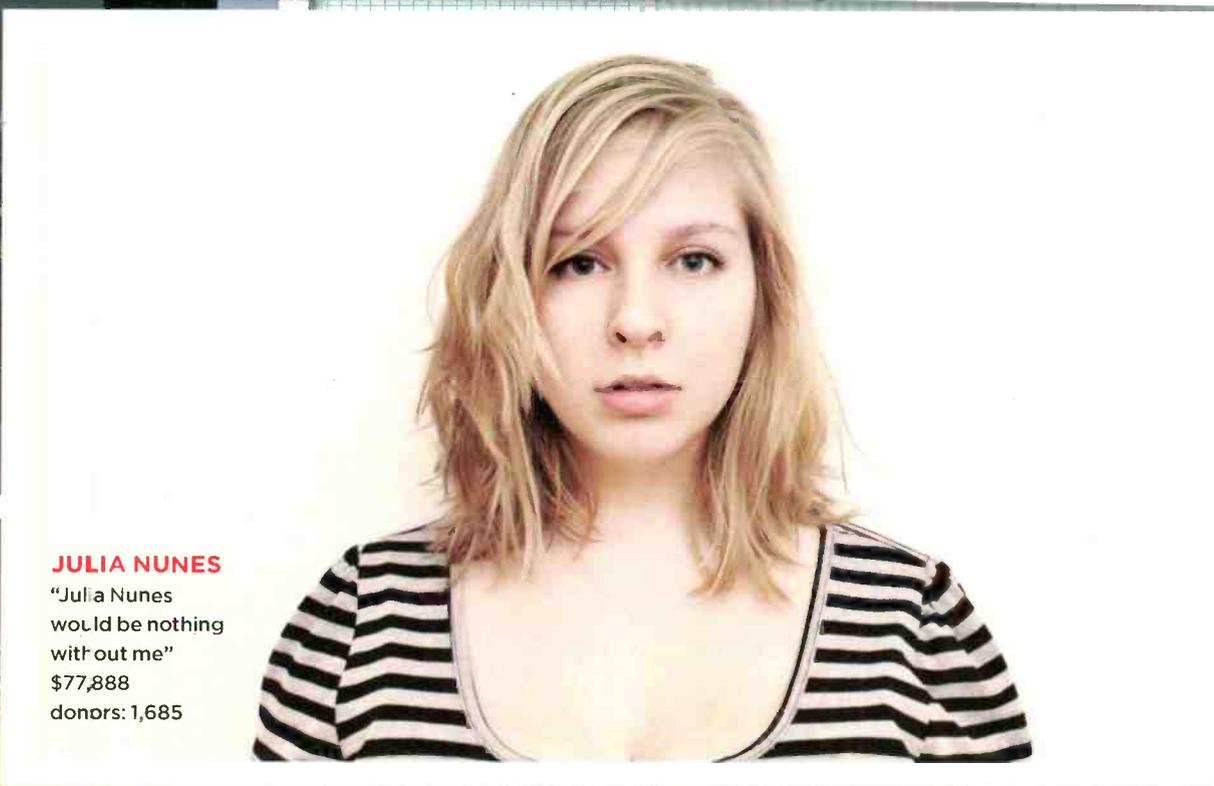
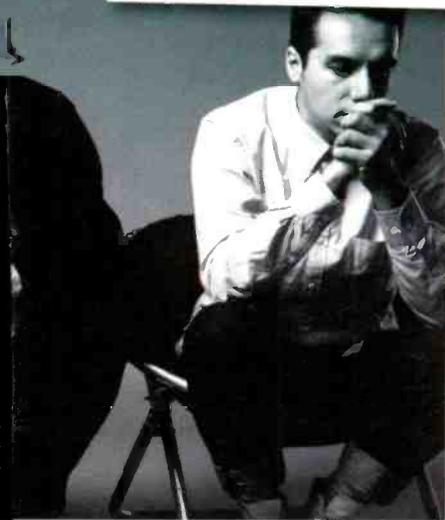


BLUE SCHOLARS: CAHN FOLLO; NUNES: SHERVIN LAINEX; HITTRAY; GREG EIDEN/IRISING; MICHAELINE BROZA; ILIANN BESOR

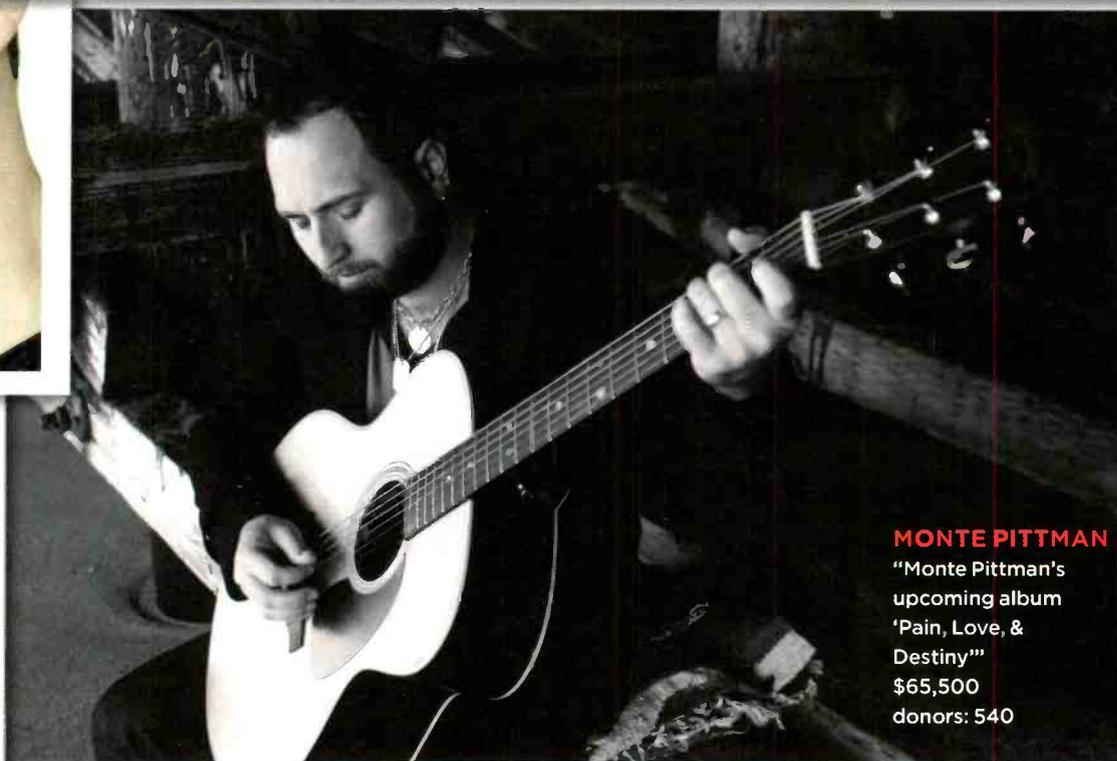
"JUST BECAUSE A LABEL DOESN'T WANT YOU DOESN'T MEAN OTHER PEOPLE DON'T."

—Singer Marissa Nadler

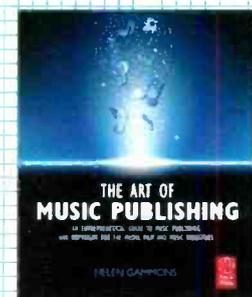
THE 5 MOST SUCCESSFUL KICKSTARTER MUSIC CAMPAIGNS



JULIA NUNES
 "Julia Nunes would be nothing without me"
 \$77,888
 donors: 1,685



MONTE PITTMAN
 "Monte Pittman's upcoming album 'Pain, Love, & Destiny'"
 \$65,500
 donors: 540



READ:
THE ART OF MUSIC PUBLISHING: AN ENTREPRENEURIAL GUIDE TO PUBLISHING AND COPYRIGHT FOR THE MUSIC, FILM AND MEDIA INDUSTRIES

"The Art of Music Publishing" (Focal Press, 2011) is a guide to the music publishing industry (theartofmusicpublishing.com). It works as an assistant to music creators, publishers and managers with ideas for strategic planning, through several examples of business models. Author Helen Gammons (helen.gammons@gmail.com, @Helen_Gammons) also covers the sync and the digital realms in a style that's less formal than other books on the subject. "They tend to be written by music lawyers and can be a little bit dry," she says. "My book was [written] to appeal to the creative. The book empowers you to do something yourself."
 —Erica Thompson

SUCCESSFUL KICKSTARTER MUSIC CAMPAIGNS BREAK ACROSS GENRES

TOTAL MUSIC FUNDS RAISED: GREATER THAN \$16.5 MILLION

By Genre (all figures approximate):



—Reggie Ugwu



BRAND-NEW KICK(S)

RECORD—FOR FREE—AT CONVERSE'S STATE-OF-THE-ART BROOKLYN STUDIO SPACE

The DIY aesthetic: scruffy, flannel, skinny jeans and, a lot of the time, Chucks. All jamming out in a garage, the band wishing it was recording in a "real" studio.

It's rare, and kind of random, but dreams do come true—this time courtesy of Converse. The shoe and apparel brand recently opened Rubber Tracks Studio in Williamsburg—that much hyped, much maligned, yet artistically vibrant Brooklyn neighborhood. The 5,200-square-foot space is pristine, draped in world-class art by designers Mr. Ewok, Shepard Fairey and Jeremyville. There's rehearsal space. State-of-the-art equipment. The place is airy, industrial and in some areas, sunlit. The block is kind of grimy, and there's a café on the corner that sells good coffee. The energy, even before the place officially opened, was abuzz with creativity. It helps that Geoff Cottrill was there. This space is his baby. And to say he's a proud father is an understatement.

Rubber Tracks is DIY as envisioned by Converse. The brand is hoping to have created an environment where the worlds of the makeshift and the exceptionally well-made collide. Converse is completely underwriting the studio and offering upstart acts a chance—rather like a cool fellowship—to craft their material in a professional setting with professional resources. For free.

THE CATCH?

None, according to Cottrill, the company's energetic, music-loving chief marketing officer, who in the past has manned entertainment and music marketing posts with Coca-Cola and Starbucks. "We're not starting a record label; we're not starting a publishing company," he says. "A lot of our consumers wear our products already—

young musicians, visual artists, creative people. This is an opportunity for us to say thank you to, one, the music industry in general as a whole for everything they've done for us; and, two, to give a sort of platform or assistance to a young artist when they need it, in terms of just being able to afford going to a studio for the first time."

The way Cottrill sees it, bands like the Ramones and Nirvana helped the Boston-based shoe company become one of the most successful companies in the world. Chuck Taylor All-Stars are a staple in rock fashion. So this partnership between the brand and bands is already, according to Cottrill, organic. Converse hopes to further strengthen the bond by broadcasting some studio sessions on the brand's Facebook pages, which some acts might not like, though they can opt out if they wish. Think of the initiative as cool fuel to power Converse's massive social media content feeds. Converse, the most significant apparel brand at Facebook, has more than 40 million fans. "The brand doesn't belong to us," Cottrill says. "It belongs to the people. This is just an opportunity for us to facilitate that. The more that we don't speak, the stronger and better we are."

The idea for Converse to construct a studio came from the brand's efforts in the basketball community, the other original cornerstone of Converse's success. In the past, Converse has built courts in impoverished areas. With the Rubber Tracks project, if a band blows up via the material it recorded at the facility, Converse doesn't get a cut. It won't lose money either. According to Cottrill, the cost of building, staffing—a full-time studio manager and several helping hands—and operating Rubber Tracks

is baked into the existing budget. The project could last as long as the company can afford it. (Converse signed a five-year lease.) Cottrill declined to disclose how much Converse contributed to the studio, but did say that the brand had partnered with New York-based marketing company Cornerstone in the endeavor, revisiting a relationship established in 2008 with Converse's "Connectivity" campaign, which brought the Strokes' Julian Casablancas, indie darling Santigold and producer Pharrell Williams together to record a one-off track. One of Cornerstone's clients, Guitar Center, donated the bulk of the pristine equipment.

The acts that work at Rubber Tracks will be selected by Converse and Cornerstone, as well as other such studio affiliates as the New York chapter of the Recording Academy. Musicians from all genres are encouraged to check out Rubber Tracks at converse.com/RubberTracks. There's a fairly straightforward online application process involving a brief questionnaire. Bands/artists are asked to also submit the usual array of links (Facebook, Myspace, YouTube), and to explain how developed the songwriting material is. Accepted acts can use Rubber Tracks for everything from recording from scratch to mixing completed records to rehearsing for local gigs. The only restriction is patience: Acts may have to wait for a period of time between being selected and actually recording. During the interim, studio manager Brad Worrell, who has worked as an engineer with artists ranging from Sean Paul to DJ Paul Oakenfold, will discuss options with the acts and prep them for their sessions.

Five New York-based acts have already been selected to work at Rubber Tracks:

solo artist Andre Henry and the bands Majuscules, G.i.C. & FUNK FACE, Super Rock Car and Aabaraki. As the studio continues to flesh out its slate, bands from across the country are expected to arrive at Rubber Tracks—at least, the ones willing to pay for their own transportation.

Rubber Tracks will serve as a multipurpose music facility. Later this summer, the studio will offer a Grammy camp for children run by the Recording Academy, and the space will soon add a bar and a performance area. The place is polished in a way that those who will benefit from the project aren't (at least yet), but early feedback indicates that this union of garage/bedroom musicians and business benefactors could be a slam-dunk.

The concentrated experience, including working with Grammy Award-winning engineer Matt Shane (*Flight of the Conchords' The Distant Future*) forced Aabaraki to prepare in a way the laissez-faire DIY usually doesn't. "When we came in, we wrote the songs we had been gigging for at least six months," Forbes says. "We had them tight and did four songs in eight hours. That's pretty ridiculous to get as great of takes as we did in that short amount of time."

The Rubber Tracks team ultimately hopes this project can help demystify the studio experience for novices. It encourages planning and pre-production before acts arrive, but that's the extent of Converse's involvement. If someone is going to make it big, Converse will only be a conduit, not the driving force. "Because we're not asking for anything in return, we shouldn't interfere in the daily process," Cottrill says. "They can come in here, push all the buttons and control their entire experience. It's a different model." —Jayson Rodriguez





HOMERECORDING HARDWARE BASICS

WHETHER YOU HAVE A LITTLE—OR A LOT—OF MONEY, JUST GET STARTED

Never before has it been cheaper to produce high-quality recordings in your home. That's not to say your bedroom or garage is going to pass for Muscle Shoals, but it's definitely a start.

Assuming you already have a computer to work on (the 21.5-inch 2.5 GHz iMac at \$1,199, or a custom-built Windows computer from PC Audio Labs at \$799 are good options if you don't), there are a few points you need to think about when building your DIY project studio. You could have \$100, \$1,000 or \$1 million to spend, but these fundamental concerns will rarely change. The only thing that will differ is how good the products are.

Your first concern is your audio interface:

THE \$1,000 STUDIO

AUDIO INTERFACE

Focusrite Scarlett 8i6, \$249.99

Make sure you get at least two microphones—interfaces that cost less than \$250 often provide only one mic input.

STUDIO MONITORS

M-Audio BX5A, \$299.99

or

KRK RP5G2, \$299.98

This is entry level. You're going to get the accuracy and frequency response to make the right mixing decisions.

CONDENSER MICROPHONE

Blue Spark, \$199.99

or

Sterling Audio ST55, \$199.99

The incredible thing about mics is that no matter how inexpensive, no matter how expensive, they're going to last. This is a great piece of equipment made by a company that makes mics that run for \$5,000.

DYNAMIC MICROPHONE

Sennheiser E609, \$99.99

Always recommend a utility mic—it can be used for a wide variety of instruments or even vocals if your voice is suited for it. You'll use it your entire career.

HEADPHONES

Shure SRH440, \$99.99

You may want to mix in a quieter environment. You may not have the latitude to blast your speakers all the time.

How will you get your sound into the computer? Things to take into account: How many inputs does it have? What's the quality of the audio-to-digital converters? If the music sounds bad going in, it will sound bad coming out. The next concern is, How are you going to listen to what you're doing? To record and mix music properly, you need an accurate representation of sound. Professional studios spend upwards of \$20,000 on monitors that can make the earth shake. You're going to spend considerably less.

What you record also has to sound good. For that, you need high-quality microphones. A dynamic microphone is used for instruments; a condenser is used for vocals. And finally there's the platform that you choose to work on: Pro Tools, Logic, Cubase, Cakewalk, etc. They differ in a host of ways, but in principle, they're used for recording and producing music. Which one you use is often just a matter of preference. Entry-level versions of most of this software are available. Try them all, and see which one you like the best.

Together with Guitar Center, here we figured out two plans.—Paul Cantor

THE \$5,000 STUDIO

AUDIO INTERFACE

Apogee Ensemble, \$1,995.00

Incredible quality. You're going to have an interface that allows you to record multiple inputs. If you want to record drums, or if you want to record a band, you'll have that ability. You'll have an incredible set of converters and an analog output.

STUDIO MONITORS

Adam A7X, \$1,399.99

The A7X are an investment. Adams are typically thousands of dollars, and for them to have an offer at that price point is pretty incredible.

CONDENSER MICROPHONE

Neumann TLM102, \$699.99 (below)

The Neumann is diminutive, so the flexibility of where you can put it is great.

DYNAMIC MICROPHONE

Shure E609, \$99.99

HEADPHONES

Shure SRH840, \$199.99



HOW TO: GET NOTICED BY BLOGGERS

The blogosphere is a competitive universe and one where a few small tweaks to your pitch can be the difference between blog buzz and email abyss.

BE ORIGINAL

You can't fake originality. "It's fine to have inspiration from other people, but you're not those people, so you should try to establish your own identity," says Meka Udoh, co-founder of 2 Dope Boyz.

BE PROFESSIONAL

Cut out the spelling mistakes. "If you come across well—brief bio, no grammatical errors, very professional—then that will automatically catch my eye," Udoh says.

DON'T GET CUTE

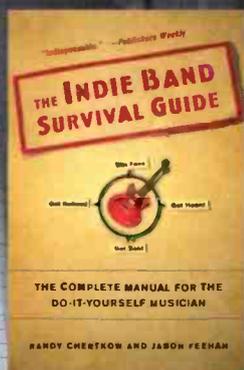
While ridiculous descriptions may be funny, they'll get more eye rolls than excitement. "I hate when bands attempt to classify their sound with ridiculous genre-blend monikers," Pretty Much Amazing founder Luis Tovar says.

GET PERSONAL

Amid countless generic submissions, bloggers want to feel like people, too. "Artists who appeal to me directly because they've read my blog, that usually works," says Kim Ruehl of Americana/roots site No Depression.

GET TO THE POINT

Don't include your life story or entire genesis. "What draws me in is an artist who recognizes that I probably have read a million emails just like this today," Ruehl says.—As told to Devon Maloney



READ:
THE INDIE BAND SURVIVAL GUIDE: THE COMPLETE MANUAL FOR THE DO-IT-YOURSELF MUSICIAN

Randy Chertkow and Jason Feehan (indieguides.com; jason@indieguides.com; randy@indieguides.com; @IndieGuide) are the ideal mentors for aspiring indie musicians who want to navigate an ever-changing music industry. Why? Because before compiling the 101-page PDF that later became the printed "The Indie Band Survival Guide" (St. Martin's Griffin, 2008), the authors and musicians played together—and still do—in successful indie rock band Beatnik Turtle. "We wanted to share, based on what worked—and what didn't—in our own band with other musicians," Feehan says. "It's the book we wished we had when we started out." The manual simplifies everything from branding to booking.
—Carly Wolkoff

PLAYITFORWARD

REAL MUSICAL INSTRUMENTS NEVER GO OUT OF STYLE

In an era where even a novice digital musician can call up samples of almost any sound they can think of at the click of a button, there's still a serious demand and interest in both playing and listening to the real thing—guitar, piano, violin, trumpet, flute and even diminutive harmonica. "There's no ceremony to a guitar," Guitar Center chief customer officer Norman Hajjar says. "It's just you and it, and there's a very pure relationship between you and the instrument."

Guitars are still the lifeblood of the musical instrument industry; they far outsell any other type of instrument on the market. But music creation is largely technology-driven these days. So why is anyone buying a simple acoustic guitar when they can get Avid Pro Tools (AvidProTools), Apple Logic Pro or Steinberg Cubase (@Cubase)—among others—that all come with dozens of digitally reproduced samples of guitar sounds? The answer lies in the popularity of free recording applications like Garageband, Reaper and Adobe Audition (@audition). Even Google Chrome has apps like Aviary's Music Creator that allow musicians to get into recording very quickly and easily.

"Technology doesn't mean, necessarily, big scary workstations that pump out syn-

thetic sounds and otherworldly beats," Hajjar explains. "[In Garageband there are] some basic beats and some basic basslines and other types of accompaniment, so if you're just a violinist, you can use that to surround your violin solo or your violin melody and construct entire songs around it." The accessibility to software that allows musicians to record themselves and create full arrangements at one time cost thousands of dollars. Just like the 1982 introduction of the LinnDrum eliminated the need for a drummer, software has now eliminated the need for a band.

But the appeal of a real instrument is simplicity. You can just grab it and go without any fuss. In the case of an acoustic guitar, all a musician really needs is the guitar itself. "It's a lot more instantaneous," Hajjar says. "As a beginning musician, anything that puts fewer barriers between you and the activity is something that tends to encourage you to go back to it. Ukulele, for example, is unimposing and portable. You can throw it in the back of your car, take it with you on a motorcycle."

Social networking also plays a huge role in the everlasting appeal of real instruments. For people in their late 20s and older, unless they had private lessons growing up, they attained their formal music education from school band programs. And while that form of training is still important (and probably best), it's no longer a necessity in terms of teaching and learning and fostering relationships with other musicians. "Social media—YouTube in particular—has the ability to widen that social circle beyond what's physically around you," Hajjar says. "There's a world of people who can appreciate you." —Paul Cantor

STARTING YOUR OWN LABEL?

WHAT YOU CAN LEARN FROM TOP PLAYERS AT SUCCESSFUL INDIES

SHANACHIE ENTERTAINMENT

Established in 1975 by Richard Nevins and Dan Collins, Shanachie Entertainment initially specialized in Irish fiddle music. The label has since evolved into reggae, world music, jazz, gospel and R&B. GM Randall Grass, a 31-year Shanachie veteran, says creating a label starts with a love of music, plus a sense of seeing where opportunities are and moving on them. "Don't just follow conventional wisdom," he explains. "What might be right for others may not be right for you. Analyze every situation by your capabilities and needs." And don't have a fixed way of doing things. "Any rule can be broken; indie labels' strength is their ability to be fast and change course. In the beginning, we licensed a lot of records, then realized we needed ownership. Then the marketplace changed and, in certain cases, licensing and one-off deals became attractive again. You've got to be fast on your feet, especially now with the business rapidly changing."

PARTISAN RECORDS

In 2007, Tim Putnam's band the Standard was readying a new record when its label, V2 Records, folded. So Putnam and his friend Ian Wheeler started talking and decided to launch their own label, Partisan. Wheeler says that "the goal is for people to know the artists, and the label is second... that doesn't always work." Adaptability is key; and this summer Partisan is co-launching publicity and management company Figure Eight with Knitting Factory Records. "The industry's changing so quickly," Wheeler says, "and any media property is subject to the whims of the consumer, so we've had to be really adaptable in order to keep our bottom line." Still, their acts (such as Deer Tick and Dolorean) remain most important: "It was clear we both really wanted to start something that was centered around the artist and not so much centered around the industry," Wheeler says. And it's that driving mind-set that's helped Partisan flourish.

ROSTRUM RECORDS

He went from being in the hub of the music industry on a Friday to being alone in his apartment on a Monday. At only 25 years old, Benji Grinberg decided to take a leap of faith, leave Arista Records and start his own label, Rostrum, which launched in 2003 and is home to Wiz Khalifa. Grinberg says he keeps his roster small in order to focus on each artist. "I've always been a proponent of moving forward cautiously and taking your time. I think people get ahead of themselves when they get their first taste of success and they overexpand." Based on his own observations of the industry, Grinberg realized the importance of always doing right by your artist. "Stay loyal to them. Be upstanding. Don't do any weird money stuff, because it always comes back to haunt you."

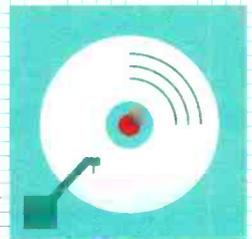
Piña RECORDS

For Rafael Piña, the road to having his own record label came with some hard lessons. Based in Caguas, Puerto Rico, Piña Records formed unofficially in the 1990s, and Piña was learning from his father, Rafael Piña Gomez, who managed talent. But in 2000, the patriarch died of a brain hemorrhage. At 22, the son was left with two options: continue or quit. "I was determined to get to know the business," says Piña, now 33, who works with urban acts. "What I learned from my father is discipline and responsibility." Now with a staff of about 100, Piña has created a business concept called La Formula in which his roster of artists—including Tony Dize, R.K.M. y Ken-Y, and Zion & Lennox—are scheduled to collaborate on albums, tours and marketing campaigns in addition to individual projects. "This is a tough business," Piña says. "But if you don't take it seriously, study it thoroughly and stay flexible with the constantly changing market, it makes it that much harder."

NACIONAL RECORDS

After a lifetime of handling and booking a wide array of Latin artists, Tomás Cookman decided he could do as good a job as any of his clients' labels. Six years ago, he founded Nacional, the country's leading label for Latin alternative music, inspired by the work and ethos of the likes of Sire and Sub Pop. Labels that developed a culture and inspired followers. "I wanted to have a label option for the type of artists I admired, as it really did not exist in the U.S.," says Cookman, whose 50-act roster includes the likes of Manu Chao, Nortec Collective and Fabulosos Cadillacs. "I felt strongly that there was a lot of music that needed to be heard." Nacional has grown year to year and its structure includes publishing, management and booking as well as a prolific sync and licensing department. Lessons learned, according to Cookman: "You cannot equate success to sales or market share alone. Some artists don't sell many CDs but can bring in a six-figure revenue stream from syncs, for example. Loyalty is a treasured commodity."

Reporting by Justino Aguila, Jon Bilstein, Leila Cobo, Gail Mitchell and Emmanuelle Saliba.



HOW TO:

PRESS YOUR OWN RECORDS

As GM of Canoga Park, Calif.-based Rainbow Records.

Steve Sheldon has been in the record-pressing business for 40 years. His advice below:

KEEP IN MIND THE TIME LIMITS THAT YOU HAVE ON A RECORD

The optimum is between 18 and 20 minutes [a side].

FIND A REPUTABLE HOUSE TO CUT YOUR LACQUERS

Lacquer-cutting is the process that converts audio to analog signals. Set up an account with a plant ahead of time.

REQUEST A REFERENCE DISC

from your plant or lacquer manufacturer up front, before you cut the lacquer and pay for plating and test-pressing expenses.

YOU DON'T WANT IT TO SOUND LIKE A CD

You want it to sound like a record. Records do have some surface noise. If you hear a small "tick" on the test pressing, and the tick doesn't repeat itself, it won't be a problem on the final version.

PUT TOGETHER A BUDGET AND FIT THE PROJECT INTO THAT BUDGET

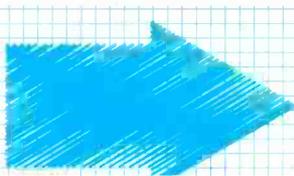
Colored vinyl is nice, but it won't make a difference if your record doesn't sell.—As told to Sarah Collins

Deer Tick

Rafael Piña

LABELS

DEER TICK: SHANE MCRALEY



HOW TO: TAKE BETTER PUBLICITY PHOTOS

Photos are important. **Dustin Cohen**

is a New York-based photographer whose clients include RCA, Sony, *John Legend* and *the Roots*. Here are some of his tips for better publicity shots—and saving money.

DO YOUR HOMEWORK

Bands and musicians should have a vision of how they want to represent themselves. Put time in, figure out exactly what you're going for.

CALL IN FAVORS

For a "studio," if you have a friend or a relative that owns a bar, restaurant, venue or a cool apartment, call. Ask favors of friends who do hair, makeup or styling. If they can lend a hand, every little bit adds up.

STAY FOCUSED

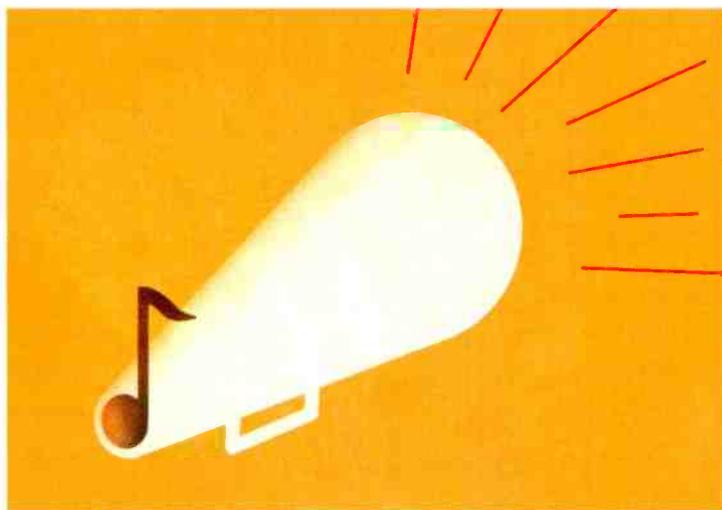
Put in as much energy as you can to be focused and work together. Don't bicker.

BE NATURAL

Stay away from being too posed.

GET ENOUGH REST

Get a full night's sleep, be prepared, come looking your best. —As told to *Jan Ferrer*



GET YOUR MUSIC OUT THERE!

FROM NIMBIT TO BANDCAMP TO TUNECORE—CHOOSING THE RIGHT DIGITAL DISTRIBUTOR CAN MAKE OR BREAK YOUR STRATEGY

The ability to self-distribute music in today's digital marketplace without the help of a label is perhaps the single largest driving force behind today's DIY movement. Fueling this capability are the many digital distribution services that have emerged that place music on such digital retailer services as iTunes, Amazon and Spotify. They include TuneCore, CD Baby, Nimbit, ReverbNation and Bandcamp.

But with these options come questions. Most obvious: Which distributor to use? Less obvious: When to use them?

Regarding the first one: There are several factors one should consider before reaching a distribution deal with any of the aforementioned companies, and it's not just about money. Moses Avalon (@MosesAvalon)—an industry consultant and author of "100 Answers to 50 Questions on the Music Business"—suggests first researching which digital retailers the distributor in question supports. They can all get an act on iTunes, but do they also work with the niche sites that cater to its genre? An electronica DJ, for instance, probably shouldn't work with a distributor that doesn't place music on Beatport.

Next: Make sure the terms of the distribution deal don't implicate publishing rights, or include terms that may make it difficult to strike label deals down the line.

"If your goal is to get signed by a major, you want to make sure the contract terms aren't going to hang you up by requiring a label to buy you out of that agreement," Avalon says.

"Some of those contracts are sloppily worded, vague. It could mean they have actual publishing rights to your work. These are things artists need to be very wary of."

Cost is another factor. TuneCore is the only service that charges a flat rate for each album it distributes—the rest work on a revenue-share model. The TuneCore model may be cheaper in the long run, but it doesn't offer many extras, like marketing support or featured artist programs. Services like ReverbNation offer email list management and marketing programs to justify their percent-of-revenue model.

Finally, there's the question of when to add a digital distributor to the mix. Emerging DIY acts often rely on giving away free music as an important promotional strategy needed to gain a following—trying to sell music too early could be a barrier to that goal. Emily White (@EmWizzle) of management firm Whitesmith Entertainment, says artists should first get their social network presence and email lists in order before taking the leap into sales. But knowing when to make the transition isn't an exact science.

"If you start by just selling your music when nobody knows who you are... that's fine, but it's probably not the most effective thing," she says. "But you also don't want the launch of your distribution to happen too late, because things can happen very quickly. If you land a song on an ABC TV show or something, those viewers are going to immediately go to iTunes."

—Antony Bruno

MAXIMIZING YOUR MERCH PROFITS

TIPS FROM TOURING BANDS AND ARTIST MANAGERS: CREATIVE WAYS TO MAKE YOUR OWN SWAG

1. USEDYE TO COLOR T-SHIRTS

After months of searching for good deals on colored T-shirts to use for silk screening his band's logo, Terror Pigeon Dance Revolt! leader Neil Fridd concluded that dying inexpensive plain white T-shirts was the cheapest way to go. "They come out looking really good and it's simple," Fridd says, adding that dye can be purchased at craft stores or big-box retailers. "You boil water, put the dye in, and then just dip the shirts in it."

2. MAKE MERCH ON THE ROAD

You never know when you'll need extras of a popular T-shirt design that you sell out of halfway through a tour. So it's best to come prepared by loading a silk screen in the van. "Sometimes it's a matter of selling out or replenishing certain sizes that we were selling more of than we thought we would," French Kicks vocalist/guitarist Josh Wise says, noting that he'd often make T-shirts in hotel rooms, clubs or parking lots during past tours.



3. HANDMADE GIVES EXTRA VALUE

Buying a T-shirt or CD from a superstar act during an arena show is great, but upstart bands can add extra value and sentiment by putting a personal touch on their merch, whether it's handwritten lyrics sheets, original album artwork, handbags or hand-embroidered clothing. "It's a matter of creating an artist-to-fan connection when an artist makes something by hand," says Zeitegeist Artist Management's Joe Goldberg, who manages the New Pornographers and the French Kicks.

4. HALF-OFF SALES AT SECONDHAND STORES

It's not uncommon for bands to browse

the aisles of Salvation Army or Goodwill for affordable clothing to use for merch. But some artists have discovered that many secondhand stores offer a 50% discount on select days, which can be greatly beneficial to groups on a tight budget. "Lots of those stores will do one day a month where everything is half-price," Terror Pigeon Dance Revolt!'s Fridd says. "That's the day to go."

5. RECYCLE OLD CD JEWEL CASES

If you're an artist who also works at a record label or radio station, collect old CD jewel cases that will otherwise be thrown away to use as packaging of your band's new album. The idea has worked well for Daniel

Radin, who fronts the rock-folk band the Novel Ideas. "I work at a radio station in Boston, so for all the CDs we don't add, I'll take the jewel cases," Radin says. "The promo companies don't want the CDs back, so I just take all the album art out from the jewel cases."

6. ANNOUNCE MERCH BOOTH FROM THE STAGE

It may seem obvious, but announcing from the concert stage that your band has merch can boost sales. The Novel Ideas' Radin takes it a step further by jokingly pleading with audiences to take a look at the \$15 sweatshirts he hand-embroiders with the group's logo, a process that takes more than two hours. "I'd say something like, 'Even if you don't want to buy anything, it would make me feel better if you looked at them so I feel I spent my time wisely,'" he says. "And that always got people to go over and look at them and the CDs. That caught on, because people did end up buying some." —Mitchell Peters



READ: 'PULLED: A CATALOG OF SCREEN PRINTING'

By **Mike Perry**
\$35

"I love screen printing," says Brooklyn-based illustrator Mike Perry, author of "Pulled: A Catalog of Screen Printing" (Princeton Architectural Press). The 256-page book, released in May, features an illustrated how-to section as well as the work of more than 40 international graphic designers, including Aesthetic Apparatus, Deanne Cheuk and Steven Harrington. "There are books for rock'n'roll and

show posters, but there weren't any books that I knew of with artists and designers using screen printing as a medium," he says. A traveling exhibition featuring the book's art will visit Portland, Maine's Space Gallery Aug. 10–Sept. 16. Also: Perry (@MikePerryStudio, mikeperrystudio.com) illustrated the cover of this issue. —Mitchell Peters

COMMUNICATING WITH FANS?

FINDING, KEEPING AND ENGAGING FANS IS OBVIOUSLY CRUCIAL. AND ALTHOUGH THERE'S A MYRIAD OF SOCIAL MEDIA SERVICES TO HELP YOU DO EXACTLY THIS, IT'S A DISORGANIZED LANDSCAPE. THESE TOOLS AND TECHNOLOGIES MIGHT HELP YOU MAKE SENSE OF IT ALL.

BADGEVILLE

How do you coordinate fan activity across platforms like Tumblr, YouTube, Facebook, Twitter and official websites? Badgeville may have an answer. The year-old company provides tools for bands to create custom, game-like rewards for fans that encourage social activity across social platforms. For instance, with Glee's Matthew Morrison, Badgeville powers a system that rewards fans with points for such activities as registering on his website, sending a Tweet or liking a Facebook post. Participating bands select the activity they want to track and the rewards they want to provide, and Badgeville does the rest. Points can be redeemed for merch or used to enter a sweepstakes. Fans can level up through different tiers based on the number of points and badges earned. About 30% of the company's activity is focused on artists today, with its biggest deal coming through Universal Music Group for both the Interscope and Island Def Jam labels. According to stats provided by the company, fans who register with a Badgeville campaign tend to comment, share or tweet up to 40% more than they did prior to joining.

Insider Insight: "The most important thing is identifying and recognizing those top fans, and putting them in the spotlight to be your voice to the community." Matthew Barkoff, VP of strategy for media and Entertainment.



TALENTHOUSE

Rabid fans create their own album or poster art, make their own T-shirts and create their own music videos. Talenthouse aims to help artists harness that passion by letting bands run contests to find their next official vendor. Whether it's Queen looking for a new T-shirt design or Deadmau5 looking for a new mouse mask, about 40% of Talenthouse's contests are created for artists. Queen's Facebook followers swelled from 6 to 8 million the month it ran its T-shirt campaign.

Insider Insight: "The crowd is our product." Roman Scharf, CEO



CROWD FACTORY

Groupon popularized the idea of group offers. Crowd Factory is democratizing it—and the music industry makes up more than half its clientele. The company provides campaign templates designed to give fans the power to promote, distribute and organize on behalf of their favorite artist. For instance, the "Social Offer" has fans get 10 friends together to buy a new album at the same time, and all get a 20% discount (as made popular by Britney Spears' new album). The "Sweepstakes" template will register fans for the chance to meet the band for each friend they send to view a video or other content (such as what Middle Brother did recently). "Unlock Content" will do just that.

Insider Insight: "You'll know if a specific fan shared an artist's content four times, and 52 people came back as a result, and of them which 15 downloaded the track." Sanjay Dholakia, CEO.

FANBRIDGE

Facebook "likes" and Twitter followers are all well and good. But it's the master email list that remains the most powerful tool artists have at their disposal. Fanbridge aims to help keep that list up to date with tools that let artists aggregate all their fans' contact info from the disparate social platforms. So artists can use Fanbridge to offer a free download or stream in return for an email address, along with other campaigns that artists can run across multiple social platforms. It recently ran a custom project with Dream Theater that offered an exclusive video in return for providing an email address and liking the band's Facebook page, which generated 23,000 sign-ups.

Insider Insight: "Taking fans outside of Facebook, Twitter or Myspace and into the email list is the best way to maintain your long-term relationship with your fan." Grey Blue, director

DOUBLEDUTCH

Location is a hot topic right now, dominated mostly by Foursquare and Gowalla. DoubleDutch is far less well known, but unlike the others, DoubleDutch provides the tools that let other brands launch their own location-based check-in services, keeping their name out of it. The company launched at South by Southwest in 2010, but so far has had only one music-related client—Interscope's Soulja Boy Tell 'Em. The rapper integrated a custom check-in service as part of his SouljaWorld app last November, allowing fans to check in; post ratings, reviews and photos; and see which other SouljaWorld users were in the same location. He also created his own achievement stickers, where fans who checked into predetermined venues—such as tattoo parlors or barbershops—were rewarded with a special badge that could be shared on Facebook, Twitter or even Soulja's own social network on Ning. Neither party would discuss the results of the campaign, but labels and artists alike are growing increasingly interested in location as a key fan metric.

Insider Insight: "Terrestrial radio is declining. Retail is declining. So to be able to have this inside joke with your fans is a good idea that wasn't easy to manage before, but is easy to manage now." Mitch Rotter, senior VP of marketing and product development, Universal Music Group Distribution.

STREAM. SHARE. DOWNLOAD. GET THE MOST FROM THE WORLD'S BIGGEST SOCIAL NETWORK

These easy-to-use apps represent a variety of the tools important to DIY artists: sharing music and video, collecting likes and email

addresses, listing tour dates and selling downloads and merch. All are free. RootMusic and DamnTheRadio, offer premium versions.

ROOTMUSIC

Use it for free (or for \$1.99 per month, the BandPage app) to stream, share and, through a partnership with Topspin Media, sell your music. The paid

BandPage Plus version adds more marketing tools and has the ability to add videos to the banner space, among other features.

REVERBNATION

The Band Profile app by ReverbNation is the kitchen sink of Facebook apps. Artists can post unlimited songs for streaming or download, sell music, allow fans to

share music, add concert dates, sell tickets to shows and build mailing lists.

SOUNDCLOUD

By adding the SoundCloud Player on Facebook, you can easily post to the network your favorite songs on SoundCloud. Once on Facebook, fans can stream, comment on, like and

share the music.

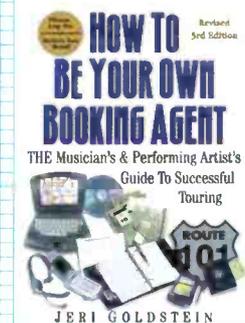
DAMN-THE-RADIO

DamnTheRadio focuses on enabling streaming, sharing and marketing on Facebook. The \$29.99-per-month premium plan incorporates file-hosting options, advanced customization features and detailed page ana-

lytics. And because DamnTheRadio is owned by Fan Bridge, the app integrates FanBridge email accounts.

SONGKICK

The Facebook app is a quick link to your tour dates. Sync with your Songkick account and Songkick will populate page with upcoming concerts in its database. —Glenn Peoples



READ:

HOW TO BE YOUR OWN BOOKING AGENT

Originally published in 1998, Jeri Goldstein's "How to Be Your Own Booking Agent" (the New Music Times, 2009) has stood the test of time. Now in a third edition, the volume includes a rewritten Internet marketing section and covers realistic situations in chapters like "When to Quit Your Day Job" and "The Art of Negotiating." Peppered with tips from industry professionals, "this book has a character not found in others," says Goldstein, who worked as a manager and booking agent for 20 years. "It gives artists insight into the industry beyond just my ideas." —Jeff Benjamin

READ:

ROCKIN' IN THE NEW WORLD: TAKING YOUR BAND FROM THE BASEMENT TO THE BIG TIME

Industry vet Bob Tulipan (@BobTulipan) is part field guide, part artistic coach in "Rockin' in the New World: Taking Your Band From the Basement to the Big Time" (Sterling Publishing, 2011). "There is nothing," Tulipan says, "like this in the marketplace today." His book has sections for new and for established bands—even sections for artists' loved ones. "It's all done in a way readers can embrace—in a friendly voice, with real advice from people like themselves in similar situations and professionals they respect." —Jeff Benjamin



HOW TO:

KEEP YOUR VOICE HEALTHY ON TOUR

Celebrity vocal coach

Mark Baxter has worked with the likes of Steven Tyler and Scott Weiland, making sure they don't blow out their voices. His tips for keeping your pipes in tip-top shape:

VOICE LESSONS ARE WORTH IT

When you take a voice lesson what you're really doing is building a new instrument. If the artist can't express what they have in their head, then voice lessons can facilitate that.

SELF-CONFIDENCE MAKES A DIFFERENCE

Doubt creates tensions and coordination issues. And each one of them individually is what lessons target: throat tension, jaw, tongue.

GET THE BASICS

Sleep. Hydration. Keeping limber. Vocalizing would be on that list as well—simply the act of keeping your voice limber and loose via vocal exercises.

WATCH OUT FOR NODES

Nodes are calluses that form on the edge of the vocal folds, and [they come] from too much friction, too much pushing. It will go away if you stop the friction, but if you don't, they'll get bigger and thicker.

DON'T SCREAM A LOT

I'm sure singers get told a lot that they shouldn't be screaming. What they should never do is ignore their body, because your body will tell you when you're abusing it.—As told to Dan Weiss

There are many more How-Tos at BillboardPro

WHAT'S IN YOUR VAN?

AIR SANITIZER. SCRABBLE. JERKY: DIY TOURING SURVIVAL KITS

CAMPFIRE OK

Folk-rock
@campfireok
The Seattle-based Campfire OK bypasses expensive rental companies by borrowing vans from friends in other bands for cheap (\$100-\$500). Inside the van you'll find unique food choices, products for digestion and acoustic instruments for the band's spontaneous "takeaway shows" in coffee shops along the road:

- Hummus and pickled vegetables
- Home-brewed beer and wine
- Angostura Bitters
- Ukulele
- Wi-Fi and GPS-enabled iPhone
- Credit card

DUJEIOUS

Hip-hop/soul
@dujeous
The seven members of New York-based Dujeous take turns driving their modest, 15-passenger rental van from New York-based company C.C. Rentals. The van's staples include:

- iPod and cassette tape adapter
- Baby powder and baby wipes
- Ozium air sanitizer
- Inflatable neck pillow
- First aid kit
- Instrument repair tools
- Peanut butter and jelly sandwiches, and jerky

CASEY VEGGIES

Hip-hop
@caseyveggies
Los Angeles-based Casey Veggies enlists his DJ and his cousins to help him drive a rented black Suburban from gig to gig. Inside the SUV you'll find just a few essentials—favorite snacks, electronics and protection for rooftop luggage. Also:

- Calypso Strawberry Lemonade
- Ruffles Cheddar & Sour Cream potato chips
- Porcelain carrot-shaped ashtray
- MacBook and headphones
- "Casey Veggies" T-shirts
- Plastic tarps

PRETTY & NICE

Indie-pop
@prettyandnice
Boston-based Pretty & Nice travel in their own, colorful 10-year-old Ford E-350 van, which they keep looking as commercial as possible on the outside to avoid theft. Inside you'll find old-school entertainment, healthy food and a few surprises:

- Scrabble, dice and playing cards
- Gatorade G-Series Pro powder
- Nuts, dried fruit and carrots
- Extra set of van keys
- Husband pillow
- Two stuffed animal crabs

—Erica Thompson



FINALLY! GET YOUR GIG LISTED

HOW ELSE WILL PEOPLE SEE YOU?

LIVE UNSIGNED

Covers all genres, worldwide. Create a profile through your Facebook or Soundcloud account and simply add a listing. liveunsigned.com

5GIG

National listing site featuring all genres. Easy to add yourself, plus venues can easily create profile pages to promote shows. 5gig.com

INDIE ON THE MOVE

Created by the band Zelazowa, this site notifies you of show opportunities on local to national levels. indieonthemove.com

SHOWPAPER

Free, biweekly, print-only publication that lists and promotes every DIY, all-ages show in the New York/tri-state area. Bands can

easily submit gigs online. Showpaper exists solely as a broadsheet, and is available in lower Manhattan and Brooklyn.

NASHVILLE TICKETS AND EVENTS

Comprehensive site for everything performance-related for the next five months in Nashville, giving major and small acts generally the same prominence

with only a slight preference toward major names. nashvilleticketsandevents.com

POPGUN BOOKING

Complete coverage for Brooklyn. Lists all indie acts, along with easy ways to get in touch with their booking team through email and social media. popgunbooking.com

—Jeff Benjamin

TIPS FOR TOURING BABY BANDS

HOW TO SAVE MONEY, PLAY MORE AND BUILD STRONGER FAN BASES

TITUS ANDRONICUS



TICKETS FOR SHELTER

New Jersey punk band TITUS ANDRONICUS rarely takes a break from touring, so to save cash on shelter the group used its blog to find fans willing to let it crash for the night in exchange for free admittance to that evening's concert. "It's definitely helped us keep the overhead low," Andronicus singer/guitarist Patrick Stickles says. "It helps keep things a little more interesting, rather than going to the same interchangeable cheap motels, which can be a really soul-crushing environment." Always be cautious, though. "You can usually tell from the email they send that they're probably pretty nice and normal," Stickles says.

THINK OUTSIDE THE CLUB

Start small and cultivate a local fan base by playing house parties, fraternities or community shows. "The most important thing you can do is play in front of people, regardless of the situation," GROUND CONTROL TOURING BOOKING AGENT JOHN CHAVEZ says. "Bands recognize that more than they used to, so they're willing to play a house show for a bunch of kids even if it's a pass-the-hat sort of thing." MIKE MORI, AN AGENT AT THE WINDISH AGENCY, suggests playing frat parties. "They have money they need to spend, and they're psyched to have bands there," Mori says. "Most of them pay better than a local club."

MIND YOUR MANNERS

"Being nice, courteous and respectful of the venue makes a huge difference," Los Angeles-based SPACELAND PRODUCTION TALENT BUYER LIZ GARO says. "I book bands just because they're nice. You want to help them out, give them a break." It doesn't hurt for band members to introduce themselves to talent buyers and promoters. "As a band begins to climb, those promoters remember that and maintain that relationship," says INTERNATIONAL CREATIVE MANAGEMENT'S NICK STORCH, who books such acts as Gym Class Heroes and Anberlin. "You never know who the person will be that helps you accomplish your goals."

TIME IS MONEY

It's not wise to take days off when you're starting out. "Time is money, and you have to try and play no matter what," TITUS ANDRONICUS FRONTMAN PATRICK STICKLES says. Use Twitter and Facebook to help fill in dates. "Bands have so much technology at their fingertips, they can send out a Tweet to fill the date of a dry day... because the more days you have off, the more money you're losing," says the Windish's Mori, who books Ra Ra Riot, the Antlers and Phantogram. —Mitchell Peters

THE D.I.Y. INDIE 20

WHO TO PITCH. HOW TO PITCH. By Jenn Pelly

TRIANGLE

When Robin Carolan, 24, started Tri Angle last year, he'd already been promoting his favorite tunes as a contributor to London-based avant blog 20 Jazz Funk Greats, but wanted a more active role in music. Fusing his conflicting penchants for mainstream pop and all things dark, the label is an outpost for an emerging breed of engrossing electronic beats that are slow, ethereal and entirely gripping.

WHERE: New York and London
SOUND: Electronic
PITCH: info@tri-anglerecords.com

SACRED BONES

Perhaps best known for discovering the hauntingly operatic Zola Jesus—whose next record for Sacred Bones, out in October, is likely to solidify her position as the "Gaga of indie"—the catalog of this enigmatic label boasts various breeds of post-punk and experimental pop, strung with a thread that's both industrial and surprisingly sophisticated.

WHERE: Brooklyn
SOUND: Experimental pop, post-punk, electronic
PITCH: Caleb Braaten and Taylor Brode at info@sacredbonesrecords.com

HIPPOS IN TANKS

This year-old Los Angeles vinyl outpost is as weird and beat-heavy as its name—taken from an obscure 1954 mystery novel by Jack Kerouac and William S. Burroughs—might suggest. Fusing the spirit of '80s Detroit techno with an inkling for contemporary abstraction, the label is a treasure trove for alternative dance music and experimental electronic, with releases from such buzz-acts as Laurel Halo, Games and Gatekeeper.

WHERE: Los Angeles
SOUND: Electronic, alternative dance music
PITCH: Not currently accepting demos, but you can reach the label at hipposintanks@gmail.com

SLOW MOTION SOUNDZ

Self-described as "an entertainment research and development company," this Alabama outpost has released music for up-and-comers G-side, whose laid-back rhymes are paired with beats from label-mate Block Beataz, who often sample lush pop acts like Beach House and Enya.

WHERE: Huntsville, Ala.
SOUND: Hip-hop
PITCH: Get in touch online at hsvninternational.com.

MELLO MUSIC GROUP

As its name suggests: an "intelligent" hip-hop and electronic label with a smooth, out-of-the-box approach, best known for the free rhymes and dreamlike, neo-soul compositions of Washington, D.C.'s Oddissee.

WHERE: Seoul, Ariz.
SOUND: Hip-hop, electronic
PITCH: GM Michael Tolle at mellomusicgroup@gmail.com

NIGHT-PEOPLE

Foreigh years, visual artist/musician Shawn Reed has documented the global underground scene with his hyper-indie vinyl and tape label, providing equal attention to album art, recalling a gritty '80s underground punk aesthetic; each cover is silk-screened and hand-assembled. Recent releases have included early tapes from buzzy breakthrough pop acts Dirty Beaches and EMA.

WHERE: Iowa City, Iowa
SOUND: Pop, punk, experimental, lo-fi, garage
PITCH: Shawn Reed at Night-People, 115 N. Dodge St., Iowa City, IA 52245

UNDERWATER PEOPLES

Launched in 2009 with a 7-inch from New Jersey band Real Estate, Underwater Peoples is a quintessential blog-era pop label, run by four friends who met at George Washington University. The catalog has grown to include vinyl releases from bands as disparate as the Twerps and the Brooklyn electronic

PITCH: info@nacionalrecords.com

DON GIOVANNI

When founders Joe Steinhardt and Zach Gajewski launched the label as students at Boston University in 2004, they set out to document the New Brunswick, N.J., basement punk scene, and have become recognized throughout the DIY punk community for releases from Shellshag, the Ergs! and the Screaming Females.

WHERE: New Brunswick, N.J.
SOUND: Punk, pop-punk, indie rock
PITCH: Joe Steinhardt at jsteinh@gmail.com

INFINITY CAT

For nine years, this tiny Nashville imprint has been run by recent breakout rockers JEFF the Brotherhood—brothers Jake and Jamin Orall—and their dad, Robert Orall, a major-label producer and songwriter for Taylor Swift, among others. The label has been home to the first Be

WHERE: Ann Arbor, Mich.

SOUND: Electronic, minimal techno
PITCH: Send no more than two songs via soundcloud.com/ghostly/dropbox

FOOL'S GOLD

Once deemed an "indie innovator" by Billboard, this 4-year-old project of DJs A-Trak and Nick Catchdubs boasts a catalog of major artists, including debut singles from Kid Cudi and Kid Sister; last year the label's scope broadened to include Japanese all-girl rockers the Suzan, who also dropped the label's first full-length LP. But it's Kid Cudi and his platinum status that explains this indie's distro deal with Downtown/Universal.

WHERE: Brooklyn
SOUND: Hip-hop, electronic, dance pop
PITCH: Email links (do not send attachments) to foolsgoldrecs@gmail.com

HOZAC

Since 2006, this Chicago vinyl label has focused on endearingly distorted, underground rock. It released the first LP from recent breakout band Smith Westerns in 2009, as well as the debut 7-inch from L.A. popsmiths Dum Dum Girls, now with Sub Pop, in 2008.

WHERE: Chicago
SOUND: Garage, indie rock and pop
PITCH: Todd Killings and Brett Cross at hozacrecords@gmail.com

ACONY

After folk singer Gillian Welch's former label Almo Sounds was purchased by Universal Music Group, she started this imprint—named for the rare Appalachian wildflower Acony Belle—for her own music and that of musical partner Dave Rawlings. They signed young Los Angeles indie-folk group Whispertown 2000 in 2008.

WHERE: Nashville
SOUND: Folk
PITCH: information@aconyrecords.com

SLUMBERLAND

This 21-year-old, Washington, D.C.-bred indie-pop label documented some of the best in '90s fuzz-pop (Black Tambourine, Velocity Girl) at a time when print 'zines and mail-order catalogs defined the indie underground. After remaining largely inactive from 2001 to 2006, the label is now releasing material from a new generation it has helped inspire, like Crystal Stilts and the Pains of Being Pure at Heart.

WHERE: Oakland, Calif.
SOUND: Pop
PITCH: Not currently accepting demos, but label head Michael Schulman can be reached at slr@slumberlandrecords.com.

BA DA BING

Ben Goldberg launched Ba Da Bing while in college in 1994 with his band's own

7-inch single, and after stints working as a publicist for big-time indies like Matador and Merge, went on to release the debut album from Beruit in 2006. In 2010, Ba Da Bing released *Epic*, the breakout record from singer/songwriter Sharon van Etten.

WHERE: Brooklyn
SOUND: Indie rock
PITCH: Ben Goldberg at hello@badabingrecords.com

TEMPORARY RESIDENCE

This Baltimore-bred, Brooklyn-based label releases music of the post-rock and experimental vein, and is best known for picking up on Explosions in the Sky, for whom it has released records since 2001.

WHERE: Brooklyn
SOUND: Post-rock, experimental, indie
PITCH: Soundcloud/Bandcamp link via temporaryresidence.com "Contact" form

WOODSIST

When Woods frontman Jeremy Earl founded Woodsist in 2006 for his band's own home-recorded tunes—a mix of freakouts and pop gems—and works of like-minded friends like Vivian Girls, Wavves and Real Estate, he may not have anticipated his label and band would come to define the sound of the Brooklyn underground, but they did.

WHERE: Warwick, N.Y.
SOUND: Indie, punk, lo-fi
PITCH: Not currently accepting demos, but reach Jeremy Earl via snail mail: Woodsist LLC, 362 Buttermilk Falls Road, Warwick, NY 10990

FRENCHKISS

Home to acts as disparate as lush folkies the Antlers and electro-pop one-hit-wonders Passion Pit, Frenchkiss was founded by Les Savy Fav bassist Syd Butler in 1999 for the sake of releasing his own band's second album. The label's mainstream appeal explains why its releases are distributed by Sony.

WHERE: New York
SOUND: Indie rock, folk rock, electro-pop
PITCH: Frenchkiss Records, c/o Syd Butler, 111 E. 14th St., Suite 229, New York, NY 10003

LOAD

Known for releases from the genre-defining noise band Lightning Bolt since 1997, the abrasive and avant-garde quality that permeates this label explains why one writer called its catalog "the world's most challenging."

WHERE: Providence, R.I.
SOUND: Noise, experimental, metal
PITCH: Email Load Records founder Ben McOsler at ben@loadrecords.com, or send to Load Records, P.O. Box 35, Providence, RI 02901



group La Big Vic.
WHERE: Ridgewood, N.J., and Brooklyn
SOUND: Pop, lo-fi
PITCH: Any format to Evan Brody and Sawyer Carter Jacobs at demos@underwaterpeoples.com or 19 Hadrian Drive, Livingston, NJ 07039

NACIONAL

Self-described as "the new sounds of Latin music," this alternative Latin outpost, launched by veteran manager Tomas Cookman (Manu Chao, Tom Tom Club) in 2005, avoids Americanized interpretations of the genre. The catalog includes Grammy Award-nominated Tijuana techno ensemble Nortec Collective, Colombian pop icons Aterciopelados and Vans Warped tour vets the Pinker Tones—which explains their major-label distribution deal with Warner.
WHERE: North Hollywood, Calif.
SOUND: Latin

Your Own Pet releases as well as many Nashville garage acts. Although JEFF recently signed a major-label distribution deal with Warner Bros. for its new, acclaimed *We Are the Champions*, the label remains a DIY venture.

WHERE: Nashville
SOUND: Garage rock
PITCH: Robert, Jake and Jamin Orall at hello@infinitycat.com

GHOSTLY INTERNATIONAL

Growing up in the '90s, founder Samuel Valenti's proximity to Detroit helped him discover the worlds of underground hip-hop, techno and electronic, a culmination of which were showcased on his label's first single in 1999, "Hands Up for Detroit" by Matthew Dear, who also helped launch the disco-inspired label. Ghostly continues today with a broad electronic palette, while its Spectral Sound imprint focuses on dancefloor-oriented techno and synth-pop.

BROADCAST

BY CHUCK TAYLOR



With the proliferation of music shared via social media, and generations increasingly unaware of the FM button on car dashboards, radio stations outside the nation's top-tier markets are seeking bold strategies in programming, promotion and listener loyalty to battle the plug-and-play philosophy that inundated the airwaves throughout much of the last decade. These competitive tools are allowing visionary programmers—from markets as large as No. 17 San Diego to humble No. 157 Myrtle Beach, S.C.—to redraft the traditional on-air blueprint and steer their stations toward ratings success.

KCMP (89.3)

MINNEAPOLIS
TRIPLE A
PD: JIM MCGUINN

The fact that KCMP Minneapolis has swung a 4+ share for much of the past quarter may not seem particularly imposing. However, once you know the outlet is owned by Minnesota Public Radio—and is playing ball with commercial radio—you realize the feat. The member-supported station also draws listeners from online with hybrid triple A programming that breaks borders, from local to legendary, indie to influential, new to nostalgic. Voted Best Radio Station by alternative newsweekly City Pages in 2005, KCMP offers what McGuinn calls “an obscenely large playlist,” comprising 75 currents and a 5,000-song library. “Part of this is Minneapolis—it’s a cool city—but our hosts are allowed to create a bond that builds a social fabric you can’t get from Pandora or a generically created mainstream station,” he says. “Normally you wouldn’t hear Willie Nelson, the Clash and Big Boi on the same station, but if you’re a music fan, you might have all three in your collection.”

WKZQ (96.1 KZQ)

MYRTLE BEACH, S.C.
ALTERNATIVE
PD: BJ KINARD

WKZQ has come a long way since it signed on as a beautiful music station in 1969. The NextMedia-owned outlet commands a playlist that steps outside its “new rock” moniker. That includes acts like Cee Lo Green alongside Kings of Leon and Foo Fighters. “The key to being a great alternative is not to be the hippest guy in the room,” Kinard says. “If you’re the second-hippest guy in the room, you’re just early enough on songs and people think of you for the latest and greatest. You come off as being open to new music, and not set in your ways.” While KZQ has 14 million tourists surfing through Myrtle Beach every year, the station remains loyal to locals. However, says Kinard, “visitors help our digital profile. After they leave, they find us on Facebook and our website, and we maintain an Internet relationship.” No matter where the audience, Kinard insists the key to making beautiful music is to ride the good-time wave: “If you and your staff have fun, hit the web, watch stupid videos, talk about crazy promotions—image ideas. That crosses onto the air.”

KHOP (KHOP@95-1)

MODESTO, CALIF.
MAINSTREAM TOP 40
PD: MOJOE

Making a whopping move from a 4.2 to a 6.3 share in the latest Arbitron book put Citadel’s KHOP in a sweet spot in the Latin-centric market that serves three demographically diverse markets: Modesto, Stockton and Merced. The station has added to its winnings with a robust digital strategy, including more than 40,000 mobile members, 35,000 e-club members and 25,000 Facebook fans. “It’s not just about big databases—it’s knowing how to utilize them to move the needle on-air,” MoJoe says. “Every promotion has a digital extension, surrounding our audience through every platform.” KHOP also delivers a playlist tailored to the market. “Pitbull records do well, but there’s a lot of agriculture in our area, so country records fare better than in most markets. There are some challenging decisions, but . . . insanity is doing the same thing over and over and expecting a different outcome. We must continue to reinvent our brands and embrace new technology.”

WHUD (100.7)

NEWBURGH, N.Y.
AC

VP OF PROGRAMMING/PD:
STEVE PETRONE

WHUD is based in the No. 43 Newburgh-Middletown, N.Y., market, but the station is a calling card for millions of listeners throughout the Hudson Valley. It reaches all five boroughs of New York—and in fact reaches five states. The Pamal Broadcasting station is at or near the top of the ratings in all of the regions, while in the New York Arbitron book, it claims the highest rank of any Westchester County-based outlet. In its market, WHUD ranks No. 2 overall, next to sister top 40 WSPK. Chalk it up to local programming and an eye on consistency. Programming straight-ahead AC since the mid-1990s, WHUD is among few radio stations that maintain local programming 24/7, including breaking news, traffic and weather updates. As for giving listeners what they depend on, morning team Mike & Kacey has been on the station for more than a decade, while its evening “Night Rhythms” and “Magic of the ’80s” weekend show are also heritage players. It appears AC/pop superstar Bruno Mars is affirming WHUD’s audience when he sings, “I love you just the way you are.”

NEWS

10 MUSICAL STATIONS WITH BOLD DIRECTORS AND BOLD TEAMS—SHAKING UP THE AIRWAVES



KSCF (SOPHIE@103.7)

SAN DIEGO
ADULT TOP 40
PD: CHARESE FRUGE

Adult top 40 may have lost some of its mojo in the millennium, but CBS Radio's 4-year-old KSCF San Diego is maintaining the format's innovative spirit with muscular branding and a persevering alliance with listeners. Another weapon in its war chest is PD Fruge, who also programs Adult Top 40 KMXB Las Vegas and has commandeered FMs in Los Angeles, San Francisco, New Orleans and Houston. In April, the National Assn. of Professional Women named her executive and professional woman of the year.

"Because we're relatively new in an overcrowded radio market, everything between the hits has to connect with the lifestyle of the community," Fruge says. That includes Sophie@103.7's "Unsigned Sundays," the station's ongoing music challenge. There's also "Sophie's Lounge," where the station takes listeners "on the road to hot spots around San Diego and provides intimate, memorable experiences for both the audience and the artists." Those experiences then air as part of its Emmy Award-nominated "Late Night in Sophie's Lounge" on the local Fox TV affiliate. Likewise, listeners have virtual VIP access to such events as Comic-Con, Opening Day at the Races in Del Mar and the San Diego County Fair. Fruge says, "If our listeners can't be there, we bring the action to them. We create experiences that money can't buy."



WDJQ (Q92)

CANTON, OHIO
MAINSTREAM TOP 40
PD: JOHN STEWART

In the last Arbitron ratings book, WDJQ was not only the top-ranked music station in the Canton, Ohio, market (behind news WHBC-AM), but scored the highest share in its nine-year history, with a 7.2. That's likely because the top 40 outlet insists on a quirky mix of mainstream hits, alongside reaction records in both the active and alternative rock and rhythm arenas. "We have very few format boundaries," Stewart says. "Our belief is that if it's a good song, it doesn't matter what genre it's from." In addition to adding Buckcherry, Three Days Grace and My Darkest Days to the mix, Q92, owned by D.A. Peterson Inc., has found success for the past seven years with its daily "Old Skool Lunch," typically the station's highest-rated daypart, and "Back in the Day Weekends." Plus, Stewart says, "Our jocks have the freedom to deliver compelling content that lasts more than the typical 30-60 seconds. I hand-pick these jocks to entertain and make the phones ring—and they do."



WWKX (HOT 106)

PROVIDENCE, R.I.,
RHYTHMIC TOP 40
PD: DAN HUNT

While WWKX has rallied with rhythmic for more than two decades, the youth-driven station is hardly gray-ing around the temples. Hot 106 is an innovator in social media, with 38,000 "likes" on Facebook and 8,000 Twitter followers, the most among stations in the market, according to Hunt. It also leads the Citadel cluster in website visitors and has the No. 4 most-downloaded app in the company's chain. "We have mastered the art of making our station a Twitter trending topic within the Providence area," Hunt says. Twice per year it hosts the Tweet and Greet contest for backstage passes to arena concerts at the Dunkin Donuts Center. It does a lot of text contests: Listeners win private events with such musical acts as High School Hook Up and Promo Crashers. Each contest fostered more than 2 million text votes earlier this year. Hot 106 has one of the youngest air staffs in the market. "Our morning show is half the age of most and our afternoon talent is only 25," Hunt says. "I program the station as a lifestyle brand, reflecting the wide racial make-up of Rhode Island."



KINK (101.9)

PORTLAND, ORE.
TRIPLE A
PD: CHRIS MAYS

Talk about a gift. Listeners in Portland, Ore., have embraced KINK as an airwaves ally for 42 years. During that time, the Alpha-owned station has initiated—and maintained—a long list of specialty programming, far exceeding the typical triple A template. There's late-night, mellow instrumental-based "Lights Out," launched in 1973. There's "Tranceformation," a trance and chill music block. There's a nightly "Local Music Spotlight." Much of the programming takes place from KINK's state-of-the-art Bing Lounge. "The market's incredibly vibrant local music scene has gone national," Mays says. "This is an epicenter for the emerging new sound of rock. We pay attention to that." Equally important is KINK's music mix: "We play the triple A-friendly alternative hits, but we also take chances on new music. We're leaders in the format, not followers. And we play boldly from various styles and eras, while many stations in the market constrain themselves to a narrow subset. 'True to the music' is our positioning statement. We do our best to live it every day."



WPAW (THE WOLF)

GREENSBORO, N.C.
COUNTRY
PD: RANDY BLISS

The Wolf has beaten the odds—the numbers prove it. The Entercom station flipped from oldies and entered the country fray in October 2006 against then-classic country WIST and lauded No. 1 heritage rival WTQR. With consistent programming, branding that promises "Fifty minutes of fresh country every hour" and a robust social media presence, including more than 19,000 "likes" on Facebook, WPAW first trumped WTQR in the No. 45 Greensboro/Winston-Salem/High Point, N.C., ratings book in spring 2008, and continues to do so today. In the latest Arbitron, the station rallied to No. 1 with adults in the morning drive with Chuck & Leanne, middays with Clay J.D. Walker and PM drive with Charley McCain. Overall, WPAW ranked No. 5 in the market in the June monthly Arbitron ratings, and WTQR is No. 10. WIST has since switched to regional Mexican, only to be supplanted by classic country WBRF, at No. 13. But no doubt WPAW will persevere: After all, the station's moniker is the Wolf.



WFBC (B93.7)

GREENVILLE, S.C.
MAINSTREAM TOP 40
OPERATIONS MANAGER/
PD: CHASE MURPHY

Just before WFBC flipped to top 40 in 1995, it stunted by reading the phone book on-air. Some 15 years later, B93.7 still cultivates a wink-nudge persona. For its July 26 JSUS concert, the station invited listeners to the free Just Show Up Show with no tickets, no armbands, no passes. "I have seen heritage CHR stations lose their position because they're not willing to apply energy toward the younger end of the demo," Murphy says. "We approach WFBC like you would a new radio station. With constant attacks and bulletproofing, we're always breaking and fixing the station." While based in Arbitron's No. 58 market, Greenville-Spartanburg, S.C., the Entercom station reaches most of upstate South Carolina, parts of Northeast Georgia and Western North Carolina, where much of its audience has been with the station for the long haul. Even so, Murphy advises, "Because of your heritage position, you should be able to appeal to the demo's upper end without making them your focus. We utilize research—the science—in decision making, but at the end of the day, the filters and expectations—the art—determine the final decision."

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LITTLE MONSTERS
Sweden's Little Dragon buzzes



'SKY' HIGH
Fountains of Wayne return



BLUES VALENTINE
Keb Mo's 'The Reflection'



BEST FOOT FORWARD
BET, Music World enter recording pact



ROAD TRIP
Erasure, Frankmusik band together

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MUSIC



Still standing:
TRACE ADKINS

COUNTRY BY DEBORAH EVANS PRICE

THIS AIN'T NO LOVE SONG

Still sifting through the ashes of a recent home fire, Trace Adkins prepares new release

Although Trace Adkins' new album, *Proud to be Here*, arrives Aug. 2 through Show Dog Universal, the Louisiana-born singer has other things on his mind.

"It's really been hard," says Adkins, whose Brentwood, Tenn., home was destroyed by fire on June 4. "I told my manager the other day, 'I'm sorry, but my heart and my head are just not in this right now.' It's really hard for me to focus, pull my weight and be a team player when my focus is being distracted."

The timing couldn't have been worse, as expectations for *Proud to be Here* run high. Since debuting on Capitol Records in 1996, Adkins has sold 8.3 million albums in the United States, according to Nielsen SoundScan. In that span, he has notched 14 top 10 hits on the Hot Country Songs chart, including the No. 1 hits "(This Ain't) No Thinkin' Thing," "La-

dies Love Country Boys" and "You're Gonna Miss This," as well as four No. 1 Top Country Albums, including his Show Dog Universal debut and most recent release, 2010's *Cowboy's Back in Town*. He's also increased his visibility moonlighting as an actor—most recently with Matthew McConaughey in "The Lincoln Lawyer"—and as a TV reality star (in 2008, he was runner-up to Piers Morgan on Fox's "The Celebrity Apprentice").

Since the fire, Adkins, 49, and his family—his wife, Rhonda, and their three daughters, MacKenzie, 13, Brianna, 9, and Trinity, 6—have been living at their farm outside Nashville, the location used for his new video, "Just Fishin'," in which Trinity appears. The single is currently No. 12 on Hot Country Songs. Adkins says the label originally wanted him to put the song on *Cowboy's Back in Town*, but he refused.

"We recorded it for the last album, and they

wanted to put it out as a single. I didn't want to because it was [so] close to 'You're Gonna Miss This,'" says Adkins, referencing his poignant 2008 hit about the fleeting joys of parenthood that topped the chart for three weeks. "I just didn't want to have those two songs close together."

The album's title track was penned by songwriters Ira Dean (former bass player with Trick Pony; Montgomery Gentry's "One in Every Crowd), Chris Wallin (Kenny Chesney's "Don't Blink") and Aaron Barker (George Strait's "Love Without End, Amen"), but sounds autobiographical. "It just killed me the first time that I heard it," Adkins says of the song. "The people that do know me know my story, the near-death experiences and all the craziness, but that really wasn't what I was looking at. I thought about the fact that I'm still in this business after 15 years, still around and still

trying to contribute. That's really what I was thinking about when I named the album that."

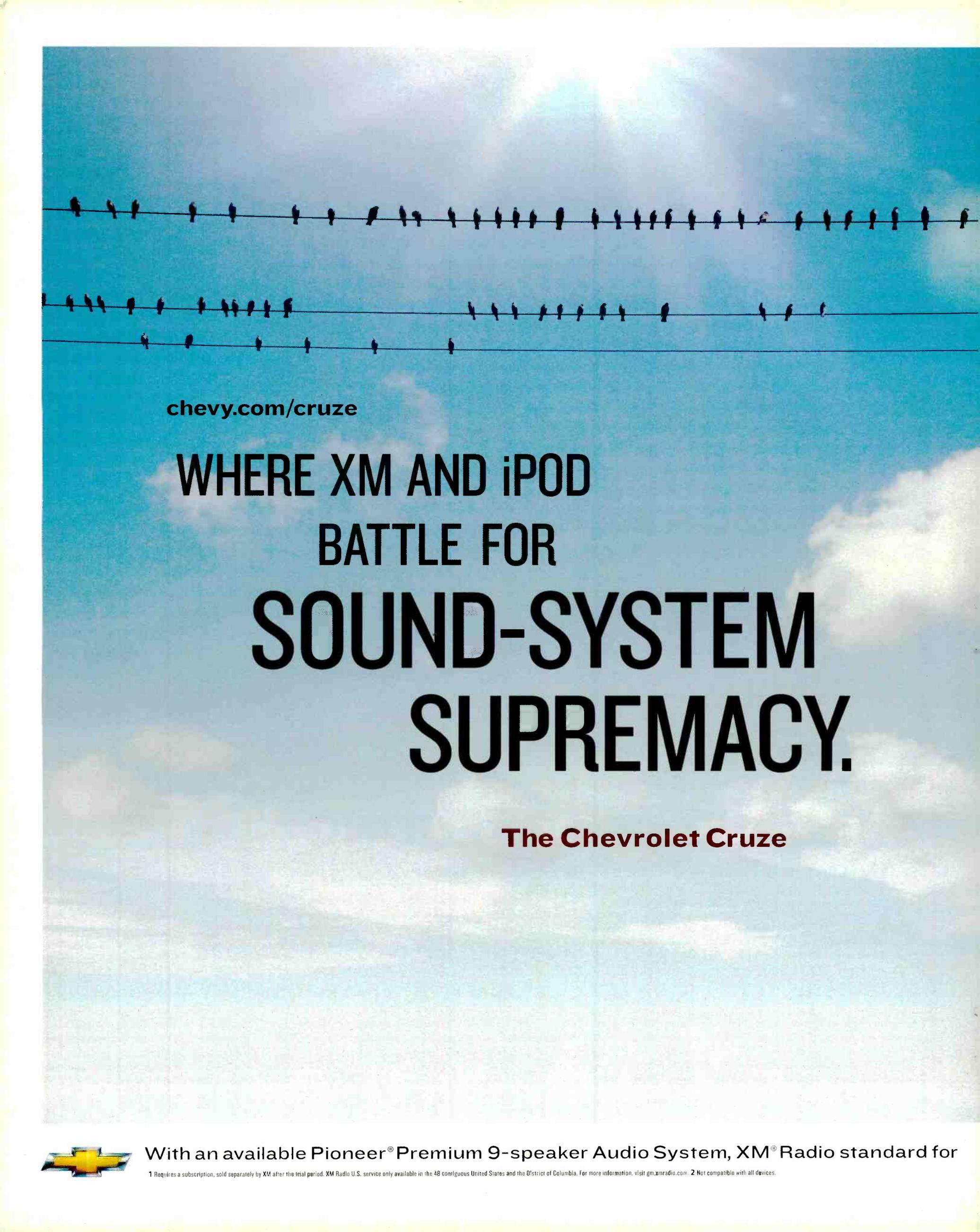
Adkins says *Proud to be Here* includes some of the strongest material he's ever recorded. Among the highlights, there's the raucous "If I Was a Woman," a duet with Blake Shelton (who Adkins worked with on the Country chart-topping duet "Hillbilly Bone") and "Semper Fi," a tribute to the Marine Corps.

"Just Fishin'" is produced by Michael Knox (Jason Aldean), with the remainder of the album helmed by Show Dog Universal president Mark Wright (Brooks & Dunn, Lee Ann Womack, Gary Allan) and Kenny Beard (Jeff Bates). *Proud to be Here* is being released in three versions. "We have a standard package of 10 cuts available every day anywhere in the country for under \$10," says Bill Kennedy, Show Dog-Universal Music VP of marketing, sales and new media. "We also have a deluxe package with 14 cuts, including a brand-new studio cut with Blake Shelton that will only be on Trace's record. We want to make sure new fans and older fans have their choice. As far as our advance orders, it's a 50-50 split from retailers."

The third edition will be exclusive to Target and feature 16 songs, including two live tracks. "Target came to us and said, 'If you can secure a couple extra tracks, we'll support you,' and it's hard to say no to that," Kennedy says. "Their level of external ad support, on their dime, is something that no one else offers." Target will also carry both the standard 10-song package and the 16-song set, Kennedy says.

Adkins is slated to appear on the "Today Show" on street date and will be making other media appearances in New York around the release. The label is also running a contest on Clear Channel radio stations with an 18-foot Explorer fishing boat by Triton set to be the grand prize—"This is a national contest that ties in all Clear Channel country radio stations, not just reporters," Kennedy says—as well as separate contests with CMT and GAC. Winners of those contests will receive fishing trips to an Arkansas resort.

"Trace offers a very good balance in the marketplace," says Kennedy, who expects both physical and digital sales of *Proud to be Here* to be strong. "Because of his history, we know there are still physical buyers out there for Trace, and also we're seeing a consistent stream of that younger generation that embraces country. We have a best-of-all-worlds scenario."



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DREAMSEEKERS

THE BEST MUSIC YOU'VE NEVER HEARD

37 WASHED OUT CHILLWAVE

Perry, GA

The king of chillwave (real name Ernest Greene) ranks on Uncharted thanks to his debut album, "Within and Without," despite graduating to come in at No. 26 on the Billboard 200 last week. The 28-year-old Georgia native began a slew of highly anticipated international gigs this week.



IN MARCH, BILLBOARD OFFICIALLY LAUNCHED BILLBOARD PRO (PRO.BILLBOARD.COM), A SUBSCRIPTION-BASED SERVICE FOR INDEPENDENT AND EMERGING ARTISTS, AS WELL AS THEIR MANAGERS, LABELS, PROMOTERS, AND OTHER ENTREPRENEURS WHO SUPPORT THEM.

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counts on Billboard conferences and partners' products and services, as well as opportunities to connect with industry leaders at Billboard conferences by participating as panelists or showcase artists.

For the industry, Billboard Pro's platform can help labels, publishers, and managers identify emerging artists who have built their fanbases from the ground up.

This insert features a four-week recap of Uncharted, Billboard's ranking of artists who have yet to appear on another major Billboard chart, as well as spotlights on Pro members, including the recent winner of Billboard and Chevy's Battle of the Bands. Stay tuned for more opportunities, both for developing artists and for industry players to catch an early glimpse of burgeoning musical talent.

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CHEVROLET

Billboard Pro. FEATURED ARTIST

C-PO

Rap/Hip-Hop
Elizabeth, NJ



SEAN KINGSTON'S CAREER WAS LAUNCHED DURING THE SUMMER OF 2007, WHEN HIS HIT SINGLE "BEAUTIFUL GIRLS" MADE A SURPRISING CLIMB TO THE TOP OF THE HOT 100. LESS HERALDED (BUT NO LESS UNEXPECTED) THAT SUMMER, CHRIS PORTER POSTED AN ORIGINAL "BEAUTIFUL GIRLS" PARODY, "HOMICIDAL," ON HIS MYSPACE PAGE; THOUGH HE RELEASED IT ON A WHIM, THREE DAYS LATER THE SONG WAS PLAYED ON NEW YORK POP MUSIC STATION Z100. PORTER STILL HAS NO IDEA WHY OR HOW.

"I had people following me--people knew who I was--but as far as going that wide, I really don't know how that happened," says the 24-year-old Elizabeth, NJ, native. He had produced for other rappers around his neighborhood, but now, Porter pictured himself commanding the microphone, under the stage name C-PO.

Four years later, C-PO is an emerging voice in

DIY hip-hop, with the self-produced album *Music Impossible* released last year, tracks like "Hold It Down" garnering 173,000 YouTube views, and past performance slots opening for artists like Maino and Nicki Minaj. Although Porter's rap career began with a stroke of luck, the young musician patiently committed to his new craft after "Homicidal" went viral in 2007.

"I didn't think I was good enough to be a rapper at that time," says Porter. "So I took two years away from trying to put things out and I went into the studio, started making better beats, started to become a better songwriter and music maker."

Porter uses his influence as a club promoter in New Jersey to push his material to club owners, and soon tracks like the raucous party anthem "I'm Not Leaving Sober" were getting spun during dance blocks. He frequently checks his calendar for upcoming local performances by major artists and asks concert organizers for stage-time.

"I try to look at what carnival's coming up, who's performing where," says Porter. "Is Drake coming to town? ... If it's at a club, if I show [the owner] what I've done thus far, and they know I

have a following already, they have no problem with me opening up for them. I just go at them and show them my music, and usually I get a great response."

After *Music Impossible* was released in March 2010, the video for Porter's track "Hold It Down" was premiered on BET's "106 and Park" as the New Joint of the Day last September, and two months later the song was the background music during a segment on ESPN's "SportsCenter." Porter followed up the Kingston parody "Homicidal" last month with a reworking of Drake's single "Marvin's Room," editing a video for the remix that has received 2,400 views since its July 6 release.

Next up for Porter: finishing his next album, *Music Impossible II*; joining R&B/pop starlet Keke Palmer on tour; and enjoying his status as a hungry, unsigned artist. "Unless a label comes along with some ridiculous number that makes me tear up in the face, I'm kind of just cruising along right now," he says with a laugh.

-Jason Lipshutz

To learn more about C-PO and other up-and-coming artists like him, visit pro.billboard.com/featured-artists.

TOP 5 BY YOUTUBE VIEWS*

	ARTIST	YOUTUBE VIEWS	UNCHARTED MONTHLY RANK
1	TraPhik	1192021	No. 2
2	Tyler Ward	513299	No. 4
3	Maddi Jane	306012	No. 7
4	Dave Days	235109	No. 9
5	Sungha Jung	221793	No. 11

*Views during recap period, July 7 through July 30 chart weeks

TOP 5 BY TWITTER FOLLOWERS*

	ARTIST	NEW TWITTER FOLLOWERS	UNCHARTED MONTHLY RANK
1	Diggy Simmons	67856	No. 33
2	PITTY	61496	No. 29
3	Damian McGinty	39679	N/A
4	Jota quest	31232	No. 45
5	HOODIE ALLEN	15255	No. 15

*New followers during recap period, July 7 through July 30 chart weeks

TOP 5 BY MYSPACE MUSIC PLAYS*

	ARTIST	MYSPACE MUSIC SONG PLAYS	UNCHARTED MONTHLY RANK
1	Your Favorite Enemies	180697	No. 6
2	Colette Carr	175840	No. 5
3	F292	74181	No. 10
4	Girl Talk	51063	No. 3
5	DJ BL3ND	41984	No. 1

*Song plays during recap period, July 7 through July 30 chart weeks

8 NOISIA
Electronic/
Dubstep Groningen,
Netherlands

This electronic trio's bass-booming dubstep helped it secure its spot on the chart. With a remix of its track "Machine Gun" acting as the music for the "Transformers 3: Dark Side of the Moon" trailer, the Roc Nation-managed production group has begun to get some well-deserved exposure: their video for the song "Contact" just hit a whopping 4 million views on YouTube.



15 HOODIE ALLEN
Rap
New York, NY



This New York-based rapper first gained acclaim for his sampling of Marina and the Diamonds' "You Are Not a Robot." Now, Allen is back with a polished sound and a brand-new track, "The Chase Is On," which currently

sits at No. 4 on Hype Machine's Most Popular Songs. He dropped his new mixtape digitally this week.

41 STAR SLINGER
Electro/DJ
Manchester, U.K.

A favorite among electro heads for his fast-paced production and creative remixes, Star Slinger recently reworked Washed Out's "Eyes Be Closed" (Uncharted's No. 37), which is already picking up some major traction on his SoundCloud page. He's on a world tour through September.



50 CRYSTAL FIGHTERS
Folk/Electronic
Navarra, Spain



This English/Spanish five-piece is helping shape an ever-growing genre called "folktronica" and has gained solid buzz for its eclectic style, with more than 4.1 million upload views on its YouTube channel. Currently on the road, the genre-bending band plans to release a deluxe edition of its album "Star of Love" on Aug. 8.

TOP 50 UNCHARTED

Chart Weeks July 7–July 30, 2011

1	DJ BL3ND www.myspace.com/blendizzy	26	MANGA www.myspace.com/mangaweb
2	TRAPHIK www.myspace.com/traphik	27	FELGUK www.myspace.com/felguk
3	GIRL TALK www.myspace.com/girltalk	28	JESUS ADRIAN ROMERO www.myspace.com/jesusadriannet
4	TYLER WARD www.myspace.com/tylerward	29	PITTY www.myspace.com/bandapitty
5	COLETTE CARR www.myspace.com/colettecarr	30	PRETTY LIGHTS www.myspace.com/prettylights
6	YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemies	31	BOMBAY BICYCLE CLUB www.myspace.com/bombaybicycleclub
7	MADDI JANE www.myspace.com/maddijanemusic	32	EXCISION www.myspace.com/excision
8	NOISIA www.myspace.com/denoisia	33	DIGGY www.myspace.com/diggysimmons
9	DAVE DAYS www.myspace.com/davedays	34	DASH BERLIN www.myspace.com/dashberlin
10	F292 www.myspace.com/F292oficial	35	MUSTARD PIMP www.myspace.com/mustardpimp
11	SUNGHA JUNG www.myspace.com/jungsungha	36	PAROV STELAR www.myspace.com/stelar1
12	MAREK HEMMANN www.myspace.com/marekhemmann	37	WASHED OUT www.myspace.com/thebabeinthewoods
13	PORTA www.myspace.com/porta1	38	BORGORE www.myspace.com/borgore
14	GOLD PANDA www.myspace.com/goldpanda	39	LIL CRAZED THE K.I.D www.myspace.com/lilcrazed
15	HOODIE ALLEN www.myspace.com/hoodieallen	40	POMPLAMOOSE www.myspace.com/pomplamoosemusic
16	STAR GUARD MUFFIN www.myspace.com/starguardmuffin	41	STAR SLINGER www.myspace.com/starslangermusic
17	METRONOMY www.myspace.com/metronomy	42	PEE WEE GASKINS www.myspace.com/peewee-gaskinsrawks
18	THE BLOODY BEETROOTS - 8DEATH CREW 77 www.myspace.com/thebloodybeetroots	43	UMEK www.myspace.com/djumek
19	T. MILLS www.myspace.com/tmills	44	ROSA DE SARON www.myspace.com/bandarosadesaron
20	NICOLAS JAAR www.myspace.com/nicolasjaar	45	JOTA QUEST www.myspace.com/jotaquest
21	CHILDISH GAMBINO www.myspace.com/childishgambinothe rapper	46	GOD IS AN ASTRONAUT www.myspace.com/godisanastronaut
22	ZEDD www.myspace.com/officialzedd	47	OTENKI www.myspace.com/onteki
23	ALYSSA BERNAL www.myspace.com/alyssabernal	48	DON'T WAKE AISLIN www.myspace.com/dontwakeaislin
24	ENTER SHIKARI www.myspace.com/entershikari	49	AEROPLANE www.myspace.com/aeroplanemusiclove
25	SUPERMAN IS DEAD www.myspace.com/supermanisdead	50	CRYSTAL FIGHTERS www.myspace.com/crystalfighters

TOP 5 BY FACEBOOK FANS*

	ARTIST	NEW FACEBOOK FANS	UNCHARTED MONTHLY RANK
1	PORTA	118135	No. 13
2	DJ BL3ND	81985	No. 1
3	Superman Is Dead	71466	No. 25
4	maNga	68570	No. 26
5	Jesus Adrian Romero	66437	No. 28

*New fans during recap period, July 7 through July 30 chart weeks



5 TWITTER TIPS FROM BEST COAST'S BETHANY COSENTINO

By Devon Maloney



Bethany Cosentino, frontwoman of lo-fi indie act Best Coast, spends a lot of time on Twitter. Thanks to her, shall we say, low-maintenance approach to an Internet presence (including but not limited to conversations with boyfriend Nate Williams

of fellow lo-fi act Wavves, and weed-related musings), she's racked up a collaboration with Weezer frontman Rivers Cuomo, a friendship with Paramore's Hayley Williams, and nearly 50,000 Twitter followers—58,000, if you count those following the account she made for her cat, Snacks. Her advice on how to effectively use Twitter is based on experiences, both successful and—well, not so much.

1 SOMETIMES TOO MUCH IS JUST ENOUGH.

At first, Cosentino didn't buy the hype.

"[One of my college professors] showed us Twitter I thought, 'This is stupid, I would never use this,'" she says. Nevertheless, the frontwoman needed an outlet for her band, and was "not a fan of Facebook," so she created an account. Though her over-share tweets were secondary to tour updates at first, she began to see a surprising trend.

"Oddly, people cared more about food and TV than they did hearing about my shows and record," recalls the 24-year-old musician.

2 MAKE IT FUN—FOR YOURSELF AND YOUR FOLLOWERS.

Cosentino explains that Twitter can also become a productive outlet for battling the monotony of life on the road.

"Sometimes on tour, when I'm super bored, I'll tweet something like 'Ask me questions; I'll answer 10 of them' and get hundreds of questions from people, ranging from things like, 'How do you like your eggs cooked?' to 'What inspired you to write 'Boyfriend?'" she says. "It's a fun way to connect with fans; Twitter allows people to feel like they actually know the person they're following."

4 DRINKING AND TWEETING? BIG NO-NO.

Though playing fast and loose with a platform like Twitter has, for the most part, benefited Best Coast, Cosentino admits there are some serious downsides to the strategy—especially after a few cocktails.

"I was drunk once and talked shit about Katy Perry [on Twitter]—It went on blogs and people asked me about it in interviews for a long time," she remembers. "It's funny [at the time], but it's annoying the next day when you read back and think, 'Oh, God, I sent a drunk text to the whole world.'"

5 BRUSH OFF THE HATERS.

Like any celebrity, Cosentino gets her fair share of online hecklers, but her laid-back Internet persona has drawn particular ire. Nevertheless, she says, ignoring them is a key element of success with the site.

BILLBOARD PRO USERS ARE TALKING

Thanks to Billboard and Billboard Pro for giving Nikki such a warm and welcoming introduction at the Billboard Country Music Summit. It was great exposure for an emerging artist like Nikki.

-Traci Thomas Manager, Nikki Lane

BILLBOARD PRO HAS BEEN SUPER USEFUL IN GIVING US THE ABILITY TO TRACK SOCIAL MEDIA AND FAN ACTIVITY ACROSS ALL PLATFORMS. HAVING NIIA AS A FEATURED ARTIST ON THE HOME PAGE HAS ALSO PROVIDED VALUABLE EXPOSURE.

-Sterling Fox, Producer, Niiia

Thanks for the wonderful feature on Kirsten Price. You're doing a wonderful job supporting emerging artists and providing a platform for independent artists/bands to be honored and recognized.

-Sera Roadnight Manager, Kirsten Price

As an emerging independent artist, it takes a long time to reach and connect with any audience. Billboard Pro presented the platform for me to reach a large diverse audience in a short time span and jump started Hybridly Rude into the industry. Thanks Billboard Pro.

-Hybridly Rude Musician/Songwriter/Producer

TOP 5 REASONS TO JOIN BILLBOARD PRO*

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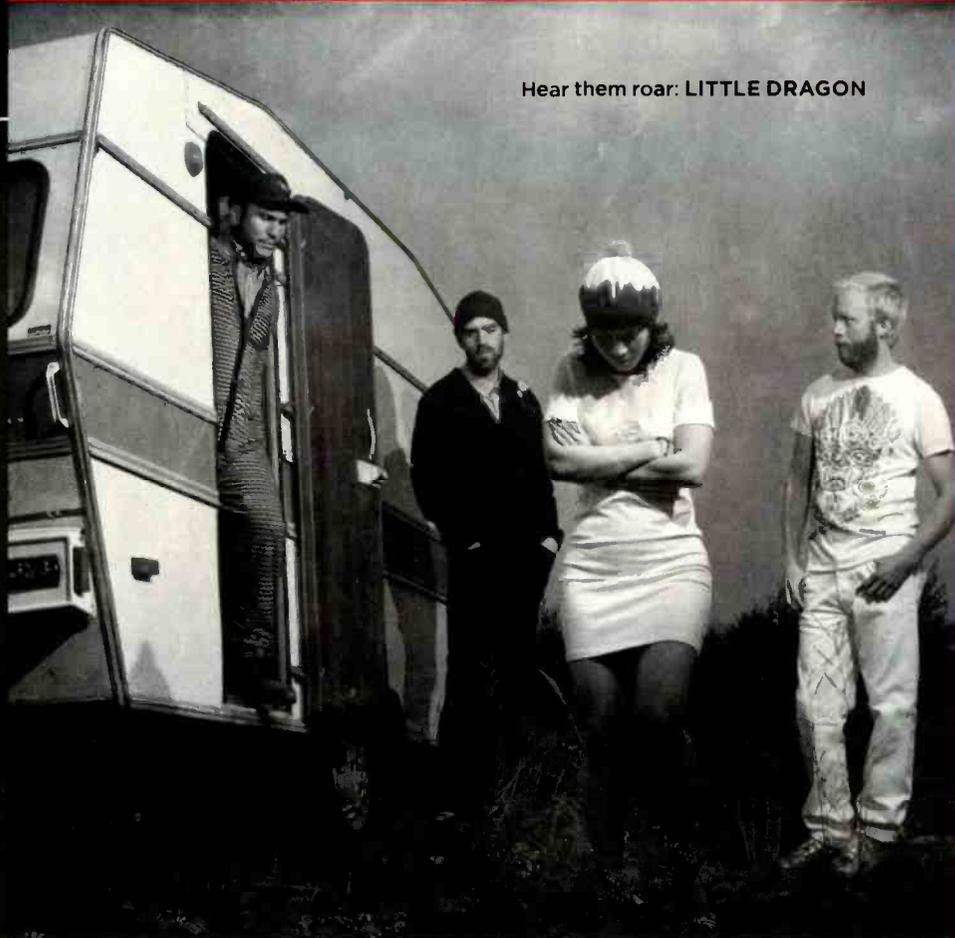
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ROAD WORK

To celebrate the savagely magical age of 15, **Fueled by Ramen** is celebrating Sept. 7-9 with multi-artist shows—**Paramore**, **Gym Class Heroes**, **Cobra Starship**, among others—at New York's **Terminal 5**. Tix are available in "shrimp," "beef" and a \$299 "chicken-flavor VIP." FBR's tumblr looks good, but the coffee-table book coming in November will probably be even fresher—and available only at the FBR webstore . . . **Zola Davis** will tour North America starting Oct. 6 at Portland, Ore.'s **Mississippi Studios** to support her new **Conatus**. **Xanopticon** is opening . . . **Chuckie** will be fresh from Ibiza when he shows up Aug. 6 at **Lollapalooza**. From there, the Dutch hip-hop/house DJ is off to San Diego. On an award tour through Sept. 24, he's then back to Morocco's **Theatro Marrakech** . . . Post-post-punk-y **Kindest Lines** begins a U.S. tour at NOLA's **Saturn Bar** on Sept. 3 . . . The new **Baltimore Soundstage**—a collaboration between New York's **Highline Ballroom** and the crew responsible for B-More's **Bourbon Street** venue—opens its doors for the first time Labor Day Weekend. First up? **Edwin McCain** and then **Slick Rick** . . . **Dar Williams** and **Joan Osborne** hit the asphalt together Sept. 15-30. First-week stops include Northern California's **Napa Valley Opera House** and Flagstaff's **Orpheum**. Dates are booked by **Seth Rappaport** at the **Agency Group** and **Jeffrey Hasson** at **Paradigm** . . . **Grouplove** arrives from London for a show at Washington, D.C.'s **Black Cat (Young Man** opens). The sizzling quintet—new album, **Never Trust a Happy Song**, is set for Sept. 13—is in the U.S. through Oct. 26. **Theophilus London's** recent album release party/performance (for **Timez Are Weird These Days**, at New York's **Bowery Ballroom**) brought out, among many others, **Jon Caramanica** of the **New York Times**, **A-Trak**, **WGHT Hot 97's Minya "Miss Info" Oh**, **Harrell/Atlantic's Andre Harrell**, plus **Elliott Wilson** of **RapRadar.com** and **Elliott Aronow** of **RcrrdLbl.com**. Warner Music Group's **Lyor Cohen** and **Todd Moscovitz** looked to be pleased. 'Twas a sultry time in the old town that night.



Hear them roar: LITTLE DRAGON

POP BY CLAIRE LOBENFELD

SLEEPING GIANT

Little Dragon's big sound may finally catch on

Experimental Swedish pop act Little Dragon has long been championed by its peers. The group—vocalist Yukimi Nagano, drummer Erik Bodin, bassist Fredrik Källgren Wallin and keyboardist Håkan Wirenstrand—appeared on Gorillaz' 2010 effort, *Plastic Beach*, and Nagano has lent her vocals to R&B singer Raphael Saadiq's "Just Don't" and dance music producer SBTRKT's "Wildfire," a song that lit up the Internet and spread awareness of the band (and of SBTRKT) when rapper Drake jumped on the track to craft his own remix in June. But lately, Little Dragon has been drawing major media attention in the United States all on its own.

In May, Little Dragon's new song, "Ritual Union" was included in Esquire's "30 Summer Songs Every Man Should Listen To," and later that month, the group appeared on "Late Night With Jimmy Fallon." (Questlove, leader of the "Fallon" house band the Roots, is a noted Little Dragon fan.) On July 26, Little Dragon released *Ritual Union*, its third full-length and second stateside release on Peacefrog Records. The album was recorded during the span of two years at the band's own studio in Gothenburg, Sweden, with a cast of rotating equipment. "Our studio is kind of scrappy," says Bodin, who also served as the album's producer. "Most of the songs started with

drums that had been recorded, and then me and Yukimi would build a song around the drums with a bassline and she would do a melody. On some songs, like 'When I Go Out,' that's more Håkan and his little trip into voice processors."

The album is woozy, yet emphatic, as heard on the single "Nightlight" as well as on "Shuffle a Dream," which sounds like it could soundtrack an episode of "Miami Vice."

Though often considered an indie rock band, Little Dragon's music is more often a coagulation of electronic dreamscapes with lush R&B-tinged vocals that bring to mind Erykah Badu or Portishead.

"They're a music lover's favorite band," says Heathcliff Berru, Little Dragon's U.S. manager. "Not many people, up until recently, have been reading about them, but I went on tour with them back in April of 2010 and they sold out most of that tour."

Little Dragon will hit the road in United States in August and travel through Australia and Europe in the fall.

"For this album, there are some people behind us helping to push out to the media. [Until now] it's been playing live and selling our CDs ourselves after the shows," Bodin says. "But this time I think they realized we came quite a bit by ourselves and they wanna join in." . . .

●●●●
"They're a music lover's favorite band."

—HEATHCLIFF BERRU, LITTLE DRAGON'S U.S. MANAGER

ROCK BY JILL MENZE

Well Spring

Fountains of Wayne go indie, deliver the goods

The Fountains of Wayne camp has a term for casual fans most familiar with the group for its 2003 smash single "Stacy's Mom," which peaked at No. 23 on the Billboard Hot 100. "Our manager calls them 'drive-bys,'" lead singer/co-songwriter Chris Collingwood says with a laugh. "I'm not sure [those fans] even know what the band's name is."

But Fountains of Wayne didn't start and stop with "Stacy's Mom," which has sold 888,000, according to Nielsen SoundScan, and earned the band a Grammy Award nod, and "drive-bys" haven't stopped FOW from continuing to build on its power-pop legacy. On Aug. 2, the New York-based quartet steps out with its excellent new album *Sky Full of Holes*, its fifth full-length release and its first for North Carolina-based Yep Roc.

The new effort finds Collingwood, bassist Adam Schlesinger (the group's other songwriter),

guitarist Jody Porter and drummer Brian Young (also of the Posies) exploring a new minimal sound with a poppy, folk-leaning flair, a shift Collingwood says was a takeaway of touring acoustically throughout 2009.

"We sort of tried to get energy in different ways," Schlesinger says. "We made an effort to leave more space in the mixes, and there's a little more of an emphasis on acoustic instruments."

Songs like the country-influenced "Richie and Rueben" and "A Road Song" further display Fountains of Wayne's uncanny knack for capturing the quotidian, building songs on tales of unsuccessful businesses and life on the road.

Collingwood and Schlesinger's unique brand of storytelling (Collingwood was nominated for an Oscar in 1996 for writing the title song for the film "That Thing You Do!") and their penchant for memorable hooks have been the duo's calling card since the band's first self-titled release in 1996. Subsequent albums, including

POP BY PHIL GALLO

SONG CRY

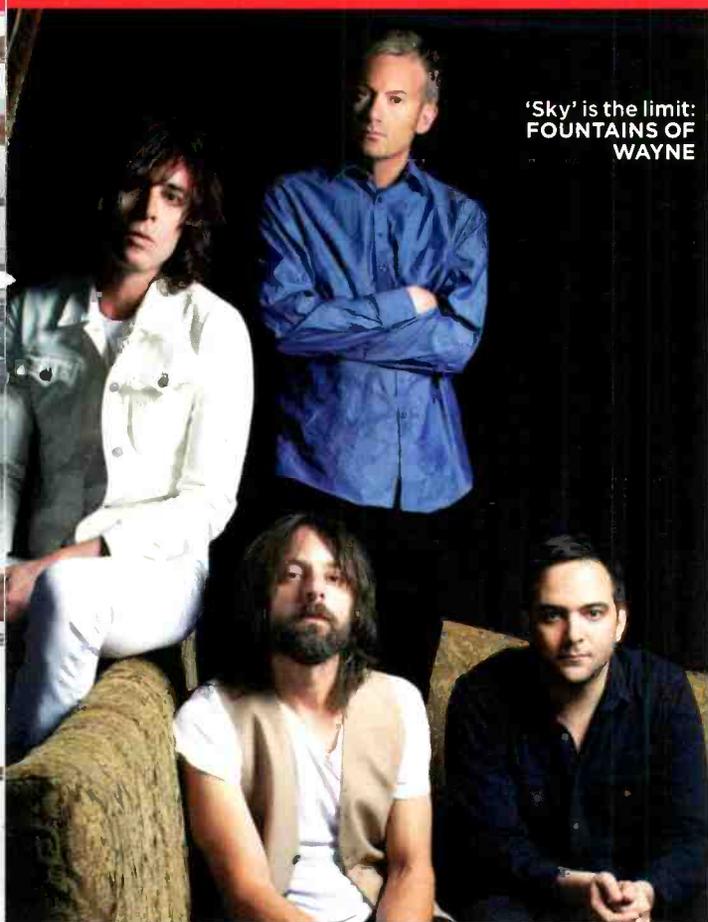
John Hiatt finally records his 10-year-old song about 9/11

John Hiatt's artistic life this year has been marked by two of America's great 21st-century tragedies: the 9/11 attacks and Hurricane Katrina. In May, his performance of his song "Feels Like Rain" at the New Orleans House of Blues appeared in an episode of HBO's "Treme," with the song serving both as a metaphor for the city and as a lesson in songwriting for Lucia Micarelli's violinist character Lily. "That was a thrill," says Hiatt, who has become email buddies with the show's writer Tom Piazza. "I was tickled."

Then, there's "When New York Had Her Heart Broke," an autobiographical number about 9/11. The song, written in Philadelphia on Sept. 13, 2001, and performed at New York's Town Hall later that month, closes Hiatt's new album *Dirty Jeans and Mudslide Hymns*, due Aug. 2 from New West Records.

"I never had the notion of recording [\"When New York Had Her Heart Broke\"], says Hiatt, who was in New York at the time of the attacks, promoting his 2001 album *The Tiki Bar Is Open* that was released on Sept. 11. "I played it for [producer] Kevin Shirley. He was living in New York at the time with little kids in school and he reacted as someone who lived there, saying I should record it. I had mixed feelings. I felt like there was some distance, and time takes a little bit of the sting out. The music in the song sounds like [the] horror that it was. We just started making that racket and at the end of the song a bit of hope pokes out in the lyric 'She will rise again.' It seemed to work out musically."

Dirty Jeans and Mudslide Hymns is Hiatt's fifth studio album



'Sky' is the limit:
FOUNTAINS OF
WAYNE

1999's *Utopia Park* and 2003's *Welcome Interstate Managers*, which featured "Stacy's Mom," found Fountains of Wayne navigating the major-label circuit, moving from Atlantic to Virgin. Their most recent release, 2007's *Traffic and Weather*, peaked at No. 27 on the Bill-

board 200 but quickly slipped, and it wasn't long before the band parted ways with Virgin.

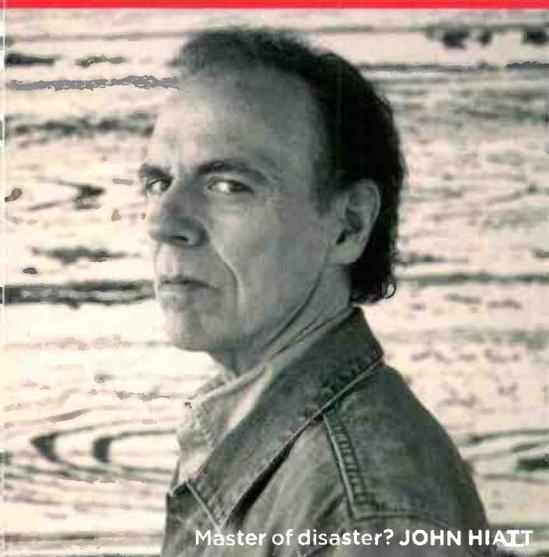
The band spent the better part of two years recording *Sky Full of Holes* and shopped it through its lawyer before deciding to go with Yep Roc. "They were really enthusiastic,"

Schlesinger says of the label. "We felt like we made sense on their roster."

"We're trying to get interest in the independent aspect of it," Collingwood says. "When you're on a major, they throw so much money to get videos on MTV. That certainly worked for us with 'Stacy's Mom,' but I don't think that approach is appropriate for a band like us anymore."

Yep Roc GM Billy Maupin says there has been a strong push to re-energize the band's core fan base by releasing album details online and via social networking. The album has received early positive nods in the press, with a pre-release feature in *New York Magazine* and inclusion in Spin's "Summer Albums that Matter Most" preview. The band members' side projects have also helped expose potential new fans to the group, especially Schlesinger's involvement in the pop-rock group Tinted Windows, where he plays alongside singer Taylor Hanson, former Smashing Pumpkin James Iha and Cheap Trick drummer Bun E. Carlos.

"Fountains of Wayne are unique in that they don't release albums very often," Maupin says. "So when they do, it carries weight; it's important." •••



Master of disaster? JOHN HIATT

in eight years for New West. His arrangement with the Los Angeles-based independent is similar to one he had with Vanguard on 2000's *Crossing Muddy Waters* and the later *The Tiki Bar Is Open*: Hiatt finances his recordings and licenses them to the label, signing each deal separately, one record at a time. His prolific output, accompanied by consistent touring, has seen a wide disparity in sales results; *Crossing Muddy Waters* has sold 167,000 copies, while last year's *The Open Road* moved only 39,000, according to Nielsen SoundScan.

Despite an impressive career that stretches back to 1974 and includes several Grammy Award nominations, Hiatt has never cracked the top 40. Some of his most famous songs are better known for other artists' versions—"Have a Little Faith in Me" (Jewel), "Thing

Called Love" (Bonnie Raitt), "Washable Ink" (the Neville Brothers), and "Riding With the King" (Eric Clapton and B.B. King).

"It's a wonderful way to work," Hiatt says of his unique relationship with the labels. "We decide who we place [the album] with and everybody says, 'You do this and we'll do that,' and there's nobody saying, 'Kid, I'm gonna make you a star.' [With the last album] I felt like I creatively caught fire and the band I put together was incredible. Plus it's where I am in my life. I am more passionate. I'm 59 and the longer I go on the more it means to 'em. Time's a wastin'. I want to make music that means something."

The first single from *Dirty Jeans and Mudslide Hymns*, "Damn This Town," was released to triple A radio four weeks before the album's arrival. On the day of the album's release, Hiatt will speak and perform at the Grammy Museum in Los Angeles, and he will support the release with shows on Aug. 5 at the Troubadour in Los Angeles and on Aug. 12-13 at City Winery in New York.

"What works for us is having John clear out a week to do events in L.A. and media in New York," New West GM Mike Ruthig says of Hiatt's promotional activities. "That way he gets everything done in two places. In the last year we've seen John's social networking explode. He has a big pool of fans—and we work hard to reach them—but you never know where a sale may come from." Today, Hiatt has more than 22,000 "likes" on Facebook and a growing following on Twitter (@johnhiattmusic), which he joined in March. •••

6 QUESTIONS

with KEB MO
by JUSTIN JACOBS

The term "contemporary blues musician" may seem like a contradiction, but Keb Mo, 59, knows that's just not the case. Born Kevin Moore, he's been "standing on the shoulders of giants," as he says, since the '80s, playing his gospel-infused, sexy and smoky take on the blues. The work's paid off—Keb Mo is a three-time Grammy Award winner. On Aug. 6, he returns with *The Reflection*, his first studio album since 2006's *Suitcase*, and his first on his newly minted Yolabelle International label, to be released in association with Ryko and Warner Music Group.

1 You're originally from Los Angeles but you recently relocated to Nashville. How has the country music hub affected you musically?

I think I'm in the music hub of the world, not just the country music hub. Yes, there's country music here, but there are lots of other musicians in Nashville who are great. A lot of people don't really know that. The musical climate here is very diverse. I came out here because my wife didn't want to live in L.A. anymore. I would've never moved here on my own, but

That's about all of my marriages. This is my third and final one, and I finally learned that marriage is when you get a partner and have a journey. Sometimes that journey isn't everything you thought it would be. You have to grow as a person in that relationship. You have to challenge yourself. I sing, "It's about to get different," because she'll give you a reason to be more and to grow. Us guys, we're simple creatures. I want a hamburger—pretty clear. It doesn't mean I want a fish sandwich. Women are more complex, so I wrote about that. I'm talking to a younger guy, but I'm really talking to myself.

4 You put a unique twist on all of your covers. Why did you pick the Eagles' "One of These Nights" for the new project?

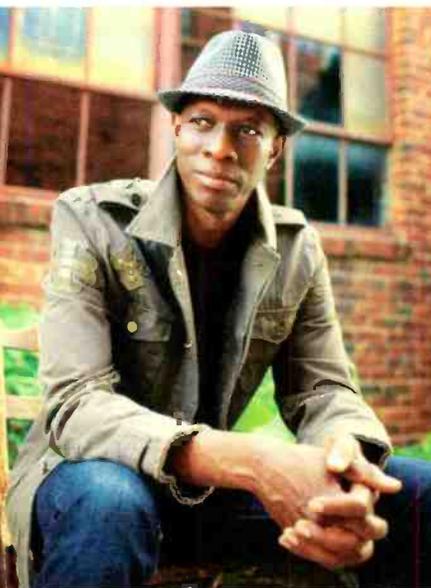
I very rarely pull a cover out of the blue. Mostly, I have a history and a relationship with these songs, just like the songwriters I work with. "One of These Nights" was done because I'd heard that song for years. I ended up singing the song at MusiCares' [2007 Person of the Year Gala] honoring Don Henley. I found all this romance in the song, so I slowed it down and in the years since that event, I've been working it out. I started with just a guitar, bass and drums, and then you add the keyboards and other guitars. The Eagles said they would record it with me, but I just didn't have the plane ticket money.

5 "Something Within" features an old recording of your grandfather, and was arranged by your son. What does it mean to you to incorporate family into this music?

Your family is what holds you up, man. Sharing a little piece of my success with my family is a big thrill for me. My cousin sings in the second verse; my sister sings the gospel background; my son plays the drums on there. Putting it together, it's all family and friends. My grandfather singing that line... I didn't have to get the dirt out of the recording. I didn't Auto-Tune it—he was perfectly in tune in the key of E.

6 Your music is informed by bluesmen from decades ago. How do you balance looking backwards while moving forward with your work?

As you grow in your life, you heal yourself and your healing goes backwards as well as forwards. Spiritually, it goes both ways. I couldn't be who I am without looking back. Because back there is who I am now, and who I am now is in front of me. Hopefully people will grab on to what I do now, and I'll be part of someone else's past. •••



I actually fell in love with the place. I do wish there were some more exotic restaurants—the Indian food is kind of watered down. But that's got nothin' to do with music.

2 You exist in this odd category: People know you as this Grammy Award-winning blues musician, but your music is much more than just blues. Does that ever get frustrating?

Well, it could be if I wasn't the kind of person who wasn't just grateful to have a career, even if it's a confusing one. People not grasping who I really am—that's a minor deal to me. Every day I get to go play and maybe people get to discover that I'm a little more than a 12-bar blues guy. But at heart, I am a blues guy. My music is very informed by Muddy Waters and those people, even though you might not always hear it.

3 The Reflection starts off with this hugely catchy song, "The Whole Enchilada," about finally finding love. Was that inspired by your marriage?

ALBUMS

HIP-HOP

CALI SWAG DISTRICT

The Kickback

Producers: various

Sphinx Music Entertainment/
319 Music Group

Release Date: July 12

Until earlier this year Los Angeles' Cali Swag District was best-known for "Teach Me How to Dougie," the 2010 hip-hop hit whose various viral videos have racked up tens of millions of views on YouTube. On May 15, though, the rap foursome's reputation changed dramatically when its 22-year-old dancer, Montae Talbert (known as M-Bone), was killed in a drive-by shooting. Cali Swag District's surviving members memorialize M-Bone in the artwork of *The Kickback*, the group's debut full-length, which was originally set for release last year through Capitol before arriving in stores independently through a distribution deal with Sony RED. That dedication is a rare glimmer of gravity on a set filled with buzzy, lightweight odes to whips ("Burn Out [Drive Fast]"), women ("I'm Freaking You") and weed ("I Don't Need Your Money"). In the Rick Ross-sampling "Roof



GREYSON CHANCE

Hold On 'Til the Night

Producers: various

ElevenEleven/
Maverick/Streamline/
Geffen

Release Date: Aug. 2

When Greyson Chance tells the object of his affection, "I wanna be holding your hand in the sand by the tire swing," you can bet he's not speaking figuratively. This 13-year-old Oklahoma youngster rocketed to instant stardom in 2010 after a video capturing his talent-show rendition of Lady Gaga's "Paparazzi" went viral. To date it has racked up more than 40 million views on YouTube, many of those thanks to the endorsement of Ellen DeGeneres, who featured Chance on her talk show and signed him to her new Geffen imprint. One year (and countless media appearances) later, Chance still exudes



a reliably fresh-faced vibe: Although it contains input from any number of established record-biz veterans—Ron Fair, the Matrix, former New Radicals member Danielle Brisebois—Chance's debut emphasizes his appealingly androgynous vocals in songs that move from pumped-up power balladry ("Hold On 'Til the Night") to minor-key electro ("Heart Like Stone") to earnest, Fray-style pop-rock ("Waiting Outside the Lines"). Word to Greyson: Hold on to 13 as long as you can.—MW

Back" the group economizes, rolling all three interests into one track, and the result feels like a postcard from simpler days.—MW

MELLOWHYPE

BlackenedWhite

Producer: Left Brain

Fat Possum Records

Release Date: July 12

Hardcore Odd Future fans are likely to have downloaded BlackenedWhite when rapper Hodgy Beats and producer Left Brain (who together form MellowHype) posted it online for free last October. But thanks to the media attention surrounding the early-May release of Tyler, the Creator's *Goblin*, there's no doubting that this Los Angeles hip-hop collective now plays to more than just a devoted cult. So here we have a slightly retooled version of MellowHype's album from the folks at Fat Possum, who've experienced some crossover success with the likes of Lissie

and Band of Horses. Among the many Odd Future efforts already circulating on the Internet, BlackenedWhite was a wise choice for an attempted mainstream incursion: It's got enough of the outfit's deranged humor to titillate tourists (see tracks "Gunsounds" and "Dead-deputy"), but softens the edginess with a pronounced pop sensibility ("Rico," featuring Odd Future's in-house soul smoothie Frank Ocean). "Can all my sexy ladies wave your hands?" Hodgy asks on "Right Here." They can prob-

ably manage that.—MW

R&B

LLOYD

King of Hearts

Producers: various

Young Goldie/Zone 4/
Interscope

Release Date: July 5

This Atlanta-based R&B crooner has utilized the extraordinary sweetness of his voice to get away with plenty

of lines that would sound irredeemably sleazy coming from other singers. (Think of "Party All Over Your Body," from 2008's *Lessons in Love*, or Young Money's 2009 hit "BedRock," in which Lloyd delivered the "Flintstones"-inspired hook.) He outdoes himself, though, near the beginning of his fourth album with "Dedication to My Ex (Miss That)," a '60s-



NIKKI JEAN

Pennies in a Jar

Producer: Sam Hollander

S-Curve Records

Release Date: July 12

The strategy/marketing hook for this Lupe Fiasco collaborator is her collection of co-writes with legends ranging from Bob Dylan to Carly Simon. Nikki Jean excels when she plays into her collaborators' strengths, especially the Philly soul of Thom Bell on "How to Unring a Bell," the edge-of-'70s Supremes sound she gets with Lamont Dozier on "My Love" and the orchestral splendor of the title track (written with Burt Bacharach). A charming step back in time, *Pennies in a Jar* suggests a late-'70s alchemy. But it's unlikely anyone would have connected Dylan's spiritual side with Carole King's pre-*Tapestry* good-time pop without the benefit of decades of hindsight. Consistently melodic—with elements of Broadway from Paul Williams and '60s girl-group sounds mined by Jeff Barry and the team of Barry Mann and Cynthia Weill—the top-notch production work and arrangements give the album a rare joyfulness, sounding breezy and simple, yet far more accomplished than most modern R&B. Fiasco and the Roots' Black Thought appear on "Million Star Motel," which Jean wrote with Bobby Braddock.—PG



CHRIS YOUNG

Neon

Producer: James Stroud

RCA Nashville

Release Date: July 12

After flirting with the half-million sales mark on 2009's *The Man I Want to Be*, Chris Young is clearly going for the gold this time out. The "Nashville Star" champ's third album is a meticulously produced, precisely written, ballad-heavy set that showcases Young's deep tenor amid rich arrangements and heartstring-pulling lyricism. Nowhere is that more true than in the eve-of-breakup first single "Tomorrow," with its swelling chorus and weepy pedal steel, and in "Flashlight," an unapologetically sentimental ode to father-son bonding. Young, who co-wrote seven of these 10 tracks, doesn't play it strictly sober. He makes a smooth, sly come-on in "I Can Take It From There"; runs away with his mate in the spirited "Lost"; and goes green through the "Save Water, Drink Beer" campaign of one of *Neon's* outside tracks. With a career clearly on the ascent, *Neon* lights the way for Young's next move up.—GG

soul-style rave-up that finds Lloyd somehow turning a creepy accusation—"Your pussy done changed"—into a declaration of lost love. ("I'm about to kill this bitch," he cries later in the song. "She gave away all my shit!") Elsewhere on *King of Hearts*, which marks the star's fresh pact with Polow Da Don following a lengthy stint inside Irv Gotti's the Inc., Lloyd advises one lucky lady to fasten her seat belt in preparation for a bumpy ride ("Naked") and play-by-plays a strip-club visit with remarkable candor ("Shake It 4 Daddy"). Filth rarely feels this innocent.—MW

ROCK

THEORY OF A DEADMAN

The Truth Is...

Producer: Howard Benson

Roadrunner Records

Release Date: July 12

The members of Theory of a Deadman, especially frontman/chief songwriter Tyler Connolly, aren't a particularly happy bunch on their fourth studio album—it's clear from such song titles as "Love Is Hell," "Drag Me to Hell" and "Bitch Came Back." But the Canadian quartet has a good time being in a bad mood; the cheerful disposition of "Easy to Love You" almost sounds like a trick. And there are certainly smiles to be had as the group grouses its way through some of the most ambitiously arranged and melodically polished tunes it has released to date. Horns put a bit of pumping propulsion behind the hard-rocking "Bitch Came Back" and "Gentlemen" (the latter a celebration of the slovenly), while strings bring an epic swell to "Hurricane" as Connolly wallows through the pain of another lost love. The rootsier hangover lament "What Was I Thinking" finishes with a banjo flourish, and the taunting title track—subtitled "I Lied About Everything"—starts with a Caribbean canter before kicking into rock gear. It's Theory's most distinctive album yet.—GG

REVIEWS

SINGLES



DEMI LOVATO

Skyscraper (3:42)
Producer: Toby Gad
Writers: T. Gad,
L. Robbins, K. Koiv
Publishers: various

Hollywood Records

Demi Lovato's new single arrives months after the Disney star entered a treatment center for "physical and emotional issues." Thankfully, the singer has re-emerged with a mental toughness that shines through on "Skyscraper," a somber yet gorgeous ballad produced and co-penned by Toby Gad. Lovato's voice quivers as she sings about "catching teardrops in my hand," a lonely piano pounding away behind her. The song's titular simile, in which Lovato declares that her resilience allows her to stand tall "like a skyscraper," is admittedly clunky, but the singer does a dazzling job of selling the comparison. With breathy backing vocals and heavy percussion supporting Lovato in the second half of the track, the singer drives the song home with previously unseen singing power. "Skyscraper" is not just a welcome return for Lovato—it's a new beginning.—*JL*

between the human and machine melody lines. The result is a robotic bit of R&B pop—or perhaps a more honeyed version of radio electro? Either way, Harris' "Bounce" is a uniquely catchy record that doesn't quite sound like anything else out right now.—*KM*

HIP-HOP

J. COLE

Work Out (3:54)
Producer: J. Cole
Writers: various
Publishers: various

Roc Nation

J. Cole's more than fine to ride Kanye West's coattails; after all, West takes giant steps with each album, leaving huge craters for more modest hitmakers to fill. Cole's long-awaited debut single, "Work Out," is so gleefully backdated that it bypasses Auto-Tune completely and brings back the vintage vocoder from West's "The New Workout Plan." That 2004 single provides the sample that loops throughout "Work Out," while Cole sings raps about "big ole chains" and "big ole thangs" with the same pause-then-growl cadence West used on last year's "Monster." With "Work



MAROON 5 FEATURING CHRISTINA AGUILERA

Moves Like Jagger (3:21)
Producers: Shellback,
Benny Blanco
Writers: A. Levine,
B. Levin, A. Malik,
Shellback
Publishers: various

A&M/Octone/Interscope

After reinvigorating their careers by serving as vocal coaches on NBC's reality show "The Voice," Maroon 5's Adam Levine and Christina Aguilera continue playing all the right cards on their new collaboration, "Moves Like Jagger." After the song opens with a catchy whistle layered over a strumming guitar, a thumping bass drum and lead singer Levine's smooth vocal approach have the listener hooked. "Jagger" remains playful with lines like, "You say I'm a kid, my ego is big, I don't give a shit," while also nodding to the Rolling Stones frontman's infamous stage presence. Aguilera arrives in the track's bridge, giving the song an exciting change of pace by harnessing her vocals before unleashing some signature growls in the final chorus. The two artists have updated the sounds from their last albums for a refreshing new track that's sure to flourish on radio.—*JB*



DANCE

CALVIN HARRIS FEATURING KELIS

Bounce (3:42)
Producer: Calvin Harris
Writer: C. Harris
Publisher: EMI Publishing

Ultra Records
With more than 7 million YouTube views for its music video, which chronicles a crazy Las Vegas bender, "Bounce" is already a solid hit in producer Calvin Harris' native United Kingdom, and is starting to impact stateside

radio. At first, the smooth and sweet vocal by frequent dance collaborator Kelis seems like a mismatch with the minimalist, Atari-toned synth theme of the track. But Harris, who first tried to break through as an electronic singer/songwriter (with 2007's memorably snarky "I Created Disco"), cleverly manipulates the contrast

Out," Cole proves that turning a two-second snippet of West's "Workout Plan" into a four-minute jam can make for a serviceable debut single. "Money can't buy you

love cause it's overpriced," the rising rapper notes—leaving out that it sure can buy great samples.—*DW*

COUNTRY

BRAD PAISLEY FEATURING CARRIE UNDERWOOD

Remind Me (4:13)
Producer: Frank Rogers
Writers: B. Paisley,
C. DuBois, K. Lovelace
Publishers: House of Sea
Gayle Music, EMI April Music,
Didn't Have to Be Music
(ASCAP)
Arista Nashville

When word got out that Brad Paisley and Carrie Underwood had recorded a duet for the former's *This Is Country Music* album, fans began clamoring for the track to become a single. They got their wish when

"Remind Me" became the third release from the album, as the gorgeous power ballad about a couple trying to rekindle their romance was serviced to the masses. The hunger to recapture that passion is palpable as the duo sing such lines as "Do you remember the way it felt/You mean back when we couldn't control ourselves/Remind me, remind me." Underwood remains one of the finest female country singers of her generation, and Paisley proves her equal with a stellar performance teeming with emotion and intensity. When two of the format's superstars partner on a song, it's obviously going to be a hit, but even George & Tammy and Conway & Loretta would be proud of these youngsters.—*DEP*



WILCO

I Might (4:02)
Producer: Wilco
Writer: J. Tweedy
Publisher: Words
Ampersand Music (BMI)
administered by Bug
Music
dBpm Records

Demonstrating the power of owning your own label (dBpm Records), Wilco sounds more adventurous on new single "I Might" than the band has in ages. With a discography crammed full of curveballs, one would think that the veteran group would be out of surprises, but on "I Might," it parcels out sonic goodies like it's Halloween. The intro is familiar—frontman Jeff Tweedy strumming a simple acoustic rhythm—but then John Stirratt's speaker-splitting fuzz-



bass erupts, virtuoso Nels Cline wrangles his guitar through gorgeous sludge, and Pat Sansone and Mikael Jorgensen dust off vintage organs and glockenspiels. While it's difficult to make out Tweedy's sore-throated verses, the images that squeeze through ("pissing blood," snow cones, "Slim Jim pies," setting children on fire) are more than vibrant, harking back to the dark surrealism of *Summerteeth* classic "Via Chicago."—*RR*

LEGEND & CREDITS

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

CONTRIBUTORS: Jeff Benjamin, Phil Gallo, Gary Graff, Jason Lipshutz, Kerri Mason, Deborah Evans Price, Ryan Reed, Dan Weiss, Mikael Wood

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Keeping the faith:
LE'ANDRIA JOHNSON



GOSPEL BY GAIL MITCHELL

Powerful Union

BET's 'Sunday Best' and Mathew Knowles' Music World Gospel join forces; season winner Le'Andria Johnson first release under new alliance

Having just started its fourth season, BET Networks' popular "Sunday Best" gospel singing competition is adding something new to the mix. BET and the Music World Gospel label, together with "Sunday Best" co-producer Strange Fruit Media, have signed an exclusive recording agreement for the show's season-three and -four winners.

Christening the new deal is season-three champion Le'Andria Johnson. Her debut album, *The Awakening of Le'Andria Johnson*, will be released Sept. 6. The project's lead single, "Jesus," went to radio on July 25. It was produced by Chuck Harmony (Rihanna, Fantasia, Chrisette Michele).

"Gospel, or what I call faith-based music, still has the potential to sell physical product," Music World Entertainment founder/president/CEO Mathew Knowles says. "It hasn't been depleted as deeply as other genres have been in terms of file sharing. And then there's the power of TV tying in with music as we've seen with 'American Idol,' 'The Voice' and 'Glee.' I'm really excited about the opportunity that TV offers in terms of merchandising and touring. This will, hopefully, expand into a much broader relationship than just selling records. BET's 'Sunday Best' is a powerful brand."

In addition to the release of debut albums for the third- and fourth-season winners from "Sunday Best," the agreement includes other music and entertainment product releases, ranging from "best of" compilations to a variety of specialty brand projects. Knowles tells Billboard he is planning have "at least five 'Sunday Best' projects in the marketplace in the next six to eight months. We also have distribution in Europe, Africa and Brazil, so we're approaching this from the international side as well."

"BET Networks is thrilled to work with Music World Gospel in continuing to build our 'Sunday Best' brand as the leading platform for the discovery and launch of extraordinary talent ... and further the vision to share our 'Sunday Best' with the world," BET president of original programming Loretha Jones said in a statement announcing the recording agreement.

"Sunday Best" began its fourth season on July 10 at 8 p.m. ET/PT during a special two-hour premiere. Hosted once again by gospel icon Kirk Franklin, the show also marks the return of judges Erica and Tina Campbell of Mary Mary and Donnie McClurkin, as well as celebrity mentor and fellow gospel singer Kim Burrell. The nine-week series is executive-produced by D'Angela Proctor and Nia T. Hill of Strange Fruit Media, Franklin and the Campbells. "Sunday Best" scored 1.8 million total viewers in week one of the new season and 1.7 million in week two to claim honors as BET's No. 1-rated show during that period. Auditions for the show during the past three seasons have been held across the United States and in Nigeria, West Africa.

Johnson won the crown last year with more than 2 million votes after performing a medley of three songs: "I Love the Lord," "He Was There" and "In the Midst of It All." A single mother of three children, she auditioned for the competition in New Orleans a day before she lost her home in foreclosure. Formerly living in Altamonte Springs, Fla., Johnson now resides in Orlando.

Houston-based Music World Gospel launched in 2002. Its upcoming releases for the year include Micah Stampley's *One Voice* (Aug. 23) and *Essence Music Festival Volume 5: The Gospel Collection*. Among releases the label has slated for first-quarter 2012 is a new album by Brian Courtney Wilson.

GONE AS A GIRL CAN GET

Female leads missing in top half of Hot Country Songs chart

For a second consecutive week, no songs by women billed as lead acts or unaccompanied by a male duet partner rank in the top 30 of Billboard's Hot Country Songs chart—a first since the list adopted Nielsen BDS data in the Jan. 20, 1990, issue.

According to WUBL (the Bull 94.9 FM)/Atlanta assistant PD/music director Lance Houston, timing is the culprit. "Miranda Lambert, Martina McBride, Ashton Shepherd, Reba McEntire, Taylor Swift, Kellie Pickler, Sara Evans and LeAnn Rimes are either between singles or just getting started," he says, while adding that timing could remain an issue as programmers will likely grapple with main-

taining gender balance once those women are back in full swing. "It also doesn't help any that we've lost a few of the great females in our format in recent years, like Faith Hill and Shania Twain," Houston notes.

The drought of women in the chart's top 30 should end next week: Eight songs by solo female artists place in the bottom half of the 60-position chart (viewable in full at billboard.biz/charts). Swift leads the way with "Sparks Fly," which ignites 39-31 in its third week, followed by Pickler's "Tough" (No. 34) and Evans' "My Heart Can't Tell You No" (No. 41).

—Wade Jensen

HOW 'BOUT THEM COWGIRLS

Here is a look at the solo women with the most Hot Country Songs appearances in the chart's 21-year BDS era. While McEntire tops the tally among women, she's tied with Tim McGraw for the sixth-best sum among all artists in that span, after George Strait (91), Garth Brooks (80), Alan Jackson (78), Kenny Chesney (67) and Toby Keith (64).

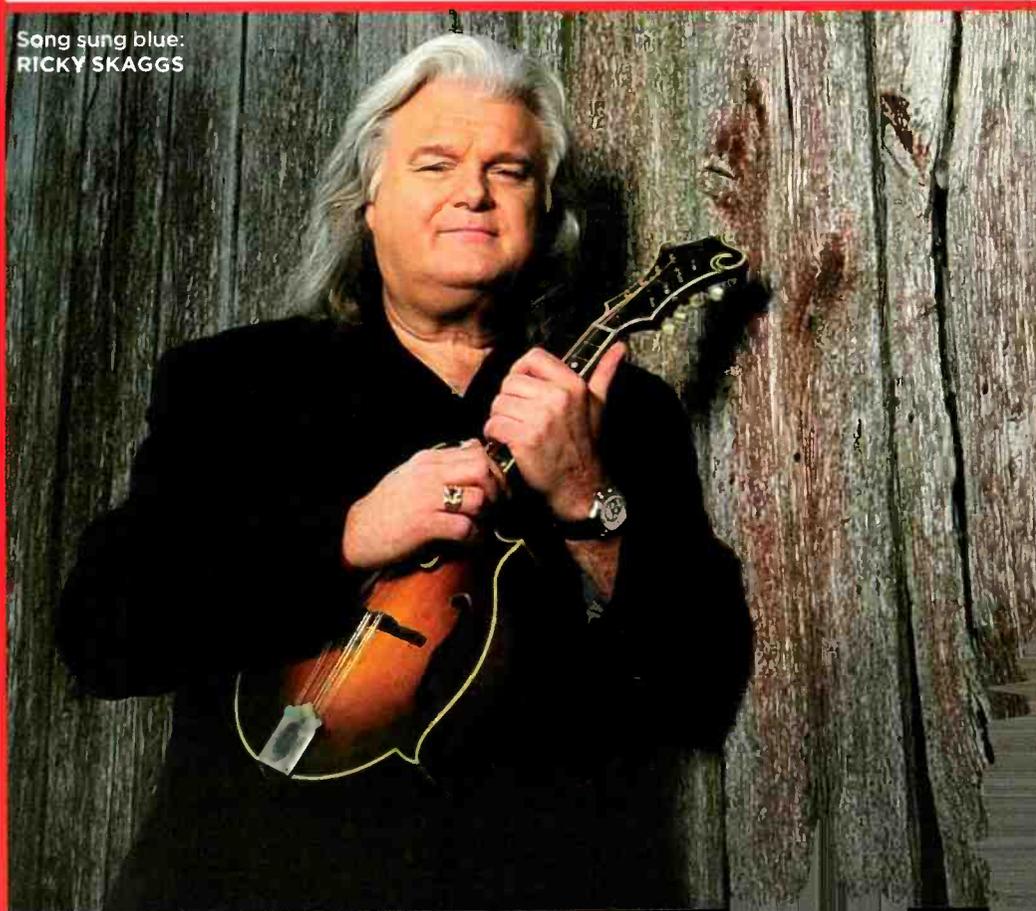
Number of Songs	Artist
62	Reba McEntire
52	Martina McBride
44	Trisha Yearwood
43	Faith Hill
34	Patty Loveless
34	Lorrie Morgan
33	LeAnn Rimes
33	Shania Twain
29	Wynonna
27	Sara Evans
26	Mary Chapin Carpenter
26	Carrie Underwood
24	Dolly Parton
24	Taylor Swift
24	Pam Tillis



Country songs queen: REBA McENTIRE, performing at the 2011 CMA Music Festival

McENTIRE: FRIDERICK BAEREDON/IMG; IMAGES: GREGG ANDERSON

Song sung blue: RICKY SKAGGS





Coming full circle:
FRANKMUSIC

POP BY KEITH CAULFIELD

Perfect Synergy

Newcomer Frankmusik produces Erasure album, then hits the road with electro-pop's pioneering duo

It may sound a little corny, but one can't help but think that Frankmusik is having a full-circle moment. The 25-year-old electronic/pop singer/producer not only landed the plum gig of producing electro-pop pioneers Erasure's new album *Tomorrow's World* (due in October on Mute), but will also open for the duo—Andy Bell and Vince Clarke—during its 27-date North American tour beginning Aug. 31.

"It's humbling and a total experience going from the studio to live environments with such great contributors to modern electronic pop music," says

Frankmusik (aka Vincent Frank). "I find it hard to really put any of this into words, as I never really expected any of this great stuff to happen to me."

In another bit of perfect synergy, Frankmusik's own second album, *Do It in the AM* (Cherrytree/Interscope), will be released in September in the midst of the Erasure tour.

Frankmusik says he went into the Erasure project with a "very fresh perspective," purposely not reminding himself of the act's older material. A low-pressure "social visit" with Clarke at his studio in Maine was the kickoff point for the collaboration.

Though Frankmusik is still bubbling under the pop radar in the United States, he's better-known in his U.K. homeland. His 2009 debut full-length set, *Complete Me*, reached No. 15 on the Official Charts Co. list and launched two top 30 singles. Following that success, Frankmusik packed his bags and moved to Los Angeles, where a meeting with Cherrytree Records founder/chairman Martin Kierszenbaum led to his joining the Cherrytree roster and was the genesis of *Do It in the AM*. U.S. fans might also know him from his high-profile remixes for Lady Gaga, Pet Shop Boys and Nelly Furtado, among others.

Since completing the Erasure producing gig earlier this year, Frankmusik has been on the road in the United Kingdom playing solo shows and festival gigs. *Do It in the AM*'s first single, its title track, is a thumping slice of state-of-the-art dance pop featuring Cherrytree labelmates Far*East Movement. Its colorful, hyper-kinetic music video has already racked up 1.6 million views on YouTube.

SOUL EXPLORER

Rahsaan Patterson finally cracks Top R&B/Hip-Hop Albums chart's top 40

With the release of his sixth studio album, Rahsaan Patterson is experiencing a new high in his 14-year career. His Mack Avenue/Artistry Music set, *Bleuphoria*, is his first project to reach the top 40 on Top R&B/Hip-Hop Albums, debuting at No. 36. Aiding the album's momentum is current single "6 AM," which moves 31-30 with a bullet on Adult R&B.

Describing himself as "rooted in classic R&B/soul," Patterson delves deeper sonically this time around, with tracks veering from R&B, gospel and new age funk to hypnotic midtempo and futuristic soundscapes.

"It only takes a second to turn the radio on and hear what's happening now," the singer/songwriter/producer says. "I wanted to go deeper, striking a balance between nostalgia and a sonic freshness that would still be me, but unique to what's out there already."

Bleuphoria opens with an arresting arrangement of the smoky standard "I Only Have Eyes for You." Patterson, whose elastic voice has drawn comparisons to Stevie Wonder and Chaka Khan, teams with a diverse guest lineup ranging from gospel icon Andraé Crouch and his choir to Lalah Hathaway (featured on "6 AM"), Faith Evans and Jody Watley. Also along for the ride: Patterson's longtime songwriting/production collaborators Keith Crouch and Jamey Jaz. "I gave them my vision," Patterson recalls, "and they got on the spaceship with me."

In support of his latest release, Patterson staged a live concert filming on July 27 at downtown Los Angeles venue Belasco. The footage will be used for a "6 AM" video and possibly another video for the next single. In the meantime, the singer is hitting the road for several shows, including Dallas (July 29), Houston (July 30), Detroit (Sept. 4) and London (Sept. 25). —Gail Mitchell

CARRYING THE TORCH

Ricky Skaggs fuses country, bluegrass on new No. 1 album

You can go home again. Revisiting his country roots on *Country Hits Bluegrass Style*, Ricky Skaggs bows at No. 1 this week on the Bluegrass Albums chart. The new album, released through Skaggs Family Records/Fontana, features the 14-time Grammy Award winner putting a bluegrass spin on his '80s hits like "Country Boy," "Highway 40 Blues," "Honey, Open That Door" and "Heartbroke."

"I've made so many changes in my music since 1980," Skaggs says. "I went full time with bluegrass in '96 and have tried to grow that market. If I'd stayed in country music, I don't think I

could have ever had the kind of notoriety and the statesmanship [I've received]. I don't say that proudly. I just feel people respect what I've done."

With the 1996 passing of bluegrass founder Bill Monroe, Skaggs has indeed been carrying the torch. Skaggs first played bluegrass as a child in Kentucky and by his teens was performing in the legendary Ralph Stanley's band. Embarking on a country career in the '80s earned Skaggs eight Academy of Country Music Awards and eight Country Music Assn. honors, including entertainer of the year in 1985.

"Country music was good to

me," Skaggs says, noting that one of the reasons he decided to rerecord his country hits is because fans had been asking for them. "We've had so many requests. It's hard to find the old records anymore... 'Heartbroke,' 'You've Got a Lover' and 'Wouldn't Change You If I Could' [are songs] that gave me a sound and a name."

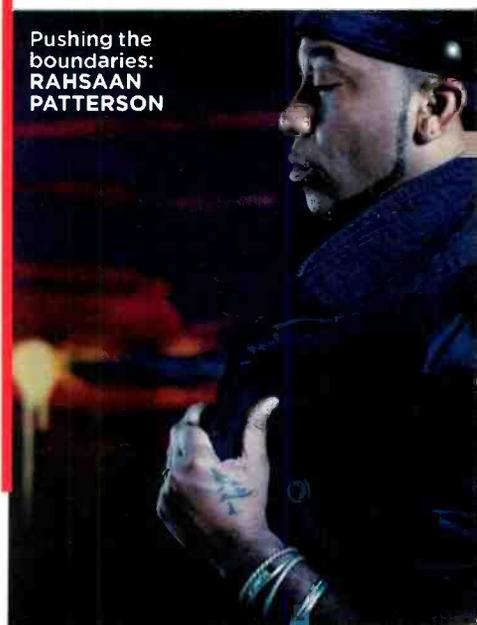
Skaggs has released 12 albums on Skaggs Family, the label he launched in 1997. All of those releases—including 2010's faith-based *Mosiac*—have been nominated for a Grammy; eight have won. According to Skaggs Family GM Charlotte Scott, *Country Hits*

Bluegrass Style is being serviced to bluegrass, Americana and secondary country radio stations. Lead single "Country Boy" is available on Play MPE and the CDX radio sampler. The song was also Amazon's free song of the day on July 20.

"Jesus said, 'A good man even takes things from his treasure chest, things old and new,'" Skaggs says of the inspiration behind his current Treasure Chest national tour that kicked off March 18. "I'm doing my old country songs and new things, too. You get country, bluegrass and gospel."

—Deborah Evans Price

Pushing the boundaries:
RAHSAAN PATTERSON



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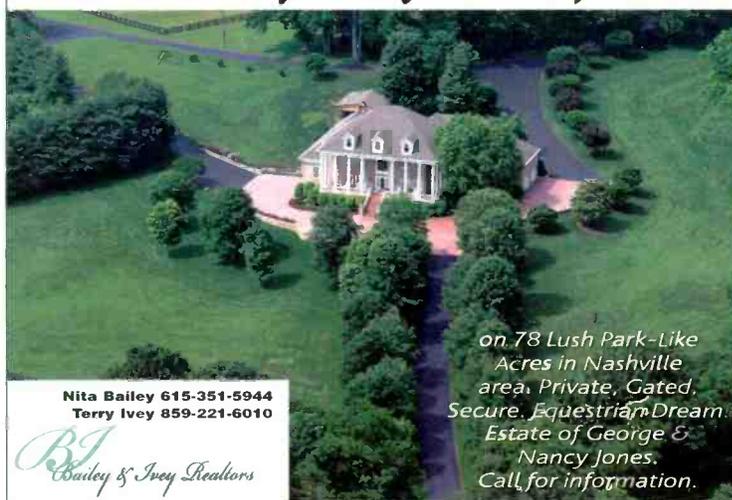
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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

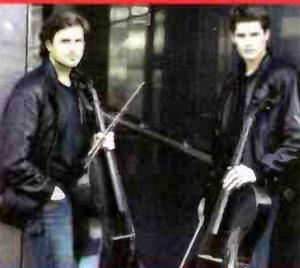
KIDZ BOP
20
TODAY'S BIGGEST HITS SUNG BY KIDS FOR KIDS

MMIM... 'BOP'!

>> At No. 2 on the Billboard 200, "Kidz Bop 20" debuts with 69,000, marking the third runner-up set for the long-running franchise; a No. 1 still eludes the Kldz. It's also the 21st No. 1 for the line on the Kid Audio tally (viewable at billboard.biz/charts).

SHAGADELIC

>> Shaggy returns to a familiar spot this week as his new "Summer In Kingston" arrives at No. 1 on Reggae Albums. It's his fifth topper on the list and first since 2007. The eight-song indie release is available for just \$2.99 in the iTunes Store.



CLASSY COVERS

>> New classical Croatian duo 2Cellos has found chart success thanks in part to viral video covers of Michael Jackson hits. The pair bows at No. 3 on Classical Crossover Albums with its self-titled debut and at No. 85 on the Billboard 200.

CHART BEAT

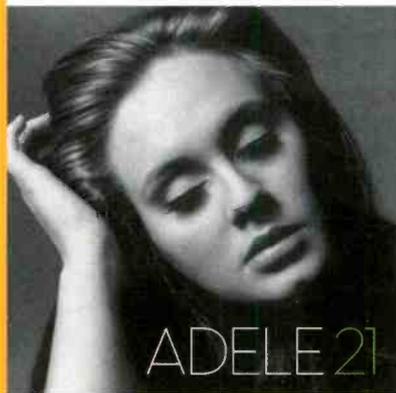
>> Two weeks past Billboard's spotlight on the 50th anniversary of the Adult Contemporary chart, one of the format's giants, Barry Manilow, scores his 48th AC entry with "Bring on Tomorrow" at No. 28. With the bow, he ties Frank Sinatra for sixth-most chart visits. Elton John leads with 68, followed by Barbra Streisand (64), Nell Diamond (58), Elvis Presley (53) and Johnny Mathis (49).

>> After Adele's "Rolling in the Deep" spent 14 weeks atop Triple A, the longest reign for a title by a woman, format follow-up "Rumour Has It" ascends 2-1. Two other tracks from "21" bow on other charts: "Someone Like You" (No. 40 on Adult Top 40) and "Set Fire to the Rain" (No. 46 on Dance Club Songs).

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

Adele's '21' Turns 11, Winehouse's 'Back' Returns

As Adele's *21* heads back to No. 1 on the Billboard 200 for an 11th nonconsecutive week (77,000, according to Nielsen SoundScan; a gain of 1%), the late Amy Winehouse returns to the top 10 with *Back to Black* at No. 9 (37,000; up 3,140%). (See story, page 7.)



Winehouse's first album, 2004's *Frank*, also comes back to the tally, re-entering at No. 57 with 8,000 (up 4,100%). Additionally, her digital-only *Back to Black: B-Sides EP*, released in 2008, debuts at No. 152 with 3,000 after having sold next to nothing the previous week.

The sales jumps are impressive, considering the tracking week captured less than two days' worth of sales following her death on July 23.

Digital downloads made up an overwhelming percentage of her album sales this past week, which isn't terribly surprising. Of the 55,000 total Winehouse albums sold, more than 95% were downloads. As we've seen in the past with a media event that impacts the chart, the closer we are to the actual happening, the larger the gain will be in downloads.

This works for impact gained from award shows performances, TV appearances and, sadly, tragic deaths.

Putting on my armchair psychologist hat, one can make the assumption that when news breaks, people want to quickly respond. And, if that response is one of purchasing a track or album, the fastest way to do so is via a download service.

Certainly, there were likely a good deal of those that tried to find a physical copy of one of Winehouse's albums in a brick-and-mortar store during the weekend. However, they probably didn't find many copies available, as both of her albums are catalog and were likely not in stock.

Thus it's no surprise to see on the Digital Albums chart, *Back* also re-enters, but at No. 1. Winehouse's *Frank* also comes back at No. 16. The same sort of story unfolds on the Pop Catalog Albums chart, where *Back* re-enters at No. 1 while *Frank* and *B-Sides* debut at Nos. 3 and 17, respectively.

Over on the Digital Songs chart, "Rehab"—the biggest hit from her 2007 *Back* album—re-enters at No. 46 with 38,000 downloads sold. It is the only Winehouse song on the tally this week. "Rehab," which took home Grammy Awards for record, song and female pop vocal performance, peaked at No. 9 on the Billboard Hot 100. It's her only top 10 hit and one of just two singles to reach the tally. The other was "You Know I'm No Good," which halted at No. 77.

Other Winehouse songs bubbling under the threshold of the Digital Songs chart this week include "Back to Black" (17,000) and "Valerie" (10,000). All told, her available tracks sold a combined 111,000.

Winehouse's chart impact should continue to resonate next issue, after we've had a full week's worth of impact following her death.

'21,' MEET 'FEARLESS': Adele's 11-week run at the top of the Billboard 200 makes it the biggest No. 1 since Taylor Swift's *Fearless* also spent 11 frames in the penthouse in late 2007 and early 2008.

Since the chart began using SoundScan data in May 1991, only eight al-

bums have been No. 1 for 11 weeks or longer. If *21* hits a 12th week at No. 1, it will tie the runs racked up by Santana's *Supernatural* (1999) and Alanis Morissette's *Jagged Little Pill* (1995-1996).

Few albums in the SoundScan era have logged such impressive streaks at the top of the chart.

In the past 20 years, only 11 albums have notched 10 weeks or more at the top. The champ is the soundtrack to "The Bodyguard," with 20 frames at No. 1.

SUMMER BLUES: For the first time since the April 23 chart, the No. 1 album sells fewer than 100,000 copies.

That week, Adele's *21* earned its fourth week at the top, shifting 88,000 copies.

This 14-week streak is the longest run of 100,000-plus No. 1 frames since we also strung together 14 100,000-plus weeks between June 26 and Sept. 18, 2010.

The sales of 77,000 this week for *21* might strike one as smallish. (Ok, it is.) There are still 19 other weeks where the No. 1 sum was tinier. And, as if it needs reminding, the four lowest No. 1 sales weeks all occurred this year.

Over The Counter

KEITH CAULFIELD



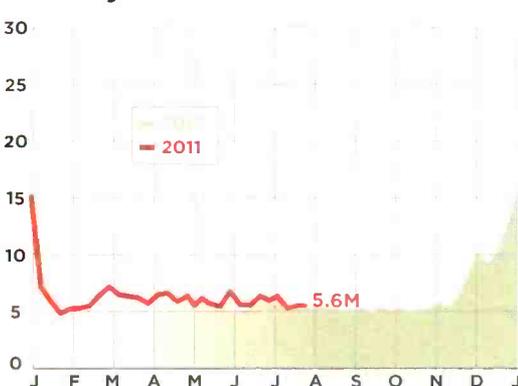
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,623,000	1,776,000	24,062,000
Last Week	5,610,000	1,777,000	22,916,000
Change	0.2%	-0.1%	5.0%
This Week Last Year	5,292,000	1,480,000	21,042,000
Change	6.3%	20.0%	14.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	169,709,000	172,038,000	1.4%
Digital Tracks	660,565,000	731,026,000	10.7%
Store Singles	1,124,000	1,543,000	37.3%
Total	831,398,000	904,607,000	8.8%
Albums w/TEA*	235,765,500	245,140,600	4.0%

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

ALBUM SALES

'10	169.7 million
'11	172 million

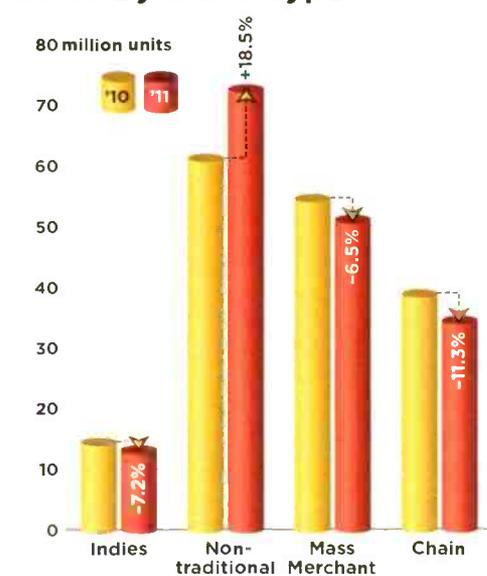
SALES BY ALBUM FORMAT

CD	121,516,000	114,391,000	-5.9%
Digital	46,700,000	55,536,000	18.9%
Vinyl	1,473,000	2,077,000	41.0%
Other	20,000	35,000	75.0%

For week ending July 24, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
1	3	22	ADELE	21	1	1
2	HOT SHOT DEBUT	1	KIDZ BOP KIDS	Kidz Bop 20	2	2
3	NEW	1	3 DOORS DOWN	Time Of My Life	3	3
4	5	1	BEYONCE	4	4	4
5	NEW	1	DJ KHALED	We The Best Forever	5	5
6	1	2	BLAKE SHELTON	Red River Blue	1	1
7	NEW	1	311	Universal Pulse	7	7
8	7	4	JASON ALDEAN	My Kinda Party	8	8
9	RE-ENTRY	79	AMY WINEHOUSE	Back To Black	2	2
10	10	3	SELENA GOMEZ & THE SCENE	When The Sun Goes Down	3	3
11	11	6	BAD MEETS EVIL	Hell: The Sequel (EP)	11	11
12	13	8	LADY GAGA	Born This Way	12	12
13	4	2	CHRIS YOUNG	Neon	4	4
14	2	2	INCUBUS	If Not Now, When?	14	14
15	6	2	COLBIE CAILLAT	All Of You	6	6
16	12	6	JACKIE EVANCHO	Dream With Me	16	16
17	21	11	GREATEST GAINER BON IVER	Bon Iver	2	2
18	19	15	MUMFORD & SONS	Sigh No More	18	18
19	23	17	KATY PERRY	Teenage Dream	19	19
20	15	12	JUSTIN MOORE	Outlaws Like Me	20	20
21	17	13	VARIOUS ARTISTS	NOW 38	21	21
22	24	18	ZAC BROWN BAND	You Get What You Give	22	22
23	8	2	THEORY OF A DEADMAN	The Truth Is...	23	23
24	16	14	BRAD PAISLEY	This Is Country Music	24	24
25	14	7	JILL SCOTT	The Light Of The Sun	25	25
26	20	19	SCOTTY MCCREERY	American Idol Season 10 Highlights: Scotty McCreery (EP)	26	26
27	18	9	BIG SEAN	Finally Famous	27	27
28	27	16	PITBULL	Planet Pit	28	28
29	30	20	TAYLOR SWIFT	Speak Now	29	29
30	9	2	SUBLIME WITH ROME	Yours Truly	30	30
31	31	25	NICKI MINAJ	Pink Friday	31	31
32	NEW	1	THEY MIGHT BE GIANTS	Join Us	32	32
33	32	22	ADELE	19	10	10
34	35	31	FOSTER THE PEOPLE	Torches	34	34
35	29	21	BRUNO MARS	Doo-Wops & Hooligans	35	35
36	22	2	SOUNDTRACK	Shake It Up: Break It Down	36	36
37	NEW	1	COLD	Superficial	37	37
38	34	24	THE BAND PERRY	The Band Perry	38	38
39	53	30	GILLIAN WELCH	The Harrow & The Harvest	39	39
40	40	32	RIHANNA	Loud	40	40
41	38	29	WIZ KHALIFA	Rolling Papers	41	41
42	NEW	1	PORTUGAL. THE MAN	In The Mountain In The Cloud	42	42
43	46	34	EMINEM	Recovery	43	43
44	47	47	FOO FIGHTERS	Wasting Light	44	44
45	33	27	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 4	45	45
46	NEW	1	KOTTONMOUTH KINGS	Sunrise Sessions	46	46
47	41	41	BRITNEY SPEARS	Femme Fatale	47	47
48	45	39	CHRIS BROWN	F.A.M.E.	48	48
49	52	49	LADY ANTEBELLUM	Need You Now	49	49
50	62	2	ADELE	iTunes Festival: London 2011 (EP)	50	50



It's the fifth studio effort for the band (60,000), but the first to miss the No. 1 slot since its second release, *Away From the Sun*, debuted and peaked at No. 8 in 2002.



It's one of many titles fueled by Amazon MP3 Daily Deals this week on the chart. The difference is that 311's newest went for \$3.99 on two days (not one), July 22-23. It's the eighth top 10 album for the band.

The album earns its first sales gain (up 24%) thanks in part to its \$3.99 Daily Deal offering at Amazon MP3 on July 22. With another 21,000 sold, the set's cumulative sales cross the 200,000 threshold.



It's the highest-charting album for the veteran alt-rock band and its best sales week (13,000) since *John Henry* bowed with 18,000 in 1994. Credit some of the new set's big frame to its \$3.99 Daily Deal offering at Amazon MP3 on July 19: Downloads accounted for 69% of its debut.

Family Christian's \$5 sale-pricing keeps pushing gains for the album, as it takes another mighty leap this week. It's up 87% on the tally this week following a 348% jump last issue.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
51	60	53	KENNY CHESNEY	Hemingway's Whiskey	51	51
52	48	36	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	18	18
53	51	33	FLORENCE + THE MACHINE	Lungs	14	14
54	90	80	CHRISTINA PERRI	lovestrong.	4	4
55	58	50	RASCAL FLATTS	Nothing Like This	55	55
56	56	48	JUSTIN BIEBER	My World 2.0	2	2
57	RE-ENTRY	21	AMY WINEHOUSE	Frank	57	57
58	55	44	LMFAO	Sorry For Party Rocking	12	12
59	25	2	SOUNDTRACK	Harry Potter And The Deathly Hallows: Part 2	25	25
60	54	40	LEDISI	Pieces Of Me	60	60
61	44	28	SOUNDTRACK	Lemonade Mouth	61	61
62	50	23	VARIOUS ARTISTS	Rave On: Buddy Holly	15	15
63	NEW	1	RICHARD SMALLWOOD WITH VISION	Promises	63	63
64	NEW	1	CHELSEA GRIN	My Damnation	64	64
65	NEW	1	THE SUMMER SET	Everything's Fine	65	65
66	26	2	WASHED OUT	Within And Without	26	26
67	59	46	MIGUEL	All I Want Is You	37	37
68	79	73	KIRK FRANKLIN	Hello Fear	68	68
69	75	63	SEETHER	Holding Onto Strings Better Left To Fray	69	69
70	64	52	JUSTIN BIEBER	Never Say Never: The Remixes (EP)	1	1
71	153	20	PACE SETTER DAVID CROWDER BAND	Church Music	11	11
72	73	64	PINK	Greatest Hits... So Far!!!	5	5
73	57	26	DAVID COOK	This Loud Morning	73	73
74	80	70	ZAC BROWN BAND	The Foundation	2	2
75	83	74	JENNIFER LOPEZ	Love?	75	75
76	92	82	LADY GAGA	The Fame	3	3
77	49	10	LLOYD	King Of Hearts	18	18
78	63	42	BARRY MANILOW	15 Minutes: Fame... Can You Take It?	78	78
79	94	79	IL VOLO	Il Volo	10	10
80	77	62	RONNIE DUNN	Ronnie Dunn	80	80
81	84	77	MAROON 5	Hands All Over	81	81
82	71	60	KID ROCK	Born Free	82	82
83	67	54	EDDIE VEDDER	Ukulele Songs	83	83
84	87	68	SOUNDTRACK	Burlesque	18	18
85	NEW	1	2CELLOS	2Cellos	85	85
86	104	85	BEASTIE BOYS	Hot Sauce Committee Part Two	86	86
87	89	76	THE BLACK KEYS	Brothers	87	87
88	61	71	VARIOUS ARTISTS	Vans Warped Tour '11: 2011 Tour Compilation	61	61
89	96	87	BIG TIME RUSH	BTR (Soundtrack)	89	89
90	78	59	TECH N9NE	All 6's & 7's	90	90
91	88	84	SARA EVANS	Stronger	91	91
92	82	96	MIRANDA LAMBERT	Revolution	92	92
93	85	61	FLEET FOXES	Helplessness Blues	93	93
94	RE-ENTRY	6	ATTACK ATTACK!	Attack Attack!	27	27
95	69	38	JAMES DURBIN	American Idol Season 10 Highlights: James Durbin (EP)	31	31
96	93	75	VARIOUS ARTISTS	Maybach Music Group Presents: Self Made: Vol. I	96	96
97	36	2	YES	Fly From Here	36	36
98	28	2	SUICIDE SILENCE	The Black Crown	28	28
99	109	89	TRAIN	Save Me, San Francisco	17	17
100	95	100	JOURNEY	Journey's Greatest Hits	10	10

THE BILLBOARD 200 ARTIST INDEX

2CELLOS	85	ATTACK ATTACK!	94	BEYONCE	4
3 DOORS DOWN	3	AUGUST BURNS RED	199	JUSTIN BIEBER	56, 70, 159, 185
311	7	AVENGED SEVENFOLD	131	BIG SEAN	27
ADELE	1, 33, 50	BAD COMPANY	192	THE BLACK EYED PEAS	89
AEROSMITH	155	BAD MEETS EVIL	11	THE BLACK KEYS	112, 198
LAUREN ALAINA	109	THE BAND PERRY	38	THE BLACK VEIL BRIDES	181
JASON ALOEAN	8, 168	BEASTIE BOYS	86	COLBIE CAILLAT	15
MARSHA AMBROSIOUS	122			JOHNNY CASH/WILLIE NELSON	111

BON IVER	17	KENNY CHESNEY	51	THE DANGEROUS SUMMER	149
ERIC CHURCH	156	THE CIVIL WARS	120	DEADMAUS	167
BREATHLE CAROLINA	176	ERIC CLAPTON	178	DEATH CAB FOR CUTIE	101
CHRIS BROWN	48	COLD	37	THE DECEMBERISTS	169
ZAC BROWN BAND	22, 74	DAVID COOK	73	DEF LEPPARD	199
BRUNO MARS	35	CREDENCE CLEARWATER REVIVAL	132	DJ KHALED	5
		CREDENCE CLEARWATER REVISITED	195	LUPE FIASCO	126
		DAVID CROWDER BAND	71	FLEETWOOD MAC	162
		BILLY CURRINGTON	133	FLEET FOXES	93

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		KIRK FRANKLIN	68		
		IL VOLO	19		
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JOURNEY	100, 172	LADY GAGA	12, 76	JENNIFER LOPEZ	75
		MIRANDA LAMBERT	92	LYNYRD SKYNYRD	139
		AVRIL LAVIGNE	144		
		LED ZEPPELIN	125	BARRY MANILOW	78
		AARON LEWIS	170	BOB MARLEY AND THE WAILERS	121
		LIL WAYNE	116, 187	MAROON 5	81
		LIMP BIZKIT	142	IMELDA MAY	108
		LINKIN PARK	127	SCOTTY MCCREERY	26
		LLYD	77	TIM MCGRAW	117
		LMFAO	58	BRIAN MCKNIGHT	102
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	99	81	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 527251* (18.98)	Codes And Keys		1
102	39	2	BRIAN MCKNIGHT MR SOLANE 5162/EDNE (17.98)	Just Me		39
103	70	37	HALEY REINHART American Idol Season 10 Highlights: Haley Reinhart (EP) 19/INTERSCOPE 015804 EX/IGA (6.98)			37
104	114	91	TEDESCHI TRUCKS BAND MASTERWORKS 81420*/SONY MASTERWORKS (11.98)	Revelator		12
105	111	89	OWL CITY UNIVERSAL REPUBLIC 015544*/UMRG (13.98)	All Things Bright And Beautiful		1
106	102	78	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up		21
107	37	2	ASHTON SHEPHERD MCA NASHVILLE 015377/UMGN (10.98)	Where Country Grows		37
108	NEW	1	IMELDA MAY DECCA 015743 (13.98)	Mayhem		108
109	74	35	LAUREN ALAINA American Idol Season 10 Highlights: Lauren Alaina (EP) 19/MERCURY NASHVILLE/INTERSCOPE 015800 EX/IGA (6.98)			24
110	121	121	HOLLYWOOD UNDEAD A&M/OCTONE 015275*/IGA (13.98)	American Tragedy		1
111	119	105	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA/SONY MUSIC CMG 58490/SONY MUSIC (6.98)	VH1 Storytellers		56
112	112	90	THE BLACK EYED PEAS INTERSCOPE 015039*/IGA (13.98)	The Beginning		1
113	NEW	1	VARIOUS ARTISTS AVERAGE JOE'S 228 (13.98)	Mud Digger: Volume 2		113
114	105	98	SADE EPIC 90454*/SONY MUSIC (17.98)	The Ultimate Collection		7
115	86	93	KIDZ BOP KIDS RAZOR & TIE 89244 (18.98)	Kidz Bop 19		1
116	116	122	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC 015002/UMRG (13.98)	I Am Not A Human Being		1
117	110	112	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		27
118	103	92	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 46716/CAPITOL (18.98)	NOW 37		1
119	118	94	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 89811/SONY MUSIC (13.98)	Glee, The Music: Season Two Volume 6		4
120	98	66	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		12
121	117	99	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG ISLAND 422-846-2101/DJMG (13.98/6.98) ⊕			26
122	91	65	MARSHA AMBROSIUS J 64826/RMG (9.98)	Late Nights & Early Mornings		1
123	101	58	WEIRD AL YANKOVIC WAY MOBY/VOLCANO/JIVE 89326*/JILG (11.98) ⊕	Alpocalypse		1
124	125	110	SKILLET ARDENT/IND/ATLANTIC 519927/AG (13.98)	Awake		1
125	130	111	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip		2
126	113	107	LUPE FIASCO 1ST & 15TH ATLANTIC 520870*/AG (18.98)	Lasers		1
127	RE-ENTRY	38	LINKIN PARK MACHINE SHIP 525375*/WARNER BROS. (18.98)	A Thousand Suns		1
128	148	104	NKOTBSB COLUMBIA/JIVE/LEGACY 89740/SONY MUSIC (11.98) ⊕	NKOTBSB		1
129	122	88	DOLLY PARTON DOLLY 528261/WMN (18.98)	Better Day		51
130	154	125	CEE LO GREEN RADIOCULTURE 525601/ELEKTRA (18.98)	The Lady Killer		1
131	142	139	AVENGED SEVENFOLD HOPELESS SIRE 524026*/WARNER BROS. (18.98)	Nightmare		1
132	134	113	CREDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits		67
133	127	148	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself		9
134	108	57	SOUNDTRACK WATER/TOWER 39229 (14.98)	Sucker Punch		22
135	129	116	SELENA GOMEZ & THE SCENE HOLLYWOOD 004625 (10.98) ⊕	A Year Without Rain		1
136	115	86	MY MORNING JACKET ATO 0105* (13.98)	Circuital		1
137	145	130	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		6
138	126	115	THE LONELY ISLAND UNIVERSAL REPUBLIC 015547*/UMRG (15.98 CD/DVD) ⊕	Turtleneck & Chain		1
139	179	153	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111911/UME (9.98)			2
140	107	69	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 015603 EX/STARBUCKS (12.98)	In A Bossa Nova Mood		69
141	166	166	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits		8
142	106	56	LIMP BIZKIT FLIP/INTERSCOPE 015639/IGA (13.98)	Gold Cobra		16
143	124	124	SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)		124
144	149	169	AVRIL LAVIGNE RCA 55870/RMG (11.98) ⊕	Goodbye Lullaby		4
145	184	195	GRACE POTTER & THE NOCTURNALS RAGGED COMPANY 002832/HOLLYWOOD (8.98) ⊕	Grace Potter & The Nocturnals		19
146	152	145	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits		2
147	139	182	FOO FIGHTERS ROSWELL/RCA 36921*/RMG (11.98) ⊕	Greatest Hits		11
148	141	160	LAURA STORY IND/COLUMBIA 86417/SONY MUSIC (10.98)	Blessings		102
149	NEW	1	THE DANGEROUS SUMMER HOPELESS 735* (13.98)	War Paint		149
150	137	128	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles		5

113
The Colt Ford-driven compilation—he's on three of the 10 tracks—also includes fellow Average Joe acts JB & the Moonshine Band and former Trick Pony member Ira Dean.



Prominent promo of the band's iTunes Festival show in London in the retailer's store helps this set return with a 63% jump.



The album rebounds with a 20% gain after the act guested on both "Chelsea Lately" (July 18) and "The Tonight Show With Jay Leno" (July 21) last week.

162
A repeat of the "Glee" episode paying tribute to Fleetwood Mac's Rumours album aired on Fox on July 21, likely encouraging the 83% jump for the set this week. The album has sold 96,000 copies this year, double what it moved in 2010.

189
As the band makes a splashy return to the Billboard Hot 100 (see page 42), its 2004 hits package takes an 81% hike.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	140	117	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)	Paper Airplane		1
152	NEW	1	AMY WINEHOUSE UNIVERSAL REPUBLIC DIGITAL EX/UMRG (6.98)	Back To Black: B-Sides (EP)		152
153	150	134	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 014325/UMRG (13.98)	Thank Me Later		1
154	162	143	SUGARLAND MERCURY NASHVILLE 014758*/UMGN (13.98) ⊕	The Incredible Machine		1
155	147	118	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection GEPFEN 001101/UME (9.98)			67
156	167	154	BON JOVI ISLAND 014903*/DJMG (13.98)	Greatest Hits		1
157	157	149	EMINEM WEB/AFTERMATH 480829*/INTERSCOPE (13.98)	The Marshall Mathers LP		10
158	156	171	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		1
159	135	120	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015754/DJMG (9.98)	My Worlds Acoustic		1
160	72	2	PIMP C J PRINCE/RAP-A-LOT 4 LIFE 31370 RAP-A-LOT (17.98)	Still Pimping		72
161	164	155	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		5
162	RE-ENTRY	141	FLEETWOOD MAC WARNER BROS 3010* (18.98)	Rumours		19
163	163	151	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		1
164	175	175	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		3
165	161	141	JENNIFER HUDSON ARISTA 60819/RMG (11.98) ⊕	I Remember Me		1
166	165	165	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		1
167	183	174	DEADMAU5 MAUSTRAP 2518/ULTRA (15.98)	4X4=12		47
168	146	140	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get		26
169	136	101	DEF LEPPARD MAILBOAT 9511* EX (14.98 CD/DVD) ⊕	Mirrorball: Live & More		16
170	160	138	AARON LEWIS STROUDAVARIUS 01013 (7.98)	Town Line (EP)		1
171	173	158	KANYE WEST ROC-A-FELLA DEF JAM 014695*/DJMG (13.98) ⊕	My Beautiful Dark Twisted Fantasy		1
172	171	132	JOURNEY COLUMBIA 85897*/UNKNOW (11.98)	Escape		9
173	144	129	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones		3
174	RE-ENTRY	23	THE SCRIPT PHONOGENIC/EPIC 81227/SONY MUSIC (11.98)	Science & Faith		1
175	RE-ENTRY	36	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce		2
176	42	2	BREATHE CAROLINA FEARLESS 30153 (14.98)	Hell Is What You Make It		42
177	RE-ENTRY	14	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971 SONY MUSIC (6.98)	An Afternoon In The Garden		85
178	170	152	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR 002759/UME (9.98)			66
179	132	157	JESSIE J LAVA/UNIVERSAL REPUBLIC 015337/UMRG (10.98)	Who You Are		11
180	158	119	ORIGINAL BROADWAY CAST RECORDING GHOSTLIGHT 84448/SH-K-BOOM (18.98)	The Book Of Mormon		1
181	155	131	BLACK VEIL BRIDES STANDBY/LAVA/UNIVERSAL REPUBLIC 015687*/UMRG (13.98)	Set The World On Fire		17
182	174	136	PAUL SIMON HEAR 32814*/CONCORD (13.98) ⊕	So Beautiful Or So What		1
183	RE-ENTRY	9	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UME (9.98)			128
184	181	176	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		1
185	178	164	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/DJMG (9.98)	My World (EP)		1
186	128	106	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square		15
187	198	179	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC 011977*/UMRG (13.98)	Tha Carter III		1
188	188	187	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		1
189	RE-ENTRY	38	RED HOT CHILI PEPPERS WARNER BROS 48545 (18.98)	Greatest Hits		18
190	180	178	MOTLEY CRUE MOTLEY 380*/EVEVEN SEVEN (13.98) ⊕	Greatest Hits		94
191	RE-ENTRY	12	RADIOHEAD XL/TICKER TAPE 001*/TBD (7.98)	The King Of Limbs		1
192	RE-ENTRY	13	BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG 80051/SONY MUSIC (6.98)	Extended Versions		82
193	194	168	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 89813/SONY MUSIC (11.98)	Glee, The Music Presents: The Warblers		1
194	169	190	CHRIS TOMLIN SIXTEPS 93444/SPARROW (17.98) ⊕	And If Our God Is For Us...		17
195	187	173	CREDENCE CLEARWATER REVISITED POOR BOY SONY MUSIC CMG 52336/SONY MUSIC (6.98)	Extended Versions		74
196	RE-ENTRY	19	THE DECEMBERISTS CAPITOL 47547* (18.98) ⊕	The King Is Dead		1
197	100	51	EARNEST PUGH EPM/BLACKSMOKE 3096/WORLDWIDE (13.98)	Earnestly Yours		51
198	200	184	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)	The E.N.D.		2
199	151	103	AUGUST BURNS RED SOLID STATE 19973* (13.98)	Leveler		1
200	177	159	KESHA KEMOSABE/RCA 49209*/RMG (11.98)	Animal		1

MIGUEL	67	CHRISTINA PERRI	54	BRITNEY SPEARS	47	GLEE, THE MUSIC PRESENTS: THE WARBLERS	193	SUCKER PUNCH	134	KEITH URBAN	158	MUD DIGGER: VOLUME 2	113	WASHED OUT	66	WEIRD AL YANKOVIC	123
JUSTIN MOORE	20	ONEREPUBLIC	106	LAURA STORY	148	WARBLERS	193	TECH 99NE	90	EDDIE VEDER	83	NOW 37	118	GILLIAN WELCH	39	YES	97
MOTLEY CRUE	190	OWL CITY	105	THE SCRIPT	174	GLEE, THE MUSIC: SEASON TWO VOLUME 6	119	TEDESCHI TRUCKS BAND	104	VARIOUS ARTISTS	96	NOW 38	21	KANYE WEST	171	CHRIS YOUNG	13
MUMFORD & SONS	180	PINK	160	SEETHER	69	HARRY POTTER AND THE DEATHLY HALLOWS: PART 2	59	IN A BOSSA NOVA MOOD	140	THEY MIGHT BE GIANTS	32	NOW THAT'S WHAT I CALL COUNTRY: VOLUME 4	45	AMY WINEHOUSE	9		
MY MORNING JACKET	136	PITBULL	28	BOB SEGER & THE SILVER BULLET BAND	141	THEY MIGHT BE GIANTS	32	COUNTRY: VOLUME 4	45	MAYBACH MUSIC GROUP PRESENTS: SELF MADE VOL. 1	96	RAVE ON: BUDDY HOLLY '62 VANS WARPED TOUR '11: 2011 TOUR COMPILATION	88	WIZ KHALIFA	41		
		PORTUGAL. THE MAN	42	BLAKE SHELTON	6	THEY MIGHT BE GIANTS	32	THE BOOK OF MORMON	1								
		GRACE POTTER & THE NOCTURNALS	19	ASHTON SHEPHERD	107	THEY MIGHT BE GIANTS	32	THE BOOK OF MORMON	1								
		EMINEM	2	PAUL SIMON	182	THEY MIGHT BE GIANTS	32	THE BOOK OF MORMON	1								
		FOO FIGHTERS	11	SKILLET	124	THEY MIGHT BE GIANTS	32	THE BOOK OF MORMON	1								
		LAURA STORY	102	SKRILLEX	143	THEY MIGHT BE GIANTS	32	THE BOOK OF MORMON	1								
		THE DANGEROUS SUMMER	149	RICHARD SMALLWOOD WITH VISION	63	THEY MIGHT BE GIANTS	32	THE BOOK OF MORMON	1								
		EAGLES	5			THEY MIGHT BE GIANTS	32	THE BOOK OF MORMON	1								

UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST MYSPACE PAGE
1	1	28	#1 DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY
2	2	27	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
3	4	23	COLETTE CARR WWW.MYSPACE.COM/COLETTECARR
4	1	25	YOUR FAVORITE ENEMIES WWW.MYSPACE.COM/YOURFAVORITEENEMIES
5	1	24	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
6	8	24	PORTA WWW.MYSPACE.COM/PORTA1
7	NEW	7	DIONNE BROMFIELD WWW.MYSPACE.COM/DIONNEBROMFIELDMUSIC
8	7	24	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
9	15	15	T. MILLS WWW.MYSPACE.COM/TMILLS
10	6	25	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
11	11	27	NOISIA WWW.MYSPACE.COM/DENISIA
12	22	27	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS
13	1	16	METRONOMY WWW.MYSPACE.COM/METRONOMY
14	13	23	SUNGH JUNG WWW.MYSPACE.COM/JUNGSUNGH
15	16	1	F292 WWW.MYSPACE.COM/F292OFICIAL
16	3	23	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
17	17	18	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN
18	27	24	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANNET
19	18	2	DAMIAN MCGINTY WWW.MYSPACE.COM/DAMIANMCGINTY
20	NEW	20	DIYAR PALA WWW.MYSPACE.COM/DIYARPALA
21	14	8	ZEDD WWW.MYSPACE.COM/OFFICIALZEDD
22	20	26	DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
23	20	20	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
24	9	28	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
25	49	2	LITTLE DRAGON WWW.MYSPACE.COM/YOURLITTLEDRAGON
26	NEW	26	PORTER ROBINSON WWW.MYSPACE.COM/PORTERRBINSON
27	31	28	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
28	31	14	CHILDISH GAMBINO WWW.MYSPACE.COM/CHILDISHGAMBINOTHERAPPER
29	27	27	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
30	28	27	ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
31	25	6	FELGUK WWW.MYSPACE.COM/FELGUK
32	26	18	MANGA WWW.MYSPACE.COM/MANGAWEB
33	43	9	HOODIE ALLEN WWW.MYSPACE.COM/HOODIEALLEN
34	35	15	BOMBAY BICYCLE CLUB WWW.MYSPACE.COM/BOMBAYBICYCLECLUB
35	29	12	PITTY WWW.MYSPACE.COM/BANDAPITTY
36	24	1	UMEK WWW.MYSPACE.COM/DJUMEK
37	38	9	ROSA DE SARON WWW.MYSPACE.COM/BANDAROSADESARON
38	37	5	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA
39	36	13	EXCISION WWW.MYSPACE.COM/EXCISION
40	10	17	PAROV STELAR WWW.MYSPACE.COM/STELAR1
41	12	4	MUSTARD PIMP WWW.MYSPACE.COM/MUSTARDPIMP
42	50	2	THE JEZABELS WWW.MYSPACE.COM/JEZABELSBAND
43	47	27	POMPLAMOOSE WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
44	5	5	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST
45	19	3	ROSETTA WWW.MYSPACE.COM/ROSETTA
46	NEW	46	IAMX WWW.MYSPACE.COM/IAMX
47	41	13	BORGORE WWW.MYSPACE.COM/BORGORE
48	39	2	SEED WWW.MYSPACE.COM/SEED
49	RE-ENTRY	49	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK
50	RE-ENTRY	50	PEE WEE GASKINS WWW.MYSPACE.COM/PEEWEEGASKINSRAWSKS

SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT/LABEL
1	4	35	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
2	1	35	RIHANNA SRP/DEF JAM/IDJMG
3	5	35	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
4	2	35	SHAKIRA SONY MUSIC LATIN/EPIC
5	3	35	KATY PERRY CAPITOL
6	12	35	SELENA GOMEZ HOLLYWOOD
7	3	35	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
8	10	35	MICHAEL JACKSON MJJ/EPIC
9	14	35	AKON KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC
10	19	35	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL
11	23	35	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	22	28	DEMI LOVATO HOLLYWOOD
13	7	34	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
14	29	33	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
15	1	35	LINKIN PARK MACHINE SHOP/WARNER BROS.
16	9	35	BEYONCE PARKWOOD/COLUMBIA
17	RE-ENTRY	17	CHRISTINA GRIMMIE UNSIGNED
18	28	25	ADELE XL/COLUMBIA
19	8	35	AVRIL LAVIGNE ARISTA/RMG
20	17	33	CHRIS BROWN JIVE/JLG
21	13	35	TAYLOR SWIFT BIG MACHINE
22	18	35	USHER LAFACE/JLG
23	26	35	DON OMAR ORFANATO/MACHETE
24	35	12	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
25	RE-ENTRY	25	DEADMAU5 MAUSTRAP/ULTRA
26	RE-ENTRY	26	CODY SIMPSON ATLANTIC
27	20	32	WIZ KHALIFA ROSTRUM/ATLANTIC
28	16	35	BRUNO MARS ELEKTRA
29	21	21	JENNIFER LOPEZ ISLAND/IDJMG
30	15	35	THE BLACK EYED PEAS INTERSCOPE
31	33	35	KESHA KEMOSABE/RCA/RMG
32	24	32	BRITNEY SPEARS JIVE/JLG
33	25	33	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
34	52	1	JUSTIN TIMBERLAKE JIVE/JLG
35	26	35	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
36	30	35	50 CENT SHADY/AFTERMATH/INTERSCOPE
37	45	4	RED HOT CHILI PEPPERS WARNER BROS
38	21	35	BOB MARLEY TUFF GONG/ISLAND/UME
39	34	32	SNOOP DOGG DDGGYSTYLE/PRIORITY/CAPITOL
40	RE-ENTRY	40	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL
41	43	35	COLDPLAY CAPITOL
42	RE-ENTRY	42	TIESTO MUSICAL FREEDOM
43	RE-ENTRY	43	RADIOHEAD XL/TICKER TAPE/TBD
44	RE-ENTRY	44	SKRILLEX BIG BEAT/ATLANTIC
45	RE-ENTRY	45	AVENGED SEVENFOLD HDPELESS/SIRE/WARNER BROS
46	40	8	MILEY CYRUS HOLLYWOOD
47	RE-ENTRY	47	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
48	RE-ENTRY	48	TYLER WARD UNSIGNED
49	RE-ENTRY	49	SEAN KINGSTON BELUGA HEIGHTS/EPIC
50	39	7	TREY SONGZ SONGBOOK/ATLANTIC

AOL RADIO SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/LABEL)
1	1	22	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	14	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	10	10	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
4	4	13	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
5	15	15	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE INTERSCOPE)
6	15	15	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
7	5	5	CALIFORNIA KING BED RIHANNA (SRP/DEF JAM/IDJMG)
8	5	5	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
9	11	11	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
10	8	8	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	13	13	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
12	12	12	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)
13	14	14	MOVES LIKE JAGGER MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
14	10	10	I'M INTO YOU JENNIFER LOPEZ FEATURING LIL WAYNE (ISLAND/IDJMG)
15	-	-	OUT OF MY HEAD LUPE FIASCO FEATURING TREY SONGZ (1ST & 15TH/ATLANTIC)

YAHOO! SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/LABEL)
1	2	11	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	20	20	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
3	18	18	S&M RIHANNA (SRP/DEF JAM/IDJMG)
4	4	17	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
5	5	8	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
6	9	3	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
7	12	12	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
8	7	6	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	14	14	DON'T WANNA GO HOME JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
10	-	-	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	-	-	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
12	10	12	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
13	-	-	WRITTEN IN THE STARS TINIE TEMPAH FEATURING ERIC TURNER (DISTURBING LONDON/CAPITOL)
14	-	-	WHERE THEM GIRLS AT DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
15	11	6	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.	
1	JENCARLOS		
2	FANNY L		
3	BUSY SIGNAL		
4	ROBERT M.		
5	MANIKA		
6	RAIN		
7	JAY CHOU		
8	MONKIA KRUSE		
9	ALEX GOOT		
10	IN FEAR AND FAITH		
11	MEDINA		
12	WHAT HAPPENED IN VEGAS		
13	ORELSAN		
14	JOWELL		
15	HEFFRON DRIVE		

Days before Amy Winehouse's death on July 23, she joined god-child Dionne Bromfield onstage in London on July 20, in what is now known as her last stage appearance. The swell of media surrounding the tragedy now causes Bromfield to debut at No. 7 on Uncharted, with a gain of 99,000 Wikipedia views.



With the July 20 release of Pitbull's video for the song "Rain Over Me"—featuring singer Marc Anthony—the rapper charges 29-14 on the Social 50 chart. In the first week out, the video garnered 14.3 million Vevo views. He also added 225,000 Facebook fans—the 22nd-largest gain on the chart in the tracking week.



UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streaming plays, page views, and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. PITBULL: TIMOTHY SACCENTI

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	#1 GIVE ME EVERYTHING	PITBULL (MR. 305 POLO GROUNDS/JRMG)
2	3	13	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WALLA/AMICHERRYTREE/INTERSCOPE)
3	4	7	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
4	2	19	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
5	11	11	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	6	11	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
7	8	8	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
8	11	12	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	22	22	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
10	10	14	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
11	9	22	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
12	12	10	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	19	5	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)
14	18	10	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)
15	15	15	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
16	13	21	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
17	14	16	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
18	17	10	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
19	16	19	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
20	35	3	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
21	26	7	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
22	20	20	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
23	30	10	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
24	25	10	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
25	21	21	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	2	27	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
3	1	1	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
4	2	2	UP ALL NIGHT	BLINK-182 (GEFFEN/INTERSCOPE)
5	8	8	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
6	30	50	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
7	3	8	SOMEWHERE ONLY WE KNOW	KEANE (INTERSCOPE)
8	6	37	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
9	54	54	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
10	12	12	RUMOUR HAS IT	ADELE (XL/COLUMBIA)
11	80	80	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)
12	16	16	SAIL AWOLUNATION	RED BULL
13	13	13	WHAT'S LEFT	3 DOORS DOWN (UNIVERSAL REPUBLIC)
14	10	6	IRIDESCENT	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
15	11	37	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RECORDS/CLASSNOTE)

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	#1 DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
2	4	58	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
3	14	14	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
4	7	15	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)
5	12	12	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
6	7	7	REMINDE ME	BRAD PASKLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
7	16	16	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)
8	8	14	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)
9	10	10	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)
10	11	20	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)
11	15	13	TAKE A BACK ROAD	RODNEY ATKINS (CURB)
12	13	20	HOMEBOY	ERIC CHURCH (EMI NASHVILLE)
13	14	23	TOMORROW	CHRIS YOUNG (RCA)
14	12	24	MEAN	TAYLOR SWIFT (BIG MACHINE)
15	10	2	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS./WMN)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	#1 PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WALLA/AMICHERRYTREE/INTERSCOPE)
2	3	9	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
3	4	12	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	7	13	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)
5	12	6	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
6	5	9	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
7	6	17	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305 POLO GROUNDS/JRMG)
8	8	28	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
9	6	6	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)
10	10	15	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
11	16	16	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
12	13	11	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
13	20	41	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
14	18	11	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
15	14	9	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
16	28	10	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
17	17	9	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
18	26	8	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)
19	22	5	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
20	16	5	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
21	19	20	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
22	23	12	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
23	21	7	REMINDE ME	BRAD PASKLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
24	15	16	HONEY BEE	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)
25	29	12	WHERE THEY GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALwerks/CAPITOL)

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	#1 SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/JRMG)
2	4	6	LIGHTERS	BAD MEETS EVIL FEATURING BRUNO MARS (SHADY/INTERSCOPE)
3	2	9	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
4	3	17	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305 POLO GROUNDS/JRMG)
5	5	10	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	6	8	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
7	8	36	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
8	10	25	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
9	11	18	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE (UNIVERSAL MOTOWN/UMRG)
10	7	2	BOOTY WURK (ONE CHEEK AT A TIME)	T-PAIN FEATURING JOEY GALAXY (KONVICT/NAPPY BOY/JIVE/JLG)
11	18	18	BEST LOVE SONG	T-PAIN FEATURING CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
12	1	1	OTIS	JAY-Z & KANYE WEST FEATURING OTIS REDDING (RCA-HELLAROD NATION/DEF JAM/IDJMG)
13	1	1	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
14	12	14	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
15	15	41	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	40	#1 RABIOSA	SHAKIRA (EPIC/SONY MUSIC LATIN)
2	1	49	DANZA KUDURO	DON OMAR & LUCENZO (YANG/FRANCO/MACHETE/UNIVERSAL MUSIC LATIN)
3	3	63	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
4	4	81	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
5	5	14	VEN CONMIGO	DAADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
6	5	21	TABOO	DON OMAR (FRANFATO/MACHETE/UNIVERSAL MUSIC LATIN)
7	8	81	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
8	17	38	SI NO LE CONTESTO	PLAN B (PINA)
9	46	33	UNA NOCHE MAS	JENNIFER LOPEZ (EPIC/SONY MUSIC LATIN)
10	38	38	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
11	60	60	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
12	1	45	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
13	1	81	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA/SONY MUSIC LATIN)
14	10	81	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
15	15	11	YOU	ROMEO SANTOS (SONY MUSIC LATIN)

CLASSICAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	81	#1 TIME TO SAY GOODBYE	SARAH BRIGHTMAN & ANDREA BOCELLI (NEWY STUDIO/DECCA)
2	2	81	YOU RAISE ME UP	JOSH GROBAN (143/REPRISE/WARNER BROS.)
3	1	1	USE SOMEBODY	ZCCELLOS (MASTERWORKS/SONY MASTERWORKS)
4	10	10	O SOLE MIO	IL VOLO (OPERA BLUES/GATICA/RENTOR/GEFFEN/IGA)
5	1	1	WITH OR WITHOUT YOU	ZCCELLOS (MASTERWORKS/SONY MASTERWORKS)
6	5	72	THE PRAYER	CELINE DION WITH ANDREA BOCELLI (EPIC/SONY MUSIC)
7	3	33	PALLADIO	ESCALA (SYCO/COLUMBIA/SONY MUSIC)
8	1	3	SMOOTH CRIMINAL	ZCCELLOS (MASTERWORKS/SONY MASTERWORKS)
9	6	81	SUITE FOR SOLO CELLO NO. 1 IN Yo-Yo Ma (SONY CLASSICAL/SONY MASTERWORKS)	
10	11	81	DEBUSSY: CLAIR DE LUNE	CLAUDE DEBUSSY (NOT LISTED)
11	8	43	OLD FASHIONED LOVE SONG	THREE DOG NIGHT WITH THE LONDON SYMPHONY ORCHESTRA (IMAGE)
12	12	81	MOONLIGHT SONATA	LUDWIG VAN BEETHOVEN (NOT LISTED)
13	13	77	ALL I ASK OF YOU	SARAH BRIGHTMAN (REALLY USEFUL/DECCA/UNIVERSAL CLASSICS GROUP)
14	14	52	PACHELBEL: CANON IN D MAJOR	BRIAN CRAIN (CRAIN)
15	1	1	FIELDS OF GOLD	ZCCELLOS (MASTERWORKS/SONY MASTERWORKS)

WORLD™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	81	#1 SOMEWHERE OVER THE RAINBOW	ISRAEL '12' KAMAKAWIWOOLE (BIG BOY/MOUNTAIN APPLE)
2	1	1	HATE YOU	ZNE1 (YG)
3	1	1	GOOD-BYE BABY	MISS A. (A3 JYP)
4	5	10	O SOLE MIO	IL VOLO (OPERA BLUES/GATICA/RENTOR/GEFFEN/IGA)
5	2	19	WHAT A WONDERFUL WORLD	ISRAEL '12' KAMAKAWIWOOLE (BIG BOY/MOUNTAIN APPLE)
6	4	79	THE GIRL FROM IPANEMA	STAN GETZ AND JOAO GILBERTO (VERVE/UMI)
7	3	80	LA VIE EN ROSE	EDITH PIAF (EMI CLASSICS/BLG)
8	1	1	SEÑORITA	FARHAN AKHTAR/HRITHIK ROUSHAN VARIOUS... (T-SERIES)
9	8	58	NON JE NE REGRETTE RIEN	EDITH PIAF (EMI CLASSICS/BLG)
10	1	1	BUBBLE POP!	HYUNA (FREENMAN)
11	7	22	LAMBADA	KADMA (EPIC/SONY MUSIC)
12	6	66	HAWAIIAN ROLLER COASTER RIDE	KAMEHAMEHA SCHOOLS CHILDREN'S CHORUS (WALT DISNEY)
13	13	77	IK JUNOON (PAINT IT RED)	EHSAAN NOORANI/SHANKAR-EHSAAN-LOG VARIOUS... (T-SERIES)
14	14	30	HANUMAN	RODRIGO Y GABRIELA (RUBYWORKS/ATO)
15	10	62	HE MELE NO LILO	KAMEHAMEHA SCHOOLS CHILDREN'S CHORUS (WALT DISNEY)

HOT 100 AIRPLAY: 231 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: The top-selling overall and genre-specific, downloaded tracks, as compiled from internet sales reports, collected and provided by Nielsen SoundScan. HOT 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	#1 PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE)
2	3	8	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
3	15		GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/UMRG)
4	11		THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
5	19		ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
6	6	11	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	14		GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	17		TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
9	6		I WANNA GO BRITNEY SPEARS (JIVE/JLG)
10	8	18	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH ATLANTIC)
11	10		DON'T WANNA GO HOME JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
12	24		JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
13	12	22	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
14	17	6	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
15	16		IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
16	19	10	WHERE THEM GIRLS AT DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
17	21		BEST THING I NEVER HAD BEYONCÉ (PARKWOOD/COLUMBIA)
18	15	20	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
19	23	4	GREATEST GAINER LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
20	18	8	RIGHT THERE NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
21	20	9	CALIFORNIA KING BED RIHANNA (SRP/DEF JAM/IDJMG)
22	22	7	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
23			I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
24	28	4	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI (DECAJANCE/FUELED BY RAMEN/ATLANTIC/RRP)
25	2	7	SMILE AVRIL LAVIGNE (RCA/RMG)
26	37	2	MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
27	30	16	HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
28	34	3	DON'T STOP THE PARTY THE BLACK EYED PEAS (INTERSCOPE)
29	32	6	PRETTY GIRLS DIAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
30	31	3	EVERY TEARDROP IS A WATERFALL COLDFPLAY (CAPITOL)
31	25	9	NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
32	38	2	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECAJANCE/FUELED BY RAMEN/RRP)
33	RE-ENTRY		RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/UMRG)
34	RE-ENTRY		PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
35	10	2	TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (ROBBINS)
36	38	2	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
37	33		WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
38	35	7	BEST LOVE SONG T-PAIN FEAT. CHRIS BROWN (KONVIC/NAPPY BOY/JIVE/JLG)
39	26	13	THE STORY OF US TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
40	36	15	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)

As LMFAO's "Party Rock Anthem," featuring Lauren Bennett and GoonRock (2-1), assumes the summit on Mainstream Top 40, Britney Spears banks her 14th top 10, as "I Wanna Go" bounds 13-9. With the advance, Spears ties Madonna, P!nk and Usher for third-most top 10s in the chart's almost 19-year history, after Rihanna (18) and Mariah Carey (17).

On Adult Top 40, Katy Perry scores her fifth top 10 from "Teenage Dream," as "Last Friday Night (T.G.I.F.)" jumps 11-6 with Greatest Gainer honors for a fourth consecutive week. The song follows the set's first three No. 1-peaking hits: "California Gurls" (nine weeks on top), the title cut (four) and "Firework" (five). Fourth single "E.T." reached No. 2. The album is just the fourth set, and second by a woman, to generate four top 10s in the chart's 15-year archives, following Daughtry's self-titled debut (2007-08), Nickelback's *All the Right Reasons* (2005-07) and Kelly Clarkson's *Breakaway* (2005-06).



SPEARS

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	42	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	26		F**KIN' PERFECT PINK (LAFACE/JLG)
4	30		FIREWORK KATY PERRY (CAPITOL)
5	31		SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
6	33		RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
7	7	18	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
8			DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
9	29		MARRY ME TRAIN (COLUMBIA)
10	10	50	SEPTEMBER DAUGHTRY (19/RCA/RMG)
11	12	26	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
12	20		HOLD ON MICHAEL BUBLE (143/REPRISE)
13	14	6	GREATEST GAINER THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
14	13	19	F**K YOU (FORGET YOU) CEE LO GREEN (RADI/CULTURE/ELEKTRA/RRP)
15	16	9	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
16	18	9	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
17	17	13	WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TOURDFORCE)
18	19	7	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
19	20		GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
20	21	12	E.T. KATY PERRY (CAPITOL)
21	22	10	HIGHER WINDOW JOSH GROBAN (143/REPRISE)
22	23	10	NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
23	25	4	THE STORY OF US TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
24	27	4	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
25	26	15	GOD GAVE ME YOU DAVE BARNES (RAZOR & TIE)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	33	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	3	19	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	4	9	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
4	2	15	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
5	5	25	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
6	11	6	GREATEST GAINER LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
7	8	13	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
8	6	25	NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
9	7	29	F**KIN' PERFECT PINK (LAFACE/JLG)
10	9	15	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
11			JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
12	13	7	EVERY TEARDROP IS A WATERFALL COLDFPLAY (CAPITOL)
13			TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
14	10	19	E.T. KATY PERRY (CAPITOL)
15	16	7	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
16	18	11	ARMS CHRISTINA PERRI (ATLANTIC/RRP)
17	20	10	FASTER MATT NATHANSON (VANGUARD/CAPITOL)
18	17	10	(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)
19	25	3	MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
20	19	12	PRICE TAG JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
21	21		GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/UMRG)
22	26	5	ALL THAT YOU ARE GOOD GOOD DOLLS (WARNER BROS.)
23	23		LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
24	29	5	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
25	22	16	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	23	2	#1 GG THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
2	1	8	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
3	20		COUNTRY SONG SEETHER (WIND-UP)
4	28		PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	22		ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
6	5	8	EVERY TEARDROP IS A WATERFALL COLDFPLAY (CAPITOL)
7	8	11	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
8	22		LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
9	6	17	YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
10	10	11	PANIC SUBMINE WITH ROME (FUELED BY RAMEN/RRP)
11	12	15	SICK ADELITAS WAY (VIRGIN/CAPITOL)
12	11	36	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
13	11	11	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
14	15	27	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
15	16	38	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
16	14	23	CHANGING THE AIRBORNE TOXIC EVENT (MAJOR3DOM/ISLAND/IDJMG)
17	29		HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
18	18	13	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
19	9	16	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
20	30	2	UP ALL NIGHT BLINK-182 (GEFFEN/INTERSCOPE)
21	28		NOT AGAIN STAINED (FLIP/ATLANTIC)
22	21	20	YOUNG BLOOD THE WAKED AND FAMOUS (SNAKEHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
23	26	7	SUNSET IN JULY 311 (ATO/RED)
24	22	12	GET UP! KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
25	25	18	WARRIOR DISTURBED (REPRISE)
26	27	7	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
27	29	9	RUMOUR HAS IT ADELE (XL/COLUMBIA)
28	9		AROUND MY HEAD CAGE THE ELEPHANT (DSP/JIVE/JLG)
29	35	12	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
30	33	6	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
31	37	12	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
32	36	8	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
33	32	16	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
34	39	6	LONG TIME CAKE (UPBEAT/ILG)
35	34	18	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
36	38	5	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
37	6		THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
38	40		OLD MAN REDLIGHT KING (HOLLYWOOD)
39	45		TONIGHT SEETHER (WIND-UP)
40			LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
41	43	11	DIGITAL (DID YOU TELL) STONE SOUR (ROADRUNNER/RRP)
42	6		WHITE RABBIT EGYPT CENTRAL (FAT LADY/ILG)
43	49	9	WHAT YOU KNOW TWO DOOR CINEMA CLUB (RED/GLASSNOTE)
44	47	7	MONSTER PARAMORE (FUELED BY RAMEN/RRP)
45	42	13	IRIDESCENT LINKIN PARK (MACHINE SHD/P/WARNER BROS.)
46	NOT SHOT DEBUT		YOU'VE GOT THE LOVE FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
47	RE-ENTRY		EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
48	41	12	TWO AGAINST ONE DANGER HOUSE & DANIELE LUPII STARRING JACK WHITE (CAPITOL)
49	RE-ENTRY		ALL SIGNS POINT TO LAUDERDALE A DAY TO REMEMBER (VICTORY)
50	RE-ENTRY		FASTER MATT NATHANSON (VANGUARD)

Foo Fighters collect their ninth No. 1 on Alternative (viewable at billboard.biz/charts), as "Walk" strides 2-1. The group ties Green Day for third-most toppers, after Red Hot Chili Peppers (11); for more on the band, which rises to No. 1 on Rock Songs, see previous page) and Linkin Park (10).



FOO FIGHTERS

ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	18	#1 SICK ADELITAS WAY (VIRGIN/CAPITOL)
2	1	16	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
3	11		LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
4	22		LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
5	20		COUNTRY SONG SEETHER (WIND-UP)
6	8	7	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
7	7	15	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
8	32	2	GG THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
9	22	2	NOT AGAIN STAINED (FLIP/ATLANTIC)
10	10	13	GET UP! KORN FEATURING SKRILLEX (ROADRUNNER/RRP)
11	33		DIE TRYING ART OF DYING (INTOXICATION/REPRISE)
12	19		FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
13	12	14	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
14	8		BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
15	20		WARRIOR DISTURBED (REPRISE)
16	14	17	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
17	15	24	WHITE RABBIT EGYPT CENTRAL (FAT LADY/ILG)
18	18		WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
19	21	13	KILLING ME INSIDE CROSSFADE (ELEVEN SEVEN)
20	20	5	TONIGHT SEETHER (WIND-UP)
21	19	7	MONSTER YOU MADE POP EVIL (EONE)
22	16	15	DIGITAL (DID YOU TELL) STONE SOUR (ROADRUNNER/RRP)
23	11		BOUNCE EMPHATIC (ATLANTIC)
24	24	11	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
25	26	9	WICKED WORLD COLD (ELEVEN SEVEN)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	22	#1 LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
2	1	20	COUNTRY SONG SEETHER (WIND-UP)
3	3	14	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
4	7	23	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
5	6	11	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
6	8	16	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
7	4		ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
8	5	38	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
9	10	7	NEVER LOOKIN' BACK KENNY WAYNE SHEPHERD (LOUD & PROUD/ROADRUNNER/RRP)
10	21	2	GG THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
11	9	16	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
12	11		WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
13	12	25	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
14	1	9	MISS AMERICA SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
15	13	11	SICK ADELITAS WAY (VIRGIN/CAPITOL)
16	2		NOT AGAIN STAINED (FLIP/ATLANTIC)
17	15	18	DIE TRYING ART OF DYING (INTOXICATION/REPRISE)
18	16		EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
19	17		KILLING ME INSIDE CROSSFADE (ELEVEN SEVEN)
20	19	3	TONIGHT SEETHER (WIND-UP)
21	18	14	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
22	26	11	WARRIOR DISTURBED (REPRISE)
23	23		GIMME SHELTER PUDDLE OF MUDD (MEGAFORCE)
24	25	8	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
25	22	6	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 135, 81, and 8

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	24	#1 TOMORROW J. STROUD (C. YOUNG, F. MYERS, A. SMITH)	Chris Young RCA	●	1
2	1	3	27	DIRT ROAD ANTHEM M. KNOX (B. GILBERT, C. FORO)	Jason Aldean BROKEN BOW	●	1
3	1	15	15	KNEE DEEP K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT, C. BOWLES, J. STEELE)	Zac Brown Band Featuring Jimmy Buffett SOUTHERN GROUND ATLANTIC/BIGGER PICTURE	●	1
4	6	6	12	JUST A KISS P. WORLEY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE	●	1
5	2	18	18	HONEY BEE S. HENDRICKS (B. HAYSLIP, R. AKINS)	Blake Shelton WARNER BROS./WMN	●	1
6	8	18	18	AM I THE ONLY ONE J. R. STEWART (J. BEAVERS, J. R. STEWART, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	●	1
7	5	24	24	IF HEAVEN WASN'T SO FAR AWAY J. STOVER (D. DAVIDSON, R. HATCH, B. JONES)	Justin Moore VALORY	●	1
8	8	10	19	COUNTRY GIRL (SHAKE IT FOR ME) M. BRIGHT, J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	●	8
9	12	10	10	REMINDE ME F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley Duet With Carrie Underwood ARISTA NASHVILLE	●	1
10	10	11	12	YOU AND TEQUILA B. CANNON, K. CHESNEY (M. BERG, D. CARTER)	Kenny Chesney Featuring Grace Potter BNA	●	10
11	13	18	18	BAREFOOT BLUE JEAN NIGHT J. MOI, R. CLAWSON (D. ALTMAN, E. PASLAY, T. SAWCHUK)	Jake Owen RCA	●	11
12	12	14	18	JUST FISHIN' M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins SHOW DOG-UNIVERSAL	●	12
13	16	17	7	GREATEST GAINER MADE IN AMERICA T. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith SHOW DOG-UNIVERSAL	●	13
14	13	15	23	HOMEBOY J. JOYCE (E. CHURCH, C. BEATHARD)	Eric Church EMI NASHVILLE	●	13
15	14	18	7	HERE FOR A GOOD TIME T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE	●	14
16	15	6	19	LOVE DONE GONE C. CHAMBERLAIN, B. CURRINGTON (S. CAMP, M. GREEN)	Billy Currington MERCURY	●	15
17	17	19	14	TAKE A BACK ROAD T. HEWITT, R. ATKINS (R. AKINS, L. LAIRD)	Rodney Atkins CURB	●	17
18	18	20	9	I LOVE YOU THIS BIG M. BRIGHT (R. JACKSON, E. DEAN, B. JAMES)	Scotty McCreery 19/INTERSCOPE/MERCURY	●	18
19	20	22	5	LONG HOT SUMMER D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE	●	19
20	19	21	23	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band REPUBLIC NASHVILLE	●	16
21	21	23	11	I GOT YOU N. V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square STONEY CREEK	●	21
22	22	24	16	COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert VALORY	●	22
23	23	25	10	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. L. NIEMAN, R. BRÖWN)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	●	23
24	24	26	21	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THILBOUEAU)	Steve Holy CURB	●	24
25	25	27	10	I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	●	25



Up 18% to 21 million audience impressions, the song previews the Oklahoman's next album, expected to be released this fall. Keith is aiming for his first top 10 this year after "Bullets in the Gun" and "Somewhere Else" both peaked at No. 12 in January and June, respectively.



The second single from her forthcoming 11th studio album (and her first on Republic Nashville) begins with 621,000 impressions on 20 of the chart's 128 reporters. The set's lead track, "Teenage Daughters," climbed to No. 17 in June.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	29	7	COST OF LIVIN' R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn ARISTA NASHVILLE	●	26
27	31	56	3	GOD GAVE ME YOU S. HENDRICKS (D. BARNES)	Blake Shelton WARNER BROS./WMN	●	27
28	27	28	23	A BUNCHA GIRLS M. KNOX (F. BALLARD, B. HAYSLIP, D. DAVIDSON, R. AKINS)	Frankie Ballard WARNER BROS./WAR	●	27
29	28	30	24	LET IT RAIN F. LIDDELL, C. AINLAY (D. NAH, J. SINGLETON)	David Nail MCA NASHVILLE	●	28
30	29	31	8	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell BIGGER PICTURE	●	29
31	39	49	3	SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	●	31
32	36	44	5	EASY D. HUFF, RASCAL FLATTS (K. ELAM, M. MIDDLEY)	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE	●	32
33	30	32	10	TAKE IT OFF B. CANNON (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Joe Nichols SHOW DOG-UNIVERSAL	●	30
34	34	33	8	TOUGH F. LIDDELL, L. WOOTEN (L. SATCHER)	Kellie Pickler 19/BNA	●	33
35	32	36	18	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge BIG MACHINE	●	32
36	38	40	13	STORM WARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC/WMN	●	36
37	42	42	6	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson ARC/EMI NASHVILLE	●	37
38	33	34	19	MR. BARTENDER J. RICH (C. PENNACCHIO (B. GASKIN)	Bradley Gaskin COLUMBIA	●	32
39	35	35	15	DIDN'T I D. FRIZSELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW	●	35
40	37	39	20	WANNA TAKE YOU HOME M. SERLETIC (T. GOSSIN, M. SERLETIC, W. MOBLEY)	Gloriana EMBLEM/WARNER BROS./WAR	●	35
41	40	8	8	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLIMIE, D. W. MORGAN)	Sara Evans RCA	●	40
42	43	43	13	STAYING'S WORSE THAN LEAVING B. BEAVERS (J. CLEMENTI, R. FOSTER, S. SWEENEY)	Sunny Sweeney REPUBLIC NASHVILLE	●	42
43	44	46	10	LET'S GET TOGETHER P. VASSAR, R. COPPERMAN (P. VASSAR, T. MULLINS)	Phil Vassar RODEOWAVE	●	43
44	41	37	6	TODAY IS YOUR DAY N. CHAPMAN, S. TWAIN (S. TWAIN)	Shania Twain MERCURY	●	36
45	46	48	16	OH, TONIGHT J. ABBOTT (J. ABBOTT, S. HELMS)	Josh Abbott Band Featuring Kacey Musgraves PRETTY DAMN TOUGH	●	45
46	48	51	5	HUNT YOU DOWN M. WRIGHT, D. COOK, M. COLLIE (J. T. HOOGES, M. COLLIE, R. RUTHERFORD)	JT Hodges SHOW DOG-UNIVERSAL	●	46
47	55	55	1	GIVE D. BROWN, L. RIMES (J. YEARY, S. ISAACS, C. HARRINGTON)	LeAnn Rimes CURB	●	47
48	49	50	8	FAKE ID J. SHANKS, J. RICH (J. RICH, J. M. SHANKS)	Big & Rich Featuring Gretchen Wilson WARNER BROS./WAR	●	48
49	57	2	2	WHERE COUNTRY GROWS B. CANNON (A. SHEPHERD, B. PINSON)	Ashton Shepherd MCA NASHVILLE	●	49
50	HOT SHOT DEBUT	1	1	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE (B. GALLIMORE (B. HAYSLIP, S. ISAACS, J. YEARY)	Martina McBride REPUBLIC NASHVILLE	●	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	#1 BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	●	1
2	3	1	38	GREATEST GAINER JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	●	1
3	2	2	2	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon	●	1
4	2	3	3	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me	●	1
5	7	4	44	ZAC BROWN BAND SOUTHERN GROUND ATLANTIC/BIGGER PICTURE 527229G (18.98)	You Get What You Give	●	1
6	5	9	9	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	●	1
7	6	4	6	SCOTTY MCCREERY 19/MERCURY/INTERSCOPE 015805/EXGA (6.98)	American Idol Season 10 Highlights: Scotty McCreery	●	1
8	6	6	39	TAYLOR SWIFT BIG MACHINE T50300A (18.98)	Speak Now	●	3
9	10	41	41	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry	●	1
10	9	6	6	VARIOUS ARTISTS UNIVERSAL MUSIC 015731/UMG (18.98)	NOW That's What I Call Country: Volume 4	●	3
11	13	7	7	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	●	3
12	15	13	43	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey	●	1
13	12	10	37	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	●	1
14	14	12	35	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This	●	1
15	18	15	140	ZAC BROWN BAND ROAD/PICTURE HOME GROWN/ATLANTIC 516831/AG (13.98)	The Foundation	●	2
16	17	1	7	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn	●	1
17	19	16	20	SARA EVANS RCA 49693/SMN (10.98)	Stronger	●	1
18	11	2	2	ASHTON SHEPHERD MCA NASHVILLE 015377/UMGN (10.98)	Where Country Grows	●	11
19	16	9	4	LAUREN ALAINA 19/MERCURY/INTERSCOPE 015805/EXGA (6.98)	American Idol Season 10 Highlights: Lauren Alaina	●	6
20	1	1	1	VARIOUS ARTISTS AVERAGE JOE'S 228 (13.98)	Mud Digger: Volume 2	●	20
21	20	19	19	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	●	1
22	21	4	4	DOLLY PARTON DOLLY 528218/WMN (18.98)	Better Day	●	1
23	22	24	44	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	●	1
24	24	19	19	ALISON KRAUSS & UNION STATION ROUNDER 810665/CONCORD (18.98)	Paper Airplane	●	1
25	28	23	40	SUGARLAND MERCURY 014758/UMGN (13.98)	The Incredible Machine	●	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	27	36	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	●	1
27	25	41	41	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	●	1
28	25	22	12	COLT FORD AVERAGE JOE'S 228 (14.98)	Every Chance I Get	●	1
29	27	21	21	AARON LEWIS STROUD/VARIOUS 01013 (7.98)	Town Line (EP)	●	1
30	23	18	24	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square	●	3
31	30	26	39	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	●	1
32	35	30	64	ZAC BROWN BAND SOUTHERN GROUND ATLANTIC 527229G (18.98)	Pass The Jar: Live	●	1
33	33	29	10	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington	●	22
34	31	28	34	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 72034N (9.98)	Judge Jerrod & The Hung Jury	●	1
35	35	31	63	BLAKE SHELTON REPRISE/WARNER BROS. 522642/WMN (8.98)	Hillbilly Bone (EP)	●	1
36	36	32	18	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner	●	20
37	39	36	38	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	●	4
38	38	33	35	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	●	1
39	41	35	7	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire	●	2
40	45	40	7	RANDY TRAVIS WARNER BROS. 524937/WMN (7.98)	Top 10	●	40
41	37	34	12	RANDY TRAVIS WARNER BROS. 8635 EX/CRACKER BARREL (11.98)	Randy Travis	●	11
42	46	53	16	CRAIG CAMPBELL ACOUSTIC PEACH 525571/BIGGER PICTURE (18.98)	Craig Campbell	●	14
43	48	42	42	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun	●	1
44	44	52	41	TRACE ADKINS CAPITOL NASHVILLE 48837 (19.98)	The Definitive Greatest Hits: Till The Last Shots Fired	●	12
45	42	38	7	RANDY TRAVIS WARNER BROS. 524503/WMN (18.98)	Anniversary Celebration: 25	●	4
46	43	43	73	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin	●	1
47	40	39	4	BILLY RAY CYRUS BUENA VISTA 006626/WALT DISNEY (7.98)	I'm American	●	30
48	54	51	47	PACE SETTER PATSY CLINE MCA NASHVILLE 014526/UME (7.98)	Icon: Patsy Cline	●	42
49	52	45	13	STEVE EARLE NEW WEST 6195* (17.98)	I'll Never Get Out Of This World Alive	●	4
50	51	49	66	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	●	1

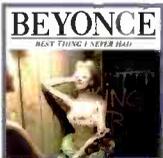
BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	16	16	#1 ALISON KRAUSS & UNION STATION ROUNDER 810665/CONCORD	Paper Airplane	●	1
2	2	19	19	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660/CONCORD	Rare Bird Alert	●	1
3	NEW	NEW	NEW	RICKY SKAGGS SKAGGS FAMILY 1011	Country Hits Bluegrass Style	●	1
4	3	10	10	SARAH JAROSZ SUGAR HILL 4062*/WELK	Follow Me Down	●	1
5	4	60	60	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	●	1
6	5	67	67	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	●	1
7	6	24	24	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars	●	1
8	RE-ENTRY	RE-ENTRY	RE-ENTRY	PRESERVATION HALL JAZZ BAND & THE DEL MCCOURY			

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	4	#1	BEYONCÉ	4 PARKWOOD/COLUMBIA 90824/SDNY MUSIC
2			HOT SHOT DEBUT	DJ KHALED	WE THE BEST FOREVER (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) 013629/UMG
				BAD MEETS EVIL	HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA
				JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527941/WARNER BROS.
				BIG SEAN	FINALLY FAMOUS G.O.O.O./DEF JAM 015421/IDJMG
				PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RMG
				NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 015021/UMG
				RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG
				WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG
				EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*AGA
				CHRIS BROWN	F.A.M.E. JIVE 86067/JLG
				LEDISI	PIECES OF ME VERVE FORECAST 015557/VG
				MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
				KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/JLG
				LLOYD	KING OF HEARTS YOUNG-GOLDFIE/ZONE 4/INTERSCOPE 015116/AGA
				BEASTIE BOYS	HOT SAUCE COMMITTEE PT. TWO BROOKLYN DUST 05639/CAPITOL
				TECH N9NE	ALL 6'S & 7'S STRANGE B7/RBC
				VARIOUS ARTISTS	SELF MADE: VOL. 1 MAYBACH 527800/WARNER BROS.
				BRIAN MCKNIGHT	JUST ME MR. SOLANE 5162/EONE
				SADE	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
				LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY/UNIVERSAL REPUBLIC 015002/UMG
				MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RMG
				LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520870*/AG
24	29	37	NEW	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA
				DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 014325/UMG
				PIMP C	STILL PIMPING J PRINCE/RAP-A-LOT 4 LIFE 31370/RAP-A-LOT
				JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RMG
				KANYE WEST	MY BEAUTIFUL DARK TWISTED PHANTASY ROC-A-FELLA/DEF JAM 014655/IDJMG
				SHAGGY	SUMMER IN KINGSTON RANCH DIGITAL EX
				THEOPHILUS LONDON	TIMEZ ARE WEIRD THESE DAYS REPRISE 524269/WARNER BROS.
				R. KELLY	LOVE LETTER JIVE 80874/JLG
				TYLER, THE CREATOR	G0BLIN XL 529*
				KEM	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469/UMG
				CURRENTS	WEEKEND AT BURNIES WARNER BROS. 527406
				RICK ROSS	TERFON DON MAYBACH/SUP-N-SLIDE/DEF JAM 014366*/IDJMG
				RAHSAAN PATTERSON	BLEUPHORIA MACK AVENUE 7023/ARTISTRY
				MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
				RAPHAEL SAADIQ	STONE ROLLIN' COLUMBIA 62560*/SONY MUSIC
				KID CUDI	MAN ON THE MOON II DREAM ON G.O.O.O./UNIVERSAL REPUBLIC 014648/UMG
				TREY SONGZ	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG
				THE TEMPTATIONS	ICON MOTOWN 014607/UME
				WAKA FLOCKA FLAME	FLOCKAVELI 1017 BRIC SQUAD/ASYLUM 522740/WARNER BROS.
				MELLOWHYPE	BLACKENEDWHITE FAT POSSUM 1251
				PROJECT PAT	LOUD PACK HYPNOTIZE MINDS 3624
				TRIN-I-TEE 5:7	ANGEL & CHANELLE MUSIC WORLD GOSPEL 093/MUSIC WORLD
				JAGGED EDGE	THE REMEDY SLIP-N-SLIDE 07900
				TINIE TEMPAH	DISC-OVERY DISTURBING LONDON 70635/CAPITOL
				SOUNDTRACK	THE LINCOLN LAWYER LAKESHORE 34210
49	58	17	NEW	PACE SETTER	MAC MILLER ON AND ON AND BEYOND ROSTRUM DIGITAL EX
				KELLY PRICE	KELLY MY BLOCK/SANG GIRL! 32101/MALACO

Beyoncé snags her 15th top 10 on Mainstream R&B/Hip-Hop, as "Best Thing I Never Had" rises 13-10. ("Run the World [Girls]," the first single from her album "4," peaked at No. 18.) She's now tied with Mariah Carey for the second-most top 10s among women after Mary J. Blige (22).



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	10	#1	I'M ON ONE	DU KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	3	8		HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
				MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
				SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
				MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.O./DEF JAM/IDJMG)
				SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
				UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
				MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)
				BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
				OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
				QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
				BALLIN'	YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)
				ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)
				NOVACANE	FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)
				OH MY	DU DRAMA FEAT. FABOLOUS, ROSCOE DASH & WIZ KHALIFA (APHILLIATES/EONE)
				CUPID	LLOYD FEAT. AWESOME JONES (YOUNG-GOLDFIE/ZONE 4/INTERSCOPE)
				WE CAN GET IT ON	YO GOTTI (INEVITABLE/POLO GROUNDS/J/RMG)
				THAT WAY	WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
				MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.O./DEF JAM/IDJMG)
				BREAK MY HEART	ESTELLE FEAT. RICK ROSS (HOME SCHOOL/ATLANTIC)
				MARVIN'S ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
				COUNTRY SH*T	BIG K.R.I.T. (CINEMATIC/DEF JAM/IDJMG)
				9 PIECE	RICK ROSS FEAT. LIL WAYNE OR TL (MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)
				TILL I'M GONE	TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
				ONE NIGHT STAND	KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)
				NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)
				BEST NIGHT OF MY LIFE	JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG)
				SO FRESH	CJ HILTON FEAT. NAS (J/RMG)
				BOOTY WURK (ONE CHEEK AT A TIME)	T-PAIN FEAT. JOEY GALAXY (KONVICT/NAPPY BOY/JIVE/JLG)
				JOHN	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
				TUPAC BACK	MUEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
33	NEW		NEW	OTIS	JAY-Z & KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/JMG)
				IN DA BOX	SEAN GARRETT FEAT. RICK ROSS (BET I PENNED IT/COLUMBIA)
				LET IT FLY	MAINO FEAT. ROSCOE DASH (HUSTLE HARD/ATLANTIC/EONE)
				THING CALLED US	HAMILTON PARK (HARRELL/L7/ATLANTIC)
				ANYTHING (TO FIND YOU)	MONICA FEAT. RICK ROSS (J/RMG)
				PIECES OF ME	LEDISI (VERVE FORECAST/VERVE)
				BOO THANG	VERSE SIMMONDS FEAT. KELLY ROWLAND (BUVISION/KONLIVE)
				POT OF GOLD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)

BETWEEN THE BULLETS

DJ KHALED'S 'BEST' BOWS AT NO. 2



DJ Khaled arrives at No. 2 on Top R&B/Hip-Hop Albums with *We the Best Forever* shifting nearly 53,000 copies, according to Nielsen SoundScan. It's the DJ/producer's sixth top five set out of six albums. *Forever*, which boasts the usual array of guest stars providing vocal talent on the tracks, misses out on the No. 1 spot by fewer than 1,000 copies. *Forever* matches his previous best chart position, when, coincidentally enough, 2007's *We the Best* bowed at No. 2. (One of his six charting sets includes an Ace Hood album, which DJ Khaled presented, and counts toward his chart history.)

Further down the list, Rahsaan Patterson claims his first top 40 album after five earlier tries as his new "Bluephoria" bows at No. 36 (see story, page 35). —Keith Caulfield

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	14	#1	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	4	8		HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	16			PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WALLA/AMCHERRY/TRENTSCAPE)
				GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
				MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
				SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
				MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.O./DEF JAM/IDJMG)
				OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
9	12	5	NEW	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
				LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
				DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
				E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
				SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
				THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
				BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
				SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
				BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
				FAR AWAY	TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
				NOVACANE	FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)
				ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
				IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)
				GUCCI GUCCI	KREAYSHAWN (COLUMBIA)
				RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RMG)
				UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
				I WANNA GO	BRITNEY SPEARS (JIVE/JLG)
				TILL I'M GONE	TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
				BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
				MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)
				RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CÉNT (INTERSCOPE)
				THE MACK	MANN FEAT. SNOOP DOGG & IYAZ (MERCURY/IDJMG)
				THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
				WHERE THEM GIRLS AT	DAVID BUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALwerks/CAPITOL)
				NO SLEEP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
				RACKS	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
				TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
				POT OF GOLD	GAME FEAT. CHRIS BROWN (GEBFFEN/INTERSCOPE)
				TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)
				ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC/RRP)
				BOOTY WURK (ONE CHEEK AT A TIME)	T-PAIN FEAT. JOEY GALAXY (KONVICT/NAPPY BOY/JIVE/JLG)
				MARVIN'S ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	15	#1	SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON (JLIES BADE/WARNER BROS.)
2	3	16		PIECES OF ME	LEDISI (VERVE FORECAST/VERVE)
3	2	27		I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/JLG)
4	34			FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
				IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL REPUBLIC)
				4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
				NOT MY DADDY	KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)
				LIFE OF THE PARTY	CHARLIE WILSON (P MUSIC/JIVE/JLG)
9	12	12	NEW	GREATEST GAINER	YES MUSIQ SOULCHILD (ATLANTIC)
				RADIO MESSAGE	R. KELLY (JIVE/JLG)
				COLLARD GREENS & CORNBREAD	FANTASIA (5/19/J/RMG)
				SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
				FALL 5.0	BRIAN MCKNIGHT (MR. SOLANE/EONE)
				NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)
				IN THE MOOD	JOHNNY GILL (NOTIFI)
				MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
				SURVIVE	MARY MARY (MY BLOCK/COLUMBIA)
				LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIOUS (J/RMG)
				CLOSER	JOE (DEXTERITY SOUNDS)
				I CAN'T MAKE YOU LOVE ME	TANK (MOGAMBE/SONG DYNASTY/ATLANTIC)
				STILL IN LOVE WITH YOU	SADE (EPIC/COLUMBIA)
				FOOL FOR YOU	CEE LO GREEN FEAT. MELANIE FONA OR PHILLIP BAILEY (RADICULTURE/ELEKTRA/ATLANTIC)
				I GOT THAT LOVE	CHRIS WALKER (PENDULUM/WDE)
				SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
				NOBODY GREATER	YASHAWY MITCHELL (EMI GOSPEL)

RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	10	#1	I'M ON ONE	DU KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	2	8		HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3				SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4				MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.O./DEF JAM/IDJMG)
5				GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
6				PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WALLA/AMCHERRY/TRENTSCAPE)
7				OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
8				LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
9				ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
10	14	6		ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC/RRP)
11	16	3		LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
12	10	25		THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
				OTIS	JAY-Z & KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/JMG)
				ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)
				BALLIN'	YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)
				NO HANDS	WAKA FLOCKA FLAME (1017 BRIC SQUAD/ASYLUM/WARNER BROS.)
				MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.O./DEF JAM/IDJMG)

DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	9	#1 SAVE THE WORLD	SWEDISH HOUSE MAFIA	ASTRALWERKS/CAPITOL
2	3	7	DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE	UNIVERSAL REPUBLIC
3	5	7	THE EDGE OF GLORY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
4	8		TIL DEATH	WYNTER GORDON	BIG BEAT/ATLANTIC
5	10	5	DON'T WANNA GO HOME	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.
6	10	5	PUT YOUR HANDS UP (IF YOU FEEL LOVE)	KYLIE MINOUGE	PARLOPHONE/ASTRALWERKS/CAPITOL
7			FREAK OF NATURE	RICKY MARTIN	SONY MUSIC LATIN
8			WHO SAYS	SELENA GOMEZ & THE SCENE	HOLLYWOOD
9	13	9	WORLDWIDE	ROGER SANCHEZ FEAT. MOBIN MASTER + MC FLIPSIDE	STEALTH/ULTRA
10	11		LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY	CAPITOL
11	14		PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK PARTY ROCK	WILLIAMS/CHERRYTREE/INTERSCOPE
12	10		I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE	ISLAND/IDJMG
13	23		I WANNA GO	BRITNEY SPEARS	JIVE/JLG
14	17	4	TALKING TO THE UNIVERSE	DND MIND TRAIN	TWISTED
15	14	7	TRUE LOVE	GEORGE ACOSTA FEAT. FISHER	BLACK HOLE
16	19	5	UNDIVIDED	BLUSH FEAT. SNOOP DOGG	NETTWERK
17	21		WHEN THE LIGHTS GO DOWN	GRACE DREAM	MERCHANT 21/CMG
18	33	2	BEST THING I NEVER HAD	BEYONCE	PARKWOOD COLUMBIA
19	29	4	FREAK LIKE ME	MAYRA VERONICA	MVA
20	15	10	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPITOL
21	27	6	WTF	MATT ZARLEY	ZARLEY SONGS
22	28	5	BOUNCE	CALVIN HARRIS FEAT. KELIS	ULTRA
23	12	11	RUN THE WORLD (GIRLS)	BEYONCE	PARKWOOD COLUMBIA
24	18	10	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER	MP. 305/POLO GROUNDS/UMG
25	32	4	GIVE IT	AMORAY	KNOCKOUT FASHION

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
26	16	10	PRETTY UGLY	YENN	DOWN UNDER	
27	38	3	RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT	INTERSCOPE	
28	25		LONG TIME (TAKING MY TIME)	STATIC REVENGER & ANGER DIMAS	WHITE HOUSE	
29	47	2	POWER PICK	BEHIND THE WHEEL 2011	DEPECHE MODE REPRISE/RHINO	
30	34	4	TASTE THE NIGHT	DALAL GOLD	EAGLE	
31	36	3	ALL TIME LOW	THE WANTED	GLOBAL TALENT/MERCURY/IDJMG	
32	10	9	I WROTE THE BOOK	BETH DITTO	DECONSTRUCTION/COLUMBIA	
33	26	13	SEE THE NEW HONG KONG	JOSIE COTTON	SCRUFFY	
34	41	2	HOLDIN' ON	DAVE AUDE FEAT. ELIJAH	AUDACIOUS	
35	35	4	NOT GETTING ANY BETTER	INNERPARTYSYSTEM	RED BULL	
36	24	8	JUMP	GIA BELLA	XTRM	
37			HOT SHOT REBUT	CALIFORNIA KING BED	RIHANNA SRP/DEF. JAM/IDJMG	
38	48	2	LITTLE BAD GIRL	DAVID GUETTA FEAT. TAO CRUZ & LUDACRIS	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
39	40	5	MR. SAXOBEAT	ALEXANDRA STAN	ULTRA	
40	46		VEGAS	VANDALISM & STATIC REVENGER	WHITE HOUSE	
41	37	6	READY 2 GO	MARTIN SOLVEJ FEAT. KELE	BIG BEAT/ATLANTIC	
42	22		NOT MY DADDY	EVA IN YA	FACE/BUNGALO	
43	42	6	DUMB	NATALIA FLORES	CARRILLO	
44	44	3	THIS IS WHAT ROCK N ROLL LOOKS LIKE	PORCELAIN	BLACK FEAT. LIL WAYNE	UNIVERSAL REPUBLIC
45	31	12	GAVE UP ON LOVE	KELLI DENTZ		
46			NEW	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	
47	20	12	PRICE TAG	JESSIE J FEAT. B.O.B	LAVA/UNIVERSAL REPUBLIC	
48	4	6	DIAMOND CROWNED QUEEN	RAJA	CITRUS/SONIC	
49			NEW	CITY OF KINGS	RON REESER & DAN SAEENZ FEAT. JENNIFER KARR	SEA TO SUN
50			NEW	OUTTA CONTROL	J786	STARBUGS

DANCE/ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	10	#1 LADY GAGA	THE REMIX	STREAMLINE/KONLIVE/INTERSCOPE 015373*AGA	
2	3	5	LMFAO	SOBRIETY PARTY	RODINO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE 015678/AGA	
3	4	143	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*AGA	
4	5	6	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL	UNIVERSAL REPUBLIC 015544*UMRG	
5	6	31	SKRILLEX	SCARY MONSTERS AND NICE SPRITES (EP)	BIG BEAT/ATLANTIC 5269/18/AG	
6				DEADMAU5	4X4=12	MAUSTRAP 2518/ULTRA
7	2	2	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT	FEARLESS 30153	
8	9	33	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005872*	
9				THIEVERY CORPORATION	CULTURE OF FEAR ESL 177*	
10	10	18	KESHA	I AM THE DANCE COMMANDER + 1 COMMAND YOU TO DANCE	KEMAS/BERCA 8606/RMG	
11				LADY GAGA	THE REMIX	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*AGA
12	12	34	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX	
13	13	16	DAFT PUNK	TRON: LEGACY RECONFIGURED	WALT DISNEY 013540	
14	17	16	TIESTO	CLUB LIFE VOLUME ONE	LAS VEGAS MUSICAL FREEDOM 001	
15	15	5	SKRILLEX	MORE MONSTERS AND SPRITES (EP)	BIG BEAT/ATLANTIC DIGITAL EX/AG	
16				VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12	ULTRA 2734
17	14	24	JAMES BLAKE	JAMES BLAKE	POLYDOR/UNIVERSAL REPUBLIC 02/UMRG	
18				SBTRKT	SBTRKT YOUNG TURKS 060*XL	
19	16	3	BRIAN ENO	DRUMS BETWEEN THE BELLS	WARP 10214*	
20	22	15	GORILLAZ	THE FALL VIRGIN	97588*/CAPITOL	
21	RE-ENTRY		MOBY	DESTROYED LITTLE IDIOT	9502*/MUTE	
22	21	5	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND	FLASHBACK 528201/RHINO	
23	25	20	CUT /// COPY	ZONSCOPE	MODULAR 134*G	
24	23	6	BLOOD ON THE DANCEFLOOR	ALL THE RAGE!	CANDYLAND 002 EX	
25	RE-ENTRY		3OH!3	STREETS OF GOLD	PHOTO FINISH 52342/AG	

DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	15	#1 PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK PARTY ROCK	WILLIAMS/CHERRYTREE/INTERSCOPE	
2	8	4	I WANNA GO	BRITNEY SPEARS	JIVE/JLG	
3	7	14	WHAT A FEELING	ALEX GAUDINO FEAT. KELLY ROWLAND	ULTRA	
4	3	17	ADDITION	MEDINA	ULTRA	
5	2	13	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER	MP. 305/POLO GROUNDS/UMG	
6	6	13	SUN & MOON	ABOVE & BEYOND FEAT. RICHARD BEDFORD	ULTRA	
7	4			MR. SAXOBEAT	ALEXANDRA STAN	ULTRA
8	9	4	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY	CAPITOL	
9	12	11	SAVE THE WORLD	SWEDISH HOUSE MAFIA	ASTRALWERKS/CAPITOL	
10	5	19	ROLLING IN THE DEEP	ADELE XL/COLUMBIA		
11	10			CALL MY NAME	SULTAN & NED SHEPARD FEAT. NADIA ALI	HAREM
12	23			SUN IS UP	JINNA	ULTRA
13	17			BOUNCE	CALVIN HARRIS FEAT. KELIS	ULTRA
14	3			RAISE YOUR WEAPON	DEADMAU5	MAUSTRAP/ULTRA
15	20	4	CINEMA	BENNY BENASSI FEAT. GARY GO	ULTRA	
16	11	18	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI	JIVE/JLG	
17	16	4	LITTLE BIRD	KIM SOZZI	ULTRA	
18	14	17	NITON (THE REASON)	ERIC PRYDZ	ULTRA	
19	18			THE EDGE OF GLORY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
20	24	7	ME AND MY MICROPHONE	SEPTEMBER ROBBINS		
21	19	11	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
22	RE-ENTRY		IN THE DARK	DEV IN DIE-POP	UNIVERSAL REPUBLIC	
23	NEW		TIL DEATH	WYNTER GORDON	BIG BEAT/ATLANTIC	
24	21	3	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE	UNIVERSAL REPUBLIC	
25	NEW		DROP IT LOW	KAT DELUNA	GLOBAL MUSIC BRAND/MASS APPEAL/EONE	

TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	4	#1 VARIOUS ARTISTS	IN A BOSSA NOVA MOOD	UNIVERSAL SPECIAL MARKETS 015602 EX/STARBUCKS	
2	2	90	MICHAEL BUBLE	CRAZY LOVE	143/REPRISE 520733/WARNER BROS. G	
3	6		PAT METHENY	WHAT IS IT ALL ABOUT	NONESUCH 527912/WARNER BROS.	
4	6		MADELEINE PEYROUX	STANDING ON THE ROOFTOP	PENNYWELL 015636*/DECCA	
5	26		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	FRANK SINATRA/REPRISE 52824/WARNER BROS.	
6	16	24	HARRY CONNICK, JR.	IN CONCERT ON BROADWAY	COLUMBIA/LEGACY 77295/SONY MUSIC G	
7	43		SOUNDTRACK	TREME: SEASON 1	HBO/GEFFEN 014910/AGA	
8	14	17	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES	HERE WE GO AGAIN	BLUE NOTE 96388/BLG	
9	13	39	MICHAEL BUBLE	LIVE IN VIENNA	SHAWNSON CLASSICAL 7180/SONY MASTERWORKS G	
10	17	3	GERALD WILSON ORCHESTRA	LEGACY MACK AVENUE	1056	
11	21		LOUIS ARMSTRONG	ICORN: LOUIS ARMSTRONG	HIP-O 015528/UME	
12	8		ELIANE ELIAS	LIGHT MY FIRE	CONCORD PICANTE 32761/CONCORD	
13	10		COREA, CLARKE & WHITE	FOREVER	CONCORD 32627	
14	19	5	STEPON HARRIS	DAVID SANCHEZ/CHRISTIAN SCOTT	VERISMO ARIAS	DECCA 015483/UNIVERSAL CLASSICS GROUP
15	15	23	NINA SIMONE	S.O.U.L.	SONY MUSIC CMG 83788/SONY MUSIC	

TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	7	#1 MORMON TABERNACLE CHOIR	THIS IS THE CHRIST	MORMON TABERNACLE CHOIR 5055982
2	2	5	MILOS KARADAGLIC	MEDITERRANEO	DG 015579/UNIVERSAL CLASSICS GROUP
3			VARIOUS ARTISTS	THE ROYAL WEDDING	DECCA 015604
4	5	10	VARIOUS ARTISTS	BIZET: CARMEN	SUGAR/DECCA 014581/UNIVERSAL CLASSICS GROUP
5			MORMON TABERNACLE CHOIR	MEN OF THE MORMON TABERNACLE CHOIR	NORTON/UMG 015531/88
6	14	52	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA	ANDRE RIEU/POLYDOR/HIP-O 014439/UME G
7			ERIC WHITACRE	LIGHT & GOLD	DECCA 014850/UNIVERSAL CLASSICS GROUP
8	10	74	EMANUEL AX-YO-YO MAITZAK PERLMAN	MENDELSSOHN: PIANO TRIOS	SONY CLASSICAL 52782/SONY MASTERWORKS
9	6	18	LANG LANG	LIVE IN VIENNA	SHAWNSON CLASSICAL 7180/SONY MASTERWORKS G
10	9	27	SIMONE DINNENSTEIN KAMMERORCHESTER	BACH: A STRANGE BEAUTY	SONY CLASSICAL 81742/SONY MASTERWORKS
11	7	16	JOSH WRIGHT	JOSH WRIGHT SHADOW	MDUNTAIN 5055981
12	RE-ENTRY		LANG LANG	BEST OF LANG LANG	DG 014660/UNIVERSAL CLASSICS GROUP
13	RE-ENTRY		THE BENEDICTINE NUNS OF NOTRE-DAME DE L'ANNONCIATION	VOICES	CHANT FROM ABBEY DECCA 015080/UNIVERSAL CLASSICS GROUP
14	RE-ENTRY		J. KAUFMANN/ACCADEMIA NAZIONALE DI SANTA CECILIA	VERISMO ARIAS	DECCA 015483/UNIVERSAL CLASSICS GROUP
15	NEW		THE SIXTEEN (CHRISTOPHERS)	GIOVANNI PLERUGIDA: PALESTRINA: VOL. 1	CORO 18091

CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	5	#1 GABRIEL BELLO	GABRIEL BELLO	KINGS MOUNTAIN 91231/ECMD	
2			TERRI LYNE CARRINGTON	THE MOSAIC PROJECT	GROOVE/CONCORD JAZZ 33016/CONCORD	
3	4	17	BONEY JAMES	CONTACT	VERVE FORECAST 015375/VG	
4	6	41	DAVE KOZ	HELLO TOMORROW	CONCORD 31753	
5	3	6	MICHAEL FRANKS	TIME TOGETHER	SHANACHIE 5189	
6			ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY	HEADS UP 31810*/CONCORD	
7	20	2	DOWN TO THE BONE	MAIN INGREDIENTS	TRIPPIN' N' RHYTHM 50	
8	2	5	PAUL HARDCASTLE	HARDCASTLE VI	TRIPPIN' N' RHYTHM 48	
9	19	25	THE RIPPINGTONS FT. RUSS FREEMAN	COTE D'AZUR	PEAK 32580/CONCORD	
10	7	10	BELA FLECK & THE FLECKTONES	ROCK-ET	> SCIENCE	EONE 2133
11	1	10	EUGE GROOVE	STVEN LARGE	SHANACHIE 5190	
12	8	53	BRIAN CULBERTSON	XII GRP	014460/VG	
13	9	66	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/VG	
14	13		PAUL TAYLOR	PRIME TIME	PEAK 2145/EONE	
15	11	3	BOB BALDWIN	NEWURBANJAZZ.COM 2/	RE-VIBE TRIPPIN' N' RHYTHM 49	

CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	7	#1 JACKIE EVANCHO	DREAM WITH ME	SYCO/COLUMBIA 87061/SONY MUSIC
2	2	13	IL VOLO	IL VOLO OPERA	BLUES/GATICA/RENTOR/GEFFEN 015517/AGA
3	NEW		2CELLOS	2CELLOS	MASTERWORKS 91011/SONY MASTERWORKS
4	3	7	IL VOLO	EMODIO EN ESPANOL	OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UMG
5	4	35	JACKIE EVANCHO	O HOLY NIGHT (EP)	SYCO/COLUMBIA 81151/SONY MUSIC G
6			DAVID GARRETT	ROCK SYMPHONIES	DECCA 014442
7	6	35	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN	CHERRYTREE/DG 014982/DECCA G
8			STING	SYMPHONIES	CHERRYTREE/DG 014464/UNIVERSAL CLASSICS GROUP
9			ALFIE BOE	BRING HIM HOME	DECCA 015330
10	14	14	ROB GARDNER FT. SPIRE CHORUS/LONDON SYMPHONY	LAMB OF GOD	SPIRE 15
11	RE-ENTRY		THE IRISH TENORS	IRELAND RAZOR & TIE	83088
12	15	31	DUE VOXI	DUE VOXI TUNETONES	014271/UME G
13	11		KATHERINE J		

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	13	#1 GIVE ME EVERYTHING	PITBULL FEAT. RE-YO, AFROBACK & NAYER (MPT 335/POLO GROUNDS/UMLE)
2	2	23	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
3	1	16	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)
4	4	11	YOU	ROMEO SANTOS (SONY MUSIC LATIN)
5	5	21	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
6	8	9	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISIA)
7	3	14	PROMETI	INTOCABLE (G.I.M.)
8	24	24	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
9	14	14	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO (DISA/ASL)
10	10	7	AMOR CLANDESTINO	MANA (WARNER LATINA)
11	9	19	EL ARDIDO	LARRY HERNANDEZ (MENDIETA/FONOVISIA)
12	13	9	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISIA)
13	16	10	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
14	17	13	LLAMA AL SOL	TITO "EL BAMBINO" (SIENTE)
15	14	12	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
16	12	52	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
17	19	38	ME ENCANTARIA	FIDEL RUEDA (DISA)
18	15	14	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
19	18	11	GRITAR	LUIS FONSI (UNIVERSAL MUSIC LATINO)
20	32	2	GG TU OLOR	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
21	20	5	ENSENAMA A OLVIDAR	DAREYES DE LA SIERRA (DISA)
22	24	1	PARTY ROCK ANTHEM	LIMAO FEAT. LAUREN BENEET & SONOROCK (HOP/ROCKWILL/LAMCHERRY/INTERSCOPE)
23	23	10	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
24	1	1	EL TIERNO SE FUE	CALIBRE 50 (DISA)
25	4	11	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
26	25	8	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
27	7	7	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
28	22	19	LLUVIA AL CORAZON	MAMA (WARNER LATINA)
29	30	5	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
30	29	14	PELIGRO	REIK (SONY MUSIC LATIN)
31	8	8	NINAS PUDIENTES Y PODEROSAS	VÓZ DE MANDO (DISA)
32	18	18	MI CORAZON ESTA MUERTO	RKMA & KEN-Y (PINA)
33	1	1	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
34	35	16	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
35	1	1	MI CORAZON INSISTE	JENCARLOS CANELA (BULLSEYE)
36	1	1	SOLO PIENSO EN TI	JERRY RIVERA (ELEKTRA/MUSIC)
37	1	1	BORRACHO Y LOCO	LOS HURACANES DEL NORTE (DISA)
38	1	1	LOCOS LOS 2	LUIS ENRIQUE (TOP STOP)
39	36	17	LA HUMMER Y EL CAMARO	VÓZ DE MANDO ARTISTAS INVITADOS ESCUETA DE GUERRA Y JORGE SANTACRUZ (DISA)
40	38	10	APOCO NO QUISIERAS	ALX VILLARREAL (MUSART/BALBOA)
41	RE-ENTRY	1	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTENA (MENDIETA/FONOVISIA)
42	45	4	GOLPES EN EL CORAZON	LOS TIGRES DEL NORTE FEAT. PAULINA RUBIO (FONOVISIA)
43	46	2	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MPT 305/POLO GROUNDS/UMLE)
44	39	3	QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECORDITOS (DISA)
45	41	7	POR SER TU MUJER	NATALIA JIMENEZ (SONY MUSIC LATIN)
46	RE-ENTRY	1	QUITATE LA VENDA	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
47	RE-ENTRY	1	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTÉZ DE DURANGO (DISA)
48	42	5	AL FINAL DE NUESTRO AMOR	ALEX RIVERA (EKKORECORDS)
49	48	5	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
50	RE-ENTRY	1	ME ENAMORE	ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATINO)

Thanks to a performance on Univision's Premios Juventud Awards (July 21), *Il Volo's* "Il Volo: Edición en Español" makes a 37% jump and rises to new peaks on Top Latin Albums (11-5) and Latin Pop Albums (8-3). The set tracks separately from its English counterpart (No. 79 on the Billboard 200).



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	73	#1 PRINCE ROYCE	PRINCE ROYCE (TOP STOP 30020/SONY MUSIC LATIN)
2	1	4	LUIS FONSI	TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE
3	15	15	MANA	DRAMA Y LUZ WARNER LATINA 526530
4	6	9	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN
5	11	7	GG IL VOLO	14 + 14 PREMIUM EN ESPAÑOL (MPT 335/POLO GROUNDS/UMLE)
6	HOT SHOT DEBUT	1	VARIOUS ARTISTS	Puros Trankazos FONOVISA 354649/UMLE
7	8	40	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
8	5	55	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014484/UMLE
9	7	7	FRANCO DE VITA	EN PRIMERA FILA SONY MUSIC LATIN 78112
10	NEW	1	LUIS ENRIQUE	SOY Y SERE TOP STOP 30020/SONY MUSIC LATIN
11	4	3	REIK	PELIGRO SONY MUSIC LATIN 89571
12	RE-ENTRY	1	DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014667/UMLE
13	12	76	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
14	24	5	PACE SETTER NATALIA JIMENEZ	NATALIA SONY MUSIC LATIN 92171
15	10	34	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE
16	9	9	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISIA 354644/UMLE
17	13	60	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
18	20	26	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
19	1	27	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
20	15	5	JENCARLOS CANELA	UN NUEVO DIA BULLSEYE 8942
21	22	26	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
22	17	14	VARIOUS ARTISTS	DEL RECORDOS PRESENTA ENFERMEDAD MASIVA DEL 87122/SONY MUSIC LATIN
23	19	17	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN
24	18	18	INTOCABLE	2011 G.I.M. 029/DASMI
25	2	2	LOS INVASORES DE NUEVO LEON	30 ANIVERSARIO: EN VIVO SERCA 6928
26	27	36	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISIA 570058/UMLE
27	21	21	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN
28	28	37	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE
29	23	6	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA	EL PRIMER LUGAR FONOVISA 354646/UMLE
30	25	14	TIERRA CALI	UN SIGLO DE AMOR (MPT 335/POLO GROUNDS/UMLE)
31	30	18	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE
32	34	68	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE
33	34	10	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE
34	39	54	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE
35	38	41	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISA 354570/UMLE
36	36	38	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
37	37	61	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402
38	40	15	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA
39	33	33	JOAN SEBASTIAN	LOS HUEVOS RANCHEROS FONOVISA 354639/UMLE
40	35	6	BXS	POR SIEMPRE ROMANTICOS DISA 721656/UMLE
41	41	4	SERGIO VEGA	RECORDANDO A EL SHAKA SONY MUSIC LATIN 76232
42	26	18	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE
43	NEW	1	ELIDA REYNA Y AVANTE	SIMPLEMENTE EYA FREDDIE 3080
44	47	36	VARIOUS ARTISTS	TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN
45	51	15	RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472
46	46	50	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO: COLECCION DE RECORDOS EPIC MUSIC 3812
47	31	8	EL TRONO DE MEXICO	SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE
48	50	3	VARIOUS ARTISTS	LATIN URBAN KINGZ III MACHETE 015732/UMLE
49	NEW	1	AGUA AZUL	DON SENTIMIENTO NORTENO A.C.E. 32220
50	42	14	JOAN SEBASTIAN	20-20: ROMANTICAS MUSART 4322/BALBOA

For the first time since the July 16, 2005, chart, a various-artists compilation is No. 1 on Regional Mexican Albums: "Puros Trankazos" arrives in the top slot with nearly 2,000 copies sold, according to Nielsen SoundScan. The set features such acts as Larry Hernandez, Violento and El Chapo.



REGIONAL MEXICAN ALBUMS

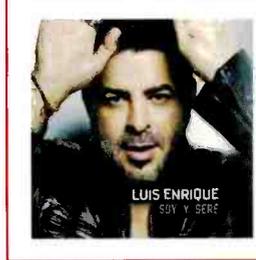
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	NEW	1	#1 VARIOUS ARTISTS	Puros Trankazos FONOVISA 354649/UMLE
2	1	9	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISIA 354644/UMLE
3	2	53	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
4	3	27	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
5	9	26	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
6	5	14	VARIOUS ARTISTS	DEL RECORDOS PRESENTA ENFERMEDAD MASIVA DEL 87122/SONY MUSIC LATIN
7	7	17	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN
8	6	18	INTOCABLE	2011 G.I.M. 029/DASMI
9	4	2	LOS INVASORES DE NUEVO LEON	30 ANIVERSARIO: EN VIVO SERCA 6928
10	12	32	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISIA 570058/UMLE
11	8	7	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN
12	13	33	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE
13	10	6	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA	EL PRIMER LUGAR FONOVISA 354646/UMLE
14	11	14	TIERRA CALI	UN SIGLO DE AMOR (MPT 335/POLO GROUNDS/UMLE)
15	15	18	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE
16	14	10	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE
17	20	12	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE
18	RE-ENTRY	1	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA
19	18	16	JOAN SEBASTIAN	LOS HUEVOS RANCHEROS FONOVISA 354639/UMLE
20	19	6	BXS	POR SIEMPRE ROMANTICOS DISA 721656/UMLE

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	73	#1 PRINCE ROYCE	PRINCE ROYCE (TOP STOP 30020/SONY MUSIC LATIN)
2	2	9	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN
3	NEW	1	LUIS ENRIQUE	SOY Y SERE TOP STOP 30020/SONY MUSIC LATIN
4	3	5	TITO ROJAS	INDEPENDIENTE TR 1085
5	10	11	TOBY LOVE	LA VOZ DE LA JUVENTUD SONY MUSIC LATIN 65662
6	4	59	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483
7	5	40	HECTOR ACOSTA: EL TORITO	OBLIGAME D.A.M./VERDE MUSICA UNIVERSAL MUSIC LATINO 654133/UMLE
8	6	37	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035
9	8	13	OLGA TANON	MI NINA LAGRIMA MAS MIA DISA 50020/SONY MUSIC LATIN
10	7	50	GILBERTO SANTA ROSA	MIS FAVORITAS SONY MUSIC LATIN 74217
11	14	14	NUEVO VOCES	BEST OF HOT AND SPICY SALSA SONOMA 4019
12	11	57	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868
13	NEW	1	JOSE ALBERTO "EL CANARIO"	ORIGINAL LOS CANARIOS 8940
14	12	26	EDDIE SANTIAGO	15 EXITOS: ORO SALSERO MACHETE 014866/UMLE
15	RE-ENTRY	1	VARIOUS ARTISTS	POTUMAYO PRESENTS: RUMBA, MAMBO, CHA CHA CHA POTUMAYO 238
16	16	19	VICTOR MANUELLE	MIS FAVORITAS SONY MUSIC LATIN 70885
17	19	67	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758
18	15	4	ORO SOLIDO FEAT. RAUL ACOSTA	TOP 40 HITS BIS51 1082
19	13	8	JERRY RIVERA	MIS FAVORITAS SONY MUSIC LATIN 70875
20	9	31	FRANKIE RUIZ	15 EXITOS: ORO SALSERO VOL 2 MACHETE 014862/UMLE

BETWEEN THE BULLETS

LUIS ENRIQUE'S 'SOY' SETS UP SHOP



After spending a handsome 58 weeks on Top Latin Albums with his last album, "Ciclos," Luis Enrique returns at No. 10 with his new offering, "Soy y Sere" (2,000 copies, according to Nielsen SoundScan). "Ciclos" debuted and peaked at No. 2 on the list with 4,000 sold in its first week (June 6, 2009) and has since sold 69,000. The effort included the single "Yo No Se Manana," which became his first top 10 hit on Latin Songs since 1994.

—Keith Caulfield

HOT LATIN SONGS: 120 stations (67 regional Mexican, 25 Latin pop, 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All Charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN	
2	4	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
3	4	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
4	1	LOUDER DJ FRESH FT. SIAN EVANS MINISTRY OF SOUND	
5	5	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
6	6	BEST THING I NEVER HAD BEYONCE PARKWOOD	
7	9	THE A-TEAM ED SHEERAN WARNER	
8	8	SET FIRE TO THE RAIN ADELE XL	
9	10	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
10	10	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	AUGUST 6, 2011
1	NEW	SUPERSTAR TOHO SHINKI AVEX-J-MORE	
2	23	GETSUMETSU KUROKAMI SHOJO NMB48 YOSHIMOTO R AND C	
3	10	WARATTETAINDA IKIMONO GAKARI EPIC	
4	16	BACH NO SENRITSU WO YORU NI KITA SEI DESU SAKANACTON VICTOR	
5	2	MARU MARU MORI MOR! KADRU TO TOMOKI, TAMANI MUCC. UNIVERSAL	
6	3	GO GO SUMMER!! KARA UNIVERSAL	
7	NEW	ASU ENO MARCH KEISUKE KUWATA VICTOR	
8	NEW	ZENBU SUKI YUSUKE SONY MUSIC	
9	66	LOVE & PEACH YUZU SENHARCOMPNAVY	
10	94	REMAKE ONE OK ROCK A-SKETCH	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	AUGUST 6, 2011
1	1	GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN	
2	2	LOUDER DJ FRESH FT. SIAN EVANS MINISTRY OF SOUND	
3	3	THE A-TEAM ED SHEERAN WARNER	
4	4	BEST THING I NEVER HAD BEYONCE PARKWOOD	
5	5	HOW WE ROLL LOICK ESSION FT. TANYA LACEY RCA	
6	9	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
7	6	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS	
8	8	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE	
9	7	CHANGED THE WAY YOU KISS ME EXAMPLE MINISTRY OF SOUND	
10	10	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	

GERMANY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
2	2	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO	
3	NEW	WELCOME TO ST. TROPEZ DJ ANTOINE VS. MAD MARK & TIMATI FT. KALENNA HOUSEWORK/PHONAG	
4	4	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
5	4	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
6	5	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE	
7	10	LITTLE BAD GIRL DAVID GUETTA FT. TAO CRUZ & LUOACRIS WHAT A MUSIC	
8	10	CALIFORNIA KING BED RIHANNA SRP	
9	10	SET FIRE TO THE RAIN ADELE XL	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
2	2	MAN DOWN RIHANNA SRP	
3	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
4	6	IL NOUS FAUT ELISA TOVATI & TOM DICE PLAY-ON	
5	5	DON'T STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE	
6	5	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
7	9	FRENCH CANCAN (MONSIEUR SAINTE NITOUCHE) INHA MODJA WARNER	
8	10	ROLLING IN THE DEEP ADELE XL	
9	NEW	I WANNA GO BRITNEY SPEARS JIVE	
10	NEW	ELLE ME DIT MIKA CASABLANCA	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS)	AUGUST 6, 2011
1	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
2	2	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
3	2	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
4	4	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
5	5	ROLLING IN THE DEEP ADELE XL	
6	8	I WANNA GO BRITNEY SPEARS JIVE	
7	6	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
8	10	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC/VERGN	
9	NEW	HAVEN'T HAD ENOUGH MARIANAS TRENCH 604	
10	7	THE LAZY SONG BRUNO MARS ELEKTRA	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(ARIA)	AUGUST 6, 2011
1	1	SOMEONE LIKE YOU ADELE XL	
2	2	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE	
3	6	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	4	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
5	4	ROLLING IN THE DEEP ADELE XL	
6	NEW	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES IN SECONDS/ELEVEN	
7	5	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
8	NEW	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY	
9	8	MARRY YOU BRUNO MARS ELEKTRA	
10	9	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS	

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

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
2	2	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO	
3	2	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
4	4	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
5	6	BAILANDO POR AHI JUAN MAGAN SONY MUSIC	
6	5	CUANDO TE BESO NINA PASTORI SONY MUSIC	
7	8	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
8	9	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
9	10	SOLAMENTE TU PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES	
10	NEW	DAME VIDA HUECCO WARNER	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN	
2	2	BEST THING I NEVER HAD BEYONCE PARKWOOD	
3	4	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
4	4	CHANGED THE WAY YOU KISS ME EXAMPLE MINISTRY OF SOUND	
5	RE	I NEED A DOLLAR ALOE BLACC STONES THROW	
6	RE	THE A-TEAM ED SHEERAN WARNER	
7	3	LOUDER DJ FRESH FT. SIAN EVANS MINISTRY OF SOUND	
8	5	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE	
9	7	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
10	NEW	SHE MAKES ME WANNA JLS FT. DEV EPIC	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	WHAT ARE WORDS CHRIS MEDINA 19	
2	1	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER	
3	3	VALKOMMEN IN VERONICA MAGGIO UNIVERSAL	
4	8	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
5	6	HEARTS IN THE AIR ERIC SAADE FT. J-SON KING ISLAND ROCKYSTAR	
6	10	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
7	4	JAG KOMMER VERONICA MAGGIO UNIVERSAL	
8	10	ROLLING IN THE DEEP ADELE XL	
9	9	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
10	RE	COCONUT TREE MOHOMBI FT. NICOLE SCHERZINGER 2101	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	RING MEG GABRIELLE UNIVERSAL	
2	2	JACK SPARROW THE LONELY ISLAND FT. MICHAEL BOLTON UNIVERSAL REPUBLIC	
3	3	WHAT ARE WORDS CHRIS MEDINA 19	
4	4	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER	
5	5	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
6	NEW	SET FIRE TO THE RAIN ADELE XL	
7	7	RADIO DIR.CUZ COSMOS	
8	RE	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
9	NEW	IN THE EYES OF THE WORLD LONELY CROWD FT. VINNI STIG JAKOBSEN	
10	10	ROLLING IN THE DEEP ADELE XL	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO	
2	4	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
4	2	LOCA PEOPLE SAK NOEL SPINNIN'	
5	6	SOMEONE LIKE YOU ADELE XL	
6	5	HAPPINESS ALEXIS JORDAN STARROC/ROC NATION	
7	7	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
8	10	CRY (JUST A LITTLE) BINGO PLAYERS HYSTERIA	
9	8	NO MERCY RACON RACON	
10	NEW	MAN DOWN RIHANNA SRP	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	2	LOCA PEOPLE SAK NOEL SPINNIN'	
2	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
3	4	SET FIRE TO THE RAIN ADELE XL	
4	2	PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOOD ROCK PARTY ROCK/WILL.I.AM/CHERRYTREE	
5	5	THIS WORLD SELAH SUE BECAUSE	
6	10	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
7	6	EVERY TEARDROP IS A WATERFALL COLDPLAY PARLOPHONE	
8	10	DON'T STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE	
9	NEW	PUT THE LIGHT ON THE LADY DJ FRANK FT. MICHAEL HOUSTON BIP	
10	9	THE LAZY SONG BRUNO MARS ELEKTRA	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
2	2	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO	
3	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
4	4	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE	
5	5	STILL JUPTER JONES COLUMBIA	
6	10	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
7	NEW	THE STORY SARA RAMIREZ ATREVIDA	
8	10	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS	
9	NEW	DON'T STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE	
10	11	CALIFORNIA KING BED RIHANNA SRP	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
2	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
3	3	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO	
4	4	SET FIRE TO THE RAIN ADELE XL	
5	5	WELCOME TO ST. TROPEZ DJ ANTOINE VS. MAD MARK & TIMATI HOUSEWORK/PHONAG	
6	4	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
7	6	UP IN THE SKY 77 BOMBAY STREET GADGET	
8	NEW	MANHATTAN BLGG UNIVERSAL	
9	8	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
10	9	CALIFORNIA KING BED RIHANNA SRP	

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	SILKKII JUKKA POIKA SUOMEN MUSIKKI	
2	2	REGGAEREKKA LORD EST FT. PETRI NYGARD HYPE	
3	6	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
4	3	HAISSA JARE & VILLEGALLE MONSP	
5	5	TUNTEMATON POTILAS ARTTU WISKARI WARNER	
6	4	POIKA (SAUNOO) POJU SKYSOUND	
7	7	SET FIRE TO THE RAIN ADELE XL	
8	8	NUORI JA KAUNIS ANNA JARVINEN FT. OLAVI UUSIVIRTA UNIVERSAL	
9	8	MAAILMAN TOISELLA PUOLEN HALOO HELSINKI! EMI	
10	RE	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2011
1	1	SOMEONE LIKE YOU ADELE XL	
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	2	YOU MAKE ME FEEL... COBRA STARSHIP FT. SABI DECAYDANCE	
4	3	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY	
5	10	BEST THING I NEVER HAD BEYONCE PARKWOOD	
6	4	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
7	5	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
8	8	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
9	9	ROLLING IN THE DEEP ADELE XL	
10	NEW	DON'T FORGET YOUR ROOTS SIX60 MASSIVE	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	AUGUST 6, 2011
1	2	HELLO MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC	
2	2	GOLPES EN EL CORAZON LOS TIGRES DEL NORTE FT. PAULINA RUBIO FONOVISA	
3	3	AMOR CLANDESTINO MANA WARNER	
4	4	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
5	9	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
6	6	VESTIDA DE AZUCAR GLORIA TREVI UNIVERSAL	
7	5	GRITAR LUIS FONSI UNIVERSAL	
8	8	TAN SOLO TU FRANCO DE VITA FT. ALEJANDRA GUZMAN SONY MUSIC	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group promotes **Saheli Datta** to senior VP of ethics, compliance and employment counsel. She was VP.

Tenacity Records names **Jeff Davis** national director of promotion. He previously served in the same role at Cold River Records.

PUBLISHING: The Harry Fox Agency appoints **Joe Bog-nanno** director of digital licensing and data management. He was project manager.



LEGAL: Entertainment law practice Lommen, Abdo, Cole, King & Stageberg names **John L. Simson** of counsel. He was the founding executive director of performing rights organization SoundExchange.

Law firm Wilson Elser names entertainment/sports attorney **William F. Fitzgerald** of counsel. He was a partner at Rucci Burnham in Darien, Conn.

TV/FILM: 3ality Digital promotes **Vicki Berthelot Rocco** to VP of finance. She previously served in the same role at Hyde Park Entertainment.

RELATED FIELDS: LeAnn Bennett launches the Bennett Entertainment Group, a Nashville-based project development company specializing in the complete coordination of entertainment media. She was the director of special projects at the Country Music Hall of Fame and Museum.

PR company Shore Fire Media names **Chris Taillie** senior account executive, **Andy Silva** senior account executive, **Lauretta Charlton** account executive, **Jon Bleicher** account executive and **Anthony D'Amato** junior account executive. Taillie was account executive, Silva was account executive, Charlton was junior account executive, Bleicher was junior account executive and D'Amato was publicity coordinator.

—Edited by Mitchell Peters

GOODWORKS

ATLANTA MUSIC FEST TO HONOR SOLDIERS, 9/11 ANNIVERSARY

To honor members of the U.S. military and the 10th anniversary of the Sept. 11 terrorist attacks, 10-year Air Force veteran Charles DeJournett has organized the inaugural Heroes Music Festival, to be held Sept. 8-11 at the Atlanta Motor Speedway in Hampton, Ga.

The music festival's nearly 40-artist lineup will include performances from Rodney Atkins, Delbert McClinton, Jonny Lang, Days of the New, Skillet and Drowning Pool.

In addition to live music, the event will feature presentations from Georgia members of the four branches of the military and members of the police and fire departments. Concertgoers will also see 40 new military recruits sworn in on site, and enjoy aircraft flyovers and parachute jump demonstrations.

Additionally, organizers have partnered with Operation Troop Aid to distribute more than 10,000 care packages for troops overseas. "I've been on the benefit side of that being overseas," says DeJournett, who has been deployed to Iraq several times in recent years. "It really brightens up your day."

Tickets are currently on sale at HeroesMF.com. Single-day passes are \$65 (\$55 for military/civil service members), and four-day passes are \$99 (\$85 for military/civil service). On July 29, Groupon will offer four-day passes for \$45.

—Mitchell Peters



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Dolly Parton set a new personal record when she sold more than 29,000 tickets over two shows at the Hollywood Bowl on July 22-23. This marks the most tickets she has sold in a single city in one visit in the history of her 55-year career. The iconic singer/songwriter/musician/actress/philanthropist is touring in support of her new *Better Day* album, which was released June 28. Parton celebrated July 22 with (from left) the Agency Group founder/CEO **Neil Warnock**; her manager, **Danny Nozell** of CTK Management; and **Steve Martin**, the Agency Group president for North America—New York. PHOTO: LAURA EADY/CTK MANAGEMENT



On July 16, **Brad Paisley's** H2O Wetter & Wilder tour made a stop in Boston for WKLB's CountryFest, where (from left) WKLB music director **Ginny Rogers** and PD **Mike Brophrey** caught up with Paisley, Sony Music Nashville senior VP of promotion **Skip Bishop**, Arista Nashville VP of promotion **Lesly Tyson**, Arista Nashville VP of promotion **John Sigler** and Arista Nashville Northeast regional manager of promotion **Ryan Dokke**. PHOTO: WKLB



Samsung AT&T Summer Krush 2011, which will visit nine cities from mid-July thru mid-September, is an exclusive music tour featuring nine of today's hottest musical acts, each performing free one-night-only music events. On July 20, the series brought country star **Luke Bryan** to Nashville's Grand Ole Opry House, where he stopped for a photo with (from left) Samsung Mobile regional marketing managers **Stacey Portnoy** and **Melissa McNutt**, and national account manager **Laura Long**. PHOTO: FREDERICK BREEDON/GETTY IMAGES FOR SAMSUNG



On July 20, **Usher's** New Look Foundation's second annual World Leadership Conference hosted teen rock band Radio Silence NYC, who sat on a panel with the R&B superstar, along with country star/"Celebrity Apprentice" winner John Rich. During the "Usher & Friends Unplugged" panel the artists discussed how they use music to create change in their communities and the rest of the world. Pictured after the event are (from left) Radio Silence NYC's **Zach Allen** and **Dylan Brenner**, Usher and Radio Silence NYC's **Tim Holmes** and **Wyatt Offit**. PHOTO: GETTY/WIREIMAGE



BMI held its third annual "Know Them Now" showcase on July 25 at the Canal Room in New York. The event, a mixer and showcase featuring three up-and-coming hip-hop and R&B talents, also served as a launch pad for two semi-finalists from the BMI "Know Them Now" Facebook contest. BMI associate director of writer/publisher relations **Ian Holder** (left) and senior director of writer/publisher relations **Wardell Malloy** (right) flank superstars-in-training (second from left) **K'LA** (signed to Island Def Jam), **Wish** (Jive) and **Timothy Bloom** (Interscope). PHOTO: BRIAN COLLINS



From left: Grammy Foundation senior VP **Kristen Madsen** hosts producer **Mike Elizondo** and musicians **Greyson Chance** and **Nick Jonas** at the Grammy Foundation's annual Grammy Camp Guest Professional Day, which took place on July 14 at USC Thornton School of Music in Los Angeles. PHOTO: JESSE GRANT/WIREIMAGE

On July 20, during the second of four sold-out shows at the Prudential Center in Newark, N.J., **Buddy Valastro**, star of TLC's "Cake Boss," presented **Taylor Swift** with one of his famous cakes congratulating her on her success on this leg of the tour. From left: Prudential Center president **Rich Krezwick** and director of booking **Brian Gale**, Swift, Valastro and tour promoter **Louis Messina**, founder of the Messina Group. PHOTO: RICH GRAESSLE



LEFT: On July 15, Artistry Music/Mack Avenue singer/producer/musician **Rahsaan Patterson** (right) stopped by the RED office to preview tunes from his new album *Bleuphoria*, which features guest performances from **Andraé Crouch**, **Faith Evans**, **Shanice Wilson**, **Jody Watley** and **Lalah Hathaway**. During his visit he made sure to see RED senior VP of product development **Alan Becker**. PHOTO: LIZ SNAIR



BMI and White Bear PR presented "The Character of Music" panel on July 21 during the 2011 Comic-Con event in San Diego. Panelists shared their experiences with music in film, how it becomes a character in the story and their varying processes when scoring original music. From left: Composer **Benjamin Wynn** ("Avatar: The Last Airbender"); executive producer **Michael Dante DiMartino** ("Avatar: The Last Airbender"); composer **Jeremy Zuckerman** ("Avatar: The Last Airbender"); executive producer **Bryan Konietzko** ("Avatar: The Last Airbender"); moderators **Anne Cecere**, BMI director of film/TV relations, and White Bear PR founder **Chandler Poling**; composer **Daniel Licht** ("Dexter"); executive producer **Mark Verheiden** ("Falling Skies"); and composer **Noah Sorota** ("Falling Skies"). PHOTO: FITZ CARLILE



On July 22, the Columbia Records New York office took the day to battle it out on the softball field for its fourth annual trip to the Hecksher Ballfields at Central Park. "Team Legacy" was the big winner of the day. From left: Marketing VP **Jim Parham**; associate director of A&R **Jeff James**; Legacy's star intern **Ken**; **Yanni Peary**, analyst, social media and customer relations management; Big Red intern **Alicia Maule**; online marketing coordinator **Akeem Addy**; e-commerce coordinator **Brian Wong**; digital marketing VP **Sam Gomez**; director of A&R **Darren Salmieri**; content coordinator **Jim Lane**; VP of marketing **Lisa Buckler**; VP of business and legal affairs **Jeff Schulberg**; and consultant **Eric Molk**. Not pictured is the MVP for the day, Legacy executive VP/GM **Adam Block**. PHOTO: LAURA KIRSCH



Rock icon **Paul Rodgers** was the featured guest at BMI's "Legends Hour," presented at the 2011 Conclave Radio Learning Conference, held July 14 in Minneapolis. Rodgers, founder/frontman of legendary bands Free, Bad Company and the Firm, told behind-the-scenes stories about his music and performed some of his hits for a room of radio executives. Pictured after his captivating performance are (from left) Conclave executive director **Tom Kay**, CBS Radio executive VP of operations **Scott Herman**, Rodgers and BMI assistant VP of media licensing **Dan Spears**. PHOTO: CYNTHIA RODGERS

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