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SEAN "DIDDY" COMBS

Founders Award



**MARY MARY** Golden Note Award



LUDACRIS Songwriter of the Year



MATTHEW BUIFIDA SAMUELS

Sungwritter of the leaf



NOAH AD, SHEBIB

Songwriter of ine Year



**EMI MUSIC** PUBLISHING

Publisher of the Year

















































TOP R8B/HIP-HOP NOW.
"UN-THINKABLE (I'M READY)"
Writers Afficia Keys,
Kerry Krow - B others,
Noah "40" Shebib
Publishers: Lellow Productions, Book
of Daniel Music, Roncevalles Music Of Daniel Music, Roncevalles Music Publishing, EMI Music Publishing

"AIN'T LEAVIN WITHOUT YOU" Writer: Kiel Gist, Eritza Laues, Publishers: Abide By The Laues, Dan Mi Music, EM]Music Publishing

"B.M.F. (BLOWIN' MONEY FAST)"

Writer: Styles-P
Publishers: Pagiro's Publishing,
EMI Music Bublishing,
Justin Combs Publishing

"BAD HABITS"

Where His David Maxwell

Publishers: Ben Am, Miszew II,

EMI Music Publishing,

Sony/ATV Tunes, LLC

Mriters Chuck Harmony Michael "Make" Mentore Publishers: Chuck Harmony House, 3M Holdings, EMI Music Publishine NormaHarrisMusi Publishing

"BOTTOMS UP" Writer: Daniel "Karaa haawa Vriter: Daniel "K - - - - - - - - - - - - - nson Publisher: Artis (Publish - Group

"EVERYTHING TO ME" Writer: Jazmine Sullivan, Missy Elliot, Cainon Lamb, Missy Eliot, Cainon Lamb,
Denicee Williams
Publishers: Nappy Puddy Music,
Mass Confusion Productors,
Cainon's Land Music Publishing, Blackeye Music, EMI Music
Publishing, Most Sales Corp
Universal Music Publishing Group

"FANCY"
Writers (Poi-1) a Noah All'Shebib
Publishers, 3 Lamentional Publishing,
Romes valles Music Publishing, Sony/ATV Tunes, LLC

"FINDING MY WAY BACK"
Writers: I van Barias, Curt Chambers,
Carvin (Ransum) Hageins,
Jaheim Miguel
Publishers: Tetragrammate in Mulic,
Shahora Music, Niiroza Tyke Mulic, asar e Dramma Publishing MJP Music, Universal Music Publishing Group

"FISTFUL OF TEARS"
Writers: Hod David Maxwell
Publishers: Ben Ami, Muszewell
EMI Music Publishing,
Sony/ATV, Tunes, LLC

"HEY DADDY (DADDY'S HOME)" Writers: Jermaine "Mayne" Jackson, Usher Raymond, IV,

Andrew "Dru Brett" Harr, Publishers: Trac-N-Field Entertainment, UR-IV Music EMI]Music Publishing, Universa Music Publishing Group, Notting Dale Songs, Inc.

"HOLDING YOU DOWN
(GOIN' IN CIRCLES)"

Writers: Mary [Blige, Craig Xavior
Brockman, Sean "Diddy" Combs,
Anthony Cruzy Arlene Delvalle,
Missy Elliot, Cainon Lamb, Foxy
Brown, Cory McKay, Jazmine Sullivan
Publishers: Cormega Must,
Craigman Music, Mary J Bligo Music,
Justin Combs Publishing, Life's A
Bitch Publishing, Dooch Music, Mass
Confusion Productions, Caingn's Land
Music Publishing, Pork Music,
Nappy Puddy Music, EMI Music
Publishing, Jelly's Jams, LLC,
Universal Music Publishing Group

Writer: Ludacris Publishers: Ludacris Worldwide Publishing, EMbMusic Publishing

Writers: Johnta Austin.
Magnus Beite, Mary JiBlige, Mikkel
Storleer Eriksen, TörErik Hermansen
Publishers: Naked Under My Clothes,
Musig, Mary J Bligg Music,
Sony/ATV Tunes. LLC.
Universal Music Publishing Group,
EM) Music Publishing

"LIL' FREAK" Writer Stevie Wond Publishers: Black Bull Music Inc, EMI Music Publishing

"LOSE MY MIND" Writer
Unistopher "Ordinina Boy Gholson
Publishers: Young Drumma,
Warner/Chapped Mic ic Inc.

"LOVE ALL OVER ME" Writers: Jermaine Dupri, Cri\$tyle, Publishers: Shapiah Cymone Music, Cstyle Ink Publishing, Slide That Music, EMI Music, Publishing

"MISS ME"
Writers: Boi-1da, Noah "40" The Lib.
Publishers: 1Damentional
Publishing, Sony, TV Tunes, LLC,
Roncevalles Music Publishing

"MONEY TO BLOW"

Christopher Drumma Boy Gholson Publishers Young Drumma Warne /Chappel Music Inc.

"MY CHICK BAD" Writher Dad-Writers: Ludacri 3 Derrelle "Lil Playy" Davi son The Legendary Traxster Publishers: Ludacri 3 Worldwide Publishing, Sturny Moneyy The Legendary Traxster Music, EMI Music Publishin 2

"NEIGHBORS KNOW MY NAME" Writer Patrick "GuïTar BOY" Hay Publishers: Pat 4 Me Music Manny Knows Music, Warner/Chappell Music Life

"NOTHIN" ON YOU Writers: Philip Lawren e. Ari Levine, Bruno Mars
Publishers: Music Famamanem LP,
Toy Plane Music, Mars Force Music,
Art For Arts Sake Music, Bug Music,
Northside Indpendent Music Publishing, Roc Nation Music, Thou Art The
Hunger, Warner/Chappell Music Inc.

"OVER"
Writers: Boi-1da, Noah "40" Shiehib,
Publishers: 1Damentional Publishin:
Roncevalles Music Publishing,
Sony/ATV Tunes, LLC

"PAPERS" Writer: Usher Raymonii, IV Publishers: UR-IV Music, EMI Music Publishing

Universal Music Publishing Group,
EMI Music Publishing

"IT KILLS ME"

Writers; Leon Carr.
Andrea Martin; Earl Shuman
Publishers: God's Crying Publishing,
M. sic Sales Corp,
Sony/ATV Tunes, LLC

"LIL'FREAK"

"RIDE"

Writers: Ludacris, Cara,
Tenus "The Dream" Nash.
C. Tricky Steward
Publishers: Ludacris, Cara,
Tenus "The Dream" Nash.
C. Tricky Steward
Publishing, Royalty Rightings,
2082 Music Publishing, RZE Music
Music Inc. Universal Music
Publishing, EMI Music Publishing

"RULE BOY"
Writers: Tor Erik Hermansen
Mikk of Storfaer Erik San
Publisher: EMI Music Publishing

"SAY AHH"
Writers: Nate Wall a Faholous
Publishers: It's N8 Publishing,
Braseo Publishing, Inc., Ultra Tunes
EMI Music Publishing

"SAY SOMETHING"
With the Timothy Attitude Saytom
John D.O.E. Maultsby, Timbaland
Publishers Stix I'm Stoned
Publishing, Jerry Lee, Virg. nua Beach
Music, Universal Music Publishing,
Wasage Channell Music, bit Warner/Chappell Music Inc.

"SEX ROOM" Writer Ludacr Publishers: Lindag is Worldwide Publishing, EMI Music Publishin "SEX THERAPY"

Writers John R. Gluck, Wally Gold, Seymour Gofflieb, Robin The ke Publishere I Like Em Thicke Music, Warner/Chappe I Music Inc.

THERE GOES MY BABY Writer: Frank Romano Reac Global Music Publishing

TRY SLEEPING WITH A BROKEN HEART" Writers, Alicia Keys, Plain Pat Publishers: Jellow Productions Plain Pat What Up Publishing, EMI Music Publishing, Universal Music Publishing,

RAP

TOP RAP SONG: NOTHIN ON YOU"
Writers: Philip Lawrence,
An Levin Bruno Mars
Publishers: Music Panamanem LP,
10y Plane Music: Mars Force Music,
An Fur Ans Sake Music: Boo Music,
Northshib Indon Music Publish
10s. Ro. Notion Music Thou Art The ing, Roc Nation Music, Thou Art The Hunger, Warner/Chappell Music Inc.

AIRPLANES" Writers Di Frank E., Inn Sommers, Gremy Kinetics Dossolitet Publishers J Franks Production Inn Sommers Music Kinetics and One Love, Artist Publishing Group West Warner/Chappeil Music, Inc

EMPIRE STATE OF MIND Writers ay 2 Janet Inav Sever Urenic, Alicia Keys, Al Shux (PRS) Sevell Profishing Lellow Productionalists EMI Music Publishing Kabati Music Publishing America, Inc.

Writer Bor-1da Publisher: 1Damentional ? iblishing, Sony, AVVI mes, IT Publishers Ludams Worldwide Publishing, EMI Music Pt hishing

FOREVER"

LOSE MY MIND" Writer Christopher (Drummar Boy) Gholson Publishers, Young Daumhas, Warner/Chappe I Musir Inc.

MISS ME
Writers: B. 1da, Neah AO' hehih
Tuhlisher: Dan endonal
Pholishing, Sony/ATV I mes, LLC,
Roncevaller Music Publishing

"MONEY TO BLOW"

Writes:
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Writers: Ludacris Derrelle "Lil Playy" Davidson, The Legendary Traxster Publishers: Ludacris Worldwide Publishing, Stunny Moneyy, The Legendary Traxster Music EMI Music Publishing

"OVER"
Writers: Boi-1da, Noah "40" Shebib
Publishers: 1Damentional Publishing, Roncevalles Music Publishing, Sony/ATV Tunes, LLC

"SAY SOMETHING" Writers: Timothy "Attitude" Clayton, John "D.O.E." Maultsby, Timbaland Publishers: Stix I'm Stoned Publishing, Jerry Lee, Virginia Beach Music, Univ. rsal Music Publishing, Warner/Chappell Music Inc.

"TIE ME DOWN" Writers. Cory "Knotch" Marks, Jason: Wilkinson Publishers: Everytime You Hear My Music, Blu Dimension Publiching, Facult Music

GOSPEL

TOP GOSPEL SONG: THEY THAT WAIT" Writer: Ericka Rachelle Warren

"ALLINEED"

Writer: Stan Jones Publisher: Above STANdard Publishing "ENCORE" Writers: Terenos Vaughn,

Publishers T Vaughn-Entertainments FIYAWORLD "I BELIEVE" Publishers: FIYAWORLI

"I WANT TO SAY THANK YOU" Writer: Michael A. Brooks Publisher: Mile Brooks Music

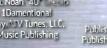
"RESTING ON HIS PROMISE" Writers: Eric Davis, JJ Hairston Publishers: E Dav Music Yellow Boy Music



"JUSTIFIED" Meado Ngree Music Company









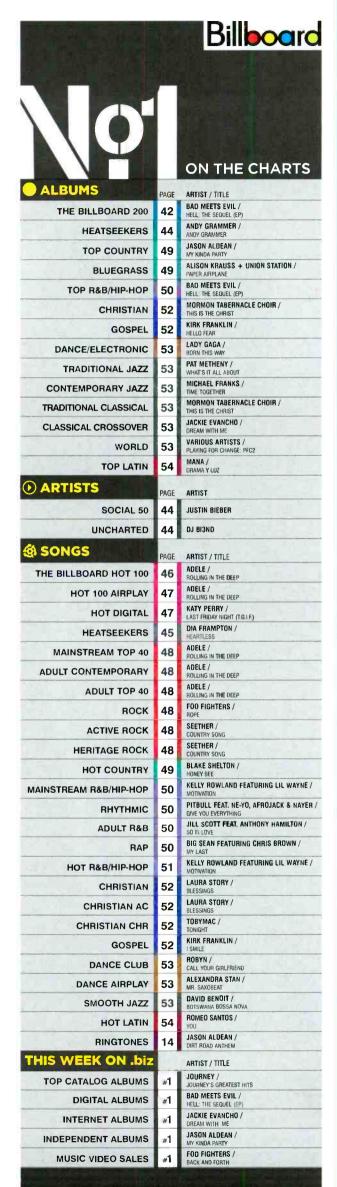












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360 DEGREES OF BILLBOARD



HOME FRO



#### Online .COM EXCLUSIVES

To celebrate summer's arrival, visit Billboard.com to check out this season's Songs of the Summer chart. Can Adele hold on to the top, or will someone else triumph come Labor Day?

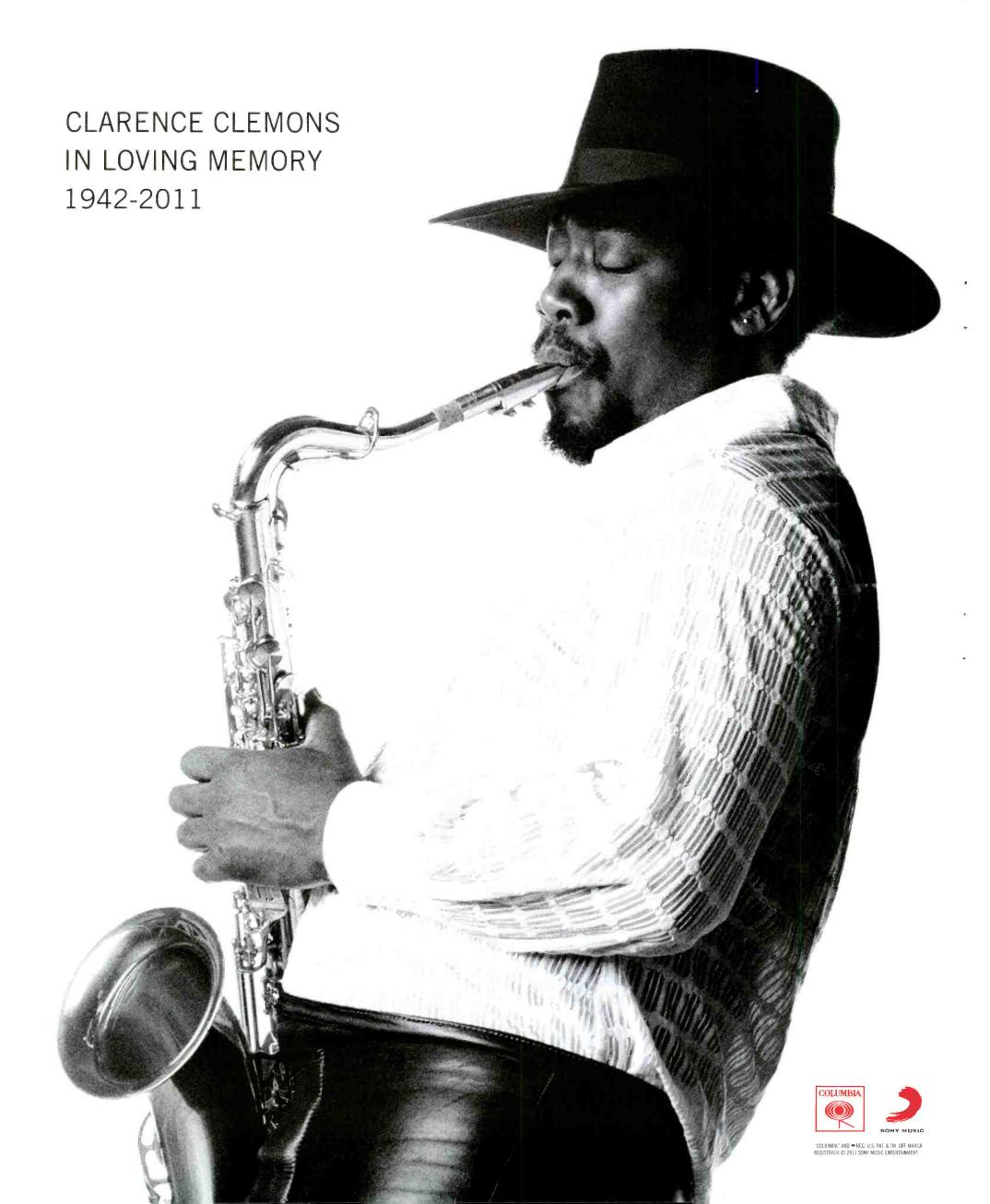
#### **Events**

#### TOURING

The Billboard Touring Conference & Awards are set for Nov. 9-10 at the Roosevelt in New York. Registration is now open. For more information, go to billboardtouring conference.com.

#### 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. filmandtvmusic conference.com.





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#### >JAGGER'S **SUPERHEAVY** SIGNS WITH A&M

Group's A&M imprint will release the first album by SuperHeavy. featuring Mick Jagger, Eurythmics founder Dave Stewart, singer Joss Stone, composer A.R. Rahman and reggae artist Damian Marley. The album, coproduced by Jagger and Stewart, is set to be released in September. The first single is titled "Miracle Worker" and all five members of the group will star in a video for the track.

#### >ICANN TO INCREASE NUMBER OF DOMAIN NAMES

ICANN, the international group that governs Internet registries, has decided to move ahead with a program to expand the number of Internet domain names—an important step toward the eventual addition of a .music domain. ICANN will accept applications for new domain names from Jan. 12 through April 12 next year. New domain names are expected to take effect in late 2013.

#### >>MP3.COM **RETURNS** WITH FOCUS **ON EMERGING ARTISTS**

**CBS Interactive has** relaunched MP3.com, which offers free song streams and downloads. During a month-long promotional campaign, the site is offering free downloads of tracks by Arcade Fire, Britney Spears, 30 Seconds to Mars and others, But MP3.com will focus on independent and emerging artists, who are being invited to upload their music to the site. The site also features tech and music blogs and videos from Vevo.

Reporting by Antony Bruno and Phil Gallo.



**Universal Music** 

#### Doug Is Fresh On The Eve Of The Morris Era At Sony, Restructuring Is Afoot As Doug Morris moves on from his 15-year tenure at the helm

LABELS BY ED CHRISTMAN

of No. 1 U.S. music company Universal Music Group to his new job as CEO of Sony Music Entertainment, will he be able to drive the No. 2 major into the top spot?

The industry will know soon enough. Morris is scheduled to report to work July 1, and, at 72, is seen by many as a transitional leader due to his age and twoyear contract. He is expected though to make decisive moves to reshape Sony.

Already Morris has tapped former Island Def Jam Music Group chairman/CEO Antonio "L.A." Reid to head up a soonto-be-revitalized Epic Records, multiple sources say, although Sony has yet to confirm it.

Under its new boss, Sony will also split up the RCA/Jive Label Group, with key staffers like live executive VP/GM Tom Carrabba and Jive executive VP Peter Thea —plus part of the Jive artist roster—moving to Epic. Others will shift to RCA.

In making these moves, Morris is restructuring Sony around three full-service labels: Columbia, Epic and RCA. RCA will be headed by Peter Edge, president of A&R at I/RCA Records, and RCA executive VP/GM Tom Corson.

With Reid, Sony is getting a proven hitmaker, albeit one with a reputation for spending a lot of money. And by merging key Jive staffers into Epic, Morris is killing two birds with one stone: finding a possible means of reining in Reid's spending and resolving lingering staff integration issues that have persisted since the Sony-BMG merger in 2004. Jive has always been known for operating under a policy of selling as much product as quickly as possible, while limiting spending on marketing.

Reid will report directly to Morris, effectively marking the end of the Columbia/Epic Label Group and sparking speculation about the future of Columbia/ Epic chairman Rob Stringer, Columbia co-chairmen Steve Barnett and Rick Rubin, and Columbia president Ashley Newton. Still, it's unlikely that Morris will revamp Columbia, which grew U.S. market share in each of the last three years, according to Nielsen SoundScan.

While Stringer's title may change, the Columbia leadership should remain stable with the possible exception of Rubin, whose 2007 hiring is now widely viewed as a costly mistake. Sources at Sony say Rubin hasn't been involved in running Columbia for more than a year and that he will be out when his contract expires in February.

Morris will likely encourage Columbia, Epic and RCA to create even more A&R centers, with an emphasis on growing Sony's R&B album market share, which stands at 29.4%, year to date. But Sony is likely to meet stiff competition for talent from the Lucian Grainge-helmed Universal, the urban powerhouse with 38.8% album market share. On June 21, renowned artist manager Gee Roberson (Kanye West) was named chairman of Geffen Records.

Roberson's hiring comes after Universal's recent reconfigura-



which Island Def Jam and Universal Motown Republic Group are centralizing back-office functions (Billboard.biz, June 17). Heading up the East Coast labels is former RCA/Jive Label Group chairman/CEO Barry Weiss.

Powered by hit releases by acts like Adele, Britney Spears and Foo Fighters, Sony is already within striking distance of supplanting Universal as the top U.S. distributor, based on their respective share of sales of albums and track-equivalent albums (TEA) where 10 tracks equal an album. Year to date, Universal's market share is

cording to SoundScan.

The other wild card in the Universal-Sony rivalry is Citigroup's pending auction of EMI, now that EMI's board has confirmed it is reviewing strategic alternatives (Billboard.biz, June 20). The two largest U.S. majors are expected to be among the bidders for EMI, as is Len Blavatnik's Access Industries, which won the recent auction for Warner Music Group.

Although EMI Group CEO Roger Faxon said in a June 20

memo to EMI employees that "the greatest value is in keeping the business together," Citigroup isn't likely to rule out considering separate bids on the company's label and music publishing operations. If Universal enters the bidding, it is expected to bid only on the label side of the business, as it did in the Warner auction. Sony, too, could return to its approach as a Warner bidder, forming a consortium with other bidders as a means of averting potential antitrust challenges.

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









# ROCK IN RIO PRESENTS AN EXCEPTIONAL SHOW ON ITS RETURN TO BRAZIL. 600 THOUSAND TICKETS SOLD OUT IN JUST 4 DAYS.

All the tickets sold 5 months before the festival and the first 100 thousand sold out with only 10% of the performers announced 10 months prior to the event. :: 90 thousand tickets sold over the Internet in the first ten hours.

:: 6.3 million single hits on the site and 43.5 million pageviews since its launch. :: 162 countries accessed the website.

It was the most popular trending topic on Twitter throughout the world.

It's the biggest social network in the world for a musical event

#### In May 2012, the greatest music festival in the world returns to Europe.

After bringing together over 5 million people and 656 performers in 9 editions - 3 in Brazil, 4 in Portugal and 2 in Spain - after 10 years away - the greatest music festival in the world will be back to Brazil in September 2011. May 2012 will be its 5<sup>th</sup> edition in Lisbon. June 2012, at the 3<sup>th</sup> edition in Madrid - Maná is the first band already scheduled to play at the World Stage.

#### In September 2013 it returns to Brazil and takes its magic to one more country in Latin America.

A survey about which country should receive an edition of Rock in Rio attracted over 1 million visits to the website.

Over 500 thousand voted. Mexico got 250,111 votes. Colombia got 249,420 and Argentina 64,806 votes.

#### No other festival - anywhere in the world - got similar results.

This extraordinary first time achievement in the world of festivals is a reason to be proud of this event. In a big, ever-growing market, Rock in Rio will stage more than 100 performers on the largest music and communication platform in the world.

# Wanted: A New Approach For Mechanical, Synch Rights



BY DAVID ISRAELITE

#### **U.S. Music Publishers Should Embrace Blanket Licensing**

National Music Publishers' Assn. president/CEO David Israelite told NMPA members during the trade group's June 16 annual meeting that the lack of blanket licensing for U.S. mechanical and  $synchronization\ rights\ is\ robbing\ publishers\ of\ growth$ opportunities. Below is an edited transcript of his remarks. At right is a response from Jim Routh, VP of business development at Smule, the developer of popular music apps like I Am T-Pain and Ocarina.

The three biggest challenges facing U.S. music publishers are combating the theft and infringement of our intellectual property, helping and encouraging legal services to prosper and making sure that songwriters and publishers get their fair share from those legal sites.

All three of those challenges have something in common: They are hurt by the crisis we have in our industry over licensing.

It's a boring topic. It's a technical topic. And it's one that people outside of the industry don't really understand or want to understand. But I think it's very important that we have this conversation.

The way that we license our intellectual property doesn't work. It's broken.

Take the three largest income streams that we have. Start with mechanical. We are laboring under a 100-plus-year-old law that says we have a compulsory license with regard to our mechanical rights. We have no negotiating power. We must license it. And we've seen what that's done in the marketplace.

For a typical iTunes download that sells at \$1.29, 81 cents goes to a record label and 9 cents goes to a music publisher and songwriter—because three judges in Washington, D.C., tell us that's how much we get for our mechanical reproduction.

We talked several years ago about reforming the U.S. Copyright Act's Section 115 [regarding com $pulsory\,mechanical\,licenses].\,There\,was\,a\,piece\,of$ legislation that was introduced in Congress and then died. It is time to revive Section 115 reform.

What Section 115 reform would involve is a series of designated agents, similar to how the [performing rights organizations (PRO)] work for performances. As a publisher, you should have a right to choose which one you want to join. You should have freedom to move, there should be competition. But ultimately, licensees need to be able to go to a limited number of places and get the rights that they need to make things happen.

If we can create a licensing system that makes sense for our 115 mechanicals, maybe we have a chance to get rid of the compulsory part of our license so that [the] 81-cents-to-9-cents ratio becomes something more fair.

With performances, it's a whole different problem. The consent decrees that we live under with two of the three PROs, at times, produce challenges. Look at recent case examples [in which federal courts slashed the negotiated blanket fee that music services pay BMI and ASCAP]. Look at the marketplace, what happened with regard to Pandora, where record labels are getting \$14 for every \$1 that publishers get. Our challenge in the performance world is the efficiencies of the marketplace. As an industry, you've got to work together with the PROs to figure out how to use the efficiencies of the marketplace to make sure that we're getting our full value out of our performance licenses.

Then take synchronization. We're very good at licensing synchronizations one at a time. The problem is that if you look at the opportunities for the future, they don't just want one song for one purpose, they want mass synchronizations. And as an industry, we are completely unprepared to give that type of licensing for what could be a very good business opportunity.

As you probably know, we are currently in a lawsuit against YouTube. We have sued Google and YouTube because of the music that they have on the site that we believe is not licensed. Let's assume that Google came to us today and said, "We surrender. You're right. We'll pay you what you want. How do we get licenses?" We couldn't do it. And that's the problem.

I suggest to you that we've got to start rethinking our synchronization rights in a way that's more akin to performances. When we license our performance rights out in mass basis, we have no idea the purpose for which it's being used. With synchronizations, one of the biggest objections to mass licensing is that publishers want to approve every particular use. That is a position that we can take, but if we do, we're going to miss out on all of the opportunities that exist from YouTube and things like YouTube.

The 115 reform that I talked about as a partial solution to our mechanical problem can also be a partial solution to our synchronization problem because publishers would be gathered together with designated agents and a licensee would have a limited number of places to go to reach all music publishers. There is a method in place then to have a mass synchronization conversation.

If we don't do something about our ability to do mass mechanical licensing, our ability to take advantage of the market forces of performances and figure out a way to do mass synchronizations, we are going to miss out on many business opportunities that could provide solutions to the declining fortunes of the whole music industry.



BY JIM ROUTH

#### **Licensing Reform Is** Needed, But Legislation Is Not The Answer

As a mobile application developer specializing in music-centric apps, Smule has partnered with dozens of music publishers and labels to acquire the rights we need to create new mobile-social music experiences.

As a technology entrepreneur who's spent the last two years navigating the music-licensing labyrinth, I can tell you firsthand that it can be a daunting task for the uninitiated. So when I read National Music Publishers' Assn. president/CEO David Israelite's quote about the music-licensing process being "broken," I found myself nodding. There are definitely things in the music-licensing process that need to be improved upon—perhaps, must be improved upon—for the good of the industry.

The surprise for me was that Israelite sug-

gested that legislation is the preferred path to solving the problem and that the process might be improved by adding a layer of designated licensing agents to act on behalf of the publishers.

I think he's spot-on in his assertion that the complexities of music licensing might cause the industry to lose out on creative business models and that some change is needed. But legislation and the addition of agents managing the process isn't the answer.

A publisher needs to balance the rights and wishes of its individual artists and writers, with the goal of optimizing revenue. They need to know their constituents, what their comfort levels are, how they're



Songs to sing: Smule's Glee

likely to respond to a given idea and how to craft a deal to achieve their goals. A good publisher knows how to do this, and does it well-whether it is one of the majors or a small independent.

At the same time, a publisher needs to do its best to try and discern which technologies, and in some cases which technology companies, it needs to align with to best reach its goals and those of its artists and writers. Most of the publishers I work with do a great job of managing this complex balancing act.

Legislators and licensing agents would be too far removed from the business to ever be effective in this role. They would likely concoct a one-size-fits-all solution that would fit no one well. The effort would take years to craft and implement, stalling the progress that is needed—progress that is well within the current capabilities of the industry if the right people can be motivated and empowered.

So what can the music publishing industry do to move the ball forward? To start, it needs to follow through and deliver on the much talked-about global repertoire database. For an industry whose principal asset is information and rights management, it is critical that such a database be deployed and adopted as soon as is practical. This alone will increase efficiencies and reduce much of the friction in the licensing process.

Item two on my wish list would be a set of standard industry licensing terms and forms that could be used for various licensing scenarios. Changes in technology and the marketplace will always generate non-standard use cases that will require custom agreements. But there's no reason a licensee should have to review and negotiate 16 different agreements from 16 publishers for a licensing use case that is well understood. More business, and fewer lawyers, would represent progress.

Third on my list, and perhaps the most important, is for publishers to empower peo-

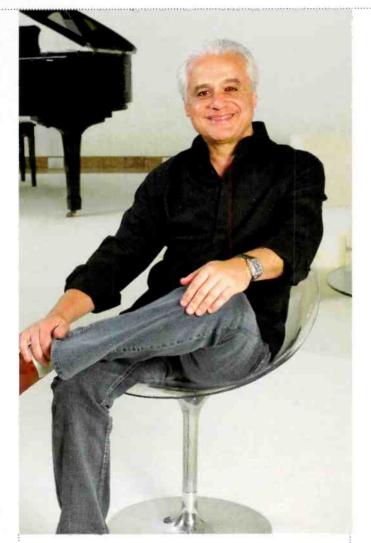
ple within their organizations who understand the business to make decisions. This is a core principle of the entrepreneurial culture: Hire good people and empower them to do great things. The good people are in place in the publishing industry but frequently they answer to committees that can take months to make a decision. costing time and money in the form of lost opportunity.

If the music industry can make progress in these three areas, it will go a long way toward knocking out two of the "three big challenges" Israelite set forth. There is no need to wait on change to be legislated because the kind of change needed is not the kind that needs to be legislated. ••••

# "ROCK IN RIO WANTS TO BE TO MUSIC WHAT THE WORLD CUP IS TO SOCCER"

Roberto Medina

My expectations with the return to Brazil were big. But when the advertising campaign hit the streets with an emotional "I'M BACK" t could never have imagined what would happen next: 600 thousand tickets sold out in just 4 days! The site broke acess records. For 26 years I have been in charge of the Rock in Rio organization and I have never seen, in the history of world festivals, anything similar even though I am used to the huge numbers of Rock in Rio. It is a big platform for music and communication, capable of mobilizing the economy of an entire city. It attracts tourists, creates direct and outsourced jobs and brings in revenue: in 2001 it generated 300 million dollars for the city of Rio de Janeiro and a study made by



the Catholic University of Lisbon showed that in 2010, the Lisbon edition had a direct impact of 102 million dollars on the economy. For the period of the Rio festival in September 2011, a 90% occupancy rate in the hotels is guaranteed and the impact on the economy of the

city will be of 376 million dollars. This huge success is the result of many different factors such as the grandiosity of the event, its many attractions, the City of Rock's architectonical beauty, the perfect infra structure, the concern about the audience's comfort which goes from the traffic project to the distribution of tickets sales channels. Today, Rock in Rio is Top of Mind in Brazil, in Portugal and in Spain and is already preparing the 5th edition of Lisbon for May and the 3rd for Madrid will take place in June 2012. The project is to consolidate 4 festivals every two years: two on the Iberian Peninsula and two in Latin America... For now. In the next ten years, we want to be to music what the World Cup is to soccer



DIGITAL BY GLENN PEOPLES

## Your Favorite Band's New Favorite Photo App

Instagram—Now With 5 Million-Plus Users—Is Suddenly The Hottest Way To Share Photos Online—And Music Industry Early-ish Adopters Are Making An Impact

Instagram is a free iPhone app for taking photographs, manipulating them with effects and filters and sharing them with friends.

By logging in through Facebook Connect, the user can instantly start following other Facebook friends who have signed up for Instagram. Instagram also allows for sharing through Twitter, Flickr, Tumblr, Foursquare, Posterous and email.

Since launching in October 2010, Instagram has snowballed in popularity. attracting 5 million registered users through June 20 and signing up new users at a pace of 1 million per month, according to the company. Why? It's easy to use. It makes photos look cool. And as on Facebook and Tumblr, the user can follow others, with the ability to like and comment on their photos.

Instagram's early adopters include Snoop Dogg, Deftones, Foo Fighters, Soulja Boy, Travie McCoy and the National, which alone has amassed more than 28.000 followers. A number of record labels are also dabbling with the platform, including Columbia Records, Sony Music Canada, Equal Vision, XL Recordings, Mad Decent and Paper Garden Records.

Like Foursquare before it, businesses are finding ways to use Instagram as a promotional tool. New York venue the Brooklyn Bowl uses Instagram to hold weekly ticket contests for the best snapshot, according to Emma Matthieson, a producer at Brooklyn marketing agency Learned Evolution, which works with the venue. "We're always looking to use the next social media platform," she says, "and Instagram seems to be the most exciting thing happening right now."

There are plenty of other ways to take photos and share them online, although most lack Instagram's style. Photogram creates themed photos for birthday cards, postcards and other uses. Dermandar creates panoramic photos. The 99 cent Camera+ app enables photo editing, filtering and special effects. Retro Camera and Snapbucket also apply a range of filters to photos. But most of Instagram's rivals offer more options and complexity—two things that impede quick and frequent use of a smartphone camera.

Herewith a sampling of music biz Instagram users. Also: Billboard.com is on Instagram (billboarddotcom), as well as Billboard editor Danyel Smith (danamo).

Additional reporting by Jeff Benjamin and Carly Wolkoff.



#### 1. THE NATIONAL

Handle: ntnl Followers: 28,231

The band has been providing its large base of followers regular updates from its summer tour of Europe.

#### 2. SNOOP DOGG

Handle: snoopdogg Followers: 22,760

He launched his account with an endorsement of Blast posts shots from the studio and his daily life.

#### 3. GYM CLASS HEROES

Handle: gymclassheroes Followers:: 1,142

Originally a collection of random photos, the group's behind-the-scenes glimpses of its recording sessions.





#### 4. TRAVIE McCOY

Handle: travielazarus Followers: 3,235

Gym Class Heroes frontman Travie McCoy shares personal make-out sessions.

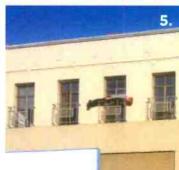
#### 5. DEFTONES

Followers: 15,493 A comprehensive photographic tour diary is the focus of the band's account. which includes stage shots and local scenery.

Handle: deftonesband













Followers: 45,408

A behind-the-scenes look at all things MTV, including a recent bunch of red-carnet coverage of the MTV Movie

#### 2. BROOKLYN BOWL

Handle: brooklynbowl Followers: 194

The bowling alley and performance space is an avid user, posting shots of what's happening on the dancefloor or in the lanes

#### 3. NPR

Handle: this is npr Followers: 40.690

Interspersing music-related photos with newsworthy events, this account brings a new visual element to NPR.

#### 4. paste

Handle: joshjackson Followers: 177

Josh Jackson, the Georgiabased indie music magazine's editor-in-chief, often features artist visits, and recently documented his trip to Bonnaroo.

#### 5. MAD DECENT

Handle: maddecent

Followers: 288

The record label headed by DJ/producer Diplo is one of Instagram's newest fans, using the app to detail Diplo's silly side

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Back Stage
 Film Journal Intern
 ShowEast

## **UPFRONT**

FILM/TV BY PHIL GALLO

## **Box Office Bets**

Rock-Oriented—'Horrible Bosses' Is WaterTower's Latest Wager On Film Scores



orrible Bosses," the latest male-dominated R-rated comedy of the summer, has all the raunchiness necessary to put it in the same league as other box-office champs in the genre, like "The Hangover" and "Wedding Crashers."

But when composer Christopher Lennertz screened the film late last year, its temporary orchestral score—placed around such songs as the Beastie Boys' "Sabotage"—was notably lacking in testosterone, sounding more in line with the type of kidfriendly work he had done for "Marmaduke" and "Hop."

A conversation with director Seth Gordon, who has directed some of the funniest shows on TV—"The Office," "Modern Family" and "Parks and Recreation"—convinced Lennertz to go in "the complete opposite direction," teaming with such artists as Beastie Boys keyboardist Money Mark and Pearl Jam guitarist Mike McCready.

The result is a genuine rarity in the film world—a rock-oriented instrumental score. Warner Bros. Entertainment's WaterTower Music label will release Lennertz's score digitally and as an Amazon On Demand CD-R on July 5, three days before the movie's U.S. opening.

WaterTower's release of the music from "Horrible Bosses" is part of an increasingly busy release schedule at the label during the last two years, which included a dozen titles in 2009 and 17 last year. The label's five releases so far this yearthe first of 20 slated for 2011—include "The Hangover Part II." which features a new Danzig track and film dialogue; James Newton Howard's score for "Green Lantern"; and "Arthur," with new songs from Death Cab for Cutie's Ben Gibbard, Fitz & the Tantrums and Mark Ronson. "The Hangover Part II" is by far the biggest seller among those releases, having sold 12,000 units, according to Nielsen SoundScan.

WaterTower has emerged as the in-house label not only for Warner Bros. and New Line films, but also Warner Bros.

#### FOR THE RECORD

Due to an editing error, an interview with Jordan "DJ Swivel" Young in the June 25 issue misidentified Young's friend Omar Grant as an associate producer of BET's "106 & Park." That is a different Omar Grant. Young's friend is an A&R executive at Roc Nation. Also, the title of the song "Schoolin' Life" was misspelled as "School & Life." and HRO TV shows, home video releases, videogames and DC Comics

"It's very different from what it was in 2009," WaterTower executive VP Jason Linn says. "We have a much bigger pool

To record the "Horrible Bosses" score. Lennertz needed to recruit a collection of musicians who would embrace the idea of creating one- to three-minute cues that would have the intensity of a full song.

Lennertz assembled something of a revolving alternative rock supergroup, led by Money Mark, McCready and bassist Chris Chaney, who has played with Jane's Addiction and Rob Zombie. Victor Indrizzo (Liz Phair, Macy Gray, Sheryl Crow) and Matt Chamberlin (Sugarland) anchored the group on drums. Also on hand were guitarist Dave Levita (Meat Loaf, Better Than Ezra, Tracy Bonham), Dave Matthews Band bassist Stefan Lessard and DI Cheapshot manning the turntables.

The sessions posed a challenge and a thrill for Lennertz. His 18-year career in film, TV and videogames is dominated by orchestral scores, but he's also a guitarist with fond memories of playing Led Zeppelin tunes in cover bands while in high school in Easton, Pa.

The goal, Lennertz says, was to make the audience feel like the characters plotting to murder their bosses-played by Jason Bateman, Charlie Day and Jason Sudeikis-had "just put on a cool record by a cool band." They started with a track titled "Motel Meet Up" that comes early in the film, which set the tone for the rest of the score. (The movie also stars Kevin Spacey, Jennifer Aniston, Colin Farrell and Jamie Foxx.)

"Compositionally I wrote guitar riffs and bass parts," Lennertz says. "I left room for the guys to experiment, so the players would suggest things to have it sound more like an album and less like a score. We wanted to make sure the audience was entrenched [in their sonic world].

He adds that the score's approach is rooted in the '70s style of Lalo Schifrin and early "Dirty Harry" movies.

"They would say, 'Let's get a band together and make music that sounds like what's on the radio," "Lennertz says. "It even goes to the jazz scores of Elmer Bernstein and a lot of those James Bond films—using what's popular at the time. Our task was to [use music] to heighten the jokes and the tension without disconnecting from what's happening onscreen."

## UPFRONT

# Where's your next coming from?



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## Farewell To The Big Man

Alongside Springsteen, Clarence Clemons Drove The E Street Band's Onstage Presence

was just a few songs in on the treadmill the other day when the iPod shuffle gods served up something special, a thoughtful gift. Those introductory guitar notes, that keening organ and then, kicking in for keeps, the Big Man's raucous sax, blowing furiously in my ear for the next seven minutes.

"Rosalita (Come Out Tonight)" has long been one of many showcases not only for the skills of the late Clarence Clemons, but for what he meant to Bruce Springsteen and the E Street Band—how he was in many ways the engine of that runaway train, most certainly onstage.

Mythically born of the Jersey shore club scene, history has it that Springsteen and his mates found another gear when, as "Tenth Avenue Freeze Out" puts it, "the Big Man joined the band."

With "Born to Run" in 1975, they made the move up to theaters and by the time the delayed "Darkness on the Edge of Town" hit in 1978, this was a solid arena act, headed to stadium level by 1984 with "Born in the U.S.A."

After a 10-year break from touring and recording together, the band headed into this millennium with more box-office muscle than ever, grossing \$675 million in the prior decade (2000-09), according to Billboard Boxscore.

E Street fans—and I've counted myself among them since 1974—knew Clemons was very ill from the stroke that felled him on June 12. But we all hoped for a recovery, even counted on it. Hell, this is the Big Man we're talking about. The Master of Disaster, the Biggest Man You've

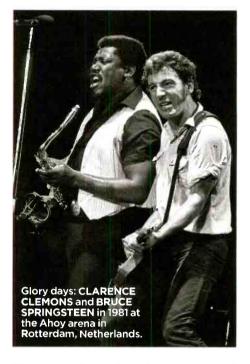
Indestructible, right? Sadly, no. As fate would have it, I was chatting with Marilyn Laverty, longtime publicist for Team Spring-

steen, backstage at a Kenny Chesney show at Philadelphia's Lincoln Financial Field when her cell phone buzzed. The look on her face said it all. Clarence Clemons was gone at the age of 69

I, like so many others, had watched Springsteen and the Big Man stand and deliver many times in many places, most recently in

November 2009 in Nashville at what's now known as the Bridgestone Arena. The band played the "Born to Run" album start to finish, concluding that part of the show with "Jungleland," a song with the most beloved of Clemons' solos, a glorious two-minute tour de force that's so moving on record but scales spiritual heights onstage. That November night, Clemons blew that solo like his life depended on it, and maybe it did. Hoping not to be disappointed—did he still have the goods?—I wasn't. The Big Man's powers were not diminished.

I interviewed Springsteen before that show (Billboard, Dec. 5, 2009). He weighed in on many things, but always came back to this band of brothers, the legendary E Streeters, who the year before had endured the painful loss of keyboardist Danny Federici. It was clear how much joy Springsteen derived from playing with these guys.



The previous decade, he said, had been "one of the sweetest chapters in our entire time together.'

While Springsteen clearly didn't view that trek as a finale for the band members, he did seem to have come to the realization that they were. possibly, human.

"You realize there is a finiteness to it," Springsteen said. "We're playing to an audience now that will outlive us. But at the same time, the band is very, very powerful right now. And part of the reason it's powerful is that it's carrying a lot of very strong cumulative history.

You come and you see 35 years of a speeding train going down the track, and you're going to get to be on the front end of it. You come and you say, 'There's Clarence Clemons, and I get to stand next to him like I did 35

In his first public comments following Clemons' death, Springsteen seemed to imply that

the E Street Band would live on. Referring to the deeper story that the group, with Clemons, was able to tell, Springsteen said in his statement that Clemons' "life, his memory and his love will live on in that story and in our band."

Though it's hard to fathom, I believe the E Street Band has many shows ahead of it, paying tribute to Clemons every night it plays. But this is a big loss for rock'n'roll, for the E Street family and, selfishly, for me. The Big Man made a hell of a big noise with that saxophone, that presence.

As Springsteen sings on "Rosalita," "winners use the door." Clarence Clemons just went through the door, stepping into another room where the music plays all night. You can hear 'em in the back room, strummin'...



On The

Road

RAY **W**ADD**ELL** 

ws and analysis, see DIZ billboard.biz/touring.

B	OXS	CORE con	cert Gros	ses
	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,948,817 \$250/\$125/\$99/ \$29	KENNY CHESNEY, ZAC BE Lambeau Field, Green Bay, Wis., June 11		ILLY CURRINGTON, UNCLE KRACKER The Messina Group/AEG Live, PMI Entertainment Group
2	\$3,730,000 (\$3,474,388 Australian) \$429.43/\$107.30	KYLIE MINOGUE, GYPSY Sydney Entertainment Centre, Sydney, June 7-8, 11	<b>26,689</b> 30.000 three shows	Frontier Touring
3	\$3,453,549 \$89.50/\$59.50/ \$34.50	THE RESERVE THE PARTY OF THE PA		NKIE BALLARD, RANDY MONTANA The Messina Group/AEG Live
4	\$2,855,620 \$250/\$175/\$140/ \$55	CELINE DION  The Colosseum at Caesars Palace, Las Vegas, June 7-8, 11-12	16,964	Concerts West/AEG Live
5	\$1,840,740 (£1,120,988) \$205,26/\$106,74	ROD STEWART Plttodrie Stadium, Aberdeen,	four sellouts	Stadium Events, International Entertainment
6	\$1,828,950 (7.865,640 bolivares)	Scotland, June 5  MILEY CYRUS  Estadio Fútbal Univ. Simón Bolivar,		Corp.  Evenpro/Water Brother
7	\$760.35/\$106.96 \$1,825,000 (£1,112,865)	ROD STEWART Carrow Road, Norwich, England,	17,029	Norwich City Football Club, International
8	\$1,759,420 (£1,066,870)	ROD STEWART Liberty Stadium, Swansea,	seliout	Entertainment Corp.  Stadium Events, International Entertainment
9	\$156.67/\$90.70 \$1,752,071 (\$1,699,918 Canadian)	BON JOVI	sellout	Corp.
10	\$1,417.32/\$20.10 \$1,717,104	TAYLOR SWIFT, NEEDTO	sellout	Concerts West/AEG Live, Evenko  ANKIE BALLARD
	\$69.50/\$59.50/ \$25 <b>\$1,649,543</b>	Gwest Center, Omaha, Neb., May 27-28 BON JOVI	26,992 two sellouts	The Messina Group/AEG Live
11	\$1,525/\$135/\$85/ \$19.50 \$1,622,547	Philips Arena, Atlanta, May 14  BON JOVI	16,658 sellout	Concerts West/AEG Live
12	\$1,525/\$137.50/ \$87/\$19.50	Amway Center, Orlando, Fla., May 15	16,748 sellout	Concerts West/AEG Live
13	\$1,621,898 \$1,525/\$155/ \$59.50/\$19.50	Nassau Coliseum, Uniondale, N.Y., May 6	15,968 sellout	Concerts West/AEG Live
14	\$1,604,420 (£981.580) \$122.59/\$73.55	ROD STEWART Eliand Road, Leeds, England, June 3	13,832 sellout	Leeds United Football Club, International Entertainment Corp.
15	\$1,582,951 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTO BankAtlantic Center, Sunrise, Fla., June 2-3	24,077 two sellouts	The Messina Group/AEG Live
16	\$1,575,841 \$1,425/\$129.50/ \$79.50/\$19.50	Scottrade Center, St. Louis, May 22	<b>20,648</b> sellout	Concerts West/AEG Live
17	\$1,566,850 \$1,375.50/\$129.50/ \$79.50/\$19.50	Nationwide Arena, Columbus, Ohio, May 10	<b>17,668</b> sellout	Concerts West/AEG Live
18	\$1,441,446 \$200/\$99.50/ \$79.50/\$29.50	KENNY CHESNEY, BILLY Toyota Park, Bridgeview, III., June 9	<b>CURRINGTON</b> <b>22,657</b> 26,065	, UNCLE KRACKER in-house, The Messina Group/AEG Live
19	\$1,390,393 \$1,375/\$159.50/ \$79.50/\$19.50	BON JOVI Bradley Center, Milwaukee, May 21	17,281 seliout	Concerts West/AEG Live
20	\$1,361,048 (\$1,317,300 Canadian) \$1,239.85/\$20.15	Scotiabank Place, Ottawa, Ontario, May 3	17,472 sellout	Concerts West/AEG Live
21	\$1,353,835 \$1.425/\$129.50/ \$79.50/\$19.50	BON JOVI, BILLY FALCO FedExForum, Memphis, May 19	15,912 seliout	Concerts West/AEG Live
22	\$1,351,764 \$1.429.50/\$134/ \$84/\$24	BON JOVI Toyota Center, Houston, May 17	<b>15,787</b> sellout	Concerts West/AEG Live
23	\$1,234,198 \$1.375/\$129.50/ \$79.50/\$19.50	BON JOVI Wells Fargo Arena, Des Moines, Iowa, May 12	14,649 sellout	Concerts West/AEG Live
24	\$1,139,499 \$1,525/\$215/ \$140/\$80	BON JOVI, LAKSHMI Mohegan Sun Arena, Uncasville, Conn., May 7	8,997 sellout	Live Nation, Concerts West/AEG Live
25	\$1,116,810 (1.768.433 reais) \$151.57/\$37.89	JACK JOHNSON, G. LOV Gigantinho, Porto Alegre, Brazil, June 2		Evenpro/Water Brother, XYZ Live
26	<b>\$1,052,618</b> \$92.50/\$52.50	GLEE LIVE!  Palace of Auburn Hills, Auburn Hills, Mich., June 13	13,801 sellout	Live Nation, Palace Sports & Entertainment
27	<b>\$1,000,142</b> \$139/\$79/\$29	ELTON JOHN Peoria Civic Center, Peoria, III., April 17	10,542 11,000	Live Nation
28	<b>\$955,259</b> \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTO Nationwide Arena, Columbus, Ohio, June 7	BREATHE, FR. 14,317 sellout	ANKIE BALLARD The Messina Group/AEG Live
29	<b>\$950,547</b> \$119.50/\$49.50	R. KELLY, KEYSHIA COL Nokia Theatre L.A. Live, Los Angeles, June 11-12		1BROSIUS Goldenvoice/AEG Live
30	\$923,471 (£568,500) \$97.46/\$48.73	ERIC CLAPTON, ANDY F Motorpoint Arena, Cardiff, Wales, May 14-15		LOW 3A Entertainment
31	\$911,133 (\$867,435 Canadian) \$158.34/\$52.26	LIL WAYNE, RICK ROSS, Rexall Place, Edmonton, Alberta, April 28		
32	\$897,042 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTO Bradley Center, Milwaukee,	BREATHE, FR.	ANKIE BALLARD The Messina Group/AEG Live
33	\$890,168 \$128/\$88/ \$49.50/\$29.50	USHER, AKON, DEV & TI Prudential Center, Newark, N.J.,	11,783	Atlanta Worldwide Touring/Concerts West/
34	\$889,033 \$92.50/\$72.50/	May 7  NKOTBSB, JORDIN SPAN  Palace of Auburn Hills, Auburn	13,726	AEG Live Live Nation, Palace Sports & Entertainment
35	\$52.50/\$32.50 \$862,771 \$69.50/\$59.50/	TAYLOR SWIFT, NEEDTO Wells Fargo Arena, Des Molnes,	sellout DBREATHE, FR	ANKIE BALLARD
	\$25	lowa, May 29	sellout	The Messina Group/AEG Live



# Stop, Hey, What's That Sound

Music Identification Engines Shazam And SoundHound Branch Out

As Shazam and SoundHound fight to become the standard mobile app for sound identification, both companies are improving their products and branching out beyond their core services.

The stakes are high: The winning app could wind up being used daily by mobile users everywhere. But each is taking a different route to the mainstream. Shazam, which just raised \$32 million in new funding from venture capital investors (Billboard.biz, June 22), wants to become the app people use to find out more information about what they hear on TV or in radio ads. SoundHound is focused on becoming the standard resource for identifying music through sound or voice recognition.

Founded in 2002, Shazam now claims 135 million users—a number that got a significant boost from smartphone growth, executive VP of marketing David Jones says. Since the iTunes App Store opened in 2009, Shazam has rarely been ranked below 100 on the overall app list, according to App Annie, an iPhone

app tracking and analytics site.

Shazam users tag 3 million tracks per day, leading to 300,000 daily download purchases, Jones says.

SoundHound has accomplished

quite a bit, too, in a shorter amount of time. Melodis released the app in December 2009; in May 2010, the company changed its name to Sound Hound.

SoundHound won the best music engagement app at the inaugural Billboard Music App Awards last year. It has been the top overall app at iTunes' App Store in three countries and the top music iPhone app in 21 countries, including the United States, according to App Annie. SoundHound Infinity, its premium app, was named by Apple in January as the top paid iPad app of all

time. (The company doesn't reveal its number of downloads or users.)

On June 15, Shazam announced its acquisition of Tunezee, a service that allows people to search for music using such descriptors as song lyrics. The result is Lyric Play, a feature on Shazam's premium app (\$5.99 at iTunes) that lets users view lyrics synched in real time with the song: a karaoke-like experience, comparable to lyric videos popular on YouTube.

Shazam is also building its

**Digital** 

**Domain** 

presence outside of music. Partnerships with TV creators and advertisers let consumers use the Shazam app to "tag" what they see on TV, turning a mobile device into a

screen with a complementary experience.

On the TV side, Shazam is working with NBC Universal (the Syfy, Bravo and Oxygen channels) and MTV Networks' Spike TV. Shows that incorporate Shazam allow users to unlock special content and enter

-GP



contests to win prizes.

first worked with advertisements on a Dockers commercial for the 2010 Super Bowl. Now the company is six ads into an Old Navy campaign in which a "Shazam to Shop" cue appears onscreen. Using the app during one commercial featuring the Marche song "Layer Player," for example, brings up a Shazam page with "shop the band's look" and other links.

In the first two weeks of the Old Navy campaign, about 0.3% of viewers—"hundreds of thousands"—have used Shazam during the ads, Jones says. Of those, 27% went on to engage in the experience built for the campaign: shopping for clothes, downloading songs used in the commercials and browsing through style tips at the campaign's microsite.

SoundHound constantly adds product features and innovations in an effort to become a standard tool for music discovery, VP of marketing Katie McMahon says.

For example, since being added in December, a feature that allows sharing on multiple social networks has increased sharing through Sound Hound 534%. A "now playing" share feature added in May pushed sharing up 30% in just a month, McMahon says.

Both companies are giving users other reasons to launch their apps, beyond just performing searches. In June, Sound-Hound premiered the new Pitbull track "Rain Over Me." The two-day exclusive resulted in 4.3 million streams of the song, says McMahon, who adds that the company plans to premier more songs in the future.

Meanwhile, Shazam's new social feature Shazam Friends, launched in March, is an attempt to broaden the use of the platform. Shazam Friends allows users to find friends through Facebook Connect and view the songs they are tagging. "It's changing the usage patterns of the Shazam app from individual discovery to more of a browse-and-consumption experience within the app," Jones says.

SoundHound is betting its voice search technology will be a key differentiator. In May, it launched Hound, a voice search app that looks up any song or artist whose title or name is spoken into a mobile device. Hound is just like SoundHound, except it lacks a way to identify a song by analyzing a sound recording.

McMahon says, "We have to shift now and realize the revolution to come—interacting with mobile devices with your voice."

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

#### **BITS & BRIEFS**

#### TV'S BALANCE SHIFTING ONLINE

Online video viewing is eating into still-dominant TV viewing. According to a new Nielsen report. Americans who watch the most online video content watch the least amount of broadcast TV. People who watch 27 minutes of online video each day watch 212.1 minutes of TV. But people who watch less than half a minute of online video each day watch at least 245 minutes of TV per day. However, more than half of the 13,000-plus people surveyed do not watch online video, whereas less than 1% do not watch TV.

#### MYSPACE KARAOKE NOW QUIET

As Myspace hangs in the balance, Myspace Karaoke has been discontinued, according to a message on the Karaoke home page. Myspace launched the feature in 2008 so people could record and save up to 10 renditions of songs and share them with their Myspace social network. Such

acts as Beyoncé and Maroon 5 were recruited to allow fans to record versions of their material. Myspace Karaoke was based on the technology of kSolo, the New York startup acquired in 2006 by Fox Interactive Media, the division of parent company News Corp. that houses Myspace.

#### BITTORRENT APP SPOTLIGHTS UNDERGROUND ACTS

BitTorrent has a reputation for piracy, but it has legal uses, too. One such example is the new Bands Under the Radar app at the Bit-Torrent App Store. BUTR, started as a podcast in 2004. is a source for unheard and fledgling bands from around the world. The BUTR Bit-Torrent app allows for easy access to music from its featured bands. Users must first install the latest version of the uTorrent client before accessing the free BUTR app at the App Store. However, since the store isn't yet available for Mac users, only PC users can currently use it.

#### RINGTONESTM Billbeare COMPILED BY nielsen TITLE ORIGINAL ARTIST #1 DIRT ROAD ANTHEM T) THE LAZY SONG 2 ROLLING IN THE DEEP HONEY BEE 4 10 E.T. KATY PERRY FEATURING KANYE WEST SUPER BASS 5 MOTIVATION KELLY ROWL AND FEATURING LIL WAYNE 8 COUNTRY GIRL (SHAKE IT FOR ME) 9 10 9 Jason Aldean enjoys his fifth consecutive week at the top with "Dirt Road Anthem." The recently released remix with Ludacris accounts for 10% of ringtone sales, powering Aldean to the chart's greatest gainer (up 18%). 15 ROLL UP 11 DOWN ON ME EFATURING 50 CENT GIVE ME EVERYTHING STORY OF THE STORY OF TH THE SHOW GOES ON 14 16 JUST A KISS 15 15 BOW CHICKA WOW WOW 16 ARE YOU GONNA KISS ME OR NOT 25 F\*\*K YOU! 18 28 I WON'T LET GO I'M ON ONE DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE

#### KEEPER OF THE KEYS

For people who listen to music while they work, WOWKeys by Omnio is a practical way to kill two birds with one stone. The keyboard integrates with the iPhone's playback and allows users to change the volume, view album art and skip songs using keyboard shortcuts or buttons on the side of the keyboard. The integration goes the other way, too, so the iPhone becomes a trackpad that controls the action on the computer's screen. At the very least, it's an easy way to

recharge an iPhone and synch with iTunes while working.

WOWKeys retails for \$100.

# Struggles And Salsa

#### A Colombian Soap Opera Revives Interest In Joe Arroyo

With his piercing high tenor and signature fast-paced rhythmic songs that became tropical standardsincluding "La Noche"—Joe Arroyo (real name Alvaro Jose Arroyo) became a dominant force in Colombian salsa, and one of its most important ambassadors. Beyond the music, Arroyo has led a colorful life—replete with a plethora of women and heavy drug use-and has been falsely re-

ported dead dozens of times, four of those in 2010 alone. Now, at 56 years old and still an active performer and recording artist, Arroyo is seeing his life from the '70s and '80s unfold on TV with "El Joe: La Levenda."

Produced by Colombian channel RCN, the prime-time soap debuted May 30 as the most-viewed program of the year so far in Colombia and, to date, continues as the mostviewed show on Colombian TV, according to the Latin America ratings service IBOPE.

At a time when urban music has taken over the airwayes, the success has renewed interest in salsa and in the artists portrayed in the soap, including Fruko y Sus Tesos (see story,

below) and Wilson Manyoma. "It's such a big endeavor that we're not referring to it as album releases but as a musical project," says Rafael Mejia, marketing and new technology director for indie Discos Fuentes, which owns most of Arroyo's catalog, as well as those of Fruko, **Piper Pimienta** and other salsa greats. The soap alone, he says, was a "160-track deal where each

song is used in one way or another in the story.

The first release under Fuentes, with RCN, was "La Leyenda: Joe Arroyo," a DVD of music videos from the soapthere's at least one performance per episode —featuring the show's actors, who all sing and bear an uncanny visual

resemblance to the original performers. Fuentes plans to release either an album or DVD each month, tied to the soap's story line and promoted on-air. In addition, the label is releasing new recordings of Arroyo's music, and has already begun to issue best-ofs



from its catalog, including a five-disc, 100-track boxed set.

Then, through its new alliance with concert promotion company AG Producciones, Fuentes is also producing a Joe Arroyo & Friends tour.

> While Arroyo's life has been the subject of much fascination, including two biographies and bids from at least one other network for the rights to his story, actually taking it to screen was a risk.

> "El Joe" may be the first Latin American soan opera whose main characters are black and whose entire plotline revolves heavily around black culture in a Latin American country. Indeed, the soap's theme song is Arroyo's land-

mark track "Rebelion" which tells the story of an enslaved African couple who rise up against their Spanish owner.

"I made it the theme because he's an artist that's sung to liberty, to dance, to inequality, and he's a rebel," soap director Herney Luna says. Although "El Joe" was done with Arrovo's blessing, it hasn't been altered, and indeed, Luna says, Arroyo insisted that his tribulations with drugs remain in the story. Fictional elements, like a villainous manager who rips Arroyo off, were added to flesh out and lend drama to the story.

"The project is an homage to him and to Latin music." Luna says, noting the universality of Arroyo's struggles—getting his start as a poor boy in the port city of Cartagena, singing on buses for money.

"It's been successful because people want to hear the music and have fun," Luna says. "But they've also identified with his story."



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# THE BILLBOARD

While the Colombian soap opera "El Joe: La Leyenda" is the story of singer/songwriter Joe Arroyo, his stardom might never have been without Julio Ernesto "Fruko" Estrada, the founder/bandleader of legendary Colombian salsa troupe Fruko y Sus Tesos.

A seminal figure in Colombian music whose tracks regularly grace salsa compilations worldwide, Estrada was instrumental in developing the sound of Colombian salsa. In the process, his orchestra recruited and developed some of the country's finest musicians. They included the late singer Piper Pimienta, Wilson Saoko and Arroyo himself, who was thus faunched toward fame. Estrada spoke with Billboard about his music and the recent impact of "El Joe."

#### What sound were you looking for when you created Fruko y Sus Tesos in the '70s?

I played with [Colombian orchestral Los Corraleros de Majagual and came from sharing the stage in places like New York with big orchestras like Willie Colon and Richie Rev.

And I wanted to create a group of experimental Colombian salsa: a kind of salsa/cumbia, a joyful salsa with lyrics that were rich and colloquial. I looked everywhere for stellar musicians, and we created Fruko y Sus Tesos. And we recorded a song that became a universal anthem, "El Preso,"

#### That sound has lasted four decades and identifies Colombian salsa around the world. Why the longevity?

Colombia has eight musical zones that are distinct and enrich our national folklore . . . The interpretation, the melodies and the lyrics are very eloquent. "El Preso" is a plea, for example. And other standards have elements that are very Colombian and have to do with faith and spirituality. It's very heartening to see new generations respond to this music, which requires schooling, and arrangements and scores, and which as a group we've taken to over 70 countries. I'm also the musical director of Sonora Dinamita, and another group that sprung from us was the Latin Brothers. Alberto Barros and Diego Gale are alumni of ours. This orchestra has been an institution.

How true is the soap to reality? The guy that plays you looks uncannily like you. And [the actor playing] Piper

Pimienta, he looks just like him: his outfits, his elegance, his dancing. This is extraordinary marketing for the orchestra . . . The best part is, we're looking inward at the history of our music. There's reality and fiction in the story, because the screenwriter had to add his art to ensure viewer interest. But [even with the changes] it still keeps the viewer engaged in

the history and the music.

#### You'll be touring extensively, but what about recording?

I have a recording deal with Discos Fuentes, and we have a few surprises planned. One of them is Jose Jose's son, Manuel Jose. He'll be singing his father's songs in salsa arrangements. I'm also a good friend of Chick Corea's, and we plan to record together. -I.C

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

#### **HERNANDEZ TO TOUR LATIN AMERICA**

Chilean star Myriam Hernandez has extended the dates on her Latin American tour supporting her new album "Seduccion," out on Universal Music Latino. The trek kicked off May 29 with dates in Chile and continues through July and August with concerts. in Colombia, Dominican Republic and Panama. Through the end of the year, 50 dates are planned, and will be announced in the coming weeks. "Seduccion," which features duets with Marco Antonio Solís and Cristian Castro, was released throughout Latin America earlier this year In the United States, the album debuted at No. 11 on Billboard's Latin Pop Albums chart in the May 14 issue.

#### **BUSTOS ON RADIO GROWTH PATH**

As part of its plan to increase the size of its stable of radio stations in the next five years, Latin media company Bustos has purchased four signals in Portland, Ore., from Adelante Media: regional Mexican KGDD-AM, Latin pop KXET-AM-FM, Russian radio and religious music and talk KOOR-AM and Spanish Christian KRYN-AM.

A finalized sale, pending approval from the Federal Communications Commission. would increase Bustos' roster to six stations. The company already owns regional Mexican stations KZZR and KPWX, both also in Oregon.

Until last year, Bustos owned 25 radio stations and three TV stations, but had to forfeit most of them after a restructuring process. However, during the negotiations. Bustos arranged for the option to purchase the four Portland stations, which the company has been operating since October. Bustos exercised its option to finalize the purchase in mid- June

In an interview with Radio Ink magazine, company owner Amador Bustos said that minority broadcasters were an "endangered species."

"I want to establish Bustos Media as a premier small. privately owned Spanishlanguage regional broadcast group," he told Radio Ink.



A REINVIGORATED JILL SCOTT HITS THE REFRESH BUTTON **AFTER FOUR-YEAR HIATUS** WITH OWN WARNER BROS.-DISTRIBUTED LABEL AND **AN ALBUM ABOUT FREEDOM AND 'LIGHT'** 

BY GAIL MITCHELL

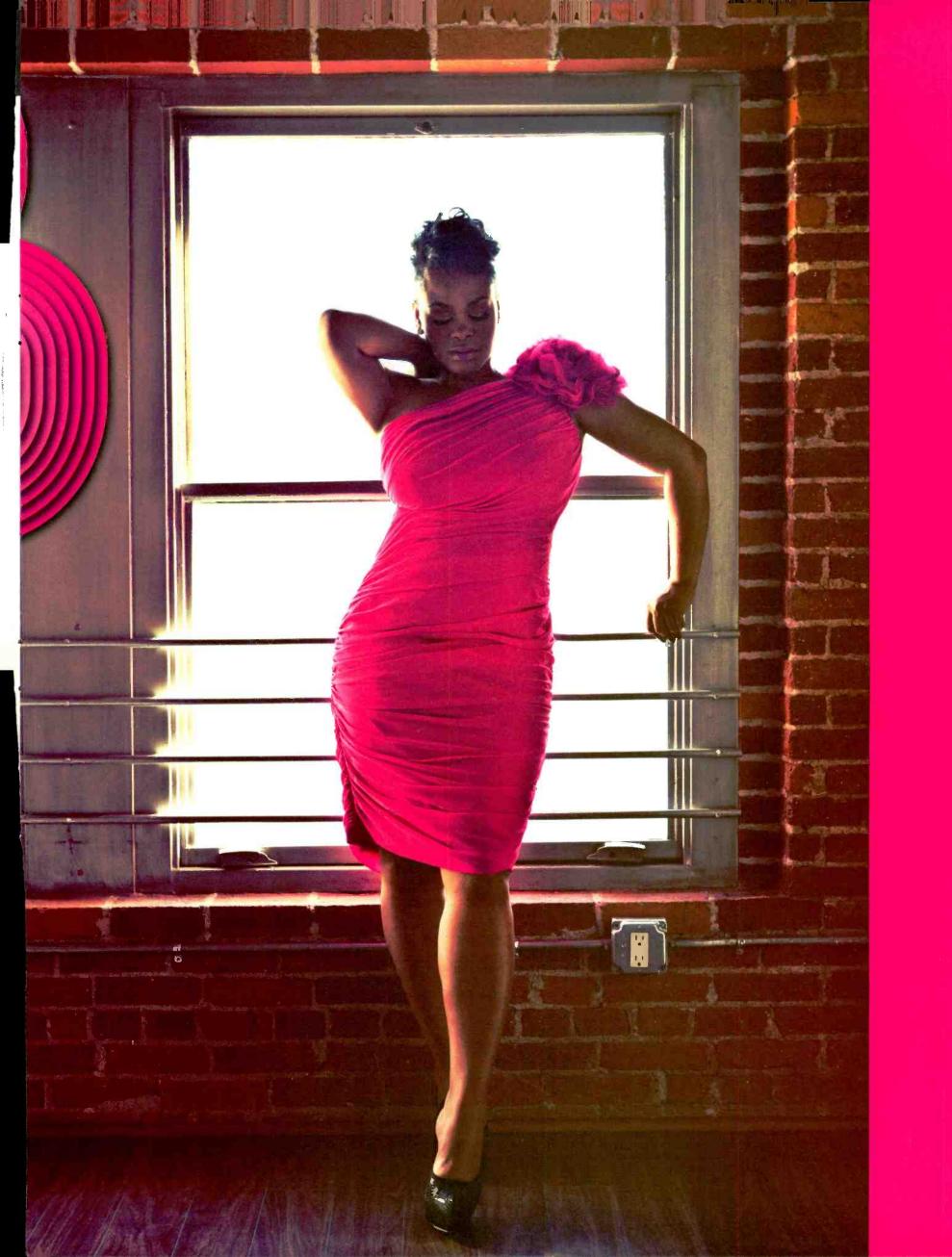
A word that captures Jill Scott's vibe of late? "Free."

"That's the word I've been using," Scott says with a laugh. She's calling in from Baltimore, one of the stopovers on a promotional tour in support of her new album, "The Light of the Sun." With its June 21 release, Scott—singer, songwriter, actor, poet—not only ends a four-year hiatus from new music, but her fourth studio album is the first project under a recently minted distribution partnership between her Blues Babe Records and Warner Bros.

"It's exciting, because it's on my own terms," Scott

says. "I feel like my eyes are going to bulge out of my head. It's like starting all over again. Music shouldn't be a chore or feel like any kind of burden. It's free and alive. And that's where I am."

You can also find her back on Billboard's Hot R&B/ Hip-Hop Songs chart with "So in Love," featuring Anthony Hamilton. Kelvin Wooten (Raphael Saadiq, Mary J. Blige) produced the breezy lead single, which gave Scott the highest debut of her career when it bowed at No. 43. Having since broken into the top 10 (No. 10) on the tally, the song also ascends to No. 1 on Adult





R&B. Among the stations playing "So in Love" in power rotation is adult R&B WYLD New Orleans, whose PD notes that Scott's return adds another fortifying voice to the R&B scene.

"R&B is thriving right now with good quality records from urban AC and urban mainstream acts like Charlie Wilson, R. Kelly, Trey Songz, Ledisi and now Jill," says Derrick Corbett, director of urban programming for WYLD parent Clear Channel. " 'So in Love' is vibrant, and the combination of Jill and Anthony gives you a Roberta Flack/Donny Hathaway feel. It's feel-good music that sounds good on the radio."

Scott's re-emergence also signals a light at the end of the proverbial tunnel. Her long walk back to this point started nearly two years ago following a concerted focus on her acting career. Those acting highs during the last four years included such projects as HBO's critically acclaimed "The No. 1 Ladies' Detective Agency." Those were tempered, however, by her divorce from husband Lyzel Williams in 2007, after six years of marriage. A year later, Scott was engaged to her former drummer, Lil' John Roberts, and carrying her first child, Jett Hamilton Roberts. After her son's birth in 2009, Scott broke up with her fiancé.

Then another low point arrived in 2010 when irreconcilable differences arose between Scott and Hidden Beach Recordings, her home for 10 years. In the midst of recording songs for "The Light of the Sun," she was countersued by Hidden Beach, which claimed she had exited halfway through a six-album contract. The lawsuit was settled earlier this year, with Hidden Beach slated to release the first album in a series of previously unreleased Scott music, "Just Before

"That process wasn't fun for anyone involved," says Shawn Gee, her longtime business partner and president/CEO of Sports & Entertainment Financial Group, whose clients include Lil Wayne, Kanye West and Drake. "Now both sides RELEASE DATES: June 17 (Germany, Australia), June 20 (rest of Europe, elsewhere), June 21 (United States), July 27 (Japan)

PRODUCERS: Jill Scott, J.R. Hutson, Dre & Vidal, Warryn Campbell, Kelvin Wooten, Khari Mateen, Adam Blackstone, Randy Bowland, George "Spanky" McCurdy, Eric Wortham, James Darrell Robinson

BIG DEALS: Distribution deal with Warner Bros.; multi-tour pact with Haymon Ventures/Live Nation

UPCOMINGTY: BET Awards (June 26), "The Gayle King Show" (June 29),
"Live With Regis and Kelly" (June 30),
"Today" (July I)

SITES: MissJillScott.com, WarnerBrosRecords.com, Facebook.com/missjillscott, YouTube.com/missjillscott

BUSINESS PARTNER: Shawn Gee, Sports & Entertainment Financial Group

AGENTS: Cara Lewis, William Morris Endeavor (touring); Dana Sims, International Creative Management (TV/film)

PUBLISHING: Blues Baby Music/Universal Music Publishing (ASCAP)

PUBLICITY: Chris Chambers and Sherlen Archibald (@treblesoul), Chamber Group; Luke Burland (@LukeBurland), Warner Bros.

PHILANTHROPY: Blues Babe Foundation provides educational and social opportunities to children in Philadelphia

TWEETS: @missjillscott

are moving forward."

In Scott's case, it meant finding a partner that fit with her expanding entrepreneurial mind-set. "Everyone was interested in Jill but not in the structure we were interested in,"

Gee says, "Some came with normal royalty-based deals and others with joint ventures. Warner Bros. was very open to a unique structure."

The pact between Warner and Blues Babe is a pure distribution deal complemented by a contracted marketing budget for the singer's projects. "From an economic perspective, Jill gets to maximize the profit potential of her record sales. And from the operational side, we get the muscle and machine behind a major-label artist," Gee says, adding that there was only one other act, the White Stripes, with such a deal at Warner.

Warner Bros. Records co-president/CEO Todd Moscowitz, whose label also recently inked a deal with Rick Ross' Maybach Music, says, "This deal gives Blues Babe the ability to establish itself as a brand, and gives Jill and her team the ability to direct the marketing and promotion of her projects. Jill is an important artist for Warner Bros. as we rebuild our roster. Very few make that cut as 'career artists,' and she's clearly one of them-with enormous growth potential internationally.'

Scott first came to national attention in 2000 when Hidden Beach released her critically acclaimed debut, "Who Is Jill Scott? Words and Sounds Vol. 1." Born in Philadelphia, she attended Temple University and became active in the local poetry scene. Influenced by Gil Scott-Heron, Nikki Giovanni and Chaka Khan. Scott segued into music and co-wrote the Roots' 1999 hit "You Got Me." Powered by her own R&B hits—"A Long Walk" (No. 9) and "The Way" (No. 15)—her first album peaked at No. 2 on Top R&B/Hip-Hop Albums and has since sold 2.5 million copies, according to Nielsen SoundScan.

Between a live album and a compilation of collaborations with other singers, two more studio albums were released before Scott and Hidden Beach severed ties. "Beautifully Human:



Words and Sounds Vol. 2" (2004, 880,000) debuted at No. 1 on Top R&B/Hip-Hop Albums and No. 3 on the Billboard 200. "The Real Thing: Words and Sounds Vol. 3" (2007, 665,000) peaked at No. 4 on the Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums. Scott is also a three-time Grammy Award winner, most recently for best urban/alternative performance in 2007 for "Daydreamin" " with Wasalu Muhammad Jaco.

But now it's time for something new. Equal parts soulful, sultry, sassy, introspective and empowering, the vibrant 15-song "Light of the Sun" re-establishes the singer's unique love affair with words and penchant for integrating everything from R&B, hip-hop, jazz, gospel and improvisation into her music. Scott and songwriter J.R. Hutson (Musiq Soulchild, Keke Wyatt) executive-produced "Light," with additional production contributions from Andre Harris and Vidal Davis, aka Dre & Vidal (Michael Jackson, Mariah Carey), and Warryn Campbell (Kanye West, Alicia Keys), among others (see

box, page 18). In addition to Hamilton, the guest list features Eve, Doug E. Fresh and Paul Wall. Beyond the single, additional standout tracks include "Blessed." a tribute to her son; the emotion-packed "Hear My Call," about healing a broken heart; female anthem "Rolling Hills"; the illuminating treatise "Womanifesto"; and the playful "Le Boom Vent Suite."

Hutson, who worked with Scott for the first time on 2007's "The Real Thing," says "Le Boom" is a perfect example of the singer's desire to destroy more boundaries and let whatever happens in the studio happen. "She Jay-Z-ed that song," he says. "Singing as she was writing it. And when we stopped the tape, that's what the song was. She has such a dedication to being honest—that permeates her music." All Scott wanted, she says, was to choose collaborators who could "embody the energy I was going for. Without any pretense, without knowing what I was going to say . . . there was no guidance except for the energy and spirit in the room. I'm a big Sal-

vador Dali fan; he put his blood and everything else he had in his painting. That's how it is for me. There's no blood on this record, but there sure is some heart."

In ramping up the marketing/promotional strategy for "The Light of the Sun," Gee outlined four objectives: engage the core fan, re-engage the outer core fan who saw her movies but didn't buy her last two albums, reach new fans and strengthen her presence overseas. The ball started rolling last year when Scott co-headlined with Maxwell on a national, 20-date arena tour that finished at No. 7 among the top R&B/hip-hop tours, according to Billboard Boxscore, grossing \$10.2 million from 14 shows.

The tour was the first manifestation of a deal signed last spring with Live Nation/Haymon Ventures to further Scott's touring beyond the theater circuit. Next up is the companies' production of the Jill Scott Summer Block Party. Presented by Budweiser Superfest, the 18-city trek kicks off July 28 in New York with special guests Hamilton and Mint Condition. host Doug E. Fresh and music provided by DJ Jazzy Jeff. A special concert ticket/album preorder bundle went on sale June 17 at LiveNation.com and MissJillScott.com.

"Maxwell and Sade, that's my litmus test," Gee says. "That's where I see Jill fitting in. Touring is a part of her career that has constantly grown. R&B remains a very viable market not only from an album sales perspective but from the touring perspective as well." Gee adds that the multi-tour deal with Live Nation/Haymon Ventures isn't limited to just large amphitheater/arena tours. Both sides are envisioning other routes to help grow the Jill Scott brand. These include a small-theater tour described as a one-woman show with a Broadway-esque type of feel.

Scott's just-wrapped European promotional tour was preceded by major showcases in Los Angeles and New York. Recent guest appearances include the American Poetry Workshop at the White House, a one-hour BET special hosted by Mo'Nique, "The Tonight Show With Jay Leno" and "Jimmy Kimmel Live!" In addition to being featured earlier this month on NPR's "First Listen," Scott taped six behind-the-scenes vignettes posted exclusively on Sundays on Essence.com. "Light of the Sundays," which wrapped June 19, featured Scott sharing insights about the new album, her musical influences and footage from the "So in Love" video. Prior to starting the Block Party tour, Scott will be among the slate of headliners at the Essence Music Festival (July 1-3) in New Orleans.

"It's a welcome treat that she's back with new music and performing again at the festival," Essence entertainment director Cori Murray says. "When Jill performs, she really goes there. You know you're going to get great songs with a little opera, hip-hop, R&B, vocal acrobatics... She brings it."

While Scott's three-year deal for her intimate apparel line with Ashley Stewart has ended, Gee says he and the singer are carefully eyeing other opportunities and entrepreneurial ventures that make sense in regard to expanding her brand. In the meantime, the singer and her Blues Babe Foundation are gearing up for its annual youth summer camp in August. The 6-year-old organization provides educational and social opportunities for children in Scott's North Philadelphia neighborhood.

Now calling Los Angeles home, Scott says she feels closer to her 2000 self than she's ever been. And her takeaway from the last four years? That it's better to work smart than hard. "I've missed myself," she says. "I'm sassy again, stronger. Now I understand this industry to a certain extent, and know how I work best. Having my son was one of the key factors in me leaving the old label. I need him to see me be as amazing as I can be so he feels fearless. I haven't arrived at amazing yet. I'm in the process. But I want him to see me grow. I want to get another 30 years out of this amazing life of being an artist."

# ROCKAION

# RED HOT CHILI PEPPERS. LINKIN PARK. THE AVETT BROTHERS. THE MAN IN QUESTION—RICK RUBIN—IS WORKING WITH THEM ALL. HEREWITH A QUICK STATUS UPDATE ABOUT HIS PARTNERS IN 'POSITIVE CREATIVITY' BY GARY GRAFF

ICK RUBIN ROUTINELY KEEPS HIS PRODUCTION PLATE FAIRLY FULL.

Even now he's juggling the Red Hot Chili Peppers' just-finished "I'm With You" as well as upcoming projects by Metallica, Linkin Park, the Avett Brothers—and possibly ZZ Top and Kid Rock. So it doesn't leave a lot of time to bask in success.

bask in success.

The Chilis' new set is scheduled for an Aug. 30 release, and marks the debut of new guitarist Josh Klinghoffer. "Josh is fantastic," Rubin says. "He played with John Frusciante for many, many years and actually toured with the Chili Peppers before, so he's sort of part of the extended family. He's stylistically very close to John but has a completely different trip. It sounds like the Red Hot Chili Peppers that you've never heard before." Rubin says the group was prolific during its sessions, and could well have done another double-disc (like 2006's "Stadium Arcadium"). "It was painful not to share all of the material we had, but . . . it would be too much. We wanted it to be 12 songs but it ended up 14 just because nobody could agree on which 12."

And as for Linkin Park? According to Rubin, the group has been in the studio writing for a follow-up to 2010's "A Thousand Suns," which Rubin also produced. "Typically we'll have a once-aweek meeting to listen to the songs they're coming up with, and talk about them. For so early in the project, they're much further along than they have been on the last two albums we did."

Rubin wasn't involved with Metallica's recent collaboration with Lou Reed, but does know that the quartet is about to start writing. "I had a meeting with Lars [Ulrich] in San Francisco ... to explore what the focus was going to be this time around ... I'll ask a lot of questions, and we'll probably listen to some of the riffs they've been writing. Usually I'll hear something that'll sort of indicate the direction—then we'll talk about it from there."

And the Avett Brothers are again working with Rubin on the follow-up to 2009's "I and Love and You." "It's coming out beautifully," he says. "It's a natural progression . . . beautiful . . . just the honesty they deliver. They're really earnest, and . . . the music is like that."

BUT RUBIN IS TAKING A MOMENT TO ENJOY THE SUCCESS OF ADELE'S "21" an album for which he produced four tracks, including her remake of the Cure's "Lovesong." It's the top-selling album in the world so far this year at more than 7 million copies (according to XL Recordings), and made Adele the first living act since the Beatles in 1964 to have two U.K. top five albums and singles simultaneously. "No one ever has any thoughts like that, ever," Rubin says. "Our goal is just to make something that we really like and that we think is

really good, and then you hope that other people like it, too. But you can never predict what anyone else is going to like."

"21" was licensed to Columbia by the United Kingdom's XL Recordings for U.S. release. (For more about Rubin, Columbia and Sony Music, see page 5.) Rubin chalks the album's success up to Adele being "an incredible singer" and the fact that the music is "the real thing, at a time when so much music is made through a more manufactured process. She's a self-contained, real artist who . . . uses her vocal instrument in way we don't get to hear a lot." He also feels that "21" benefited from a bit of creative restraint during recording.

"There was a moment . . . where there was some discussion of us going into the studio sooner," he recalls, "and I fought for us to push off the recording for probably an extra six or nine months until most of the songs were written—just to really go in with the strength and power of a good body of work. So a lot of the talk was just about the songwriting part and really getting in tune with the best possible material and taking our time and not being impatient and . . . caring about quality."

As for the future of "21," Rubin believes there are probably five singles on the album. "It's just beginning... it's got a long life, and she's barely toured at all, so it really is in the baby stages. "

Though Rubin's deal with Columbia allows him to continue to produce artists on other labels, this is one for the "home team," as it were. Rubin is quick to explain, though, that his reward comes more from being in the production booth than the executive offices.

"I always focus on the creative," he says. "I live in the creative and let the creative decisions carry what happens on the business side. I was asked to come to the company in a creative role, so that is really where my heart lives. I try not to get involved in the [business] side of things and leave that to the people at the label. It's been like that my whole career, from the beginning of Def Jam to now. Things are no different now than they've ever been."

That said, Rubin does have his opinions about where his industry is headed. Buoyed by a feeling that "people love music more than they ever have and . . . are willing to pay for music," he says, "it's just a question of finding the best way for that to happen, without holding on to any of the past . . . certain artists, you want to hear their album . . . and there are other artists who I like where maybe it's more about the single. I don't think there's going to be one way that everything works . . . People will have many more options and choices [as far as] how to digest music, and hopefully the labels will get to the point where they're in the business of serving the audience instead of trying to hold on to an old model.

"Ultimately, if they do service the audience . . . it's going to be a big business—a bigger business than it has ever been." That service, he explains, needs "to focus on the user experience . . . think less about how it affects the company in the short term and more about how you can provide a service that people can't live without."

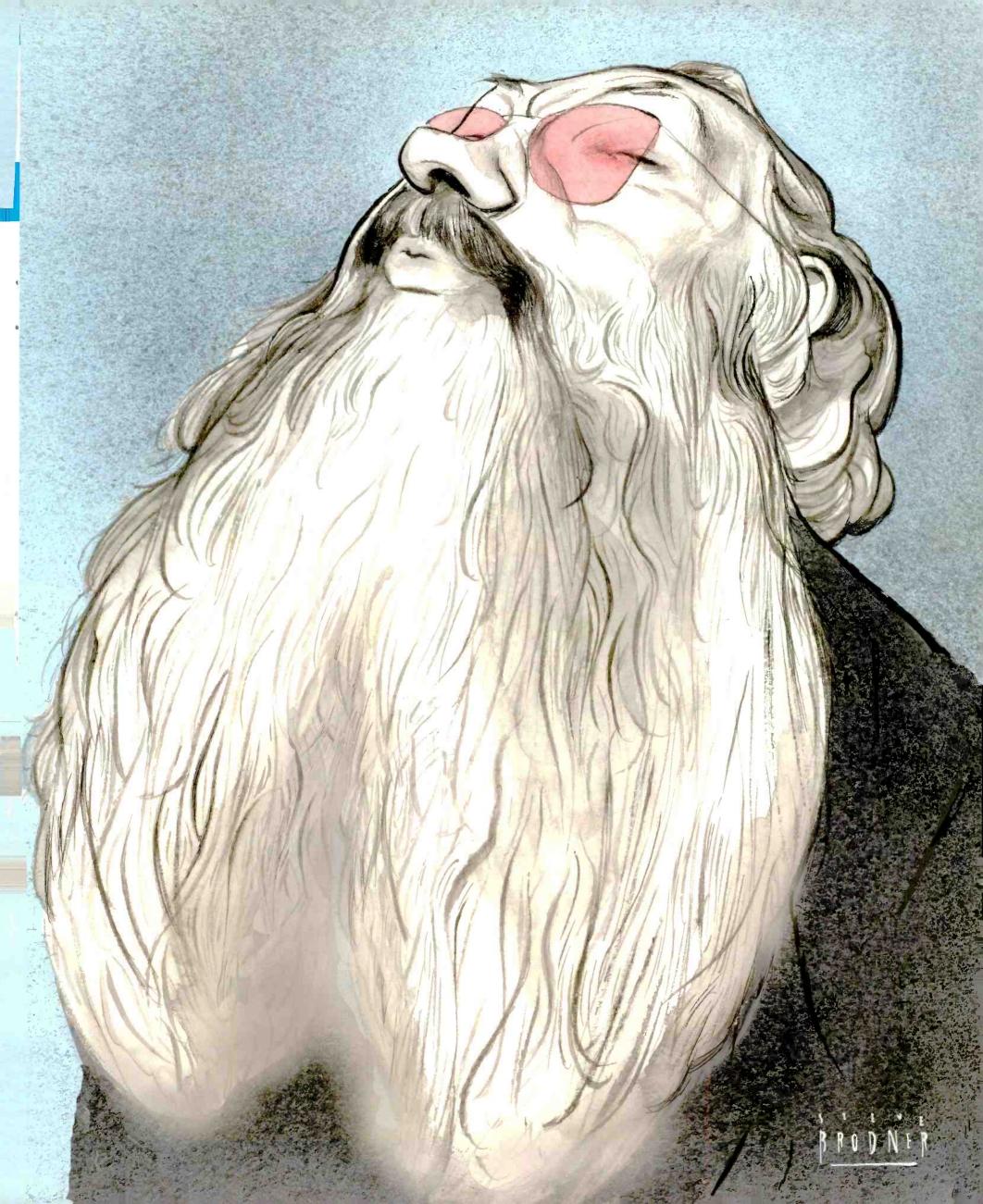
"My job is the same as it is when I'm in the studio producing a record—to share my opinions, be honest and truthful," Rubin says. "It's like the role of a coach. The artist, ultimately, at the end of the day, gets to do what they want to do. And in the case of the company, the company at the end of the day gets to do what they want to do. I try to be the voice of reason and positive creativity and sometimes other people have other ideas, and it's all cool."

While he preps projects for ZZ Top ("I'm helping with the songs . . . I'll probably be the executive producer at the end of the day") and Kid Rock ("He's going to play me some new songs . . . I can't wait to hear them") his hope is that his colleagues will realize that creation and commerce need to not merely co-exist, but to complement each other if the industry is to be effectively rebooted.

"I always felt like if we do what is in the best interest of the artist," Rubin says, "in the long term it will always benefit us. Always. There has always been an attitude at labels—of them vs. the artist... it's an obsolete idea—and I'm not speaking about Columbia in particular. I'm speaking about all the labels, because... I do get to work for all the labels as a producer, so I get to interact with all of them, and see what's going on."

"FOCUS ON THE USER EXPERIENCE.
THINK LESS ABOUT HOW IT AFFECTS
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CAN'T LIVE WITHOUT."

20 | BILLBOARD | JULY 2, 2011 ILLUSTRATION BY STEVE BRODNER





# THE 10 MOST INFLUENTIAL CLUBS IN NORTH AMERICA

#### WELL-BRANDED. GREAT SIGHTLINES. AMAZING SOUND. PLUS THAT CERTAIN INTANGIBLE SOMETHING THAT JUST EQUALS 'COOL.'

hat makes a great club?

Intelligent booking, great production values, the ability to raise an act's profile not only locally but regionally or even nationally—the latter entirely possible in this age of social networking. As Patterson Hood—founding member of the relentlessly touring Drive-By Truckers and a touring solo artist—puts it, pinning down what makes a great club is "elusive."

But: We tried, by going to the guys who work with clubs across the continent with an eye toward building careers. We asked five agents whose opinions mean a lot in this space: the Windish Agency's **Tom Windish**, Billions Corp.'s **David Viecelli**, William Morris Endeavor's **Kirk Sommer**, the Agency Group's **Christian Bernhardt** and Paradigm Talent's **Matt Galle**. Based on their answers, which were remarkably consistent, we chose these clubs, which can each be defined as influential, a career building block or just plain cool. The 9:30 Club in Washington, D.C., is the only club to make this list as well as the ranked "hottest" list, which is based on box office (see page 25). These influential clubs should be on every act's touring bucket list.

For vetting purposes, we ran this list by Hood who, naturally, has played all but one of them. He mostly agrees with the list, considers them all among his favorites, but would add **40 Watt Club** in Athens, Ga. (and not just because he lives there); **First Avenue** in Minneapolis; **Cain's Ballroom** in Tulsa, Okla.; and the **Vic Theatre** in Chicago to his own list.

The essentials of a great club, according to Hood, include "a good room, good vibe, great sound, sightlines: add in history, management and a general vibe or aura that is intangible—but you know it when you are within it." According to Hood, all of the clubs on our list have these essentials, and the 9:30 and Fillmore "have all of those things in spades."

Finally, it's the people. "The people being cool to be around makes a huge difference," Hood says. "Some things make you play better, and the best clubs have that."

—Ray Waddell







#### **BOWERY BALLROOM**

6 Delancey St. New York, NY 10002 @bowerypresents bowervballroom.com TICKETING: Ticketmaster TALENT: Johnny Beach Before the 575-capacity Bowery Ballroom opened in the late '90s, "there was a void in New York City," says Windish Agency president Tom Windish, whose firm books such bands as Animal Collective, Hot Chip and the xx. "I first went to the venue when it was under construction and my eyes lit up when I walked in." Since then, the Lower East Side club-whose concerts are promoted by the Bowery Presents—has become the premiere music venue of its size in the city. Bowery Ballroom talent buyer Johnny Beach says that part of his booking strategy involves keeping a watchful eye on which bands are generating buzz at New York's 250-capacity Mercury Lounge, also promoted by Bowery Presents, "We have the advantage of having the Mercury, where we can nurture talent and give us a good barometer of what's drawing," Beach says. And once an artist graduates to the Bowerv Ballroom, it's a

game-changer in his or her

live career. "It's a big statement," Windish says, "to play there and to sell it out." **UPCOMING CONCERTS:** Washed Out (July 11), Cibo Matto (July 18), Black Lips (July 29)

#### 9:30 CLUB

815 V St. NW Washington, DC 20001 @930Club 930.com TICKETING: Ticketfly **TALENT: Seth Hurwitz** The 9:30 Club is the "bestdesigned working club in the country," says Billions Corp. president David Viecelli, who books Arcade Fire, Sharon Jones & the Dap-Kings and others. "The club managers are exemplary in their attention to the value delivered to the patrons as well as the artists." I.M.P.'s Seth Hurwitz savs the venue's staff goes the extra mile to ensure that each booking is successful. "We don't run it like a factory," he says. "For every date we think about the best way to market it." The winner of last year's top club award at the Billboard Touring Awards, the 9:30 Club has a flexible capacity ranging from 500 to 1.200. William Morris Endeavor (WME) agent Kirk Sommer. who represents such acts as Adele, Morrissey and

the Killers, calls the venue a "proven ticket-seller that often hosts artists capable of selling larger facilities." Hurwitz says his booking strategy boils down to which artists are most relevant in the marketplace and those who've been loval to the club in the past. But mostly, "we try to have fun with the 9:30," he says. "I like to remind people that it's just a fucking rock concert." **UPCOMING CONCERTS:** Interpol (July 13), Stephen Marley (July 14), Ellie Goulding (July 25)

#### THE TROUBADOUR 9081 Santa Monica Blvd.

West Hollywood, CA 90069 @theTroubadour troubadour.com **TICKETING: Ticketfly** TALENT: Brian Smith Since opening in 1957, the Troubadour has hosted such legendary artists as Joni Mitchell, Neil Young, James Taylor, Elton John, Neil Diamond, Miles Davis and Bob Dylan. To this day, the 500-capacity venue boasts a variety of bookings from veteran acts and newcomers. Talent buyer Brian Smith says the Troubadour's deep musical history and simple layout contribute to making it a must-play for live acts passing through Los Angeles. "It's a special place to a lot of different people," he says, "People in the music industry who grew up in L.A. came to see shows here." Another part of the Troubadour's appeal is that "it's one of the few clubs seen as a concert venue," he adds. "People come here to see concerts." Booking agent Tom Windish says the club is popular among his roster. "It's always been a place an artist wanted to play and a place to target to sell out," he says, adding that the Troubadour has great sightlines and sound, "The stage protrudes into the audience, making for a very intimate experience. Plus, there's a great VIP balcony and bar that Angelenos can't get enough of.' **UPCOMING CONCERTS:** Colbie Caillat (July 14), Alkaline Trio (July 19, 21).

#### THE EMPTY BOTTLE

Indigo Girls (July 26)

1035 N. Western Ave. Chicago, IL 60622 @theemptybottle emptybottle.com

TICKETING: TicketWeb **TALENT: Pete Toalson** 

#### **METRO**

3730 N. Clark St.

Chicago, IL 60613 @MetroChicago metrochicago.com **TICKETING: Ftix TALENT: Chris Baronner** The 20-year-old Empty Bottle is a dive, booking agent Tom Windish says. But even so, "packed shows there are intense. There's an appreciation for music for what it's meant to make you do-feel something-that's missed in New York and L.A. You can't help feeling this ... when you're crowded into this club on a hot or cold night in Chicago." Owner Bruce Finkelman says the 400-capacity venue has a straightforward approach to booking artists, "We try to find things that we like, with the hopes that there will be other people who feel the same way." The Metro, meanwhile, "sits alone as an iconic and independent venue in its capacity range in Chicago," Billions Corp. president David Viecelli savs, "It's a critical bridge between the 300- to 500-capacity rooms and the larger converted theaters like the Vic and the Riviera." The agent adds that the Metro's wide and shallow shape keeps audiences close to the stage, which the artist feels onstage even if the room is at 60% capacity. "[Owner] Joe Shanahan has created a consistent culture of support and respect here that cannot be overvalued," Viecelli savs. **UPCOMING CONCERTS:** 

Empty Bottle-Local H (July 8), King Khan (July 11). Gang Gang Dance (July 15); Metro-Chicago Reggae All-Stars (July 7), Sia (July 22), 3OH!3 (July 25)

#### THE FILLMORE

1805 Geary Blvd. San Francisco, CA 94115 @FillmoreSF thefillmore.com TICKETING: Ticketmaster **TALENT: Michael Bailey** 

#### **GREAT AMERICAN MUSIC HALL**

859 O'Farrell St. San Francisco, CA 94109 @GAMH musichallsf.com TICKETING: GAMHtickets.com

TALENT: Dana Kamian Smith

Made famous by legendary concert promoter Bill Graham in the late '60s, the 1,100-capacity Fillmore is "simply the template for an enduring iconic rock room." Billions Corp. president David Viecelli says. The agent considers talent buyer Michael Bailey "one of the best buyers in the business." Bailey says part of his strategy is offering artists the opportunity to play multiple nights at the Fillmore, as opposed to one show at a larger-sized facility in the market. "That's something we've been pretty successful at over the years," he says. Less than two miles down the street from the Fillmore is the 500-capacity Great American Music Hall. which has hosted the likes of Duke Ellington, Sarah Vaughan, Count Basie, Van Morrison, the Grateful Dead and Bobby McFerrin. The GAMH is "just an incredible room-unique and greatsounding," says the Agency Group's Christian Bernhardt, who books Peaches. Yelle and Ariel Pink's Haunted Graffiti. GAMH talent buyer Dana Kamian Smith also books acts for the all-ages San Francisco club Slim's

#### **UPCOMING CONCERTS:** Fillmore—Closer to My Dreams tour (July 9), B'z (July 22), Summer Slaughter tour (July 29): GAMH-Washed Out (July 9), the Velvet Teen (July 22), Cold Cave (July 25)

#### E COMMODORE **BALLROOM**

868 Granville St. Vancouver, BC V6Z 1K3 @commodorevcr livenation.com **TICKETING: Ticketmaster TALENT: Erik Hoffman** Commodore Ballroom talent buver Erik Hoffman calls the renowned Vancouver venue "the Fillmore of Canada." Known for its sprung dancefloor, it's the "only open-floor play in the 1.000-capacity range in the market," says WME's Kirk Sommer, whose clients include Adele and Amy Winehouse. In addition to his own knowledge of successful touring acts, Hoffman says he utilizes the expertise of surrounding independent promoters to help fill the room with a wide range of

musical genres. **UPCOMING CONCERTS:** Toots & the Maytals (July 5), Mac Miller (July 9), TV on the Radio (July 20-21)

#### SHOWBOX AT THE MARKET

1426 First Ave.

Seattle, WA 98101 @showboxsea showboxonline.com/ market **TICKETING: Ticketmaster** 

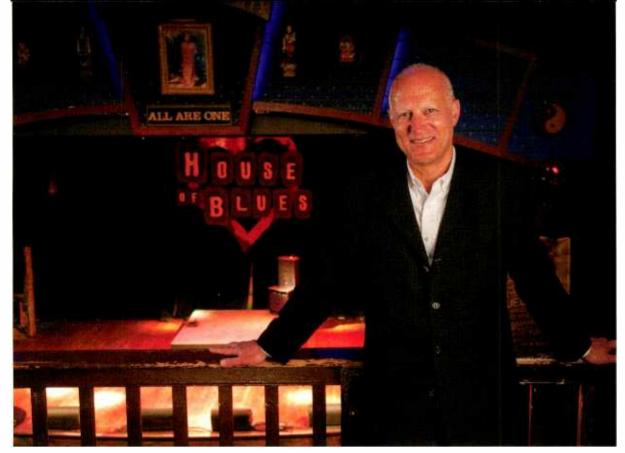
TALENT: Chad Queirolo. Katie Brogan Purchased by AEG Live from former owner Jeff Steichen in 2007, the Showbox at the Market is a "fixture in the Seattle music scene." WME's Kirk Sommer says. "It is rich in history and has retained a lot of its original art deco character." The venue, which opened in 1939, has played an integral part in helping develop the city's music scene, having hosted acts ranging from Duke Ellington and Muddy Waters to the Ramones and Pearl Jam. The 1,147-capacity room sits about two miles away from the 1,511-capacity Showbox SoDo, also owned by AEG Live.

**UPCOMING CONCERTS:** David Bazan (July 16), the Classic Crime (July 29). Queens of the Stone Age (July 31)

#### THE MUSIC BOX

6126 Hollywood Blvd. Los Angeles, CA 90028 @themusicboxla themusicbox.la TICKETING: Goldenvoice, Wantickets, GrooveTickets TALENT: Donna Busch The 1,350-capacity Music Box is the "perfect platform to get to bigger rooms and bigger artists once an artist sells out [the club]," the Agency Group's Christian Bernhardt says, Music Box **GM James Daly attributes** much of the venue's success to its exclusive booker. Goldenvoice, but also to its location. "We're right here in Hollywood in the entertainment district, and that's quite a draw for those international bands and DJs who are coming from all over the world to play in the States," Daly says. "Everyone wants to play Hollywood." **UPCOMING CONCERTS:** Richie Hawtin (July 2), Avicii (July 14-15), Fitz & the Tan-

trums (July 22)



# **CLUBHOUSE RULES**

HOUSE OF BLUES CEO RON BENSION BRINGS 30 YEARS OF BRANDING AND ENTERTAINMENT EXPERIENCE TO LIVE NATION CLUBS AND THEATERS BY RAY WADDELL

he House of Blues/clubs and theaters division of Live Nation is the largest collection of small-capacity venues in the world.

Ron Bension, CEO of the business since November 2010, hopes to bring the sort of national touring activity to small venues that Live Nation enjoys at the amphitheater and arena levels. At the same time, there seems to be real focus on developing emerging acts right down to the local level.

Small venues would seem an area ripe for this sort of endeavor; as it is, clubs and theaters are the sweet spot both for developing acts and those which work best in a more intimate presentation in terms of both drawing power and aesthetics. But to this point, national touring deals for Live Nation, AEG Live and other promoters are largely made up of tours geared to 10,000- to 20,000-capacity venues or larger, with varying results. Some acts in the past have played venues that are too large for them, and Bension believes many bands could benefit from the consistency a tour deal could offer across a small-venue portfolio, both in terms of production and cohesive marketing strategies.

Named to the position in September 2010, Bension is focused on consolidating the 36 venues that he directly manages into a national platform, creating new touring products and innovative consumer experiences. The portfolio ranges from the House of Blues to the Fillmores to more intimate rooms like St. Andrew's Hall in Detroit. Bension is armed with a wide range of branding and entertainment experience, most recently as CEO of TicketsNow, Ticketmaster's secondary ticketing operation. Previously he has led several major e-commerce, recreation and entertainment companies, serving as CEO of Wasserman Media Group's Sportsnet, president/CEO of Sega GameWorks and chairman/CEO of Universal Studios Recreation Group, a division of Universal Studios.

#### What was your primary objective when taking on this position?

Live Nation, with all the bad rap they get, was very smart about looking at the club and theater business—3,500-capacity and under—as a little bit of a different business. When you look at the live music business today, there is a ton of volume going through these types of venues, so more and more we see this is really going to be, from a volume point of view, the sweet spot of live music going forward. These venues are a little bit more "high touch" than the amphitheater business. We're much closer, have a greater impact on the fan experience . . . So when we look at these smaller venues, Live Nation said, "We want people waking up every single day who do nothing but worry about the bands and fans and booking and the volume that goes through these smaller clubs and theaters." That was the goal: make this the best portfolio, the most profitable portfolio, and create something that is special in the marketplace.

We've got 13 House of Blues, four Fillmores, and we have a lot of unique, one-of-a-kind venues . . . like St. Andrew's Hall in Detroit, the Tower Theatre in Philadelphia . . . At many of our venues, especially at House of Blues, we're doing a lot of weekly local-band nights, where we're working with either a radio station or another media company to go out into the marketplace and find local bands that need a showcase . . . and can't really afford to

tour or can't make it into a bigger venue. We're putting together local positioning and local promotions that really take advantage of the venues'... unique capability to draw in the market.

#### The traditional model of building acts from club level to arenas—is that a strategy for you?

The promotion and nurturing that came from the record companies doesn't exist anymore. You have a lot of bands that make their entire living now off of live performances because, even with iTunes and the various distributors of online music, it's so stratified that it's very difficult to make money with records. That void has to be filled somehow or another.

When we look at our portfolio, we can go to bands and say, "Look, we get it. We know you're going to go and do a 25-city tour. We have 36 locations that we own and operate, we have another 25 that we have promotional arrangements with throughout the country. We're going to end up paying you just as much as the next guy, but you can have either 20 negotiations at 20 different venues with 20 different marketing plans and no cohesive control over your tour, or you can work with us. We've got the best venues in the biggest markets. We'll work with you on a customized marketing plan that we'll put out for the entire tour."

We have an unbelievable group of social networking engagement partners that we work with out in the marketplace,

pushing out tours, tickets, the bands' music, and we work with ... partners [including] Westwood One, MTV, LG, Fuse TV.

#### Most of what I see are legs of tours, 10-15 shows, particularly at House of Blues. Are you doing 35- to 50-date deals?

Yes. We're talking to the bands and saying, "We can work with you across the entire span of your tour, from launching it to promoting the upfront of it." If you have a record breaking, we can use the power of our digital resources, LiveNation.com, Ticketmaster.com and our 29 club and theater websites, plus the marketing team we have in place.

#### So you're doing tour deals in the model we see from Live Nation at the arena/amphitheater level?

To give you a sense, we'll do 5,000 shows through our portfolio this year, with over 5 million people. Of those, we'll do 1,200 via tour deals, and the rest of them, the large majority, will be booked as multiples, or we'll do five, six, seven, eight, two or one [show]. There's a lot of booking. We have bookers at each one of our venues locally, and in some cases a junior booker out in the marketplace.

# You've worked with Live Nation chairman Irving Azoff for years, dating back to Universal in the late '80s. Can you now walk down the hall and pitch an act?

It's never that easy. Irving is well-known for managing that part of the business very carefully and making sure that he does the best for his acts, and, believe me, he's still the most difficult person to negotiate with. So it doesn't matter whether I can walk down the hall or not. We're not getting a discount on the Eagles tour, I can guarantee you.

#### Festivals are clearly taking on an artist development role. Is this at the expense of clubs?

I think it's to the benefit of clubs. It's a great way to leverage either the launch or termination of their tour through the festivals. We understand that come summer, it's festival time. We see a lot of what we would normally get at our venues being moved to these larger platforms. Where we do business a little different is, we say, "Let's fill that with local nights. Let's work with the different promoters in electronica, for example, and do things . . . that fill the gaps." We do a lot of emerging metal bands. We'll probably do 400-500 shows on the metal circuit. And we're looking at doing some mini-festivals within our venues ourselves. We've got the real estate, we've got the parking, we have the ability to provide great food and beverage.

#### House of Blues is the best-branded club chain in the world. How can you take it to the next level? What is the next level?

These venues have such a great vibe to them, the artwork and the funky little corners they have—they're great venues. We've announced a Toronto venue . . . we're out talking to three or four developers for opportunities to expand House of Blues. The other area where we believe we can do a much better job, and we're making great headway, is local promotions. In certain markets we have a great country series, [or] a great Latin series. We're doing some comedy series in certain markets, we're doing some urban series in some markets. Where we have the opportunity to provide local access and emerging artist access into these venues, we're getting back to basics and really immersing ourselves in the emerging artist business with ethnic or genre-based series.

When you go into a House of Blues, you know you're always going to see some form of live entertainment, you're going to get a great meal, and if you come for a specific show, stay afterward and head over to the Foundation Room or the bar, where there will be a local band playing after the show, and get a little bit more music.

#### How are sales for venues, under your watch, to date this year?

We're up about 9% year-over-year on tickets, our show count is up about 10%, and that doesn't count some of the local stuff we're doing. It's been a good run so far.



hese are the top-ranked clubs in North America based on box-office data reported to Billboard Boxscore by concert promoters or venue representatives for events that occurred this year from Jan. 1 through June 1. Some are booked and promoted by such national promoters as AEG Live (the Joint at the Hard Rock Hotel in Las Vegas) and Live Nation (House of Blues Atlantic City is one of 13 Live Nation-branded clubs). Others are booked by independent promoters like I.M.P. Productions (9:30 Club in Washington, D.C.) and C3 Presents (the Harrah's clubs). Many are casino properties that depend on talent volume for players, but count on these clubs as stand-alone revenue-producers. Note to club talent buyers and promoters: If your club isn't on this list but you feel it should be (are you listening, House of Blues?), report your data to Boxscore manager Bob Allen at ballen@billboard.com. As always, we want our data to be as complete and inclusive as possible -Ray Waddell

## 1. THE JOINT/ HARD ROCK HOTEL

4455 Paradise Road Las Vegas, NV 89169 thejointlasvegas.com ON-SITE: Paul Davis, CEO of entertainment; Tex Dike, director of entertainment TALENT: AEGLIVE SCENE: All ages; 21+

#### 2. 9:30 CLUB

815 V St. NW Washington, DC 20001 930.com ON-SITE: Ed Stack TALENT: Seth Hurwitz. chairman of I.M.P. Productions/co-owner of 9:30 Club SCENE: All ages

#### 3. CLUB NOKIA

800 W. Olympic Blvd. Los Angeles, CA 90015 clubnokia.com ON-SITE: Mark Girton, GM **TALENT:** Lesly Olenik **SCENE**: All ages

## 4. HOUSE OF BLUES (ATLANTIC CITY)

801 Boardwalk Atlantic City, NJ 08401-7509 houseofblues.com ON-SITE: Candice Davis, regional entertainment manager, Caesars Entertainment TALENT: C3 Presents SCENE: All ages; 21+

#### 5. HARRAH'S STIR **CONCERT COVE**

Harrah's Council Bluffs 1 Harrah's Blvd. Council Bluffs, IA 51501 harrahscouncilbluffs.com **ON-SITE**: Bo Guidry, senior VP/GM; Melissa Hardersen, entertainment manager **TALENT:** C3 Presents SCENE: 21+

#### 6. HARRAH'S HORSESHOE **RIVERDOME**

8000 E. Texas St. Bossier City, LA 71111 horseshoebossiercity.com ON-SITE: Melissa Free TALENT: C3 Presents SCENE: 21+

#### 7. HARRAH'S CHEROKEE

777 Casino Drive Cherokee, NC 28719 harrahscherokee.com ON-SITE: Dennis Wolfgang, Terry Neff **TALENT: C3 Presents** SCENE: 21+

#### 8. HARRAH'S HORSESHOE

11999 Casino Center Drive SE Elizabeth, IN 47117 horseshoe-indiana.com ON-SITE: Eileen Moore, GM TALENT: C3 Presents SCENE: 21+

#### 9. KNITTING FACTORY (BOISE)

416 S. Ninth St. Boise, ID 83702-7162 bo.knittingfactory.com ON-SITE: Ryan Collis, GM TALENT: Mark Dinerstein, senior talent buver SCENE: All ages unless otherwise noted

#### 10. CAESARS **CIRCUS MAXIMUS**

2100 Pacific Ave. Atlantic City, NJ 08401-6612 caesarsac.com **ON-SITE:** Candice Davis TALENT: C3 Presents SCENE: All ages

## 11. KNITTING FACTORY (SPOKANE)

919 W. Sprague Ave. Spokane, WA 99201-4014 sp.knittingfactory.com ON-SITE: Matt Judge, GM TALENT: Mark Dinerstein. senior talent buyer SCENE: All ages unless otherwise noted

#### 12. PARK WEST

322 W. Armitage Ave. Chicago, IL 60614 parkwestchicago.com ON-SITE: Ramina Forsyth **TALENT: Nick Miller** SCENE: All ages

#### 13. KNITTING FACTORY (RENO)

211 N. Virginia St. Reno. NV 89501 re.knittingfactory.com ON-SITE: Gary Pike, GM: Cisco Flores, assistant GM TALENT: Mark Dinerstein, senior talent buver SCENE: All ages unless otherwise noted

#### 14. LA ZONA ROSA

612 W. Fourth St. Austin, TX 78701-3817 lazonarosa.com ON-SITE: John Mickan, production manager TALENT: Brooke Wirth SCENE: All ages

#### 15. EDMONTON **EVENT CENTRE**

8882 170 St. NW West Edmonton Mall Edmonton, AB T5T 4V4, Canada edmontoneventcenter.ca ON-SITE: Troy Dezwart, entertainment director TALENT: Troy Dezwart SCENE: All ages; 18+

#### 16. GLASS CACTUS

1501 Gaylord Trail Grapevine, TX 76051-1945 gaylordhotels.com ON-SITE: Jack Adams TALENT: Jack Adams SCENE: 21+

#### 17. FLAMES CENTRAL

2198 Ave. SW Calgary, AB T2P 7N2, Canada flamescentral.com **ON-SITE:** James Kopperson TALENT: Harvey Cohen SCENE: 18+

#### 18. STAGE AE

400 N. Shore Drive Pittsburgh, PA 15212 promowestlive.com ON-SITE: Doug Hermann, GM/VP, PromoWest North Shore TALENT: Scott Stienecker.

president/head talent buver, PromoWest **SCENE:** All ages unless otherwise noted

#### (ATLANTIC CITY)

777 Harrah's Blvd. Atlantic City, NJ 08401 harrahsresort.com ON-SITE: Candice Davis, regional entertainment manager, Caesars Entertainment TALENT: C3 Presents SCENE: All ages

#### 20. SOUND ACADEMY

11 Polson Street Toronto, ON M5A 1A4, Canada sound-academy.com **ON-SITE:** Steve Towers **TALENT:** Zeke Myers SCENE: All ages unless otherwise noted

# 21. BLUESVILLE

1021 Casino Center Drive Robinsonville, MS 38664 horseshoetunica.com ON-SITE: Sarah Faulkner TALENT: C3 Presents SCENE: 21+

#### 22. L'ETOILE **BANQUE NATIONALE**

6000 Boul Rome Brossard, QC J4Y OB6, Canada letoiledix30.ca **ON-SITE:** Julie Turcot **TALENT:** Julie Turcot SCENE: All ages

#### **23. KOOL HAUS**

132 Queens Quay E Toronto, ON M5A 3Y5, Canada theguvernment.com ON-SITE: Jose Rodriguez, talent division TALENT: Talal Farisi, talent buver SCENE: 19+ (DJ events); occasional all-ages concerts

#### 24. STARLITE ROOM

10030 102 St. NW Edmonton, AB T5J OV6, Canada starliteroom.ca ON-SITE: Wayne Jones TALENT: Art Szabo and Julie Ogg (bands); Nick Samalack (DJs) SCENE: 18+ unless otherwise noted

#### 25. ANTONE'S NIGHTCLUB

213 W. Fifth St. Austin, TX 78701 antones.net ON-SITE: Eddie Hudson. production manager **TALENT:** Chris Thies **SCENE**: All ages

Compiled by Emmanuelle Saliba.



# Symphonic Progressions

FROM 'WEST SIDE STORY' TO 'THE WIZARD OF OZ' AND 'THE PIRATES OF THE CARIBBEAN,' ORCHESTRAS PERFORMING LIVE TO FILM OPEN REVENUE STREAMS

BY PHIL GALLO

ne weekend in July, the Hollywood Bowl will simultaneously celebrate one of the hottest film composers in the world and the golden anniversary of a classic movie. The event will likely have a domino effect that will introduce newcomers to symphonic music, open doors to new composers and perhaps even increase revenue streams for studios with score-driven films.

The Academy Award-winning 1961 movie "West Side Story" is the latest film to have its "jazzy, interpretive" score (from Leonard Bernstein) removed so that a symphony can play it live. The Los Angeles Philharmonic will debut MGM's restored 50th-anniversary high-definition print that will travel

to Chicago, New York, London and beyond. Film composer A.R. Rahman, known in the United States for his scores to 2008's "Slumdog Millionaire" and 2010's "127 Hours" (both from Fox Searchlight) and a national treasure in his native India, will become the first Indian artist to headline a concert at the 90-year-old venue.

This event is an example of some of the type of programming that symphony orchestras have used in recent years to attract new audiences. It also represents a new level of sophistication in programs as orchestras increasingly add full films to their programming slates. Recent technological developments have made it easier to strip music from older films, which should increase the amount of repertoire that orchestras will book. To date, 1939's "The Wizard of Oz," 1960's "Psycho" and 1935's "Bride of Frankenstein" have been popular offerings around the country, along with Rodgers & Hammerstein clip packages.

That in turn provides a glimmer of hope for orchestras that want to build new audiences for the future. The last few years have been especially rough for orchestras—symphonies in Philadelphia; Honolulu; Syracuse, N.Y.; New Mexico; and Louisville, Ky., have declared bankruptcy. A study by the National Endowment for the Arts revealed that paid at-

tendance at classical music concerts dropped 20% between 2002 and 2008.

Orchestras that are thriving have found new audiences by enhancing their repertoire. Rather than just program scores or songs from movies, the phenomenon of symphonies performing in synch with film is occurring throughout the United States and in Europe: "Psycho" premiered in Baltimore, "Casablanca" in Seattle and as a bonus in Minneapolis, "Young Frankenstein" was screened after the Symphony Orchestra performed Franz Waxman's score to "Bride of Frankenstein."

"Live performances of symphonic scores with film have become more accepted as a great thing to generate new audiences," says John Goberson, creator of "Live From Lincoln Center" and a pioneer in the film-symphony field. "It's unique in that it introduces audiences to a [symphonic experience] that has no esoteric element, no academic element."

The Los Angeles Philharmonic, which presents its winter season in the 2,300-seat Walt Disney Concert Hall, benefits greatly from the financial windfall the Hollywood Bowl supplies—nearly two-thirds of the orchestra's revenue is generated by the venue. Film music, which will be featured at six concerts this summer, is consistently at or near sellout levels. "West Side Story" is among several classic musicals with restrictions

Suite sound: GUSTAVO DUDAMEL leads the LOS ANGELES
PHILHARMONIC during a performance at the Walt Disney Concert Hall on Oct. 8, 2009.

on how many pieces from the score can be performed before the show is considered a theatrical presentation. Limits are generally four songs or one of two ballet suites, which gives

additional gravitas to the film presentation.

To get to the point where it was ready for the stage required a fair amount of work. Parts of the score were missing—a common occurrence—and once it was transcribed it had to be adapted for a modern orchestra, eliminating, for example, a portion that called for six pianos. Removing the music track and leaving singing and speaking voices intact wasn't a smooth operation. A company in Burbank, Calif., Chace Audio, and another, Paris-based Audionamix, spent five months extracting the score, but in the process developed a new technology for future efforts of this type.

A more modern film, such as 2003's "Pirates of the Caribbean: The Curse of the Black Pearl," presents fewer challenges when it plays the Hollywood Bowl, Cleveland's Blossom Festival and Chicago's Symphony Hall this year. But putting a film on a stage doesn't come cheaply.

Chicago Symphony Orchestra director of programming James Fahey estimates that the rights and other fees are the equivalent of a high-level soloist. A handful of conductors, too, have become specialists in this world—Timothy Brock with silent films and Richard Kaufman, the principal pops conductor of the Pacific Symphony in Orange County, Calif. Fahey says their preparedness makes the presentations go smoothly.

Goberson was the first to present an evening with live orchestra accompanying a film with dialogue. The film was 1938's "Alexander Nevsky" with a score by Prokofiev-"one of the best scores ever written," he says, "and one of the worst ever recorded." It was performed by the Los Angeles Philharmonic, conducted by Andre Previn, in November 1987. It has since been performed in Cleveland and Philadelphia

Since 2009, the St. Louis Symphony has restored film music to its programming, doing three or four concerts per season in which the symphony accompanies a film as well as three concerts of music from film composers. The symphony, which had significant financial troubles in the early part of the 21st century, has found that about 50% of the film concert attendees had never previously ventured into the city's Powell Hall to hear the orchestra perform. The symphony has consistently sold out the 2,700 seats in the former movie palace on its film music nights, which are programmed outside of its subscription series.

Recently the symphony has accompanied "The Wizard of Oz," "The Lord of the Rings: The Fellowship of the Ring" and Charlie Chaplin's "City Lights." Silent films are a particular passion for St. Louis Symphony music director David Robertson. "You have to keep [the programming] balanced," says Adam Crane, the symphony's VP of external affairs. "But 'Bugs Bunny at the Symphony' brings in different demographics than [usual subscribers]. Popularly oriented music is filling up our supplemental programs more and more."

The Chicago Symphony Orchestra's three-concert "Friday Night at the Movies" series has been in place since the 2004-05 season and last year took a step forward by including a film with dialogue, "The Wizard of Oz." The coming season will include "West Side Story."

"As we started to move away from using still images and into full-length films, I was concerned about whether we'd have enough footage to sustain the series, to keep it interesting and fresh," Fahey says. The involvement of studios with their films—Disney supporting "Pirates of the Caribbean" and MGM with "West Side Story"—is "a welcome sign for the series," he says, that could spur other studios to take pro-

Fahey says the number of newcomers visiting Chicago's Symphony Hall isn't as dramatic as the numbers in St. Louis, but IMG Artists senior VP Steve Linder, who represents "West Side Story" and is also the project's production supervisor, views the city as "a microcosm of the shift and the change of complexity of the programming. A lot of it has to do with technology, but there's a shift in audience taste, too, from clip-oriented shows to a full-film evening. There is something to be said for the more substantive nature of an evening spent with a film.'

Nowhere is that more evident than at the Hollywood Bowl, the summertime home of the Los Angeles Philharmonic and the Hollywood Bowl Orchestra. This season, the venue will present six concerts with film connections, including Philip Glass' "Powaqqatsi," the Disney classic "Fantasia" and "West Side Story." "Marrying film music with the orchestra is such a natural fit and this summer we have a very diverse set," says Arvind Manocha, COO of the Los Angeles Philharmonic Assn. "We're very proud of this [and of presenting it] as classic American music. This year has a strong appeal to families and children. I don't know any orchestra that does more diverse programming with film music."

"The music has to be great and very careful in the selections," says Linder, a former Los Angeles Philharmonic executive. "'Pirates,' Bugs Bunny, videogames-each has

audiences and these are audiences that wouldn't as a matter of course go to a concert."

That's also the case with Rahman, who first played the Hollywood Bowl in 2006 on a night of music from the Indian films known as "Bollywood" that had a full house of 17,000-plus. Rahman saw John Williams lead a concert of his film musicfrom the "Star Wars" and "Indiana Jones" movies-and was intrigued by the idea. The venue was the perfect setting.

"That show was before 'Slumdog' and it had all the bells and whistles—dancers, fake snow—I don't know what wasn't on the stage," Los Angeles Philharmonic director of presentations Laura Connelly says, noting a second reason to have high expectations for the concert. "So many of the orchestra's musicians are used in film sessions. They are people who know how to do [this music] very well."



# Philharmonic Convergence

Post-'Slumdog Millionaire,' A.R. RAHMAN rocks with Mick Jagger, scores an animated feature and goes symphonic

n the two-and-a-half years since A.R. Rahman won two Academy Awards and a Grammy for the score to "Slumdog Millionaire," his projects have continued to look forward—a fusion of Indian and Western musical styles.

He recently finished an album with Mick Jagger, Joss Stone, Damian Marley and Dave Stewart, a supergroup called Super Heavy, Stewart told Dutch magazine Muziek that the band recorded 30 songs, 16 of which will be on the album. The group has yet to announce how or when the album will be released. "It will be released in the next couple of months,' says Rahman, who adds that he'd gladly tour with Super Heavy. He was brought into the project, he says, to do some arranging and vocals, and that grew to including songwriting. "It's very Western-friendly, Rock, reggae and Indian music—all coming in the right proportions."

In Los Angeles since early June. Rahman is vacationing and meeting with DreamWorks on a film tentatively titled "Monkeys of Bollywood." Gurinder Chadha ("Bend It Like Beckham") is directing and Stephen Schwartz ("Wicked") is the lyricist; Rahman says the movie is still being written. And his one U.S. concert this year will be at the Hollywood Bowl.

"There is not an Indian musician besides Ravi Shankar who has really understood the West and how Indian music can fit in with it," says Tom Schnabel (@Tom\_Schnabel), DJ at NPR affiliate KCRW Los Angeles and a world music authority. "He can do anything-conduct, play piano, compose quickly—and he understands how to put drama into his music that people in England and Europe and America appreciate."

The Los Angeles Philharmonic will make its first appearance during the Hollywood Bowl's 10-year-old KCRW World Music Festival series, performing, among other pieces, Rahman's theme from the 1995 Indian film "Bombay," the song "Chan Chan" from 2005's "Water" and "The Canyon" from "127 Hours," "I don't get to play with orchestras much." Rahman says, "so it will be interesting to see what happens. This is a new experience for me."

Rahman has only a handful of scores for British and U.S. films-

"127 Hours" earned him two Oscar nominations earlier this year-while his Indian film scores have topped 100 and his international awards for such films as "Guru," "Lagaan: Once Upon a Time in India" and "Jodha Akbar" number more than 20. The BBC has reported that more than 150 million copies of his soundtracks and albums have been sold worldwide. In the United States, the score for "Slumdog Millionaire" has sold 406,000 copies, according to Nielsen SoundScan, and the few other soundtracks that have been released-"127 Hours," "Elizabeth: The Golden Age"—have sold about 10.000 each.

The London Philharmonic Orchestra performed some of his best-known works at the Southbank Centre's Alchemy Festival last year. His most recent appearances in the United States—a Bollywood festival at the Hollywood Bowl in 2006 and a 2010 pop tour-were pop songbased rather than orchestral. "Even prior to 'Slumdog Millionaire,' "Los Angeles Philharmonic Assn. COO Arvind Manocha says, "Rahman was the most famous, most iconic performer. He was our first choice for obvious reasons . . . we were always looking for the right moment and right context.'

Since he scored the 1992 Tamil movie "Roja," Rahman has been praised for his ability to compose orchestral melodies more often found on Broadway or in pop and rock than Bollywood, Realizing that others lacked the training to follow his lead, Rahman started India's KM Music Conservatory in Tamil Nadu to simultaneously strengthen the art of Indian music and offer an education in Western music and music technology. The conservatory's goal is to provide an exemplary orchestra for Indian composers to use in recordings.

"It can't happen in a day," Rahman says, "It's happening in small pockets-kids from Ohio and Michigan. The kids get exposed to my music for [a number of] years and after playing the stuff they come back to teach. We raise funds to teach Indian music. It's happening in a small way but I think it will get bigger."

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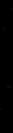
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Buenos Aires La provincia







BY LEILA COBO

n January, reggaetón duo Wisin & Yandel hosted a first listen of their new album, "Los Vaqueros: El Regreso." But instead of doing so for a select group of journalists or programmers, they did it live for fans on bilingual channel mun2, with viewers invited to tune in and send questions to the duo through Twitter and mun2's website, Mun2.tv.

It was an unprecedented marketing action for a major Latin release, one that highlights the increasing weight that both Latin media and Latin labels are giving to an online and mobile presence, particularly in targeting specific segments of the Hispanic demographic.

(The terms "Latin" and "Hispanic" are used interchangeably by media researchers. This report uses the respective terms as they appear in those media research reports.)

As the U.S. Hispanic population grows (50 million strong, according to the U.S. Census Bureau), so does the realization that this population avidly uses new technology, from mobile phones and the Internet to new apps and high-definition TV.

As a result, Latin media companies are investing in online and mobile platforms with a new sense of urgency, revamping their sites and content, launching apps and increasingly blurring the lines between new and traditional media.

Consider the following: Last May, coinciding with its upfront presentation in New York, Telemundo announced that as part of the extension of its alliance with Billboard, Telemundo Digital would expand its entertainment Web and mobile programming in partnership with Billboard through BillboardEnEspañol

.com. Likewise, Mega TV, the TV arm of SBS Entertainment, is striking a deal with an asyet-unnamed partner for its online content. (SBS Entertainment, in turn, is a division of Spanish Broadcasting System [SBS].)

Since last year, media giant Univision has a dedicated music site, UnivisionMusica.com, in addition to sites devoted to soap operas (NovelasYSeries.com), sports (UnivisionDeportes .com) and of course its parent portal Univision.com, plus 70 local online and mobile sites, including sites for the company's many radio and TV stations and DJs.

MTV Tr3s is partnering in the United States with OurStage.com to launch a Latin channel next year that will serve as a digital music discovery platform. And at the end of 2010, People en Español launched a mobile version of its website in addition to revving up efforts to build followings on Facebook and Twitter.

The efforts go hand in hand with the growing presence of Latin artists on social networks like Twitter and Facebook, which reflects what myriad studies say about the U.S. Latino population's growing use of the Internet, cellphones and other new technology.

According to a Pew Hispanic Center Study published in 2007 titled "Latinos Online," at that time only 46% of the U.S. Latin adult population used the Internet. Three years later, Pew published another report, "Latinos and Digital Technology 2010," which found that 65% of adult Latinos in the United States went online. Although that figure falls short of the number of white adults that went online (77%), it's still a dramatic

from >>p29 19% jump in just three years.

In terms of broadband use at home, there's a gap between Latinos (46%) and whites (65%). But in 2007 that number was only 29% vs. 43% for whites.

According to Nielsen 2010 research, approximately 30 million Hispanics (62%) have access to the Internet at home. If one includes those Hispanics who have online access at work, school or other locations, Internet access rises to about 88%.

And, according to Nielsen, "while Hispanics spend 20% less time online than non-Hispanics, they stream twice as much video online, accounting for almost 30% of their online activity."

Perhaps the most telling of all data refers to mobile use, with Hispanics more likely to have a video- and Internet-enabled cellphone than the general market (44% vs. 35%), according to the Nielsen study.

In addition, a Nielsen Mobile Insights survey for fourthguarter 2010 of more than 50,000 people (which included more than 8,000 Hispanics) reveals that Hispanics are not only more likely to own a smartphone, but also carry an average monthly bill that is 14% higher than the market average and are more likely to use text messaging and mobile Internet and to download pictures or music onto their mobile devices. Hispanics are also more likely to have cellphones with Internet (55%) and video (40%) capabilities than any other demographic.

#### MEDIA, ANYTIME, ANYWHERE

"We believe our audience will consume media wherever and however they want it and when they want it; therefore, it's important for us to deliver a quality experience whether in print, online or via a mobile device," says Monique Manso, publisher of People en Español, which late last year launched a mobile version of its website. "It's an important extension for us, given the mobile device penetration among U.S. Hispanics."

At a very basic level, delivering a quality experience has demanded a revamp of online sites. This fall, for example, mun2 will launch a new website that will be optimized to work on mobile devices and gaming consoles and will also release a companion app for the iPhone, iPod touch and iPad.

Other sites, like SBS Entertainment's MegaTV.com, have already received a complete cosmetic and technical redesign.

"For a while it was pretty stagnant because the mentality was that this was simply a platform for television viewers to visit and kind of navigate," Mega TV VP of programming Jose Perez says. "We were still lacking aggressiveness and an interactive strategy with the user. Now, the page is totally different and you can even watch the videos in high definition."

But beyond content and functionality, media gatekeepers are tapping into Hispanics' affinity for not only staying connected but also constantly communicating, leading to an increasing crisscross of the lines between online and on-air.

Social media "has not only changed what we do on the digital screen but what we do on the small screen." says Peter Blacker. executive VP of digital media and emerging businesses for Telemundo Network Group.

Because Telemundo produces and owns much of the content that it airs, Blacker says, it can directly apply what it learns from social media feedback. Telemundo first began using Twitter with the Billboard Latin Music Awards four years ago, and, based on fan reaction, extended the relationship to other properties. The 2008 soap opera "Sin Senos No Hay Paraiso," for example, lets the audience influence the story by voting online.

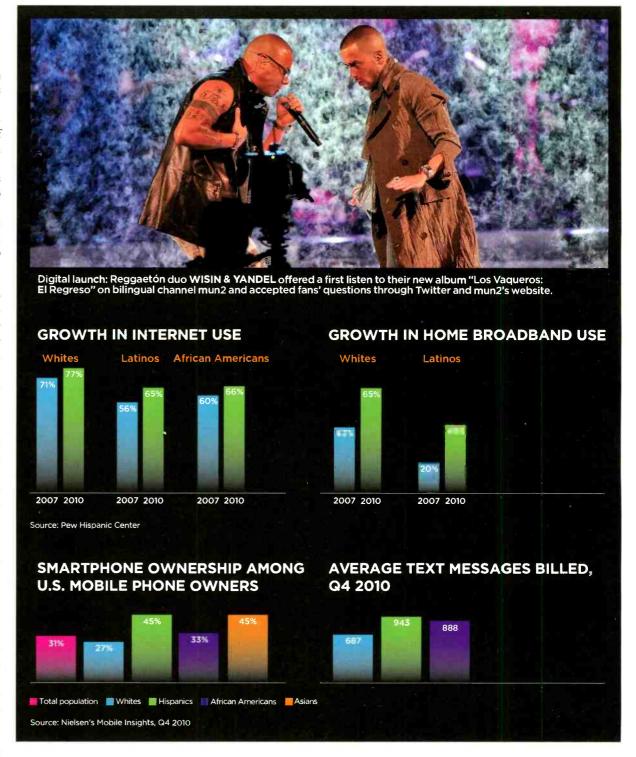
"We had our writers literally put down their pens, and they depended on how the audience voted online," Blacker says. While such tactics had been used before for online programming, this was utilized for prime-time TV.

Since then, the symbiotic relationship between online and parent media, whatever that media may be, are increasingly being applied in the Latin space.

SBS and Univision, the two biggest Latin radio networks in the country, have individual websites for each of their stations, which stream programming—even exclusive interviews—live.

Univision recently began airing a Web novela, "No Me Hallo," and late last year, it launched "InStudio," a monthly live performance and interview show featuring a single act. The show allows fans to both watch online and ask questions.

"It's a comprehensive experience, including accessing the



artists' music on iTunes for download on their device," Univision Interactive Media president Kevin Conroy says. "In fact, Univision's 'InStudio' has been such a success that it has expanded to on-air, with the monthly music sessions also premiering on the Univision network."

Likewise, SBS-owned Mega TV is relaunching its "LaMusica .com" TV show later this year, based on its successful La Musica website, which features music content.

"Our big hook is LaMusica.com," Mega TV's Perez says, noting that the site generates more traffic than other musiccentric programming on the big screen.

And while many TV companies initially used their websites to feature alternative content that often didn't have the mass appeal necessary for broadcast, increasingly, the online experience has led to TV airings.

At mun2, VP of interactive strategy Jose Marquez says, "We have content that premieres on the website. Originally we called it 'Web only' but they were eventually used on-air. Now, we almost always do things that will eventually be used on-air.

Since last year, mun2 has featured several shows that feed off fan online interaction, including "18 & Over," where guest artists encourage viewers through Twitter to vote for their music during the countdown

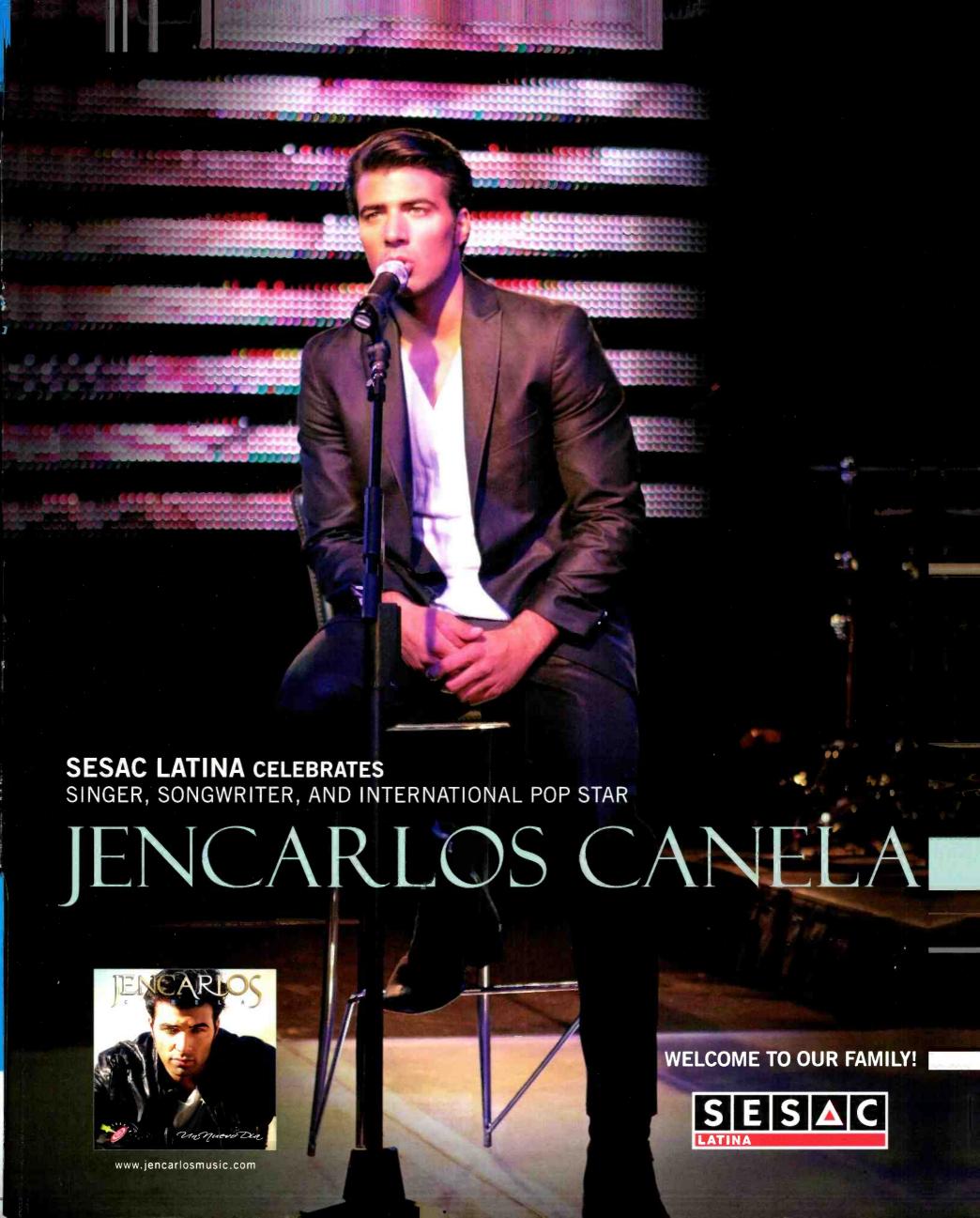
At MTV Tr3s, which like mun2 targets a bilingual, bicultural younger viewer, online and TV worlds also merge often. For example, the channel's upcoming new series, "Popland," is about a girl blogger for a fictitious site called Popland.com, and an actual Popland.com site will be up and running by the time the series starts airing this fall. Some of the music to be used in "Popland" will be culled from fan submissions to OurStage.com, with which MTV Tr3s and MTV Latin America have a partnership.

Prior to "Popland," MTV Tr3s had already married online and TV initiatives for several shows, including "Descubre and Download," where an up-and-coming artist is featured on the channel and fans are encouraged to download his or her music for free from the show's site, and "Music My Guey," where users create and share playlists on Tr3s.com and the most popular playlists run on-air.

"We think the younger generation of kids is being brought up with the discovery of music online and not just on-air," MTV Tr3s executive VP/GM Jose Tillan says.

To that effect, Univision has taken its online approach to music a step further. Aside from its music content and interactivity, the UnivisionMusica.com site has a partnership with Vevo and features an iTunes tab where users can find a tutorial on how to download and use iTunes, a much-lauded move given that sales of Latin music downloads are still far below expectations. Conversely, Univision content is showcased on iTunes through a dedicated Univision storefront, and this year, the company is launching a radio app that will allow users to access streaming of their favorite radio stations.

"Our goal is to make content ubiquitous so that users can access the information, entertainment and news content they seek whenever they want, from wherever they are," Univision's Conroy says. "We want to make the user experience culturally relevant, regardless of language and no matter where they are." ••••



# ¿CÓMO PUEDES CONSEGUIR QUE SU CANCIÓN ESTÉ EN LA LISTA BILLBOARD DE MÚSICA LATINA?



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Nu-metal act reunites, records album



**Producer Toy Selectah** on Mexico's new sound



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PLAYING WITH FIRE Black Veil Brides heat up on major debut

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# 

en years ago, Mumford & Sons didn't exist. Neither did the Felice Brothers, or the Civil Wars, or Fleet Foxes.

But the foundation of the roots music revival currently flourishing with those bands was laid when the soundtrack to "O Brother, Where Art Thou?" became the surprise smash of 2001, set aloft by the gorgeous, plaintive voice of Nashville-based Gillian Welch, who also served as associate producer on the project.

Now, eight years after her last album, 2003's "Soul Journey," Welch returns with "The Harrow and the Harvest," out June 28 on her own Acony Records, and she's ready to rejoin the ranks of the roots artists that she inspired. "We're definitely flying the flag," says the artist, who is just back from a touring run with Buffalo Springfield.

"She's a core artist in the genre," Acony GM Lori Condon says. "With the success of Mumford and the Avetts, people are more accustomed to hearing banjos and acoustic guitars today. That should help people get ready for what they'll hear with Gillian."

In truth, Welch never left. Without an album of her own. Welch's name continued to grow through collaborations with Conor Oberst, Old Crow Medicine Show. Solomon Burke and the Decemberists (on that band's chart-topping "The King Is Dead"). So while Welch's "core group of fans are very passionate and patient," as Condon puts it, "we want to find those people who heard her with the Decemberists, or Conor or Ryan Adams. How well that translates into record sales is the wild card."

That "The Harrow and the Harvest," Welch's fifth album in 15 years, was announced only one month before its release wasn't an accident. "We're swimming upstream, but we wanted to generate



COUNTRY BY JUSTIN JACOBS

# **REVIVAL SONGS**

With 'The Harrow And The Harvest,' Gillian Welch Returns To Form

excitement by condensing that period," Condon says.

The hurried release comes with a sigh of relief for Welch—no more waiting—especially considering "The Harrow and the Harvest" nearly didn't happen. Working with longtime musical partner David Rawlings, Welch struggled to pull the project together.

"We just didn't like the songs we were writing," she says. "We probably wrote two or three records' worth of songs in this interim, but we didn't have the heart to put them out. It was a disappointment to ourselves. Nobody wanted a record out more than we did."

The stilted writing sessions were broken up by tours, but Welch felt the strain. "I wish I could say we took a six-year vacation then wrote the album, but it's not true," she continues. "We basically spent eight years of misery.

Welch's camp at Acony couldn't help but notice—especially as Welch and Rawlings are the only active artists on the label, which they cofounded in 2001. As Acony continued to handle Welch's touring, back catalog sales and merchandise, Condon grew concerned.

"They're such amazing songwriters; what if they weren't finishing songs that were indeed fantastic? Ultimately, we had to trust that when the songs were finished, it'd all come together," Condon says. "But there was a while when every year I was saying we'd have a new Gillian record in the third quarter."

An inspired performance at the October 2010 Hardly Strictly Bluegrass Festival pushed Welch and Rawlings literally back to the drawing board, "We came back with a dry erase calendar, and we wrote that we needed a new song every week," Welch says. "And we held ourselves to it." The duo began blasting out songs; by January, the 10 that appear on the album were written. By February, they were recorded, almost as if the previous eight years had been a davdream.

The result may be the rawest and dustiest of this year's crop of roots music: a completely acoustic set, each song lovingly stripped naked, with whispered harmonies. Rawlings' lullaby guitar and Welch's sadeyed melodies. It's a record for slowly sipping a strong drink at dusk, for remembering bittersweet and forgotten loves. To Welch, "The Harrow and the Harvest" is a testament of strength, an affirmation.

"We realized that there's noting else we want to do. Only people absolutely committed to making music would've persevered. We're lifers," she says. "There's comfort in knowing that. This is what I do."

#### >>>GRAMMYS **RE-UP WITH CBS**

The Grammy Awards will remain on CBS for the next 10 years, as the Recording Academy and the network extended their contract through 2021 on June 21. CBS has broadcast the Grammys since 1973, Next year's 54th annual edition will take place Feb. 12 at Los Angeles' Staples Center The contract includes the one-hour "Grammy Nominations Concert Live!!-Countdown to Music's Biggest Night," which will be held Nov. 30. A new series of two-hour Grammy-related specials is also part of the deal.

#### >>>50 CENT WRITING ANTI-**BULLYING BOOK**

50 Cent has the writing bug. The rapper/actor is following up his bestselling 2005 autobiography "From Pieces to Weight" and 2008's "The 50th Law" with a book about bullying, titled "Playground," Unlike his previous efforts, which centered more on his life. "Playground" will target the young-adult audience. According to publisher Razorbill, the novelwritten in the firstperson—is due in January and will revolve around a 13-year-old schoolyard bully "who finds redemption as he faces what he's done," 50 Cent said in a statement.

#### >>>311 ALBUM **DUE OUT ON BAND'S IMPRINT** 311's new album.

"Universal Pulse"—its first for its 311 Records imprint, distributed by ATO Records-went through "a lot of different phases, according to frontman Nick Hexum. Among them? "A concept album about space travel" that he broached to his bandmates. "Yeah, I don't know if the rest of the guys really got into it," he says with a laugh. But the litmus for the group's 10th studio set (due July 19) was "to make songs that were going to be great for live performances." Fans can catch those tracks. including first single "Sunset in July," when 311 hits the road July 8 with Sublime With Rome.

Reporting by Phil Gallo, Gary Graff and the Hollywood Reporter.



DANCE BY JULIANNE ESCOBEDO SHEPHERD

# Catch A Fire

Riding A Drake Remix, London-Based Producer SBTRKT Readies His Self-Titled Debut

For European dance music producers looking to broaden their audience in the United States, it's hard to beat a Drake remix. The platinum-selling rap superstar is known for hopping on songs by artists that fall far outside the confines of rap—Lykke Li, Jamie xx, Jai Paul-and expanding their reach.

So when London-based producer SBTRKT heard that Drake had decided to record a verse on "Wildfire," SBTRKT's smoldering single with Little Dragon from his self-titled debut due on June 27 on XL Recordings imprint Young Turks, SBTRKT was grateful. And bewildered.

"I don't know him, had no contact with him. He was literally feeling the song," says SBTRKT (pronounced "subtract"). "I heard from the label that he wanted to have a go at making his own version, and that's it. Basically, he put it out on his blog [octobersveryown.blogspot.com]. Probably a few thousand people heard it before I did. It's just mad, really."

SBTRKT may have blindsided rap as much as Drake blindsided him, but bass music fans have been watching his rise for years. After spending a decade teaching himself to play electronic music, SBTRKT began sending MP3s through SoundCloud to tastemaking DJs like MaryAnne Hobbs and Graeme Sinden in 2009. They played his singles on the BBC's Radio 1, and it wasn't long before SBTRKT's sound—deep synth tracks rooted in British genres like dubstep, U.K. garage, 2-step and funky house, and usually stamped with soulful vocals from a small stable of friendscaught on in the clubs. By outre dance standards, last year's phenomenal "Nervous" was a hit, snagging heavy rotation slots on BBC Radio shows across formats

"I didn't want to have to force anyone to play anything. It was all about whether they liked a song," says SBTRKT, who's guarded about his real name and performs while wearing an African mask. "It was a slow procedure, but it was always about me believing the music was strong enough to do it, and not having to go and chat to someone to make them play it."

In the underground British dance scene genres evolve quickly. But while the endless stream of 12-inch white-label vinyl singles and one-off MP3s may be a boon for dancers, it can prove problematic for producers looking to broaden horizons. Still, SBTRKT didn't worry too much about boxing himself in on his debut. "I've always sat more comfortably in an artist's identity than as a producer," he says.

SBTRKT first met Young Turks A&R representative Tic while hanging around iconic London dance club Plastic People and spent two years recording "SBTRKT," having guest vocalists Little Dragon, Sampha and Jessie Ware record from a couch in his living room.

"There are a lot of producers in London and a lot of competition all over the country," Young Turks head Cassius Pawson says. "Instead of just making an album of 12 dance songs, he put the dance genre in an album format."

Drake's "Wildfire" remix has been getting play on WQHT (Hot 97) New York mixshows and WPOW (Power 96) Miami. With the audience for woozy pop artists like the Weeknd and Frank Ocean continuing to expand—and the album's allusions to R&B, new jack swing and vocal house music; skewed beats; and angled melodies-"SBTRKT" could take a similar hold

Yet, despite the interest at R&B/hip-hop radio, the plan to break SBTRKT stateside is, initially, closer to that of an American indie band: through word-of-mouth and a live touring rig. Audiences at live shows will find SBTRKT on drums and Sampha on vocals and synths, a format honed this spring while touring Europe with like-minded dance band Friendly Fires. They'll debut the performance in the States in July.

"The States are going to get [the live stuff] more than the U.K.," Pawson says. "It's more electronic band music, and America's got a rich history of experimental bands like Battles, so I think it will come across perfectly."

ROCK BY CLAIRE LOBENFELD

# READY TO STRIKE

#### Limp Bizkit Reunites For 'Gold Cobra'— And Prepares To Hit The Road

In 2000, Limp Bizkit—vocalist Fred Durst, guitarist Wes Borland, bassist Sam Rivers, drummer John Otto and turntablist DJ Lethal-broke Pearl Jam's record for the biggest first-week sales for a rock album with "Chocolate Starfish and the Hot Dog Flavored Water," moving 1.1 million units, according to Nielsen SoundScan. (Pearl Jam sold 950,000 copies of its album "Vs" during its debut week in 1993.) However, "Chocolate Starfish" was also the last album the nu-metal act would record with its original lineup. In 2001, Borland left to work on other projects; while he appears on Limp Bizkit's 2005 EP "The Unquestionable Truth (Part 1)," Otto does not.

But now, a fully reunited Limp Bizkit is prepping for the June 28 release of "Gold Cobra"

(Interscope). According to Durst, 40, the growing pains have not only reconnected the band to its original creativity but also brought the quintet closer as friends.

"It brought on a camaraderie that we never had," he says. "We were always a great band live. We went onstage and we crushed and we'd go offstage and go our five separate ways. Now we're a band that's together when we go onstage and together when we go offstage. It's a much different feeling."

"Gold Cobra" was recorded at Westlake Recording Studios in Hollywood, where the band recorded 1999's "Significant Other." Durst, who also produced the project, says he wanted "Gold Cobra" to maintain a rougher sound. "The drum sounds are important to



Fifteen years ago, DJ and Mexicano producer Tov Hernandez. aka Toy Selectah, was reimagining hip-hop and cumbia in Monterrey, Nuevo Leon, with his pioneering group Control Machete. In 2001, he produced Celso Pina's hit "Cumbia Sobre el Rio," often regarded as a tipping point for Latin/urban music, and his subsequent A&R work with Universal's Machete Music helped develop some of reggaetón's biggest names, including Daddy Yankee and Don Omar. Today, Toy Selectah is signed to Mad Decent Records. and developing his own im-

continuing to push the sounds of his homeland through his work with the 3BallMTY crew, a trio of teenage producers-Erick Rincon, Sheego Beat and DJ Otto-at the forefront of the emergent tribal guarachero (aka 3ball) scene.

1 You're known for the raverton style. How does that relate to the recent trend of global/tropical bass, and its hip-hop and dembow roots? Being [an] heir of the hip-hop era. for me, this is the main scene. In a hip-hop state of mind, it's me, so I wanted to use the crusty, old analog vibe," he says.

The new album channels the rawer tones of the band's debut release, 1997's "Three Dollar Bill, Yall\$," but with a modern kick. Durst dabbles in vocal manipulation on the song "Autotuneage," while "Shark Attack" feels like a sequel to the band's 2000 single "Break Stuff" that contains a lick of electronic waves. Durst says, "We weren't trying to venture anywhere else.

We were just going with our gut and doing what works.'

"Gold Cobra" will be available on iTunes and other digital retailers in 13-track standard and 16-track deluxe releases. Best Buy will also sell a 17-track hard copy containing a bonus cut featuring Houston rapper Paul Wall. The album's first single, "Shotgun," has sold 14,000 copies, according to Sound-Scan. But the second single, the album's title track, will not be sold on its own. Durst says his main concern is that the music is immediately accessible for listeners, and he's using Twitter to connect his fans to the single on SoundCloud.

Interscope head of rock/alternative publicity Brian Frank believes that core fans want to reconnect with Limp Bizkit. "The [original] fan base who were around back then, and maybe lost the thread a little while back and got a little older, will find their way back to the band."

And despite rumors of a contiguous companion album, Durst says touring is the band's top priority. "[Selling records] doesn't come in the abundance it did before," he says. "You make a living off of live shows ... You want to connect to other people who have tastes that resemble yours and go to concerts and have that feeling? Then give [your music] away."

The band will spend a month touring in Europe starting June 24 and then head to South America for the first time. Durst, who'll serve as tour manager, plans to book a North American run while on the road. "I don't want a reunion tour. I don't want to go cash in and be those grandpas," he says. "We still got it in us."

natural to mix and mash up as a global Mexicano. For over 20 years. I've lived and played with the concept of remixes as a fundamental part of the development of my music and career. For me, raverton is not a genre, but a name for my experiments with dembow, cumbia, hip-hop and rave elements of electronic music. Nowadays, the ghetto rhythm scenes from the outskirts are those that rule and dictate music trends

#### 2 Which came first: raverton, dembow or moombahton?

First was dembow, definitely. This appropriation of a rhythm— 100% Jamaican/Caribbeanthat for the last 20 years has dominated much of the dancing population, first as reggae in Spanish and later as reggaetón. I'm not looking to say which came first, raverton or moombahton. I think they're similar, but raverton has always been very open and free. It can be 100 bpm or 156 bpm, which is a difference-as moombahton is almost always between 108 and 112 bpm.

3 You've worked with a wide range of artists, Including Morrissey and M.I.A. Who

#### do you hope to work with in

I've always dreamed of working with Sly Dunbar and 7Robbie Shakespeare-they've always set the standard. But what I find more [inspiring] than anything else is MCs. I'd love to work with Jiggy Dramma, Nejo or with Tego Calderón. Another big dream would be to work with Gorillaz.

#### 4 What can you say about tribal guarachero, or 3ballthe new style of dance music coming out of Monterrevand the pointy boots fashion craze?

3ball is the future of regional Mexican music. I can tell you that if we do it correctly here with the 3BallMTY crew, I believe that something big will happen-like with duranguense music or something similar to the phenomenon of reggaetón. It's clear that Mexicans make up the largest number of Latinos in the U.S... together with Mexico that becomes a very large audience. 3ball is music that foriginated on] the Internet and bounced around clubs for teenagers.

Now, with the pointy boots. they found in 3ball music that supports their fashion statement. We are even working hard to make pop, radio-friendly tracks. It is a movement and sound that is coming from several places in Mexico, and the best part is each has its own flow.

#### 5 You've had success both as an artist and as a successful A&R representative while working in the major-label system. What can you say about that experience?

These last few years, instead of thinking of the bad things or problems with labels and the industry, what I've found is artistic direction and A&R. I'm not talking about just finding talent, but working to generate progress and development of an MC, producer or a project is very important.

#### 6 What do the next five vears hold for you?

Concrete plans are pending for an extensive tour of the U.S. the second half of the year with 3BallMTY There is a Toy Selectah and Erick Rincon tour of Europe in [the works]. Also continuing to work closely with [DJ/producer] Diplo and [his labell Mad Decent, I consider this an important window.

RAP BY JAYSON RODRIGUEZ

# **Block Burner**

#### Curren\$y Keeps Climbing-With A Commitment To Merch, And A New Release

Don't be fooled by the billowing cloud of fragrant smoke: Curren\$y is a shrewd businessman. Despite five record deals in less than 10 years, including one with No Limit and another with Cash Money Records, and still no "official" solo debut, the New Orleans rapper has carved out a career with a unique, indie approach. Late last year, Curren \$v. 30. joined Warner Bros. Records, and now, as he readies "Weekend at Burnies," a "commercial mixtape" (due June 28 through Warner under his Jet Life Recordings), he's getting attention not just for his music, but also for his industrious blueprint.

"In hip-hop right now, if you don't have the

entrepreneurial mind at some point, it's hard to succeed," Warner executive VP Joie Manda says. "The kids are so savvy-and they watch your moves. They're not just listening to your verses: They're watching your deals.

Most of Curren\$y's projects blur the line between mixtage and proper album. In 2009, he released a pair of collections ("This Ain't No Mixtape" and "Jet Files") through Amalgam Digital. A year later, he took a similar approach, push-

ing out "Pilot Talk" and "Pilot Talk II" through a production/distribution deal with Damon Dash's DD172 Records and Def Jam. The latter project drew the attention of the hip-hop blogosphere when Curren\$y's first-week sales (18,500, according to Nielsen SoundScan) outpaced those of Soulja Boy's heavily promoted Interscope Records album, "The DeAndre Way LP" (13,400), released the same week.

Curren\$y calls "Burnies" "an update for people to find out what's going on, like a Cliffs Notes for people who don't really know about me.' The 10-track set features lead single "#JetsGo," and preorders for the Web-exclusive bundle, which includes a "Burnies" herb grinder, are already sold out on Curren\$y's online store through Warner. Fans visiting the store can separately order a commemorative T-shirt, and Curren\$y's Warner contract includes a merchandising deal. He and the label split the costs and profits from his clothing line.

By leading with a lifestyle—his rhymes, which often include lyrics about girls, sneakers and cars, have drawn a following who call themselves "Jets"—Curren\$y paved the way for artists like Wiz Khalifa, Big K.R.I.T. and newcomer Stalley to profit from combining mixtapes tied to merch and touring without having radio hits.

"A lot of artists, they get a little success and they start worrying about getting to step five too fast," Manda says. "Curren\$y is loving taking his tour across the country, without a big hit on the radio, and putting out these hybrid projects, because he feels he's speaking to his fans in a way that no other artist is speaking

to them.

"Curren\$y acts as a big brother to Wiz, being that he's a bit older than him, and has been in the game for a while," Wiz Khalifa's manager Benjy Grinberg says. "He's definitely been able to give Wiz advice over the last few years.

Being a label priority for the first time in his career hasn't changed Curren\$y's approach. Earlier this year, he partnered with producer Alchemist for the mixtape "Covert Coup," a project made available for "free" with the purchase of two limited-edition \$40 T-shirts

designed by the pair. The shirts quickly sold out online and at Allstar, a boutique clothing store in New Orleans. And even as "Burnies" hits, he's putting the finishing touches on two more projects for release later this year—a Gangsta Grillz mixtape with Atlanta mainstay DJ Drama and his long-awaited debut that's still untitled but set to feature production by

"It took a minute. You've got to put that time in for [a major label] to trust going out on a limb," Curren\$y says of his long path. "You have to be proven, and . . . not be a gamble. The best thing to do is to build yourself up as a brand, build your team up around you, so you're not just one thing."



-JOIE MANDA, WARNER



# ALBUMS

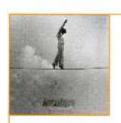
#### **LMFAO**

Sorry for Party Rocking

Producers: various Party Rock/Will.i.am/ Cherrytree/Interscope

Release Date: June 21

If there was a drinking game based on how many times LMFAO uses the word "party" on second album "Sorry for Party Rocking," a Breathalyzer test wouldn't be in the best interest of listeners. Like "Party Rock" in 2009, LMFAO's Redfoo (Stefan Kendal Gordy) and SkyBlu (Skyler Husten Gordy) keep the set—which contains 10 tracks on the standard version and 14 on the deluxesolidly in the club, laying electro and techno synthesizer riffs atop smooth but urgent disco beats. The duo and an assortment of guests-including Will.i.am, Busta Rhymes, GoonRock and Calvin Harrisextol the virtues of late nights, trendy tequilas, hard bodies and vibey DJs. As they say in the shufflin**g sing**le "Party Rock Anthem": "Everybody just have a good time." That's certainly an attainable goal on the dancefloor, and those with an appreciation for big, dumb fun may even enjoy listening to tracks like "Sexv and I Know It," "Put That A\$\$ to Work," "Hot Dog" and the title track.-GG



#### **INCUBUS**

If Not Now, When? Producer: Brendan O'Brien

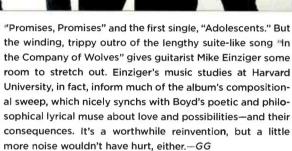
Epic Records

Release Date: July 12

Incubus frontman Brandon Boyd may be reading some

fans' minds when he

sings near the end of the band's first album in five years, "I know you vie for the good ol' days." Befitting the hiatus, "If Not Now, When?" is markedly and unapologetically different from its predecessors. The set sheds the heaviness that was always at the core of the quintet's sound for a more subtle and supple dynamic that hews closer to the quieter side of, say, U2. Incubus lets loose only with the staccato drive of "Switchblade," preferring instead to meander through the more textural soundscapes of the title track,





#### SOUNDTRACK

#### **VARIOUS ARTISTS**

Music From Spider-Man-Turn Off the Dark

Producer: Steve Lillywhite Island/Interscope/Universal

Release Date: June 14 Bono and the Edge have whit-

tled 18 songs and 20 pieces of score in their Broadway musical "Spider-Man-Turn Off the Dark" to create this 14fruit is mixed with its juice. It's song "kind of sampler," ac-

similar to Pitbull's newest album, "Planet Pit," which blends everything but the kitchen sink in a frenetic jumble that's facile vet unadulterated fun. He borrows widely. from the riff of "We No Speak

Americano" to Harry Belafonte's "Shake Señora." While rapping in English and Spanish about Miami girls and world domination, Pitbull also touts his new yorka brand and Kodak cameras (on "Give Me

Everything," featuring Ne-Yo,



#### **LUIS FONSI**

Tierra Firme Producers: various Universal Music Latino/UMLE

Release Date: June 28 Luis Fonsi has evolved steadily

with every album in the past decade, morphing from romantic crooner to thoughtful singer/songwriter who navigates both romantic and uptempo pop fare with sophisticated-and commercially compellingmusicianship. Fonsi's breakthrough album was "Palabras del Silencio" in 2008, but his latest release. "Tierra Firme," is a step beyond in every sense of the word. More orchestrated and layered in its musicianship, the new set boasts enough hits to stay alive on radio for an extended period. Fonsi revisits the distinctive 6/8 beat of his 2008 hit "No Me Doy Por Vencido" in his current single "Gritar" and the more compelling "Respira," both of which are heartfelt power ballads. But he gets whimsical in "Explicame" and the lighthearted dance track "Me Gustas Tu." There's more introspective material, some of it more convincing than others. While "Nunca Digas Siempre" and "El Anillo y La Flor" are lyrically beautiful, "Renacer" rambles. But even in its misses, "Tierra Firme" is a success; ambitious pop performed by a soulful singer who can touch his listeners on many levels.-LC



#### BEYONCE

Producers: various Columbia Records

Release Date: June 28 Ironically, it's songwriter Diane

Warren and not Beyoncé herself who defines the diva's fourth album, "4." with a line like, "I want to leave my footprints on the sands of time." Less flashy but just as ambitious as 2008's "I Am .... Sasha Fierce," the new set finds Beyoncé in genre-blending. career statement mode, weaving together mostly pop and R&B flavors in these dozen tracks. The album is quieter and torchier than its predecessors, with the singer delivering uniformly stellar vocal performances. Rich but not over-sung, she ruminates on love ("1+1"), lost love ("Best Thing I Never Had") and the gray areas in between ("I Care," "I Miss You," "Start Over"). Messy arrangements trip up "Party" (with André 3000 and Kanye West) and the Boyz II Mensampling "Countdown." But the track "Love on Top" is a buoyant slice of girl-group pop and "Run the World (Girls)" is the expected shout-out to the independent women who may or may not have put a ring on it

cording to an essay in the CD booklet. As a single entity, the set plays as a hybrid of U2 and traditional musical theater. Songs heavy with U2 signatures sound watered down; the numbers designed to move along the play's action sound shoehorned in. Lyrically, the emphasis is on messages of empowerment, as in nearly every tune one character tells another that they need to reach further or aim higher. A few tracks stand out. Lead actor Reeve Carnev is impressive on "Boy Falls From the Sky" and "Rise Above 1," which should be the album's centerpiece. Elsewhere, "DIY World" is proof that rock'n'roll can unite with theatrical songcraft and orchestration. And "Turn Off the Dark" has shimmering and beeping musical textures that don't exist

#### LATIN

#### **PITBULL**

Planet Pit

Producers: various Mr. 305/Polo Grounds Music/

elsewhere in the score.-PG

J Records Release Date: June 21

Colombia has a dish called salpicon, where finely chopped

Afrojack and Naye, the track that's used for his Kodak spot). The set finds him raunchy but kid-appropriate; cocky but not obnoxious. Almost every track features a guest, with artists including Enrique Iglesias, Chris Brown, Jamie Foxx and Kelly Rowland. Does this mean Pitbull couldn't do it on his own or without a borrowed sample? It doesn't matter, because the appeal lies in the ability to mix, match and deliver a surprising package and when you least expect it, a sticky line, hook or beat that grabs the listener and doesn't

#### ROCK

let go.-LC

#### **BLACK LIPS**

Arabia Mountain

Producers: Mark Ronson Lockett Pundt, Black Lips Vice Records

For nearly a decade, Black

Release Date: June 7

Lips' shambolic NC-17 live shows-which have included bodily fluids and too much information about private parts -overshadowed the band's studio output. That's why the Atlanta-based garage punkrock act's rather daring decision to enlist celebrity producer Mark Ronson for its new album, "Arabia Mountain," seemed risky, if not a waste of time. Best-known for his retro sheen. Ronson has proved himself both shameless and awesome in his homages to (and thievery from) Motown, Stax, Phil Spector and anyone who has a pulse. The nine tracks Ronson produced on "Arabia Mountain" (Deerhunter's Lockett Pundt helmed two; Black Lips produced five) show he's equally adept at plundering the garage, psych and punk treasure troves. There are nods to Os Mutantes ("Family Tree"), the Seeds ("Mad Dog"), the Ramones ("Raw Meat") and classic Rolling Stones ("Go Out and Get It," "Dumpster Dive"), but with production finesse that includes theremins, warm twangy guitars and horns. The propulsive "Modern Art" is the jam, and likely the only song ever to be written about being in a k-hole at the Dali museum.-AG

since Ms. Fierce last reared her head.-GG

# REVIEWS

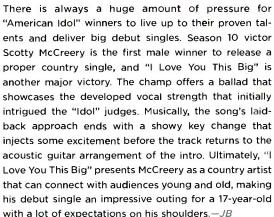
## SINGLES

#### SCOTTY McCREERY

I Love You This Big (4:06) Producer: Mark Bright Writers: R. Jackson, E. Dean,

B. James Publishers: various

19 Recordings/Mercury Nashville/Interscope





#### THE-DREAM Body Work/F\*ck My Brains

Out (9:36) Producer: Terius Nash

Writer: T. Nash Publisher: not listed

Radio Killa/Def Jam Records Following the release of the epic 10-minute double track "Body Work/F\*ck My Brains Out," the-Dream posted on Twitter, "My records are intended for sensual, sexual and intelligent people." The seductive prowess of the R&B singer/ producer (real name: Terius Nash) often shines through in

his work for other artists like Mariah Carev and Bevoncé, but on this first offering from fourth solo album "The Love, IV (Diary of a Mad Man)," he is even more unapologetic. On "Body Work," the singer makes his intentions clear when he croons, "Put it on me, baby," his words appropriately followed by an explosion of fireworks. But just when the listener suspects "Body Work" sounds like a more mature version of the "Love Hate"

quickens and suddenly he's singing "F\*ck my brains out" in the second part of the track, proving that he hasn't changed one bit since his 2007 debut.-CW ROCK **EDDIE VEDDER** 

single "Falsetto," the tempo

Longing to Belong (2:38)

Producers: Adam Kasper, Eddie Vedder

Writer: F Vedder

Publisher: EV Songs

Unlimited (ASCAP) Monkeywrench/Universal

As his 2007 soundtrack to "Into the Wild" proved, Eddie Vedder moves tenderness-both painful and heartened—to the fore when he records away from Pearl Jam. With his latest solo set, "Ukulele Songs," that tenderness is manifested in a group of love songs stripped down to Vedder's rich vocals against the summery strum of his little four-string. No "Ukulele" song epitomizes that mode more than first single "Longing to Belong," which has ironically just cracked Billboard's Rock Songs chart. Vedder penned the track about a decade ago while amid his favorite Hawaiian surf spots, and played it live as early as 2002. The gentle, sweet tune finds



#### **SKYLAR GREY**

Invisible (4:12)

Producer: Alex Da

Writers: S. Grev.

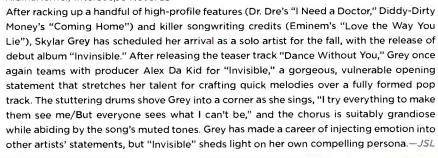
R. Thomas, Alex Da Kid

Publishers: Hotel Bravo Music/M Shop Publishing/

Universal Music-Z Songs/Songs of

Universal (RMI)

KidinaKorner/Interscope Records



him positively crooning about "falling harder than I ever fell before," complete with a simple cello (a bonus, trust us), sighing high notes and ocean

metaphors. Make a pitcher of lemonade, pitch an umbrella on the beach and listen-by design, it lulls like breaking waves.-JL



#### BEIRUT

East Harlem (3:59)

Producer: Griffin Rodriguez

Writer: 7. Condon

Publisher: EMI

Pompeii Records/Revolver A wheezing accordion, jabs of moonlit piano, spoonfuls of sad-sack trumpet: No one does pop as ornate and beautifully faded as New Mexico's Beirut, a 13-piece mini-orchestra led by indie-wunderkind Zach Condon, "East Harlem," the new single from its forthcoming third full-length, "The Rip-

Tide," has been kicked around by the group for nearly a decade, but its old-soul charms feel naturally crafted and decidedly unfussy. The song isn't an immediate knockout, with a hummable melody and repetitive chord changes that feel slight upon first spin. Yet the longer the listener spends peeling its lavers, the more warmth and intellect begin to sprout. The poignant lyrics, at first shrouded by Condon's gaudy mumbling, depict a relationship dissolving by way of geography: "And uptown, downtown, a thousand miles between us/She's waiting for the night to fall/Let it fall; I'll never make it in time." It's a sad, striking realization, just like Condon's song.-RR



NAS Nasty (3:07) Producer: Salaam Remi Writer: N. Jones Publisher: Universal Music Publishing Group Island Def Jam

Nas' new street single.

"Nasty," proves that the Queensbridge MC never left the top of the rap game, as the Salaam Remi-produced track is laced with the rapper's notorious-and ever-so-missedrapid flow. Nas breaks down the good and the ugly, from chasing girls ("I'm rich and I'm girl crazy . . . I'm after the actress who played Faith Evans") to the phoniness of the

industry ("I guess entertainment means blatantly lying").

Over a simple, bass-driven beat, Nas declares that the throne is his for the taking: "Tell these clowns to make room for the king," he sneers. Reminiscent of Nas' incredible early work, "Nasty" has the potential to not only transition from street single to the official first track from his 10th studio album, "Life Is Good," but also stake a claim on the charts.-ER

#### LEGEND & CREDITS

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## **Leading By Example**

On The Heels Of Tinie Tempah Comes **Another Hot British Rapper** 



inie Tempah may be the hottest British rapper in the world right now. But back in his home country, there's a new contender for the throne

Enter Example (real name: Elliot Gleave), whose latest single "Changed the Way You Kiss Me" (Ministry of Sound) has now spent two consecutive weeks at No. 1 on the U.K. chart. The hard-hitting club track, on which the Londonbased MC rhymes over a propulsive mix of techno synths, deep bass and thumping beats, has moved more than 190,000 units, according to the Official Charts Co. (OCC). First-week sales totaled 115,000.

MoS managing director of recording David Dollimore credits Example's large and growing live-show fan base, coupled with a strong online following, as the key sales drivers. The 29-yearold Universal Music-published artist, Dollimore says, has created "his own niche sound" that balances the fine line between credibility and commercial appeal.

"He works with very credible producers but has commercial records without being cheesy," Dollimore says. "What every artist wants to achieve, he's managing to achieve it."

Example released two studio sets prior to landing his first No. 1 with "Changed," produced by British DJ/remixer Michael Woods. Example's 2007 debut, "What We Made" (the Beats), sold only 10,000 units, according to the OCC. But sophomore set "Won't Go Quietly" (MoS) moved a more impressive 155,000 units. The rapper also scored a No. 3 U.K. hit in summer 2010 with the Sub Focus-produced "Kickstarts," which has attracted more than 11 million YouTube views.

This year brought two additional releases. "Shot Yourself in the Foot Again" is a collaboration with U.K. dubstep star Skream that was made available as a free download through SoundCloud. Example also guested on hip-hop track "Unorthodox" (MoS) from fellow Brit rapper Wretch 32 that hit No. 2 in the United Kingdom in April.

"We've managed to keep the momentum building," says Dollimore. who cites national top 40 network BBC Radio 1 and commercial stations Kiss and Capital FM as core promotional platforms. Online marketing has also been at the heart of the "Changed" campaign. Tastemaker U.K. electronic-music blogs like Harder Blogger Faster were among the song's early followers.

Remixes of the track from rising dance acts Mensah and Tom Starr were also serviced to specialist online platforms, including influential dance blog House of Coxhead, to build buzz ahead of release. Example's highly entertaining Twitter feed (@example), with more than 225,000 followers, provided an additional profile boost.

The next stage of the campaign lands Sept. 4 with the U.K. release of Example's third studio set, "Playing in the Shadows." The album will feature production from dance acts Faithless, Chase & Status and Nero, Discussions concerning the project's international rollout are under way with European and U.S. labels, says Dollimore, who's also eyeing a U.K. arena tour for

Already scheduled live dates include summer festival appearances at Glastonbury (June 24), Wireless (July 1) and Creamfields (Aug. 28). A headline U.K. tour is set for the fall, booked by London-based Coda Agency. Additional international dates will be slated throughout the year.

"We really want to crack the U.K. with more singles and a great album campaign," Dollimore says, "then focus on Europe and America." ••••

#### **LUCKY 13**

Barry Manilow claims his lucky 13th top 10 album on the Billboard 200 as "15 Minutes (Fame . . . Can You Take It?)" arrives at No. 7 this week. The Stiletto release—distributed through Fontana-bows with 36,000, according to Nielsen SoundScan, and marks his first independently distributed album in his career. It's also his first studio set of original recordings since 2001's "Here at the Mayflower" (Billboard, June 18).

The title's first week was powered by nontraditional sales, as 71% of the album's haul came from the Internet/mail order/ venue sector. That no doubt resulted from Manilow's May 26 appearance on QVC to promote the set. The TV shopping network sold a deluxe version of the album, which came with a bonus disc of four songs. Manilow's relationship with QVC goes back awhile: He's appeared on the channel almost every time he's released a new album, and those appearances usually constitute a significant portion of his first-week sales.

Since 2002, Manilow has been on the comeback trail-at least chartwise. Of his 13 top 10 sets, six of them have been earned

since then. His renaissance began with the left-field "Ultimate Manilow" hits package that year, which debuted and peaked at No. 3. Four years later, he claimed his first No. 1 since 1977 with "The Greatest Songs of the Fifties." That covers collection launched a "Greatest" series, executive-produced by Clive Davis, that continued through 2010's "The Greatest Love Songs of All Time."

-Keith Caulfield



#### THROUGH THE YEARS

While Barry Manilow's first seven top 10s on the Billboard 200 came in the '70s, he had to wait more than 20 years for his next batch of top 10s

DEBUT DATE	TITLE	BILLBOARD 200 PEAK
11/23/74	"Barry Manilow II"	9
11/8/75	"Tryin' to Get the Feeling"	5
8/21/76	"This One's for You"	6
5/28/77	"Barry Manilow/Live"	1
2/25/78	"Even Now"	3
12/2/78	"Greatest Hits"	7
10/20/79	"One Voice"	9
2/23/02	"Ultimate Manilow"	3
2/18/06	"The Greatest Songs of the Fifties"	1
11/18/06	"The Greatest Songs of the Sixties"	2
10/6/07	"The Greatest Songs of the Seventies"	4
2/13/10	"The Greatest Love Songs of All Time"	5
7/2/11	"15 Minutes (Fame Can You Take It?)"	7





ROCK BY JASON LIPSHUTZ

# Breaking And Entering

Black Veil Brides Post Top 20 Major-Label Debut **After Singer Fractures Ribs** 

Black Veil Brides singer Andy "Andy Six" Biersack will likely remember the third week of June 2011 for two distinct reasons. His hard rock band scored a top 20 debut on the Billboard 200—and he fractured three ribs while falling from a balcony at a Hollywood show on June 18.

The injury came when

Biersack climbed a side balcony at the Hollywood and Highland shopping mall during an appearance there in association with clothing retailer Hot Topic-and decided to jump back onstage. Unfortunately, he missed his mark and his torso rammed into the side of the stage.

"It was just me being dumb onstage and trying to

put on as good of a show as possible," says Biersack, who somehow got up and used "a combination of stupidity and adrenaline" to finish the set in excruciating pain. After spending two days in the hospital, he's now recuperating in a West Hollywood hotel.

Biersack's injury aside. Black Veil Brides have en-

joyed a breakout year, with their Lava/Universal Republic debut, "Set the World on Fire," entering at No. 17 on the Billboard 200 with 23,000 copies, according to Nielsen SoundScan. The California quintet recorded the followup to 2009's "We Stitch These Wounds" with producer Josh Abraham (Linkin Park, 30 Seconds to Mars) and road-tested the new material at the Bamboozle Music Festival and Rock on the Range in May.

Next up for the band is a slot on the Vans Warped tour, although Biersack's injury will keep him sidelined until after the June 24 kickoff date.

"I've asked several doctors and gotten a bunch of different opinions," he says about the estimated time it'll take for a full recuperation. "I'm going to have to miss the first week of the Warped tour at the very least, and that's frustrating, but I'm also not going to push myself to get onstage before I'm ready."

After the tour wraps on Aug. 14, Black Veil Brides will spend the fall playing headlining shows in Europe and North America, then launch a South America tour early next year. In the meantime. Biersack now has an unexpected opportunity to connect with fans online.

"It's a crappy time for [the injury] to happen . . . but you look at the silver lining, which is that I have time to go on the computer and read what fans are saying about the record," Biersack says. "Seeing the reaction of our audience is what's most important to me."

#### AN APPLE A DAY

A trip to an Apple store generally yields a shiny, new electronic toy. For independent sister pop duo Karmina. it led to a European tour.

Los Angeles-based Kelly and Kamille Rudisill kicked off a series of performances at five flagship European Apple stores on June 11 in London. Subsequent stops include Glasgow, Scotland; Munich: Zurich; and Paris, where the instore trek wraps July 7.

"We did a show at the Third Street Promenade Apple store in Santa Monica Calif "Kamille recalls "The event coordinator really liked it and talked to some friends at Apple. We got a call asking if we'd like to tour Apple stores in five European countries."

Previously signed to CBS Records. Karmina sent 2008 debut single "The Kiss" to No. 24 on Billboard's Adult Contemporary chart. The pair's songs also found placement in such TV series as "CSI: NY." "NCIS" and "Numb3rs."

With the duo having self-released its new seven-song set "Car Train Ship Plane," Karmina is aware that its efforts alone will determine its fortunes, "Doing things independently can be overwhelming sometimes," Kamille says, "but it's also been great in that we've been able to have complete creative control."

Ironically, the song whose lyrics include the title of Karmina's new album is titled "Go to Paris," written before the seeds of the Apple store tour were planted. With the album's namesake lyrics, "Car, train, ship, plane/Landing on our feet, we'll go to Paris," the song-Kelly saysis "really reflective of the journey we've had."

While Karmina visits these exotic locales, the pair will definitely take time to check out the sights, like the Fiffel Tower and the Louvre.

"And go on a Harry Potter tour," Kelly says, "That's actually the reason we're doing the whole Apple store tour." -Gary Trust

For more on Karmina, including exclusive video, go to billboard.com/

#### FINDING CHRISTINA

YouTube star Christina Grimmie is no stranger to Billboard's Social 50 chart. But now the singer finds herself on three other tallies for the first time: the Billboard 200, Top Digital Albums and Heatseekers Songs.

Released June 7 through iTunes, Grimmie's "Find Me" album debuts at No. 35 on the Billboard 200 and No. 11 on Digital Albums. Meanwhile, album track "Liar Liar" debuts at No. 15 on Heatseeker Songs.

"I didn't sleep the night it came out." Grimmie says. "I know I have hardcore fans, but it's weird to be unsigned, have an album come out and it does well. I'm incredibly shocked by everything that's happening."

"Everything" includes the recent announcement that the 17-year-old will join Selena Gomez & the Scene's summer tour with Allstar Weekend. Grimmie's stint begins July 28 and ends Sept. 7. Earlier this year, the newcomer participated in You-Tube's first Digitour, a national tour (April 12-May 15) presenting a lineup of the channel's popular acts including the Gregory Brothers and Dave Days.

"That gave me a taste of the tour bus," Grimmie says with a laugh. "But I'm pretty excited; my 18-year-old guitarist brother is going on half the tour with me."

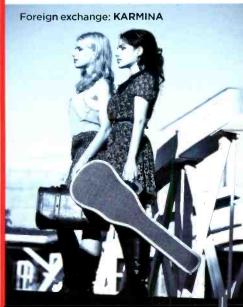
A pianist and flautist who also dabbles with guitar and drums, Grimmie popped into national consciousness when videos of her reworking pop songs by Lady Gaga and others began notching millions of views on YouTube. Her Miley Cyrus medley alone

counts 5.2 million views.

One of those viewers was Gomez's parents, stepfather Brian Teefey and mom Mandy. The couple have since become Grimmie's managers.

A high school senior this fall, the homeschooled Grimmie is also a songwriter who contributed to many of the eight originals on "Find Me." Lead single "Advice" is indicative of the album's dance/pop/rock sound. But Grimmie notes she's very much a "rocker chick" at heart, as she demonstrates on "Liar Liar."

The New Jersey native says a labelbacked album remains a "dream goal. I've always wanted to be a singer/musician. Hopefully, I'll get a label who'll want to do -Gail Mitchell right by me."



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ACHIEVEMENTS



#### ROBYN IS HERE

>Charting since 1997, Robyn laims her first No. 1 on a of Dance Club Songs this ink came with "Do You Know (What It Takes)," which hit No. 7 on the Billboard Hot 100

#### GOOD GRAMWER

>>5inger/songwriter Andy Grammer—currently in the top O of the Adult Top 40 chart with "Keep Your Head Up' sees his self-titled debut set Albums, selling 6,000 copies. according to Nielsen SoundScañ.



#### **FEELING JAZZY**

>> Two veteran jazz acts not h their first No. 1s after lengthy breaks this week (see page 53). Pat Metheny (above) nets his first No. 1 on Jazz Albums since 2003, while Michael Franks tops Contemporary Jazz after an 18-ye<mark>ar h</mark>iatu from the top.

# Father's Day In Full Effect On The Billboard 200

Bad Meets Evil—the hip-hop duo of Eminem and Royce Da 5'9"—bows at No. 1 on the Billboard 200 as its "Hell: The Sequel" launches with 171,000 copies, according to Nielsen SoundScan. The set beats out 11-yearold Jackie Evancho's first major-label full-length, "Dream With Me" (161,000), which arrives at No. 2.



Eminem has previously topped the chart six times as a solo artist and twice as part of D12. He last reigned nearly a year ago when his album "Recovery" spent seven nonconsecutive weeks at No. 1. Until this week, Royce Da 5'9" had never gone higher than No. 110 (2009's "Street Hop").

As for Evancho, the young singerwho gained fame after finishing in second place on "America's Got Talent" -earns her second No. 2 hit. "Dream" follows her EP release "O Holy Night," which debuted and peaked at No. 2 late last year with 239,000. (It was stuck behind Susan Boyle's "The Gift," which was in its second week atop the tally.)

PAPA CAN YOU HEAR ME? The day devoted to dads is in full effect on the Billboard 200 this week as a number of albums see great gains thanks to promotions tied to the June 19 holiday.

Essentially, anything that seems malefriendly took a jump this week. That includes many country albums (especially those by men), classic rock collections and contemporary rock efforts.

There's no doubt that Jason Aldean's "My Kinda Party" gets a lift (7-5 with 51,000; up 26%) thanks to Father's Day. Same goes for Foo Fighters' "Wasting Light" (26-12 with 30,000; up 111%), Mumford & Sons' "Sigh No More" (holding at No. 13 with 29,000; 24%) and Zac Brown Band's "You Get What You Give" (20-15 with 24,000; up 38%).

Speaking of the Foos, their "Greatest Hits" claims the chart's largest positional jump, as it rises 127 spaces from No. 175 to No. 48. It sold 12,000 last week-up 262%.

**DIGITAL DADS:** Four albums by four iconic names in music make great strides up the list this week thanks to Father's Day and iTunes. The retailer sale-priced Journey's "Greatest Hits," Frank Sinatra's "Nothing but the Best,"

Over.The

Counter

CEARS

Bob Marley's "Legend" and Pink Floyd's "Dark Side of the Moon" for \$6.99 each in celebration of Father's Day.

In turn, Journey rushes 101-18 with 23,000—up 374%, marking the album's best sales week since Christmas of 1994, when it moved 23,000.

It's also the album's first appearance in the top 20 since 1989—but that's a tricky statistic.

Catalog albums like Journey's bestof were barred from charting on the Billboard 200 until December 2009. Certainly "Greatest Hits" continued to sell enough on a weekly basis during the past two decades to chart on the Billboard 200, had it been eligible. That said, as our rules have changed, this marks the set's first week in the top 20 since March 11, 1989, when it was No. 20.

Sinatra's 2008 "Nothing" collection rallies with a re-entry at No. 23, selling 19,000 with a 632% gain. That marks its highest rank and best sales frame since the chart dated June 28, 2008, when it was at No. 17 in its fifth week on the list (29,000).

Marley's "Legend" charges 111-26 with 17,000 (up 292%), and "Dark Side of the Moon" re-enters at No. 49

Billboard

with 11,000 (up 330%). For both albums, it's their highest rank since Nielsen SoundScan began powering the chart in May 1991. But again, the same catalog-album disclaimer applies here, too. For "Legend." it's the set's best sales week since Christmas of 2008, when

it shifted 18,000; for "Dark Side," it's the biggest since Christmas of 2009 (21,000).

On Top Digital Albums, Journey, Sinatra, Marley and Pink Floyd re-enter at Nos. 6, 7, 8 and 14, respectively.

**CASTING A WEB:** The cast recording from the buzzed-about Broadway show "Spider-Man: Turn Off the Dark" flies onto the Billboard 200 at No. 86 and Top Cast Albums at No. 2.

It would have topped the latter tally, had it not been for the surprising sales of "The Book of Mormon" (Billboard, June 25), which, while it falls by 45% in sales, still sold a whopping 35,000 copies (No. 10 on the Billboard 200). Amazon MP3 offered the set at \$1.99 on three days of the previous tracking week and on one day (June 13) of the most recent frame.

>> A veteran of Nielsen Video-Harrelson makes his first appearance on a song survey, assisting Ziggy Marley on "Wild and Free," which debuts at No. 8 on Reggae Digital Songs (see page 47). The title track from Marley's fourth studio set, which bows as his third No. 1 on Reggae for the legalization of cannabis.

>>Sharply shifting audience gears, as she guests on 11-year-old Jackie Evancho's "Somewhere," new at No. 1 on Classical Digital Songs (go to billboard .biz/charts), Barbra Streisand scores her first leader on a Billboard song chart since "The Way He Makes Me Feel" led Adult Contemporary for two weeks in December 1983.

#### Warket Watch A Weekly National Music Sales Report

#### Weekly Unit Sales Year-To-Date

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,301,000	1,799,000	25,105,000
Last Week	5,510,000	1,799,000	24,576,000
Change	14.4%	0.0%	2.2%
This Week Last Year	6,136,000	1,608,000	21,436,000
Change	2.7%	11.9%	17.1%
*Digital album sales are	also counted within	i album sales.	

#### Weekly Album Sales (Million Units)



	2010	2011	CHANGE
OVERALL U	INIT SALES		
Albums	142,355,000	143,196,000	0.6%
Digital Tracks	554,388,000	610,059,000	10.0%
Store Singles	946,000	1,288,000	36.2%
Total	697,689,000	754,543,000	8.1%
Albums w/TEA*	197,793,800	204,201,900	3.2%
'10		142.4 m	illion
'11		143.2 m	
	= = = =		
SALES BY A	ALBUM FORMA	Г	
CD		OF 217 000	
	102,261,000	95,217,000	-6.9%
Digital	38,830,000	46,209,000	-6.9% 19.0%

28,000

55.6%

18,000

Other



76.1 million

67.1 million

	Z010	2011	CHANGE
YEAR-TO-D	ATE SALES BY	ALBUM CATE	GORY
Current	79,393,000	76,114,000	-4.1%
Catalog	62,962,000	67,083,000	6.5%
Deep Catalog	47,791,000	52,365,000	9.6%
CURRENT A	LBUM SALES		
'10		79.4 m	illion



(							
HIS	AST	WEEKS	WEEKS	ARTIST Title	ERT.	PEAK POSITION	
0	HO1	SHOT	1	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)  #1 BAD MEETS EVIL  INK SHADV/INTERSCOPE 015729/IGA (8 98). Hell: The Sequel (EP)	3	1	
2			1	JACKIE EVANCHO SYCO COLUMBIA 87061 SONY MUSIC (13 98)  Dream With Me	П	2	
	1	2	17	ADELE XL/COLUMBIA 44699 750NY MUSIC (11.98) 21	2		The act that br
4	2	1	4	LADY GAGA STREAMLINE KONLIVE/INTERSCOPE 015373*/JGA (13.98)  Born This Way			us the No. 1 Billboard Hot 10
3	7	8	33	JASON ALDEAN BROKEN BOW 7697 (18.98)  My Kinda Party			"Fireflies" is b
6	ı	EW	1	OWL CITY LINIVERSAL REPUBLIC 015544*/UMRG (13.98)  All Things Bright And Beautiful			charting with t third effort (48,
7	N	EW	1	BARRY MANILOW STREETTO 0001 (15.98)  15 Minutes: Fame Can You Take It?	Ħ		His second, "O
8	N	EW	1	LEDISI VERVE FORECAST 015557/V6 (13.98) Pieces Of Me			Eyes," started 18,000 (No. 27
9	8	6	4	BRAD PAISLEY ARISTA NASHYULLE 83274-SMN (11.98)  This Is Country Music			its way to a No peak.
0	3	-	4	ORIGINAL BROADWAY CAST RECORDING GHISTLIGHT 84:445-5H-k-BOOM (18 98) The Book Of Mormon	ī	3	pean.
1	9	7	7	VARIOUS ARTISTS NOW 38			
2	26	32	10	FOO FIGHTERS Wasting Light	•	1	e a
3		11	65	MUMFORD & SONS		2	
4		EW	1	VARIOUS ARTISTS  NOW That's What I Call Country Volume 4		14	The fourth vol
5		18	39	ZAC BROWN BAND			in the "Count series starts w
6		16	43	KATY PERRY			27,000. That's
7		EW		BLACK VEIL BRIDES Set The World On Fire			bigger than w the third one
8		95	172	STANDBY-LAVA UNIVERSAL REPUBLIC 015687-/UMRG (13.98)  SET THE WORLD ON FIFE	<b>A</b>		with (15,000)
-	,	_	-	GAINER COLUMBIA/LEGACY 85889/SONY MUSIC (13.98)   TAVI OR SWIET			off a little from second (33,00
9)		21	34	BIG MACHINE TS0300A (18.98)   ■ Speak Now	3		2009). The ne
)	5		2	ARISTA NASHVILLE 85762 SMN (11.98)  EDDIE VEDDER	₽		includes Lady Antebellum's
1	11	4	3	MOINT YMERCH UNIVERSAL REPUBLIC 015587 UMRG (13.98)  DEATH CAB FOR CUTIE  Ondo And Keyn			"Hello World.
2	10		3	BAR UK TLANT ( 27231 AG (18.98)			28
3	RE-	ENTRY	119	FRANK SINATRA REFRIEE 43895 WARHER BROS. (18.98)  Nothing But The Best	•		The metal bar
4	17	14	37	BRUNO MARS  ELEKTRA 525193* (10.98) ⊕  Doo-Wops & Hooligans		100	second album outpaces the
5	4	-	2	TECH N9NE STRANGE 87 RBC [18.98] ⊕ All 6's & 7's			performance (
6	111	107	188	PACE 80B MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers SETTER TUFF GONG/ISLAND 422-846-210/IOJMG (13-98/8-98) ⊕	•	26	self-titled 201 bow, which po
7	24	15	87	ADELE XL COLUMBIA 31859*/SONY MUSIC (12.98) 19			at No. 115 upo debut (5,000)
	N	EW	1	OF MICE & MEN RISE 136 (12.98)  The Flood		28	new set storm
	N	EW	1	NEIL YOUNG/INTERNATIONAL HARVESTERS REPRISE 527650* WARNER BROS. (18.98)  A Treasure		49	with three tin that sum (15,0
9	41	34	65	JUSTIN BIEBER SCHOOLBOY RAYMOND BRAUN/ISLANO 014063/IOJMG (10 98) ⊕  My World 2.0	2	B)	56
t	29	23	12	WIZ KHALIFA ROBINIM ATLANTIC 527099 AG (13.98) ⊕  Rolling Papers			<b>56</b> After hitting t
2	30	24	31	RIHANNA S#F.DEF_AM 014927 IDJMG (13.98) ⊕ Loud			10 the first we
3	32	38	36	THE BAND PERRY REPUBLIC RASHVILLE 014839/UMRG (10.98)  The Band Perry	•		with his last ro 2009's "Don'l
4	31	13	10	SOUNDTRACK WALT DISNEY 013440 (13 98)  Lemonade Mouth			Da Animals" ( 31,000), the r
	N	EW	1	CHRISTINA GRIMMIE CHRISTINA GRIMMIE DIGITAL EX (5.98)  Find Me			settles for a m
3	34	30	30	NICKI MINAJ YOUNG MONEY, CASH MONEY UNIVERSAL MOTOWN 015021*/UMRG (13.98)  Pink Friday			su <mark>bdued</mark> entry his third set, a
7	18	5	3	MY MORNING JACKET A10 0105* (13 98)  Circuital			first with e0n
3	16	4	2	DEF LEPPARD  MAILBOAT 9511: EX (14.98 CD/DVD)   Mirrorball: Live & More		16	(10,000).
9	21	10	4	SOUNDTRACK Glee, The Music: Season Two Volume 6 20TH CENTURY FOX TV/COLUMBIA 89811/SDNY MUSIC (13,98)		4	
)	12	-	2	TEDESCHI TRUCKS BAND  Revelator		12	
)	45	46	52	EMINEM		1	Like
2	27	28	13	CHRIS BROWN	•	(	for the third
3)	43		73	LADY ANTEBELLUM	3		"Transformers
5	55		32	BLAKE SHELTON			film's soundtra (8,000), a farr
5		35	31	RASCAL FLATTS  Nothing Like This			name returns:
6	35		5	SEETHER Holding Onto Strings Botter Left To Fray			Park. The band which appeare
7			7	WIND-UP 13250 (11 98) € Holding Onto Strings Better Left to Fray			ooth of the pre
		26 190	35	BROOKLYN DIST 056-9- CAPITOL (18.98)  FOO FIGHTERS			oundtrack set contributes a n
		190		ROSWELL/RCA 36921*/RM6 (11.98) ⊕  PINK FLOYD  Park Side Of The Moon	1	11	emix of 'Iridescent" (f
7		PTRY	779	PAUL MCCARTNEY  McCartney	W	j j	ts "A Thousan Suns" album).







	_				10		
PEAK	CERT	Title	ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	WEEKS ON CHT	2 WEEK	LAST	WEEK
	•	Hemingway's Whiskey	KENNY CHESNEY NA 57445/SMN (11 98) +	38		51	51)
ī		Never Say Never: The Remixes (EP)	USTIN BIEBER CHOOLBOY/RAYMONO BRAUN ISLANO 015397/10JMG (	18	27	37	52
ì		usic Group Presents: Self Made: Vol. I	ARIOUS ARTISTS	4	12	33	53
g		Love?	ENNIFER LOPEZ	7	19	38	54
	ī	Hello Fear	(IRK FRANKLIN D YO SOUL VERITY 77917 JLG (11.98)	13	33	44	55
58	Ħ	King Kong	ORILLA ZOE	1	EW	N	56
8		Torches	OSTER THE PEOPLE	4	25	40	57
5	•	Greatest Hits So Far!!!	TARTIME COLUMBIA 74457° SONY MUSIC (9.98) P!NK	31	42	36	58
		Femme Fatale	AFACE 80657 JLG (13.98) BRITNEY SPEARS	12	37	23	59
		The Fernadotion	VE 85332/JLG (13 98)	135	65	69	60
9		40)	CORENCE + THE MACHINE				4
14		Lungs	NIVERSAL REPUBLIC 013170 ' UMRG (13.98) ADY GAGA	55	53	56	61
1	3	The Fame	TREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE 01180	138	31	47	62
6		Dirty Work	LL TIME LOW OPELESS DGC 015346 IGA (13.98)	2	-	6	63
		Paper Airplane	LISON KRAUSS & UNION STATIC GUNDER 610665* CONCORD (18.98)	16	50	48	64
ė		lovestrong.	CHRISTINA PERRI FLANTIC 525853 AG (13 98) ⊕	6	45	49	65
31		All I Want Is You	MIGUEL	24	39	57	66
1		Born Free	CID ROCK  PP DOG ATLANTIC 521682*/AG (18.98) €	31	81	67	67
•		The Fame Monster (EP)	ADY GAGA TREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 01387	74	121	88	68
3	•	Brothers	HE BLACK KEYS	57	70	76	69
4		So Beautiful Or So What	AUL SIMON	10	55	65	70
71		2	EAR 32814 CONCORD (13 98) ® BLACK COUNTRY COMMUNION		W	NE	70
i		NKOTBSB	& R ADVENTURES 931387 (17.98) IKOTBSB	4	22	-	72
7.			HE WONDER YEARS			NE	73
73	ļ	e Given You All And Now I'm Nothing	LEET FOXES	1			•
_		Helplessness Blues	JB POP IIM* (13.98) ARA EVANS	7	36		74
6		Stronger	CA NASHVILLE 49693/SMN (10 98)	15	54	61	75
6		The <b>B</b> eginning	HE BLACK EYED PEAS TENSOPE 015039* IGA 113 981	29	61	63	76
2		Late Nights & Early Mornings	MARSHA AMBROSIUS	16	63	50	77
20		The Outsiders	IEEDTOBREATHE (LANTIC 519702: AG (13.98)	11	163	73	78
ı		NOW 37	ARIOUS ARTISTS NIVERSAL EMI SONY MUSIC 46746/CAPITOL (18.98)	19	52	42	79
10		II Volo	_ VOLO PERA BLUES GATICA/RENTOR/GEFFEN 015517/IGA (11.	5	44	62	80
81		mers: Dark Of The Moon: The Album	OUNDTRACK PRILE 5 77 5 WARNER BROS. (18.98)	1	W	NE	81
3		McCartney II	AUL MCCARTNEY PL HEAR 23279° CONCORD (19.98) ⊕	20	NTRY	RE-E	82
83		Random Axe	ANDOM AXE	1	W	NE	83
1		Lasers	UPE FIASCO	15	58	54	84
14		Suck It And See	RCTIC MONKEYS	2		14	85
86		Spider-Man: Turn Off The Dark	DRIGINAL CAST RECORDING			NE	86
-		Turtleneck & Chain	ARVEL METICURY ISLAND INTERSCOPE 015782/IGA (13 HE LONELY ISLAND	6		59	87
	12	It Won't Be Soon Before Long	NIVERSAL REPUBLIC 015547 JUMRG (15.98 CD/DVD)			114	88
10			MOCTONE 008917/IGA (18.98)	81	102		4
19			ARNER BROS (NASHVILLE) 524503/WMN (18.98)	2	10	19	89
13		Michael Grimm e, The Music Presents: The Warblers	OUNDTRACK	5		60	90
ŧ		e, me wusic rresents. The warplers	TH CENTURY FOX TV COLUMBIA 89813/SONY MUSIC (	9		71	91
13	H	Eclipse	OURNEY DMGTA 104 EX (13 98)		47	68	92
		The Ultimate Collection	ADE PIC 90454 SONY MUSIC (17.98)	7	64	77	93
×	•	l Remember Me	ENNIFER HUDSON RETA BÜHI9'RMG (11.98) ⊕	13	84	72	94
•			UGARLAND ERCURY Mashville 014758*/UMGN (13.98) ⊕	35	98	90	15
ł	•	Hands All Over	IAROON 5	35	141	89	6
3	5	Greatest Hits	UNS N' ROSES	207	UTRY	RE-E	7
			ELENA GOMEZ & THE SCENE	39	125	124	98
	•	A Year Without Rain	111VW000 004625 (10 09) ±				
26	•	A Year Without Rain  Every Chance I Get	OLT FORD ERAGE JOE S 226 (14.98)	7		75	99

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R. KELLY KEM

Data for week of JULY 2, 2011

EKS	S		. ē			EKS	SH	
LAST WEEK	WEEK	ARTIST Title IMPRINT NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.		WEEK	WEEK WEEK Z WE AGO	WEEK	ARTIST  IMPRINT & NUMBER / DISTRIBUTING LAÉEL (PRICE)
1 70 -	2	VARIOUS ARTISTS SIDEOIREDUMMY 1452 (8.98)  Vans Warped Tour '11: 2011 Tour Compilation	70	No Ale	151	ST-ENTER	31	ZAC BROWN BAND Pass The Jar: Live From the Fabulous Fox Theater In Atlants SOUTHERN GROUND/ATLANTIC 523726/A6 (25 98 C0/0V0) ⊕
2 NEW	1	MARC BROUSSARD ATLANTIC 527334/AG (9.98)  Marc Broussard	102	1052	152	THEM	1	ZIGGY MARLEY TUFF GONG 006 (15.98) Wild And Free
3 100 93	3 38	LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 015002/UMRG (13 98)  I Am Not A Human Being	• 1	Singer/songwriter	153	142 152	136	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕  Fearles
4 82 77	7 90	MIRANDA LAMBERT COLUMBIA (NASHVILLE) :16854/SMN (12.98) Revolution		notches his third	154	146 161	111	RASCAL FLATTS LYRIC STREET 002764 (13.98)  Greatest Hits Volume
5 NEW	Ti.	ANDY GRAMMER	105	charting album as his self–titled set	155	140 133	32	PRINCE ROYCE Prince Boyce
6 80 112	12 20	S.CURVE 151607 (9.98)  JUSTIN BIEBER  My Worlds Acoustic		enters with 6,000.	10.5	161 159		DRAKE Thank Mod Late
		CEE LO GREEN		His previous				ONE DE DUDI (O
97 82	2 32	RADICULTURE 525601 ELEKTRA (18.98)		release, 2008's "Keep Coming	157	164 171	55	MOSLEY/INTERSCOPE 013607/IGA (13.98)
87 59	9 7	STEVIE NICKS REPRISE 527247/WARNER BROS. (18.98)  In Your Dreams	(6)	Back," spent one	158	148 .120	169	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)  Greatest Hit
58 9	3	FLOGGING MOLLY BORSTAL BEAT 002* (14.98)  Speed Of Darkness		week on the list at	159	138 138	30	KE\$HA KEMOSABE/RCA 80560/RMG (9.98) Canniba
74 66	6 11	HOLLYWOOD UNDEAD A&M/OCTONE 015275*/IGA (13.98) American Tragedy		No. 136 (4,000).	160	RE-ENTRY	33	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)  Charleston, SC 1960
104 85	5 20	THE CIVIL WARS	12		701	154 156	44	KEM Intimacy: Album II
Name and		SENSIBILITY 017* (11.98)  LED ZEPPELIN  Mothership	D)	115		RE-ENTRY		UNIVERSAL MUTUWN ()14409/UMRG (13.98)   MOTI EV CRITE
158 160	_	SWAN SONG 313148 TAIL (19.98)		So far this year, the	162		39	MOTLEY FOR SEVEN (13.98) ⊕  KEITH URBAN  Cot Close
103 86	6 104	FANTASY 2* CONCORD (17 98 12 98)	8 67.	classic album has	163	174	27	CAPITOL NASHVILLE 47695 (11.98)
92 90	0 16	AARON LEWIS STROUDAVARIOUS 01013 (7.98) Town Line (EP)		sold a "Glee"- and Father's Day-fueled	164	129 127	76	KE\$HA KEMOSABE/RCA 49209* RMG (11.98)  Anima
RE-ENTR'	RY 140	FLEETWOOD MAC WARNER BROS, 3010* (18.98)  Rumours	1	83,000 copies—	165	190 108	29	JOSH GROBAN 143.REPRISE 524B33/WARNER BROS. (18.98) ⊕  Illumination
91 79	9 36	BIG TIME RUSH NICKELODEON/DOLUMBIA 42918/SONY MUSIC (6.98)  BTR (Soundtrack)	•	well more than the	166	110 114	10	JESSIE J Who You Ar
116 97	7 32	BON JOVI Greatest Hits		48,000 it sold in all of 2010.	187	134 117	11	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection
		BRODBRON TADEDNACIE CHOID/ODCHECTDA AT TERROLE COLLADE					144	GEFFEN 001101/UME (9.98)  JUSTIN BIEBER  My World (ED
NEW		MORMON TABERNACLE CHOIR 5055982 (19.98)	318		168	127 101	82	SCHOOL80Y RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)
84 82	6	THE CARS SYNCRO 4/HEAR 32872* CDNCORD (14.98)  Move Like This	7	140	169	182 -	100	JASON ALDEAN BROKEN BOW 7637 (18.98)  Wide Open
85 69	9 3	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 013939 EXISTARBUCKS (12.98) Blues-Rock Crossroads / 1964-1986	69	This week the	170	149 162	236	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕ Taylor Swit
RE-ENTR	RY 66	EAGLES warner Strategic Marketing 73971 (25 98)  The Very Best Of The Eagles	5	band's Nielsen SoundScan-era	171	RE-ENTRY	70	SHANIA TWAIN MERCURY NASHVILLE 003072/UMGN (13.98)  Greatest Hit:
113 100	00 95	SKILLET	0 2	cumulative album	172	131 109	15	AVRIL LAVIGNE Goodbye Lullah
95 105		THOMPSON SQUARE		sales cross the 20				RCA 55870/RMG (11.98)   LYNYRD SKYNYRD  The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
		TDAIN		million threshold. Meanwhile, this		36 116		MCA 111941 (9.98)
112 99	9 84	COLUMBIA 07736/SONY MUSIC (12.98)	17,	"Greatest Hits"	174	176 170	33	RCA 64698*/RMG (13.98)
NEW	1	PAT METHENY NONESUCH 527912/WARNER BROS. (18.98) What's It All About	125	package zips back onto the list in the	175	RE-ENTRY	43	FLEETWOOD MAC REPRISE 73775 WARNER BROS. (19.98)  The Very Best Of Fleetwood Mac
118 103	3 27	R. KELLY JIVE 80874/JLG (11.98)  Love Letter	• 6	wake of Father's	176	165 -	63	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)  Doin' My Thing
107 92	2 14	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA SONY MUSIC CMG 58490/SONY MUSIC (6.98)  VH1 Storytellers	56	Day promotions	177	150 130	46	ARCADE FIRE MERGE 385* (15.98)  The Suburb
52 -	,	Cults	52	(up 105%).	178	151 179	2R	SOUNDTRACK Glee, The Music: Season Two: Volume
96 71	1 26	EQUINDEBUCK				175		20TH CENTURY FOX TV/COLUMBIA 79214/SONY MUSIC (13.98)  NICKELBACK  Dark Horse
	-	RCA NASHVILLE 72911/SMN (11.98)			179		1.34	ROADRUNNER 618028 (18 98)
139 146	16 10	WARNER LATINA 526530 (16.98) ⊕		•	180	200 196	37	PROVIDENT-INTEGRITY WORD-CURB/EMI 09516/EMI CMG (17.98)
117 119	19 22	KIDZ BOP KIDS RAZOR & TIE 89244 (18.98) Kidz Bop 19		Delay of File	181	185 149	4	LYNYRD SKYNYRD  GEFFEN 014523/UME (10.98)  Icon: Lynyrd Skynyrd
173 157	122	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*//GA (13.98/8.98)  Curtain Call: The Hits	2		182	79 128	21	THE SCRIPT PHONOGENIC EPIC 81227/SONY MUSIC (11.98) Science & Faith
121 131	1 10	LAURA STORY Blessings	102	Ziggy bumps his	183	RE-ENTRY	16	TENTH AVENUE NORTH  The Light Meets The Day
19 181	1133	LIL WAYNE  The Corter III	3 1	brother Stephen out	-	197 195	21	REUNION 10144/SONY MUSIC (11.98)  CHRIS TOMLIN  And If Our God Is For Us
		EBIC CHIECH		of the No. 1 position				5X51EPS 93444/5PARKUW (17.98) (9)
152 169		CAPITOL NASHVILLE 20810* (12.98)"	17	on the Reggae Albums chart (see	185	133 124	12	MY BLOCK/COLUMBIA 62330/SONY MUSIC (11.98)
137 139	39	BILLY CURRINGTON MERCURY NASHVILLE 014407 UMGN (9.98)  Enjoy Yourself		billboard.biz/charts)	186	144 80	5	DANGER MOUSE & DANIELE LUPPI STARRING JACK WHITE & NORAH JONES CAPITOL 46485 (17.98)  Rome
28 =	2	CITY AND COLOUR DINE ALONE 669-7/AGRANT (13.98)  Little Hell	28.	as "Wild and Free"	187	187	44	RICK ROSS  MAYBACH SLIP-N-SLIDE/DEF JAM 014366*/IOJMG (9.98)  Teflon Dor
81 20	0 3	TRIN-I-TEE 5:7 MUSIC WORLD GOSPEL 093/MUSIC WORLD (13.98)  Angel & Chanelle	20	bows with 4,000,	188	181 155	12	HANK WILLIAMS JR.  CURB 77638 (9.98)  Greatest Hits, Vol.
109 83	3 6	RAPHAEL SAADIQ Stone Bollin's	14	"Revelation" to No.	189	162 113		ORIGINAL BROADWAY CAST RECORDING
RE-ENTRY		QUEEN Groatest Hite	8	2 (2,000). It's the third No. 1 for	190	RE-ENTRY	20	JIMMY BUFFETT CORRECTIONS NO. 16-20 Pt. Hoort, Himmy Buffett's Correct Hitle
	201	KANVE WEST		Ziggy.	-		2.0	MCA 5633 UME (13.98) Sorigs fou Know by Heart. Simility Bullett's Greatest Fittes
115 104		ROC-A-FELLA/OEF JAM 014695-/IOJMG (13.98)   MICHAEL JACKSON			191	RE-ENTRY	133	TOP DOG ATLANTIC 290556*/AG (18 98) ⊕
135 148	114	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)  Number Ones	3 13		192	153 126	25	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES, POLYDOR 002759. UME (9.98)
130 118	8 100	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (13.98)  The Marshall Mathers LP	<b></b>	171	193	199 –	3	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)  Halfway To Heaver
102 122	2 47	AVENGED SEVENFOLD HOPELESS/SIRE 52/4026*/W#RNER BROS. (18.98)  Nightmare	, ,	As her new single	194	165	20	VARIOUS ARTISTS WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs WORD-CURBLEMI CMG/VERITY 77918/JLG (13.98)
125 115	5 106	THE BLACK EYED PEAS The END	2	"Today Is Your Day" debuts at No.	195	166 144	17	CREEDENCE CLEARWATER REVISITED Extended Versions
RE ENTRY		THE BEACH BOYS  The West Post Of The Beach Boys: Sounds Of Summer		40 on the Hot			10	THE DECEMBEDISTS
		CAPITOL 82710 (18.98)  The very Best Of The Beach Boys: Soungs Of Summer		Country Songs chart (see page 49), her	196		18	CAPITOL 47547* (18.98) ⊕  PHILY CURRINGTON
94 73		EMI/WARNER BROS./SONY/UNIVERSAL 90504/UMRG/UMRG/SONY MUSIC/SONY MUSIC (9.98) Songs For Japan	5	"Greatest Hits"	197	184 142		MERCURY NASHVILLE 015290/UME (7 98)
99 96	69 14	RISE AGAINST DBC/INTERSCOPE 015325*/IGA (13.98)  Endgame	2	album takes a hike	198	168,166	an.	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕  War Is The Answe
89	6	TYLER, THE CREATOR XL 529* (11.98) Goblin	SA.	back up the list, re-entering with a	199	RE-ENTRY	77	MICHAEL BUBLE  143 REPRISE 520733/WARNER BROS. (18.98)   Crazy Love
88	8 15	SOUNDTRACK Glee: The Music, Season Two: Volume 5 20TH CENTURY FOX TV/COLUMBIA 85852/SONY MUSIC (13.98)	3	32% gain.	200	147 132	4	AVENTURA PREMIUM LATIN 80211/SDNY MUSIC LATIN (14.98 CD/DVD) ⊕  14 + 14
N 5 MARY CCARTNEY GRAW THENY N TABERNAC ORCHESTRA		THE BOOK OF MOMENTON 10   NICKELBACK 179   WICKED 189   NICKELBACK 179   WICKED 189   NICKELBACK 179   WICKED 188   NICKELBACK 179   NICKELB	AURA STUR UGARLAND AYLOR SWIFT OUNTRY ST	RA 23 GLEE. THE ML 22 SASON TWO 23 SEASON TWO 25 SEASON TWO 26 SEASON TWO 26 SEASON TWO 27 SEASON TWO 28 SEASON TWO 28 SEASON TWO 29 SEASON TWO 29 SEASON TWO 29 SEASON TWO 20 SEASON TWO 21 SEASON TWO 22 SEASON TWO 23 SEASON TWO 24 SEASON TWO 25 SEASON TWO 26 SEASON TWO 27 SEASON TWO 28 SEASON TWO 28 SEASON TWO 29 SEASON TWO 29 SEASON TWO 29 SEASON TWO 20 SEASON TWO 20 SEASON TWO 20 SEASON TWO 21 SEASON TWO 22 SEASON TWO 23 SEASON TWO 24 SEASON TWO 25 SEASON TWO 26 SEASON TW	ISIC: D: VOLUME ISIC, D: VOLUME	THE M 39 TECH N TEDESC	IOON: IONE . CHI TR	ERS. DARK OF RANDY TRAVIS 89 THE ALBUM TRIN-1-TEE 5.7 . 138 SHANIA TWAIN 1.71 TALET. THE CREATOR 1.49 TALET. THE CREATOR 1.49 TUCKS BAND WITH BAN 163 4.00 4.00 4.00 4.00 4.00 4.00 4.00 4.0

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6		U	INCHARTED BATA PROVIDED TRUSC BIG
7	4		SOUND
2 X	AST	FEEKS	ARTIST MYSPACE PAGE
0	1	23	DJ BL3ND www.myspace.com/blendizzy
2	2	22	TRAPHIK www.myspace.com/traphik
3	18	200	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
4		19	TYLER WARD www.myspace.com/Tylerward
	-0	19	MADDI JANE www.myspace.com/maddijanemusic
		20	YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemies
7	17	18	COLETTE CARR www.myspace.com/colettecarr
100		-	MAREK HEMMANN www.myspace.com/marekhemmann
	5	22	NOISIA www.myspace.com/gengisia
10	15		THE BLOODY BEETROOTS - DEATH CREW 77 WWW MYSPACE COM/THEBLOODYBETROOTS
m	10	23	DAVE DAYS www.myspace.com/davedays
1/2	12		SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA
	14	19	
13	26		NICOLAS JAAR WWW.MYSPACE COM/INICOLASJAAR
14			T. MILLS WWW.MYSPACE.COM/TMILLS
15		100	JAI PAUL www.myspace.com/jaipaulmusic
16	8	23	DIYAR PALA www.myspace.com/diyarPala
17	16	19	PORTA www.myspace.com/porta1
18	11	9	CHILDISH GAMBINO WWW.MYSPACE.COM/CHILDISHGAMBINOTHERAPPER
19	23	23	ALYSSA BERNAL www.myspace.com/alyssabernal
20			METRONOMY WWW.MySPaCe.COM/METRONOMY
21	20	19	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANNET
22	21		SUPERMAN IS DEAD www.myspace.com/supermanisdead
23	22	13	MANGA www.myspace com/mangaweB
24	19	8	EXCISION www.myspace.com/excision
25	27	23	POMPLAMOOSE www.myspace com/pomplamoosemusic
26	24	6	NEOCLUBBER WWW.MYSPACE.COM/NEOCLUBBER
27		22	
28	41		TOTALLY ENORMOUS EXTINCT DINOSAURS WWW.Mrspage.com/totallyenormousextinctoriosalrs
29		EW	FELGUK WWW MYSPACE.COM/FELGUK
30	28		DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
31			JOTA QUEST www.myspace.com/jotaquest
32	34	nes.	PRETTY LIGHTS www.myspace.com/prettyLights
33	29	9	PEE WEE GASKINS www.myspace.com/peeweegaskinsrawks
34	1	=1	SHAKA PONK WWW.MYSPACE.COM/SHAKAPONK
35		NTRY	LAZY RICH www.myspace.com/dulazyrich
36	36	3	ZEDD www.myspace.com/officialzedd
VScI	32	16	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK
38	31	9	AEROPLANE www.myspace.com/aeroplanemusiclove
39	38	7	PITTY www.myspace.com/bandapitty
40		NTRY	BEARDYMAN www.myspace.com/Bearoyman
41		NTRY	TOKIMONSTA www.myspace.com/TokiBeats
42	4:	10	BOMBAY BICYCLE CLUB www.myspace.com/bombaybicycleclub
43	NE		PAN-POT www.myspace.com/panpot
*	9	23	LAURA ROPPE www.myspace.com/Lauraroppe
45	33		SKREAM www.myspace.com/skreamuk
46	#	*	FINK www.myspace.com/finkmusic
47	35	8	BORGORE WWW.MYSPACE COM/BORGORE
48	37	12	PAROV STELAR WWW.MYSPACE.COM/STELAR1

Mashup artist Gregg Gillis, aka Girl Talk, took over Myspace June 16–18—in what was called a "hijack"—curating site content as he saw fit. The promotion gained him 183,152 friends, enough to catapult him—simultaneously—18-3 on Uncharted and re-enter

46 4 HOODIE ALLEN WWW.MYSPACE.COM/HOODIEALLEN

CRYSTAL FIGHTERS WWW.MYSPACE.COM/CRYSTALFIGHTERS



6	)	S	OCIAL 50 <sup>™</sup> DATA NEXT PROVIDED BIG
~	4		BY SOUND
SEE	LAST	WEEKS ON CHT	ARTIST IMPRINT/LABEL
0	1	30	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
2	7	30	KATY PERRY CAPITOL
3	4	30	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
4	6	30	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
	3	30	SHAKIRA SONY MUSIC LATIN/EPIC
18	2	30	RIHANNA SRP/DEF JAM/IDJMG
7		30	MICHAEL JACKSON MJJ/EPIC
E	T	28	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNOS/SONY MUSIC LATIN/RMG
9	4	30	BEYONCE MUSIC WORLD/COLUMBIA
10	12	30	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	11	29	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
12	19	30	LINKIN PARK MACHINE SHOP/WARNER BROS.
13	15	30	AVRIL LAVIGNE ARISTA/RMG
14	26		WIZ KHALIFA ROSTRUM/ATLANTIC
15	24	28	CHRIS BROWN JIVE/JLG
16	27	30	SELENA GOMEZ HOLLYWOOO
1	16	27	BRITNEY SPEARS JIVE/JLG
18	20	30	TAYLOR SWIFT BIG MACHINE
19	1.0	30	DON OMAR ORFANATO/MACHETE
20	22	30	USHER LAFACE/JLG
21	18		LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
22	13	30	THE BLACK EYED PEAS INTERSCOPE
23	_	30	AKON KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC
24	28	30	DAVID GUETTA WHAT A MUSIC/VIRGIN/CAPITOL
25	23	30	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
26	33	20	ADELE XL/COLUMBIA
		16	JENNIFER LOPEZ ISLAND/IDJMG
28		28	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
29	34		KE\$HA KEMOSABE/RCA/RMG
30			SOULJA BOY COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE
21	32	ha.	50 CENT SHADY/AFTERMATH/INTERSCOPE
32	NE		CODY SIMPSON ATLANTIC
33			BOYCE AVENUE 2 DEACE
34	25	30	BOYCE AVENUE 3 PEACE  COLDPLAY CAPITOL
36	45	30	TIESTO MUSICAL FREEDOM
37	39		BRUNO MARS ELEKTRA
38	03	-	RED HOT CHILI PEPPERS WARNER BROS.
39	38		GREEN DAY REPRISE
40	17		LUDACRIS DTP/Def JAM/IDJMG
41	43		SNOOP DOGG PRIORITY/CAPITOL
42	35	28	BOB MARLEY TUFF GONG/ISLAND/UME
43	UE		THE WHITE STRIPES THIRD MAN/WARNER BROS.
44		arti	DEMI LOVATO HOLLYWOOD
45	31	8	CHRISTINA GRIMMIE UNSIGNED
46	42	4	SLIPKNOT ROADRUNNER
47	37		AVENGED SEVENFOLD HDPELESS/SIRE/WARNER BROS.
48	RE-E		RADIOHEAD XL/TICKER TAPE/TBD
49	RE-E		DJ BL3ND UNSIGNED
50	H. E		JUSTIN TIMBERLAKE JIVE/JLG

Australian pop singer Cody Simpson debuts on the Social 50 chart at No. 32 thanks to the premiere of the video for his ballad "On My Mind." Since its June 17 release, the clip has earned 293,000 plays (a 200% week-to-week increase). Through July and into August, Simpson will be on tour. His stops will include shows with fellow rising pop stars Miranda Cosgrove and Greyson Chance.



HES THE	AST	VEEKS N CHT	The week's top streamed songs on MySpace Mus TITLE ARTIST (IMPRINT/LABEL)
1	1	6	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	6	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	1	6	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERS
4	4	6	MOTIVATION KELLY ROWLAND FEATURING LIL WAYNE (UNIVERSAL REPUBLIC)
5	•	6	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
	0	6	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)
Œ.	T	5	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
0		T	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
	10	6	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
10	13	3	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
11	1/2	1	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IOJMG)
12	H,	6	DOWN ON ME JEREMIH FEATURING 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
13		6	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
14	11	6	E.T. KATY PERRY FEATURING KANYE WEST (CAPITOL)
15	19	5	HONEY BEE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)

0	)	V	AHOO! IDEO YMUSIC
THIS	LAST	WEEKS	TITLE The week's most-streamed videos on Yahoo! Music ARTIST (IMPRINT/LABEL)
1	3	11	#1 E.T. 2WKS KATY PERRY FEATURING KANYE WEST (CAPITOL)
2		4	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3		1	IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BROS»)
4	0		SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
		Ľ	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
		6	I'M INTO YOU JENNIFER LOPEZ FEATURING LIL WAYNE (ISLAND/IDJMG)
		2	JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
		6	PERSONAL JESUS DEPECHE MODE (SIRE/REPRISE)
	1	13	LOOK AT ME NOW CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
office of		8	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
71			STRONG ENOUGH (LIVE) SHERYL CROW (A&M/INTERSCOPE)
12	10	9	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
13		2	ARMS CHRISTINA PERRI (ATLANTIC/RRP)
		W	RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)
15		11	JOHN LIL WAYNE FEATURING RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)

KEK	The fastest accelerating artists during the past week, acro all major social music steets, statistically predicted to achi ARTIST future success, as measured by Next Big Sound.
A	KREAYSHAWN
2	WYNTER GORDON
	PITTY
4	CULTS
5	THE FIVE ONE
6	TEXAS IN JULY
7	DEEZ NUTS
•	IS TROPICAL
•	MAREK HEMMANN
m	JENNIFER ROSTOCK
	ASHLYNE HUFF
	BRIGITTE
13	DJ ALIGATOR PROJECT
14	MICHAEL LEE BAND

and 'ans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, incli (more than 80 overall), SOATAL SO, A repling of the most active arriers on the world's leading social in tations. All charts & 2011 Somethar 1.

# **HOT 100 AIRPLAY**

ø.∺	¥	EEKS 4 CHT	TITLE
WEE	LAST	NE ON	ARTIST (IMPRINT/PROMOTION LABEL)
0	1	14	#1 ROLLING IN THE DEEP  4 WKS ADELE (XL/COLUMBIA)
2	2	10	GIVE ME EVERYTHING
	-	יט	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
-3	3	17	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
	4	17	JUST CAN'T GET ENOUGH
	"	17	THE BLACK EYED PEAS (INTERSCOPE)
		14	THE LAZY SONG BRUNO MARS (ELEKTRA ATLANTIC)
0	9	8	PARTY ROCK ANTHEM LMFA0 (PARTY ROCK-WILL I AND HERRY TREE/INTERSCOPE)
0	10	6	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	6	15	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
9	8	16	THE SHOW GOES ON
-			TILL THE WORLD ENDS
10	7	16	BRITNEY SPEARS (JIVE JLG)
0	14	6	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
12	13	9	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
13	18	11	MY LAST BIG SEAN FEAT. CHRIS BROWN (G O.O.D /DEF JAM/IDJMG)
14	16	10	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
15	12	19	LOOK AT ME NOW CHRIS BROWN (JIVE/JLG)
16	11	15	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
17	26	5	I'M ON ONE DJ KHALED IWE THE BEST/CASH MONEY/UNIVERSAL REPUBLIC)
18	15	24	F**KIN' PERFECT PINK (LAFACE JLG)
19	23	5	DON'T WANNA GO HOME
20	19	12	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)  SURE THING
21	40	2	LAST FRIDAY NIGHT (T.G.I.F.)
A	40	۷.	KATY PERRY (CAPITOL)
22	24	9	HONEY BEE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)
23	20	20	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
			DOWN ON ME

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
26	32	7	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
27	21	30	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
28	25	47	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
29	30	14	YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE)
30	42	3	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
31	22	20	S&M RIHANNA (SRP/OEF JAM/IDJMG)
32	36	11	TOMORROW CHRIS YDUNG (RCA NASHVILLE)
33	34	11	IF HEAVEN WASN'T SO FAR AWAY JUSTIN MOORE (VALORY)
34	38	7	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)
35	31	20	BLOW KESHA (KEMOSABE/RCA/RMG)
36	33	35	FIREWORK KATY PERRY (CAPITOL)
37	29	22	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
38	39	5	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)
39	27	17	WRITTEN IN THE STARS TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
40	44	5	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
41)	43	5	KNEE DEEP ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN CROUND/ATLANTIC/BIGGER PICTURE
42	41	15	FAR AWAY MARSHA AMBROSIUS (J/RMG)
43	35	14	WITHOUT YOU KEITH URBAN (CAPITOL NASHVILLE)
44	3./	12	OLD ALABAMA BRAD PAISLEY FEAT, ALABAMA (ARISTA NASHVILLE)
45	46	6	AM I THE ONLY ONE DIERKS BENTLEY (CAPITOL NASHVILLE)
46	56	5	UNUSUAL TREY SONGZ FEATURING DRAKE (SONGBOOK/ATLANTIC)
47	47	7	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
48	48		COUNTRY GIRL (SHAKE IT FOR ME LUKE BRYAN (CAPITOL NASHVILLE)
49	49	4	DIRTY DANCER ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
60	55	4	MAN DOWN RIHANNA (SRP/DEF JAM/IDJMG)
-		and the same	GUNDANIA (AUCUDEL SVINUDANIA)

## (F)HOT DIGITAL SONGS

24 17 27 DOWN ON ME
JEREMIH FEAT. 50 CENT (MICK
25 28 12 MEAN
TAYLOR SWIFT (BIG MACHINE.

<u></u>	<u></u>		of Digital Son	
WEEK	AST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	ERT.
0	28	4	LAST FRIDAY NIGHT (T.G.I.F.) 1 WK KATY PERRY (CAPITOL)	_34.
2	3	12	PARTY ROCK ANTHEM  LIMFAO FEAT LAUREN BENNETT & COONROOK PINETY ROCK/WILL) ANCHERRYTREE-INTERSCOPE)	
3	ik)	12	GIVE ME EVERYTHING PITBULL FEAT NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JERMG)	
0	4	11	DIRT ROAD ANTHEM JASON ALDEAN FEAT, LUDACRIS (BROKEN BOW)	•
5	1	23	ROLLING IN THE DEEP ADELE (XL COLUMBIA)	3
6	5	6	THE EDGE OF GLORY LADY GAGA (STREAMLINE KONLIVE/INTERSCOPE)	
0	27	7	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
0	-	1	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
*	•	4	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	7 (
10	9	15	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)	•
11	10	19	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)	2
12	11	25	THE SHOW GOES ON LUPE FIASCO (151 & 15TH ATLANTIC)	
13	18	4	DON'T WANNA GO HOME JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
14	14	8	TONIGHT TONIGHT HOT CHELLE RAE (JIVE JLG)	
15	12	17	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)	
16	24	14	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)	•
17	20	10	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)	
18	13	4	I'M ON ONE DI CHALED FEAT DRIAME, ROCK ROSS & LIL WAYNE (ME THE RESTICASH MONEYAUNVERSAL MOTOAM)	rc l
19	22	11	HONEY BEE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)	
20	17	20	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
21	15	16	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)	
22	19	16	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE JLG)	
23	43	2	REMIND ME Brad Paisley Duet with Carrie underwood (Arista Nashmille)	
24	25	9	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)	
25	27	6	KNEE DEEP ZAC BROWN BAND FEAT. JIMMY BUKFETT (SOUTHERN GROUNDYJOLANTIC/BIGGER PICTURE)	

AIRPLAY: 1209 stations, encompassing top, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin In Data Systems, NOT Diditaria, SONGS, Diditaria, SONGS, The rock-selling overall and gener-specific aspectively, downfor oundscan, Pot 100 Amplay and Fot Digital Songs data is used to compile the Billiograd Hot 100 All ribarts & ZOII, Proposan, Pot 100 Amplay and Fot Digital Songs data is used to compile the Billiograd Hot 100 All ribarts & ZOII, Proposan, Pot 100 All ribarts and Pot 100 All ri

	THIS	LAST	WEEKS ON CH	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CENT.
	26	21	20	BLOW KESHA (KEMOSABE/RCA/RMG)	
	27	23	7	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)	
	28	26	17	ROLL UP wiz khalifa (rostrum/atlantic/rrp)	
	29	29	15	PRICE TAG JESSIE J FEAT B.O.B (LAVA/UNIVERSAL REPUBLIC)	
	30	52	2	HEARTLESS DIA FRAMPTON (UNIVERSAL REPUBLIC)	
	31	30	10	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)	
	32	36	36	THE BAND PERRY (REPUBLIC NASHVILLE)	2
	33	31	43	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) BEST LOVE SONG	4
1000	34	37	13	T-PAIN FEAT, CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)  ANGEL	
	35	-	1	JAVIER COLON (UNIVERSAL REPUBLIC)  EVERY TEARDROP IS A WATERFALL	
	36	7	3	COLOPLAY (CAPITOL)	
	37	41	6	DIRTY DANCER ENRIQUE IGLESIAS WITH USHER FEAT LIL WAYNE (UNIVERSAL REPUBLIC)	
	38	00	7	MELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)	
Į	39	40	3	BAREFOOT BLUE JEAN NIGHT JAKE OWEN (RCA NASHVILLE)	
	40	~	1	TODAY IS YOUR DAY SHANIA TWAIN (MERCURY NASHVILLE)	
Į	41	38	12	MEAN TAYLOR SWIFT (BIG MACHINE)	•
	42	54	4	CALIFORNIA KING BED RIHANNA (SRP/DEF JAM/IDJMG)	
	43	33	31	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/OJMG) WRITTEN IN THE STARS	2
	44	34	16	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)	
	45	32	19	BORN THIS WAY LACY GAGA (STREAMLINE KONLIVE/INTERSCOPE)	
	46	58	2	YOU AND TEQUILA KENNY CHESNEY FEAT. GRACE POTTER (BNA)	1
	47	42	<b>3</b> 5	FIREWORK KATY PERRY (CAPITOL)	4
	48		22	S&M RIHANNA (SRP/DEF JAM/IDJMG)	
	49	56	7	WHERE THEM GIRLS AT DAVID GUETTA FEAT FLO RIDA & NICKI MINAJ (WHAT A MASIC/ASTRALWERKS/CAPITOL)	
	50		1	JOLENE VICCI MARTINEZ (UNIVERSAL REPUBLIC)	

	R	OCK"	
LAST	WEEKS	TITLE  ARTIST (IMPRINT/PROMOTION LABEL)	CENT
1	9	#1 ROLLING IN THE DEEP SWKS ADELE (*L/COLUMBIA)	3
2	3	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)	100
+	32	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)	•
5	22	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
4	$\pm$	MONSTER PARAMORE (FUELEO BY RAMEN/RRP)	
4	32	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	•
14	57	SECRETS ONEREPUBLIC (MOSLEY, INTERSCOPE)	
	15	COUNTRY SONG SEETHER (WIND-UP)	
7	49	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
9	48	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	
10	75	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)	
12	11	SAIL AWOLNATION (RED BULL)	
15	35	MARRY ME TRAIN (CDLUMBIA)	-
17	76	HEY, SOUL SISTER TRAIN (COLUMBIA)	B
-	1	TURN TO STONE INGRIO MICHAELSON (CABIN 24)	-
	1 2 5 1 1 9 10 1 <sub>12</sub>	1 9 2 3 32 57 15 49 48 10 75 12 11 15 35	TITLE  ARTIST (IMPRINT/PROMOTION LABEL)  POWES ADDE (PL/COLUMBIA)  SEVERY TEARDROP IS A WATERFALL COLUMBIA)  POR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)  PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)  MONSTER PARAMORE (FUELEO BY RAMEN/RRP)  THE CAVE MUMFORD & SONS (GEMTLEMAN OF THE ROAD/REDGLASSNOTE)  COUNTRY SONG SEETHER (WIND-UP)  DOG DAYS ARE OVER FLORED SONS (CENTLEMAN OF THE ROAD/REDGLASSNOTE)  FURNICE + THE MACHINE (UMIVERSAL REPUBLIC)  LITTLE LION MAN MUMFORD & SONS (CENTLEMAN OF THE ROAD/REDGLASSNOTE)  ON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)  LITTLE LION MAN MUMFORD & SONS (CENTLEMAN OF THE ROAD/REDGLASSNOTE)  MARRY ME  GRAIN (COLUMBIA/LEGACY)  MARRY ME  TRAIN (COLUMBIA)  TORN TO STONE

0		R	&B/HIP-HOP"	
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	-
1	1	12	#1 GIVE ME EVERYTHING 7 WKS PITBULL FEAT NEWS AFFOLICK & NAVER FAIR 2006/POLD GROUNDS-LIRWIS	
2	1		SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
3	=	1	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
4	3		HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/JIMRG)	
	W	31	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)	
		5	I'M ON ONE DI BOALED FERT DRAKE ROCK ROSS & LL WARNE HE THE BEST CASH HONEYJUM FESAL NOT DANNAHED	
	1	20	LOOK AT ME NOW CHRIS BROWN FEAT, LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
	h	19	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC)	
9	H	10	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWNUMRG)	
10		36	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)	2
11	12	13	BEST LOVE SONG T-PAIN FEAT CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)	
12		L	ANGEL JAVIER COLON (UNIVERSAL REPUBLIC)	
13	10	32	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJIMG)	B
14	11	18.	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)	10
15	13	18	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)	
AND DES		1	A STATE OF THE PARTY OF THE PAR	

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	ノ	K	EGGAE <sup>™</sup>	
		st.		
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)	CERT
1	1	76	#1 THREE LITTLE BIRDS 33 WKS BOB MARLEY AND THE WAILERS (TUTF GONG ISLAND/UNITE)	
2	2	76	IT WASN'T ME	
(3)	3	6	SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA/GEFFENUME)  ANGEL	
-	×.	76	SHAGGY FEAT. RAYVON (MCA/GEFFEN/UME) RED RED WINE	
55		10	UB40 (A&M UME)	
5	7	76	ONE LOVE/PEOPLE GET READY BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UME)	
6	6	76	IS THIS LOVE BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UME)	
2	8	76	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/SONY MUSIC)	
8	-	1	WILD AND FREE ZIGGY MARLEY FEAT. WOODY HARRELSON (TUFF GONG)	
	9	76	NO WOMAN NO CRY BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UME)	
10	10	76	BUFFALO SOLDIER BOB MARLEY AND THE WAILERS (TUFF GONGASLANDIUME)	
11	u	71	JAMMING BOB MARLEY AND THE WAILERS (TUFF GONG/SLAND/UME)	
12	5	38	PON DE FLOOR MAJOR LAZER FEAT. VYBZ KARTEL (00WNTOWN)	
0	13	67	HOLD YOU (HOLD YUH) GYPTIAN (VP)	
14	12	76	TEMPERATURE SEAN PAUL (VP/ATLANTIC/AG)	
15	14	76	COULD YOU BE LOVED BOB MARLEY AND THE WAILERS (TUFF GONGASLAND/UME)	

Y	ノ	2	OUNTRY
THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
0	1	14	#1 DIRT ROAD ANTHEM 3WKS JASON ALDEAN (BROKEN BOW)
2	2	11	HONEY BEE BLAKE SHELTON (WARNER BROS./WMN)
0	9	2	REMIND ME Brad Paisley duet with Carrie Underwood (Arista Nashmille)
•	4	9	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)
•	5	9	KNEE DEEP ZAC BROWN BAND FEAT JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC BIGGER PICTURE
	9	7	JUST A KISS LADY ANTERELLUM (CAPITOL NASHVILLE)
7	00)	53	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)
8	*	10	BAREFOOT BLUE JEAN NIGHT
9	33	2	TODAY IS YOUR DAY SHANIA TWAIN (MERCURY)
10	7.	19	MEAN TAYLOR SWIFT (BIG MACHINE)
0	115	5	YOU AND TEQUILA KENNY CHESNEY FEAT. GRACE POTTER (BNA)
12	-	1	JOLENE VICCI MARTINEZ (UNIVERSAL REPUBLIC)
13	90	20	YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE)
14	12	18	TOMORROW CHRIS YOUNG (RCA)
15	14	15	HOMEBOY ERIC CHURCH (EMI NASHVILLE)

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	ı
0	2	44	DANZA KUDURO  DON OMAR I LUCDIZO / ANS OFFANTOMACIETE LAVERSA. MUSIC LATINO.	
*		76	HIPS DON'T LIE SHAKIRA FEAT, WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	Ī
3	3		RABIOSA SHAKIRA (EPIC/SONY MUSIC LATIN)	
4	4	58	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	
5	1	76	I KNOW YOU WANT ME (CALLE OCHO)	
6		16	TABOO DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)	ĺ
*	D	9	VEN CONMIGO DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)	Ì
	*	76	LIVIN' LA VIDA LOCA RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)	
	9	33	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	ĺ
10	10	40	LOCA SHAKIRA FEAT, EL CATA (EPIC/SONY MUSIC LATIN)	Î
11	11	76	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	ĺ
12	13	55	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
13	12	41	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	
14	14	6	YOU ROMEO SANTOS (SONY MUSIC LATIN)	
15	15	76	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)	١

(	)	C	LASSICAL"	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)	CERT.
1	-	1	SOMEWHERE  JACKE EVANCHO FEAT BARBRA STREISAND (SICO COLUMBIA SON) MUSCI	
2	(36)		A MOTHER'S PRAYER  JACKIE EVANCHO WITH SUSAN BOYLE (SYCO/COLUMBIA/SONY MUSIC)	
		76	YOU RAISE ME UP JOSH GROBAN (143/REPRISE WARNER BROS.)	
4		1	ALL I ASK OF YOU  JACKIE EVANCHO (SYCO/COLUMBIA/SONY MUSIC)	
5		1	ANGEL JACKIE EVANCHO (SYCO/COLUMBIA/SONY MUSIC)	
		76	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI (NEMO STUDIO/ANGEL/BLG)	4
7		40	WHEN YOU WISH UPON A STAR JACKIE EVANCHO (SYCO) COLUMBIA/SONY MUSIC)	
8			O MIO BABBINO CARO JACKIE EVANCHO (MIKE, LISA AND JACKIE EVANCHO)	
9			NESSUN DORMA JACKIE EVANCHO (SYCO)COLUMBIA/SONY MUSIC)	
10	1	38	OLD FASHIONED LOVE SONG THREE DOG NIGHT WITH THE LONDON SYMPHONY ORCHESTRA (IMAGE)	
11		1	DREAM WITH ME JACKIE EVANCHO (SYCO.COLUMBIA/SONY MUSIC)	
12		1	THE LORD'S PRAYER  JACKIE EVANCHO (SYCO GOLUMBIA/SONY MUSIC)	
13		67	THE PRAYER CELINE DION WITH ANDREA BOCELLI (EPIC/SONY MUSIC)	Š
	1		'O SOLE MIO IL VOLO (OPERA BLUES/GATICA/RENTOR/GEFFEN/IGA)	
15	13	72	ALL I ASK OF YOU SARAH BRIGHTMAN (REALLY USERUL/DECCA/UNIVERSAL CLASSICS GROUP)	
	100			

# POP/ADULT/ROCK Billboard.

© A		M, TC	AINSTREAM OP 40
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	# ROLLING IN THE DEEP  4 WKS ADELE (XL/COLUMBIA)
2	5	10	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO: GROUNDS/J/RMG)
2		16	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
4	3	17	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
5	2	19	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
6	8	6	THE EDGE OF GLORY
7	¥	13	THE SHOW GOES ON
1	2	15	TILL THE WORLD ENDS
9	10	11	PARTY ROCK ANTHEM
10	7	18	LIMFAD FEAT, LAUREN BERNETT & GOMMOCK (PARTY ROCK/MILL I AM/CHERRYTREE/INTERSCOPE)  ON THE FLOOR
111	12	-17	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)  DON'T WANNA GO HOME
	13	12	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) TONIGHT TONIGHT
12	-		HOT CHELLE RAE (JIVE/JLG)  LAST FRIDAY NIGHT (T.G.I.F.)
13	25	3	GOOD LIFE
10	19	9	ONEREPUBLIC (MDSLEY/INTERSCOPE)  ROLL UP
15	15	10	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP) WRITTEN IN THE STARS
16	11	19	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
17	22	6	NICKI MINAJ (YDUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
18	18	11	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
19	21	11	MARTIN SOLVEIG & DRAGONETTE (BIG. BEAT/ATLANTIC)
20	24	5	DIRTY DANCER ENRIQUE IGLESIAS WITH USHER FEAT LIL WAYNE (UNIVERSAL REPUBLIC
21	26	8	THE STORY OF US TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
22	23	17	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
23	28	4	CALIFORNIA KING BED RIHANNA (SRP/DEF JAM/IDJMG)
24	29	4	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
25	20	20	PRICE TAG JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
26		4,	RIGHT THERE NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
27	E		WHERE THEM GIRLS AT
	27	15	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRAL-WERKS/CAPITOL)  BACKSEAT  NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
29	30	19	BORN THIS WAY
30	24		NEVER GONNA LEAVE THIS BED
31		100	MAROON 5 (A&M/OCTONE/INTERSCOPE)  BEST THING I NEVER HAD
32	35	9	LOOK AT ME NOW
33	36	2	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG) SHE AIN'T YOU
34	38	2	CHRIS BROWN (JIVE/JLG)  BEST LOVE SONG
			T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG) SAY HELLO TO GOODBYE
35	33	10.	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN) SMILE
36	40	2	AVRIL LAVIGNE (RCA/RMG)  1 WANNA GO
37	NI		BRITNEY SPEARS (JIVE/JLG) HOW TO LOVE
38		W	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)  (IT) FEELS SO GOOD
39	37	3	STEVEN TYLER (COLUMBIA)  PRETTY GIRLS
40	NE	W	IYAZ (BELUGA HEIGHTS/REPRISE)

As it logs a seventh week atop the Billboard Hot 100 (see page 46), Adele's "Rolling in the Deep" continues its conquest of multiple radio formats, advancing 2-1 on Adult Contemporary.

Having previously reached No. 1 on Triple A (14 weeks beginning the week of Feb. 12), Adult Top 40 (eight weeks as of this issue) and Mainstream Top 40 (four frames), "Deep" is Just the second song to have commanded all four radio rankings, following Jason Mraz's "I'm Yours" (2008–09). (Mraz's song didn't crown the Hot 100 like "Deep," although it does hold the list's all-time longevity mark: 76 chart weeks).

"Deep" continues its rise up Hot R&B/Hip-Hop Songs (79-66; 2.3 million in audience, up 40%) and crosses over to Latin Pop Airplay (No. 33).

"Deep" is the first song by a solo female artist on Columbia Records to rule Adult Contemporary since Shawn Colvin's "Sunny Came Home" reigned for four weeks beginning Aug. 9, 1997.



		AI C	DULT ONTEMPORARY"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	15	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	1	37	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3		25	FIREWORK KATY PERRY (CAPITOL)
4		21	F**KIN' PERFECT PINK (LAFACE/JLG)
5		28	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
6	1	26	SECRETS ONEREPUBLIC (MDSLEY/INTERSCOPE)
7	6	24	MARRY ME TRAIN (COLUMBIA)
		45	SEPTEMBER DAUGHTRY (19/RCA/RMG)
•	0	44	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
111	10	15	HOLD ON MICHAEL BUBLE (143/REPRISE)
11	3	21	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
12	13	13	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
13	12	24	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
14	14	14	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
15	17	2	GREATEST DON'T YOU WANNA STAY GAINER JASON ALDEAN WITH KELLY CLARKSON (BROKEN B
16	15	20	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) SUMMER RAIN
17	16	12	MATTHEW MORRISON (MERCURY/IDJMG) SOMEWHERE WITH YOU
18	19	16	KENNY CHESNEY (BNA) WHEN YOU LOVED ME
19	21		RICHARD MARX (ZANZIBAR/TOURDFORCE)  NEVER GONNA LEAVE THIS BED
20	23	5	MAROON 5 (A&M/OCTONE/INTERSCOPE) HIGHER WINDOW
21	22		JOSH GROBAN (143/REPRISE) E.T.
22	18		KATY PERRY (CAPITOL)  KEEP YOUR HEAD UP
23	24		ANDY GRAMMER (S-CURVE) THE LAZY SONG
24	30	14	BRUNO MARS (ELEKTRA/ATLANTIC)  DOWNTOWN TRAIN
161	20	100	BOB SEGER & THE SILVER BULLET BAND (CAPITOL)

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THIS	LAST	WEEK ON CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	14	E.T. KATY PERRY (CAPITOL)
x	Þ	24	F**KIN' PERFECT P!NK (LAFACE/JLG)
4		20	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
5		10	THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)
6		14	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
		34	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
8		20	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
	8	22	F**K YOU (FORGET YOU) CEE LD GREEN (RADICULTURE/ELEKTRA/RRP)
10	10	8	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
0	12	10	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
12	14	4	GREATEST THE EDGE OF GLORY GAINER LADY GAGA (STREAMLINE/KONLIVE/INTERSCE
13	11	22	SING MY CHEMICAL ROMANCE (REPRISE)
14	16	18	SOMETHING TO BELIEVE IN PARACHUTE (MERCURY/IOJMG)
15	15	11	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)

			PARACHUTE (MERGURT/103MG)
15	15	11	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
16	17	20	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
	18	20	I DO Colbie Caillat (Universal Republic)
18	22	5	(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)
19	20	11	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
20	21	17	PARIS GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOO)
21	19	16	FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE)
22	23	7	PRICE TAG JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
23	25	6	ARMS CHRISTINA PERRI (ATLANTIC/RRP)
24	24	9	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
	0.1		EVERY TEARDROP IS A WATERFALL

			RC	OCK SONGS"
THIS	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL) ROPE
1		1	17	FOO FIGHTERS (ROSWELL/RCA/RMG) COUNTRY SONG
2		2	15	SEETHER (WIND-UP)
3	2	Е	12	YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
4	,	#	23	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
A.E		1	11	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
6	)	8	3	COLDPLAY (CAPITOL)
	Ī	=	22	RISE AGAINST (DGC/INTERSCOPE)
8	)	10	17	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
1 19	Ų,	-	19	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
<b>T</b>	)	13	6	PANIC SUBLIME WITH ROME (FUELED BY RAMEN/RRP)
	Ĭ,		33	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
Œ	3	19	3	GREATEST WALK GAINER FOO FIGHTERS (ROSWELL/RCA/RMG)
13	3	12	31	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
125		11	24	HOWLIN' FOR YOU THE BLACK KEYS (NDNESUCH/WARNER BROS.)
15	5	15	1	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
16	3	14	13	WARRIOR DISTURBED (REPRISE)
165		16	18	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
18	3	18	27	BURN PAPA ROACH (ELEVEN SEVEN)
19		20	20	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
20	0	24	10	SICK ADELITAS WAY (VIRGIN/CAPITOL)
2	i	22	16	DIE TRYING ART OF DYING (INTOXICATION/REPRISE)
2:	2	23	6	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
23	3	21	17	SAIL AWOLNATION (RED BULL)
24	1	28	13	FIX ME
25		31	1	10 YEARS (UNIVERSAL REPUBLIC) SUNSET IN JULY 311 (ATO/RED)
26	5	29	U	GET UP! KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
27	,	27	8	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
21	5	26	15	YOUNG BLOOD THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
29	)	25	13	OLD MAN REDLIGHT KING (HOLLYWOOD)
30	,	34	4	AROUND MY HEAD CAGE THE ELEPHANT (DSP/JIVE/JLG)
31	i	33		WHITE TRASH MILLIONAIRE
32	2	30		BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)  IRIDESCENT INKIN PARK (MACHINE SHOP/WARNER RROS.)
33		36	4	DIGITAL (DID YOU TELL)
3	40	40		STONE SOUR (ROADRUNNER/RRP)  TWO AGAINST ONE  CANCER MALES A CANCELS LARGE MEDIA MALES AND MALES
35	5	39	VI	DANGER MOUSE & DANIELE LUPPI STARRING JACK WHITE (CAPITOL)  MAKE IT STOP (SEPTEMBER'S CHILDREN)  BLEE ARABET (OCCUMENCED CODE)
36		35		FALLEN
37		37	10	WHAT YA GONNA DO
38		38		HINDER (UNIVERSAL REPUBLIC)  RUMOUR HAS IT
39		32	11	MAKE SOME NOISE
40		41		WHAT YOU KNOW
41		49	3	TWO DOOR CINEMA CLUB (RED/GLASSNOTE)  LONGING TO BELONG
42	4	HOT:	SHOT	ROLL AWAY YOUR STONE
43		44	2	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) MONSTER
44		48	4	GIVE ME SOMETHING
45	7	50	3	SCARS DN 45 (CHOP SHOP/ATLANTIC) WHIRRING
46		30		THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)  LONG TIME
47			wantekisk	CAKE (UPBEAT/ILG) THE LAST TIME
48	V	N		RISE ABOVE 1
49	4			REEVE CARNEY FEAT, BONO & THE EDGE (MARVEL/MERCURY/ISLAND/INTERSCOPE) WHITE RABBIT
-		40	40	EGYPT CENTRAL (FAT LADY/ILG) WINDOWS ARE ROLLED DOWN

Korn collects its 14th Active Rock top 10, as "Get Up!," featuring Skrillex, bounds 15-10. The band ties Unkin Park and Metallica for fifth-most top 10s, trailing only Godsmack (19), Disturbed (17), Foo Fighters (16) and Nickelback (15).

50 46 15 WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)

The track lifts 29-26 on Rock Songs (3.3 million in audience, up 19%).



THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 COUNTRY SONG
2	2	17.	LIES OF THE BEAUTIFUL PEOPL SIXX: A.M. (ELEVEN SEVEN)
31	Y	15	WARRIOR DISTURBED (REPRISE)
4	0	13	SICK ADELITAS WAY (VIRGIN/CAPITOL)
5	4	20	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITDL)
0	5	28	DIE TRYING ART OF DYING (INTOXICATION/REPRISE)
7	F	11	SO FAR AWAY  AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BI
8	10	6	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
9	12	10	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
10	15	8	GET UP!
m	11	16	FIX ME
12	13	14	FALLEN
13		FF.	ROPE
101	14	12	FOO FIGHTERS (ROSWELL/RCA/RMG) WHITE TRASH MILLIONAIRE
10		21	BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/ HELP IS ON THE WAY
16	17	10	DIGITAL (DID YOU TELL)
17	20	THE REAL PROPERTY.	STONE SOUR (ROADRUNNER/RRP)  THE LAST TIME
18	19	19	WHITE RABBIT
19	16	20	EGYPT CENTRAL (FAT LADY/ILG)  LOST IN YOU
20	18	13	THREE DAYS GRACE (JIVE/JLG) WHAT YA GONNA DO
21	24	2	GREATEST WALK
22	28	3	GAINER FOO FIGHTERS (ROSWELL/RCA/RMG BLOW ME AWAY
23	21	8	KILLING ME INSIDE
24	23	14	CROSSFADE (ELEVEN SEVEN)  OLD MAN
	20		MONSTER YOU MADE

A		HI	ERITAGE ROCK"
THIS	AST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	15	COUNTRY SONG SEETHER (WIND-UP)
2	3	17	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
	4	17	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
		33	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
	ľ	18	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
6	7	9	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
7		6	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
8	9	20	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
9	10	14	MISS AMERICA SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
	1	50	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER RRP)
0	11	11	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
12	13	11	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
13	12	33	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
14	14	6	SICK ADELITAS WAY (VIRGIN/CAPITOL)
15	15	43	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
16	16	9	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
<b>1</b>	26	2	GREATEST NEVER LOOKIN' BACK GAINER KENNY WAYNE SHEPHERD (LOUD & PROUD/ROADRUNNER/PRIP)
18	18	13	DIE TRYING ART OF DYING (INTOXICATION/REPRISE)
19	2	21	NOT STRONG ENOUGH APOCALYPTICA FEAT. BRENT SMTIH (ORAGNET/JIVE/JLG)
20	19	18	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
21	20	2	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
			WARRIOR

WARRIOR

NEW BLOW ME AWAY
BREAKING BENJAMIN (HOLLYWOOD

EVERY TIME YOU GO

DIGITAL (DID YOU TELL)

22 21 6

440, ADULT CONTEMPORARY, ADULT TOP 40: 134. 8) and 89 stations, respectively, are elect and roles from trock stations, recorders, and established man took stations, including 55, ACTIVE ROCK and 2011, Pornetheus Global Media, LLC, and sufficient without in tales and established so.

A			9	COUNTRY SONGS			
THIS	LAST	Z WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	PEAK
0	1	3	11	#1 HONEY BEE 2 WKS S.HENDRICKS (B.HAYSLIP,R.AKINS)	Blake Shelton  @ warner Bros./wwn		1
2	2	4	16	MEAN N.CHAPMAN.T.SWIFT (T.SWIFT)	Taylor Swift		2
3		Ē	28	YOU LIE PWORLEY (B HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)	The Band Perry  • REPUBLIC NASHVILLE	B	3
4	5	7		IF HEAVEN WASN'T SO FAR AWAY J.STOVER (D. DAVIDSDN,R.HATCH,B.JONES)	Justin Moore  • VALORY		4
6		-	19	TOMORROW J STROUD (C YOUNG FJ MYERS.A.SMITH)	Chris Young	ī	8
6	8	-	22	DIRT ROAD ANTHEM M.KNOX (B.GILBERT.C.FORD)	Jason Aldean  O BROKEN BOW		6
7	3	1	28	WITHOUT YOU  D HUFF,K.URBAN (D.PAHANISH, J.WEST)	Keith Urban  O CAPITOL NASHVILLE		1
8	9	11	7	JUST A KISS PWORLEY, LADY ANTEBELLUM (D. HAYWOOD. C KELLEY, H. SCOTT, D. D.A.	Lady Antebellum		8
9	10	14	10		wn Band Featuring Jimmy Buffett  SOUTHERN GROUND ATLANTIC BIGGER PICTURE		
10	6	2	15	OLD ALABAMA	Brad Paisley Featuring Alabama		1
O	11	15	13	AM I THE ONLY ONE	ARISTA NASHVILLE     Dierks Bentley		11
12	12	13	14	J.R STEWART (J.BEAVERS, J.R. STEWART, D. BENTLEY)  COUNTRY GIRL (SHAKE IT FOR ME)	◆ CAPITOL NASHVILLE Luke Bryan		12
13	15	16			● CAPITOL NASHVILLE Chesney Featuring Grace Potter		13
14	17	20	13	B CANNON K.CHESNEY (M BERG D CARTER)  BAREFOOT BLUE JEAN NIGHT	Jake Owen		14
15	18	19	13	J.MOLR.CLAWSON (D.ALTMAN, E. PASLAY, T. SAWCHUK)  JUST FISHIN'	⊕ RCA Trace Adkins		15
16	16	17		M KNOX (C.BEATHARD, M. CRISWELL, E.M. HRLL) HOMEBOY	SHOW DOG-UNIVERSAL  Eric Church		16
17	21	26	5		• EMI NASHVILLE sley Duet With Carrie Underwood		17
18	19	18	J N A	TEENAGE DAUGHTERS	◆ ARISTA NASHVILLE Martina McBride		17
19	20	21	34	B.GALLIMORE,M.MCBRIDE (M.MCBRIDE,B.WARREN,B.WARREN)  AIR I WOULDN'T BE A MAN	● REPUBLIC NASHVILLE  Josh Turner		19
20	22	22	18	AIR CRAZY GIRL	MCA NASHVILLE  Eli Young Band		
3	9		10	TAKE A BACK ROAD	REPUBLIC NASHVILLE     Rodney Atkins	- K-T	20
21	24	23		THEWITT HATKINS (RAKINS LAIRD)  I LOVE YOU THIS BIG	© CURB Scotty McCreery		21
22	25	28		M.BRIGHT II JACKSON E DEAN B JAMES)  LOVE DONE GONE	19/INTERSCOPE MERCURY     Billy Currington		22
23	23	24	10	C CHAMBERLAIN B CURRINGTON (S.CAMP.M.GREEN) SOMEWHERE ELSE	● MERCURY		23
24	13	12	18	T KEITH (T KEITH B PINSON)	Toby Keith  SHOW DOG-UNIVERSAL		12
25	29	*	2	HERE FOR A GOOD TIME TBROWN G STRAIT (G STRAIT, B. STRAIT, D. DILLON)	George Strait  MCA NASHVILLE		25

	TZ
ı	With the fewest
	chart weeks of any
	top 20 title, third
	radio single from
ĺ	Paisley's album
L	"This Is Country
П	Music" (No. 2 on
	Top Country
	Albums) vaults 21-
	17, scoring Greatest
	Gainer honors
	(15.9 million
1	audience
ŀ	impressions,
	up 50%).



of a joint venture arrangement that brings the artist and his ACR imprint to the EMI Nashville roster. The song introduces Jackson's 15th studio set, due this fall. The complete chart is viewable at

billboard.biz/charts.

		U	EKS	H KS	TITLE			PEAK
	WEE	LAST	2 WE	WEE	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAN
	26	14	10	<u>ua.</u>	BLEED RED R.DUNN (A.DORFF, T.L. JAMES)	Ronnie Dunn  O ARISTA NASHVILLE		10
	27	26	27	24	LOVE DON'T RUN L.MILLER (J.LEATHERS, B. GLOVER, R. THILBODEAU)	Steve Holy  © CURB		26
	28	27	30		I GOT YOU NV (S.THOMPSON, K.THOMPSON, J. SELLERS, P.JENKINS)	Thompson Square  • STONEY CREEK		27
	29	39	-		MADE IN AMERICA TKEITH (TKEITH B PINSON G S REEVES)	Toby Keith  SHOW DOG-UNIVERSAL		29
	30	28	29	11	COUNTRY MUST BE COUNTRY WIDE D.HUFF (M DEKLE, C FORD. B. GILBERT)	Brantley Gilbert  O VALORY		28
	31	32	34		I GOT NOTHIN' FROGERS ID RUCKER C MILLS)	Darius Rucker  O CAPITOL NASHVILLE		31
	32	30	31	18	A BUNCHA GIRLS M.KNOX (FBALLARD B HAYSLIPD.DAVIDSON.R AKINS)	Frankie Ballard  • WARNER BROS / WAR		30
	33	34	48		ONE MORE DRINKIN' SONG J.NIEMANN D BRAINARD (J.L.NIEMAN, R BROWN)	Jerrod Niemann ● SEA GAYLE/ARISTA NASHVILLE		33
	34	31	33	20	LET IT RAIN FLIDDELL C AINLAY (D.NAIL, J.SINGLETON)	David Nail ⊕ MCA NASHVILLE		31
	35	36	38		WANNA TAKE YOU HOME M. SERLETIC (T. GOSSIN, M. SERLETIC, W. MOBLEY)	Gloriana  • EMBLEM WARNER BROS./WAR		35
	36		35	14	MR. BARTENDER J.RICH.C PENNACHID (B.GASKIN)	Bradley Gaskin  © COLUMBIA		35.
	37	38	39		AMEN M.BRIGHT (S.BLACK,H.BLAYLOCK,C.GRAVITT,G.O'BRIEN)	Edens Edge ⊕ BIG MACHINE		37
î.	38	46	53	3	FISH K.STEGALL (C.CAMPBELL.A.SMITH.A.UNDERWOOD)	Craig Campbell  • BIGGER PICTURE		38
	39	37	36		SHOTGUN GIRL J.RICH (D LEVERETT, D.RUTTAN)	The JaneDear Girls  • WARNER BROS./WMN		<b>3</b> 6
	40	HOT DE	SHOT But	1	TODAY IS YOUR DAY N.CHAPMAN,S.TWAIN (S.TWAIN)	Shania Twain  • MERCURY		40
H	41	40	41		TAKE IT OFF B.CANNON (D.DAVIDSON, A.GORLEY, K.LOVELACE)	Joe Nichols  • Show Dog-UniverSal		40
	42	<b>3</b> 3	32		TONIGHT B.GALLIMORE, K.BUSH. J. NETTLES (J. D. NETTLES, K. BUSH, K. GRIFFIN)	Sugarland  • MERCURY		32
	43	43	44		DIDN'T I D.FRIZSELL.R.CLAWSDN (B.GLOVER.K.JACOBS.R.MONTANA)	James Wesley  • BROKEN BOW		43
	44	44	42	В	STORM WARNING D HUFF,H HAYES (H.HAYES,G.SAMPSON,BUSBEE)	Hunter Hayes  • ATLANTIC WMN		42
	45	42	<b>4</b> 0		WHEN LOVE GETS A HOLD OF YOU D HUFF (J ALEXANDER G NICHOLSON J R. STEWART)	Reba  O STARSTRUCK VALORY		40
	46	45	43	4	LIKE MY MOTHER DOES C STEWART.A.PEARCE (N.CHAPMAN, L.ROSE, N.WILLIAMS)	Lauren Alaina  ● 19/INTERSCOPE MERCURY		43
	47	53	<b>5</b> 9		TOUGH FLUDDELL, L WOOTEN (L SATCHER)	Kellie Pickler ● 19/BNA		47
	48	56	g-		COST OF LIVIN <sup>®</sup> R.DUNN (P.COLEMAN.R DUNN)	Ronnie Dunn  O ARISTA NASHVILLE		48
	49	48	50	d	STAYING'S WORSE THAN LEAVING B.BEAVERS (J.CLEMENTI, R.FOSTER, S. SWEENEY)	Sunny Sweeney  o REPUBLIC NASHVILLE		48
	50	50	49	14	MARY WAS THE MARRYING KIND B.JAMES (K.MOORE.S.STEPAKOFF.D.COUCH)	Kip Moore ⊕ MCA NASHVILLE		49

#### TOP COUNTRY ALBUMS

				Spiritual Company of the Company									
THIS	LAST	Z WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK	WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
0	2	2	33	#1 GG JASON ALDEAN My Kinda Party		1	26		27		DARIUS RUCKER CAPITOL NASHVILLE 28939 (18.98) Charleston, SC 1966		16
2	3	91		BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98) This Is Country Music		1	27	26	29		KEITH URBAN CAPITOL NASHVILLE 47695 (11.98) Get Closer		1
3			1	VARIOUS ARTISTS UNIVERSALEMISORY MUSIC 015731 LINE (18.95) NOW That's What I Call Country: Volume 4		3	28	29	31	66	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)  Halfway To Heaven		1
4	5	3	13	ZAC BROWN BAND SOUTHERN GROWN PROBABILIST SEATON (18 59)  You Get What You Give	•	0)	29	27	23	18	BILLY CURRINGTON MERCURY 015290 UME (7.98)  Icon: Billy Currington		2
0	6	4	34	TAYLOR SWIFT BIG MACHINE 150300A (18.98)   ■ Speak Now	3	1	30	25	21		RANDY TRAVIS WARNER BROS 8835 EXCRACKER BARREL (11.98) Randy Travis		1
6	1	-		RONNIE DUNN ARISTA NASHVILLE 85762 SMN (11.98) Ronnie Dunn		1	31	33	26		BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98) Hits Alive	•	ĝ,
2	7	0	36	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98) The Band Perry	•	2	32	34	30	30	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98) 34 Number Ones	•	1
0	8	7		LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)  Need You Now	3	1	33	28	24		JOSH TURNER MCA NASHVILLE 015348/UME (7.98) Icon: Josh Turner		2
9	12	11	32	BLAKE SHELTON REPRISE 525092 WMN (18.98) Loaded: The Best Of Blake Shelton		9	34	3	33		JERROD NIEMANN SEA GAYLE ARISTA MASHVILLE 65720/SMN (9:98) Judge Jerrod & The Hung Jury		1
10	9	5		RASCAL FLATTS BIG MACHINE RE0100A (13.98)  Nothing Like This		1	35	38	39		TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98) Bullets In The Gun		1
11	11	12	38	KENNY CHESNEY BNA 57445 (SMN (11 98) +) Hemingway's Whiskey	•	1	36	37	35		JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)  Haywire		2
12	14	13		ZAC BROWN BAND ROAR BIGLER PICTURE/HOME GROAN ATLANTIC 516931 AG (13.98) The Foundation	2	2	37	RE-E	NTRY	(1)	CHRIS THILE & MICHAEL DAVES NONESUCH 52-703 WAFFER BROS (15.98) Sleep With One Eye Open		3
13	10	A	10	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)  Paper Airplane		1	38	<b>3</b> 6	37	68	EASTON CORBIN MERCURY 013644 LMGN (10.98) Easton Corbin		1
14	13	9	15	SARA EVANS RCA 49693/SMN (10.98) Stronger		1	39	40	34		EMMYLOU HARRIS NONESUCH 525966/WARNER BROS. (18.98)  Hard Bargain		3
15	4	-	2	RANDY TRAVIS WARNER BROS 3/4500 WANN (18.98) Anniversary Celebration: 25	-		40	39	42	45	BLAKE SHELTON REPRISE 524497/WMN (7.98) All About Tonight (EP)		18
16	17	19		SUGARLAND MERCURY 014758* MMGN (13.98) ⊕ The Incredible Machine		II	41	42	41		STEVE EARLE NEW WEST 6195* (17 98) + Ill Never Get Out Of This World Alive		
	15	14	7	COLT FORD AVERAGE JOE'S 226 (14 98) Every Chance I Get			42	43	52	58	BLAKE SHELTON REPRISE WARNER BROS. 522642/WMN (8.98) Hillbilly Bone (EP)		1
18	19	16		TIM MCGRAW CURB 79205 (18 98) Number One Hits	•	6	43	41	38	20	SOUNDTRACK SCREEN CHILD REPORT OF THE MOSCH CATE (10.98) Country Strong: More Music From The Motion Picture		
19	16	17	90	MIRANDA LAMBERT COLUMBIA 46854 SMIT (12 98) Revolution		1	44	48	47	44	TRACE ADKINS SHOW DOG-UNIVERSAL 014268 (9.98) Cowboy's Back In Town		
20	18	18	15	AARON LEWIS STROUDAVARIOUS 01013 (7 98) Town Line (EP)		1	45	32	10		SCOTTY MCCREERY 19 DIGHTAL EX (9.98)  American Idol Season 10: Scotty McCreery		
	20	20	19	THOMPSON SQUARE STONEY CREEK #677 (13 98) Thompson Square			46	47	46	61	COLT FORD AVERAGE JDE'S 216 (14.98) Chicken & Biscuits		
22	21		34	SOUNDTRACK RCA 72911/SMN (11.98) Country Strong		,	47	44	36		DONNY & MARIE MPCA 25742/BDG (14.98)  Donny & Marie		
23	24		117	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)  Carolina	٠	4	48	57	<b>5</b> 6	40	JAMEY JOHNSON MERCURY 013364*/UMGN (19.98) The Guitar Song		
24	23		39	BILLY CURRINGTON MERCURY 014407 LIMON (19 98) Enjoy Yourself		2	49	51	53	36	TRACE ADKINS CAPITOL NASHVILLE 48837 (19.98)  The Definitive Greatest Hits: Til The Last Shot's Fired		13
25	30	32	59	ZAC BROWN BAND SOUTHERN GROUND ATLANTIK, 3-23726-AG (25-98 CD)OND)  Pass The Jar: Live	•	2	50	49	45	23	STEEL MAGNOLIA BIG MACHINE SM0100A (10.98) Steel Magnolia		

#### **BLUEGRASS ALBUMS**

	WEE	LAST	WEE)	MPRINT & NUMBER / DISTRIBUTING LABEL	
	1	1	11	ALISON KRAUSS & UNION STATION Paper Airplane ROUNDER 610665*/CDNCORD	
	2	3	14	STEVE MARTIN AND THE STEEP CANYON RANGERS Rare Bird Alert 40 SHARE ROUNDER 610660 CONCORD	
	3	8	6	CHRIS THILE & MICHAEL DAVES Sleep With One Eye Open NONESUCH 527603/WARNER BROS	
		2	5	SARAH JAROSZ Follow Me Down SUGAR HILL 4062, WELK	
	5	A,	55	DIERKS BENTLEY Up On The Ridge CAPITOL NASHVILLE 85410*	
	6	11	39	STEVE IVEY Best Of Bluegrass IMI 0017/SONOMA	
	7	9	62	TRAMPLED BY TURTLES Palomino BANJODAD 07*	
		7	19	THE WAILIN' JENNYS Bright Morning Stars RED HOUSE 234	
	0	1	2	THE GRASCALS Dance Til Your Stockings Are Hot And Ravlin' (EP)	
	10	13	70	CAROLINA CHOCOLATE DROPS Genuine Negro Jig NONESUCH 516995; WARNER BROS.	
П					

#### BETWEEN THE BULLETS

#### TWAIN'S 'DAY' DEBUTS



With her fourth-highest start among 33 visits to Hot Country Songs, Shania Twain launches at No. 40 with "Today Is Your Day," her first entry since "Shoes" peaked at No. 29 in 2005. The new trackwhich she premiered on her OWN TV series "Why Not? With Shania

Twain" on May 8—rockets 33-9 in its second week on Country Digital Songs (see page 47), shifting 46,000 downloads (up 194%). It also bows at No. 66 on the Billboard Hot 100. There's no word yet on a forthcoming studio set from Twain. Her last album of new material was 2002's "Up!" -Wade Jessen

# R&B/HIP-HOP Billboard.

(		T(	OP R&B/HIP-HOP
I		SH	
THIS	LAS	N N N	ARTIST TITLE IMPRINT / DISTRIBUTING LABEL
0	HOT	SHOT	# BAD MEETS EVIL  1 WK HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA
2	NI	EW	LEDISI PIECES OF ME VERVE FORECAST 015557/VG
3	1	2	TECH N9NE ALL 6'S & 7'S STRANGE 87/RBC ⊕
81	E	12	WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG €
15	5	31	RIHANNA
6	H	30	NICKI MINAJ
7	9	53	PINK FRIDAY YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*JAMRG EMINEM
8	3	13	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA CHRIS BROWN
		2015	F.A.M.E. JIVE 86067/JLG BEASTIE BOYS
	2	7	HOT SAUCE COMMITTEE PT. TWO BROOKLYN DUST 05639*/CAPITOL
10	6	4	SELF MADE: VOL. I MAYBACH 527800/WARNER BROS.
-	Ξ	13	HELLO FEAR FO YO SOUL/VERITY 77917/JLG
12	NE	EW	GORILLA ZOE KING KONG BLOCK/ATLANTIC 2117/EONE
	12	29	MIGUEL ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
14	10	16	MARSHA AMBROSIUS LATE NIGHTS & EARLY MORNINGS J 64826/RMG
(			RANDOM AXE RANDOM AXE DUCK DOWN 2185
16	11	15	LUPE FIASCO LASERS 1ST & 15TH/ATLANTIC 520870*/AG
1	14	7	SADE
1/8	13	13	JENNIFER HUDSON
19	17	38	I REMEMBER ME ARISTA 60819/RMG ⊕  LIL WAYNE
			CEE LO GREEN
20	16	14	THE LADY KILLER RADICULTURE 525601/ELEKTRA
21	21	27	LOVE LETTER JIVE 80874/JLG
22	15	3	TRIN-I-TEE 5:7 ANGEL & CHANELLE MUSIC WORLD GOSPEL 093/MUSIC WORLD
23	200	6	RAPHAEL SAADIQ STONE ROLLIN' COLUMBIA 62560*/SONY MUSIC
24	200	31	MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 014695*/10JIMG €
25	13	6	TYLER, THE CREATOR GDBLIN XL 529*
26	27	54	DRAKE TINNIK ME LATER YOUNG MONEY/CASH MONEY/LINIVERSAL MOTOWN 014325/LIMRG
27	23	45	KEM Intimacy: Album III Universal, motown 014469/umrg ⊕
28	22	2	MARY MARY SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
29	29	48	RICK ROSS TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG
30	30	7	MUSIQ SOULCHILD
SW	279	7	MUSIQINTHEMAGIQ SONGBOOK/ATLANTIC 524542/AG KELLY PRICE
	300		KELLY MY BLOCK/SANG GIRL! 32101/MALACO
32	2/5	32	MAN ON THE MOON II CREAM ON G.O.O.D./UNIVERSAL MOTOWN 014649*/UMRG ①
(23)	35	42	ICON MOTOWN 014607/UME TINIE TEMPAH
34	28		DISC-OVERY DISTURBING LONDON 70635/CAPITOL
35	33	40	TREY SONGZ  PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG €
36	26		JADAKISS 1LOVE YOU D-BLOCK/RUFF RYDERS/DEF JAM 015684/IDJMG
37	34	37	WAKA FLOCKA FLAME FLOCKAVELI 1017 BRICK SOUAD/ASYLUM 522740/WARNER BROS
38	31	5	NEW BOYZ TOO COOL TO CARE SHOTTY 522931/WARNER BROS
39	41	26	KERI HILSON 11 HI HO BOYS ALLOWED MOSLEY/ZONE 4/ANTERSCOPE 015088/IGA
48	42	28	CHARLIE WILSON JUST CHARLIE P MUSIC/JIVE 81696/JLG
	30	38	JEREMIH ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG
42	40	28	T.I.
43	39	27	NO MERCY GRAND HUSTLE/ATLANTIC 523753*/AG DIDDY - DIRTY MONEY
44	37		YOLANDA ADAMS
	100	12	BECOMING N-HOUSE 100300 EX GUCCI MANE
45	14	13	THE RETURN OF MR. ZONE 6 1017 BRICK SQUAD 527374/WARNER BROS.  ARETHA FRANKLIN
46	38	H	A WOMAN FALLING OUT OF LOVE ARETHA'S RECORDS 70313 EX
47	43	27	NOW OR NEVER MOGAME/SONG DYNASTY/ATLANTIC 525214/AG
0		•	WEKE WYATT UNBELIEVABLEI SHANACHIE 5790
ASSESSED VALUE OF	CA	40	MARVIN GAYE
	53	40	ICON MOTOWN 014578/UME STEPHEN MARLEY

Jill Scott picks up her third chart-topper on Adult R&B as "So in Love" steps 2-1 in its 10th week on the list. It's her fastest rise to the top, beating the ascent of prior leaders "A Long Walk," which hit the summit in 2001 in its 11th week (reigning for seven weeks), and 2005's "Whatever," which reached the top in its 14th chart week



6			
A	)	Ÿ.	AINSTREAM
-			XD/ NIP-NOP
THIS	WEEK	WEEKS ON CHI	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	13	MOTIVATION S WIKS KELLY ROWLAND FEAT LIL WAYNE (UNIVERSAL REPUBLIC)
2	2	20	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
0	3	15	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O D./OEF JAM/IDJMG)
4	BI	5	I'M ON ONE DI KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5	В	12	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
		16	FAR AWAY MARSHA AMBROSIUS (J/RMG)
7	1		UNUSUAL TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
8	1	21	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
9	12	13	CUPID LLDYO FEAT, AWESOME JONES (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
10	18	3	GREATEST HOW TO LOVE GAINER LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
11	8	18	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
12	11	11	BEST NIGHT OF MY LIFE JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG)
13	10	16	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG)
14	13	22	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
15	1.7		MAN DOWN RIHANNA (SRP/DEF JAM/IDJMG)
16	15	14	ONE NIGHT STAND KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)
17	T	6	BALLIN' YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)
	4	19	DID IT ON'EM NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
19	19		OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
20	16	17	ROLL UP wiz khalifa (rostrum/atlantic/rrp)
21	23		TUPAC BACK MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
22	22	19	BRING IT BACK TRAVIS PORTER (PDRTER HDUSE/JIVE/JLG)
23	34		SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
24	20	Щ	SOMEONE TO LOVE ME (NAKED) MARY J. BLIGE FEAT. DIDDY & LIL WAYNE (MATRIARCH/GEFFENINTERSCOPE)
25	27		ON MY LEVEL WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)
26	31		BEST THING I NEVER HAD BEYONGE (COLUMBIA) BOOTY WURK (ONE CHEEK AT A TIME)
27	32		1. PAIN FEAT. JOEY GALAXY (KONVICT/NAPPY BOY/JIVE/JLG)  9 PIECE
28	28		RICK ROSS FEAT, LIL WAYNE OR T.L. (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG) WE CAN GET IT ON
29	30	Gard.	YO GOTTI FEAT. CIARA (INEVITABLE)  JOHN
30	24	1.2	LIL WAYNE FEAT, RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
31	37		FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)  COUNTRY SH*T
32	33	10	BIG K.R.I.T. (CINEMATIC/DEF JAM/IDJMG)  GROVE ST. PARTY
33	25	19	WAKA FLOCKA FLAME FEAT. KEBO GOTTI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.) YOUR LOVE
35	38	2	NO ONE GONNA LOVE YOU
-	33	17	JENNIFER HUDSON (ARISTA/RMG) ALL YOUR LOVE
37	RE-E		K' LA (MUSIC LINE/IDJMG) IN DA BOX
38	26	9	RUN THE WORLD (GIRLS)
39	AI		BEYONCE (COLUMBIA)  QUICKIE
40	**	-3.0 k39.0000	MIGUEL (BLACK ICE/BYSTDRM/JIVE/JLG)  BREAK MY HEART
	79812		ESTELLE FEAT. RICK ROSS (HOME SCHOOL/ATLANTIC)

A		Rŀ	HYTHMIC"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
0	1	13	GIVE ME EVERYTHING 3 WKS PITBULL FEAT. NE-YO, AFROLACK & NAYER (MR. 305/POLO GROUNOS/JARM
0	6	9	SUPER BASS
		21	THE SHOW GOES ON
			LUPE FIASCO (1ST & 15TH/ATLANTIC)  JUST CAN'T GET ENOUGH
		16	THE BLACK EYED PEAS (INTERSCOPE)
30		16	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
3		16	ROLL UP wiz khalifa (ROSTRUM/ATLANTIC/RRP)
7		13	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
8	12	11	PARTY ROCK ANTHEM  LIKEAD FEAT, LALIREAD BEHNETT & GOOKROOK, PARTY ROCK WILLLAM/CHEPRYTREE INTERSOO
9	9	10	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
10	10	8	MOTIVATION KELLY ROWLAND FEAT, LIL WAYNE (UNIVERSAL REPUBLIC
11	7	19	LOOK AT ME NOW
12	13	6	ROLLING IN THE DEEP
			ADELE (XL/COLUMBIA)  DOWN ON ME
LE		30	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/OEF JAM/IDJMG) HOW TO LOVE
14	19	3	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)  I'M ON ONE
15	17	4	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL REPUBLI
16	26	9	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
17	15	12	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
18	50	5	DON'T WANNA GO HOME  JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
119	18	18	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
20	23	7	MAN DOWN RIHANNA (SRP/DEF JAM/IDJMG)
21	16	17	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
22	24	6	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
23	21	20	S&M RIHANNA (SRP/DEF JAM/IDJMG)
24	22	Ĭ	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
25	25		WHERE THEM GIRLS AT
26	27		DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITO BEST LOVE SONG
		2	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLI BEST THING I NEVER HAD
27	39	2	BEYONCE (COLUMBIA) NOVACANE
28	31	3	FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)
29	28		THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
30	26	20	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITO
31	36	2	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.
32	34	4	UNUSUAL TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
33	33	3	CUPID LLOYD FEAT, AWESOME JONES (YOUNG-GOLDIE/ZONE 4/INTERSCOP
34	30	6	I'M INTO YOU JENNIFER LOPEZ FEAT, LIL WAYNE (ISLAND/IDJMG)
35	35	3	RIGHT THERE NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
36	32	3	DIRTY DANCER ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE (UNIVERSAL REPUBLIC
37		3	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
38	29	17	BLOW KESHA (KEMOSABE/RCA/RMG)
		. 4	LAST FRIDAY NIGHT (T.G.I.F.)
1	75.7	100	KATY PERRY (CAPITOL)

#### BETWEEN THE BULLETS

#### REUNITED AND IT FEELS SO BAD



In 1999, Eminem's debut album, "The Slim Shady LP," contained a track called "Bad Meets Evil" that ended with featured artist Royce Da 5'9" rapping, "He's evil and I'm bad like Steve Seagal/Against peaceful, see you in hell for the sequel." Twelve years later, Eminem and Royce reunite under the fitting moniker Bad Meets Evil for "Hell: The Sequel," which opens at No. 1 on Top R&B/Hip-Hop Albums with 171,000, according to Nielsen SoundScan.

With first single "Fast Lane" failing to chart and the Bruno Mars-assisted second single "Lighters" just

getting off the ground, the duo's impressive opening is likely due to Eminem's star power and the pair's loyal fan bases, who have been eagerly awaiting the collaboration. -Rauly Ramirez

ADULT R&B*				
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)	
0	2	10	SO IN LOVE JEL SCOTT FEAT, ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)	
0	1	22	I SMILE Kirk Franklin (FO yo soul/gospo centric/verity/jlg)	
3	11	23	4EVERMORE ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)	
4	П	29	FAR AWAY MARSHA AMBROSIUS (J/RMG)	
5	4	11	PIECES OF ME LEDISI (VERVE FORECAST/VERVE)	
	1	30	LOVE LETTER  R. KELLY (JIVE/JLG)	
	1	23	NOT MY DADDY KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL!/MALACO)	
1	+	40	YOU ARE CHARLIE WILSON (P MUSIC/JIVE/JLG)	
9		14	IF IT'S LOVE KEM FEAT. CHRISETTE MICHELE (UNIVERSAL REPUBLIC)	
10	*3	10	STILL IN LOVE WITH YOU SADE (EPIC/COLUMBIA)	
11	11	10	COLLARD GREENS & CORNBREAD FANTASIA (S/19/J/RMG)	
1.2	30	21	WHERE YOU AT JENNIFER HUOSON (ARISTA/RMG)	
13	4	6	LIFE OF THE PARTY CHARLIE WILSON (P MUSIC/JIVE/JLG)	
14	15	7	FALL 5.0 BRIAN MCKNIGHT (HARD WORK/EONE)	
15	12		CLOSER JOE (DEXTERITY SOUNDS)	
16	19	7	GREATEST YES GAINER MUSIQ SOULCHILD (ATLANTIC)	
17	17	5	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)	
1/8	16	8	RADIO MESSAGE R. KELLY (JIVE/JLG)	
119	18	19	BEAUTIFUL NOEL GOURDIN (MASS APPEAL/EONE)	
20	25	4	IN THE MOOD JOHNNY GILL (NOTIFI)	
21	20	19	GOOD MAN RAPHAEL SAAOIQ (COLUMBIA)	
22	22	4	NO ONE GONNA LOVE YOU JENNIFER HUDSON (ARISTA/RMG)	
23	23	16	ANYTHING MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)	
24	21	9	I CAN'T MAKE YOU LOVE ME TANK (MOGAME/SONG DYNASTY/ATLANTIC)	
(15)	23	5	SURVIVE MARY MARY (MY BLOCK/COLUMBIA)	

RAP SONGS					
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)		
0	2	13	MY LAST 1 WK BIG SEAN FEAT CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)		
2	3	5	I'M ON ONE DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL REPUBLIC		
		19	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)		
4	LIA	10	GIVE ME EVERYTHING PITBULL FEAT, NE-YD. AFROJACK & NAYER (MR. 305/POLO GROUNOS/J/RMG)		
	II ?	24	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/OEF JAM/IDJMG)		
6			SUPER BASS Nicki minaj (young money/cash money/universal republic)		
7	10	3	GREATEST HOW TO LOVE GAINER LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		
8	5	16	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC)		
		20	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)		
10	13	7	PARTY ROCK ANTHEM  LINFAD FEAT, CAUSEN BENNETT & GOONBOCK (PARTY ROCK-WILL, LAM/CHERRYTREE INTERSCOPE)		
11	T	9	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)		
12		14	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)		
	12	17	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)		
	14	41	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)		
15	15	28	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
16	18	III	JOHN Lil wayne feat. Rick ross (Cash Money/Universal Republic)		
17	21	2	BALLIN' YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/JDJMG)		
110	Tť.	18	DID IT ON'EM NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)		
19	T	6	9 PIECE RICK ROSS FEAT. LIL WAYNE OR T.L. (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)		
20	19	35	YOU BE KILLIN EM FABOLOUS (DESERT STORM/OEF JAM/IDJMG)		
21	20	18	BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)		
22	25	2	TUPAC BACK MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)		
-	XIII I		ON MY LEVEL		

st. See Charts I egend for rules and organistions. 76 MAINSTREAM PRB/HIP-HOP. 74 RHYTHHIC, 66 ADULT RAB stations are stated as the Charles and Charles and Charles of the Charles and Charles of Charles and Charles and National Charles and Charles

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)

24 19 BACKSEAT
NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)

2

TRADITIONAL

ARTIST

SSICAL ALBUMS

#### A DANCE CLUB SONGS

	4		
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	2	9	CALL YOUR GIRLFRIEND ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
2	3	6	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL
3		6	RUN THE WORLD (GIRLS) BEYONCE COLUMBIA
4	6	5	I'M INTO YOU JENNIFER LOPEZ FEAT, LIL WAYNE ISLAND/IDJMG
5	1	A	PARTY ROCK ANTHEM  LIMFAD FEAT LAUREN SEINIETT & GOOKPOOK PARTY POCKAWALLIAM C'ERRYTREE INTERSCOPE
3	1	8	JUDAS LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
7	17	T	WHO SAYS SELENA GOMEZ & THE SCENE HOLLYWOOD
9	9	10	HOLLYWOOD TONIGHT MICHAEL JACKSON MJJ. EPIC
9	12	8	NOT MY DADDY EVA IN YA FACE/BUNGALO
10	14	7	PRICE TAG JESSIE J FEAT. B.O.B LAVA/UNIVERSAL REPUBLIC
31		11	MIRRORS NATALIA KILLS CHERRYTREE/INTERSCOPE
12	20	4	SAVE THE WORLD SWEDISH HOUSE MAFIA SHM/ASTRALWERKS/CAPITOL
13	11	13	FADE KRISTINE W FLY AGAIN
14	16	5	WHERE THEM GIRLS AT DAVID QUETTA FEAT FLO RIDA & NICKI MINIA) WHAT A MUSIC/ASTRALWERKS/CAPITOL
15	19	8	SEE THE NEW HONG KONG JOSIE COTTON SCRUFFY
16	7	10	WE OWN THE NIGHT ANDREA ROSARIO HECHTIC
17	15	13	WORLD KEEPS TURNING SYLVIA TOSUN SEA TO SUN
18	22	5	GIVE ME EVERYTHING PITBULL FEAT, NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDSJARMG
10	10	10	MOVE WITH IT LINNEA LINNEA & CO.
20	29	3	TIL DEATH WYNTER GORDON BIG BEAT/ATLANTIC
21	23	7	GAVE UP ON LOVE KELLI DENTZ
Ħ	21	9	CATCH A FIRE JOHN LEPAGE FEAT. DEBBY HOLIDAY & LFB GROOVE
23	30	4	I WROTE THE BOOK BETH DITTO DECONSTRUCTION/COLUMBIA
24	38	2	POWER PICK DIRTY DANCER ENRIQUE IGLESIAS WITH USHER FEAT LIL WAYNE UNIVERSAL REPUBLIC
25	32	5	PRETTY UGLY YENN DOWN INDER

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
26	34	4	WORLDWIDE ROGER SANCHEZ FEAT, INC FLIPSIDE & MOBIN MASTER STEALTH/JULTRA
27	25	12	ALL HERE NOW DAVID GARCIA & HIGH SPIES FEAT. SARAH TANCER SOLMATIC
28	35		LONG TIME (TAKING MY TIME) STATIC REVENGER & ANGGER DIMAS WHITE HOUSE
29	18	11	TILL THE WORLD ENDS BRITNEY SPEARS JIVE/JLG
30	44	2	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS/WARNER BROS/WARNER
31	36	5	GET MY MONEY BACK CAZWELL PEACE BISQUIT
32	26	7	SWEET SUGAR POISON DAVE MATTHIAS VS. JULISSA VELOZ CARRILLO
33	46	2	THE EDGE OF GLORY LADY GAGA STREAMLINE MONLIVE/INTERSCOPE
34	31	10	YOU CAN'T STOP THE RAIN MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAPORT
35	37	4	AWAKEN JES ULTRA
36	28	13	ROLLING IN THE DEEP
37	HOT:	SHOT	FREAK OF NATURE RICKY MARTIN SONY MUSIC LATIN
38	33	11	WHAT A FEELING ALEX GAUDIND FEAT, KELLY ROWLAND ULTRA
39	42	3	JUMP GIA BELLA XTREME
40	13	12	ORIGINAL SIN MKKS FEAT. ROB THOMAS & INTRODUCING DJ YALEIDYS PETROL ELECTRIC/ATCORHIN
41	49	2	TRUE LOVE GEORGE ACOSTA BLACK HOLE
42	48	^	WHEN THE LIGHTS GO DOWN GRACE DREAM MERCHANT 21/CMG
43	2	13	KICK US OUT HYPER CRUSH UNIVERSAL MOTOWN
44	NE	W	CRASH & BURN SCARLETTE FEVER STARFISCH
45	27	13	SAN FRANCISCO IS MY DISCO LAURA LARUE NEAR
46	NE	w	WTF MATT ZARLEY ZARLEY SONGS
47	NE	w	DUMB NATALIA FLORES CARRILLO
40	39	10	SEXY SEXY CHARO UNIVERSAL WAVE
49	N.		READY 2 GO MARTIN SOLVEIG FEAT, KELE BIG BEAT/ATLANTIC
50	NE		DIAMOND CROWNED QUEEN RAJA CITRUSONIC

## DANCE/ ELECTRONIC ALBUMS

-				
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	-
1	1	5	# LADY GAGA 3 WKS BORN THIS WAY STREAMLINE KONLIVE INTERSCOPE 015373* AGA	
2	2	138	LADY GAGA THE FAME \$TREAMLINE/KON, INE-CHERRYTREE/INTERSCOPE 011805*/IGA	E
3	) AFW		DEPECHE MODE REMIXES 2: 81-11 (DELUXE EDITION) MUTE/REPRISE 527880*/RHINO	١
iļ.	W	W	ABOVE & BEYOND GROUP THERAPY ANJUNABEATS 2795/ULTRA	
6	6	26	SKRILLEX Scary Monsters and Nice Sprites (EP) BIG BEAT/ATLANTIC 526918/AG	
	4	28	DEADMAU5 4X4=12 MAU5TRAP 2518/ULTRA	
7	5	28	DAFT PUNK Tron: Legacy (Soundtrack) Walt disney 005872*	i
8	3	13	KESHA I AM THE DANCE COMMANDER KEMOSABE/RCA 86508/RMG	
9	7.	46	LADY GAGA THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*//GA	
10	10	10	GORILLAZ THE FALL VIRGIN 97588*/CAPITOL	
11	NEW BENNY BENASSI			
12		11	TIESTO CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001	
13		80	VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX.	17 17
14		5	MOBY DESTROYED LITTLE IDIOT 9502*/MUTE	
115		ā 1	DAFT PUNK THON: LEGACY RECONFIGURED WALT DISNEY 013540	Ì
16	NE	W	DEPECHE MODE REMIXES 2: 81-11 MUTE/REPRISE 527879*/RHINO	
17	13	ŅĒ.	VIC LATINO VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734	
1/8	15	23	ROBYN BOOY TALK KONICHIWA/CHERRYTREE/INTERSCOPE 015111/JGA	
19	14	19	JAMES BLAKE JAMES BLAKE POLYDOR/UNIVERSAL REPUBLIC 02/UMRG	
20	NE	W	THE REMON STREAM, NEW YOR OF CHART TREE INTERSCOPE 014633*/GA GORILLAZ THE FALL VIRGIN 97588*/CAPITOL BENNY BENASSI ELECTROMAN ULTRA 2572 TIESTO CLUB LIFE VOILUME ONE: LAS VEGAS MUSICAL FREEDOM 001 VARIOUS ARTISTS USF DUBSTEP 2010 UKF DIGITAL EX MOBY DESTROYED LITTLE 1010T 9502*/MUTE DAFT PUNK THOM: LEGACY RECONFIGURED WALT DISNEY 013540 DEPECHE MODE TEMMES 2: 81-11 MUTE/REPRISE 527879*/RHINO VIC LATINO VIC LATINO VIC LATINO PRESENTS: ULTRA 0ANCE 12 ULTRA 2734 ROBYN BOUTY TALK KONCHHWACHERRYTREE/INTERSCOPE 015111/IGA	
21	20	57	LCD SOUNDSYSTEM THIS IS HAPPENING DEA/VIRGIN 09903*/CAPITOL	1

WOLFGANG GARTNER

NEW STS9
WHEN THE DUST SETTLES (EP) 1320 DIGITAL EX

21 24 BASSNECTAR
TIMESTRETCH (EP) AMORPHOUS DIGITAL EX

4 ELECTRIC DAISY CARRIVAL VOLUME 2 II
18 35 VARIOUS ARTISTS

Charts Legend on billboard bit for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY: 6 dance stations are electronically monitored 24 hours a casy, / usys and respect that the state of the sta

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A	A	RP	LA	Y

TITLE

正多	53	38	ARTIST IMPRINT / PROMOTION LABEL	
1	1	12	MR. SAXOBEAT  TWAS ALEXANDRA STAN ULTRA	
2	4	10	PARTY ROCK ANTHEM LINFAD FEAT LAUREN BENIETT & COONFOCK PARTY ROCK-WILL I AND HERY TREE INTERSCOPE	
3	3	12	ADDICTION MEDINA ULTRA	
- 1	2	14	ROLLING IN THE DEEP ADELE XL/COLUMBIA	
5		12	TILL THE WORLD ENDS BRITNEY SPEARS JIVE/JLG	
. 4	6	28	HELLO MARTIN SOLVEIG & DRAGDNETTE BIG BEAT/ATLANTIC	
7	8	2	WHERE THEM GIRLS AT DAVID GUETTA FEAT, FLO RIDA & NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL	
8	10	8	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS/J/RMG	
	5	9	CALL MY NAME Sultan & NED SHEPARD FEAT. NADIA ALI HAREM	
10	12	12	NITON (THE REASON) ERIC PRYDZ ULTRA	
11	13	9	WHAT A FEELING ALEX GAUDINO FEAT. KELLY ROWLAND ULTRA	
12	16	20	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG	
1/3	7	16	E.T. KATY PERRY FEAT. KANYE WEST CAPITOL	
14	11	8	SUN & MOON ABOVE & BEYOND FEAT. RICHARD BEOFORD ULTRA	
15	20	5	SAVE THE WORLD SWEDISH HOUSE MAFIA SHM/ASTRALWERKS/CAPITOL	
16	17	13	BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG	
12	14	II)	THE EDGE OF GLORY LADY GAGA STREAMLINE/KDNLIVE/INTERSCOPE	
18	NE	W	IN THE DARK DEV INDIE-POP/UNIVERSAL REPUBLIC	
19	NE	W	I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE IŞLAND/IDJMG	
20	<b>1</b> 9	19	S&M RIHANNA SRP/DEF JAM/IDJMG	
21	21	1	DROWNING ARMIN VAN BUUREN FEAT. LAURA V ULTRA	
22	15	4	ME AND MY MICROPHONE SEPTEMBER ROBBINS	
23	NE	W	FULL CIRCLE DJ MOG & PAUL KENNEDY FEAT. THE STETZ NERVOUS	
24	24	2	RAISE YOUR WEAPON DEADMAUS MAUSTRAP/ULTRA	
25	NE-6	n i per	WALKIN' ON THE MOON KRIS MENACE FEAT. EMIL NERVOUS	

		4	JA	ZZ ALBUMS	
	THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL  PAT METHENY  WARD THAIL ABOUT NONESUCH 52791/2/WANNER BRUS	CERT
П	2	1	85	MICHAEL BUBLE  CRAZY LOVE 143/REPRISE 520733/WARNER BROS.   The state of the state	E
	3	NE	W	MADELEINE PEYROUX STANDING ON THE ROOFTOP PENNYWELL 015636/DECCA	
	4	3	21	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE RAT PACK FRANK SINATRA BITLETTER. \$28241 N:APINER BROS.	À,
	1	2	2	COREA, CLARKE & WHITE FOREVER CONCORD 32627	
П	6	8	38	SOUNDTRACK TREME: SEASON 1 HBO/GEFFEN 014910/IGA	
	100		12	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES HERE WE GO AGAIN BLUE NOTE 96388/BLG	
	8	11	2	HIROMI FT. ANTHONY JACKSON & SIMON PHILLIPS VOICE: THE TRIO PROJECT TELARC 32819/CONCORD	
П	3	A	34	MICHAEL BUBLE HOLLYWOOD: THE DELUXE (EP) 143/REPRISE 526141/WARNER BROS.	
	10	12	16	HARRY CONNICK, JR. IN CONCERT ON BROADWAY COLUMBIA/LEGACY 77295/SONY MUSIC ⊕	
	(44)	D	3	ELIANE ELIAS LIGHT MY FIRE CONCORD PICANTE 32761/CONCORD	
П	(2)	6	10	GORDON GOODWIN'S BIG PHAT BAND THAT'S HOW WE ROLL TELARC 32363/CONCORD	
	13	10	5	STACEY KENT RACONTE-MDI TOKEN/BLUE NOTE 26823/BLG	
	(39)		2	L. KONITZ/B. MEHLDAU/C.VHADEN/P. MOTIAN LIVE AT BIRDLAND ECM 015764/0ECCA	
	15	13	18	NINA SIMONE S.O.U.L.: NINA SIMON SONY MUSIC CMG 83788/SONY MUSIC	

三	WE	NA NA	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	2	MORMON TABERNACLE CHOIR  THIS IS THE CHRIST MORMON TABERNACLE CHOIR SOSSESS
2	3	27	MORMON TABERNACLE CHOIR MEN OF THE MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR SCG312
4	K	8	VARIOUS ARTISTS THE ROYAL WEDDING DECCA 015604
4	4	44	VARIOUS ARTISTS BIZET, CARMEN SUGAR/DECCA 014591/JUNIVERSAL CLASSICS GROUP
5			L. HUNT LIEBERSON PHILHARMONIA BAROQUE ORCH. BERLIOZ PHILHARMONIA BAROQUE 01
6	fi.	11	JOSH WRIGHT JOSH WRIGHT SHADOW MOUNTAIN 5055981
7		29	ERIC WHITACRE LIGHT & GOLD DECCA 01485Q/UNIVERSAL CLASSICS GROUP
8	13	9	ZUILL BAILEY/AWADAGIN PRATT BRAHMS: WORKS FOR CELLO AND PIANO TELARC 32664/CONCORD
8		47	ANDRE RIEU & HIS JOHANN STRAUSS ORCH., FOREVER VIENNA ANDRE RIEU/POLYDOR/HIP-0 D14439/UME €
ю	Ц	22	S. DINNERSTEIN/KAMMERORCHESTER/STAATSKAPELLE BERLIN BACH SONY CLASSICAL B1742/SDNY MASTERWORKS
11		70	EMANUEL AX'YO-YO MA ITZHAK PERLMAN MENDELSSOHN: PIANO TRIOS SOLNY CLASSICAL 52192/SOLNY MASTERWORKS
12	12	2	IL COMPLESSO BAROCCO HANDEL: ARIODANTE VIRGIN CLASSICS 70844/EMI CLASSICS
13	NE	W	PAUL LEWIS BEETHOVEN: DIABELLI VARIATIONS HARMONIA MUNDI 902071
111		3	INTERNATIONAL CONTEMP ENSEMBLEST, LAWRENCE STRING QUARTET JOHN ADAMS NONESUCH 523014/WARNER BROS.
15	10	19	CHICAGO SYMPHONY ORCHESTRA VERDI: MESSA DA REQUIEM CSO RESOUND 9011006



(0	}	C R	ASSICAL ROSSOVER ALBUMS
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	6	2	JACKIE EVANCHO DREAM WITH ME SYCO, COLUMBIA 87061/SONY MUSIC
2		ā	IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA
3		2	IL VOLO IL VOLO: ESPANOL OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UMLE
4	3	31	JACKIE EVANCHO 0 HOLY NIGHT (EP) SYCO/COLUMBIA 81151/SONY MUSIC ⊕
0	4	48	DAVID GARRETT ROCK SYMPHONIES DECCA 014442
		16	ALFIE BOE BRING HIM HOME DECCA 015330
7	7	30	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH. STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA ⊕
8	1	50	STING SYMPHONICITIES CHERRYTREE/DG 014464*/LINIVERSAL CLASSICS GROUP
9	196	52	KATHERINE JENKINS BELIEVE 143/REPRISE 522190/WARNER BROS.
500	9	5	ALFIE BOE YOU'LL NEVER WALK ALONE EMI CLASSICS 96789
1.1	10	45	ZOE KEATING INTO THE TREES ZOE KEATING 03 EX
12	tit		MORMON TABERNACLE CHOIR HEAVENSONG MORMON TABERNACLE CHOIR 5035926
13	12	27	DUE VOCI DUE VOCI TUNETONES 014271/UME €
14	RE-E	NTRY	R. GARDNER FT. THE SPIRE CHORUS LONDON SYMPHONY LAMB OF GOD SPIRE 15
15	15	38	M. PATTON WORCH, FILARMONICA A, TOSCANINI MONDO CANE IPECAC 119
	-10	90	MONDO CANE IPECAC 119

<b>Q</b>	SINOUIN JALL					
串		50	ONGS"			
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL			
1	1	15	BOTSWANA BOSSA NOVA  DAVID BENOIT HEADS UP/CMG			
2	2	17	CONTACT BONEY JAMES VERVE FORECAST/VERVE			
3	7	9	ANYTHING'S POSSIBLE DAVE KOZ CONCORD/CMG			
4	7	В	PUSH TO START PAUL TAYLOR PEAK/EONE			
4		23	IT'S TIME BRIAN CULBERTSON GRP/VERVE			
6	4	20	UNDUN STEVE COLE MACK AVENUE/ARTISTRY			
3		L.	SUMATRA JEFF LORBER HEADS UP/CMG			
8		7	S7VEN LARGE EUGE GROOVE SHANACHIE			
9	12	8	MASSIVE TRANSIT CINDY BRADLEY TRIPPIN 'N' RHYTHM			
10	9	31	ENCANTADORA BLAKE AARON FEAT. NAJEE INNERVISION			
11	14	-	STILL IN LOVE WITH YOU SADE EPIC/COLUMBIA			
12	10	7	PUSH JACKIEM JOYNER ARTISTRY			
13	16		HEAVEN IN YOUR EYES ELAN TROTMAN FEAT. BRIAN SIMPSON SPECTRA JAZZ			
10	1	21	AFFIRMATION KEIKO MATSUI SHANACHIE			
15	13	14	SPIN CYCLE DREW DAVIDSEN CREATIVE SOUL JAZZ			

1 1 3 VARIOUS ARTISTS  2 2 17 CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA  3 3 CELTIC WOMAN  5 ORSENDA THE HEART MANHATTAN 58360/BLG   4 70 CELTIC THUNDER 105 ENTERTAINMENT CELTIC THUNDER 013924/DECCA  5 18 CELTIC WOMAN  5 UNLERY MANHATTAN 47089/BLG  10 LOREENA MCKENNITT  11 THE WIND THAI SHARTS THE BARRET CINIALA FROM DEFTENA CELTIC FAVORITES SONDMA 3949  8 COUNTDOWN SINGERS & ORCHESTRA CELTIC FAVORITES SONDMA 3949  10 15 VARIOUS ARTISTS INISH FAVORITES SONDMA 0062  11 VARIOUS ARTISTS MELE OF HAVEN BEEN COUNTED WINDER OF SOME PROPRIED TO SOND AND THE SOND BEEN COUNTED WINDER OF SOME PROPRIED TO SOND AND THE SOND BEEN COUNTED WINDER OF SOME PROPRIED TO SOND AND THE SOND BEEN COUNTED WINDER OF SOME PROPRIED TO SOND AND THE SOND BEEN COUNTED WINDER OF SOME PROPRIED TO SOND BEEN COUNTED WINDER OF SOME PROPRIED TO SOME PROPRIED TO SOND BEEN COUNTED WINDER OF SOME PROPRIED TO SOME PROPRIED	WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
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3 SONGS FROM THE HEART MANHATTAN 58380/BLG    4 70 CELTIC THUNDER 70 CELTIC THUNDER O13924/DECCA  5 18 CELTIC WOMAN LULLABY MANHATTAN 47089/BLG  31 LOREENA MCKENNITT THE WIND THAT SHAKES THE BRAREP CUINCAN FROM VETTER O 15015*/MS  36 COUNTDOWN ORCHESTRA CELTIC FAVORITES SONDMA 3949  8 COUNTDOWN SINGERS & ORCHESTRA CELTIC FAVORITES SONDMA 0064  9 13 13 VARIOUS ARTISTS INSH FAVORITES SONDMA 0062  10 VARIOUS ARTISTS MELE PHAWAI SON BWG COSTOM MANERING GROUPHEAR DISHISSTARBLOS  9 DENGLE FEVER CANNIBAL COURTSHIP FANTASY 32622/CONCORD  12 20 JAKE SHIMABUKURO PEACE LOVE UKULELE HITCHHIKE 1112  MARK YAMANAKA	2	2	17	
70   CELTIC THUNDER	3	3	3	
18	•		70	CELTIC THUNDER
31   LOREENA MCKENNITT			18	CELTIC WOMAN
36   COUNTDOWN ORCHESTRA			31	LOREENA MCKENNITT
8   COUNTDOWN SINGERS & ORCHESTRA			36	COUNTDOWN ORCHESTRA
9 13 13 VARIOUS ARTISTS IRISH FAVORITES SOMOMA 0062  10 5 VARIOUS ARTISTS MELE O HAMAI SOMY RING CISCOM HAMETING GROUPHEA (1916 STARBLOS)  9 9 DENGUE FEVER CANNIBAL COURTSHIP FANTASY 32522/CONCORD  12 20 JAKE SHIMABUKURO PEACE LOVE UKULEE HITOHHIKE 1112  13 15 3 MARK YAMANAKA			8	COUNTDOWN SINGERS & ORCHESTRA
VARIOUS ARTISTS		13	13	VARIOUS ARTISTS
9 9 DENGUE FEVER CANNIBAL COURTSHIP FANTASY 32522/CONCORD  12 20 JAKE SHIDE BUKURO PEACE LOVE UKULELE HITOHHIKE 1112  MARK YAMANAKA	10	0	15	VARIOUS ARTISTS
12 20 JAKE SHIMABUKURO PEACE LOVE UKULELE HITCHHIKE 1112  MARK YAMANAKA	11	9	9	DENGUE FEVER
	12	12	20	
	13	15	3	

TOP LATIN ALBUMS

FRANCO DE VITA

FRANCO DE VITA

SONY MUSIC LATIN 78112 

TOTAL PROPERTY OF THE LOS TIGRES DEL NORTE ENRIQUE IGLESIAS CRISTIAN CASTRO SHAKIRA

JORGE SANTACRUZ Y SU GRUPO QUIN LA SUPREMACIA DEL 91180/SONY MUSIC LATIN

ARTIST

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16 21

CAMILA DEJARTE DE AMAR SONY N DON OMAR

WISIN & YANDEL

GERARDO ORTIZ

VARIOUS ARTISTS

GERARDO ORTIZ VARIOUS ARTISTS

CONJUNTO ATARDECER JOAN SEBASTIAN

INTOCABLE

LOS BUKIS

#1 GG MANA PRINCE ROYCE

P HOT LATIN SONGS					
Ā		L)	JI LATIN SUNGS		
×	L×	SE	TITLE		
THIS	LAST	WEE ON C	ARTIST (IMPRINT / PROMOTION LABEL)		
1	1	6	WIND ROMED SANTOS (SONY MUSIC LATIN)		
2	3	18	TABOO DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)		
3	2	11	VEN A BAILAR JENNIFER LOPEZ FEAT, PITBULL (ISLAND/IDJMG)		
	4	16	TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)		
6	5	i	PROMETI		
6	8	8	INTOCABLE (G I M ) GIVE ME EVERYTHING		
		14	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/LPRING).  EL ARDIDO		
起	6		LARRY HERNANDEZ (MENDIETA/FONOVISA)  EL CULPABLE		
8	7	20	ESPINOZA PAZ (DISA/ASL) VEN COMMIGO		
•	-	-	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)  CUANTO ME CUESTA		
10	10	19	LA ARROLLACORA BANDA EL LIMON (DISA)		
311	13	47	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)		
12	17	8	LLAMA AL SOL TITO "EL BAMBINO" (SIENTE)		
15	11	33	ME ENCANTARIA FIDEL RUEDA (DISA)		
16	12	14	LLUVIA AL CORAZON MANA (WARNER LATINA)		
15	14	9	NO ME DEJES CON LAS GANAS		
16	15	12	LOS HOROSCOPOS DE DURANGO (DISA/ASL)  EL TIERNO SE FUE		
17			RABIOSA		
-	04	10	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)  MI CORAZON ESTA MUERTO		
18	21	13	RKM & KEN-Y (PINA) GRACIAS A DIOS		
	16	28	VIOLENTO (DISA/ASL)  TAN SOLO TU		
20	19	5	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)		
21	23	9	PELIGRO REIK (SONY MUSIC LATIN)		
22	24	6	GRITAR LUIS FONSI TUNIVERSAL MUSIC LATIND)		
23	30	4	DI QUE REGRESARAS LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONDVISA)		
24	36	2	AMOR CLANDESTINO MANA (WARNER LATINA)		
25	26	4	OLVIDAME JULION ALVAREZ Y SU NORTENO BANDA (FONDVISA)		
26	27	5	DONDE ESTAS PRESUMIDA		
27	22	19	LA CIUDAD DEL OLVIDO		
28	25	6	EL TRONO DE MEXICO (FONOVISA)  MI ULTIMA CARTA		
			PRINCE ROYCE (TOP STOP)  E.T.		
29	43	2	KATY PERRY FEAT. KANYE WEST (CAPITOL)  TU ANGELITO		
30	29	19.	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO).  CONTESTAME EL TELEFONO		
31	28	17	ALEXIS & FIDO FEAT. FLEX (SONY MUSIC LATIN)		
32	37	5	APOCO NO QUISIERAS ALX VILLARREAL (MUSART/BALBOA)		
33	44	3	DIA DE SUERTE ALEJANDRA GUZMAN (CAPITOL LATIN)		
34	47	2	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)		
35	40	12	LA HUMMER Y EL CAMARO VOZ DE MANDO ARTISTAS INVITADOS ESCOLTA DE GUERRA Y JORGE SANTACRUZ (DISA)		
36	45	2	BORRACHO Y LOCO LOS HURACANES DEL NORTE (DISA)		
37	32	11	MI VIDA DIVINO (MVP)		
38	39	17	MIENTRAS DORMIAS		
39	HOT	SHOT BUT	PESA00 (DISA/ASL) PARTY ROCK ANTHEM		
40	31	18	LIMFAO FEAT LAUREN BEDWETT & GOONROOK (PARTY ROOKWILLIAM CHEPRYTREE INTERSCOPE) TENGO TU LOVE		
-34	34	15	SIETE (LA VIDA BUENA) HABITACION 69		
4			BANDA LOS RECODITOS (DISA)  ME TOCA A MI		
42		alat	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL) ENTRE TUS ALAS		
43	35	13	CAMILA (SONY MUSIC LATIN)  AL FINAL DE NUESTRO AMOR		
44	49	3	ALEX RIVERA (EKKORECORDS)		
45	48	3	NINAS PUDIENTES Y PODEROSAS VOZ DE MANOO (DISA)		
46	RI I	ATTE	POR SER TU MUJER NATALIE JIMENEZ (SONY WUSIC LATIN)		
47	1		LA NOVIA BELLA ELVIS CRESPO (FLASH)		
48	41	6	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)		
49	38	13	MAS		
50	46	15	SI NO LE CONTESTO		
	10	19	PLAN B (PINA)		

As "Lluvia Al Corazon" (5-8) exits the Latin					
Pop Airplay top five, Mana's "Amor					
Clandestino" jumps 13-9 in its second week					
(4.8 million listener impressions, up 28%,					
according to Nielsen BDS). The move marks					
the eighth time this year a title has broken					
into the top 10 in two weeks or less.					



23 24 21 VARIOUS ARTISTS  24 21 9 TIERRA CALI  25 30 56 MARC ANTHONY  26 26 33 PITBULL  ARMANDO MR. 3067AMUSIC LATIN 67402  27 19 13 GLORIA UNIVERSAL MUSIC LATIN 0 15369/UMLE  28 LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA EL  29 25 31 LARRY HERNANDEZ  20 SUPRE EXTIDS MENUTIL TA FONOVISA 354646/UMLE  29 25 31 LARRY HERNANDEZ  30 1 PESADO/INTOCABLE  FRENTE A FRENTE WARNER LATINA 528081  31 63 CHINO Y NACHO  MI NINA BONITA MACHETE 014142/UMLE  32 32 13 CALIBRE 50  DE SINALDA PARA EL MUNIOD DISA 721639/UMLE  30 32 VARIOUS ARTISTS  30 4 SIGNESSANDA CONTIGO FONOVISA 35467/UMLE  31 VARIOUS ARTISTS  32 13 CALIBRE 50  DE SINALDA PARA EL MUNIOD DISA 729590/UMLE  33 27 32 VARIOUS ARTISTS  40 ANIVERSARIO: 2000 - 2010 DISA 729590/UMLE  34 CLORDAS CHA COMPAY 1976006  35 19 13 EL TRONO DE MEXICO  SIGNESSANDO CONTIGO FONOVISA 354637/UMLE  36 37 35 MARCO ANTONIO SOLIS  BN TOTAL PLENTIUD FONOVISA 35467/UMLE ⊕  10 DAN SEBASTIAN  36 MARCO ANTONIO SOLIS  BN TOTAL PLENTIUD FONOVISA 35467/UMLE ⊕  27 VARIOUS ARTISTS  40 ANIVERSARIO: 2000 - 2010 DISA 729590/UMLE  37 35 10 JOAN SEBASTIAN  38 57 37 SELTER EL PUEBLO MUSART 4438/BALBOA ⊕  39 57 37 SELTER VICENTE FERNANDEZ  STIEST VARIOUS ARTISTS  100 JULION ALVAREZ Y SU NORTENO BANDA  110 INTENTES DIGA 721537/UMLE  44 41 31 VARIOUS ARTISTS  100 JULION ALVAREZ Y SU NORTENO BANDA  110 INTENTES DIGA 721537/UMLE  45 40 49 JULION ALVAREZ Y SU NORTENO BANDA  110 INTENTES DIGA 721537/UMLE  46 39 3 VARIOUS ARTISTS  100 MARCO ARTISTS  101 JULION ALVAREZ Y SU NORTENO BANDA  110 INTENTES DIGA 721537/UMLE  45 40 49 JULION ALVAREZ SU NORTENO BANDA  10 INTENTES DIGA 721537/UMLE  46 39 10	24					
24 21 9 TIERRA CALI USSIGNOE AMBRICURMARIA MUSIC LATIN 554005 25 30 56 MARC ANTHONY 160NOS SONY MUSIC LATIN 67402 26 26 33 PITBULL ARMANDO MIR 305FAMDUS ARTIST 33050/SONY MUSIC LATIN 27 19 13 GLORIA TREVI GLORIA UNIVERSAL MUSIC LATIND 015369/UMLE 28 LARRY HERNANDEZ 29 25 31 LARRY HERNANDEZ 20 SUPER EXTIDS MEMILITA FONOVISA 57605R/UMLE 29 25 31 LARRY HERNANDEZ 30 UPPER ADDO/INTO CABLE PRENTE A FRENTE WARNER LATINA 528081 31 63 CHINO Y NACHO MININA BONITA MACHETE 014142/UMLE 32 32 13 CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721639/UMLE 33 27 32 VARIOUS ARTISTS 40 ANIVERSARIO: 2000 - 2010 DISA 721639/UMLE 34 VICTORIA SANABRIA 80LEROS ECHA COMPAY 1976006 35 2º 13 EL TRONO DE MEXICO 360 ESTANDO CONTIGO FONOVISA 354637/UMLE 36 33 4 EL COMPA SACRA: EL ULTIMO RAZO 80LA DE RATAS SONY MUSIC LATIN 83991 37 35 10 JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 4438/BALBOA ③ 38 37 36 MARCO ANTONIO SOLIS 39 57 37 PAGE VICENTE FERNANDEZ STIER EL ROMBER DUR MAS SAFORUMLE ⑥ 40 51 12 LOS TITANES DE DURANGO MUY AFORTUNADOS DISA 721637/UMLE ⑥ 41 42 20 RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472 42 36 13 ALEXIS & FIDO PERREDLOGIA SONY MUSIC LATIN 76992 43 28 2 VARIOUS ARTISTS 70 PERREDLOGIA SONY MUSIC LATIN 76992 44 31 VARIOUS ARTISTS 71 TOP LATINO VS DESCOS 605 76157SONY MUSIC LATIN 72 78 19 TITO "EL BAMBINO" INVENCIBLE SIENTE 555070/UMLE 73 8 19 TITO "EL BAMBINO" INVENCIBLE SIENTE 555070/UMLE 74 8 19 TITO "EL BAMBINO" INVENCIBLE SIENTE 555070/UMLE 75 BADA AL ROMANTERS MUSICA 14 AB03 AB4637/UMLE 75 BADA AL ROMANTERS MUSICA 14 AB03 AB4637/UMLE 75 BADA BADA AL ROMANDER BADA AL RABO SIGNOMERO SEGRACIO PONOVISA 354633/UMLE 75 BADA BADA AL RABO SIGNOMERO SEGRACIO PONOVISA 354633/UMLE 75 BADA BADA AL RABO SIGNOMERO SEGRACIO PONOVISA 354633/UMLE 75 BADA BADA AL RABO SIGNOMERO SEGRACIO PONOVISA 354633/UMLE		24	21			
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26		30	56	MARC ANTHONY		
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35	34					
36 33 4 EL COMPA SACRA: EL ULTIMO RAZO BOLA DE RATAS SONY MUSIC LATIN 83991 37 35 10 JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 4438/BALBOA ⊕ MARCO ANTONIO SOLIS EN TOTAL PENTIUD FONOVISA 354570/JMLE ⊕ 77.6 VICENTE FERNANDEZ STIEBLE I HOMBRE DUE MASTE MOS SONY MUSIC LATIN 75479 40 51 12 LOS TITANES DE DURANGO MUY AFORTUNADOS DISA 721637/JMLE 41 42 20 RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472 42 36 13 ALEXIS & FIDO PERREDLOGIA SONY MUSIC LATIN 76992 43 28 2 VARIOUS ARTISTS 70P LATINO VS DISCOS 605 76157/SONY MUSIC LATIN 44 41 31 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN 45 40 49 JULION ALVAREZ Y SU NORTIENO BANDA NILO INTENTES DISA 721551 LUMLE 46 39 3 VARIOUS ARTISTS 10	35	29	13	EL TRONO DE MEXICO		
## BOULA DE HAIS SUMY MUSIC LATIN 83991  37 35 10 JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 4438/BALBOA    ## MARCO ANTONIO SOLIS EN TOTAL PLENITUD FONOVISA 354570/UMLE    ## TAGE	36	33	4	EL COMPA SACRA: EL ULTIMO RAZO		
38 37 36 MARCO ANTONIO SOLIS EN TOTAL PLENITUD FONOVISA 354570/UMLE ⊕  7 37 37 PACE VICENTE FERNANDEZ STITEN & HOMBRE DUE WASTE AND SOLIVANIO 10 51 12 LOS TITANES DE DURANGO MUY AFORTUNADOS DISA 721637/UMLE 11 42 20 RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472 12 36 13 ALEXIS & FIDO PERREDUGIA SONY MUSIC LATIN 76992 13 28 2 VARIOUS ARTISTS PARA UN PADRE MUY PADRE PLATINO 11119 14 41 31 VARIOUS ARTISTS 17 PLATINO V5 DISCOS 605 76157/SONY MUSIC LATIN 18 49 JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721551 UMLE 18 39 3 VARIOUS ARTISTS 10S MADRAZOS NUEVECTOS DE LA RADIO 3 FONOVISA 354642UMLE 18 48 9 JOAN SEBASTIAN 20-20: ROMANTICAS MUSICATIAN 20-20: ROMAN	27	35	30	JOAN SEBASTIAN		
39   57   37     37		)				
STATE   A LEWISER OUR MASTE AND SONY MISSIC LATIN TANTO		-	EN TUTAL PLENTION FUNOVISA 3545/U/UMLE			
MUY AFORTUNADOS DISA 721637/UMLE	39	SATIAN ES DE DURANGO				
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13	41	42	20	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472		
44 41 31 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSC LATIN 45 40 49 JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721551 UMLE VARIOUS ARTISTS LOS MORAZOS MUEVETOS GE LA RADIO 3 HONONSA 354642/LMLE 47 38 19 TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA 48 9 JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA 49 46 13 RIGO TOVAR 40 ANIVERSARIO FONOVISA 354633/UMLE	42	36	PERREDLOGIA SDNY MUSIC LATIN 76992			
45 40 49 JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721551 UMLE  46 39 3 VARIOUS ARTISTS LOS MADRAZOS NUEVECTOS DE LA RADIO 3 FONOMSA 354642LIMLE  47 38 19 TITO "EL BAMBINO" INVENCIBLE SIEVTE 655070/UMLE  48 48 9 JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA  49 46 13 RIGO TOVAR 40 ANIVERSARIO FONOMISA 354633/UMLE	43					
46 39 3 VARIOUS ARTISTS  47 38 19 TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/JUMLE  48 9 JOAN SEBASTIAN  49 46 13 RIGO TOVAR 40 ANIVERSARIO FONOVISA 354633/JUMLE	44	41	31			
46 39 3 VARIOUS ARTISTS LOS MADRAZOS NUEVERTOS DE LA RADIO 3 FONOMSA 354642UMLE 47 38 19 TITO "EL BAMBINO" INVENCIBLE SIENTE 555070/UMLE 48 48 9 JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA 49 46 13 RIGO TOVAR A O ANVERSARIO FONOVISA 354633/UMLE	45	40	49			
47 38 19 TITO "EL BAMBINO" INVENCIBLE SIEVTE 655070/UMLE 48 48 9 JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA 49 46 13 RIGO TOVAR 40 ANIVERSARIO FONOVISA 354633/UMLE	46	39	3	VARIOUS ARTISTS		
48 48 9 JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA 49 46 13 RIGO TOVAR 40 ANVERSARIO FONOVISA 354633/UMLE	47	38	19	TITO "EL BAMBINO"		
49 46 13 RIGO TOVAR 40 ANIVERSARIO FONOVISA 354633/UMLE	48	48	q	JOAN SEBASTIAN		
AU ANIVERSARIU FUNOVISA 354633/UMLE						



A		RE Mi	GIONAL EXICAN AIRPLAY"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN
2	2	10	PROMETI INTOCABLE G.I.M.
*	3	Ţ.	EL ARDIDO LARRY HERNANDEZ MENDIETA/FONOVISA
<b>(6)</b>	4	23	EL CULPABLE ESPINOZA PAZ DISA/ASL
	5	22	CUANTO ME CUESTA LA ARROLLADORA BANDA EL LIMON DISA
	6	35	ME ENCANTARIA FIDEL RUEDA DISA
7.	D)	11	NO ME DEJES CON LAS GANAS LOS HORDSCOPOS DE DURANGO DISA/ASL
8	9	16	EL TIERNO SE FUE CALIBRE 50 DISA
9	1	34	GRACIAS A DIOS
10	13	5	DI QUE REGRESARAS LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA
0	12	8	OLVIDAME Julion Alvarez y su norteno banda fonovisa
12	11	10	DONDE ESTAS PRESUMIDA CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE DISA
13	10	21	LA CIUDAD DEL OLVIDO EL TRONO DE MEXICO FONOVISA
14	18	13	LA HUMMER Y EL CAMARO VOZ DE MANDO ARTISTAS INVITADOS ESCOLTA DE GUERRA Y JORGE SANTACRUZ DISA
10	21	15	BORRACHO Y LOCO LOS HURACANES DEL NORTE DISA
16	17	46	INCREIBLE BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/ASL
	19	21	MIENTRAS DORMIAS PESADO DISA/ASL
18	15	24	LA ULTIMA SOMBRA GERARDO ORTIZ DEL/SONY MUSIC LATIN
1.9		16	HABITACION 69 BANDA LOS RECODITOS DISA
20	27	7	ME TOCA A MI BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/ASL

_	_		DANDA SINALUENSE NIS DE SENGIO EIZANNAON DISAFASE
6	Vii.		ODICAL
		Ļţ	ROPICAL RPLAY
,再	r ~	A	RPLAY
ES	EK	CHI	TITLE
至	ME	N N	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 YOU
	p.		TABOO
2	3	14	OON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
3	7	10	MI CORAZON ESTA MUERTO
	71)		LOCOS LOS 2
4	6	4	LUIS ENRIQUE TOP STOP
5	10	11	HOY LO SIENTO
<u> </u>	110		ZION & LENNONX FEAT. TONY DIZE PINA
6	2	10	VEN COMMIGO DADDY YANKEE FEAT, PRINCE ROYCE EL CARTEL
7		48	CORAZON SIN CARA
		40	PRINCE ROYCE TOP STOP
8	15	3	TU NO SABES LO QUE ES EL AMOR Frank reyes frank reyes y associados
	9	4	SOLO PIENSO EN TI
	3	4	JERRY RIVERA VENEMUSIC
10	17	4	LLAMA AL SOL TITO "EL BAMBINO" SIENTE
~		ŝ	LA NOVIA BELLA
w		0	ELVIS CRESPO FLASH
12	19	3	MADE FOR YOU YUNEL CRUZ KOBE
Ă			VEN A BAILAR
13	10	9	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
14	13	6	RABIOSA Shakira feat, Pitbull or el cata epic/sony music latin
		-	CASI, CASI
15	24	12	TOBY LOVE SONY MUSIC LATIN
16	5	9	MI ULTIMA CARTA PRINCE ROYCE TOP STOP
-		42	DANZA KUDURO
17.		42	BON OMAR & LUCENZO YANIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
18	12	15	CONTESTAME EL TELEFONO ALEXIS & FIDO FEAT. FLEX SONY MUSIC LATIN
19	18	12	APRENDERE
1	10	46	HECTOR ACOSTA EL TORITO D. A.M./VENEMUSIC
20	27	15	ELLA NO TA EN ESO KALIMETE SUENOS

0	Q LATIN POP			
A		Al	RPLAY"	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	13	VEN A BAILAR  JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG	
2	3	6	YOU ROMEO SANTOS SONY MUSIC LATIN	
1	2	9	GIVE ME EVERYTHING PITBULL FEAT, NEYO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRMG	
(4)	4	18	TABOO DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO	
	6	D.	TAN SOLO TU Franco de vita feat. Alejanora Guzman sony music latin	
6	8	9	PELIGRO REIK SONY MUSIC LATIN	
-	7	6	GRITAR LUIS FONSI UNIVERSAL MUSIC LATINO	
8	5	14	LLUVIA AL CORAZON MANA WARNER LATINA	
9	13	2	AMOR CLANDESTINO MANA WARNER LATINA	
10	9	8	RABIOSA Shakira feat. Pitbull or el cata epic/sony music latin	
0	11	9	VEN COMMIGO DADDY YANKEE FEAT. PRINCE ROYCE EL CARTEL	
12	14	9	LLAMA AL SOL TITO "EL BAMBINO" SIENTE	
13	19	10	THE LAZY SONG BRUNO MARS ELEKTRA ATLANTIC	
14	18	40	ESTOY ENAMORADO WISIN & YANDEL WY MACHETE/UNIVERSAL MUSIC LATINO	
70	20	49	CORAZON SIN CARA PRINCE ROYCE TOP STOP	
16	10	14	ENTRE TUS ALAS CAMILA SONY MUSIC LATIN	
1	35	9	GREATEST E.T.  GAINER KATY PERRY FEAT. KANYE WEST CAPITOL	
18	12	14	MI VIDA DIVINO MVP	
19	117		DANZA KUDURO DON OMAR & LUCENZO YANS/ORFANATO/MACHETE-UNIVERSAL MUSIC LATINO	
20	16	13	MAS RICKY MARTIN SONY MUSIC LATIN	

A	p =	_A A I	TIN RHYTHM RPLAY
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	19	#1 TABOO 3 WKS DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
2	2	10	VEN COMMIGO DADDY YANKEE FEAT. PRINCE ROYCE EL CARTEL
3		11	LLAMA AL SOL TITO "EL BAMBINO" SIENTE
4	5	17	MI CORAZON ESTA MUERTO RKM & KEN-Y PINA
1	0	44	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
4	6	44	ESTOY ENAMORADO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
Ė	7	83	DANDOLE GOCHO FEAT. JOWELL Y OMEGA NEW ERA/VENEMUSIC
(0)	9	38	TU ANGELITO CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO
9	8	21	CONTESTAME EL TELEFONO ALEXIS & FIOO FEAT. FLEX SONY MUSIC LATIN
10	12	<b>3</b> 0	LLUEVE EL AMOR TITO "EL BAMBINO" SIENTE
11	11	36	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
12	10	17	MI VIDA DIVINO MVP
13	13	49	LA DESPEDIDA  DADOY YANKEE EL CARTEL/SONY MUSIC LATIN
10	14	22	ESTOY ENAMORADO  DANNY FORNARIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
15	16	20	ME ENAMORE ANGEL & KHRIZ MACHETE/UNIVERSAL MUSIC LATINO
16	17	19	HOY LO SIENTO ZION & LENNONX FEAT. TONY DIZE PINA
47	15	26	LA MELODIA JDEY MONTANA CAPITOL LATIN
18	18	16	TU SI QUIERES, TU NO QUIERES OMEGA PLANET
19	19	2	TU OLOR WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIND
20	21	ta	TU CUERPO PITBULL FEAT, JENCARLOS MR. 305 FAMOUS ARTIST/SONY MUSIC LATIN

#### BETWEEN THE BULLETS

#### REGIONAL MEXICAN NEWCOMER



New regional Mexican act BXS posts its first charting title as "Por Siempre Romanticos" opens at No. 13 on Top Latin Albums and at No. 3 on Regional Mexican with 1,000 copies, according to Nielsen SoundScan. On the latter, it marks the second consecutive week a new act has debuted in the top five. Last issue, Jorge Santacruz y Su Grupo Quin's "La Supremacia" opened at No. 2 (2,000). They are the only new acts to de-—Rauly Ramirez but in the list's top five this year.

#### **EURO**

	DIGITAL SUNGS					
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 2, 2011				
10	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305-POLO GROUNDS				
2	3	MR. SAXOBEAT ALEXANORA STAN PLAY-ON				
3	4	PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOONROCK PARTY ROCK/WILL LAM/CHERRYTREE				
4	2	CHANGED THE WAY YOU KISS ME EXAMPLE MINISTRY OF SOUND				
5	NEW	BOUNCE CALVIN HARRIS FT. KELIS FLY'EYE				
6	19	ON THE FLOOR JENNIFER LOPEZ FT PITBULL ISLAND				
7	7	SWEAT SNOOP DOGG VS. DAVIO GUETTA DOGGYSTYLE PRIORITY				
8	NEW	THE A-TEAM ED SHEERAN WARNER				
9	8	THE LAZY SONG BRUNO MARS ELEKTRA				
10	6	RIGHT THERE NICOLE SCHERZINGER FT. 50 CENT INTERSCOPE				

#### JAPAN

BILL	BOARD	JAPAN	HOT	100

	31LL	BOARD JAPAN HOT 100
THIS	LAST	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JULY 2, 2011
1	NEW	TIME KINKI KIDS JOHNNY'S ENT.
2	4	MARU MARU MORI MOR! KAORU TO TOMOKI, TAMANI MUCC. UNIVERSAL
3	2	EVERYDAY, KATYUSHA AKB48 KING
4	9	HANATABA BACK NUMBER UNIVERSAL
5	18	ROLLIN' DAYS SUPERFLY WARNER
6	3	PRICE TAG JESSIE J FT. B.O.B LAVA/ISLAND
7	NEW	KURIUNNARE "KIMI NI AITAKUTE" CHOUSHINSEI UNIVERSAL
8	45	MINAZUKI Motohiro hata ariola
9	6	EVERY TEARDROP IS A WATERFALL COLDPLAY PARLOPHONE

#### UNITED KINGDOM

SINGLES				
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) JULY 2, 2011		
1	1	CHANGED THE WAY YOU KISS ME EXAMPLE MINISTRY OF SOUND		
2	NEW	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE		
3	NEW	THE A-TEAM EO SHEEBAN WARNER		
4	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305 POLO GROUNDS		
5	NEW	SPACESHIP TINCHY STRYDER AND DAPPY TAKEOVER ENTERTAINMENT		
6	3	RIGHT THERE NICOLE SCHERZINGER FT. 50 CENT INTERSCOPE		
7	4	MR. SAXOBEAT ALEXANORA STAN 3BEAT		
8	5	I NEED A DOLLAR ALDE BLACC STONES THROW		
9	7	PARTY ROCK ANTHEM LIMFAD FI, LAUREN BENNETT & GODNROCK PARTY ROCK-WILL LAM CHERRYTREE		

#### GERMANY

DIGITAL SONGS			
THIS	LAST	(NIELSEN SOUNOSCAN INTERNATIONAL) JULY 2, 2011	
1	1	PARTY ROCK ANTHEM LMFAO FT. LAUREN BEINETT & GOONROCK PARTY ROCKVINLL LAM. CHERRYTREE	
*	Ť	MR. SAXOBEAT ALEXANORA STAN PLAY-ON	
3	2	GIVE ME EVERYTHING PITBULL FI NEYO, AFROJACK & NAYER MR. 305/POLO GROUNDS	
	3	ON THE FLOOR Jennifer Lopez Ft. Pitbull Island	
5	6	PRICE TAG JESSIE J FT. B.O.B LAVA	
6	5	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY	
7	37	THE EDGE OF GLORY LADY GAGA STREAMLINE KONLIVE	
*	9	A NIGHT LIKE THIS CARO EMERALO GRANOMONO	
9	8	SET FIRE TO THE RAIN AOELE XL	
10	12	THE LAZY SONG BRUNO MARS ELEKTRA	

#### FRANCE

DIGITAL SONGS				
THIS	LAST	(NIELSEN SDUNDSCAN INTERNATIONAL) JULY 2, 2011		
9		PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOONPOCK PARTY ROCK-VALLI AMCHERRYTREE		
*	2	GIVE ME EVERYTHING PITBULL FI. NE-YO. AFROJACK & NAYER MR 305/POLO GROUNDS		
3	3	DONÍT STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE		
4	4	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE PRIORITY		
5	6	VAMOS A LA PLAYA LOONA SCORPIO		
6	7	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC		
7	5	ROLLING IN THE DEEP ADELE XL		
	RE	JUDAS LADY GAGA STREAMLINE/KONLIVE		
9	NEW	MAN DOWN RIHANNA SRP		

#### **CANADA**

BIL	BILLBOARD CANADIAN HOT 100			
THIS	LAST	(NIELSEN SOUNDSCAN/BDS) JULY 2, 201		
1	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUND		
2	2	ROLLING IN THE DEEP ADELE XL		
3	3	PARTY ROCK ANTHEM LMFA0 PARTY ROCK-WILL I AM/CHERRYTREE/INTERSCOR		
4	7	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE/INTERSCOP		
5	5	THE LAZY SONG BRUNO MARS ELEKTRA		
6	39	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL		
7	4	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND		
8	6	JUST CAN'T GET ENOUGH THE BLACK EYEO PEAS INTERSCOPE		
9	8	E.T. KATY PERRY FT. KANYE WEST CAPITOL		
10	10	TILL THE WORLD ENDS BRITNEY SPEARS JIVE		

#### \* AUSTRALIA

BAD GIRL BEAST FAR EASTERN TRIBE

THIS	LAST	(ARIA) JULY 2, 2011	
1	4	SOMEONE LIKE YOU AOELE XU	
2	14	PARTY ROCK ANTHEM LMFAO FT LAUREN BENNETT & GOOWROCK PARTY ROCKWILL LAMOHERFYTREE	
3	3	ROLLING IN THE DEEP ADELE XL	
4	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305 POLO GROUNDS	
5	7	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
6	5	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS	
7	6	WE RUN THE NIGHT HAYANA BROWN UNIVERSAL	
8	10	LOUD STAN WALKER SONY MUSIC	
9	8	OWN THIS CLUB Marvin Priest Universal	
10	NEW	JAR OF HEARTS Christina Perri Atlantic	

#### ITALY

I'M INTO YOU JENNIFER LOPEZ FT. LIL WAYNE ISLAND

WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 2, 2011	
1	1	DANZA KUDURO OON OMAR & LUCENZO YANIS/ORFANATO	
2	2	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
3	4	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG JOVANOTTI MERCURY	
4	5	SET FIRE TO THE RAIN ADELE XL	
5	8	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305/POLO GROUNDS	
	T	PARTY ROCK ANTHEM  LMFAO FIL LAUREN BENNETT & GOONROCK PARTY ROCK/VILLIAM/CHERRYTREE	
7	9	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
*	6	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
9	NEW	IL MIO GIORNO MIGLIORE GIORGIA DISCHI DI CIOCCOLATA	
10	NEW	VIVI E LASCIA VIVERE GHOST IL SOFFIO DEL VENTO	

#### SPAIN

		DIGITAL SONGS		
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 2, 2011		
1	1	GIVE ME EVERYTHING PTBULL FT. NE-YO. AFROJACK & NAYER MR. 305/POLO GROUNOS		
	2	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND		
3	NEW	MUSIC IS POWER OAVID POP AFTERSHOCK		
	6	I WISH THAT I COULD SEE: YOU SO HERMAN DUNE SOURCE ETC.		
5	10	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON		
	RE	PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GODONROCK PARTY ROCK WILL I AM CHERRYTREE		
7	5	LEAD THE WAY CARLOS JEAN NOVAEMUSIK		
	3	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC		
9	4	EVERY TEARDROP IS A WATERFALL COLOPLAY PARLOPHONE		
10	=	FAR L'AMORE BOB SINCLAR/RAFFAELLA CARRA YELLOW		

#### IRELAND

DIGITAL SONGS	

10 NEW IL NOUS FAUT ELISA TOVATI & TOM DICE PLAY-ON

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 2, 201
1	1	GIVE ME EVERYTHIN PITBULL FT. NE-YO. AFROJACK & NAYE	
	NEW	LAST FRIDAY NIGHT KATY PERRY CAPITOL	(T.G.I.F.)
3	2	I NEED A DOLLAR ALOE BLACC STONES THROW	N
41	3	PARTY ROCK ANTHE	
	P	CHANGED THE WAY EXAMPLE MINISTRY OF SOU	
(4)	6	RIGHT THERE NICOLE SCHERZINGER FT. 50	CENT INTERSCO
7	9	MR. SAXOBEAT ALEXANDRA STAN 3BEAT	
	NEW	BOUNCE CALVIN HARRIS FT. KELIS FLY	Y EYE

#### SWEDEN

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 2, 2011
14	NEW	DESTINATION SKY J-SON SAME BLOOD
2	1	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER
3	NEW	WHAT ARE WORDS CHRIS MEDINA 19
<b>24</b>	4	MR. SAXOBEAT ALEXANORA STAN PLAY-ON
	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
	5	GIVE ME EVERYTHING PITBULL FT. NE-YO. AFROJACK & NAYER MR 305 POLO GROUNDS
7	8	COCONUT TREE MOHOMBI FT. NICOLE SCHERZINGER 2101
8	7	SAVE THE WORLD SWEDISH HOUSE MAFIA SHM

#### NORWAY

MELSEN SOUNDSCAN

#### DIGITAL SONGS

JULY 2, 2011

	1	1	WHAT ARE WORDS CHRIS MEDINA 19
	2	2	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
	3	8	SOMEONE LIKE YOU ADELE XL
	*	RE	RADIO CIR.CUZ COSMOS
	4	7	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
		BE	NATTERAVN RASMUS SEEBACH ARTPEOPLE
	7	5	GIVE ME EVERYTHING PITBULL FI. NE-YO, AFROJACK & NAYER MR 305/POLO GROUNDS
	8	NEW	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER
	9	RE	OLBRILLER ERIK OG KRISS MTG
١	10	6	SWEAT SNOOP DOGG VS. DAVID GUFTTA DOGGYSTYLE/PRIORIT

#### **NETHERLANDS**

#### DIGITAL SONGS

SE (NIELSEN SOUNDSCAN

-3		INTERNATIONAL) JULY 2, 20	, (
4	1	NO AIR RDCHELLE SONY MUSIC	
2	. 2	LOCA PEOPLE Sak noel Spinnin'	
3	NEW	STRONG ROCHELLE SONY MUSIC	
*	3	GIVE ME EVERYTHING PITBULL FT. NE-YO. AFROJACK & NAYER MR. 305 POLO GROUT	NDS
5	5	HAPPINESS ALEXIS JORDAN STARROC/ROC NATION	
	4	EVERY TEARDROP IS A WATERFA COLDPLAY PARLOPHONE	LI
7	7	PRICE TAG JESSIE J FT. B.O.B LAVÁ	
	6	SOMEONE LIKE YOU AOELE XI.	
9	8	MR. SAXOBEAT ALEXANORA STAN PLAY-ON	
10	10	PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GODNAROCK PARTY ROCKWALL LAW/CHERRY	TRE

#### BELGIUM

(NIELSEN SOUNDSCAN INTERNATIONAL)  1 1 GIVE ME EVERYTHING PIBULL FI NEVOL AFROLACK & NATER ME 305 POLD GROUND AND AND AND AND AND AND AND AND AND A	DIGITAL SONGS		
THE BLACK EYED PEAR WATER MR. 305 POLD GROUND  PARTY ROCK ANTHEM LIMBOT LUMBERS BERT & 3050 POCA WATER MR. 305 POLD GROUND  SET FIRE TO THE RAIN ADELE XL  SOUBLY ABIGAIL & DU REBEL FT. THE GIBSON BROTHERS BE RIVERSIDE AGNES OBEL AGNES OBEL  DONIT STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE  DONIT STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE  EVERY TEARDROP IS A WATERFAL COLDPLAY PARLIDPHONE  THE LAZY SONG BRUND MARS ELEKTRA  MELVIN ANSENAL PLAYOUTI  NEW SWEET LIKE COLA	THIS	LAST	
3 4 SET FIRE TO THE RAIN ADDELE XL  5 CUBA ROBERT ABIGAIL & DJ REBEL FT THE GIBSON BROTHERS B RIVERSIDE NEW DONIT STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE  7 2 EVERY TEARDOP IS A WATERFAL COLDPLAY PARLOPHONE 9 THE LAZY SONG BRUND MARS ELEKTRA  9 6 MELVIN ANSENAL PLAYOUTI  10 NEW SWEET LIKE COLA	1	1	
ADELE XL CUBA ROBERT ABICALL & DJ REBEL FT. THE GIBSON BROTHERS BE RIVERSIDE AGNES OBEL AGNES OBEL DONIT STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE  VERY TEARDROP IS A WATERFAL COLDPLAY PARLOPHONE  THE LAZY SONG BRUNO MARS ELEKTRA  MELVIN ARSENAL PLAYOUTI  NEW SWEET LIKE COLA	2	3	
7 ROBERT ÁBIGAIL & DJ REBEL FT THE GIBSON BROTHERS BI RIVERSIDE NEW DONIT STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE EVERY TEARDROP IS A WATERFAL COLOPLAY PARLOPHONE THE LAZY SONG BRUND MARS ELEKTRA  MELVIN ANSENAL PLAYOUTI  NEW SWEET LIKE COLA	3	4	
AGNES OBEL AGNES OBEL  NEW DON'IT STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE  7 2 EVERY TEARDROP IS A WATERFAL COLOPLAY PARLOPHONE  9 THE LAZY SONG BRUND MARS ELEKTRA  9 6 MELVIN ANSENAL PLAYOUTI  10 NEW SWEET LIKE COLA		5	
THE BLACK EYED PEAS INTERSCOPE  7 2 EVERY TEARDROP IS A WATERFAL COLOPLAY PARLOPHONE  9 THE LAZY SONG BRUND MARS ELEKTRA  9 6 MELVIN ANSENAL PLAYOUTI  10 NEW SWEET LIKE COLA	6	7	
9 6 MELVIN ARSENLE PLAYOUTI  SWEET LIKE COLA		NEW	
9 6 MELVIN ARSENLE PLAYOUTI  SWEET LIKE COLA	7	2	
ARSENAL PLAYOUTI  NEW SWEET LIKE COLA		9	
	9	6	
	10	NEW	

#### **AUSTRIA**

#### **DIGITAL SONGS**

9 5 ON THE FLOOR
JENNIFER LOPEZ FT. PITBULL ISLAND

7 DONIT STOP THE PARTY
THE BLACK EYED PEAS INTERSCOR

	THIS	LAS	INTERNATIONAL) JULY 2, 2011
	1	2	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
	100	1	PARTY ROCK ANTHEM LMFAD FT LAUREN BENAETT & GOOVROCK TO THE CX WALL LAW CHERRYTRE
	3	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305 POLD GROUNDS
	1		SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORIT
		NEW	CALIFORNIA KING BED RIHANNA SRP
Ì	6	5	SET FIRE TO THE RAIN ADELE XL
	(3)	10	ON THE FLOOR JENNIFER LOPEZ FT. PYTBULL (SLANO
- 11		L Lorenza	

#### SWITZERLAND

RE ROLLING IN THE DEEP

9 LOCA PEOPLE

#### DIGITAL SONGS

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 2,	2011
1	1	PARTY ROCK ANTHEM UNFAO FT LAUREN BENNETT & GOONROCK PARTY ROCKWILL LANGO	ERRYTREE
2	5	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
3	6	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
4	2	GIVE ME EVERYTHING PITBULL FT. NE.YO. AFROJACK & NAYER MR 305/POLO G	ROUNDS
5	10	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
	3	DANZA KUDURO	

3	D	JENNIFER LOPEZ FT. PITBULL ISLAND
4	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305/POLO GROUNDS
5	10	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
	3	DANZA KUDURO DON DMAR & LUCENZO YANIS/ORFANATO
1	4	WELCOME TO ST. TROPEZ DJ ANTOINE VS. MAD MARK & TIMATI FT. KALENNA HOUSENORKS/PHONAG
	8	SWEAT SNOOP OOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
9	NEW	SET FIRE TO THE RAIN ADELE XL

10 NEW LIGHTERS
BAD MEETS EVIL FT. BRUNO MARS SHADY

#### **FINLAND**

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 2, 201
90	1	POIKA (SAUNOO) POJU SKYSOUND
2.	2	HAISSA JARE & VILLEGALLE MONSP
3	4	SILKKII JUKKA POKA SUOMEN MUSIIKKI
4	3	MR. SAXOBEAT ALEXANORA STAN PLAY-ON
5	7	MAAILMAN TOISELLA PUOLEN HALOO HELSINKI! EMI

		JUKKA PUIKA SUUMEN MUSIIKKI
4	3	MR. SAXOBEAT ALEXANORA STAN PLAY-ON
5	7	MAAILMAN TOISELLA PUOLEN HALOO HELSINKI! EMI
	5	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
7	6	PARTY ROCK ANTHEM LMFAG FT LAUREN BENNETT & GOONROCK PARTY ROCK-WILL LAMCHERRYTREE
3	8	REGGAEREKKA LORD EST FT. PETRI NYGARD HYPE
9	10	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
10	RE	GIVE ME EVERYTHING LMFAO FT. LAUREN BENNETT & GOONROCK PIRTY ROCK-VILLLANICHERTYTREE

#### NEW ZEALAND

DIGITAL SONGS			
THIS	LAST	(NIELSEN SDUNDSCAN INTERNATIONAL) JULY 2, 2011	
1	2	SOMEONE LIKE YOU ADELE XL	
3		PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOONROCK PARTY ROCK/WILL LAM/CHERRYTREE	
3	3	GIVE ME EVERYTHING PITBULL FT. NE-YO. AFROJACK & NAVER MR. 305/POLO GROUNDS	
1	1	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
5	5	THE EDGE OF GLORY LADY GAGA STREAMLINE KONLIVE	
•	6	MARRY YOU BRUND MARS ELEKTRA	
7	4	ROLLING IN THE DEEP ADELE XL	
	7	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
	NEW	DONÍT STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE	

OWN THIS CLUB MARVIN PRIEST UNIVERSAL

10

#### MEXICO

C. C	AIRPLAY		
THIS	LAST	(NIELSEN BDS)	JULY 2, 201
1	t	GOLPES EN EL COF LOS TIGRES DEL NORTE FT. PAI	
2	2	HELLO MARTIN SOLVEIG & DRAGONET	ITE BIG BEAT/ATLANT
3	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBUL	L ISLAND
	4	GRITAR LUIS FONSI UNIVERSAL	
5	6	ENTRE TUS ALAS CAMILA SONY MUSIC	
	5	EL TIERNO SE FUE CALIBRE 50 DISA	
7	9	PELIGRO REIK SONY MUSIC	
	H.	AMOR CLANDESTIN MANA WARNER	0
9	8	IMPERMEABLE HA*ASH SONY MUSIC	
10	THE.	MAS RICKY MARTIN SDNY MUSIC	;

#### LUXEMBOURG

10 8 DANZA KUDURO DON OMAR & LUÇENZO YANIS/ORFANATS

THE LAZY SONG BRUNO MARS ELEKTRA

WELCOME TO ST. TROPEZ DJ ANTONE YS, MAD MARK & TIMATI FT. KALENNA HOUSEWOR

8

	DIGITAL SONGS		
THIS" WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 2, 2011	
1	1	GIVE ME EVERYTHING PITBULL FL NE-YO, AFROJACK & NAVER MR. 305-POLO GROUNDS	
2	3	PARTY ROCK ANTHEM LIMFAO FT LAUREN BENNETT & GOONROCK PARTY ROCK WILL LAIM CHERRYTREE	
3	2	SWEAT SNOOP DOGG VS. DAVIO GUETTA DOGGYSTYLE/PRIORITY	
25		ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
5	NEW	EVERY TEARDROP IS A WATERFALL COLDPLAY PARLOPHONE	
6	9	PRICE TAG JESSIE J FT. B.O.B LAVA	
17	6	WELCOME TO ST. TROPEZ DJ ANTOINE VS. MAD MARK & TIMATI FT. KALENNA HOUSEVICHKSPHONAG	
2	RE	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
9	7	SET FIRE TO THE RAIN ADELE XL	
10	5	FAR L'AMORE BOB SINCLAR/RAFFAELLA CARRA YELLOW	

AL FINAL DE NUESTRO AMOR (Not Listed) LT 44
ALL DE THE LIGHTS (Please Gimme My Publishing Inc.
BM/MM Blackwood Music Inc. BM/May Above Music.
BM/Sony/ATV Songs LLC. BM/May Above Music. Corporation.
ASCAP/Abdwel Iz Myrice ASCAP). AMPHIL, H100 47 RBH 16
AMEN ISony/ATV Ever builshing Company, BM/W401 Kye
Music. BM/Fouche River, BM/Weyar oon Diso Yublishing.
BM/Jink Pen Marna Music. SESAC/Songs of Maxo Publishing.
BM/Jink Pen Marna Music. SESAC/Songs of Maxo Publishing.
SESAC/Fuse of R and T Direct. ESSAC/Syst As Sophie
Songs. SOCAW/Music. Services BM/) HL. CS 37
AMI THE DNIY DNE (Sony/ATV Tiere Publishing Company,
BM/Baveretime Tunes. BM/Peyrsong Publishing Corp.
BM/May Music. BM/Sign White Tracks. ASCAP) HL.
CS 11 H100 RB.

AMOR CLANDESTING (Tultum Music, ASCAPAVR Music

ANGEL (Sony/ATV Songs LLC, BMVTyde Music, BMI/Studio

Nomade, SOCAN), HL, H100 64

APOCO NO QUISIERAS (Luimon Music LLC BMI/Maximo Aguirre Music Publishing, SACM) LT 32

EL ARDIDO (OEL Publishing, BMI) LT 7

#### В

BACKSEAT (New Boyz Publishing LLC, BIN/Primary Wave Brian, BMI/Miles Hollowell-Drar Publishing Designee ASCAP/David Singer-Aire Publishing Designee, ASCAP/David Singer-Aire Publishing Designee, ASCAP/David Singer-Aire Publishing Besignee, ASCAP/David Pib Miles Capture State Control of the C

BAREFDOT BLUE JEAN NIGHT (Music Of Cal IV, BMI/Cal IV Entertainment, LLC, BMI/Cal IV Songs, ASCAP/Papertown

Entertainment Luc New Carl South, Asscription Songs SOCAN) CS 14 H100 49

BEAUTIFUL (Hannah Eight Music, SESAC/Kobalt Music Pubuishing America, Inc., ASCAP/Mas Appeal Entertainment,
BMM/Sephen L. Saxon Ur. ASCAP (BBT 47

BEEF IT UP (LSE Music Publishing, BM/ Live 2 8e Free Music

BEST FRIEND'S BRDTHER (Kojaktrax, ASCAP/Kasz Money

H100 94
BEST LOVE SONG (NappyPub Music, BMI/Reach Global) Songs. BM/Universal Music - Z Songs. BM/Songs Of Universal Inc., BM/Culture Beyond Ur Experience Publishing BM/Kasai, LLC, BM/Nappy Boy Lyriq, BMI). AMP/HL, H100

BEST NIGHT OF MY LIFE (Chel Huxtable Music Publishing BMVEMI Blackwood Music Inc., BMV/E Hudson Music LLC., BMV/Chameleon Publishing. BMV/Sly As A Foox Music. Inc. BMVSongs Qf Universal. Inc., BMV/WB Music Corp., ASCAP)

.., HBM 14 **ING I NEVER HAD** (FAZE 2 Music, BMI/Sonas Of

Soul Music Publishing, ASCAP), AMP/HL H100 71, RBH BLACK HORSE AND THE CHERRY TREE (Sony/ ATV Tim SESAC/Sony/ATV Tunes LLC, ASCAP), HL H100 90

BOOTY WURK (ONE CHEEK AT A TIME) (NappyPub Music

Douse Publishing SESAUT SUBSTRAIN TOUSE PUBLISHING SESAC), AMP/HL H100 91
MUSIC ASCAP/ICG Alliance Music SUBSTRAIN SESAURI SUBSTRAIN SESAURI SESAURI SUBSTRAIN SESAURI SESAURI SUBSTRAIN SESAURI Designee, BMI)
THE CAVE (University CLOSER ("C" Vic

CORAZON SIN CARA (Sonos Of Ton Ston Music Publishing

BMI) LT 11

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

Del: SESAC/Sony/ATV Tee Publishing Company BM/Shou-bity Music BM); HL CS 48 COUNTOWN 2028 Music Publishing; ASCAP/MB Music Corp., ASCAP/DL Songs, ASCAP/Downlown Music Publishing LC ASCAP/ML Agrin Music, Ice. ASCAP/B Jay Publishing LG ASCAP/MI Agrin Music, Ice. ASCAP/B Jay Publishing ASCAP/DL Barnn Dean Music BM/2242 Songs LLC BM/Peermuse BM/Cainon S Land Music Publishing ASCAP/Dliversal Music Corporation. ASCAP/Bity Fen Publishing ASCAP/Mike En Publishing Inc. BM). AMPH. I BBH 75 COUNTRY 80Y (WB Music Corp. ASCAP/Greenfund ASCAP/ AMPCS 58

COUNTRY GIRL (SHAKE IT FOR ME) (Sony/ATV Tree Pub

AMP H100 87

CRAZY GIRL (Mike Curb Music, BMI/Sweet Hysteria Music

ATV Tree Publishing Company BMI/Cake Taker

CHACY UNIL LIMITE ULTO MUSIC, EMILYSWEET HYSIERIA MUSIC, EMIMOSHOWET HYSIERIA MUSIC AS ULT HOUSE THE MISHING, DEATH THE MISHING, DEATH THE MISHING, BMI) AMPHL, DS 201. HITUD GE LOULANTO ME CUESTA (Feeca Publishing, BMI) LT 10 EL CULPABLE (Mpa Musica) LLC BMI) LT 8 EL CULPABLE (Mpa Musica) LLC BMI) LT 8 EL CULPTO (Ben Mager Music BMI/My Det Starts Tomonow, Inc., BMI/Lason's Lyncs. SESAC/Reach Global Tunes. SESAC/Cardiayge Music Publishing, SESAC/Vanoresal Tunes, SESAC). AMP/HL, RBH 11 D

OATS MY LIL DIP (Not Listed) RBH 95
DECEMBER (Not Listed) RBH 96
DIA DE SUERTE (Sony/ATV Latin Music Publishing, LLC,
BM/WB Music Corp., ASCAP/Warner/Chappell Mexico.

SACM) LT 33

DID IT ON'EM (Harajuku Barbie Music. BMVMoney Mack
Music. BMVSongs OI Universal. Inc., BMVGaiassi Foreigir
Floss Publishing. Inc., BMVScaffboogs Music. SESAC).
AMP/HL, BBH 27

IBH 27 rìose Music, ASCAP/EMI April Music, Inc . One Songs, ASCAP/Curb Songs, ASCAP/Jacob AP/Sony/ATV Tree Publishing Company, BMI).

DI QUE REGRESARAS (Sinaloa Music, LLC, BMI) LT 23
DIRT ROAD ANTHEM (Warner-Tamerlane Publishing Core INT ROAD ANTHEM (Warner-Tamerlane Publishing Corp. 3M/Indiana Angel Music. BMI/Average Joes Entertainment Sroup, LLC, BMI/Average JZS Music Publishing, BMI). AMF 56, B1107.

ASCAP), HL, H100 41

DONDE ESTAS PRESUMIDA (Arpa Musical, LLC, BMI) LT 26

DON'T LOOK DOWN (Letion Productions, ASCAP/FMI April

DON'T LOOK DOWN (Leilow Productions, ASCAP/EMI April Music, inc., ASCAP/Salaam Rem. Linden Springfield, BMI/EMI Blackwood Music Inc., BMI), HL. RBH 71

DON'T WANNA GD HOME (Jason Derulo, BMI/Irving Music, Inc., BMI/Edure History Global Hits, ASCAP/Almo Music, Inc., Care, ASCAP/Butteran, Pathiphan, ASCAM/BMIR Subject. DUN I WANNA LID HOME (JASON JURIUS ) BM/HOME (MUSIC COP), ASCAP/Fliptonan Publishing, ASCAP/BMG Ruby Songs, ASCAP/Indo Burgess Music Publishing Company ASCAP/Chrysalis One Music Publishing Group Ireland Ltd., AMI Blackwood Music In: BM/HOS-gn-Afron Music BM/Lonysalis One Music LtC. ASCAP), AMP/HL, H100 L4 DOWN OM RE (Jumersal Music or Oppration, ASCAP/Chap Publishing, ASCAP/Songs Of Universal, Inc. BM/M/Mcs Schultz Publishing, BM/MSC Gent Music Publishing, ASCAP/Song/ATV Tunes LLC. ASCAP), AMP/HL, H100 30 RBH 34

THE EDGE OF GLORY (Stefani Germanotta pWa Lady Gaga. BM/Sony/ATV Songs LL C. BM/House Of Gaga Publishing. Inc. BM/Globe Music nc. BM/Whaten-fameriane publishing. Inc. BM/Globe Music nc. BM/Waren-fameriane publishing. Gorp. BM/Garibay Music Publishing. BM/Mawell And Carele Publishing. ASCAP/Plunevsal Music Corporation. ASCAP). AMPL. H100 6

ASCAP/Mamia rubining

SET, (Each Note Counts, ASCAP/Masz Money Publishing,

E.T. (Each Note Counts, ASCAP/Masz Money Publishing,

B.T. (Each Note Counts)

A STIM/When I'm Rich You'll Be My Bitch

ASCAP), AMPH 100 5 LT 29, RBH 84

EVERY TEARDROP IS A WATERFALL (Universal Music MGB Songs, ASCAP/Moulnough Music, Inc., BMM/rving

Music, Inc., BMM/Upala Music Inc., BMI), AMP/HL, H100 52

FAXE ID (Reservoir Media Management: ASCAP/WB Music Corp., ASCAP/Sony/ATV Tunes: LLC, ASCAP/AP, AMP/PHL, CS 55 FALL 5.0 (Reservoir Media) Music LLC, ASCAP/AB, AMP/PHL, CS 55 FALL 5.0 (Reservoir Media) Music LLC, ASCAP/AB H3 FAR AWAY (Maskinnellow Misso; BM/SPZ Music, Inc. BM/Downlown DMP Songs; BM/MDC Music, Inc. BM/Downlown DMP Songs; BM/MDC Music, Inc. BM/Downlown DMP Songs; BM/MDC Music, Inc. ASCAP/SIne Agate Music, BM/J AMP/HD0 84 RBH 6. FREWORK (Memis Im Reh) Voil 18 My Byten, ASCAP/MB Music Corp. ASCAP/BM/M Music, BM/Permusic, Corp. ASCAP/BM/M Again Music, Inc. ASCAP/LIII a Tunes ASCAP/Diplos Lst CascarMad Team Deam Audici, BM/Permusic, BM/AP/12 Songs; LLC, BM/EM/I Music Publishing, SSSAC/Geomer, BM/Pik, LHD0, AMP/PHL, H100, AMP, AMP/PHL, H100, AMP/PHL, H

FDOL FOR YOU (Jacks Love Emporium BMI/EMI Blackwood Music Inc., BMI/Chrysalis Sonos, BMI/God Given Music.

FOR THE FIRST TIME (Universal Music - Z Songs. BMI)

98
GDIN STEADY (Not Listed) RBH 64
GD 'N' GET IT (Mr. Cashillow Publishing, BMI/DJ Khaled Publishing, BMI/Mamani Music, BMI/Songs Of Mizay Entertainment, Inc. BMI/Warner-Tamerlane Publishing Corp., BMI), AMSDNILG (St. 1988).

AMP. RBH 68
GOOD LIFE (Midnite Miracie Music A SACAP/Vete Hammer Music, ASCAP/Sony/ATV Turnes LLC, ASCAP/Accomman Music, ASCAP/Sond Music Publishing America Inc. ASCAP/Accomman Music ASCAP/Ratio Games Publishing ASCAP/LE Publishing Co, ASCAP), Ht. H100 17
GOOD MAN (Upmoe Music, ASCAP/Notling Hill Music Corporation, ASCAP/Southing Amusic, ASCAP/Notling Hill Music Corporation, ASCAP/Southing Music, ASCAP/Notling Hill Music Group, ASCAP/Southing Music, ASCAP/Notling Hill Music Group, ASCAP, AMPHL, BBH 76
GRAB SOMEBOOY, Tiphowerk Music, BMU Can I teach Bile The Shith, BMU/Universal Music Corporation, ASCAP/Slayin High Music, ASCAP/Rondor Music, ASCAP, AMPHL, BBH 70

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GRICAS A DIOS (Marcha Musical Corporation ASCAP) LT 19
GRITAR (Dafrons Songs BM/SonyATV Latin Music Publishing,
LLC BM/Brantunes Music Publishing, ASCAP/Sony/ATV Discos Music Publishing LLC ASCAP, TI 22
GROVE ST. PARTY (Juagunmajphupublishing,
ASCAP/Dankforn Chartma, BM/Mesus Amel Lews Publishing)
Designee BM/Warner-Tamertane Publishing Corp. BM/D.
AMP BBM 40

HABITACION 69 (Ideas Enterprises. Inc., BMVLos Composi-tores Publishing, BMMLGA Music Publishing, BMI) LT 41
HEARTLESS: (Elsie s Bary Boy Publishing, ASCAP/Universal Music Copposition ASCAP/Edwine) It Johnes ASCAP/Entysalis Sorgis, BMMVal 10 Music Publishing BMMPlease Gimme M-Publishing Inc. BMMEM Blackwood Music Inc BMMI/His BMMVal Music BMMValy Above Music BMI) AMPHL H100 57 HEART LIKE MINE (SonyANT O'Re Publishing Company BMMPin Dog Publishing BMMValsky Music ASCAP/Reyr-song Publishing Corp BMI) HL H100 88 HELLO (Temps dilwanos SOCAN/Dragonette Publishing Inc SOCAN) H100 46

SOCAN) H100 46

HERE FOR A GOOD TIME (Day Money Music, ASCAP/HoriPre
Entertainment Group, Inc., ASCAP/Living For The Night Music,
BM/HonPro BMI/Sixteen Stars Music, BMI/Tenorado Publish-

SIGNATION STATES (Figure S Dot Publishing, BAW/Songs Of Universal, Inc., BMI/ENVS EW MUSIC, BMI/EM Blackwood Music Inc., BMI/ENVS EW MUSIC, BMI/EM Blackwood Music Inc., BMI/MAMPHL, BBH 76.

HOW TO LOVE (Young Money Publishing Inc., BMI/Wamer-Tameriane Publishing Corp., BMI/EM Blackwood Music Inc., BMI/You, Need Mo Don't Leave, Me, BMI/AJMA Feymour Publishing Designee, ASCAP/LaNelle Seymour Publishing Designee, ASCAP/Reamer Boy Publishing, ASCAP/Blang Bling Music, ASCAP/Songs Of Universal, Inc., BMI), AMP/HL, H100, 3, BMI, AMP/HL, H100

HISTLE HARD (Gutta Publications, BMI), H100 86, RBH 12.

ICAN'T MAKE YOU LOVE ME (Almo Music Corp., ASCAP/Brio Blues Music, ASCAP/Songs of Evergreen Corp-inglis, ASCAP/Universal Music - MGB Songs, ASCAP), AMPH. LRBY, CORP. LICE, BM/Let The Slory Begin Music Publishing, ASCAP/Cinyasia Music, ASCAP/Pine Leg.

IF HEAVEN WASN'T SD FAR AWAY (Big Borassa Music.

HBH 37

I GET MONEY (Money Mack Music, BMI/Young Money Publishing Corp.

I Shipping Inc., RMI/M/greet Target and Publishing Corp. Ishing Inc., BM/WarnerTamerlane Publishing Corp..
BM/Weamer Boy Publishing, ASCAP/MappyPub Music.
BM/Universal Music. Z Songs. BM/Trac N Field Entertainment LLC. ASCAP/WB Music Corp.. ASCAP. AMP/HL. RBH

65 IGOT NOTHIN' (Universal Music Corporation, ASCAP/Cadaja Publishing, ASCAP/MXC Music, ASCAP/Still Working For The Woman, ASCAP/EverGreen Copyrights, BMI), AMP/HL, CS 31 IGOT THAT LOVE (CVW Publishing, ASCAP/Camp Jshawn, ASCAP) Dept. (CVW Publishing, ASCAP/Camp Jshawn, ASCAP) Dept. (CVW Publishing).

1601 HAI LDVE (UW Hullishing, ASCAP/Camp Jshawn, ASCAP) BBH 8/
160T YOU (This S Hit, Inc., ASCAP/Fibber 8, Molly Music, ASCAP/Big Loud Songs, ASCAP/Majpc Mustaing Music, BM/Mack 2 Music. BM/Big Loud Bucks, BM/Sony/ATV Cross Keys Music Publishing, ASCAP/Sony/ATV Tree Publishing Company, BMI), HL, CS 28
1.10VE YOU THIS BIG (Eminor Music, ASCAP/MB Music Corp., ASCAP/Dat Damn Opan Music, BM/Songs Of Universal. Inc., BM/Mistert James Competits Music, ASCAP/Combuston Music, BM/Tadda Music, ASCAP/B Blints It Af Once Publishing, BM/First N° Gold Publishing BM/Orlando Jahili Tucker, ASCAP/B BBH 77

er, ASCAP) Non 77

I'M DOING ALRIGHT (Tunes Of Bigger Picture, ASCAP/Bigge Picture Group, LLC, ASCAP/Scarlet Moon Music, Inc., BMI)

I'M INTO YOU (EMI April Music, Inc., ASCAP/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI

NEEJ A DUCTOR (WS MISSE COP). ASCAPA/AIT Noting Going Of the 1<sup>st</sup> — A SCAPA/Songs of Universal Inc... BM/Shoom Steaty Misses. BM/Mondetland Misse Companie. Inc. BM/Universal Misses - Z Songs, BM/Hotel Base Misses BM/M Shop Publishing, BM/, AMP/HL, H100 89 NTER MDD/ Skill LLL, SSAPA/Steatgoomsise Company. NTER MDD/ Skill LLL, SSAPA/Steatgoomsise Company. BM/Lendod Steav, ASCAP/Black Prantom Misse, ASCAP/Hot Harbannusse, BM/Warnet-Famellane Publishing Cop Misses.

BIM/Lierrod Stack, ADJA-KTORDAK, 1987.

BIM/Lierrod Stack, ADJA-KTORDAK, 1987.

AMP BBH 60

SMILE (Gerfunde's Music Publishing, BM/H-bocsanna Music ASCAP/Universal Music Corporation, ASCAP/Avani Garde Music Publishing, ASCAP/EMI April Music, Inc., ASCAP), AMPHIL, H1009 S RBH 15

IWANNA GD (Maratone AB, STIM/Songs Of Kobati Music Publishing America, Inc., BM/Maratone, ASCAP/Robati Music Publishing America, Inc., BM/Maratone, ASCAP/Robati Music Publishing America, Inc., ASCAP/Mik Rariani Songs, ASCAP/Bolf Music, Inc., A

BM/Jayl de ap publishing, BM/Tab Magnete Publishing, BM/Chary Rever Music Co., BM/Headphone, Luine Publishing, ASCAP/EMI Aprill Music, Inic., ASCAP/Rative Boys Music. BM/EMI Blackwood Music Inc., BM/Padney Jerknis Produc-ionas BM/J. H., 140 to 11, 178 and 178 black BM/Sak Ring Cir-cus Songs BM/Sony/AIV face Publishing Company, BM/F-W Hills Music. BM/Do Write Music LLC BM/J. HL, CS 15, 1100 R.

H100 83

JUST THE WAY YOU ARE (EMI April Music, Inc.,
SCAP/Mars Force Music

#### KEEP YOUR HEAD UP (S-Curve Songs Worldwide, BMI), AMI

KNEE DEEP (Wermerhound Music, BMI/Lil' Dub Music

BMI/Angelika Music, BMI/Poppsolotamus Music BMI/Jeffre Steele Music BMI/BPJ Administration ASCAP) CS 9 H100

LA CIUDAD DEL DLVIDD (Vander Music, ASCAP/Fato Mus

CAL ASCAP) EL 27

LA HUMMER Y EL CAMARO (Primavera Worldwide Music

LA NOVIA BELLA (Elvis Cresno BMI/Sony/ATV Latin Music LAST FRIDAY NIGHT (T.G.L.E.) (When I'm Rich You'll Be M) Bitch ASCAP/WB Music Corp., ASCAP/Kasz Money Publish

BMI/SPZ Music Inc BMI/Downtown DMP Songs BMI/Dai Bich Music BMI/EMI Blackwood Music Inc., BMI), HL RBI

THE LAZY SDNG (Mars Force Music ASCAP/Bughouse

ASCAP) RBH 91
LET IT RAIN (Scrambler Music, ASCAP/Carnwal Music Group
ASCAP/RMS Gold Songs, ASCAP/Glasthean, ASCAP/We
Jam Winlers Group, ASCAP, CS, 34
LET'S GET IOGETHER (Phylwster Music, Inc.)
ASCAP/Tirullins Music, ASCAP) CS, 54
LIFE OF THE PARTY (Tom's Kid, Music, BMJMMerras Pebbly
Publishing, ASCAP/, Tobert Music, BMJM, II Eddie Serrano
Music, BMJChearna's Dittles, ASCAP/William Serrano Publishing Designes, ASCAP) RBH 54
LIGHTERS (Shoom Shady Music, BMJSongs Of Universal,
Inc., BMJM-Keigla Music, BMJSongs Of Universal,
Inc., BMJM-Keigla Music, BMJMSongs American Publishing

BRIVETIMILOTAIR WISHONGE FLORISTING, BRIVETIMILOTING REVIOUS INSING, BRIVIL, AMPPHL, LHOOJ CI, LIKE MY MOTHER DOES, (Sony/ATV Tiee Publishing, Compa-ny, BMI/Case Biere, BMI/Osi, BMI, Plan In The Art Publishing, BM/Perfect, Mess Music, BMI), H. C.S. 46 LAMA AL SOL, (Sony/ATV Dosso Music Publishing, L.C. ASCAP/Tier EI Patron Publishing, ASCAP/Perfect Music Corpo-tion ASCAP, 117.

ration, ASCAP) LT 12

LLUVIA AL CORAZON (Tulum Music, ASCAP/WB Music Corp. ASCAP/Vallincito Songs. BMI/Universal Music -

Careers, BMI), AMP LT 14

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

LORG WAY TO GO (EMI April Music, Inc., ASCAP/In-Angels Music, ASCAP). HL. CS. 53

LOOK AT ME NOW Songs Of Universal, Inc., BMi/Culture Bevand Ur Experience Publishing BM/ILLike Tutiles Music, ASCAP/Dentown Music Publishing (EMI). ASCAP/Cherry 315 Music. ASCAP/Cherry 15 Music. Publishing Company Inc., ASCAP/Cherry 315 Music. ASCAP/The Bag Bad Guye, ASCAP/Cherry 315 Music. BMI/Maren-Emirelet Publishing, Money Publishing Inc.

BMI/Mayer-Burselet Publishing Comp. BMI/T Zahi's Music. BMI/Maren-Burselet Publishing. BMI/Sony Music. BMI/Maren-Burselet Publishing. BMI/Sony/AIV Songs LLC. BMI/MI Pat Publishing Corp. BMI/MI, AMP CS 23 HI10 98

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Champion Music, LLC, ASCAP/Dream Houx Invusion, Inc. ASCAP), AMP CS 27 LOVE RADES, April's Boy Muzik, BML/Warner-Tamerlane Pudishing Corp. BML/No Quincydence Music Publishing, BML/Downflow DMP Songs, BML/F MiledSMusic, BML/Songs Of Universal, Inc., BML/Chel Huxtable Music Publishing, BML/EMI Blackwood Music Inc. BMJ), AMP/HL, RBH 21 LOVE LETTER (It Relly Publishing, Inc.; BML/Driversal Music 2 Songs, BML) RBH 22

MADE IN AMERICA (Tokeco Tunes BM/Flobby's Lyrics, Land and Livestock, BM/Dib Write Mussc, LLC, BM/Swebwater Jams BM/Fleysong Publishing Corp. BM/ID SS 91 H100 97 MASIC HAPPENS (Hits Mussc Publishing, ASCAP/KTS Unlimited, ASCAP/Dirty Dre Mussc, ASCAP/Linversal Mussc, Corporation, ASCAP/Lin Vidal Mussc, ASCAP), AMP/HL, RBH

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MAN DOWN (Publishing Designee, BM/Universal Music Cor-poration, ASCAP/hung Music, Inc., BM/Shotay, BM/Meriokee, Music, ASCAP, AMPHL, Hold of IRBH 13

MARY WAS THE MARRYING KIND (Music Ol Stage Three BM/Songs Of Comman, BM/Songs From The Couch BM/Song/ATV Crisis Reys Music Publishing, ASCAP), HL CS 184

SNO (Dirarmik Music Publishing, BM/EM) Blackwood Music in BM/Paralitines Music Publishing, ASCAP/Sony/ATV Dis cas Music Publishing LLC, ASCAP/Blue Kraft Music Publishing, BM/Crown And Scepter Music ASCAP/Disolona Music. ASCAP/Universal Music Corporation, ASCAP/I 14 94 MEAN (Sony/ATV Fee Publishing Company, BM/Taylor Swith Music, BM)/I LLC 22 + HID 03 1 Miss. CM/PARALITIC CONTROL (Huriz, BM/IM) ETG. AM (LLC) 24 HID 03 1 ME ENCANTARIA (Huriz, BM/IM) ETG. AM (Musica Publishing) Company, BM/IM (Huriz, BM/IM) ETG. AM (Musica Publishing) CM/IM (Huriz, BM/IM) (Huri

ing, ASCAP) Li 18
MIENTRAS DORMIAS (Marcha Musical Corporation, ASCAP) MI LII TIMA CARTA (Songs Of Top Stop Music Publishing

MI VIDA (Luar Music Publishing, BMI/Raul Lopez Publishing.

MI VIDA (Lear Music Publishing, BMMPaul Lopez Publishing, BMM) LT37 MDMERT 4 LIFE (Harajuku Barbie Music, BMM/boney Mack Music, BMM/boney Mack Music, BMM/boney Might Lib. (BMM/boney Write LLC, BMM/EMI Blackwood Music, Inc. BMM/boner Bagz Publishing, SCOAN), AMP/HL, RBH 39 MDMSTER (MS Music, Cap. SACAP/Buf Falher, I Just Want 10 Sing Music, ASCAP/Hurlerboro Music, ASCAP/Buf Falher, I Just Want 10 Sing Music, ASCAP/Hurlerboro Music, ASCAP/Core Financial Management ASCAP) AMPH 100 100 DM MOTIVATION (EMI Blackwood Music Inc. BMM/ample) Music SCAP/Buf Buf ABONE SEAGA—Wignoric Beals BMM/Pabe Made LLC, BMM/songs Of Koball Music Publishing America, Inc. BMM/song Money Publishing inc. BMM/ SAIR (III. BMM Barkwood Music, BMM) RB ART BMDR (Songs Of Program 360, ASCAP/Do Wite Music, LLC, BMM) CS 36

Music, LLC, BMI) C3 36

MY GIRL (Conjunction Entertainment, BMI/EMI Blackwood Music Inc., BMI/Boolleggers Stip ASCAP/JInversal Music Corporation ASCAP/GloJeb Music Inc., BMI/Sony/AIV Son LLC, BMI/VI B P Music, BMI/Macinicent, BMI/Songs OI Universal, Inc., BMI/Secondhand Starship, ASCAP) AMP/HL BBH 02

RBH 92
MY HEART CAN'T TELL YOU NO (Kebalt Music Publishing

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America Inc., ASCAPA Little Shipp Of Morganisongs, BMI/Afor-gan Music Group, BMI/A JAPIC ST A MY LAST (FF To Del Publishing, LLC BMI/Let The Story Begin Music Publishing, ASCAP/Driyasalis Music ASCAP/Songs Of Universal, Inc. BMI/Culture Beyond for Experience Publishing, BMI/AMP/HL LIND 34, RBH 4

NEVER GONNA LEAVE THIS BED (Universal Music - Caret BMI/February Twenty Second Music, Inc. BMI/Vallentine, Valentine, ASCAP/Universal Music - MGB Songs ASCAP).

AMP/HL H100 62
NINAS PUDIENTES Y PDDEROSAS (Marcha Musical Corpo ration, ASCAP/Primavera Worldwide Music, ASCAP) LT 45

NO HANDS (Juaquirmalphurpublishing, ASCAP/Roscoe Dast

Publishing ASCAP/Dead Stock Music, BMI/WB Music Corp

ASCAP/Prima Squark LLC, ASCAP/Prima Briting, ASCAP)

NO ONE GONNA LOVE YOU (Dam Rich Music BMI/EMI Blackwood Music Inc. BMI). HL RBH 42

NOT MY DADDY (For The Write Price ASCAP/Roynel Music

ASCAP) RBH 26

NOVACAME (RZE Music Publishing ASCAP/Universal Music Corporation ASCAP/Bug Music Inc. BMI/Haweins Research BMI/Copyright Control), AMP/HI. RBH 32

NUMBER ONE HIT (R Kelly Publishing), Inc. BMI/Universal Music – Z Songs BMI), AMP/CLM RBH 80

OLD ALABAMA (House Of Sea Gayle Music ASCAP/Words &

ONE NIGHT STAND (Songs Of Universal Inc., BM/VCulture Beyond Uf Experience Publishing, BM/VMdec Muze, BM/VC Sum Music, MSCAP-Weit mit Red Music, ASCAP-YEMI Agril Music, Inc., ASCAP, AM/PHI, BB/VC ON MY LEVEL (PGH Sound Publishing, ASCAP-YEM Music COrp., ASCAP-KM Blackwood Music Inc., BM/VIII)mpub Music, BM/VGodd Anthony Shaw Publishing Designee. BM/VHyronic Beals BM/VFebul Mase LLC BM/KSongs Of Kotali Music Publishing America. Inc. BM/KM/SA BM/J AMP-PLIR Ball SM

6 Songs Of RedOne, BMI/Sony/ATV Songs LLC. • PAN/Pithallis Lensey Publishing, BMI/I Inj... BMI/2101 Songs. BMI/Pitbull s Legacy Publishing, BMI/Uni-versal Music - Careers BMI/EMI April Music. Inc. ASCAP/EM Songs France, SARL/Sony/ATV Tunes LLC, ASCAP), AMP/HL.

Music, BM/Songs Of Universal, Inc., BM/Makithot Music Publishing, SESAC/Perfect Attendance, LLC, ASCAP/Einnor Music, ASCAP/MB Music Corp. ASCAP/Tee-Bass Music Inc. BM/EMI Blackwood Music Inc. BM/Altino Music Inc. BM/Wanda Songs, BMI), AMP/HL, H100 74. RBH 17.

#### P P

PARTY ROCK ANTHEM (Party Rock, ASCAP/Three Wise Boys Music LLC, BMWRude Music, BMI) H 100 3, LT 39
PELIGRO (Not Listed) LT 21
PIECES DF ME (Studio Beast Music, BMI/Warner-Tameriane Publishing Corp, BMI/Churk Harmony & House Publishing

PIECES DF ME: (Studio Beast Music. BM/Mariner-l'ameriane Publishing (Doc.) BM/Chruck Harmory s House Publishing, ASCAP/Striuss Co. LLC. ASCAP/Normaherns Music Pub-ishing ASCAP/M April Music. (ASCAP) (BM/Brite Toes. ASCAP/Buy Music. (ASCAP), AMP/HL. (BBH 20 A PLACE TO SHIME TITIBANINT Music. (BM/Carmad Music. Group, BM/Bitevaler Music. CM/Sophe Park Music. ASCAP/Robail Music Publishing America, inc. ASCAP) CS 57 PLATINUM My. Own Chri Music. (BM/CM/Blackwood Music. Inc. SMMP. Kelly Publishing Inc.) BM/Dilmersal Music. ~ 2 Songs. BM/Krimmail Music. BM/Mary Schellariment Inc. ASCAP/Warner-Tameriane Publishing Corp. BMI), AMP/HL. BBH 83

QUICKIE (MJP Music. ASCAP/Fede Music. BMI/B Dizzle Muzik, ASCAP) RBH 52

RABIOSA (The Caramel House Music BM//Sony/ATV Melody, BMM/Phoul's Legacy Publishing BM//Dinversal Music Careers, BMI/Los Duenos Del Negocio Publishing, ASCAP). AMP/HL, LT (The Music, BMM/Great South Bay Music, BMM/Sorny Digital Music Group, BMM/Apy/Adus Mazemus, Music, BM//Christopher Miller Publishing Designee, BMI)

H100 69, RBH 18

RADIO MESSAGE (R Kelly Publishing, Inc. BMI/Universal Music - Z Songs, BMI), AMP/HL, RBH 51

REMIND ME (House Of Sea Gayle Music: ASCAP/EMI April Music, Inc., ASCAP/Didn't Have To Be Music, ASCAP) HL, CS

Music, alic., ASCAP/Didn't Have To Be Music, ASCAP) HL, Ci 17. H10032

RIGHT THERE (BMI Blackwood Music Inc., BMI/Jurnipul Music, BM/Det Darno Dean Music, BM/Peermusic, BM/2412 Songs LLC, BMI/Jesse Jaye Music, ASCAP/Beach Global Inc., ASCAP/BC cent Music, Publishing, ASCAP/Jun-versal Music Corporation, ASCAP/Hyporiolic Beats, BMI/Pebel Made LLC, BM/Songs Of Kotari Music Publishing, America, Inc. BM), AMP/HL, H100 73

ROLLING IN THE DEEP (Songs OI Universal, Inc., BMI/EMI Blackwood Music Inc., BMI) HL, H100 1, RBH 66 ROLL IUP (PGR Sound Publishing), ASCAP/WB Music Corp. ASCAP/EMI April Music, Inc., ASCAP), AMP/HL, H100 23, RBH 30

RBH 30
RBH 30
RBH 70
RBUN THE WORLD (GIRLS) (2082 Muss: Publishing
ASCAP/WB Muss: Corp. ASCAP/EMI April Muse: Inc.
ASCAP/B Day Funishing, ASCAP/Switch Weer Music
ASCAP/Libe Turtles Muss: ASCAP/Muse By Blate, Inc
BM/Jack Russell Music Ltd, PRS/Tenyor Muse: BMI),
AMP/PL, HOO' 78 (BH 63

SEE NO MORE (B-Uneek Songs, ASCAP/Universal Music Cor-poration, ASCAP/Songs Of Universal, Inc., BM/Culture Beyond Ur Experience Publishing, BMI), AMP/HL, H100 92 SHARE MY LIFE (Songs Of Universal Inc., BM/Kemunity Song Chest, BM/L/Incle Buddie S Music, Inc., ASCAP) AMP/HI, RPIK (STAP)

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Tunes ASCAP, BBH 100
ASCAP/Bam-Lig Company, ASCAP/BIH
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ASCAP/Bam-Lig Company, ASCAP/BH.
SORTOUM GRIM, (Sony/ATV Cross Keys Music Publishing,
ASCAP/Bam-Lig Company, ASCAP), HL.
CS 39

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### EXECUTIVE TURNTABLE

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RECORD COMPANIES: Universal Music U.K. appoints Nick Raphael president of the relaunched London Records, effective July 1. He currently serves as managing director at Epic U.K.

Sony Music Entertainment appoints Ole Obermann senior VP of international for global digital business. He was VP/GM at Liquid Digital Media.

Vagrant Records names Nick Attaway VP of artist development. He served in the same role at Music Allies.

Robbins Entertainment promotes Matt D'Arduini to director of A&R. He was manager.









PUBLISHING: Imagem Music USA names Jon Pikus creative director. He was senior director of A&R at Myspace Records.

ASCAP promotes Marc Emert-Hutner to senior director of membership for pop/rock. He was director of membership for pop/rock and film/TV music.

BMI ups Michael Drexler to executive director of business development for the new media and strategic development group. He was senior director of business development.

DIGITAL: The Orchard names Josh Builder chief technology officer. He was VP of product development and operations.

TuneCore names Malcolm Gillian executive VP of brand and business development. He was senior VP of branded entertainment at Relevent Partners.

EMusic appoints Richard Caccappolo chief technology officer. He was CEO of ORCA Digital Services.

TV/FILM: BET Networks names Vicky Free executive VP of marketing. She led strategic marketing efforts at Turner Broadcasting Systems.

RELATED FIELDS: RightsFlow names Chris Potter director of marketing. He was director of lifestyle marketing and interactive services at the Orchard.

-Edited by Mitchell Peters

## **GOODWORKS**

#### CLEAR CHANNEL CONTINUES SUPPORT OF MDA

For the second year, Clear Channel Radio is supporting the Muscular Dystrophy Assn. through a three-month public-service-announcement (PSA) radio campaign and a talent competition that coincides with the nationally televised MDA Labor Day Telethon on Sept. 4 in Las Vegas.

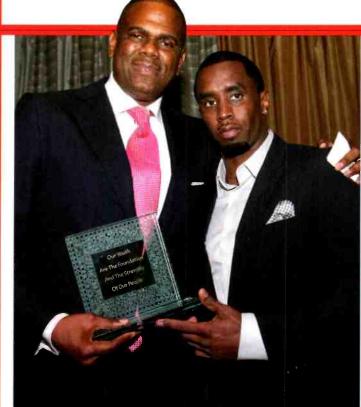
"It's an amazing organization that's founded in improving the quality of life and longevity for the individuals living with muscular dystrophy," says Clear Channel Radio senior VP of programming Clay Hunnicutt, who also serves as director of community engagement.

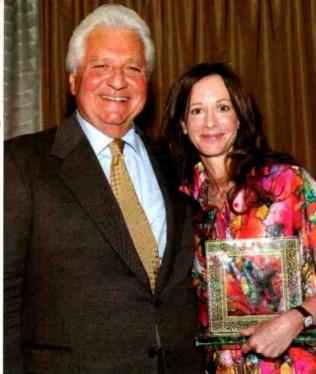
The 30-second PSAs for the MDA began June 15 and run through Sept. 4. The series of more than 250,000 announcements—valued at about \$30 million, according to Hunnicutt—feature such music stars as Jennifer Lopez, Garth Brooks and Reba McEntire. Donations to the MDA can be made through Clear Channel websites.

Meanwhile, Clear Channel is hosting its second Get Discovered! contest. Through July 22, unsigned artists can submit music through local Clear Channel websites and iheartradio.com for a chance to perform at the MDA Labor Day Telethon, which will air on select networks. A panel of music industry leaders will choose the winners.

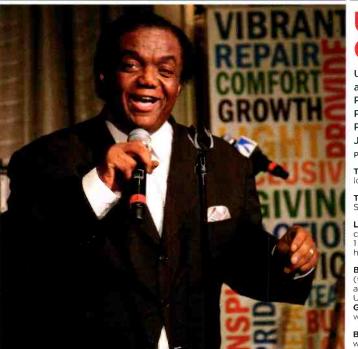
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—Mitchell Peters





BACKBEAT



#### UJA VISIONARY OF THE YEAR

UJA-Federation of New York's entertainment, media and communications division honored Sony/ATV Music Publishing co-president Jody Gerson and EMI Music Publishing president of North America creative Jon Platt at its annual Visionary of the Year luncheon on June 16 at New York's Pierre Hotel. PHOTOS: MICHAEL PRIEST PHOTOGRAPHY

**TOP LEFT:** There to present honoree **Jon Platt's** award was longtime friend **Sean "Diddy" Combs**.

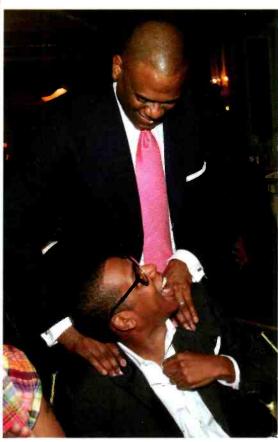
**TOP RIGHT:** Honoree **Jody Gerson** accepts her honor from Sony/ATV chairman/CEO **Martin Bandier**.

**LEFT:** Songwriter **Lamont Dozier**, best-known for his role in creating the Motown sound and his impressive 54 Billboard No. 1 hits, took the stage to deliver a special performance for the honorees and audience.

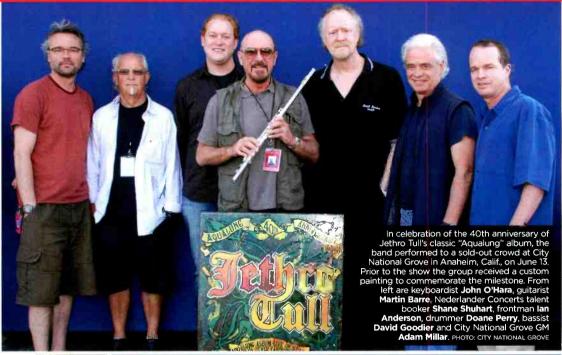
BOTTOM LEFT: Walking the red carpet before the event are (from left) Lyor Cohen, Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas anc United K ngdom; Atlantic Records chairman/COO Julie Greenwald; and KWL Enterprises founder/CEO Kevin Liles, who was honored as Visionary of the Year in 2010.

**BOTTOM RIGHT:** Honoree **Jon Platt** (standing) pals around with **Jay-Z** during the luncheon.













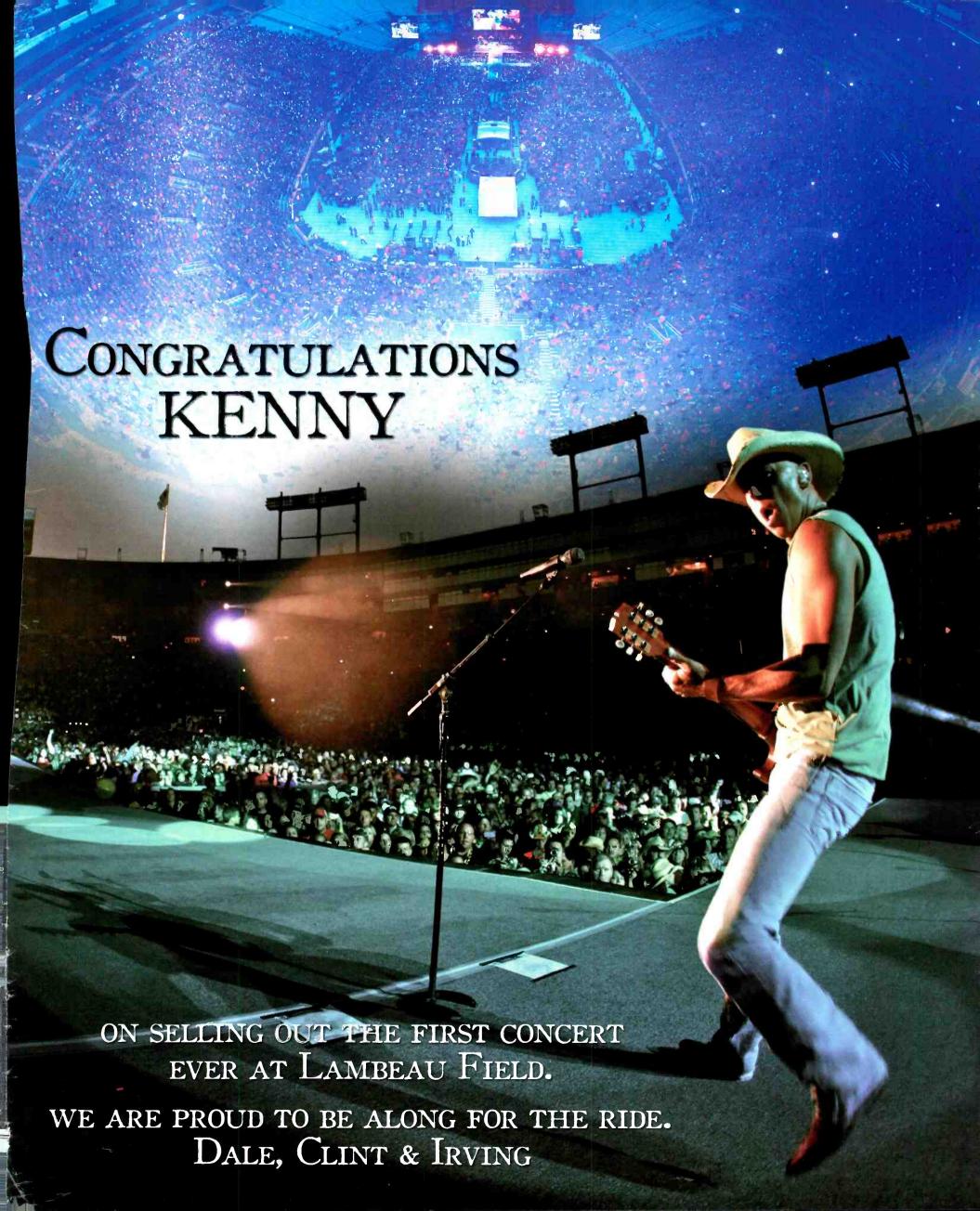
On June 14, Warner/Chappell Music announced it had signed a worldwide co-publishing agreement with singer/songwriter/actress Jana Kramer. Kramer, part of the cast on the CW show "One Tree Hill," recently signed with Elektra Records Nashville for her upcoming major-label country debut. Kramer debuted her first song, "I Won't Give Up," earlier this year on "One Tree Hill"; it has since sold 75,000 copies and reached No. 75 on the Billboard Hot 100. Pictured celebrating their partnership are (from left) songwriter Kye Fleming, Warner/Chappell Nashville senior director of A&R Alicia Pruitt, Paula Kay Artist Management's Paula Kay Hornick. Kramer, Warner/Chappell Nashville VP/GM Phil May, VP of A&R Steve Markland and senior director of A&R BJ Hill. PHOTO: ADRIAN CROSBY





Cherrytree Records hosted an intimate concert at King's College in London on June 13, showcasing its roster of pop acts including LMFAO, Far\*East Movement, Frankmusik, Natalia Kills, Colette Carr and surprise guest Ellie Goulding. Gathered backstage are (from left) Far\*East Movement's Kev Nish and Prohgress, Cherrytree Records founder/chairman Martin Kierszenbaum and Far\*East Movement's J-Splif and DJ Virman. In front is Frankmusik, Photo Kelvin Chu

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