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SESAC LATINA CELEBRATES 2011 MUSIC AWARDS

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MIGUEL ANGEL ROMERO



EDITORA DE IDEAS



CLAUDIA BRANT



SONY ATV SOUNDS
AND CHRIS SYLER



JOEY MONTANA



ALONSO MERCADO

UNIVERSAL TUNES

SONGWRITER OF THE YEAR:
MIGUEL ANGEL ROMERO

PUBLISHER OF THE YEAR:
EDITORA DE IDEAS

SONG OF THE YEAR:
"DIME QUE ME QUIERES" - BANDA EL RECODO
WRITER: MIGUEL ANGEL ROMERO
PUBLISHER: EDITORA DE IDEAS

RADIO PERFORMANCE AWARDS:

"DIME QUE ME QUIERES" - BANDA EL RECODO
WRITER: MIGUEL ANGEL ROMERO
PUBLISHER: EDITORA DE IDEAS

"MILLONARIO DE AMOR" - SERGIO VEGA
WRITER: CLAUDIA BRANT
PUBLISHER: NANA MALUCA MUSIC

"LO MEJOR DE MI VIDA ERES TU" - RICKY MARTIN FEAT. NATALIA JIMENEZ
WRITER: CLAUDIA BRANT
PUBLISHED BY: NANA MALUCA MUSIC

"EL DOCTORADO" - TONY DIZE
WRITER: CHRIS SYLER
PUBLISHERS: CHRIS SYLER MUSIC PUBLISHING / SONY ATV SOUNDS

"TUS OJOS NO ME VEN" - JOEY MONTANA
WRITER: JOEY MONTANA
PUBLISHER: FLOW CON CLASE PUBLISHING

"BESOS DE AMOR" - FLEX FEATURING RICKY RICK
WRITER: RICKY RICK
PUBLISHER: PANAMA MEXICAN

"LOOKING FOR PARADISE" - ALEJANDRO SANZ & ALICIA KEYS
WRITER: SWIZZ BEATZ
PUBLISHER: MONZA RONZA, UNIVERSAL TUNES

TV PERFORMANCE AWARD:

"UN GANCHO AL CORAZON"
WRITER: ALONSO MERCADO Y BLANCO
PUBLISHER: ALVANI MUSIC PUBLISHING



FALL PREVIEW 2011

JULY 30, 2011
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THE ULTIMATE GUIDE

Billboard

“
I guess
technology
just caught up
with me.
”

24

**MOST-ANTICIPATED
RELEASES OF FALL**

LADY ANTEBELLUM
TONY BENNETT
J. COLE
ST. VINCENT
MARY J. BLIGE
DRAKE
EVANESCENCE
BLINK-182
LEANN RIMES
ESTELLE
ROMEO SANTOS
AND MORE

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PRETTY LIGHTS TO
WIDESPREAD PANIC

AND 200+ ALBUMS

{
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MULTI-GENRE
RELEASE
SCHEDULE
}

Björk

IS HER **ALL-APP** ALBUM
THE FUTURE OF MUSIC?

STATUS UPDATE

MAJORS MONETIZE CHINA.

WHAT, SPECIFICALLY,
IS THE DEAL?

MIDEM
DIRECTOR
BRUNO CROLOT
SPEAKS

REGGAE-
COUNTRY
MASHUP
WARNER
NASHVILLE
TEAMS WITH
VP RECORDS

REDDING'S
DAUGHTER ON
JAY-Z, KANYE
& 'OTIS'

KELLY ROWLAND
DEMI LOVATO
JOSS STONE
SHAGGY
REBECCA BLACK

TAKE

PROGRESS

29 SOLD OUT STADIUM SHOWS

MAY 2011

Fri 27 SUNDERLAND STADIUM OF LIGHT
 Sat 28 SUNDERLAND STADIUM OF LIGHT
 Mon 30 SUNDERLAND STADIUM OF LIGHT
 Tue 31 SUNDERLAND STADIUM OF LIGHT

Sat 18 DUBLIN CROKE PARK
 Sun 19 DUBLIN CROKE PARK
 Wed 22 GLASGOW HAMPDEN PARK
 Thu 23 GLASGOW HAMPDEN PARK
 Fri 24 GLASGOW HAMPDEN PARK

JUNE 2011

Fri 03 CITY OF MANCHESTER STADIUM
 Sat 04 CITY OF MANCHESTER STADIUM
 Sun 05 CITY OF MANCHESTER STADIUM
 Tue 07 CITY OF MANCHESTER STADIUM
 Wed 08 CITY OF MANCHESTER STADIUM
 Fri 10 CITY OF MANCHESTER STADIUM
 Sat 11 CITY OF MANCHESTER STADIUM
 Sun 12 CITY OF MANCHESTER STADIUM
 Tue 14 CARDIFF MILLENNIUM STADIUM
 Wed 15 CARDIFF MILLENNIUM STADIUM

Mon 27 BIRMINGHAM VILLA PARK
 Tue 28 BIRMINGHAM VILLA PARK
 Sun 30 LONDON WEMBLEY STADIUM

SOLD OUT

JULY 2011

Fri 01 LONDON WEMBLEY STADIUM
 Sat 02 LONDON WEMBLEY STADIUM
 Mon 04 LONDON WEMBLEY STADIUM
 Tue 05 LONDON WEMBLEY STADIUM
 Wed 06 LONDON WEMBLEY STADIUM
 Fri 08 LONDON WEMBLEY STADIUM
 Sat 09 LONDON WEMBLEY STADIUM

THAT

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TIM CLARK, JOSIE CLIFF & DAVID ENTHOVEN AT IE:MUSIC

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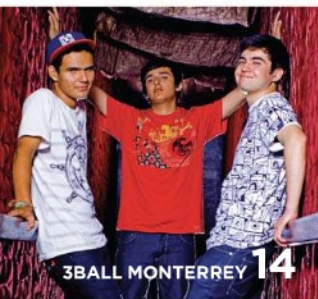
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CONCERTS

KENNEDY STREET

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HOME FRONT

360 DEGREES OF BILLBOARD

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FILM & TV MUSIC

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

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.

Online

.COM EXCLUSIVES

Be sure to visit Billboard.com at 4:30 p.m. ET on July 25 to watch our live Q&A with **Kelly Rowland**. She'll be talking about her new album, answering fan tweets and more.



No.1

ON THE CHARTS

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THIS WEEK ON .biz

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DIGITAL ALBUMS	#1 COLBIE CAILLAT / ALL OF YOU
INTERNET ALBUMS	#1 INCUBUS / IF NOT NOW, WHEN?
INDEPENDENT ALBUMS	#1 JASON ALDEAN / MY KINDA PARTY
MUSIC VIDEO SALES	#1 TRAIN/MARTINA MCBRIDE / CMT CROSSROADS



TAKE ME 'HIGHER'
Coca-Cola partners
with Music Dealers



SCAN ENGAGEMENT
Using QR codes in
music campaigns



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embrace live music



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>>> **ACCESS
INDUSTRIES
COMPLETES
WARNER
MUSIC
PURCHASE**

Access Industries completed its acquisition of Warner Music Group ahead of schedule after securing the needed regulatory approvals and completing a three-tranche, \$1.1 billion bond offering. Former Metro-Goldwyn-Mayer vice chairman Stephen Cooper was appointed WMG chairman, while Edgar Bronfman Jr. will remain CEO and a director of the company. Joining Bronfman on the WMG board will be Lyor Cohen, who will remain chairman/CEO of recorded music, but will step down as WMG vice chairman, and Warner/Chappell Music chairman/CEO Cameron Strang.

>>> **GATFIELD
NAMED SONY
MUSIC U.K. CEO**

Nick Gatfield has been named chairman/CEO of Sony Music U.K. and Ireland. He replaces Ged Doherty and will report to Sony Music Entertainment chairman/CEO Doug Morris. Gatfield had previously served as EMI Music president of new music for North America and Universal Island Records president.

>>> **BUG MUSIC
BACK ON THE
BLOCK**

Music publisher Bug Music, which was put up for sale in an aborted auction last summer, is back on the block with JP Morgan Chase again running the auction. Since last year's attempted sale, the company has acquired Countdown Media, a supplier of cover music, and the publishing catalog of Saban Music Group.

Reporting by Ed
Christman.

RAY BARTLUS

UPFRONT

INTERNATIONAL BY LOUIS HAU

Something From Nothing

Chinese search giant Baidu's major-label licensing pacts signal a promising shift

Can the piracy-ravaged Chinese market represent a sales opportunity for record labels after all?

Sparking such hopes is a licensing agreement between One-Stop China, a joint venture of Universal Music Group, Sony Music Entertainment and Warner Music Group, and Baidu, China's dominant online search engine and a longtime thorn in the side of the recording industry for providing links to infringing music.

Under a deal announced July 19, Baidu will provide its users with free ad-supported music streams from the three majors and has agreed to remove links to unlicensed copies of their music on third-party sites. Registered users can also download up to 100 tracks for free. Once they reach that limit, they can sign up for a subscription music service that Baidu plans to launch later this year that will charge them a monthly fee for unlimited downloads and other premium services, including a possible cloud-based locker.

It's a bold proposition in a market where most music fans download music illegally or purchase cheap counterfeit CDs. But Baidu, which also has a licensing pact with EMI Music, believes its mix of ad-supported free music and paid services will appeal to consumers.

"With the right incentives, with the right value-add," company spokesman Kaiser Kuo says, "we're hoping we'll be able to incentivize people to pay for something."

Max Hole, a One-Stop China director and COO of Universal Music Group International in London, hails the agreement as "a landmark deal," expressing the hope that converting Baidu into a licensed service for major-label music

could level the playing field for other legal services in China.

But with major labels accounting for only a minority of total Chinese music sales, their licensing deals with Baidu represent just one step in what's likely to be a long, hard slog by international and domestic artists, labels and music publishers to generate meaningful revenue from the market.

The trade value of music sales in China totaled just \$64.3 million in 2010, down 14.9% from a year earlier, according to IFPI, which ranked the world's second-largest economy only 27th in terms of music sales, placing it between Ireland and Turkey.

Even though the major labels' rosters include top stars who sing in Mandarin and Cantonese, they make up a relatively small portion of the overall China music market. Universal, Sony and Warner accounted for only 34.9% of recorded-music sales in 2009, according to estimates published in January by London-based research and consulting firm Informa Telecoms & Media. (EMI scaled back its presence in China in 2008 when it sold its stakes in two Chinese joint-venture companies.)

What's most encouraging about the Baidu deal aren't the immediate rewards for the labels but rather the changed tone of the dialogue between the search giant and rights-holders, says Ed Peto, managing director of Beijing-based music business consultancy Outdustry.

"Until recently, Baidu has been almost exclusively run by technologists with a focus on product and audience development at the expense of copyright," Peto says. "This deal suggests Baidu is ready for a more progressive relationship with the



music industry."

Baidu isn't the first major Internet company in China to offer free, fully licensed access to music from all four major labels. Google has operated a Chinese music service since 2008 with local partner Top100.cn, which has deals with all of the majors.

Gary Chen, co-founder/CEO of Top100.cn parent Orca Digital, says Baidu's deal with the majors is a positive development for other legitimate music services, which he says have also benefited from recent government efforts to crack down on infringing websites.

Top100.cn is planning to launch a subscription download service later this year geared toward mobile users,

who contend with high data charges and may welcome a budget-friendly alternative to the cost of streaming music over their phones, Chen says.

"The mobile Internet is exploding," he says. "It's a crucial moment."

Do China's chronic challenges with piracy mean it's likely to remain a minor music market?

"I see something bigger than that," Universal's Hole says. "Does that mean it will catch up with the U.S. or Japan? Certainly not. But I'm now starting to feel that in the next five years, this could start to be significant."

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Cracking The Code

Labels and venues are turning to QR codes to boost marketing campaigns

We see it happen all the time: An artist employs an emerging new technology in the marketing campaign for a new album. The campaign gets a lot of press because it's new and different. Fans catch on and begin using the technology.

The latest technology to get this treatment is quick response (QR) codes, those black-and-white, bar code-like pixilated images that can be printed on virtually any surface. Scanning them with a smartphone launches a website on the phone's browser where consumers can get more information about a product.

QR codes aren't new. But the recording industry recently began experimenting with how to incorporate the technology into album promotional campaigns and on-site event activities.

One of the most prominent uses occurred earlier this year when **Lupe Fiasco** used QR codes in ramping up the promotion for his new album *Lasers*. His label, Atlantic Records, printed a special QR code on stickers, postcards and posters, and even projected a large version of the code against buildings in New York and Los Angeles. The code launched a mobile website where fans could preorder the album, as well as access new exclusive content each week until the album arrived.

According to Atlantic Records director of digital product development **Mike Mi-**



Scan in hand: Preorders for the album *Lasers* by **LUPE FIASCO** got a lift from the use of QR codes (right).

gnano, 25% of all preorders for *Lasers* resulted from the QR code. "It surprised us a little bit," he says. "We were really happy."

Atlantic has since used QR codes in a different kind of campaign for **Death Cab for Cutie**, and is evaluating future possibilities.

Powering both campaigns is RedLaser, a QR code app developer acquired by eBay last year. According to RedLaser senior director of mobile/GM **Rob Veres**, the key to a successful QR code campaign is offering a compelling reward related to the user's location at a given time. In other words, give them instant

gratification, not just another advertising message.

"The QR code is just a gateway for the user to access stuff that they want," he says. "You need to give them a reason to get out their phone, scan that code and be excited about what's on the other side."

The most obvious reflection of this is at concerts, where QR codes are being used by venues to offer discounts on concessions, and by artists for things like discounted merch and VIP seating upgrades. RedLaser has implemented QR code campaigns with events like the Sasquatch! Music Festival in George, Wash., and works with Live Nation on campaigns for the Gorge Amphitheatre in George and the Shoreline Amphitheater in San Francisco.

But for QR codes to evolve from a short-term novelty gimmick to a lasting, ubiquitous strategy will mean overcoming some barriers. For starters, the codes require smartphones, which Nielsen estimates account for only 38% of U.S. mobile phones in use today. They also require an app that can read QR codes, which most smartphone owners must download to their device before engaging with the QR campaign. And there's still the issue of educating fans on what this strange-looking image is in the first place.

"There's a lot of promotion that needs to happen on-site just to make fans aware of it," says **Matt Thomas**, director of

business development at GetGlue, which used QR codes to let fans check into artists' concerts for exclusive stickers and rewards. "There are certain hurdles that people have to jump through that limit the mass scalability of this."

That's why QR companies like RedLaser are aggressively targeting the music industry for partnerships. While neither side would discuss specific numbers, RedLaser charges record labels less for QR campaigns than it charges other clients because working with a popular artist is an effective way to introduce the QR code experience to a large audience. Many avid fans will take the time to download a QR code app if it provides them access to, say, an exclusive track. Once downloaded, RedLaser now has a foothold in that user's phone, which may make the user more likely to engage in other QR campaigns with other brands. GetGlue offers QR code campaigns for free. And for labels that are seeking new tricks to sell more albums, the price and the results so far are hard to pass up.

"It remains to be seen whether QR codes will become mainstream," Atlantic's Mignano says. "People are still figuring out what they are, what they're supposed to do with them. But where there's a unique opportunity to integrate it, we'll definitely consider it again."

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

BITS AND BRIEFS

GOOGLE PLUS STARTS OFF STRONG

The new Google Plus social network isn't threatening Facebook's dominance just yet. But it's off to a good start and has been getting positive media reviews. During the company's latest earnings call, CEO Larry Page said that Google Plus had surpassed 10 million users. He noted that more than 1 billion items are being "shared and received" daily. In addition, he said users are clicking Google's "plus one" button, which enables instant sharing on Facebook and Twitter, about 2.3 billion times per day.

ROOTMUSIC ADDS TOURING SITES INTO BANDPAGE APP

RootMusic, the Facebook marketing tool for artists, has integrated three touring websites into its BandPage app for Facebook. With the addition of Bandsintown, Songkick and SonicLiving, fans can see which of their friends are attending a concert, RSVP for shows, share gig listings

with friends and buy tickets straight from an artist's BandPage. And because an act's touring information is fed directly from these services, there's no need to enter it manually. RootMusic is used by more than 200,000 bands to help raise their music's profile on Facebook.

SCRATCH MUSIC FUNDING ROUND SUCCESSFUL

Scratch Music Group has raised \$3.3 million in a funding round led by Contour Venture Partners, with the participation by New York City Investment Fund and a handful of angel investors. The 10-year-old, New York-based company provides DJs for corporate events, weddings, tours and music festivals. It recently released its first software program, "Scratch DJ Academy MIXI," which helps aspiring DJs improve their skills. The company plans to use the funding to help grow its wedding division as well as its Scratch DJ Academy and software business.



Digital Domain
ANTONY BRUNO

ling reward related to the user's location at a given time. In other words, give them instant



GOOD VIBRATIONS

Of all the novel ways to keep a mobile device charged and operating, French mobile operator Orange has devised one of the most unusual yet. Its prototype Sound Charge T-shirt, introduced at England's Glastonbury Music Festival in June, is designed to turn ambient noise into energy, which can be used to charge a handset, MP3 player or other mobile device. The shirt is made from a special fabric that compresses interwoven quartz crystals. (Don't ask.) The company claims that the crystals generate energy that's stored in an attached battery, from which the devices get their charge.

The Sound Charge shirt isn't yet available for sale.

—AB

RINGTONES™

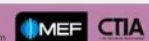
JUL 30 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	16	DIRT ROAD ANTHEM	BRUNO MARS
2	2	4	HOW TO LOVE	LIL WAYNE
3	4	17	THE LAZY SONG	BRUNO MARS
4	3	14	HONEY BEE	BLAKE SHELTON
5	5	13	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
6	6	9	ROLLING IN THE DEEP	KE\$HA
7	7	7	SUPER BASS	SADIKI MIRALI
8	11	24	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & GUSTO RHYMES
9	10	5	I'M ON ONE	DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE
10	9	10	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAVY

18 Eli Young Band's first chart entry moved into the top 20 for the first time on last week's unpublished chart, one of only two songs in that chart's upper half to post any sales gain. This week "Crazy Girl" hangs strong, up another 10%, and hits No. 1 on Heatseeker Songs.

11	8	13	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
12	13	7	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BERNETT & SOONROCK
13	14	5	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY
14	12	20	E.T.	KATY PERRY FEATURING KAMYE WEST
15	19	3	BEST THING I NEVER HAD	BEONICE
16	15	20	SURE THING	MIGUEL
17	16	10	JUST A KISS	LADY ANTEBELLUM
18	18	10	CRAZY GIRL	ELI YOUNG BAND
19	17	4	I LOVE YOU THIS BIG	SCOTTY MCCREERY
20	22	3	REMINDE ME	BRID MAJLEY DUET WITH CARRIE UNDERWOOD

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



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6 QUESTIONS

with **BRUNO CROLOT**
by **RICHARD SMIRKE**

After five years of steadily declining attendance, international music conference and trade show MIDEM is reinventing itself for 2012.

Among the coming changes: The MidemNet brand is being retired and its tech-focused programming will be integrated into MIDEM proper. Seminars on direct-to-consumer marketing are being added. And ticket prices will be lower.

The man leading the overhaul is Bruno Crolot, former VP of digital sales and business development at Sony Music Entertainment France who was appointed director of music markets at Paris-based organizer Reed MIDEM in December. In an interview, he chats about what's ahead.

1 What's behind the planned changes at MIDEM 2012?

We really want to go much broader and have all technologies as part of the market. We want to target the big blue chips, but also startups in new areas like social media or everything that could help music business stakeholders to grow their business.

The second new target we want to address is artists. We will create a new area on the market called "Direct 2 Fan Camp" where we will have many networking events and workshops [on] how artists and labels can address fans and audiences directly. The third [target] is brands. We really want to better address this growing part of the global business, so we will have specific content . . . dedicated to this relationship.

2 Does this mean MIDEM is shifting its focus away from music?

We are not moving away from music. We are moving with the music business and we are moving to a broader ecosystem where music is the glue and technologies are used by brands or by artists or labels to re-engage with audiences.

3 Trade shows have struggled in recent years. Is the music industry still big enough to support MIDEM?

I strongly believe that the music business is able to support a MIDEM. And I say "the music business" on purpose, because the music business is the music industry plus all the stakeholders that I have mentioned. So I think the music business is really strong and has a great future.

4 How is the physical layout of MIDEM changing?

The main level of the next MIDEM will no longer be the downstairs level [at Palais des Festivals], but [the Riviera Hall]. You will enter by the Riviera and there you will have three big areas: the Hub, a meeting place at the center of the market; the Direct 2 Fan Camp; and the [tech-focused] Innovations Factory. The first floor will have a live music zone and pavilions and stands. The ground floor will no longer be used as an exhibition floor but there we will have two conference rooms, the press club, the VIP club and the MIDEM suite. Everything will be more compact and condensed. We wanted to have something more vibrant, more dynamic and more modern.



where people meet, mash up and mingle.

We have been very aggressive in pricing. On average we have decreased the prices by 25%-30%. For 2012, we will have a €295 [\$414] price point for artists and students. We will continue to have a €495 [\$695] price for startups. For regular customers we will have an early bird price starting at €495. That will last from now until Sept. 30. The second price of €650 [\$975] lasts from early October until Nov. 15. And the last one, from Nov. 16 to the start of MIDEM, is €795 [\$1,115].

5 What are your plans for live music at next year's event?

We are completely changing our concerts and live music approach. We are building a brand-new festival that will be included with registration and also have ticketing for the public. The festival will take place over three nights—

Saturday to Monday, with three or four artists per night. We will also have many places in the city where bands will play. We hope to have six to 10 places in Cannes where bands can play [so that] every night the MIDEM customer will have much trouble deciding where to go.

6 Delegate attendance at MIDEM has fallen steadily from nearly 10,000 in 2006 to 6,850 this year. Is MIDEM still relevant?

Yes, it is. The numbers of participants have decreased in the past years. But, yes, we are still relevant. The testimony that we got after the last MIDEM [was people] saying: "This is the right place to go if you want to do business around music." I strongly believe that this is still true and it will be even more true in the coming years. That was obvious. My mandate when I joined was a blank page and to reinvent MIDEM.

LEGAL MATTERS

Confusion emerges over the right to terminate U.S. copyright grants

by **SAWNIE 'TRIP' ALDREDGE**

One of the intents of the U.S. Copyright Act of 1909 was to give certain authors, songwriters and other creators the right to recapture their previously assigned copyrights after an appropriate amount of time.

But through the years, that intent was undercut both in practice and through the courts. Now confusion has arisen over a provision of the 1976 Copyright Act that sought to rectify this situation.

The 1976 act abolished the two-term period of copyright protection for works created after Jan. 1, 1978, and replaced it with a single term. Congress then enabled creators under Section 203 of the act to terminate "the exclusive or nonexclusive grant of a transfer or license of copyright or of any right under a copyright executed by the author on or after Jan. 1, 1978."

In its most simple form, the ter-

mination right may be exercised 35 years after "the date of execution of the grant." Applying the math, authors and their advisers are realizing that these terminations can begin on Jan. 1, 2013. There are of course some exceptions, such as grants made under a will and works made for hire.

However, lurking behind this noble intent is a confusing problem created by the act's different treatment of pre-1978 and post-1978 copyrights. Copyrights secured prior to Jan. 1, 1978, aren't subject to termination until 56 years after the original grant.

So what happens when an author agrees to make an assignment prior to Jan. 1, 1978, but the work itself isn't created until after that date? Think, for example, of a songwriter signing an exclusive songwriting agreement with a publisher on Dec. 1, 1977, and then delivering a new

composition on Feb. 1, 1978. Can the writer recapture his copyright in 2013? Or must he wait another 20 years until 2033?

Realizing the dilemma, the U.S. Copyright Office solicited public comment on the matter, noting that by creating differing termination provisions, Congress may have created an unintentional "gap" for certain works.

Part of the problem is procedural; both the statute and the regulations for the Copyright Office require the terminating party to list the grant's date of execution. Listing the wrong date could be fatal to the termination attempt.

After reviewing the public comments, the Copyright Office has amended its rules to provide that in those cases where an author agreed prior to Jan. 1, 1978, to assign his rights in a work but the work itself wasn't created until after that date,



ALDREDGE

However, a point emphasized by many of the public comments was that the courts haven't yet addressed this issue and there are likely to be numerous problems. For example, how can one provide a date of creation with any certainty? Will this result in evidentiary battles between authors and publishers?

Also, this issue really only concerns a limited number of works created under specific conditions. Nonetheless, this amendment to the Copyright Office rules should bring much needed clarity to an unintentional quagmire, at least until the courts or Congress weigh in. One can only wonder if the Copyright Office will bring the same wisdom to some of the other murky sections of the Copyright Act.

Sawnie "Trip" Aldredge is a Nashville-based entertainment lawyer.



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New Romance

Bolero singer Charlie Zaa plots return with 'De Bohemia'

It took a change in lifestyle and a persistent producer to pull Colombian bolero singer **Charlie Zaa** back into the music industry.

A major voice in Latin pop in the late 1990s and early 2000s, Zaa dropped out of sight after the release of his 2005 album *Bachata con Puro Sentimiento*. Now he's preparing to return with *De Bohemia*, which will be released Sept. 6 by new entertainment company the Entity and distributed by Select-O-Hits. A slightly different version of the album was released by Discos Fuentes in Colombia in late 2009, selling 30,000 units, according to the label—an impressive number for that market.

Zaa says he was coaxed back into recording by his former producer **Jorge Ramirez**, who suggested a covers album of songs associated with the

late Cuban bolero singer **Orlando Contreras**.

"He hounded me for like five months," Zaa says, speaking on the phone from his home in Girardot, Colombia. "His ally was my wife, who always reads me the emails fans send me. All those little things were an incentive. But I needed good management to take the next step."

Zaa made an auspicious recording debut in 1996 with *Sentimientos* (Sonolux/Sony

Latin Notas

LEILA COBO



Discos), which reached No. 1 on Billboard's Top Latin Albums chart and has sold 362,000 units in the United States, according to Nielsen SoundScan. Worldwide, according to his management team, the album has topped sales of 3 million.

Zaa's sweet, nasal voice was particularly well-suited for the romantic boleros on the debut, which featured

acoustic arrangements of songs made famous by the late Ecuadorian singer **Julio Jaramillo**. He built on that initial success with follow-up albums that were variations on the same theme: *Un Segundo Sentimiento* in 1998, *De un Solo Sentimiento* in 2001 and a string of others. In all, he has had four top five entries on Top Latin Albums. Since he has never been signed to a major label, Zaa licensed his recordings for release and retained ownership of his masters.

Then, in 2005, he abruptly quit the music business.

"I was seriously depressed, and I had a stress and panic crisis," Zaa recalls. "But everything has a silver lining. I was able to find myself again as a person and a human being. I learned how to handle my time and work according to God's will and that of the people I love."

During this period, he found a kindred spirit in WEA Latina head **Sergio Rozenblat**, who had retired from the music industry and, fol-



"I was able to find myself again": CHARLIE ZAA

lowing a kidney transplant, had begun viewing his life in a different light, much like Zaa had.

Last year, Rozenblat, former Sony Music Latin VP of promotions **Carlos Perez** and agent **Fred Montilla** launched the Entity, which signed Zaa to a 360 label deal that includes management and touring support.

On *De Bohemia*, Zaa returns to the formula of *Sentimientos*, although he describes the repertoire as "a more complex bolero, meant to be danced and not just heard."

"The market didn't turn its back on him," Rozenblat says of Zaa. "He decided for personal reasons to walk away. So it's not like I'm reviving an artist—I'm reintroducing an artist."

For Zaa, who retains the rights to all his previous master recordings, his partnership with Rozenblat and the rest of the Entity team has been gratifying. "This is the first time I've felt really supported," Zaa says. "And it's a happy outcome." ■■■

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GET ON YOUR BOOTS

A Monterrey teenager is at the forefront of Mexico's 'tribal music' craze

At 17, Erick Rincon has become one of the most revered DJs in Mexico, thanks to mixes he's created in the emerging genre of "tribal music," which fuses electronica, cumbia and African rhythms.

Thanks in part to Rincon's work, the fast-paced music

has attracted an avid following throughout Mexico, albeit one that hasn't yet earned much mainstream airplay.

But that could soon change. Rincon and two of his DJ friends—Sergio Zavala (Sheeqo Bit) and Albert Presenda (DJ Otto)—

signed a record deal in June with Latin Power Music, a Monterrey-based independent label known for catering to younger regional Mexican fans. The DJ trio, known as 3Ball Monterrey, will deliver 10 albums during a five-year period, with its still-untitled debut due at the end of 2011.

"This music is already a hit on the streets throughout Mexico," says Latin Power Music VP Memo Serrano, adding, "We're creating a movement that I believe is going to take off in a major way."

International awareness of tribal music received a boost in April when Vice Media's VBS.tv, which produces documentary-style videos, posted a nine-minute clip on YouTube about tribal music artists in Matehuala, a farming town in the Mexican state of San Luis Potosi. The video showed performers in the skinny jeans and outlandish pointy boots asso-

ciated with the music. It has generated nearly 1.4 million views since April 1.

In the video, Rincon traces the music's roots to Mexico City at the start of the millennium when DJs began experimenting with a sound that was "more indigenous, more Aztec," before developing a more modern sensibility featuring elements of electronica and cumbia.

Rincon played a key role in that evolution after he was inspired by a CD he purchased three years ago at an open-air market in his hometown of Monterrey. The CD included mixes of house, trance and indigenous music, prompting him to create his own mixes with rapid beats and post them on the Internet. That sparked the interest of local music fans and led to DJ gigs.

"People reacted to the music instantly," Rincon says. "It felt like something new was beginning to take shape."

During the past year, tribal music has begun mak-

ing inroads into the United States, particularly Texas, California and New York, where nightclubs have been playing the music on "pointy boots" theme nights. Liberman Broadcasting's Spanish-language regional Mexican KBUE Long Beach, Calif., began playing tribal music in July when it added to its playlist the single "Intentalo" (Try), which was co-written and mixed by Rincon and recorded by Latin Power Music artists El Bebeto and America Sierra.

It's part of the label's strategy to introduce radio audiences to tribal music ahead of the release of 3Ball Monterrey's first album later this year, according to Serrano.

"You'll be seeing more people producing the music and mixing it in with other types of well-known genres," Rincon says. "My hope is that this tribal music gets the recognition it deserves as it reaches people throughout the world."

—Justino Aguila

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Get to the point: 3Ball Monterrey featuring (from left) DJ ERICK RINCON, DJ SHEEQO BEAT and DJ OTTO

EN BREVE

PRINCE ROYCE, VERIZON TEAM FOR CONTEST

The winner in Verizon's My Fabulous Quince contest will receive an all-expenses-paid quinceañera party for 200 guests featuring a live performance by Prince Royce, a \$5,000 scholarship and other prizes. As part of the contest partnership, Verizon is offering exclusive Royce wallpapers at its contest site, as well as links to download his free Android app and to purchase Royce ringtones and ring-back tones.

SMITHSONIAN HOSTS U.S. LATINO MUSICIANS EXHIBIT

The historical exhibit "American Sabor: Latinos in U.S. Popular Music" will be on display at the Smithsonian's International Gallery in Washington, D.C., through Oct. 9. Created by the EMP Museum and the University of Washington in Seattle, "American Sabor" chronicles the post-World War II work of Latino artists in New York, Los Angeles, Miami, San Antonio and San Francisco. The bilingual, multimedia exhibit was hosted by other U.S. museums before opening at the Smithsonian on July 11. The Smithsonian also collaborated with the EMP Museum on a smaller version of "American Sabor" that's on view at the Sacramento (Calif.) Public Library through Aug. 7.

GERARDO ORTIZ TAPES 'ACCESO TOTAL' EPISODE

Regional Mexican crooner Gerardo Ortiz performed in front of 200 fans at Los Angeles' El Rey Theatre on July 13 to tape an episode of Walmart's "Acceso Total" concert series. Ortiz, who's known for writing and singing narcocorridos (songs about Mexico's drug wars), narrowly survived an ambush in March that killed his cousin and manager Ramiro Caro. Walmart will post his performance on the "Acceso Total" website on Sept. 1, the same week that his new album, *Entre Dios y el Diablo*, is scheduled to be released.

—Justino Aguila

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Vital Veronica

*Cuban Model/Singer Scores
Dance Hit With 'Freak Like Me'*

Unlike many female pop figures who become icons after landing a hit, Mayra Veronica was a sex symbol long before she recorded her current single, "Freak Like Me."

As a model and co-host of a popular Univision program, Veronica had been catching attention for years prior to "Freak Like Me," which is climbing with a bullet up Billboard's Hot Dance Club Songs chart. The single is released on the MVA label through Universal.

The Cuba native says her modeling past may have launched her into the spotlight, but music has always been her passion.

"I grew up with musicians," says Veronica, who's managed by Parallel Entertainment. "My father acquired much fame in Cuba as

the singer of a rock band [Los Dada], and we had rehearsals every day at my house. Music's been in my blood since I was a child. That my career happened to have started as a model or sex symbol has nothing to do with the fact that I'm also able to express myself as an artist."

With its seductive lyrics and vibrant, synth-led sound, "Freak Like Me" precedes Veronica's forthcoming album, *Saint Nor Sinner*, which will be released by MVA through Universal next year. Various remixes of the track were rolled out to U.S. clubs in early July, and the original version will soon be promoted to rhythmic and top 40 radio.

"The original track is completely a pop sound," Veronica says. "The remixes incorporate a lot more of a club feel that you [also] hear at dance radio."

"Freak Like Me" is hardly Veronica's first foray into recorded music. After launching her career as a correspondent for a Miami news show while still in college, Veronica made her first modeling appearance in 2004 and appeared in ads for Nike, Ford and Coca-Cola. She later became a star on Univision's "Don Francisco Presenta" and has appeared on many magazine covers worldwide. But music soon became her focus and she released the album *Vengo Con To* in 2008.

Veronica created *Vengo* with such Grammy Award-winning producers as Kike Santander and Roy Tavare. But after leaving Cuba at age 4 and growing up in the United States, she became a fervent pop music fan, and decided now to venture into English-language pop.

"She had a very successful career in Latin

LATEST SINGLE

"Freak Like Me"

PRODUCER
Eddie Galan,
Mach 1 Music

REMIXERS
Dave Audé, Eddie
Amador, Manuel de la
Mare, Razor & Guido,
WAWA, Mike Rizzo

LABEL
MVA/Universal

music," MVA Productions publicity director Joseph Fisher says, "but she wanted to turn her attention to the U.S. charts."

After approaching a number of producers, Veronica started working with Eddie Galan of Mach 1 Music, with whom she says she "has a very good connection."

Veronica's 2010 single "If You Wanna Fly"

cracked five Billboard charts but was pushed to clubs, not to top 40. "Freak Like Me," however, will be offered to both pop and dance crowds. *Saint Nor Sinner* will be equally balanced, with remixes by Dave Audé, Eddie Amador, Manuel de la Mare, Razor & Guido and WAWA sitting side by side with tracks that draw upon American pop touchstones. "I did grow up listening to Madonna," she says with a laugh, "so I decided to tap into that side of myself as well."

Veronica's uninhibited spirit is evident from the music video for "Freak Like Me," filmed at the Hard Rock Hotel & Casino in Las Vegas. It features the singer and model Antonio Sabato Jr., with a steamy scene in an elevator.

Veronica has done six high-profile USO tours and will stage her own domestic tour this summer, with international dates later this year. The *Saint Nor Sinner* tour will preview the album, which Veronica says is in its final stages of completion.

"As it is right now, we're going one single at a time. But we have a ton of songs done—we just haven't completely decided on the order or the selection of what it's going to include," she says.

No matter how the final track list of *Saint Nor Sinner* turns out, Veronica has made one thing clear with "Freak Like Me": She's a sex symbol with a musical message.


"I'm bringing stories you can question or relate to," Veronica says. "I plan on inspiring you to free yourself from inhibitions—that's my goal as an artist, and that's what I'm bringing with my music. I'm bringing my soul, and not just my voice." ■■■

For more on Mayra Veronica,
go to billboard.com/veronica.

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Stay With Me

Marriott's Renaissance Hotels partners with artists for live performances

When Janelle Monáe visits the new Renaissance Hotel in midtown Atlanta for its official opening on Sept. 15, it won't be for a casual overnight stay.

To help christen the new place, the singer has been tapped by the Renaissance to perform a 45-minute set in a ballroom at the hotel.

The event is part of parent company Marriott International's RLife Live program, which entertains guests at Renaissance properties with free live performances by a mix of new recording artists and emerging stars.

RLife Live also aims to harness the appeal of up-and-coming artists to burnish the Renaissance brand, which consists of about 150 properties in 34 countries. Relevent Partners, an experiential marketing company in New York, is helping the hotel chain curate the program.

"Although music is subjective for what you like and don't like, at the end of the day it allows you to have a connective moment that touches you in a way that gives you an experience," Relevent CEO Tony Berger says. "And you remember that experience as something that was given to you by Renaissance."

Renaissance joins the ranks of other major hospitality chains that have partnered with record labels and musical artists in recent years. Two years ago, W Hotels Worldwide appointed Michaelangelo L'Acqua as the hotel chain's first global music director, assigning him the task of creating partnerships with labels and curating the company's compilation CDs (Billboard, Sept. 19, 2009). And in 2007, Sony BMG Entertainment entered an exclusive partnership with Starwood Hotels & Resorts Worldwide to develop uniquely branded music- and entertainment-based programming.

Since launching last October, RLife Live has featured Robyn, Thievery Corporation, Robin Thicke, Neon Trees and Bruno Mars, among other acts. The appearances have consisted of acoustic performances, listening parties, DJ sets and meet-and-greets at Renaissance hotel bars, lounges and restaurants.

"It's a great opportunity to introduce some of our upcoming artists to new audiences and also to tie in local radio stations, and other partners, to make it a more interesting venue than just a radio station lounge," says Epic Records marketing manager Veronica Sanjines, who's had Epic artists Andrew Allen, Lenka and Hugo participate in RLife Live.

In addition to providing an opportunity to play for potential new fans, RLife Live can help up-and-coming acts reduce touring expenses. Relevent's Berger says most artists who participate in RLife Live generally aren't paid a flat fee for performing. Instead, they receive free rooms at Renaissance hotels in



Be our guest: BRUNO MARS performing at the Renaissance New York Times Square Hotel on New Year's Eve 2010.

exchange for performing at multiple properties while on a tour. RLife Live appearances are typically staged several hours before or after a concert performance in the city they're visiting.

"An artist is on tour, and at the end of the day they need 10-30 rooms, so it's a way to help offset the costs of their touring," Berger says.

Renaissance promotes each RLife Live event on its website and through its social media channels, including Twitter and Facebook. The hotel plans to roll out a new website dedicated to RLife Live in August. RLifeLive.com currently links to the program's Facebook page, but it will soon take visitors to a site featuring in-depth profiles about performing artists, a chain-wide calendar of events and other information.

In June, Renaissance also teamed with digital company Sonicbids—which has a network of 300,000 emerging bands—to help find local artists to book and lend a more unique flavor to a stay at one of its hotels.

"We want to bring the locals in," Renaissance Hotels VP of marketing Dan Vinh says, "so our guests feel like they don't have to step foot outside of the hotel to get a sense of the place they're visiting and to experience new things."

Berger says integrating artists into the hotel chain's branding efforts will help strengthen bonds with its customer base.

"We used music as our foundation," he says, "because it's a true touch point for the consumer."

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ALLIANCE
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PRESIDENT

Mike Davis

The UMG vet talks about opportunities for a leading one-stop in a declining physical market.



like INgrooves do a good job there already, while we are still engaged in our core business.

What's driving the uptick in U.S. album sales so far this year?

The details on that would be to look at sales by dollars. I believe a significant piece is being driven by an aggressive \$5 campaign at a certain retailer. That campaign is good because it makes more people buy music, but makes the economics of the business more difficult. If there is unit growth, it is positive and better than the opposite. But everyone still needs to be twice as sharp about the financials behind the growth. On the plus side, most of that growth is coming from catalog, which is Alliance's bread and butter.

What's your assessment of the health of the brick-and-mortar account base?

It's a shame we are losing another merchant this week with the announcement that Borders will be liquidated. More opportunities to buy music is always better for the industry. But the surviving retailers have all proven themselves as smart merchants who know how to manage their businesses and are probably here for the long haul through the whole ride of the physical life. The closing of Borders should have a positive impact on some of our customers like Barnes & Noble.

I always thought that Alliance missed an opportunity to become a top player in independent distribution. Are you interested in getting back into indie distribution?

I don't know that you need the full independent distribution structure anymore. I do believe that Alliance provides a solution for indie labels. Nowadays, many labels feel they can market directly to their consumers through the Internet, and some of them may be less interested in all the bells and whistles that indie distribution provides and charges them for. They may be interested in hiring us for our logistics.

When Mike Davis joined Atlanta-based one-stop Justin Entertainment as a sales representative in 1989, he had a pretty limited view of the music business.

"Back then," he recalls, "I thought the scope of the music industry consisted of rock stars and kids hanging posters in record stores."

He quickly learned otherwise when, a year after he left the company in 1992, Justin Entertainment went out of business. Still he quickly sensed a career opportunity in music distribution. During those early days of Nielsen SoundScan, the distribution business was finally beginning to achieve a level of technological sophistication, with order processing moving from hand-scrawled lists and stock clerks patrolling warehouses to inventory-tracking computer systems and automated order fulfillment.

After brief stints at other one-stops and Montgomery Ward, Davis began his 14-year career at Universal Music Group in 1997 as a local sales representative in Atlanta for Universal Music Group Distribution (UMGD), where he rose up the ranks to become executive VP/GM. In 2006, he moved over to Universal Music Enterprises, where he was charged with mining the major's vast catalog.

Then in June, Davis was named president of Alliance Entertainment, arriving at the Coral Springs, Fla., wholesaler/one-stop at a moment of transition. Alan Tuchman, who had headed Alliance since 2003, resigned as CEO in April, seven months after the company was acquired by Platinum Equity and the Gores Group. The expertise he gained at UMG in distribution pipelines and moving catalog titles will prove vital at Alliance. In an interview with *Billboard*, Davis surveys the shrinking landscape of physical retail.

Some executives might hesitate before taking a job in a business dependent on physical product. What about the Alliance job attracted you?

Although I am aware of the decline of physical goods, there is still a lot of business being done in the format. So much of today's business goes back to the perspective of right-sizing your company in relation to the business opportunity. I believe Alliance is a smart, sophisticated, right-sized business aware of market conditions and opportunities.

Even companies that have lost revenue during the CD decline may be twice as healthy today because of the way they are running their businesses. Film studios and record labels are trying to figure out their cost structure around physical distribution. Any time you can put more than one brand in a box, you are saving money. We are ready for that and it's just a matter of the stores meeting the IT challenge to accommodate that possibility.

What advantages do you gain

from having worked on the account side at retail stores and wholesalers as well as with a major label?

When I was the head of purchasing at [one-stop Abbey Road Distribution] and then became a buyer at Montgomery Ward, I just learned a ton about the mechanics and the financial aspects of the business. When I became the [UMGD] senior account rep at Target, my history made it easy to speak in their vernacular and I was able to deliver promotions and merchandising concepts in a way that they hadn't seen before. Circling back to the industry's migration to more sophisticated statistical analysis, one of the first things that I did when I joined the national staff at UMG was begin the Universal analysis team.

Now fast forward to Alliance. With the ongoing move to digital as labels, content creators and film studios go about remodeling their businesses, Alliance can provide an incredible back-end solution for them. I can have conversations with them, knowing the sensitivity

to the demands they face financially, artistically and politically. Alliance is in a nickel-and-dime business. The challenge is to try and balance both sides' profit margins and help the labels and studios grow by constantly looking for efficiencies.

After Alliance was acquired by private equity investors last year, there were expectations that they will use the company to roll up other music and video distributors. Is that still part of the plan?

The game plan is to look for efficiencies and take costs out of the supply chain. Sometimes you can achieve that by putting together companies through acquisitions. Or it could be taking over warehousing for some of the industry players or part of it. There was a time when studios and labels were very worried about top-line sales and less worried about efficiencies. When business gets tough, they look at cutting costs and product returns. The way to do it is to put less product in less warehouses around

America. Do all the labels and studios and retailers still need hundreds of warehouses in an industry going through these changes?

What do you make of recent developments in the overall music business?

It is exciting. Spotify launched last week. You have an uptick in year-to-date album sales. Netflix is doing well. Google, Amazon and iTunes are setting up their clouds. You have all the activity with Pandora. All of this is good because it is shaking up the old way of thinking. Regardless of who wins, it is stirring consumer interest and making the label and the studio executives ask themselves what can they do next to continue to provide entertainment for consumers.

Do you foresee a role for Alliance in digital distribution?

We are still focused on our part of the food chain. That doesn't mean that at some point we won't have to address the digital aspects of the business. Some of our counterparts

The surviving retailers have all proven themselves as smart merchants who know how to manage their businesses and are probably here for the long haul.

IT'S IN OUR HANDS

BY
JASON
LIPSHUTZ

NEARLY TWO DECADES INTO A STERLING SOLO CAREER,
BJÖRK RELEASES THE WORLD'S FIRST 'APP ALBUM.'
INSTEAD OF TOURING, SHE'LL PERFORM LONG-TERM 'RESIDENCIES.'
IT'S ALL BEYOND BEAUTIFUL. WILL IT WORK?

Björk doesn't like to think about her legacy. "I try not to. It can paralyze you. It unplugs you," she says, "with your gut."

It's fitting, then, that after selling 3.1 million U.S. copies of her first six solo albums (according to Nielsen SoundScan), the Icelandic musician is ready to move beyond the CD, and even the MP3, and peer into the future.

"I've always been aware that vinyl or CDs are not the only way [to release music]," says Björk, 45. "Both are very short-lived formats if you look at how long music has been around. There are always going to be people who listen to music and always going to be people who want to play it for them. That will never change."

Biophilia, due Sept. 27, isn't a new album as much as a new experience: The 10-track set will be released as an iPad app suite that invites the listener to tinker with its sonic palette through touch-screen technology. Björk and a team of developers designed the apps

to plunge the listener into the album's cosmology theme. The suite is stacked with interactive games, visuals and musical tools. "The spectrum is from 'music video' to 'instrument,' and generally all the apps are fitting somewhere in between that, sometimes in multiple places," says media artist Scott Snibbe, who served as one of the chief developers on the project.

For those who don't own Apple's tablet computer, *Biophilia* will exist as a gargantuan live show that features one-of-a-kind instruments, an educational program that teaches abstract musicology to kids, a 90-minute documentary that captures the making of the project and a relaunched website—the design mirrors the experience of the apps. *Biophilia* will also be released on CD through Nonesuch/One Little Indian, and first single "Crystalline" has been pushed to radio before the premiere of its breathtaking music video (see story, page 23).

At the center of it all, of course, is Björk, whose cavernous, emotionally stirring follow-up to 2007's *Volta* is her most immediate album since 2001's *Vespertine*. "This project is led



first and foremost by Björk's music," says Michele Anthony, Björk's co-manager with Derek Birkett and former president of Sony Music. "The apps and the live show are just different mediums of expressing the heart of the project."

THE ART OF NOISE

Before *Biophilia* came to fruition, Björk was working on new music in a Puerto Rico beach house with engineer Damian Taylor, writing songs on pre-iPad touch-screens and forging new sounds with organ pipes that they had bought on eBay. After an extensive 18-month tour for *Volta*, which included 10 U.S. shows that grossed a combined \$3.5 million (according to Billboard Boxscore), Björk was ready to experiment. "We were making pendulums with elastics, rope, magnets and buckets ... we were building something from the ground up," she says.

The album was originally conceived as a 3-D movie to be helmed by longtime collaborator Michel Gondry, but around the same time the director bowed out to finish "The Green Hornet" last year, Björk had become fascinated with the capabilities of the recently released iPad. Björk reached out to a collection of her favorite app developers through email and presented them with a unique financial opportunity: Without a major label attached to her next project, the apps would be self-funded and the developers would reap the majority of the revenue.

"Björk did it in a different way, which is that she said, 'What we can offer you guys is a creative partnership. Let's equally invest,'" Snibbe says. "She has the freedom to decide how to distribute it ... and that's part of why this project could happen."

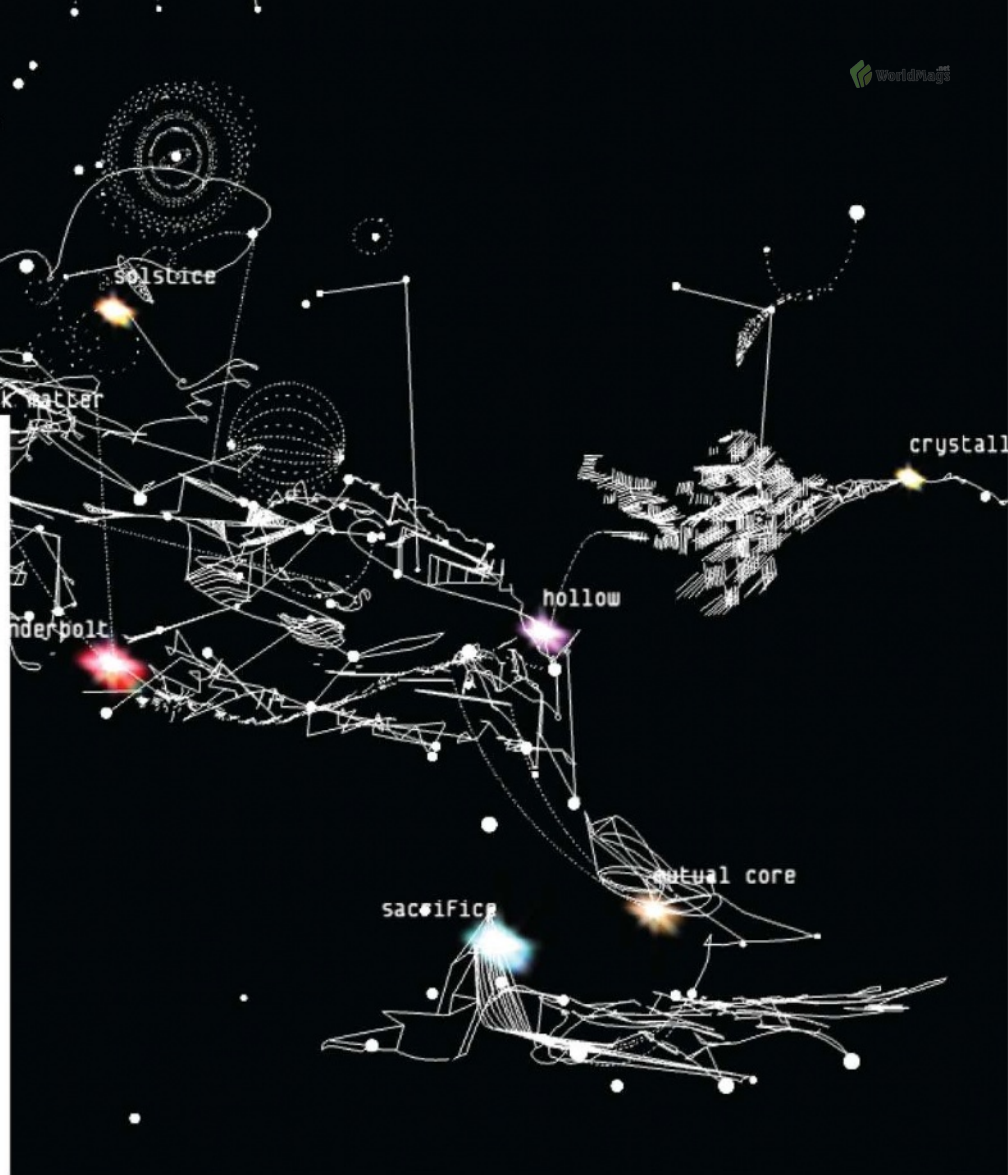
Sometimes Björk would email the developers (who also included iPad luminaries like Max Weisel and Theo Gray) hundreds of times per day after the project was started last June. Other times, the team would meet up at locations like an abandoned lighthouse in Iceland and work for eight hours straight. Her goal was to ensure the developers used the 10 individual apps for each album track to showcase the natural elements at the heart of the songs.

"Virus," a song about parasitic interaction in which Björk coos, "Like a virus needs a body ... someday I'll find you," is supported by an app that lets users fight off green parasites from healthy purple cells that each emit unique ringing sounds. In the game for the song "Crystalline," which is about shifting natural structures, players can navigate through neon-colored tunnels by physically swinging the iPad around, and collect different crystals that change the musical structure of the song mix. "I didn't want the connection between the song and the app to be superficial," Björk says. "It had to go to the core."

Along with the interactive games, all of the apps will feature traditional and animated scores that behave like gorgeously designed karaoke scrolls, as well as an academic essay about each song written by musicologist Nikki Dibben. The 10 apps are housed in a "mother app," a menu designed as a 3-D universe that lets the user navigate among the apps. Apps can be purchased individually—the "Crystalline" app costs \$1.99—or as a buy-all, with pricing to be determined..

When it came to approaching Apple to use its product as a host of the apps, Björk says the iPad was chosen simply because it could handle her ambitious creative plans, and that neither a monetary nor an exclusivity deal is in place between her team and Apple. If another tablet platform is created with the same capabilities as the iPad, Snibbe says, *Biophilia* could possibly be translated to that new platform.

According to Apple sales reports through first-quarter 2011, the company has sold 14.7 million iPads worldwide since the device's launch in April 2010. And while *Biophilia* will primarily exist on a platform that isn't yet a household product—the 10



TEAM BJÖRK
ALBUM TITLE: *Biophilia*
LABEL: One Little Indian/
 Nonesuch Records
RELEASE DATE: Sept. 27
TWEETS: @Bjork
MANAGERS: Michele
 Anthony, Derek Birkett
SONGWRITER: Björk
PRODUCER: Björk
ENGINEER: Damian Taylor
PUBLISHING: Universal Music
 Publishing
PUBLICIST: Krista Williams
 and Carla Sacks of Sacks
 & Co.
CHART PEAK/LAST ALBUM:
Volta (2007), No. 9,
 Billboard 200
SOUNDSCAN/LAST ALBUM:
 136,000

ine



Space is the place: **BJÖRK** performing in Manchester, England, on June 23; opposite page: screens for the *Biophilia* app.

DIRECTOR MICHEL GONDRY ... AND THE ART OF COLLABORATION

Michel Gondry doesn't own an iPad, and it doesn't sound like he'll be picking one up anytime soon. "It's the kind of technology that freaks me out," says the 48-year-old French director, who stylistically prefers molding household objects like the moving Legos in the White Stripes' "Fell in Love With a Girl" music video and the dancing appliances in Kanye West's "Heard 'Em Say" clip. "I need to be more in the physical world."

Even if Björk's *Biophilia* turned into an app suite after originally being con-

sidered as a 3-D movie directed by Gondry, he couldn't say "no" when she asked the director, who had previously helmed landmark clips for singles like "Human Behaviour" and "Bachelorette," to direct the video for the new album's first single, "Crystalline." Gondry ("Eternal Sunshine of the Spotless Mind," "The Green Hornet") contrasted the high-concept creation of *Biophilia* with a handmade clip in which gold meteorites fill in moon craters as Björk's image is projected onto a spinning metallic disk above

the surface.

"We shot it frame by frame, and we shot it by re-cracking the camera and re-exposing the film many times," Gondry says. "I decided for this that the shower of meteorite would hit the ground and produce a sound... The idea that a beam of light can have the impact to make these things move is something that intrigued me. Later on, they create some ripples—like rain. At the third verse, they create bubbles in which the metallic objects appear. All of those are the result of

multiple conversations with [Björk] that were going in many directions."

Gondry has known Björk for two decades and says that, out of all the artists he directs, she's by far the most collaborative. He hopes that their next project will continue that chemistry, but with reversed roles for the pair. "Right now I want to try and convince her to do the score of my next movie," he says. "There is nothing official, but it would be nice to do it the other way around: She makes the music for the image I make." —JL

apps will also be available in scaled-down versions on the iPhone and iPod touch—Snibbe believes the iPad represents the starting point of a new creative outlet for artists. "This is like the birth of cinema," he says. "I know artists want to embrace it, and if the record companies can find a way to make this work financially and contractually for the artists, I think it will really thrive."

RE-EDUCATION

Björk signed to Nonesuch Records, which handled the release of her 2009 live album *Voltaic*, for distribution in North America earlier this year, in conjunction with longtime indie label One Little Indian. As the new album's release date approaches, the label's goal will be to promote the far-reaching resources of *Biophilia* without bewildering casual Björk fans.

"Her audience has come to expect the unconventional from her," Nonesuch senior VP of marketing Peter Clancy says. "While there are multiple facets to *Biophilia* as a project, the publicity effort, the label site info and Björk's own site have been geared to bringing clarity to the overall concept."

Björk's new website launched in May with a redesign that features an astral pattern similar to the appearance of the mother app. After leaking online in June, "Crystalline" was put up for sale on iTunes and other digital outlets while being serviced to college, noncommercial and modern rock radio formats. It has sold 4,000 downloads, according to Nielsen SoundScan. "Cosmogony," the soaring second single, was released July 19, and the apps for that song and "Crystalline" were made available for purchase the same day. *Biophilia* became available for preorder in CD, vinyl and deluxe CD formats, while iPad owners have the option to pre-purchase the entire *Biophilia* app suite.

The Gondry-directed video for "Crystalline," which expands upon some of the concepts of their dissolved 3-D movie, will be unveiled July 26, and multiple 12-inch releases with remixes are being planned prior to the album's release.

Meanwhile, Björk's personal focus will be on her live show, which will travel the world during the next two years. Instead of visiting new cities every day, the *Biophilia* tour will entail multiple-week residencies in which a custom-built stage setup will be meticulously installed and Björk will perform her new material twice per week. The project debuted at the Manchester (England) International Festival on June 30, where Björk performed with a 24-person choir, an iPad for orchestration and unique instruments like a gameleste (a celeste made with bronze gamelan bars) and pendulum harps (a collection of four harps that swing on pendulums) to a crowd of 1,800.

"The residency that we had in Manchester existed somewhere between a music concert, an art installation and a piece of theater," says MIF organizer Alex Poots, whose festival

hosted Björk for three weeks. Although other residencies haven't yet been finalized, Björk is expected to visit eight cities in the next two years, with Iceland up next in October and a U.S. residency tentatively planned for 2012.

On days between shows, Björk will use her residencies to host free educational programs in collaboration with local schools, in which children will learn about the spatial and structural qualities of music by writing songs on iPads that can be connected to custom instruments. For Björk, these programs epitomize the point of the *Biophilia* project's massive task: to use her music to stimulate others in a singular manner.

"The point where cutting-edge technology, music and nature can meet right now is extremely moist," Björk says. "I have wanted to start a music school though, ever since I was a child. I guess technology just caught up with me." ...

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

"THIS IS LIKE THE BIRTH OF CINEMA. ARTISTS WANT TO EMBRACE IT, AND IF THE RECORD COMPANIES CAN FIND A WAY TO MAKE THIS WORK FINANCIALLY AND CONTRACTUALLY FOR THE ARTISTS, IT WILL THRIVE."

—SCOTT SNIBBE, MEDIA ARTIST

MOST ANTICIPATED

THERE ARE OTHERS—COLDPLAY, OF COURSE. A CAROLE KING HOLIDAY SET. LIONEL RICHIE'S COUNTRY ALBUM (MORE ON ALL, SOON) BUT THESE 24 RELEASES LOOK ULTRA READY, AND WILL SET THE TONE FOR WHAT LOOKS LIKE A VIBRANT FALL (SEE ALSO OUR LIST OF 200-PLUS SECOND-HALF RELEASES ON PAGE 30). FIRST-HALF NUMBERS WERE UP! HERE'S TO STAYING ON TREND.

OWN THE NIGHT

Lady Antebellum

9/15/2011

CAPITOL RECORDS NASHVILLE



For those wondering if superstar country trio Lady Antebellum can live up to the success of last year's "Need You Now"—which won four Grammy Awards in February—one needn't look further than the current success of the group's latest single, "Just a Kiss."

In the week following the May 5 debut of "Just a Kiss" on "American Idol," the ballad blasted onto the Billboard Hot 100 at No. 7, the highest debut for a country group in the chart's 52-year history. (This week it's No. 6 on Hot Country Songs.) "Everyone keeps asking if we feel pressure after the success of 'Need You Now.' We're trying to not even think about the new album or these songs in those terms," Charles Kelley says. "We're just writing about what we're going through in our lives, and we hope that country music fans continue to connect with them."

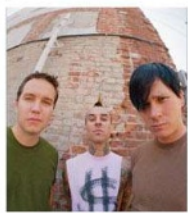
@LADYANTEBELLUM
MANAGER: GARY BORMAN, BORMAN ENTERTAINMENT
BOOKING: STAN BARNETT, CREATIVE ARTISTS AGENCY
TOUR: FALL 2011 AND ALL OF 2012
SONGWRITERS: DAVE HAYWOOD, CHARLES KELLEY, HILLARY SCOTT
PRODUCERS: PAUL WORLEY, LADY ANTEBELLUM
ENGINEER: CLARKE SCHLEICHER
RECORDING STUDIO: WARNER STUDIO, NASHVILLE
PUBLISHING: FMI, WARNER/CHAPPELL
PUBLICIST: MARY HILTIARD HARRINGTON, THE GREEN ROOM
CHART PEAK/LAST ALBUM: #104 (2010), NO. 1, BILLBOARD 200
SOUNDSCAN/LAST ALBUM: 1.6 MILLION

NEIGHBORHOODS

Blink-182

9/27/2011 (TENTATIVE)

GEFFEN



Two-and-a-half years after reuniting onstage at the 51st Grammy Awards, Blink-182 returns with *Neighbors*, the band's first studio album in eight years. Led by the single "Up All Night" (released July 14 through the group's website), *Neighbors* is poised to be another blockbuster success for the California pop-punk trio—Tom DeLonge (vocals/guitars), Mark Hoppus (vocals/bass) and Travis Barker (drums). Hoppus told MTV that the release of "Up All Night" crashed the band's site several times, as well as his own personal Google Plus account. On Aug. 4, Blink-182 will hit the road with My Chemical Romance as part of the Honda Civic tour. The band has sold more than 13.1 million albums since its inception in 1992, according to Nielsen SoundScan.

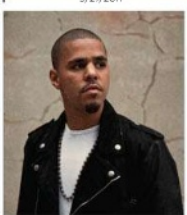
@BLINK182 @TOMDELONGE @TRAVISBARKER @MARKHOPPUS
MANAGERS: DAUL ROSENBERG, LAWRENCE BAVDA, RICK DWYER, CHRIS GEORGINO
BIG DEALS: HONDA SPONSORING BAND'S 2011 TOUR
BOOKING: DARYL EATON, CREATIVE ARTISTS AGENCY (DOMESTIC); MIKE DEWONEY, TB (INTERNATIONAL)
PRODUCERS: BLINK-182, CO-PRODUCED BY CHRIS HOLMES AND CRITTER
ENGINEERS: CHRIS HOLMES, CRITTER, JAMES INGRAM
SONGWRITERS: TOM DELONGE, MARK HOPPUS, TRAVIS BARKER

RECORDING STUDIOS: OPEBA MUSIC STUDIOS (NORTH HOLLYWOOD), NEVER PAINT'S BRANCH (RANCHO SANTE FE, CALIF.), HENSON MUSIC STUDIOS (HOLLYWOOD)
RELEASES: IN MY NAME IS MARK (ASCAP), BEAT POET MUSIC (ASCAP), KORN OLD SAINT RICK MUSIC (ASCAP)
CHART PEAK/LAST ALBUM: #16 (2003), NO. 3, BILLBOARD 200
SOUNDSCAN/LAST ALBUM: 2.2 MILLION

COLE WORLD: THE SIDELINE STORY J. Cole

9/27/2011

ROC NATION/COLUMBIA/SONY



In the spring of 2009, J. Cole became the first artist to sign to Jay-Z's Roc Nation. More than two years later, Cole's debut finally arrives. Led by the single "Work Out," *Cole World: The Sideline Story* was produced primarily by Cole himself, and featured only one guest appearance at press time, Trey Songz, who appears on the Brian Kidd-produced "Can't Get Enough." "We're looking to lock in two more features," Cole's manager Wayne Barrow says. "But if those don't come in it will only be Trey. Cole wants to limit the other voices—it's his debut." Cole appeared on "A Star Is Born" from Jay-Z's chart-topping 2009 album *Blueprint 3*, and he has been serving as the solo opening act for Rihanna's Loud tour since Cee Lo Green left the tour in late spring.

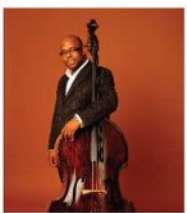
@JCOLENC
MANAGERS: WAYNE BARROW AND JULIUS GARCIA, BYSTORM ENTERTAINMENT
BIG DEALS: APPEARED IN A POWERADE COMMERCIAL WITH NBA MVP DERRICK ROSE OF THE CHICAGO BULLS
BOOKING: PHENIX ASHLEY AND BOB GIBBS, ICM
TOURING: LATE-SUMMER RUN IN UNITED STATES AND CANADA, THEN JOINS U.K. ARTIST TIME TEMPAH FOR EIGHT-DATE U.K. ARENA TOUR
SONGWRITER: J. COLE
PRODUCERS: J. COLE, BRIAN KIDD, DANJA, NO I.D.
ENGINEER: JURO "MEZ" DAVIS
RECORDING STUDIOS: WAVA FLOW (LOS ANGELES), ROC THE MIC (NEW YORK/FREE SOUND CATALAN)
PUBLISHING: DEAN MILLER, UNIVERSAL SONGS (IMP)
PUBLICIST: JANA FLEISHMAN (@JMCMASTER), ROC NATION
CHART PEAK/LAST ALBUM: N/A
SOUNDSCAN/LAST ALBUM: N/A

THE GOOD FEELING

Christian McBride Big Band

9/27/2011

MACK AVENUE RECORDS



The acclaimed bassist's second album for independent, Michigan-based Mack Avenue—his eighth overall as a leader—is his first with a big band. Arrangements and compositions for big band music have been part of a 15-year journey for McBride,

whose first big-band work was a commission from Jazz at Lincoln Center in 1995. The album features originals and standards plus songs he has recorded with smaller groups, such as "Science Fiction," "The

Shade of the Cedar Tree" and "In a Hurry." Saxophonist Steve Wilson, trumpeter Nicholas Payton and singer Melissa Walker are among the soloists in the band.

@MCRBDRSWORLD @SMACKAVENUEMUSIC
MANAGERS: ANDRE AND CHERY, GUESS, GUESSWORKS
BOOKING: TED RUBLAND ASSOCIATES
TOURING: MCBRIDE HAS DATES SCHEDULED WITH HIS BAND, INSIDE STRAIGHT, INTO 2012. A FEW BIG-BAND PERFORMANCES IN MAJOR CITIES ARE BEING DISCUSSED.
SONGWRITERS: CHRISTIAN MCBRIDE; BILL BIRD, TEDDY MCRAE & HENRI WOODIE; VICTOR YOUNG & EDWARD HEYMAN; HARRY WARREN & MACK GORDON; AXEL STORDAHL, PAUL WESTON & SAMMY CAHN; BOBBY SCOTT & BIC MARLOW
PRODUCERS: GRETCHEN C. VALADE (EXECUTIVE); CHRISTIAN MCBRIDE
ENGINEER: ROB FRIM
RECORDING STUDIO: AVATAR STUDIOS, NEW YORK
PUBLISHING: TONICHRIS MUSIC (BMI)
PUBLICIST: TORDY FRIED, DL MEDIA
CHART PEAK/LAST ALBUM: #106 OF BROWN (2009), NO. 12, TOP JAZZ ALBUMS
SOUNDSCAN/LAST ALBUM: 1,000

LADY & GENTLEMEN

LeAnn Rimes

9/27/2011

CURB RECORDS



Rimes reinterprets classic country songs notably performed by men, among them songs by Waylon Jennings, George Jones and Merle Haggard. Each song has been "rearranged and reinterpreted," Rimes says, from a woman's perspective with the intention of introducing them to a new audience. She gave her fans a taste of the album last year when she released her cover of John Anderson's 1983 hit "Swingin'," a favorite of her youth. Rimes' one new song, written by Sonya Isaacs and Connie Harrington, is the ballad "Give."

@LEANNRIMES
MANAGERS: MARK HARTLEY, FITZGERALD/HARTLEY
BIG DEALS: BVA
BOOKING: ROO ESSI, CREATIVE ARTISTS AGENCY
TOURING: ON TOUR THROUGH DEC. 8
SONGWRITERS: WILLIE NELSON, JOHN ANDERSON, WAYLON JENNINGS, GEORGE JONES, MERLE HAGGARD, PEENEE MADDOX, IVY L. BRYANT, MERLE TRAVIS, JOHN CONLEE, GEORGE BABER, SONYA ISAACS, CONNIE HARRINGTON, SHANE KENNEL, STACEY DILLON, KRIS KRISTOFFERSON, VINCE GILL
PRODUCERS: VINCE GILL, DARRILL BRIDGMAN
PUBLICIST: MELISSA MUNAFO, ID PR
CHART PEAK/LAST ALBUM: FAMILY (2007), NO. 4, BILLBOARD 200; NO. 2, TOP COUNTRY ALBUMS
SOUNDSCAN/LAST ALBUM: 400,000

THE WHOLE LOVE

Wilco

9/27/2011

DBPM RECORDS



While Wilco was making its best-selling album (and most innovative) album to date, 2002's *Yankee Hotel Foxtrot*, the Chicago band's major-label deal (Warner/Reprise) deteriorated, and was fully immortalized in the 2002 documentary "I Am Trying to Break Your

Heart." The alt-country meets alt-rock act moved on with Nonesuch until most recently, when news surfaced that Jeff Tweedy and company had gone even more indie by forming their own label. *The Whole Love*



STADIUM
AKON

AKON
RELEASE DATE: TBD
LABEL: UPPROPT/KONVICT/SRC/
 UNIVERSAL REPUBLIC
MANAGER: SELF-MANAGED
BIG DEAL: AKON IS THE FACE OF THE H&M FASHION AGAINST AIDS GLOBAL CAMPAIGN. FIRST SINGLE "ANGEL" DEBUTED AT THE VICTORIA'S SECRET FASHION SHOW AND IS FEATURED IN THE COMPANY'S DREAM ANGELS FOREVER TV CAMPAIGN.
BOOKING: JENNA ADLER, CREATIVE ARTISTS AGENCY
TOURING: RECENTLY WRAPPED UP HIS SPECIAL GUEST ON THE SECOND LEG OF Usher's U.S. OMG TOUR. AKON WILL TOUR OVERSEAS FOR 2011 INTO 2012. A U.S. TOUR IS ALSO IN THE WORKS FOR 2012.
PRODUCERS: AKON, DAVID GUETTA, GEORGIO TUINFORT, JERRY "WONDER" DUPRESSIS, FOLLOW DA DON
ENGINEERS: MARK "EXIT" GOODCHILD, MILK MONEY CONSULTING, SERGE TSAI, PLATINUM SOUNDS RECORDING STUDIOS
RECORDING STUDIOS: VARIOUS LOCATIONS, INCLUDING FIGHT CLUB STUDIO AND SANTO'S PERSONAL STUDIO THE CASTLE (BOTH IN NEW YORK)
PUBLISHER: SONY/ATV MUSIC PUBLISHING
PUBLISHER: JAIME CASSAVECHIA, E1 MEDIA GROUP
CHART PEAK/LAST ALBUM: FREEDOM (2008), NO. 7, BILLBOARD 200; NO. 3, TOP R&B/HIP-HOP ALBUMS
SOUNDSCAN/LAST ALBUM: 782,000

"It's a global, upbeat, feel-good album made to be played in arenas and clubs," Akon says. "A touring album with high-energy records that bring everything together under one roof—pop, R&B, hip-hop and dance."

in Nashville. The heavy "What You Want" touches on themes of freedom while "The Other Side" finds Lee singing about "death in a way that's sort of bitchy."

AMYLEEVEV, @EVANESCENCE
MANAGER: ANDREW LURIE, 110 MANAGEMENT
BIG DEAL: N/A
BOOKING: ALLISON MCGREGOR (AALLISONMCG), CREATIVE ARTISTS AGENCY
TOURING: OCTOBER (BRAZIL, PUERTO RICO, UNITED STATES), NOVEMBER (EUROPE), DECEMBER (UNITED STATES)
SONGWRITERS: AMY LEE, TERRY BALSAZO, TIM MCCORD, WILL HUNT, TROY MCKAYHORN, WILL B. HUNT, ZACK WILLIAMS
PRODUCER: NICK RASKULINECZ
ENGINEER: DALE "TIT" ZIGLERDA
RECORDING STUDIOS: ELA STUDIO, STUDIO, NASHVILLE
PUBLISHING: BMG RIGHTS MANAGEMENT (IRELAND), (IMRO)/PROFESSOR SCREWIEVE PUBLISHING (BMI); ALL RIGHTS ADMINISTERED BY CHRYSALIS (ASCAP, BMI)
PUBLISHER: CATHY MONICK (BMI), SNACKIES, AND DVORA ENGLISH, D. 42WEST
CHART PEAK/LAST ALBUM: THE OPEN DOOR (2008), NO. 1, BILLBOARD 200
SOUNDSCAN/LAST ALBUM: 21 MILLION

TAKE CARE
Drake

10/24/2011 | YOUNG MONEY/CASH MONEY/UNIVERSAL



Slightly more than a year after he released his chart-topping debut, *Thank Me Later*, Drake is hoping to time the release of sophomore album *Take Care* to his birthday. (He turns 25 on Oct. 24.) According to Drake's manager Cortez "Tez" Bryant, who also manages Lil Wayne, the release date still looks good as Drake has been in "album mode," recording with his longtime producer/engineer Noah "40" Shebib in Toronto, and has already completed six songs. Bryant says the album will showcase a new sound, which he describes as "same melodies, more thump," and that Drake hopes to release a single for the project soon. Bryant adds that "Marvin's Room," No. 35 on Billboard's Hot R&B/Hip-Hop Songs chart, wasn't originally intended as a proper release—"that was just something to keep the fans happy," he says—but will now be serviced to radio and video and retail outlets due to the positive response. "I don't want to rush an album out just to rush an album out," Bryant says. "[But] hopefully we will hit that date."

ADRACKARDNOIR
MANAGER: CORTEZ "TEZ" BRYANT
BIG DEAL: AMONG OTHER RELATIONSHIPS, DRAKE IS ONE OF THE FACES FOR WOODNY'S "SO KODAK" CAMPAIGN. HE HAS ALSO APPEARED IN COMMERCIALS FOR SPRITE.
BOOKING: ROBERT KIRBS, ICM
TOURING: FESTIVAL WORKING IT OUT; BRYANT SAYS
SONGWRITER: DRAKE
PRODUCERS: NOAH "40" SHEBIB, BOHIDA, TMINUS
ENGINEER: NOAH "40" SHEBIB
RECORDING STUDIOS: METALWORKS (TORONTO)
PUBLISHING: BMI
PUBLISHER: SARAH CUNNINGHAM, CHAMBER GROUP
CHART PEAK/LAST ALBUM: THANK ME LATER (2009), NO. 1, BILLBOARD 200
SOUNDSCAN/LAST ALBUM: 14 MILLION

GUITAR SLINGER
Vince Gill

10/25/2011 | MCA NASHVILLE



Gill's first album of new material in five years finds the country music stalwart living up to the album's name, beginning with the string-bending boogie of the title track, featuring roadhouse piano, and sizzling solos and confident vocals from Gill. The record mixes swinging uptempos and stellar ballads throughout, with touches of R&B, blues, gospel, roots and trad country. In short, it's everything Gill excels in, with plenty of cuts radio could and should embrace. His fans will love it.

RAYGCOM
MANAGER: FITZGERALD/HARTLEY
BOOKING: BRICK SHIPP, WILLIAM MORRIS ENDEAVOR
TOURING: CURRENTLY ON TOUR; PLANNING A CHRISTMAS TREK
SONGWRITERS: VINCE GILL, AMY GRANT, JETT WARDNER, ASHLEY MCNIRCE
PRODUCERS: VINCE GILL, JOHN HOBBS, JUSTIN NIEBANK
ENGINEER: JUSTIN NIEBANK
RECORDING STUDIOS: THE HOUSE, NASHVILLE
PUBLISHER: EBIN MORRIS, MORRIS DR, ALSON AUERBACH, ALSON AUERBACH PR
CHART PEAK/LAST ALBUM: THESE DAYS (2006), NO. 17, BILLBOARD 200
SOUNDSCAN/LAST ALBUM: 378,000

will mark the first release on dBpm, which is distributed through big indie player Anti, and the group is covering a lot of ground. The album doesn't sound like any one Wilco record, but stands as a culmination of the band's twangy yet experimental discography—first single "I Might" proudly reps '60s pop.

WILCO
MANAGER: TONY MARGHERITA, TONY MARGHERITA MANAGEMENT
BIG DEAL: IN ADDITION TO LAUNCHING dBPM RECORDS, WILCO CELEBRATED THE SECOND YEAR OF ITS SOLID SOUND FESTIVAL LAST MONTH IN NORTH ADAMS, MASS.
BOOKING: FRANK BILEY, HIGH ROAD TOURING
TOURING: U.S./EUROPEAN TOUR KICKS OFF SEPT. 13
SONGWRITER: JEFF TWEEDEY
PRODUCERS: JEFF TWEEDEY, PATRICK SANSONE, TOM S'CHICK
ENGINEER: TOM SCHICK, PATRICK SANSONE, JEFF TWEEDEY
RECORDING STUDIOS: THE LOFT, CHICAGO
PUBLISHING: WUROS AMPERSAND MUSIC (BMI), ADMINISTERED BY BUG MUSIC
PUBLISHER: PER BERNARDINI, TONY MARGHERITA MANAGEMENT
CHART PEAK/LAST ALBUM: WILCO (THE ALBUM) (2009), NO. 4, BILLBOARD 200
SOUNDSCAN/LAST ALBUM: 784,000

collaboration with Nicky Minaj leaked a few weeks ago, for a song reportedly called "Feel Inside." The track was dismissed by Team Blige as "not the real thing."

MARYJBLIGE
PRODUCER: KENDU ISAACS
BIG DEAL: BLIGE'S SECOND FRAGRANCE "MY LIFE BLOSSOM" WILL LAUNCH EXCLUSIVELY ON HSN THROUGH HER ON-AIR APPEARANCE ON AUG. 13. IN 2012, SHE'LL STAR IN THE FILM "ROK" (UP NEXT) AND NINA SISSONE'S BIO-PIC "NINA." BLIGE ALSO WROTE AND RECORDED THE SONG "THE LIVING PROOF" FOR THE FILM "THE HELP" (AUG. 10).
BOOKING: CARA LEWIS, WILLIAM MORRIS AGENCY
TOURING: U.S. TREK BEGINS IN EARLY 2012
SONGWRITERS: MARY J. BLIGE, CRYSTAL ESTER DEAN, ANDREA MARTIN, RASHINE SUE, VAN K. COSSOM, ALICIA KEYS, NE-YO, SEAN GARRET, REYONNE, JUNITA AUSTIN
PRODUCERS: DANJA, TRICKY STEWART, JERRY WONDA, SWIZZ BEATZ, ERIC BURSON, ANDRE BOOBS, STARNATE, LIL BORNIE
ENGINEER: DANNY CHUNG, SERGE, KENDU ISAACS
RECORDING STUDIOS: MARVIN'S ROOM (HOLLYWOOD), PLATINUM SOUNDS (NEW YORK), CIRCLE HOUSE (MIAMI)
PUBLISHING: MARY J. BLIGE MUSIC/UNIVERSAL
PUBLISHER: LISA TAYLOR, 42WEST
CHART PEAK/LAST ALBUM: STRONGER WITH EACH TEAR (2009), NO. 2, BILLBOARD 200
SOUNDSCAN/LAST ALBUM: 885,000

MY LIFE II... THE JOURNEY CONTINUES
Mary J. Blige

10/4/2011 | MCA NASHVILLE


Seventeen years after her Top R&B/Hip-Hop Albums No. 1 "My Life" (MCA) debuted, Mary J. Blige has created a sequel. By all reports, the album will showcase Blige at her best: singing about the tough beauty of harsh realities. "It's called *The Journey Continues* because on the first *My Life* album, we all just were depressed and wanted to die," Blige told MTV News. "This one, we want to live, and we understand with living, life still comes with challenges and triumphs and good times and bad times." A

EVANESCENCE
Evanescence

10/11/2011 | WIND-UP RECORDS


Earlier this year, Evanescence frontwoman Amy Lee said in a statement that her Grammy Award-winning band was "reinventing our sound" and "experimenting with things we've never done before" for its self-titled third studio album. The Nick Raskulinecz-produced (Foo Fighters, Deftones, Rush) set is the band's first release in nearly five years. In recent weeks, vocalist/pianist Lee previewed several aggressive new tracks to MTV from Blackbird Studio

ROCK-BOXED

NIRVANA, JIMI HENDRIX, BEACH BOYS. ALL WITH BIG-TIME SETS THIS FALL
 Buyers weighing the merits of the various planned boxed sets say that the most anticipated are Jimi Hendrix's *Winterland* four-disc set; Nirvana's 20th-anniversary, five-disc *Nevermind* set; Pink Floyd's six-disc *Dark Side of the Moon Immersion*; the Beach Boys' *Smile* box and Elvis Presley's *Young Man With a Big Beat*. Newbury Comics buyer Carl Mello is betting that *Nevermind* will win the sales sweepstakes. As reported in Billboard (Over the Counter, July 23), what's helping overall album sales this year isn't hot new releases, but reissued older titles that are selling strongly at big-box retailers. We'll see if the following new boxes benefit from the trend.

In addition to a remastered original version of *NEVERMIND*, the four CD/one-DVD set will include previously unreleased recordings, rarities, B-sides, BBC radio appearances, alternate mixes, rare live recordings and an unreleased concert in its entirety (on DVD). The sets will be individually numbered and include a 90-plus-page hardbound book with rare and previously unseen photos and documents. It's set for release Sept. 20 in North America and a day earlier in the rest of the world.

THE PINK FLOYD BOX, scheduled for a Sept. 27 release, will include a remastered version and an unreleased early mix of the original album, a 1974 live performance, a DVD featuring live performances and a Blu-ray disc with video and audio. Meanwhile, the **PRESLEY** five-disc set, also due Sept. 27, covers 1956, his first year at RCA.

HENDRIX'S BOX, due Sept. 13, is drawn from six shows recorded Oct. 10-12, 1968, that were originally released as a single CD on Rykodisc in 1987. In contrast, **SMILE**, as originally envisioned in 1966-67, never came out, nor was it completed. While Capitol tried to issue the album as a boxed set in 1995, that effort fell through. But *Smile* will finally see the light of day. One CD will contain the album, and likely will mirror the version recorded by Brian Wilson in 2004. Session outtakes and studio chatter compiled from the 50 recording sessions that took place during the '60s will be on the other discs.

—Ed Christman

AKON: JONATHAN MANNION; DRAKE: HYGHY ALLEYNE & LAMAR TAYLOR; GILL: EVANESCENCE; DAVID HICKLER; BLIGE: BENNETT BAUGLIN/WIREIMAGE.COM

5 HOT FALL TOURS

By Ray Waddell
and Mitchell Peters

WIDESPREAD PANIC

VENUES: Theaters, amphitheaters, arenas

DATES: Sept. 15-Dec. 31

SUPPORT: Trombone Shorty, Yonder Mountain String Band, the Futurebirds; most shows billed as "an evening with"

BOOKING AGENT: Buck Williams, Progressive Global Agency

Widespread Panic continues celebrating its 25th anniversary as a band with a series of 30-plus shows at fan-favorite venues, as well as a few first-time plays. Among them are multiples at such intimate halls as the Orpheum in Boston; the National in Richmond, Va.; the Raleigh (N.C.) Amphitheater; the Tennessee Theater in Knoxville; the Mercer Theater in Savannah, Ga.; the Riverside Theater in Milwaukee; and the Chicago Theater. Panic will cap it off at the Time Warner Cable Arena on New Year's Eve in Charlotte, N.C., and will only play a few shows early next year in Mexico and elsewhere before going on indefinite hiatus.

"Our philosophy has basically been going back to the venues where fans have had a good time in the past," longtime agent/co-manager Buck Williams says. "And the band is going deep into their catalog, so the fans are hearing songs they haven't heard since Mikey's era in some cases," referring to guitarist/founding member Michael Houser who died in 2002.

Nothing is scheduled for the band past February 2012, and then it's taking a break. "In 2013 we'll play some dates, but not a tour like people know," Williams says. "In 25 years the band has had one year off, and they just need a break. Everybody needs a break."

REBA McENTIRE

VENUES: Arenas

DATES: Sept. 30-Nov. 19

SUPPORT: The Band Perry, Steel Magnolia, Edens Edge
BOOKING AGENT: Rob Beckham, William Morris Agency
Reba McEntire remains the most successful female touring artist in country music history (according to Billboard Boxscore). She follows a stint working with George Strait with her own headlining run. Promoted by Louis Messina at TMG/AEG Live, McEntire's All the Women I Am tour will start in Alberta, Canada (with six total dates north of the border), and work its way across North America, playing primarily secondary markets before wrapping in Tupelo, Miss. Capacities are in the 6,000-7,500 range. "Reba and [fellow TMG/AEG Live client] George Strait lit the place up every night," Messina says. "So I sat with [McEntire's husband/manager] Narvel [Blackstock] and Reba, and I'm happy to say we're doing dates this fall."

FOSTER THE PEOPLE

VENUES: Clubs, theaters, festivals

DATES: September-October

SUPPORT: Cults, Reptar

BOOKING AGENT: Tom Windish, Windish Agency

Tom Windish has a simple strategy for Los Angeles-based rock band Foster the People's 30-plus-date fall tour, which includes double bookings at Los Angeles' Wilmet, San Francisco's Fillmore and Washington, D.C.'s 9:30 Club: "Sell everything out with a ticket price in the \$25 range," he says. In May, Foster the People released its debut full-length, *Torches*, on StarTime International/Columbia. The set debuted at No. 8 on the Billboard 200 and has sold 112,000 units in the United States (according to Nielsen SoundScan). The trio is also appearing at multiple fall festivals, including Austin City Limits (Sept. 16) and Philadelphia's Popped (Sept. 24).

TIËSTO

VENUES: Arenas

DATES: September

SUPPORT: Porter Robinson

BOOKING AGENT: Paul Morris, AM Only

Tiësto will educate American concert-goers in live electronic music on the Club Life College Invasion tour. The Dutch-born DJ typically draws larger crowds in Europe and Australia where electronic music fan bases are more highly developed. So the approach to booking his upcoming trek—which visits U.S. college markets at venues on and off campus—"was to introduce the Tiësto experience at an accessible price to a market discovering electronic music," AM Only president Paul Morris says. He's been Tiësto's music agent in the Americas since 2002 and worldwide since 2009. "We're looking to add more college dates in October and November."

PRETTY LIGHTS

VENUES: Clubs, amphitheaters, arenas, festivals

DATES: August-October

SUPPORT: Mimosa, Big Gigantic, Bonobo, Nit Grit, Michal Menert, Kraddy, VibeSquad

BOOKING AGENT: Hunter Williams, Progressive Global Agency

Electronic act Pretty Lights (aka Derek Vincent Smith) strives to give fans "an unmatched visual and auditory experience in venues that will leave the patron feeling like they've had an intimate musical experience," booking agent Hunter Williams says. For Pretty Lights' upcoming tour—which already includes a sold-out concert at Red Rocks Amphitheatre in Morrison, Colo.—the artist will focus on playing larger venues on weekends in major markets and tertiary markets on off nights, Williams says. "We've stepped up in venue size in a majority of the markets," he says, "but have also kept it conservative in our quest to keep our long run of sellouts alive."

Look at all the...
PRETTY LIGHTS

FORMULA VOL. I

Anthony "Romeo" Santos

OCTOBER/NOVEMBER

SONY LATIN MUSIC/JIVE RECORDS



Santos is lead singer of successful bachata group Aventura, but this year the crooner is adding to his resumé by releasing a solo album. Santos' manager, Johnny Marines, refers to the project as "70% bachata and 30% American R&B and pop music in English," adding, "Romeo is super excited with the material he's recording and can't wait to get the music out to his fans. There are some songs in English, but we don't want to abandon the fan base that already knows him for bachata." First single "You" debuted at No. 1 on May 28 on Billboard's Hot Latin Songs charts, where it has remained for seven weeks.

MANAGER: JOHNNY MARINES, ENTERPRISE
BIG DEALS: SANTOS AND SONY/JIVE RECORDS ANNOUNCED A \$10 MILLION RECORD DEAL EARLY THIS YEAR. HE'S DUE TO RECORD FIVE ALBUMS.
BOOKING: ANGELO MEDINA, ANGELO MEDIA ENTERPRISES
TOURING: LATE JANUARY OR EARLY FEBRUARY 2012. BASED ON THE SUCCESS OF AVENTURA, MARINES SAYS, SANTOS IS LOOKING TO DO "VENUES LIKE MADISON SQUARE GARDEN AND STAPLES CENTER."
SONGWRITERS: ALL BACHATA SONGS AND LYRICS IN SPANISH ARE WRITTEN AND PRODUCED BY SANTOS. THE SONGS IN ENGLISH (R&B, POP) WERE WRITTEN AND PRODUCED BY RICO LOVE.
ENGINEER: RYAN "MATEO" DAVIS, "HEAVEN"
RECORDING STUDIOS: VARIOUS LOCATIONS, INCLUDING FIGHT CLUB STUDIOS AND SANTOS' PERSONAL STUDIO THE CASTLE (BOTH IN NEW YORK)
PUBLISHING: DAL ABBAS DE ROMEO PUBLISHING
PUBLICIST: EDITH VAZQUEZ, SONY MUSIC U.S. & LATIN DIRECTOR OF PRESS AND PUBLICITY; NANETTE LAMROU, ARTIST SOLUTIONS PRESIDENT
CHART PEAK/LAST ALBUM: AVENTURA'S THE LAST (2009), NO. 5, BILLBOARD R&B; NO. 10, HOT LATIN ALBUMS (23 NONCONSECUTIVE WEEKS)
SOUNDSCAN/LAST ALBUM: \$50,000

MISS LITTLE HAVANA

Gloria Estefan



Estefan has always balanced big ballads with high-energy dance numbers. On her upcoming set, she goes for the latter, aiming for Latin-infused beats with global appeal, and, for the first time, tapping Pharrell Williams on the production end, along with her husband, Emilio Estefan Jr. As with her 1985 Miami Sound Machine hit, "Conga," the objective is to have dance tracks that will play well all around the world. The lead single is "W.E.P.A.," which will also be included with remixes by DJ Chuckie and DJ Rosabel.

MANAGER: EMILIO ESTEFAN JR., FRANK AMARDO
BIG DEALS: AT&T, TARGET
BOOKING: ROB LIGHT, CREATIVE ARTISTS AGENCY
TOURING: TBD
SONGWRITERS: PHARRELL WILLIAMS, GLORIA ESTEFAN, EMILIO ESTEFAN JR.
PRODUCERS: PHARRELL WILLIAMS, GLORIA ESTEFAN, EMILIO ESTEFAN JR.
ENGINEER: DANNY CHUNG, SERGE, KENDU ISAACS
RECORDING STUDIO: CRESCENT MOON STUDIOS, MIAMI
PUBLISHING: ENI MUSIC PUBLISHING, FOREIGN IMPORTED PRODUCTIONS
PUBLICIST: DAVID NARANGI, ID
CHART PEAK/LAST ALBUM: 50 MILLAS, NO. 1 (CHRISTMAS), TOP LATIN ALBUMS
SOUNDSCAN/LAST ALBUM: \$60,000

ALL OF ME

Estelle



All of Me marks Estelle's third album and second for Home School/Atlantic. The project's lead single, "Break My Heart" featuring Rick Ross, was inspired by a past relationship of the British "American Boy" singer. "Boy," featuring Kanye West, won best rap/sung

**STRANGE MERCY
ST. VINCENT**

ARTIST: VINCENT
RELEASE DATE: 9/23/2011
LABEL: 4AD
MANAGER: DAVID T. VIECELLI AND
ALEX KADWAN, LEVER AND BEAM
BIG DEALS: INTERACTIVE
SITE LAUNCH FOR RECORD AT
STRANGEMERCY.COM, ROOFTOP GIG
AT NEW YORK'S METROPOLITAN
MUSEUM OF ART
BOOKING: DAVID T. VIECELLI,
BILL LYONS CORP.
TOURING: U.S. THEATER/CLUB TOUR
BEGINS OCT. 2
SONGWRITER: ANNIE CLARK
PRODUCER: JOHN CONGLETON
ENGINEER: JOHN CONGLETON
RECORDING STUDIO: ELMWOOD
STUDIOS, DALLAS
PUBLISHING: BMG CHRYSLIS
PUBLICIST: CARRIE TOLLES, SHORE
FIRE MEDIA
CHART PEAK/LAST ALBUM: *ACTOR*
(2009), NO. 20, BILLBOARD 200
SOUNDSCAN/LAST ALBUM: \$9,000

On her first album, 2007's *Marry Me*, St. Vincent was pure, sardonic, can't-put-your-finger-on-it pop, led by exquisitely feminine guitarist/vocalist Annie Clark. There was noise about Clark's noise, but on 2009's *Actor*, she got louder, darker—and even more popular, making her first appearances on four U.S. album charts. Clark followed it up with a Bon Iver collaboration, courtesy of the successful "Twilight" soundtracks. Now, with a dedicated fan base instead of mere buzz behind her eerie indie sounds, Clark makes yet another tweak to her sound on *Strange Mercy*: a dreamy dystopia of political unrest that, in places, finds its dance groove amid prog-rock riffs.



collaboration at the 2009 Grammy Awards, and went top 10 on 19 charts in the United States and around the world. Additional guests on *All of Me* are reported to include Janelle Monáe and Common.

BESTSELLING:
MANAGER: KEVIN LILES, KWL ENTERPRISES (@KWL.MANAGEMENT)
BOOKING: DENNIS ASHLEY, ICM
TOURING: TBD
PRODUCER: ESTELLE IS WORKING WITH WYCLEF JEAN, TREVOR HORN, NO. 10,
JERRY WONDRA, NE-YO AND DON CANNON (WHO PRODUCED "BREAK MY HEART")
PUBLISHING: CHRYSLIS MUSIC UK
ENGINEER: HARVET BRITTO (@HARVETBRITTO), BRITTO AGENCY; CARA
DONATI (@THISISCARA), ATLANTIC RECORDS
CHART PEAK/LAST ALBUM: *SHINE* (2008), NO. 38, BILLBOARD 200; NO. 6,
TOP R&B/HIPHOP ALBUMS
SOUNDSCAN/LAST ALBUM: \$30,000

**TBD
50 Cent**



No one is stopping 50 Cent from releasing his fifth studio album this fall. After publicly blasting Interscope Records, due to differences about the progress of his still-untitled album—cleared up a week later—50 Cent independently released his "Lollipop"-reminiscent single, "Outlaw," on June 16. 50's moving full speed ahead in production. "It sounds like the old 50 Cent," says Cory Harris, Floyd Mayweather's in-house producer and recording engineer of 50's upcoming album. "He's going back to his older sound. It's like he's taking it back to his roots." Similar to his Billboard 200 No. 1s "Get Rich or Die Tryin'" (2003) and "The Massacre" (2005), 50 Cent comrades Eminem and Dr. Dre will be lending their talents to the record.

ARTIST: 50 CENT
MANAGERS: CHRIS LIGHTY, VIOLATOR MANAGEMENT/BRAND ASSET GROUP/CEO
BIG DEALS: 50 IS DETERMINED TO IMPACT THE LIVES OF THOSE OUTSIDE THE
MUSIC BIZ. "I WANT TO FEED A BILLION PEOPLE IN AFRICA OVER THE NEXT 5
YEARS," HE TWITTERED ON JULY 6. 50 IS RELEASING THE ANTI-BILLINGMUS
NOVEL "PLAYGROUND" IN JANUARY 2012. HE LAUNCHED AN UBERSOCIAL THEME
TITLED "UBERSO" IN APRIL.

BOOKING: CARA LEWIS (DOMESTIC) AND TONY GOLDRING (INTERNATIONAL),
WILLIAM MORRIS ENDEAVOR
PRODUCERS: LABRIAR, COUTLAW, OTHERS TBD
PUBLICIST: SVETTE GAYLE, INTERSCOPE GEFEREN ARM VP OF PUBLICITY
CHART PEAK/LAST ALBUM: *BEFORE I SELF-DESTRUCT* (2009), NO. 5,
BILLBOARD 200
SOUNDSCAN/LAST ALBUM: 482,000

**TBD
Metallica
& Lou Reed**



Metallica and Lou Reed may seem unlikely musical collaborators. But following their performance together at the 2009 Rock and Roll Hall of Fame 25th-anniversary concert at New York's Madison Square Garden, "we have been kicking around the idea of making a record together," reads a June post on Metallica's website. The rock icons recorded 10 songs together at Metallica's home studio in San Francisco earlier this year, and while further details about the title and release date are scarce, Reed told NYMag.com in late June that "it'll probably come out by November."

METALLICA: @GOURDED
ARTIST: WARNER BROS. RECORDS (METALLICA), REED IS UNIGNED
MANAGERS: @PRIME (METALLICA), ESTHER CREATIVE GROUP (REED)
BOOKING: ARTIST GROUP INTERNATIONAL (METALLICA), ICM (REED)
PUBLICIST: BRIAN RUMBERY, BB SUN PRESS
CHART PEAK/LAST ALBUM: *DEATH MAGNETIC* (METALLICA, 2008), NO. 1,
BILLBOARD 200; *THE RAVEY CREED*, 2003, N/A
SOUNDSCAN/LAST ALBUM: 19 MILLION (*DEATH MAGNETIC*), 23,000 (*THE RAVEY*)

**TBD
Kelly
Clarkson**



If you've been following Kelly Clarkson's Twitter account the past year, you've already been briefed on the status of her upcoming fifth studio album. Though she completed recording the set in February (with such producers as Greg Kurstin and Toby Gad), she "found out" from her label, RCA, on March 5 that the album wouldn't hit stores until at least September. While fans were cooling their heels, Clarkson remained on the charts, thanks to her country crossover hit duet with Jason Aldean, "Don't You Wanna Stay." Fast-forward to early July, and the public finally got a taste of Clarkson's new album: It had sprung a leak. At least four tracks, allegedly from the set, had made their way to the Web. In response, the original American Idol jokingly tweeted on July 12, "I get back in the States from a vacation and somehow like 50 of my songs are leaked on the Internet! No point in getting angry because there's nothing I can do, so I hope y'all like the music. I can't wait for everybody to hear my actual finished (fifth) album!"

METALLICA: CLARKSON
MANAGER: NARVEL BLACKSTOCK, STARSTRUCK ENTERTAINMENT
BOOKING: DARRYL EATON, CREATIVE ARTISTS AGENCY
TOURING: TBD
SONGWRITER: TBD
PRODUCERS: RODNEY JERKINS, TOBY GAD, OTHERS
ENGINEER: SERBAN GHENEA
PUBLISHING: TBD
PUBLICIST: MICKA FERRAZ, RCA MUSIC GROUP EXECUTIVE VP OF PUBLICITY
CHART PEAK/LAST ALBUM: *ALL I EVER WANTED* (2009), NO. 1, BILLBOARD 200
SOUNDSCAN/LAST ALBUM: 921,000

**TBD
Bob Seger**



Capitol and Bob Seger are gearing up for a busy fall. The game plan, according to music retailers, is to begin by releasing two live albums in September to help set up a new studio album in October, followed by a double-CD hits collection in November. While Seger was recently recording in Nashville with the hopes of bringing in some guest artists, the new, still-untitled studio album will be a rock'n'roll record, according to sources who have been informed about the project. Seger has scanned 19.6 million units in the SoundScan era (according to Nielsen SoundScan), including 9 million units for his Greatest Hits album. Capitol Records says the Seger has sold 51 million units worldwide during his career. Earlier this year, Seger played the Walmart shareholder convention, sparking speculation that the giant merchant will have some kind of exclusive this fall.

METALLICA: @GOURDED
ARTIST: WARNER BROS. RECORDS (METALLICA), REED IS UNIGNED
MANAGERS: @PRIME (METALLICA), ESTHER CREATIVE GROUP (REED)
BOOKING: ARTIST GROUP INTERNATIONAL (METALLICA), ICM (REED)
PUBLICIST: BRIAN RUMBERY, BB SUN PRESS
CHART PEAK/LAST ALBUM: *DEATH MAGNETIC* (METALLICA, 2008), NO. 1,
BILLBOARD 200; *THE RAVEY CREED*, 2003, N/A
SOUNDSCAN/LAST ALBUM: 19 MILLION (*DEATH MAGNETIC*), 23,000 (*THE RAVEY*)

THE BIGGEST OF FALL 2011 IN DOWNLOADING, STREAMING AND GAMING is a fall that's sure to be filled with eye-catching apps, talked-about music services and innovative videogames, these three are likely to make the most noise.

ITUNES MATCH, an upcoming feature of the iCloud service that's due this fall from Apple, is sure to make Apple a major player in cloud music. iTunes Match will let users store their entire music collection of up to 20,000 songs—purchased from iTunes or not—for \$24.99 per year. The scan-and-match function will create an online duplicate of a music collection without the need to upload files. Expect updates of the iTunes desktop app and mobile apps to allow users to stream their iTunes Match songs at 256kbps iTunes Plus quality. iCloud is already on the market. Current features let consumers push an iTunes purchase to all their Apple devices, and download files previously purchased from the store.

Internet radio will heat up this fall **WHEN CLEAR CHANNEL LAUNCHES ITS PERSONALIZED RADIO SERVICE**. The as-yet-unnamed service will arrive in conjunction with the company's iHeartRadio Music Festival Sept. 23-24 at the MGM Grand in Las Vegas. The result of Clear Channel's acquisition of Thumbplay earlier this year, the service will add a Pandora-like streaming option to the 750-plus free, online radio stations offered by iHeartRadio. Listeners can access the service through a Web browser, the iHeartRadio app for iPhone, iPad, Android, BlackBerry and Windows Phone 7; Sonos home theater systems and JVC receivers.

On the gaming front, "**DANCE CENTRAL 2**" is due in October from Harmonix. The original "Dance Central" was released in November 2010 to positive reviews from critics and consumers alike. Again built for the Xbox's Kinect motion sensor, "Dance Central 2" will add a few new features. Two players will be able to play together either simultaneously or in "dance battle" mode. The game will have an improved "break it down" mode that allows dancers to learn moves on a rehearsal stage. And there will be new venues, characters and game modes. Songs confirmed for the game include 2010's "Rude Boy" from Rihanna and "Like a G6" by Far East Movement, and 1986's "Venus" by Bananarama.

—Glenn Peoples

ST. VINCENT: TIMA LYTLE; KELLY CLARKSON: ROMAN BLANKQUART; METALLICA & REED: KEVIN KANE; 50 CENT: JEFFREY M. HARRIS

DUETS II
TONY BENNETT

RELEASE DATE: 9/20/2011
LABEL: COLUMBIA
MANAGER: DANNY BENNETT
BIG DEAL: THE ALBUM SESSIONS ARE BEING FILMED BY ACADEMY AWARD-WINNING CINEMATOGRAPHER DON DEESE, OF *THE KISS MEMOIRS OF A GISHA*. "COLLATERALLY" FOR A DOCUMENTARY TO BE RELEASED IN CONJUNCTION WITH THE ALBUM'S STREET DATE.
BOOKING: ROB LIGHT AND BRETT STENBERG, CREATIVE ARTISTS AGENCY
TOURING: DREAMS ARE UNDERWAY FOR BENNETT TO MAKE HIS DEBUT APPEARANCE THIS FALL AT THE METROPOLITAN OPERA HOUSE IN NEW YORK. AARP, WHICH SPONSORED BENNETT'S 2007 TOUR, WILL AGAIN BE INVOLVED IN SEVERAL BENNETT ACTIVITIES AS HE CELEBRATES HIS 85TH BIRTHDAY.
SONGWRITERS: VARIOUS
PRODUCED BY: SONGWRITERS RESPONSIBLE FOR THE GREAT AMERICAN SOUNDBOOK
PRODUCER: PHILIP RAMONE
ENGINEER: TOM YOUNG, ACID PRO AUDIO
RECORDING STUDIO: CAPITOL STUDIOS (LOS ANGELES); SESSIONS IN NEW YORK, NASHVILLE AND ITALY
PUBLISHING: VARIOUS
PUBLISHER: FRANK PERRO, COLUMBIA RECORDS SENIOR VP OF MEDIA
CHART PEAK/LAST ALBUM: DUETS, NEW RELEASE; (2006), NO. 3, BILLBOARD 200
SOUNDCAN/LAST ALBUM: 17 MILLION; #16 BEST-SELLING U.S. ALBUM OF THE SOUNDCAN ERA

A follow-up to Bennett's 2006 smash, *Duets: An American Classic*, this time around the legendary vocalist will duet, if all goes as planned, with Amy Winehouse, Norah Jones, Sheryl Crow, Mariah Carey, Natalie Cole, Faith Hill, Carrie Underwood, Willie Nelson, John Mayer, Josh Groban, Michael Bublé, K.d. lang, Alejandro Sanz and Andrea Bocelli. As with the first album, Bennett—who has recorded 100 albums and has 15 Grammy Awards including a Lifetime Achievement Award—says he'll tackle the Great American Songbook, and will likely cover again some songs he himself added to that canon.



TBD
Trey Songz



Known for his edgy, sexy brand of R&B, the Grammy Award-nominated singer has forged that image through such hits as "I Invented Sex," "Say Aah," "Bottoms Up" (featuring Nicki Minaj) and current top 10 Hot R&B/Hip-Hop Songs single "Unusual" (featuring Drake). His as-yet-untitled project will mark his fifth album in six years: *I Gotta Make It* (2005), *Trey Day* (2007), *Ready* (2009) and *Passion, Pain & Pleasure* (2010). Songz stays busy: In June the video for "Out of My Head" dropped. It's a collaboration with Lupe Fiasco, from his *Lasers* album.

MANAGER: KEVIN LILES, KWJ ENTERPRISES (@KWJMANAGEMENT)
BIG DEAL: SONGZ MAKES HIS ACTING DEBUT IN UPCOMING FILM "TEXAS RANGERS MASSACRE 3D"
BOOKING: DENNIS ASHLEY, ICM
TOURING: NONE AT THIS TIME
PRODUCERS: TROY TAYLOR, EXECUTIVE PRODUCER, ON PAST ALBUMS. SONGZ HAS WORKED WITH STARGATE, SEAN GARRETT, DANJAI AND BRYAN MICHAEL COX
RECORDING STUDIO: A RENTED HOUSE IN MIAMI
PUBLISHING: WANDRA CHAPPELL
PUBLISHER: SYDNEY MARFESSON, ATLANTIC RECORDS
CHART PEAK/LAST ALBUM: PASSION, PAIN & PLEASURE: NO. 2, BILLBOARD 200; NO. 1, TOP R&B/HIPHOP ALBUMS
SOUNDCAN/LAST ALBUM: 795,000

SUPERHEAVY
SuperHeavy



Mick Jagger, Eurhythmics founder Dave Stewart, soul singer Joss Stone, Academy Award-winning composer A.R. Rahman and reggae star Damian Marley formed a band as an experiment to see what would happen if the musicians all had different musical backgrounds. Stewart and Jagger started with Marley, who brought along his rhythm section—first single "Miracle Worker" is a reggae tune. Rahman added Indian elements and Stone incorporated soul music. They recorded 35 hours of music in 10 days, writing 22 songs all told. A first for Jagger? Singing in Urdu.

MANAGEMENT: IRVING ZOFF, AZOFF MUSIC MANAGEMENT
TOURING: POSSIBLE IN 2012
SONGWRITERS: MICK JAGGER, DAVE STEWART, JOSS STONE, DAMIAN MARLEY, A.R. RAHMAN
PRODUCERS: DAVE STEWART, MICK JAGGER
ENGINEER: CLIF NORRELL (@CLIFNORRELL)
RECORDING STUDIO: HENSON RECORDING STUDIOS (LOS ANGELES), CIRCLE HOUSE STUDIOS (MIAMI), THE OCTOPUS (A BOAT IN THE MEDITERRANEAN, RED AND IONIAN SEAS)
PUBLISHING: PROMOPUB (JAGGER), FAR WORLD MUSIC (STEWART), BIDDAH MUSIC (MARLEY), JOSS PUBLISHING (STONE), K.M. MURIG (RAHMAN)
PUBLISHER: FRAN CURTIS, ROBERT & JOWAN

TBD
Demi Lovato



The third album from the teen singer/actress is her first since she entered an Illinois treatment facility in October for eating disorders and self-mutilation. Lovato and producers were still working on the album last week, having recorded about 20 songs.

"We haven't narrowed down what's on the album," Disney Music Group executive VP Ken Bunt says. First single "Skyscraper" was released July 12 and raced up the digital songs chart (see story, page 54). It was recorded in late 2010, but the rest of the album will feature recordings made since she came out of treatment in January, one of which she has said is a duet with an R&B star.

MANAGEMENT: PHILIP MCINTYRE AND EDDIE DE LA GARZA, JONAS GROUP
BIG DEAL: PARTNERING WITH THE JED FOUNDATION AND SEVENTEEN MAGAZINE ON THE "I LOVE IS LOUDER THAN THE PRESSURE TO BE PERFECT" CAMPAIGN
TOURING: DEFINITE, BUT THE TIMING IS STILL BEING DECIDED—LATE THIS YEAR OR EARLY 2012
SONGWRITERS: TOBY GAD, KEBI (BOTH FOR "SKYSCRAPER")
PRODUCERS: TOBY GAD, TIMBALAND, RYAN TEDDER, E-MAN, SANDY VEE, ROCK MARSH, NEVIN RUDOLF, DREAMLAB, BILLY STEINBERG & JOH ALEXANDER, JOHN FIELDS, BLEU MCCALLUEY
RECORDING STUDIO: VARIOUS STUDIOS IN LOS ANGELES
PUBLISHER: PATRICK CONFERLY, SUNSHINE SACHS
CHART PEAK/LAST ALBUM: FRODO BAGGINS (2009), NO. 1, BILLBOARD 200
SOUNDCAN/LAST ALBUM: 145,000

LOVE IV: THE DIARY OF A MAD MAN
The-Dream



The-Dream pens addictive odes to lovemaking. His recent two-song mashup, "Body Work" and "Fuck My Brains Out," released days after announcing his fourth studio album on Twitter, shows off the hitmaking songwriter's ability to create an audio

aphrodisiac, intertwining propulsive production and lyrical carnality. Prince's influence is evident throughout "Body Work," and the subject of cheating is tucked between the lines of "Fuck My Brains Out." The-Dream plans to do something different, though, with *Love IV: The Diary of a Mad Man*: call upon the folks he's worked with. "I'm going to try to get everybody, Wayne, [Kanye], Jay, Drake, Mary," The-Dream told MTV. "Anybody I've worked with or [lent] a hand to, I'm trying to get on my album."

PRODUCT MANAGER: ERIC WONG
SONGWRITER: THE-DREAM
PUBLISHER: GABRIEL TESORIERO, ISLAND DEF JAM
CHART PEAK/LAST ALBUM: LOVE KING (2010), NO. 4, BILLBOARD 200
SOUNDCAN/LAST ALBUM: 184,000

Reporting by Justino Águila, Ed Christman, Leila Cobo, Phil Gallo, Jillian Mapes, Benjamin Meadows-Ingram, Gail Mitchell, Mitchell Peters, Erika Ramirez and Ray Waddell.

SONGZ: CHRISTIAN LANTIER; BENNETT: WELSY BENNETT; THE-DREAM: DANIELA LITVIN; LOVATO: ERIC SCHWARTZ; SUPERHEAVY: FRANK WOODENFELS

[NOT SO] PATIENTLY WAITING

STATUS UPDATES FOR ALBUMS 'SCHEDULED' FOR 2012 AND BEYOND

FIONA APPLE

As reported by Billboard.com last September, Apple's drummer/co-producer Charley Drayton told *Modern Drummer* magazine that the power-packing singer/songwriter had a new record slated for a spring 2011 release. Fellow singer/songwriter Michelle Branch tweeted soon after that she'd heard several of the new, "amazing" tracks. The folks at Sony Music, Apple's label, are either keeping mum or haven't been part of the conversation. "If she's got a new album, no one here has heard it," a Sony source says. Her management couldn't be reached for comment.

D'ANGELO

Eleven years after releasing his now-classic sophomore album *Voodoo*, reclusive soul star D'Angelo is reportedly eyeing a late-2011/early-2012 release on J Records for his follow-up. Producer Mark Ronson said last year that he and D'Angelo had shared studio time, while the singer held a session this month with Roots drummer Ahmir "Questlove" Thompson.

DMX

In June, DMX told Vibe that he had been working on his seventh studio album, *Redemption of the Beast*, for a year and had racked up 26 tracks. The album reportedly features Sean Kingston on a Scott Storch-produced track, as well as the LOX, Drag-On, Tyrese and Swizz Beatz. A release date isn't yet attached. Erica Swanson is handling management and booking for DMX.

DR. DRE

First announced in 2002, Dr. Dre's third (and said to be final) album, *Detox*, was initially described as a concept album intended for a summer 2003 release ("a hip-hop musical," as he told MTV at the time). Infrequent updates have appeared from those said to have worked on the album—a list including Jay-Z, Eminem, 50 Cent, Snoop Dogg, T.I., Ice Cube, Nas, Game, R. Kelly and RZA. Last June, a song featuring Jay-Z and said to be slated for *Detox* titled "Under Pressure," leaked to the Internet—without a chorus—prompting Dre to issue a statement through the Interscope website calling the song "incomplete." A full single, "Kush" featuring Snoop and Akon, surfaced late last year and reached No. 34 on the Billboard Hot 100. In February, Dre joined Eminem onstage at the Grammy Awards and performed a second single, "I Need a Doctor," which features Eminem and Skylar Grey. Following the performance, "Doctor" rocketed

to No. 4 on the Hot 100. A third song presumably on *Detox*, "Die Hard," appeared on the Showtime series "Fight Camp 360°" in May, but wasn't released as a single. Dre has sold more than 13.8 million career albums, according to Nielsen SoundScan. The tally doesn't include the other No. 1 albums he's had a heavy hand in, including those from Eminem, Tupac Shakur, 50 Cent and Snoop. His representatives didn't return repeated calls for comment.

GAME

After two years of promotion and numerous delays, Game's fourth studio album, *The R.E.D. Album*, will, apparently, finally be released Aug. 23. The holdup? According to Interscope Records, the recruitment of such figures as Young Jeezy, Lil Wayne, Snoop Dogg, Dr. Dre, Drake, Wiz Khalifa and Chris Brown. DJ Premier and Kanye West lend their production skills; Pharrell Williams executive-produces the entire album. As Game's former manager, Jimmy Rosemond, was recently arrested, Game is now managed by Tony Martin and Delaney McGill.

JANET JACKSON

Don't look for a new Jackson album anytime soon. Currently on a world tour supporting 2009 compilation *Number Ones*, Jackson released *Discipline* in 2008 before leaving Island Def Jam. Touring through mid-February 2012, Jackson "has yet to

select which producers she will work with" on a new project, according to her management. "But she has been reviewing many while on tour."

MADONNA

Madonna entered the studio on July 4 to begin recording her first album outside the Warner Music fold. Manager Guy Oseary has tweeted Madonna's whereabouts for awhile, noting in April she had entered a studio to work on the score for the film that marks her directorial debut, "W.E.," and that in May she was listening to potential tracks. Rumored collaborators include A-Trak and David Guetta. Her last album, *Hard Candy*, was released in April 2008.

With the next album expected in 2012, the gap will exceed the three years and five months between 1994's *Bedtime Stories* and 1998's *Ray of Light*. Madonna has seven No. 1 albums, 12 No. 1 singles and has sold more than 26.9 million albums since 1991, according to Nielsen SoundScan. (Her career predates the SoundScan era.)

NICKELBACK

Anticipation is high for Nickelback's next album. After all, the group was Billboard's Group of the Decade for the first 10 years of the millennium, and its last album, 2008's *Dark Horse*, debuted and peaked at No. 2 on the Billboard 200, and moved 3.1 million, according

to Nielsen SoundScan. Roadrunner Records confirms that the new album is due this fall, and a world tour promoted by Live Nation, with whom Nickelback has a long-term deal, is expected for 2012. It is known that most of the recording took place at frontman Chad Kroeger's Mountain View studio near Vancouver.

PAULINA RUBIO

Following the release of her last album, *Gran City Pop*, in 2009, Rubio entered a new stage in her life with the birth of her first child. But since the beginning of the year, Rubio has been writing and picking repertoire for her next set, and is more involved

than ever in the composition of new material. "Motherhood has really inspired her," says Andres Recio, who's working with Rubio on A&R. She's been working with RedOne and writing with Julio Reyes Copello, Casadiego, Espinoza Paz, Chino y Nacho and Claudia Brant. The Universal Music Latino album is expected in first-quarter 2012.

SOUNDGARDEN

Following frontman Chris Cornell's tweet that Soundgarden would reunite in 2010 for select concerts and festivals, fans have patiently waited to see whether the Seattle rock quartet would release a follow-up to 1996's *Down on the Upside*. The band will indeed record again, but "they very likely won't have completed new material until next year," a representative says. Soundgarden is managed by Gary Gersh at the Artists Organization.

WILLOW SMITH

Willow Smith's hit "Whip My Hair" catapulted the preteen to stardom last year. But there's still no word from Roc Nation about her debut album. Names bandied about in various media interviews regarding collaborations include Skillz and DJ Jazzy Jeff. Smith's page on the Roc Nation website simply says the album is coming in 2011.

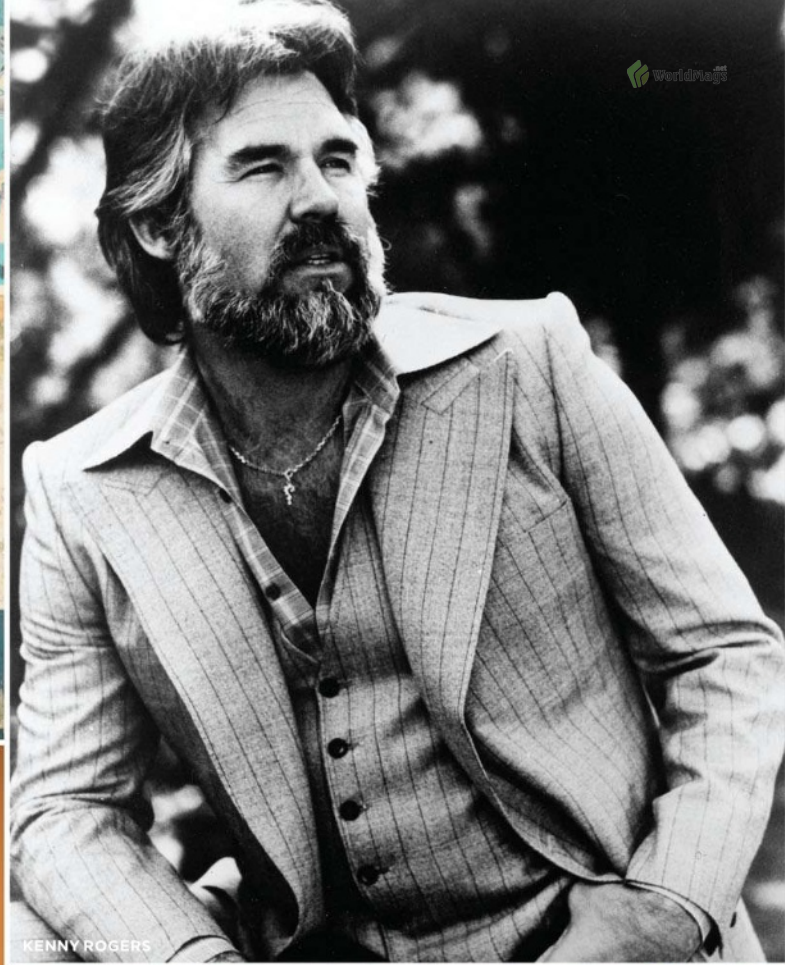
Reporting by Leila Cobo, Phil Gallo, Jason Lipshutz, Devon Maloney, Benjamin Meadows-Ingram, Gail Mitchell, Mitchell Peters, Erika Ramirez and Ray Waddell.



PAULINA RUBIO



ROMAIN VIRGO



KENNY ROGERS



BUSY SIGNAL



JOHN RICH

COME ON OVER

VP RECORDS AND WARNER NASHVILLE PULL TOGETHER A DREAM TEAM OF REGGAE STARS, COUNTRY STARS AND COUNTRY SONGS—AND RICH FROM BIG & RICH IS THINKING ABOUT TOURING JAMAICA

BY PATRICIA MESCHINO

Thirty-two years after the Gatlin Brothers topped Billboard's country singles chart with "All the Gold in California," the song is poised to crown that tally again—this time set to a reggae beat.

It's an updated roots-rock rendition, renamed "California," and features Larry Gatlin, who wrote and sang lead on the original. He provides supporting vocals for Jamaican singer Romain Virgo. "California" is the lead single from *Reggae's Gone Country*, a joint venture between Warner Nashville and New York-based independent VP Records. It's scheduled for an Aug. 30 release.

Virgo, 21, is the 2007 winner of "Digicel Rising Stars," the Jamaican equivalent of "American Idol." In 2010, his self-titled debut on VP featured the hit "Mi Can't Sleep," which topped the Jamaican charts and reggae tallies throughout North America and Europe. "Country artists are surprised to learn how much Jamaicans love their music," says Cristy Barber, VP of marketing and promotions at VP, and a Grammy Award-nominated producer for the 2003 dancehall/reggae/hip-hop compilation album *Def Jamaica*. It's that kind of revelation that drives the deftly executed one-drop reggae interpretations of 13 country classics on *Reggae's Gone Country*. "This record will educate the country music industry and country lovers about the music's importance in the Caribbean," Barber adds.

Jamaica began its longstanding romance with country music when the island's first commercial radio station, Radio Jamaica and Rediffusion, began broadcasting in July 1950 with country and western tunes on its playlist. Since then, the music synonymous with America's heartland has enjoyed widespread popularity in reggae's birthplace. RJR still airs a weekly country program on Sunday nights, indicative of the genre's enduring influence on several generations of reggae stars.

Bob Marley's second single, "One Cup of Coffee," is an engaging ska rendition of "Tall Texan." Claude Gray's million-selling 1961 country hit. And dub poetry quartet No-Maddz—a 2010 breakout act currently starring in a Puma commercial with Jamaican sprinter and three-time Olympian gold medalist Usain Bolt—cite the late Marty Robbins and other country legends as primary inspirations of their vivid storytelling. "Jamaicans' love of country music stems from their ongoing infatuation with western films," Jamaica Tourist Board deputy director Jason Hall says. "The romanticizing of the cowboy hero and the accompanying music is at the core of our affinity for country... [and] country's simple set of values—love, honor and respect—is what gels for us here."

Barber, the set's executive producer, conceived *Reggae's Gone Country* two-and-a-half years ago. The album's vocals and reggae backing tracks, created by what she calls a "dream team reggae

band" including veteran drummer Sly Dunbar, were laid down at Kingston studios Grafton and Tuff Gong, the latter owned by the Marley family. Working alongside Barber on the album is

singer/songwriter John Rich of multiplatinum-selling country duo Big & Rich (and the 2011 winner of Donald Trump's "Celebrity Apprentice"). Once the Kingston sessions were completed, Barber sent the tracks to Nashville, where Rich added the flourishes of prominent pedal steel player Mike Johnson and fiddler Jonathan Yudkin at the legendary Fireside Studios, once owned by late country star Porter Wagoner.

Acclaimed Jamaican saxophonist Dean Fraser is also very involved (see story, below).

Among other things, he's the producer of Tarrus Riley's beloved 2006 single "She's Royal" (Canon/VP Records), which still enjoys frequent airplay on Jamaican stations and various international reggae radio programs. Singer/songwriter Charlie Pennachio, Rich's associate and lead singer of multiplatinum-selling '90s boy band Linear, is also involved, as well as VP Records CEO Chris Chin and Cristy's father, Raymond Barber, a country music aficionado. The album's title is adapted from Rich's former CMT show, "Gone Country," which placed unlikely characters in the role of wanna-be country stars.

Another single is dancehall artist Busy Signal's captivating Auto-Tuned remake of Kenny Rogers' 1978 hit "The Gambler," while the iTunes bonus track is Riley's rollicking rendition of John Anderson's "Straight Tequila Night," which topped the Hot Country Singles chart in 1992. "The thread woven through all of country music, whether it's Jimmy Rogers or Big & Rich, is that it's heartfelt," Gatlin says from his Nashville home. "Country fans will love these reggae versions because they're heartfelt too."

"California" and "The Gambler" have already been serviced to reggae radio; country formats will be serviced in August. DJ Norie, host of "Anything Goes: Caribbean Edition" on New York's WWPR, reports positive reactions from his listeners. "I was surprised how quickly my audience took to these songs," he says. Norie's audience falls primarily within the 18-34 demo. "But everyone from the Caribbean grew up with country. Other than reggae and soca, it's probably the region's most accepted music."

Promotional strategies for the album haven't been finalized yet, but Barber says the video for "California" will debut by the end of July. Album launch parties are scheduled for Kingston and Nashville. A *Reggae's Gone Country* concert at the Country Music Hall of Fame and Museum is under consideration, and a related documentary is set to air on both Jamaican and U.S. TV.

Rich says he was "blown away" by the Jamaican artists' transformation of time-tested country hits into resplendent reggae gems. He's confident country fans will share his enthusiasm. "Reggae's *Gone Country* will impact country fans because it's their favorite songs done in a way they've never heard them before," Rich says from the New Town, N.D., stop of Big & Rich's 2011 Xtreme Muzik tour. "Reggae and country may be two different universes in terms of instrumentation or rhythms, but both are about songs of love, loss and life in general. Probably that's why reggae artists relate to the country tradition. This album merges two musical cultures—and it has me thinking I got to tour down there." ■■■

Patricia Meschino (@pattymesc) is a New York-based journalist. In addition to *Billboard* she writes for *Bob Marley.com*.



LARRY GATLIN (left) and ROMAIN VIRGO performing in April 2010 in Nashville. The two artists duet on a new version of the Gatlin Brothers track "All the Gold in California" on *Reggae's Gone Country*.

JAMAICA'S DEAN FRASER IS FAR MORE THAN A SAX MAN

"It wasn't a difficult process because of the caliber of musicians we had, and their understanding of one another."

Saxophonist Dean Fraser—the Jamaican producer of *Reggae's Gone Country*—is displaying characteristic modesty. He's graciously deflecting the accolades he's received for steering the Kingston recording sessions that reconstructed Nashville classics into irresistibly grooved reggae anthems.

"All I did," he says on the phone from Marseilles, France, where he's touring with Tarrus Riley's Blak Soil band, "was change tempos and keys to suit the different singers we used. It's the overdubs done in Nashville that really brought the whole project together."

Like many Jamaicans, Fraser grew up listening to vintage country and western. "Sunday dinner was all about playing albums by Jim Reeves, Skeeter Davis, Charlie Pride and Marty Robbins. I couldn't understand what my parents heard in the music at the

time," Fraser says with a laugh. "But when I started playing professionally and better understood different genres, I went out and bought those artists' CDs."

In the mid-'70s Fraser was visiting various Kingston studios, saxophone in hand, awaiting an opportunity to be heard. He catapulted to island-wide fame, performing a stirring sax-led rendition of Bob Marley's "Redemption Song" at Reggae Sunsplash in August 1981, just three months after Marley died. Fraser's nuanced sax flourishes are featured on more than 1,000 reggae albums, he estimates, and he has released several instrumental recordings on various labels including VP Records.

Fraser's fastidious production



DEAN FRASER

standards have played an essential role in transitioning roots reggae's esteemed musical traditions into 21st-century sensibilities. From the mid-'90s through the early '00s Fraser was musical director for that period's most renowned reggae star, Luciano (whose rich baritone warmly colors Reeves' immortal "He'll Have to Go" on *Reggae's Gone Country*). Fraser has since mentored many young Jamaican vocalists including Riley, contemporary reggae's leading light, for whom he produced three exceptional albums, including *Contagious* (Canon Productions/VP Records), which peaked at No. 5 on Billboard's reggae chart in August 2009.

A recipient of numerous awards for his vast contributions to his country's music, including the Jamaican government's fifth-highest recognition, the Order of Distinction, Fraser awaits a profoundly personal honor: performing selections from *Reggae's Gone Country* in Jamaica with John Rich and other Nashville-based musicians. "That," he admits, "would be a new high point in my life." —PM

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Midyear muscle: While U2, led by **THE EDGE** and **BONO**, lead the Top 25 Tours chart, other artists on the recap include **USHER** and **ANDRÉ RIEU**.

CONCERT COMEBACK

THANKS TO U2'S RECORD-BREAKING SHOWS—AND TOP TOURS BY ROGER WATERS, LADY GAGA, BON JOVI AND OTHERS—THE LIVE INDUSTRY CELEBRATES A REBOUND

BY RAY WADDELL

Brick by brick: **ROGER WATERS** sold out six performances at London's O2 Arena while re-creating Pink Floyd's *The Wall*.



After the bloodbath of 2010, and the more moderate pain of 2009, the touring industry came into 2011 more than a little gun-shy. As touring executives take stock of the first half of the year and look ahead to the fall, the optimism of the spring is carrying over into the heat of summer.

You can almost hear the sigh of relief coming from much of the concert industry. So far, the other shoe hasn't dropped. Based on numbers reported to Billboard Boxscore and numerous conversations with industry stakeholders, business is solid.

"We're on plan," says Mark Campana, who, with Bob Roux, serve as co-presidents of North America concerts for Live Nation, the world's largest show promoter. Campana says that, at this point, during the previous two years, "there was a lot of talk about 'What do we have to do to light some fires to get things going?' This year, [as we were] going into the Fourth of July weekend, we're talking about being on plan, talking about how we've made some good decisions in terms of ticket prices early on."

Using an American football reference, the 2011 year in touring is at halftime—an analogy Campana embraces.

"If the bands and the promoters make good decisions on pricing the shows upfront, we're not going to have to worry about the Hail Mary passes at the end," Campana says. "Being on plan in a company of this size makes us all feel good, because it means we can stick with our game plan as opposed to writing up a bunch of new plays at halftime to run in the second half, to try to win the game."

As always, the concert business is at the mercy of who's touring and when. But there's little doubt that steps taken in the wake of last year's down season—including a painstaking evaluation of pricing strategies and efforts to offer value for consumers—are having a positive impact. While there were many factors contributing to double-digit decreases in attendance and dollars in 2010, most of the issues can be boiled down to pricing.

Last year at this time, a parade of bad news was rolling in, including not only reports of poor ticket sales but public cancellations, postponements and reconfigurations of ca-

pacities. Most observers saw such moves as linked to pool ticket sales, even if public announcements suggested otherwise.

But the half-year figures for Billboard Boxscore confirm renewed success on the road. That's true not just by the artists among the top 25 (see chart, right), but for tours by such acts as Adele, Buffalo Springfield, New Kids on the Block/Backstreet Boys, Rascal Flatts, Sade, Katy Perry, Sugarland, Jason Aldean, Brad Paisley, Tim McGraw, Toby Keith, Rihanna, "Glee," Journey, American Idols, Enrique Iglesias/Pitbull and many others.

At the same time, the major festivals are having robust sales across the board. In short, things seem better than OK.

"We're talking about how we made some good decisions in terms of ticket prices early on."

—Mark Campana, Live Nation

"If you just made a broad brush statement about this year compared to 2009 and 2010, things are significantly better," Nederlander Concerts CEO Alex Hodges says. "Are there bumps in the road? Yes, but it's a lot better."

Nederlander operates the Greek Theatre in Los Angeles, where Hodges says numbers are up a solid 40%.

"How that translates to the end of the year, I don't know," Hodges says. "But in terms of shows that have already played off in a major-market venue like the Greek in Los Angeles, if I'm 40% up, that has to translate somewhere to something better. We just haven't had that terrible date yet."

John Meglen, co-president with Paul Gongaware of Concerts West/AEG Live, points out that 2010 wasn't a downer for everyone. "When you talk about the disaster of 2010, that was not our company," Meglen says. "In 2010 our company did 35 or 36 tours, and we did not lose money **continued on >>p40**

TOP 25

TOURS

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$174,782,003	U2 1,642,282	1,642,282	25	25
2	\$114,431,363	ROGER WATERS 1,005,490	1,005,490	69	69
3	\$107,364,741	BON JOVI 905,035	905,035	45	45
4	\$71,900,434	LADY GAGA 745,735	746,261	45	43
5	\$70,105,955	USHER 881,998	891,494	70	55
6	\$48,947,080	EAGLES 280,654	335,660	23	3
7	\$46,052,472	ANDRÉ RIEU 436,604	544,189	75	5
8	\$36,839,037	MICHAEL BUBLÉ 345,546	349,743	33	28
9	\$25,071,077	KENNY CHESNEY 370,572	380,250	25	19
10	\$22,846,171	IRON MAIDEN 313,005	379,204	19	3
11	\$21,916,788	JUSTIN BIEBER 358,230	358,415	26	25
12	\$19,462,428	TRANS-SIBERIAN ORCHESTRA 417,196	507,584	58	17
13	\$18,713,800	NEIL DIAMOND 129,080	138,964	11	3
14	\$18,304,663	ELTON JOHN 201,262	203,805	18	16
15	\$17,522,372	GEORGE STRAIT & REBA 232,664	241,464	17	6
16	\$17,355,667	THE X FACTOR LIVE 351,315	364,724	46	6
17	\$17,038,549	KYLIE MINOGUE 183,961	200,646	21	1
18	\$16,770,111	ROD STEWART & STEVIE NICKS 155,639	156,408	12	11
19	\$16,563,435	LINKIN PARK 233,585	269,412	23	11
20	\$14,712,380	PRINCE 139,639	144,133	9	6
21	\$14,605,158	LEONARD COHEN 105,487	113,061	15	9
22	\$14,067,371	KINGS OF LEON 171,102	175,157	8	5
23	\$13,516,890	THE POP FESTIVAL: SHAKIRA, TRAIN & OTHERS 115,550	137,700	6	0
24	\$13,263,780	METALLICA 102,456	102,456	6	6
25	\$13,103,083	OZZY OSBOURNE 176,722	242,513	19	2



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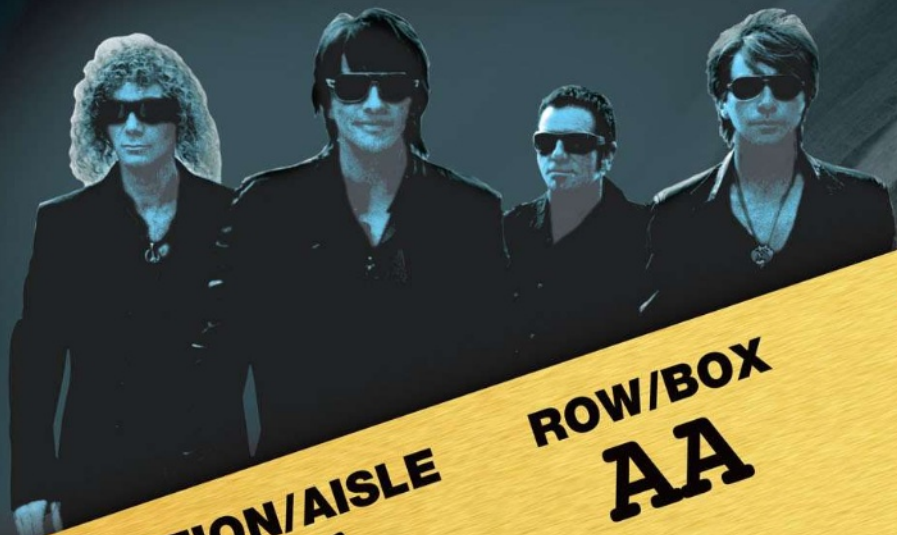
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SEAT
1

2010-
2011

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2010-2011

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ROW AA

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TOP 25 BOXSCORES

from >>p36 on a single one."

For others, while it may seem odd that, after years of growth, just not getting killed is reason for celebration in the touring business, that seems to be the case.

"We experienced a 2009 that had bruises and bumps, and a 2010 that was flat-out bad for an industry that had been growing for years and years," Campana says. "That's two years of real concern out in the marketplace. Now, while we're not out doing back flips because business is through the roof, we're excited, because we put a plan together and the plan is being executed on a local level now, and the ideas we started with last winter in terms of what we had to accomplish are coming home."

It does seem the industry at large has reacted to the challenges of the past two years and revamped its approach going into 2011. Asked if more analysis and caution were used toward pricing, routing and other pre-tour decisions were having a positive effect, Hodges says "yes."

"There's more collaboration or willingness to get on the phone rather than email and talk about ticket prices, day of the week, the fundamentals that make shows more successful," Hodges says.

A look at the top 25 tours for the period of Nov. 1, 2010, through May 31, 2011, yields few surprises; in fact, it would be bad news indeed if these tours weren't performing well. That said, it's worth noting the diversity of the list, which includes veteran rock bands, pop sensations, country mainstays and stars of R&B, classical and rock.

A large percentage of the top 25 tours are international in scope, reflecting the power of a global profile. When the world is your marketplace, the stakes become much higher. And the upper strata of these top 25 tours were beyond successful; they were record-setting.

The five top-ranked tours—U2, Roger Waters, Bon Jovi, Lady Gaga and Usher—each

represent personal box-office bests for these acts, and one of them, U2's 360° trek, ends up as the biggest tour ever in terms of gross and attendance, according to Billboard Boxscore. For these acts and others, these are the best of times.

Campana says Live Nation's arena shows are performing particularly well, citing Gaga, Prince, Rihanna, Foo Fighters and New Kids on the Block/Backstreet Boys as examples.

It does seem the industry at large has reacted to the challenges of the past two years and revamped its approach going into 2011.

Coupled with an amphitheater season that's shaping up to meet projections, barring unforeseen circumstances, Campana thinks that his company could be heading into Labor Day feeling much better than a year ago.

The volume of shows at Live Nation's expansive network of amphitheaters across North America is down about 10% in terms of volume, according to Campana. The good news is, "We are absolutely seeing more profits from fewer shows," he adds. "Bob [Roux] and I knew there were some tough decisions we had to make in terms of not doing the 900 shows we'd done in the past; we're only doing about 800. We were banking that we could sell the tickets at a little higher price [overall] if we put them at the right price at the beginning, as **continued on >>p42**



Australian accolades: Metallica's **KIRK HAMMETT** (left) and **JAMES HETFIELD** played four dates at Sydney's Acer Arena, which ranked among the top boxscores of the past 12 months.

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$32,754,065 (52,209,980 pesos) \$238.39/\$102.92	U2, MUSE Estádio do Morumbi, São Paulo, April 9-10, 13, 2011	269,491 three sellouts	Live Nation Global Touring, T4F-Time For Fun
2	\$24,993,698 \$699/\$269	COACHELLA VALLEY MUSIC AND ARTS FESTIVAL Empire Polo Field, Indio, Calif. April 15-17, 2011	75,000 sellout three days	Goldenvoice/AEG Live
3	\$22,866,542 (268,320,580 pesos) \$22157/\$633.92	U2, SNOW PATROL Estadio Azteca, Mexico City May 11, 14-15, 2011	282,978 three sellouts	Live Nation Global Touring, OCESA/CIE-Mexico
4	\$20,550,302 (83,290,375 pesos) \$320.71/\$392.4	U2, MUSE Estadio Único Ciudad de La Plata, Buenos Aires, March 30, April 1-2, 2011	172,029 three sellouts	Live Nation Global Touring, T4F-Time For Fun
5	\$15,502,107 (\$17,746,639 Australian) \$490.79/\$428.6	BON JOVI, OCTOBER RAGE Sydney Football Stadium, Sydney, Dec. 17-19, 2010	103,843 three sellouts	Dainty Consolidated Entertainment
6	\$13,910,989 (\$14,081,399 Australian) \$284.71/\$271.86	U2, JAY-Z Patersons Stadium, Perth, Australia, Dec. 18-19, 2010	108,706 two sellouts	Live Nation Global Touring
7	\$13,695,929 (\$15,754,478 Australian) \$296.97/\$299.91	U2, JAY-Z ANZ Stadium, Sydney Dec. 13-14, 2010	107,155 two sellouts	Live Nation Global Touring
8	\$13,460,407 (\$13,803,969 Australian) \$281.59/\$281.96	U2, JAY-Z Etihad Stadium, Melbourne, Australia, Dec. 1, 3, 2010	105,312 two sellouts	Live Nation Global Touring
9	\$11,031,839 (\$11,851,381 Australian) \$283.76/\$281.95	U2, JAY-Z Suncorp Stadium, Brisbane, Australia, Dec. 8-9, 2010	85,745 two sellouts	Live Nation Global Touring
10	\$10,551,787 (137,173,227 pesos) \$76.05	LUIS MIGUEL Auditorio Nacional, Mexico City, Feb. 11- 14, 17-20, 24-27, March 3-6, 10-13, 2011	138,745 23 shows	Showlatin
11	\$10,232,800 (65,251,295) \$122.77/\$57.29	ROGER WATERS O2 Arena, London May 11-12, 14-15, 17-18, 2011	89,182 six sellouts	Live Nation, 3A Entertainment
12	\$9,438,730 (\$9,561,795 Australian) \$584.49/\$90.64	EAGLES Rod Laver Arena, Melbourne, Australia, Dec. 17-18, 21-22, 2010	50,485 50,800 four shows	Frontier Touring Co.
13	\$9,433,051 (\$8,248,125 rand) \$331.72/\$51.83	U2, SPRINGBOK NUDE GIRLS, AMADOU & MARIAM FNB Stadium, Johannesburg Feb. 13, 2011	94,232 sellout	Live Nation Global Touring, Big Concerts
14	\$9,195,415 \$799/\$149	STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL Empire Polo Field, Indio, Calif. April 30-May 1, 2011	54,791 55,000 two days	Goldenvoice/AEG Live
15	\$8,819,418 (\$160,763 New Zealand) \$232.89/\$30.31	U2, JAY-Z Mt Smart Stadium, Auckland, New Zealand, Nov. 25-26, 2010	93,519 two sellouts	Live Nation Global Touring
16	\$8,632,039 (€5,953,130) \$97.98/\$78.10	ROGER WATERS GelreDome, Arnhem, Netherlands, April 8-9, 11, 2011	88,693 three sellouts	Mojo Concerts
17	\$8,531,415 \$250/\$175/\$140/ \$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, April 1-3, 6-7, 9-10, 12-13, 15-17, 2011	50,842 12 sellouts	Concerts West/AEG Live
18	\$8,248,480 (€5,797,157) \$103.51	KINGS OF LEON, ELBOW, THIN LIZZY, WHITE LIES, MONA, THE WHIGS Slane Castle, Slane, Ireland May 28, 2011	79,686 sellout	MCD
19	\$8,139,185 (\$8,262,275 Australian) \$479.22/\$36.61	BON JOVI, THE SCARLETS Etihad Stadium, Melbourne, Australia, Dec. 11, 2010	54,414 sellout	Dainty Consolidated Entertainment
20	\$8,054,976 (6,766,618,000 yen) \$595.24/\$95.24	BON JOVI Tokyo Dome, Tokyo Nov. 30-Dec. 1, 2010	60,313 two sellouts	Udo Artists
21	\$7,842,340 (\$7,888,077 Australian) \$151.79/\$131.55	METALLICA, LAMB OF GOD, BARONESS Acer Arena, Sydney Nov. 10-11, 13, 2010	57,339 three sellouts	Michael Coppel Presents
22	\$7,689,462 (6,428,839,000 yen) \$43.95/\$107.97	EAGLES Tokyo Dome, Tokyo March 5-6, 2011	54,883 80,000 two shows	Udo Artists
23	\$7,550,446 (6,615,531,000 pesos) \$375.90/\$39.68	U2, MUSE Estadio Nacional, Santiago, Chile, March 25, 2011	77,765 sellout	Live Nation Global Touring, T4F-Time For Fun
24	\$7,544,120 (\$7,610,558 Australian) \$706.28/\$82.82	USHER, TREY SONGZ, THE POTBELLEEZ Rod Laver Arena, Melbourne, Australia, March 19-20, 31, April 1-2, 2011	62,075 five sellouts	Frontier Touring
25	\$7,530,500 (\$7,465,332 Australian) \$801.94/\$100.77	USHER, TREY SONGZ, THE POTBELLEEZ Acer Arena, Sydney March 23-24, 28-29, 2011	55,792 60,148 four shows	Frontier Touring

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TOP 25 PROMOTERS

	TOTAL GROSS ALL PROMOTIONS	PROMOTER Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$567,717,823	LIVE NATION 6,525,186	6,901,621	590	345
2	\$347,546,655	AEG LIVE 4,711,444	5,128,397	1,079	431
3	\$117,263,454	MICHAEL COPPEL PRESENTS 1,073,767	1,262,112	135	22
4	\$107,603,785	T4F-TIME FOR FUN 1,291,205	2,018,282	507	16
5	\$101,533,284	DAINTY CONSOLIDATED ENTERTAINMENT 727,750	747,022	65	31
6	\$73,482,569	3A ENTERTAINMENT 1,085,901	1,125,632	210	82
7	\$72,760,125	FRONTIER TOURING 531,691	567,009	67	23
8	\$59,293,628	EVENPRO/WATER BROTHER 838,211	1,397,024	348	6
9	\$54,821,895	OCESA/CIE-MEXICO 849,260	916,779	52	12
10	\$48,336,169	CHUGG ENTERTAINMENT 425,853	531,493	174	5
11	\$46,061,028	MCD 816,298	865,994	353	208
12	\$33,285,608	EVENKO 550,177	612,662	323	57
13	\$26,941,811	S.J.M. CONCERTS 528,187	557,922	42	2
14	\$21,858,730	JAM PRODUCTIONS 448,291	507,274	212	114
15	\$20,643,927	BEAVER PRODUCTIONS 273,050	280,795	51	44
16	\$20,140,910	UDO ARTISTS 146,497	185,313	6	2
17	\$18,826,386	C3 PRESENTS 498,814	623,698	371	86
18	\$15,540,805	BIG CONCERTS 166,764	166,764	2	2
19	\$14,489,736	OUTBACK CONCERTS 278,480	311,043	86	20
20	\$12,129,200	FRANK PRODUCTIONS 280,650	337,250	48	16
21	\$11,698,284	KNITTING FACTORY PRESENTS 384,267	592,650	419	83
22	\$9,675,127	NEDERLANDER CONCERTS 202,425	243,187	97	22
23	\$8,205,269	I.M.P. 242,285	292,118	201	112
24	\$8,100,657	ROB POTTS ENTERTAINMENT EDGE 50,314	59,649	11	1
25	\$7,067,570	KENNEDY STREET ENTERPRISES 68,834	81,883	9	0



Latin leader: LUIS MIGUEL'S performances at Mexico City's Auditorio Nacional rank among the top 25 boxscores at midyear.

from >>p40 opposed to the wrong price at the beginning and then having to whack the prices throughout the summer in order to hopefully sell some tickets."

One contributing factor to fewer amphitheater shows for Live Nation is a wealth of strong packages on the road, including Journey with Foreigner and Night Ranger, Blink-182/My Chemical Romance, Mötley Crüe and Poison, Maroon 5 with Train, and Kid Rock with Sheryl Crow.

For its part, AEG Live enjoyed a "tremendous" first half of 2011.

**—John Meglen,
Concerts West/AEG Live**

For its part, AEG Live enjoyed a "tremendous" first half of 2011, Meglen says, with great runs from its festivals—Coachella, Jazzfest and Stagecoach—and successful tours from Bon Jovi, Usher, Enrique Iglesias/Pitbull, George Strait, Kenny Chesney, Taylor Swift and American Idols. Live Nation presented the American Idols tour last year and it is now back out under the AEG Live banner.

"American Idols, what a story there," Meglen says. "We lost the tour last year because the money went up too high, which made the ticket price go up too high, and that tour didn't have a great year last year. Now the tour came back . . . and it's doing phenomenally well. Everybody else was run-

ning away from it. We believed in the brand, but we also believe it needs to be priced well."

Again, pricing looms large as the issue for the concert business. "If there's a story about 2011, to me it is dynamically pricing your seats properly, with many different ticket prices," says Meglen, an outspoken critic of the practice of reactively discounting tickets. "Discounting is something we do not believe in. We think it hurts the artist and it's not something we want to participate in. Nothing is absolute—there are always cases where people need to do discounts for certain things—but I would rather price the shows right to begin with and make the right deals than [to] later come out and say, 'I have to discount these tickets,' which to me is a negative on the artist."

Live Nation took much of the heat directed toward discounting in 2010 as it tried to salvage underperforming shows with mass price cuts. This year, the company approached discounting in a much more strategic mode, not only with its partnership with Groupon, but, prior to that, through rewarding early buyers with discounts as opposed to rewarding those who waited.

That "early bird" discount strategy "is delivering the volume of tickets we needed," Campana says, but also delivers on another level. "Offering a \$5-\$10 discount at the on-sale and running that for a couple of weeks gives us more people out in the marketplace talking about going to the show," he says. "Our No. 1 marketing tool is a fan telling another fan that they're going."

According to Campana, Live Nation's efforts in the social networking space, including campaigns at Ticketmaster.com and LiveNation.com, are having a big impact. If word-of-mouth has always been the best concert promotion tool, social networking is word-of-mouth on **continued on >>p44**



When It Happens In LA... It Happens Here.



from >>p42 steroids. Campana says Live Nation's Facebook tools, Apple apps and other digital/mobile campaigns, often tied in with sponsorships, are paying off.

"Today we're seeing our sales patterns being tied more to nontraditional marketing," Campana says. "In fact, what used to be nontraditional is turning into the mainstream marketing plan. We see a huge op-

As a promotional tool for selling concert tickets, social networking is like word-of-mouth on steroids.

portunity to take advantage of the community of concert-goers, finding new ways to sell tickets."

And while early buying is a joy, Campana says that it's only part of the equation and, outside of the super-hot concerts that sell out instantly, isn't enough to put a show over the top. "The sales we're seeing late are really encouraging," he says. "That's telling us it's

not just the super-fans buying tickets the day we go on sale, it's people that, as the shows get closer say, 'I think I'll go to that concert.' If we weren't having the late sales we're seeing, you and I would be having a completely different conversation right now."

So if the business at large is solid right now, that bodes well for a positive outcome for the year, as activity traditionally slows down as fall begins. "The second half of the year is definitely a lot quieter for us, which won't hurt us," Meglen says. "We're not going to chase things. If something makes sense and there's a good tour out there, we can make the right deal—of course we're going to go for that. But where people get themselves in trouble is going out and trying to create things."

At Live Nation, no one is ready to hang up a championship banner yet.

"My biggest concern is that we get a little success, a little wind in our sails, and we lose sight of the fact we're still in a pretty tough economy," Campana says. He worries that "we as promoters, managers doing what they do and agents doing what they do, get caught up in a little success, push the ticket prices up, start talking that we don't need the early bird specials [and] dial back the four-packs. That keeps me up at night. Concert promoters are a bunch of drunken sailors; we can talk ourselves into stuff. We're not bulletproof. We have to stay true to the plan. Otherwise, we'll be back to where we were." ●●●

All aboard: CARRIE UNDERWOOD performed at the Stagecoach Festival in Indio, Calif., in May, one of several successful festivals that helped concert business fortunes this year.



CAPACITIES 15,001 OR MORE TOP 10 VENUES

RANKED BY GROSS, COMPILED FROM BOXSCORES NOV. 1, 2010, THROUGH MAY 31, 2011.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$85,421,831	O2 ARENA, LONDON 23,000	1,192,740	1,289,514	97	13
2	\$65,043,202	ROD LAVER ARENA, MELBOURNE, AUSTRALIA 16,820	535,827	571,428	54	22
3	\$59,327,395	ACER ARENA, SYDNEY 21,000	495,452	544,565	51	18
4	\$54,719,041	MADISON SQUARE GARDEN, NEW YORK 20,697	634,387	680,505	45	29
5	\$44,082,788	MANCHESTER EVENING NEWS ARENA, MANCHESTER, ENGLAND 21,000	708,584	785,864	74	5
6	\$29,308,523	SPORTPALEIS, ANTWERP, BELGIUM 20,000	580,688	607,238	46	14
7	\$28,250,820	WELLS FARGO CENTER, PHILADELPHIA 21,000	608,832	879,003	63	18
8	\$26,016,577	STAPLES CENTER, LOS ANGELES 20,000	332,983	403,243	40	9
9	\$21,965,197	BELL CENTRE, MONTREAL 21,242	280,742	303,659	44	11
10	\$18,769,832	COLISEO DE PUERTO RICO JOSÉ MIGUEL AGRELOT, HATO REY, PUERTO RICO 18,500	271,551	315,935	35	3

CAPACITIES 10,001 TO 15,000 TOP 10 VENUES

RANKED BY GROSS, COMPILED FROM BOXSCORES NOV. 1, 2010, THROUGH MAY 31, 2011.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$43,786,969	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 13,500	335,029	373,456	45	4
2	\$24,384,659	O2, DUBLIN 14,000	352,030	366,854	42	29
3	\$20,885,684	SYDNEY ENTERTAINMENT CENTRE, SYDNEY 12,500	173,850	200,053	28	2
4	\$19,735,112	O2 WORLD, HAMBURG 15,000	370,017	446,169	50	5
5	\$11,240,011	ADELAIDE ENTERTAINMENT CENTRE, ADELAIDE, AUSTRALIA 12,000	89,931	115,657	17	3
6	\$9,605,146	VAN ANDEL ARENA, GRAND RAPIDS, MICH. 12,864	212,166	303,550	44	9
7	\$9,581,116	ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. 13,800	215,537	328,604	41	6
8	\$9,202,899	VALLEY VIEW CASINO CENTER, SAN DIEGO 15,000	191,699	356,647	51	4
9	\$8,336,761	MGM GRAND GARDEN, LAS VEGAS 14,500	67,233	68,096	5	4
10	\$7,763,750	VECTOR ARENA, AUCKLAND, NEW ZEALAND 12,000	82,956	100,534	11	1

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INT'L TOURS BOOST ARENA RANKINGS IN U.K., AUSTRALIA

The acts who rank among Billboard's Top 25 Tours at the midway point of this year—Roger Waters, Lady Gaga, Bon Jovi, Usher, the Eagles, Michael Bublé, Justin Bieber, Metallica and others—didn't disappoint in filling the seats at the world's top-grossing arenas for the first half of 2011.

Billboard's midyear touring recaps are compiled from Boxscore data collected for the issues dated Nov. 1, 2010, through May 31, 2011.

The O2 Arena in London earns the No. 1 spot on the midyear chart for venues with a capacity of 15,001 or more. The 23,000-seat arena reported \$85.4 million in grosses and drew 1,192,740 people to 97 concerts. The O2 also led the 2010 year-end Top 10 Venues chart for buildings with capacities of 15,001 or more. (All Billboard Boxscore figures are in U.S. dollars.)

The top-grossing buildings in London, Sydney and Melbourne saw their box-office numbers rise with multiple-night bookings by acts doing sellout business.

The highlight at the O2 during the period was Waters' six sold-out performances, re-creating Pink Floyd's "The Wall." The May sellouts ranked No. 11 among the Top 25 Boxscores, pulling in \$10.2 million and attracting 89,182 concert-goers.

"The staging was spectacular," O2 event director Sally Davies says, "and when Dave Gilmour made a surprise appearance during one show [for "Comfortably Numb"], I've never seen so many grown men cry at once."

Other standout concerts at the arena included performances by Gaga (two shows), Kylie Minogue (five), comedian Peter Kay (10) and other multi-night concerts from Arcade Fire, Usher, Bieber, Barry Manilow, Simply Red, comedian Russell Howard and others. The O2 also hosted regular season games for the National Basketball League.

Despite fluctuating economic times, the concert market in Australia remained buoyant. During the first half, Melbourne's 16,800-capacity Rod Laver Arena benefited from multiple concerts by such superstar touring acts as the Eagles (four), Usher (five), Bublé (four), Metallica (three), Robin Williams (three) and Bieber (two).

Those shows helped the building rank second on the top arena tally, reporting \$65

million in grosses from 54 events that drew nearly 536,000 people. The period also saw Bon Jovi's only Australian arena concert, which "had the audience jumping," says Brian Morris, CEO of Melbourne and Olympic Parks Trust, which manages the building.

In Sydney, meanwhile, the Acer Arena earned the No. 3 spot on the midyear list. With the help of a record-breaking run from Metallica, the 21,000-seat venue grossed \$59.3 million and attracted more than 495,000 concert-goers to 51 shows. Under GM Paul Sergeant, the building had sellout concerts from Usher, Bublé, the Eagles, Bieber, Leonard Cohen, Muse, Linkin Park, Rihanna, Powderfinger and Neil Diamond, among others.

But the ultimate highlight was Metallica. "Acer Arena is the must-play venue in Sydney and its highlight in the period was the record-breaking ticket sales resulting from the kings of heavy metal Metallica, who sold 74,244 tickets over four huge shows," says Tim Worton, group director of arenas at AEG Ogden, which oversees operation of Acer Arena.

Ranking fourth on the chart is the 20,000-capacity Madison Square Garden in New York, which grossed \$54.7 million and drew 634,387 people to 45 shows. "Booking multiple-night shows and numerous sellout performances played a significant role in driving Madison Square Garden's success in the first half of 2011," MSG Entertainment executive VP of bookings Bob Shea says. "Two notable bookings this year were Rammstein's first U.S. performance in many years and LCD Soundsystem's final show ever at the Garden."

Other highlights thus far in 2011, he adds, included multiple-night sellouts from Prince (four), Phish (three), Bon Jovi (three), Gaga (two), Elton John (two) and Rod Stewart/Stevie Nicks (two).

In the United Kingdom, the SMG-managed Manchester Evening News Arena earned the ranking of No. 5 arena at midyear, reporting \$44.1 million in grosses and drawing more than 708,000 people to 74 events.

"Despite the continuing economic uncertainty and the British government's austerity measures, [fans] didn't let the promoters or us down, and we sold 1,196,918 tickets for non-sporting events in 2010," GM John Knight says, adding that the venue has 67 shows on sale for the second half of the year.

The top 10 list is rounded out by the Sportspleis in Antwerp (No. 6), the Wells Fargo Center in Philadelphia (No. 7), the Staples Center in Los Angeles (No. 8), the Bell Centre in Montreal (No. 9) and the Coliseo de Puerto Rico Jose Miguel Agrelot in Hato Rey, Puerto Rico (No. 10). ■■■

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Betting the house: Celine Dion's residency drove chart-topping numbers for the Colosseum at Caesars Palace in Las Vegas.

Midsized & Mighty

MORE INTIMATE VENUES DRIVE SELLOUTS

As hot up-and-coming acts and veteran artists turn to more intimate spaces to ensure sellouts, midsize venues around the globe experienced strong business in the first half of 2011.

In addition to the recap of the top 10 venues with capacities of 15,001 or more, Billboard's midyear touring charts include a tally ranking smaller buildings in multiple categories.

Australia's Brisbane Entertainment Centre (BEC) holds the No. 1 slot on the Top 10 Venues tally for buildings with capacities between 10,001 and 15,000. Radio City Music Hall in New York recaptures the No. 1 position on the recap for facilities with capacities between 5,001 and 10,000. And Las Vegas' Colosseum at Caesars Palace again claims the top spot on the venues tally for buildings with capacities of 5,000 seats and less.

Along with the top 10 charts ranking arenas, these three lists are based on Billboard Boxscore grosses compiled for the issues dated Nov. 1, 2010, through May 31, 2011.

Celebrating its 25th anniversary this year, the AEG Ogden-managed BEC grossed \$43.8 million and drew 335,029 fans to 45 shows.

"Brisbane and Queensland people love it live, and after 25 years of operation the center continues to deliver memorable experiences that has patrons coming back for more," BEC GM Trish McNamara says.

She adds that some of the highlights during the period included multiple-night concerts by Walking With Dinosaurs (nine), the Wiggles (five), Metallica (three), Alan Jackson (three), Muse (two) and the Eagles (two).

"Fortunately for us, the Australian economy was largely unaffected by the [global financial crisis] and our dollar has pushed past parity with the U.S. dollar, making tours viable to bring to our shores," says Tim Worton, group director of arenas at AEG Ogden, which oversees operation of the 13,500-capacity BEC. "We are seeing most of the big tours Down Under because the agents and managers know that it's a strong market and a place that the acts love

to visit—and why wouldn't they?"

MSG Entertainment executive VP of bookings Bob Shea says that part of Radio City Music Hall's success during the first half can be attributed to artists looking to play intimate venues that sell out and allow for additional shows based on demand.

"This year, the great stage not only attracted celebrated performers such as Janet Jackson [three shows], Robyn, Iron & Wine, Furthur [three] and John Mellencamp [two], but also hosted international sellout performances by GiGi D'Alessio and Yanni," he says.

The 5,901-capacity venue earned \$81.6 million and drew more than 1.2 million people to 254 events during the first half of 2011.

As in the past, Vegas' Colosseum benefited from one-of-a-kind artist residencies and other A-list performances. Celine Dion began her new three-year residency in March, and other memorable events during the period came from such top artists as Jackson, Mellencamp, Diana Ross, Leonard Cohen, Bob Dylan, Lionel Richie, Kylie Minogue and Ricky Martin. The 4,000-seat venue rang up \$33.3 million in grosses and drew more than 242,000 fans to 60 shows.

"The lesson learned from the past few years is that fans visiting Las Vegas will always want a chance to participate in a variety of memorable entertainment experiences with their favorite stars, the great icons of music performance, while in one of the great theaters in the world," AEG Live/Concerts West president/co-CEO John Meglen says, noting that upcoming residencies will feature Rod Stewart, Elton John and Shania Twain.

Caesars Palace president Gary Selesner says Dion's recent return to the Colosseum helped boost revenue and overall interest in Caesars Palace as a leading entertainment destination. "Her first 20 shows through the end of April 2011 grossed more than \$14 million and created an upswing in visitors, both domestic and international," he says.

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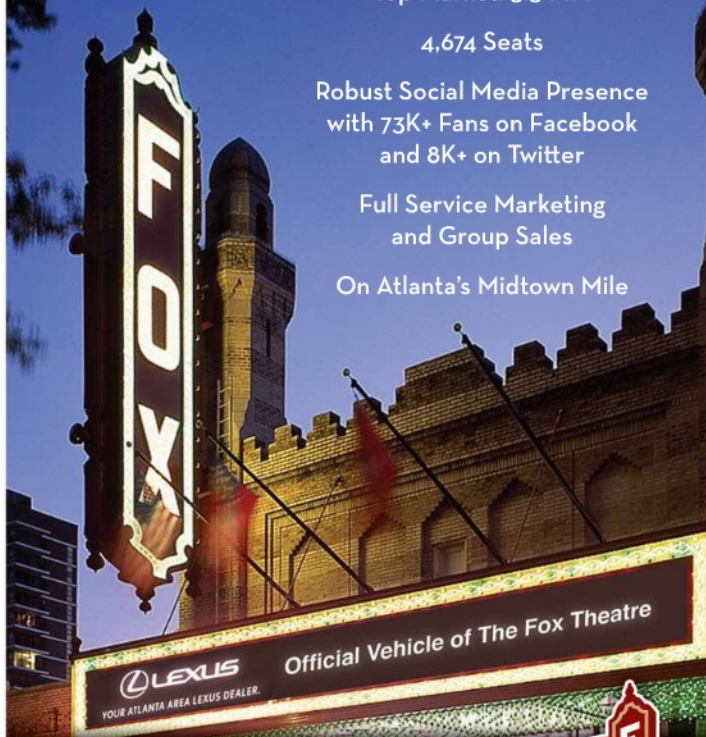
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CAPACITIES 5,000 TO 10,000 TOP 10 VENUES

RANKED BY GROSS,
COMPILED FROM
BOXSCORES NOV. 1, 2010,
THROUGH MAY 31, 2011.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$81,611,391	RADIO CITY MUSIC HALL, NEW YORK 5,901	1,211,311	1,540,204	254	42
2	\$36,497,726	AUDITORIO NACIONAL, MEXICO CITY 9,683	733,400	967,054	100	3
3	\$21,318,622	THE THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,610	363,794	506,471	112	14
4	\$11,265,496	NOKIA THEATRE L.A. LIVE, LOS ANGELES 7,100	201,264	227,135	44	16
5	\$9,449,250	CREDICARD HALL, SÃO PAULO 7,500	167,825	236,886	49	4
6	\$9,077,872	HORDERN PAVILION, SYDNEY 5,500	95,572	109,973	18	7
7	\$7,654,142	ODYSSEY ARENA, BELFAST, NORTHERN IRELAND 10,000	133,575	143,516	19	12
8	\$7,596,292	LOTTO ARENA, ANTWERP, BELGIUM 8,000	140,081	168,568	39	0
9	\$6,835,719	ROYAL ALBERT HALL, LONDON 5,500	70,749	71,138	16	12
10	\$6,749,330	MOHEGAN SUN ARENA, UNCASVILLE, CONN. 10,000	86,726	96,847	19	7

CAPACITIES 5,000 OR LESS TOP 10 VENUES

RANKED BY GROSS,
COMPILED FROM
BOXSCORES NOV. 1, 2010,
THROUGH MAY 31, 2011.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$33,305,840	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000	242,144	249,647	60	47
2	\$15,410,800	FOX THEATRE, ATLANTA 4,600	309,578	586,818	129	10
3	\$14,580,955	BROWARD CENTER FOR THE PERFORMING ARTS, FORT LAUDERDALE, FLA. 2,700	238,670	360,519	143	1
4	\$12,568,570	BEACON THEATRE, NEW YORK 2,900	187,217	207,187	75	42
5	\$12,141,257	DAVID A. STRAZ JR. CENTER FOR THE PERFORMING ARTS, TAMPA, FLA. 2,610	175,940	273,932	101	0
6	\$10,737,023	BOB CARR PERFORMING ARTS CENTRE, ORLANDO, FLA. 2,518	176,600	243,826	101	2
7	\$9,589,789	CITI WANG THEATRE, BOSTON 3,561	167,756	243,899	70	2
8	\$9,491,898	CHICAGO THEATRE, CHICAGO 3,604	142,970	152,607	44	30
9	\$7,047,729	RUTH ECKERD HALL, CLEARWATER, FLA. 2,174	146,554	226,322	118	12
10	\$6,637,822	OLYMPIA THEATRE, DUBLIN 1,600	156,907	163,508	121	97



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Ticketing On Tap

IAVM CONFAB OFFERS NEW COMPANIES FACE TIME TO TARGET VENUES

The International Assn. of Venue Managers (formerly known as the International Assn. of Assembly Managers) will hold its 86th annual conference and trade show, VenueConnect, July 25-29 in Phoenix, and ticketing solutions will be a huge point of interest for building managers, both in the hallways and on the trade-show floor.

A quick exhibitor search on the IAVM website reveals that nearly 20 ticketing-associated businesses will be exhibiting at the confab.

These aren't ticketing companies anymore, in case you haven't noticed—they're ticketing "solutions." So, building managers seeking ticketing solutions: Prepare to be pitched.

Ticketing companies see the IAVM trade show as a valuable opportunity to get face-to-face with building managers and other potential clients.

"The people will be there and you can engage with them," says **Fred Rosen**, a longtime veteran of this event both in his previous gig as CEO of Ticketmaster and now as co-CEO of Outbox Enterprises, a ticketing solution partnership with AEG and Cirque du Soleil that's making big noise this year in the ticketing space.

Outbox will have a presence in the exhibit hall, Rosen says. "It's important to support the industry and show that you're serious about this industry," he says. "I've always thought it was about exposure and engaging with clients and potential clients. When I built Ticketmaster, it was about engaging with your friends, dinners and just participating. There are so many different ticketing people involved, you've got to show your presence."

Asked if he's ever clinched a deal at this conference, Rosen says, "In my experience, I have no recollection of ever having signed a contract at an [IAVM] show. But I think it's about supporting the industry and letting people know you're serious."

Outbox's association with AEG gives the company immediate clout in the arena-ticketing space. But other companies are jockeying for position in the lucrative market, among them ShowClix, which will exhibit at IAVM.

"We're always looking for ways to showcase our ticketing technology in a face-to-face environment," ShowClix CEO **Joshua Dziabiak** says. "The venues and box-office managers attending IAVM will be the first to see our new box-office system, which is scheduled to be released this summer. In addition, we'll be highlighting several new services, including the latest version of our mobile ticketing platform, as well as an innovative merchandising solution."

In short, these ticketing companies know their audience and strategies for the conference are well thought out.

"We're still working out our focus for this conference, but in short, we've had a great number of customer and technology successes in the music space," Eventbrite CEO **Kevin Hartz** says. Hartz



Ready to engage: **FRED ROSEN**

says his team would like to "break through the noise" at IAVM with the company's technological achievements. "Eventbrite at the Door is an iPad-based box-office solution we rolled out last month to great customer enthusiasm," he says, adding that the program "dramatically reduces the complexity and expense of selling tickets and managing will-call at the door. We continue to make great strides in social media, analytics reporting and many other areas."

Tickets.com CEO **John Walker** says he wants to tout the success of his company's ProVenue platform, both in and outside of Major League Baseball, which owns Tickets.com.

Walker will draw attention to the company's successful integrations with a growing list of technology partners around such assets as stored value, customer relationship management/loyalty programs, mobile, access control and dynamic pricing. He'll also promote Tickets.com's advancements online, evidenced by recent concert on-sales, online seat selection, social media integration and a new consumer experience that the company will be rolling out in 2012.

Veritix president **Jeff Kline** wants to promote what separates his solution, paperless Flash Seats, from the competition, as "an open bidirectional flow of data; easy and proven integration provides best-of-breed solutions." He'll highlight Flash Seats' "recent great success at the College World Series and Dover Motorsports."

While Ticketmaster CEO **Nathan Hubbard** won't be at IAVM because of business travel, he says most of the Ticketmaster senior executive team will be in Phoenix and will host a number of client events around the conference.

Ticketmaster execs will be talking to IAVM attendees about their company's new distribution partnerships with Groupon, Facebook and mobile phone companies, as well as new marketing opportunities and promotions like its Fan Network platform.

They'll also be discussing Ticketmaster's new Live Analytics program, which Hubbard says is "really taking off." He adds that new ticketing and e-commerce products will arrive later this year. ■■■

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$61,713,184 (£58,094,558) \$145.80/\$89.10	TAKE THAT Wembley Stadium, London, June 30, July 1-2, 4-6, 8-9	623,737 eight sellouts	SJM Concerts
2	\$44,183,145 (£27,273,546) \$137.70/\$89.10	TAKE THAT City of Manchester Stadium, Manchester, England, June 3-5, 7-8, 10-12	443,223 eight sellouts	SJM Concerts
3	\$21,600,077 (£13,333,381) \$137.70/\$89.10	TAKE THAT Stadium of Light, Sunderland, England, May 27-28, 30-31	206,334 four sellouts	SJM Concerts
4	\$18,217,500 (£12,800,640) \$132.71/\$92.51	TAKE THAT Croke Park, Dublin, June 18-19	154,828 two sellouts	MCD
5	\$17,178,724 (\$13,313 Canadian) \$260.01/\$31.20	U2, INTERPOL Hippodrome, Montreal, July 8-9	162,466 two sellouts	Live Nation Global Touring, Evenko
6	\$16,224,812 (£10,015,316) \$137.70/\$89.10	TAKE THAT Hampden Park, Glasgow, Scotland, June 22-24	154,588 three sellouts	SJM Concerts
7	\$13,473,534 (£8,316,996) \$137.70/\$89.10	TAKE THAT Millennium Stadium, Cardiff, Wales, June 14-15	129,069 two sellouts	SJM Concerts
8	\$9,763,108 (£6,026,610) \$137.70/\$89.10	TAKE THAT Villa Park, Birmingham, England, June 27-28	94,694 two sellouts	SJM Concerts
9	\$6,856,131 (\$6,629 Canadian) \$260.63/\$31.20	U2, INTERPOL Rogers Centre, Toronto, July 11	58,420 sellout	Live Nation Global Touring
10	\$3,451,260 (£2,425,702) \$132.32/\$85.37	NEIL DIAMOND Aviva Stadium, Dublin, June 25	28,701 32,000	MCD
11	\$2,559,048 (£1,764,861) \$203/\$77	ROGER WATERS OAKA Olympic Indoor Hall, Athens, July 8-9, 12	35,005 three sellouts	DIDI Music/Big Star Promotion
12	\$1,968,933 \$15.50/\$53.50	SADE, JOHN LEGEND Phillips Arena, Atlanta, July 12-13	21,870 23,374 two shows	Live Nation
13	\$1,525,370 (£1,051,979) \$123.25/\$87	ROGER WATERS Palais Omnisports Bercy, Paris, July 1	14,389 sellout	Interconcerts, Live Nation
14	\$1,335,100 (£920,759) \$145.57/\$2.50	ROGER WATERS Mediolanum Forum, Milan, July 3-4	21,005 two sellouts	D'Alessandro e Galli
15	\$1,203,095 \$79.50/\$49.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Red Rocks Amphitheatre, Morrison, Colo., July 5-7	18,790 two sellouts	The Messina Group/AEG Live
16	\$1,076,849 \$149.50/\$49.50	SADE, JOHN LEGEND Amway Center, Orlando, Fla., July 17	10,401 12,290	Live Nation
17	\$988,235 \$350/\$29.50	BRITNEY SPEARS, NICKI MINAJ, JESSIE & THE TOY BOYS Phillips Arena, Atlanta, July 17	13,014 15,495	Live Nation
18	\$915,230 \$94.50/\$46.50/ \$36.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER USANA Amphitheatre, Snow Valley City, Utah, July 9	16,858 18,956	The Messina Group/AEG Live
19	\$902,678 \$93.50/\$33.50	NKOTBSB, JORDIN SPARKS, ASHLYNE HUFF Phillips Arena, Atlanta, June 22	12,495 sellout	Live Nation
20	\$895,165 \$65	BOB SEGER & THE SILVER BULLET BAND, STEWART FRANCKE Quicken Loans Arena, Cleveland, May 26	13,734 sellout	Live Nation
21	\$861,016 \$73	BOB SEGER & THE SILVER BULLET BAND, BORROW TOMORROW Conseco Fieldhouse, Indianapolis, May 7	12,029 sellout	Live Nation
22	\$855,923 (\$85,900 Canadian) \$102.15/\$40.71	RIHANNA, CEE LO GREEN, J. COLE Rexall Place, Edmonton, Alberta, June 22	11,634 13,127	Live Nation
23	\$843,789 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN First Midwest Bank Amphitheatre, Tinley Park, Ill., June 25	27,875 27,875	Live Nation
24	\$843,143 (£592,440) \$113.85/\$64.04	ELTON JOHN, TIM BENDZKO O2 World, Berlin, June 18	9,276 11,696	Semmel Concerts, Peter Rieger Konzertagentur
25	\$842,766 (£584,929) \$93.65/\$40.34	IRON MAIDEN, RISE TO REMAIN O2 World, Berlin, June 3	12,817 sellout	Wizard Promotions, Concertbüro Zahmann
26	\$837,960 \$125/\$89.50/ \$59.50/\$29.50	PRINCE Save Mart Center, Fresno, Calif., May 18	11,918 15,025	Live Nation
27	\$837,205 \$150/\$110/\$95/ \$75	JERRY SEINFELD The Colosseum at Caesars Palace, Las Vegas, May 20-21	7,667 8-487 two shows	Caesars Palace, AEG Live
28	\$833,114 (\$80,022 Canadian) \$106.52/\$41.13	102.1 THE EDGE EDGEFEEST: RISE AGAINST, A PERFECT CIRCLE & OTHERS Downsview Park, Toronto, July 9	16,156 20,000	Goldenvoice/AEG Live
29	\$825,011 (\$34,738 Australian) \$100.18	DISTURBED, TRIVIUM, AS I LAY DYING, FORGIVEN RIVAL Brisbane Entertainment Centre, Brisbane, Australia, April 30	8,235 8,688	Frontier Touring
30	\$816,508 \$72.50	BOB SEGER & THE SILVER BULLET BAND, THE ROCKETS Van Andel Arena, Grand Rapids, Mich., May 28	10,968 sellout	Live Nation, Blackbird Productions
31	\$815,557 \$94.75/\$75/\$65/ \$28	USHER, AKON, DEV & THE CATARACS Consol Energy Center, Hibbing, Mich., May 15	13,044 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
32	\$810,800 \$100.50/\$80.50/ \$70.50/\$30.50	USHER, AKON, DEV & THE CATARACS Palace of Auburn Hills, Auburn Hills, Mich., May 15	11,689 sellout	Palace Sports & Entertainment, Atlanta Worldwide Touring/Concerts West/AEG Live
33	\$810,165 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA XL Center, Hartford, Conn., June 22	12,436 sellout	The Messina Group/AEG Live
34	\$809,146 \$150/\$39.50	KYLIE MINOGUE, KASKADE Hollywood Bowl, Los Angeles, May 20	9,052 9,966	Bill Silva Presents
35	\$804,713 \$99.50/\$77/\$67/ \$29.50	USHER, AKON, DEV & THE CATARACS Target Center, Minneapolis, May 21	12,711 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live



IN SEARCH OF . . .
Joss Stone hits Music City, returns

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SKY HIGH
Portugal. The Man delivers major debut

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YouTube star Rebecca Black's new clip

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MUSIC

R&B BY JULIANNE ESCOBEDO SHEPHERD

DESTINY FULFILLED

Kelly Rowland hits big and comes into her own with new solo album

With 18 weeks on Billboard's Hot R&B/Hip-Hop Songs chart, including seven nonconsecutive weeks at No. 1, Kelly Rowland's breathless pillow-talk ballad "Motivation," featuring Lil Wayne, is undeniably one of the summer's best songs and biggest hits. Beyond the track's pervasive sensuality and deceptively simple melody, though, half the impact is hearing a new side to the former Destiny's Child singer, who'd released woman-power anthems in the past but had never emerged quite so strong, so visceral and so present.

Her breakout performance at June's BET Awards—a steamy set with Trey Songz while wearing a much-commented-upon body suit and wide-brimmed hat—reflected a new confidence and mystery. That performance showcased a longtime performer who'd finally settled into herself—a quality evident on her third album, *Here I Am*, arriving July 22 on Universal Motown.

"I'm 30 now," Rowland says, "and there's something with being on your own and having your business together and having a good team—all of that is so incredibly rewarding. For me, [this album] was just about growth. I remember watching 'Motivation' grow [at radio], and being like, 'Oh, my God, that station has never played a Kelly Rowland record.' It's incredibly humbling, because I started in this game when I was 15, 16 years old, and here I am 30 and I'm still here."

Despite the song's promise of longevity, a year-and-a-half ago Rowland was at a crossroads, her next step unclear. Though she was experiencing success on TV with her stint on Bravo's sartorial series "The Fashion Show," she was label-less, having been dropped by Columbia Records in 2009 for poor album sales following 2007's *Ms. Kelly*. (The project has sold 222,000 copies, according to Nielsen SoundScan.) She had also decided to sever ties with Mathew Knowles, who'd managed her career since her Destiny's Child days, a decision

that stemmed from, she says, "just a feeling in my gut about changing. It was a simple conversation I had with him, and he was very understanding and it moved from there. I am just grateful that I'm at the age where I'm making decisions for myself. And that I'm not afraid, above everything, because that was not easy at all. At all."

Undeterred, Rowland began recording the songs that would eventually make up *Here I Am*. She explored different styles—including the dance music that helped her score the No. 1 Dance Club Songs hit of 2009, "When Love Takes Over," with French DJ/producer David Guetta—and cut tracks with more traditional urban producers like Tricky Stewart, Ester Dean, Rico Love (who produced "Motivation") and longtime collaborator Rodney "Darkchild" Jenkins. "I recorded the same whether it was with or without a label, to be honest," she says. "For me, it was just about the creativity."

Serendipitously, it was the strobe light club thump of dance music that eventually landed her a deal with Universal Motown, when the label's then-president Sylvia Rhone visited her in a Miami studio after hearing "Commander." Rowland's second single with Guetta. "She came in with the finished product of 'Commander,' and she was playfully like, 'What is this?'" Rowland recalls. "I was like, 'That's dance music.' She was like, 'That's hot!' Next thing we know we're meeting in New York and working on the record."

Rowland hasn't abandoned her signature styles—*Here I Am* is still very much about hip-hop and pop-informed R&B, and the Hit-Boy-produced second single, "Lay It on Me," is an infectious, uptempo love-maker, featuring rapper Big Sean. But the album does reflect Rowland's growing appeal in the global market, which should receive a bump from her forthcoming role as a judge on Simon Cowell's British music competition show "The X Factor" and the internationally released trance and



Charting a new course: KELLY ROWLAND

dubstep-influenced single "Down for Whatever," produced by RedOne.

"We're going to attack Kelly from a global standpoint because her presence is forever expanding," says co-manager Marcus Grant, of Collective Music Group, which took Rowland on as a client shortly after hearing "Motivation." "With her track record over the last few years, she has a built-in audience out there. Certain records are instant like 'Motivation,' but two is always better than one." Or, as Rowland's other manager Tim Weatherspoon, who started working with Rowland shortly after she severed ties with Knowles, puts it, "Hit

records don't alter plans, [they] only enhance the strategy."

Rowland will appear on "The Tonight Show With Jay Leno" on July 29, and she's hoping to play a smattering of domestic dates this summer. International tour plans are postponed until the top of 2012, after the upcoming season of "X Factor" has concluded. Meanwhile, Rowland attributes her heretofore unseen solo success as much to those around her as to her own talents. "This came from having a good support system behind me," she says. "Everything has just panned out really well, and that's a blessing, period."

LATEST BUZZ

>>> J.LO, ANTHONY CALL IT QUITS

After seven years of marriage, power couple Jennifer Lopez and Marc Anthony announced in a joint statement to People that they are ending their marriage. "This was a very difficult decision. We have come to an amicable conclusion on all matters," the couple said in the statement. Despite the breakup, a representative of XIX Entertainment told the Hollywood Reporter that "Q Viva! The Chosen," a Latin talent TV show starring Lopez and Anthony that's set to launch in 21 countries in 2012, will go on. "Both Jennifer and Marc are committed to the 'Q Viva!' project and will work on it as planned," the XIX rep said.

>>> MERCURY PRIZE NOMS ANNOUNCED

Adele, PJ Harvey and Tinie Tempah are among the artists whose albums have been nominated for the Barclaycard Mercury Prize, which honors the best British album of the year. Among the 12 nominees are Adele's *21*, which is the best-selling album of the year and currently tops the U.K. albums chart; *Disc-Overy* by U.K. rapper Tempah, who scored a Billboard Hot 100 hit with "Written in the Stars" this spring; electronic artist James Blake's acclaimed self-titled debut; PJ Harvey's *Let England Shake*, her first album in four years; and *On a Mission* by rising British pop star Katy B. According to NME, Adele and Harvey are currently joint favorites to win. The winner will be announced Sept. 6.

>>> R. KELLY HAS EMERGENCY SURGERY

R. Kelly has been hospitalized after undergoing emergency throat surgery in Chicago. The Grammy-Award-winning R&B singer was rushed to Northwestern Memorial Hospital on July 19, where surgeons drained an abscess on one of his tonsils the same day, according to spokesman Allan Meyer. Kelly had just completed the U.S. leg of his worldwide tour. He will be "laid up indefinitely" as he heals, Meyer said.

Reporting by Jason Lipshutz, the Hollywood Reporter and the Associated Press.

POP BY PAUL CANTOR

Reintroducing... Joss Stone

Free from EMI, the soul singer returns—surprisingly 'rock-y'

Sometimes making an album doesn't have to be complicated, as Joss Stone discovered firsthand this spring. The British soul singer's fifth studio release—*LPI*, due in stores July 26 as the first release through her own Stone'd Records and in partnership with indie SurfDog Records—was recorded in just one week at Blackbird Studios in Nashville.

Going into the sessions, Stone had no idea what the results might be. "I never made like a conscious effort to make an album," the 24-year-old says from her home in Dover, Kent, England. "I just happened to do it because [producer] Dave Stewart called up and was like, 'Hey, come play.' So I did. And we ended up with an album, which is quite handy. I like that freedom and I enjoy just not having to always organize what's going to happen next. It's fun that way."

Stewart (Eurythmics, Bob Dylan, No Doubt, Tom Petty) is a longtime collaborator of Stone's: The two initially worked together on the "Alfie" soundtrack in 2004. Both Stewart and Stone will join Mick Jagger, Damian Marley and A.R. Rahman for the supergroup project SuperHeavy, set to debut this fall, and Stewart is also a SurfDog artist. But Stone and Stewart's work in Nashville was solely about Stone getting back to making music again, on her own terms.

In 2008, Stone began a legal battle seeking her release from EMI. She spent the next year-and-a-half publicly fighting with EMI over the stalled release of her fourth album, *Colour Me Free*. Although it was eventually released, the album underperformed, selling only 93,000 copies, according to Nielsen SoundScan—a far cry from the commercial success she found with ear-



New beginnings: JOSS STONE

lier projects like 2003's *The Soul Sessions* (981,000 copies), 2004's *Mind Body & Soul* (1.3 million) and 2007's *Introducing Joss Stone* (652,000). Stone retreated to her home in Cullompton, Mid Devon, and officially split with EMI last year. In January she announced that she was launching her own label, Stone'd Records. Perhaps fittingly, *LPI* ushers in a fresh sound.

"It is surprisingly rock-y," Stone says of the project. "I've never done anything rock-y before. I don't feel like it sounds country but I feel like it sounds Nashville-y."

That twang. It definitely doesn't sound English, [but] it's definitely still soulful."

Like her previous albums, *LPI* centers on Stone's full-bodied voice. At times she belts out lines from deep within her chest, and at others she's merely whispering. But where her other albums trafficked in retro soul, *LPI* is a mashup of folk rock, country and soul R&B. Songs like "Newborn," "Cry Myself to Sleep" and "Landlord" are built around acoustic guitar strums and bluesy organ riffs.

The album is a break from Stone's norm, and the promotional efforts surrounding it have been smaller and more concentrated than her days with EMI. The first single, "Somehow," which leaked to the Web in early June and has been receiving play largely on triple A stations, was officially released at retail on July 11. Stone appeared on "The Tonight Show With Jay Leno" (July 11) and "The Late Late Show With Craig Ferguson" (July 12) to support the album, and "Somehow" will be an iTunes Free Single of the Week the week of *LPI*'s release. But plans for a video are still up in the air and Stone hasn't announced summer tour dates to support the album.

"She had a creative impulse for this collection of songs and it wasn't driven by the typical strategy of an album cycle and touring and that kind of thing," SurfDog Records founder Dave Kaplan says. "It's a lot of fun to see somebody so confident in her decisions and just help them facilitate it. It's more like a thrill ride than a strategic day-to-day game plan."

"I was originally going to not do anything," Stone says of her promotional efforts. "I was going to do two interviews, one in America, one in the U.K. But now people really like it so I said, 'OK, I'll do like a month of promo.' We'll see what happens. I don't need to sell 10 million to feel that it was a success." ●●●

ROCK BY JUSTIN JACOBS

Destroy And Rebuild

Portugal. The Man delivers a new sound with each album. It does it again, with Atlantic onboard

All the pieces were there, but John Gourley just couldn't put them together.

His band, Portland, Ore., genre-shredding act Portugal. The Man, was about to record its sixth album, and major-label debut, with legendary mixer Andy Wallace (Nirvana, Rage Against the Machine) and producer John Hill (M.I.A.). The songs were written, the demos cut. *In the Mountain in the Cloud*, which arrived July 19 on Atlantic, was ready to take shape. "We were high-fiving in preproduction, saying this would be our best record," Gourley says.

But when the band stepped into the studio, "the record just fell apart," Gourley says. "It was definitely the pressure of being on Atlantic Records; pressure from ourselves. We knew we needed to get our best work, so we'd overanalyze, over-edit and overthink."

With the record stalled, Portugal. The Man met with Atlantic CEO/chairman Craig Kallman. "I asked him all the questions that

our fans would be terrified to know I was asking, like what they wanted out of us," Gourley recalls. "And as we were leaving, [Kallman] says, 'Hey, John, just forget everything I said. Make whatever record you want.'"

Kallman's advice could be Gourley's mantra. The Wasilla, Alaska, native has made the record he wanted six times over. Once plagued with stage fright despite being blessed with an ethereal voice (he's since overcome the former), Gourley grew up helping his father build houses. He formed Portugal. The Man from the ashes of Alaska-via-Portland post-hardcore act Anatomy of a Ghost in 2004, cutting the 2006 electro-punk debut *Waiter: "You Vultures!"* on Fearless Records.

Thus launched the group's massive, eclectic output: a record (and usually a few EPs) each year, every year since 2006, each with a drastically different sound. *Church Mouth* in 2007 was guitar-heavy classic



Far out, boy: PORTUGAL. THE MAN

rock, *The Satanic Satanist* in 2009 was neon-bright chamber pop, and last year's *American Ghetto* was skuzzy funk rock.

It was *The Satanic Satanist* that caught the ear of Atlantic VP of pop/rock marketing Anthony Delia, who helped sign Portugal. The Man after falling for what he characterizes as the band's "universal appeal, without being generic and without sounding mainstream."

Having overcome the initial hang-ups, Gourley calls the finished *In the Mountain in the Cloud* "something bigger than we ever set out to write." The set takes a page from the Flaming Lips' pop-friendly psych-rock, sewing Gourley's free-floating melodies and huge, shape-shifting

guitars inside weirdly funky and beautiful pop cocoons.

Yet, despite Portugal. The Man's inter-album genre-switching, Gourley says, "I'm a big fan of consistency. If you liked one track on *Church Mouth*, you'll probably like *Church Mouth*. The band changing and evolving is just me learning how to write better songs. I don't want to be a fucking rock band, or an indie band or an alternative band. I just want to write good music."

But how to market a band that defies classification? For starters, Delia says, stay out of the way. "It's more of a pull than a push," he says. "They've cultivated a growing fan base by delivering material at this pace. The plan is: Don't slow down." ●●●



Hit man: SHAGGY

REGGAE BY ROB KENNER

MR. BOOMBASTIC IS BACK

With new management and a new distribution deal, Shaggy looks to return to stardom in the States

"I got to get some new pages in my passport," says Shaggy, Skyping from Tanzania in late June. Clearly. After rocking a crowd of 30,000 in the East African nation, Shaggy flew to Italy, Switzerland, New York and then Los Angeles for an appearance on "The Tonight Show With Jay Leno." From there, he headed down to Kingston, Jamaica, for the July 16 release of the video for "Sugar Cane," the lead single from his new eight-track mini-album, *Summer in Kingston*, which arrived July 19 through Shaggy's own Ranch Entertainment label, with distribution by Sony RED.

"I constantly tour every year, around the clock," Shaggy says. "That's how I make my living and I do very well. Because I have classic songs."

Shaggy's trail of hits stretches back to the days when he was a Jamaican-born Brooklyn-based teenager serving in Operation Desert Storm as a Marine. His 1993 crossover hit, "Oh Carolina," reached No. 1 on the U.K. Official Charts Co.'s pop chart and landed him a deal with Virgin Records. His follow-up single, "Boombastic," reached No. 1 on the Hot R&B/Hip-Hop Songs chart and No. 3 on the Billboard Hot 100. But it was after signing with MCA that Shaggy's career skyrocketed—his 2000 effort, *Hotshot*, rode the No. 1 pop singles "It Wasn't Me" (featuring Rik Rok) and "Angel" (featuring Rayvon) to 8.8 million copies sold in the United States, according to Nielsen SoundScan.

When two subsequent releases failed to repeat *Hotshot*'s success, Shaggy returned to his dancehall roots, dropping the Grammy Award-nominated 2007 album *Intoxication* on the reggae indie VP Records. But while Shaggy remains a major star in Europe, South America and the Caribbean, he hasn't toured the United States in 10 years.

"The guy really is an icon out there," says Bob McLynn of Crush Management, the New York-based firm (Fall Out Boy, Gym Class Heroes) credited with resuscitating Train's ca-

reer. Last April, Crush signed Shaggy—who had parted ways with longtime manager Robert Livingston—not because the firm was looking for a reggae artist, but because, McLynn says, "Shaggy had more good songs than any other new artist we've ever seen."

"You listen to any rhythm and pop station, and every summer you're still going to hear some old Shaggy songs," McLynn adds. "He's still current in terms of his songs are still getting played. . . . And when you hear the new stuff, it's like, 'OK, we could do something with this because it's that good.'"

Summer in Kingston will be a digital-only release and will arrive aggressively priced at \$2.99 through iTunes, Amazon and other major digital outlets, at least until Labor Day.

"It's like a summer special," McLynn says. "Shaggy owns the songs, he owns the label. It's like, 'Why not? Let's give people a taste.' Cheap is always a good way to get people into checking something out."

"Sugar Cane" has all the hallmarks of a Shaggy summer smash: an island vibe, a naughty double-entendre and a shameless appetite for pop ear candy. The track was produced by Teflon, formerly of hip-hop's Ruff Ryders crew and the producer of Eve's 2001 hit "Who's That Girl."

"We have a bunch of radio stations that are just starting on 'Sugar Cane' now," McLynn says. "[Now] it's just about, 'Can we get it across to the mainstream?'" The album's other sure shot is "Just Another Girl," a roots-reggae banger featuring Jamaican star Tarrus Riley singing a tasty vintage hook.

What isn't on *Summer in Kingston* is hardcore dancehall posturing. "When you see a Jamaica video, it's always the hood," says Shaggy, who holds an annual concert to raise funds for hospitals in Jamaica. "Everybody in the video's got guns and the world looks at it like that's what Jamaica's about. And it affects the economics of the music. I'm doing a whole different side to it."

6 QUESTIONS

with KARLA REDDING-ANDREWS
by BENJAMIN MEADOWS-INGRAM

On July 20, the first song from Jay-Z and Kanye West's much-hyped forthcoming collaborative album, *Watch the Throne*, due digitally Aug. 1 and physically Aug. 5, was debuted on by Funkmaster Flex on WQHT (Hot 97) New York. The song, "Otis," is built on the back of a sample of legendary soul singer Otis Redding's 1966 version of "Try a Little Tenderness" and was produced by West. According to a track listing posted on Jay-Z's lifestyle website Life + Times, "Otis" is credited as featuring Redding, who was tragically killed in 1967 in a plane crash that also killed four members of the Bar-Kays, when he was just 26 years old. Billboard spoke with Redding's daughter, Karla Redding-Andrews, who serves as project director of the Big "O" Youth Educational Dream Foundation and is currently making plans for group's annual event set to tie in with the 70th Birthday Celebration of Otis Redding in Macon, Ga., this September. She had lots to say about "Otis" and how the sample was cleared.

1 When did you first hear about "Otis"?
We first heard about the song in early July, end of June. Concord Music Group has the masters and Bill Belmont and Michele Smith from Concord brought it to us. There was a back and forth about whether the name of the song would be "Otis" or "Otis Redding." And we just wanted to make sure lyrics and references in the song worked with the legacy of my father. To have two current, legendary

what songs are going to be on the album that they look to get all the clearances before the song leaks. They brought it to us first and we really appreciate that respect.

3 This wasn't the first time an Otis Redding song has been sampled. Do you often get requests to use your father's material?
Surprisingly, requests come very often. We have a strong partnership with Concord Music and Universal Music Publishing Group and they screen every request before they come to us. This was not the first time that Kanye has used a sample. He also used one for "Gone" from Late Registration. He must be a fan.

4 What factors influence your decision to allow one of your father's songs to be used?
It always amounts to respect to Otis. That's what my mother has always put on the table, first and foremost. It always depends on how it's used and what the artist has going on at the time. All of that goes into play.

5 Did you ever meet with Jay-Z or West during the process?
No, we never met with them. It all went through the record companies. That's the nature of the business and it's probably better that way. [If we met with them], we would probably bring more personal considerations into it. But this is a wonderful opportunity. We really like the song and the swagger elements that are in the song. It speaks to the star that Otis was in his day.



artists use the legendary music of Otis Redding—we were quite honored.

2 Late June to now—that's a pretty quick turnaround, isn't it?
It was pretty fast and all came together really quick. With these talented musicians they have so many songs. It's not until it comes time to pull together a project and they know

6 According to early track listings of the album, "Otis" is listed as "featuring Otis Redding." How did that come about?
The estate was offered the option to have Otis receive a "featuring Otis Redding" credit, and agreed.

SHAGGY: JONATHAN HANINON; REDDING: MICHAEL OCHS ARCHIVE/GETTY IMAGES



Emotional comeback: DEMI LOVATO

POP BY PHIL GALLO

Lovato's Ride To The Top

'Skyscraper' rockets troubled star to No. 10 on Hot 100

Demi Lovato is scaling new musical heights following a stint in rehab to combat eating disorders and self-mutilation issues.

The singer/songwriter's new Hollywood Records single, "Skyscraper," posted the best sales week of her young career, selling 176,000 downloads in its first week, according to Nielsen SoundScan, and debuting at No. 2 on Billboard's Hot Digital Songs chart. The debut marks the singer's highest rank on that chart since her "This Is Me" duet with Joe Jonas, from the Disney Channel movie "Camp Rock," bowed at No. 2 in 2008.

"Skyscraper," produced by Toby Gad who co-wrote with Kerli, entered the Billboard Hot 100 at No. 10, Lovato's highest debut on the tally and her second-biggest hit next to "This Is Me" (No. 9). The online buzz surrounding the release of the single and its video helped push Lovato up the Social 50 chart as well. She rose 10 slots to No. 22 this week (see page 60).

"Her fans were really ready for it, and we thought it could exceed the expectations of people outside the building," Disney Music Group executive VP Ken Bunt says. "But it exceeded our expectations, too. It's overwhelming."

Hollywood gave iTunes a one-week exclusive that began on July 12 with Ryan Seacrest premiering the song on his syndicated radio show. The video for "Skyscraper," directed by Mark Pellington (Pearl Jam, Michael Jackson, the Fray) premiered July 13 during an interview with Seacrest on cable channel E! A day later, the video was on Vevo.

"Skyscraper" will be promoted to radio beginning July 25. As of July 20, the song was already getting airplay at adult top 40 stations KBIG (104.3) Los Angeles and KLLC (97.3) San Fran-

cisco. VH1 is airing the video as well. There may be another clip for another song before Lovato's third album is released this fall (see page 24). Her last album, 2009's *Here We Go Again*, has sold 449,000, according to Nielsen SoundScan.

However, in terms of radio right now, Bunt says, "We think 'Skyscraper' is a huge hit. It's atypical for this time of year, a very special song, and it should have a life for many months. There are certainly multiple singles from the album."

Lovato's return to music brings its own dramatic back story. She left a tour with the Jonas Brothers last October to enter a treatment facility for bulimia, anorexia and cutting. In January she returned home, deciding not to continue with her Disney Channel TV show, "Sonny With a Chance." Lovato was also diagnosed with bipolar disorder.

"Skyscraper" was recorded before she entered the facility; after her recovery she rerecorded the ballad. The new version, she said in the Seacrest interview, didn't capture the same emotion. So she opted to go with the earlier recording. In the wake of Lovato overcoming her personal issues, the song's empowering lyrics take on added meaning: "You can take everything I have/You can break everything I am/Like I'm made of glass/Like I'm made of paper/Go on and try to tear me down/I will be rising from the ground/Like a skyscraper."

The Lovato explosion coincides with the continued release of singles and videos from labelmate and fellow former Disney Channel star Selena Gomez. The video is already out for her next single, "Love You Like a Love Song," which goes to radio in mid-August. "One doesn't affect the other," Bunt says.

Additional reporting by Keith Caulfield.

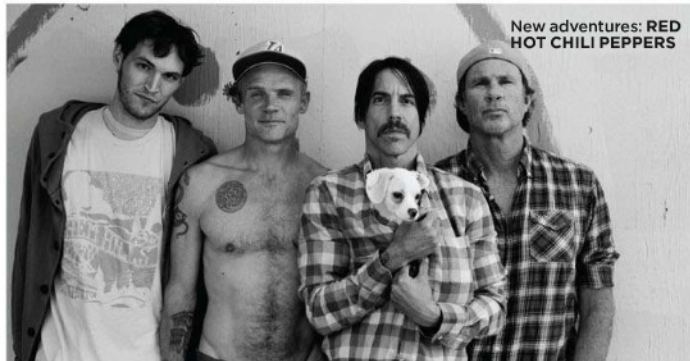
ROCKERS RETURN

Chili Peppers, Blink-182, Staind fire single shots

Three of the most accomplished bands in the almost 23-year history of Billboard's Alternative chart storm the survey this week with first singles from long-awaited forthcoming albums.

Red Hot Chili Peppers bow at No. 24 with "The Adventures of Rain Dance Maggie," Blink-182 follows at No. 25 with "Up All Night," and Staind starts at No. 38 with "Not Again." (Go to billboard.biz/charts for the full ranking.)

The Chilis will release their 10th studio set, *I'm With You*, on Aug. 30. The album follows 2006's *Stadium Arcadium*, the group's first Billboard 200 No. 1. Blink-182 reunited in 2009 after a tumultuous four-year hiatus that included drummer Travis Barker's surviving a plane crash in 2008. The band releases *Neighbors*, its sixth studio set and first in eight years, on Sept. 27. Staind returns after the briefest wait of the three bands, following up 2008's *The Illusion of Progress* with its self-titled seventh studio effort on Sept. 13.—Gary Trust



New adventures: RED HOT CHILI PEPPERS

ALTERNATIVE ENERGY

How impressive are the chart and sales histories of Red Hot Chili Peppers, Blink-182 and Staind? Here's a look at their accomplishments.

	TOTAL ALBUM SALES*	BEST-SELLING ALBUM*	HIGHEST-PEAKING ALTERNATIVE HIT	TOTAL ALTERNATIVE TOP 10s
RED HOT CHILI PEPPERS	22.4 million	"Californication," 5.6 million (1999)	"Scar Tissue," No. 1 (16 weeks) (1999)	21, including a chart-record 11 No. 1s
BLINK-182	13.1 million	"Enema of the State," 4.5 million (1999)	"All the Small Things," No. 1 (eight weeks) (1999)	10, including two No. 1s
STAIND	10.5 million	"Break the Cycle," 5.6 million (2001)	"It's Been Awhile," No. 1 (16 weeks) (2001)	eight, including three No. 1s

*SOURCE: Nielsen SoundScan

All about the melody: HOT CHELLE RAE





YouTube phenom returns: REBECCA BLACK

POP BY JASON LIPSHUTZ

Back In The 'Moment'

New Rebecca Black video racks up 7 million views, but single isn't beguiling radio

A performance on "The Tonight Show." A reimagining on "Glee." A shout-out from Lady Gaga. For months, it seemed like Rebecca Black's easy-to-mock viral sensation "Friday" was capable of accomplishing anything in pop culture—except yielding a successful follow-up.

Four months after "Friday" bowed—with lyrics like "Tomor-

row is Saturday/And Sunday comes afterwards/I don't want this weekend to end" and a supremely cheesy video-clip that earned a staggering 167 million YouTube views—Black released a new video on July 18, "My Moment." Written by Brandon "Blue" Hamilton and Quinton Tolbert, the clip's earnest pop track features the 14-year-old enjoying her newfound fame: attend-

ing movie premieres, snapping photos with fans and buying extravagant dresses. At the same time she's dismissing those who wrote her off as a one-hit wonder: "Haters, said I'll see you later/Can't talk to you right now, I'm getting my paper."

"My Moment" offers none of the cringe-worthy pop tricks that filled "Friday," but will that hinder its success? Less than 48 hours after its premiere, "My Moment" had garnered more than 7 million YouTube views. By comparison, the official video for Demi Lovato's "Sky-scraper," which burst into the top 10 of the Billboard Hot 100 this week, claimed 2.5 million YouTube views seven days after its debut. Meanwhile, Black's YouTube account has 77,000 subscribers, despite "Friday" being removed from the site

last month for copyright purposes.

However, Black's straight-faced pop song still isn't beguiling radio. In its first full day of release (July 19), "My Moment" was played 19 times on the more than 1,200 stations monitored by Nielsen BDS for the Hot 100. "Friday" never cracked Billboard's radio airplay charts, despite peaking at No. 58 on the Hot 100.

"My Moment" precedes the release of a five-song digital EP from Black that's set for an August release. The singer remains unsigned to a major label—"Moment" is currently being offered by "RB Records" for \$1.29 on iTunes—and has apparently split ways with Ark Music Factory, the production company behind "Friday." Black is managed by Debra Baum at DB Entertainment Group.

GETTING HOTTER

Hot Chelle Rae sizzles as 'Tonight Tonight' hits top 10, crosses 1 million downloads threshold

Hot Chelle Rae's first two singles, "I Like to Dance" and "Bleed," may have missed charting on the Billboard Hot 100 last year. And the Jive Records act's 2009 debut album, *Lovesick Electric*, never made the Billboard 200. But the Nashville pop/rock quartet's latest single is quickly on its way toward rectifying that situation.

Enjoying a banner week, infectious singalong "Tonight Tonight" holds at No. 9 with a bullet on the Hot 100 and No. 7 on Hot Digital Songs; jumps 22-18 on Hot 100 Airplay and rises 9-7 on Mainstream Top 40. The song also crossed the 1 million downloads threshold, selling another 131,000 (up 1%

and bringing its total to 1.1 million, according to Nielsen SoundScan.

"It's fun and easy to remember," lead singer/guitarist Ryan Keith "R.K." Folllese says when asked why the song is clicking with fans. "It's all about the melody. That's important when it comes to singing along."

A physical EP titled after the single stands at No. 29 with a bullet on Heatseekers Albums. Now in its fourth week, the EP has sold 10,000 copies. The song's accompanying video has racked up 6.4 million YouTube views and features a cameo by "Glee" star Chord Overstreet, brother of Hot Chelle Rae guitarist/vocalist

Nash Overstreet.

Established in 2005 and signed to Jive in 2008, Hot Chelle Rae (pronounced Hot Shell Ray) comprises Folllese; his brother, Jamie Folllese (drums); Overstreet; and Ian Keaggy (bass/vocals). The nucleus of the group was formed when Ryan and Overstreet were introduced by a mutual friend; they then formed their first band, Miracle Drug. Subsequent lineup changes led to the additions of Keaggy and Jamie—and a new band name inspired by the moniker of a devoted female fan on Myspace.

Describing Hot Chelle Rae as a "pop band that rocks," Ryan says

the group's second album is tentatively slated for October. "This album is going to be truer to what we truly love: great pop music... stuff we want to play live and have people latch onto with us."

Fresh from performances on "Live! With Regis & Kelly" and "America's Got Talent," the band—managed by industry veteran Don Jenner and John Hamlin—is in the midst of the Friday Is Forever tour with We the Kings, which ends Aug. 15 in Tucson, Ariz. Then from Sept. 1 to Oct. 13, Hot Chelle Rae will open for the Script.

—Gail Mitchell

Additional reporting by Fred Bronson.

WASHED OUT IS IN

Chillwave goes mainstream

Early last year, sarcastic culture blog Hipster Runoff (HipsterRunoff.com) began characterizing a subset of gauzy, understated electronic music as "chillwave." The term was meant to be a joke—playing off the "relax, dude" vibes of the music—but the name stuck. Soon "chillwave" was populating reviews everywhere, particularly in Pitchfork. Mark this week, however, as the one when chillwave went mainstream. Washed Out, the dreamy synthesizer alter ego of Ernest Greene and the genre's flagship band, debuts at No. 26 on the Billboard 200 with his first full-length album, *Within and Without*.

So how did an album of obscure lyrics and wispy song structures emerge so strongly? Sub Pop A&R executive Stuart Meyer, who signed Greene to the Seattle label, thinks this album has stronger pop hooks than his previous EPs. He also cites Washed Out's already-rabid fan base.

But the act also benefited from widespread national exposure. Last year, the track "Feel It All Around" was chosen as the theme for cable channel IFC's "Portlandia." NPR lent a hand by posting a prerelease stream on its website and a "Morning Edition" interview with Greene. "The NPR stream got retweeted a ton. I think way more people heard that than die-hards heard the album leak. NPR legitimizes him a bit; takes him out of the sole chillwave genre," Meyer says.

Meyer predicts that a fall tour with Cut Copy will keep the momentum going for Washed Out, which is all part of Greene's master plan. "When he decided to sign with us," Meyer says, "he was like, 'I want to go big.' And we can do that for folks. I think he's really happy so far."

—Julianne Escobedo Shepherd

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LATIN LANGUAGE

>>Pitbull's "Give Me Everything" rises to No. 1 on Hot Latin Songs (see page 70), marking not only the artist's first Latin leader, but also the first English-language No. 1 on the chart since Celine Dion's "My Heart Will Go On" in 1998.

TOP 10, 'TRULY'

>>A new lineup of Sublime (now called Sublime With Rome, after its new vocalist, Rome Ramirez) nets its first top 10 on the Billboard 200 (No. 9) after charting 10 previous sets. Its 1996 self-titled album—issued shortly after former singer Bradley Nowell died—hit No. 13.



DANCE REVIVAL

>>On Dance Club Songs, Depeche Mode becomes the second act this year to revive one of its earlier hits as "Behind the Wheel" (No. 3, 1988) returns at No. 47. Previously in 2011, INXS' "Original Sin" (No. 13, 1984) climbed to No. 1 (June 4).

CHART BEAT

>>Andy Grammer becomes the first solo male this year to send a career-opening single into the Adult Top 40 chart's top five, as "Keep Your Head Up" pokes 6-5 (and bows on Mainstream Top 40 at No. 39). "I started my career street-performing," Grammer says. "I would head out on the street, set up my guitar case on my mom's TV dinner table and just go for it. I did that for about two-and-a-half years. One day, I hadn't sold any CDs. I went home and wrote a little song called 'Keep Your Head Up,' because I was a little bit bummed. I sat at my piano and wrote a little jingle that has changed my life." For exclusive video of Grammer performing live at Billboard, go to billboard.com/chartbeat.

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

Billboard CHARTS

Blake Shelton's 'Voice' Is Heard Loud And Clear

Blake Shelton is more popular than ever.

The country singer-turned-"Voice" coach celebrates his first No. 1 album on the Billboard 200 as *Red River Blue* bows atop the list with 116,000, according to Nielsen SoundScan—his best sales week.



While he's earned four previous top 10 albums during his decade-long chart career, Shelton has never gone higher than No. 3 with the *Hillbilly Bone* EP in March 2010.

And, *Red*'s debut is by far Shelton's best sales frame. Until this week, his best one came when second album *The Dreamer* (2003) launched at No. 8 with 77,000.

On the Top Country Albums chart, *Red* gives Shelton his second No. 1,

following his *All About Tonight* EP from last year. That set was the second of two six-song EPs he released as part of a "Six Pak" concept (Billboard, Feb. 13, 2010) where he issued two shorter studio efforts within five months of one another.

Red—released on Warner Bros./Warner Music Nashville—marks the latter's first No. 1 on the Billboard 200 since Faith Hill's *Fireflies* debuted at No. 1 on the Aug. 20, 2005, chart.

Shelton's No. 1 triumph this week (no doubt fueled by his newfound celebrity courtesy of his coaching on NBC's "The Voice") is the third instance of the show's power to invigorate a career.

His fellow "Voice" coaches Adam Levine (of Maroon 5) and Christina Aguilera have both also seen sexy chart ranks in recent months. Maroon 5 and Aguilera joined together for a new track, "Moves Like Jagger," which debuted at No. 8 on the Billboard Hot 100 on July 9. It was the first top 10 hit for the band since "Makes Me Wonder" hit No. 1 in May 2007. As for Aguilera, it was her first top 10 since "Keeps Gettin' Better" reached No. 7 in October 2008.

For Aguilera, the success couldn't have come at a better time, considering her past year on the charts. Her 2010 *Bionic* album spent just 14 weeks on the list and has sold only 288,000 copies. And none of the set's singles,

including lead cut "Not Myself Tonight," broke the top 20 of the Hot 100. Meanwhile, "Jagger" continues to find success, as it bows at No. 37 on the Mainstream Top 40 chart and bullets 33-25 on Adult Top 40.

Over The Counter

KEITH CAULFIELD



LUCKY '21: Adele's 21

spends a remarkable 21st consecutive week in the top three of the Billboard 200 (No. 3, 77,000—down 3%)—its entire chart life since its debut on March 12.

Since Nielsen SoundScan began powering the chart on May 25, 1991, 21 has racked up the fourth-most consecutive weeks in the top three since its chart debut. Only Garth Brooks' *Ropin' the Wind* (29 weeks), the "Bodyguard" soundtrack (28) and Celine Dion's *Let's Talk About Love* (22) earned longer top-three runs.

Certainly, it would seem that 21 isn't going anywhere anytime soon, and will likely be on the chart for a quite a while. It could even return to No. 1, adding

to its already lengthy 10-week run at the top of the list.

This chatter about lengthy runs on the chart brought to mind a curious question: What No. 1 albums had the shortest chart life?

We looked at every No. 1 album from May 25, 1991, through the end of 2010, and the winner is the *Hope for Haiti Now* charity set, which spent one week at the top on Feb. 6, 2010, and six weeks on the tally. Its short run isn't unusual, since it was a charity project, available only digitally and tied to a specific event.

The runner-up for the fastest fade from No. 1 is the soundtrack to Howard Stern's "Private Parts" film, which debuted atop the list on March 15, 1997, but only charted for nine weeks. The set arrived at No. 1 thanks to massive publicity devoted to the self-proclaimed King of All Media's takeover of both the box office and music charts.

In third place is Susan Boyle's second album, the Christmas set *The Gift*. While it debuted at No. 1—and racked up four nonconsecutive weeks in the penthouse—it slipped off the list after only 10 weeks. That short run isn't surprising, as most holiday titles vaporize from the Billboard 200 shortly after the Christmas season. *The Gift* was no different, as its last chart week was Jan. 29, 2011.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,610,000	1,777,000	22,916,000
Last Week	5,343,000	1,704,000	23,251,000
Change	5.0%	4.3%	-1.4%
This Week Last Year	5,214,000	1,526,000	20,995,000
Change	7.6%	16.4%	9.1%

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	164,417,000	166,416,000	1.2%
Digital Tracks	639,523,000	706,964,000	10.5%
Store Singles	1,091,000	1,503,000	37.8%
Total	805,031,000	874,883,000	8.7%
Albums w/TEA*	228,369,300	237,112,400	3.8%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

CD	117,751,000	110,611,000	-6.1%
Digital	45,220,000	53,760,000	18.9%
Vinyl	1,426,000	2,011,000	41.0%
Other	20,000	33,000	65.0%

For week ending July 17, 2011. Figures are rounded, compiled from a national sample of retail store and track sales reports collected and provided by

nielsen SoundScan

	2010	2011	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	91,920,000	88,594,000	-3.6%
Catalog	72,497,000	77,822,000	7.3%
Deep Catalog	55,063,000	60,740,000	10.3%

CURRENT ALBUM SALES



CATALOG ALBUM SALES



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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	58	44	WEIRD AL YANKOVIC WAY MOBY/VOLCANO JIVE 89226/JIG (11.98) Ⓢ	Alphabetypse		9
102	78	103	ONEREPUBLIC MOSELY/INTERSCOPE 013607/IGA (13.98)	Waking Up		21
103	92	23	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 46746/CAPITOL (18.98)	NOW 37		1
104	85	80	BEASTIE BOYS SONY MUSIC/DUST 05639**/CAPITOL (18.98)	Hot Sauce Committee Part Two		2
105	98	107	SADE Epic 09454/SONY MUSIC (17.98)	The Ultimate Collection		7
106	56	16	LIMP BIZKIT FLP/INTERSCOPE 015630/IGA (13.98)	Gold Cobra		16
107	69	73	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 015603 EX/STARBUCKS (12.98)	In A Bossa Nova Mood		69
108	57	54	SOUNDTRACK WATERTOWER 38229 (14.98)	Sucker Punch		22
109	109	118	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco		17
110	112	101	TIM MCGRAW Curb 79260 (18.98)	Number One Hits		27
111	89	82	OWL CITY UNIVERSAL REPUBLIC 015544**/UMRG (12.98)	All Things Bright And Beautiful		6
112	90	86	THE BLACK EYED PEAS INTERSCOPE 018282**/IGA (13.98)	The Beginning		6
113	107	109	LUPE FIASCO 1ST & 15TH/ATLANTIC 520870**/AG (18.98)	Lasers		1
114	91	94	TEDESCHI TRUCKS BAND MASTERWORKS 81420**/SONY MASTERWORKS (11.98)	Revelator		5
115	86	57	MY MORNING JACKET ATO 0195* (13.98)	Circular		12
116	122	106	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC 015002/UMRG (13.98)	I Am Not A Human Being		1
117	99	108	BOB MARLEY AND THE WAILERS RCA 025145/SONY MUSIC 423-649-218/DWIG (13.98/8.98) Ⓢ	Legend: The Best Of Bob Marley And The Wailers		26
118	94	87	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 88611/SONY MUSIC (13.98)	Glee, The Music: Season Two Volume 6		4
119	105	139	JOHNNY CASH/WILLIE NELSON AMERICAN COLUMBIA/SONY MUSIC CMG 58490/SONY MUSIC (8.98)	VH1 Storytellers		96
120	67	17	TAKING BACK SUNDAY SIRE 527870/WARNER BROS. (13.98)	Taking Back Sunday		17
121	121	130	HOLLYWOOD UNDEAD A&M/OCTONE 015275*/IGA (13.98)	American Tragedy		4
122	88	51	DOLLY PARTON DOLLY 528216/WMM (18.98)	Better Day		51
123	55	60	SOUNDTRACK WARNER BROS./WARNER BROS. (18.98)	Transformers: Dark Of The Moon: The Album		55
124	124	186	SKRILLEX HEART BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)		124
125	110	121	SKILLET ARDENT/INO/ATLANTIC 519027/AG (13.98)	Awake		2
126	115	126	THE LONELY ISLAND UNIVERSAL REPUBLIC 015547**/UMRG (15.98 CD/DVD) Ⓢ	Turtleneck & Chain		3
127	148	151	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself		9
128	106	194	THOMPSON SQUARE STONE CREEK 7677 (13.98)	Thompson Square		15
129	116	128	SELENA GOMEZ & THE SCENE HOLLYWOOD 894425 (10.98) Ⓢ	A Year Without Rain		4
130	111	117	LED ZEPPELIN SWAN SONG 51354**/ATLANTIC (19.98) Ⓢ	Mothership		7
131	NEW	1	SLEEPING GIANT AINT NO GRAVE 6798 (13.98)	Kingdom Days In An Evil Age		131
132	157	187	JESSIE J LAWA/UNIVERSAL REPUBLIC 015337/UMRG (10.98)	Who You Are		11
133	RE-ENTRY	9	RAPHAEL SAADIQ COLUMBIA 62569**/SONY MUSIC (11.98)	Stone Rollin'		14
134	113	131	CREEDENCE CLEARWATER REVIVAL FANTASY 3**/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits		67
135	120	129	JUSTIN BIEBER SCHOOLBOY RAYMOND BRAUN/ISLAND 015754/IDMG (9.98)	My Worlds Acoustic		7
136	101	99	DEF LEPPARD MCA 01195**EX (14.98 CD/DVD) Ⓢ	Mirrorball: Live & More		16
137	128	122	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles		3
138	83	22	CURRENSY WARNER BROS. 527406 (9.98)	Weekend At Bernie's		22
139	182	-	FOO FIGHTERS ROSWELL/CA 36021**/RMG (11.98) Ⓢ	Greatest Hits		11
140	117	116	ALISON KRAUSS & UNION STATION ROUNDER 619665*/CONCORD (18.98)	Paper Airplane		3
141	146	14	LAURA STORY INO/COLUMBIA 86417/SONY MUSIC (10.98)	Blessings		102
142	139	155	AVENGED SEVENFOLD HOPFLISS/SIRE 524229**/WARNER BROS. (18.98)	Nightmare		1
143	97	182	MICHAEL GRIMM Epic 8197**/SONY MUSIC (11.98)	Michael Grimm		13
144	129	127	MICHAEL JACKSON MJJ/EPI 89998/SONY MUSIC (14.98)	Number Ones		3
145	130	144	TAYLOR SWIFT BIG MACHINE 0200 (18.98) Ⓢ	Fearless		1
146	140	132	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get		28
147	118	124	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection Geffen 001191/LJME (9.98)			67
148	104	105	NKOTBSB COLUMBIA JIVE/LEGACY 89740/SONY MUSIC (11.98) Ⓢ	NKOTBSB		7
149	169	175	AVRIL LAVIGNE RCA 58370/RMG (11.98) Ⓢ	Goodbye Lullaby		4
150	134	134	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 014325/UMRG (13.98)	Thank Me Later		1



As this "Glee" set slips 6-7 on Top Soundtracks (see billboard.biz/charts/DisneyChannel'sTVsoundtracktoShakeItUp) bows atop the list with 17,000.

119 While Johnny Cash and Willie Nelson's "VH1 Storytellers" continues its ride on Pop Catalog Albums (see billboard.biz/charts/R.E.M.'s25th-anniversaryreissueofLife'sRichPoundsInAtNo.33), (It also just misses the Billboard 200 by a handful of copies.)



As the set's current single "Love Done Gone" debuts 16-15 on Hot Country Songs, the album grabs a 14% gain.



133 Following a \$7.99 sale price and promotion in the iTunes store—plus a slot at the iTunes Festival in London last week—the album re-enters with a 69% increase.



153 Following a \$5 sale tag at Family Christian stores, the set rebounds with a 348% jump.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	103	76	AUGUST BURNS RED GOLD STATE 19973* (13.98)	Leveler		11
152	145	149	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881**/IGA (13.98/8.98)	Curtain Call: The Hits		1
153	RE-ENTRY	19	DAVID CROWDER BAND SIXTEPS 26515*/SPARROW (17.98)	Church Music		11
154	125	123	CEE LO GREEN R&B/COLUMBIA 194091**/UMGN (18.98)	The Lady Killer		9
155	131	119	BLACK VEIL BRIDES STANDBY LAVA/UNIVERSAL REPUBLIC 015687**/UMRG (13.98)	Set The World On Fire		17
156	171	164	KEITH URBAN CAPITOL NASHVILLE 47685 (11.98)	Get Closer		7
157	149	171	EMINEM WEB/AFTERMATH 480629**/INTERSCOPE (13.98)	The Marshall Mathers LP		1
158	119	112	ORIGINAL BROADWAY CAST RECORDING GHOSTLIGHT 84448-SH-K-ROOM (18.98)	The Book Of Mormon		3
159	127	-	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015328/IGA (10.98)	Lights		76
160	138	138	AARON LEWIS STUDIOCAST/ARCADE 01013 (7.98)	Town Line (EP)		7
161	141	114	JENNIFER HUDSON ARISTA 63810/RMG (11.98) Ⓢ	I Remember Me		2
162	143	141	SUGARLAND MERCURY NASHVILLE 014758*/UMGN (13.98) Ⓢ	The Incredible Machine		1
163	151	-	DARIUS RUCKER CAPITOL NASHVILLE 26930 (18.98)	Charleston, SC 1966		2
164	155	169	TAYLOR SWIFT BIG MACHINE 070012 (18.98) Ⓢ	Taylor Swift		5
165	165	174	ERIC CHURCH CAPITOL NASHVILLE 20819* (12.98)	The Carolina		17
166	166	176	BOB SEGER & THE SILVER BULLET BAND CAPITOL 89334* (16.98)	Greatest Hits		8
167	154	143	BON JOVI ATLANTIC 014983/IDMG (13.98)	Greatest Hits		5
168	162	102	MATT NATHANSON ACROBAT/VANGUARD 79885*/WELK (12.98)	Modern Love		17
169	190	-	CHRIS TOMLIN SIXTEPS 93444*/SPARROW (17.98) Ⓢ	And If Our God Is For Us...		17
170	152	173	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR 002758/UMG (9.98)			66
171	132	158	JOURNEY COLUMBIA 85897**/UNKNOWM (11.98)	Escape		132
172	142	137	NEEDTOBREATHE ATLANTIC 157602**/AG (13.98)	The Outsiders		20
173	158	180	KANYE WEST RCA/ATLANTIC 014685**/IDMG (13.98) Ⓢ	My Beautiful Dark Twisted Fantasy		1
174	136	125	PAUL SIMON HEAR 32814**/CONCORD (13.98) Ⓢ	So Beautiful Or So What		4
175	175	161	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		3
176	161	145	R. KELLY JIVE 80874/IDJ (11.98)	Love Letter		6
177	159	180	KESHA KEMDIS/ARCA 49208**/RMG (11.98)	Animal		1
178	164	159	JUSTIN BIEBER SCHOOLBOY RAYMOND BRAUN/ISLAND 013719/IDMG (9.98)	My World (EP)		5
179	153	188	LYNYRD SKYNYRD MCA 01195**/UMG (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		60
180	178	162	MOTLEY CRUE MOTLEY/ATLANTIC EAGLES SEVEN (13.98) Ⓢ	Greatest Hits		94
181	176	184	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		6
182	156	166	SOUNDTRACK RCA NASHVILLE 72011/SMM (11.98)	Country Strong		6
183	174	152	DEADMAU5 MAGSTRAP 2518/ULTRA (15.98)	4X4=12		47
184	195	-	GRACE POTTER & THE NOCTURNALS RAGGED COMPANY 902832/HOLLYWOOD (8.98) Ⓢ	Grace Potter & The Nocturnals		19
185	150	90	BEYONCE MUSIC WORLD/COLUMBIA 19490/SONY MUSIC (11.98)	I Am...Sasha Fierce		2
186	RE-ENTRY	14	MARY MARY MCA 01195**/UMG 62330/SONY MUSIC (11.98)	Something Big		10
187	173	-	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG 52336/SONY MUSIC (9.98)	Extended Versions		74
188	187	-	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		4
189	95	142	RISE AGAINST DGC/INTERSCOPE 015325**/IGA (13.98)	Endgame		27
190	189	133	IN FLAMES CENTURY MEDIA 8847** (15.98) Ⓢ	Sounds Of A Playground Fading		2
191	177	-	JERROD NIEMANN SEA GAYLE/ARISTA 14468/UMRG (13.98) Ⓢ	Judge Jerrod & The Hung Jury		7
192	163	183	KEM UNIVERSAL REPUBLIC 014468/UMRG (13.98) Ⓢ	Intimacy: Album III		2
193	144	-	KINGS OF LEON RCA 3212/RMG (13.98)	Only By The Night		4
194	168	157	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 88613/SONY MUSIC (11.98)	Glee, The Music Presents: The Warblers		2
195	43	-	POP EVIL EONE 2365 (15.98)	War Of Angels		43
196	108	56	LUIS FONSI UNIVERSAL MUSIC LATINO 015761/UMLE (10.98)	Tierra Firme		56
197	172	-	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart		171
198	179	170	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC 011977**/UMRG (13.98)	Tha Carter III		3
199	188	181	GUIN N' ROSES GUSTEN 80174/INTERSCOPE (16.98)	Greatest Hits		3
200	184	172	THE BLACK EYED PEAS INTERSCOPE 012867**/IGA (13.98)	The E.N.D.		2

See Charts Legend on billboard.biz for rules and explanations. © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
TIM MCGRAW	110	NICKELBACK	175	P	BRAD PASK	100
BRIAN MCKNIGHT	39	MICHAEL GRIMM	13	BRAD PASK	100	
MELLOWYELLOW	21	COLBY PARTON	122	COLBY PARTON	122	
MIGUEL	59	CHRISTINA PERRI	90	RASCAL FLATTS	58	
JUSTIN MOORE	15	KATY PERRY	23	MATT REDMAN	66	
MOTLEY CRUE	190	HALLEY RHINEHART	70	BOB SEGER & THE SILVER BULLET BAND	166	
MUNFORD & SONS	19	RHIANNA	40	BULLET BAND	166	
MY MORNING JACKET	111	PITBULL	27	RISE AGAINST	189	
		POP EVIL	195	DARIUS RUCKER	163	
		GRACE POTTER & THE NOCTURNALS	184	ASHTON SHEPHERD	37	
			158	PAUL SIMON	174	
			158	SKILLET	125	
			124	SLEEPING GIANT	133	
			141	BRITNEY SPEARS	705	
			141	LAURA STACY	141	
			14	THE MUSICAL PRESENTS: THE WARBLERS	194	
			162	WARBLERS	194	
			28	GLEE: THE MUSIC SEASON TWO VOLUME 6	118	
			30, 145, 184	TAYLOR SWIFT	118	
			120	TAKING BACK SUNDAY	120	
			78	TECH NINE	78	
			67	EDDIE VEDDER	67	
			97	THEORY OF A DEADMAN	97	
			107	THEMPOON SQUARE	107	
			109	TRANSFORMERS: DARK OF THE MOON: THE ALBUM	109	
			93	WASHED OUT	93	
			113	GILLIAN WELCH	113	
			17	KANYE WEST	17	
			68	WE THE KINGS	68	
</						

HEATSEEKERS ALBUMS

Table of Heatseekers Albums with columns for Rank, Artist, Title, and Chart Position. Includes albums like 'Scary Monsters And Nice Sprites (EP)' by Skrillex and 'Kingdom Days In An Evil Age' by Sleeping Giant.

The band's newest slides in with 4,000 sold and also takes a bow at No. 39 on Hard Rock Albums (see billboard.biz/charts).



The hip-hop act's delayed first album arrives, selling just 3,000 copies. The 'Teach Me How to Dougie' group was reduced to a trio after member Montae Talbert was killed in May.



Worship duo (David Leonard and Leslie Jordan) enters with a little more than 1,000 copies sold.

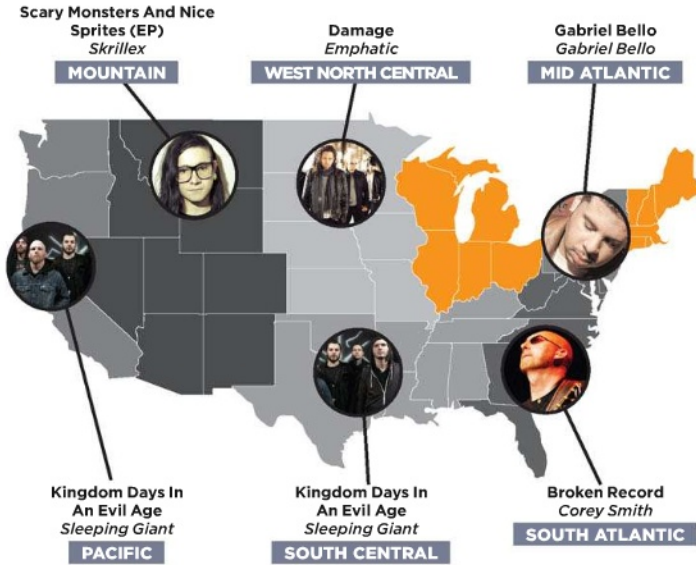
Table of new and re-entering albums with columns for Rank, Artist, Title, and Chart Position. Includes albums like 'Tonight Tonight (EP)' by Hot Chelle Rae and '30 Aniversario: En Vivo' by Los Invasores de Nuevo Leon.

HEATSEEKERS ALBUMS: The albums listed here by week of publication are those that have not yet appeared on any of the Billboard charts. The most popular songs are ranked by Nielsen SoundScan and streaming activity as measured by Nielsen BDS. Sales data as compiled by Nielsen SoundScan.

HEATSEEKERS SONGS

Table of Heatseekers Songs with columns for Rank, Title, Artist, and Chart Position. Includes songs like 'Crazy Girl' by Eli Young Band and 'Hustle Hard' by Ace Hood.

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Afrojack featuring Eva Simons, 'Take Over Control' It's been a slow takeover for this single. It debuted on Dance Airplay on Oct. 16, 2010, and this week arrives on Mainstream Top 40 at No. 40. Afrojack also currently reigns on the latter list, as a guest on Pitbull's 'Give Me Everything.'



List of regional #1 albums by region. Includes albums like 'Litchfield New Beginnings' and 'Kingdom Days In An Evil Age'.

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	17	#1 PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK (M. SOLVEIG, S. GOROUZI, L. STEINBECK, D. SCHROEDER) © PARTY ROCK/W.I.M., LAM, CHERYL/INTERSCOPE	LMFAO	1
2	2	16	GIVE ME EVERYTHING Pitbull Featuring Ne-Yo, Afrojack & Nayer GIVE ME EVERYTHING (A. G. PEREZ, N. VAN DE WALL, S. C. SMITH) © R. 305/POLO GROUNDS/IRMG	Pitbull	1
3	4	4	GREATEST GAINER/AIRPLAY LAST FRIDAY NIGHT (T.G.I.F.) Katy Perry LAST FRIDAY NIGHT (T.G.I.F.) (K. PERRY, J. GOTTFELD, W. MAX, M. MARTIN, B. MCKEE) © CAPITOL	Katy Perry	3
4	3	28	ROLLING IN THE DEEP Adele ROLLING IN THE DEEP (A. ADELE, S. FRIZZELL) © XL/COLUMBIA	Adele	1
5	5	12	SUPER BASS Nicki Minaj SUPER BASS (NICKI MINAJ, D. A. JOHNSON, E. DEAN, R. HYVTON) © EMI/UNIVERSAL REPUBLIC	Nicki Minaj	5
6	7	8	HOW TO LOVE Lil Wayne HOW TO LOVE (DETAL, THE GRUMMAGE, D. CARTER, R. L. FISHER, S. YOUNG, J. SEVOUR, J. PREYAN, M. BOVY) © CASH MONEY/UNIVERSAL REPUBLIC	Lil Wayne	6
7	6	10	THE EDGE OF GLORY Lady Gaga THE EDGE OF GLORY (LADY GAGA, F. GARIBAY, S. B. GERMANOTTO, F. GARIBAY, P. BLAIR) © STREAMLINE/KONJIVE/UNIVERSAL SCOPE	Lady Gaga	3
8	8	16	GOOD LIFE OneRepublic GOOD LIFE (R. M. TEDDER, B. KUTZLE, N. ZANCANELLA, F. M. FISHER) © ONE REPUBLIC	OneRepublic	8
9	9	14	TONIGHT TONIGHT Hot Chelle Rae TONIGHT TONIGHT (K. K. FOLLESE, N. OVERSTREET, E. KIRIAKOU, E. K. BOGART, L. ROBBINS) © JIVE/ATL	Hot Chelle Rae	9
10	HOT SHOT DEBUT	1	SKYSCRAPER Demi Lovato SKYSCRAPER (D. DEMI LOVATO, L. ROBBINS, K. ROY) © HOLLYWOOD	Demi Lovato	10
11	11	11	DIRT ROAD ANTHEM Jason Aldean DIRT ROAD ANTHEM (M. KNOX, (B. GIBERT, C. FORD) © SPOKEN SOUND/RED	Jason Aldean	7
12	10	7	E.T. Katy Perry Featuring Kanye West E.T. (KATY PERRY, L. MAX, M. MARTIN, AMMO, (K. PERRY, J. GOTTFELD, J. COLEMAN, M. MARTIN) © CAPITOL	Katy Perry	1
13	17	22	I WANNA GO Britney Spears I WANNA GO (MAX MARTIN, SHELLBACK (SHELLBACK, MAX MARTIN, S. KOTCHEVA) © JIVE/JLG	Britney Spears	13
14	12	15	I'M ON ONE DJ Khaled Featuring Drake, Rick Ross & Lil Wayne I'M ON ONE (TAYLOR SWIFT, DR. LUKE, T. DRUMMOND, A. GRAHAM, W. ROBERTS, D. CARTER, W. LAM, LAM, CHERYL, D. SCHROEDER, J. LIND) © R. 305/POLO GROUNDS/IRMG	DJ Khaled	13
15	14	21	THE LAZY SONG Bruno Mars THE LAZY SONG (THE SNEEZINGTONS, BRUNO MARS, PLAWRENCE, A. LEVINE, K. WARGAME) © ELEKTRA/ATLANTIC	Bruno Mars	4
16	13	29	THE SHOW GOES ON Lupe Fiasco THE SHOW GOES ON (KANE SHREVE, W. JACOBI, D. JOHNSON, D. W. BROWER, J. K. BROWN, J. BROCK, E. J. JUDE, D. GALLECCI) © 1ST & 15TH/ATLANTIC	Lupe Fiasco	9
17	33	58	5 GREATEST GAINERS LIGHTERS Bruno Mars LIGHTERS (BRUNO MARS, PHILIP PEARCE, T. DRUMMOND, A. GRAHAM, W. ROBERTS, D. CARTER, W. LAM, LAM, CHERYL, D. SCHROEDER, J. LIND) © R. 305/POLO GROUNDS/IRMG	Bruno Mars	16
18	18	9	DON'T WANNA GO HOME Jason Derulo DON'T WANNA GO HOME (THE FLUPTONES, (C. GREGG, C. SAUNDERS, M. BISHOP, D. DELANOVA, A. TANKAWAY, B. BURDIE, A. GEORGE, F. MCKEAN) © BELIVA, HESIT/WRAPAROUND BROS.	Jason Derulo	14
19	15	22	JUST CAN'T GET ENOUGH The Black Eyed Peas JUST CAN'T GET ENOUGH (A. AMMO, R. JERKINS, W. ADAMS, A. PHIBBS, A. GOMEZ, S. FERGUSON, J. ALVAREZ, S. SHADOWN, R. JERKINS) © INTERSCOPE	The Black Eyed Peas	3
20	19	14	MOTIVATION Kelly Rowland Featuring Lil Wayne MOTIVATION (JIM JONSKI, RICO LOVE, (J. G. SCHEFFER, RICO LOVE, D. MORRIS, D. CARTER) © UNIVERSAL REPUBLIC	Kelly Rowland	19
21	18	15	HONEY BEE Blake Shelton HONEY BEE (S. HENDRICKS, (B. HAYS, LIP, R. AKINS) © WARNER BROS. (NASHVILLE)/WMN	Blake Shelton	13
22	21	25	KNEE DEEP Zac Brown Band Featuring Jimmy Buffett KNEE DEEP (T. STEGALL, T. BROWN, T. BROWN, W. DURRETTE, C. BOWLES, J. STEELE) © SOUTHERN GROUND/ATLANTIC BIGGIER PICTURE	Zac Brown Band	7
23	24	34	IF I DIE YOUNG The Band Perry IF I DIE YOUNG (L. MAX, M. MARTIN, BILL GORD, (L. GOTTFELD, W. A. KRUGLUND, MAX MARTIN, K. SEBERT) © JIVE/JLG	The Band Perry	2
24	22	11	JUST A KISS Lady Antebellum JUST A KISS (P. WISSE, J. LADY ANTEBELLUM, (D. HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON) © CAPITOL NASHVILLE	Lady Antebellum	4
25	23	9	BEST THING I NEVER HAD Beyonce BEST THING I NEVER HAD (K. KNOX, B. BARRACLOUGH, A. BROWN, T. BROWN, C. CALER, B. BARRACLOUGH, B. BROWN, K. BROWN, L. S. TAYLOR, L. C. MCCAMMELL) © R. 305/POLO GROUNDS/IRMG	Beyonce	23
26	19	21	ON THE FLOOR Jennifer Lopez Featuring Pitbull ON THE FLOOR (REDONE, R. HARRIS, L. N. KHAYAT, H. HAMD, J. J. JIMOR, T. EDY, D. KYOR, H. HAJJI, A. C. PEREZ, E. HERMOSA, J. HERMOSA) © ISLAND/UMG	Jennifer Lopez	2
27	30	3	REMIN D Brad Paisley Duet With Carrie Underwood REMIN D (B. PAISLEY, C. UNDERWOOD, K. LOVELACE) © ARISTA NASHVILLE	Brad Paisley	27
28	23	14	SHE AIN'T YOU Chris Brown SHE AIN'T YOU (FREE SCHOOL, (C. BROWN, J. BAPTISTE, R. BUENDIA, K. MCCALL, J. BOYD, J. BETTIS, S. PORCARO, B. A. MORGAN) © JIVE/JLG	Chris Brown	28
29	25	24	TILL THE WORLD ENDS Britney Spears TILL THE WORLD ENDS (L. MAX, M. MARTIN, BILL GORD, (L. GOTTFELD, W. A. KRUGLUND, MAX MARTIN, K. SEBERT) © JIVE/JLG	Britney Spears	3
30	31	32	BAREFOOT BLUE JEAN NIGHT Jake Owen BAREFOOT BLUE JEAN NIGHT (J. OWEN, (C. CLARKSON, (D. ALTMAN, E. PASLEY, T. SANCHEZ) © RCA NASHVILLE	Jake Owen	30
31	29	34	COUNTRY GIRL (SHAKE IT FOR ME) Luke Bryan COUNTRY GIRL (SHAKE IT FOR ME) (LUKE BRYAN, D. DAVIDSON) © CAPITOL NASHVILLE	Luke Bryan	22
32	32	11	WHERE THEY ARE David Guetta Featuring Flo Rida & Nicki Minaj WHERE THEY ARE (DAVID GUETTA, FLO RIDA, NICKI MINAJ, (D. GUETTA, FLO RIDA, NICKI MINAJ, (D. GUETTA, FLO RIDA, NICKI MINAJ, (D. GUETTA, FLO RIDA, NICKI MINAJ) © R. 305/POLO GROUNDS/IRMG	David Guetta	14
33	26	24	LOOK AT ME NOW Chris Brown Featuring Lil Wayne & Busta Rhymes LOOK AT ME NOW (CHRIS BROWN, L. WAYNE, BUSTA RHYMES, (D. BROWN, R. BUENDIA, D. CARTER, S. MTH, W. PEROTZ, J. BAPTISTE, J. VAN DE WALL) © JIVE/JLG	Chris Brown	6
34	30	17	MY LAST Big Sean Featuring Chris Brown MY LAST (S. ANDERSON, E. D. WILSON, J. S. HARRIS, H. T. S. LEWIS, C. BROWN) © D. O. D. DEF JAM/DJMG	Big Sean	30
35	34	9	YOU AND TEQUILA Kenny Chesney Featuring Grace Potter YOU AND TEQUILA (K. CHESNEY, (M. BERG, D. CARTER) © SNA	Kenny Chesney	35
36	39	46	TOMORROW Chris Young TOMORROW (R. A. MARTIN, J. J. MYERS, A. SMITH) © RCA NASHVILLE	Chris Young	36
37	35	6	LOVE YOU LIKE A LOVE SONG Selena Gomez & The Scene LOVE YOU LIKE A LOVE SONG (ROCKMAFIA, (A. ARMATO, J. JAMES, A. SCHMAL HOE) © HOLLYWOOD	Selena Gomez & The Scene	37
38	46	12	PUMPED UP KICKS Foster The People PUMPED UP KICKS (M. FOSTER) © STARTIME/COLUMBIA	Foster The People	38
39	52	61	RIGHT THERE Nicole Scherzinger Featuring 50 Cent RIGHT THERE (JIM JONSKI, J. G. SCHEFFER, E. DEAN, C. J. JACKSON, JR., F. ROMANO, D. MORRIS) © INTERSCOPE	Nicole Scherzinger	50 Cent
40	49	19	SURE THING Miguel SURE THING (H. PEREZ, (M. PIMENTAL, N. PEREZ) © BLACK ICE/BYSTORM/JIVE/JLG	Miguel	39
41	41	20	F**KIN' PERFECT Plnk F**KIN' PERFECT (L. MAX, M. MARTIN, SHELLBACK) © LAFACE/JLG	Plnk	2
42	57	9	OUT OF MY HEAD Lupe Fiasco Featuring Trey Songz OUT OF MY HEAD (LUPE FIASCO, T. SONGZ, (P. NIK, MAX MARTIN, SHELLBACK) © 1ST & 15TH/ATLANTIC	Lupe Fiasco	42
43	34	26	BLOW Ke\$ha BLOW (L. MAX, M. MARTIN, B. BLANCO, KYOL KIOAK, K. SEBERT, A. LUNDI, J. GOTTFELD, A. BIRD, B. P. W. MAX, M. MARTIN) © KEMARSAS/ARISTA	Ke\$ha	7
44	NEW	1	BOOTY WURK (ONE CHEEK AT A TIME) T-Pain Featuring Jeyy Jay BOOTY WURK (ONE CHEEK AT A TIME) (T-PAIN, J. W. JENKINS, A. KEARNEY, D. CARTER) © KONVICT/NAPPI BOY/JMG	T-Pain	44
45	36	43	FIREWORK Katy Perry FIREWORK (K. PERRY, S. ERIKSEN, T. HERMANSSEN, S. WILHELM, E. DEAN) © CAPITOL	Katy Perry	1
46	45	48	FOR THE FIRST TIME The Script FOR THE FIRST TIME (D. O'DONOGHUE, M. SHEENAN) © PHONOGENIC/EPIC	The Script	23
47	47	52	CALIFORNIA KING BED Rihanna CALIFORNIA KING BED (A. HARR, J. JACKSON, P. HAMILTON) © SRP/DEF JAM/DJMG	Rihanna	47
48	RE-ENTRY	27	DON'T YOU WANNA STAY Jason Aldean With Kelly Clarkson DON'T YOU WANNA STAY (J. ALDEAN, K. CLARKSON, P. J. BISHOP, S. GIBSON) © SPOKEN SOUND/RED	Jason Aldean	31
49	48	53	BEST LOVE SONG T-Pain Featuring Chris Brown BEST LOVE SONG (T-PAIN, J. W. JENKINS, T. TWINEFF) © KONVICT/NAPPI BOY/JMG	T-Pain	33
50	41	40	F**K YOU (FORGET YOU) Cee Lo Green F**K YOU (FORGET YOU) (THE SNEEZINGTONS, (T. CALLAWAY, P. MARSH, P. LAWRENCE, A. LEVINE, C. BROWN) © RADIANCE/ATLANTIC EXTRA/IRMG	Cee Lo Green	2
51	49	55	IF HEAVEN WASN'T SO FAR AWAY Justin Moore IF HEAVEN WASN'T SO FAR AWAY (J. MOORE, (D. DAVIDSON, R. HATCH, B. JONES) © VALDY	Justin Moore	49
52	38	28	WHO SAYS Selena Gomez & The Scene WHO SAYS (K. KIRIAKOU, E. KIRIAKOU, P. HAMILTON, E. CORTAZAR, M. PORTMANN) © HOLLYWOOD	Selena Gomez & The Scene	21
53	56	64	CRAZY GIRL Eli Young Band CRAZY GIRL (L. BRICE, L. ROSE) © REPUBLIC NASHVILLE	Eli Young Band	53
54	61	54	EVERY TEARDROP IS A WATERFALL Coldplay EVERY TEARDROP IS A WATERFALL (M. DRAWS, G. GREEN, R. SIMPSON, G. BERRYMAN, W. CHAMPION, C. MARTIN, P. ALLEN, A. ANDERSON) © CAPITOL	Coldplay	14
55	44	39	MEAN Taylor Swift MEAN (N. CHAPMAN, T. SWIFT, T. SWIFT) © BIG MACHINE/UNIVERSAL REPUBLIC	Taylor Swift	11



After four weeks at No. 4, the song lifts with Greatest Gainer/Airplay honors for the third time in four weeks. On Hot 100 Airplay, it rises 6-4 (114 million audience impressions, up 18%).

The ballad arrives with 176,000 downloads, marking her highest Hot 100 rank. (For more on the Disney star, see page 54).

The song charges 25-12 on Hot Digital Songs with 92,000 (up 5%), its best weekly total since it debuted with 132,000. The song blasts 56-35 on Hot 100 Airplay (54 million, up 69%).



Building pop airplay (3.6 million in mainstream top 40 audience, up 38%) spurs the Romanian's former seven-week Dance Airplay No. 1's Hot 100 bow.

The pop and adult radio follow-up to "Rolling in the Deep" spent a week at No. 65 in the March 12 issue when parent album "21" stormed in atop the Billboard 200. ("Rumor Has It" followed "Deep" at rock radio, reaching No. 2 on Triple A.)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	54	51	HELLO Martin Solveig & Dragonette HELLO (M. SOLVEIG, M. SOBARA) © BEAT/ATLANTIC	Martin Solveig & Dragonette	47
57	58	63	AM I THE ONLY ONE Dirks Bentley AM I THE ONLY ONE (J. BEAVERS, J. R. STEWART, D. BENTLEY) © CAPITOL NASHVILLE	Dirks Bentley	56
58	59	62	HOMEBOY Eric Church HOMEBOY (J. JOYCE, C. CHURCH, C. BEATHARD) © EMI NASHVILLE	Eric Church	58
59	51	44	YOU LIE The Band Perry YOU LIE (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN) © REPUBLIC NASHVILLE	The Band Perry	42
60	60	68	TAKE A BACK ROAD Rodney Atkins TAKE A BACK ROAD (T. HENNINGER, R. ATKINS, L. LAIRD) © CAPITOL	Rodney Atkins	60
61	62	23	MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera MOVES LIKE JAGGER (SHELLBACK, B. BLANCO, (A. LEVINE, B. LEVIN, A. MALIK, SHELLBACK) © A&M/OCTONE/INTERSCOPE	Maroon 5	8
62	55	56	NEVER GONNA LEAVE THIS BED Maroon 5 NEVER GONNA LEAVE THIS BED (R. J. LANGE, (A. LEVINE) © A&M/OCTONE/INTERSCOPE	Maroon 5	55
63	63	67	MAN DOWN Rihanna MAN DOWN (SHAM OF THE JUGANAUTS, (S. JOSEPH, T. THOMAS, T. THOMAS, S. LAYNE) © SRP/DEF JAM/DJMG	Rihanna	59
64	53	41	DIRTY DANCER Enrique Iglesias With Usher Featuring Lil Wayne DIRTY DANCER (E. IGLESIAS, M. KHAYAT, E. K. BOGART, E. N. L. D. QUINONES) © UNIVERSAL REPUBLIC	Enrique Iglesias	18
65	NEW	-	GOD GAVE ME YOU Blake Shelton GOD GAVE ME YOU (S. HENDRICKS, (D. BARNES) © WARNER BROS. (NASHVILLE)/WMN	Blake Shelton	65
66	72	84	I'M INTO YOU Jennifer Lopez Featuring Lil Wayne I'M INTO YOU (T. CRUZ, M. S. ERIKSEN, T. HERMANSSEN, D. CARTER) © ISLAND/UMG	Jennifer Lopez	66
67	65	80	KEEP YOUR HEAD UP Andy Grammer KEEP YOUR HEAD UP (LION S. SHARE, S. GREENBERG, (A. GRAMMER) © C-ENTRE	Andy Grammer	65
68	64	78	I LOVE YOU THIS BIG Scotty McCreery I LOVE YOU THIS BIG (M. BRIGHT, (R. JACKSON, E. DEAN, B. JAMES) © 19/INTERSCOPE/MECRURY NASHVILLE	Scotty McCreery	69
69	70	79	JUST FISHER' Trace Adkins JUST FISHER' (M. KNOX, (C. BEATHARD, M. CRISWELL, E. M. HILL) © SHOW DOGS/INTERSCOPE	Trace Adkins	11
70	76	-	BETTER WITH THE LIGHTS OFF New Boyz Featuring Chris Brown BETTER WITH THE LIGHTS OFF (D. A. THOMAS, E. B. BENJAMIN, W. HOLLOWELL, D. H. D. SIMPSON, D. GALE, C. BROWN) © SHITTY/WARNER BROS.	New Boyz	61
71	75	88	TAKE OVER CONTROL Afrojack Featuring Eva Simons TAKE OVER CONTROL (AFROJACK, E. SIMONS, (N. VAN DE WALL, E. SIMONS, J. SIMONS, M. HAMILTON) © SONY/ATLANTIC	Afrojack	71
72	66	65	HERE FOR A GOOD TIME George Strait HERE FOR A GOOD TIME (GEORGE STRAIT, (S. STRAIT, S. STRAIT, D. DILLON) © CAPITOL NASHVILLE	George Strait	65
73	71	81	MADE IN AMERICA Toby Keith MADE IN AMERICA (T. KEITH, B. PINSON, S. S. REEVES) © SHOW DOGS/ATLANTIC	Toby Keith	71
74	73	85	LOVE DONE GONE Billy Currington LOVE DONE GONE (C. CHAMBERLAIN, B. CURRINGTON, (S. CAMP, M. GREEN) © MERCURY NASHVILLE	Billy Currington	73
75	68	77	UNUSUAL Trey Songz Featuring Drake UNUSUAL (A. WANGEL, W. FELDER, D. WANGEL, T. NEVENS, J. LEWIS, A. MAULTZBERG, M. MOORE, B. ENTELYA, G. BRAHM) © SONY/ATLANTIC	Trey Songz	68
76	NEW	-	YOU MAKE ME FEEL... Cobra Starship Featuring Sade YOU MAKE ME FEEL... (S. MAC, (S. MAC, J. WOLDEN) © DECA/DANCE/FUELED BY RAINEN/ATLANTIC/RRP	Cobra Starship	76
77	NEW	-	WHAT IF Colbie Caillat WHAT IF (J. SHANKS, (C. CAILLAT, R. NOWLES, J. REEVES) © UNIVERSAL REPUBLIC	Colbie Caillat	77
78	79	-	ON MY LEVEL Wiz Khalifa Featuring Top Short ON MY LEVEL (JIM JONSKI, (C. J. THOMAS, J. G. SCHEFFER, T. A. SHAW, D. MORRIS) © TOP SHORT/ATLANTIC/RRP	Wiz Khalifa	78
79	67	71	OLD ALABAMA Brad Paisley Featuring Alabama OLD ALABAMA (B. PAISLEY, C. BURDIE, D. TURNBULL, R. OWEN) © ARISTA NASHVILLE	Brad Paisley	38
80	94	-	SMILE Avril Lavigne SMILE (MAX MARTIN, SHELLBACK, (A. LAVIGNE, MAX MARTIN, SHELLBACK) © RCA/RRP	Avril Lavigne	80
81	93	-	RAIN OVER ME Pitbull Featuring Marc Anthony RAIN OVER ME (REDONE, R. HARRIS, J. JOKER, (A. G. PEREZ, N. KHAYAT, M. ANTHONY, H. HAJJI, A. J. JUANIS, F. AZZI) © R. 305/POLO GROUNDS/IRMG	Pitbull	75
82	74	75	HUSTLE HARD Ace Hood HUSTLE HARD (L. LUGER, (A. MCCOLISTER) © WE THE BEST/DEF JAM/DJMG	Ace Hood	82
83	49	72	THE STORY OF US Taylor Swift THE STORY OF US (N. CHAPMAN, T. SWIFT, T. SWIFT) © BIG MACHINE/UNIVERSAL REPUBLIC	Taylor Swift	41
84	80	95	SAVE ME, SAN FRANCISCO Train SAVE ME, SAN FRANCISCO (W. TEREFE, (P. MOHAMMAD, S. HOLLANDER, D. KATZ) © COLUMBIA	Train	80
85	NEW	-	UP ALL NIGHT Blink-182 UP ALL NIGHT (BLINK-182, C. HOLMES, (BLINK-182) © SEFFEN/INTERSCOPE	Blink-182	85
86	77	76	RACKS YC Featuring Future RACKS (SONNY DIGITAL, (R. BROOKS, S. C. UNWAZIONE, N. WILBURN, C. MILLER) © BIG PLAY/UNIVERSAL REPUBLIC	YC	42
87	89	93	JOHN Lil Wayne Featuring Rick Ross JOHN (POLOW DA DON, R. HOLLADAY, (D. CARTER, J. JONES, R. HOLLADAY, W. ROBERTS II) © CASH MONEY/UNIVERSAL REPUBLIC	Lil Wayne	22
88	82	-	NOVACANE Frank Ocean NOVACANE (C. A. STEWART, F. OCEAN, M. NEUBLE) © ODDFuture/RED ZONE/UMG	Frank Ocean	82
89	NEW	-	LONG HOT SUMMER Keith Urban LONG HOT SUMMER (D. HUFF, K. URBAN, (R. MARK, K. URBAN) © CAPITOL NASHVILLE	Keith Urban	89
90	84	-	COUNTRY MATE BE COUNTRY WIDE Brantley Gilbert COUNTRY MATE BE COUNTRY WIDE (D. HUFF, (M. DEBLE, C. FORD, B. GILBERT) © VALORY	Brantley Gilbert	84
91	91	100	STEREO HEARTS Gym Class Heroes Featuring Adam Levine STEREO HEARTS (BLANK & JONES, (A. LEVINE, M. COXCY, L. LEVIN, A. MALIK, B. LOWERY, D. MEJELI) © DECA/DANCE/FUELED BY RAINEN/ATLANTIC/RRP	Gym Class Heroes	85
92	NEW	-	M.R. SAXOPAT Alexandra Stan M.R. SAXOPAT (M. PRODAN, A. NEMIRSCHI, (A. NEMIRSCHI, M. PRODAN) © ULTRA	Alexandra Stan	92
93	100	-	WALK Foo Fighters WALK (B. VIG, (FOO FIGHTERS) © ROSWELL/RCA/RRP	Foo Fighters	93
94	86	-	WATCH ME Bella Thorne & Zendaya WATCH ME (B. CHARLES, A. HARRISON, J. WES, (B. CHARLES, A. HARRISON, J. WES) © WALT DISNEY	Bella Thorne & Zendaya	86
95	90	-	I SMILE Kirk Franklin I SMILE (K. FRANKLIN, L. MARTIN, (K. FRANKLIN, F. TACKETT, J. S. HARRIS, H. T. S. LEWIS) © F. O. V. SOUL/GOSPEL CENTRIC/VERITY/JLG	Kirk Franklin	95
96	88	97	COUNTRY SONG Seether COUNTRY SONG (M. BROWN, (S. MORGAN, SEETHER) © WIND-UP	Seether	72
97	RE-ENTRY	2	SOMEONE LIKE YOU Adele SOMEONE LIKE YOU (D. WILSON, A. ADELE) © XL/COLUMBIA	Adele	65
98	98	-	BALLIN' Young Jeezy Featuring Lil Wayne BALLIN' (L. LODY, (L. W. JENKINS, A. KEARNEY, D. CARTER) © CTE/DEF JAM/DJMG	Young Jeezy	57
99	78	82	RUN THE WORLD (GIRLS) Beyonce RUN THE WORLD (GIRLS) (T. NASH, B. KNOWLES, D. TAYLOR, N. VAN DE WALL, W. PERAZ, J. PALMER) © PARKWOOD/COLUMBIA	Beyonce	29

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entry: #1 GIVE ME EVERYTHING - PITBULL (MT. 305/POLQ GROUND(S)/UMG)

ROCK™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entry: #1 ROLLING IN THE DEEP - ADELE (XL/COLUMBIA)

COUNTRY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entry: #1 DIRT ROAD ANTHEM - JASON ALDEAN (BROKERS BOW)

R&B/HIP-HOP™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entry: #1 SUPER BASS - LI WAYNE (JAM100/CASH MONEY/UMG)

LATIN™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entry: #1 DANZA KUDURO - SHAKIRA (EPCO/SONY MUSIC LATIN)

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entry: #1 PARTY ROCK ANTHEM - LMFAO (PARTY ROCK/WILL JAM/CHERRY TREES/INTERSCOPE)

CHRISTIAN™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entry: #1 BLESSINGS - BLESSING (LAURA STONEY/GOOD FAIR TRADE)

DANCE/ELECTRONIC™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entry: #1 PARTY ROCK ANTHEM - LMFAO (PARTY ROCK/WILL JAM/CHERRY TREES/INTERSCOPE)

HOT 100 AIRPLAY™: 120 stations, incorporating pop, adult, rock, country, R&B/hip-hop, Christian, gospel, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data are used to compile the Billboard Hot 100. All charts © 2011. Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Mainstream Top 40 chart showing top songs like 'GIVE ME EVERYTHING' and 'PARTY ROCK ANTHEM'.

Adult Contemporary chart showing top songs like 'ROLLING IN THE DEEP' and 'JUST THE WAY YOU ARE'.

Rock Songs chart showing top songs like 'WALK' and 'ROPE'.

Alternative chart showing top songs like 'PUMPED UP KICKS' and 'YOU ARE A TOURIST'.

Adult Top 40 chart showing top songs like 'ROLLING IN THE DEEP' and 'THE LAZY SONG'.

Triple A chart showing top songs like 'EVERY TEARDROP IS A WATERFALL' and 'RUMOUR HAS IT'.

The bad news for Foo Fighters on Rock Songs is that "Rope" drops to No. 2 after spending its first 20 weeks at No. 1, the longest reign in the chart's two-year existence.



Parent album "Wasting Light" is Foo Fighters' first Billboard 200 No. 1, bowing atop the April 30 tally. The set has sold 515,000 copies, according to Nielsen SoundScan, rebounding 61-47 on this week's chart (see page 58).

Avenged Sevenfold scores its first No. 1 on Mainstream Rock (viewable at billboard.biz/charts), as "So Far Away" leaps 4-1. The band had peaked at No. 2 with debut entry "Bat Country" in 2006, "Nightmare" (2010) and "Welcome to the Family" in February. "Far" is the group's fourth leader on Active Rock (3-1).



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 138, 181 and 80 positions, respectively, are electronically monitored 24 hours a day, 7 days a week. For chart details on billboard.biz for rules and methodology. © 2011 The Nielsen Company. All rights reserved.

HOT COUNTRY SONGS™

Table of Hot Country Songs chart for week of July 30, 2011. Includes columns for week, last week, weeks on chart, title, artist, and peak position. Top entry is 'DIRT ROAD ANTHEM' by Jason Aldean.



Paisley's 28th top 10 is also the 14th straight top 10 promoted single for duet partner Underwood, who breaks a tie with Taylor Swift for the most career-opening top 10s for a woman.



As Shelton's 'Red River Blue' opens at No. 1 on the Billboard 200 and Top Country Albums (see Over the Counter, page 57), the set's second radio single leaps 56-31 and bows at No. 10 with 40,000 downloads on Country Digital Songs.

Continuation of Hot Country Songs chart from week of July 30, 2011. Includes columns for week, last week, weeks on chart, title, artist, and peak position. Top entry in this section is 'COF OF LIVIN'' by Ronnie Dunn.

TOP COUNTRY ALBUMS™

Table of Top Country Albums chart for week of July 30, 2011. Includes columns for week, last week, weeks on chart, artist, title, and peak position. Top entry is 'Red River Blue' by Blake Shelton.

Continuation of Top Country Albums chart from week of July 30, 2011. Includes columns for week, last week, weeks on chart, artist, title, and peak position. Top entry in this section is 'Get Closer' by Keith Urban.

BLUEGRASS ALBUMS™

Table of Bluegrass Albums chart for week of July 30, 2011. Includes columns for week, last week, weeks on chart, artist, title, and peak position. Top entry is 'Paper Airplane' by Alison Krauss & Union Station.

'ROAD' RAPS TO NO. 1

Jason Aldean's 'Dirt Road Anthem' gains 1.4 million audience impressions (4%) to become his sixth leader on Hot Country Songs (3-1), reaching the summit in its 26th chart week. This matches his first chart-topper, 'Why' (2006), as the artist's longest trek to No. 1. Although storytelling has always been fundamental to the country genre, the rap verses in 'Anthem' (featuring Ludacris on an alternate mix) bring the heaviest use of spoken word in a No. 1 song since K.T. Oslin's 'Hold Me' (1989). Aldean is the subject of an upcoming 'CMT Invitation Only' special, which premieres July 29. —Wade Jessen



TOP R&B/HIP-HOP ALBUMS™			ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	9	#1 I'M ON ONE (B) KUMKUM (DEF THE BEE/CASH/MONEY/UNIVERSAL REPUBLIC)
2	2	5	MOTIVATION KIMBLE (BLACK ICE/BYSTORM/JIVE/J.G.)
3	3	4	HOW TO LOVE LIL WAYNE (UNIVERSAL REPUBLIC)
4	4	3	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.D./DEF. JAM/IDJMG)
5	5	24	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/J.G.)
6	6	16	SHE AIN'T YOU CHRIS BROWN (JIVE/J.G.)
7	7	11	UNUSUAL THEY SOBZ FEAT. DRAKE (SONGBOK/ATLANTIC)
8	8	10	MAN DOWN RIANNA (SRP/DEF. JAM/IDJMG)
9	9	35	RIHANNA LOUD (SRP/DEF. JAM 014927/IDJMG)
10	10	11	CHRIS BROWN F.A.M.E. (JIVE 88097/J.G.)
11	11	10	EMINEM RECOVERY (WEA/SHAW/INTERMATH/INTERSCOPE 014411/MSA)
12	12	5	LLOYD KING OF HEARTS (YOUNG-GOLDFRIZZ/INTERSCOPE 015116/MSA)
13	13	5	MIGUEL ALL I WANT IS YOU (BLACK ICE/BYSTORM/JIVE 75487/J.G.)
14	14	33	PIMP C STILL PIMPING (J.PRINCE/FWP-A-LIT 31370/FWP-A-LIT)
15	NEW		THE COOL KIDS WHEN HIGH-TIME BOOGIES CANE (DTRK EXP/REX/UMI) (SOUND)
16	NEW		TECH N9NE F.A.M.E. & T.S.3 (STANGE 87/BRC)
17	14	6	KIRK FRANKLIN HELLO FEAR TO YOU (SOUL/VERVE 77917/J.G.)
18	16	17	MELLOWHYPE BLACKENED WHITE (POSSEM 1251)
19	NEW		MARSHA AMBROSIUS LATE NIGHTS & EARLY MORNINGS (J 64826/RMG)
20	15	7	VARIOUS ARTISTS SURVIVE: VOL. 1 (MAYBACH 52780/WARNER BROS.)
21	17	8	BEASTIE BOYS HOT SAUCE COMMITTEE PT. TWO (PROKUD/IMP 05637/CAPTOL)
22	19	11	SADE THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
23	20	11	LUPE FIASCO LASERS (1ST & 15TH/ATLANTIC 5208707/AG)
24	21	19	LIL WAYNE I AM WHAT I AM (YOUNG MONEY/UNIVERSAL REPUBLIC 51000/UMRS)
25	23	42	GREATEST GAINER RAPHAEL SAADIQ (STONE HOLM COLUMBIA 65047/SONY MUSIC)
26	37	10	CURRENSY WEEKEND AT BURNIES (WARNER BROS. 527406)
27	18	3	DRAKE TAKE CARE (YOUNG MONEY/CASH/MONEY/UNIVERSAL REPUBLIC 01225/UMRS)
28	25	58	CEE LO GREEN THE LADY KILLER (COLUMBIA 65260/1/ELEKTRA)
29	24	36	JENNIFER HUDSON I REMEMBER ME (ARISTA 60818/RMG)
30	26	17	KANYE WEST BLOOD DIVER (IMPACT/DCA/DEF. JAM 0140697/UNG)
31	28	35	R. KELLY LOVE LETTER (JIVE 808874/J.G.)
32	29	31	MARY MARY SOMETHING BIG (MONEY/BLACK/COLUMBIA 62330/SONY MUSIC)
33	30	16	KIM CINDY ALBUM II (UNIVERSAL REPUBLIC 014496/UMRG)
34	NEW		CALI SWAG DISTRICT THE RICKBACK 319 (319043/SPINX)
35	NEW		JAGGED EDGE THE REMIXES VOL. 1 (SLO 0790)
36	27	4	TYLER, THE CREATOR GOBLIN XL 529*
37	31	10	TRAE THA TRUTH STREET KING ABN 31441/PIREZ
38	NEW		RIK ROSS THELON DON (MAYBACH/SUN-DEE/DEF. JAM 0143667/IDJMG)
39	34	62	THEY SOBZ PXSXN, PAIN & PLEASURE (SONGBOK/ATLANTIC 524039/AG)
40	42	36	KID CUDI MAN ON THE HORN II (RENOVATION/COLUMBIA, REPUBLIC 01489/UMRS)
41	38	36	TINIE TEMPAH ONE UP (WEA/SHAW/INTERMATH/INTERSCOPE 014607/UMI)
42	35	9	TRIN-I-TEE 57 ANGEL & CHARIELLE MUSIC (MOND 06069/IMPACT)
43	32	7	THE TEMPTATIONS ICON: THE TEMPTATIONS (MOTOWN 0114607/UMI)
44	39	46	KENDRICK LAMAR SECTION.80 (TOP DAWG DIGITAL EX)
45	22	3	WAKA FLOCKA FLAME FLOCKAVILLE 1017 (BRICK SOUL/KAS/LUM 52740/WARNER BROS.)
46	40	41	YELAWOLF TRUNK (MIZEN 0480) (DEF. JAM/SONY/INTERSCOPE 0146490/MSA)
47	41	31	T.I. W. MERCY (GRAND Hustle/ATLANTIC 523735*/AG)
48	44	32	KELLY PRICE KELLY MY BLOCK (COLUMBIA 65210/MALAC)
49	43	11	CHARLIE WILSON JUST CHARLIE P. MUSIC (JIVE 81596/ULG)
50	53	2	

Young Jeezy claims his 10th top 10 on **Mainstream R&B/Hip-Hop** as "Ballin'" bounces 12-10. The rapper's new track and his last top 10 entry, "Lose My Mind" (No. 2 peak in June 2010), are both believed to be featured on his album "TM 103," which doesn't yet have an official release date.



MAINSTREAM R&B/HIP-HOP™			TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 I'M ON ONE (B) KUMKUM (DEF THE BEE/CASH/MONEY/UNIVERSAL REPUBLIC)
2	2	17	MOTIVATION KIMBLE (BLACK ICE/BYSTORM/JIVE/J.G.)
3	3	7	HOW TO LOVE LIL WAYNE (UNIVERSAL REPUBLIC)
4	4	19	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.D./DEF. JAM/IDJMG)
5	5	24	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/J.G.)
6	6	16	SHE AIN'T YOU CHRIS BROWN (JIVE/J.G.)
7	7	11	UNUSUAL THEY SOBZ FEAT. DRAKE (SONGBOK/ATLANTIC)
8	8	10	MAN DOWN RIANNA (SRP/DEF. JAM/IDJMG)
9	10	6	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH/MONEY/UNIVERSAL REPUBLIC)
10	12	10	BALLIN' YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF. JAM/IDJMG)
11	9	17	CUPID LLOYD FEAT. AWESOME GONES (YOUNG-GOLDFRIZZ/INTERSCOPE)
12	15	12	OUT OF MY HEAD LUPE FIASCO FEAT. THEY SOBZ (1ST & 15TH/ATLANTIC)
13	16	6	BEST THING I NEVER HAD BEYONCÉ (PARKWOOD/COLUMBIA)
14	11	20	FAR AWAY MARSHA AMBROSIUS (J/RMG)
15	17	7	NOVACANE FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)
16	19	5	QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/J.G.)
17	20	7	ON MY LEVEL WIZ KHALIFA FEAT. TODD SHORT (ROSTRUM/ATLANTIC)
18	24	5	OH MY DJ DRAMA FEAT. PAROLIS, ROSCOE DASH & WIZ KHALIFA (MPTLTS/EMG)
19	21	14	WE CAN GET IT ON YO GOTTI (UNAVAILABLE/POLO GROUNDS/J.R.M.G.)
20	23	11	9 PIECE RICK ROSS FEAT. LIL WAYNE OR T.I. (MAYBACH/SUN-DEE/DEF. JAM/IDJMG)
21	18	15	BEST NIGHT OF MY LIFE JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG)
22	22	20	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
23	34	2	THAT WAY WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
24	31	5	BREAK MY HEART ESTELLE FEAT. RICK ROSS (NORM SCHOLZ/ATLANTIC)
25	27	8	COUNTRY SH*T BIG K.R.I.T. (CINEMATICAL/DEF. JAM/IDJMG)
26	26	6	BOOTY WORK (ONE CHEEK AT A TIME) T-PAIN FEAT. JOEY GALAXY (KONVICT/NAPPY BOY/JIVE/J.G.)
27	25	18	ONE NIGHT STAND KEVIN HILSON FEAT. CHRIS BROWN (MO5E/VEVE/4/INTERSCOPE)
28	20	16	TUPAC BACK MEAK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
29	29	10	JOHN LIL WAYNE FEAT. RICK ROSS (CASH/MONEY/UNIVERSAL REPUBLIC)
30	32	6	NO ONE GONNA LOVE YOU JENNIFER HUDSON (ARISTA/RMG)
31	36	3	TILL I'M GONE TIME TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPTOL)
32	38	3	MARVIN'S ROOM DRAKE (YOUNG MONEY/CASH/MONEY/UNIVERSAL REPUBLIC)
33	33	6	IN DA BOX SEAN GARRETT FEAT. RICK ROSS (BET I PENNED IT/COLUMBIA)
34	NEW		GG MARVIN & CHARDONNAY YO SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.D./DEF. JAM/IDJMG)
35	37	2	LET IT FLY MAING FEAT. ROSCOE DASH (HUSTLE HARD/ATLANTIC/EMG)
36	35	4	GO 'N GET IT ACE HOOD (WE THE BEST/DEF. JAM/IDJMG)
37	39	2	SO FRESH G.I. HILTON FEAT. MAS (J/RMG)
38	40	2	PIECES OF ME LEDISI (VERVE FORECAST/VERVE)
39	NEW		SO IN LOVE JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BAKE/WARNER BROS.)
40	NEW		THING CALLED US HAMILTON PARK (HARRLELL/ATLANTIC)

BETWEEN THE BULLETS

BRIAN MCKNIGHT'S NINTH TOP 10



For the ninth time in his 18-year chart history, Brian McKnight debuts in the top 10 of Top R&B/Hip-Hop Albums. His latest set, "Just Me," opens at No. 8 on the list with 10,000 copies sold, according to Nielsen SoundScan. The album's lead single, "Fall 5.0," has been performing well on Adult R&B despite falling to No. 15 from its peak No. 13 position reached last week. McKnight's only chart-topping album was 1998's "Anytime," which spent three weeks at No. 1. Also new to the chart this week is the late Pimp C's "Still Pimping" opening at No. 15 with 7,000 copies. The set is his third to appear on the chart since the rapper's death in 2007. "The Naked Soul of Sweet Jones," his first posthumous studio album, debuted and peaked at No. 8 on the list in October 2010. —Rauly Ramirez

RHYTHMIC™			TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 GIVE ME EVERYTHING (B) PITBULL FEAT. NE-YO, ARROJANO & NAYER (ATL 305/POLO GROUNDS/J.R.M.G.)
2	2	13	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH/MONEY/UNIVERSAL REPUBLIC)
3	3	15	PARTY ROCK ANTHEM PITBULL FEAT. LAURIE BETHET & GORDDO (PARTY ROCK/MILWAUKEE/RENTROSCOP)
4	5	7	HOW TO LOVE LIL WAYNE (CASH/MONEY/UNIVERSAL REPUBLIC)
5	4	12	MOTIVATION KIMBLE (BLACK ICE/BYSTORM/JIVE/J.G.)
6	7	8	I'M ON ONE LIL WAYNE FEAT. RICK ROSS & LIL WAYNE (DEF THE BEE/CASH/MONEY/UNIVERSAL REPUBLIC)
7	6	17	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.D./DEF. JAM/IDJMG)
8	11	10	OUT OF MY HEAD LUPE FIASCO FEAT. THEY SOBZ (1ST & 15TH/ATLANTIC)
9	10	20	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
10	8	14	SHE AIN'T YOU CHRIS BROWN (JIVE/J.G.)
11	13	9	DON'T WANNA GO HOME JASON DERULO (DELUCA HEIGHTS/WARNER BROS.)
12	21	4	GG LIGHTNERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
13	9	25	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
14	15	5	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
15	12	20	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
16	14	13	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/J.G.)
17	20	6	BEST THING I NEVER HAD BEYONCÉ (PARKWOOD/COLUMBIA)
18	16	10	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
19	17	20	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
20	22	7	NOVACANE FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)
21	19	11	MAN DOWN RIANNA (SRP/DEF. JAM/IDJMG)
22	24	6	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOUTY/WARNER BROS.)
23	29	4	FAR AWAY THIA FEAR (KREASHAWN) (YOUNG MONEY/CASH/MONEY/UNIVERSAL REPUBLIC)
24	23	15	BEST LOVE SONG T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/J.G.)
25	32	4	RAIN OVER ME PITBULL FEAT. IMRC ANTHONY (NR. 305/POLO GROUNDS/J.R.M.G.)
26	33	7	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
27	31	6	UNUSUAL THEY SOBZ FEAT. DRAKE (SONGBOK/ATLANTIC)
28	28	8	THE EDGE OF GLORY LADY GAGA (STREAMLINE/CON LIVE/INTERSCOPE)
29	25	9	WHERE THEIR GIRLS AT GWYNETH HIRE, FLO RIDA & NICKI MINAJ (IMPACT/DCA/DEF. JAM/IDJMG)
30	39	2	I WANNA GO BRITNEY SPEARS (JIVE/J.G.)
31	30	15	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
32	17	18	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/J.G.)
33	35	3	GUCCI GUCCI KREASHAWN (COLUMBIA)
34	34	7	RIGHT THERE NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
35	37	2	TILL I'M GONE TIME TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPTOL)
36	NEW		THE MACK NANNI FEAT. SHOOP DOGG & IYAZ (MERCURY/IDJMG)
37	NEW		NO SLEEP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
38	38	3	TAKE OVER CONTROL A\$AP ROCKY FEAT. EVA SIMONS (ROBBINS)
39	36	16	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
40	RE-ENTRY		BLOW KESHA (KEMOSABE/RCA/RMG)

ADULT R&B™			TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 SO IN LOVE (J) JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BAKE/WARNER BROS.)
2	2	26	I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/J.G.)
3	3	15	PIECES OF ME LEDISI (VERVE FORECAST/VERVE)
4	4	33	FAR AWAY MARSHA AMBROSIUS (J/RMG)
5	5	18	IF IT'S LOVE KEM FEAT. CHRISTIE MICHELE (UNIVERSAL REPUBLIC)
6	6	27	AEVERMORE ANTHONY DAVID FEAT. ALGERIA (PURPOSE/EMG)
7	7	34	LOVE LETTER R. KELLY (JIVE/J.G.)
8	8	27	NOT MY DADDY NICKI MINAJ FEAT. STOKLEY CARMICHAEL (MAYBACH/WARNER BROS.)
9	9	10	LIFE OF THE PARTY CHARLIE WILSON (P. MUSIC/JIVE/J.G.)
10	10	14	COLLARD GREENS & CORNBREAD FANTASIA (319/J.R.M.G.)
11	11	12	RADIO MESSAGE R. KELLY (JIVE/J.G.)
12	12	11	YES MUSIC SOULCHILD (ATLANTIC)
13	13	9	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/J.G.)
14	14	8	IN THE MOOD JOHNNY GILL (NOTIF)
15	15	11	FALL 5.0 BRIAN MCKNIGHT (MR. SOLAMÉ/EMG)
16	16	8	NO ONE GONNA LOVE YOU JENNIFER HUDSON (ARISTA/RMG)
17	14	14	STILL IN LOVE WITH YOU SADE (Epic/COLUMBIA)
18	17	13	CLOSER BOB DYLAN (COLUMBIA)
19	22	6	GG MOTIVATION KIMBLE (BLACK ICE/BYSTORM/JIVE/J.G.)
20	20	13	I CAN'T MAKE YOU LOVE ME TANK (MOGAMA/SONG BYASTAT/ATLANTIC)
21	19	9	SURVIVE MARY MARY (MONEY/COLUMBIA)
22	23	21	I GOT THAT LOVE CHRIS WALKER (PENDULUM/WDE)
23	21	8	LATE NIGHTS & EARLY MORNINGS MARSHA AMBROSIUS (J/RMG)
24	25	13	FOOL FOR YOU GELI (GROUNDS/POLO GROUNDS/J.R.M.G.)
25	27	11	NOBODY GREATER WASHAWN MITCHELL (EMI GOSPEL)

RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	9	#1 I'M ON ONE (B) KUMKUM (DEF THE BEE/CASH/MONEY/UNIVERSAL REPUBLIC)
2	2	7	HOW TO LOVE LIL WAYNE (CASH/MONEY/UNIVERSAL REPUBLIC)
3	3	17	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.D./DEF. JAM/IDJMG)
4	4	11	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH/MONEY/UNIVERSAL REPUBLIC)
5	5	14	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, ARROJANO & NAYER (ATL 305/POLO GROUNDS/J.R.M.G.)
6	6	11	PARTY ROCK ANTHEM PITBULL FEAT. LAURIE BETHET & GORDDO (PARTY ROCK/MILWAUKEE/RENTROSCOP)
7	8	10	OUT OF MY HEAD LUPE FIASCO FEAT. THEY SOBZ (1ST & 15TH/ATLANTIC)
8	7	23	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/J.G.)
9	9	28	ALL OF THE LIGHTS KANYE WEST (RCA-JIVE/EMG/DEF. JAM/IDJMG)
10	10	24	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
11	11	20	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC)
12	12	21	HUSTLE HARD ACE HOOD (WE THE BEST/DEF. JAM/IDJMG)
13	15	6	BALLIN' YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF. JAM/IDJMG)
14	16	5	ON MY LEVEL WIZ KHALIFA FEAT. TODD SHORT (ROSTRUM/ATLANTIC/RRP)
15	13	45	NO HANDS NICKI MINAJ FEAT. KANYE WEST & ROSCOE DASH (G.O.D./DEF. JAM/IDJMG)
16	20	2	LIGHTNERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
17	18	15	JOHN LIL WAYNE FEAT. RICK ROSS (CASH/MONEY/UNIVERSAL REPUBLIC)

HOT R&B/HIP-HOP SONGS

Table with 10 columns: Rank, Title, Artist, Weeks on Chart, Peak Position, and Album. Includes songs like 'I'm On One', 'Motivation', 'How to Love', 'My Last', 'She Ain't You', 'Unusual', 'Super Bass', 'Far Away', 'Man Down', 'Out of My Head', 'So in Love', 'Hustle Hard', 'Best Thing I Never Had', 'Ballin'', 'Look at Me Now', 'Quickie', 'Novacane', 'I Smile', 'On My Level', 'Pieces of Me', 'Oh My', 'Cupid', 'Not My Daddy', 'Love Letter', 'If It's Love', 'John', 'All of the Lights', 'A Evermore', 'Best Night of My Life', 'We Can Get It On', 'Life of the Party', 'Radio Message', 'Break My Heart', 'Marvin's Room', 'Marvin & Chardonnay', 'Bring It Back', 'That Way', 'No Hands', 'No One Gonna Love You', 'Yes', '9 Piece', 'Love Faces', 'Racks', 'One Night Stand', 'Roll Up', 'Down on Me', 'Walking', 'Did It on Em', 'Collard Greens & Cornbread', 'Tupac Back', 'Fool for You', 'In the Mood', 'Booty Wurrk', 'Country Sh*t'.



As his "I'm on One" returns to No. 1 for a second week after a one-week hiatus, follow-up "It Ain't Over Til It's Over" rises 14 spots with a 94% increase to 2.5 million listener impressions.

Miguel seems on his way to a third straight top 10 single from his debut album as track skips 21-7. The set's title track, "All I Want Is You," peaked at No. 7 last November, followed by "Sure Thing," which spent a week at No. 1 in May.



With the help of Fabolous, Roscoe Dash and Wiz Khalifa, the Atlanta-based DJ is experiencing his best chart run yet. Last year's "Body Ya," also with Fabolous, peaked at No. 75.



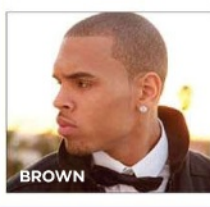
As his album "Finally Famous" picks up its third week in the top five of Top R&B/Hip-Hop Albums, "Marvin & Chardonnay" catapults 20 positions in its third week on this list.



Six weeks after signing with Columbia Records off this track's viral success, the female MC's hit debuts with 1 million impressions.

Continuation of the chart table from rank 56 to 100. Includes songs like 'Fall 5.0', 'Anything (To Find You)', 'Party', 'Someone to Love Me (Naked)', 'So Fresh', 'Survive', 'Closer', 'It Ain't Over Til It's Over', 'Ima Boss', 'Let It Fly', 'Still in Love with You', 'Tim I'm Gone', 'Go N Get It', 'I Can't Make You Love Me', 'In Da Box', 'Thing Called Us', 'Body 2 Body', 'Stay Together', 'Pot of Gold', 'Spend It', 'I Got That Love', 'Tony Montana', 'Give Me Everything', 'Hammer', 'Boo Thang', 'Rolling in the Deep', 'Gucci Gucci', 'BananaZ', 'Countdown', 'Cat Daddy', 'Long Heels Red Bottoms', 'Himacholic', 'Wet the Bed', 'Run the World (Girls)', 'Grab Somebody', 'Favor', 'Hold of Me', 'Dat's My Lil Dip', '6 AM', 'Mrs. Right', 'Til the End of Time', 'My Sh*t Bang', 'Movin' Down the Line', 'Up'.

BETWEEN THE BULLETS CHRIS BROWN'S TRIPLE DEBUT



Chris Brown posts three new titles on Hot R&B/Hip-Hop Songs this week, marking only the third time the feat has been achieved since 1992. Thanks to his guest spots on Ace Hood's "Body 2 Body" (No. 73) and Game's "Pot of Gold" (No. 75), along with his own "Wet the Bed" featuring Ludacris (No. 89), Brown joins Gucci Mane and Lil Wayne, who debuted three titles simultaneously on the June 27, 2009, and Oct. 10, 2009, charts, respectively.

For more on the music industry, visit www.billboard.com. Nielsen BDS data compiled by Nielsen SoundScan. Greatest charting airplay award for the largest airplay increase on the chart. See charts legends on billboard.biz for rules and explanations. © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

CHRISTIAN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 GLORIOUS DAY (LIVING HE LOVED ME) by Casting Crowns.

CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Top entry: #1 MATT REDMAN by 10,000 Reasons.

CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 YOU LOVE ME ANYWAY by Sidewalk Prophets.

CHRISTIAN CHR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 TONIGHT by TobyMac.

GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Top entry: #1 KIRK FRANKLIN by Hello Fear.

GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 I SMILE by Kirk Franklin.

British songwriter/worship leader Matt Redman commands his first No. 1 in six tries on Christian Albums with "10,000 Reasons," which opens with 7,000 units.



Casting Crowns' "Glorious Day" reclaims the Christian Songs crown after logging an eighth consecutive week at No. 1 on the June 11 chart.



See Charts Legend on Billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations. Includes 50+ additional Christian Albums and 50+ additional Gospel Albums monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	3	10	1	WHO SAYS	SELENA GOMEZ & THE SCENE HOLLYWOOD	
2	4	8	2	SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	
3	6	6	3	DIRTY DANCER	EMINEM GLENN'S WITH USHER FEAT. LIL WAYNE UNIVERSAL/REPUBLIC	
4	5	7	4	TIL DEATH	WYNNER GORDON BIG BEAT/ATLANTIC	
5	8	6	5	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
6	2	13	6	PARTY ROCK ANTHEM	UKF FEAT. LAUREN BENNET & CORBON KUYO/NOVA/LANCAHER/TRENT/INTERSCOPE	
7	10	6	7	DON'T WANNA GO HOME	AMORAY DEJULIO BELUGA HEIGHTS/WARNER BROS.	
8	1	9	8	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE ISLAND/IDJMG	
9	7	10	9	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL	
10	16	4	10	PUT YOUR HANDS UP (IF YOU FEEL LOVE)	KYLE MINOUQUE PARLOPHONE/ASTRALWERKS/CAPITOL	
11	13	5	11	BREAK OF NATURE	RICKY MARTIN SONY MUSIC/LATIN	
12	9	10	12	RUN THE WORLD (GIRLS)	BEYONCÉ PARKWOOD/COLUMBIA	
13	11	8	13	WORLDWIDE	ROGER SANCHEZ FEAT. MONIE MONIE + MC PUPS/SE STEALTH/ULTRA	
14	20	6	14	TRUE LOVE	GEORGE ACOSTA FEAT. FISHER BLACK HOLE	
15	15	9	15	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLORIDA & MICKY M/WHAT A MUSIC/ATLANTIC/CAPITOL	
16	14	9	16	PRETTY UGLY	YEMM DOWN UNDER	
17	25	3	17	TALKING TO THE UNIVERSE	ONG UNDO TRINITY/ATLANTIC	
18	17	9	18	GIVE ME EVERYTHING	PETRA LUKI FEAT. NE-YO, AFRONKO & MAYER M. 315/310 GROUPS/UMG	
19	27	4	19	UNDIVIDED	BUSHY FEAT. SHOOB DOGG NETTWERK	
20	18	11	20	PRICE TAG	JESSIE J FEAT. B.O.B./LAVA/UNIVERSAL/REPUBLIC	
21	24	6	21	WHEN THE LIGHTS GO DOWN	GRACE DREAM MERCHANT 21/CMG	
22	19	12	22	NOT MY DADDY	EVA IN 'N' FACE/BUNGALO	
23	45	2	23	1	POWER WANNA GO	RICKY MARTIN SONY MUSIC/LATIN
24	23	7	24	JUMP	GIÀ BELLA XTREME	
25	21	8	25	LONG TIME (TAKING MY TIME)	STATIC REVENGER & ANGER DIMAS WHITE HOUSE	

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	9	#1	LADY GAGA	THE FAME: RE-RELEASED WITH 14 TRACKS/INTERSCOPE/REPUBLIC/UMG
2	NEW		2	BREATHE CAROLINA	HELL & WHAT YOU MAKE IT FEAT. LESLIE ROSE/SONY
3	2	4	3	LIMFAD	SORRY FOR PARTYING TOO HARD/NOVA/LANCAHER/TRENT/INTERSCOPE/REPUBLIC
4	3	14	4	LADY GAGA	THE FAME: STREAMLINE/KONLIVE/CHERRY TREE/INTERSCOPE/UMG/REPUBLIC
5	4	5	5	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL/UNIVERSAL/REPUBLIC/UMG
6	5	30	6	SKRILLEX	SCARY MONSTERS AND Nice SPiRITs BIG BEAT/ATLANTIC/UMG
7	3	32	7	DEADMAU5	4044-12 MAU5TRAP 251.84/ULTRA
8	6	3	8	THIEVERY CORPORATION	STRENGTH OF FEAR/VEE A&L 177
9	8	32	9	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*
10	10	17	10	KESHA	I AM THE CHEESE COMMERCE + GORDON YOU TO DANCE/REPUBLIC/UMG/REPUBLIC
11	11	50	11	LADY GAGA	THE FAME: STREAMLINE/KONLIVE/CHERRY TREE/INTERSCOPE/UMG/REPUBLIC/UMG
12	13	33	12	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL, EX
13	12	15	13	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
14	16	23	14	JAMES BLAKE	JAMES BLAKE FOR YOU/UNIVERSAL/REPUBLIC/UMG
15	14	4	15	SKRILLEX	MUSIC MONSTERS AND SPiRITs BIG BEAT/ATLANTIC/DIGITAL, EX/UMG
16	9	2	16	BRIAN ENO	DRUMS BETWEEN THE BELLS WARP 10214
17	15	15	17	TIESTO	CLUB LIFE VOLUME ONE LAS VEGAS MUSICAL FREEDOM 001
18	25	2	18	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734
19	17	3	19	SBTRKT	SBTRKT YOUNG TURKS 040 *YL
20	NEW		20	ZOMBY	DEGENERATION AND 3119
21	20	4	21	KC AND THE SUNSHINE BAND	FLORIDA MITHRAN AND THE SUNSHINE BAND TUG/REPUBLIC/UMG
22	19	14	22	GORILLAZ	THE FALL VIRGIN 97588*/CAPITOL
23	22	5	23	BLOOD ON THE DANCEFLOOR	ALL THE RAGE! CANDYLAND 002 EX
24	23	6	24	BENNY BENASSI	ELECTROMAN ULTRA 2572
25	25	19	25	CUT III COPY	ZONOSCOPE MODULAR 134 *W

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	14	#1	PARTY ROCK ANTHEM	UKF FEAT. LAUREN BENNET & CORBON KUYO/NOVA/LANCAHER/TRENT/INTERSCOPE	
2	2	12	2	GIVE ME EVERYTHING	PETRA LUKI FEAT. NE-YO, AFRONKO & MAYER M. 315/310 GROUPS/UMG	
3	4	16	3	ADDICTION	MEDINA ULTRA	
4	5	16	4	MR. SAXOBEAT	ALEXANDRA STAN ULTRA	
5	3	18	5	ROLLING IN THE DEEP	ADELE XL/COLUMBIA	
6	6	10	6	SUN & MOON	ABOVE & BEYOND FEAT. RICHARD BEDFORD ULTRA	
7	7	13	7	WHAT A FEELING	ALEX GARDING FEAT. KELLY ROWLAND ULTRA	
8	8	13	8	I WANNA GO	BRITNEY SPEARS JIVE/UMG	
9	9	3	9	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL	
10	8	13	10	CALL MY NAME	SULTAN & NEE SHEPARD FEAT. NADIA ALI HAREM	
11	15	17	11	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI JIVE/UMG	
12	6	9	12	SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	
13	14	6	13	RAISE YOUR WEAPON	DEADMAU5 MAUSTRAP/ULTRA	
14	11	16	14	NITON (THE REASON)	ERIC PRYZZ ULTRA	
15	12	32	15	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC	
16	20	3	16	LITTLT BIRD	KIM SOZZI ULTRA	
17	17	4	17	BOUNCE	CALVIN HARRIS FEAT. KELIS ULTRA	
18	18	4	18	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
19	22	8	19	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLORIDA & MICKY M/WHAT A MUSIC/ATLANTIC/CAPITOL	
20	18	3	20	CINEMA	BENNY BENASSI FEAT. GARY GO ULTRA	
21	24	2	21	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE UNIVERSAL/REPUBLIC	
22	19	4	22	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
23	23	3	23	SUN IS UP	JINIA ULTRA	
24	RE-ENTRY		24	RE-ENTRY	ME AND MY MICROPHONE	SEPTEMBER ROBBINS
25	25	4	25	I MISS YOU	MANACALAN FEAT. LALA NEXT PLATEAU	

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	3	#1	VARIOUS ARTISTS	THE BEST OF JAZZ (RE-RELEASED WITH 14 TRACKS) DECCA
2	2	89	2	MICHAEL BUBLE	CRAZY LOVE 1.43/REPRISE 520733/WARNER BROS.
3	3	5	3	PAT METHENY	WANTS ALL ABOUT YOU/DECCA 5291/2/WARNER BROS.
4	4	5	4	MADELEINE PEYROUX	STANDING ON THE ROOFTOP/REMY/UMG 01588/DECCA
5	7	25	5	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	16 HOP! 89/REPRISE 520733/WARNER BROS.
6	5	42	6	SOUNDTRACK	TREME: SEASON 1 HBO/GEFFEN 014910/UMG
7	17	15	7	GRETCHEN PARLATO	THE LOST AND FOUND 08JUSOUND 113
8	13	7	8	ELIANE ELIAS	LIGHT MY FIRE CONCORD PICANTE 32761/CONCORD
9	8	9	9	JOSHUA REDMAN	ARON PARKS MEAT PENNANER/ERIC HARLAN JAZZ FARM NO.9/SUCH 526294/WARNER BROS.
10	6	6	10	COREA, CLARKE & WHITE	FOREVER CONCORD 333927
11	9	3	11	BEN WILLIAMS	STATE OF ART CONCORD JAZZ 32341/CONCORD
12	NEW		12	LIZ CALLAWAY/ANN HAMPTON CALLAWAY	ROOM: LIVE AT BIROLAND PS CLASSICS 1199
13	12	38	13	MICHAEL BUBLE	WHOLE STORY: THE DELUXE 1.43/REPRISE 526141/WARNER BROS.
14	11	16	14	WILLIE NELSON & WYTHON MARSALIS FT. NORAH JONES	HERE WE GO AGAIN BLUE NOTE 96388A/UMG
15	16	22	15	NINA SIMONE	S.O.U.L. SONY MUSIC CMG 83788/SONY MUSIC

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	6	#1	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST MY KING TABERNACLE CHOIR 200804
2	3	4	2	MILOŠ KARADAGLIĆ	MEDITERANEO D 015579/UNIVERSAL CLASSICS GROUP
3	4	12	3	VARIOUS ARTISTS	THE NEW WORLD: THE ORIGINAL ALBUM DECCA 016904
4	5	31	4	MORMON TABERNACLE CHOIR	HOP OF THE MORMON TABERNACLE CHOIR 200804/UMG
5	6	48	5	VARIOUS ARTISTS	ROSE CARMEN SONY/DECCA 014919/UNIVERSAL CLASSICS GROUP
6	RE-ENTRY		6	LANG LANG	LIVE IN VENICE SONY/DECCA CLASSICAL 7861/SONY MASTERWORKS
7	7	15	7	JOSH WRIGHT	JOSH WRIGHT SHADOW MOUNTAIN 5055881
8	9	33	8	ERIC WHITACRE	LIGHT & GOLD DECCA 014850/UNIVERSAL CLASSICS GROUP
9	15	26	9	S. DINNERSTEN/KAMMERKORSTERSTAATS KAPPELE BERLIN	BACH SONATA CLASSICAL 01742/SONY MASTERWORKS
10	11	73	10	EMANUELE AYOUBO MATSHAK PERLMAN	MOROSOFF PIANO THE GREAT CONCERT 526294/UMG
11	RE-ENTRY		11	APOLLO'S FIRE	COME TO THE RIVER AVE 2295
12	RE-ENTRY		12	PAUL LEWIS	BETWEEN: DIABELLI VARIATIONS HARMONIA MUNDI 902071
13	NEW		13	THE CHOIR OF TRINITY COLLEGE, CAMBRIDGE	BEYOND ALL MORTAL DREAMS HYPERION 67832
14	6	51	14	ANDRÉ RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER YOUNG ANDRE RIEU POLYGRAM 014148/LIVE
15	RE-ENTRY		15	LORRINE HUNT	LEBRON PHILHARMONIA BAROQUE ORCH. BERLIOZ: LES NUTS OFE/UMG

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	4	#1	GABRIEL BELLO	7708/UMG
2	2	4	2	PAUL HARCCASTLE	HARCCASTLE VS TRIPPIN' 'N' RHYTHM 48
3	4	5	3	MICHAEL FRANKS	TIME TOGETHER SHANACHIE 5189
4	3	16	4	CONTACT VERVE	FORECAST 015875/UMG
5	5	48	5	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
6	12	40	6	DAVE KOZ	HOLLOW TOMORROW CONCORD 31753
7	8	9	7	BELA FLECK & THE STEKTONES	ROCK ET + SOLE NOE EONE 2123
8	18	52	8	BRIAN CULBERTSON	31810* 014465/UMG
9	6	65	9	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/UMG
10	10	9	10	EUGE GROOVE	37VEN LARGE SHANACHIE 5180
11	7	2	11	BOB BALDWIN	NEW JAZZ ALIATZ 2
12	9	2	12	ZUNES FEAT. TOM BROWNE	LOVING 2 2UNE WAVE 0015
13	11	5	13	PAUL TAYLOR	PRIME TIME PEAK 2145/EONE
14	15	55	14	KENNY G	HEART AND SOUL CONCORD 32048
15	17	38	15	FOURPLAY	LET'S TOUCH THE SKY HEADS UP 32030*/CONCORD

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	6	#1	Jackie Evancho	SOUNDS OF HEAVEN WITH ME 31000/UMG/UMG/SONY MUSIC
2	2	12	2	IL VOLO	IL VOLO OPERA BLUES/GARCIAMORTE/VEFFEN 015176/UMG
3	3	6	3	IL VOLO	IL VOLO EXOTIC OPERA BLUES/GARCIAMORTE/VEFFEN 015176/UMG
4	4	5	4	JACKIE EVANCHO	OH MY NIGHT (EP) SONY/DECCA 015151/SONY MUSIC
5	5	52	5	DAVID GARRETT	CHERRY TREE 01414442
6	6	34	6	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN CHERRY TREE/UMG 014882/DECCA
7	8	54	7	STING	STING: TRINITY COLLEGE CHERRY TREE/UMG 014449/UMG/CLASSICS GROUP
8	9	49	8	ZOE KEATING	INTO THE THEATRE ZOE KEATING 08 EX
9	7	20	9	ALFIE BOE	BRING HIM HOME DECCA 015130
10	14	31	10	THE IRISH TENORS	THE VERY BEST OF THE IRISH TENORS EONE 2000
11	11	56	11	KATHERINE JENKINS	BELIEVE 1.43/REPRISE 522190/WARNER BROS.
12	RE-ENTRY		12	TIME FOR THREE	3 PERFORM TRAVELERS EONE 2005
13	12	9	13	ALFIE BOE	YOU LA VIE EN ROSE WITH ALFIE BOE CLASSICS 96789
14	10	13	14	RIGOR GARRER FT. THE SPIRE CHORUS AND LONDON SMOKEY ORCH.	LAMB OF GOD SMOKEY 15
15	RE-ENTRY		15	DUE VOXI	DUE VOXI TUNETONES 014271/UMG

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	13	#1	ANYTHING'S POSSIBLE	DAVE KOZ CONCORD/UMG
2	3	12	2	PUSH TO START	PAUL TAYLOR PEAK/EONE
3	2	19	3	BOTSWANA BOSSA NOVA	DAVID BENNETT HEADS UP/CMG
4	4	11	4	37VEN LARGE	EUGE GROOVE SHANACHIE
5	6	12	5	MASSIVE TRANSIT	CINDY BIRNLEY TRIPPIN' 'N' RHYTHM
6	5	13	6	SUMATRA	JEFF LORBER HEADS UP/CMG
7	7	11	7	PUSH	JACKIE JOYNER ARISTRY
8	8	5	8	NOW THAT THE SUMMER'S HERE	MICHAEL FRANKS SHANACHIE
9	17	3	9	GREATEST SPIN GAINER	BENNY BENASSI VERVE FORECAST/VERVE
10	12	17	10	MARSELLE	AMNITZER FEAT. CHUCK LOEB 'NATIVE LANGUAGE
11	13	13	11	HEAVEN IN YOUR EYES	ANDRE RIEU WITH THE GREAT ORCHESTRA OF THE SWITZERLAND RAIFFA/UMG/REPUBLIC
12	11	35	12	ENCANTADORA	FLAKE AARON FEAT. NAJEE INFERNO/SUN
13	9	14	13	STILL IN LOVE WITH YOU	SABE EPIC/COLUMBIA
14	16	6	14	THE WINDY DANCE	NICKI MINAJ/UMG
15	15	15	15	COME GO WITH ME	NORMAN BROWN PEAK/CMG

WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	3	#1	VARIOUS ARTISTS	THE BEST OF JAZZ (RE-RELEASED WITH 14 TRACKS) DECCA
2	3	7	2	VARIOUS ARTISTS	PLAYING FOR CHANGE: PAC 2 HELLIS MEDIA HARE 20555/CONCORD
3	4	21	3	CELTIC THUNDER	HERITAGE CELTIC THUNDER 015195/DECCA
4	6	77	4	CELTIC WOMAN	SONGS FROM THE HEART MANHATTAN 54360/UMG
5	10	23	5	JAKE SHIMABUKURO	PEACE LOVE MUSIC 015176/UMG
6	5	3	6	VARIOUS ARTISTS	RED HOT + RIG 2 RED HOT 5137/EONE
7	RE-ENTRY		7	ZAZ	ZAZ PLAY-ON DIGITAL EX
8	11	22	8	CELTIC WOMAN	LULLABY MANHATTAN 47069/UMG
9	2	3	9	KUANA TORRES KAHELE	KUANA TORRES KAHELE 221/NARAPAN/UMG
10	13	20	10	AFROBUCIN	AFROBUCIN WORLD OF MUSIC/UMG/UMG
11	8	35	11	LOREENA MCKENITT	THE WINDS OF MARCH THE GREAT ORCHESTRA OF THE SWITZERLAND RAIFFA/UMG/REPUBLIC
12	NEW		12	SOUNDTRACK	PASSIONE: UNA AVVENTURA MUSICALE HIP-PO 53414/UMG
13	9	74	13	CELTIC THUNDER	ITS ENTERTAINMENT CELTIC THUNDER 013924/DECCA
14	12	4	14	SEUN ANIKULAPO KUTI & EGYPT 80	FROM AFRICA WITH PURR: NEE KALAFORNIA/SAPRE 11007/UMG/REPUBLIC
15	NEW		15	AMINA ALAOUI	ARCO IRIS ECM 015527/DECCA

See chart legend on p. 56 for details on chart methodology. AIRPLAY: Radio airplay measured 34 hours a day, 7 days a week. SALES DATA: Nielsen SoundScan data compiled by Nielsen SoundScan, Inc. All rights reserved. BILLBOARD.COM

HOT LATIN SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entries include 'GIVE ME EVERYTHING' by JERRY RIVERA, 'TABOO' by DON OMAR, 'PROMETI INTOCABLE' by MANA, 'YOU ROMEO SANTOS' by ROMEO SANTOS, 'VEN A BAILAR' by JENNIFER LOPEZ, 'TE AMO Y TE AMO' by LA ACTIVA, 'CUANTO ME CUESTA' by LA ARROLLADORA, 'DI QUE REGRESARAS' by LA ORIGINAL, 'EL ARDIDO' by LARRY HERNANDEZ, 'AMOR CLANDESTINO' by MANA, 'NO ME DEJES CON LAS GANAS' by LOS HOROSCOPOS, 'CORAZON SIN CARA' by PRINCE ROYCE, 'OLVIDAME' by JULIAN ALVAREZ, 'RABIOSA' by SHAKIRA, 'VEN CONMIGO' by DADDY Yankee, 'DONDE ESTAS PRESUMIDA' by CHUY LIZARRAGA, 'LLAMA AL SOL' by TITO EL BAMBINO, 'GRITAR' by LUIS FONSI, 'ME ENCANTARIA' by FIDEL RUEDA, 'ENSENAMA A OLVIDAR' by DAREYES, 'EL TIERNO SE FUE CALIBRE 50', 'LLUVIA AL CORAZON' by MANA, 'TAN SOLO TU' by FRANKO DE VITA, 'PARTY ROCK ANTHEM' by LUIS FLORES, 'DIA DE SUERTE' by ALEJANDRA GUZMAN, 'ME TOCA A MI' by BANDA SINALOENSE, 'MI ULTIMA CARTA' by PRINCE ROYCE, 'MI CORAZON ESTA MUERTO' by RIKM & KENY, 'PELIGRO' by REIK, 'EMBRUJADO' by EL CHAPO DE SINALOA, 'NINAS PUDIENDES Y PODEROSAS' by VOZ DE MANDO, 'TU OLOR' by WISIN & YANDEL, 'MI CORAZON INSISTE' by JENCARLOS CANELA, 'SOLO PIENSO EN TI' by JERRY RIVERA, 'MR. SAXOBEAT' by ALEXANDRA STAN, 'LA HUMMER Y EL CAMARO' by VOZ DE MANDO, 'E.T.' by KATY PERRY, 'APOCO NO QUIERERAS' by ALX VILLARREAL, 'QUE A TODA MADRE' by BANDA LOS RECODITOS, 'BORRACHO Y LOCO' by LOS HURACANES DEL NORTE, 'POR SER TU MUJER' by NATALIA JIMENEZ, 'AL FINAL DE NUESTRO AMOR' by ALEX RIVERA, 'MI VIDA DIVINO', 'A PARTIR DE HOY' by JAMARCO, 'GOLPES EN EL CORAZON' by LOS TIIGRES DEL NORTE, 'RAIN OVER ME' by PITBULL, 'HABITACION 69' by BANDA LOS RECODITOS, 'THE LAZY SONG' by BRUNO MARS, 'ATACA Y ATRAPA' by EL COPOTE, 'I'M SORRY' by SIEIE.

TOP LATIN ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / PROMOTION LABEL), CERT. Top entries include 'LUIS FONSI' by TERRA FIRME, 'PRINCE ROYCE' by PRINCE ROYCE TOP STOP, 'MANA' by DRAMA Y LUZ WARNER, 'REIK' by PELIGRO, 'ENRIQUE IGLESIAS' by ENRIQUE IGLESIAS, 'AVENTURA' by 14 + 1 PREMIUM, 'FRANCO DE VITA' by FRANCO DE VITA, 'SHAKIRA' by SALE EL SOL, 'LOS TIIGRES DEL NORTE' by MTV UNPLUGGED, 'CRISTIAN CASTRO' by VIVA EL RINOCERIO, 'EL VOLO' by EL VOLO, 'CAMILA' by DEJARTE DE AMAR, 'GERARDO ORTIZ' by MI HOY NI MANANA, 'LOS BUKIS' by 35 ANIVERSARIO, 'JENCARLOS CANELA' by UN NUEVO DIA, 'LOS INVASORES DE NUEVO LEON' by 30 ANIVERSARIO, 'VARIOUS ARTISTS' by EL RECORRIDO, 'INTOCABLE' by 2011 S.I.M., 'GERARDO ORTIZ' by MORIR Y EXISTIR, 'WISIN & YANDEL' by LOS VAQUEROS, 'JORGE SANTACRUZ Y SU GRUPO QUIN' by LA SUPREMACIA, 'VARIOUS ARTISTS' by LAS BANDAS ROMANTICAS, 'NATALIA JIMENEZ' by NATALIA, 'TIERRA CALI' by UN SILO DE MORTIVIVIENTOS, 'GLORIA TREVI' by GLORIA UNIVERSAL, 'LARRY HERNANDEZ' by 20 SUPER EXITOS, 'VARIOUS ARTISTS' by 40 ANIVERSARIO, 'CONJUNTO ATARDECER' by LEGADOS Y NOZ QUE DANOS, 'CALIBRE 50' by DE SINALOA PARA EL MUNDO, 'EL TRONO DE MEXICO' by SIGO ESTANDO CONTIGO, 'JUAN ACUNA' by CORRIDOS DE PURO PICO, 'JOAN SEBASTIAN' by LOS HUEVOS RANCHEROS, 'CHINO Y NACHO' by MI NINA BONITA, 'BXS' by POR SIEMPRE ROMANTICOS, 'PITBULL' by AGOMADU, 'MARC ANTHONY' by ICONOS, 'MARCO ANTONIO SOLIS' by EN TOTAL PLENITUD, 'JULIAN ALVAREZ Y SU NORTEÑO BANDA' by NI LO INTENTES, 'JOAN SEBASTIAN' by EL POETA DEL PUEBLO, 'SERGIO VEGA' by RECORRIDO A EL SHAMA, 'JOAN SEBASTIAN' by 20-20 ROMANTICAS, 'NOVA Y JORY' by MUCHA CALIDAD, 'ALEX RIVERA' by DIME LA RAZON, 'PESADO/INTOCABLE' by FRENTE A FRENTE, 'LOS INQUIETOS DEL NORTE' by VAMOS A DARLE CON TODO, 'VARIOUS ARTISTS' by TOP LATINO, 'TITO EL BAMBINO' by INVENIORE SIEMTE, 'ALEXIS & FIDO' by PERROFLORA, 'VARIOUS ARTISTS' by LATIN URUBAN KING III.

REGIONAL MEXICAN AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entries include 'GREATEST PROMETI' by PROMETI, 'TE AMO Y TE AMO' by LA ACTIVA, 'CUANTO ME CUESTA' by LA ARROLLADORA, 'DI QUE REGRESARAS' by LA ORIGINAL, 'EL ARDIDO' by LARRY HERNANDEZ, 'NO ME DEJES CON LAS GANAS' by LOS HOROSCOPOS, 'OLVIDAME' by JULIAN ALVAREZ, 'DONDE ESTAS PRESUMIDA' by CHUY LIZARRAGA, 'ME ENCANTARIA' by FIDEL RUEDA, 'ENSENAMA A OLVIDAR' by DAREYES, 'EL TIERNO SE FUE CALIBRE 50', 'EL CULPABLE' by ESPINOZA PAZ, 'ME TOCA A MI' by BANDA SINALOENSE, 'LA CIUDAD DEL OLVIDO' by EL TRONO DE MEXICO, 'EMBRUJADO' by EL CHAPO DE SINALOA, 'NINAS PUDIENDES Y PODEROSAS' by VOZ DE MANDO, 'GRACIAS A DIOS' by E.T., 'LA HUMMER Y EL CAMARO' by VOZ DE MANDO, 'APOCO NO QUIERERAS' by ALX VILLARREAL, 'QUE A TODA MADRE' by BANDA LOS RECODITOS.

LATIN POP AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entries include 'GIVE ME EVERYTHING' by JERRY RIVERA, 'TABOO' by DON OMAR, 'AMOR CLANDESTINO' by MANA, 'VEN A BAILAR' by JENNIFER LOPEZ, 'GRITAR' by LUIS FONSI, 'YOU ROMEO SANTOS', 'TAN SOLO TU' by FRANKO DE VITA, 'MI CORAZON INSISTE' by JENCARLOS CANELA, 'PARTY ROCK ANTHEM' by LUIS FLORES, 'PELIGRO' by REIK, 'RABIOSA' by SHAKIRA, 'DIA DE SUERTE' by ALEJANDRA GUZMAN, 'LLUVIA AL CORAZON' by MANA, 'TU OLOR' by WISIN & YANDEL, 'LLAMA AL SOL' by TITO EL BAMBINO, 'DANZA KUDURO' by DON OMAR & LICKARD, 'E.T.' by KATY PERRY, 'THE LAZY SONG' by BRUNO MARS, 'I'M SORRY' by SIEIE, 'MI VIDA DIVINO' by RIKM & KENY.

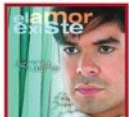
TROPICAL AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entries include 'SOLO PIENSO EN TI' by JERRY RIVERA, 'GIVE ME EVERYTHING' by JERRY RIVERA, 'TABOO' by DON OMAR, 'LOCOS LOS 2' by LUIS ENRIQUE, 'YOU ROMEO SANTOS', 'MI ULTIMA CARTA' by PRINCE ROYCE, 'VEN CONMIGO' by DADDY Yankee, 'MI ALMA LOCA' by ANDY ANDY, 'DANZA KUDURO' by DON OMAR & LICKARD, 'APRENDERE' by HECTOR AGOSTA, 'QUE TE DIO EL LA REPUBLICA', 'MI CORAZON ESTA MUERTO' by ZION & LENNON, 'HOY LO SIENTO' by ZION & LENNON, 'VEN A BAILAR' by JENNIFER LOPEZ, 'AMOR CLANDESTINO' by MANA, 'MADE FOR YOU' by YUNEL CRUZ, 'TU NO SABES LO QUE ES EL AMOR' by FRANK REYES.

LATIN RHYTHM AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entries include 'TABOO' by DON OMAR, 'VEN CONMIGO' by DADDY Yankee, 'LLAMA AL SOL' by TITO EL BAMBINO, 'DANZA KUDURO' by DON OMAR & LICKARD, 'ESTOY ENAMORADO' by WISIN & YANDEL, 'MI CORAZON ESTA MUERTO' by RIKM & KENY, 'DANDELO' by GOCHO FEAT. JOWELL & OMEGA, 'TU ANGELITO' by CHINO Y NACHO, 'TU OLOR' by WISIN & YANDEL, 'LA DESPEDIDA' by DADDY Yankee, 'BON, BON' by PITBULL, 'LLUEVE EL AMOR' by TITO EL BAMBINO, 'MI VIDA DIVINO', 'LA MELODIA' by JOEY MONTANA, 'ME ENAMORE' by ANGEL & RIKM, 'BLA BLA BLA' by ALEXIS & FIDO, 'CONTESTAME EL TELEFONO' by ALEXIS & FIDO, 'HOY LO SIENTO' by ZION & LENNON, 'TU SI QUIERES, TU NO QUIERES' by UGUA SI QUIERES, 'CARA DE ANGE' by PRINCE MALIK.

Jerry Rivera posts his 10th chart-topper on Tropical Airplay as "Solo Pienso en Ti" steps 2-1 in its eighth week on the list (3.2 million impressions, up 22%, according to Nielsen BDS). The song is the first single off Rivera's 17th charting album, "El Amor Existe," which dips 15-18 on Tropical Albums this week.



"Prometi" returns to No. 1 on Regional Mexican Airplay for a second week, Intocable's hit jumps to a new peak (6-3) on Hot Latin Songs (11.9 million impressions, up 15%, KIAX Los Angeles leads the audience push with 939,000 impressions from 62 plays in the tracking week.



BETWEEN THE BULLETS SURPRISE CHART START FOR 'VIVO' Los Invasores de Nuevo Leon post their highest chart position on Top Latin Albums in their 17-year chart history as "30 Aniversario: En Vivo" opens at No. 16 with 1,000 copies sold, according to Nielsen SoundScan. Last year's "Dejate Llevar" was its previous best with a No. 28 debut and peak. The new live hits album marks the act's 17th entry on Regional Mexican Albums, as it arrives at No. 4, and its sixth top 10 on the tally. —Rauli Ramirez

TOP LATIN SONGS: (14 stations, 62 regional Mexican, 26 Latin pop, 16 tropical, 9 Latin rhythm, 8 regional), electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and regulations. © 2011 Promotional Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011	
1 NEW	GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN
2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROBACK & WNER LR. 365/POLO GROUNDS
3	LOUDER DJ FRESH FT. SIÂN EVANS MINISTRY OF SOUND
4	MR. SAXOBEAT ALEXANDRA STAM PLAY-ON
5	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
6	BEST THING I NEVER HAD BEYONCE PARKWOOD
7	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS
8	SET FIRE TO THE RAIN ADELE XL
9	THE A-TEAM ED SHEARAN WARNER
10	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	
(HANSHIN/SOUNDSKAN JAPAN/PLANTECH) JULY 30, 2011		
1 NEW	FUJII TOMONI ITANO KING	
2	MARU MARU MORI MORI! KARU TO TOMOKI,TAMANI MUCC. UNIVERSAL	
3	GO GO SUMMER! KARA UNIVERSAL	
4	21 ADELE XL	
5	1 NAMINORI KAKIGOORI HOT YET COLUMBIA	
6	NEW	EPISODE 0 GACKT AVE-J-MORE
7	44	NAGAREBOSHI TO KOI NO AME TOSHINOBU KUBOTA SONY
8	14	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
9	29	PARTY ROCK ANTHEM LMFAO UNIVERSAL
10	13	WARATTETAINDA IKIMOTOGAKARI EPIC

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	
(THE OFFICIAL UK CHART CO.) JULY 30, 2011		
1	2	21 ADELE XL
2	1	4 BEYONCE PARKWOOD/COLUMBIA
3	4	19 ADELE XL
4	3	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
5	NEW	SKYLINE THE HORRORS XL
6	7	DELETED SCENES FROM THE CUTTING ROOM FLOOR CARO EMERALD GRANDMOND/DRAMATIC
7	6	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA
8	12	WASTING LIGHT FOO FIGHTERS ROSWELL/RCA
9	5	PROGRESS TAKE THAT POLYDOR
10	8	LOUD RHIANNA SRP/DEF JAM

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	
(MEDIA CONTROL) JULY 30, 2011		
1	NEW	XOXO CASPER FOUR
2	2	21 ADELE XL
3	14	ZAZ ZAZ PLAY-ON
4	5	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
5	NEW	IF NOT NOW, WHEN? INCUBUS UNIVERSAL/EPIC
6	1	GOLD COBRA LIMP Bizkit ELIP/INTERSCOPE
7	13	PLANET PIT PITBULL MR. 305/POLO GROUNDS/J
8	7	WENN WORTS MEINE SPRACHE WAERE TIM BENZIKO SONY MUSIC
9	3	JACKPOT PIETRO LOMBARDO UNIVERSAL
10	4	HEARTBEAT SARAH ENGELS UNIVERSAL

FRANCE		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	1	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
2	3	MAN DOWN BIHANNA SRP
3	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROBACK & WNER LR. 365/POLO GROUNDS
4	4	DON'T STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE
5	5	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ/WHAT A MUSIC
6	6	IL NOUS FAUT ELISA TQWT & TOM DICE PLAY-ON
7	8	VAMOS A LA PLAYA LOONA SCORPIO
8	7	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
9	NEW	FRENCH CANCAN MONSIEUR SAÏNE NTOUCHE
10	9	ROLLING IN THE DEEP ADELE XL

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN) JULY 30, 2011		
1	1	21 ADELE XL
2	NEW	THE TRUTH IS... THEORY OF A DEADMAN 604
3	NEW	SUMMER ANTHEMS 2011 MC MARIO UNIVERSAL
4	5	HELL: THE SEQUEL (EP) BAD MEETS EVIL SHADY/INTERSCOPE
5	2	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
6	3	WHEN THE SUN GOES DOWN SELENA GOMEZ & THE SCENE HOLLYWOOD
7	4	SORRY FOR PARTY ROCKING LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
8	7	PLANET PIT PITBULL MR. 305/POLO GROUNDS/J
9	6	4 BEYONCE PARKWOOD/COLUMBIA
10	NEW	ALL OF YOU COLBIE CAILLAT UNIVERSAL REPUBLIC

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	
(ARIA) JULY 18, 2011		
1	1	21 ADELE XL
2	6	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
3	6	19 ADELE XL
4	2	SORRY FOR PARTY ROCKING LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
5	NEW	LOVESTRONG. CHRISTINA PERRI ATLANTIC
6	4	4 BEYONCE PARKWOOD/COLUMBIA
7	7	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA
8	3	GOD IS ABLE (LIVE) HILLSONG HILLSONG
9	8	HELL: THE SEQUEL (EP) BAD MEETS EVIL SHADY/INTERSCOPE
10	NEW	FALLING INTO PLACE ADAM HARVEY SONY MUSIC

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	1	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORBANATO
2	4	SHIMBALAIE MARIA GADU SONY LIVRE
3	3	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG JOVANNETTI MERCURY
4	2	MR. SAXOBEAT ALEXANDRA STAM PLAY-ON
5	5	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROBACK & WNER LR. 365/POLO GROUNDS
6	9	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD BOO 300 WAX
7	8	IL MIO GIORNO MIGLIORE GIORGIA DISCHI DI CIOCCOLATA
8	7	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
9	6	SET FIRE TO THE RAIN ADELE XL
10	NEW	MOVES LIKE JAGGER MADONN 5 FT. CHRISTINA AGUILERA A&M/OCTONE

SPAIN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROBACK & WNER LR. 365/POLO GROUNDS
2	2	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
3	4	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORBANATO
4	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
5	6	CUANDO TE BESO MINA PASTORI SONY MUSIC
6	10	BAILANDO POR AHÍ JUAN MAGAN SONY MUSIC
7	5	EVERY TEARDROP IS A WATERFALL COLDPLAY PARLOPHONE
8	7	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
9	9	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ/WHAT A MUSIC
10	RE	SOLAMENTE TU PABLO ALBORAN TRINCA ESTUDIOS Y PRODUCCIONES

GREECE		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	NEW	ENA FILAKI INE LIGO CHRISTINA ALEXANDROU MINOS
2	NEW	I FOLLOW RIVERS LYKKE LI LI RECORDINGS
3	1	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
4	6	IN MY BEDROOM RAVEENO & DAZZN EFFECT SPINNIN'
5	2	OK MINO THE SPICY EFFECT
6	7	FILA ME AKOMA (BACIAM ANCORÀ) PANOS MOUTOURAKIS & MARGHERITA LEGAL WINDS
7	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
8	8	BREAK ME NICKO HEAVEN
9	4	I'M THE ONE INTERVIEW & MARK F. ANGELO MY GROUP
10	NEW	CHOCOLAT (TO HROMA) REG EGE

IRELAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	NEW	GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN
2	10	BEST THING I NEVER HAD BEYONCE PARKWOOD
3	1	LOUDER DJ FRESH FT. SIÂN EVANS MINISTRY OF SOUND
4	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROBACK & WNER LR. 365/POLO GROUNDS
5	NEW	EVERY TEARDROP IS A WATERFALL COLDPLAY PARLOPHONE
6	2	CHANGED THE WAY YOU KISS ME EXAMPLE MINISTRY OF SOUND
7	4	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL
8	5	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE
9	7	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE
10	RE	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ/WHAT A MUSIC

SWEDEN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	1	WHAT ARE WORDS CHRIS MEDINA 19
2	2	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER
3	7	VALKOMMEN IN VERONICA MAGGIO UNIVERSAL
4	RE	JAG KOMMER VERONICA MAGGIO UNIVERSAL
5	6	VEM DANCAR KUDURO LUCENZO FT. BIG ALI CATCHY TUNES/FAMILY TREE/EVA
6	NEW	HEARTS IN THE AIR ERIC SAARÉ FT. JASON KING ISLAND ROCKSTAR
7	4	ROLLING IN THE DEEP ADELE XL
8	5	MR. SAXOBEAT ALEXANDRA STAM PLAY-ON
9	8	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROBACK & WNER LR. 365/POLO GROUNDS
10	10	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND

FINLAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	1	SILKKII JUKKA POIKA SUOMEN MUSIKKI
2	2	REGGARROW LORD EST FT. PETRI NYGARD HYPE
3	3	HAISSA JARE & VILLEGALLE MONSP
4	4	POIKA (SAUNOO) POJU SKYSOUND
5	5	TUNTEMATTOMI POTILAS ARTTU WESARI WARNER
6	6	MR. SAXOBEAT ALEXANDRA STAM PLAY-ON
7	9	SET FIRE TO THE RAIN ADELE XL
8	7	MAAILMAN TOISELLA PUOLEN HALLO HELSINKI EMI
9	10	NUORI JA KAUNIS ANNA JARVINEN FT. OLAVI LUUSIVIRTA UNIVERSAL
10	RE	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE

NORWAY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	1	RING MEG GABRIELLE UNIVERSAL
2	3	JACK SPARROW THE LONEY ISLAND FT. MICHAEL BOLTON UNIVERSAL REPUBLIC
3	2	WHAT ARE WORDS CHRIS MEDINA 19
4	4	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER
5	6	MR. SAXOBEAT ALEXANDRA STAM PLAY-ON
6	8	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
7	7	RADIO CIR.CUZ COSMOS
8	NEW	VEM DANCAR KUDURO LUCENZO FT. BIG ALI CATCHY TUNES/FAMILY TREE/EVA
9	RE	OLBRILLER ERIK OD KRISST MTG
10	RE	ROLLING IN THE DEEP ADELE XL

BELGIUM		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROBACK & WNER LR. 365/POLO GROUNDS
2	10	LOCA PEOPLE SAK NOEL SPINNIN'
3	2	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
4	4	SET FIRE TO THE RAIN ADELE XL
5	3	THIS WORLD SELAN GUE BECAUSE
6	5	EVERY TEARDROP IS A WATERFALL COLDPLAY PARLOPHONE
7	NEW	LIPPY KIDS ELBOW FICTION
8	6	DON'T STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE
9	8	THE LAZY SONG BRUNO MARS ELEKTRA
10	RE	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC

AUSTRIA		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	1	MR. SAXOBEAT ALEXANDRA STAM PLAY-ON
2	4	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORBANATO
3	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROBACK & WNER LR. 365/POLO GROUNDS
4	3	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
5	5	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE
6	NEW	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL
7	6	CALIFORNIA KING BED RIHANNA SRP
8	NEW	STILL JUPITER JONES COLUMBIA
9	10	WELCOME TO ST. TROPEZ DJ NTORRE VS. MIKI NUKE & TOMMY FT. ANTHONY HULSE/NEONKOPERS/PRONG
10	NEW	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS

LUXEMBOURG		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROBACK & WNER LR. 365/POLO GROUNDS
2	4	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
3	1	WELCOME TO ST. TROPEZ DJ NTORRE VS. MIKI NUKE & TOMMY FT. ANTHONY HULSE/NEONKOPERS/PRONG
4	2	BACK IN MY LIFE BACKWARD BACKWARD
5	6	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
6	NEW	MR. SAXOBEAT ALEXANDRA STAM PLAY-ON
7	7	SAVE THE WORLD SWEDISH HOUSE MAFIA SHM
8	8	SET FIRE TO THE RAIN ADELE XL
9	9	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS
10	NEW	NUR NOCH KURZ DIE WELT RETTEN TIM BENZIKO SONY MUSIC

PORTUGAL		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	
(NIELSEN SOUNDSKAN INTERNATIONAL) JULY 30, 2011		
1	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	7	SOMEONE LIKE YOU ADELE XL
3	10	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROBACK & WNER LR. 365/POLO GROUNDS
4	2	GOSTASSES DE MIM AMALDO FAROL
5	4	ROLLING IN THE DEEP ADELE XL
6	8	BEAUTIFUL LIE KEEMO & TIM ROYKO FT. COSMO KLEIN VEDISCO
7	9	JAR OF HEARTS CHRISTINA PERRI ATLANTIC
8	3	EVERY TEARDROP IS A WATERFALL COLDPLAY PARLOPHONE
9	5	CALIFORNIA KING BED RIHANNA SRP
10	RE	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE

MEXICO		
AIRPLAY		
THIS WEEK	LAST WEEK	
(NIELSEN BDS) JULY 30, 2011		
1	1	GOLPES EN EL CORAZON LOS THURS DEL NORTE FT. PAULINA RUBIO FONDISA
2	2	HELLO MARTIN SOLBERG & DRAGONETTE BIG BEAT/ATLANTIC
3	3	AMOR CLANDESTINO MANA WARNER
4	5	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
5	4	GRITAR LUIS FONSI UNIVERSAL
6	6	VESTIDA DE AZUCAR GLORIA TREVI UNIVERSAL
7	9	AMIGA ALEXANDRA ACHA WARNER
8	8	Peligro REIK SONY MUSIC
9	14	MR. SAXOBEAT ALEXANDRA STAM PLAY-ON
10	4	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	
(AP/D/NIelsen) JULY 10, 2011		
1	1	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
2	2	AO VIVO NO RIO LUAN SANTANA SGM LIVRE
3	3	25 ANOS AO VIVO EXALTASAMBA RADAR
4	4	MULTISHOW AO VIVO CAETANO VELOSO & MARIA GADU UNIVERSAL
5	5	NOITE E DIA: AO VIVO EM GOIANIA VARIOUS ARTISTS SGM LIVRE
6	7	SERTANEJO POP FESTIVAL VARIOUS ARTISTS SGM LIVRE
7	NEW	PROMESSAS ADOÇADAS VARIOUS ARTISTS SGM LIVRE
8	6	21 ADELE XL/COLUMBIA
9	8	INSENSATO CORACAO: INTERNACIONAL VOL. 2 VARIOUS ARTISTS SGM LIVRE
10	9	EXTRAORDINARIO AMOR DE DEUS ALINE BARROS MK

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Columbia Records appoints **Desi O'Meara** coordinator of A&R. He served in the same role at Island Def Jam Music Group.

Republic Nashville taps **Mark Gray** as director of Southwest promotion. He was tour manager for country artist Troy Olsen.

Hudson Records names **Troy E. Hudson** president/CEO. He remains president/CEO of Troy E. Hudson Enterprises.



PUBLISHING: BMI appoints musical theater composer/actor/author **Patrick Cook** director of musical theater and jazz. An accomplished jazz pianist, Cook wrote the book and lyrics to the musical "Captains Courageous." He also appeared in several Broadway productions and TV programs, including PBS' "Feeling Good."

Reservoir Media Management names **Faith Newman** senior VP of creative and business development and promotes **Reil Lafargue** to executive VP. Newman was executive VP of business development at **Verse Music Publishing**, and Reil was senior VP.

Spirit Music Group appoints **Toddrick Spalding** (Los Angeles) and **Alan Wilkis** (New York) creative directors. Spalding was a music supervisor at marketing/branding agency CMP/mOcean, and Wilkis was senior marketing director at Evergreen Music Publishing.

RELATED FIELDS: Licensing consultancy RightsFlow names **Chris Lydle** VP of business development. He was VP of sales and marketing at Christian Copyright Solutions.

Joe D'Ambrosio opens Paris-based Joe D'Ambrosio Management/Europe, the European branch of his producer/mixer management firm. He's founder/CEO of Joe D'Ambrosio Management in Mamaroneck, N.Y.

—Edited by Mitchell Peters

GOODWORKS

L.A. COLDPLAY CONCERT TO BENEFIT GRAMMY FOUNDATION

The net proceeds from Coldplay's sold-out concert later this summer at the Los Angeles Tennis Center on the campus of UCLA will benefit the Grammy Foundation's Grammy in the Schools music education program.

"What a real coup for us," says Dana Tomarken, VP of the Grammy Foundation and MusiCares. "We are so exceptionally grateful for their support and generosity."

The Aug. 3 concert at the 6,500-capacity venue is part of the fourth annual Samsung AT&T Summer Krush, a free ninety-minute concert series designed to showcase the capabilities of the newly released Samsung Infuse 4G, available exclusively through AT&T. Select songs from the show will air that same evening on ABC's "Jimmy Kimmel Live!"

The foundation launched its first benefit concert last year in Los Angeles with Keith Urban, during which students joined the country singer onstage. It was unclear at press time if Coldplay's concert would incorporate similar participation. A limited number of free tickets were recently available for the show at SamsungSummerKrush2011.com. Tickets were also available for purchase (\$45-\$150) through Ticketmaster.

"It's really kind of premature at the moment to announce our gross," Tomarken says, noting that more seats could be added. "But I suspect it will probably be the largest to date."

Summer Krush will visit mostly 2,500-capacity venues through mid-September. Other acts slated to perform include Luke Bryan (Nashville, July 20), the Band Perry (Dallas, Aug. 8) and Lenny Kravitz (New York, Aug. 31). — Mitchell Peters

BACKBEAT



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International superstar **Pitbull** performed before NBC's "Today" on July 1 for the Toyota Summer Concert Series, after which his label, RCA Music Group, presented him with a commemorative plaque marking his consecutive Billboard Hot 100, Mainstream Top 40 and Rhythmic No. 1s for his current single, "Give Me Everything." From his newest album, *Planet Pit*. Celebrating Pitbull's success are (from left) RMG executive VP/GM **Tom Corson**, "Today"/NBC Sports senior producer **Melissa Lonner**, Pitbull, Polo Grounds Music president/RMG senior VP **Bryan Leach** and Latium Entertainment manager **Charles Chavez**. PHOTO: FERNANDO LEON



Acclaimed violinist/conductor/composer **André Rieu** (right) received the Grand Gold Decoration for Services to the Republic of Austria on July 3. The decoration was awarded for his efforts to promote Viennese music around the world. Academy Award-winning actor **Anthony Hopkins** was on hand to pay tribute to Rieu while in town for the world premiere of his own waltz, "And the Waltz Goes On," which he composed with Rieu specifically in mind to perform it. PHOTO: GOVERT DE ROOS



Target VP of entertainment **John Butcher** poses with superstar **Beyoncé** on June 30 at the Target Harlem store when she stopped by to meet some eager fans and celebrate the release of Target's deluxe edition of her new album, *4*. PHOTO: TARGET



On July 14, Primary Wave Music's New York office held the premiere party for crocheted artist **Olek's** exhibition—"Knitting Is for P*****"—where they held an exclusive performance from the Trachtenburg Family Slideshow Players. Enjoying the lighthearted event are (from left) Primary Wave Music CEO **Larry Mestel**, GM **Justin Shukat** and senior director of advertising and videogames **Ryan Barkan**; Olek; and Primary Wave Music CFO **Ramon Villa**. PHOTO: JACOB BREINHOLT



Kid Rock (had a lot to celebrate on July 11 at the Hotel on Rivington in New York: selling 1 million copies of his album *Born Free*, his much-buzzed-about July Men's Journal cover and the awesomeness that is himself. Rock poses here with his partner in crime for the evening, Atlantic Records chairman/COO **Julie Greenwald**). PHOTO: KEVIN MAZUR



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Forty-five years after their inception, original Monkees members **Davy Jones** (second from left), **Micky Dolenz** (second from right) and **Peter Tork** (center) performed for an energized crowd at the Greek Theatre in Los Angeles on July 16. The Monkees were warmly welcomed backstage by *Nederlander Concerts* executive VP of talent **Ken Scher** (left) and VP of operations/Greek Theatre GM **Rena Wasserman**, who presented them with custom posters to commemorate the event. PHOTO: RANDALL MICHELSON



The National Music Publishers' Assn.'s annual meeting, held June 15 in New York, was a forum for music publishers and songwriters to discuss the state of the music publishing industry, as well as honor some of the nation's top songwriters. President/CEO **David Israelite** (left) honored Grammy Award-winning singer/songwriter **Richard Marx** with the 2011 Songwriter Icon Award during the event. PHOTO: GARY GERSHOFF



EMI Records Nashville recording artist **Eric Church** (center) celebrated the RIAA gold certification of his sophomore album, *Carolina*, on July 12 with the album's producer **Jay Joyce** (left) and Capitol Records Nashville president/CEO **Mike Dungan**, who both donned Church's signature shades for the photo. PHOTO: ALAN POIZNER



The 17th annual Essence Music Festival, presented by Coca-Cola, hosted more than 422,000 attendees in New Orleans July 1-3 for a weekend of community empowerment mixed with stellar performances from the world's top African-American artists, including Usher, Mary J. Blige, Jill Scott, Boyz II Men, Jennifer Hudson and Trey Songz. The Essence Music Festival is the nation's largest annual African-American cultural event and continues to be a hallmark of New Orleans tourism. During the weekend, **Kanye West**, who had one of the most high-profile shows at the event, caught up with Essence president **Michelle Ebanks**. PHOTO: FRANK MICELIOTTA



LATIN ALTERNATIVE MUSIC CONFERENCE

The 12th annual Latin Alternative Music Conference held court in New York July 6-9 and hosted the Latin music community for in-depth panels, riveting showcases and prime networking opportunities. PHOTOS: KARLO RAMOS

ABOVE LEFT: On July 7, panelists from both the Latin and mainstream worlds converged to discuss radio's changing landscape during the "This Is Radio Clash: Bridging the Terrestrial and Digital Divide" panel featuring (from left) Clear Channel manager **Alfred Souza**; Pandora director of radio sales **Les Hollander**; NPR music product manager **Amy Schriever**; **Jessica Weber**, founder of one-stop promotion and marketing services company co-sign; noncommercial KCRW Santa Monica, Calif., producer **Ariana Morgenstern**; SoundExchange VP of new media and external affairs **Bryan Calhoun**; noncommercial KEXP Seattle DJ **Chilly**; and Eventus/National Latino Broadcasting president/CEO **Nelson Albareda**.

ABOVE RIGHT: From left, Celebrate Brooklyn! artistic director **Rachel Chanoff**, Los Lobos keyboardist/saxophonist **Steve Berlin**, One World Marketing Group president **Cristian Naselli**, South by Southwest coordinator/music programmer **Alicia Zertuche**, Live Nation senior VP/placement **Emily Simonsich**, Windisch Agency booking agent **Amy Davidman**, Levitt Pavilion director of programming **Eddie Cota** and Live Nation VP of ethnic programming and touring **Manuel Moran** discuss the challenges of the touring industry while sharing tips and trade secrets with engaged attendees during the "99 Problems: And Putting Together a Tour Shouldn't Be One" panel on July 8.

RIGHT: In this age of fast-moving technology, quickly developing social media technology and the ever-changing ways in which people consume music, there was much to discuss during the "@DIGITAL: Engaging Your Audience & Monetizing Music" panel, presented by Terra. From left, Terra director of business development **Cesar Martinez**, YouTube strategic development partnership manager **Juan Jose Duran**, RootMusic marketing director **Jim Mulhearn**, La Vida Boheme guitarist/singer **Henry D'Arthenay**, Grooveshark executive VP of label relations **Jack DeYoung** and Fabrika website founder **Toto Gonzalez** (aka DJ/producer Mr. Pauer) took on the challenge, giving attendees great advice and sharing valuable lessons.

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