
MYSFACE MUSIC: THE FALLOUT // EARLY LOOK: SMART TV APPS

LLOYD // DOLLY PARTON // BIG SEAN // HANDSOME FURS

QUEENSRÛCHE HANGS TOUGH // MICK MANAGEMENT'S MCDONALD ON MAYER

SPECIAL DOUBLE ISSUE

JULY 9, 2011
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BLOGGERS, A BIDDING
WAR AND A LOST PHONE
BROUGHT TOGETHER
SUB POP AND THE SLOW-
BURNING, RED HOT

THE HEAD AND THE HEART



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ON THE COVER: The Head and the Heart photograph by Shawn Brackbill

HOME FRONT

360 DEGREES OF BILLBOARD

Online

.COM EXCLUSIVES
We're halfway through 2011, so visit Billboard.com this week to vote for your favorite MVPs—from Adele to Wiz Khalifa—in our Mid-Year Music Awards Poll.

Events

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

We hope you enjoy our special States of Independents double issue. We'll be back with issue No. 25 on July 16. During the week that no issue will be published, we are pleased to offer all of our charts—more than 80 online-only charts that do not appear in the magazine—for free on Billboard.biz from July 7 through July 13. Go to billboard.biz/charts, and check Billboard.biz year-round for 24-7 music business coverage.

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MISSVILLE U.K.
Ailing HMV to scale
back music floor space



BRINGING SEXY BACK
Myspace gets new
owner, Timberlake



UNIFIED VISION
Universal restructures
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**>>>GROUPON
SNARES
DAVID GRAY
EXCLUSIVE**

Groupon scored its first music retail exclusive when David Gray debuted his album "Lost and Found—Live in Dublin" at the deal-of-the-day website on June 27 as a \$6 download. The album was available at the site through July 1 and subscribers could download the "Lost and Found" track "Lately" for free before purchasing the album. In November, the site sold Rihanna's "Loud" album as a nonexclusive \$5 download.

**>>>SLACKER,
AOL RADIO
PARTNER**

AOL Music is relaunching its AOL Radio feature with new partner Slacker. Previously powered by CBS Radio, AOL Radio will now offer all three tiers of Slacker's service—the free, ad-supported radio, which includes both curated and personalized radio streams; the \$4-per-month, ad-free radio service with additional features like skipping songs; and the on-demand, \$10-per-month subscription service that offers all-you-can-eat streaming from the entire Slacker catalog. The deal with AOL Music, which claims 3 million unique monthly visitors, will extend Slacker's potential audience.

**>>>UNIVISION
NAMES FALCO
PREZ/CEO**

Randy Falco has been appointed president/CEO of Univision Communications and has joined the company's board of directors. Falco, who joined the Spanish-language broadcasting company in January as executive VP/COO, is former chairman/CEO of AOL and former chairman/COO of NBC Universal Television Group.

UP FRONT

DIGITAL BY ANTONY BRUNO AND GLENN PEOPLES

Three Strikes Is Out

Growing Bandwidth Usage Is Nudging ISPs To Embrace Anti-Piracy Measures

Enlisting the help of Internet service providers in the fight against digital piracy has long been a key goal of record labels and other rights-holders of copyrighted content.

Now those efforts finally appear to be bearing fruit. The RIAA, Motion Picture Assn. of America (MPAA) and major ISPs like Comcast, Verizon and Time Warner Cable are nearing an agreement on a graduated-response program under which the ISPs would take action against unauthorized file sharing, according to sources involved in the negotiations.

Some countries, like France and South Korea, have implemented so-called "three strikes" programs under which ISPs are required to cut off the Internet service of infringing users after multiple warnings. But anti-piracy measures being negotiated by content owners and U.S. ISPs are expected to provide the latter with greater flexibility—allowing them, for instance, to issue as many warnings as they like to infringers and giving them a wider menu of punitive responses. These include restricting the amount of bandwidth infringing users have access to, which would slow their ability to download larger files; limiting Web access to a list of authorized sites; and forcing infringers to take copyright awareness classes.

Sources say the broad outlines of an agreement could be announced by the end of July. Each ISP would then strike its own individual agreements with content organizations like

the RIAA and MPAA on the specifics of its implementation. Given the sensitivity of the talks, none of the parties involved agreed to speak on the record for this story.

The measures under discussion will emphasize education, rather than enforcement, a difference in tone that sources say will be crucial to winning over consumer acceptance of the deal.

Negotiators are mindful of the fact that graduated-response programs have proved to be controversial in other countries, such as South Korea, France and Sweden. And resistance to three-strikes proposals in other countries appears to be growing. A statement in June by Swedish Foreign Minister Carl Bildt to the United Nations Human Rights Council declaring that "cutting off users from access to the Internet is generally not a proportionate sanction" was endorsed by 40 countries, including the United States.

RIAA president Cary Sherman previously stated the organization doesn't plan to pursue three-strikes legislation in the United States, preferring to appeal to U.S. ISPs' own self interest. That strategy appears to be gaining ground. While ISPs are loathe to disconnect users completely, they're keen on finding ways to limit ballooning bandwidth usage, which can cause congestion and drive up network costs. Cable giant Comcast previously stated that 5% of its subscribers use more than half its available bandwidth.

A recent report from network



management firm Envisional estimates that 23.7% of global Internet traffic is infringing on copyrights, and that 17.5% of all U.S. Internet traffic is estimated to be infringing. Peer-to-peer services are the greatest contributor to this activity. According to research from Cisco, P2P traffic will double in volume in the next four years, but decline as a percentage of total traffic—from 40% of all traffic today to 16% in 2015—as legal sources of streaming video increase in popularity.

But ISPs' attempts to control heavy bandwidth usage by small numbers of users have occasionally courted contro-

versy. In 2007, Comcast triggered a flurry of criticism from consumer advocates and net neutrality supporters for its practice of blocking or delaying downloads through BitTorrent and other P2P file-sharing networks.

If rights-holders identified for ISPs the heavy consumers of bandwidth who share content illegally over P2P networks, it would provide them with the political cover to justify limiting bandwidth as a means of both network management and copyright protection.

In fact, the graduated-response agreement under negotiation wouldn't pose a dramatic shift for ISPs, most of which already agree to send infringement warnings when asked by rights-holders. The agreement under negotiation would merely add teeth to such warnings while also helping them manage traffic on their networks. Still, securing the cooperation of ISPs in reducing P2P traffic would provide labels and other content owners with a potent new weapon in their fight against online piracy. ♦♦♦

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GLOBAL BY RICHARD SMIRKE

On The Floor

Struggling U.K. Retailer HMV To Scale Back Shelf Space For Music

As U.K. entertainment retailer HMV Group tries to right its listing financial ship, sales of recorded music are likely to play a smaller role in its future.

Instead, the company says it plans to focus more of its business on the sale of consumer electronics products.

On June 30, the beleaguered retailer reported a net loss of £121.7 million (\$195.6 million) in its fiscal year ended April 30, swinging from a net profit of £49.2 million (\$79.1 million) in the prior year, while total revenue slipped 10% to £1.2 billion from £1.3 billion a year earlier. Meanwhile, HMV's net debt ballooned to £170.7 million from £67.6 million a year earlier.

"We have long acknowledged that the core HMV markets for music, [DVDs] and games are changing structurally and, therefore, our business must evolve into higher-growth areas of the broader entertainment market," HMV chairman Philip Rowley said in a statement.

HMV observed in a statement accompanying its financial results that it has enjoyed strong growth in sales of consumer electronics products and accessories like MP3 players, headphones and speaker docks during the past three years. Citing robust sales projections for tablet computers, the company said it sees "a significant revenue opportunity in expanding our in-store space to include a wider range" of electronics goods.

The company also noted that "this rebalancing of store space and range will over the next few years continue to offset the structural changes" in the market for entertainment



Stop, look and listen: An HMV store at the Westfield London shopping center.

goods like recorded music.

In a six-store trial during its fourth fiscal quarter, HMV expanded floor space for consumer tech products to 25%, resulting in a doubling of electronics sales on a same-store basis from the same period a year earlier. The company says it plans to roll out this model to 150 U.K. stores by Christmas.

While the continued decline in shelf space devoted to music isn't welcome news for record labels, the more pressing priority is ensuring HMV's survival, according to a U.K.-based senior major-label executive who asked to remain anonymous.

"I would rather have 30% of the footprint and still have [HMV] in business in 12-18 months than 60% and we lose them in three months," he says. "There's no doubt the next six to 12 months are critical, but I do think that this is a business model for HMV that potentially secures their future."

HMV operates 250 stores in the United Kingdom.

● ● ● ● ●
"Our business must evolve into higher-growth areas of the broader entertainment market."

—PHILIP ROWLEY, HMV

After closing 15 locations earlier this year, the company plans to shutter another 25 by the end of 2011. On June 27, the company also announced the sale of HMV Canada, which runs 121 stores, to Hilco U.K. for £2 million, which followed its May 20 sale of U.K. bookselling chain Waterstone's to A&N Capital Fund Management for £53 million.

The Waterstone's sale enabled HMV to pay off some of its existing debts and secure a new £220 million refinancing package from its lenders in early June. The company's only remaining overseas interests include a handful of stores in Hong Kong and two in Singapore, which generated a total of £33.2 million in sales in its last fiscal year, up from £31.1 million in the prior one.

One modest bright spot for the company is its HMV Live division, which owns 12 U.K. venues, including the HMV Apollo in Hammersmith, as well as stakes in the Global Gathering and Lovebox festivals. HMV Live generated operating profit of £3 million in the last fiscal year, swinging from a loss of £200,000 a year earlier, while sales totaled £46.9 million, up from £8.1 million a year earlier. HMV Live plans to add to its portfolio of midsize venues in the next 12 months, beginning with the reopening of a 1,500-capacity venue in Manchester.

>>> UMG SIGNS A&R, PUBLISHING PACT WITH WARREN

Universal Music Group signed a multifaceted agreement with songwriter Diane Warren under which her Realsongs catalog will be administered by Universal Music Publishing Group outside of North America and she will serve as a global A&R consultant for UMG's recorded-music artists. Universal chairman/CEO Lucian Grainge said in a statement that Warren "will now become UMG's 'go-to creative' person—available to our labels and artists around the globe to write songs that will help to fully realize their potential."

>>> HITLANTIS RAISES \$1.5M

Music discovery startup Hitlantis said it has raised \$1.5 million in funding from angel investors and private investments from senior Nokia executives and other individuals. A series A round of \$4 million-\$7 million is planned for the fall.

>>> ROMERO, BRANT WIN SESAC LATINA AWARDS

Songwriters Miguel Angel Romero and Claudia Brant and independent publisher Editora de Ideas were the big winners at the annual Premios SESAC Latina music awards. Romero won songwriter of the year for works that included his hit composition "Dime Que Me Quieres." Recorded by regional Mexican icon Banda el Recodo, the song also won song of the year and helped secure the publisher of the year award for Editora de Ideas. Pop hit "Lo Mejor de Mi Vida Eres Tu," recorded by Ricky Martin and featuring Natalia Jimenez, won the #1 Billboard Award. The track was penned by Claudia Brant and published under her own Nana Maluca Music.

Reporting by Leila Cobo, Glenn Peoples, Erica Thompson, Billboard staff and the Associated Press.

HOME FRONT

360 DEGREES OF BILLBOARD

CHRIS WOODS NAMED BILLBOARD MANAGING EDITOR; BENJAMIN MEADOWS-INGRAM NAMED BILLBOARD MUSIC EDITOR

Chris Woods has been named managing editor of Billboard, where he will oversee the weekly production of the magazine. Benjamin Meadows-Ingram has been named music editor of Billboard, where he will oversee the magazine's weekly

music section. Both are based in New York and report to Billboard editor Danyel Smith.

Woods, who will also continue his duties as the magazine's copy chief, has been with Billboard since 2001, when he was hired as a copy

editor for its now-defunct radio publication, Airplay Monitor. Prior to joining Billboard, he held editorial positions at Direct Marketing News, Kaplan Educational Centers and Barron's.

Originally from Memphis, Meadows-Ingram



CHRIS WOODS



BENJAMIN MEADOWS-INGRAM

began his career in 1999 at Blaze magazine, where he served as contributing editor and wrote the first national cover story about Lil Wayne. He has since held senior edito-

rial posts at publications including XXL, Respect, Emixshow and Mass Appeal. From 2003 to 2009, he worked at Vibe, where he served in various editorial ca-

pacities, including executive editor. He has written for such outlets as Spin, Interview, Complex, Mass Appeal, Respect, L'Uomo Vogue and MTV News.

DIGITAL BY ANTONY BRUNO

Dance With Me

New Owner Specific Media Teams With Justin Timberlake To Revive Myspace

Is the Myspace brand so damaged that it takes recruiting one of the biggest pop stars in the world to provide some much-needed shine?

Apparently so, because that's exactly what Specific Media is doing. Shortly after the Irvine, Calif., digital ad network was named as the new owner of Myspace—at a reported bargain-basement price of \$35 million—it revealed that Justin Timberlake would be involved in the new venture as an investor and a creative force behind its strategy going forward.

The details of that strategy won't be revealed for at least two months, as the new owners finalize their plans. But Specific Media

CEO Tim Vanderhook makes it clear that Myspace will continue to be a music and entertainment property.

"About a year ago, we decided we wanted to transform [Specific Media] and do something bigger, and that was to become a digital media company," Vanderhook says. "Music will be important to us going forward, but it's more about being an entertainment company rather than music in general."

Vanderhook says the Myspace Music joint venture with the major labels remains intact, with Specific Media simply taking on Myspace's role. He adds that there's no need for the new ownership to renegotiate music licenses, and that Myspace will continue to stream songs from participating artists as it did before the sale. Executives at the majors couldn't be immediately reached for comment.

As an ad network, Specific Media has the potential to identify new revenue sources for Myspace's ad-supported

business model. But the real wild card is what role Timberlake will play, from both a marketing perspective and a product development standpoint.

Timberlake, who couldn't be reached for comment, has long exhibited an entrepreneurial streak. In 2005, he co-founded the William Rast apparel line with business partner Trace Ayala. Two years later, he launched

Tennman Records, a joint venture with Interscope, serving as the imprint's chairman/CEO. Tennman artist Esmee Denters' singles "Outta Here" and "Love Dealer" (featuring Timberlake) each peaked at No. 9 on Billboard's Dance Club Songs chart in 2009 and 2010, respectively.

Vanderhook says Timberlake won't be just a figurehead, but rather a hands-on executive with offices in the Myspace building and a staff of six to support him.

"Justin is going to be the creative force behind Myspace and help us drive the strategy of what the tools need to

be for artists and what the community should look like," Vanderhook says. "We want to bring Myspace back to what it was supposed to be. We want it to be a community where professional content creators can make it their digital home."

Sources say the Timberlake connection could help Myspace, a languishing brand in the red-hot social media world, draw the attention of consumers too busy with Facebook and Twitter to bother with the site anymore.

"The site always wanted to be a place for peacocks and celebrities to explore and promote," a source close to the situation says. "So bringing in someone like that is a good idea—to reinforce the one thing that... has worked historically. But it has to be product-driven. It can't be celebrity-driven."

Timberlake's involvement in Myspace doesn't come without risks for the pop star, given that it's still an open question whether Specific Media can engineer a turnaround for the site.

"It's a bold move for him," the source close to Myspace says. "This isn't like Ashton Kutcher going on Twitter. This is him saying, 'I'm going to fix this thing.'"



TIM VANDERHOOK

Right for me:
JUSTIN TIMBERLAKE

LATIN BY LEILA COBO

Change At The Top

Universal Music Latin Restructuring Streamlines Chain Of Command

Universal Music Group's 2008 acquisition of Univision Music Group remade the Latin music landscape by creating a giant that has dominated the genre in terms of sales.

But today, Universal Music Latin Entertainment rules a domain that's dramatically smaller than it was three years ago. For instance, Latin album sales in the United States totaled 16.5 million units in 2010, down a startling 61% from 31.8 million in 2007, outpacing a 25% decline in total U.S. album sales during the same period, according to Nielsen SoundScan.

In a move that partly reflects these difficult market conditions, UMLE has streamlined its executive ranks, restructuring its operations so that all of its divisions report to Victor Gonzalez, who has been appointed to the newly created post of UMLE president.

"We're eliminating borders," Universal Music Latin America & Iberian Peninsula chairman/CEO Jesus Lopez says, "and organizing the company from a market standpoint—markets that behave in a similar fashion and share many things and where certain kinds of music sell in certain ways."

Gonzalez, who has been president of Universal Music Mexico & Central America since 2006, will continue overseeing those operations while

also heading up U.S. regional Mexican labels Disa and Fonovisa, pop label Universal Music Latino and urban label Machete Music. Previously, UMLE had separate presidents for regional Mexican, pop/urban and Mexico and Central America.

Gustavo Lopez (no relation to Jesus Lopez), who has headed Disa and Fonovisa since Universal acquired them in the Univision deal, will assume the newly created post of UMLE executive VP of brand partnerships, business development and digital. Lopez will also oversee GTS, Universal's talent management company.

In May, Universal Music Latino and Machete president Walter Kolm left the company to manage Universal artist Cristian Castro, who's become one of Latin music's top-selling acts.

The changes mean that UMLE will be the first Latin major-label group to appoint one person to oversee the United States, Mexico and Central America as one region, akin to what it already does in the Andean region (Colombia, Venezuela, Peru and Ecuador) and the Southern Cone (Argentina, Chile, Uruguay and Paraguay).

Under the new structure, UMLE will look for more efficiencies and cost savings in the promotion and development of acts in the



GUSTAVO LOPEZ



VICTOR GONZALEZ

United States and Mexico.

The same applies to its hunt for new business. Lopez says UMLE brokers an average of 20 new deals per month in Mexico alone, ranging from major sponsorships to download agreements. Under the newly consolidated structure, the company will wield more leverage and be able to offer more to sponsors and artists.

UMLE's clout is evident from its dominant share of the U.S. market. In 2010, UMLE commanded a 42.4% share of U.S. Latin album sales, slipping from 47.1% in 2009 but still well ahead of second-place Sony Music Latin's 25.9% share, which rose from 20.8% a year earlier. Its artist roster includes such hitmakers as Enrique Iglesias, Luis Fonsi, Marco Antonio Solís, Fanny Lu, Don Omar, Wisin & Yandel, Jenni Rivera and Los Tigres del Norte. In recent months, the label has also signed major acts like Alejandro Sanz and Joan Sebastian.

"We can break our artists more quickly now,"

Jesus Lopez says. "Now we have a single team. And because release strategies will be worked jointly [across markets], everything is far more efficient."

Gonzales and Gustavo Lopez will both report to Jesus Lopez, while the GMs of each subgenre and region will report to Gonzalez. Fonovisa and Disa GM Toño Silva, who is based in Monterrey, Mexico, will oversee day-to-day operations in Mexico and the United States for all regional Mexican acts. Disa co-founder Domingo Chavez, who has remained in charge of A&R for the label, will now be co-GM with Silva and will oversee all regional Mexican A&R.

Meanwhile, Luis Estrada will remain in Los Angeles as GM of Universal Music Latino and Machete, while Jose Puig will remain in Mexico City as GM of Universal Music Mexico. Skander Goucha, UMLE senior VP for digital, will expand his purview to include Mexico and Central America in addition to the United States.

New Sheriff In Town

Anti-Piracy Company's Shifting Tactics Reflect Market's Pivot From Enforcement To Engagement

Internet copyright policing outfit Web Sheriff is on a mission to recast itself as the good cop.

The London-based company achieved worldwide notoriety in 2007 when Prince hired it to scrub the Internet of all unauthorized photos, videos and copies of his music, including from several not-so-happy fan sites.

Web Sheriff founder John Giacobbi threatened to file lawsuits against YouTube, eBay and the Pirate Bay if they didn't comply. And it worked. More than 2,000 videos were removed from YouTube, and more than 300 eBay auctions were shut down.

But now Giacobbi is waging a public relations campaign to erase that image from the Web Sheriff lore, focusing instead on a new, more fan-friendly approach.

"We've come a long way from the Prince days," he says. "As far as the outside world was concerned, we were the bad cops. Not anymore. Anti-piracy is only one facet of what we do."

Web Sheriff still searches the Web for unauthorized music files and then either issues take-down notices or threatens lawsuits on behalf of clients like Adele,

Beyoncé and Lady Gaga. But Giacobbi says such work accounts for less than half of the company's activity these days. The

kinder, gentler Web Sheriff also tries to establish a relationship with fan sites, blogs and other websites to provide them with music the artist has made available for sharing, along with links to artists' Facebook, YouTube and Myspace profiles, not to mention their official website.

The idea, Giacobbi says, is to engage with an artist's fans through the online resources where they congregate most and attempt to direct them to artist-friendly content in hopes they'll leave the leaked stuff alone.

Of course, that message may get lost if delivered by an outfit with a name like Web Sheriff. But Giacobbi says the company is serious about its change in strategy.

"If a fan base has been waiting two years to hear new music from their favorite artist, when it arrives you don't tell them, 'Fuck off, you can't listen to it,'" he says. "What you do is em-

brace them into the prerelease marketing of it."

Regardless of whether this is all spin or a real change of heart, the fact is that Web Sheriff had no choice but to

change tactics. Simply put, piracy today just isn't what it used to be. The RIAA and IFPI still



Kinder, gentler approach: Web Sheriff client BEYONCÉ and founder JOHN GIACOBBI

point to the damaging effects that piracy has on today's music industry, but the transition to cloud-based music access—either through locker services like Apple's iCloud or subscription services like Spotify—could start dampening piracy's impact.

The days of suing individual fans are largely over. The cases against the Pirate Bay and Kazaa have ended, and new litigation is focused more on redefining the limits of Digital Millennium Copyright Act protections than it is against file-sharing.

Some statistics suggest that music is no longer the most commonly pirated entertainment media, overshadowed now by video files of movies and TV shows.

Apple's ability to corral the necessary licenses to launch iTunes Match as part of its iCloud service, which for \$25 per month allows users to stream even music acquired through file-sharing networks, shows that labels and publish-

ers are starting to focus their attention on access models over ownership.

And finally, there are early indications that the RIAA has convinced Internet service providers to help it stem piracy through a new graduated response strategy (see story, page 5). So for Web Sheriff or anyone else to focus their entire business model on anti-piracy enforcement is a backward-looking strategy. The new strategy is all about fan engagement.

There are two types of fans that flock to unauthorized leaks: those who want it first and those who want it free. For those music fans who are just after free content, there's not much that Web Sheriff or anyone else can do to dissuade them. But using sites hosting pirated music to identify eager fans and redirect them to authorized content is a strategy with a future, if implemented properly.

"You need to treat fans as fans, not as pirates," Giacobbi says. "The only thing they're guilty of is overexuberance."

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BITS & BRIEFS

ANALYST PROJECTS AN APPLE TV SET

The Apple TV set-top box has long been described as a "hobby" by CEO Steve Jobs, probably because despite its slimmer size and lower cost, it still hasn't caught on with mainstream consumers as a way to bring Internet content to the TVs to which it connects. But Piper Jaffray analyst Gene Munster believes Apple will manufacture its own Web-connected TV set by the end of 2012, citing its recent hires, component purchases and integration to the recently launched iCloud service. The TV would likely run on the same iOS platform as the iPhone and the iPad and have access to TV apps for sale in the iTunes App Store.

FORD EXPANDS SYNC AVAILABILITY

Ford Motor says it plans to expand availability of its Sync AppLink smartphone app platform to the 2012 Fusion sedan, F-150 pickup truck and Expedition SUV. Previ-

ously, Sync was available only on the Ford Fiesta, with plans to expand to the Mustang for 2012. The \$400 system allows users to connect a smartphone to their car and access various apps through an in-dash unit, enabling users to stream music from digital services like Pandora through the car's speakers.

GAUGING SWEDISH ATTITUDES TOWARD STREAMING MUSIC

Sweden is home to both the Pirate Bay and Spotify, making it a relevant locale to research attitudes toward streaming music. A study conducted in June by Norstat on behalf of music streaming service WiMP found that 73% of Swedish respondents say they're willing to pay for a music streaming service, compared with 65% of Norwegian respondents. Another 40% of Swedish respondents say using streaming services like Spotify has led them to stop downloading files illegally.

RINGTONES™

JUL 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	6	#1 DIRT ROAD ANTHEM	JASON ALDEAN
2	4	11	HONEY BEE	BLAKE SHELTON
3	1	1	THE LAZY SONG	BRUNO MARS
4	3	6	ROLLING IN THE DEEP	ADELE
5	1	1	SUPER BASS	NICKI MINAJ
6	7	10	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
7	1	1	E.T.	KATY PERRY FEATURING KANYE WEST
8	1	1	HOW TO LOVE	LIL WAYNE
9	8	21	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
10	10	17	SURE THING	MIGUEL
11	9	10	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
12	13	7	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAVER
13	20	1	I'M ON ONE	DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE
14	11	16	ROLL UP	WIZ KHALIFA
15	15	1	JUST A KISS	LADY ANTEBELLUM
16	14	19	THE SHOW GOES ON	LUPE FIASCO
17	26	4	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOONROCK
18	25	2	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY
19	1	26	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
20	1	1	I LOVE YOU THIS BIG	SCOTTY MCCREERY



Lil Wayne places his 46th title on the chart, more than double the total of the next most prolific ringtone artists, Akon and T-Pain (20 each). "How to Love" is the 22nd top 10 for Wayne (also the most of any artist) and at a debut of No. 8 it's the highest since Eminem and Rihanna's "Love the Way You Lie" entered at No. 7 exactly one year ago.

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

MEF CTIA

Digital Domain

ANTONY BRUNO



GET A GRIP

Even with the interactivity of a touch-screen phone, the user interface can sometimes be a challenge for mobile games, especially for mobile versions of classic arcade games. So ThinkGeek has developed the Joystick-It, a retro-style joystick designed specifically for any touch-screen game that features a fixed control pad. Just place the aluminum joystick atop the onscreen control pad to gain a more tactile control over the game. It won't harm the screen, and it's easily removable. It comes in sizes meant for both the iPhone and iPad.

The Joystick-It for the iPhone is available for \$18, while the iPad version is available for \$25. —AB



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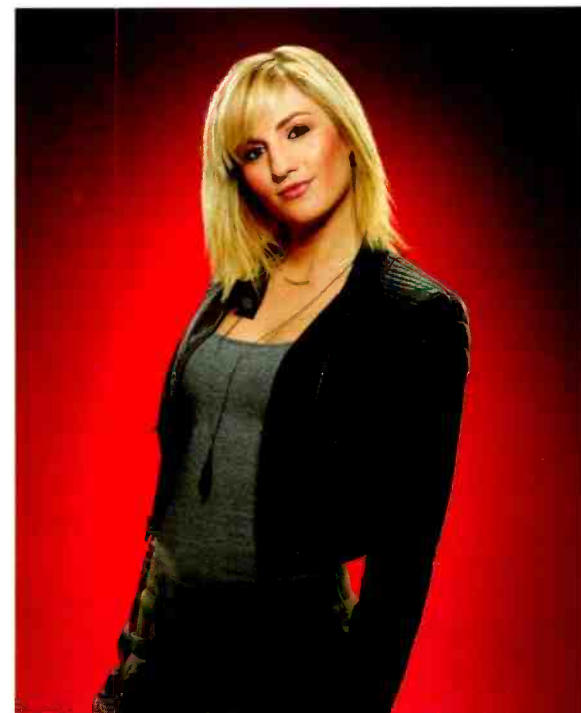
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6 QUESTIONS

with ALISON HAISLIP

by JEFF BENJAMIN



Part of the appeal of NBC's hit music reality show "The Voice" has been its heavy emphasis on social media. In addition to host Carson Daly, "The Voice" features "V-correspondent" Alison Haislip, who oversees all things online for the show, including tweets, blog posts and exclusive interviews on the show's website. "The Voice," which stars Christina Aguilera, Cee Lo Green, Blake Shelton, and Maroon 5's Adam Levine as coaches/judges, aired its season finale on June 29. In an interview, Haislip, who'll return with "The Voice" when the show makes its midseason debut next February, talks about her unique role.

1 How did you wind up as an online correspondent for "The Voice"?

I'm a host on the G4 network, which is all tech, gadgets, videogames and nerd culture stuff. G4 quite literally found me in a bar and just realized that I was a girl who played videogames and could talk tech.

When "The Voice" came around, the president of G4 was chatting with [NBC executive VP of alternative programming] Paul Telegdy. Paul mentioned that they had this position open for a social media correspondent. NBC said, "We don't even know what a social media correspondent really is," and G4's president suggested, "You should use our girl Alison."

2 How do you build the online profile of the show's contestants?

There are a lot of artists on our show who have had record deals but they fell through or [were] on other singing competition shows that didn't pan out. A lot of these "second chance" artists have been told that they're great artists but they don't have the fan base, the online draw. So incorporating the social media aspect into their personal fan pages is something the show really wanted to give them to use as an amazing platform to build a fan base.

Online fans will stick around. You don't have to be in front of their faces all the time. When you're online, you can put so much content out there for your fans to take hold of that they'll stick around.

Tyler [Robinson], who was in the battle rounds and partnered against Patrick [Thomas], was one of the most-debated choices of our fans. People were saying, "[Blake Shelton] made the wrong choice! It should have been Tyler!" So many people got behind Tyler [that he] is now recording his first album. That was just from the battle round.

Tyler's a fantastic social media guy, he tweets all the time. He did something really smart—when his name was the buzz, he took it over and now he gets to parlay that into an album.

3 How involved are you with the content that's released under your name?

I'm not putting on a show for someone; I'm not pretending

to be a certain way for the cameras. When I found out my job was going to be tweeting and blogging, they actually offered, "If you don't have time, we can have someone write up blogs for you." And I said, "Nope. I want to do it, even if it's the biggest pain in my ass." There are times when I'm literally writing blogs when I'm in hair and makeup. Even if I'm pressed for time, it still needs to be my voice. People need to know I'm the one talking to them.

4 How did the dynamic of "The Voice" change when it shifted from prerecorded episodes to live telecasts?

It changed incredibly. We're giving people real-time updates. It's really fun and exciting, and gives great energy to the show. I've done a lot of live TV on G4, but this is the first time that as soon as I go live, something's instantly being sent to me and I'm instantly putting it out there. And it's so incredible for the competing artists to see that feedback too.

5 Are the coaches aware of the social impact their fans are making online?

Christina knows the power of her fans and she loves it. The day I was announced on this show, before the show even started, Christina fans came out of the woodwork to follow me and were so supportive from day one. She has all those international fan accounts and they were tweeting, "Hey, Xtina fans, you have to follow Alison Haislip, she works at 'The Voice' with Christina!" And they're just ferocious about her and it's amazing. I can't imagine having a fan base like that.

Cee Lo, Blake and Adam also came in with great fan bases. They're just so active on Twitter to begin with. They do a great job of talking about the show, but not in an advertising type of way.

6 What do you think about the show's traditional emphasis on rewarding good singing?

Back in the day, it didn't matter what you looked like. You heard the song on the radio and you thought, "That's a fantastic song; I'll go buy the album." You didn't care what the person looked like. It's quite literally "Video Killed the Radio Star." And I think this show will finally be a resurgence of the true meaning of music.

FOR THE RECORD

■ In the July 2 issue, a photo caption misidentified KWL Enterprises founder/CEO Kevin Liles as the UJA-Federation of New York's 2010 Music Visionary of the Year honoree. In fact, that honor was bestowed on Atlantic Records chairman/COO Julie Greenwald and chairman/CEO Craig Kallman.

■ "Pirates of the Caribbean: The Curse of the Black Pearl" is not scheduled to be screened this year at the Hollywood Bowl. A story in the July 2 issue was incorrect on this point.

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$10,790,140 \$250/\$30	U2, LENNY KRAVITZ Angel Stadium of Anaheim, Anaheim, Calif., June 17-18	105,955 two sellouts	Live Nation Global Touring
2	\$6,832,510 \$250/\$30	U2, FLORENCE & THE MACHINE M&T Bank Stadium, Baltimore, June 22	74,557 sellout	Live Nation Global Touring
3	\$6,118,785 \$250/\$30	U2, LENNY KRAVITZ Qwest Field, Seattle, June 4	69,439 sellout	Live Nation Global Touring
4	\$6,075,895 \$250/\$30	U2, LENNY KRAVITZ, MOONALICE O.co Coliseum, Oakland, Calif., June 7	64,829 sellout	Live Nation Global Touring
5	\$5,689,890 \$250/\$175/\$140/\$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, June 14-15, 18-19, 21-22, 25-26	33,875 eight sellouts	Concerts West/AEG Live
6	\$5,169,244 \$110/\$59	MANÁ Staples Center, Los Angeles, June 23-25	53,056 four sellouts	Goldenvoice/AEG Live
7	\$5,084,803 \$225/\$125/\$99.50/\$25	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER Lincoln Financial Field, Philadelphia, June 18	54,166 sellout	The Messina Group/AEG Live, Eagles Stadium Operator
8	\$5,064,980 \$250/\$30	U2, FLORENCE & THE MACHINE Spartan Stadium, East Lansing, Mich., June 26	63,824 sellout	Live Nation Global Touring
9	\$2,485,360 (\$2,570,283 Australian) \$104.75/\$83.88	MILEY CYRUS, MICHAEL PAYNTER Acer Arena, Sydney, June 26-27	26,839 two sellouts	Dainty Consolidated Entertainment
10	\$2,442,780 (\$2,286,753 Australian) \$427.29/\$139.24	KYLIE MINOGUE, GYPSY & THE CAT Brisbane Entertainment Centre, Brisbane, Australia, June 3-4	15,530 22,686 two shows	Frontier Touring
11	\$2,004,705 \$95/\$40	MANÁ Coliseo de Puerto Rico, Hato Rey, Puerto Rico, June 16-18	27,340 29,845 three shows	Publivent
12	\$1,591,530 (\$1,483,013 Australian) \$342.29/\$106.24	CHRIS BROWN, JESSICA MAUBOY, DJ HAVANAH BROWN, JUSTICE CREW Acer Arena, Sydney, April 26	12,761 13,350	Jive Live
13	\$1,581,707 \$350/\$175/\$99.50/\$29.50	BRITNEY SPEARS, NICKI MINAJ Staples Center, Los Angeles, June 20	12,339 sellout	Live Nation
14	\$1,414,354 \$180/\$104/\$84/\$34	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Columbus Crew Stadium, Columbus, Ohio, June 25	20,321 25,657	The Messina Group/AEG Live
15	\$1,390,461 \$138.50/\$38.50	JIMMY BUFFETT Bridgestone Arena, Nashville, May 28	13,586 sellout	Live Nation
16	\$1,299,056 \$152.50/\$52.50	SADE, JOHN LEGEND Verizon Center, Washington, D.C., June 22	11,948 12,410	Live Nation
17	\$1,289,447 \$154/\$69	RUSH Gibson Amphitheatre, Universal City, Calif., June 20, 22	11,393 11,602 two shows	Live Nation Global Touring
18	\$1,221,530 (£756,910) \$121.04/\$72.62	RUSH O2 Arena, London, May 25	12,984 13,517	Kennedy Street Enterprises
19	\$1,206,062 \$79.50/\$39.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Verizon Wireless Music Center, Noblesville, Ind., June 24	25,146 sellout	The Messina Group/AEG Live, Live Nation
20	\$1,164,204 \$147.75/\$112.75/\$82.75/\$46.75	LIL WAYNE, NICKI MINAJ, RICK ROSS & OTHERS American Airlines Center, Dallas, April 15	13,048 sellout	Live Nation
21	\$1,115,090 (1,756,260 reais) \$304.76/\$50.79	JACK JOHNSON, G. LOVE HSBC Arena, Rio de Janeiro, June 5	11,876 12,700	Evenpro/Water Brother, XYZ Live
22	\$1,068,280 (\$979,568 Australian) \$326.08/\$35.99	CHRIS BROWN, JESSICA MAUBOY, JUSTICE CREW Brisbane Entertainment Centre, Brisbane, Australia, April 29	8,614 9,649	Jive Live
23	\$1,054,068 \$92.50/\$32.50	NKOTBSB, JORDIN SPARKS, ASHLYNE HUFF Verizon Center, Washington, D.C., June 3	13,799 sellout	Live Nation
24	\$1,009,885 \$125/\$45	RUSH United Center, Chicago, April 12	11,670 12,178	Live Nation Global Touring
25	\$1,008,250 (\$969,530 Canadian) \$134.67/\$46.80	RUSH Bell Centre, Montreal, April 20	11,590 sellout	Evenko, Live Nation
26	\$958,727 \$93.50/\$46.50	RUSH Quicken Loans Arena, Cleveland, April 15	14,970 sellout	Live Nation Global Touring
27	\$943,323 (€661,168) \$82.04/\$71.34	LINKIN PARK, MIDDLE CLASS RUT O2 World, Hamburg, June 21	13,392 13,965	KPS Concertbüro, Marek Lieberberg Konzertagentur
28	\$940,795 \$165/\$25	MÖTLEY CRÜE, POISON, NEW YORK DOLLS Hollywood Bowl, Los Angeles, June 14	11,953 sellout	Bill Silva Presents, Andrew Hewitt Co.
29	\$910,624 \$79.50/\$39.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Blossom Music Center, Cuyahoga Falls, Ohio, June 23	18,880 20,000	The Messina Group/AEG Live, Live Nation
30	\$890,991 \$95/\$23.50	ZAC BROWN BAND, BLACKBERRY SMOKE Hollywood Bowl, Los Angeles, May 14	15,334 16,975	Bill Silva Presents, Andrew Hewitt Co.
31	\$861,850 (€531,855) \$121.53/\$72.92	RUSH Manchester Evening News Arena, Manchester, England, May 19	9,115 10,285	Kennedy Street Enterprises
32	\$861,681 \$127/\$87/\$49.50/\$29.50	USHER, AKON, DEV & THE CATARACS Atlantic City Boardwalk Hall, Atlantic City, N.J., May 6	12,198 sellout	Atlanta Worldwide Touring/Concerts West/AEG Live
33	\$855,575 (€601,890) \$106.61/\$71.07	YUSUF O2 World, Berlin, May 14	9,844 11,848	Semmel Concerts, Marek Lieberberg Konzertagentur
34	\$854,738 \$153/\$49	BUFFALO SPRINGFIELD, GILLIAN WELCH Santa Barbara Bowl, Santa Barbara, Calif., June 7-8	9,145 two sellouts	Nederlander Concerts
35	\$844,807 \$89.50/\$49.50	MICHAEL BUBLÉ Atlantic City Boardwalk Hall, Atlantic City, N.J., June 11	10,950 sellout	Beaver Productions

UPFRONT

From The Ground Up

Manager Mike McDonald Talks Building Acts, Weathering Doom And Doing It Right

Mick Management founder **Mike McDonald** is both optimistic and realistic. The way he sees it, life is full of opportunities for acts that can perform and that write songs people care about.

"My whole roster are songwriters and performers, so we make it work," McDonald says. "We're still building careers from the ground up. You don't have the upside of record sales that you used to, so you do whatever it takes for them to make a living and build their careers."

Mick Management's artist roster ranges from such emerging acts as **Mr. Dream** and **Walk the Moon** to acclaimed indie artists like **Ray LaMontagne** and **Justin Townes Earle** and established hitmakers like **John Mayer** and **Sarah McLachlan**.

The 10-year-old company quietly became part of the Front Line stable of management companies in 2008, as a key piece of the **Irving Azoff**-led management company rollout that began before Ticketmaster acquired a majority stake in Front Line and before Live Nation merged with Ticketmaster.

McDonald echoes the sentiments of other managers in the Front Line fold: They do what they want, with an ace in the hole.

"It's helped just to have the most powerful guy in the business to tap into whenever you need it, for a phone call or two, or advice or insight on what's coming," McDonald says, adding that "he's there when I need him, and he's not up my ass at all. I haven't changed a thing."

When it comes to which promoter to work with, McDonald insists, "I haven't been encouraged to go one way or another. I go about it the same way I always have—which is, the right promoter for the right market."

One of the rewards of the job is witnessing the creative growth of his artists. Mick Management flagship artist Mayer is in the final stages of recording a new album with producer **Don Was** that McDonald unequivocally states will be "the best record of his career." The album, which now has the working title "Born and Raised," is slated for a fall release.

McDonald says Mayer has come "full circle" from his early records that evolved into "Continuum" in 2006 and "Battle Studies" in 2009. "He's sort of come back toward the first record, but in a much broader spectrum," McDonald says. "He's been obsessed with [Bob] Dylan, Neil Young, Tom Petty—all these people that didn't influence him early on. And, as he's become a better musician, it's all been boiled down, so he's in this kind of 'less is more' thing, but with so much more wisdom behind it and just a wider breadth of things to draw on."

McDonald says Mayer was in many ways immune to the ills that plagued the live business in the summer of 2010. "John was out in the 'Summer of Doom,' and he fared just fine," he says. "Nationally [promoter Live Nation was] in a panic—'We've got to discount this or that'—



Stages of growth: **RAY LaMONTAGNE** at Bonnaroo in June; inset: manager **MIKE McDONALD**.



but I'm like, 'Time out. We're not in bad shape here. I don't need a sandwich board with my [artist's] name on it. Whoever's in

trouble, put their name on it.' I would rather play to 7,000 people that paid full price than 9,000 people, 2,000 of which got a \$20 ticket."

McDonald has strong opinions about what happened in 2010. "The way I saw the bad summer was, there was a correction, and the correction was necessary," he says. "Bands that had been out too often and bands that were overpriced got called to the carpet. But when

you've got a great band that's out because they should be, and charge the ticket price you should because you know they're going to be out the next time they should be, you're going to be fine. It was just the people that were trying to make fast money."

Meanwhile, McDonald says he's excited by the growth of other Mick-managed acts as live

artists. **Walk the Moon**, **the Walkmen**, **Earle** and **LaMontagne** recently kicked up some Tennessee dust at the Bonnaroo Music & Arts Festival. McDonald says LaMontagne has developed his career at the event, as evidenced by both bigger crowds he's drawn and bigger stages he's played since first appearing at the festival in 2003. And **Walk the Moon**, McDonald predicts, will become a "Bonnaroo story" in the vein of **My Morning Jacket**, a band that parlayed stellar performances on secondary stages to main-stage magic in 2011.

At Bonnaroo's Cafe Where, **Walk the Moon** "packed the tent to overflowing, had the whole house rocking, jumping, singing," McDonald says. "It was one of those magic moments."...

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

Give Me A Beat

Latin DJs Attracting More Interest From Consumer Brands

For the past year, Latin labels have been pounding on agency doors in search of brand partnerships for their artists.

Now, those artists are facing competition from an unexpected source. Increasingly, Latin DJs are landing sponsorship deals from brands that want to reach Latin consumers in a different way.

Last year, for example, Hennessy launched the Hennessy DJ Collective, a network of eight Latin DJs who work at radio stations in seven major Latin markets, including Miami, New York and Los Angeles.

"We saw Latino DJs as great potential brand ambassadors because they have credibility with Latin audiences," Hennessy director of Hispanic marketing **Manny Gonzalez** says.

The collective includes **DJ Lobo** of WSKQ New York and **DJ Geraldo** at KLOL Houston. Not all of the DJs work at Span-

ish-language stations, including Miami's **DJ Laz**, who hosts the morning show on WPOW.

"We are reaching a bicultural lifestyle," Gonzalez says. "What was important for us was to identify credible Latin ambassadors, regardless of language."

Members of the DJ Collective make appearances on behalf of the brand at nightclubs and at retail outlets like supermarkets and liquor stores. They also promote Hennessy through their social networking accounts and on the air. In turn, Hennessy pays them a fee and purchases spots on their stations.

"More and more, I see Latin brands making the DJ a star instead of going for the artist," says **Kevin "Pills" Montano**, president of

Creative Media, the Central Islip, N.Y., company that organizes the annual Latin DJ conference Latin MIXX.

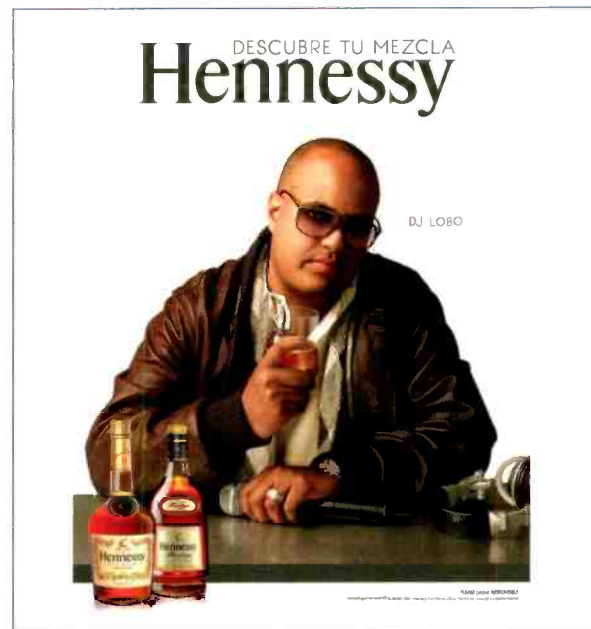
The trend has accelerated in the last year as brands increasingly view DJs as ones who "can fill up the clubs, break new records and push the buttons," Montano says.

This year's Latin MIXX, July 12-14 at the Times Center in New York, will feature the Hen-

nessy DJ Collective, as well as other brands like Heineken and Pepsi, which also support DJs.

Heineken announced in April that its new Green Ribbon initiative,

which provides assistance to aspiring Hispanic musicians and arts organizations, would contribute \$10,000 to DJ school



Spirit of New York: Hennessy ad featuring WSKQ's DJ LOBO.

DJ4LIFE for Spanish-language DJ classes. It's Green Ribbon's first donation for DJs.

Alex Frias, who owns New York-based entertainment marketing company Track Marketing Group, says Latin DJs have been relevant for the past decade, with isolated partnerships here and there with brands like Pepsi. But now, "[sponsors] have started making that connection and started seeing what was moving the needle," Frias says.

Last March, for example,

WSKQ DJ **Alex Sensation** was named spokesman for the Johnnie Walker Black label in the New York tri-state area. And Frias is working on another local program with Dewar's whiskey to recruit DJs to become "social ambassadors" for the brand.

"Latin stars are few and far between," Frias says, "so it's, 'Hey, how do we add that cool buzz?'"

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

Latin Notas

LEILA COBO



Join The Club

Cuban Artists Tour The U.S., But With A Lower Profile

Thanks to easing travel restrictions under the Obama administration, the U.S. Interests Section in Havana says it has issued more than 300 visas this year to Cuban jazz artists, dance bands, folk groups, singer/songwriters and other artists.

While such high-profile performers as revolutionary balladeer Pablo Milanes and the National Ballet of Cuba are among those who are perform-

ing in the United States, it's clear that this is a quieter Cuban invasion than the one that followed the unexpected success of the 1997 Nonesuch album "Buena Vista Social Club."

Although principal members of the original group that Ry Cooder assembled for the album have since died, a new incarnation of the band, Orchestra Buena Vista Social Club, kicks off a four-city tour

Aug. 20 that includes the Hollywood Bowl and the Austin City Limits Music Festival.

The new group, which features original member Omara Portuondo, is sure to find an audience, says Scott Southard of tour management agency International Music Network in Gloucester, Mass.

But he doesn't expect the attention that ensued in the wake of "Buena Vista Social Club,"

which has sold more than 1.8 million units in the United States, according to Nielsen SoundScan. IMN currently doesn't have any other artists from Cuba on its tour schedule.

"The climate in the marketplace now is not really conducive for developing acts outside of pop-rock," Southard says.

Arturo O'Farrill, the New York-based pianist/bandleader and son of Latin jazz legend Chico O'Farrill, has launched an exchange program between the Cuban Music Institute in Havana and Columbia University. The program, O'Farrill says, will "begin anew a conversation between jazz and Afro-Cuban music that's been disrupted and dormant for 50 years."

While he's heartened by the opportunity for greater cultural exchanges, O'Farrill says he doesn't believe it will necessarily lead to a new Cuban music boom in the States.

"I don't really envision Cubans gaining wider audiences," he says. "But we'll see more Cubans performing in the U.S. for audiences who

love their music."

For American artists, the loosening of embargo restrictions has resulted in renewed interest in going to Cuba and the cachet it can add to a project. On June 21, Concord Music Group released the album "Ninety Miles," which vibraphonist Stefon Harris, saxophonist David Sanchez and trumpeter Christian Scott recorded in Havana with Cuban musicians Harold Lopez Nussa and Remer Duarte. The album cover features the Americans riding in a vintage car through Old Havana.

Also reaching a hand across the water is Jackson Browne, who recently stepped onstage at the Hollywood Bowl during a Playboy Jazz Festival performance by Cuban singer/songwriter Carlos Varela and read an English translation of the lyrics of one of Varela's songs. Browne, who toured Europe with Varela in 2004, says live performance is the key to building a U.S. audience.

"Like any band, you've got to keep playing," he says. "You just have to keep showing up."

—Judy Cantor-Navas



Back in the U.S.A.: Members of ORCHESTRA BUENA VISTA SOCIAL CLUB, with OMARA PORTUONDO (second from right)

EN BREVE

RADIO HOST PIOLIN GOES HOLLYWOOD

Eddie "Piolin" Sotelo, one of the most influential Spanish-language radio hosts on the Univision radio network, is moonlighting on the small and big screen. He recently lent his voice to the film "A Better Life" and on July 19 will guest star on an episode of TNT's "Hawthorne," which stars Jada Pinkett Smith and Marc Anthony. "These opportunities are blessings," Sotelo says. "I'm very connected to my radio listeners and I don't take that responsibility lightly." Sotelo hosts the morning show "Piolin por la Mañana" on regional Mexican KSCA (La Nueva 101.9) Los Angeles and has appeared on the Will Ferrell-produced HBO series "Eastbound & Down." He's also appeared on CNN, Fox News and "Good Morning America" to discuss immigration reform and other issues.

—Justino Águila

MILLY QUEZADA SIGNS TO VENEMUSIC

Dominican merengue star Milly Quezada has inked a recording deal with independent label VeneMusic. "Aquí Estoy Yo!," Quezada's first album for the label, is due Aug. 23. The first single, "Toma Mi Vida," is a duet with fellow Dominican Juan Luis Guerra. The album was produced by Quezada and her manager Pedro Nuñez de Risco, and includes merengue, bachata and tropical fusion.

—Leila Cobo

AT&T SPONSORS MANÁ TOUR

As part of its partnership with Mexican rock group Maná and the band's Drama y Luz tour, AT&T will host different events in select stores nationwide offering activities and promotions related to its music offering in general and to the Maná tour in particular. Fans who visit AT&T stores will be able to obtain tickets to their local Maná show by signing up for an AT&T mobile calling plan or its U-verse digital TV service. Information on the promotion can be found at att.com/mana.

—LC

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Organ music: The Head and the Heart's KENNY HENSLEY, JONATHAN RUSSELL, CHARITY ROSE THIELEN, JOSIAH JOHNSON, TYLER WILLIAMS and CHRIS ZASCHE (from left)

EVERY INDIE ARTIST, band and label is independent in its own way. The strategies for success are as varied as the styles of music, the executives and the attitudes—these are the very states of independence. Labels and artists from Texas to Denver to Missouri to Los Angeles; genres from folk to metal to hip-hop to country to jazz are all serious about amazing music, engaging with fans and doing the most forward kind of business. Synchs, indie record stores and the resurgence of heritage artists—it's all a part of the indie universe. Everyone's paths are different—but the goals are the same: figuring out ways to have the most people experience the most music.

STATES *of* INDEPENDENCE



**SERENDIPITOUS
SYNCHRONICITY**

The Head And The Heart

**SUB POP RECORDS—
SEATTLE**

BY DEVON MALONEY

One day last spring, Tyler Williams lost his cell phone on the streets of Seattle. The drummer for folk band the Head and the Heart never expected to get it back, let alone within the prophetic series of events that followed.

Williams' bandmate Charity Thielen got a call that day from a stranger who found the phone. Thielen connected the two, and they arranged to meet at the man's office, around the corner from Seattle's Pike Place Market.

What seemed, at first, to be a chance encounter with a good Samaritan instantly became something more, when Williams found himself on the doorstep of Sub Pop Records.

"I had to hold back from saying, 'My band is recording an album right now, let me get you a demo!'" Williams recalls with a laugh. "I called Charity the second I left the building and said, 'This is an omen. My phone was just picked up by a Sub Pop employee.'"

He held his tongue at the time, but the drummer's Sub Pop premonition materialized several months later, when the Head and the Heart signed with the seminal Seattle label, after a veritable feeding frenzy in which both majors (Warner Bros. and RCA among them) and indies (like Glassnote) vied for their affections. Still, it's no accident that got the Head and the Heart where it is now, with 45,000 units sold (according to Nielsen SoundScan) and slots on national and international tours opening for the Decemberists, Iron & Wine and Death Cab for Cutie.

Nor is the sextet your average flash-in-the-pan buzz band. Though the group had every opportunity to blow up—by the end of 2011, it'll have played Sasquatch, Bonnaroo, Newport and Austin City Limits, not to mention the late-night trifecta of "Letterman," "Conan" and "Fallon"—the Head and the Heart prefer to play low- and mid-capacity venues. The band tours small towns and chats with fans on Twitter and at its

ENCE

CREDIT: TUB

SHAWN BRACKBELL



merch table. The act concentrates on local, noncommercial radio stations and plays in-store sets to support independent record shops. The Head and the Heart is taking care to leave no stone unturned, and this grass-roots approach—coupled with a hotbed local scene and a universal appeal—has enabled the band to realize an uncompromising, independent career path that works—and works well.

Any way you slice it, the Head and the Heart is a young group. Its six members met less than two years ago, at several open-mic nights at Conor Byrne Pub, a Seattle bar and venue that has become a staple of the city's burgeoning folk and blues scenes in recent years.

While Thielen (violin/vocals) and Chris Zasche (bass) are native Seattleites, the other four had recently coalesced there: Wil-

cess was Hannah Levin, a DJ at noncommercial KEXP Seattle. As host of local music show "Audioasis" Levin often invites Seattle bloggers to guest-DJ. On one such occasion, Abbey Simmons, co-founder of the blog Sound on the Sound, brought a Head and the Heart demo to share.

"I listened to about 45 seconds [of "Down in the Valley"] and texted my producer to say, 'We need to book these guys right now for an in-studio,'" Levin says. "When you've been in the business as long as I have . . . you can just tell when [a band] is going to go off. And it was really clear with them." Within weeks of its "Audioasis" session, the Head and the Heart opened for Vampire Weekend.

Even with the band's tireless work ethic (or perhaps because of it), happenstance trails the Head and the Heart everywhere:

The day *Billboard* met the band at a dimly lit New York diner marked the one-year anniversary of its self-released debut album. For the release show, the members returned to their birthplace: Conor Byrne Pub, where more than 200 friends and fans congregated in support. The show sold out easily, and during the next few months, the band members found themselves ordering box after box of replenishments for local record stores Sonic Boom and Easy Street. Fans were not only sharing the music—they were buying it multiple times over, as gifts for friends and family.

By the time the Head and the Heart signed with Sub Pop in November 2010, the group had sold nearly 8,000 copies (according to Nielsen SoundScan) of its nine-song debut, racking up mentions on Northwest music blogs and in alt weeklies, all with neither label nor management to push the record.

A few label ears perked up at the ring of 10,000 self-released copies, and a fierce courtship ensued. But the group had known all along where it would eventually land. "They're exuberant and charismatic, but there's

also a confessional quality to their songs," Sub Pop co-founder Jonathan Poneman says of what attracted him to the group. "It's something very unpretentious, unrefined . . . it feels real."

The flexibility the band found with the heavy-hitting indie label allowed it the immediate access and freedom it needed to continue developing a career, the foundations of which the group had already established. "They wanted to be sure they were in a place where they could have that organic growth," the band's manager Matt Shay says. "And I think that's exactly what's happening now."

Of course, the label's Seattle address also came in handy: As Poneman puts it, "If we're messing up, they can come on down to the office to yell at us."

"It was more than the convenience thing, though," Thielen says. "We were [both] birthed there, in Seattle. That was cool for us."

When the band signed the deal, it had run out of CDs. Instead of immediately pushing a physical rerelease, however, Sub Pop director of marketing Kate Jackson says the label decided to let the album build organically, without promotion, on the digital market. The soft rollout was supported solely by touring.

"They were exposed to a new audience time and time again, so it just continued to sell at [whatever] price it could be bought," Jackson says. "It was a crazy digital boom." She adds that the Head and the Heart project has been relatively hands-off, which speaks to its success, both now and in the future.

"We don't have to invest thousands of dollars in a marketing campaign with a band like the Head and the Heart," Jackson says. "They've already got this momentum going, so we just build on wherever it's naturally going anyway." When the band finally re-released the physical record on Sub Pop, it chose to drop it on Record Store Day in April, playing two free in-store shows at the shops that drove the group's success from the beginning: Easy Street and Sonic Boom.

The act continues the record store tradition whenever possible on tour. As Zasche explains, the band's enthusiasm for these in-store performances isn't just to support independent shops. "A lot of our shows are still bar shows," he says, "so when we get to play a daytime set, we have the chance to play for [a younger crowd], too."

That desire to reach fans regardless of demographic has been a crucial factor in the band's success, according to—well, all of them. "One of our main goals . . . from the beginning has been to make people's experience with the music as personal . . . as we possibly can," Johnson says. This means talking to fans after concerts and responding to their tweets, even offering guest-list spots to those who travel from afar to attend shows.

"There have been nights when it's been stressful, crazy," Hensley says of the band's ritual post-show meet-and-greets. "But it means the world to someone . . . it's important."

The band's universal appeal, coupled with its intimate, slow-boil approach has steadily developed a network of loyal and diverse fans whose support has launched the band's album to No. 1 on four of *Billboard's* regional Heatseekers album charts, No. 3 on the overall Heatseekers Albums tally, No. 4 on Folk Albums and even a slot on the *Billboard* 200, at No. 171. On April 10, the band sold 20,000 copies of the Sub Pop release, according to Nielsen SoundScan. In slightly more than two months, that number has more than doubled, reaching 45,000. "It's not that they're reinventing the wheel here," manager Shay says of the band's personal tactics. "They're just really, really good at it."

The group's word-of-mouth promotion even reached Dave Matthews, whose doctor gave him the album. Fellow Seattleite Matthews asked the band to open for several of his West Coast dates and perform at his touring festival, the Dave Matthews Band Caravan. The support from Matthews, whose music draws an entirely new crowd, has expanded the Head and the Heart's reach—something the members are more than happy to embrace.

"One band's success, especially in the indie world, could be the absolute opposite of what another band would want for themselves," Sub Pop's Jackson says. "[The Head and the Heart] have no target demographic."

Even as the group tours Europe with Death Cab for Cutie and its single "Lost in My Mind" breaks the top 10 on *Billboard's* Triple A radio chart (the song is No. 8 this week), the Head and the Heart has maintained that chain of local good will and continues to collaborate and play shows with local Seattle bands like Campfire OK and Devil Whale—the latter joining the Head and the Heart on its first national headlining tour this fall.

"There are things [we] do as a smaller band that you can still do as a bigger band," Johnson says. "There's always a way to bring it back down to an individual interaction . . . you have to make even more of an effort if you've reached people in a general way to reach them in a specific way."

"It's like that tree theory," Zasche says (to the immediate chorus of "It's the Zasche Tree Theory!"). "As you get further out there, and reach the people at the smaller branches, you have to support yourself by strengthening your roots."



Body rockin': The Head and the Heart's JOSIAH JOHNSON and CHARITY ROSE THIELEN

"You have to make even more of an effort if you've reached people in a general way to reach them in a specific way."

**Josiah Johnson,
The Head and the Heart**

liams and Jonathan Russell (guitar/vocals) from Virginia, Josiah Johnson (guitar/vocals) and Kenny Hensley (piano) from southern California. They began writing and performing together in the Pacific Northwest, playing everywhere from tiny bars and street corners to friends' living rooms and wooded Seattle waterfronts. Their harmony-infused folk-pop songs, many about growing up and moving on, caught on in a community where fans and fellow musicians were eager to share new music.

"I remember our first set of concerts," Johnson says. "We'd see the same people coming back but they'd come with a couple more of their friends, and then a couple more the next time." The audience rose exponentially, as Seattle's folk scene fell in love with singalong melodies like "Rivers and Roads."

Among those won over in the early months of the band's suc-



NEARING PLATINUM STATUS

Mumford & Sons
GENTLEMAN OF THE ROAD—LONDON
GLASSNOTE RECORDS—NEW YORK

Mumford & Sons' "Sigh No More" is the third-best-selling album of 2011. The set—which has sold 935,000 copies in the United States, according to Nielsen SoundScan—trails releases by top-seller Adele ("21") and runner-up Lady Gaga ("Born

This Way"). Not bad for a British folk-rock four-piece that recorded "Sigh No More" and released it in the United Kingdom in October 2009 on its own label, Gentleman of the Road. After sweeping England, the Mumfords started to gain trac-

tion in America after licensing the album to U.S. label Glassnote Records, whose founder Daniel Glass was mesmerized by the act during a concert at New York's Mercury Lounge. In February, "Sigh" peaked at No. 2 on the Billboard 200 following

the band's performance alongside Bob Dylan on the Feb. 13 Grammy Awards telecast. The group received Grammy nods for best new artist and best rock song ("Little Lion Man"), but didn't win either award. Next time. —Mitchell Peters

TEAMWORK MAKES THE DREAM WORK

Anthony David

ROLLING MOJO—ATLANTA PURPOSE MUSIC GROUP—NEW YORK

Whether an artist is signed to an indie or major label, Anthony David says it all boils down to one thing: the staff. "Look at the people working there," he says. "You can be on a major with a big budget or on an indie without deep pockets... it's all the same if you don't have everyone's backing. It's about being the principal artist wherever you are."

David is familiar with both sides. Back on the indie circuit after a stint with the majors, the Atlanta-based singer has returned to the R&B charts with the biggest single of his seven-year career. Midtempo groove "4evermore," featuring Algebra and Foreign Exchange member Phonte, soared to No. 2 on Billboard's Adult R&B chart and No. 18 on Hot R&B/Hip-Hop Songs. It's the lead track from his third studio album and first under his Rolling Mojo imprint with Purpose Music Group/EOne.

Three years ago, David was signed to India.Arie's Universal Republic imprint Soulbird. The friends/co-writers picked up a 2009 Grammy Award nomination for their duet "Words," which peaked at No. 53 on Hot R&B/Hip-Hop Songs. The song appeared on David's lone Soulbird/Universal Republic album, "Acey Duecy," which was a compilation of his two earlier indie releases on Brash Music: 2004's "3 Chords & the Truth" and 2006's "The Red Clay Chronicles."

"Brash was brand-new and had money, but didn't have a consistent network in terms of radio and other relationships," David says. "And at Universal, I didn't feel I had a team there to push me and my music forward. I asked to be released, and they did."

Signing with Purpose last year, David says he found an experienced team with stronger radio and marketing ties, not to mention the chance to establish his own imprint. "It's all about timing and the people on staff," he says. "My goal is to win—not just make noise." —Gail Mitchell

TOP INDEPENDENT ALBUMS

POS.	TITLE	ARTIST	IMPRINT/LABEL
1	"Sigh No More"	MUMFORD & SONS	Gentleman of the Road/Glassnote
2	"My Kinda Party"	JASON ALDEAN	Broken Bow
3	"The Suburbs"	ARCADE FIRE	Merge
4	"God Willin' & the Creek Don't Rise"	RAY LaMONTAGNE & THE PARIAH DOGS	RCA
5	"War Is the Answer"	FIVE FINGER DEATH PUNCH	Prospect Park
6	"The King of Limbs"	RADIOHEAD	XL/Ticker Tape/TBD
7	"What Separates Me From You"	A DAY TO REMEMBER	Victory
8	"Helplessness Blues"	FLEET FOXES	Sub Pop
9	"Thompson Square"	THOMPSON SQUARE	Stoney Creek
10	"Town Line" (EP)	AARON LEWIS	Stroudavarious
11	"4X4=12"	DEADMAU5	Mau5trap/Ultra
12	"Wolfgang Amadeus Phoenix"	PHOENIX	Loyaute/Glassnote
13	"Thank You Happy Birthday"	CAGE THE ELEPHANT	DSP/Jive
14	"Joy to the World"	PINK MARTINI	Heinz
15	"Rehab"	LECRAE	Reach/Infinity
16	"Greatest Hits"	MÖTLEY CRÜE	Mötley/Eleven Seven
17	"Barton Hollow"	THE CIVIL WARS	Sensibility
18	"Until We Have Faces"	RED	Essential
19	"Showroom of Compassion"	CAKE	Upbeat
20	"High Violet"	THE NATIONAL	4AD

Rankings are based on respective chart performance in Billboard issues dated July 10, 2010, through July 2, 2011. Top Independent Albums are based on aggregated sales data for each title in the weeks it appeared on the chart during the eligibility period. Top Hot 100 Independent Songs reflect aggregated radio, sales and streaming points as measured weekly on the Billboard Hot 100. Top Independent Social Artists are ranked based on aggregated points accumulated by each artist while on the Social 50 chart. Titles and artists are considered independent if they're either not signed to any kind of label deal or signed to a label that's sold through independent distribution, including those fulfilled through major branch distributors.



"It's about being the principal artist wherever you are."

Anthony David



**PERSEVERANCE
PAYS
OFF**

***Fitz & The
Tantrums***

**DANGEROUS
RECORDS—LOS
ANGELES**

Fitz & the Tantrums may be riding high on the success of recent single "Moneygrabber," which this week is No. 15 on Billboard's Triple A chart, but the band's fortunes haven't always shined so bright. In fact, despite attracting steady praise and a couple of high-profile opening slots on tours with Maroon 5 and Flogging Molly, the Los Angeles soul band spent its early years steadily driving up more than \$100,000 in debt covering its own travel expenses—and in desperate need of a break.

"We went into [South by Southwest] in 2010 as one of the shortlist of the buzz bands," says lead singer Michael Fitzpatrick, 39, who founded the band in 2008 with saxophonist James King. Other members include Nolle Scags (co-lead vocals), John Wicks (drums), Ethan Phillips (bass) and Jeremy Ruzumna (keyboards). "We played our show and in the back you

could see every president from every record label, every A&R person, every who's who of whatever. They all watched and they all left. No one even said hello to me."

But then Los Angeles-based Dangerbird Records stepped in, and the band's fortunes changed. At that same SXSW, Dangerbird (home of Silversun Pickups), which already counted Fitz & the Tantrums as a client in its licensing division, invited the band to play its unique brand of retro soul at a benefit gig for its founder Jeff Castelaz's Pablove Foundation. Castelaz was floored by the band's high-energy live show and impressed by Fitzpatrick's hustle. He walked away feeling the band just needed a proper push.

"[They] had gone on a couple tours already," Castelaz recalls. "[The 2009 single "Winds of Change"] on YouTube was getting a lot of attention. But in order to scale that, you really need to have something that we call a record

label, in its current configuration, to really collect and collate all of the information that one finds when they're trying to develop a band, then load it into a cannon and light it off."

In April 2010, Dangerbird signed the band to a label and publishing deal, and a month later, gave Fitz & the Tantrums' self-produced 2009 EP, "Songs for a Breakup Vol. 1," a proper release. The band's debut album, "Pickin' Up the Pieces," arrived in August on Dangerbird and by October, the group was playing on Daryl Hall's popular Internet jam-session program "Live From Daryl's House" and being name-dropped in a commercial for HTC's G2 smartphone. But what really pushed the act to the next level was something it couldn't do without being signed to a label—a single on terrestrial radio.

A label-supported, month-long cross-country promotional tour in January led to A stations to begin playing "Moneygrabber"

seemingly en masse. A slew of late-night performances on "Leno," "Letterman" and "Conan" all followed, and almost a year later, "Pickin' Up the Pieces" is selling roughly 2,000 copies per week, and has sold more than 63,000, according to Castelaz. This summer, the band will tour domestically until the end of July before a quick trip to Australia that'll wrap in time for the group to perform at Lollapalooza in August. The relentless touring schedule is necessary because while things are on the uptick, Fitz & the Tantrums understand that they're still an independent act.

"[Dangerbird is] a nimble company that is trying to survive in a recession economy," Fitzpatrick says. "So there are definitely pluses and minuses where we are still forced to do things in a very economical way. Which... fosters creativity and ingenuity, and ultimately is a good thing. But [money] is still a challenge."

—Paul Cantor

Mom & Pop

Indie Stores Say Indie Sales Are Strong

By Ed Christman

While independent music has always had a significant role within indie stores, that sector is becoming even more of an inventory anchor to those stores as certain industry trends accelerate.

"Indie labels and distributors have always been our biggest supporters and their music is our stock in trade," says **Eric Levin**, owner of **Criminal Records** in **Atlanta** and head of the **Assn. of Independent Media Stores**. "Indie labels are getting stronger because of passion and commitment to the music, and because it is a completely different business model. It's a commitment to the artist, their career and their legacy."

One trend fueling indie-label sales growth is that "kids are buying vinyl again, which means you have to go to indie stores if you want to buy it," says **Darren Blaze**, who owns **Shake It Records** in **Cincinnati**. While the major labels have been involved in vinyl, the indies were the ones that supported it the most, with practically all releases coming out with a vinyl counterpart. Blaze says indie music comprises 60%-65% of his store's sales, while the majors comprise 30%-35%.

The other trend favoring indie labels at indie stores, according to **Karl Groeger Jr.**, whose family owns **Looney Tunes** in **West Babylon, N.Y.**, is that as big-box stores have creamed hit music sales by loss-leader pricing, the independents have had to get by with a deeper selection, which mainly comes from selling onesies and twosies of indie records. "Also, as Best Buy carries less SKUs, we carry more—the bulk of that comes from indie records. We carry more indie records, we sell more," Groeger says.

Another indie-label trend, says **Chris Brown**, VP of **Portland, Maine**-based music chain **Bull Moose**, is Internet marketing. "Back in the day you'd see some-

thing in the release book and maybe carry it because it's interesting and maybe you'd sell one copy of the record," he says. "Now, with the Internet and even the bands chipping in to promote themselves, we can sell 10 copies of an unknown indie band—even if they don't come to town."

Indie sales are growing at indie stores. "It comprises the majority of our sales," Levin says. "There was definitely a time when the majors were the majority of sales, back in the high times of the 1980s and 1990s when they were flush and spending money on marketing." In **Brighton, Mass.**, **Newbury Comics** head of purchasing **Carl Mello** reports that indie-distributed music comprised about one-third of sales, although in the last three months that segment has been even larger because indie music is up about 25%. "It's release-driven," Mello says. "The indie labels have a lot of hits now . . . [like] **Bon Iver** and **Mumford & Sons**."

What may be paying off for the indie labels is that they're still spending money on marketing projects, something that the majors seem to be backing away from when developing new bands. "The majors aren't spending for marketing like they used to," Brown says. "Independents still are, and they can stick with projects longer. But then, they've always been that way."

And while a loyal consumer base has always identified with its favorite indie stores, that phenomenon is more pronounced nowadays, according to Blaze.

"It's interesting now that **My Morning Jacket** and **Bon Iver** chose to partner with **Best Buy** and **Urban Outfitters**, respectively, and you can read all the blowback they are getting online [at Facebook, for example]," he says. "Both bands were nurtured by indie stores. We were stocking **My Morning Jacket** when they sold one unit a month. What good are you doing when you start to undercut the retailers that supported you? Their fans are starting to get that." ●●●

ARTIST AND OWNER

Tech N9ne

STRANGE MUSIC—LEE SUMMIT, MO.

"I hate talking about that number," says **Aaron Donte** Yates, a frenetic man known to his legion of followers as **Tech N9ne** (@TECHN9NE). "Now all my family and friends are trying to get money from me." The usually intense **Kansas City, Mo.**, native is being jovial, but the number he's referring to is quite serious. According to reports, his label, **Strange Music** (@StrangeMusicInc), which he launched in 1999 with partner/CEO **Travis O'Guin** (@StrangeMusicCEO), earned approximately \$15 million in 2009 alone. It's an astronomical figure—considering they've done it without (virtually) any support from radio or TV.

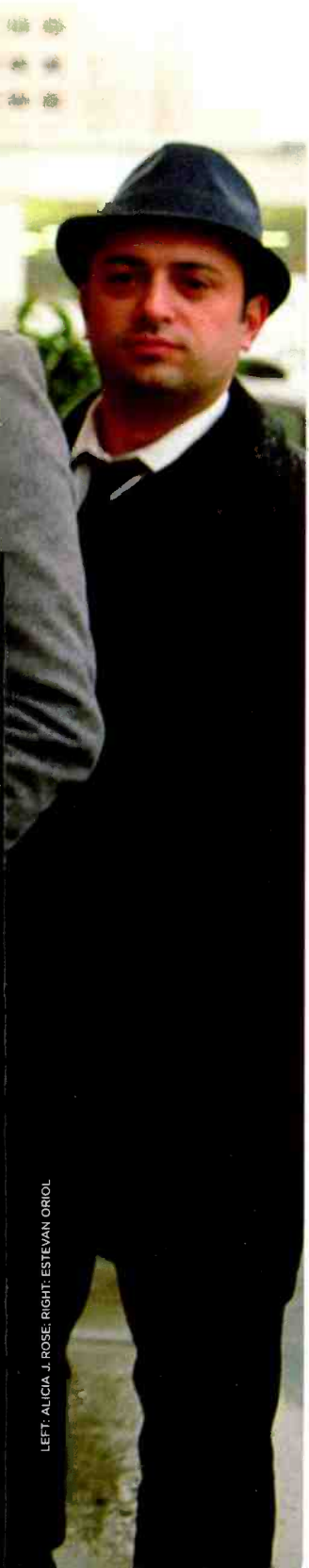
Tech N9ne's 12th and latest album, "All 6's and 7's," released June 7, debuted at No. 4 on the **Billboard 200**, moving 56,000 copies, according to **Nielsen SoundScan**. Cue the proverbial phone calls from the majors looking to get in the Tech N9ne business. "Def Jam called today," the rapper says. "And it's great to hear that after my first-week sales everybody at **Warner Music Group** had to get pulled into a meeting and the boss asked them, 'I want to know why somebody like a Tech N9ne is selling more than our major artists? What the fuck are we not doing?' That's flattering to me."

Hyperbole? Maybe not. Especially as a co-sign from **Lil Wayne** (during a radio interview) seemingly came out of nowhere. Tech didn't waste any time. He promptly reached out to Wayne, who is featured on "All 6's" with the likes of **Snoop Dogg**, **B.o.B** and **T-Pain**. Then there's **Strange Music's** roster: **Jay Rock**, **Brotha Lynch Hung**, **Krizz Kaliko** and **¡Mayday!**, among others—a profitable 12-act imprint to which Tech takes a hands-on approach.

"He's involved in bringing in all the acts we sign," O'Guin says from **Strange Music's** 18,000-square-foot offices in **Lee Summit, Mo.** He notes that the one-stop operation also includes a merchandising department, a screen-printing business and a vehicle-wrapping company. "From a creative standpoint, this is Tech's world," O'Guin adds. "Strange Music is all about cutting out the middleman. We truly believe in our movement and our ability to connect with fans in a way that got lost a long time ago in the majors system."

Success, though, seemed out of reach a decade ago. For starters, Tech N9ne is an African-American rapper with red spiky hair and wild-man face paint. His rabid fans, who proudly proclaim themselves "Technicians," are more likely to follow **Insane Clown Posse** than someone like **Kanye West**. But he got past label rejection by relentlessly grinding. Tech averages 250 shows per year (booked by **Mark Reifsteck** of **Strange Music Artists Booking**).

Indeed, Tech's come-up is no accident. But still, the veteran performer says there is one drawback. "I can't go to the movies by myself anymore . . . people won't let me relax," he says. "Isn't that crazy?" —*Keith Murphy*



LEFT: ALICIA J. ROSE; RIGHT: ESTEVAN ORIOLO



**HARDCORE
HARD
WORK**

Arch Enemy

**CENTURY MEDIA—
LOS ANGELES**

Death metal act Arch Enemy once released an album called “Wages of Sin.” But for this Swedish five-piece going the independent route has proved anything but bad math. Formed in 1996 and led by singer Angela Gossow since 2000, the band has released eight studio albums, with all but its debut (“Black Earth”) handled by Century Media—a Los Angeles-based indie that specializes in metal, hard rock and hardcore acts and has offices in the United Kingdom, Europe and Australia.

It lacks the financial muscle of a major, but Century has helped the heavy touring act generate more than 400,000 album sales in the United States, according to Nielsen SoundScan. Its most successful album, 2005’s “Doomsday Machine,” peaked at No. 12 on Billboard’s Independent Albums chart and has sold 108,000 copies. The self-managed group’s latest studio set, “Khaos Legions,” debuted at No. 13 on Independent Albums and at No. 78 on the Billboard 200, following its June 7 domestic bow.

“Being your own master is very satisfying but also very challenging,” Gossow says. “Indie labels don’t have the buying power majors have . . . Being on a major label means more exposure and most likely more sold product. You have to work it 10 times as hard with an indie label.”

On the plus side, being independent grants “maximum freedom in regards to our music, art, band presentation, where and when we tour,” says Gossow, who believes that, in the long run, sidestepping the major-label setup is more sustainable. “Bands who know what they want and how to do it are better off signing to an indie label,” she says. “If you’re willing to work hard without the fast, big bucks—do what we do and walk the walk.”

—Richard Smirke



“Do what we do and walk the walk.”

**Angela Gossow,
Arch Enemy**



**VINYL
VICTORY**

Flogging Molly

**BORSTAL BEAT
RECORDS—
LOS ANGELES**

After spending a decade releasing its Irish punk full-lengths on SideOneDummy and (according to Nielsen SoundScan) racking up 1.9 million album sales, Flogging Molly decided to form its own imprint, Borstal Beat Records, for latest album “Speed of Darkness,” released May 31 with distribution through Sony RED in North America.

Drummer George Schwindt admits that the move has led to more legwork from the band, but having a clearer voice in the marketing rollout for “Darkness” has been a blessing. Flogging Molly’s desire to release a special edition of the album and focus on promoting one single resulted in “Darkness” being offered as a vinyl LP with a code for a free digital download, and first single “Don’t Shut ‘Em Down” clocking in at No. 39 on Billboard’s Alternative Songs chart. “We now have more creative control,” Schwindt says. “So if we wanted to spend the money on an alternative radio campaign, we could do that without being told ‘no.’”

While initial sales for Flogging Molly’s “Darkness” (39,000 copies sold in its first week) have almost mirrored those of 2008 album “Float” (48,000 first week), Schwindt believes the real impact of the self-release will result from the band’s emphasis on international distribution. With a reputation as raucous road warriors, the veteran artists have seen their crowds grow during the group’s current world tour by focusing on promoting the new album in Western Europe and Scandinavia.

“We’re starting to see an impact at the live shows in particular—in Germany and in Sweden, we’ve had the biggest crowds we’ve ever played for,” Schwindt says. As the group prepares to perform at Lollapalooza in August, and kick off a North American trek in September, the drummer says the group enjoys “going the DIY.”

—Jason Lipshutz

**TAKING ALL
MEETINGS**

I-Octane

**VP RECORDS—QUEENS, N.Y.
TAD’S RECORD—MIAMI**

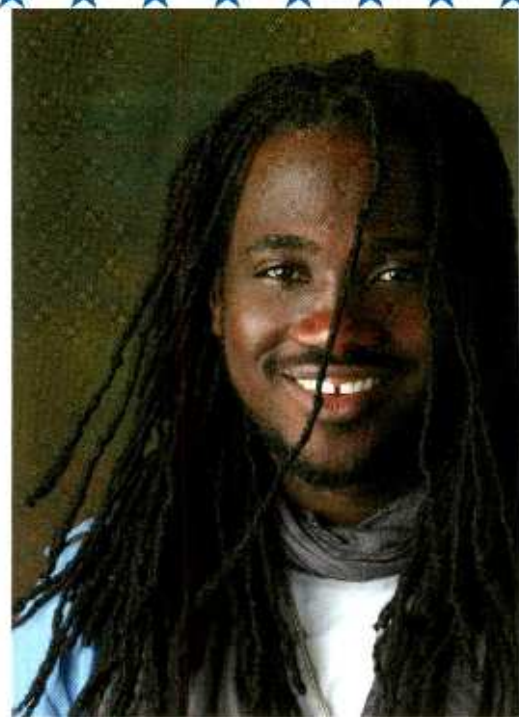
Sing-jay I-Octane (born Byiome Muir) ascended to dancehall reggae’s upper echelon in July 2010 with his performance at Jamaica’s

Reggae Sumfest. Now heavily in demand on the North American and European reggae circuits, I-Octane’s fusion of hauntingly sung vocals with rapid-fire rhymes, as heard on hits including “Bloodstain” and “Lose a Friend,” reaffirm dancehall’s significance as a vehicle for compelling commentaries and praising Jah, despite its infamous vulgarities and gangster imagery.

I-Octane has digitally released his singles on various Jamaica-based labels and licensed tracks to dancehall compilations released by reggae independents Tad’s Record and VP. Currently unsigned, he’s considering offers regarding the intended October release of his debut album, “Crying to the Nation.”

“I have invested heavily in the I-Octane brand, financing videos, publicity, even managing myself, so it’s a great accomplishment reaching this far on my own,” I-Octane says. “I won’t sign a deal just to get an advance. Promotion is more important because it brings more shows, tours and a wider fan base.”

—Patricia Meschino



TOP INDEPENDENT SOCIAL ARTISTS

POS.	ARTIST	CHARTED TITLES	IMPRINT/LABEL
1	CHRISTINA GRIMMIE	1	Unsigned
2	TIËSTO	1	Musical Freedom
3	JAMIE LYNN NOON	1	DashGo
4	TYLER WARD	1	Unsigned
5	BOYCE AVENUE	1	3 Peace
6	DEADMAUS	1	Mau5trap/Ultra
7	DJ BL3ND	1	Unsigned
8	WATSKY	1	Unsigned
9	REBECCA BLACK	1	Rebecca Black/Ark Music Factory
10	RADIOHEAD	1	XL/Ticker Tape/TBD

LEFT: PATRIC ULLAEUS; CENTER: DAN MONICK; RIGHT: STEPHANIE FOX



**STEADY
CHARTING**

My Morning Jacket

**TO RECORDS—
NEW YORK**

Hands down one of today's greatest live rock bands, My Morning Jacket, in addition to a packed summer schedule of concerts and festival bookings, has something else to celebrate: its highest-charting album to date. The Louisville, Ky., group—singer Jim James, bassist “Two-tone” Tommy, drummer Patrick Hallahan, keyboardist Bo Koster and guitarist Carl Broemel—released its newest studio set, *Circuital*, in May; it debuted at No. 5 on the Billboard 200. The album also brought My Morning Jacket its best sales week in the group's history: *Circuital* shifted 55,000 copies in its first week, according to Nielsen SoundScan. The group's last album, 2008's “*Evil Urges*,” sold 23,500 copies and debuted at No. 9 on the Billboard 200.

—Mitchell Peters



**INVESTMENT
IN
SELF**

Kenneth Whalum III

THE BROOKLYN CREATIVE—BROOKLYN, N.Y.

When saxophonist Kenneth Whalum III decided to release his own album, "To Those Who Believe," in December 2010, the Memphis-bred, New York-based jazzman—who moonlights as a backup musician for such artists as Jay-Z, Maxwell and Ludacris—saw no point in going through a label to support his cause. "First of all, it's jazz—nobody's making money," Whalum says. "So I put my own money behind it, paid all the guys and put it out by myself."

The end result, according to Whalum? "It's the best thing I could've ever done."

The success of Whalum's album only supports his declaration. "To Those Who Believe" debuted at No. 24 on Billboard's Jazz Albums chart and spent three weeks atop iTunes' jazz tally—rare accomplishments for many working jazz musicians, be they independent or signed to a label.

Through online distribution service TuneCore, shipping copies of the album himself to mom-and-pop record stores like Spin Street Music in Memphis and selling copies at his own shows, Whalum says that between December and April he sold more than 6,000 copies. Not a large number, but when one considers Whalum receives \$7 of every album sold through his TuneCore deal, going rogue seems worth the risk.

"In my case it helped because I got all the money," Whalum says. "I went into it knowing jazz records don't really sell like that, so I kind of rolled the dice."

Though Whalum says the lack of a label makes it difficult for him to book shows on his own and other business dealings, he has amassed such a stellar reputation that if he can't book his own headlining show, he'll go on the road with other headliners like Jay-Z.

"It's no skin off my back," Whalum says about playing with others versus playing his own music. "Labels tend to hold [what they can do for you] over your head and I hate that. I've sort of built up an animosity toward anybody who thinks that way." —*Jozen Cummings*



"I put my own money behind my album and put it out myself."

Kenneth Whalum III



Stephen Colbert

Third Man Records—Nashville

On the June 23 episode of Comedy Central's "The Colbert Report," Stephen Colbert performed the song "Charlene II (I'm Over You)" with the Black Belles. The track, a follow-up to a 2006 bit that featured the stalker ode "Charlene (I'm Right Behind You)," was made available on 7-inch vinyl and at iTunes through Jack White's Third Man Records. The label had pitched the show on the collaboration to promote its motto, "Your Turntable's Not Dead," during the program's music week.

"We were looking for something to do television-wise that was a little bit out of the ordinary instead of doing the regular late-night-circuit-type thing," Third Man label manager Ben Swank says. The imprint, founded by White in 2001, is home to his various bands and acts like the Greenhornes, Conan O'Brien and rapper Black Milk. The label's headquarters also serve as a record store, live venue and rehearsal space.

On June 24, Colbert and the Belles performed "Charlene II" alongside White at a New York park, while Third Man's Rolling Record Store truck sold the 7-inch. The label isn't planning any future releases with Colbert, but Swank says, "[We do] a lot of one-single deals. If it does well and he wants to do it, we're open to anything." —*Claire Lobenfeld*

TOP HOT 100 INDEPENDENT SONGS

POS.	TITLE	ARTIST	IMPRINT/LABEL
1	"Stereo Love"	Edward Maya & Vika Jigulina	Ultra
2	"Don't You Wanna Stay"	Jason Aldean With Kelly Clarkson	Broken Bow
3	"Are You Gonna Kiss Me or Not"	Thompson Square	Stoney Creek
4	"My Kinda Party"	Jason Aldean	Broken Bow
5	"We No Speak Americano"	Yolanda Be Cool & Dcup	Ultra
6	"Dirt Road Anthem"	Jason Aldean	Broken Bow
7	"The Cave"	Mumford & Sons	Gentleman of the Road/RED/Glassnote
	"Little Lion Man"	Mumford & Sons	Gentleman of the Road/RED/Glassnote
9	"All I Do Is Win"	DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ross	We the Best/eOne
10	"Hold You (Hold Yuh)"	Gyptian	VP

FREE
MUSIC
PAID
KNOWS

Pretty Lights

PRETTY LIGHTS
MUSIC—DENVER

Derek Vincent Smith, aka Pretty Lights, has mastered a beautiful and illusory indie trick: how to monetize free music.

Since 2006, the electronic music producer/performer has released three albums and three EPs on his own Pretty Lights Music, all of which are available for free download on his website. Fans are grabbing them at a steady pace of about 15,000 per week, according to his manager Randy Reed of Red Light. The grass-roots interest has helped develop Pretty Lights into a touring powerhouse, doubling venue capacities in every city he plays on every leg. His fall tour will include concert venues with capacities up to 5,000.

At 6 feet 9 inches, Smith often finds himself traveling to gigs in roomier business class, striking up conversations with seatmates who hadn't been exposed to his music. He found that even after telling them his music was available for free on his site, they wanted to know if they could get it on iTunes. "I still can't wrap my head around who these people are," Reed says with a laugh, "but I guess they see it as a convenience factor."

So Smith started selling his hip-hop and soul-inflected wares on iTunes, in the track-by-track format the platform demands. (On his site, only full-album downloads are available.) Reed reports that he's averaging 20,000 downloads per month, resulting in a six-figure annual income for the artist, even after Apple and TuneCore take their cuts. "We never advertise to his fan base through Facebook, Twitter, anywhere that we sell his music on iTunes," Reed says. "But people type in his name and just expect to find it."

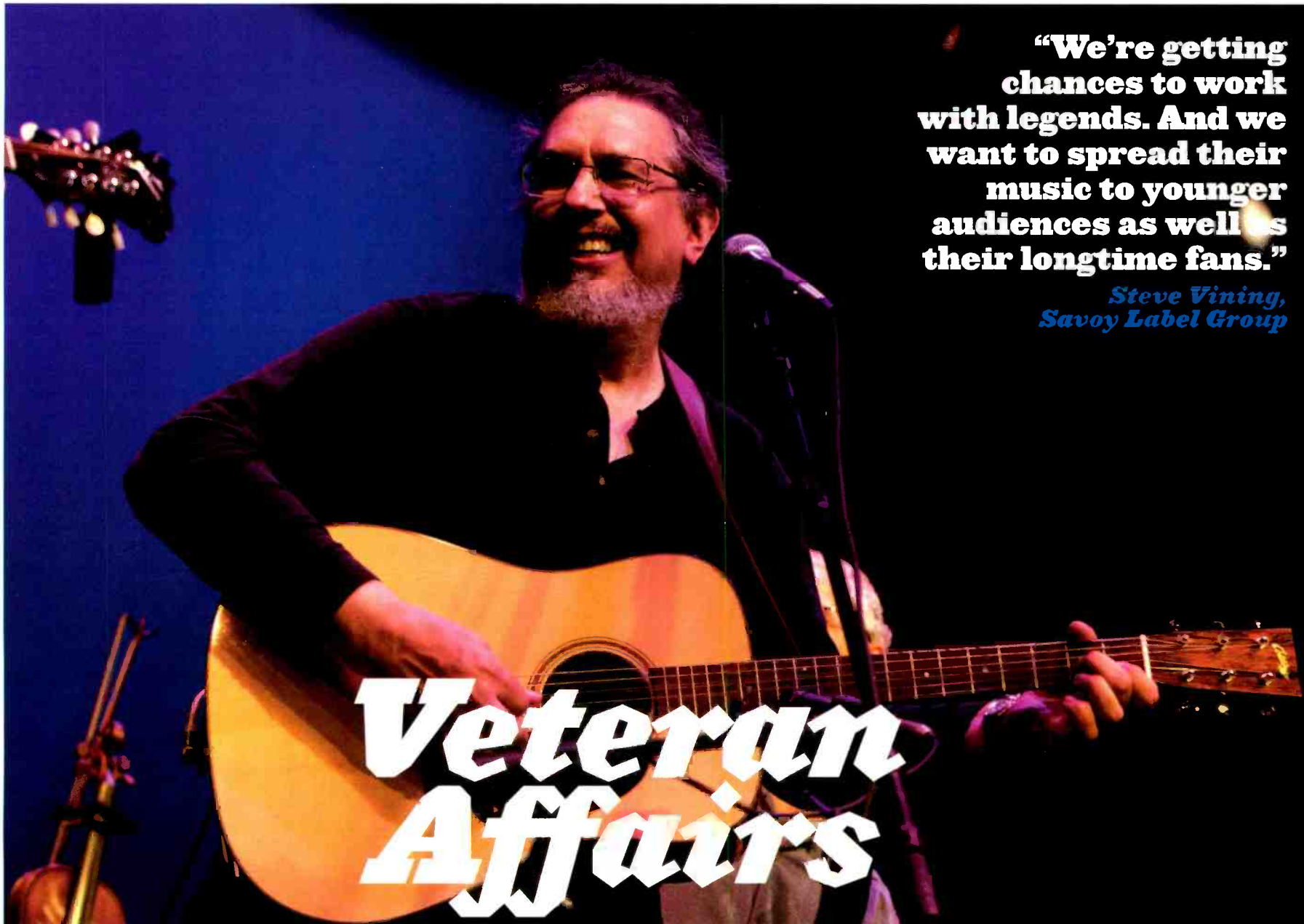
Similarly, special boxed sets—sold only from the merch booth on his tour stops and his site—filled a strong fan demand for keepsake physical product, and supply a nice revenue stream. Smith has signed four other acts to Pretty Lights Music—Gramatik, Paper Diamond, Break Science and Michal Menert—all of which are using the same hybrid free/pay model.

"We're not touting it as the model for everyone, and it's not a replacement for the heyday of the record industry," Reed says. "But it's working incredibly well for him and the artists on his label."

—Kerri Mason

"We never advertise to his fan base that we sell his music on iTunes. But people type in his name and expect to find it."

**Randy Reed,
Red Light**



“We’re getting chances to work with legends. And we want to spread their music to younger audiences as well as their longtime fans.”

*Steve Vining,
Savoy Label Group*

Veteran Affairs

David Bromberg. John Hiatt. The Bangles. Steve Cropper. Indie labels like Appleseed, 429 and New West stress joint ventures, social networking and touring as heritage acts return to the fore

By Phil Gallo

It was once a joke. Jim Musselman’s sister used to crack it about artists signed to his Appleseed Recordings and its sister label Red House.

The “joke” is now a strategy. “Sony Music—1972,” he says, laughing as he realizes he has a roster full of acts once signed to Columbia Records and RCA back when Paul Simon, Janis Joplin, Chicago and Santana were keeping Columbia in Billboard’s top 10. “It’s all artists who toured the country and played colleges at that time.”

Pete Seeger, Donovan, Tom Rush, Roger McGuinn, Eric Anderson, Loudon Wainwright III, Hot Tuna and David Bromberg are among the key players on Appleseed and Red House. The two labels gained mainstream attention in the ‘90s when another Columbia artist, Bruce Springsteen, appeared on a Seeger tribute album. Those 1972 stalwarts have albums from that year that stand up today—Bromberg’s self-titled debut, Rush’s “Merrimack County,” Hot Tuna’s “Burgers”—and Appleseed is among a group of busy indies connecting new music with older fans.

A number of independent labels with independent distribution are finding an increasing number of former major-label artists from the ‘70s and ‘80s looking to reconnect with labels

that will commit to projects for extended periods of time—and deliver 21st century marketing campaigns. In the last few years, New West, Savoy’s 429, Appleseed and Model Music Group have increased their emphasis on so-called “heritage artists,” releasing albums with modern production values and marketed with tools unavailable during the artists’ heydays—NPR, Facebook, streaming—that older audiences have come to embrace.

“Our strength is in the fact that the majors are leaving this arena,” Savoy Label Group president Steve Vining says. His release schedule this year at 429 includes albums from Robbie Robertson, Steve Cropper, Bruce Hornsby and Joe Cocker. “We’re getting chances to work with legends and heroes, people we’ve followed [for decades]. We want to spread their music to younger audiences, as well as their longtime fans.”

The labels essentially ask artists to up their social and promotional games. In turn, the labels create promotional plans that approach a year in length, take advantage of older consumers who tend to delay purchase beyond the first week of release and target markets where the acts already have a fan base.

Vining says 429 has a checklist of 10 items that it goes through every time the label considers signing an artist.

“We have a chuckle at first,” Vining says, mentioning the first box that needs to be checked. “Is the artist living in the

real world? Is the management living in the real world? The artist has to tour, they have to have the drive to be creative and be accommodating to go to radio stations and maintaining those relationships. The thing about radio is that there are not a lot of stations that will play [our records]. The ones that do tend to stay with an artist. Obviously there are factors that mitigate the fact that we can’t check the touring box for Robbie, and Steve Cropper is not that well-known a name. [Both] have not had trouble getting national television bookings, and Steve has energetically promoted his album.”

One crucial box that requires a check is the one for social media activity. In the last year, New West Records GM Mike Ruthig says, Facebook has become a driving force for the promotion of Steve Earle—who has more than 103,000 friends—and John Hiatt, who has just started to use the site to promote his Aug. 2 release “Dirty Jeans and Mudslide Hymns,” his second disc for the label. Ruthig is especially fond of—and grateful for—the model Earle has created.

Prior to the May 2009 release of “Townes,” and again in April for “I’ll Never Get Out of This World Alive,” Earle made cross-country trips during the course of two weeks to visit radio stations and perform on TV, do in-store performances and local appearances—all separate from a proper tour. His run in April began with an appearance on “Late Show With David Letter-

LEFT: JUDY SIROTA ROSENTHAL; RIGHT: DAVID MCCLISTER; INSET: COURTESY OF JIM MUSSELMAN



The folk folks: **DAVID BROMBERG** performing in 2008 at the Little Theater in New Haven, Conn.; opposite page: **JOHN HIATT**; inset: **JIM MUSSELMAN** (far right), owner of the Appleseed and Red House labels, with daughter **JUSTINE** and **PETE SEEGER** in June.

man” and concluded with an evening spent at “The Tonight Show With Jay Leno” and then a private showcase for music supervisors and publishing representatives. Along the way he visited Austin, Houston, Denver, Seattle and Portland, Ore.

“What we’ve learned is that when an artist comes into a city, it’s an event,” Ruthig says of the promotional activities that often include free, intimate performances. “It starts a conversation in a marketplace. You never know what sales will come from it, but if the message gets out, there’s a chance at something special. If they weren’t making incredible records, it wouldn’t work.” Hiatt’s prerelease schedule is focused on Los Angeles, where he’ll make appearances at the Grammy Museum and at the Troubadour the week of release, then he’ll head to New York to focus on media interviews.

The major differences between these independent labels are the expectations and the language in the deals. Vining says 429 needs a minimum projection of 50,000 copies sold worldwide to make a project worthwhile—the Robertson album, “How to Become Clairvoyant,” is now its No. 1 seller with 230,000 in sales globally. Nielsen SoundScan reports that the album has sold 53,000 copies in the United States.

In March, Tony Valenziano got his Model Music Group off the ground with the release of a new album from John Waite and in September will release the first album in eight years

from the Bangles. His terms are simple: The artist hands over a finished project and doesn’t get an advance. Model Music Group doesn’t take any publishing and splits profits 50/50.

“What artists can get is a good joint-venture deal with marketing, manufacturing, PR and sales,” says Valenziano, who first went after pop-rock and power-pop veterans while he was president at Icon Records and earlier at his own Smile Records. “All we ask is that they tour. That’s what it takes, be-

cause the only time the new music can be heard or displayed is when a band is in a city to perform.”

While Musselman ventures fearlessly into reviving folk-related artists among his six or seven releases on Appleseed each year, nothing performed as well as Bromberg’s return to recording in 2007, “Try Me One More Time,” his first album in 17 years. The collection of Bromberg singing and playing solo with an acoustic guitar has sold 19,000 copies in the United States, according to Nielsen SoundScan, but it also generated the most mail Appleseed has ever received. “He has a huge fan base of baby boomers and in many ways, they found him,” Musselman says. “I was amazed. They’re very devoted.”

The surprising response encouraged Musselman to finance another, more elaborate Bromberg record, one that would capture his eclecticism and be more in line with the albums he made between 1971 and 1980, before he retired from the studio to dedicate himself to studying violin building and appraising. Bromberg took two-and-a-half years to record “Use Me,” which Appleseed will release July 12. Musselman says it’s the second-most expensive record he has released, due to the extensive travel required: Bromberg asked various musicians if they would write a song for him and/or produce him if he visited their studios. He received 10 “yesses.”

“I had no idea what would happen,” Bromberg says from his home in Delaware. “A point was made to me. Why did these people write a song for me? You could be best friends with a world-class songwriter and they wouldn’t do that. It was very humbling that the guys did it. And they all knew what to do with me.”

The idea was hatched after Bromberg sat in with Hiatt at a show near Bromberg’s home. Hiatt invited Bromberg, who has collaborated with Bob Dylan, Jerry Garcia and Richie Havens, to visit him at his Nashville studio and play around. That visit generated the song “Ride On Out a Ways” and sparked the idea to try it with others.

He called on people he’d known for decades—Levon Helm, Dr. John, Tim O’Brien, Keb’ Mo’ and Linda Ronstadt—as well as bands that were referred to him—Los Lobos, Widespread Panic and Philadelphia producing duo the Butcher Brothers, who made one of his favorite recordings ever, Lorraine Ellison’s “Stay With Me.”

“The oddest one, in many ways, was Vince Gill,” Bromberg says. “Vince and I used to travel in the same circle—I knew about him when he was playing bluegrass and then with Pure Prairie League, but we never met.” Bromberg, who walked away from the business to escape the endless hours spent in studios, is plotting a tour with folk group Ollabelle that, with the band’s backing, will allow him to play “anything I’ve ever recorded.” That would be songs like “Send Me to the Electric Chair,” “Sharon” and “The Hold-Up”—tunes that made him a favorite on college campuses in the early ’70s.

Of his labels’ artists, so many of whom went decades without issuing studio albums, Musselman makes it clear: “They all still have something to say.”

ON THE HORIZON Indies with upcoming albums from former major-label artists

LABEL	ARTIST	ALBUM	RELEASE DATE
429/Savoy Label Group	STEVE CROPPER EDWIN MCCAIN JOE COCKER	“Dedicated” “Mercy Bound” “Hard Knocks”	July 5 Aug. 30 TBD
Appleseed Recordings	DAVID BROMBERG	“Use Me”	July 12
New West Records	OLD 97’S JOHN HIATT	“The Grand Theatre, Vol. 2” “Dirty Jeans and Mudslide Hymns”	July 5 Aug. 2
Model Music Group	THE BANGLES	“Sweetheart of the Sun”	Sept. 13



APP[LY] THIS:

PANDORA, FLINGO, RHAPSODY—THE STILL-NASCENT MARKET FOR SMART TV APPS (LIKE FOR SMARTPHONES, BUT FOR TV) IS TAKING OFF

BY ANTONY BRUNO

The “idiot box” has become “smart TV.” The impact of this transition will be felt throughout the music industry for years to come.

TV manufacturers like Samsung (@samsungsmartTVM), Sony, LG, Vizio (@vizioTV) and many others are building Web access directly into their products. There is no longer a requirement for consumers to buy separate devices.

At Sony, all but two of its most entry-level flat-panel TVs ship with Internet capability as a standard feature. ABI Research (@ABIresearch) predicts 46% of all flat-panel TVs sold in 2013 will be Web-connected, compared with 19% today. Put in terms of units, research from Parks Associates (@ParksAssociates) estimates connected TV sales will increase from 35.9 million worldwide last year to more than

62 million this year and to more than 161 million by 2015.

The impact of this on the music industry is twofold.

In the near term, it represents another point of access to the cloud, allowing music fans to access digital music services in the living room through the one device that virtually all consumers have in their homes. Long term, it has the potential to transform music videos from a passive ad-delivery platform to a truly interactive tool of fan engagement.

“We’re excited about connected devices because it’s about placing our artists’ content in the hands of consumers where they’re living their lives,” says Jon Vanhala (@jonvanhala), senior VP of digital and business development at Island Def Jam (IDJ). “It’s following consumer behavior

and delivering it where they are.”

The path? TV apps—just like smartphone apps, but designed for the smart TV rather than the phone. As Apple’s iPhone has the App Store and Android devices the Android Marketplace, each of these connected TVs has an app platform wherein users can browse and download services.

These include music services like Pandora, MOG, Slacker, Vevo and Rhapsody. Coming soon are artist-specific apps from top-line artists (more on that later). For all the growth in smart TV sales, the app space today is in its infancy. Market leader Samsung has 550 apps created for its platform—Samsung Apps—from which 5 million have been downloaded since its launch in February 2010. But momentum is on the upswing—of those 5 million downloads, 3 million occurred in the last four months.

Samsung estimates that connected TV users are downloading collectively 100,000 apps every four hours. It’s the apps, and the content they deliver, that will ultimately drive smart TV sales.

“Last year, if your Blu-ray player didn’t have Netflix, it wasn’t getting sold,” says Jeff Goldstein, VP of marketing for Sony Electronics’ home division. “Having these services at this stage of the game is part of doing business in this space. It’s absolutely core to our product strategy.”

NPD Online Research (@NPD_Research) analyst Ross Rubin (@rossrubin) says that connected TV features have yet to drive TV sales, as other features like picture quality and thin screens are the primary purchase motivators. But they have earned largely positive feedback once discovered. “Consumers report very high levels of satisfaction



Ashwin Navin (@ashwinnavin), the former BitTorrent founder who is co-founder/CEO of Flingo. “So a Justin Bieber app would have music videos, tweets, photos of the tour, things like that.”

IDJ’s Vanhala believes far more can be accomplished, as the format matures.

“A phased deployment, where you’re syndicating existing content, is a real opportunity,” he says. “But very quickly we should be looking at how we’re creating content for new opportunities.” Take for instance the “Mirror” music video from Japanese band Sour: an interactive video that uses video from users’ webcams, as well as text from Twitter and Facebook, mixed with the “official” filmed footage of the group. Or Andy Grammer’s groundbreaking choose-your-own-adventure video for the track “Keep Your Head Up” using technology from interactive video outfit Interlude. Future music video apps could include the ability to use the TV remote control to highlight certain items in the video to request more information, “like” the video on Facebook to earn fan loyalty points and rewards, add check-in and other “gamification” features and include e-commerce opportunities.

“The music video format is decades old,” Vanhala says. “It was intended and created for broadcast. [But] we haven’t fully scaled opportunities to create specific visual content within software yet, not on a broad scale. It by definition can be way more interactive. The entire content publishing industry has to evolve into finally creating platform-specific content instead of taking content created for TV and just parsing it out where we can.”

The effort, however, is not without its challenges. The smart TV market is far more fragmented than the smartphone space. “There’s really no iPod of this business,” Flingo’s Navin says.

With phones, there are two major platforms to choose from—iOS and Android—with BlackBerry and Windows Phone 7 existing as optional areas of expansion. In the smart TV space, developers have to choose from up to 10 different TV and app platforms.

“Because it’s so new, there have been less apps created and the process isn’t quite as refined as on iPhone or Android,” MOG senior

VP of business development Drew Denbo says. “It takes more time and there are less developers familiar with the platform.”

Eventually, the market will settle and a few key leaders will emerge. Already there are early signs that smart TV app platforms are coalescing around two basic technologies—Flash Lite and HTML5. Analysts expect smart TV manufacturers that also make other devices—such as tablets and smartphones—to rally around the Android platform so they can support apps that work on all three screens.

Until then companies like Flingo help content companies create TV apps and then do all the work necessary to optimize that app for the various devices. Flingo supports 70% of the smart TV platforms and will soon have 100 apps available in the marketplace. But music services like Pandora, Rhapsody and MOG do the work themselves, because getting into the home is a priority. To date, they’ve relied on home entertainment peripherals like the Sonos or Roku as an early step toward getting their services into the living room. But those devices don’t have nearly the scale that TVs do.

“We don’t become a really viable service until we give people access to music whenever they want it,” Denbo says. “We’re excited about TVs because the volume goes from the tens and hundreds of thousands into the millions.” Challenges aside, the motivation to establish a foothold in the smart TV space remains high. It’s like buying property in an as-yet-undeveloped plot

of land that’s poised for major expansion and investment. Those in early could reap the benefits later.

Developers who jumped on the iPhone app bandwagon early with music apps—such as Smule and Pandora—benefited from both expanded consumer awareness and tighter relationships with the platform providers. The smart TV app space is no different, which is why despite the fledgling state of consumer demand, the industry demand is higher than ever.

“With all new technologies, there’s early-to-market advantages and risks,” Vanhala says. “It’s definitely nascent, but the barrier to entry to things like this is way lower than it would be 10 years ago, so there’s no reason not to do it and get consumers aware of the opportunities.”

Antony Bruno (@AntonyNBruno) is Billboard executive director of content and programming for digital/mobile. He writes the weekly Digital Domain column.

for the connectivity features in their sets once they’ve bought them,” he says. “More content availability has long been something that has had a great deal of appeal to consumers.”

According to Parks Associates, 38% of connected TV owners report using music apps on their devices, ranking seventh behind other uses like movies on demand

(52%), news and information (51%), gaming (43%) and social networking (42%). According to NPD, Pandora is the top music-related service available as a smart TV app and consistently ranks in the top five of all available TV apps.

But increasingly, labels are looking at the smart TV space as a new area of promotion and distribution, as with smartphone apps.

And like in the smartphone space, innovation around this activity will come in stages.

The first stage, which is occurring now, is simply repurposing content already available on artists’ websites for a TV-specific app. IDJ for instance is working with San Francisco-based TV app publisher Flingo (@flingoTV) to create artist-specific apps for Justin Bieber, Kanye West, Beyoncé and others. “With smart TV, there’s an opportunity to create a persistent connection with fans that’s not restricted to what you can fit within an album,” says

It’s like buying property in an undeveloped plot of land that is poised for major expansion and investment. Those in early could reap benefits later.



A By-No-Means Comprehensive List Of The Music Apps Available On Smart TVs (And Connected Peripherals) Right Now

TVs

SAMSUNG

Platform: Samsung Apps
Apps available: Pandora, Napster, YouTube, MOG, MTV Music Meter

SONY

Platform: Google TV
Apps available: Vevo, Slacker, LP33, Baeblemusic, Napster

VIZIO

Platform: Vizio Internet Apps
Apps available: MOG, Tune In Radio, Pandora, Rhapsody

PANASONIC

Platform: Viera Connect
Apps available: Pandora, YouTube, Napster

LG

Platform: Smart TV
Apps available: MOG, YouTube, Pandora, Napster

PERIPHERALS

ROKU

Platform: Roku Channel Store
Apps available: Pandora, MOG, MP3 Tunes, Rdio, SoundCloud

BLU-RAY

Platform: Samsung Apps, Google TV (depends on manufacturer)
Apps available: Vevo, Slacker, Pandora, Napster

APPLE TV

Platform: App Store (pending)
Apps available: n/a

XBOX 360

Platform: Xbox Live
Apps available: Last.fm, Zune

PLAYSTATION 3

Platform: PlayStation Network
Apps available: Qriocity

HERE IN THE NOW FRONTIER

CELEBRATING 30 YEARS IN MUSIC, QUEENSRÛCHE EMBRACES THE CHAOS OF THE RECORD BUSINESS WITH PASSION, RISK-TAKING AND EXTREME FAN-ENGAGEMENT

BY CHRISTA TITUS

When a group is trying to break into the business, there are plenty of ways to get attention. It can get a jump-start by self-recording its first album and distributing it online.

It can build a social networking force the same way.

If it makes the right contacts, it can even get a synch licence in a videogame.

Such tactics are normal.

But when QueensrÛche made these moves decades ago, eyebrows raised. While critics have revered the act for its songwriting and performance skills—resulting in 20 million-plus album sales worldwide, according to Roadrunner Records—the Seattle quintet has never been as widely hailed for its career strategies. The band recorded and distributed its 1981 self-titled debut EP (on its own 206 Records label) back when self-recording was cost-prohibitive. The band is so engaged with its fans that two of them will travel on the group's tour bus in July. Long before Metallica and Aerosmith had "Guitar Hero" titles dedicated to their catalogs, QueensrÛche released its "Promised Land" videogame, modeled after its 1994 album of the same name.

So why doesn't the band get press like Prince or Radiohead for innovative moves? "I don't know," drummer Scott Rockenfield says. "Does it bother us? No. We're already succeeding because we're doing what we've always wanted to do."

When QueensrÛche—Rockenfield, singer Geoff Tate, guitarist Michael Wilton, bassist Eddie Jackson and then-guitarist Chris DeGarmo—cracked the mainstream in 1988 with landmark concept album "Operation: Mindcrime," hardcore metal and hair bands ruled the media. As a progressive band influenced by everything from Iron Maiden to John Coltrane, QueensrÛche was heavy enough to be tagged "metal," but different enough to cut through the din.

Paul Freundlich Associates VP Kevin Chiamonte, who worked with the band while it was on Sanctuary Records, notes that no one else sounds like QueensrÛche—then or now. "The sound is unique and it's one they've worked hard to build," he says, citing the band's use of texture and sound, anchored by Tate's distinctive voice. "That's what makes them able to stand the test of time."

QueensrÛche is still honing its sound on "Dedicated to Chaos," its 13th studio title (arriving June 28 on Roadrunner). While tracks like lead single "Get Started" and "At the Edge" confirm that the group is still rocking, "Around the World" is anthemic and uplifting, and "Big Noize" is a mesmerizing journey. The band seems to reflect on its many sonic turns—like the gothic feel of 1986's "Rage for Order" and the gloss of 1990's "Empire." This lifelong experimentation—in all its endeavors—is the backbone of QueensrÛche's survival.

According to Roadrunner senior director of marketing Suzi Akyuz "Chaos" will be sold as a standard album, as a special edition with four bonus tracks and as a special edition bundled with a T-shirt and a lithograph. Aside from autographing 2,000 prints for the bundle, QueensrÛche signed another

4,000 posters to give away at Trans World. A video for the track "Wot We Do" is posted at Queensryche.com to inspire fans to make videos that show their own personal interests. One winner will receive a gift package that includes a private dinner with band members.

Without question, the group has an open mind about promotion. There was the karaoke-style contest where fans at select tour stops replaced vocalist Tate onstage and sang a song with the rest of the band. Grand-prize winner Vincent Solano recorded vocals for the track "A Dead Man's Words" on 2009 album "American Soldier." The band is currently auctioning two bunks on its tour bus—a chance to travel as part of QueensrÛche's entourage—in the United Kingdom July 15-24 when it performs in support of Judas Priest. The group will then tour the United States (July 29-Oct. 2) as An Evening With QueensrÛche to celebrate its 30th anniversary. Rockenfield attributes "50% of our longevity [to] nurturing fans and giving them what they deserve . . . If we don't have them, we don't have a career."

And their fans let them know—for better or for worse—what they think of QueensrÛche's recording gambles. When the long-awaited sequel to "Operation: Mindcrime" arrived in 2006, some considered it a sacrilege. Others weren't happy about "American Solider," which explored the psychological affects of war. And then there was last year's QueensrÛche Cabaret, a spate of adults-only rock shows that featured scantily clad dancers. But: "Mindcrime II" was QueensrÛche's highest-peaking album (No. 14) on the Billboard 200 since "Promised Land" (No. 3), and "American Soldier" peaked at No. 25. "Mindcrime" was aided by the group playing the album back-to-back with its predecessor on tour, with actors joining the members onstage to portray the story's characters, and "Soldier" was braced by marketing directly to the armed forces and performing for the troops in places including Iraq.

The act has weathered creative risks and the digital revolution and has remained balanced. But when former guitarist DeGarmo left in 1997 due to creative differences, there was a seismic shift. "It was a huge blow to the band," Tate says. "He was one of the major songwriters. He handled a lot of the day-to-day business between the record company and management. He was a real driving force."

Some view QueensrÛche in terms of pre- and post-De-

Garmo. The last complete album he recorded with the group, 1997's "Hear in the Now Frontier," peaked at No. 19 on the Billboard 200 and sold 312,000 copies, according to Nielsen SoundScan. (He also contributed to 2003's "Tribe" during a brief reunion.) Although "Mindcrime II" peaked at No. 14, it sold 143,000 copies; the best-selling studio album post-DeGarmo is 1999's "Q2K" at 156,000 copies. QueensrÛche's biggest U.S. seller is 1990's "Empire," which has sold 3.3 million copies since Nielsen SoundScan began tracking sales data in 1991.

Other significant events occurred at the time of DeGarmo's departure. The group's label, EMI Records, folded. The band also parted ways with Q Prime Management. Grunge knocked metal and hair bands underground. QueensrÛche pushed onward by filling DeGarmo's slot with various players (Parker Lundgren currently handles guitar) while many rock acts that rose in the '80s fell by the wayside. Instead of album sales and airplay royalties—QueensrÛche's biggest hit was the Grammy-nominated Billboard Hot 100 top 10 "Silent Lucidity"—it now supports itself with merch and by touring, playing theaters, amphitheatres and festivals. QueensrÛche has also reached wider audiences by occasionally giving up the top of the marquee to gain exposure to other audiences, supporting Judas Priest this year, guesting with Heaven and Hell and Alice Cooper in 2007 and rotating the headliner position with Dream Theater in 2003.

Reality shows, or stamping the band's name on numerous products, are established routes to getting more attention. And while some members have individual brands (see story, below), you won't see QueensrÛche-endorsed vodka or cologne anytime soon. Manager Susan Tate, who's married to Geoff and has been handling the band for about 10 years, says, "QueensrÛche doesn't want to put their name on as many things as they can. There's a quality to them, and they really care about their music. It's not about, 'How can we sell out as quick as possible and make the most money that we can?'" She thinks that what really keeps QueensrÛche ticking is that its members still love what they do. Her husband's comments about the track "Get Started," about a relationship that's only getting warmed up after 20 years, reflect that passion.

"I don't think of myself as winding down. I feel like I'm pretty vital and I've got a lot of ideas," he says. "I'm still deeply in love with music and playing in the band and performing, and I'm not slowing down."

SIDEBETS

Drummer SCOTT ROCKENFIELD'S RockenWraps company creates custom drum wraps. Its customers include drummers who perform with Slipknot, Megadeth, Rod Stewart, Snoop Dogg and Beyoncé. Rockenfield is also a Grammy Award-nominated composer—recent projects include scoring the music to independent horror film "Albino Farm," contributing the drums to Activision's "Call of Duty: Black Ops" and preparing a new album with his side band, Slave to the System. Now Rockenfield is launching Hollywood Loops, a sound library of royalty-free music samples created by an international team of composers. rockenwraps.com, hollywoodloops.com

Guitarist MICHAEL WILTON has endorsed ESP Guitars for nearly 20 years. He's also developed his own brand based on his nickname, Whip. Whipwear streetwear is sold directly to fans through MichaelWilton.com. Not only does he juggle time with side projects like Soul Bender and Wretched Head, Wilton is in the beverage industry. He just signed a 10-state distribution deal for Whip Ale, a premium microbrew based on a recipe he created. And he's rolling out Whip's Pacific Blend, a new coffee line that offers a French roast, a morning roast and an espresso. michaelwilton.com, perfectcirclecoffee.com

Singer GEOFF TATE frequently performs solo gigs, from singing the national anthem at a Seattle Seahawks game to wailing "Somebody to Love" on the album "Stone Cold Queen: A Tribute." Equaling his passion for singing is his connoisseurship of fine wine. Through a partnership with Three Rivers Winery in Walla Walla, Wash., Tate has created his Insania line. The third vintage of Insania red (described as rich, deep and full-bodied) and the second vintage of Insania white (a blend of sauvignon blanc and semillon) were bottled in February. threeriverswinery.com, geofftate.com —CT

TEAM QUEENSRYCHE

LABEL: Roadrunner Records (@rrusa)

MANAGEMENT: Susan Tate

PUBLISHING: Queensryche Publishing (BMI)

TOURING AGENT: Garry Buck, Monterey International

UPCOMING APPEARANCES: El Paso Downtown Streetfest (July

1); Epitaph tour, supporting Judas Priest in Europe (July 15-24);

30th-anniversary tour (July 29-Oct. 2); Shiprocked (Nov. 14)


PUBLICITY: Amy Sciarretto (@lrgrrl666), Roadrunner Records;

Jeff Albright, Albright Entertainment Group

SITES: Queensryche.com, Facebook.com/queensryche,

Myspace.com/queensryche

TWEETS: @queensryche



All the queen's men (from left): MICHAEL WILTON, PARKER LUNDGREN, GEOFF TATE, SCOTT ROCKENFIELD and EDDIE JACKSON



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1 Requires a subscription, sold separately by XM after the trial period. XM Radio U.S. service only available in the 48 contiguous United States and the District of Columbia. For more information, visit gm.xmradio.com. 2 Not compatible with all devices.

DREAMSEEKERS

THE BEST MUSIC YOU'VE NEVER HEARD

47 TOTALLY ENORMOUS EXTINCT DINOSAURS

Electronic

Oxford, UK

The electronic dance project of Oxford native Orlando Higginbottom was lauded as one of the top 100 acts at this year's South by Southwest music festival by SPlnner.com. His live shows are known for extravagant dance and art performances alongside Higginbottom's own DJing (often in an oversized headdress); he recently live-streamed one of his performances on his Facebook page. T.E.E.D. released his most recent single "Trouble" on June 20 and is touring Europe throughout the summer.



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

In addition to personalized analytics and tailored editorial, Billboard Pro connects its members to the power of the Billboard brand. Members have the opportunity to receive exposure to thousands of industry insiders and more than 10 million passionate music fans through Billboard's websites and social media, profiles in the widely read Billboard Bulletin, Billboard Pro's Featured Artist program, and the chance for their music to be featured on Billboard.com. Other benefits include discounts on

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

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

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

BROUGHT TO YOU BY



CHEVROLET

KIRSTEN PRICE

BRITISH-AMERICAN SONGSTRESS KIRSTEN PRICE MAY NOT BE A HOUSEHOLD NAME IN POPULAR MUSIC JUST YET, BUT CHANCES ARE YOU'VE HEARD HER MUSIC IF YOU'RE EVEN A CASUAL TELEVISION VIEWER.

Hailing from London, Price moved to New York City ten years ago; she's been creating and producing music in the Big Apple ever since. This move and the progression of her music over the decade since inspired her most recent album, "Brixton to Brooklyn," which was released in late 2010 on Price's own label, KPI.

"The title seemed sort of appropriate; it was a culmination of an artistic journey for me," says Price, whose music is steeped in everything from R&B and soul to mainstream pop. "My voice and my music have evolved from substantially from when I left London, in terms of what I was capable of doing or what I was capable of writing and producing. It seemed appropriate - from A to B. This is where we've been, and this is where we are now."

Even with little marketing of the album itself, songs off "Brixton to Brooklyn" have caught on in recent months, thrusting Price's music into the public spotlight, due mainly to an emphasis by her team on TV and film licensing.

"I gained quite a lot of traction with very little--if nothing--behind it, so we're really surprised and pleased with the result," says Price. "My management team has been doing a lot of work on the licensing end. I think it just got picked up by iHeartRadio and we didn't even do a radio campaign - they just picked it up."

One such song is "With or Without You," the lead single from the record. The song was most recently featured on the VH1 reality show "Mob Wives," as well as MTV's "The City" and Oxygen's "The Bad Girls Club." According to Price, licensing her music to various outlets has been a driving force in exposing her career.

"When it's a large part of the song, it results in a massive increase in hits and an increase in sales," Price says. "There's been a few placements that have led to a lot more exposure than we had imagined."

"We focused a lot more of our efforts on online promotion and other avenues," she adds. "Obviously you need a combination of the two, but when you're a solo artist without a large company behind you, you have to pick your battles."

Price is currently working on her next as-yet-untitled record, which she claims to have "a little more individuality" and "experimentation in the production," but is mum on further details. She says she hopes to have the album sometime in 2012.

For more on Kirsten and to get the 411 on other emerging artists like her, visit pro.billboard.com/featured-artists.



KIRSTEN PRICE
Singer-Songwriter
New York via Brixton UK

TOP 5 BY YOUTUBE VIEWS*

ARTIST	YOUTUBE VIEWS	UNCHARTED RECAP RANK
1 TraPhik	1290534	2
2 Tyler Ward	652672	4
3 Maddi Jane	608575	3
4 DJ BL3ND	387868	1
5 Dave Days	356827	12

*Views during recap period, Jan. 29 through Feb. 19 chart weeks

TOP 5 BY TWITTER FOLLOWERS*

ARTIST	NEW TWITTER FOLLOWERS	UNCHARTED RECAP RANK
1 Pitty	50451	35
2 Childish Gambino	24292	13
3 Jota Quest	8021	N/A
4 Maddi Jane	13938	3
5 Don Tetto	9082	N/A

*New followers during recap period, Jan. 29 through Feb. 19 chart weeks

TOP 5 BY MYSPACE MUSIC PLAYS*

ARTIST	MYSPACE MUSIC SONG PLAYS	UNCHARTED RECAP RANK
1 Your Favorite Enemies	357407	6
2 Laura Roppe	282557	7
3 OTENKI	209561	11
4 Colette Carr	173936	19
5 Girl Talk	81260	9

*Song plays during recap period, Jan. 29 through Feb. 19 chart weeks



14 **EXCISION**
Dubstep
Kelowna, Canada

This Canadian dubstep artist recently debuted his latest mix "The X Sessions Vol. 1," which gained nearly 48,000 SoundCloud plays in its first week. He ran a highly successful Facebook campaign for the release, offering a free download to fans

who "Liked" his Page. Excision is playing multiple dates throughout the U.S. and Canada this summer.

21 **MANGA**
Rock
Turkey

This pedal-to-the-metal Turkish rock quintet has been gathering momentum for the past ten years and has received heavy-hitting awards like Best European Act at the MTV European Music Awards (2009). They come in at No. 21 on Uncharted this month with over 1.8 million Facebook fans and are spending July touring their homeland.



23 **ALYSSA BERNAL**
Singer-songwriter
San Antonio, TX

This YouTube star caught the attention of celebrity producer Pharrell Williams with her acoustic videos and was subsequently signed to Interscope records, where she's been racking up the social media buzz that ranks her on Uncharted, most notable of which is her 107 million YouTube video views.

31 **METRONOMY**
Dance Rock
London, UK

After uploading a video for the song "The Bay" to YouTube on June 10, this dance outfit's music quickly caught on, raking in nearly 200,000 views since its debut. The seaside themed video pays tribute to the Will Smith video for "Miami." The act will begin touring though the UK in September.



Kirsten Price: Zandy Mangold; Metronomy: Phil Sharp

TOP 50 UNCHARTED

Chart Weeks June 11 - July 2, 2011

1	DJ BL3ND www.myspace.com/blendizzy	26	POMPLAMOOSE www.myspace.com/pomplamoosemusic
2	TRAPHIK www.myspace.com/traphik	27	ENTER SHIKARI www.myspace.com/entershikari
3	MADDI JANE www.myspace.com/maddijanemusic	28	DASH BERLIN www.myspace.com/dashberlin
4	TYLER WARD www.myspace.com/tylerward	29	PEE WEE GASKINS www.myspace.com/peeveegaskinsrawks
5	NOISIA www.myspace.com/denoisia	30	BONDAN PRAKOSO & FADE2BLACK www.myspace.com/bondanfade2black
6	YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemies	31	METRONOMY www.myspace.com/metronomy
7	LAURA ROPPE www.myspace.com/lauraroppe	32	AEROPLANE www.myspace.com/aeroplanemusiclove
8	MAREK HEMMANN www.myspace.com/marekhemmann	33	BORGORE www.myspace.com/borgore
9	GIRL TALK www.myspace.com/girltalk	34	PRETTY LIGHTS www.myspace.com/prettylights
10	DIYAR PALA www.myspace.com/diyarpala	35	PITTY www.myspace.com/bandapitty
11	OTENKI www.myspace.com/onteki	36	PAROV STELAR www.myspace.com/stelar1
12	DAVE DAYS www.myspace.com/davedays	37	YANN TIERSEN www.myspace.com/yanntierseninprogress
13	CHILDISH GAMBINO www.myspace.com/childishgambinothrapper	38	ZEDD www.myspace.com/officialzedd
14	EXCISION www.myspace.com/excision	39	BEARDYMAN www.myspace.com/beardyman
15	NICOLAS JAAR www.myspace.com/nicolasjaar	40	AJ RAFAEL www.myspace.com/ajrafael
16	PORTA www.myspace.com/porta1	41	BOMBAY BICYCLE CLUB www.myspace.com/bombaybicycleclub
17	JESUS ADRIAN ROMERO www.myspace.com/jesusadriannet	42	HADOUKEN! www.myspace.com/hadouken
18	THE BLOODY BEETROOTS - DEATH CREW 77 www.myspace.com/thebloodybeetroots	43	SUPERSUBMARINA www.myspace.com/supersubmarina
19	COLETTE CARR www.myspace.com/colettecarr	44	JAI PAUL www.myspace.com/jaipaulmusic
20	SUNGHA JUNG www.myspace.com/jungsurgha	45	CASPA www.myspace.com/caspadubstep
21	MANGA www.myspace.com/mangaweb	46	LAZY RICH www.myspace.com/djlazyrich
22	SUPERMAN IS DEAD www.myspace.com/supermanisdead	47	TOTALLY ENORMOUS EXTINCT DINOSAURS www.myspace.com/totallyenormousextinctdinosaurs
23	ALYSSA BERNAL www.myspace.com/alyssabernal	48	MARDUK www.myspace.com/truemarduk
24	NEOCLUBBER www.myspace.com/neoclubber	49	SKREAM www.myspace.com/skreamuk
25	T. MILLS www.myspace.com/tmills	50	ALESTORM www.myspace.com/alestorm

TOP 5 BY FACEBOOK FANS*

	ARTIST	NEW FACEBOOK FANS	UNCHARTED RECAP RANK
1	maNga	234420	21
2	Porta	232313	16
3	Superman is Dead	223099	22
4	Jesus Adrian Romero	205379	17
5	Pee Wee Gaskins	133193	29

*New fans during recap period, Jan. 29 through Feb. 19 chart weeks

GET HEARD!

ON COLLEGE RADIO

By Maria Sherman
WNYU Music Director

In April, College Broadcasters, Inc. organized a nationwide moment of silence, in which one hundred college radio stations simultaneously shut down, an echo of the lack of university funding. The goal was not to frighten, but to promote awareness: with the future of music discovery constantly changing form, radio has been forced to adapt to survive.

NYU's radio station, WNYU, broadcasts online and on an FM frequency at 8,300 watts across the tri-state area. We've been credited with proliferating numerous bands into nationwide

popularity, and with good reason: alternative radio has been, and continues to be, a crucial launching pad for independent artists. The service is inexpensive (read: almost free) and can serve as vital promotion for a new artist--the trick is getting the MD on your side.

Here are some tips for catching the attention of college radio music directors, at WNYU and across the country:

1 Send your music submission as physical media.

I know this appears to reinforce the ancient critique of radio as an "old school" way of discovering new music, but in reality, DJs, similar

to journalists, prefer to have the actual CD (or LP, tape, whatever) right in front of them. It not only attracts the DJ to your music, it also allows the media to be archived, so future generations of radio staff can continue to uncover your art.

2 Know the station.

If your music fits a certain genre, the most beneficial thing you can do is to submit directly to a given program. If you are familiar with the DJ, address the package to them specifically. The intimacy of knowing your audience reinforces the notion that you know what you are doing and makes the DJ more confident in your product.

3 If you don't have a distributor, seek one out.

These promoters not only assist in checking on the status of your submission (Is it getting played? If so, who is playing it? How often is it played? What is the potential of the record charting on the week's top 30?) An independent distributor probably already has a relationship with whatever MD you are seeking out, which only serves to enhance the possibility of airtime.

For more tips and how-tos like these, as well as to, visit pro.billboard.com.

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"Thanks to the Billboard Pro team for doing such a fantastic job. After I saw the "Featured Artist" spread, I was speechless. We truly appreciate all the love you've shown us."

— Eric Fowler
Manager, Call Us Forgotten

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Rolling In The Deep/**Adele**/Columbia
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The Truth/**Jason Aldean**/Broken Bow

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I Smile/**Kirk Franklin**/Fo Yo Soul/Gospo Centric/Verity/JLG
If Heaven Wasn't So Far Away/**Justin Moore**/Valory
Lost In You/**Three Days Grace**/Jive/JLG
Never Gonna Leave This Bed/**Maroon 5**/A&M/Octone/Interscope
Party Rock Anthem/**LMFAO Feat. Lauren Bennett & GoonRock**/Party Rock/
will.i.am/Cherrytree/Interscope
Racks/**YC Feat. Future**/Big Play/Universal Republic
Somewhere Else/**Toby Keith**/Show Dog-Universal
Sure Thing/**Miguel**/Black Ice/ByStorm/Jive/JLG
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PATRIOT ACT
Billy Ray Cyrus delivers for the troops



LOOKING GOOD
Handsome Furs seek a global sound



AT LAST
Big Sean's long-delayed debut arrives



GOING SOLO
Newsboys' Peter Furler steps out on his own



GIVING SOMETHING
Scars on 45 make headway in the U.S.

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MUSIC

He's down: LLOYD

R&B BY CHRIS YUSCAVAGE

KING UNCAGED

Lloyd Has A New Album, A New Label And A New Concentrated, Concerted Approach To The Music

LeBron James wasn't the only self-proclaimed "King" mulling over a big decision last year.

After releasing his first three albums through music mogul/former reality star Irv Gotti's record label the Inc. (formerly known as Murda Inc.), R&B singer Lloyd (aka Lloyd Polite Jr.) asked to be released from the label due to creative differences in July 2009.

The Atlanta-born singer then spent the rest of the year and the early part of 2010 looking for a new home. Thanks to the success of the 2009 track "BedRock"—a song by Lil Wayne's Young Money collective that featured a catchy hook by Lloyd and reached No. 2 on the Billboard Hot 100—early speculation had Lloyd headed to Young Money's crowded roster.

In March 2010, shortly after Lil Wayne went to jail in New York for weapons possession, Lloyd chose to go in a different direction and signed to super-producer and longtime friend Polow Da Don's label Zone 4, with distribution through Interscope. On July 6, Lloyd will release his fourth album, "King of Hearts," through Zone 4.

"I was out in L.A. taking meetings with different labels and [Polow] called and asked me to come by his house," says Lloyd, 25, whose last album, "Lessons in Love," debuted at No. 7 on the Billboard 200 when it was released nearly three years ago. "He played me some music and I was . . . inspired. I was reminded of why I wanted to make music in the first place. I decided to hold on to that feeling and sign with Polow."

During the last 18 months, Polow has devoted nearly all of his energy to Lloyd's new project. In addition to executive-producing the album, Polow has had a hand in producing or co-producing every song on it, going so far as to hold string and horn sessions with different musicians and to call in background singers to

help round out the sound and bring Lloyd's voice to life like never before.

"I promised him my full dedication," says Polow, who has crafted chart-topping hits for everyone from Fergie and Ciara to Usher and 50 Cent. "So I stopped doing a lot of work with a lot of other artists. I usually have seven songs on the radio at the same time, but I shut down shop to focus on his album."

The result is a cohesive album that has already started to make noise. The lead single, "Lay It Down," was released last August and peaked at

No. 7 on Billboard's Hot R&B/Hip-Hop Songs chart. The second single, "Cupid," was released in February and climbed as high as No. 14. And with an impressive lineup of big-name features—including Trey Songz and Young Jeezy, who appear on the third single, "Be the One"; André 3000 and Lil Wayne, who show up together on "Dedication to My Ex (Miss That)"; and R. Kelly and Keri Hilson, who jump

on "World Cry"—the album has the potential to be a chart fixture for the rest of the year.

"We really took our time getting the first two singles out there to show people what Lloyd and Polow could do together," Interscope executive VP of marketing and media relations Dennis Dennehy says. "We've used them to set up the album in its entirety."

Both Lloyd and Polow are adamant about "King of Hearts" being more than just a pop-friendly R&B album that yields a couple of summer anthems and is then forgotten about after the project's final single. It was built, they say, to stand the test of time.

"We've created something in the likes of what Justin Timberlake and Timbaland were able to create [on "FutureSex/LoveSounds"] and Usher and Jermaine Dupri were able to create [on "Confessions"]," says Lloyd, who is accompanying Lil Wayne on the second leg of the I Am Music 2 tour this summer to help promote the project. "You don't get something like this every day."

"I was inspired. I was reminded of why I wanted to make music in the first place."

—LLOYD



>>>ALICIA KEYS TO PRODUCE BROADWAY PLAY

This fall Grammy Award-winning singer/songwriter Alicia Keys will make her Broadway debut as a producer when the play "Stick Fly," by Lydia R. Diamond, comes to the Lyceum Theater. "I'm passionate about this play because it is so beautifully written and portrays black America in a way that we don't often get to see in entertainment," Keys said in a statement. "Stick Fly"—a contemporary comedy of manners about a family on vacation in Martha's Vineyard—is set to begin New York previews in November and to open Dec. 8.

>>>NBC'S 'THE VOICE' HITS THE ROAD

NBC's music competition show "The Voice" will launch Sprint Presents The Voice Live on Tour this summer. Promoted by Live Nation, the tour will star the show's eight finalists—Beverly McClellan, Vicci Martinez, Dia Frampton, Javier Colon, Nakia, Xenia, Casey Weston and Frenchie Davis. The show's four chart-topping coaches—Christina Aguilera, Cee Lo Green, Blake Shelton and Adam Levine—will not appear.

>>>G.O.O.D. MUSIC FINDS HOME WITH IDJ

Kanye West's G.O.O.D. Music label has signed an exclusive long-term worldwide label agreement with Island Def Jam. The announcement was made public June 27. "Kanye's genius has been proven time and time again on records and onstage," said IDJ president/COO Steve Bartels, who joined West and IDJ/Universal Motown Republic chairman/CEO Barry Weiss in making the announcement. "Kanye is an integral core member of the IDJ family, and G.O.O.D. Music continues his unselfish tradition of bringing along great new artists to the forefront." Big Sean's "Finally Famous," released June 28, is the first album under the agreement (see story, page 35).

Reporting by Carly Wolkoff, the Hollywood Reporter and the Associated Press.

COUNTRY BY DEBORAH EVANS PRICE

AMERICAN IDOL

On His New Album, Billy Ray Cyrus Teams With Producer Buddy Cannon To Salute The Troops

With the release of "I'm American," Billy Ray Cyrus sees his career coming full circle. The album reunites Cyrus with Buddy Cannon, the producer responsible for his move to Nashville, and resurrects "Some Gave All," a 20-year-old salute to the military that serves as the anchor for his new patriotic project on Buena Vista Records.

"Buddy Cannon was the first guy from Mercury Records to come see me," Cyrus says. "It was the spring of 1990 and he drove to Freedom Hall in Louisville, Ky., because I had landed the opening act slot for Reba McEntire. There I was, a dude with no record deal, but had a large following throughout Kentucky, Ohio and West Virginia."

Cannon encouraged Cyrus, a Flatwoods, Ky., native, to make the move to Music City, and the rest is history. Cyrus broke through with the hit single "Achy Breaky Heart," and his 1992 Mercury debut, "Some Gave All," set a record by camping out at No. 1 on the Billboard 200 for 17 consecutive weeks, the longest run by a debut artist. "Some Gave All" was also the first debut album to enter at No. 1 on Billboard's Country Albums chart.

"Without Buddy Cannon, none of this would have happened," Cyrus says of the Nashville veteran who also produces Kenny Chesney. "If you go back to the genesis of this album, which is 'Some Gave All,' and then you go back to Buddy Cannon, it really is going full circle."

"I'm American," released June 28, is Cyrus' 12th album and marks his first time working with Cannon as producer. The project also features a reprise of the hit song "Some Gave All," with guest vocals by Jamey Johnson, Darryl Worley and Craig Morgan. "For me as a songwriter, they didn't use lyric sheets and that meant the most to me," Cyrus says. "They were singing from their hearts."

Cyrus decided to rerecord the song after seeing troops' reaction during a 2009 USO tour of Iraq and Afghanistan.

"There's a tremendous story about how the military has played a real role in Billy's life," Walt Disney Records VP of marketing Rob Souriall says. "Both his grandfather and father served our country. His second-biggest hit was 'Some Gave All,' a tribute to those who gave all while serving their country. The songs on this album are his dedication



Giving his all, again: BILLY RAY CYRUS

to all who are part of the U.S. military."

TV plays a key role in launching the album. "Billy Ray Cyrus: I'm American" is a 30-minute special on GAC featuring in-studio footage, performances of the new songs and interviews with soldiers. It began airing on street date and will air 20 times through July 7. Cyrus will also appear on "The Tonight Show With Jay Leno" (July 6), CNN's "Piers Morgan" (July 11), "The View" (July 13), "Fox & Friends" (July 14) and "Late Night With Jimmy Fallon" (July 15).

The album's single, "Runway Lights," is also the theme song for "Surprise Homecoming" on the TLC network. Hosted by Cyrus, the show captures military personnel returning home to surprise their families. A sneak preview aired Memorial Day and the series launches July 11.

"'Runway Lights' is featured in on-air promos driving tune-in to the

premiere episode of 'Surprise Homecoming,'" Souriall says. "The show has licensed several tracks from the album for use within episodes. We have also created a promotion where viewers are encouraged via on-air promos to go online to enter for a chance to win a trip, tickets and VIP access to a backstage barbecue with Billy Ray at a concert in Biloxi, Miss."

According to Souriall, the album is receiving strong support from the Army and Airforce Exchange Service, and there will be new-release endcaps at such big-box retailers as Walmart and Target. The title track is iTunes' free song of the week June 28-July 5.

"Back in 1989, I couldn't give my music away fast enough," Cyrus says. "I just wanted somebody to hear it because it was important to me, and 20 years later, I feel like that same kid with a dream." ●●●

ROCK BY REGGIE UGWU

Breaking Bad

Handsome Furs' New Album Refuses To Be Restrained

Montreal-based synth rock band Handsome Furs first announced their third album, "Sound Kapital," on April 12. By April 13, the first reviews of "Kapital" had already begun cropping up online, many penned by listeners who seemed to be in shock at their own good fortune. The album, which arrived June 28 on Sub Pop Records, had leaked almost instantly.

"Wait really?" one poster wrote on a Furs fan forum. "EVERYTHING'S MOVING TOO FAST," another complained. The band, as it happens, would agree.

"It was kind of an intense experience," says Alexei Perry, the keyboard half of the keys-and-guitar duo. (Her husband, Dan Boeckner, co-leader of another well-regarded Canadian indie rock act—Wolf Parade—serves as guitarist/vocalist.) "It was so early. Everyone was blogging about how it was the quickest leak following an album an-

nouncement ever, or something. We were just like, 'Well, glad we can be known for that.'"

Looking to make the best out of challenging circumstances, the band and Sub Pop made a high-quality download of "Kapital" instantly available with a special preorder long before the album was due to reach stores.

"We tried to put it in perspective as people just being really eager to hear the music," Perry says. "The one good thing was when we took the new songs on tour to different places around the world, people would sing along because they

already knew the words. So we made the most out of it."

According to Sub Pop A&R manager Stuart Meyer, the label tried not to fret about the forced improvisation of the release strategy.

"As with any leak, or prerelease download, we don't worry too much about what effect that will have on the performance of an album," Meyer says. "It's a way of life now. You have to keep your eye on the bigger picture in the long term."

"Sound Kapital" represents something of an exclamation point in the narrative of a band that has increasingly embraced its dance-friendly instincts. Handsome Furs' 2007 debut album, "Plague Park," introduced an engaging formula that towed the line between melancholic guitar rock and airy synth

pop. Then came 2009's "Face Control," a more uptempo detour through the nightclubs of Eastern Europe that registered on Billboard's Heatseekers chart. "Sound Kapital" is the band's first album based entirely on synthesizers, and, in spurts, it outright jams.

"We probably have gotten more electronic because we like having our shows turn into raucous, upbeat dance parties," Perry says. "We like heavy beats, making people move around. [For this album] we had some ideas about the future as well as re-creating certain sounds and feelings from some of our favorite bands of the past. Synths seemed like the most conducive way to translate all of those ideas."

Handsome Furs' live show has attracted an international following. The band has such a reputation for touring large swaths of the rock-deprived Eastern Hemisphere that in 2010 it became the subject of a CNN documentary Web series called "Indie Asia: On Tour With Handsome Furs."

As an album, "Sound Kapital" is no less than an attempt to unite these disparate fan bases around a communal sonic territory. "Their touring has played a big part of their story," Meyer says. "They go places that few other bands ever go." ●●●



CYRUS: BRIAN LOWE; HANDSOME FURS: LIAM MALONEY

RAP BY FELIPE DELERME

Big Things Poppin'

With 'Finally Famous,' Big Sean's Debut Arrives Hashtag Style As He Preps For Tour Dates With Wiz Khalifa

"So the last shall be first, and the first, last."

So goes the passage from the book of Matthew in the King James Bible. But scripture wasn't on the mind of Island Def Jam/G.O.O.D. Music rapper Big Sean when he wrote "My Last," the lead single from his debut album, "Finally Famous," which was released June 28 as the first project to appear under G.O.O.D.'s new label deal with Island Def Jam. In fact, initially, Big Sean couldn't have been less interested in the track.

"At first, I didn't even want to do the song," the Detroit rapper born Sean Anderson, 23, says of "My Last," which was produced by legendary Chicago producer and mentor NO I.D. (Jay-Z, Drake, Common, Lauryn Hill), who also handled the bulk of the production for the album. "[NO I.D.] said, 'Do you want to be a mixtape rapper forever, or do you want to make a song that people can really live to?'"

Sean chose the latter, securing Chris Brown for a chorus originally sung by Sean himself. Since then, "My Last" has taken on a life of its own. The track, which is No. 4 after 19 weeks on Billboard's Hot R&B/Hip-Hop Songs chart, helped fuel excitement for "Finally Famous" and landed Sean his

●●●●●
"NO I.D. said, 'Do you want to be a mixtape rapper forever, or do you want to make a song that people can really live to?'"

—BIG SEAN

first appearance on "Jimmy Kimmel Live!" The premise of "My Last"—of living every moment like it is, in fact, your last—is a fitting introduction to an album that Big Sean fans have been waiting for since he signed with Kanye West's G.O.O.D. Music label in late 2007. West, who serves as an executive producer on "Finally Famous," met Sean in 2005 when Sean am-

bushed him at a Detroit radio station to deliver an impromptu performance.

"It's frustrating more so to the people than to me, probably," Sean says of the album's numerous delays. "But, it's all the same thing. All they got to do is wait a couple weeks later."

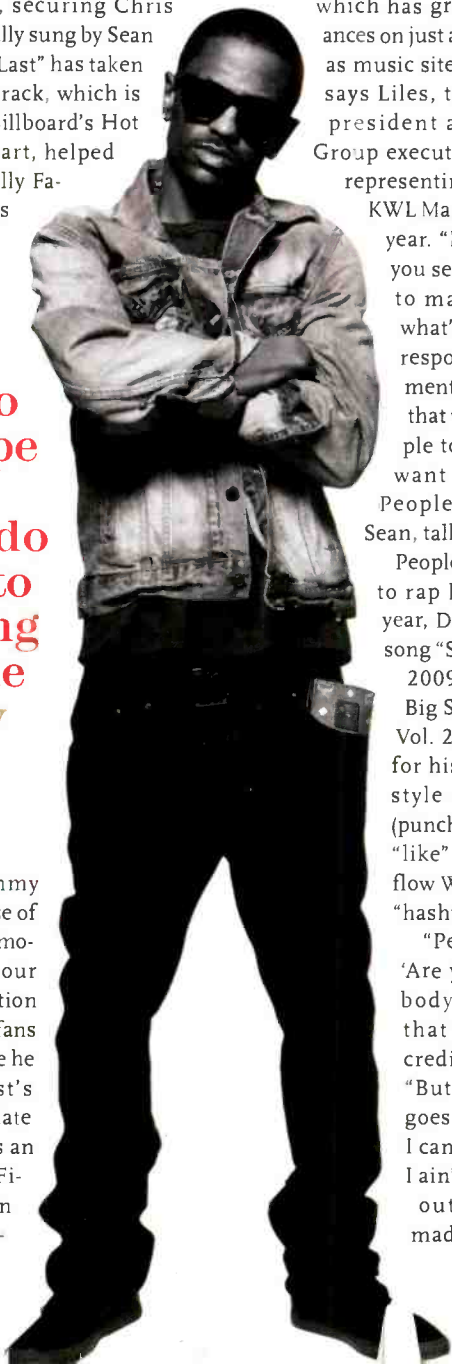
For his part, Sean stayed busy during the delay, collaborating with Soulja Boy and Wiz Khalifa, among others. Now, he's promoting "Marvin Gaye & Chardonnay," the infectious second single from "Finally Famous," which features West and Roscoe Dash. And he's hitting the road as part of Khalifa's Rolling Papers tour, which will run through summer.

In addition, Sean hopes to release a free mixtape before the end of the year, and he's been working on fashion collaborations with Taz Arnold's T.I.\$A. line and the streetwear brand Diamond Supply Co. Sean's musical appeal is something co-manager Kevin Liles

also attributes to his personal style, which has granted Sean appearances on just as many fashion blogs as music sites. "We're about art," says Liles, the former Def Jam president and Warner Music Group executive VP, who started representing Sean through his KWL Management earlier this year. "Look at Sean's style; you see art there. He wants to make sure you know what's cool, and we have a responsibility as management and as a label to take that vision and allow people to live into it. People want to dress like Sean. People want to walk like Sean, talk like Sean."

People most certainly want to rap like Sean. Late last year, Drake credited Sean's song "Supa Dupa," from the 2009 mixtape "U Know Big Sean: Finally Famous Vol. 2," as the inspiration for his now signature rap style of broken similes (punch lines with the words "like" or "as" removed), a flow West would later term "hashtag rap."

"People always ask me, 'Are you mad that everybody took that style or that you didn't get the credit due?'" Sean says. "But I feel like that just goes to show me how far I can go in the rap game. I ain't even put an album out yet and I already made history." ●●●



PARTON: FRAN STRINE

6 QUESTIONS

with DOLLY PARTON

by PHIL GALLO

On July 17, Dolly Parton will embark on a 39-date tour of the United States, Europe and Australia in support of her second studio album for her own Dolly Records, "Better Day Now," which arrived June 28. Originally from Sevierville, Tenn., Parton, 65, has charted 25 No. 1 singles and 41 top 10 country albums during a career that spans five decades. "Better Day Now," her 41st studio set, is the first album from the legendary singer/songwriter since she ventured onto Broadway with "9 to 5: The Musical" in 2009. Three songs from the musical—"I Just Might," "Let Love Grow" and "Shine Like the Sun"—appear on the new album.

1 You've said that the songs on the album are thematically linked, in that they are all inspirational. How did that concept come about?

Every project calls for something different, and on this [one] I wanted a lot of colors. I wanted to do something uplifting so even in the losing songs, I'm saying you're going to pick up the pieces. We actually did demo a lot of songs for this . . . and it seemed that with everything being so doomsday—terrorists and bad weather and unemployment—we need a little sunshine. I know I can sing a good sad song, but people hate to hear me sing them. I wanted to do something people would want to hear.

2 After more than a decade of always throwing in a cover song, your new album is all originals, something you haven't done since "Hungry Again" in 1998. Was that a deliberate choice?

It's just how it worked out. "Country Is As Country Does" was a song I wrote with Mac Davis a few years ago and it just seemed to fit. Like the few things from "9 to 5." I enjoy singing them and they fit, too.

3 You're rehearsing for your tour. How many new songs are you adding to your set?

I got about five: "Together You & I," "Better Day," "Shine Like the Sun," "The Sacrifice"—which is my life story—and "In the Meantime."

4 Now that you have done two studio albums for Dolly Records—in addition to a live album and the "9 to 5" cast album—what effect is having your own record company having on your career?

It just made sense when we started. No real big label was interested in me as a recording artist and I didn't think of myself as a has-been. I couldn't get a decent contract with a label that would present me as an artist and not as a personality. I'll always be writing songs so this has turned out real good for me. I probably have eight people working for [the label], handling all the Twitter and Facebook things and promotions.



5 The producer of "9 to 5," Bob Greenblatt, is now running NBC. Any chance of the two of you working together in TV?

I'm very proud of what he's done so far, things like "The Voice," but I haven't pushed anything on him yet. When we did "9 to 5," I said, "If I come out [to Los Angeles], you owe me," so we have gone back and forth paying each other back. We enjoyed working together, so if I had something for TV, I'd call him.

6 You have always been pegged as a sharp businesswoman. Of everything you are involved in, which do you see having the greatest future?

I enjoy doing all of it. I just did a movie with Queen Latifah, "Joyful Noise," that comes out Jan. 12. So if that movie does good, maybe I'll do more. I still love Dollywood and Imagination Library, my literacy project, and I could never give up music. It was a song that got me out of [the Smoky Mountains], and it's a song that has gotten me everywhere. ●●●

ALBUMS

HIP-HOP

BIG SEAN

Finally Famous

Producers: *various*

Def Jam

Release Date: *June 28*

If you liked everything about Drake's "Thank Me Later" except for the Canadian MC's ambivalence regarding celebrity, Big Sean is your guy. On his debut album, "Finally Famous," this latest protégé of Kanye West celebrates his rapid ascent to hip-hop stardom with an exuberance that leaves no doubt about his feelings on fame. (If anything, Sean's hungry for attention: "I'm still dreaming bigger than I'm living," he claims at the album's outset, "And just sleeping long enough to dream.") Like "Thank Me Later," "Finally Famous" comes loaded with guest appearances by A-list pals—Chris Brown, John Legend, the-Dream and West himself all put in cameos, as does Pharrell Williams in the Neptunes-produced "Get It (DT)." (That "DT," by the way, stands for Donald Trump, whose wealth is singled out as an aspiration.) Yet Big Sean usually succeeds in making a place for himself in these busy, upward-sweeping tracks—even if it's



BLAKE SHELTON

Red River Blue

Producer: *Scott Hendricks*

Warner Bros. Records

Release Date: *July 12*

These are good times for Blake Shelton thanks to his recent marriage

to Miranda Lambert and his role as a judge on NBC's "The Voice," not to mention his run of nine No. 1 country hits. Shelton clearly has every reason to live it up, and he does just that on most of "Red River Blue," his first full-length release since 2008's "Startin' Fires." He clearly had an ear for the silly this time out, whether it's the corn pone sweet-talk of the chart-topping "Honey Bee," the pickin' and grinnin' of "Hey" or the wayfaring weekend-itis of "Ready to Roll" and "Get Some." And he plays a convincing old coot lamenting kids these days in the twangy "Good Ole Boys." All of this, of course, sets up the earnest moments, including the heartbreaking title track (with Lambert), the power ballad "Over" and "I'm Sorry" (featuring Martina McBride). Elsewhere, "Drink on It" (with Jessi Alexander) is a bit more clever and soulful than its title might indicate. You'd probably pick this guy for your team.—GG



only to admit to being "in love with that ass" over a sample of "U Can't Touch This."—MW

ROCK

DAVID COOK

This Loud Morning

Producer: *Matt Serletic*

19/RCA

Release Date: *June 28*

"Take me as I am," David Cook sings on his second major-label disc, "This Loud

Morning." And indeed, the album makes it clear how little Cook has broken from type since he won "American Idol" in 2008. Like that year's platinum-selling self-titled effort, "This Loud Morning" finds the Missouri-bred singer deploying his manly post-Vedder bellow over burly, guitar-heavy arrangements that recall any number of interchangeable '90s rock acts. (Think Collective Soul, Our Lady Peace and especially Goo Goo Dolls, whose Johnny Rzeznik co-wrote this album's "Right Here, With You.") The result is a vague, workmanlike collection sure to appeal to Cook's core constituency, if few outside it. One possible exception is "The Last Goodbye," an atypically zippy grunge-pop number Cook penned in collaboration with Ryan Tedder of OneRepublic. "If you hear this on the radio/Then we've already said our last goodbye," Cook sings, and for an instant you're reminded that there's a guy behind the grunt.—MW

YACHT

Shangri-La

Producer: *Jona Bechtolt*

DFA Records

Release Date: *June 21*

Themes and synthesizer sounds familiar to anyone

who stepped on a dance-floor in the '80s permeate YACHT's second album, "Shangri-La," since becoming a full-time duo. The set positions pop melodies in a post-apocalyptic world—heaven, hell or an existence in ruin can all be endured if there's a steady beat to keep the bodies moving. Not just a slave to the rhythm, YACHT helmsman Jona Bechtolt emphasizes neatly layered

vocals and verse-chorus song structures that, in this age of party anthems, add to the album's overall throw-back groove. Contrasted with similar acts in the artier beat-driven pool, "Shangri-La" excels at sounding neat and organized. "Holy Roller," the sixth song on the 10-track album, acts as a dividing line, taking listeners into more conventional song forms. It's also one of the

more complex tracks on the release as vocals alternate between detachment and joyousness, the music shifting from finger snaps and a sultry bassline to a frothy pre-goth dance chorus. "Don't you worry about God up above" is repeated in the song's chorus, which might be a theme for all dance music. But YACHT makes it sound like a singular sentiment.—PG

VITAL REISSUE

ALICIA KEYS

Songs in A Minor (10th Anniversary Edition)

Producers: *Alicia Keys, Jeff Robinson, Peter Edge, Kerry "Krucial" Brothers*
MBK/J Records/Legacy Recordings

Release Date: *June 28*

The Grammy Award for best new artist is often viewed as a career predictor: For some it's a blessing, for others a curse. Well, the latter was clearly not the case for Alicia Keys. After winning the award in 2001, she has since taken home 14 Grammys while charting a series of top-selling hit albums and singles. Now the pivotal set that launched Keys' career, "Songs in A Minor," is being reissued. With its refreshing fusion of R&B/soul, hip-hop and classical, the album propelled Keys to center stage as it showcased her multiple talents as a singer, songwriter, musician, producer and arranger. In addition to best new artist, the project netted Keys four more Grammys. The anniversary set—featuring the original album and unreleased/rare recordings—comes in two versions: a two-CD deluxe edition and the collector's edition with two CDs and a DVD that includes a behind-the-scenes documentary about the making of the set. Also featured: track-by-track commentary by Keys and an essay by Quincy Jones. A limited, two-disc vinyl version will also be made available. Until Keys wraps her forthcoming new studio album, this set gives fans and newcomers a chance to hear and see what all the hoopla is still about.—GM



BRIAN ENO

Drums Between the Bells

Producer: *Brian Eno*

Warp Records

Release Date: *July 5*

A left turn from his 2010 pop-oriented project, "Small Craft on a Milk Sea," Brian Eno turns toward layers of arty effects, droll spoken word and electronic beats that conjure everything from jungle rhythms to hands tapping on a dashboard. "Drums Between the Bells," the completion of a 2003 collaboration with Rick Holland, connects with several previous Eno efforts: "Sounds Alien" could be a "My Life in the Bush of Ghosts" outtake and "Dow" could fit on a Roxy Music reunion album. The recitation of Holland's words by numerous readers gives the album an art project air—the music grips on the mostly short pieces, but once the lyric is serviced, the songs fade out. Only two tunes feature actual singing: the nightmarish dirge "Breath of Crows" and "Cloud 4," buoyed by the sonic palette of a merry-go-round that pleasantly harks back to Eno's work with David Bowie. "Drums Between the Bells" is no "Low," but it certainly whets the appetite for revisiting his Berlin period. A special edition of the set includes a disc with instrumental versions of the tracks and a 44-page book.—PG



YES

Fly From Here

Producer: *Trevor Horn*

Frontiers

Release Date: *July 12*

If Yes kept things close to the edge

40 years ago, then the group is dancing on somewhat safer terrain these days. But there's still quite a bit on its first new studio album in 10 years that will appeal to the iconic prog rock band's fans. "Fly From Here" feels like a sequel to 1980's "Drama." The Buggles have returned, this time with Trevor Horn producing rather than singing, but Geoff Downes is back on keyboards and principal songwriting. In fact, the six-part title suite—a kind of "Hotel California" set in an abandoned airfield—grew from a song the duo pitched to Yes 30 years ago and even played live during its short tenure with the band. As they did back then, Horn and Downes bring a lighter touch to Yes' trademarks—intricate dynamics, weaving textures, advanced harmonics, flashy musicianship, impenetrable lyrics and a typically tasteful acoustic guitar instrumental from Steve Howe ("Solitaire"). Singer Benoit David holds his own on his maiden recording voyage, and Roger Dean's artwork adds to the echo of Yes' glory years.—GG

REVIEWS

SINGLES

ROMEO SANTOS

You (4:11)

Producer: Anthony Santos

Writer: A. Santos

Publishers: Mayimba Music/
Palabras de Romeo (ASCAP)
Sony Music Latin



What does a song by Romeo Santos sound like when he's not fronting Aventura? Not much different from the superstar Latin group, it turns out. On his debut solo effort, Santos, who produced and wrote "You" as he's done with the majority of Aventura's catalog, lays effusive praise upon a woman who has calmed his once-wandering eyes. To say that he seduces her is an understatement; Santos practically undresses her with his lyrics, delivered in his lithe falsetto and punctuated by self-assured English ad-libs. Where "You" falters a bit in comparison to Aventura's biggest hits, however, is in the chorus, which never quite lifts off, and in its transitions, which feel meandering and arbitrary. No matter, though—with "You" already a mainstay on the Latin charts and cracking the Billboard Hot 100, Santos' throne as the "King of Bachata" is secure.—MH

record on the shelves/Will you blow me off and play me like everybody else?"—as he explores love and its relationship to music. Although the main metaphor of "Stereo Hearts" has been heard many times before, Gym Class Heroes follow through with the idea and turn the upbeat love song into something unique.—ES

ROCK

311

Sunset in July (3:54)

Producer: Bob Rock

Writers: various

Publisher: Hydroponic Music (BMI)

ATO/Red

After decamping to its own imprint, 311 Records, through a partnership with ATO, 311 is back with its 10th studio album, "Universal Pulse." First single "Sunset in July" has already made waves on Billboard's Rock Songs chart and offers up the kind of hazy summer jam you'd expect from the ska-punk legends. Anchored by a fat bassline, the song's guitar riff quickly segues into crunchy power chords, and there are plenty

KELLY ROWLAND FEATURING BIG SEAN

Lay It on Me (4:07)

Producer: not listed

Writer: not listed

Publisher: not listed
Universal Motown

After years of living in the shadow of another Destiny's Child member, Beyoncé's second-in-command is finally getting some time to shine on her own. Fresh off her Lil Wayne-supported hit "Motivation," Kelly Rowland uses

"Lay It on Me" as a solid follow-up to demonstrate a new sense of consistency. A pretty piano loop, synthesizers, high-energy hand claps and a booming bass make up the sunny beat, which nicely accompanies the singer's coo. While Rowland politely asks her man to "put your hands on my body," Big Sean's wordplay is as funny as it is impressive, and helps to add some texture to the straightforward track. "Lay It on Me" doesn't pack the same punch as "Motivation," but if both tracks are a sign of what's to come on Rowland's new album, "Here I Am," it's fair to say that her solo career may finally be reaching its potential.—AC



POP

GYM CLASS HEROES FEATURING ADAM LEVINE

Stereo Hearts (3:32)

Producer: Benny Blanco

Writers: various

Publishers: various

Decaydance Records/Fueled
by Ramen

After Travie McCoy stepped out with a successful solo debut last year, his band Gym Class Heroes are back in the

spotlight with the release of its newest pop/hip-hop confection, "Stereo Hearts," featuring Maroon 5's Adam Levine. Produced by hitmaker Benny Blanco, the first glimpse of the group's forthcoming album, "The Paper-cut Chronicles II," alternates between McCoy's clever verses and Levine's poignant hook. The rapper compares himself to an old boom box—"If I was just another dusty

of "ba da da's" to satiate the listener's desire for choral thrills. "Sunset in July" is

catchy for a moment, but like 311's past hits, the song's predictability ultimately becomes bothersome. There's nothing wrong with tried-and-true pop formulas, but let's hope the veteran group takes a few more risks on "Universal Pulse."—JB

HIP-HOP

MEEK MILL FEATURING RICK ROSS

Ima Boss (4:10)

Producer: Jahlil Beats

Writers: R. Williams,

W. Roberts II, O.J. Tucker

Publishers: various

Maybach/Warner Bros.

"Look at me riding through my old hood/But I'm in my new whip," Meek Mill declares at the beginning of "Ima Boss." The line nicely encaps-

ulates the rapper's back story: an underground Philadelphia sensation who made a quick leap to the big leagues when he signed with Rick Ross' Maybach Music Group in February. "Ima Boss," essentially his coming-out party, finds the MC translating his hard-nosed Philly style into the bombastic gangster rap in which Ross specializes. Over Jahlil Beats' thudding tempo, Mill partially pulls off the trick: His flow is arresting enough to keep the listener's attention, but the 24-year-old is still learning how to craft his one-liners into memorable jabs. "Ima Boss," like the rest of Maybach's "Self Made Vol. 1" compilation, is an uneven affair, but one that hints at the quick-witted star Mill could become.—JL



GAVIN DeGRAW

Not Over You (3:39)

Producers: Ryan Tedder, Noel Zancanella, Skins

Writers: G. DeGraw, R.M. Tedder

Publishers: G. DeGraw Music/Warner-Tamerlane Publishing (BMI), Write 2

Live Publishing/Kobalt Music Publishing America (ASCAP)
J/RMG

It's been eight years since Gavin DeGraw burst on the scene with his unique brand of soul-infused pop, but "Not Over You," the first single from forthcoming album "Sweeter," confirms why he's still one of the most talented singer/songwriters working. The track opens with pounding piano chords, which eventually become a looped pattern that runs throughout the track. Co-writer Ryan Tedder's influence is heard right away: On the first chorus, a fierce drum pattern reminiscent of OneRepublic's "All the Right Moves" kicks in, while DeGraw's raspy vocals carry over the music with ease. Tedder and DeGraw are both known for introspective lyrics, and "Not Over You" is no exception: "If you ask me how I'm doing, I would say I'm doing just fine/I would lie and say that you're not on my mind," DeGraw sings. The two artists know their way around a three-minute pop song, and "Not Over You" finds them hitting their mark.—ET



LEGEND & CREDITS

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

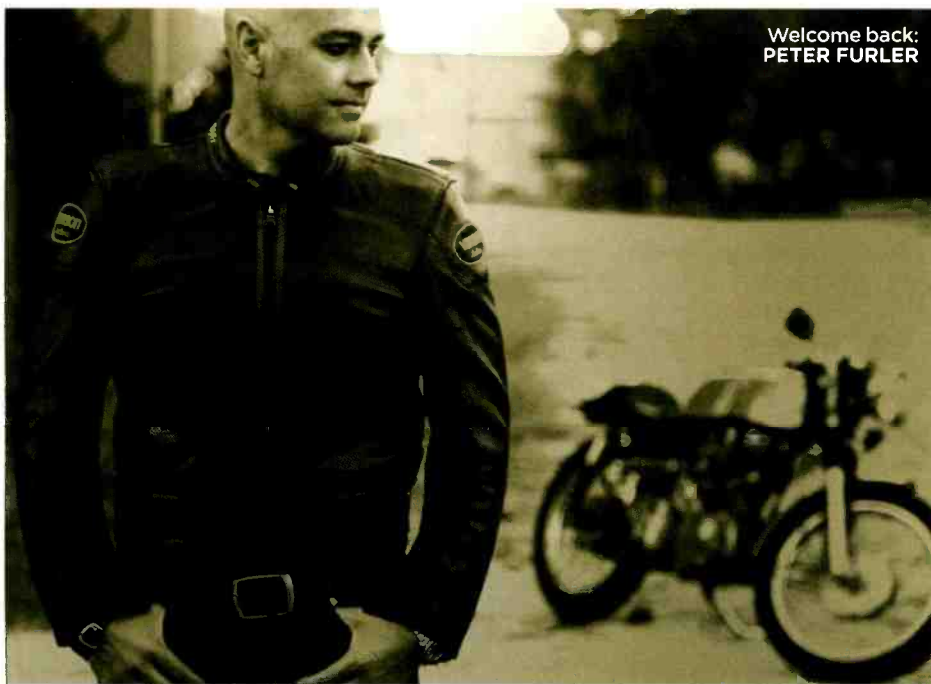
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CHRISTIAN BY DEBORAH EVANS PRICE

Reaching Forward

Former Newsboys Frontman Peter Furler Fires Up Solo Career



Welcome back: PETER FURLER

After more than two decades with the Newsboys, Peter Furler has launched a new chapter as a solo artist with the June 21 release of "On Fire" (Sparrow/EMI Christian Music Group). It bows at No. 2 this week on Billboard's Christian Albums chart, fueled by top 10 lead single "Reach."

"I was nervous going out, but the welcome back has been really humbling," Furler says. "Somebody asked me what my expectations were and honestly, they've already been met. I'm thankful to be back at it."

Furler amicably parted ways with the Newsboys in 2009. Michael Tait has since assumed the role of frontman for the group Furler established in Queensland, Australia. Furler sold his Nashville home and his interest in Inpop Records, the label he co-founded in 1999 that also launched Mat Kearney, Shane & Shane and Newworldson. Furler then moved to Panama City Beach, Fla., where he joined a new church, indulged his passion for surfing and began painting.

"When I left the Newsboys, I didn't know what I was going to do," Furler recalls. "I was enjoying that because I'd spent 22 years on a pretty tight schedule. I was really digging my life, and still am, but then songs started coming. I was jamming with [musicians/artists] Jimmy Abegg, Steve Taylor and John Painter... that was the catalyst to get the creative juices going."

Furler shared his new material with his wife, Summer. "She said, 'I think you need to sing again,'" says Furler, who recruited her to sing on the record and join him on tour playing keyboards. Their first show together was in Furler's native Australia for a crowd of 15,000.

"She's always been a big part of [my career], but it's like starting over now," Furler adds. "It reminds me of being a teenager and having a gig

coming up. It was such a thrill, and she has that thrill now. I'm living it all over again through her."

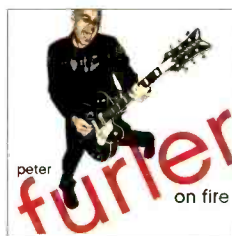
After 14 weeks, "Reach" holds at No. 7 on the Christian Songs chart. "The Bible says God cares when a sparrow falls to the ground, so he definitely cares about us," Furler says of the song's message. "That's something I need to be reminded of, and other people do, too."

Throughout his solo debut, Furler blends the potent pop anthems and stirring worship music that made the Newsboys one of Christian music's most successful acts with 25 No. 1 singles and five RIAA-certified gold records. Lyrically, Furler says the album addresses the themes of "freedom and some of the fire that can be shut up in our bones that causes us to live life to its fullest. And there's a lot of thankfulness. These are songs of joy."

Coinciding with street week, Furler visited radio stations in 20 markets, including Orlando, Fla.; New Orleans; and Tulsa, Okla. The label also launched a guitar giveaway at HearIt-First.com in which the grand-prize winner received a Gretsch guitar similar to the one Furler holds on the cover of "On Fire."

"Peter has such a storied and accomplished career," says Hudson Plachy, director of product marketing for EMI CMG Label Group. "Throughout his journey, he has garnered some of the most loyal fans. We set out to connect those fans with Peter's solo debut through the media of their preference—both traditional and new. From social network sampling to radio airplay, our goal was to present 'On Fire' to both new and veteran Peter Furler fans."

Furler says he's enjoying the freedom his new solo status affords him. "Having a bit more freedom in my schedule is the thing I've enjoyed the most," he says. "It's that old thing about stopping and smelling the roses."



peter furler on fire

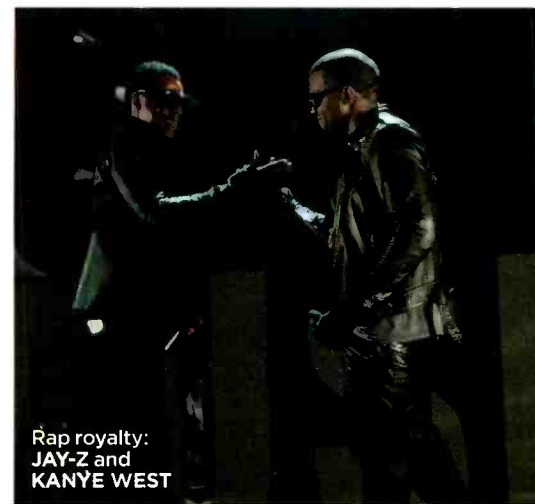
KINGDOM COME?

This is no rumor or innuendo—there's a Jay-Z and Kanye West collaboration album in the works. The only thing is, no one seems to know when the project, dubbed "Watch the Throne," is actually going to arrive or what it will sound like when it does show. (West has promised "very dark and sexy, like couture hip-hop.")

First hinted at last summer on West's Twitter feed (@kanyewest), the project was originally reported to be a five-song EP, featuring some of the tracks that appeared as part of West's G.O.O.D. Friday series last year. But then the project apparently ballooned into a full album "comin' in one week," as West put it while ringing in the new year in Las Vegas. Instead, early January brought a single, "H*A*M," as well as an art treatment that teased that the full album was "coming soon."

The project went quiet this spring (aside from industry chatter that it was still in the works and/or almost done), but June brought the explosive news that the album was done—

and set for a July 4 release. So, will the album appear out of the blue a la Radiohead's "The King of Limbs" or will it remain in limbo? Sources at Universal refuse to say. Still, whenever it shows, "Watch the Throne" should be a hit. —Benjamin Meadows-Ingram



Rap royalty: JAY-Z and KANYE WEST

TAG TEAM

Jay-Z and his former Roc-A-Fella Records artist, protégé (of sorts) and frequent producer Kanye West have 15 No. 1 albums between them. Here's how they've fared on the charts when they've teamed up on songs—often with Jay-Z performing and West producing.

Hot 100 Peak	Hot R&B/Hip-Hop Songs Peak	Title	Artist	Year
8	4	"Izzo (H.O.V.A.)"	Jay-Z	2001
79	28	"Guess Who's Back"	Scarface featuring Jay-Z & Beanie Sigel	2002
4	5	"'03 Bonnie & Clyde"	Jay-Z featuring Beyoncé Knowles	2002
—	51	"Jockin' Jay-Z"	Jay-Z	2008
5	11	"Swagga Like Us"	Jay-Z & T.I. featuring Kanye West & Lil Wayne	2008
—	61	"Brooklyn Go Hard"	Jay-Z featuring Santogold	2009
2	3	"Run This Town"	Jay-Z, Rihanna & Kanye West	2009
10	86	"Young Forever"	Jay-Z + Mr. Hudson	2010
—	91	"A Star Is Born"	Jay-Z + J. Cole	2010
18	30	"Monster"	Kanye West featuring Jay-Z, Rick Ross, Bon Iver & Nicki Minaj	2010
23	24	"H*A*M"	Kanye West & Jay-Z	2011

World music: REDONE and QUINCY JONES





Roller-coaster ride:
SCARS ON 45

POP BY SARAH MALOY

Getting Physical

Scars On 45 Single Notches Top Five Airplay As Group Revs Up Second EP

When British indie pop act Scars on 45 bought a computer and started recording songs in a grungy spare room in Bradford, England, the band never imagined that one of those tracks—"Give Me Something"—would reach the top five on Billboard's Triple A radio chart.

"The recordings that we did in

our disgusting, small rehearsal studio . . . those actual recordings are on the album," says Danny Bemrose, lead vocalist and co-founder of the quintet. "It's quite a nice thing that we did it all ourselves, so we're really proud of that."

Bemrose and bandmates Aimee Driver (vocals), David Nowakowski (keyboards), Stuart Nichols (bass)

and Chris Durling (drums) spent their first months together recording in the makeshift studio. "We soon realized that we would get a lot more out of things if we were to buy some equipment and record rather than spend every penny we had driving around England and doing gigs in London every two weeks," Bemrose says.

Several of the band's tracks were later featured on TV shows "The Cleaner" and "CSI: New York," catching the ear of Alexandra Patavas. The music supervisor had recently joined forces with Atlantic to create the Chop Shop label through which Scars on 45 released the physical version of its "Give Me Something" EP (June 21). The four-song set was released digitally at the top of the year.

"It's been such a huge roller coaster," Bemrose says of signing with Chop Shop. "Our lives have done a full turnover in the last few months."

Scars on 45's music has since been featured on TV's "Supernatural" and "One Tree Hill." Playing shows in the United States since February—including Austin's South by Southwest conference—the band will begin touring on the second leg of singer Marc Broussard's national tour on July 14.

Inspired by groups like Fleetwood Mac, Coldplay and the Beatles, Bemrose describes the band's music as melodic, heartfelt and uplifting. "We're not under any kind of illusion that we're doing anything that's groundbreaking," he says.

And Bemrose is the first to admit that no matter how well the band's first single is doing on the charts, "we're still a band that no one has heard of." But Scars on 45 aim to change that perception. A second EP, "Heart on Fire," will arrive in the fall, followed by a full-length album and additional TV synchs by the end of the year. ◆◆◆

FRESHLY MINTED

Tony Orlando may be best-remembered for the 1973 No. 1 pop hit—and military anthem—with Dawn, "Tie a Yellow Ribbon Round the Ole Oak Tree," but he's also a former industry executive (VP of CBS Records' publishing division, April-Blackwood Music), actor ("The Cosby Show") and spokesman (NutriSystem, Time-Life). As he celebrates his 50th year in entertainment, the singer is ramping up two new ventures: partner and vice chairman with the Franklin Mint and a role in Adam Sandler's next film, "I Hate You, Dad."

In his new role with the Franklin Mint, Orlando is introducing several products that honor U.S. military personnel, including the Yellow Ribbon Medal of Freedom, Wounded Warrior Sculpture and the Yellow Ribbon of Freedom Sculpture. They are among the array of gifts, heirlooms and collectibles offered by the New York-based company, founded in 1964.

Franklin Mint chairman Robert Book says, "Tony will lead our vigorous efforts to embrace new branding in film, television and music, incorporating all digital and traditional platforms."

"I have concepts that I believe will revitalize an already respected and solid brand," Orlando adds. "This company isn't just about coins. And raising awareness of and funds for veterans' causes has always been my passion."

From now until Aug. 11, Orlando will be on location in Boston and Cape Cod, Mass., filming "I Hate You, Dad." Sandler plays a disagreeable father who moves in with his engaged son (Andy Samberg) and begins fighting with his future daughter-in-law. Orlando plays Samberg's employer. Also in the cast: Leighton Meester, Susan Sarandon and James Caan.

Still singing, Orlando averages 125 dates per year at U.S. casinos and does a Christmas show in Branson, Mo., where he and his family reside. Orlando says it would be nice if his next project was a new album, but "as long as I can consistently perform live, I'm really very fortunate. Bill Cosby told me something once and he was so right: 'You hang in long enough, somebody rediscovers you.'" —Gail Mitchell

FOREIGN EXCHANGE

No stranger to big causes, legendary producer Quincy Jones recently formed the Global Gumbo Group, a joint venture with United Arab Emirates (UAE) social entrepreneur Badr Jafar. Established to develop multimedia opportunities in music, film, TV, publishing and digital applications in the Middle East and North Africa, the group is initially concentrating on producing live entertainment projects.

First up is the charity single "Tomorrow/Bokra," which will be used to raise money for educational arts, culture scholarships and projects for children in the Middle East and North Africa. Recorded in Rabat, Morocco, during the 10th annual Mawazine Music Festival (May 20-28), the Arab version of the song was written by Lebanese singer Majida El Roumi and composed by Iraqi singer/composer Kadim Al Saher. A single, video and documentary are slated for

release in early September after Ramadan.

Under its original title "Tomorrow (A Better Me, Better You)," the English half of the single became a No. 1 R&B hit for Jones and featured singer Tevin Campbell in 1990. Among the popular Arab artists who appear on "Tomorrow/Bokra" are Mayada El Hannaoui (Syria), Hussein Al Jassmi (UAE), Saber El Rebai (Tunisia), Amr Diab (Egypt) and Asma Lmnawar (Morocco). They join voices with such American acts as Patti Austin, Siedah Garrett and hip-hop vocal group Naturally 7.

"People coming together from all these countries, it's fantastic," Jones says. "That's what music is supposed to do: It speaks louder than words, it speaks from the heart, it speaks about togetherness."

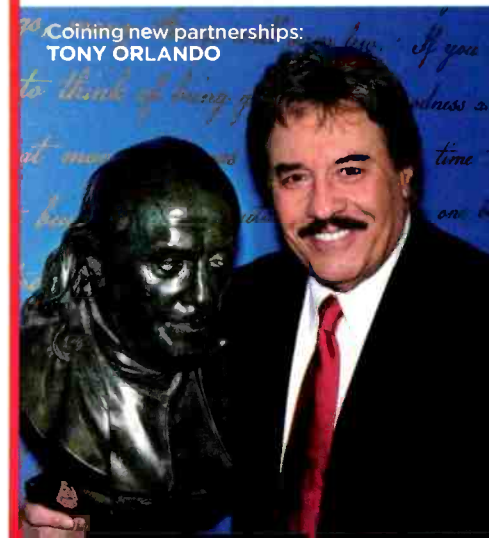
Jones is co-producing the song with RedOne, who assisted the icon on the 25th-anniversary remake of

"We Are the World." Moroccan-born RedOne, whose current credits include Lady Gaga's "Born This Way" album, says working on "Tomorrow" was "a dream come true" and a chance to inspire a new generation of the Arab world.

"I want that responsibility," RedOne adds, "because I never considered myself just a musician, or a guitar player, singer or producer. There's a bigger purpose for this."

Syrian-American producer Malek Akkad and Jones' son QD3 filmed the "Tomorrow/Bokra" recording sessions and will edit the footage into a music video and behind-the-scenes documentary. Jones and his Global Gumbo All-Stars, including Greg Phillinganes and Lionel Loueke, will perform at the Hollywood Bowl on Sept. 7. —Jon Blistein

Additional reporting by Kevin Rutherford.



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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BIG LAUGHS

>> "Weird Al" Yankovic earns his highest-charting album on the Billboard 200 as "Alpocalypse" debuts at No. 9 (44,000 sold, according to Nielsen SoundScan). The album surpasses his previous career peak of No. 10 with his last studio set, 2006's "Straight Outta Lynwood."

NEW ARRIVAL

>> For the first time in almost a year-and-a-half, a new female Latin artist debuts in the top five on Top Latin Albums. Natalia Jimenez's "Natalia" opens at No. 4, the first newcomer since Ana Isabelle's "Mi Sueño" bowed at No. 3 in the Feb. 27, 2010, issue.



CAB FARES WELL

>> Almost 15 years and eight chart entries into its career, Death Cab for Cutie motors to its first No. 1 on Alternative, as "You Are a Tourist" lifts 2-1. Previously, it hadn't gone higher than No. 5, which it reached with debut hit "Soul Meets Body" in 2005.

CHART BEAT

>> Mick Jagger has been a force of late on the Billboard charts—and he hasn't even released a song of his own. Maroon 5's "Moves Like Jagger," featuring Christina Aguilera, bursts onto the Billboard Hot 100 at No. 8, after Ke\$ha name-checked the icon in her nine-week No. 1 "TIK ToK" last year. ("We kick 'em to the curb unless they look like Mick Jagger!") U.K. "X Factor" alumnus Cher Lloyd could grant Jagger his next charted tribute, having recently released her debut single, "Swagger Jagger." The Rolling Stone is on the verge of making his own chart return: He's teamed with Damian Marley, A.R. Rahman, Dave Stewart and Joss Stone for the supergroup Superheavy, set to release its first album in September.

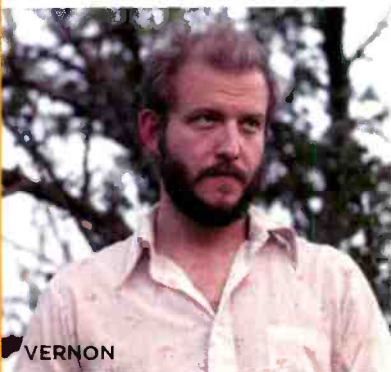
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CHARTS

Top Of The Pops: Hot Albums But No Hot (100) Hits

Congratulations are in order for **Jill Scott**, who claims her first No. 1 on the Billboard 200 with her fourth studio effort, "The Light of the Sun." The album, her first on her own Blues Babe label (through Warner Bros.), also crowns the Top R&B/Hip-Hop Albums chart—her second leader on that tally—with 135,000 sold, according to Nielsen SoundScan.



Right behind her at No. 2 is folk rock act **Bon Iver**, whose self-titled second full-length album takes a bow with 104,000. This marks both its highest-charting set and best sales week. Fronted by singer/songwriter **Justin Vernon**, Bon Iver's previous high-water mark came when its "Blood Bank" EP debuted and peaked at No. 16 with 23,000 in 2009.

The common thread between our unlikely top two acts this week is that neither artist has produced a top 40 single

on the Billboard Hot 100 as a lead artist. Scott has gone as high as No. 43 with "A Long Walk" in 2001—one of just three singles she's notched on the list. As for Bon Iver, the act has yet to claim a Hot 100 hit as a lead—though it has tagged along as a featured guest on two **Kanye West** tracks: "Monster" (No. 18) and "Dark Fantasy" (No. 60).

Of course, Scott's format home is R&B, so it's no surprise that she's racked up 14 singles on the Hot R&B/Hip-Hop Songs chart. Her best showing so far is "Walk," which hit No. 9. However, her new single, "So in Love," reached No. 10 and an ascent back up the list isn't out of the question. (It dips 10-13 this week.) Meanwhile, on the Hot 100, "Love" debuts at No. 97, marking Scott's return to the list for the first time since 2001's "The Way" spent 20 weeks on the tally.

For Bon Iver, its radio chart history is more spotty: The act hasn't notched a single radio hit.

As the top of the Billboard 200 has proved, a top-selling album doesn't necessarily require a hit Hot 100 single.

Of the 83 top 10 debuts on the Billboard 200 this calendar year (starting with the Jan. 29 issue), 75 were albums by an artist (not a soundtrack or various artists compilation).

Of those artist-albums, 36 (48%) were by acts who had earned a top 40 Hot 100 hit (as a lead act), while 39 (52%) had not.

More impressive, depending on how you look at it, is that among that group of 39, 18 (46%) had never been on the Hot 100. That latter group includes No. 1-debuting acts **the Decemberists** and

Amos Lee, along with **Social Distortion**, **Hollywood Undead**, **Asking Alexandria**, **Il Volo**, **Jackie Evancho** and **Ledisi**.

What those 39 acts have in common is that they're all non-mainstream (read: pop) acts, and all of them have a strong following with a core demographic. The vast majority are rock acts that never crossed over to pop, but still have a solid following. And for those that aren't rockers (like Il Volo or Evancho), their still-young careers were built through TV and word-of-mouth—not a hit single.

At this point last year, things weren't much different.

There were 71 artist-album debuts between Jan. 16 and July 10, 2010, and of those, 41 (58%) were by acts that had placed a single in the top 40 of the Hot 100, while 30 (42%) had not. And, of the 30, 18 (60%) were lacking a Hot 100 hit entirely. (The no-hitters included, at that point: **Vampire Weekend**, **Spoon**, **Broken Bells**, **Bullet for My Valentine**, **the National** and **LCD Soundsystem**.)

However, scrolling back to 2006, the story changes a bit.

From the Billboard 200 dated Jan. 21 through July 8, 2006, there were 65 artist albums that bowed in the top 10. Of those,

41 (63%) were by acts with a Hot 100 top 40 hit, while just 24 (37%) lacked one. And, of the 24, only nine (38%) had never scored a Hot 100 single. (Among them, **Il Divo**, **Ben Harper**, **Atreyu** and **Underoath**.)

With more consumers shifting to downloading hit songs, instead of buying

ing a full album, there will likely be even more hitless top 10 album acts. Couple that with "album-oriented" artists who have a core following that isn't based on a hit single (like mainstream rock acts and TV-driven pop stars), and the top of the Billboard 200 and Hot 100 charts could showcase even more disparate artists in the future.

NO CHARGE: We hope you enjoy our special States of Independents double issue. We'll be back with issue No. 25 on July 16. During the week that no issue will be published, we are pleased to offer all of our charts—more than 80 online-only charts that do not appear in the magazine—for free on Billboard.biz from July 7 through July 13.

Over The Counter

KEITH CAULFIELD



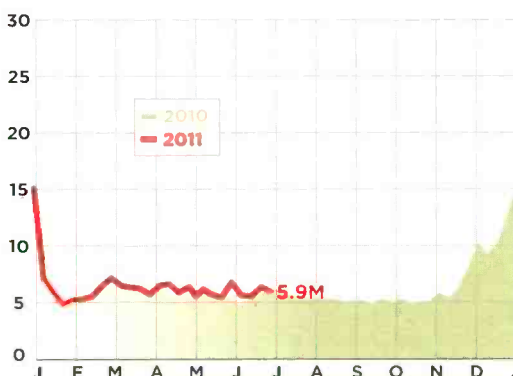
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,924,000	2,012,000	25,289,000
Last Week	6,301,000	1,998,000	25,105,000
Change	-6.0%	0.7%	0.7%
This Week Last Year	6,065,000	1,749,000	21,568,000
Change	-2.3%	15.0%	17.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	148,421,000	149,120,000	0.5%
Digital Tracks	575,956,000	635,349,000	10.3%
Store Singles	985,000	1,355,000	37.6%
Total	725,362,000	785,824,000	8.3%
Albums w/TEA*	206,016,600	212,654,900	3.2%

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

DIGITAL TRACKS SALES



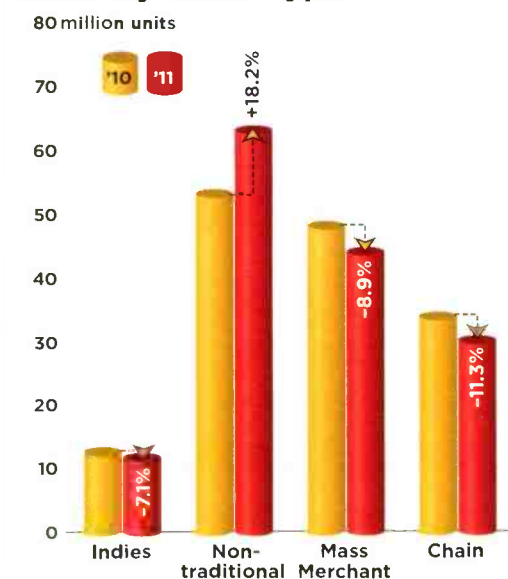
SALES BY ALBUM FORMAT

CD	106,533,000	99,053,000	-7.0%
Digital	40,579,000	48,221,000	18.8%
Vinyl	1,291,000	1,816,000	40.7%
Other	18,000	29,000	61.1%

For week ending June 26, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	98	124	SELENA GOMEZ & THE SCENE HOLLYWOOD 004625 (10.98) ⊕	A Year Without Rain	●	3
102	91	71	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 89813/SONY MUSIC (11.98)	Glee, The Music Presents: The Warblers		2
103	112	158	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership	2	1
104	81	-	SOUNDTRACK REPRISE 527705/WARNER BROS. (18.98)	Transformers: Dark Of The Moon: The Album	81	1
105	121	-	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles	5	1
106	NEW	1	GRIEVES RHYMESAYERS 0138* (14.98)	Together/Apart	106	1
107	78	73	NEEDTOBREATHE ATLANTIC 519702*/AG (13.98)	The Outsiders	20	1
108	107	97	CEE LO GREEN RADIOLIGHT 525601/ELEKTRA (18.98)	The Lady Killer	1	1
109	111	104	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow	12	1
110	131	117	KIDZ BOP KIDS RAZOR & TIE 89244 (18.98)	Kidz Bop 19	1	1
111	134	191	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC 011977*/UMRG (13.98)	Tha Carter III	3	1
112	RE-ENTRY	33	CHICKENFOOT REDLINE 20091* (13.98) ⊕	Chickenfoot	●	1
113	110	74	HOLLYWOOD UNDEAD A&M/OCTONE 015275*/IGA (13.98)	American Tragedy	1	1
114	NEW	1	COREY SMITH AVERAGE JOE'S 227 (14.98)	Broken Record	114	1
115	50	-	PAUL MCCARTNEY MPL/HEAR 32797*/CONCORD (19.98) ⊕	McCartney	1	1
116	NEW	1	EARTH, WIND & FIRE COLUMBIA/LEGACY 65779/SONY MUSIC (11.98)	Greatest Hits	116	1
117	63	6	ALL TIME LOW HOPELESS/DGC 015346/IGA (13.98)	Dirty Work	1	1
118	99	15	RISE AGAINST DGC/INTERSCOPE 015325*/GA (13.98)	Endgame	1	1
119	122	113	SKILLET ARDENT/INO ATLANTIC 519927/AG (13.98)	Awake	●	1
120	99	75	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get	26	1
121	103	100	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC 015002*/UMRG (13.98)	I Am Not A Human Being	●	1
122	142	135	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	3	13
123	126	118	R. KELLY JIVE 80874/JLG (11.98)	Love Letter	●	1
124	NEW	1	SKRILLEX BIG BEAT/ATLANTIC DIGITAL EX/AG (7.98)	More Monsters And Sprites (EP)	124	1
125	164	129	KESHA KEMOSABE/RCA 49209*/RMG (11.98)	Animal	1	1
126	113	103	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	3	67
127	90	60	MICHAEL GRIMM EPIC 91997/SONY MUSIC (11.98)	Michael Grimm	13	1
128	NEW	1	MICHAEL BOLTON MONTAIGNE/LEGACY 92037/SONY MUSIC (9.98)	Gems: The Duets Collection	128	1
129	101	70	VARIOUS ARTISTS SIDEONE/DUMY 1452 (8.98)	Vans Warped Tour '11: 2011 Tour Compilation	70	1
130	143	130	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP	10	1
131	28	-	OF MICE & MEN RISE 116 (12.98)	The Flood	28	1
132	114	92	AARON LEWIS STROUD/AVANTAGE 01013 (7.98)	Town Line (EP)	1	1
133	117	116	BON JOVI ISLAND 014903/UMG (13.98)	Greatest Hits	●	1
134	95	90	SUGARLAND MERCURY NASHVILLE 014758*/UMGN (13.98) ⊕	The Incredible Machine	1	1
135	NEW	1	GOMEZ ATO 0102* (13.98)	Whatever's On Your Mind	135	1
136	100	93	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	●	27
137	129	96	SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong	1	1
138	162	-	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits	94	1
139	119	84	THE CARS SYNCRD 4/HEAR 32872*/CONCORD (14.98)	Move Like This	1	1
140	1	164	ONEREPUBLIC MDSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up	21	1
141	139	109	RAPHAEL SAADIQ COLUMBIA 62560*/SONY MUSIC (11.98)	Stone Rollin'	14	1
142	132	173	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	1
143	RE-ENTRY	110	MAROON 5 A&M/OCTONE 50001*/IGA (18.98)	Songs About Jane	4	1
144	153	142	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	6	1
145	92	68	JOURNEY NOMOTA 104 EX (13.98)	Eclipse	13	1
146	144	102	AVENGED SEVENFOLD HOPELESS/SIRE 524026*/WARNER BROS. (18.98)	Nightmare	1	1
147	133	121	LAURA STORY IND/COLUMBIA 86417/SONY MUSIC (10.98)	Blessings	102	1
148	NEW	1	VARIOUS ARTISTS HOPELESS 737 EX (0.98)	Another Hopeless Summer 2011	148	1
149	85	14	ARCTIC MONKEYS DOMINO 300* (13.98)	Suck It And See	14	1
150	RE-ENTRY	2	SARAH JAROSZ SUGAR HILL 4062*/WELK (12.98)	Follow Me Down	98	1



Three Best Buy-exclusive albums are on clearance at the big-box retailer; thus, each of them re-enters this week with massive gains. This one is up by 284%, while Nos. 168 and 181 both jump by more than 100%.

122
The album gains by 7% thanks to media attention generated by the second anniversary of his death (June 25, 2009). Of his 32 million albums sold in the SoundScan era, one-third of them have moved since his passing.



The English band's seventh studio album bows with 4,000, marking its fourth set to reach the tally. Its last one, 2009's "A New Tide," debuted and peaked at No. 60.



Brad Paisley returns for a second go-round on a "Cars" movie soundtrack, contributing two songs. The new set is more score-heavy than the first (it peaked at No. 6), which explains its lower placing.

196
Amazon MP3's \$3.99 Daily Deals on June 20, 23 and 24 affect albums by Earth, Wind & Fire (No. 115, up 68%); Sarah Jarosz (No. 150, up 70%); and Billy Idol (No. 196, up 64%), respectively.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	97	-	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	5	3
152	123	95	THOMPSON SQUARE STONE CREEK 7677 (13.98)	Thompson Square	15	1
153	NEW	1	SOUNDTRACK PIXAR 006507/WALT DISNEY (13.98)	Cars 2	153	1
154	128	52	CULTS ITNO/COLUMBIA 88589*/SONY MUSIC (9.98)	Cults	52	1
155	108	87	STEVIE NICKS REPRISE 527247/WARNER BROS. (18.98)	In Your Dreams	1	1
156	159	138	KESHA KEMOSABE/RCA 80560*/RMG (9.98)	Cannibal	●	15
157	127	107	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA/SONY MUSIC CMG 58490*/SONY MUSIC (6.98)	VH1 Storytellers	56	1
158	109	58	FLOGGING MOLLY BORSTAL BEAT 002* (14.98)	Speed Of Darkness	1	1
159	NEW	1	DAVE ALVIN YEP MUSIC 2246* (15.98)	Eleven Eleven	159	1
160	136	137	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself	1	1
161	174	176	KINGS OF LEON RCA 64698*/RMG (13.98)	Come Around Sundown	●	1
162	170	149	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	5	1
163	168	127	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/DJMG (9.98)	My World (EP)	1	1
164	154	146	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	1	1
165	89	19	RANDY TRAVIS WARNER BROS. (NASHVILLE) 524503/WMN (18.98)	Anniversary Celebration: 25	19	1
166	135	152	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	●	17
167	175	-	FLEETWOOD MAC REPRISE 73775/WARNER BROS. (19.98)	The Very Best Of Fleetwood Mac	12	1
168	NEW	1	WEEZER DGC/INTERSCOPE 012344 EX UME (9.98)	Six Hits (EP)	168	1
169	120	85	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 013939 EX/STARBUCKS (12.98)	Blues-Rock Crossroads / 1964-1986	69	1
170	RE-ENTRY	20	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	●	1
171	145	125	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)	The E.N.D.	2	1
172	179	178	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	3	1
173	156	161	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 014325/UMRG (13.98)	Thank Me Later	1	1
174	130	139	MANA WARNER LATINA 526530 (16.98) ⊕	Drama y Luz	1	1
175	161	154	KEM UNIVERSAL REPUBLIC 014469/UMRG (13.98) ⊕	Intimacy: Album III	1	1
176	71	-	BLACK COUNTRY COMMUNION J & R ADVENTURES 931387 (17.98)	Black Country Communion	2	71
177	172	131	AVRIL LAVIGNE RCA 58870/RMG (11.98) ⊕	Goodbye Lullaby	1	1
178	155	140	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce	2	77
179	NEW	1	NIGHT RANGER FRONTIERS 10515 (18.98)	Somewhere In California	179	1
180	149	106	TYLER, THE CREATOR XL 529* (11.98)	Goblin	1	1
181	NEW	1	STONE TEMPLE PILOTS ATLANTIC 516740 EX/RHINO (5.98)	A Taste Of... (EP)	181	1
182	141	115	KANYE WEST ROC-A-FELLA/DEF JAM 014695*/DJMG (13.98) ⊕	My Beautiful Dark Twisted Fantasy	1	1
183	158	148	BOB SEGER & THE SILVER BULLET BAND CAPITOL 38334* (16.98)	Greatest Hits	8	1
184	182	79	THE SCRIPT PHONOGIC EPIC 81227/SONY MUSIC (11.98)	Science & Faith	1	1
185	150	119	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 85852/SONY MUSIC (13.98)	Glee: The Music, Season Two: Volume 5	1	1
186	176	165	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Do I... My Thing	●	5
187	189	162	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	2	77
188	186	144	DANGER MOUSE & DANIELE LUPPI STARRING JACK WHITE & NORAH JONES CAPITOL 40485* (17.98)	Rome	11	1
189	RE-ENTRY	53	CHRIS YOUNG RCA NASHVILLE 72818/SMN (10.98)	The Man I Want To Be	19	1
190	RE-ENTRY	60	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	●	1
191	RE-ENTRY	3	SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)	180	1
192	169	182	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	1	1
193	RE-ENTRY	30	SOUNDTRACK RCA 80205/RMG (11.98)	Burlesque	18	1
194	82	-	PAUL MCCARTNEY MPL/HEAR 32798*/CONCORD (19.98) ⊕	McCartney II	1	1
195	147	94	VARIOUS ARTISTS EMI/WARNER BROS./SONY/UNIVERSAL 90504/UMRG/UMRG/SONY MUSIC/SONY MUSIC (9.98)	Songs For Japan	1	1
196	RE-ENTRY	3	BILLY IDOL CAPITOL 15140 (10.98) ⊕	Idolize Yourself: The Very Best Of Billy Idol	73	1
197	193	199	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	112	1
198	RE-ENTRY	26	SARA BAREILLES EPIC 55035*/SONY MUSIC (11.98)	Kaleidoscope Heart	1	1
199	167	134	AEROSMITH Geffen 001101 UME (9.98)	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	67	1
200	199	-	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	21	1

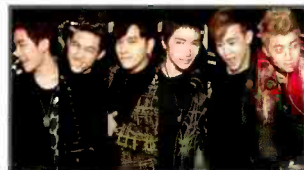
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UNCHARTED™		DATA PROVIDED BY	MUSIC	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSPACE PAGE
1	1	24	#1 DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY
2	2	23	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
3	3	21	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
4	4	20	STAR GUARD MUFFIN	WWW.MYSPACE.COM/STARGUARDMUFFIN
5	5	20	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
6	6	20	MADDI JANE	WWW.MYSPACE.COM/MADDIANEMUSIC
7	7	19	COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR
8	8	14	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
9	9	23	NOISIA	WWW.MYSPACE.COM/DENOISIA
10	10	21	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES
11	11	19	SUNGHAI JUNG	WWW.MYSPACE.COM/JUNGSUNGHAI
12	12	20	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
13	13	24	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
14	14	10	CHILDISH GAMBINO	WWW.MYSPACE.COM/CHILDISHGAMBINOOTHERAPPER
15	15	10	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA
16	16	23	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
17	17	20	PORTA	WWW.MYSPACE.COM/PORTA1
18	18	20	F292	WWW.MYSPACE.COM/F292OFFICIAL
19	19	11	T. MILLS	WWW.MYSPACE.COM/TMILLS
20	20	12	METRONOMY	WWW.MYSPACE.COM/METRONOMY
21	21	24	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
22	22	20	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET
23	23	2	FELGUK	WWW.MYSPACE.COM/FELGUK
24	24	14	MANGA	WWW.MYSPACE.COM/MANGAWEB
25	25	23	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
26	26	23	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
27	RE-ENTRY	27	OTENKI	WWW.MYSPACE.COM/ONTEKI
28	28	16	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
29	29	5	HOODIE ALLEN	WWW.MYSPACE.COM/HOODIEALLEN
30	30	4	ZEDD	WWW.MYSPACE.COM/OFFICIALZEDD
31	31	9	EXCISION	WWW.MYSPACE.COM/EXCISION
32	32	28	TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYSPACE.COM/TOTALLYENORMOUSXINCTDINOSAURS
33	33	24	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
34	34	23	LIL CRAZED THE K.I.D	WWW.MYSPACE.COM/LILCRAZED
35	35	23	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN
36	NEW	36	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC
37	37	8	PITTY	WWW.MYSPACE.COM/BANDAPITTY
38	38	11	BOMBAY BICYCLE CLUB	WWW.MYSPACE.COM/BOOMBAYBICYCLECLUB
39	NEW	39	SBTRKT	WWW.MYSPACE.COM/SUBTRACTONE
40	40	13	PAROV STELAR	WWW.MYSPACE.COM/STELAR1
41	41	10	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
42	42	10	BEARDYMAN	WWW.MYSPACE.COM/BEARDYMAN
43	43	4	LAZY RICH	WWW.MYSPACE.COM/DLAZYRICH
44	RE-ENTRY	44	RUSSIAN RED	WWW.MYSPACE.COM/RUSSIANREADY
45	NEW	45	MUSTARD PIMP	WWW.MYSPACE.COM/MUSTAROPIMP
46	46	2	CRYSTAL FIGHTERS	WWW.MYSPACE.COM/CRYSTALFIGHTERS
47	47	2	FINK	WWW.MYSPACE.COM/PINKMUSIC
48	RE-ENTRY	48	HADOUKEN!	WWW.MYSPACE.COM/HADOUKEN
49	49	9	BORGORE	WWW.MYSPACE.COM/BORGORE
50	50	10	PEE WEE GASKINS	WWW.MYSPACE.COM/PEEWEEGASKINSRAWS

In releasing latest album "Jamaican Trip" on June 22, reggae band Star Guard Muffin claims the highest debut on Uncharted this week at No. 4. After featuring songs on its Myspace page, the group pulled in 86,000 plays—up from 3,500 the week before.



South Korean boy band 2PM debuts at No. 35 on the Social 50 chart thanks to the premiere of its video for "Hands Up" on June 20. The dance track—featured on an album of the same name—gained 2.4 million YouTube views, respectively (a 207% week-to-week increase).



SOCIAL 50™		DATA PROVIDED BY	MUSIC	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL
1	1	31	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
2	2	31	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
3	3	31	KATY PERRY	CAPITOL
4	4	31	SHAKIRA	SONY MUSIC LATIN/EPIC
5	5	31	SELENA GOMEZ	HOLLYWOOD
6	6	31	RIHANNA	SRP/DEF JAM/IDJMG
7	7	31	MICHAEL JACKSON	MJJ/EPIC
8	8	31	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
9	9	31	LINKIN PARK	MACHINE SHOP/WARNER BROS.
10	10	31	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	11	28	WIZ KHALIFA	ROSTRUM/ATLANTIC
12	12	30	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC
13	13	31	AVRIL LAVIGNE	ARISTA/RMG
14	14	29	CHRIS BROWN	JIVE/JLG
15	15	31	BEYONCE	MUSIC WORLD/COLUMBIA
16	16	31	DAVID GUETTA	WHAT A MUSIC/VIRGIN/CAPITOL
17	17	31	TAYLOR SWIFT	BIG MACHINE
18	18	21	ADELE	XL/COLUMBIA
19	19	31	USHER	LAFACE/JLG
20	20	28	BRITNEY SPEARS	JIVE/JLG
21	21	31	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC
22	22	8	LMFAO	PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
23	23	31	THE BLACK EYED PEAS	INTERSCOPE
24	24	29	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
25	25	31	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
26	26	31	DON OMAR	ORFANATO/MACHETE
27	27	31	COLDPLAY	CAPITOL
28	28	29	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
29	RE-ENTRY	29	TYLER WARD	UNSIGNED
30	30	20	BRUNO MARS	ELEKTRA
31	31	31	KESHA	KEMOSABE/RCA/RMG
32	32	31	50 CENT	SHADY/AFTERMATH/INTERSCOPE
33	33	29	BOB MARLEY	TUFF GONG/ISLAND/UMI
34	34	11	BOYCE AVENUE	3 PEACE
35	NEW	35	2PM	JYP
36	RE-ENTRY	36	MAROON 5	A&M/OCTONE
37	37	31	GREEN DAY	REPRISE
38	38	31	TIESTO	MUSICAL FREEDOM
39	NEW	39	SEAN KINGSTON	BELUGA HEIGHTS/EPIC
40	40	7	SOULJA BOY	COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE
41	41	17	JENNIFER LOPEZ	ISLAND/IDJMG
42	42	15	JUSTIN TIMBERLAKE	JIVE/JLG
43	43	2	RED HOT CHILI PEPPERS	WARNER BROS.
44	44	12	AVENGED SEVENFOLD	HOPELESS/SIRE/WARNER BROS.
45	45	2	CODY SIMPSON	ATLANTIC
46	46	24	DEMI LOVATO	HOLLYWOOD
47	47	2	THE WHITE STRIPES	THIRD MAN/WARNER BROS.
48	48	6	RADIOHEAD	XL/TICKER TAPE/TBD
49	RE-ENTRY	49	PARAMORE	FUELED BY RAMEN
50	50	10	DJ BL3ND	UNSIGNED

AOL RADIO SONGS		DATA PROVIDED BY	MUSIC	AOL
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	18	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	2	10	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	3	16	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
4	4	9	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
5	5	11	NEVER GONNA LEAVE THIS BED	MAROON 5 (A&M/OCTONE/INTERSCOPE)
6	6	11	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
7	7	8	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
8	8	6	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	9	7	I'M INTO YOU	JENNIFER LOPEZ FEATURING LIL WAYNE (ISLAND/IDJMG)
10	10	5	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	11	3	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
12	12	13	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)
13	13	10	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
14	14	11	CALIFORNIA KING BED	RIHANNA (SRP/DEF JAM/IDJMG)
15	15	11	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)

YAHOO! SONGS		DATA PROVIDED BY	MUSIC	Y! MUSIC
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	16	#1 TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
2	2	14	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
3	3	7	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
4	4	13	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
5	5	10	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
6	6	4	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
7	7	9	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
8	8	2	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	9	2	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
10	10	8	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
11	11	2	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
12	12	1	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
13	13	1	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
14	14	4	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
15	15	4	WRITTEN IN THE STARS	TINIE TEMPAH FEATURING ERIC TURNER (DISTURBING LONDON/CAPITOL)

NEXT BIG SOUND 25™		DATA PROVIDED BY	MUSIC	NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.		
1	DARREN CRISS			
2	ARCANGEL			
3	DJ EARWORM			
4	COLETTE CARR			
5	THE CATARACS			
6	VERONICA MAGGIO			
7	HADOUKEN!			
8	THE CRIMSON ARMADA			
9	SORRISO MAROTO			
10	BEATS ANTIQUE			
11	KENDRICK LAMAR			
12	TIM BERG			
13	LAIDBACK LUKE			
14	PORTUGAL THE MAN			
15	THE SCENE AESTHETIC			

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

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

HOT 100

SALES DATA COMPILED BY
nielsen SoundScan

Billboard

DIGITAL SONGS

JUL 9 2011

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	2	11	GIVE ME EVERYTHING	PITBULL (MR. 305/POLLO GROUNDS/JRMG)
3	3	18	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
4	6	9	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL JAM/CHERRYTREE/INTERSCOPE)
5	4	18	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
6	7	7	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
7	9	17	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
8	5	15	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
9	11	11	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	8	16	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
11	21	3	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
12	10	17	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
13	12	10	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
14	14	11	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
15	13	12	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
16	17	6	I'M ON ONE	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL REPUBLIC)
17	30	4	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
18	26	8	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
19	15	20	LOOK AT ME NOW	CHRIS BROWN (JIVE/JLG)
20	19	6	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
21	20	13	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
22	22	10	HONEY BEE	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)
23	23	21	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
24	18	25	F**KIN' PERFECT	PINK (LAFACE/JLG)
25	24	13	MEAN	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	16	16	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
27	29	15	YOU LIE	THE BAND PERRY (REPUBLIC NASHVILLE)
28	33	12	IF HEAVEN WASN'T SO FAR AWAY	JUSTIN MOORE (VALORY)
29	32	12	TOMORROW	CHRIS YOUNG (RCA NASHVILLE)
30	34	8	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
31	24	28	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
32	27	31	F**K YOU (FORGET YOU)	CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
33	31	21	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
34	40	6	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)
35	38	6	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
36	6	6	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)
37	36	36	FIREWORK	KATY PERRY (CAPITOL)
38	35	21	BLOW	KESHA (KEMOSABE/RCA/RMG)
39	46	6	UNUSUAL	TREY SONGZ FEATURING DRAKE (SONGBOOK/ATLANTIC)
40	50	5	MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)
41	45	7	AM I THE ONLY ONE	DIERS BENTLEY (CAPITOL NASHVILLE)
42	53	5	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
43	48	10	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)
44	55	9	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
45	51	8	NEVER GONNA LEAVE THIS BED	MAROON 5 (A&M/OCTONE/INTERSCOPE)
46	42	16	FAW AWAY	MARSHA AMBROSIOUS (JRMG)
47	39	18	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
48	65	3	BEST THING I NEVER HAD	BEYONCE (COLUMBIA)
49	49	5	DIRTY DANCER	ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
50	44	13	OLD ALABAMA	BRAD PAISLEY FEAT. ALABAMA (ARISTA NASHVILLE)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	#1 LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
2	1	1	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
3	2	13	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENETT & GONNOROCK (PARTY ROCK/WILL JAM/CHERRYTREE/INTERSCOPE)
4	3	13	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFFROJACK & NAYER (MR. 305/POLLO GROUNDS/JRMG)
5	5	24	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
6	7	8	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	6	7	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	4	12	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
9	14	11	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)
10	9	5	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
11	19	12	HONEY BEE	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)
12	10	16	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
13	11	20	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
14	5	5	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
15	16	15	WHO SAYS	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
16	12	26	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
17	17	11	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
18	15	18	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
19	18	5	I'M ON ONE	DJ KHALED FEAT. DRAKE, RICK ROSS & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN)
20	23	3	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
21	8	2	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
22	20	21	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
23	25	17	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)
24	22	17	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
25	1	1	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	1	1	FIX YOU	JAVIER COLON (UNIVERSAL REPUBLIC)
27	2	2	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)
28	1	1	LOSING MY RELIGION	DIA FRAMPTON (UNIVERSAL REPUBLIC)
29	24	10	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)
30	26	11	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
31	27	8	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
32	37	7	DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
33	32	37	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
34	28	18	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
35	31	11	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)
36	49	8	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. PLO ROJA & NICKI MINAJ (WIRI A MUSICA/TRAUVERS/CAPITOL)
37	34	14	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVIC/NAPPY BOY/JIVE/JLG)
38	33	44	F**K YOU (FORGET YOU)	CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
39	39	4	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)
40	42	5	CALIFORNIA KING BED	RIHANNA (SRP/DEF JAM/IDJMG)
41	46	3	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)
42	29	16	PRICE TAG	JESSIE J FEAT. B.D.B. (LAVA/UNIVERSAL REPUBLIC)
43	1	1	DOG DAYS ARE OVER	VICCI MARTINEZ (UNIVERSAL REPUBLIC)
44	41	13	MEAN	TAYLOR SWIFT (BIG MACHINE)
45	1	1	SHAKE SENORA	PITBULL FEAT. T-PAIN & SEAN PAUL (MR. 305/POLLO GROUNDS/JRMG)
46	38	8	HELLO	MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
47	1	1	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
48	44	17	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
49	34	34	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
50	1	20	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	1	1	LOSING MY RELIGION	DIA FRAMPTON (UNIVERSAL REPUBLIC)
3	1	1	DOG DAYS ARE OVER	VICCI MARTINEZ (UNIVERSAL REPUBLIC)
4	1	50	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
5	1	23	PUMPED UP KICKS	FOSTER THE PEOPLE (31ARTIME/COLUMBIA)
6	2	4	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
7	3	33	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
8	1	1	THE MAN WHO CAN'T BE MOVED	XENIA (UNIVERSAL REPUBLIC)
9	1	6	FIX YOU	COLDPLAY (CAPITOL)
10	1	4	SOMEWHERE ONLY WE KNOW	KEANE (INTERSCOPE)
11	6	33	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)
12	8	16	COUNTRY SONG	SEETHER (WIND-UP)
13	1	58	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	10	49	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)
15	11	76	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	#1 GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFFROJACK & NAYER (MR. 305/POLLO GROUNDS/JRMG)
2	2	12	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
3	4	5	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
4	5	1	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
5	1	1	I'M ON ONE	DJ KHALED FEAT. DRAKE, RICK ROSS & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
6	1	2	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
7	7	21	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
8	1	1	FIX YOU	JAVIER COLON (UNIVERSAL REPUBLIC)
9	1	20	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)
10	1	11	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UMRG)
11	1	11	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVIC/NAPPY BOY/JIVE/JLG)
12	10	37	F**K YOU (FORGET YOU)	CEE LO GREEN (RADIOCULTURE/ELEKTRA/ATLANTIC)
13	1	1	SHAKE SENORA	PITBULL FEAT. T-PAIN & SEAN PAUL (MR. 305/POLLO GROUNDS/JRMG)
14	14	19	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
15	13	33	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)

BLUES™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	#1 THE THRILL IS GONE	BEVERLY McCLELLAN (UNIVERSAL REPUBLIC/UMRG)
2	4	77	THE THRILL IS GONE	B.B. KING (GEFFEN/CHRONICLES/UME)
3	1	54	BAD TO THE BONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)
4	2	49	PRIDE AND JOY	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
5	3	3	MANNISH BOY	MUDDY WATERS (CHESS/GEFFEN/UME)
6	1	54	TEN MILLION SLAVES	OTIS TAYLOR (TELARC BLUES/TELARC/CONCORD)
7	49	49	TEXAS FLOOD	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
8	3	3	MIDNIGHT IN HARLEM	TEDESCHI TRUCKS BAND (MASTERWORKS/SONY MASTERWORKS)
9	13	63	I DRINK ALONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)
10	9	77	WHAT'D I SAY (PART 1)	RAY CHARLES (ATLANTIC/WARNER STRATEGIC MARKETING)
11	11	1	CROSSFIRE	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
12	69	69	LIE TO ME	JONNY LANG (A&M/UME)
13	14	48	THE SKY IS CRYING	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
14	12	77	GOING UP THE COUNTRY	CANNED HEAT (LIBERTY/CAPITOL)
15	20	60	MOVE IT ON OVER	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	#1 DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
2	2	12	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)
3	3	3	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
4	5	10	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)
5	1	10	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)
6	1	8	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
7	1	54	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
8	8	11	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)
9	1	6	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)
10	10	20	MEAN	TAYLOR SWIFT (BIG MACHINE)
11	16	16	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)
12	15	16	HOMEBOY	ERIC CHURCH (EMI NASHVILLE)
13	13	21	YOU LIE	THE BAND PERRY (REPUBLIC NASHVILLE)
14	14	19	TOMORROW	CHRIS YOUNG (RCA)
15	20	34	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	45	#1 DANZA KUDURO	DON OMAR & LUJAN (MUSICA/SONY MUSIC LATIN)
2	4	59	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
3	2	77	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
4	3	30	RABIOSA	SHAKIRA (EPIC/SONY MUSIC LATIN)
5	1	77	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
6	1	6	TABOO	DON OMAR (DISFRANCO/MACHETE/UNIVERSAL MUSIC LATIN)
7	8	77	LIVIN' LA VIDA LOCA	RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)
8	7	1	VEN CONMIGO	DADDY Yankee FEAT. PRINCE ROYCE (EL CARTEL)
9	1	34	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
10	10	1	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
11	1	77	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
12	12	5	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
13	13	42	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)
14	15	77	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
15	14	7	YOU	ROMEO SANTOS (SONY MUSIC LATIN)

COMEDY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	28	#1 I JUST HAD SEX	THE LONELY ISLAND FEAT. AKON (UNIVERSAL REPUBLIC/UMRG)
2	3	8	JACK SPARROW	THE LONELY ISLAND FEAT. MICHAEL BOLTON (UNIVERSAL REPUBLIC/UMRG)
3	1	4	NICE GUYS	CHESTER SEE, KEVIN WEAVER, RYAN HIGA, CHESTER SEE, KEVIN WEAVER & RYAN HIGA
4	1	77	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC/UMRG)
5	1	1	PARTY IN THE CIA	

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	11	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLY GROUNDSUR/RMG)
3	6	7	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
4	18		E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
5	3	17	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
6	9	12	PARTY ROCK ANTHEM LMFAO FEAT. LAURIN BENNETT & GOODROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
7	5	20	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
8	14		THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
9	13	4	GREATEST GAINER LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
10	8	16	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
11			DON'T WANNA GO HOME JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
12	12	13	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
13	17		SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
14	14	10	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
15	10	19	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
16	15	11	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
17	16	12	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
18	20		DIRTY DANCER ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
19	19		HELLO MARTIN SOLVEIG & DRAGHETTE (BIG BEAT/ATLANTIC)
20	16	20	WRITTEN IN THE STARS TIMIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
21	21	9	THE STORY OF US TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
22	24	5	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
23	23	5	CALIFORNIA KING BED RHANNA (SRP/DEF. JAM/IDJMG)
24	26	4	RIGHT THERE NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
25	27	6	WHERE THEM GIRLS AT DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
26	22	18	DOWN ON YOU JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF. JAM/IDJMG)
27	31		I WANNA GO BRITNEY SPEARS (JIVE/JLG)
28	31		BEST THING I NEVER HAD BEYONCE (COLUMBIA)
29	30		NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
30	24		BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
31	33		SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
32	28	16	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTT/WARNER BROS.)
33	38	2	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
34	34	3	BEST LOVE SONG T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
35	36	3	SMILE AVRIL LAVIGNE (RCA/RMG)
36	NEW		I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
37	32	10	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
38	40	2	PRETTY GIRLS IYAZ (BELUGA HEIGHTS/REPRISE)
39	NEW		BRIGHT LIGHTS BIGGER CITY CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
40	NEW		I FEEL LIKE DANCIN' ALL TIME LOW (HOPELESS/DGC/INTERSCOPE)

Katy Perry collects her fifth Mainstream Top 40 top 10 from her album "Teenage Dream," as "Last Friday Night (T.G.I.F.)" charges 13-9 with Greatest Gainer honors. The song follows the set's first four No. 1-peaking singles: "California Gurls," featuring Snoop Dogg (seven weeks on top); the title cut and "Firework" (four each); and "E.T.," featuring Kanye West (six).

Perry is the fifth solo female to send at least five singles to an album into the chart's top 10, following Janet Jackson (six from "janet." In 1993-94), Alanis Morissette (five from "Jagged Little Pill," 1995-96), Kelly Clarkson (five from "Breakaway," 2004-06) and Fergie (five from "The Dutchess," 2006-08).

All five singles from "Teenage Dream" have reached the

Mainstream Top 40 top 10 in five weeks or less. Taking just four frames to reach the top tier, "Friday" matches Lady Gaga's "The Edge of Glory" for the fastest top 10 climb this year.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	38	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	26		FIREWORK KATY PERRY (CAPITOL)
4	22		F**KIN' PERFECT PINK (LAFACE/JLG)
5	29		RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
6	6	27	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
7	7	25	MARRY ME TRAIN (COLUMBIA)
8	46		SEPTEMBER DAUGHTRY (19/RCA/RMG)
9	10		HOLD ON MICHAEL BUBLE (143/REPRISE)
10	9	45	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
11	12		FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
12	11	22	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
13	15	3	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
14	13	25	JAR OF HEARTS CHRISTINA PERRI (M.S. PERRI LANE/ATLANTIC/RRP)
15	14	15	F**K YOU (FORGET YOU) CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
16	18	17	GREATEST GAINER SOMewhere WITH YOU KENNY CHESNEY (BNA)
17	17	13	SUMMER RAIN MATTHEW MORRISON (MERCURY/IDJMG)
18	14	9	WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TOURDFORCE)
19	16		THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
20	24	3	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
21	21	6	HIGHER WINDOW JOSH GROBAN (143/REPRISE)
22	22	5	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
23	20	6	NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
24	22	8	E.T. KATY PERRY (CAPITOL)
25	28	5	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	15	E.T. KATY PERRY (CAPITOL)
3	5	11	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
4	3	25	F**KIN' PERFECT PINK (LAFACE/JLG)
5	6	15	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
6	4	21	NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
7	21		KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
8	7	35	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
9	12	5	GREATEST GAINER THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
10	10	9	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
11	9	23	F**K YOU (FORGET YOU) CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
12	11	11	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
13	15	2	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
14	14	19	SOMETHING TO BELIEVE IN PARACHUTE (MERCURY/IDJMG)
15	23		SING MY CHEMICAL ROMANCE (REPRISE)
16	3		EVERY TEARDROP IS A WATERFALL COLDFPLAY (CAPITOL)
17	18	6	(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)
18	26	3	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
19	12		TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
20	22	8	PRICE TAG JESSIE J FEAT. B.O.B. (LAVA/UNIVERSAL REPUBLIC)
21			ARMS CHRISTINA PERRI (ATLANTIC/RRP)
22	21	17	FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE)
23	34	2	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
24	29	3	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
25	20	18	PARIS GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	16	COUNTRY SONG SEETHER (WIND-UP)
3	13		YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
4	24		PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5			EVERY TEARDROP IS A WATERFALL COLDFPLAY (CAPITOL)
6	5	12	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
7	12	4	GREATEST GAINER WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
8	8	18	LIES OF THE BEAUTIFUL PEOPLE SIXX:A.M. (ELEVEN SEVEN)
9	23		HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
10	20		RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
11	15	11	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
12	34		THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
13	10		PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
14	13	32	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
15	14	25	HOWLIN' FOR YOU THE BLACK KEYS (WONESUCH/WARNER BROS.)
16	16	14	WARRIOR DISTURBED (REPRISE)
17	17	9	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
18	20	11	SICK ADELITAS WAY (VIRGIN/CAPITOL)
19	19		LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
20	22	7	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
21	24		DIE TRYING ART OF DYING (INTOXICATION/REPRISE)
22	23	18	SAIL AWOLNATION (RED BULL)
23	27	9	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
24	25	3	SUNSET IN JULY 311 (ATO/RED)
25	28	16	YOUNG BLOOD THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
26	24	14	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
27	26	8	GET UP! KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
28	29	14	OLD MAN REDLIGHT KING (HOLLYWOOD)
29	35	3	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
30	30	5	AROUND MY HEAD CAGE THE ELEPHANT (DSP/JIVE/JLG)
31	38	5	RUMOUR HAS IT ADELE (XL/COLUMBIA)
32	37	2	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
33	31	8	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
34	34	8	TWO AGAINST ONE DANGER MOUSE & DANIELE LUPI STARRING JACK WHITE (CAPITOL)
35	33		DIGITAL (DID YOU TELL) STONE SOUR (ROADRUNNER/RRP)
36	36	8	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
37	32		IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BROS.)
38	5		WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
39	42	2	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
40	40	5	WHAT YOU KNOW TWO DOOR CINEMA CLUB (RED/GLASSNOTE)
41	6	2	LONG TIME CAKE (UPBEAT/ILG)
42	41	4	LONGING TO BELONG EDDIE VEDDER (MONKEYWRENCH/UNIVERSAL REPUBLIC)
43	HOT SHOT DEBUT		BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
44	47	2	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
45	9	2	WHITE RABBIT EGYPT CENTRAL (FAT LADY/ILG)
46	43	3	MONSTER PARAMORE (FUELED BY RAMEN/RRP)
47	5	16	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
48	39	12	MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
49	NEW		HOLDIN ON TO BLACK METAL MY MORNING JACKET (ATO/RED)
50	NEW		NIGHT OF THE HUNTER THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)

As they spend a record-extending 18th week atop Rock Songs with "Rope"—the song's entire chart life—Foo Fighters claim their 19th top 10 on Alternative with follow-up "Walk" (12-7 on both charts). The band ties Green Day for third-most top 10s on the latter list, trailing only U2 (23) and Red Hot Chili Peppers (21).



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	#1 YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
2	1	23	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
3	12		ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
4	7		PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
5	18		ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
6	4		EVERY TEARDROP IS A WATERFALL COLDFPLAY (CAPITOL)
7	12	4	GREATEST GAINER WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
8	6	21	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
9	10	21	SAIL AWOLNATION (RED BULL)
10	23		HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
11	16		COUNTRY SONG SEETHER (WIND-UP)
12	13	24	HOWLIN' FOR YOU THE BLACK KEYS (WONESUCH/WARNER BROS.)
13	34		THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
14	14	21	YOUNG BLOOD THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
15	15	32	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
16	16	19	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
17	1	3	SUNSET IN JULY 311 (ATO/RED)
18	18	7	AROUND MY HEAD CAGE THE ELEPHANT (DSP/JIVE/JLG)
19	19	11	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
20	20	12	TWO AGAINST ONE DANGER MOUSE & DANIELE LUPI STARRING JACK WHITE (CAPITOL)
21	3	12	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
22	21	1	OLD MAN REDLIGHT KING (HOLLYWOOD)
23	9		IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BROS.)
24	25	4	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
25	19		LOST IN YOU THREE DAYS GRACE (JIVE/JLG)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
2	3	4	EVERY TEARDROP IS A WATERFALL COLDFPLAY (CAPITOL)
3	9		RUMOUR HAS IT ADELE (XL/COLUMBIA)
4	13		LONGING TO BELONG EDDIE VEDDER (MONKEYWRENCH/UNIVERSAL REPUBLIC)
5	20		GIVE ME SOMETHING SCARS ON 45 (CHOP SHOP/ATLANTIC)
6	7	8	GREATEST GAINER PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
7	6	15	FASTER MATT NATHANSON (VANGUARD)
8	11	12	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
9	9	8	THIS IS WHY WE FIGHT THE DECEMBERISTS (CAPITOL)
10	8	31	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
11	13	9	REPO MAN RAY LAMONTAGNE AND THE PARIAS DDGS (RCA/REO)
12	15	7	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
13	16	3	RISE ABOVE 1 REEVE CARNY FEAT. BONO & THE EDGE (MARVEL/MERCURY/ISLAND/INTERSCOPE)
14	18	9	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
15	14	33	MONEY GRABBER FITZ & THE TANTRUMS (DANGEROUS)
16	20	4	COMEBACK KID BRETT DENNEN (DUALTONE)
17	17	6	OPTIONS GOMEZ (ATO/RED)
18	12	8	THE AFTERLIFE PAUL SIMON (HEAR/CMG)
19	5		WILL DO TV ON THE RADIO (INTERSCOPE)
20			HOLDIN ON TO BLACK METAL MY MORNING JACKET (ATO/RED)
21	26	2	MAN IN MOTION WARREN HAYNES (STAX/CMG)
22	22		I'LL BE WAITING MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
23	23		BARTON HOLLOW THE CIVIL WARS (SENSIBILITY)
24	25		FLOWER AMOS LEE (BLUE NOTE/CAPITOL)
25	29		TWO AGAINST ONE DANGER MOUSE & DANIELE LUPI STARRING JACK WHITE (CAPITOL)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 135, 81 and 89 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 171 all-format rock stations, including 57 ALTERNATIVE 27 TRIPLE A panels, are electronically monitored 24 hours a day, 7 days a week. See Chart Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. PERRY:ARI MICHELSON

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	12	#1 HONEY BEE S. HENDRICKS (B. HAYS/LIPKINS)	Blake Shelton WARNER BROS./WMN	●	1
2	2	17	MEAN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	●	2
3	3	29	YOU LIE P. WDRLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE	●	3
4	5	20	TOMORROW J. STROUD (C. YOUNG, F. J. MYERS, A. SMITH)	Chris Young RCA	●	4
5	4	20	IF HEAVEN WASN'T SO FAR AWAY J. STOVER (D. DAVIDSON, R. HATCH, B. JONES)	Justin Moore VALORY	●	4
6	6	83	DIRT ROAD ANTHEM M. KNOX (B. GILBERT, C. FORD)	Jason Aldean BROKEN BOW	●	6
7	8	9	JUST A KISS P. WORLEY, L. ADY, A. TEBELUM (D. HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE	●	7
8	9	11	KNEE DEEP K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT, C. BOWLES, J. STEELE)	Zac Brown Band Featuring Jimmy Buffett SOUTHERN GROUND/ATLANTIC BIGGER PICTURE	●	8
9	11	14	AM I THE ONLY ONE J. R. STEWART (J. BEAVERS, J. R. STEWART, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	●	9
10	12	15	COUNTRY GIRL (SHAKE IT FOR ME) M. BRIGHT, J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	●	10
11	13	15	YOU AND TEQUILA B. CANNON, K. CHESNEY (M. BERG, D. CARTER)	Kenny Chesney Featuring Grace Potter BNA	●	11
12	17	21	GREATEST GAINER REMIND ME F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley Duet With Carrie Underwood ARISTA NASHVILLE	●	12
13	14	14	BAREFOOT BLUE JEAN NIGHT J. MOI, R. CLAWSON (D. ALTMAN, E. PASLAY, T. SAWCHUK)	Jake Owen RCA	●	13
14	15	14	JUST FISHIN' M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins SHOW DOG/UNIVERSAL	●	14
15	16	19	HOMEBOY J. JOYCE (E. CHURCH, C. BEATHARD)	Eric Church EMI NASHVILLE	●	15
16	20	19	CRAZY GIRL M. WRUCKE (L. BRIGE, I. ROSE)	Eli Young Band REPUBLIC NASHVILLE	●	16
17	22	25	AIR POWER I LOVE YOU THIS BIG M. BRIGHT (R. JACKSON, E. DEAN, B. JAMES)	Scotty McCreery INTERSCOPE/MERCURY	●	17
18	19	20	I WOULDN'T BE A MAN F. ROGERS (R. M. BOURKE, M. B. REID)	Josh Turner MCA NASHVILLE	●	18
19	23	23	AIR POWER LOVE DONE GONE C. CHAMBERLAIN, B. CURRINGTON (S. CAMP, M. GREEN)	Billy Currington MERCURY	●	19
20	25	29	HERE FOR A GOOD TIME T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE	●	20
21	21	24	TAKE A BACK ROAD T. HEWITT, R. ATKINS (R. AKINS, L. LAIRD)	Rodney Atkins CURB	●	21
22	18	19	TEENAGE DAUGHTERS B. GALLAGHER, M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride REPUBLIC NASHVILLE	●	22
23	29	39	MADE IN AMERICA T. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith SHOW DOG/UNIVERSAL	●	23
24	28	27	I GOT YOU N. V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square STONE CREEK	●	24
25	27	26	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THILBOEAD)	Steve Holy CURB	●	25



Shelton's song is the audience-driven chart's first to draw more than 40 million listener impressions (40.3) since Toby Keith's "As Good As I Once Was" in 2005. The song introduces the artist's new "Red River Blue" album, due July 12.



With 39 million impressions (up 2 million), third single from "Speak Now" album collects the biggest weekly audience sum by a solo female artist since Carrie Underwood's "Jesus, Take the Wheel" in 2006. Title also matches Swift's best rank, established when "Mine" stopped at No. 2 last November.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	28	12	COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert VALORY	26
27	33	34	5	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. L. NIEMANN, R. BROWN)	Jerrold Niemann SEA GAYLE ARISTA NASHVILLE	27
28	31	32	6	I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	28
29	32	30	11	A BUNCHA GIRLS M. KNOX (F. BALLARD, B. HAYS/LIPKINS, D. DAVIDSON, R. AKINS)	Frankie Ballard WARNER BROS./WAR	29
30	34	31	21	LET IT RAIN F. LIDDELL, C. AINLAY (D. NAIL, J. SINGLETON)	David Nail MCA NASHVILLE	30
31	48	56	3	COST OF LIVIN' R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn ARISTA NASHVILLE	31
32	36	35	19	MR. BARTENDER J. RICH (C. PENNACCHIO, B. GASKIN)	Bradley Gaskin COLUMBIA	32
33	37	38	14	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge BIG MACHINE	33
34	41	40	5	TAKE IT OFF S. CANNON (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Joe Nichols SHOW DOG/UNIVERSAL	34
35	38	46	4	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell BIGGER PICTURE	35
36	35	36	16	WANNA TAKE YOU HOME M. SERLETIC (T. GOSSIN, M. SERLETIC, W. MOBLEY)	Gloriana EMBLEM/WARNER BROS./WAR	36
37	39	37	19	SHOTGUN GIRL J. RICH (D. LEVETT, D. RUTTAN)	The JaneDear Girls WARNER BROS./WMN	37
38	-	-	2	TODAY IS YOUR DAY N. CHAPMAN, S. TWAIN (S. TWAIN)	Shania Twain MERCURY	38
39	43	43	11	DIDN'T I D. FRIZELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW	39
40	47	53	4	TOUGH F. LIDDELL, L. WOOTEN (L. SATCHER)	Kellie Pickler BNA	40
41	HOT SHOT DEBUT	1	1	LONG HOT SUMMER D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE	41
42	44	44	9	STORM WARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC/WMN	42
43	53	-	2	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson ARC/EMI NASHVILLE	43
44	49	48	9	STAYING'S WORSE THAN LEAVING B. BEAVERS (J. CLEMENTI, R. FOSTER, S. SWEENEY)	Sunny Sweeney REPUBLIC NASHVILLE	44
45	46	45	9	LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina INTERSCOPE/MERCURY	45
46	51	4	4	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLIMIE, D. W. MORGAN)	Sara Evans RCA	46
47	45	42	11	WHEN LOVE GETS A HOLD OF YOU D. HUFF (J. ALEXANDER, G. NICHOLSON, J. R. STEWART)	Reba STARBUCK/VALORY	47
48	50	50	15	MARY WAS THE MARRYING KIND B. JAMES (K. MODRE, S. STEPAKOFF, D. COUCH)	Kip Moore MCA NASHVILLE	48
49	54	51	6	LET'S GET TOGETHER P. VASSAR (R. COPPERMAN, P. VASSAR, T. MULLINS)	Phil Vassar RODEOWAVE	49
50	52	47	12	OH, TONIGHT E. HERBST (J. ABBOTT, S. HELMS)	Josh Abbott Band Featuring Kacey Musgraves PRETTY DAMN TOUGH	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 JUSTIN MOORE VALORY JMO290A (10.98)	Outlaws Like Me	●	1
2	1	34	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	●	1
3	2	3	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	●	3
4	3	2	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC 015731/UMG (18.98)	NOW That's What I Call Country: Volume 4	●	3
5	4	5	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 524722/AG (18.98)	You Get What You Give	●	5
6	5	6	TAYLOR SWIFT BIG MACHINE TS0300A (18.98)	Speak Now	●	5
7	6	1	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn	●	1
8	7	7	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry	●	2
9	8	8	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	●	3
10	10	9	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This	●	1
11	11	30	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	●	1
12	11	11	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey	●	1
13	NEW	1	CODY CANADA & THE DEPARTED UNDERGROUND SOUND/ATLANTIC 2206728/TH RHYTHMS (12.98)	This Is Indian Land	●	13
14	12	14	ZAC BROWN BAND BIGGER PICTURE/HUMIL BROWN/ATLANTIC 518931/AG (13.98)	The Foundation	●	2
15	13	18	SARA EVANS RCA 49693/SMN (10.98)	Stronger	●	1
16	13	10	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)	Paper Airplane	●	1
17	NEW	1	COREY SMITH AVERAGE JOE'S 227 (14.98)	Broken Record	●	17
18	17	10	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get	●	1
19	20	1	AARON LEWIS STROUD/AVARIOUS 01013 (7.98)	Town Line (EP)	●	1
20	16	17	SUGARLAND MERCURY 014758*/UMGN (13.98)	The Incredible Machine	●	1
21	18	19	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	●	1
22	22	21	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	●	2
23	21	20	THOMPSON SQUARE STONE CREEK 7677 (13.98)	Thompson Square	●	3
24	24	23	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	●	2
25	15	3	RANDY TRAVIS WARNER BROS 524503/WMN (18.98)	Anniversary Celebration: 25	●	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	
26	23	24	18	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	●	4
27	31	33	34	GREATEST GAINER BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	●	4
28	-	-	67	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	●	14
29	27	26	32	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	●	2
30	29	27	14	BILLY CURRINGTON MERCURY 015290/UMG (7.98)	Icon: Billy Currington	●	22
31	26	31	37	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	●	1
32	33	28	14	JOSH TURNER MCA NASHVILLE 015348/UMG (7.98)	Icon: Josh Turner	●	20
33	34	35	50	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury	●	1
34	30	25	6	RANDY TRAVIS WARNER BROS. 8635/EXCRACKER BARREL (11.98)	Randy Travis	●	1
35	25	30	60	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD)	Pass The Jar: Live	●	1
36	32	34	31	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	●	7
37	36	37	72	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire	●	2
38	38	36	69	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin	●	1
39	42	43	59	BLAKE SHELTON REPRISE/WARNER BROS. 522642/WMN (8.98)	Hillbilly Bone (EP)	●	2
40	35	38	38	TOBY KEITH SHOW DOG/UNIVERSAL 014492 (9.98)	Bullets In The Gun	●	1
41	40	39	46	BLAKE SHELTON REPRISE 524497/WMN (7.98)	All About Tonight (EP)	●	1
42	43	41	21	SOUNDTRACK SAREM 2/EMI PRODUCTIONS 5817/MAKSON GAE (10.98)	Country Strong: More Music From The Motion Picture	●	1
43	39	40	5	EMMYLOU HARRIS NONESUCH 525966/WARNER BROS. (18.98)	Hard Bargain	●	3
44	41	42	9	STEVE EARLE NEW WEST 6195* (17.98)	I'll Never Get Out Of This World Alive	●	1
45	44	48	45	TRACE ADKINS SHOW DOG/UNIVERSAL 014268 (9.98)	Cowboy's Back In Town	●	1
46	50	49	24	STEEL MAGNOLIA BIG MACHINE SMO100A (10.98)	Steel Magnolia	●	1
47	46	47	62	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	●	8
48	52	45	4	HANK III SIDEWALK 79233*/BRUC (18.98)	Hillbilly Joker	●	16
49	49	51	37	TRACE ADKINS CAPITOL NASHVILLE 48537 (19.98)	The Definitive Greatest Hits: Til The Last Shot's Fired	●	12
50	54	56	12	CRAIG CAMPBELL ACOUSTIC PEACH 526571/BIGGER PICTURE (18.98)	Craig Campbell	●	14

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	12	#1 ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD	Paper Airplane	●
2	4	6	SARAH JAROSZ SUGAR HILL 4062*/WELK	Follow Me Down	●
3	2	15	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert	●
4	5	56	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	●
5	8	20	THE WAILIN' JENNYNS RED HOUSE 234	Bright Morning Stars	●
6	7	63	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	●
7	3	7	CHRISTHILE & MICHAEL DAVES NONESUCH 527603/WARNER BROS	Sleep With One Eye Open	●
8	NEW	1	THE GREENCARDS DARLING STREET 001	The Brick Album	●
9	NEW	1	JIM LAUDERDALE SUGAR HILL 4070/WELK	Reason And Rhyme: Bluegrass Songs By Robert Hunter & Jim Lauderdale	●
10	6	40	STEVE IVEY IMI 0017/SONOMA	Best Of Bluegrass	●

BETWEEN THE BULLETS
MOORE'S FIRST NO. 1



Arkansas native Justin Moore lands his first No. 1 in three tries on Top Country Albums, as "Outlaws Like Me" bows with 65,000. Its first-week sales also represent his best Nielsen SoundScan week. Moore had a brief chart run with his first entry, a June 2009 digital EP titled "You Asked for It," followed two months later by full-length "Justin Moore," which debuted and peaked at No. 3. The lead single from the new album, "If Heaven Wasn't So Far Away," bullets at No. 5 on Hot Country Songs and No. 23 on Country Digital Songs (see page 47).

—Wade Jessen

HOT COUNTRY SONGS: 128 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	(IMPRINT / PROMOTION LABEL)
1	HOT SHOT DEBUT	1	1	14	#1	JILL SCOTT	THE LIGHT OF THE SUN (BLUES BABE 527941/WARNER BROS.)
2		2	1	2		BAD MEETS EVIL	HELL: THE SEQUEL SHADY/INTERSCOPE 015729/AG
3	NEW	3				PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RMG
4		4				LEDISI	PIECES OF ME VERVE FORECAST 015557/VG
5		6	31	66		NICKI MINAJ	THE PROMPT (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 015021/MNRG)
6		7	54			EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014111/AGA
7		8				JAGGED EDGE	THE REMEDY SLIP-N-SLIDE 07900
8		9				WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG
9		10				RIHANNA	LOUD SRP/DEF JAM 014927/OJMG
10		11				TECH N9NE	ALL 6'S & 7'S STRANGE 87/RBC
11		12				CHRIS BROWN	F.A.M.E. JIVE 86067/JLG
12		13				BEASTIE BOYS	HOT SAUCE COMMITTEE FT. TWO BROOKLYN DUST 05639/CAPITOL
13		14				KIRK FRANKLIN	HELL FEAR FO YO SOUL/VERITY 77917/JLG
14		15				VARIOUS ARTISTS	SELF MADE: VOL. 1 MAYBACH 527800/WARNER BROS.
15		16				MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
16		17				MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RMG
17		18				SADE	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
18		19				LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520870/AG
19		20				GORILLA ZOE	KING KONG BLOCK/ATLANTIC 2117/EONE
20		21				JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RMG
21	NEW	22				GRIEVES	TOGETHER/APART RHYMESAYERS 0138*
22		23				CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA
23		24				LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY/UNIVERSAL REPUBLIC 015002/MNRG
24		25				R. KELLY	LOVE LETTER JIVE 80874/JLG
25		26				RAPHAEL SAADIQ	STONE ROLLIN' COLUMBIA 62560/SONY MUSIC
26		27				DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 014325/MNRG
27		28				KEM	INTIMACY ALBUM III UNIVERSAL REPUBLIC 014469/UMRG
28		29				TYLER, THE CREATOR	GOBLIN XL 529*
29		30				KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 014695/YJMG
30		31				RICK ROSS	TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366/IDJMG
31		32				MUSIQ SOULCHILD	MUSIQINTEHAGIO SONGBOOK/ATLANTIC 524542/AG
32		33				MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
33		34				TRIN-I-TEE 5:7	ANGEL & CHANELLE MUSIC WORLD GOSPEL 093/MUSIC WORLD
34		35				KELLY PRICE	KELLY MY BLOCK/SANG GIRL! 32101/MALACO
35		36				KID CUDI	MAN ON THE MOON II DREAM ON/GOOD/UNIVERSAL REPUBLIC 014649/UMRG
36		37				TREY SONGZ	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG
37		38				TINIE TEMPAH	DISC-OVERY DISTURBING LONDON 70635/CAPITOL
38		39				THE TEMPTATIONS	ICON MOTOWN 014607/JME
39		40				WAKA FLOCKA FLAME	FLOCKAVELI 1017 BRICK SQUAD/ASYLUM 522740/WARNER BROS.
40		41				YOLANDA ADAMS	BECOMING N-HOUSE 100300 EX
41	51 12	42				PACE SETTER	MINT CONDITION ... CAGED BIRD 5787/SHANACHIE
42		43				T.I.	NO MERCY GRAND HUSTLE/ATLANTIC 523753/AG
43		44				RANDOM AXE	RANDOM AXE DUCK DOWN 2185
44		45				JADAKISS	I LOVE YOU D-BLOCK/RUFF RYDERS/DEF JAM 015684/IDJMG
45		46				JEREMIH	ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG
46		47				CHARLIE WILSON	JUST CHARLIE P MUSIC/JIVE 81696/JLG
47		48				VARIOUS ARTISTS	SACRED LOVE SONGS 2 DEXTERITY SOUNDS 001
48		49				NEW BOYZ	TOO COOL TO CARE SHOTTY 522931/WARNER BROS.
49		50				TANK	NOW OR NEVER MOGAMBE/SONG DYNASTY/ATLANTIC 525214/AG
50						MAC MILLER	ON AND ON AND BEYOND ROSTRUM DIGITAL EX

Four weeks into his No. 1 run on Rhythmic as a featured artist on Pitbull's "Give Me Everything," Afrojack enters with his debut single, "Take Over Control" (No. 39). The Eva Simons-assisted track debuts thanks in part to increased spins at KHHM Sacramento and KWIN Stockton, Calif., and KDDB Honolulu.



MAINSTREAM R&B/HIP-HOP		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	(IMPRINT / PROMOTION LABEL)
1		1	1	14	#1	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
2		2	2	10		I'M ON ONE	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
3		3	2	21		SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
4		4	3	16		MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
5		5	13			SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
6		6	10	4		HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7		7	7	8		UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
8		8	17			FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
9		9	14			CUPID	LLOYD FEAT. AWESOME JONES (YOUNG-GOLDFIE/ZONE 4/INTERSCOPE)
10		10	8	22		LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
11		11	15			MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)
12		12	12			BEST NIGHT OF MY LIFE	JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG)
13		13	17			HUSTLE HARD	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
14		14	17			BALLIN'	YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)
15		15	13			RACKS	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
16		16	15			ONE NIGHT STAND	KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)
17		17	19			OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
18		18	23			SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
19		19	26	3		BEST THING I NEVER HAD	BEYONCE (COLUMBIA)
20		20	29	11		WE CAN GET IT ON	YO GOTTI (INEVITABLE/POLO GROUNDS/J/RMG)
21		21	18	20		DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
22		22	25	4		ON MY LEVEL	WIZ KHALIFA FEAT. TOD SHORT (ROSTRUM/ATLANTIC)
23		23	27	3		BOOTY WURK (ONE CHEEK AT A TIME)	T-PAIN FEAT. JOEY GALAXY (KONVIC/NAPPY BOY/JIVE/JLG)
24		24	21	7		TUPAC BACK	MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
25		25	8			9 PIECE	RICK ROSS FEAT. LIL WAYNE OR TL (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
26		26	31	4		NOVACANE	FRANK OCEAN (DOD FUTURE/REDZONE/IDJMG)
27		27	20	18		ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
28		28	22	20		BRING IT BACK	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
29		29	2			QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
30		30	30	13		JOHN	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
31		31	32	5		COUNTRY SH*T	BIG K.R.I.T. (CINEMATIC/DEF JAM/IDJMG)
32		32	35			NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)
33		33	37	3		IN DA BOX	SEAN GARRETT FEAT. RICK ROSS (BET I PENNED IT/COLUMBIA)
34		34	24	12		SOMEONE TO LOVE ME (NAKED)	MARY J. BLIGE FEAT. ODDY & LIL WAYNE (MAYBACH/WARNER BROS.)
35		35	40	2		BREAK MY HEART	ESTELLE FEAT. RICK ROSS (HOME SCHOOL/ATLANTIC)
36		36	33	20		GROVE ST. PARTY	WAKA FLOCKA FLAME FEAT. KENO GOTTI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
37		37	34	7		OH MY	DJ DRAMA (APHILLIATES/GRAND HUSTLE/EONE)
38		38	16	18		ALL YOUR LOVE	K'LA (MUSIC LINE/IDJMG)
39		39	47			GO 'N' GET IT	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
40		40	38	18		GRAB SOMEBODY	BOBBY V FEAT. TWISTA (BLU KOLLA DREAMS/CAPITOL)

BETWEEN THE BULLETS

JILL SCOTT SHINES BRIGHT



Jill Scott opens at No. 1 on the Billboard 200 and Top R&B/Hip-Hop Albums with "The Light of the Sun" (135,000 copies, according to Nielsen SoundScan)—her second chart-topping debut following 2004's "Beautifully Human: Words and Sounds Vol. 2." On the Billboard 200, it's her first No. 1. "Sun" also spawned her third Adult R&B No. 1 as "So in Love" enjoys its second week atop the list.

Scott's debut at the summit of Top R&B/Hip-Hop Albums also marks only the second time this year a female singer has led the list—Marsha Ambrosius' "Late Nights & Early Mornings" spent the week of March 19 at No. 1. —Rauly Ramirez

RHYTHMIC		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	(IMPRINT / PROMOTION LABEL)
1		1	1	14	#1	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
2		2	2	10		SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3		3	8	12		PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILLIAMS/CHERRY/INTERSCOPE)
4		4	7	14		MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
5		5	10	9		MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
6		6	22			THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
7		7	11			SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
8		8	17			E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
9		9	17			JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
10		10	14	4		HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
11		11	15	5		ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
12		12	15	5		I'M ON ONE	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL REPUBLIC)
13		13	20			LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
14		14	12			ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
15		15	16	10		SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
16		16	18			DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
17		17	22			OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
18		18	23			MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)
19		19	17	13		THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
20		20	19	15		TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
21		21	21	18		ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
22		22	25	6		WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/STRAVA/VERVO/CAPITOL)
23		23	27	3		BEST THING I NEVER HAD	BEYONCE (COLUMBIA)
24		24	28	4		NOVACANE	FRANK OCEAN (DOD FUTURE/REDZONE/IDJMG)
25		25	39	2		LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
26		26	24	12		RACKS	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
27		27	26	12		BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVIC/NAPPY BOY/JIVE/JLG)
28		28	29	5		THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
29		29	31	3		BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
30		30	32	5		UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
31		31	37			IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)
32		32	35			RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
33		33	37	3		CUPID	LLOYD FEAT. AWESOME JONES (YOUNG-GOLDFIE/ZONE 4/INTERSCOPE)
34		34	36	4		DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
35	NEW	35				LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
36	NEW	36				RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RMG)
37		37	34	7		I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
38		38	38			FAR AWAY	TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
39		39	47			TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)
40		40	38	18		BLOW	KESHA (KEMOSABE/RCA/RMG)

ADULT R&B		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	(IMPRINT / PROMOTION LABEL)
1		1	1	11	#1	SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)
2		2	2	23		I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/JLG)
3		3	3	24		4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
4		4	4	30		FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
5		5	12			PIECES OF ME	LEDISI (VERVE FORECAST/VERVE)
6		6	31			LOVE LETTER	R. KELLY (JIVE/JLG)
7		7	24			NOT MY DADDY	KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)
8		8	15			IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL REPUBLIC)
9		9	11			COLLARD GREENS & CORNBREAD	FANTASIA (S/19/J/RMG)
10							

DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: RUN THE WORLD (GIRLS) by Beyoncé.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: THE EDGE OF GLORY by Lady Gaga.

DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / NUMBER / DISTRIBUTING LABEL, CERT. Top entry: Lady Gaga.

DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: PARTY ROCK ANTHEM by LMFAO.

TRADITIONAL JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: Michael Buble.

CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: Gabriel Bello.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: Botswana Bossa Nova.

TRADITIONAL CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: Mormon Tabernacle Choir.

CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: Jackie Evancho.

WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: Various Artists.

See charts legend on billboard.biz for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY & DANCE/ELECTRONIC ALBUMS are electronically monitored 24 hours a day, 7 days a week. See charts legend for TRADITIONAL JAZZ ALBUMS, CONTEMPORARY JAZZ ALBUMS, CLASSICAL CROSSOVER ALBUMS and WORLD ALBUMS rules and explanations. All charts © 2011. Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	7	#1 YOU	ROMEO SANTOS (SONY MUSIC LATIN)
2	2	19	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
3	1	12	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
4	5	10	PROMETI	INTOCABLE (G.I.M.)
5	1	11	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
6	7	15	EL ARDIDO	LARRY HERNANDEZ (MENDIETA/FONOVISA)
7	6	9	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, FRODOJACK & NAYER (MR. 305/POLO GROUNDS/FRMG)
8	10	20	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
9	1	10	VEN COMMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
10	8	21	EL CULPABLE	ESPINOZA PAZ (DISA/ASL)
11	15	10	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO (DISA/ASL)
12	12	9	LLAMA AL SOL	TITO "EL BAMBINO" (SIENTE)
13	23	5	GG DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
14	11	48	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
15	13	34	ME ENCANTARIA	FIDEL RUEDA (DISA)
16	24	3	AMOR CLANDESTINO	MANA (WARNER LATINA)
17	16	13	EL TIERNO SE FUE	CALIBRE 50 (DISA)
18	14	15	LLUVIA AL CORAZON	MANA (WARNER LATINA)
19	17	8	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
20	18	14	MI CORAZON ESTA MUERTO	RKM & KEN-Y (PINA)
21	22	2	GRITAR	LUIS FONSI (UNIVERSAL MUSIC LATIN)
22	28	7	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
23	20	20	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
24	25	5	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
25	2	10	PELIGRO	REIK (SONY MUSIC LATIN)
26	26	6	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
27	39	3	PARTY ROCK ANTHEM	UMAO FEAT. LAUREN BENEET & GOODROCK (PARTY ROCK/WILLIAMS+HEERY/INTERSCOPE)
28	30	20	TU ANGELITO	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
29	33	4	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
30	29	3	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
31	27	20	LA CIUDAD DEL OLVIDO	EL TRONO DE MEXICO (FONOVISA)
32	45	4	NINAS PUDIENDES Y PODEROSAS	VOZ DE MANDO (DISA)
33	42	3	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
34	35	13	LA HUMMER Y EL CAMARO	VOZ DE MANDO ARTISTAS INVITADOS ESCUELA DE GUERRA Y JORGE SANTACRUZ (DISA)
35	34	3	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
36	46	3	POR SER TU MUJER	NATALIE JIMENEZ (SONY MUSIC LATIN)
37	48	7	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
38	HOT SHOT DEBUT	1	ENSENAMA A OLVIDAR	DAREYES DE LA SIERRA (DISA)
39	37	12	MI VIDA	DIVINO (MVP)
40	4	2	LA NOVIA BELLA	ELVIS CRESPO (FLASH)
41	32	6	APOCO NO QUIERAS	ALX VILLARREAL (MUSART/BALBOA)
42	36	3	BORRACHO Y LOCO	LOS HURACANES DEL NORTE (DISA)
43	RE-ENTRY	1	ME ENAMORE	ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATIN)
44	31	18	CONTESTAME EL TELEFONO	ALEXIS & FIDO FEAT. FLEX (SONY MUSIC LATIN)
45	NEW	1	MI CORAZON INSISTE	JENCARLOS (BULLSEYE)
46	NEW	1	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
47	38	18	MIENTRAS DORMIAS	PESADO (DISA/ASL)
48	41	16	HABITACION 69	BANDA LOS RECODITOS (DISA)
49	49	1	ENTRE TUS ALAS	CAMILA (SONY MUSIC LATIN)
50	NEW	1	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTENA (MENDIETA/FONOVISA)

Intocable scores its 15th No. 1 on Regional Mexican Airplay as "Prometi" steps 2-1 in its 11th week (10.9 million listener impressions, according to Nielsen BDS). The move pushes the act past Los Tigres del Norte's 14 No. 1s for second-most in the chart's 17-year history behind Conjunto Primavera's 16.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	11	JENCARLOS CANELA	UN NUEVO DIA BULLSEYE 8942	
2	1	11	MANA	DRAMA Y LUZ WARNER LATINA 526530	
3	2	69	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
4	NEW	1	NATALIA JIMENEZ	NATALIA SONY MUSIC LATIN 92171	
5	3	5	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
6	6	51	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014484/UMLE	
7	4	4	FRANCO DE VITA	EN PRIMERA FILA SONY MUSIC LATIN 78112	
8	10	3	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UMLE	
9	5	5	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE	
10	30	3	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE	
11	36	1	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
12	12	32	DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014857/UMLE	
13	11	72	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
14	26	34	GG PITBULL	ARMANDO MFR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
15	9	3	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
16	17	23	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE	
17	14	22	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
18	15	13	GERARDO ORTIZ	MORIR Y EXISTIR EN VIVO DEL 82733/SONY MUSIC LATIN	
19	16	14	INTOCABLE	2011 G.I.M. 029/DASMI	
20	21	56	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
21	19	6	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	
22	23	22	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
23	24	10	TIERRA CALI	UN SIGLO DE AMOR VICTORIA/UNIVERSAL MUSIC LATINO 654133/UMLE	
24	13	2	BXS	POR SIEMPRE ROMANTICOS DISA 721656/UMLE	
25	22	10	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
26	20	12	JOAN SEBASTIAN	LOS HUEVOS RANCHEROS FONOVISA 354639/UMLE	
27	29	32	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE	
28	27	14	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE	
29	18	4	VARIOUS ARTISTS	TOP 25 CANTOS DE ALABANZA: 2012 MARANTHA LATIN 72050/MARANTHA	
30	28	2	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA	EL PRIMER LUGAR FONOVISA 354646/UMLE	
31	33	33	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
32	32	14	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
33	25	57	MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402	
34	31	64	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE	
35	35	14	EL TRONO DE MEXICO	SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE	
36	30	2	PESADO/INTOCABLE	FRENTE A FRENTE WARNER LATINA 528081	
37	0	13	LOS TITANES DE DURANGO	MUY AFORTUNADOS DISA 721637/UMLE	
38	36	5	EL COMPA SACRA: EL ULTIMO RAZO	BOLA DE RATAS SONY MUSIC LATIN 83991	
39	45	50	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE	
40	37	11	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA	
41	38	37	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISA 354570/UMLE	
42	NEW	1	DJ GUEROMIXX & DJ KRACK	REVOLUCIONANDO LA KUMBIA PARTE 2 GM 20023 EX	
43	44	32	VARIOUS ARTISTS	TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN	
44	39	38	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
45	42	14	ALEXIS & FIDO	PERREOLOGIA SONY MUSIC LATIN 76992	
46	74	13	PACE BANDAS LOS RECODITOS	A TODA MADRE DISA 721612/UMLE	
47	47	20	TITO "EL BAMBINO"	INVENCIBLE SIENTE 655070/UMLE	
48	41	21	RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	
49	52	31	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISA 354613/UMLE	
50	46	4	VARIOUS ARTISTS	LOS MADRAZOS NUEVECIOS DE LA RADIO 3 FONOVISA	

Prince Royce picks up Greatest Gainer honors on Tropical Airplay as "Mi Ultima Carta" leaps 16-4 with 1.9 million listener impressions (up 74%). The track is his fifth charting title and fourth to make the top five. Only "El Amor Que Perdimos" (No. 7 peak) has failed to reach that region.



REGIONAL MEXICAN ALBUMS™

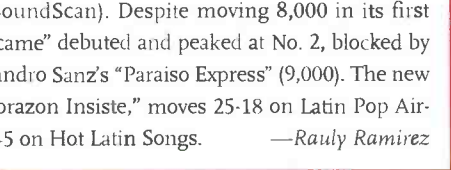
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	5	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE	
2	2	3	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
3	6	23	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE	
4	13	4	GERARDO ORTIZ	MORIR Y EXISTIR EN VIVO DEL 82733/SONY MUSIC LATIN	
5	14	5	INTOCABLE	2011 G.I.M. 029/DASMI	
6	9	49	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
7	7	6	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	
8	11	22	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
9	12	10	TIERRA CALI	UN SIGLO DE AMOR VICTORIA/UNIVERSAL MUSIC LATINO 654133/UMLE	
10	3	2	BXS	POR SIEMPRE ROMANTICOS DISA 721656/UMLE	
11	10	10	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
12	8	12	JOAN SEBASTIAN	LOS HUEVOS RANCHEROS FONOVISA 354639/UMLE	
13	14	28	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE	
14	13	2	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA	EL PRIMER LUGAR FONOVISA 354646/UMLE	
15	17	29	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
16	16	14	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
17	18	14	EL TRONO DE MEXICO	SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE	
18	15	2	PESADO/INTOCABLE	FRENTE A FRENTE WARNER LATINA 528081	
19	RE-ENTRY	1	LOS TITANES DE DURANGO	MUY AFORTUNADOS DISA 721637/UMLE	
20	19	5	EL COMPA SACRA: EL ULTIMO RAZO	BOLA DE RATAS SONY MUSIC LATIN 83991	



Telenovela star Jencarlos Canela claims his first No. 1 on Top Latin Albums with sophomore release "Un Nuevo Dia" (6,000 copies, according to Nielsen SoundScan). Despite moving 8,000 in its first week, 2009 debut "Buscame" debuted and peaked at No. 2, blocked by the No. 1 arrival of Alejandro Sanz's "Paraiso Express" (9,000). The new set's lead single, "Mi Corazon Insiste," moves 25-18 on Latin Pop Airplay and debuts at No. 45 on Hot Latin Songs. —Rauly Ramirez

LATIN POP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW	1	JENCARLOS CANELA	UN NUEVO DIA BULLSEYE 8942	
2	1	11	MANA	DRAMA Y LUZ WARNER LATINA 526530	
3	NEW	1	NATALIA JIMENEZ	NATALIA SONY MUSIC LATIN 92171	
4	3	51	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014484/UMLE	
5	2	4	FRANCO DE VITA	EN PRIMERA FILA SONY MUSIC LATIN 78112	
6	6	3	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UMLE	
7	4	30	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE	
8	5	36	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
9	7	72	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
10	10	14	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE	
11	8	4	VARIOUS ARTISTS	TOP 25 CANTOS DE ALABANZA: 2012 MARANTHA LATIN 72050/MARANTHA	
12	9	57	MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402	
13	12	37	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISA 354570/UMLE	
14	14	32	VARIOUS ARTISTS	TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN	
15	13	21	RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	
16	17	17	MARC ANTHONY	DOS CLASICOS LIBRE/AMAR SIM MENTIRAS SONY MUSIC LATIN 84367	
17	16	9	MYRIAM HERNANDEZ	SEDUCCION UNIVERSAL MUSIC LATINO 015484/UMLE	
18	18	8	LOS ANGELES NEGROS	INDIVIDUALES CAPITOL LATIN 97368	
19	15	8	TERCER CIELO	VALE A LAS ESTRELLAS KASAVEN/UNIVERSAL MUSIC LATINO 654133/UMLE	
20	RE-ENTRY	1	ROCIO DURCAL	MIS FAVORITAS SONY MUSIC LATIN 70909	



EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	1	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
	NEW	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS		
3	2	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
4	3	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM/CHERRYTREE		
5	6	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
6	4	CHANGED THE WAY YOU KISS ME	EXAMPLE MINISTRY OF SOUND		
7	11	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE		
8	5	BOUNCE	CALVIN HARRIS FT. KELIS FLY EYE		
9	NEW	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL		
10	9	THE LAZY SONG	BRUNO MARS ELEKTRA		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	NEW	FLOWER	ATSUKO MAEDA KING		
2	74	REPLAY	KIM WA BOKU NO EVERYTHING SHINEE		
3	4	HANATABA	BACK NUMBER UNIVERSAL		
4	82	NO CRY NO MORE	AAA AVE-X-J-MORE		
5	15	HANAUTA	GREENN NAYUTAWAVE		
6	34	GO GO SUMMER!!	KARA UNIVERSAL		
7	NEW	FLAGS	T.M.REVOLUTION EPIC		
8	24	RUN THE WORLD (GIRLS)	BEYONCE COLUMBIA		
9	2	MARU MARU MORI MOR!	KAOBU TO TOMOKI, TAMANI MUCC. UNIVERSAL		
10	6	PRICE TAG	JESSIE J FT. B.O.B LAVA/ISLAND		

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHART CO.)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	3	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
2	2	21	ADELE XL		
3	1	PROGRESS	TAKE THAT POLYDOR		
4	NEW	BON IVER	BON IVER JAGJAGUWAR		
5	5	19	ADELE XL		
6	4	SUCK IT AND SEE	ARCTIC MONKEYS DOMINO		
7	8	DELETED SCENES FROM THE CUTTING ROOM FLOOR	CARD EMERALO GRANDMONO/DRAMATICO		
8	11	DOO-WOPS & HOOLIGANS	BRUNO MARS ELEKTRA		
9	15	LOUD	RIHANNA SRP/DEF JAM		
10	7	HELL: THE SEQUEL (EP)	BAD MEETS EVIL SHADY/INTERSCOPE		

GERMANY		ALBUMS		(MEDIA CONTROL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	NEW	SOUNDS OF A PLAYGROUND FADING IN FLAMES	CENTURY MEDIA		
2	1	JACKPOT	PIETRO LOMBARO UNIVERSAL		
3	4	21	ADELE XL		
4	NEW	WENN WORTE MEINE SPRACHE WAERE	TIM BENDZOK SONY MUSIC		
5	2	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
6	NEW	PLANET PIT	FITBULL MR. 305/POLLO GROUNDS/J		
7	6	Augenblicke	SEMINO ROSSI MIROSAS-MUSIC/KOCH		
8	5	ICKE WIEDER	PAUL KALKBRENNER PAUL KALKBRENNER		
9	14	WASTING LIGHT	FOO FIGHTERS ROSWELL/RCA		
10	8	REMIXES 2: 81-11	DEPECHE MODE MUTE/CAPITOL		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	1	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM/CHERRYTREE		
2	2	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
3	3	DON'T STOP THE PARTY	THE BLACK EYED PEAS INTERSCOPE		
4	4	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
5	5	VAMOS A LA PLAYA	LOONA SCORPIO		
6	9	MAN DOWN	RIHANNA SRP		
7	10	IL NOUS FAUT	ELISA TOVATI & TOM DICE PLAY-ON		
8	6	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
9	7	ROLLING IN THE DEEP	ADELE XL		
10	NEW	JET LAG	SIMPLE PLAN FT. NATASHA BEDINGFIELD ATLANTIC		

CANADA		ALBUMS		(NIELSEN SOUNDSCAN)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	2	21	ADELE XL		
	NEW	GET YOUR HEART ON!	SIMPLE PLAN ATLANTIC		
3	NEW	SORRY FOR PARTY ROCKING	LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE		
	NEW	PLANET PIT	FITBULL MR. 305/POLLO GROUNDS/J		
5	4	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
	NEW	BON IVER	BON IVER JAGJAGUWAR		
7	1	HELL: THE SEQUEL (EP)	BAD MEETS EVIL SHADY/INTERSCOPE		
	3	MIXMANIA2	MIXMANIA2 ZONE 4		
9	6	LITTLE HELL	CITY AND COLOUR DINE ALONE		
10	5	DREAM WITH ME	JACKIE EVANCHO SYCO/COLUMBIA		

AUSTRALIA		ALBUMS		(ARIA)	JUNE 27, 2011
THIS WEEK	LAST WEEK				
1	1	21	ADELE XL		
2	NEW	BON IVER	BON IVER JAGJAGUWAR		
3	NEW	HELL: THE SEQUEL (EP)	BAD MEETS EVIL SHADY/INTERSCOPE		
4	3	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
5	NEW	PLANET PIT	FITBULL MR. 305/POLLO GROUNDS/J		
	2	LITTLE HELL	CITY AND COLOUR DINE ALONE		
7	4	SEEKER LOVER KEEPER	SEEKER LOVER KEEPER DEW PROCESS		
8	1	DOO-WOPS & HOOLIGANS	BRUNO MARS ELEKTRA		
9	8	19	ADELE XL		
10	5	WHO YOU ARE	JESSIE J LAVA/ISLAND		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	1	DANZA KUDURO	DON OMAR & LUCENZO YANIS/DR.FANATO		
2	3	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG	JOVANNOTTI MERCURY		
3	2	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
4	5	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
5	4	SET FIRE TO THE RAIN	ADELE XL		
6	NEW	MANIFESTO FUTURISTA DELLA NUOVA UMANITA	VASCO ROSSI EMI		
7	6	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM/CHERRYTREE		
8	7	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
9	8	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
10	NEW	CALIFORNIA KING BED	RIHANNA SRP		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	1	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
2	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
3	8	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
4	NEW	DANZA KUDURO	DON OMAR & LUCENZO YANIS/DR.FANATO		
5	7	LEAD THE WAY	CARLOS JEAN NOVAEMUSIK		
6	6	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM/CHERRYTREE		
7	5	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
8	RE	JUDAS	LADY GAGA STREAMLINE/KONLIVE		
9	9	EVERY TEARDROP IS A WATERFALL	COLDPLAY PARLOPHONE		
10	RE	SOLAMENTE TU	PABLO ALBORAN TRIVECA ESTUDIOS Y PRODUCCIONES		

GREECE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	2	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
2	1	BREAK ME	NICKO HEAVEN		
3	4	OK	NINO THE SPICY EFFECT		
4	NEW	I'M THE ONE	OTHERVIEW & MARK F. ANGELO MY GROUP		
5	5	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
6	RE	KLEISTA TA STOMATA	ANTONIS REMOS HEAVEN		
7	3	KRATA TA MATIA SOU KLEISTA	MELISSES & IVI ADAMOY UNIVERSAL		
8	RE	FILA ME AKOMA (BACIAM ANCORA)	PANOS MOUZOURAKIS & MARAVEYAS LEGAL MINDS		
9	8	IN LOVE WITH YOU	JARED EVAN INTERSCOPE		
10	7	FILI	VEGAS WARNER		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	1	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
2	2	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL		
3	RE	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE		
4	4	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM/CHERRYTREE		
5	3	I NEED A DOLLAR	ALOÉ BLACC STONES THROW		
6	7	MR. SAXOBEAT	ALEXANDRA STAN 3BEAT		
7	5	CHANGED THE WAY YOU KISS ME	EXAMPLE MINISTRY OF SOUND		
8	8	BOUNCE	CALVIN HARRIS FT. KELIS FLY EYE		
9	6	RIGHT THERE	NICOLE SCHERZINGER FT. 50 CENT INTERSCOPE		
10	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	3	WHAT ARE WORDS	CHRIS MEDINA 19		
2	2	OM SANNINGEN SKA FRAM	ERIC AMARILLO STARBUSTER		
3	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
4	5	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
5	9	ROLLING IN THE DEEP	ADELE XL		
6	6	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
7	7	COCONUT TREE	MOHOMBI FT. NICOLE SCHERZINGER 2101		
	NEW	VEM DANCAR KUDURO	LUCENZO FT. BIG ALI CATCHY TUNES/FAMILY TREE/EVA		
9	8	SAVE THE WORLD	SWEDISH HOUSE MAFIA SHM		
10	10	LOCA PEOPLE	SAK NOEL SPINNIN'		

FINLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	1	POIKA (SAUNOO)	POJU SKYSDOUND		
2	3	SILKKII	JUKKA POIKA SUOMEN MUSIKKI		
3	2	HAISSA	JARE & VILLEGALLE MONSP		
4	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
5	5	MAAILMAN TOISELLA PUOLEN	HALOO HELSINKI! EMI		
6	4	REGGAEREKKA	LORD EST FT. PETRI NYGARD HYPE		
7	6	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
8	10	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
9	7	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM/CHERRYTREE		
10	NEW	TUNTEMATON POTILAS	ARTTU WISKARI WARNER		

NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	1	WHAT ARE WORDS	CHRIS MEDINA 19		
2	2	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
3	8	OM SANNINGEN SKA FRAM	ERIC AMARILLO STARBUSTER		
4	4	RADIO	CIR.CUZ COSMOS		
5	3	SOMEONE LIKE YOU	ADELE XL		
6	6	NATTERAVN	RASMUS SEEBACH ARTEOPLE		
7	9	OLBRILLER	ERIK OG KRISS MTG		
8	5	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
9	NEW	RING MEG	GABRIELLE UNIVERSAL		
10	RE	SNAKKE LITT	ADMIRAL P JAMPPRODUCTIONS		

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	1	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
2	2	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM/CHERRYTREE		
3	3	SET FIRE TO THE RAIN	ADELE XL		
4	6	DON'T STOP THE PARTY	THE BLACK EYED PEAS INTERSCOPE		
5	4	CUBA	ROBERT ABIGAIL & DJ REBEL FT. THE GIBSON BROTHERS BIP		
6	8	THE LAZY SONG	BRUNO MARS ELEKTRA		
7	NEW	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
8	RE	THIS WORLD	SERAH SUE BECAUSE		
9	RE	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
10	7	EVERY TEARDROP IS A WATERFALL	COLDPLAY PARLOPHONE		

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	2	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM/CHERRYTREE		
	1	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
3	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
4	7	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
5	4	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
6	10	DANZA KUDURO	DON OMAR & LUCENZO YANIS/DR.FANATO		
7	5	CALIFORNIA KING BED	RIHANNA SRP		
	1	SET FIRE TO THE RAIN	ADELE XL		
9	8	THE LAZY SONG	BRUNO MARS ELEKTRA		
10	9	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. M40 MARK & TIMATI FT. KALENA HOUSEWORKS/PHOAG		

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 9, 2011
THIS WEEK	LAST WEEK				
1	2	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		

4EVERMORE (Soup Sandwich Music, ASCAP/Bug Music, ASCAP/Rent Music, ASCAP/Daddy's New Bowtie, ASCAP/Expression Inc. (Tree) ASCAP) RBH 26

6 FOOT 7 FOOT (Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI/Glassi Foreign Floss Publishing, Inc., BMI/Cherry Lane Music Publishing Company, Inc. ASCAP/Cante Music Corp., ASCAP/Chrystal's One Music, LLC, ASCAP, AMP/CLM, RBH 50

9 PIECE (First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Kiran Music, BMI/Songs Of Muzay Entertainment, Inc., BMI/Warner-Tamela Publishing Corp., BMI/Young Money Publishing, Inc., BMI/4 Blunts Lit At Once Publishing, BMI), AMP/HL, RBH 36

EL CULPABLE (Apra Musical, LLC, BMI) LT 10

CUPID (By Major Music, BMI/My Diet Starts Tomorrow, Inc., BMI/Jason's Union, Inc., BMI/Jason's Lyrics, BMI/Caron Global Tunes, SESAC/Cadryage Music Publishing, SESAC/Universal Tunes, SESAC), AMP/HL, RBH 12

DATS MY LIL DIP (Not Listed) RBH 95

DIABLO SUERTE (Sony/ATV Latin Music Publishing, LLC, BMI/W/R Music Corp., ASCAP/Warner/Chappell Mexico, SCA) RBH 79

DI DIDIT ON'EM (Harajuku Barbie Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/Glassi Foreign Floss Publishing, Inc., BMI/Scallops Music, SESAC), AMP/HL, RBH 35

DI DI O REGRESARAS (Snaila Music, LLC, BMI) LT 13

DIRT ROAD ANTHEM (Warner-Tamela Publishing Corp., BMI/Indiana Angel Music, BMI/Average Joe's Entertainment, BMI) AMP/CS 26

DIRTY DANIEL (EIP Music, ASCAP/Songs Of RedOne, BMI/Sony/ATV Songs LLC, BMI/Sony/ATV Tunes LLC, ASCAP), HL, H100 32

DON'T WANNA GO HOME (Jason Derulo, BMI/Young Music Inc., BMI/True History Global Hits, ASCAP/Almo Music, BMI/ASCAP/Piipanton Publishing, ASCAP/BMG Ruby Songs, ASCAP/Lord Burgess Music Publishing Company, ASCAP/Chrystal's One Music Publishing Group Ireland Ltd., BMI/Blackwood Music, Inc., BMI/Sony-A-Ton, BMI/Chrystal's One Music, LLC, ASCAP, AMP/HL, H100 17

DOWN ON ME (Universal Music Corporation, ASCAP/One Publishing, ASCAP/Songs Of Universal, Inc., BMI/Mack Schultz Publishing, BMI/50 Cent Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP), AMP/HL, H100 39, RBH 41

EASY (Songs Of Universal, Inc., BMI/Kreative Songs, BMI/Universal Music Corporation, ASCAP/First Final Songs Of Elevation, ASCAP/Warner/Chappell Music, ASCAP), AMP/HL, CS 52

EDGE OF GLORY (Sleatin, Germanotta p/a/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/Howl Of Gaga Publishing, Inc., BMI/Gloze Music Inc., BMI/Warner-Tamela Publishing Corp., BMI/Garibay Music Publishing, BMI/Maxwell And Carter Publishing, ASCAP/Universal Music Corporation, ASCAP), AMP/HL, H100 6

EMBUJADO (Not Listed) LT 46

ENRAJADO A OVIDAR (Dereves De La Sierra Music, BMI/Universal Music Latin Publishing, BMI/Arca Musical LLC, BMI/Warner-Tamela Publishing Corp., BMI) LT 38

ENTRE TUS ALAS (Soy/ATV Discos Music Publishing LLC, ASCAP/Mannia Publishing, ASCAP/Carac Music Publishing SACM) LT 49

HEART LIKE MINE (Soy/ATV Tree Publishing Company, BMI/Pink Dog Publishing, BMI/Wesley Music, ASCAP/Reynolds Publishing Corp., BMI), HL, H100 31

HELLO (Temps d'Avance, SOCAN/Dragonette Publishing Inc., SOCAN) H100 50

HERE FOR A GOOD TIME (Day Money Music, ASCAP/HorPro Entertainment Group, Inc. ASCAP/Living For The Night Music, BMI/HorPro, BMI/Sixteen Stars Music, BMI/Tenorado Publishing, BMI) CS 20

HOLD ME (Not Listed) RBH 98

HOMEBODY (Soy/ATV Tree Publishing Company, BMI/Sony/ATV Acuff Rose Music, BMI/Six Ring Circus Songs, BMI/Smeterna, BMI), HL, CS 15, H100 60

HONEY BEE (WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, Inc., BMI/Rhettreck Music, BMI) AMP/HL, CS 1, H100 15

HOW MANY TIMES (Team S Dot Publishing, BMI/Songs Of Universal, Inc., BMI/Evns Lee Music, BMI/EMI Blackwood Music, BMI) AMP/HL, RBH 87

HOW TO LOVE (Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI/EMI Blackwood Music, Inc., BMI/You Need Me, Don't Leave Me, BMI/LaMar Seymour Publishing Designee, ASCAP/Lahelle Seymour Publishing Designee, ASCAP/Beamer Boy Publishing, ASCAP/Young Bling Music, ASCAP/Songs Of Universal, Inc., BMI), AMP/HL, H100 10, RBH 7

HUNT YOU DOWN (Songs Of Universal, Inc., BMI/Aleahine 29 Publishing, BMI/Simp Station, BMI/Boomer Songs Songs, BMI/Colby Day Music, BMI/Alex Bridge Music Publishing, BMI/Universal Music Corporation, ASCAP/Memphanna, ASCAP), AMP/HL, CS 57

I CAN'T MAKE YOU LOVE ME (Almo Music Corp., ASCAP/Big Blues Music, ASCAP/Songs Of Evergreen Copyrights, ASCAP/Universal Music - MGB Songs, ASCAP), AMP/HL, RBH 68

IF HEAVEN WASHN'T SO FAR AWAY (Big Bossa Music, LLC, BMI/Universal Music - Careers, BMI/Dawn The Hatch Music, BMI/Onesbones Music, ASCAP), AMP/HL, CS 25

IF I DIE YOUNG (Realfeather Publishing, BMI/Rio Bravo Music Inc., BMI), AMP H100 61

IF IT'S LOVE (Songs Of Universal, Inc., BMI/Remunty Song Corp., BMI/Unclie Buddie's Music, Inc.), ASCAP), AMP/HL, RBH 33

I GOT MONEY (Money Mack Music, BMI/Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI/Beamer Boy Publishing, ASCAP/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Tac N Field Entertainment LLC, ASCAP/WB Music Corp., ASCAP), AMP/HL, RBH 63

LET IT FLY (Go To 15 Publishing, BMI/Roscoe Dash Publishing, ASCAP) RBH 80

LET IT RING (Scrambler Music, ASCAP/Carnival Music Group, ASCAP/BMG Gold Songs, ASCAP/Classen, ASCAP/Warner Writers Group, ASCAP), CS 30

LET'S GET TOGETHER (Polywater Music, Inc., ASCAP/Tritunus Music, ASCAP) CS 49

LIFE OF THE PARTY (Tori's Kid Music, BMI/Mamas Rebel Publishing, ASCAP/L Torbert Music, BMI/Li, Eddie Serano Music, BMI/Deanna's Dishes, ASCAP/William Soriano Publishing Designee, ASCAP) RBH 48

LIGHTS (Simon Steady Music, BMI/Songs Of Universal, Inc., BMI/Angele Music, BMI/Warner-Tamela Publishing Corp., BMI/Mars Force Music, ASCAP/Singhouse, ASCAP/Bug Music, ASCAP/Roc Nation Music, ASCAP/Toy Plane Music, ASCAP/Art For Art's Sake Music, ASCAP/Arthouse Entertainment LLC, ASCAP/Roc Music 4 Life Publishing, ASCAP/Ance Promis Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI/Parsons Worldwide Publishing, BMI/Paladium Inc Publishing, BMI), AMP/HL, H100 36

LIKE MY MOTHER DOES (Soy/ATV Tree Publishing Company, BMI/Cake Taker, BMI/Ole, BMI/Pan In The Air Publishing, BMI/Perfect Meas Music, BMI), HL, CS 45

LLAMA AL SOL (Soy/ATV Discos Music Publishing LLC, ASCAP/Tito El Patron Publishing, ASCAP/Perfect Music Corporation, ASCAP) LT 12

LUVIA AL CORAZON (Tulum Music, ASCAP/WB Music Corp., BMI/Angele Music, BMI/Universal Music - Careers, BMI), AMP LT 18

LONG HOT SUMMER (Richard Mark Music, ASCAP/Mary Rose Music, BMI/Songs Of Universal, Inc., BMI) AMP/HL, CS 41

LONG WAY TO GO (EMI April Music, Inc., ASCAP/Tri-Angels Music, ASCAP) HL, CS 43

LOOK AT ME NOW (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/One Turtle Music, ASCAP/Downtown Music Publishing LLC, ASCAP/Cherry Lane Music Publishing Company Inc., ASCAP/Chery 315 Music, ASCAP/The Bad Bad Guys, ASCAP/Melost Music Publishing, BMI/Money Mack Music, BMI/Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI/21 Zan's Music, BMI/Tenyer Music, BMI), AMP/CLM/HL, H100 22, RBH 10

LOOKING FOR LOVE (Young Jones, BMI/James Corrie Publishing, BMI/Imperial Curb Music, BMI/Young Money Publishing LLC, BMI/Sony/ATV Songs LLC, BMI/Pat Publishing, ASCAP/EMI April Music, Inc., ASCAP) RBH 92

LOSING MY RELIGION (Night Garden Music, BMI/Unchappell Music, Inc., BMI), AMP H100 54

LOVE DONE GOOD (International Dog Music, BMI/Big Yellow Dog, LLC, BMI/Scampore Music, BMI/Warner-Tamela Publishing Corp., BMI), AMP CS 19, H100 50

LOVE DON'T FURN (Imperial Curb Music, BMI/Overmyle Music, BMI/9T One Songs, ASCAP/Arise Music, ASCAP/Little Champion Music, LLC, ASCAP/Dream Rock Music, Inc., ASCAP), AMP CS 25

LOVE FACES (April's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/No Quercyence Music Publishing, BMI/Downlow DMP Songs, BMI/E Miesh Music, BMI/Songs Of Universal, Inc., BMI/Chel Hottable Music Publishing, BMI/Blackwood Music, Inc., BMI), AMP/HL, RBH 25

LOVE LETTER (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI), AMP/HL, RBH 45

LOVE DONE GOOD (International Dog Music, BMI/Big Yellow Dog, LLC, BMI/Scampore Music, BMI/Warner-Tamela Publishing Corp., BMI), AMP CS 19, H100 50

LOVE DON'T FURN (Imperial Curb Music, BMI/Overmyle Music, BMI/9T One Songs, ASCAP/Arise Music, ASCAP/Little Champion Music, LLC, ASCAP/Dream Rock Music, Inc., ASCAP), AMP CS 25

LOVE FACES (April's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/No Quercyence Music Publishing, BMI/Downlow DMP Songs, BMI/E Miesh Music, BMI/Songs Of Universal, Inc., BMI/Chel Hottable Music Publishing, BMI/Blackwood Music, Inc., BMI), AMP/HL, RBH 25

LOVE LETTER (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI), AMP/HL, RBH 45

LOVE DONE GOOD (International Dog Music, BMI/Big Yellow Dog, LLC, BMI/Scampore Music, BMI/Warner-Tamela Publishing Corp., BMI), AMP CS 19, H100 50

LOVE DON'T FURN (Imperial Curb Music, BMI/Overmyle Music, BMI/9T One Songs, ASCAP/Arise Music, ASCAP/Little Champion Music, LLC, ASCAP/Dream Rock Music, Inc., ASCAP), AMP CS 25

LOVE FACES (April's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/No Quercyence Music Publishing, BMI/Downlow DMP Songs, BMI/E Miesh Music, BMI/Songs Of Universal, Inc., BMI/Chel Hottable Music Publishing, BMI/Blackwood Music, Inc., BMI), AMP/HL, RBH 25

LOVE LETTER (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI), AMP/HL, RBH 45

LOVE DONE GOOD (International Dog Music, BMI/Big Yellow Dog, LLC, BMI/Scampore Music, BMI/Warner-Tamela Publishing Corp., BMI), AMP CS 19, H100 50

LOVE DON'T FURN (Imperial Curb Music, BMI/Overmyle Music, BMI/9T One Songs, ASCAP/Arise Music, ASCAP/Little Champion Music, LLC, ASCAP/Dream Rock Music, Inc., ASCAP), AMP CS 25

LOVE FACES (April's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/No Quercyence Music Publishing, BMI/Downlow DMP Songs, BMI/E Miesh Music, BMI/Songs Of Universal, Inc., BMI/Chel Hottable Music Publishing, BMI/Blackwood Music, Inc., BMI), AMP/HL, RBH 25

LOVE LETTER (R Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI), AMP/HL, RBH 45

MAN (BMI/EMI Blackwood Music, ASCAP/Bughouse, ASCAP/Bug Music, ASCAP/BMG Platinum Songs, BMI/Hello I Love You Music, BMI), AMP/HL, CS 42

THE STRAY YU (Soy/ATV Tree Publishing Company, BMI/Tony Swill Music, BMI), HL, H100 67

SUPER BASS (Harajuku Barbie Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/Daniel Andrew Publishing, ASCAP/Dam Dean Music, BMI/2142 Songs LLC, BMI/Peermusic, BMI/Fb Da Mastermind, ASCAP), AMP/HL, H100 5, RBH 9

SURE THING (MJ Publishing, ASCAP/Universal Music Corporation, ASCAP/Amaya-Sola Publishing, ASCAP), AMP/HL, H100 43, RBH 2

SURVIVE (Precious Baby Publishing, ASCAP/Datsababy Music Publishing, ASCAP/Swift Ray Music, ASCAP/Food 4 Vb Soul Music, ASCAP/Chris Johnson Music, ASCAP) RBH 69

TABOO (Crown P Music Publishing, BMI/EMI Blackwood Music Inc., BMI/EMI Songs France, SARL) LT 2

TAKE A BACK ROAD (EMI Blackwood Music Inc., BMI/Pfretneck Music, BMI/Universal Music - Careers, BMI/How Rotten Machine Music, BMI) AMP/HL, CS 21, H100 71

TAKE IT OFF (EMI Blackwood Music, Inc., BMI/Sing Stretcher Music, BMI/Songs Of Outsides independent Music Publishing, L'Extreme Combustion Music, ASCAP/Out Of The Taproom, ASCAP/EMI April Music, Inc., ASCAP/Don't Have To Be Music, ASCAP), HL, CS 34

TAKE OVER CONTROL (BMC Rights Management (UK), PHS/SMC Platinum Songs, BMI/TALPA Music Publishing, BMI/TA The Royalty Network, ASCAP/Walboomers Music, ASCAP/Songs Of Universal, Inc., BMI/Makulth Music Publishing, SESAC/Perfect Attendance, LLC, ASCAP/Ennorr Music, ASCAP/WB Music Corp., ASCAP/Free-Bass Music, Inc., BMI/EMI Blackwood Music Inc., BMI/Venamate Cop Music, BMI/Wenya Songs, BMI), AMP/HL, H100 70, RBH 14

PARTY ROCK ANTHEM (Party Rock, ASCAP/Tree Wise Boys Music LLC, BMI/Rude Music, BMI) H100 3, LT 27

PELLURO (Not Listed) LT 25

PELUS OF ME (Studio Beasi Music, BMI/Warner-Tamela Publishing Corp., BMI/Chuck Harmony's House Publishing, ASCAP/Strauss Co., LLC, ASCAP/Normharis Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Bater Ties, ASCAP/Bug Music, ASCAP), AMP/HL, RBH 19

PLACED TO SHINE (Tilawatril Music, BMI/Carnival Music Group, BMI/Bluewater Music, BMI/Sophie Park Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP) CS 54

POP THAT (Not Listed) RBH 96

POR SEER TU MUER (EMI Blackwood Music Inc., BMI/EMI Music/Melost S A de C V, SACM) LT 36

THAT WAY (BMI) Stock Music, BMI/WB Music Corp., ASCAP/4 Blunts Lit At Once Publishing, BMI/First N' Gold Publishing, BMI/Jeremy Fetton Publishing Designee, ASCAP/Songs Of Universal, Inc., BMI/Kiran Music, BMI/Songs Of Muzay Entertainment, Inc., BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, RBH 64

THING CALLED US (Rondeau A Williams Publishing, BMI/James Wesley Designee, BMI/Gina Agna Music Publishing, SESAC/Late Williams Designee, BMI) RBH 90

EL TIERNO SE FUE (Marche Musical Corporation, ASCAP) LT 17

TILL I'M GONE (PGH Sound Publishing, ASCAP/WB Music Corp., BMI/EMI Blackwood Music, Inc., BMI/EMI April Music, Inc., ASCAP), AMP/HL, RBH 76

TILL THE WORLD ENDS (Kasey Money Publishing, ASCAP/Warner/Chappell Music, BMI/Scandinavia AB, STIM/Maratone AB, STIM/Kobalt Music Publishing America, Inc., ASCAP/Dante Cop Music, BMI/Where Da Kasz At, BMI), AMP/HL, RBH 8

TIL THE END OF TIME (Beyond The Sky, BMI/Rondor Music, BMI/Songs Of Universal, Inc., BMI/V Bozeman, BMI), AMP/HL, RBH 82

TODAY IS YOUR DAY (Lon Echo Inc., BMI/Songs Of Universal, Inc., BMI), AMP/HL, CS 38

TOMORROW (Runin' Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP/Sheen Stars Music, BMI/Frank Myers Music, BMI/Garand Pookan Publishing, SESAC/Dreams Inc., AMP/HL, CS 4, H100 46

TONIGHT TONIGHT (Midas Music, ASCAP/Deeps When I'm Rich Music, BMI/Scarlet Moon Music, BMI/Nash D Music, BMI/Rodius Music, ASCAP/Here's Lookin' At Ya Kidd Music, BMI/Seaga Heugs Music, BMI/Sony/ATV Songs LLC, BMI/Hey Kiddo Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, H100 13

TOUGH (Soy/ATV Tree Publishing Company, BMI/Leslie Satchell Music, BMI), HL, CS 40

TU ANCELITO (Universal Music Latin Publishing, BMI) LT 28

TUPAC BACK (Robert Williams, ASCAP/4 Blunts Lit At Once Publishing, BMI/First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Tar Drum Publishing, ASCAP), HL, RBH 43

TWENTY-ONE (Shooting Moon Music, ASCAP) CS 58

UNUSUAL (Songs Of Universal, Inc., BMI/Andrew Wansel, BMI/Crow's Tree Publishing, BMI/Sony/ATV Songs LLC, BMI/Older Wansel Publishing Designee, BMI/April's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/Exekel Lewis Music, BMI/Money Mack Music - Z Songs, BMI/Uriey Lee Publishing, ASCAP/Dream Team Music, ASCAP/Le Write LLC, BMI/EMI Blackwood Music, Inc., BMI) AMP/HL, H100 77, RBH 8

UP (Not Listed) RBH 77

Chart (Hot Country Songs), TITLE, (The Billboard Hot 100), T, Sheet, Music Dist., Chart, Position

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music India appoints **Devraj Sanyal** managing director. He was group CEO at Percept Sports & Entertainment.

Sony Music Nashville names **Matt Adams** director of legal and business affairs. He was director of business affairs at EMI Christian Music Group.



PUBLISHING: The Royalty Network promotes **Lawson Higgins** to senior creative of A&R and names **Frank Blasucci** label manager of Krian Music Group. Higgins was senior administrator of creative, and Blasucci was director of marketing, promotions and artist development at Green Street/Executive Music Group.

TOURING: Live Nation Entertainment promotes **Eric Pirritt** to president of Colorado and the Rocky Mountain region. He was senior VP.

DIGITAL: Atrinsic, a marketer of digital music subscription company Kazaa and owner of Internet search marketing agency Atrinsic Interactive, names **Stuart Goldfarb** president/CEO. He was president/CEO of Bertelsmann Direct North America (now known as Direct Brands).

TV/FILM: Hispanic cable network mun2 appoints **Hanna Bolte** VP of media and talent relations, effective July 11. She was BMI assistant VP of corporate communications and media relations.

Atrium Music names **Will Griggs** director of marketing and music placement. He was VP of domestic placement for Music Umbrella.

RETAIL: Entertainment media wholesaler Super D appoints **Bob Bell** DVD buyer. He was a DVD product manager at Virgin Megastores.

RELATED FIELDS: SESAC promotes **James Leach** to VP of writer/publisher relations for West Coast operations. He was associate VP of writer/publisher relations and new technologies.

—Edited by Mitchell Peters

GOODWORKS

L.A. RISING SHOW TO HOST 30 NONPROFITS

It's been nearly 20 years since Rage Against the Machine first rehearsed together as a four-piece. To mark the occasion, the political rockers have teamed with concert promoter Goldenvoice to organize L.A. Rising on July 30 at the Los Angeles Memorial Coliseum. In addition to performances by Rage, Muse, Rise Against, Lauryn Hill and others, the concert will feature a "Re-Education Camp" of more than 30 nonprofits that will raise awareness about war, immigration, poverty and labor.

Rage guitarist Tom Morello says the band wanted to do something different from "a walkway of henna tattoo parlors and caramel corn" that's traditionally found at festivals. "The hope is that we're going to move 60,000 or so people past these organizations that are really making a difference."

He adds that the performers will hand-pick the nonprofits. But fans shouldn't expect to hear any preaching from the stage. "Nothing drags the room down more than a 15-minute speech by someone whose intentions are good, but doesn't play a scintillating guitar or turntable," Morello says. "We want the Re-Education Camp to be a world unto itself where you'll have an opportunity to engage with these groups." —Mitchell Peters

BACKBEAT



ASCAP'S RHYTHM & SOUL AWARDS

ASCAP hosted its 24th annual Rhythm & Soul Music Awards on June 24 in Los Angeles for a star-studded guest list including songwriters, recording artists and music industry leaders, who all came to pay tribute to Sean "Diddy" Combs, Mary Mary and the top songwriters and publishers of 2010's most-performed ASCAP songs in R&B/hip-hop, rap and gospel. PHOTOS: PICTUREGROUP

ABOVE: Sean "Diddy" Combs (center) was honored with the Founders Award in recognition of "his achievements as a producer, artist, entrepreneur, actor and icon whose creative genius continues to shape the course of music." To celebrate the music mogul, surprise guest **Dr. Dre** shared some personal remarks and co-presented the award with ASCAP president/ chairman **Paul Williams**.

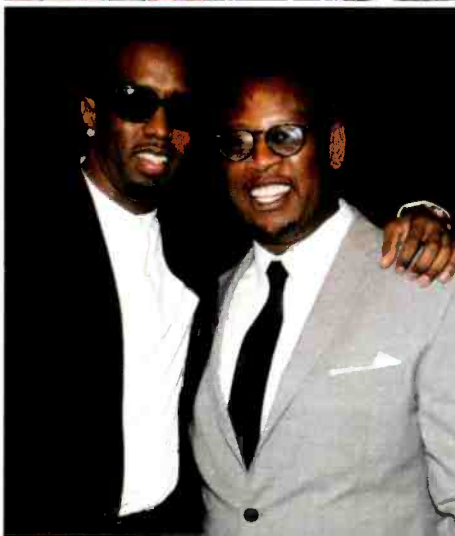
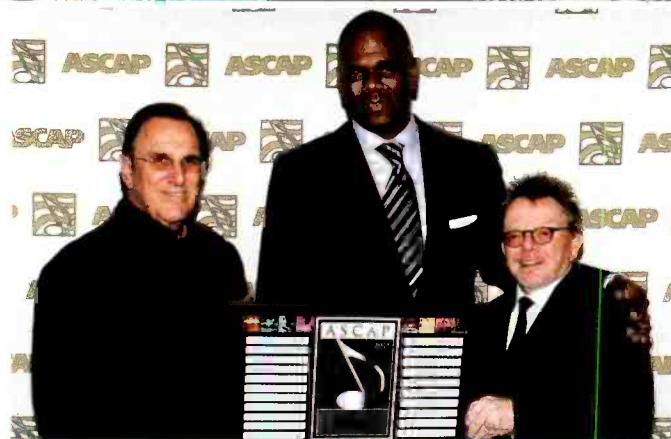
UPPER LEFT: Sisters **Tina** (left) and **Erica Campbell** (center), who together form Grammy Award-winning gospel duo **Mary Mary**, received the Golden Note Award, given to songwriters, composers and artists who have achieved extraordinary career milestones. They share the spotlight here with ASCAP VP of membership for rhythm and soul **Nicole George**.

LOWER LEFT: Publisher of the year honors went to EMI Music Publishing, recognized for its 21 award-winning songs. There to accept the award was president of North America creative **Jon Platt** (center), who poses here with ASCAP CEO **John LoFruemento** (left) and president/ chairman **Paul Williams**.

BELOW: Rapper **Drake** (second from right) surprised longtime collaborators **Matthew "Boi-1da" Samuels** (second from left) and **Noah "40" Shebib** (center) when he presented them with their awards for songwriter of the year. The artists are flanked by ASCAP executive VP of membership **Randy Grimmett** and VP of membership for rhythm and soul **Nicole George**.

BOTTOM LEFT: Sean "Diddy" Combs celebrates with longtime mentor and friend **Andre Harrell**, founder of Andre Harrell Music.

BOTTOM RIGHT: ASCAP's rhythm and soul team pose for a photo and congratulate themselves on another wonderful year. From left: associate director of membership **Brandon Kitchen**, VP of membership **Nicole George**, songwriter/artist **Crystal Johnson**, director of membership **Jennifer Drake** and senior director of membership **Jay Sloan**.





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To submit your photos for consideration, please send images to backbeat@billboard.com.

SONGWRITERS HALL OF FAME

The 42nd anniversary of the Songwriters Hall of Fame Induction and awards dinner was held June 16 in New York and toasted some of the best songwriting of all time. Barry Mann, Cynthia Weil, Drake, Chaka Khan, Ervin M. Drake and SHOF chairman emeritus Hal David were all honored for their iconic songs and distinguished careers. PHOTOS: LARRY BUSACCA/GARY GERS-HOF/JEMAL COUNTESS/WIREIMAGE

ABOVE: Celebrated guests and attendees gathered for the annual winner's circle photo. In the back, from left: **Bill Medley** and **Sam Moore**, who both performed tributes to the inductees; SHOF board member **Del Bryant** and chairman emeritus **Hal David**; inductee **Billy Steinberg**; **Barry Mann** and **Cynthia Weil**, recipients of the Johnny Mercer Award; SHOF president/CEO **Linda Moran**; Towering Song honoree **Ervin M. Drake**; inductees **Allen Toussaint**, **Tom Kelly** and **John Bettis**; and SHOF board member **John LoFrumento**. In the front, from left: SHOF chairman **Jimmy Webb**; inductees **Leon Russell** and **Garth Brooks**; SHOF board member **Paul Williams**; and **Drake**, recipient of the Hal David Starlight Award.

FAR LEFT: Inductees **Tom Kelly** (left) and **Billy Steinberg** flank the Pretenders' **Chrissie Hynde**, who captivated the audience with a powerful rendition of "I'll Stand by You."

LEFT: **Chaka Khan**, who received the Howie Richmond Hitmaker Award, cozies up to **Drake**.

UPPER RIGHT: A dream team: **Garth Brooks** and **Billy Joel** perform "Shameless," a hit for Joel in 1989 and for Brooks in 1991.

LOWER RIGHT: Honorees **Cynthia Weil**, **Jimmy Webb** and **Barry Mann** (from left) gather to share some laughs during the event.



TO BILLBOARD PRO

Good things tend to come in threes and the events held during the past three weeks co-hosted by Billboard Pro, RootMusic and Topspin prove it. These fun networking events in Nashville (June 6), Los Angeles (June 15) and New York (June 22) assembled some of the biggest and brightest names working in the business today. PHOTOS: TRACI THOMAS, JAMES DONNELLY AND JAN FERRER

ABOVE LEFT: A-OK! TopBlip co-founders **Sean Bingham** (left) and **Justin Bingham** flank RootMusic director of artist relations **Sam Salisbury**.

ABOVE RIGHT: The RightsFlow team and some friends take on the Billboard Pro fiesta. From left: RightsFlow VP of business development **Lisa Tiver** and president/CEO **Patrick Sullivan**, MOG director of creative services **David Hargis** and RightsFlow senior VP of sales and marketing **Michael Kauffman**.

LEFT: The New York event sponsors—Billboard Digital GM **George White**, RootMusic founder **J Sider** and Topspin CEO **Ian Rogers** (from left)—get together for the obligatory step-and-repeat shot while wrapping up the last of the three joint functions.

RIGHT: From left: Billboard Pro marketing director **Tom Monday** introduced James & Co. event planner **Sonja James** and Lost Highway Records VP of marketing/artist development **Andy Nelson** to Pro's unique tools and access to the industry.



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