

WHO'S DOING WHAT ON TURNTABLE.FM AND IS IT LEGAL? | FIRST-HALF SOUNDSCAN NUMBERS: THE BREAKDOWN

JULY 23, 2011  
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# Billboard

THE ADULT  
CONTEMPORARY  
CHART CELEBRATES

# 50 YEARS

ELTON JOHN  
MARIAH CAREY  
JOHNNY MATHIS  
SAVAGE GARDEN  
UNCLE KRACKER  
DEBBY BOONE  
MICHAEL BOLTON  
KENNY ROGERS  
WHITNEY HOUSTON  
AND MORE

+  
CBS RADIO'S  
**JIM RYAN**  
SPEAKS

“  
Don't be  
a slut.  
Remember  
your dream.”  
”

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TURNED DOWN ALL OVER TOWN.  
HE'S NOW SOLD MILLIONS OF ALBUMS  
AND SINGLES—AND TOPPED CHARTS  
IN 5 DIFFERENT FORMATS.

# Bruno Mars IS **BIG**\* BUSINESS

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SONGWRITER!**

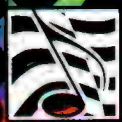
**MAGNETIC  
PERFORMER!**

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# No. 1

ON THE CHARTS

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ON THE COVER: Bruno Mars photograph by Sebastian Kim. Typography by Craig Ward.



KENNY ROGERS 18

360 DEGREES OF BILLBOARD

## HOME FRONT

### Online

**.COM EXCLUSIVES**  
This week on **Billboard.com**, check out our vintage video of **Adele** performing "Chasing Pavements" in 2008. Plus, as we close in on MTV's anniversary, be sure to vote on which video was the best of the '90s.

### Events

**FILM & TV MUSIC**  
The Billboard/Hollywood Reporter Film & TV Music Conference will take place Oct. 24-25 at Los Angeles' Renaissance Hollywood. Register today for the early bird rate and save \$151. More at [filmandtvmusicconference.com](http://filmandtvmusicconference.com).

### TOURING

The Billboard Touring Conference & Awards are set for Nov. 9-10 at the Roosevelt in New York. Registration is now open. For more information, go to [billboardtouringconference.com](http://billboardtouringconference.com).



# BRUNO MARS

You're Amazing!

PARADIGM

**>>>SONY,  
ROYALTYSHARE  
PARTNER UP**

RoyaltyShare has partnered with Sony Music Entertainment to handle the major's processing and payment of artist and mechanical royalties. Under the deal, Sony acquired a small equity stake in RoyaltyShare, a San Diego-based provider of royalty processing services for music companies and book publishers. Sources say RoyaltyShare will hire 70 Sony employees involved in processing artist and mechanical royalties, who will remain at Sony's offices in Lyndhurst, N.J.

**>>>CONVERSE  
OPENS STUDIO**

Converse has opened its Converse Rubber Tracks recording studio in Brooklyn, where artists can sign up for free studio time. Acts retain the rights to any tracks they record at the facility, but they also can provide Converse with the right to post their tracks online. The first clients will use the studio through the summer, after which Converse will take applications from other musicians.

**>>>JDUB  
RECORDS  
SHUTTERS**

JDub Records, the nonprofit New York-based label that specialized in Jewish music and helped launch the career of hip-hop artist Matisyahu, has closed. JDub, which derived half its annual income from foundations and individual donors and the other half from music and ticket sales, said falling CD sales and declining support from funders led to its closing. The label's eclectic roster included Balkan Beat Box and Golem.

Reporting by Ed Christman, Andy Gensler and Sarah Maloy.

# UPFRONT

DIGITAL BY GLENN PEOPLES

## Proving Ground

The U.S. launch of Spotify is a key test of the viability of subscription services

**C**harging a monthly fee for unlimited streaming access to a vast online music catalog has been a tough sell in the United States.

But now, with the stateside launch of Spotify comes the sense that the U.S. market will finally get a true test of its appetite for music subscription services—a business model that record labels and music publishers are eager to see succeed.

Even with market leader Rhapsody, which recently topped 800,000 subscribers, Best Buy's Napster service and newer upstarts like Rdio and MOG, there's a sense among many in the music business that Spotify has the potential to be a game-changer.

Those hopes are rooted in the service's elegant user interface but even more so in its success in Europe, where it has more than 10 million registered users. As important? It also has 1.6 million European subscribers, about 100,000 more than all U.S. subscription services had at the end of 2010, according to the RIAA.

Spotify's July 14 U.S. launch, which followed protracted negotiations to strike licensing deals with all four major labels and independent labels, garnered an unusually large amount of mainstream U.S. press coverage.

Leading consumer brands are onboard, too. Coca-Cola, Chevrolet, Motorola, Reebok, Sonos and News Corp.'s iPad news publication the Daily are "exclusive launch partners" that will be featuring



Coming to America: Spotify founders **MARTIN LORENTZON** (left) and **DANIEL EK**; below: Spotify's desktop application.

Spotify in their own marketing campaigns. On launch day, Chevrolet was offering free accounts (which are available on an invite-only basis) to the first 150,000 people who register at the Facebook page for its Sonic sedan and hatchback, while social media analytics company Klout went through its 100,000 free invites by the afternoon.

The stripped-down free version of Spotify features ads, doesn't have an Internet radio feature and won't play through wireless music services like Sonos and Squeezebox. But the complete Spotify experience requires a monthly subscription—\$5 for unlimited, ad-free streaming on a computer or \$10 to add access from smartphones and other mobile devices and the ability to listen to music offline.

Still, the free version has been Spotify's most controversial feature. Even though Spotify CEO Daniel Ek has long been a proponent of the "freemium" business model as a viable alternative to piracy, U.S. labels have been openly hesitant. Days before Spotify's launch, Rhapsody president Jon Irwin called the freemium model "not sustainable at current content cost structures."

But in the end, the ability of a free product to lure potential subscribers was obviously not lost on rights-holders. Ken Parks, Spotify's chief content officer and managing director of Spotify North America, says U.S. users of the free service will get effectively the same product as European users with one difference: U.S. users will get unlimited listening hours

for the first six months, after which their streaming time will be capped. Free accounts were scaled back in Europe in April, restricting free users to 20 hours of listening plus additional hours added each week. That free six-month window could prove vital to give U.S. consumers time to get acquainted with the service, build playlists and share songs with friends.

Recently leaked Spotify

marketing materials revealed that the company hopes to attract 50 million registered U.S. users in its first year, an ambitious goal in a market where subscription services have never sparked the interest of mass-market consumers.

"We think just as they have flocked to it by the millions in Europe," Parks says, "it's really going to strike a chord and resonate with U.S. users."

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# 'IF WE CAN KEEP THIS MOMENTUM GOING ...'

TOTAL U.S. MUSIC SALES UP 3.7% AT MIDYEAR—HOPES RISE FOR AN ANNUAL SALES GAIN IN 2011

BY ED CHRISTMAN

It's a question even the most foolish optimist wouldn't have dared voice at the start of the year: Can U.S. recorded-music sales finish 2011 in positive territory?

But with each passing week, the continued rebound in digital sales, strong sales growth in catalog titles and a slowing decline in CD sales are beginning to nudge such hopes out of the realm of the ridiculous.

Album sales, which haven't risen on an annual basis since 2004, inched up 1% during the six months ended July 3, while digital track sales, which were showing alarming signs of slowing in 2010, returned to double-digit growth in the first half of this year, according to Nielsen SoundScan (Billboard.biz, July 6).

Industry watchers agree that closing out the year in the black will remain a difficult task.

"It's too early to be optimistic about how the year will play out," Newbury Comics head of purchasing Carl Mello says. "We're still in a tough economy, and we need to aggressively make opportunities happen."

But some long-beleaguered label executives are allowing themselves a moment of satisfaction as they review the upbeat sales data. One major-label senior executive who asked to remain anonymous says growing optimism among retailers is encouraging labels to take more risks in trying out new marketing initiatives. That, he notes hopefully, could help fuel further sales gains.

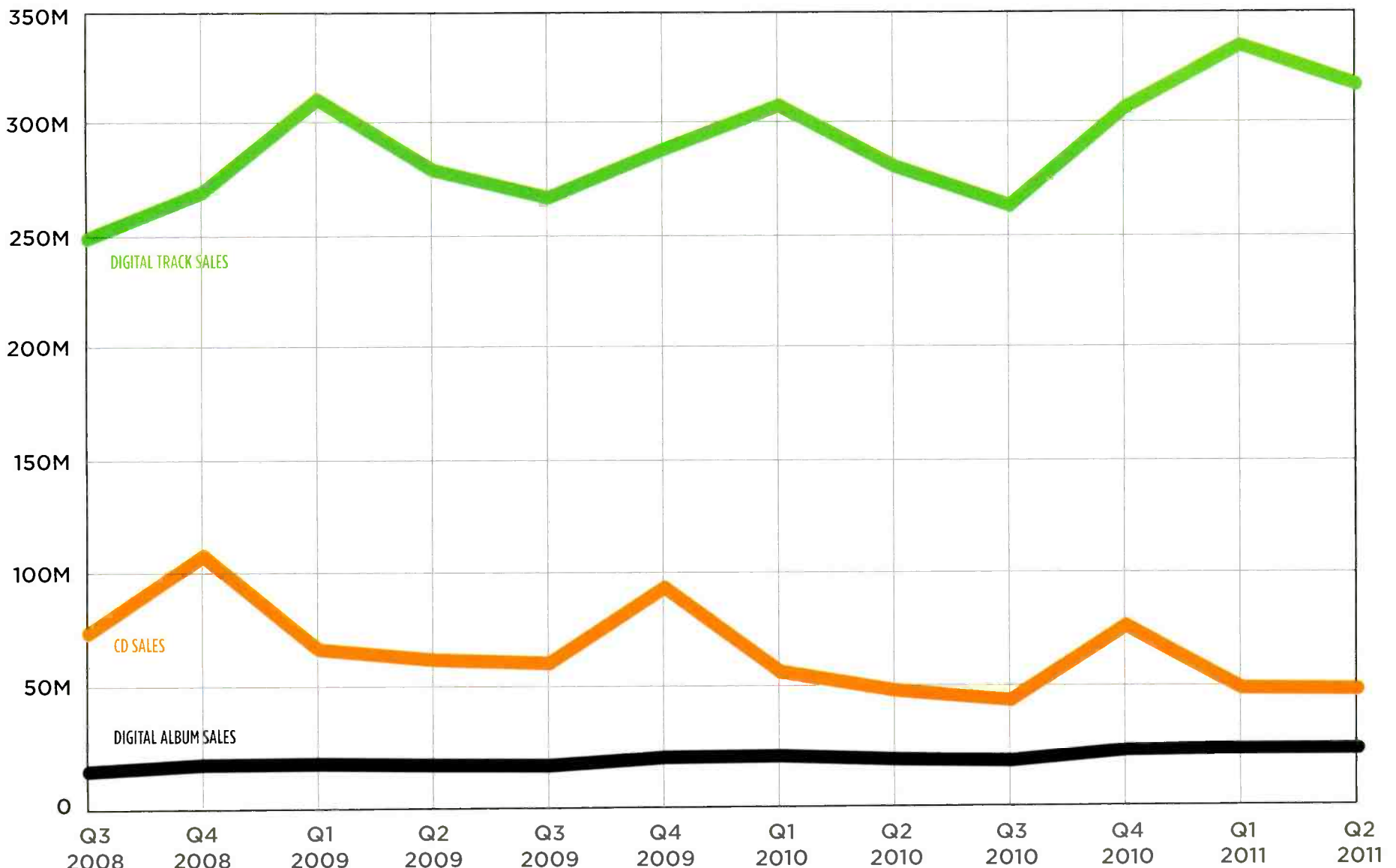
"This is the most positive I have seen of people being in years, by far," the executive says. "If we can keep this momentum going, we could be in good shape."

During the six months ended July 3, U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album), totaled 221.5 million units, up 3.7% from 213.7 million during the same period last year, when album and TEA sales fell 8.2% from a year earlier, according to SoundScan.

Digital track sales totaled 660.8 million units in the first half, climbing 10.6% from 597.5 million units in the first half of 2010, when sales had actually slipped 0.2% from a year earlier.

## SALES OF MAJOR FORMATS OVER TIME

Walmart's discounting of catalog titles and liquidation sales at Borders helped second-quarter CD sales rise sequentially from the first quarter for the first time since 2004. Meanwhile, second-quarter digital track sales declined by only 17,000 units from the first quarter, traditionally the strongest sales period for tracks. That marks the first time since 2006 that the decline in second-quarter track sales fell below 20,000 units.



# HOW THE NUMBERS STACK UP

U.S. music sales trends during the first six months of 2011, according to data from Nielsen SoundScan.

Katy Perry's "E.T.," featuring Kanye West, was the top-selling digital song of the first half, with sales of 4.1 million units. A total of 52 digital songs topped 1 million in sales, 17 of which sold 2 million. During the same period last year, 39 songs were million-sellers and 14 topped sales of 2 million.

Album sales totaled 155.5 million in the first half, up 1% from 154 million units a year earlier, when they tumbled 11%. Digital album sales jumped 19.3% to 50.3 million units, while CD album sales, which had plunged 17.9% in the first half of 2010, fell by a far more modest 6.5% in the first six months of this year.

Despite the slight uptick in total album sales, first-half sales of current albums—those that are within the first 18 months of their release or older titles that stay in the top half of the Billboard 200 or are active at radio—were down 3.9% to 82.4 million. Only two current titles exceeded first-half sales of 1 million—Adele's *21*, which sold 2.5 million, and Lady Gaga's *Born This Way*, which sold 1.5 million. That's down from the first half of 2010, when five albums topped 1 million in sales, led by Lady Antebellum's *Need You Now*, which sold 2.4 million.

Label executives and retailers are hopeful that sales of current titles will improve in the second half, thanks to a stronger release schedule that includes new albums from Drake, Kelly Clarkson, Akon, Lady Antebellum and Coldplay. But the year-on-year comparisons will still be tough. Eminem's *Recovery*—the top-selling album of 2010—and Drake's *Thank Me Later* weren't released until June 15 of last year, while some of the year's other top sellers like Taylor Swift's *Speak Now* and Susan Boyle's *The Gift* came out in the second half. The next month could prove to be a key barometer of how the rest of the year will play out, given a dearth of hotly anticipated releases, according to a label executive.

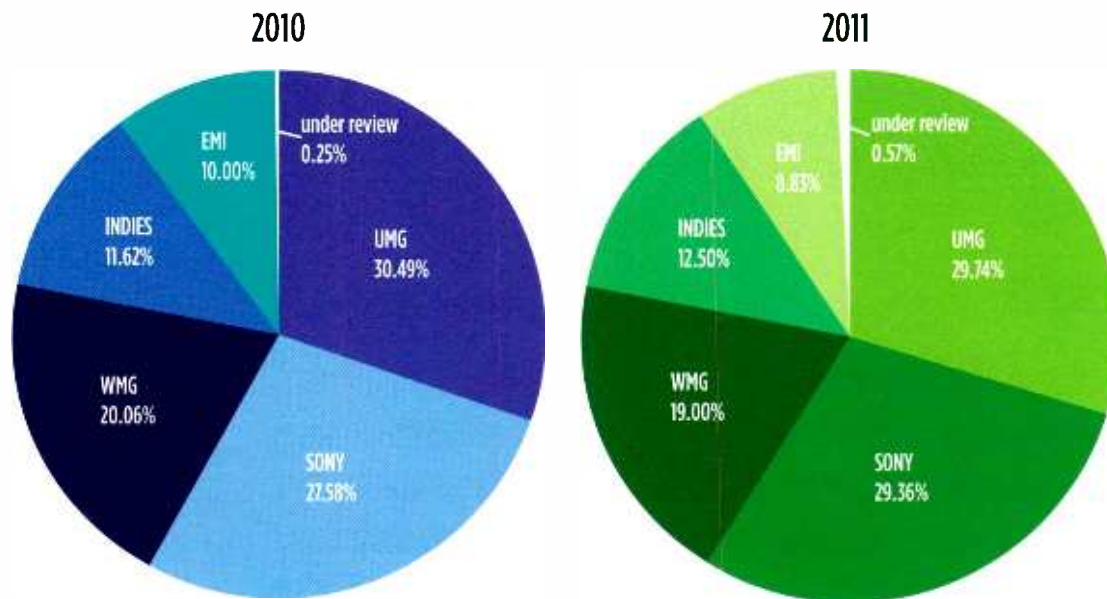
Meanwhile, sales of catalog titles—those that were released more than 18 months ago and don't meet any of the other current-title qualifications—rose 7.2% in the first half to 72.6 million, swinging dramatically from a drop of 13.9% during the same period in 2010, according to SoundScan.

What accounts for the rebound in catalog sales? Important factors have included stepped-up catalog marketing at iTunes and Amazon MP3 and aggressive discounting at Walmart, which a head of sales at a major label says has enjoyed "incredible success" with its pricing of older CD titles at \$5. Walmart began scaling back the number of titles it carries in June 2010, a move that particularly affected catalog titles, which may contribute to year-on-year sales growth in the second half of this year.

Nontraditional retail, which emerged in 2010 as the largest music retail sector for the first time, remained on top in the first half of this year, as sales surged 18.6% from a year earlier and accounted for 42.4% of album sales. Digital retailers accounted for most of that growth. But CD sales through other nontraditional outlets also posted sharp gains, jumping 17.7%—albeit partly through the addition of sales from Amazon Marketplace, which hadn't been included in SoundScan's previous calculations.

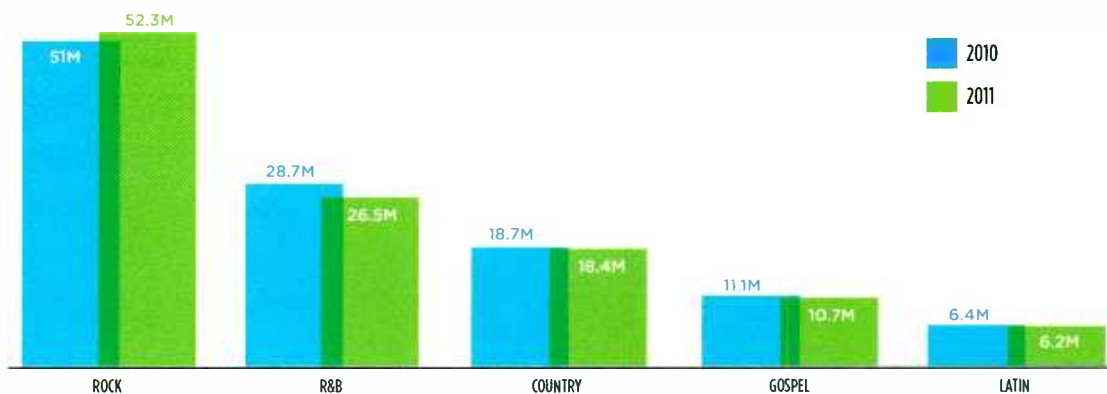
Universal Music Group retained the largest share of album and TEA sales among U.S. distributors in the first half, capturing 29.7% of the market, down from 30.5% a year earlier. But it barely held off a strong challenge from Sony Music Entertainment, which notched a 29.4% share, up from 27.6%. Warner Music Group came in third with 19%, down from 20.1% a year earlier, followed by independent distributors, which collectively captured 12.5%, up from 11.6%, and EMI, which had 8.8%, down from 10%. The market shares are allocated by distributor and exclude from the indie share labels that are distributed by major-owned indie distributors RED, Fontana, Caroline and Alternative Distribution Alliance.

But if market share were calculated by label ownership, as preferred by the American Assn. of Independent Music, the indies' share of album and TEA sales would be dramatically larger. According to Billboard estimates based on raw data from SoundScan, indie labels in which a major owns less than a 50% stake collectively accounted for 31.2% of the market, followed by Sony with 24%, Universal with 21.9%, Warner with 14.4% and EMI with 7.9%.



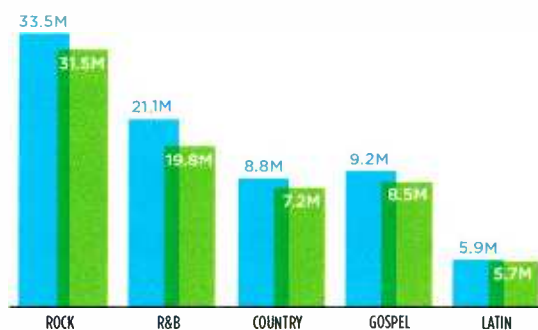
## MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Sony Music was ahead of Universal Music Group in year-to-date album and TEA sales for four consecutive weeks ended May 22, the first time since 2005 that it had topped UMG in year-to-date U.S. sales for any length of time. But UMG regained the lead by the end of the first half.



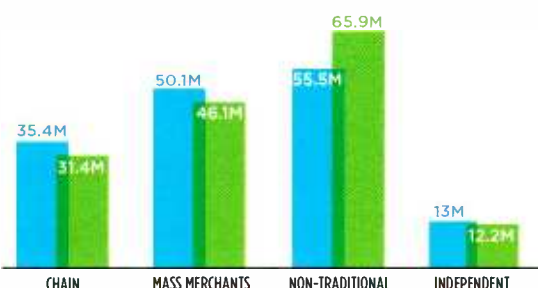
## ALBUM SALES BY GENRE

Rock album sales posted a 2.4% increase in the first half from a year earlier, the biggest gain among large genres. While R&B/hip-hop sales sank 7.5%, the rap subcategory eked out a gain of 1%.



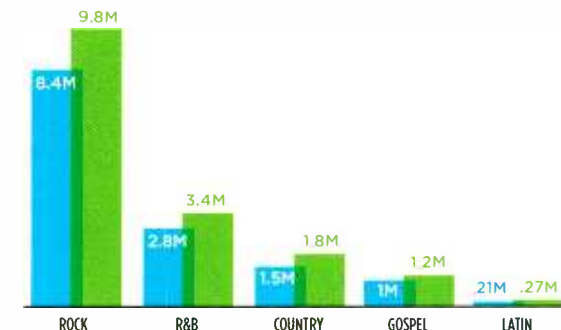
## CD ALBUM SALES BY GENRE

Rock and Latin declined 6.1% and 4.2%, respectively. R&B/hip-hop suffered the largest decline, as CD album sales plummeted 14%.



## ALBUM SALES BY STORE TYPE

Sales at nontraditional retail surged 18.6% from a year earlier and accounted for 42.4% of album sales at mid-year. Digital sales accounted for most of that growth.



## DIGITAL ALBUM SALES BY GENRE

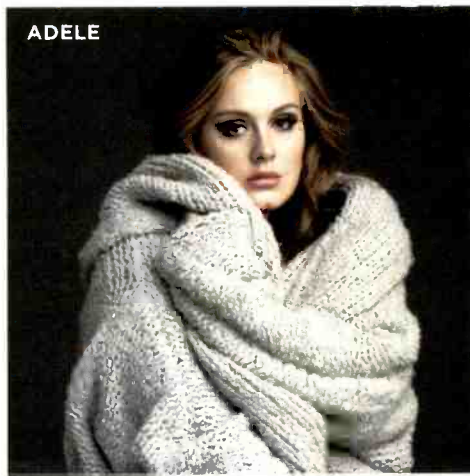
Country soared nearly 30% and was the only large genre to outpace the 19.3% jump in overall digital album sales. R&B/hip-hop posted a 19.1% gain.



## ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

Sony was the only major to post a gain in the first half, with sales growing 8.8% from a year earlier, while sales at indies collectively jumped 9.9%.

**First-Half Hitmakers**  
Adele, Lady Gaga, Katy Perry and Cee Lo Green are among the year's top sales leaders so far



### TOP ALBUMS

RANK	ARTIST	TITLE	LABEL	YEAR-TO-DATE SALES
1	Adele	21	XL/Columbia/Sony Music	2,517,000
2	Lady Gaga	Born This Way	Streamline/KonLive/Interscope/IGA	1,540,000
3	Mumford & Sons	Sigh No More	Gentleman of the Road/Glassnote	982,000
4	Jason Aldean	My Kinda Party	Broken Bow	763,000
5	Bruno Mars	Doo-Wops & Hooligans	Elektra	686,000
6	Justin Bieber	Never Say Never: The Remixes (EP)	SchoolBoy/Raymond Braun/Island/DJMG	676,000
7	Chris Brown	F.A.M.E.	Jive/JLG	646,000
8	Various Artists	Now 37	Universal/EMI/Sony Music/Capitol	637,000
9	Nicki Minaj	Pink Friday	Young Money/Cash Money/Universal Republic/UMRG	609,000
10	Katy Perry	Teenage Dream	Capitol	600,000
11	Rihanna	Loud	SRP/Def Jam/DJMG	598,000
12	Britney Spears	Femme Fatale	Jive/JLG	590,000
13	Taylor Swift	Speak Now	Big Machine	563,000
14	P!nk	Greatest Hits	LaFace/JLG	530,000
15	Justin Bieber	My World 2.0	SchoolBoy/Raymond Braun/Island/DJMG	524,000
16	Eminem	Recovery	Web/Shady/Aftermath/Interscope/IGA	517,000
17	Foo Fighters	Wasting Light	Roswell/RCA/RMG	497,000
18	Wiz Khalifa	Rolling Papers	Rostrum/Atlantic/AG	484,000
19	Lady Antebellum	Need You Now	Capitol Nashville	473,000
20	Various Artists	Now 38	Universal/EMI/Sony Music/Capitol	440,000

KANYE WEST and KATY PERRY



### HOT DIGITAL SONGS

RANK	ARTIST	TITLE	LABEL	YEAR-TO-DATE SALES
1	Katy Perry featuring Kanye West	E.T.	Capitol	4,120,000
2	Adele	Rolling in the Deep	XL/Columbia	4,089,000
3	Cee Lo Green	F**k You (Forget You)	Radiculature/Elektra/RRP	3,229,000
4	Lady Gaga	Born This Way	Streamline/KonLive/Interscope	3,029,000
5	Rihanna	S&M	SRP/Def Jam/DJMG	2,734,000
6	Jennifer Lopez featuring Pitbull	On the Floor	Island/DJMG	2,669,000
7	The Black Eyed Peas	Just Can't Get Enough	Interscope	2,462,000
8	Chris Brown featuring Lil Wayne & Busta Rhymes	Look at Me Now	Jive/JLG	2,442,000
9	Bruno Mars	Grenade	Elektra/Atlantic	2,355,000
10	Katy Perry	Firework	Capitol	2,283,000
11	Pitbull featuring Me-Yo, Afrojack & Nayer	Give Me Everything	Mr. 305/Polo Grounds/J/RMG	2,232,000
12	P!nk	F**kin' Perfect	LaFace/JLG	2,188,000
13	Ke\$ha	Blow	Kemosabe/RCA/RMG	2,159,000
14	Dr. Dre featuring Eminem & Skylar Gray	I Need a Doctor	Aftermath/Interscope	2,071,000
15	Bruno Mars	The Lazy Song	Elektra/Atlantic	2,064,000
16	Lupe Fiasco	The Show Goes On	1st & 15th/Atlantic	2,052,000
17	Jeremih featuring 50 Cent	Down on Me	Mick Schultz/Def Jam/DJMG	2,042,000
18	Britney Spears	Till the World Ends	Jive/JLG	1,989,000
19	Wiz Khalifa	Black and Yellow	Rostrum/Atlantic/RRP	1,959,000
20	LMFAO featuring Lauren Bennett & JoonRock	Party Rock Anthem	Party Rock/Will.i.am/Cherrytree/Interscope	1,806,000

### TOP CATALOG ALBUMS

RANK	ARTIST	TITLE	LABEL	YEAR-TO-DATE SALES
1	ADELE	19	XL/COLUMBIA/SONY MUSIC	341,000
2	MIRANDA LAMBERT	REVOLUTION	COLUMBIA (NASHVILLE)/SMN	222,000
3	THE BLACK EYED PEAS	THE E.N.D. (ENERGY NEVER DIES)	INTERSCOPE/IGA	167,000
4	JUSTIN BIEBER	MY WORLD	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	165,000
5	JOURNEY	GREATEST HITS	COLUMBIA/LEGACY/SONY MUSIC	152,000
6	BOB MARLEY & THE WAILERS	LEGEND	TUFF GONG/ISLAND/UME	142,000
7	EMINEM	THE MARSHALL MATHERS LP	SHADY/AFTERMATH/INTERSCOPE/IGA	130,000
8	CREEDENCE CLEARWATER REVIVAL	CHRONICLE: THE 20 GREATEST HITS	FANTASY/CONCORD	129,000
9	EMINEM	CURTAIN CALL	SHADY/AFTERMATH/INTERSCOPE/IGA	125,000
10	JOHNNY CASH/WILLIE NELSON	VH1 STORYTELLERS	AMERICAN/COLUMBIA/SONY MUSIC CMG/SONY MUSIC	123,000

### TOP RAP ALBUMS

RANK	ARTIST	TITLE	LABEL	YEAR-TO-DATE SALES
1	NICKI MINAJ	PINK FRIDAY	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC/UMRG	609,000
2	EMINEM	RECOVERY	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	517,000
3	WIZ KHALIFA	ROLLING PAPERS	ROSTRUM/ATLANTIC/AG	484,000
4	LUPE FIASCO	LASERS	1ST & 15TH/ATLANTIC/AG	431,000
5	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY	ROC-A-FELLA/DEF JAM/DJMG	288,000
6	BAD MEETS EVIL	HELL: THE SEQUEL	SHADY/INTERSCOPE/IGA	276,000
7	BEASTIE BOYS	HOT SAUCE COMMITTEE PART TWO	BROOKLYN DUST/CAPITOL	272,000
8	LIL WAYNE	I AM NOT A HUMAN BEING	CASH MONEY/UNIVERSAL REPUBLIC/UMRG	249,000
9	T.I.	NO MERCY	GRAND HUSTLE/ATLANTIC/AG	189,000
10	DRAKE	THANK ME LATER	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC/UMRG	148,000

### TOP COUNTRY ALBUMS

RANK	ARTIST	TITLE	LABEL	YEAR-TO-DATE SALES
1	JASON ALDEAN	MY KINDA PARTY	BROKEN BOW	763,000
2	TAYLOR SWIFT	SPEAK NOW	BIG MACHINE	563,000
3	LADY ANTEBELLUM	NEED YOU NOW	CAPITOL NASHVILLE	473,000
4	ZAC BROWN BAND	YOU GET WHAT YOU GIVE	SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	430,000
5	RASCAL FLATTS	NOTHING LIKE THIS	BIG MACHINE	350,000
6	BRAD PAISLEY	THIS IS COUNTRY MUSIC	ARISTA NASHVILLE/SMN	325,000
7	THE BAND PERRY	THE BAND PERRY	REPUBLIC NASHVILLE/UMRG	299,000
8	SOUNDTRACK	COUNTRY STRONG	RCA/SMN	260,000
9	KENNY CHESNEY	HEMINGWAY'S WHISKEY	BNA/SMN	251,000
10	ALISON KRAUSS & UNION STATION	PAPER AIRPLANE	ROUNDER/CONCORD	245,000

### TOP ROCK ALBUMS

RANK	ARTIST	TITLE	LABEL	YEAR-TO-DATE SALES
1	MUMFORD & SONS	SIGH NO MORE	GENTLEMAN OF THE ROAD/GLASSNOTE	982,000
2	FOO FIGHTERS	WASTING LIGHT	ROSWELL/RCA/RMG	497,000
3	FLORENCE & THE MACHINE	LUNGS	UNIVERSAL REPUBLIC/UMRG	314,000
4	KID ROCK	BORN FREE	TOP DOG/ATLANTIC/AG	308,000
5	THE BLACK KEYS	BROTHERS	NONESUCH/WARNER BROS.	301,000
6	BEASTIE BOYS	HOT SAUCE COMMITTEE PART TWO	BROOKLYN DUST/CAPITOL	272,000
7	THE DECEMBERISTS	THE KING IS DEAD	CAPITOL	259,000
8	RADIOHEAD	KING OF LIMBS	XL/TICKER TAPE/TBD	227,000
9	PAUL SIMON	SO BEAUTIFUL OR SO WHAT	HEAR/CONCORD	226,000
10	BON JOVI	GREATEST HITS	ISLAND/DJMG	216,000

### TOP LATIN ALBUMS

RANK	ARTIST	TITLE	LABEL	YEAR-TO-DATE SALES
1	MANA	DRAMA Y LUZ	WARNER LATINA	132,000
2	CRISTIAN CASTRO	VIVA EL PRINCIPE	UNIVERSAL MUSIC LATINO/UMLE	129,000
3	PRINCE ROYCE	PRINCE ROYCE	TOP STOP/SONY MUSIC LATIN	124,000
4	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO	WY/MACHETA/UMLE	104,000
5	RICKY MARTIN	MUSICA + ALMA + SEXO	SONY MUSIC LATIN	99,000
6	ENRIQUE IGLESIAS	EUPHORIA	UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO/UMRG/UMLE	77,000
7	CAMILA	DEJARTE DE AMAR	SONY MUSIC LATIN	72,000
8	SHAKIRA	SALE EL SOL	EPIC/SONY MUSIC LATIN	70,000
9	LOS BUKIS	32 ANIVERSARIO	FONOVIS/UMLE	53,000
10	DON OMAR	DON OMAR PRESENTS: MEET THE ORPHANS: THE KING IS BACK	ORFANATO/MACHETA/UMLE	40,000

### TOP R&B/HIP-HOP ALBUMS

RANK	ARTIST	TITLE	LABEL	YEAR-TO-DATE SALES
1	CHRIS BROWN	F.A.M.E.	JIVE/JLG	646,000
2	NICKI MINAJ	PINK FRIDAY	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC/UMRG	609,000
3	RIHANNA	LOUD	SRP/DEF JAM/DJMG	598,000
4	EMINEM	RECOVERY	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	517,000
5	WIZ KHALIFA	ROLLING PAPERS	ROSTRUM/ATLANTIC/AG	484,000
6	LUPE FIASCO	LASERS	1ST & 15TH/ATLANTIC/AG	431,000
7	JENNIFER HUDSON	I REMEMBER ME	ARISTA/RMG	367,000
8	MARSHA AMBROSIUS	LATE NIGHTS & EARLY MORNINGS	J/RMG	329,000
9	BEYONCÉ	4	PARKWOOD/COLUMBIA/SONY MUSIC	311,000
10	KIRK FRANKLIN	HELLO FEAR	FO YO SOUL/VERITY/AG	300,000

SOURCE: NIELSEN SOUNDSCAN, year-to-date sales through the week ending July 3



# 6 QUESTIONS

with LARRY KLEIN  
by PHIL GALLO

As a producer and bassist, Larry Klein is known for his work with a wide range of artists, including ex-wife Joni Mitchell, Herbie Hancock, Julia Fordham and Tracy Chapman. Klein has won four Grammy Awards, including album of the year for co-producing Hancock's *River: The Joni Letters*. In the last few years, he has worked on critically acclaimed albums by Melody Gardot, Madeleine Peyroux and Luciana Souza.

Now Klein has begun wearing a new hat as label chief. *Strange Cargo*, his new imprint on Decca/Universal, has made its bow with the July 12 release of Norwegian singer/songwriter Thomas Dybdahl's *Songs* (see story, page 28). In addition to starting his own label, he's also serving as an A&R consultant for Decca.

In an interview, Klein discussed his rationale for getting into the label business.

**1 You are busy enough with projects as a musician, producer and composer. What made you want to have your own label?**

My experience with Melody Gardot. She was an artist who came across wonderfully but we still

had to do the traditional shopping the project around, which I had not done a lot. It's a time-consuming process and it just delays everything. You get excited about coming across an artist and you start throwing around ideas and writing songs and, once you finish, you go into a whole other mode of lawyers and managers and record companies.

From my perspective, that's cumbersome. I love making records and by having a home base, I can circumvent that process. [Universal Music Group International COO] Max Hole presented me with the idea of doing A&R work for Decca and I thought that sounded great. Max simply said, "I like much of what you do a lot so I think I'm going to like what you bring in."

It's also an opportunity for me to learn about other areas of the music business that I haven't been involved in. It's a logical progression for me—being involved in a record, controlling the end result and being involved in the marketing and promoting as well.

**2 You tapped a singer/songwriter from Norway for your first release. What made you decide to start there?**

When the deal with Universal was finalized late last year, I thought, "OK, now what do I do?" A friend of mine, David Naylor, had a [video production] company called DNA and he had worked for years with Jean-Baptiste Mandino in making great videos. Jean-Baptiste had given me some of Thomas' music and David sent me an MP3 of "Love Story." I thought it was fresh—in the syntax in the writing, the production sensibility—and it sat on my computer for a couple of years. Once I had [*Strange Cargo*], the first thing I thought of was this song and I looked into his music. Everything I heard knocked me out.

**3 Dybdahl's first *Strange Cargo* album is a compilation. Why not a new album?**

It was an interesting problem to have. Here's a guy five records into his career and he had just released *Waiting for One Clear Moment* that had gone to No. 1 in Denmark. I felt it was brilliant, but I was not sure it was the appropriate introduction. So as a neophyte A&R person, I asked, "How do we solve this? How do we get around this?" We decided to braid together [a compilation album] that would lead people to where he is now.

**4 Do you have a second project in the works?**

A couple of things are in development. But the first thing that is likely to come together is a record I'm writing with Idan Raichel. He's a songwriter and keyboard player from Israel. We almost have an album's worth of material—we've written 13 or 15 songs and have cut four of those.



**5 How will your A&R role at Decca work?**

I do other work in conjunction with Decca if they need help A&R-wise. I worked a little bit with Laura Jansen. She's popular in the Netherlands and she needed a sounding board. Basically we fine-tuned her album. I also just finished an album with Rebecca Pidgeon, the third album I have done with her. The release date is October and she's starting to do dates.

**6 Rebecca is, of course, married to David Mamet.**

Coincidentally I'm working with David on scoring his Phil Spector film for HBO. It starts shooting in July. Right now I'm just doing the underscore, which will be very handmade to sort of go against [Spector's Wall of Sound] in a way. ...

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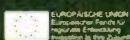
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	GROSS/ TICKET PRICES(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,633,656 (8,028,300 francs) \$358.64/\$83.68	<b>ROGER WATERS</b> Hallenstadion, Zurich, June 6-7, 24-25	39,811 four sellouts	Good News Productions
2	\$8,026,350 \$85/\$65/\$39.75	<b>TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA, JAMES WESLEY</b> Gillette Stadium, Foxboro, Mass., June 25-26	110,800 two sellouts	The Messina Group/AEG Live
3	\$6,799,670 \$250/\$30	<b>U2, FLORENCE &amp; THE MACHINE</b> Sun Life Stadium, Miami, June 29	72,569 sellout	Live Nation Global Touring
4	\$5,786,335 \$250/\$30	<b>U2, INTERPOL</b> Soldier Field, Chicago, July 5	64,297 sellout	Live Nation Global Touring
5	\$4,791,268 \$200/\$175/ \$99.50/\$45	<b>HOT 97 SUMMER JAM: LIL WAYNE, DIPSET, WIZ KHALIFA &amp; OTHERS</b> New Meadowlands Stadium, East Rutherford, N.J., June 5	45,633 sellout	Trevanna, Hot 97
6	\$4,604,884 \$250/\$125/\$99/ \$29	<b>KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER</b> Heinz Field, Pittsburgh, July 2	53,753 sellout	The Messina Group/AEG Live
7	\$4,269,125 \$250/\$30	<b>U2, FLORENCE &amp; THE MACHINE</b> Vanderbilt Stadium, Nashville, July 2	46,857 sellout	Live Nation Global Touring
8	\$4,009,118 \$94.50/\$64.50/ \$44.50	<b>TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA, DANNY GOKEY</b> Heinz Field, Pittsburgh, June 18	52,009 sellout	The Messina Group/AEG Live
9	\$3,784,690 (€2,610,131) \$286.18/\$50.08	<b>ROGER WATERS</b> Esprit Arena, Dusseldorf, Germany, June 19	33,299 sellout	Marek Lieberberg Konzertagentur
10	\$3,510,740 (\$3,324,407 Australian) \$374.42/\$87.12	<b>KYLIE MINOGUE, GYPSY &amp; THE CAT</b> Rod Laver Arena, Melbourne, Australia, June 14-16	25,598 27800 three shows	Frontier Touring
11	\$3,474,205 \$250/\$175/\$140/ \$55	<b>CELINE DION</b> The Colosseum at Caesars Palace, Las Vegas, June 28-29, July 1-3	21,216 five sellouts	Concerts West/AEG Live
12	\$3,349,343 \$69	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Palace of Auburn Hills, Auburn Hills, Mich., May 17, 19, 21	47,632 three sellouts	Live Nation, Blackbird Productions
13	\$3,111,101 \$129.50/\$99.50/ \$59.50	<b>ROCK ON THE RANGE</b> Columbus Crew Stadium, Columbus, Ohio, May 21-22	68,040 70,000 two days	AEG Live, Right Arm Entertainment
14	\$2,734,176 (€1,929,689) \$283.38/\$70.85	<b>ROGER WATERS</b> O2 World, Berlin, June 15-16	21,961 two sellouts	Marek Lieberberg Konzertagentur, Semmel Concerts
15	\$2,605,683 (€1,851,333) \$286.92/\$71.73	<b>ROGER WATERS</b> O2 World, Hamburg, June 10-11	19,839 two sellouts	Marek Lieberberg Konzertagentur, KPS Concertbüro
16	\$2,226,201 (€1,535,311) \$291.32/\$47.34	<b>ROGER WATERS</b> SAP Arena, Mannheim, Germany, June 3-4	16,444 two sellouts	Marek Lieberberg Konzertagentur
17	\$2,186,990 (\$2,063,840 Australian) \$88.54/\$69.36	<b>MILEY CYRUS, MICHAEL PAYNTER</b> Rod Laver Arena, Melbourne, Australia, June 23-24	25,109 two sellouts	Dalnty Consolidated Entertainment
18	\$1,913,737 \$69.50/\$59.50/ \$25	<b>TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA</b> Xcel Energy Center, St. Paul, Minn., June 14-15	28,977 two sellouts	The Messina Group/AEG Live
19	\$1,680,197 (\$1,569,500 Australian) \$266.65/\$55.23	<b>JUSTIN BIEBER, DASH &amp; WILL</b> Burswood Dome, Perth, Australia, May 7	7,162 sellout	Frontier Touring
20	\$1,646,970 (\$1,592,059 Canadian) \$258.62/\$51.21	<b>CANADA DAY CELEBRATION: THE TRAGICALLY HIP &amp; OTHERS</b> Downsview Park, Toronto, July 1	24,979 sellout	Goldenvoice/AEG Live
21	\$1,608,139 (\$1,502,190 Australian) \$374.66/\$87.30	<b>KYLIE MINOGUE, GYPSY &amp; THE CAT</b> Burswood Dome, Perth, Australia, June 22	12,626 15,000	Frontier Touring
22	\$1,595,402 (8,284,280 kroner) \$187.74/\$93.40	<b>ROGER WATERS</b> Jyske Bank Boxen, Herning, Denmark, Sweden, June 14	13,564 sellout	Live Nation
23	\$1,523,462 (€1,050,663) \$123/\$87	<b>ROGER WATERS</b> Palais Omnisports Bercy, Paris, June 30	14,375 sellout	Interconcerts, Live Nation
24	\$1,438,940 (€872,085) \$123.75/\$99	<b>ROGER WATERS</b> Manchester Evening News Arena, Manchester, England, June 28	11,811 sellout	Live Nation
25	\$1,343,821 (€926,773) \$314.89/\$71.57	<b>ROGER WATERS</b> Olympiahalle, Munich, June 21	9,888 sellout	Marek Lieberberg Konzertagentur
26	\$1,333,913 (247,590,000 forints) \$142.15/\$52.13	<b>ROGER WATERS</b> Papp László Sportaréna, Budapest, June 23	13,445 sellout	Live Nation
27	\$1,161,940 (\$1,134,938 Canadian) \$152.55/\$56.31	<b>SADE, JOHN LEGEND</b> Bell Centre, Montreal, June 30	9,827 11,423	Evenko, Festival International de Jazz de Montreal
28	\$1,142,757 (€692,580) \$123.75/\$99	<b>ROGER WATERS</b> National Indoor Arena, Birmingham, England, June 27	9,326 sellout	Live Nation
29	\$1,124,185 (\$1,050,120 Australian) \$375.14/\$87.24	<b>KYLIE MINOGUE, GYPSY &amp; THE CAT</b> Adelaide Entertainment Centre, Adelaide, Australia, June 18	8,537 sellout	Frontier Touring
30	\$1,078,013 \$99.50/\$69.50/ \$49.50/\$29.50	<b>NKOTBSB, JORDIN SPARKS, ASHLYNE HUFF</b> Staples Center, Los Angeles, July 1	14,404 sellout	Live Nation
31	\$1,045,114 \$99.75/\$69.75/ \$39.75/\$19.75	<b>RIHANNA, J. COLE</b> Staples Center, Los Angeles, June 28	14,148 sellout	Live Nation
32	\$992,887 \$67	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Xcel Energy Center, St. Paul, Minn., May 12	14,664 sellout	Live Nation, Jam Productions
33	\$982,078 \$79.50/\$39.50	<b>KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER</b> Riverbend Music Center, Cincinnati, June 30	20,427 sellout	The Messina Group/AEG Live
34	\$966,749 \$69.50/\$59.50/ \$25	<b>TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA</b> HSBC Arena, Buffalo, N.Y., June 21	14,487 sellout	The Messina Group/AEG Live
35	\$914,907 (\$854,630 Australian) \$270.68/\$56.79	<b>JUSTIN BIEBER, DASH &amp; WILL</b> Adelaide Entertainment Centre, Adelaide, Australia, May 5	8,510 sellout	Frontier Touring

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## BILLBOARD OFFICES

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Phone: 212-493-4100  
Edit Fax: 646-654-5368  
Adv Fax: 646-654-4799

LOS ANGELES: 5700 Wilshire Blvd., Suite 510, Los Angeles, CA 90036  
Phone: 323-525-2300  
Fax: 323-525-2394/2395

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# Rain In Spain

Collecting society SGAE becomes embroiled in an untimely financial scandal

The average American probably couldn't tell you what ASCAP, BMI or SESAC do.

But in Spain, SGAE—Sociedad General de Autores y Editores—is a household word.

That's because the powerful collecting society has long played a very public role in defending the rights of songwriters and composers, often in controversial ways.

For example, SGAE has sparked criticism for its aggressive collecting tactics, which have included crashing wedding receptions to ensure that event halls are paying performance fees they owe on music.

Now SGAE is ensnared in a scandal involving where some of the funds it has been collecting have ended up. Rightly or wrongly, it's also raising questions among its critics about recent measures the collecting society has supported to combat piracy.

In early July, the Guardia Civil, Spain's national police, raided SGAE's offices in Madrid and arrested several of the society's executives, including

board president **Eduardo "Teddy" Bautista**, for misappropriation of funds and other charges. The raid was the culmination of a three-year investigation by Spain's anti-corruption attorney into allegations of financial irregularities at SGAE. Bautista resigned his post July 12.

The probe has focused on SGAE's digital collecting arm SDAE and SDAE director general **Jose Luis Neri**. Neri has been charged in a Spanish court with diverting funds to SDAE contractor Microgenesis, which was reportedly once headed by Neri and had employed at one time or another his wife, sister-in-law and several friends.

According to a court document outlining the charges in the case, SDAE paid Microgenesis and its affiliates €22.5 million (\$32 million) from 2003 to 2007. What exactly did Microgenesis do? That isn't clear from the document, which refers to it as "a company that developed technological projects." And Judge **Pablo Rafael Ruz** observed that several of



**Buenos dias:** An SGAE employee enters the collecting society's headquarters in Madrid on July 12.

the affiliates "have not rendered any real services and have been used by the accused for their own financial profit and to pay personal expenses."

While Bautista and some SGAE executives have been released on their own recognizance, at press time Neri and former Microgenesis head **Rafael Ramos Diaz** are in jail awaiting bail.

Most recently, SGAE lobbied in favor of Spain's unpopular "Sinde" law (named after Minister of Culture **Angeles Gonzales-Sinde**), which gives the government the authority to block or shut down sites that allow illegal downloads of copyrighted content. It also backed a levy on electronic devices that can record, copy or store music and video to compensate rights-holders for digital piracy.

Although neither is directly related to the alleged financial improprieties at SGAE, the scandal has sparked renewed debate in the Spanish press about the law and levy.

No one thinks laws protecting publishing copyrights in Spain will be affected by SGAE's legal troubles. But accusations of financial wrongdoing against the country's largest collecting society come as the music industry works to persuade Spanish consumers of the importance of paying rights-holders for use of their works.

As Sony/ATV Latin senior VP **Jorge Mejia** puts it, "Although legislation is firmly in place, public opinion is another thing entirely."

**.biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

## Latin Notas

LEILA COBO



# THE BILLBOARD **¿Q&A?**

Miguel Angel Romero was a singer in various regional Mexican groups for 20 years, including a four-year stint as lead singer for German Lizarraga's band. His experience is now serving him well as a composer who can write with a singer's needs in mind. On June 29, Romero won SESAC Latina's songwriter of the year award, thanks largely to the success of Banda el Recodo's hit single "Dime Que Me Quieres" (Tell Me You Love Me), which he co-wrote with Luciano Luna. The song spent 17 weeks at No. 1 on Billboard's Regional Mexican Airplay chart in 2010, more than any other track. It also won SESAC Latina's song of the year

award. (For more photos from the event, see page 49.)

**What makes "Dime Que Me Quieres" so special?**

It's a song that was born in the morning and that makes it different from all the others. Composers who write from noon onward write through the night. But this song was born with the sun. My writing partner Luciano Luna and I were driving early in the morning one day, and the song just came to us—the melody and the lyrics.

**Did you write it with Banda el Recodo in mind?**

It's a song that can adapt to many different styles. But

from the onset, we thought it would fit el Recodo, and my buddy said, "This song will go to No. 1 in Billboard." Recodo had already recorded songs by Luciano, so we sent it to the group's singer and another band member, and they were kind enough to play it for [bandleaders] Poncho and Joel [Lizarraga]. The song almost didn't make it because they had already recorded all their ballads. But they changed the rhythm from a slow ballad to a more danceable cumbia.

**You and Luna have written several songs together. Describe your collaborative process.**

We both work on the music and lyrics together. And we write three different versions of every single line, and then we pick the best one. And we usually write on the guitar.

**How does your experience as a singer affect your writing?**

When I write songs, I consider what does or doesn't



Romance on the radio: **MIGUEL ANGEL ROMERO** (center) at the SESAC Latina Awards with SESAC senior VP of writer/publisher relations **TREVOR GALE** (left) and SESAC Latina associate VP **J.J. CHENG**.

work, and when I'm in the process of writing and the song doesn't quite fit me as a singer, I discard it.

**Is it a challenge composing romantic songs when corridos are very hot?**

I think romanticism is com-

ing back. I think listeners are starting to get fed up with corridos. Even drug dealers and paid killers fall in love. And the youngsters that are writing corridos now are delivering more musical product with more elegant lyrics.

—Leila Cobo

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# EN BREVE

## HEINEKEN, REMEZCLA PRESENT NEW YORK CONCERT SERIES

Heineken and Latin music site Remezcla are teaming to present a New York concert series July 14-30 called the Spot. Featuring leading indie acts and DJs like Tego Calderon, Los Rakas and Mexican Institute of Sound, the series will take place in a performance space in the Nolita section of Manhattan. It will include an art gallery, a vinyl record shop and a multimedia art installation that will enable artists to create murals during each event.

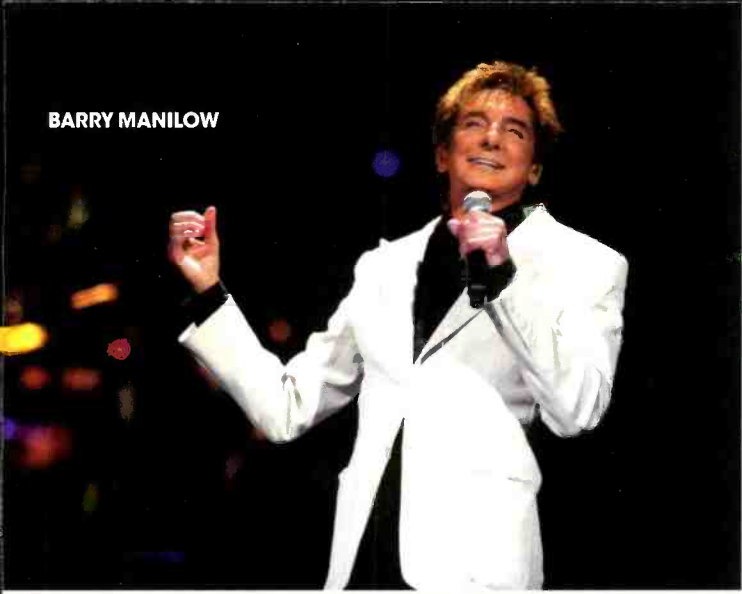
## VICENTE GARCIA TO OPEN U.S. SHOWS FOR MANÁ

Singer/songwriter Vicente Garcia has been tapped to open several shows for Maná. The crooner, who hails from the Dominican Republic and is signed to Capitol Latin, will open some of the band's East Coast shows including Newark, N.J. (July 16) and Boston (July 17). "Vicente brings a new sound," Maná's manager Angelo Medina said in a statement. "He is a versatile artist with a very particular and poetic sense." Garcia says he is excited to "share the stage with the biggest band in Latin America," adding, "The experience will allow me to mature musically and also expose my music to new audiences." The singer recently premiered a music video, "Mi Balcon," with Puerto Rican reggae band Cultura Profetica.

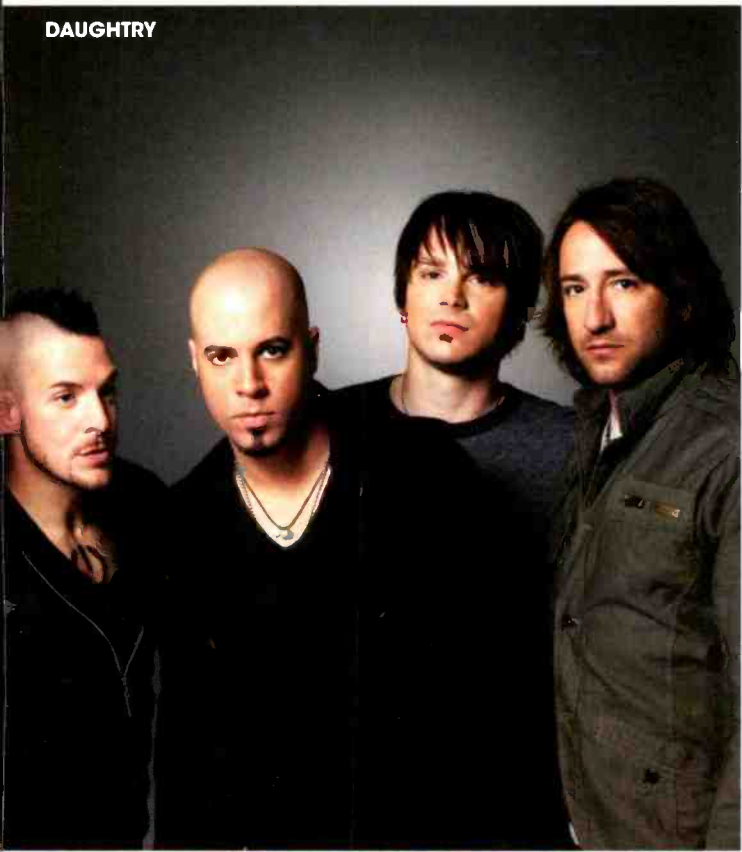
## SPANISH-LANGUAGE REGGAE BANDS TO PERFORM AT CALIF. FESTIVAL

Twenty-seven mostly Spanish-language bands will perform at the Skanking Reggae Festival on July 23 at the Pico Rivera Sports Arena near Los Angeles. Performers will include Gondwana (Chile), Antidoping (Mexico), Skampida (Colombia), Chris Murray (Canada), Palos Verdes (Mexico), Los Skarnales (Texas), Bachaco (Miami), Red Store Bums (Riverside, Calif.) and See Spot (Los Angeles). Tickets are \$35. —Justino Águila

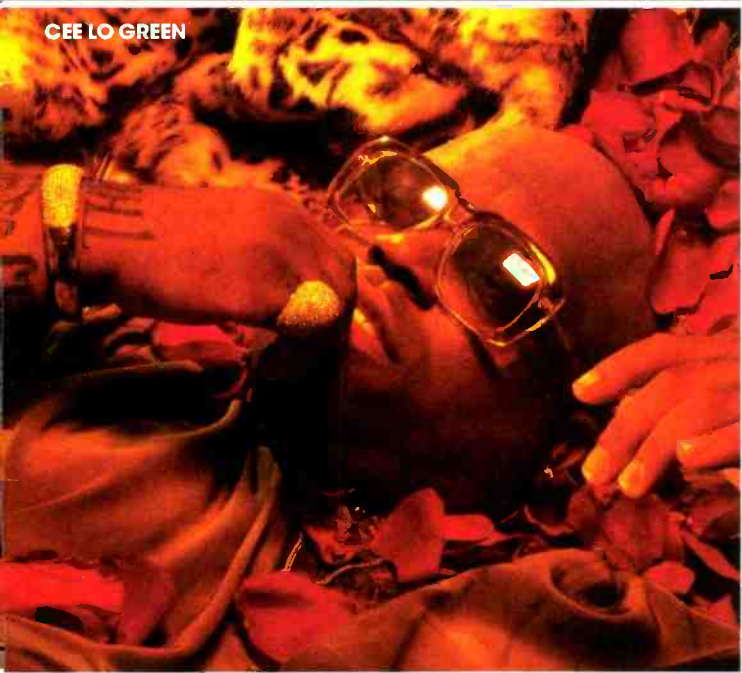
BARRY MANILOW



DAUGHTRY



CEE LO GREEN



KATY PERRY



MANILOW: JACOB LANGSTON/THE ORLANDO SENTINEL; PINK: ANDREW MACPHERSON; USHER: WALID AZAMI; MARY: NELS ISRAELSON; BUBBLE: BEN WATTIS; PERRY: LAUREN DUROFF; GREEN: KAI REGAN

OBVIOUSLY: People mock Adult Contemporary radio. It's called "vanilla" and bland. Tedious. Monotonic. Strictly for the elevator. ¶ We beg to differ. ¶ AC is absolutely captivating. ¶ Aside from being one of the most successful formats in the histories of recorded music and commercial radio, our AC chart is home to hall of famers. Home to big-belters and hard rockers. Home to soulful sweethearts and songwriting superstars. ¶ AC isn't a place songs go to die. As programmers and radio professionals and songwriters (and fans) well know—AC is the place where songs go to live forever.—DSW





# YEARS

of the Adult  
Contemporary  
Chart

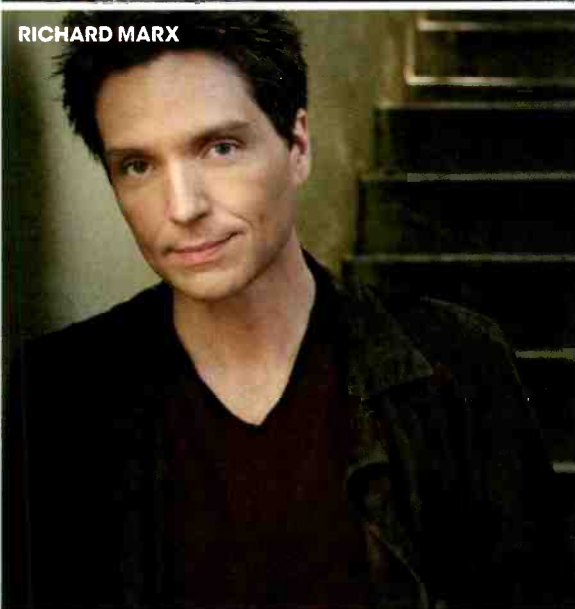
TYPOGRAPHY BY CRAIG WARD



P!NK



RICHARD MARX



MICHAEL BUBLÉ



## Vanilla Is Licking The Competition

Celebrating its golden anniversary, the adult contemporary format—from Brooke Benton to Bruno Mars to the Beatles to Toni Braxton to Adele—continues to win big  
By Gary Trust

“I was on my way to an airport,” said Richard Marx, “flipping the dial. I was like, ‘Awesome, it’s the new single!’” At a June 23 performance at Clear Channel’s P.C. Richard & Son Theater in New York, Marx is talking about hearing his new song, “When You Loved Me.”

“At the end of the song, the DJ came on and said, ‘That’s brand-new from Richard Marx. Next up: Nickelback with ‘Photograph.’ I freaked out, because usually, if I hear my song on the radio, it’s like, ‘That was Richard Marx, and next up is . . . Bette Midler’s ‘Wind Beneath My Wings,’ which is cool,” Marx said to the crowd’s chuckles. “But, that day, I was sandwiched between Daughtry and Nickelback—and it was a little cooler.”

Marx’s reaction is a fairly typical response to an artist finding success on adult contemporary radio—often maligned as the vanilla of radio formats. And in truth, AC was designed not to offend, but to provide background companionship during the workday, and to lull listeners to sleep with gentle ballads on late-night love songs shows. While Marx did add, “Thank God I hear my songs on the radio,” being pegged as an AC act, for those who consider themselves hipper than Midler’s “Wings,” can be humbling. When you think you’re Phish Food, you find out you’re vanilla. The flip side? Vanilla is the top-selling ice cream flavor (according to the International Ice Cream Assn.’s latest rankings). AC is routinely a top-rated format.

A few stats: In Arbitron’s May ratings for persons aged 6-plus, AC stations ranked first in top 20 markets New York (WLTW); Houston (KODA); Philadelphia (WBEB); Seattle (KRWM); Nassau-Suffolk, N.Y. (WALK); and Tampa-St. Petersburg-Clearwater, Fla. (WDUV). New York’s WLTW (Lite 106.7) likewise led the nation’s top market with a 7.5 share in women 25-54 and a 6.4 share in persons 25-54. “In Boston,” says Don Kelley, VP/director of programming at Greater Media, which owns the city’s WMJX (Magic 106.7), the station “has celebrated No. 1 rankings [in] persons 25-54 44 times since 1991. That’s a market record.”

That’s also why Marx understands that being heard next to Midler ultimately means you’re being heard. By a large audience. “With approximately 35 years of music to choose from,” Edison Research VP of music and programming Sean Ross says, “AC is the format most likely to be playing a song that people are passionate about at any given time. ‘Uncool’ isn’t quite an issue. Successful AC stations always turn up a wide swath of listeners—including men and 18- to 34-year-olds. Even when a successful station was mocked in TV campaigns by a competitor for being ‘lite,’ the taunt ultimately didn’t take, ratings-wise.”



On the ball: **BROOK BENTON** notched the first AC No. 1 in 1961 with "Boll Weevil Song."

In line with the AC format's image, the Billboard chart that celebrates its 50th anniversary with this issue debuted unostentatiously in the July 17, 1961, issue. Without any editorial mention of its debut, the first survey appeared next to the Billboard Hot 100 as the 20-position Easy Listening chart, with rankings of songs considered "not too far out in either direction" (according to the chart's legend) culled from their standings on the airplay/sales hybrid Billboard Hot 100.

Brook Benton's "Boll Weevil Song" (Mercury) ranked as the first AC No. 1. (The chart's current leader, Adele's "Rolling in the Deep" [Columbia] is the 756th topper.) The list joined previously launched Hot C&W Sides (today, Hot Country Songs) and Hot R&B Sides (now Hot R&B/Hip-Hop Songs) as a tool for those who were programming current hits but, as rock'n'roll was emerging, opted to offer a softer mainstream musical menu. The chart repeatedly changed names, with Middle-Road Singles and Pop-Standard Singles alternating as the list's title through 1965, when it reverted to Easy Listening. Adult Contemporary took hold to stay the week of April 7, 1979. (It became an airplay-only chart beginning Aug. 21, 1982.)

Similarly, the format itself has evolved. In its early history, the AC chart was devoid of acts that today would be considered easy listening. The Beatles, for instance, didn't chart an AC single until "Something" peaked at No. 19 in 1969. The Fab Four had placed 62 entries on the Hot 100 by then. Van Morrison's "Brown Eyed Girl," the format's most-played '60s song for the week ending July 3, according to Nielsen BDS (whose radio airplay data has powered the chart since the week of July 17, 1993), never made the list

as a current in 1967.

Instead, the mellow tones of Roger Miller, Barbra Streisand and Bobby Vinton scaled the survey throughout much of the '60s. Elvis Presley did, too, but generally with such lush ballads as "Can't Help Falling in Love." It wasn't until the '70s that the AC chart began to welcome uptempo hits more regularly, as stations started specializing in different sides of pop. The AC format began to more closely resemble its current form and, from the decade's start, even such rock-leaning acts as Chicago, the Eagles and Elton John dominated the tally from early in their careers. From Michael Jackson and Madonna in the '80s to Mariah Carey and Celine Dion in the '90s, to boy bands, Lady Gaga and Katy Perry today, AC radio has chiefly played the top adult-friendly pop hits, once top 40 has warmed them up. The blueprint has worked for both radio stations and record labels.

"AC airplay has always been a major asset and outlet for us to reach the upper-demo consumer, which, thankfully, remains a loyal physical CD buyer," says RCA Music Group senior VP of adult music Adrian Moreira, who cites the value of between 15 million and 20 million in audience that an AC No. 1 accrues weekly. Still, AC radio itself fights its vanilla stereotype. Longtime RMG acts Rod Stewart and Barry Manilow have combined for 13 top 10 albums on the Billboard 200 since 2002, but Stewart added just two AC top 10s in that span after logging 19 between 1986 and 2001. Manilow notched his 27th and most recent top 10 in 1989.

Moreira has seen that as adult listeners have begun to accept some of the rhythmic/pop ubiquitous on today's top 40 radio—in addition to Gaga and Perry infusing AC play-

lists, even Usher's dance club thumper "DJ Got Us Fallin' in Love" reached the format's top 20 last month—AC is making sure to keep a foothold in current pop music.

"We've seen a fairly tidal shift in what AC will play," Moreira says. "Whereas it was once always a very specific home for heritage acts, like Stewart and Manilow, with storied pasts and long histories, in most cases now, AC has essentially become a time-shifted top 40 playlist, trailing proven hits at mainstream and adult top 40 by a few months. I'd like to see more of a balance between proven hits from other formats, which I understand ACs need to play, and support for those acts which have always defined AC in the past. There's room for both. It's a missed opportunity for radio and labels when great songs from established upper-demo acts get passed over."

Not that AC is in danger of ceding its identity as the radio dial's gentle resting place. "AC radio broke Michael Bublé and Josh Groban," Warner Bros./Reprise VP of adult formats Debbie Cerchione says of the Reprise vocalists who now represent a rarity: largely AC-exclusive superstar acts. "While AC is playing mostly multiformat hits, programmers also know that their listeners will come to them exclusively to hear these artists."

"A great example of AC radio's ability to actually break a song is Bublé's 'Haven't Met You Yet,' which started at AC, reached No. 1 and then crossed to adult top 40 and, ultimately, pop, which now rarely happens," Cerchione says. "Playing artists like Bublé and Groban define an AC radio station and separate it from the rest."

As music progresses—Bruno Mars' "Just the Way You Are" taking its place at AC alongside Billy Joel's—a constant has been the format's presentation between the songs. It doesn't play rap or hard rock, and doesn't employ shock jocks. "Focus groups say that Magic 106.7 is a station you can tune to with your eyes closed," Greater Media's Kelley says, praising WMJX's instantly recognizable air talent, including midday host Nancy Quill and night jock David Allan Boucher, each of whom has been a station staple since Magic's 1982 sign-on.

"When people talk about Boucher, they never mention the music he plays. They talk about his delivery," Kelley says. In addition to his rich, deep voice, Boucher "has a way of sounding laid-back without trying to. He speaks off-mic to his producers and engineer . . . both of whom are figments of his imagination. He rattles papers or clicks computer keys when he's trying to 'find' a special dedication to read. He squeaks his chair when he turns to look out the window when reading the weather. He is very good theater of the mind."

Mirroring the format's approach, WMJX is synonymous with family-friendly content. "The 'Magic Lyric Guarantee' is in effect 24 hours a day," an entry on Magic's website says. "We promise to play songs with lyrics that won't embarrass you in front of your kids or your customers." Kelley says: "We came up with the idea for the 'Magic Lyric Guarantee' in 1996 when Toni Braxton released 'You're Makin' Me High.' We never played that song, but we were playing three other Braxton songs. We decided to clarify our mission, and the audience loved it and expected everything on the station to live up to that standard."

A glance at this week's AC chart reveals the format's embrace of such titles as Plnk's "F\*\*kin' Perfect" and Cee Lo Green's "F\*\*k You (Forget You)," but "we obviously never play the unedited versions," Kelley says. The transformation from "Boll Weevil Song" to boldly titled songs simply shows that AC continues to adapt, ensuring its staying power.

The secret to its success? "We focus on the same demo year after year," says Kelley, who has programmed WMJX since December 1989. (Assistant PD Mark Laurence joined in 1991 and 15-year morning host Mike Addams has been on-air in Boston since 1974.) "It's like a fifth-grade teacher who always has students that are 10." And while Billboard's weekly ranking of the format hasn't been called Middle-Road for 46 years, the descriptor still fits. Says Kelley of his station, although he could be echoing the format's overall appeal, "We're familiar and comfortable."

And, like vanilla, perennially victorious. ♦♦♦

Gary Trust is Billboard associate director of charts/radio. He writes the Chart Beat column, available at [billboard.com/chartbeat](http://billboard.com/chartbeat).

**"AC airplay is a major asset to reach the upper-demo consumer."**

—ADRIAN MOREIRA,  
RCA MUSIC GROUP



## FRANK SINATRA

With 48 songs, Sinatra has the sixth-most AC chart hits

The first session I attended with Frank was "L.A. Is My Lady" and, of course, the 1993 "Duets" project. We were in Las Vegas at the Convention Center and he came in with the first mix from the album, the Frank and Luther Vandross track ["The Lady Is a Tramp"]. During rehearsal they played it for everyone and Frank was pretty thrilled. He was astonished that [the albums] did so well. The one partner he asked for was Ella Fitzgerald, and when he was working on the project we had to tell him she was not well enough to record.

"Strangers in the Night" [No. 1

for seven weeks on the AC chart in 1966] was a song he didn't like. From the conversations I had with him, he saw the success [producer/executive] Jimmy Bowen was having with Dean Martin ["You're Nobody Till Somebody Loves You"] and he wound up cutting ["Strangers"], getting dubs made and out to DJs before Jack Jones' version of the song was released a couple of weeks later. He got it to key DJs and it became such a hit that they did an album really quick that sounds nothing like the title song. Frank did not like to sing the song but he did it because the audience liked it so much.

With "New York, New York," to him and everybody else, it was a personal connection. He was very happy when "New York" became

a hit. His friend in music publishing, Frank Military [of Warner/Chappell] had been pushing him to record the song ever since the movie ["New York, New York"] had come out. The first time he played it was at a benefit for the New York governor, Hugh Carey.

"L.A. Is My Lady" [his 48th and final AC hit in 1984] was done because of the Los Angeles Olympics. The project was developed in 1982 and '83 as a duets album with Lena Horne. One side had Frank doing her songs, the second side was her doing his songs, the third side was duets of new songs, and the fourth side was duets of old songs. "Stormy Weather" was the one song that made it to the record, and "Mack the Knife," which he started doing in 1984, stayed in

his concert up until the end.

"It Was a Very Good Year" and "That's Life" (both No. 1 AC hits) stayed in the book for a long time, though "That's Life" was not played as often and not in the last five years [of his performing career]. "Very Good Year," he always said, he heard on the car radio as a folk song, probably by the Kingston Trio. He called [arranger] Gordon Jenkins and had him put together a pop version that he decided to put on his next album."—Charlie Pignone, senior VP, Frank Sinatra Enterprises. Pignone has worked with the Sinatra family for more than 25 years and traveled with the singer during his last 10 years on the road (1985-1995). As told to Phil Gallo

Debbi Boone, Kenneth "Babyface" Edmonds on Whitney Houston, Bernie Taupin, Elton John's songwriting partner, former Motown executive Miller London, Charlie Pignone, one of Sinatra's main guys, CBS Radio's Jim Ryan, and Kenny Rogers, himself. Plus many more. Billboard talks to some of the biggest names in adult contemporary. Their perspectives? Crucial.

## THE 5TH DIMENSION

The five-member group has had 22 AC hits, including 15 top 10s—five of which reached No. 1



Marc Gordon, who became our manager, guided the 5th Dimension so we weren't just another black R&B group. He was a genius, had been a producer at Motown and was managing a young, unknown songwriter named Jimmy Webb. Marc thought the 5th Dimension and Webb would be a good marriage. He was right.

The group had five very different voices. That accounted for some of our success—although our recordings were pop, our show was diverse: from almost light opera to R&B to pop. The original group was only together for 10 wonderful years. I'm the only original left, celebrating 45 years. Ron Townson passed away [in 2001], but I'm still in contact with the three other original members: Billy Davis Jr., Marilyn McCoo and Lamonte [McLemore]. "Aquarius/Let the Sunshine In"? We were in New York City and one of the members lost his wallet. It was returned by a gentleman who was a producer of the play "Hair." We invited him to our show; he invited us to his show. We were in the audience and heard Ronnie Dyson sing "Aquarius." We took the idea to Bones. He said, "It's a good song but the cast album is not selling much." But he came back with the idea of putting "Aquarius" with "Let the Sunshine In." They're actually two songs. That song took us the least time to record and it was one of our biggest hits. They're still playing it.—5th Dimension member Florence LaRue. As told to Gail Mitchell

## HERB ALPERT

The legendary bandleader and label executive has 46 AC chart hits (with and without his Tijuana Brass), ninth-most among all acts in the chart's history. Plus five No. 1s, including the 1968 10-week leader "This Guy's in Love With You"



The timing was right. I guess I chose the right songs and put it together nicely. It's hard to predict. Radio was cooperating. It was easier to get music heard on different radio stations. You could go to a program director and if they happened to like a record, they'd put it in a meeting or on the air. It was

a different time. "This Guy's in Love [With You]," which I sing, I did it just for television. It wasn't really gearing for radio [but] the response was overwhelming, and two weeks after it was released, it went to No. 1. It was the first No. 1 Burt Bacharach and Hal David had—and it was sung by an instrumentalist. As told to Leila Cobo

## MICHAEL BOLTON

He has nine AC No. 1s, placing him in a tie for eighth-most in the chart's history



My secret? Remaining open to recording great songs whether written by my friend and genius songwriter Diane Warren, or a classic delivered by legends like Otis Redding, Steve Cropper, Percy Sledge . . . I'm grateful that AC radio has delivered my music for so long around the

world. As told to Leila Cobo

## WHAT'S IN A STATION NAME?

'Lite,' 'Fresh' and even 'Cars'—AC radio has had a bunch

Many adult contemporary radio stations sport time-tested format nicknames. "Lite" has long served as a format moniker. New York's WLTW goes by Lite 106.7 and Chicago's WLIT identifies itself as 93.9 Lite fm. The Clear Channel-owned stations each battle CBS Radio competitors dubbed "Fresh"—New York's WWFS Fresh 102.7 and Chicago's WCFS Fresh 105.9.

Positioned as the "next generation of AC," the Fresh makeover premiered on WWFS on Jan. 2, 2007 (playing off its 102.7 frequency), as created by Greg Dunkin, president of Greg Dunkin Consulting. The Fresh approach, subsequently adopted by adult top 40 WJAD (94.7 Fresh FM) Washington, D.C., has been instrumental in pushing the boundaries of AC to welcome new artists and more tempo to the format.

For decades, such station names as "Magic," "Sunny" and "Warm" have also apprised listeners of AC's peaceful place on the dial. One of the format's most inventive station nicknames? "Cars 108," the on-air identifier of Townsquare-owned WCRZ Flint, Mich.

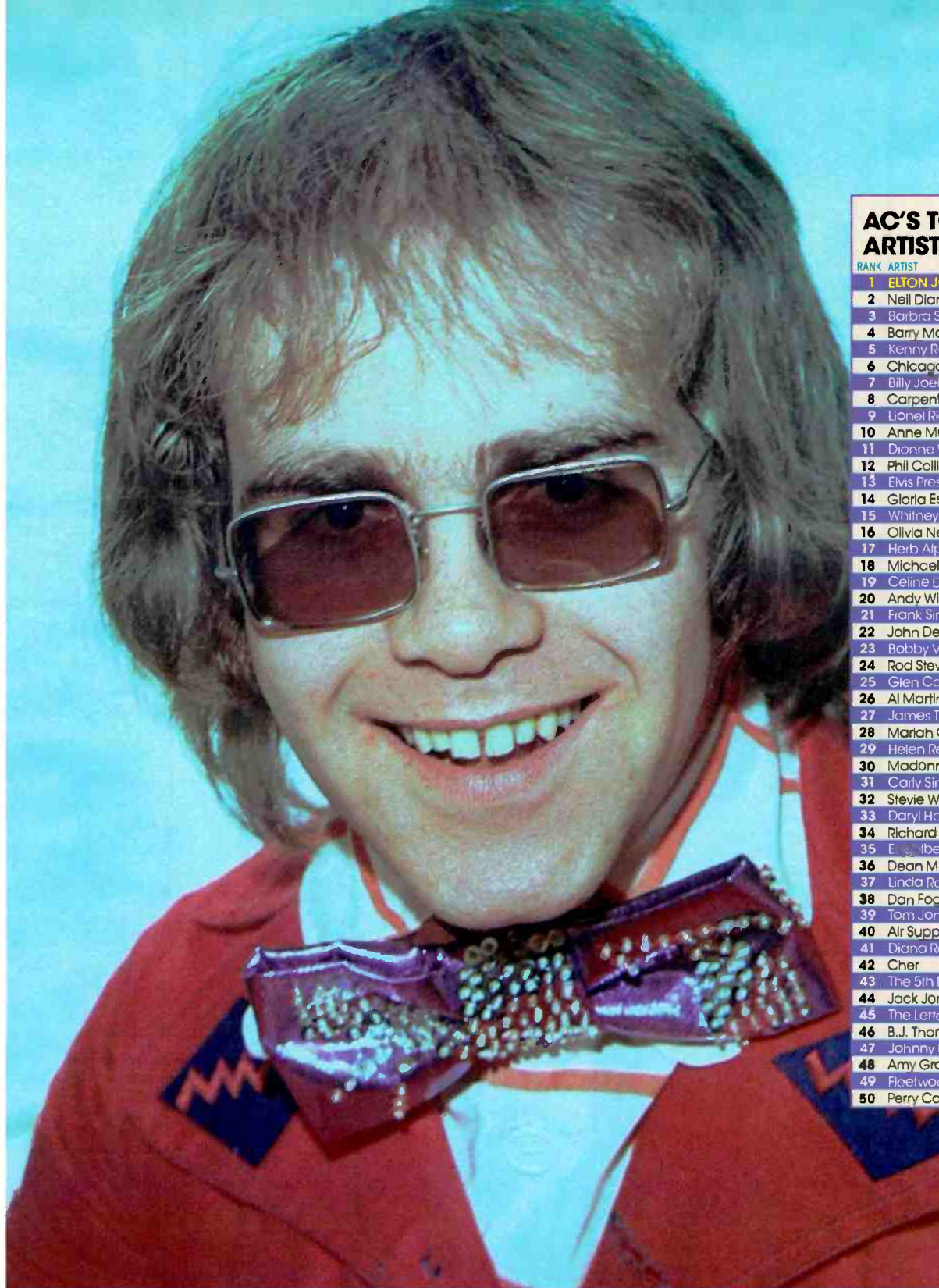
"A good name goes a long way," says WCRZ consultant Dan Hayden, who named the station. "We wanted the name to be original and reflective of the market." When Cars 108 launched in June 1984, "the hot station in the market was WTRX-AM," Hayden says. "For the first few weeks, they did their best not to use the word 'cars' by substituting 'vehicles.' Their traffic reports sounded awkward." Cars 108 immediately zoomed to the top of the fall 1984 Arbitron ratings, notching a lofty 15.6 share among persons 12-plus,

according to WCRZ OMJ Patrick.

"Considering local industry, and with General Motors being so predominant at the time, the word 'cars' grabbed everyone's attention immediately," WCRZ assistant PD/music director George McIntyre recalls. "'Cars' has been a durable name. Through the years, we've referred to music sweeps as 'music cruises.' We've been a natural tie-in for car shows and car cruises, both of which are very popular in this area.

"Our online loyalty program is known as Cars 108 Passenger Rewards and it's 'driven' by a car dealer as a sponsor," McIntyre adds. "We've also enjoyed playing 'Chasing Cars' by Snow Patrol," McIntyre says. "We like to joke that that's what the competition has been doing for years."

—Gary Trust



## AC'S TOP ARTISTS

RANK	ARTIST
1	ELTON JOHN
2	Nell Diamond
3	Barbra Streisand
4	Barry Manilow
5	Kenny Rogers
6	Chicago
7	Billy Joel
8	Carpenters
9	Lionel Richie
10	Anne Murray
11	Dionne Warwick
12	Phil Collins
13	Elvis Presley
14	Gloria Estefan
15	Whitney Houston
16	Olivia Newton-John
17	Herb Alpert
18	Michael Bolton
19	Celine Dion
20	Andy Williams
21	Frank Sinatra
22	John Denver
23	Bobby Vinton
24	Rod Stewart
25	Glen Campbell
26	Al Martino
27	James Taylor
28	Mariah Carey
29	Helen Reddy
30	Madonna
31	Carly Simon
32	Stevie Wonder
33	Daryl Hall & John Oates
34	Richard Marx
35	Ed Sheeran
36	Dean Martin
37	Linda Ronstadt
38	Dan Fogelberg
39	Tom Jones
40	Air Supply
41	Diana Ross
42	Cher
43	The 5th Dimension
44	Jack Jones
45	The Lettermen
46	B.J. Thomas
47	Johnny Mathis
48	Amy Grant
49	Fleetwood Mac
50	Perry Como

## DEBBY BOONE

Her "You Light Up My Life" topped the Billboard Hot 100 for 10 weeks in 1977 and the AC chart for one week that same year. "Life" lived on in the charts, as LeAnn Rimes' cover reached No. 34 on the Hot 100 in 1997 and was the title cut of her second No. 1 Billboard 200 album.



It was my first solo record. I went to New York to record this song thinking it was the beginning of the long, hard climb to success. When it got to No. 1, I was just shocked.

I've had a nice 30-plus-year career based on the strength of one hit record and a couple of contemporary Christian and country records that did well in their own areas, but nothing, of course, like "You Light Up My Life."

Usually remakes happen a little further after the fact than when LeAnn had her hit with it. Whitney Houston also recorded it, and Patti Smith, believe it or not, recorded it. That was odd. LeAnn and Whitney are huge, big voices, big beltters. They both sang it so well.

There was a time when I thought, "Is this all anybody wants to hear from me?" But now, with some maturity, I'm grateful to have a song that means something to so many people. *As told to Ray Waddell*

## JOHN DENVER

Thirty-four AC chart hits, including 18 top 10s, nine of which reached No. 1. The No. 1s place him in a tie for eighth-most in the chart's history.



John was singing out here in L.A. at the Ice House in Pasadena. I was looking for something to replace Chad in the Chad Mitchell Trio. Mike Kirkland of the Brothers Four mentioned John. I invited him to New York to audition with two of the members of the group, Mike

Kobluk and Joe Frazier. He did very well. But I did something that turned out to be unkind—I let him go back to California, and saw some other applicants. I kept him waiting a whole week, and then finally called him. He joined the group. But he said it was a very tough week.

I didn't really pay that much attention to what were the hits. We kept trying to make as good records as we could. And the ones that became hits—great. I had a difficult relationship with RCA at the time. They didn't understand that a new single had to be a new song. I guess [John and I] had about seven or eight in a row that sold very well. I started out as the complete producer and he as the artist. As time went on, gradually but consistently, he became more co-producer. He took over more and more of the decision-making. He was probably more effective than I was at the end.

I guess my favorite song that he ever did was [1974's] "This Old Guitar." It's just him and his acoustic guitar. And the opposite, [1975's] "Calypso," with a gigantic chorus and orchestra. It's probably the biggest production I ever did. His songs are going to be sung for another 100 years. They're in the bloodstream of America.

Do I listen to his music to relive memories? No, that would be kind of painful, actually. It was a terrible loss. So I don't dwell on it. John was such an important performer in my career.—Milt Okun, producer (Denver; Peter, Paul & Mary; Placido Domingo); founder, Cherry Lane Music Publishing. *As told to Mitchell Peters*

## ELTON JOHN

Top AC artist of all-time; most AC No. 1s (16); most AC chart hits of any artist (68)

Elton would call me to tell me a song had hit No. 1... I'm not being blasé, but I didn't relate to it that way. Elton has an extraordinary recollection of those figures. We'd write and record something... and someone might say, "That sounds like a hit." Then we'd write something else the next day and record it. We weren't purposely writing for a single, but it was the commodity of the '70s.

In the earlier days we wrote before we went into the studio, and as time went by we'd write in the studio. When we did the albums in France at Château d'Hérouville [*Honky Chateau*, *Don't Shoot Me I'm Only the Piano Player*, *Goodbye Yellow Brick Road*] it was a living and recording situation. Same thing at Caribou Ranch [where *Caribou*, *Captain Fantastic and the Brown Dirt Cowboy* and *Rock of the Westies* were recorded].

It was always up to the record company to pick the singles. The one they never thought of as a single was

[1974's] "Bennie and the Jets," which became a single after a DJ started playing it in Detroit [on WJLB]. One of the songs I always loved was "Sacrifice" [No. 3 peak on AC in 1989]. That's a classic song. And I loved "The One" [No. 1 on AC for six weeks in 1992].—Bernie Taupin, lyricist and John's primary collaborator. They started writing together in 1968, split in 1976 and resumed working together in 1983.

I was trained by Berry Gordy [at Motown] and I loved Elton's songs and his voice. He'd been given his release from Bell Records and five record companies had already passed on him. Lennie Hodes worked for Dick James Music. He called and said... he thought I would get it. I did get it. Best thing was, we didn't even have to pay an advance. We brought him [to Los Angeles] and on Aug. 25, 1970, he delivered one of the top 10 greatest nights in rock concert history at the Troubadour. I was grateful that I had the opportunity to make a star.

I look for songs that are what I call anthems. One of my favorites? [1972's] "Tiny Dancer."

I was in London, in the studio, at the session. That was magic. Elton John—let's face it—is an incredible singer, an incredible pianist and an incredible philanthropist.—Russ Regan, former president of UNI Records, signed John to his first U.S. record deal and worked with him from 1970 to 1973.

When we made [1983's] "I'm Still Standing" I felt "I Guess That's Why They Call It the Blues" was the hit single [No. 2 on AC] but Geffen wanted to go with "Blue Eyes" [two weeks at No. 1 on AC in 1982].

When I was with Elton in the '70s at Caribou, we'd sit by the pool all day while Bernie would write. At the end of the day we'd get in the Jeep, go to the studio and they'd knock it out. Then we'd drive over to the Chicken Shack. Elton has always been competitive and he always wanted to make each song a success. He's one of a kind. When he did "The Lion King," I remember when I heard "Can You Feel the Love Tonight" [No. 1 on AC for eight weeks in 1994] I looked at Elton and said, "That's your Academy Award." He just smiled.—Billy

Brill was senior VP of promotion at MCA in the '80s and '90s when John's AC chart No. 1s included "Healing Hands" and "The One." Brill now books entertainment at casinos as CEO of Billy Alan Productions.

Elton... would go to eight to 10 cities with every release. He signed every autograph... one of the most gracious guys I've ever known... We traveled all over the country to do listening parties—Los Angeles, San Francisco, Atlanta, Chicago, New York—and in every city he'd talk to the program directors. MCA was his home and when he came back from Geffen there was such a great feeling about it. He'd been off the radio for a few years and people came back—at top 40, on rock, AC—across the board. He always had great, fun records and that was the magic. It was in the records. He could come back tomorrow with a great record and get it on the radio today. Elton is the one who has transcended all these years.—Johnny Barbis, who started working with John in the '70s, has been his manager since 1980.

*All as told to Phil Gallo*



## FAITH HILL

She has four AC No. 1s—including the 17-week leader “Breathe” in 2000—and 43 weeks total at No. 1—the fifth-most all-time and second among women



“Breathe” came to us in September 2000. The album wasn’t totally recorded yet. We heard the track and immediately went to radio with it. It moved so quickly up the country charts, we rushed to get the album together. The video hit closer to the album release—it had kind of an AC feel to it, just the way it was shot. We went to AC after the first of the year. We didn’t have to do too much work at first, because a number of AC stations were already on the record.

Between AC and country, the audience was astronomical. Her star power actually pushed her in that [AC] direction. She became more of a mainstream artist based on appearing in movies, some of her endorsements—she ended up a star across the board. We always go to country radio first with the singles and build our plan toward AC afterward. It plays an important role in Faith’s career, and there always has to be a space on that chart for her.—Peter Strickland, senior VP of brand management and sales, Warner Music Nashville. As told to Mitchell Peters

## WHITNEY HOUSTON

She’s had 31 AC hits, including 10 No. 1s



Forest Whitaker gave me a call because he was directing [1995’s] “Waiting to Exhale” and was interested in me scoring the film, as well as writing songs. Knowing it was a Whitney film, it was kind of expected that she’d sing, but it wasn’t a guarantee.

But she did have rights to decide who would be a part of the soundtrack. Everyone was chosen or agreed to by Whitney. I can’t remember any of the names we crossed off—and I wouldn’t say them anyway [laughs]. But I remember she really wanted to do something with CeCe [Winans]. That’s how the song “Count on Me” happened.

Whitney laughed when I handed her the “Shoop Shoop” song—because it was simple—but she loved it. The soundtrack ended up being a very special project. The more time goes by, the more important it becomes.

Whitney had a soul about her voice that went beyond being black. It spoke to everyone, no matter what color.

I wish I could say I produced [1992’s] “I Will Always Love You” [produced by David Foster]. The first time I heard it, I was floored. We hadn’t experienced anything like that before on the radio. I hate to call it pop music. It was just music that everyone loved.—Producer/singer/songwriter Kenneth “Babyface” Edmonds. As told to Gail Mitchell

## JOHNNY MATHIS

He has 49 AC chart hits between 1962 and 2003. It’s the fifth-highest sum in the chart’s history.



Every time I try to tell people things about my career, I wonder if that’s the truth or something I’m fantasizing about. I have no way of knowing why my career has lasted so long other than the fact that people like the sound of my voice and fortunately I’ve been able to maintain it.

I think of myself as John. Other people call me Johnny and I think it’s a sign of affection—I hope [laughs]—when they add the “-ny.” I can’t think of myself as other than someone who is in transition and constantly changing. I never thought of myself as being anything other than someone who performs other people’s compositions. And I never get tired of discovering new music.

## SONGS THAT MAKE THE WHOLE WORLD SING

Behind some of the biggest AC records ever

### ‘TRULY MADLY DEEPLY,’ SAVAGE GARDEN

The 1998 track is No. 1 on the all-time top 50 AC songs chart. It spent 11 weeks at No. 1, 123 weeks on the chart. That song changed my life and apparently continues to do so. It was originally a different song that [Savage Garden partner] Daniel Jones and I had written and recorded on our first-ever demo. The verses were exactly the same, but the chorus didn’t exist. Instead, I’d written a rather awful lyric about magical kisses. There was something magical about the song, however. When it reached the ears of producer Charles Fisher, who produced the first Savage Garden album, he proclaimed it to be a potential hit. It sat on the bottom of the pile of our demos during recording until the eve of the last day. I sat alone, at the Bayswater Cafe in Sydney, and rewrote the chorus over a cup of coffee. The rest is history.—singer/songwriter Daniel Hayes, formerly of Savage Garden

### ‘DRIFT AWAY,’ UNCLE KRACKER FEATURING DOBIE GRAY

Uncle Kracker’s 2003 cover of “Drift Away,” made famous by Dobie Gray in 1973, is the longest-leading song on the AC chart: 28 weeks at No. 1. The label dragged me into it kicking and screaming. Me and [producer] Mike Bradford turned it in at the very last minute, without Dobie Gray. Jason Flom, who was running my label at the time, was like, “Why don’t you get Dobie Gray on it?” My first reaction was, “That guy’s still alive?” But Dobie was down with it. He was very gracious. Putting Dobie on it made me feel better. But when it worked, I was stunned. It’s kind of sweet [that I hold the record]. I remember beating Celine Dion and thinking, “That’s kind of dope.” How long was it No. 1? You sure Kelly Clarkson hasn’t kicked my ass?

—Uncle Kracker

### ‘BREAKAWAY,’ KELLY CLARKSON

Her 21-week No. 1 “Breakaway” is tied for third-longest reign in chart’s history. [2004’s] “Breakaway” started raising its hand off of “The Princess Diaries 2” soundtrack. We were feeling some heat, then we stepped on the gas. The early feedback—both from radio and listeners—was encouraging. Any artist—especially when historically the sophomore slump is something people talk about—hers was the opposite. It was the sophomore rocket. We launched into street date with a No. 1 pop record and a record that was cruising [toward] the top of two other formats, hot and mainstream AC. It was a three-pronged attack—perfect.

—Adrian Moreira, senior VP of adult music, RCA Music Group

### ‘HEY, SOUL SISTER,’ TRAIN

2010’s “Hey, Soul Sister” holds the mark—22 weeks at the top—for the second-longest stay at No. 1 on the AC chart. I wrote the song with a couple of friends who go by the name of Espionage. I had no idea it would become a phenomenon. [The] moment I knew it was a hit was when our manager, Jonathan [Daniel], and his partner [Bob McLynn], came to us: “This record is a hit on iTunes, which means the kids like it.” It had only been placed at hot AC at the time and had 1 million downloads. Before that, hot AC wasn’t seen as a volume business. The song is much less about the lyrics and much more about the “hey” and the overall feeling. Doesn’t matter what language you speak, everyone can say “hey.” We were just invited to China. That song introduced us to the president of the United States and the first lady. Without that song, we don’t get those opportunities.

—Train frontman Pat Monahan As told to Keith Caulfield, Benjamin Meadows-Ingram & Mitchell Peters

### ADULT CONTEMPORARY’S TOP SONGS

Elton John and Savage Garden crown Billboard’s recaps of the top artists and songs, respectively, in the 50-year history of the Adult Contemporary chart. John not only has the most No. 1 AC hits (16) but also the most entries (68) (see opposite page). Savage Garden’s “Truly Madly Deeply” spent 11 weeks at No. 1 in 1998 (above). Meanwhile at No. 3 is the record-holder for the most weeks at No. 1 (28), Uncle Kracker’s “Drift Away.” Despite its longer chart-topping run, the song ranks lower than “Truly” in this recap, which was assembled to account for changes in chart behavior through the years (see legend, below).

RANK	SONG	ARTIST	LABEL
1	“TRULY MADLY DEEPLY”	SAVAGE GARDEN	COLUMBIA
2	“Lead Me On”	Maxine Nightingale	Windsong
3	“Drift Away”	Uncle Kracker Featuring Dobie Gray	Lava
4	“Heaven”	Los Lonely Boys	Or/Epic
5	“Born Free”	Peter Williams	Kapp
6	“Hello Dolly!”	Louis Armstrong & the All Stars	Kapp
7	“You Needed Me”	Anne Murray	Capitol
8	“Change the World”	Eric Clapton	Reprise
9	“Hero”	Enrique Iglesias	Interscope
10	“Lonely No More”	Rob Thomas	Melisma/Atlantic
11	“Love Is Blue”	Paul Mauriat	Philips
12	“Bad Day”	Daniel Powter	Warner Bros.
13	“How Deep Is Your Love?”	Bee Gees	Polygram
14	“After the Lovin’”	Engelbert Humperdinck	Epic/Mam
15	“Love Is”	Vanessa Williams/Brian McKnight	Giant
16	“Never Gonna Let You Go”	Sergio Mendes	A&M
17	“A Whole New World”	Peabo Bryson & Regina Belle	Columbia
18	“Somewhere Out There (From “An American Tail”)	Linda Ronstadt & James Ingram	MCA
19	“The Most Beautiful Girl”	Charlie Rich	Epic
20	“Home”	Michael Bublé	M3/Reprise
21	“I Knew I Loved You”	Savage Garden	Columbia
22	“Don’t Know Much”	Linda Ronstadt (Featuring Acron Neville)	Elektra
23	“Cherish”	Kool & the Gang	De-Lite/PolyGram
24	“Second Chance”	.38 Special	A&M
25	“If You’re Gone”	Matchbox Twenty	Lava/Atlantic
26	“Stranger on the Shore”	Mr. Acker Bilk	Atco
27	“Superman (It’s Not Easy)”	Five for Fighting	Arista/Columbia
28	“You and Me”	Lifhouse	Geffen
29	“(Everything I Do) I Do It for You”	Bryan Adams	A&M
30	“Let Me Love You Tonight”	Pure Prairie League	Casablanca
31	“Tape”	Herb Alpert	A&M
32	“Crazy Love”	Poco	ABC
33	“Will You Still Love Me?”	Chicago	Warner Bros.
34	“The Way We Were”	Barbra Streisand	Columbia
35	“Evergreen (Love Theme From “A Star Is Born”)	Barbra Streisand	Columbia
36	“Hard to Say I’m Sorry”	Chicago	Full Moon/Warner Bros.
37	“If Ever You’re in My Arms Again”	Peabo Bryson	Elektra
38	“Can’t We Try”	Dan Hill (Duet With Vonda Shepard)	Columbia
39	“Breakaway”	Kelly Clarkson	Wall Disney/Hollywood
40	“Forever in Love”	Kenny G	Arista
41	“Love Takes Time”	Mariah Carey	Columbia
42	“That’s What Friends Are For”	Dionne & Friends	Arista
43	“When She Cries”	Restless Heart	RCA
44	“I Hope You Dance”	Lee Ann Womack	MCA Nashville/Universal
45	“Always on My Mind”	Wille Nelson	Columbia
46	“Shadows in the Moonlight”	Anne Murray	Capitol
47	“Morning Dance”	Spyro Gyra	Infinity
48	“The Good, the Bad and the Ugly”	Hugo Montenegro, His Orchestra and Chorus	RCA Victor
49	“Hold on My Heart”	Genesis	Atlantic
50	“You’re Only Lonely”	J.D. Souther	Columbia

The 50th-anniversary Adult Contemporary song and artist rankings are based on actual performance on the weekly Adult Contemporary chart since its inception in the July 17, 1961, issue of Billboard. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower rankings on the chart earning less. Due to various changes in chart rules, chart length and in methodology throughout the years—including the implementation in 1993 of monitored airplay data from Nielsen BDS—songs had varying reigns at No. 1 and on the chart. To ensure equitable representation of the biggest hits from all 50 years, earlier time frames were each weighted to account for the difference between turnover rates from those years.



## MARIAH CAREY

She's had 29 AC hits—seven of them reached No. 1. She led most recently with "Oh Santa!" last year. "Vision of Love" [1990] was the first single. And the beauty of what we were able to do is to take Mariah on the road, set up intimate performances and showcases with amazing talent like Richard Tee on piano. There was a mic. She

was lit beautifully and the rooms were gorgeous—with the right tastemakers. These were major-market events, very different than what people were used to. It was about her voice being the star. That set the tone.

"Vision of Love" was a different-sounding record, one that not everyone played right away. But that was our job: to let the audience make a decision about the music. That first decision was a No.

1 record. [Then Columbia Records Group president] Thomas Motola and [then Columbia Records president] Don Ienner had incredible foresight in curating the order of the singles that built her brand. We took those singles, one after another, and promoted them feverishly, fearlessly.

All of her songs had a universally relatable emotion in them. That's the key. Black, white, rich or poor—it's the lyric and song that

touches the most people. Working with people like [producers] Walter Afanasieff, Narada Michael Walden and everyone else was great. But I believe she co-wrote every one of those songs, if not wrote most of them. So it was a perfect storm: great team, great artist, great music.—Charlie Walk, VP of promotion and later executive VP of marketing and promotion (1999-2005) at Columbia. As told to Gail Mitchell

had success writing songs for Kenny Rogers [the 1980 No. 1 "Lady"], and other songs like [1979's] "Sail On" that made country history for the Commodores as well as for Lionel, it gave him more opportunity.

Lionel came from the South and had a lot of country in the way he sang. He was more accepted at first in the country community because of his relationship with Rogers. Basically, every act we had at Motown whether it was the Supremes, Four Tops or Stevie Wonder, every record that came out—even though well-accepted at pop—pretty much had to have an R&B base. And with Lionel, particularly as a solo artist, we knew he'd have pop success.

And Lionel himself is just a charmer. When we were working together, he always made it a point to remember radio programmers, retail store owners. When people look back and think about Lionel, they'll think about what a great songwriter he was—much the same way people think of Smokey Robinson. You remember the songs Smokey wrote whether he, or someone else, sang them. There are teams of great songwriters—Gamble & Huff, Holland-Dozier-Holland, Jimmy Jam & Terry Lewis. What sets Lionel apart from them is that usually one guy did the track and another wrote the lyric. Lionel did both—like Smokey. It was about Smokey's ability to write great songs and record great music. Same situation with Lionel.—Miller London, VP of marketing, sales and distribution/GM (1969-90) at Motown. As told to Gail Mitchell

## KENNY ROGERS

Kenny Rogers' feats on the AC chart include 47 hits, tying him with Barry Manilow for seventh-most in the chart's history. No core country artist has crossed over more titles to AC. Rogers' 28 AC top 10s are sixth-best, and fourth-best among men, trailing only Elton John, Neil Diamond and Elvis Presley. Rogers has scored eight AC No. 1s.



I remember when [the AC charts] were established, I thought it was so cool. I've always been a believer in the strength of the song. My problem is I'm a country singer who's had a lot of other musical influences, so my stuff is going to tend to be more AC.

That's always been my slam in country music, that I was never a *true* country artist, even though "Coward of the County," "Daytime Friends," "Buy Me a Rose," "The Gambler," those kinds of things, were truly country records. When you add to that "Through the Years," "You Believe in Me," "You Decorated My Life," those were not country, but because I had power at country music, they sold country.

Country always wanted to *really* be country, and I don't blame them—be what you want to be. I spoke at a country seminar one year, and I told them, "Guys, what you're trying to do is protect a type of music, and those of us who are out there doing it are trying to protect careers. We're trying to last longer, touch more people with our music. I guarantee you in three years you won't be playing Garth Brooks or Shania Twain." This was in the peak of their careers—and they all laughed at me. Sure enough, three years later, they weren't playing them. So what are [these artists] supposed to do if they don't have some other source of income [or] airplay other than country? When that's over, our careers are over.

[My crossover hits] turned a lot of people toward country music that wouldn't have come to it otherwise. When they realized I was singing country sentiment with a little more accessible tonality, then I think they came in. And the great thing about country is once you come in, you don't leave. It's such a pure music.

I never set out to be on the AC charts; I set out to do good songs. When I was on the charts I paid a lot of attention to them. I used to love to pick up the charts and see where songs were, where they were going, how they were doing. I've always tried to find songs that say what every man would like to say and every woman would like to hear. When you think of "Through the Years," "You Decorated My Life," "Lady," that's what those are. What man wouldn't want to say, "Lady, I'm your night in shining armor and I love you," and what lady wouldn't want to hear that? As told to Ray Waddell

"Single-minded" is a good word when it comes to what my life is like musically. I've never stopped discovering music. My first vocal teacher was adamant about my learning a little bit about classical music. I fell in love with people like Leontyne Price, Beverly Sills and Richard Tucker. Those voices still resound in my head. I still play them constantly, discovering what the human voice can do and how it can persuade people to change their lives.

People have told me that my music has meant extraordinary things to them. Sometimes you even think there might be a responsibility involved in terms of being given certain gifts. You just don't get over that. That's indelible in your life. As told to Gail Mitchell

## LIONEL RICHIE

He's had 27 solo AC hits, including 11 No. 1s. He's spent 47 weeks at No. 1 as a soloist, second only to Elton John for most weeks by a male artist.



Lionel is a unique artist, much like Michael Jackson. In the beginning, Lionel wasn't even the lead singer for the Commodores. It was the drummer, Walter Orange. But as Lionel started writing more songs, more attention was given to him. There was a little tension between him and the group, so he started recording more solo than group material. As he

## WANT A SONG TO BE A HIT AT AC RADIO? 7 tips from a renowned radio consultant

"In order to get a hit at AC radio, (1) the second ingredient a song should have is a degree of familiarity to a female listener between 25-54," says Jerry Lembo, principal of New Jersey-based Jerry Lembo Entertainment Group. That familiarity might be due to the song already having adult top 40 airplay and/or from synch placement in a film, TV show or commercial, but the song has to have a story going somewhere else before it's brought to AC, Lembo emphasizes.

(2) The first ingredient of getting a hit on AC? "You need a great song," Lembo says.

If you have those ingredients and are ready to approach AC, you have to do so with an arsenal that combines old-school promotion and new-school marketing. That means a lot of social media, Lembo

says. Old school? The ability to communicate with radio, which means (3) you need a relationship with the decision-makers on airplay.

Then, (4) you need a constant flow of content so the artist can engage fans through social media, Lembo says. That content could be news or a contest, but it has to be compelling to keep fans interested in what's going on with the artist. Moreover, it's not enough to have thousands of Facebook friends. "Music marketers need to (5) learn more about the lifestyle aspects of the fan base to try and connect the dots so that you can get laser-like focus," Lembo says. "You have to look at and incorporate these various social media components to create impressions."

Lembo adds, "Marketers can't use

the same marketing plan when promoting music for AC consideration. My approach is not to create a template or rubber-stamp the plan for each artist.

(6) Develop customized strategies. What would work for a Richard Marx might not work for a Melissa Etheridge."

Right now, Lembo is part of the team working Margo Rey's single "Let the Rain" for Bob Catania's Right Way Music Group. Rey is married to comedian Ron White. The team's approach is to (7) develop a unique and singular story behind Rey's music, including taking her to meet AC programmers. But they're also searching for a common denominator between the singer and the comedian's fan base, so that they can harness some of the latter's brand power for Rey's benefit.

—Ed Christman

# Breath Of Fresh Air

Legendary AC programming guru **JIM RYAN'S** winning ways

By **Silvio Pietroluongo**

**T**he convivial Jim Ryan is perhaps the most knowledgeable and experienced professional working in the adult contemporary format today. He's also quite the character. The former longtime PD of Clear Channel ratings monster WLTW (Lite FM) New York, Ryan is currently VP of AC programming for the CBS Radio chain's 14 AC stations. In addition to his broad responsibilities for CBS, Ryan is the hands-on PD for WWFS-FM (Fresh 102.7) New York and WCFS-FM (Fresh 105.9) Chicago. He also headed his own consulting company, Jim Ryan Media, where he counseled stations around the country. As Billboard celebrates the golden anniversary of its Adult Contemporary chart, Ryan discusses strategy, across-the-board hits, demographic shifts—and the past, present and future of AC.

**You became well-known in the radio space during your time at Lite FM, but where were you before that?**

I worked for Jerry Lee in Philadelphia, at the legendary WBEB-FM. Prior to that I did one of the first hot ACs in America, a station that's at 105.1 in Portland, Ore. [what was then KXYQ]. At the time I owned the radio station with my wife and the guys in Van Halen. That was my introduction into adult radio. Before that everything had been contemporary hit radio [CHR].

**You joined Lite FM as the PD?**

I was hired by Bill Figenshu and the crew at Viacom [and] started Labor Day weekend of 1996. We had a pretty good run over there. And obviously the station still continues to be pretty damn successful.

**The station was 10 years old when you got there. What was the state of it then?**

It usually had... one very good ratings book a year, where it would be on top in adults. [CBS Radio's] WCBS-FM was the big adult station in New York at the time. [Emmis'] Kiss-FM [WRKS] had just come on a year, two years earlier, and then [Clear Channel's] WKTU, so the New York market was kind of in flux and KTU is winning 25- to 54-year-old adults the summer of '96. One of the reasons they hired me is because I was a native New Yorker, and because I'd done CHR and hot AC, and they wanted to update the sound of the station. Lite was very square when I started. I remember putting songs—everything from "Dancing in the Dark" by Bruce Springsteen to Donna Summer's "Last Dance"—in rotation that the station hadn't been playing.

**So it was still considered a doctor's office, super-lite music station, without much tempo.**

There was no tempo at all. It had a very broad library, played a lot of songs. I tightened it up. I'll always remember a conversation I had with [mid-day personality] Valerie Smaldone. She'd come into my office about two months into my time there

**"You need to reflect what's going in your market if you want to be No. 1 in your market."**

MORGAN PRUE

[and] said I was killing the station—that they were going to have no ratings by playing the music we were playing. And in the fall [ratings] book of '96, we went to No. 1 adults, and we ended up winning, I believe, 35 out of the next 42 books.

**When you started to oversee stations in other markets, did you bring the programming philosophy that you had with Lite? Or was each station different, depending on the market and competition?**

All these ACs were put on the air back in the '80s, or a good deal of them. And like LTW, they were targeting a 42-year-old woman. But between 1985 and 2005, that 42-year-old woman changed dramatically. That 42-year-old woman in '05 went to Led Zeppelin concerts when she was a kid—in 1985, Elvis Presley was her youth.

There was a great changing in the demographic. There was more of a desire for these women to be hip and know what's going on in the world. Their kids listened to CHR. It shouldn't be a surprise that for most of the time, the latter years when I was at WLTW, our biggest sharing station was [Clear Channel's] Z100 [WHTZ], and that's because Mom would drive her kids to school and listen to Z100 and like some of the songs. It made sense that when the kids got out, she could listen to Lite, and we featured some of that Z100 music that had crossed over.

**How far can the format push as we start to see Katy Perry, Cee Lo Green, Usher and others being played regularly at AC?**

When you look at the most-played songs in a market, Katy Perry was played universally in power [rotation] at CHR and AC. Adele right now is a prime example of that. When you've got a rhythmic-leaning CHR like [sister station] Now FM [WXRK New York] playing [her] as much as they do, and at the same time it's the most-played song on Fresh and WLTW. That's what you call an across-the-board hit. Because songs are coming at people from the online world in addition to terrestrial media, it takes a lot more play to make a song a hit. There are very few artists that AC owns—even Michael Bublé, who we owned for a hot minute. He performed at Z100's Jingle Ball and has gotten a lot of hot AC and CHR play in the last year.



Just breathe: **JIM RYAN** with **FAITH HILL**

**Can AC own an artist anymore?**

I don't think there can be an AC artist anymore. Even if you look at Josh Groban... he got a lot of television exposure [on "Ally McBeal"]... He performed a song on that show and we got calls for it on radio the next day. In order for there to be an AC-only hit, it's not going to come from radio, it's going to come from some sort of television or movie moment.

**Explain the concept of Fresh.**

I'll always remember the day Fresh went on—Jan. 2, 2007. They signed on and defined their position by saying what they weren't. They painted Lite as sleepy and boring, and played, I think, Debbie Boone's "You Light Up My Life" in the TV spot. It was a continual source of aggravation. They said they weren't Z100 and they weren't Lite: They were Fresh. [Former PD] Brian Thomas—who currently oversees sister-station WCBS-FM—evolved Fresh in New York somewhat, but I think I made the finishing step in the evolution when I joined CBS Radio [in April 2010]. We stopped saying what we weren't and started defining what we were. All three Fresh stations are very different. Well, now there's even a fourth.

**There are Fresh stations in New York, Chicago, St. Louis and Washington, D.C.**

The two that I oversee day to day—Chicago and New York—are very different stations. Chicago, we're '80s, '90s and now. We're a much more rock-based radio station. In New York... we're more current-based. And in Washington, under Steve Davis, they're now a hot AC station. It all depends on the market and the competition.

**Is the term "adult contemporary" still relevant?**

AC will always be air-conditioning [laughs]. But "adult contemporary," within the industry, is a great term—now more than ever because we do target adults and we are very contemporary with our presentation and promotion and our music. It's very contemporary—stealing the big hits—even when they come from country, in the case of Jason Aldean and Kelly Clarkson and Taylor Swift.

**How are you using social media to connect with your listeners? Is that as important as it is for a top 40 station?**

That's one of our biggest issues. We have to build more passion for our products. Our stations that have big morning shows, they've developed a much higher level of passion. Their Facebook and Web engagement is much greater. The problem with most AC stations is that they're used as music machines. Historically we've not built the right talent to go with those stations. We're working on doing more engaging morning shows. The more engaged they are, the more loyalty a person will have as a listener.

**We've pretty much established that AC is no longer the ballad-heavy, older demo, doctor's office station. Where does it go from here?**

The secret of LTW's success over the years was that we kept that radio station 60% Caucasian, 20% African-American and 20% Hispanic. Each AC radio station has to be true to its market in terms of the audience [composition]. Look at a station like [Clear Channel's] KODA-FM in Houston. That station has a huge Hispanic comp as part of its audience. They can look toward expanding their audience by going into music from that world. Other markets, looking at a more suburban audience, they're going to take the guitar route. You have to be aware of population shifts.

We are going to have Arbitron implementing the new Census data. Being multicultural is going to be more important than ever. You need to reflect what's going in your market if you want to be No. 1 in your market. Every program director, no matter whether they're programming, needs to keep that in mind.

**You're known as the AC guru of the industry. What music are you passionate about?**

The current CD in my car is Linkin Park—I like all types of music. I have a very eclectic taste. But nowadays with my Radio.com app, there's very little time not spent listening to one of the radio stations I work with.

Silvio Pietroluongo (@silpiet) is Billboard director of charts.



Millions in global single sales. Millions in global album sales. A Grammy. Winning tours. **BRUNO MARS**—singer, songwriter, producer—is a certified superstar. On a rare day off, he talks about his hard-fought rise—and looks to his golden future

By Richard Smirke

“I don’t know,” says Bruno Mars, kicking back in the opulence of a penthouse suite at the five star Sanderson Hotel on London’s West End, “if it ever goes down like this.”

The following day he’ll play a blistering late-afternoon show to 64,000 sun-kissed British fans at the Wireless Festival (sponsored by Barclaycard), held in the U.K. capital’s Hyde Park. But for now, the 25-year-old Hawaii native is enjoying a rare day off and reflecting on a “crazy surreal” journey that

has seen him climb from childhood Elvis impersonator to the brink of global superstardom.

“It’s a rare thing that happens,” he says, a packet of cigarettes and a smartphone resting by his feet, “especially in this day, where it’s real hard to sell albums. I’m traveling to places that I’ve never even heard of and there are all these people singing the songs back—and English is not even their first language. It’s like, what the hell happened?” The answer is simple: Music fans the world over have fallen in love with Bruno Mars.

Mars’ debut album, *Doo-Wops & Hooligans* (Elektra), has spent 39 weeks in the Billboard 200’s top 40. It debuted at No. 3 the week of Oct. 23, 2010, and has sold 1.2 million units in the United States, according to Nielsen SoundScan. First single “Just the Way You Are” spent four weeks atop the Billboard Hot 100, moving 4.5 million copies. The touching, R&B-flavored track also spent 20 weeks at No. 1 on the Adult Contemporary chart—the longest-reigning debut single in the list’s 50-year history. His follow-up release, “Grenade,” reached No. 1 on the Hot 100 on Dec. 30, 2010, and has moved 4.4 million U.S. copies. “The Lazy Song,” the third track off *Doo-Wops*, peaked at No. 4 on June 18 and has sold 2 million downloads.

Mars’ appeal isn’t just limited to the United States. *Doo-Wops* hit No. 1 in the United Kingdom, Canada, Germany

# POP

# MATTERS



## TEAM BRUNO

**ALBUM TITLE**  
*Doo-Wops & Hooligans*

**LABEL**  
Elektra Records

**PRODUCERS**  
The Smeezingtons  
(Bruno Mars, Philip Lawrence,  
Ari Levine)

**SITES**  
BrunoMars.com,  
Facebook.com/thatbrunomars,  
Myspace.com/brunomars

**MANAGEMENT**  
Brandon Creed, Creed Co.

**TOURING AGENTS**  
Marty Diamond, Matt Galle  
at Paradigm; Emma Banks  
at Creative Artists Agency  
(United Kingdom, Europe)

**PUBLISHING**  
Mars Force Music (ASCAP)/  
Bughouse (ASCAP)

**PUBLICITY**  
Cara Donatto (@thisisCARA),  
Atlantic Records

**TWEETS**  
@BrunoMars, @philsmeeze,  
@ringzington

and Ireland. The United Kingdom has proved a particularly fertile market—he's scored three No. 1 singles with "Way," "Grenade" and "Lazy," selling a combined 2.2 million U.K. units, according to the Official Charts Co. The OCC places *Doo-Wops*' U.K. sales at 620,000. The eclectic 10-track album, which mixes pop, soul, soft rock, reggae and swing, has been certified 14 times platinum worldwide, according to Elektra. Mars' total worldwide single sales stand at 15 million, the label says. And then there's his other job: with Los Angeles-based production trio the Smeezingtons.

**M**ade up of Mars and fellow songwriter/producers Ari Levine and Philip Lawrence, the Smeezingtons (see story, page 23) are a six-legged pop phenomenon, scoring a succession of Hot 100 smashes in the past two years, including 2010's "Nothin' on You" by B.o.B featuring Mars (2.8 million, according to SoundScan). Other credits include last year's "Billionaire" by Travie McCoy featuring Mars (2.9 million) and "F\*\*k You (Forget You)" by Cee Lo Green (4.9 million), and the recent "Lighters" (314,000 units) by Bad Meets Evil, aka Eminem and Royce Da 5'9," that features Mars. The Smeezingtons also wrote and produced *Doo-Wops*, while Mars and Lawrence helped co-write Flo Rida's 2009 Hot 100 No. 1 "Right Round" (4.9 million).

To paraphrase the man himself, it doesn't normally go down like this. Ever. "That's because the world has never seen another Bruno Mars," the charismatic singer jokes, before imploring, "Please let that be the headline."

"He's a quadruple threat," Elektra Records co-president John Janick says. "He's a writer, a producer, an amazing singer and an amazing performer—on top of that he just has a great personality."

"The great thing about Bruno is that you can't put him in a box. That's why I think people are so attracted to him and his music," Atlantic Records chairman/COO Julie Greenwald says. "You can put him with any type of artist from any genre

and it will be beautiful. He understands music." To understand the roots of Mars' musical education one must go back to the late '80s when he made his onstage debut, at age 4, impersonating Elvis Presley in his parents' 1950s-style revue on Honolulu's Waikiki Beach. "That was it," Mars says. "I was Elvis."

He was born Peter Gene Hernandez in Honolulu to a Filipino singer and a Puerto Rican-born percussionist raised in Brooklyn. Young Peter moved to Los Angeles in his late teens. He regularly played shows at dive bars on Ventura Boulevard. "To about six people," he says. "All related, of course." Bruno eventually landed an artist deal with Universal Motown, only to be dropped a year later.

"I wasn't ready for it," he says. "I did nothing. And the lesson was—why are you waiting for someone to come and write a song with you? You know how to play the freakin' guitar. Do it on your own." At around this time he met Philip Lawrence, a fellow struggling, broke songwriter, who was attempting to break into the music industry.

"We immediately hit it off because we have such a similar musical sensibility—we're very melody-driven," Lawrence says. "He plays every instrument, so he comes from that very musical world. I come up with the big melodies and the big hooks and it just comes together somehow." Teaming up to write songs for other artists, the Smeezingtons—the term "smeez" is a pun on "smash"—were born, soon to be joined by New Jersey native Ari Levine. Mars' future manager, Brandon Creed, then VP of A&R at Epic Records, gave the production outfit an early boost when he bought one of their songs

for \$20,000 for an undisclosed pop act.

"That kept us afloat," says Mars, who credits Creed with guiding his artistic development. "Brandon was always saying, 'You need a story. You need to be in the studio writing for people.' At the time I was like, 'You're crazy. I'm amazing!' But he was absolutely right. Working and interacting with other artists and being so involved with the business aspect; understanding A&R, understanding radio, understanding music videos meant that when it came to my time, I'd seen how it goes."

Not everyone in the industry shared Creed's faith. Mars says he was turned down by every label before the newly revived Elektra Records, according to him, "rolled the dice and hit the fucking jackpot."

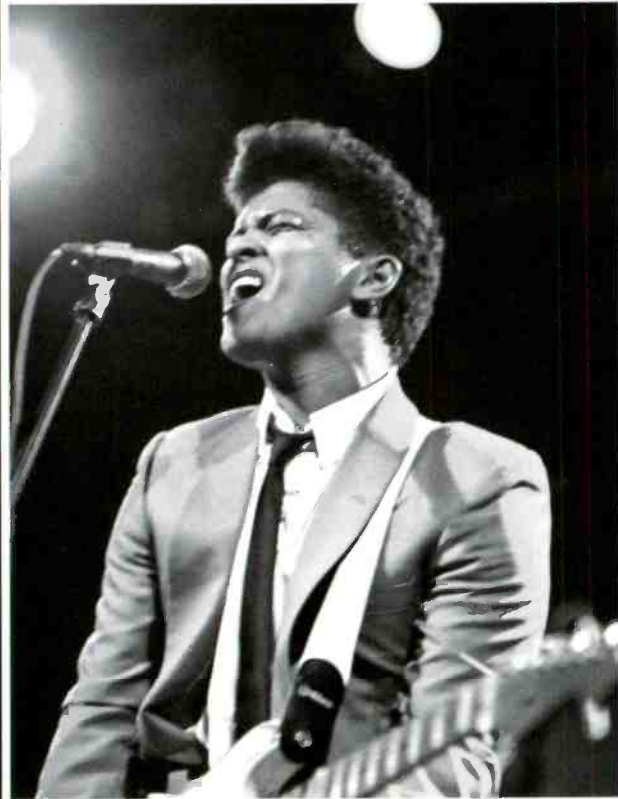
"There was a lot of rejection," he says. "A lot of other labels saying, 'You don't know who the hell you are. You're doing all this reggae, R&B, rock stuff. How the hell do we market that? Are you pop? Are you urban?' Elektra gave me a shot and trusted my vision."

His public bow came at the start of 2010 with B.o.B's "Nothin' on You," which featured Mars singing the infectious hook. That was followed by McCoy's "Billionaire," once again featuring the artist. Those two releases provided the springboard for his solo career, says Janick, who credits Atlantic Records VP of A&R Aaron Bay-Schuck with bringing Mars into the label fold. The next stage of the campaign was the release of a four-track digital-only EP, titled *It's Better If You Don't Understand*, in May 2010.

"We put that in the market right away because we wanted to make sure that people understood that he was a real artist," Janick says. The EP has sold 27,000 units, according to Sound-



**Huddle up:** Backstage at the Susquehanna Bank Center in Camden, N.J., on May 7. From left: security staffer **DRE STEWART**, **BRUNO MARS**, bassist **JAMAREO ARTIS**, drummer **ERIC HERNANDEZ** and trombonist **KAMERON WHALUM**; right: Mars performing at New York's Bowery Ballroom on Aug. 25, 2010.



**“You’re doing all this reggae, R&B, rock stuff. How the hell do we market that? Are you pop? Are you urban?” Elektra gave me a shot, and trusted my vision.”**

—BRUNO MARS

Scan. “Just the Way You Are” was serviced to pop and rhythm formats two months later and went on to top the Hot 100 Air-play chart for seven consecutive weeks. “Grenade” was serviced in October and drew a similarly ecstatic response. Like “Way,” the track reached a total radio audience of more than 150 million people. “Mars’ songs connect to our common elements of humanity,” Atlantic Records executive VP Andrea Ganis says. “Love, acceptance, loss. The ability to marry those sentiments to engaging melodies is what makes his appeal so broad.”

Another key moment in the campaign came on Aug. 25, 2010, when Mars performed his first New York show at the Bowery Ballroom. To build on the buzz that he was generating, Elektra filled the room with key tastemakers from the press, TV and radio. “It could have gone really bad. But that’s how we got ‘Saturday Night Live.’ That’s how we got all the great things that we got,” Mars says. “That night was one of the most special moments for me. It was the first time I was singing my songs and the crowd was singing them back.”

In addition to “SNL,” high-profile spots followed on “Late Show With David Letterman,” “The Ellen DeGeneres Show” and “American Idol.” Then there was the Dec. 1 CBS broadcast of the Grammy Award nominations concert where Mars picked up seven nods. And on the February Grammys telecast, in which Mars delivered a show-stopping doo-wop-style rendition of “Grenade” and teamed with B.o.B and Janelle Monáe to perform “Nothin’ on You,” he won best male pop vocal performance for “Just the Way You Are.”

“That gave us a huge spike,” Janick says. Major European TV spots have included the finale of “X Factor” France, Germany’s ECHO Awards and “The Graham Norton Show” in the United Kingdom. Live performance is now heating up too. U.K., European and Australasian runs have already taken place in 2011. Mars also recently wrapped a joint U.S. trek with Monáe, dubbed Hooligans in Wondaland. A European theater tour (average venue capacity: 5,000) takes place this fall. “As a new artist,” Mars says, “it’s important to show the core fans what I sound like live . . . for them to hear every

single line and see the intricacy that we all put into a show.”

Mars, for all the success, remains pragmatic, and focused. “When people fall is when they’re like, ‘OK. Now I’m here, what’s next? A clothing line?’ That’s not what I’m trying to do.” His website contains a modest selection of merch, including hot pants, T-shirts and wristbands. But he’s firm. “It’s like, ‘Don’t be a slut. Remember your dream. Do your music and keep it special.’” Mars’ February charge for cocaine possession is discussed with similar frankness, and apparent humility. “It’s something that I wish would go away,” Mars says. “It’s a cloud that constantly follows me no matter how many achievements. I’d like to move on. To show that I’m here for my music. Not to be in a tabloid.”

To that end? “I’m itching and jonesing to get back into the studio,” he says, “and fantasizing about doing a side project.” No firm plans for that exist, but he’s looking around. “I’m such a fan of how Jack White and Danger Mouse get down and put these bands together. I’d love to be the drummer in a band that I’m producing, and sit back there and have someone else sing,” says Mars, who has recorded vocals for Jay-Z and Kanye West’s forthcoming “Watch the Throne” album, but says he doesn’t know if he’ll appear on the final record. “Whether I’m on it or not I’m pretty sure it’s going to be awesome.

“I’m just a mixed-up dude,” he says when asked about his genre-crossing versatility. “I want to work with the Kanyes, the Jay-Zs . . . a Rihanna, a Gaga, Kings of Leon, Mumford & Sons. I want to do all those things. As proud as I am of *Doo-Wops* I feel like, ‘Oh, man. People haven’t seen nothing. They don’t even know what I’m about to do,’ and that’s what I can’t wait to show the world.”

“It’s definitely not going to be a case of here today, gone tomorrow,” says Atlantic’s Greenwald, who doesn’t hesitate to call Mars a global superstar. “This is a guy who’s going to be doing this for the next 50 years. His commitment to performing, touring and creating is so real and so genuine that nothing is going to knock him off.”

Richard Smirke (@rsmirke) is a London-based journalist who writes regularly for *Billboard* magazine and *Billboard.biz*.

## WRITING TO THE TOP

**From co-writing with Flo Rida to the official Coca-Cola-branded anthem of the 2010 World Cup, the Smeezingtons are ‘wide open’**

“The real story,” jokes Bruno Mars’ songwriting partner, touring band member and fellow Smeezington Philip Lawrence, “is that I was supposed to be the frontman.”

A keen performer since an early age, when he would sing in his mother’s church choir, Indiana native Lawrence, 32, met Mars in Los Angeles in 2006. The introduction was made by mutual friend and Black Eyed Peas drummer Keith Harris. “He called me and said, ‘I’ve got this kid. Extremely talented. He’s signed to Motown, but I think he’s going to get dropped. He needs a writer to help him flush out his ideas,’” Lawrence recalls. Sensing that “this could be something special,” the aspiring artist says he used his last \$5 to travel across town and meet Mars for the first time. They wrote a song called “Turn Me On” that night. “It’s still one of my favorite songs,” Lawrence says. “Prior to that a lot of studio sessions that we’d been in were a little serious, and he and I are the least serious people on the planet.”

As the fruits of their writing partnership grew, with the pair landing several co-writing credits, including Flo Rida’s 2009 smash “Right Round,” Lawrence introduced Mars to his friend, musician/songwriter/engineer Ari Levine, co-owner of the modest L.A.-based studio Levcon, which has become the Smeezingtons’ home base. The first time Mars, Lawrence and Levine worked together was co-writing/producing K’Naa’s 2009 release, “Wavin’ Flag.” The trio would later return to the track and produce the Coca-Cola-sponsored “Celebration Mix,” which was released internationally as the official anthem of the 2010 World Cup. The hits haven’t stopped coming since.

“I have no idea how it works but through all the joking and laughing we manage to come up with some really good songs,” Lawrence says. “You just hope that the honesty and the message that you’re trying to convey really comes through and that people can relate to it.”

A key moment in the Smeezingtons’ story came with “Nothin’ on You,” which Atlantic-signed rapper B.o.B took to No. 1 on the *Billboard* Hot 100 in April 2010. “We knew it was special as soon as we finished it,” Lawrence recalls. “Now when we’re in the studio, if something doesn’t make us feel that way, we don’t really go through the motions. We move on to something else.” There is, however, “definitely no set formula,” Lawrence says. “You never know what’s going to be a hit.”

As for the future? “There’s a lot of bands out there that we’d love to work with—Arctic Monkeys, Kings of Leon. Maybe we’ll get more into that field. We’d love to go Nashville and create some stuff with the Carrie Underwoods and Taylor Swifts of this world. We’re wide, wide open,” Lawrence says with a smile. “We’re self-proclaimed perfectionists, so we just want to have quality songs come out, and we’re going to try and keep that bar up there.”

—RS

# DIG THE NEW BREED

NEW SOCIAL MUSIC SITES  
LIKE TURNTABLE.FM  
OCCUPY AN EMERGING  
MIDDLE GROUND BETWEEN  
ON-DEMAND STREAMING  
AND INTERNET RADIO

BY GLENN PEOPLES

**A** strange thing happened on the way to the latest digital music revolution.

As U.S. consumers and recording industry executives wait to see if Spotify and Apple can usher in a new era of cloud-based music streaming, Turntable.fm has become the most buzzed-about digital music service in years.

The New York-based startup is at the forefront of a new wave of music sites that mix Internet radio and social media. Listening Room allows users to play songs for their friends in a casual "room"-like setting. Console.fm pulls dance music tracks from SoundCloud and organizes them by genre. All let visitors chat with one another while the music plays.

And while these services enable users to pick which songs they play for their listening audience, none of them have direct licensing deals with labels or music publishers. Instead, Turntable.fm and Listening Room are configured to operate as "noninteractive" webcasters under the U.S. Digital Millennium Copyright Act (DMCA)—a legal distinction that has raised eyebrows in some quarters of the music business. (Console.fm only offers tracks that SoundCloud users post for public use.)

The undisputed leader of this emerging niche is Turntable.fm. The site has its origins in Stickybits, a startup that raised \$1.9 million to create a mobile app that scans bar codes to get product information. Facing dim prospects on their original concept, co-founders Seth Goldstein and Billy Chasen decided to start over. They registered the domain name "Turntable.fm" in January and several months later launched their latest project.

The concept is simple: Turntable.fm users can create or join rooms where music is played. The site resembles a cartoon version of a loft party featuring five DJs, represented by their avatars, each manning a laptop computer. The room's guests, represented by their own avatars, are spread around the room and face the DJs so that only their backs are visible.

Although the site is still operating on an invite-only beta

basis, Facebook users can join if they have a friend who's already registered. Navigating a seemingly endless list of rooms is made easy by Turntable.fm's integration with Facebook. When users enter the site they'll start at what's called the lobby. At the top of a list of rooms are the ones in which their Facebook friends can be found.

The site's hundreds of user-created, themed rooms, listed from most to least crowded, are dominated by a handful that cater to indie rock and electronic music fans. "Indie While You Work" regularly ranks at or near the top of the list. On a recent Sunday night, 108 listeners filled a room to hear DJs spin a mix of such acts as Midlake, the Black Keys, Crystal Castles, Destroyer and the Decemberists. "Ambient Chillout & Trip Hop" is a favorite electronic haunt, where nearly 200 people gathered on a recent weekday morning to hear laid-back songs by Massive Attack, Bonobo and Air.

But Turntable.fm is about more than passive listening, incorporating a mix of social networking, gaming and online chatting that's perfectly suited for music discovery. "I think it's fun," says Scott Lapatine, founder of music blog Stereogum. "It appeals to people who want to hear new music from people they trust."

Like other social networks, Turntable.fm enables listeners to follow other users and receive emails when they start DJ'ing. Like an online game, DJs on the site earn points when listeners approve of their songs and use the points to trade up to bigger or more outrageous avatars than the stock ones they're assigned upon signing up. And like an online chat room, the site provides a forum for listeners to talk about the song being played, crack jokes or commiserate over choices they don't like.

Turntable.fm currently has more than 371,000 monthly active users, up from about 50,000 a month ago, according to AppData, which tracks traffic at Facebook applications. The site's swift rise has created a modest media frenzy. Co-founders Goldstein and Chasen have responded to the attention—and enhanced the site's mystique—with near-complete media silence, opting instead to





wait until the site is out of private beta, Chasen told *Billboard* in an email. Goldstein recently surfaced just long enough to deny a report that the company had closed a \$7.5 million round of funding that would have valued the company at \$37.5 million.

#### COMPLYING WITH THE LAW

Turntable.fm's popularity and ease of use raise an inevitable question faced by all music startups without licensing deals: Is it legal? Although the site differs from Pandora and other Internet radio services, its design represents a clear attempt to qualify as a noninteractive webcaster. Under the DMCA, noninteractive webcasts and online simulcasts of terrestrial radio—which don't enable listeners to listen to a song on-demand—can play music without negotiating licenses with labels and music publishers. Instead, they can play music under a statutory license that requires them to pay rights-holders a per-stream royalty through SoundExchange. Some label executives say privately that they suspect Turntable.fm doesn't fit the definition of a truly noninteractive webcaster, although they acknowledge that they're still familiarizing themselves with the service.

To be considered noninteractive, a music service must satisfy a number of requirements. The service must limit the number of times songs by the same artist can be played within a three-hour period. It can't reveal in advance the titles of specific songs or names of albums or artists that will be played. And it must display the artist's name, song title and album title while playing a track.

Turntable.fm has built-in limitations in an effort to meet these requirements. For example, if a room has only one DJ, songs played from a DJ's queue can be heard in their entirety by everyone but the DJ, who can only hear a 30-second preview of each song. When there are two or more DJs working a room, each can listen to the tracks they choose in their entirety but not on-demand—instead DJs add tracks to the room's song rotation. Listeners in the room have no control over the songs being played and don't know what will be played next—just like with any other Internet radio station.

The service also follows the provisions in the DMCA regarding the removal of infringing content. Although Turntable.fm allows DJs to select from a catalog of songs licensed by white-label digital service provider MediaNet, it also lets them upload and play songs that aren't in MediaNet's catalog.

DJs tend to upload rare remixes, tracks ripped from vinyl and occasionally their own songs. The DMCA's provisions come into play when a content owner spots an infringing track, such as previously unreleased studio tracks or live bootleg recordings. In such cases, Turntable.fm must conform with DMCA guidelines that require such services to respond to takedown notices filed by copyright owners.

While it hasn't attracted as much recent attention as Turntable.fm, Listening Room has been developing a business around a similar mix of noninteractive webcasting and social networking elements. Founder Abe Fettig, a Portland, Maine-based Web programmer, came up with an idea for the kind of music site he would enjoy—a "comfortable place to talk about music," as he calls it.

Fettig put up a working version in late 2010, attracting attention through word-of-mouth. After taking the site offline in January to address bugs and traffic problems, he used the

downtime to read up on copyright law and hired a lawyer to ensure that the site was DMCA-compliant before relaunching it in March. Listening Room lacks Turntable.fm's avatars and MediaNet catalog—users upload songs to their DJ queue and its spartan layout resembles a blog post that keeps a running tally of songs played. But it still features a social element that distinguishes it from traditional webcasters.

While time will tell whether rights-holders will challenge the noninteractive status of newcomers like Turntable.fm and Listening Room, these services provide yet another illustration of the pivotal role that the DMCA is playing for startups building businesses around the consumption of music.

On-demand subscription streaming music services, which are saddled with licensing costs that exact a heavier financial

burden than webcasting royalties, are still struggling to appeal to a mass consumer market. According to the RIAA, U.S. on-demand services like Rhapsody, MOG and Rdio had a combined 1.5 million subscribers at the end of 2010, up 25% from a year earlier.

But that was still dwarfed by Pandora's registered user base of about 80 million in January, a tally that recently topped 100 million, according to the webcasting company. Like Pandora, the new social music services are eyeing advertising, not subscription fees, to generate revenue—a strategy that would be all but impossible without the provisions of the DMCA.

"I'm grateful the statutory license is there," Fettig says. "I don't mind having to do what I have to do to comply with the law."

## RIGHT NOW? TURNTABLE.FM IS A #VIPFEST

Artists, labels and media companies are working the new social DJ'ing site

Turntable.fm hasn't even officially launched and it already boasts more than 350,000 users—everyday music fans are there, along with agencies, record labels and media outlets. While many users are just having fun spinning tracks, some are utilizing the site as a platform to premiere and promote new music and products.

Sir Mix-A-Lot was the first major artist to take advantage of the website—promoting, with online game creator Giant Thinkwell, the Facebook trivia game "Mix-N-Match With Sir Mix-A-Lot." On June 21, he played a two-and-a-half-hour set in his room, known as "Sir Mix-A-Lot-Live."

**"Out of all the social media outlets, this one speaks to me as an artist and not just an artist that needs to self-promote."**

—Res

"The response was amazing," Giant Thinkwell co-founder Kyle Kesterson says. "The room filled up in a matter of minutes and the conversation on Twitter shifted from 'Holy crap, Sir Mix-A-Lot is DJ'ing Turntable!' to 'Holy crap, the room is full, how do I get in?'" Giant Thinkwell even created a customized avatar for the MC. Days later, DJ Jazzy Jeff was spinning in his own room. Tech N9ne has been a mainstay in his "Strange Music Inc" room, named for his record label. And Talib Kweli and singer Res played a set that included new music from Idle Warship, their group with Canadian rapper/singer Graph Nobel.

"Sometimes I find myself on other social media outlets spending time trying to find something to post to keep my fans excited, when in fact I should be playing them songs I love, and putting them onto the music that inspires me," Res says. "This outlet speaks to me as an artist—and not just an artist that needs to self-promote."

The artist making the most noise at Turntable.fm so far is Philadelphia-based DJ/producer Diplo. On June 28, he showcased three unreleased Major Lazer tracks in a music festival-style room dubbed

#VIPfest. Carles, of the blog *Hipster Runoff*, posted a Twitpic invitation to #VIPfest, promising a "lineup" of DJs including Diplo, Vampire Weekend frontman Ezra Koenig, Ariel Pink and Pitchfork founder Ryan Schreiber.

Even with Seattle radio station KNND (107.7 the End) ripping the tracks and sharing them through its website, Diplo's label, Mad Decent, continues to use its Turntable.fm room to showcase its artists' new material—with the artists themselves often spinning. Other labels—such as Crossbill Records, Uncommon Records, Thrill Jockey Records and Merger Records all have their own rooms as well. Merger promotes its artist Caribou, who has one of the most-played songs on the site with "Odessa."

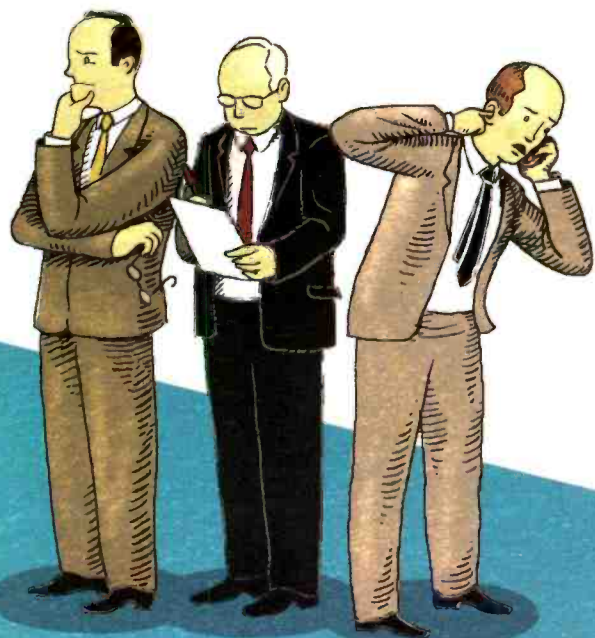
On June 30, music and brand deals website 1band 1brand hosted a room, offering giveaways and featuring guest DJs. Digital media site Mashable partnered with Musebox, MB3 Records and former Virgin Prunes member Gavin Friday to spin in their "Summer Fridays" room in early July. "I had a playlist ready," Friday says, "but in the end I made choices based on feedback from the chat, or from whatever the DJ before me played. It makes a more real experience."

Some companies are keeping business out of their Turntable rooms and spinning, apparently, just for the fun of it: Employees of Motormouth-media, Arnold Worldwide, Prefix Media, Flavorpill, Thrillist, Laugh Factory and affiliates of Bonnaroo are all sharing music tastes and DJ'ing throughout the workday.

Although artists and entities aren't "verified" at Turntable.fm, most have promoted their involvement with the site through their verified Twitter accounts.

While Turntable.fm still needs to work out some kinks (at press time the site was still in beta; see story, left), if interest becomes high enough, the site's cool points factor could increase even more exponentially. But for now, if a room is filled with 200 DJs, expect to receive the error message, "Due to fire codes, this room is at maximum capacity. We'll escort you back to the lobby."

—Jeff Benjamin, Erica Thompson and Carly Wolkoff





## SPECIAL FEATURE



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**LONDON CALLING**  
Brooklyn MC expands reach with debut



**NEW FRONTIERS**  
Incubus returns with a new sound



**FLAVOR IN YOUR EAR**  
Luis Enrique brings diversity to salsa, again



**FAMILY MATTERS**  
Mathew Knowles seeks to depose Live Nation



**MORE THAN A GIMMICK?**  
Cali Swag District redoubles efforts

28

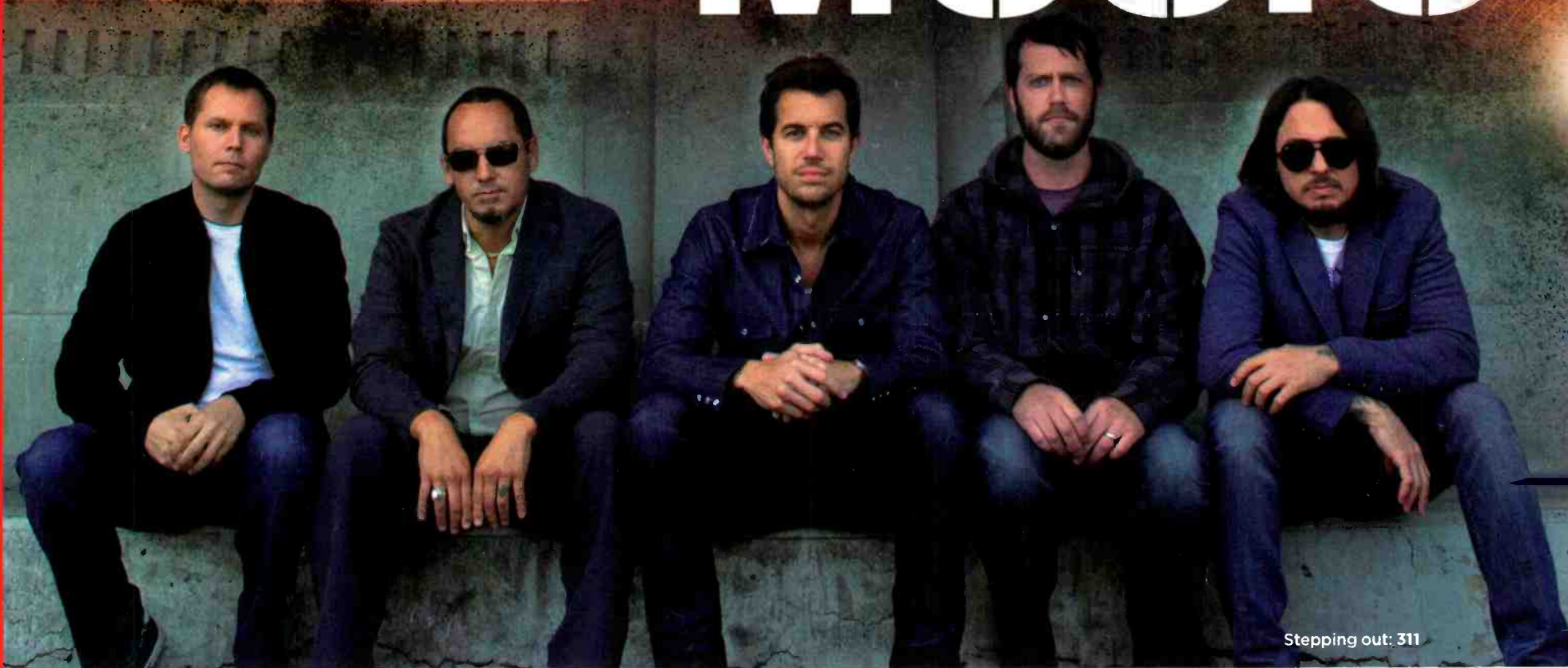
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# MUSIC



Stepping out: 311

**ROCK** BY JILL MENZE

## HOMEBREW

311 launches label and delivers new album with an edge

This past January, 311 took a bold step: After nearly two decades on a major label, the Los Angeles-by-way-of-Omaha, Neb., reggae-rock quintet founded its own label, 311 Records.

"We've realized we don't need a major label," vocalist/guitarist Nick Hexum says. "As solid as our fan base is, whether or not we have a hit song we're still going to have people showing up at our shows. We've erased any feelings of desperation or fear."

311 Records' first project will be the band's 10th studio album, *Universal Pulse*, due July 19 through an exclusive partnership with ATO Records.

"We did talk to some majors, but they were pushing for things like 360 deals," Hexum says. "They were basically latching onto the success we already have. We realized [in the new deal] we could get everything done that we wanted to and have more freedom and control."

*Universal Pulse* finds the group—collectively Hexum, bassist P-Nut, guitarist Tim Mahoney, drummer Chad Sexton and vocalist SA Martinez—exploring a harder edge. Ballads are out, and the tight collection of eight guitar-filled songs, heavy on distortion, finds the band sounding upbeat and energized.

The album was produced by Bob Rock (Metallica, Aerosmith), who also helmed the band's most recent studio album, 2009's *Uplifter*, which peaked at Nos. 3 and 2 on the Billboard 200 and Rock Albums charts, respectively. *Universal Pulse* was recorded in the band's own Hive Studio in Los Angeles, and Hexum says the process "felt like a breakthrough sonically."

It's been nearly 20 years since 311 first stepped out in 1993 with its Capricorn debut, *Music*. Subsequent Capricorn efforts, including 1995's breakthrough self-titled album (which peaked at No. 12 on the Billboard 200 and sold close to 3 million units, according to Nielsen SoundScan) and 1997's *Transistor* (which climbed to No. 4 on the Billboard 200), secured the band's success in the alt-rock world. *Uplifter* was the band's fourth and final release through Volcano Records, but despite its strong bow, the project was seen as a commercial disappointment with only 134,000 sold, according to SoundScan.

So far, *Universal Pulse* is off to a strong start.

The album's lead single, "Sunset in July," is No. 13 on the Alternative chart and was the No. 1 most-added song after just three weeks. "Sunset in July" is also tailor-made for the live circuit, where 311 has consistently proved to be a top performer. This year will mark the band's ninth consecutive summer headlining amphitheaters across the country. Past touring highlights include 311 Day, an arena event held every other year that consistently sells out at 10,000-15,000 capacity; the 311 Caribbean Cruise, which found more than 3,000 fans setting sail with the band from Miami to Turks and Caicos Islands in March; and the band's 2007 summer tour, which grossed around \$9 million, according to band manager Adam Raspler.

In August, 311 will roll out the Pow Wow Festival, a three-night camping event in Live Oak, Fla., that will feature sets by such acts as Deftones, Sublime With Rome, Reel Big Fish and SOJA, as well as four sets from 311, including a performance of *Transistor* in its entirety.

"Several years ago, it became clear to us that the 311 concert experience was becoming more and more about community and shared experience," Raspler says. "Not only were 311 fans loving the shows, but they were loving being with each other."

According to ATO GM Jon Salter, it's 311's commitment to its live show that makes the band a perfect fit for the collaborative partnership with the label. "So many of our bands are touring bands, we understand how to market our records over touring," Salter says.

Salter also notes that 311 is exploring "uncharted territory" in terms of lifestyle marketing, with ad placement in lifestyle-focused outlets like *Surfer's Journal*. The group has also expanded its own marketing efforts, making strides online with an extensive preorder campaign for *Universal Pulse* through its website, 311.com, and a series of YouTube videos, remixes and online ad campaigns, as well as direct contact through social media.

"When the band first started, we'd get fan mail and write back through paper," says Hexum (@NickHexum). "Now Twitter to me is like the easiest thing, [and] makes people feel like they have a direct relationship with you."

## LATEST BUZZ

### >>> JAY-Z HOSTS 'THRONE' LISTENING, ALBUM COMING 'SOON'

On July 7, Jay-Z hosted a private listening session at New York's Mercer Hotel of 11 completed songs set to appear on his collaborative album with Kanye West, *Watch the Throne*. Island Def Jam singer/songwriter and Odd Future affiliate Frank Ocean appeared on two songs and Beyoncé appeared on one, titled "Lift Off," which Jay-Z said may receive a video treatment. No release date was given, though Jay-Z said the album would be coming "soon." Days after the listening, the full track listing was posted on Jay-Z's lifestyle site, Life + Times.

### >>> COLDPLAY TO LAUNCH SAMSUNG AT&T SUMMER KRUSH IN L.A.

On Aug. 3, Coldplay will launch the fourth annual Samsung AT&T Summer Krush tour in Los Angeles. The concert will be held at the Tennis Center on the campus of UCLA, with a limited number of free tickets available through registration at [samsungsummerkrush2011.com](http://samsungsummerkrush2011.com) beginning next week. Tickets will also be available for purchase through Ticketmaster, and select songs from Coldplay's set will air on "Jimmy Kimmel Live!" Coldplay is expected to release its fifth studio album this fall.

### >>> SURPRISE GAGA SHOWS CAUSE POLICE CONCERN

After two surprise performances in Sydney on July 11, Lady Gaga attracted the attention of local police, who urged ticketless fans to stay home as the artist prepared for a scheduled third performance for invited guests only on July 13. "If you don't have a ticket, stay home," said Superintendent Mark Walton, police commander of the city's central district. The concern stemmed from the response to the earlier free shows, which drew more than 1,000 fans to downtown Sydney to see Gaga perform two short sets at two local gay clubs. Lady Gaga had announced the shows on Twitter, where she has more than 11.5 million followers.

Reporting by Mitchell Peters, Erika Ramirez and the Associated Press.



Going global: THEOPHILUS LONDON

RAP BY FELIPE DELERME

# World Party

For his debut LP, Theophilus London expands his sound and reach by working from the outside in

The video for "Last Name London," the first single from Theophilus London's debut album, *Timez Are Weird These Days*, bears a striking resemblance to the video for Michael Jackson's "Jam." The biggest difference between the two clips is that London—clearly the better ballplayer than his opponent in the video, Zeb Malik, of noise-rock act Popo (and the song's co-producer)—appears equal parts athlete and entertainer. He's everything to all worlds.

It's a fitting performance. London, who can still be considered an MC thanks to his technical rhyming ability, has crushed the boundaries of his own beginnings as a Brooklyn battle rapper, borrowing melody and affectation from countless genres, continents and even the opposite sex. Once lumped in with the electro-rap craze of the late aughts, London makes no secret of his adoration for Prince and former Smiths frontman Morrissey. *Timez*, due July 19 through Warner Bros., is a wholly pop-leaning effort.

London's singing voice sounds more polished and warmer than it was when he released a cover of Nat "King" Cole's "Calypso Blues" with the Dap-Kings last summer. To record the album, London set up camp in Stockholm and Los Angeles and worked with acclaimed rock producers John Hill, Ariel Rechtshaid and TV on the Radio's Dave Sitek.

"It's nothing like I've done before," London says of the album. "It's all my new influences, my new story, my new point of view. All my new ideas from the last year are all right here."

The album's title, in fact, is a reference to the tidal wave of fame London has ridden on the strength of only his mixtape catalog.

"My last tour I was in Italy," he says. "We were in Cannes for like two weeks playing shows, just wilding around a whole new part of

the world. Yachts in those places were playing our music and the people were enjoying it."

London's label doesn't take his international appeal for granted. "Theophilus is touching a lot of different worlds, but he's also generating a ton of opportunities," Warner Bros. co-president/CEO Todd Moscovitz says. "The fact that he will get the biggest TV show in France just because he has his own sound and people are in love with the music. ["Le Grand Journal" is] difficult for us to book the biggest artist in the world on, and yet, they fell in love with him."

Stateside, the album's second single, "I Stand Alone," premiered during the trailer for the upcoming season of HBO's "How to Make It in America," and London is scheduled to perform the song on "Jimmy Kimmel Live!" the night of the album's release. The late-night TV appearance will be London's second—he appeared on "Late Show With David Letterman" in February. "The song is like post-Osama [bin Laden] freedom," London says of "I Stand Alone." "It's about not joining

no group. It's walking into a room, brave, by yourself."

If anyone knows about flying solo, it's London. He's already stepped well beyond the rap mold—he designed a pair of penny loafers for Sebago with Ronny Fieg this spring and he was the only rapper tapped to appear in Bushmills' recent "Since Way Back" campaign.

Already touring to support the album's release, London is looking forward to seeing more of the world. "I call it an 'exotic' tour," he says of his summer schedule, which features stops in Montreal and Berlin. "We haven't put a name to it [but] there's an international demand for this. I mean, I hate planes at this point in my life, but I'm very privileged and happy to be on them."

**"Theophilus is touching a lot of different worlds, but he's also generating a ton of opportunities."**

—TODD MOSCOWITZ, WARNER BROS.

ROCK BY GARY GRAFF

# REMAKE YOURSELF

Incubus hits big with a new project and a new sound

In the spring of 2008, after 17 years together, six studio albums and five No. 1s on Billboard's Alternative Rock chart, Incubus decided to take a step back.

"There was a lot of need for us to take this break and get some, like, emotional space from this crazy beast that we'd created," frontman Bran-

don Boyd says. "Incubus has exceeded so many of our goals and expectations. We basically felt like we had arrived at a place where we could take some time away from it."

Now, Incubus returns with *If Not Now, When?*, the California quintet's first new album in five years. Led by the single "Adolescents," which peaked at

Still evolving: INCUBUS



FOLK BY PHIL GALLO

# Norwegian, Son

Strange Cargo gets dibs on Dybdahl, readies 'Songs'

Ten years ago, the Norwegian folk-oriented singer/songwriter Thomas Dybdahl rented an apartment in Manhattan's Chelsea neighborhood and braced himself. "I was 20 years old and ready to let New York City sink its teeth into me," he says today.

Dybdahl soon returned home, but he had a song—"One Day You'll Dance for Me, New York"—that would become the title track of his first No. 1 album in Norway.

The artist has since released five albums in Norway and Denmark. On July 12 a compilation of his work, *Songs*, will serve as his introduction to American audiences. *Songs* is the first release on Larry Klein's Strange Cargo label, distributed by Decca/Universal (see story, page 9).

*Songs* emphasizes Dybdahl's softer side, music influenced by the softly orchestrated folk and pop found on Tim Buckley's *Happy Sad*, Colin Blunstone's *One Year* and Serge Gainsbourg's *Histoire de Melody Nelson*.

"I thought it would be good to give Larry the go-ahead to pick songs that best represent me," Dybdahl says. "I said, 'If we do this compilation, you have to make it feel like a proper album.' We tried to keep a little bit of the timeline in place, not to make a point, but it's nice to have a range and show a little bit of progres-

LONDON: RACHEL BEEN; INCUBUS: BRANTLEY GUITERREZ

No. 3 on the Alternative and Rock Songs charts, the project arrived on Epic Records July 12. A second single, "Promises, Promises," is just starting to roll out. Arjun Pulijal, Incubus' product manager at Epic, calls "Promises, Promises" "the long-driver for the record," and the group and label are planning a crossover to adult top 40 and perhaps the general pop market with the track.

"In that sense, the layoff helped," Pulijal says. "You have a core fan base that's super-energized for a new record because they haven't heard new music in a long time. Then you have an array of songs with new textures and directions that you can use to

get to a new audience. There's a sense we can really cover new ground for the band."

*If Not Now, When?* certainly sounds different. On previous releases—including 2006's *Light Grenades*, which debuted at No. 1 on the Billboard 200—Incubus blended heavy and melodic elements that made the band a fit on both the Ozzfest and Lollapalooza tours. *If Not Now, When?*, produced by Brendan O'Brien (who also worked on *Light Grenades*), is a more subtle and textured effort that draws on lessons learned from the band's time apart. During the break, Boyd recorded a solo album (2010's *The Wild Trapeze*), exhibited his visual art and attended design school, while guitarist Mike Einziger studied music at Harvard and bassist Ben Kenney released two solo albums.

"We started writing songs, and within four weeks [Einziger] and I both started saying, 'This is nothing like we've done before,'" Boyd says. "Everything was slower and a lot more lush and rich and expansive. We kept hammering these mantras into each other—space, restraint, gracefulness—that's what you're really hearing on the record."

Though Boyd says the band was "devastated" when *If Not Now, When?* leaked online in

early May, he remains confident that Incubus' following (the band has sold more than 13 million albums worldwide since 1995, according to Nielsen SoundScan) will embrace the new sonic direction. "Our most lasting records are the ones that have perplexed people at first," he says.

Still, Pulijal admits that "Adolescents" was chosen as a first single because of its classic Incubus feel. "That was a way to make the statement that Incubus is back," he says. The strategy has apparently paid off: According to Pulijal, the single's success prompted nearly 20,000 album preorders.

Further buzz was generated with "Incubus HQ Live," a weeklong storefront space on La Brea Avenue in Los Angeles from which the band streamed 10 hours of live activities daily to IncubusLiveHQ.com, including instructional clinics, interviews, fan chats and live performances, culminating with a performance of *If Not Now, When?* on July 6.

The group will celebrate the album's release July 15 at the Santa Barbara (Calif.) Bowl and the next day at XETRA-FM (91X) San Diego's X-Fest before heading to the Pacific Rim later in the month. A North American tour will begin Aug. 5 in Honolulu with a European tour to follow.



## 6 QUESTIONS

with **LUIS ENRIQUE**  
by **LEILA COBO**

In 2009, after nearly a decade off the charts, salsa star Luis Enrique returned with the Top Stop Music release *Ciclos*. Riding the hit "Yo No Se Mañana," which spent 11 weeks at No. 1 on Billboard's Tropical Airplay chart, *Ciclos* went to No. 2 on Top Latin Albums, giving Enrique his best chart position. It was a phenomenal comeback for Enrique, one of the big romantic salsa stars of the '90s whose sales fizzled as he experimented beyond the genre. Now, he's readying the July 19 release of his Top Stop follow-up, *Soy y Sere* (I Am and I Will Be), which he co-wrote with an array of artists, including Jorge Villamizar and Alex Cuba, and features a duet with labelmate Prince Royce as well as other guests. Enrique spoke with Billboard during an album listening session at the Hit Factory in Miami.

**1 Salsa has been overpowered recently by bachata and reggaetón, yet songs like "Yo No Se Mañana" can still take over the airwaves. Do you see a salsa revival or more space for salsa in radio today?**

Space in radio, no. Salsa is still treated almost as an underground genre. Like everything, we've had golden eras and not so good times, but for some reason, it's hard for salsa to find a solid place in mainstream radio.

It's more than proven that salsa is music of the world; it's folklore and culture and it's broken barriers of style and language. It's a genre that's survived all trends. So, I don't see a "revival," because I never felt it died.

**2 *Soy y Sere* is pretty eclectic. What were you looking for in the sound?**

We wanted diversity in everything we did. Without going too much into pop, pop. We wanted to keep that tropical factor even in songs that were pop. For example, in *Ciclos*, the salsa version of "Yo No Se Mañana" is still considered by many to be more pop than salsa. [In this album], "Dame de Tu Boca" is danceable but is considered more of a pop song, while "Descontrolame" is more straight-ahead salsa. The others are more that fusion that Sergio [George, the producer] and I do together.

**3 What's the recording process when you're working with Sergio George?**

More than having a producer/artist relationship, it's a collaboration because musically we understand each other very well. For example, the mambo beat in "Al Fin" is mine. But he may suggest something else, or a different introduction. We listen to the songs and he brings his ideas and I bring mine. The beautiful thing is, when you're a musician, you don't just show up

and sing but you're able to express your ideas playing an instrument.

**4 You play acoustic guitar on some of the tracks. Do you also play percussion?**

Not anymore. Throughout my entire career I was doing a bunch of different things at the same time—playing, writing, producing. Now I focus on my singing and my writing. We have guys [in the sessions] who understand where we want to go with the music.

**5 So the session musicians don't simply come and play a score?**

There's a bunch of people who can play, but you need the guys to come in and be creative. Even the session players. They play off each other. It's not just what Sergio or I want. One of the main reasons I stopped recording percussion was because of that: You go into projects and the fun part is contributing something. If you go into a session and you don't bring anything to the table, it's just senseless for me.

**6 The album takes its title from the track "Lo Que Fui, Soy y Sere" (What I Was, What I Am, What I Will Be). Can you explain the meaning?**

It's a song for God. I have a spiritual track in every album... I'm not very religious, but I'm very thankful to God. And I try to give thanks in my albums, without being preachy or extremely explicit. This song, Alex Cuba had written some of it and I said, "Alex, it doesn't sound like a love song to me. Let's continue writing the song as you have it, but let's make the core of it for God, even if that isn't articulated." We didn't want to hit people over the head with it. Although I think people like my music because it always has something to say.



LUIS ENRIQUE  
SOY Y SERE



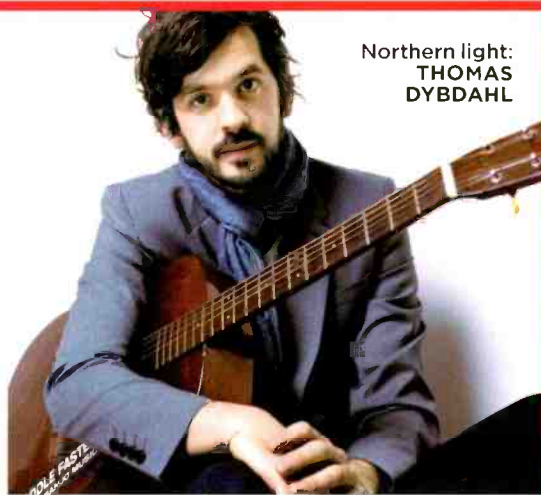
sion in the songwriting."

Only one song comes from Dybdahl's last album, 2010's *Waiting for That One Clear Moment*, which was his third chart-topper in his homeland.

"My career started with me saying what I would do—a trilogy over four years," Dybdahl says while on vacation in London with his wife and toddler. For *Waiting for That Clear Moment*, he says, "I brought in a producer from a different world, a lot of noise pop. Our goal was to make something that would piss off both of us [because] there might be an energy in finding a middle ground. It took two years to make. I had come from a noncreative period, having taken a year off after my child was born, and in trying to write again, it was very slow."

That timing wound up being fortuitous. Klein signed his deal with Universal late last year without an album set up as the first release. Aware of Dybdahl's music for years, Klein looked into the availability of Dybdahl's music and learned that a global distribution deal had recently fallen through.

"One of those magical coincidences," says Klein, who won a Grammy Award for album of the year in 2008 for producing Herbie Hancock's *River: The Joni Letters*. Klein hopes to release Dybdahl's full catalog, at least digitally, at a later date. *Strange Cargo* will also



Northern light:  
THOMAS  
DYBDAHL

release the artist's next album in all territories except Norway and Denmark.

"From his records I could tell he would be good—it was his attention to detail—but I had no idea how good it would be," Klein says. "This is exactly what I was looking for for my imprint."

To promote *Songs*, Dybdahl began a U.S. tour July 13 in New York with a five-piece band. They have a dozen shows booked and wrap July 30 in Los Angeles.

"I'm trying to get away from the classic singer/songwriter mold," Dybdahl says, explaining why he's going to the expense of bringing along a band rather than just an acoustic guitar. "This is how I want to present the music, but I have no idea what to expect."



Potential battle? **MATHEW KNOWLES** and **BEYONCÉ**

**LEGAL** BY RAY WADDELL

# Under Scrutiny

Legal documents shed light on battle for Beyoncé's business—including touring and management

**W**hile Beyoncé's 4 reigns at No. 1 for a second week on the Billboard 200, the singer finds herself the focus of a legal petition. On July 11, Mathew Knowles, Beyoncé's father and former manager, filed legal documents seeking pre-suit depositions, stating that Live Nation Entertainment made false claims about him to his daughter—including that he "stole or took money from her"—at least in part in an effort to secure the rights to her 2011 world tour. But the filing also may shed light on new developments in the singer's career and business.

The documents claim that Live Nation executive Faisel Duranni is serving as president of Beyoncé's management company, Parkwood Entertainment; that Live Nation has been successful in its effort to procure rights to a Beyoncé world tour and recently paid her \$4 million for unspecified reasons; and that "representatives of Live Nation suggested to Beyoncé or her representatives that [Mathew Knowles] had conspired with one Al Haymon to defraud Beyoncé."

It isn't difficult to see why a battle over Beyoncé's touring and management could become contentious. She's one of the elite touring artists in the business. Management-wise, the stakes are even higher: She enjoys a diverse and lucrative career, with recording, licensing, merchandising, branding, fashion, TV, film and other endeavors.

The papers state that in October 2010 independent law firm Reed Smith did an audit on behalf of Beyoncé and, based on false statements from Live Nation representatives, informed Beyoncé that Knowles "stole or took money" from the star, and accused Knowles of defrauding Beyoncé. She terminated her management agreement with her father on May 13, the documents say.

Duranni, a key member of Live Nation CEO Michael Rapino's executive team, is president of artist marketing products and is regarded as one of the key facilitators in orchestrating the company's multi-rights deal with Jay-Z, Beyoncé's husband. But while sources say it's true that Duranni is working with Beyoncé in handling certain aspects of her career, the "manager" title has never

been officially confirmed by either party. (The only direct reference to Jay-Z in the legal papers is a request to release "any communications from Live Nation to Beyoncé, her husband or any of her representatives" concerning the termination of her management deal with Knowles.)

The papers also state that while Knowles was Beyoncé's manager, Live Nation unsuccessfully attempted to gain the rights to her world tour, and that prior to May 2011, Live Nation only possessed the rights to her North American tour. The box-office stakes for a world tour by Beyoncé range in the hundreds of millions of dollars. However, while negotiations are under way, it's unclear whether a tour deal has yet been signed, and a touring time period hasn't been established. Any tour would have to work around Beyoncé's other commitments, including a film, sources say.

As for the \$4 million payment, the papers speculate the fee could "perhaps [be] a settlement of claims between Live Nation and Beyoncé." That's a big "perhaps," however: Superstar artists routinely take in such sums from promoters, whether they're payments based on percentages of dates already played or advances on future tours, or other revenue streams.

Finally, the allegation that Knowles conspired with Haymon, a successful R&B promoter, to defraud Beyoncé is striking. Haymon has a long relationship with Live Nation. Under the SFX banner, Live Nation's previous incarnation acquired 50% of Al Haymon Enterprises in 1999, then made it a controlling interest in 2008, and in April 2010 acquired the remaining 49% interest, according to Securities and Exchange Commission filings.

Haymon has been active as a promoter within the Live Nation family, listed as co-promoter on Jay-Z tours and recently on Lil Wayne's I Am Still Music trek. According to sources, Haymon is still part of the Live Nation network.

Live Nation and Knowles declined requests for comment; Duranni didn't respond to an email requesting comment. Beyoncé, as well, could not be reached for comment.

Additional reporting by Billboard staff.

# ADELE'S RECORD 'ROLL'

Radio keeps getting into 'Deep'

With its appearance this week on Billboard's Hot Latin Songs chart, Adele's "Rolling in the Deep" becomes the only song to have charted on 12 Nielsen BDS-based Billboard airplay charts.

"Deep" first debuted on Triple A the week of Dec. 11, 2010, where it would go on to lead for 14 frames—the chart's longest reign for a song by a woman. Since then, the single has appeared on a dozen radio charts overall ranking such genres as rock, pop/adult, R&B/hip-hop, dance and Latin.

How historic is the cross-format saturation of "Deep"? Dating to the launch of Hot Latin Songs the week of Oct. 4, 1986, just five other artists have appeared on rock, pop/adult, R&B/hip-hop, dance and Latin song charts: Phil Collins, Eminem, Michael Jackson, Katy Perry and Suzanne Vega. Unlike Adele, however, all five acts have needed multiple songs to make their five-format crossovers.

In addition to its airplay ubiquity, "Deep" has sold 4.3 million downloads, according to Nielsen SoundScan, helping the song spend seven weeks atop the Billboard Hot 100 beginning in the May 21 issue. —Gary Trust



Airplay accolades: **ADELE**

## 'ROLLING' THUNDER

Here's a look at the airplay chart odyssey of Adele's "Rolling in the Deep" across the 12 radio-based surveys on which it has appeared.

DEBUT DATE	CHART	PEAK POSITION
Dec. 11, 2010	Triple A	1 (14 weeks)
Dec. 25, 2010	Adult Top 40	1 (11*)
Jan. 22, 2011	Rock Songs	15
March 19, 2011	Alternative	21
March 26, 2011	Adult Contemporary	1 (four*)
April 2, 2011	Hot 100 Airplay (all-format)	1 (six)
April 2, 2011	Mainstream Top 40	1 (five)
April 2, 2011	Dance Airplay	2
May 28, 2011	Rhythmic	12
July 2, 2011	Hot R&B/Hip-Hop Airplay	61
July 2, 2011	Latin Pop Airplay	17*
July 23, 2011	Hot Latin Songs	43*

\*Peak as of this week

## Beneficial platform: "Transformers"



BEYONCÉ: DAVE HOGAN/GETTY IMAGES; ADELE: PAUL BERGEN/REDFERNS/GETTY IMAGES

Moving forward:  
CALI SWAG DISTRICT



RAP BY JEFF WEISS

## Boyz In The Hood

Cali Swag District overcomes the murder of a member—and delivers debut album

**P**icture the last 15 months in the life of Cali Swag District.

Prior to being old enough to legally drink, the formerly obscure quartet of Inglewood, Calif., rappers scored a massive hit in 2010 with "Teach Me How to Dougie." The how-to record broke down the intricacies of the Dallas-originated dance and sparked the biggest craze since Soulja Boy's 2007 No. 1, "Crank Dat (Soulja Boy)." Released by Capitol, "Teach Me How to Dougie"

climbed as high as No. 28 on the Billboard Hot 100 and No. 6 on Rap Songs. By the end of its run, everyone from first lady Michelle Obama to Justin Bieber had learned to Dougie.

Subsequent singles, however, were non-starters. Neither "Where Are You" nor "Kickback" cracked the Hot 100, although the former did reach No. 22 on Rap Songs. From there, Cali Swag District found itself in label limbo when Citigroup placed Capitol parent company EMI on the auction block in February. Soon after, the group requested its walking papers. Then in May, a tragedy occurred: Montae "M-Bone" Talbert, the group's 22-year-old Gumby-limbed dancer, was shot to death.

Now Cali Swag District's surviving members—Smooove, Yung and Jayare—are ready to redouble their efforts. The group's debut album, *The Kickback*, finally arrived July 12 on Sphinx Music Entertainment/319 Music Group. Sphinx is helmed by Louis Burrell, a music industry veteran best-known for his work with his brother, Stanley "MC Hammer" Burrell.

Dedicated to the memory of Talbert and dis-

tributed by Sony RED, *The Kickback* comprises material recorded under the group's old Capitol contract coupled with a half-dozen recently recorded tracks. "Our main focus had been on making people dance," Smooove says. "Now it's about making people feel our music. After M-Bone's passing, the music means more. We have to carry on his memory and let people know we're not a gimmick."

The group's directional shift was initially displayed on last month's more street-oriented mixtape, "Deeper Than the Dougie." Coming next is new single "Burn Out," an automotive racing ode that targets urban and pop radio. Its video is slated to be shot soon in Dallas.

And while the members are still devastated by Talbert's death, Yung says the group is more determined than ever to "keep pushing things forward. Before [Talbert's death], we'd gotten lazy on tour and were basically just living off the 'Dougie' [song]. But we're not going anywhere. We're hardworking young dudes trying to do something positive with our lives."

## BRAND CONSISTENCY

New 'Transformers' soundtrack still beneficial in weakened marketplace

Paramount Pictures' "Transformers" franchise is reshaping the box office this summer. "Dark of the Moon" grossed \$214 million in 12 days in the United States and another \$291 million concurrently overseas after its June 29 worldwide release. The soundtrack, however, is a completely different story.

To date, the Warner Bros. soundtrack—released June 7—has sold only 29,000 copies, according to Nielsen SoundScan. That's significantly lower than initial expectations. Warner Bros. co-president/COO Livia Tortella says the label projected sales of 75,000-100,000 units, some of

which are expected to come with the DVD release later this year.

Considering the weakness of the soundtrack marketplace, Paramount and Warner Bros. debated whether to release an album, knowing full well there would be a steep decline from the 249,000 copies sold of the "Transformers: Revenge of the Fallen" soundtrack two years ago. But Warner Bros.' overall goal, Tortella says, is to "keep the brand consistent." She says that the album es-

entially costs nothing and serves as a marketing tool. In addition to providing a platform for Linkin Park's current single, "Iridescent," the new album is launching singles from Paramore and Goo Goo Dolls and putting such up-and-coming bands as Black Veil Brides in front of a new audience.

"Paramore was working in the studio and they had a song, 'Monster,' that was perfect for the movie," Tortella says. "The Goo Goo Dolls wrote specifically for the soundtrack, so it made sense to work a single."

"Monster" shipped to alternative rock radio on June 3, rising to No. 30 on the format airplay tally and No. 3 on the Rock Digital Sales chart. Goo Goo Dolls' "All That You Are" debuted at No. 33

on Adult Top 40 and is now No. 28. Paramore's new music precedes its Vans Warped tour dates: The group's next album is scheduled for early 2012. Now touring, Goo Goo Dolls will play their "Transformers" track on "Good Morning America" on July 22.

For the first time, Warner Bros. created a deluxe-edition soundtrack for game retailer GameStop. The deluxe version provides online access to two additional tracks, Middle Class Rut's "Lifelong Dayshift" and D.R.U.G.S.' "Graveyard Dancing."

"The ultimate goal is to get on the radar with fans of Paramore and Goo Goo Dolls and provide exposure for one of our baby bands, Art of Dying, which has the third end-credits song and is featured on the iTunes deluxe edition," Tortella says. "It's all about having our rock acts all in one place." —Phil Gallo



## FRESH 'N' LOUDER

In synch with beverage company, DJ Fresh scores No. 1 U.K. single

A high-profile synch with British beverage company Lucozade has helped propel underground dance producer DJ Fresh to No. 1 on the U.K. singles chart. His "Louder" (Ministry of Sound [MoS]) debuted with sales of 140,000, according to the Official Charts Co. Only Bruno Mars' "Grenade" (Elektra) has scored a higher first-week sales tally in 2011, the OCC says.

The propulsive dub step-styled electro track, featuring vocals from Sian Evans—singer with Bristol-based electronic group Koshee—soundtracks the U.K. advertising campaign for Lucozade's Sport Lite, a low-calorie energy drink.

The Ben Newman-directed commercial premiered online May 22 before rolling out to U.K. TV stations and cinemas. To maximize the track's exposure, MoS serviced a music video to MTV Dance, MTV Base and the Box six weeks before the single's release. Radio promotion began nine weeks in advance, with "Louder" rapidly moving from specialist airplay to the A-list of national top 40 station Radio 1.

"We wanted to make clear that the record was a hit in its own right," MoS A&R/product manager Caroline Clayton says. Clayton, nonetheless, credits the synch with crossover to "a market that you wouldn't normally reach with a dub step or drum'n'bass record."

DJ Fresh, born Daniel Stein, will play U.K. and European festivals throughout the summer. The Bucks Music-published artist, formerly a member of '90s drum'n'bass outfit Bad Company, will play a short run of U.S. DJ shows beginning July 29 at Quad in Atlanta. The tour wraps Aug. 6 at the Shambhala Music Festival in Salmo, British Columbia. "Louder" will make its U.S. bow Aug. 16 through artist partnership company SQE. Work is under way on DJ Fresh's third studio album, with his label eyeing a late-summer bow.

—Richard Smirke

Coming to America: DJ FRESH



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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## EVIL REIGN

>> Rock band Pop Evil earns its first No. 1 on a Billboard chart this week as its new "War of Angels" arrives atop the Hard Rock Albums tally (see [billboard.biz/charts](http://billboard.biz/charts)). Formed in 2001, the group's first chart ink came in 2008 with the single "Hero."

## 'GO' BRITNEY!

>> With Britney Spears' "I Wanna Go" moving 22-17\* on the Billboard Hot 100, her "Femme Fatale" album nabs its third top 20 hit in three tries. It's Spears' third studio set to net three top 20 singles, following 2008's "Circus" and her 1999 "... Baby One More Time" debut.



## ANIMATED MOVE

>> Keane's 2005 hit "Somewhere Only We Know" re-enters Hot Digital Songs at No. 57 (29,000, up 1%; see [billboard.biz](http://billboard.biz) for full chart). Its revival follows prominent placement in commercials for the new animated "Winifred the Pooh" movie.

Billboard

# CHARTS

## Midyear Numbers: The Potpourri Edition

Though Nielsen SoundScan's mid-year sales figures were released last week—while the print edition of Billboard was on hiatus—the news was still covered by myself and others on Billboard.com and Billboard.biz. This week, we're diving further into the numbers, both here and in a separate story (see page 6).

**SHARE AND SHARE ALIKE:** The top 10 best-selling albums in 2011—through July 3—have sold 9.7 million. That's 6.2% of the total album haul this year: 155.5 million. The top 200 sellers own 28.3% of the market.

A year ago (through July 4, 2010) the top 10 amounted to 7.2% of the overall 154 million and the top 200 claimed 31% of total volume.

That sort of downward shift in the top sellers' share of the overall market makes sense, considering the kinds of albums that are seeing growth this year. That is, the albums posting sales gains aren't among the top 200 sellers.

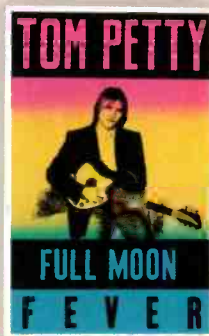
What's helping overall album sales this year isn't hot new releases, but reissued older titles that are selling strongly at big-box retailers. Catalog albums are up by 7% year to date, compared with current titles, which are down 4%. (Current titles are generally those released

within the past 18 months.)

The catalog market is getting a boost from older albums that have been reissued on CD during the past year through Walmart and Target, for example, with pricing between \$5 and \$10.

One such example is Tom Petty's 1989 album *Full Moon Fever*, reissued earlier this year as a value-priced \$5 set at Walmart. That discounted price has enabled the album to sell 50,000 copies this year alone—well more than the 15,000 it sold in all of 2010 and the 11,000 it shifted in 2009.

But a haul like that isn't enough to register among the top 200 overall sellers this year (sales haven't gotten that bad yet), so it doesn't help the top-selling bunch.



Another oddity that's selling well this year is Johnny Cash and Willie Nelson's *VH1 Storytellers* album, which has moved 123,000 and ranks as the No. 10-selling catalog set of 2011. It also can be found at Walmart for \$5.

## 'FULL MOON' TO 'BAD MOON':

Speaking of crazy deals, here's a doozy of a seller that, while it isn't a catalog piece, is selling for \$5: Creedence Clearwater Revisited's "Extended Versions (Live)." (This incarnation of the band doesn't include John Fogerty.)

The 2010 release, available at Walmart, is a 10-song live collection that has sold 94,000 through midyear—up from the 31,000 it moved in all of 2010.

We can only assume that the 125,000 people who bought the album failed to realize it wasn't Creedence Clearwater Revival, with Fogerty on lead vocals.

Isn't it a bit worrisome that, while overall album sales are up—thanks to catalog's growth—the titles that are making headway in the market seem to be oldies and curious cheap collections?

## MILLIONS AND MILLIONS SERVED:

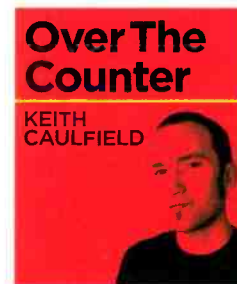
While we were away last week, Eminem's "Recovery" became the first album to sell 1 million downloads in the United States, and this week Adele's "21" also hits that mark. Next up will likely be Lady Gaga's "The Fame," which should hit the million mark before the end of the year.

## VINYL GROOVES:

More than 2 million vinyl LPs have been sold this year—well exceeding the 1.5 million that had shifted at this point a year ago. For the full 2010 year, a Nielsen SoundScan-era record 3 million vinyl albums were sold—a figure that seems beatable in 2011.

The top-selling vinyl set so far this year is the Beatles' "Abbey Road," with 20,000 sold. It beats out the second-largest seller, Fleet Foxes' "Helplessness Blues," by only a handful of copies. ("Abbey" was also first-half 2010's top LP, with 15,000.)

With vinyl and digital selling so well, can we expect the first album to receive an exclusive release on those two formats? (Or has it already happened?)



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,343,000	1,704,000	23,251,000
Last Week	6,343,000	2,058,000	25,449,000
Change	-15.8%	-17.2%	-8.6%
This Week Last Year	5,239,000	1,530,000	21,093,000
Change	2.0%	11.4%	10.2%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2010	2011	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	159,202,000	160,806,000	1.0%
Digital Tracks	618,528,000	684,049,000	10.6%
Store Singles	1,056,000	1,459,000	38.2%
<b>Total</b>	<b>778,786,000</b>	<b>846,314,000</b>	<b>8.7%</b>
Albums w/TEA*	221,054,800	229,210,900	3.7%

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

### ALBUM SALES



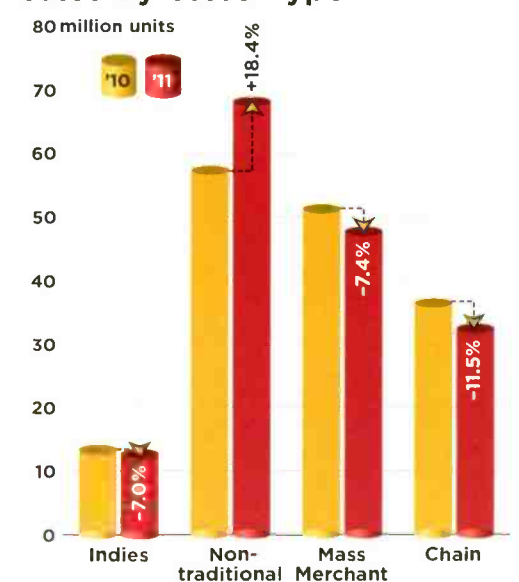
### SALES BY ALBUM FORMAT

CD	114,111,000	106,844,000	-6.4%
Digital	43,693,000	51,984,000	19.0%
Vinyl	1,379,000	1,946,000	41.1%
Other	20,000	32,000	60.0%

For week ending July 10, 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



## CHART BEAT

>> Jennifer Lopez becomes the 11th artist in the almost 35-year history of Dance Club Songs to notch at least 10 No. 1s, as "I'm Into You," featuring Lil Wayne (2-1), becomes her 10th topper (and seventh in a row). See the list of the chart's most frequent visitors to the summit at [billboard.com/chartbeat](http://billboard.com/chartbeat).

>> Sherwood Schwartz, the creator of "The Brady Bunch" who died July 12 at 94, wasn't just a beloved TV titan. His music also appeared on Billboard's charts. "Meet the Brady Bunch" reached No. 108 on the Billboard 200 in 1972, while the soundtrack to "The Brady Bunch Movie" peaked at No. 137 in 1995. The latter set includes the series' famed theme song, which Schwartz wrote.

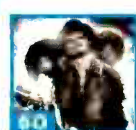
Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

POP EVIL: JOHN RICHARD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	<b>#1</b> BEYONCÉ PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98)		4	1
2	2	20	ADELE XL/COLUMBIA 44699/SONY MUSIC (11.98)		21	2
3	4	2	SELENA GOMEZ & THE SCENE HOLLYWOOD 013517 (13.98)	When The Sun Goes Down		3
4	6	10	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party		2
5	9	6	BAD MEETS EVIL SHADY/INTERSCOPE 015728/IGA (9.98)	Hell: The Sequel (EP)		1
6	8	4	JACKIE EVANCHO SYCO COLUMBIA 87061/SONY MUSIC (13.98)	Dream With Me		1
7	5	1	JILL SCOTT BLUES BABE 527741/WARNER BROS. (18.98)	The Light Of The Sun		3
8	12	8	LADY GAGA STREAMLINE KONLIVE/INTERSCOPE 015373/IGA (13.98)	Born This Way		3
9	3	2	BIG SEAN G.O.O.D./DEF JAM 015421/DJMG (10.98)	Finally Famous		3
10	HOT SHOT DEBUT	1	LLOYD YOUNG.GOLDIEZONE 4/INTERSCOPE 015118/IGA (13.98)	King Of Hearts		10
11	11	2	BON IVER JAG/AGUWAR 135* (14.98)	Bon Iver		2
12	13	5	JUSTIN MOORE VALIARY JAZZBOA (10.98)	Outlaws Like Me		5
13	19	14	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95749/CAPITOL (18.98)	NOW 38		3
14	21	15	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music		1
15	23	68	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More		1
16	14	7	PITBULL MR 305 POLO GROUNDS/J 69606/RMG (11.98)	Planet Pit		3
17	25	21	KATY PERRY CAPITOL 84801* (18.98)	Teenage Dream		1
18	28	22	ZAC BROWN BAND SOUTHERN GROUND/ROAR BIGGER PICTURE/ATLANTIC 524722 AG (18.98) ⊕	You Get What You Give		1
19	10	2	SCOTTY MCCREERY 19 MERCURY NASHVILLE/INTERSCOPE 015605 EX/UMGN/IGA (6.98)	American Idol Season 10 Highlights: Scotty McCreery (EP)		10
20	27	25	TAYLOR SWIFT BIG MACHINE TS0300A (18.98) ⊕	Speak Now		3
21	29	19	BRUNO MARS ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans		1
22	34	16	ADELE XL COLUMBIA 31859* SONY MUSIC (12.98)		19	10
23	15	2	VARIOUS ARTISTS MPL/FANTASY 32576* CONCORD (15.98)	Rave On: Buddy Holly		15
24	41	42	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry		1
25	36	26	NICKI MINAJ YOUNG MONEY CASH MONEY UNIVERSAL REPUBLIC 015021*/UMRG (13.98)	Pink Friday		1
26	7	2	DAVID COOK 19 RCA 53189*/RMG (11.98) ⊕	This Loud Morning		7
27	33	20	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)	NOW That's What I Call Country: Volume 4		14
28	47	44	SOUNDTRACK WALT DISNEY 013440 (13.98)	Lemonade Mouth		5
29	42	36	WIZ KHALIFA RÜSTRUM/ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers		1
30	20	2	GILLIAN WELCH ACONY 1109 (14.98)	The Harrow & The Harvest		20
31	46	48	FOSTER THE PEOPLE STARTIME COLUMBIA 74457* SONY MUSIC (9.98)	Torches		1
32	43	39	RIHANNA SRP DEF JAM 014927/DJMG (13.98) ⊕	Loud		1
33	38	23	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170*/UMRG (13.98)	Lungs		14
34	35	29	EMINEM WEB SHADY AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery		1
35	24	2	LAUREN ALAINA 19 MERCURY NASHVILLE/INTERSCOPE 015600 EX/UMGN/IGA (6.98)	American Idol Season 10 Highlights: Lauren Alaina (EP)		24
36	18	60	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton		18
37	37	2	HALEY REINHART 19 INTERSCOPE 015804 EX/IGA (6.98)	American Idol Season 10 Highlights: Haley Reinhart (EP)		37
38	31	2	JAMES DURBIN 19 INTERSCOPE 015802 EX/IGA (6.98)	American Idol Season 10 Highlights: James Durbin (EP)		31
39	39	45	CHRIS BROWN JIVE 88067/JLG (11.98)	F.A.M.E.		1
40	32	18	LEDISI VERVE FORECAST 015557/VG (13.98)	Pieces Of Me		1
41	49	43	BRITNEY SPEARS JIVE 85332/JLG (13.98)	Femme Fatale		1
42	50	33	BARRY MANILOW STILETTO 0001 (15.98)	15 Minutes: Fame... Can You Take It?		1
43	NEW	1	POP EVIL EONE 2365 (15.98)	War Of Angels		43
44	40	12	LMFAO PARTY ROCK WILL I AM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking		12
45	NEW	1	WE THE KINGS S-CURVE 152009 (9.98)	Sunshine State Of Mind		45
46	72	67	MIGUEL BLACK ICE BYSTORM/JIVE 75487/JLG (9.98)	All I Want Is You		37
47	61	37	FOO FIGHTERS ROSWELL RCA 84493*/RMG (11.98) ⊕	Wasting Light		1
48	58	47	JUSTIN BIEBER SCHOOLBOY RAYMOND BRAUN/ISLAND 014063/DJMG (10.98) ⊕	My World 2.0		2
49	65	54	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		3
50	59	55	RASCAL FLATTS BIG MACHINE RF0100A (13.98)	Nothing Like This		6

**1** Beyoncé stays put at No. 1 with 115,000 (down 63%) while Adele's "21" hangs out in the top three (No. 2 with 79,000) for a 20th straight frame (its entire chart run).

**3** With few debuts and most titles posting declines, titles with the smallest drops are on the rise this week. Selena Gomez (down 43%, No. 3) nets her highest rank ever, while a 7% decline pushes Mumford & Sons up eight slots (No. 15).



**68** After the album's placement in Target's circular during the Fourth of July weekend, the album earns a 15% gain (up 58% at chains). With its 33-rung leap, it notches its highest rank since the May 14 issue (No. 53).

**68** The Christina Aguilera-heavy soundtrack posts a 69% gain thanks to showings of the film on premium cable networks. Its 6,000 sold this past week is its best frame since late April.



Last year's winner of NBC's "America's Got Talent" sees his album climb with a 45% increase. Figure that the gain is owed to buzz from the recent premiere — and high ratings — of the show's latest season.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	71	2	EARNEST PUGH EPM BLACKSWOKE 3096/WORLDWIDE (13.98)	Earnestly Yours		51
52	63	50	JUSTIN BIEBER SCHOOLBOY RAYMOND BRAUN/ISLAND 015397/DJMG (9.98)	Never Say Never: The Remixes (EP)		1
53	66	62	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey		1
54	53	24	EDDIE VEDDER MONKEYWRENCH UNIVERSAL REPUBLIC 015587/UMRG (13.98)	Ukulele Songs		1
55	60	104	SOUNDTRACK REPRISE 517705/WARNER BROS. (18.98)	Transformers: Dark Of The Moon: The Album		55
56	16	2	LIMP BIZKIT FLIP/INTERSCOPE 015639/IGA (13.98)	Gold Cobra		16
57	54	6	SOUNDTRACK WATER TOWER 39229 (14.98)	Sucker Punch		22
58	44	9	WEIRD AL YANKOVIC WAY MOBY/VOLCANO/JIVE 89326/JLG (11.98) ⊕	Alpocalypse		3
59	62	41	TECH N9NE STRANGE 87/RBC (18.98) ⊕	All 6's & 7's		1
60	93	97	KID ROCK TOP DOG ATLANTIC 521682*/AG (18.98) ⊕	Born Free		1
61	78	71	FLEET FOXES SUB POP 888* (13.98)	Helplessness Blues		1
62	64	38	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn		1
63	74	53	SEETHER WIND-UP 13250 (11.98) ⊕	Holding Onto Strings Better Left To Fray		1
64	81	64	PINK LAFACE 80657/JLG (13.98)	Greatest Hits... So Far!!!		1
65	77	80	MARSHA AMBROSIOUS J 6488/RMG (9.98)	Late Nights & Early Mornings		1
66	88	109	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		12
67	17	2	TAKING BACK SUNDAY SIRE 527870/WARNER BROS. (13.98)	Taking Back Sunday		17
68	147	193	<b>GREATEST GAINER</b> SOUNDTRACK RCA 80205/RMG (11.98)	Burlesque		18
69	73	2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 015603 EX/STARBUCKS (12.98)	In A Bossa Nova Mood		69
70	83	69	ZAC BROWN BAND ROAR BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
71	92	129	VARIOUS ARTISTS SIDENEDDUMY 1452 (8.98)	Vans Warped Tour '11: 2011 Tour Compilation		70
72	NEW	1	UNEARTH METAL BLADE 14992* (13.98)	Darkness In The Light		72
73	79	51	KIRK FRANKLIN FO YO SOUL/VERITY P7917/JLG (11.98)	Hello Fear		1
74	67	61	JENNIFER LOPEZ ISLAND 014975/DJMG (13.98)	Love?		1
75	75	65	VARIOUS ARTISTS MAYBACH 527800/WARNER BROS. (18.98)	Maybach Music Group Presents: Self Made: Vol. I		1
76	95	79	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98)	Brothers		3
77	26	73	MAROON 5 A&M/OCTONE 014821/IGA (13.98)	Hands All Over		1
78	103	140	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up		21
79	85	56	IL VOLO OPERA BLUES GATICA/RENTOR GEFEN 015517/IGA (11.98)	Il Volo		10
80	91	72	CHRISTINA PERRI ATLANTIC 525853 AG (13.98) ⊕	lovestrong.		1
81	48	30	DEATH CAB FOR CUTIE BARSUK ATLANTIC 527251*/AG (18.98)	Codes And Keys		1
82	84	57	LADY GAGA STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame		3
83	22	2	CURRENSY WARNER BROS. 527408 (9.98)	Weekend At Burnies		22
84	68	86	SARA EVANS RCA NASHVILLE 49693/SMN (10.98)	Stronger		5
85	80	46	BEASTIE BOYS BROOKLYN DUST 05639*/CAPITOL (18.98)	Hot Sauce Committee Part Two		2
86	57	49	MY MORNING JACKET ATO 0105* (13.98)	Circuital		1
87	89	85	BIG TIME RUSH NICAELODEON/COLUMBIA 42918/SONY MUSIC (8.98)	BTR (Soundtrack)		1
88	51	2	DOLLY PARTON DOLLY 528216 (18.98)	Better Day		51
89	82	32	OWL CITY UNIVERSAL REPUBLIC 015544*/UMRG (13.98)	All Things Bright And Beautiful		1
90	86	94	THE BLACK EYED PEAS INTERSCOPE 015039*/IGA (13.98)	The Beginning		1
91	94	63	TEDESCHI TRUCKS BAND MASTERWORKS 81420*/SONY MASTERWORKS (11.98)	Revelator		12
92	98	82	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 46746/CAPITOL (18.98)	NOW 37		1
93	120	110	KIDZ BOP KIDS RAJAH & TIE 89244 (18.98)	Kidz Bop 19		1
94	87	59	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 89811/SONY MUSIC (13.98)	Glee, The Music: Season Two Volume 6		4
95	142	118	RISE AGAINST DGC/INTERSCOPE 015325*/IGA (13.98)	Endgame		1
96	100	88	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution		8
97	182	127	<b>PACE SETTER</b> MICHAEL GRIMM EPIC 81997/SONY MUSIC (11.98)	Michael Grimm		13
98	107	83	SADE EPIC 90454 SONY MUSIC (17.98)	The Ultimate Collection		7
99	108	40	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-846-210/DJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers		10
100	115	28	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits		10

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	99	77	DEF LEPPARD MAILBOAT 9511* EX (14.98 CD/DVD) ⊕	Mirrorball: Live & More		16
102	NEW	1	OLD 97'S NEW WEST 6204 (17.98)	The Grand Theatre Vol. 2		102
103	76	11	AUGUST BURNS RED SOLID STATE 19973* (13.98)	Leveler		14
104	105	81	NKOTBSB COLUMBIA/JIVE/LEGACY 89740/SONY MUSIC (11.98) ⊕	NKOTBSB		1
105	139	157	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA/SONY MUSIC CMG 51490/SONY MUSIC (6.98)	VH1 Storytellers		56
106	194	152	THOMPSON SQUARE STONE CREEK 7677 (13.98)	Thompson Square		15
107	109	92	LUPE FIASCO 1ST & 15TH ATLANTIC 520870* AG (18.98)	Lasers		1
108	56	-	LUIS FONSI UNIVERSAL MUSIC LATIN 015761/UMLE (11.98)	Tierra Firme		56
109	118	98	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco		14
110	121	119	SKILLET ARDENT/IND/ATLANTIC 519927/AG (13.98)	Awake		1
111	117	103	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership		2
112	101	136	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		27
113	131	126	CREEDEnce CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits		8
114	113	-	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80		113
116	128	101	THE LONELY ISLAND UNIVERSAL REPUBLIC 015547*/UMRG (15.38 CD/DVD) ⊕	Turtleneck & Chain		9
116	128	101	SELENA GOMEZ & THE SCENE HOLLYWOOD 004625 (10.98) ⊕	A Year Without Rain		1
117	116	93	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)	Paper Airplane		1
118	124	199	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection GEMINI 001101/UMG (9.98)	The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67
119	112	7	ORIGINAL BROADWAY CAST RECORDING GHOSTLIGHT 84448/SH-K-BOOM (18.98)	The Book Of Mormon		1
120	129	97	JUSTIN BIEBER SCHOLDBOY/RAYMOND BRAUN/ISLAND 01554/IOJMG (9.98)	My Worlds Acoustic		1
121	130	113	HOLLYWOOD UNDEAD A&M/COXONE 015275*/IGA (13.98)	American Tragedy		1
122	106	121	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC 01500/UMRG (13.98)	I Am Not A Human Being		1
123	RE-ENTRY	15	ARCADE FIRE MERGE 225* (15.98)	Funeral		123
124	186	191	SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)		124
125	123	108	CEE LO GREEN RADICULTURE 52560*/ELEKTRA (18.98)	The Lady Killer		1
126	RE-ENTRY	33	NEWSBOYS INPOP 71521 (13.98)	Born Again		1
127	RE-ENTRY	5	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights		76
128	22	105	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles		5
129	127	117	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones		3
130	144	144	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		1
131	119	70	BLACK VEIL BRIDES STANDEY/LAVA/UNIVERSAL REPUBLIC 015647*/UMRG (13.98)	Set The World On Fire		17
132	158	-	JOURNEY COLUMBIA 85897*/UNKNOW (11.98)	Escape		132
133	52	-	THIEVERY CORPORATION ESL 177* (15.98)	Culture Of Fear		52
134	134	173	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 014325/UMRG (13.98)	Thank Me Later		1
135	69	-	ALICIA KEYS J 20002*/RMC (11.98) ⊕	Songs In A Minor		69
136	125	89	PAUL SIMON HEAR 32814*/CONCORD (13.98) ⊕	So Beautiful Or So What		136
137	RE-ENTRY	140	BRUCE SPRINGSTEEN COLUMBIA 38653/SONY MUSIC (10.98)	Born In The U.S.A.		137
138	138	132	AARON LEWIS STROUDAVARIOUS 01013 (7.98)	Town Line (EP)		138
139	155	146	AVENGED SEVENFOLD HOPELESS SIRE 524026*/WARNER BROS. (6.98)	Nightmare		139
140	132	120	COLT FORD AVERAGE JOE 5 328 (14.98)	Every Chance I Get		26
141	114	99	JENNIFER HUDSON ARISTA 60819/RMG (11.98) ⊕	I Remember Me		141
142	137	107	NEEDTOBREATHE ATLANTIC 519702*/AG (13.98)	The Outsiders		20
143	1	34	SUGARLAND MERCURY NASHVILLE 014758*/UMGN (13.98) ⊕	The Incredible Machine		143
144	RE-ENTRY	127	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night		2
145	149	142	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits		2
146	RE-ENTRY	3	FITZ & THE TANTRUMS DANGERBIRD 051* (15.98)	Pickin' Up The Pieces		146
147	97	35	JAGGED EDGE SLIP-N-SLIDE 01900 (15.98)	The Remedy		35
148	151	160	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself		9
149	171	130	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP		10
150	90	-	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98)	I Am...Sasha Fierce		2

**102**  
The follow-up to last year's "Volume One" (No. 83 with 6,000) arrives with 5,000. You can catch the band on the multi-act Rombello Cruise from Tampa, Fla., to Cozumel, Mexico (Sept. 29-Oct. 3).

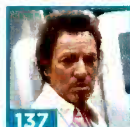
**123**  
The album continues to be sale-priced for \$5 at Amazon MP3 throughout July. This week it's up 50% overall (61% digitally). Last week it gained by 110% (and 178% in downloads).



A \$6.99 sales promotion in the iTunes store for three of the band's albums helps this set earn a 305% gain.



A July 9 repeat of the "Saturday Night Live" episode that featured the singer as the musical guest helps the set make a 136% jump.



A well-timed Amazon MP3 Daily Deal for the album on Independence Day for \$3.99 pushes a 510% download increase and overall 295% sales jump.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	RE-ENTRY	34	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		151
152	173	-	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR 002759/UMG (9.98)	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		86
153	188	-	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941/UMG (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		2
154	143	133	BON JOVI ISLAND 014903/IOJMG (13.98)	Greatest Hits		1
155	169	162	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		5
156	166	137	SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong		1
157	187	-	JESSIE J LAVA/UNIVERSAL REPUBLIC 015337/UMRG (10.98)	Who You Are		157
158	180	182	KANYE WEST RCA-A-FELLA/DEF JAM 014695*/IOJMG (13.98) ⊕	My Beautiful Dark Twisted Fantasy		158
159	184	79	KESHA KEMOSABE/RCA 49209*/RMC (11.98)	Animal		159
160	148	147	LAURA STORY INO/COLUMBIA 86417/SONY MUSIC (10.98)	Blessings		102
161	145	123	R. KELLY JIVE 80874/JLG (11.98)	Love Letter		6
162	102	17	MATT NATHANSON ACROBAT/VANGUARD 79905*/WELK (12.98)	Modern Love		17
163	183	175	KEM UNIVERSAL REPUBLIC 014469/UMRG (13.98) ⊕	Intimacy: Album III		163
164	159	163	JUSTIN BIEBER SCHOLDBOY/RAYMOND BRAUN/ISLAND 013719/IOJMG (9.98)	My World (EP)		164
165	174	166	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		165
166	176	183	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30333* (16.98)	Greatest Hits		8
167	167	155	STEVIE NICKS REPRISE 527247/WARNER BROS. (18.98)	In Your Dreams		167
168	157	102	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 89813/SONY MUSIC (11.98)	Glee, The Music Presents: The Warblers		168
169	175	177	AVRIL LAVIGNE RCA 55870/RMG (11.98) ⊕	Goodbye Lullaby		4
170	RE-ENTRY	8	TYLER, THE CREATOR XL 529* (11.98)	Goblin		170
171	164	-	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		171
172	RE-ENTRY	3	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart		172
173	RE-ENTRY	18	CREEDEnce CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG 52336/SONY MUSIC (6.98)	Extended Versions		74
174	152	-	DEADMAU5 MAUSTRAP 2518/ULTRA (15.98)	4X4=12		47
175	161	172	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		3
176	184	164	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		176
177	RE-ENTRY	45	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury		177
178	162	138	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits		94
179	170	111	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC 011977*/UMRG (13.98)	Tha Carter III		3
180	RE-ENTRY	4	TRIN-I-TEE 5:7 MUSIC WORLD GOSPEL 093/MUSIC WORLD (13.98)	Angel & Chanelle		20
181	RE-ENTRY	12	BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG 80851/SONY MUSIC (6.98)	Extended Versions		82
182	RE-ENTRY	37	FOO FIGHTERS ROSWELL RCA 36911*/RMC (11.98) ⊕	Greatest Hits		11
183	179	178	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce		2
184	172	171	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)	The E.N.D.		2
185	RE-ENTRY	17	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN CHRONICLES 001098/UMG (9.98)	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection		70
186	140	117	ALL TIME LOW HOPELESS/DGC 105346*/IGA (13.98)	Dirty Work		186
187	RE-ENTRY	102	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		187
188	181	151	GUNS N' ROSES GEMINI 001714/INTERSCOPE (16.98)	Greatest Hits		5
189	133	27	IN FLAMES CENTURY MEDIA 8847* (15.98) ⊕	Sounds Of A Playground Fading		27
190	RE-ENTRY	32	CHRIS TOMLIN SIXSTEPS 93444/SPARROW (17.98) ⊕	And If Our God Is For Us...		190
191	156	90	BON IVER JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago		64
192	RE-ENTRY	13	HANK WILLIAMS JR. CURB 77638 (9.98)	Greatest Hits, Vol. 1		5
193	177	156	KESHA KEMOSABE/RCA 80560/RMG (9.98)	Cannibal		16
194	RE-ENTRY	4	PARACHUTE MERCURY 015292/IOJMG (10.98)	The Way It Was		194
195	RE-ENTRY	17	GRACE POTTER & THE NOCTURNALS RAGGED COMPANY 002832/HOLLYWOOD (8.98) ⊕	Grace Potter & The Nocturnals		195
196	RE-ENTRY	6	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610650*/CONCORD (14.98)	Rare Bird Alert		43
197	200	-	LINKIN PARK MACHINE SHOP 525375*/WARNER BROS. (18.98)	A Thousand Suns		197
198	RE-ENTRY	83	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked		2
199	RE-ENTRY	65	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		6
200	RE-ENTRY	134	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus		3

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1	25	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
2	1	DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY
3	23	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES
4	21	COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR
	23	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
	22	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
	22	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
	3	F292	WWW.MYSPACE.COM/F292OFFICIAL
13	21	SUNGHAI JUNG	WWW.MYSPACE.COM/JUNGSUNGHAI
10	15	PORTA	WWW.MYSPACE.COM/PORTA1
11	47	ZEDD	WWW.MYSPACE.COM/OFFICIALZEDD
12	11	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
13	14	NOISIA	WWW.MYSPACE.COM/OENISIA
14	16	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
15	17	METRONOMY	WWW.MYSPACE.COM/METRONOMY
16	11	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
17	12	DIGGY SIMMONS	WWW.MYSPACE.COM/DIGGYSIMMONS
18	37	FELGUK	WWW.MYSPACE.COM/FELGUK
19	20	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
20	11	WASHED OUT	WWW.MYSPACE.COM/THEBABEINTHEWOODS
21	23	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
22	18	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
23	25	PITTY	WWW.MYSPACE.COM/BANDAPITTY
24	29	MANGA	WWW.MYSPACE.COM/MANGAWEB
25	19	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
26	27	CHILDISH GAMBINO	WWW.MYSPACE.COM/CHILDISHGAMBINOTHERAPPER
27	1	HOODIE ALLEN	WWW.MYSPACE.COM/HODDIEALLEN
28	11	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA
29	14	EXCISION	WWW.MYSPACE.COM/EXCISION
30	11	UMEK	WWW.MYSPACE.COM/OUUMK
31	21	T. MILLS	WWW.MYSPACE.COM/TMILLS
32	1	DON'T WAKE AISLIN	WWW.MYSPACE.COM/DDNTWAKEAISLIN
33	30	BOMBAY BICYCLE CLUB	WWW.MYSPACE.COM/BOMBAYBICYCLECLUB
34	31	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
35	NEW	PORTER ROBINSON	WWW.MYSPACE.COM/PORTERROBINSON
36	1	MONARCHY	WWW.MYSPACE.COM/MONARCHYSOUND
37	2	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANRET
38	40	BORGORE	WWW.MYSPACE.COM/BORGORE
39	11	POMPLAMOOSE	WWW.MYSPACE.COM/PDMPLOMOOSEMUSIC
40	1	SANTA RM	WWW.MYSPACE.COM/SANTARM
41	33	PAROV STELAR	WWW.MYSPACE.COM/STELAR1
42	48	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST
43	1	MUSTARD PIMP	WWW.MYSPACE.COM/MUSTARDPIMP
44	35	LIL CRAZED THE K.I.D	WWW.MYSPACE.COM/LILCRAZED
45	1	SHAKA POK	WWW.MYSPACE.COM/SHAKAPONK
46	44	PEE WEE GASKINS	WWW.MYSPACE.COM/PEEWEEGASKINSRAWKS
47	38	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON
48	36	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC
49	41	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT
50	49	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK

Christian rock band Don't Wake Aislin (entering at No. 32 on Uncharted) created a wave of buzz with the July 5 release of its self-titled EP, which helped the act gain 13,000 Myspace plays. On July 16, the group hosted a free album-release party at the Worship Lounge in Bedford, Texas.



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

Buzzing Pittsburgh rapper Mac Miller (who debuts at No. 43 on the Social 50 chart) took to Ustream on July 5 to announce the title of his debut studio album, "Blue Slide Park," due this fall. Since posting the video to YouTube, the clip has gained more than 393,000 views. Miller also racked up 45,000 new Facebook fans and added 26,500 Twitter followers.



AOL RADIO SONGS		DATA PROVIDED BY	NEXT BIG SOUND
LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	20	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	2	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	8	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
4	13	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
5	11	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
6	9	NEVER GONNA LEAVE THIS BED	MAROON 5 (A&M/OCTONE/INTERSCOPE)
7	5	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
8	10	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	6	CALIFORNIA KING BED	RIHANNA (SRP/DEF JAM/IDJMG)
10	12	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
11	11	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
12	14	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
13	13	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)
14	15	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
15	18	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)

YAHOO! SONGS		DATA PROVIDED BY	NEXT BIG SOUND
LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	18	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
2	16	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
3	9	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
4	15	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
5	6	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
6	12	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
7	10	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
8	4	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	4	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
10	10	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
11	4	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
12	12	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
13	15	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
14	14	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
15	1	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
WEEKS ON CHART	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	DESTORM		
2	TRITONAL		
3	LLOYD		
4	BIG CHOCOLATE		
5	NADIA ALI		
6	MAX VANGELI		
7	ALEXIS Y FIDO		
8	PICTUREPLANE		
9	ROMEO SANTOS		
10	DAN WORRAWECH		
11	HINDI ZAHRA		
12	WONDER GIRLS		
13	MOGUAI		
14	MANGA		
15	LOS DANIELS		

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 scores tracked by online aggregator Next Big Sound, including social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/followers along with artist page views and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	13	<b>#1 GIVE ME EVERYTHING</b>	PITBULL (MR. 305/POLO GROUNDS_/RMG)
2	1	17	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
3	3	11	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
4	5	9	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
5	7	1	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL-REPUBLIC)
6	8	5	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
7	4	20	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
8	6	20	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
9	13	6	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL-REPUBLIC)
10	9	19	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
11	11	12	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL-REPUBLIC)
12	12	10	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
13	11	8	I'M ON ONE	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL-REPUBLIC)
14	10	17	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
15	17	14	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF. JAM/IDJMG)
16	11	18	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
17	18	13	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
18	16	19	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
19	19	19	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
20	23	15	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
21	20	23	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
22	26	8	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)
23	22	27	F**KIN' PERFECT	PINK (LAFACE/JLG)
24	25	14	IF HEAVEN WASN'T SO FAR AWAY	JUSTIN MOORE (VALORY)
25	27	10	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	21	12	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)
27	24	1	LOOK AT ME NOW	CHRIS BROWN (JIVE/JLG)
28	29	1	TOMORROW	CHRIS YOUNG (RCA NASHVILLE)
29	36	3	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)
30	30	8	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
31	31	8	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BOGGER PICTURE)
32	42	5	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
33	38	7	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
34	41	24	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL-REPUBLIC)
35	33	23	S&M	RIHANNA (SRP/DEF. JAM/IDJMG)
36	35	33	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
37	28	17	YOU LIE	THE BAND PERRY (REPUBLIC NASHVILLE)
38	40	9	AM I THE ONLY ONE	DIERKS BENTLEY (CAPITOL NASHVILLE)
39	37	38	FIREWORK	KATY PERRY (CAPITOL)
40	8	8	UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
41	46	12	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)
42	3	3	BLOW	KESHA (KEMOSABE/RCA/RMG)
43	44	7	MAN DOWN	RIHANNA (SRP/DEF. JAM/IDJMG)
44	32	15	MEAN	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL-REPUBLIC)
45	47	6	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)
46	8	8	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
47	43	10	NEVER GONNA LEAVE THIS BED	MAROON 5 (A&M/OCTONE/INTERSCOPE)
48	34	18	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
49	51	5	WHERE THEY GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALwerks/CAPITOL)
50	9	5	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)

## ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	<b>#1 ROLLING IN THE DEEP</b>	ADELE (XL/COLUMBIA)
2	3	25	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
3	6	6	SOMEWHERE ONLY WE KNOW	KEANE (INTERSCOPE)
4	6	6	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
5	4	4	IRIDESCENT	LINCOLN PARK (MACHINE SHOP/WARNER BROS.)
6	2	2	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL-REPUBLIC)
7	10	10	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	13	35	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
9	17	17	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL-REPUBLIC)
10	16	35	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)
11	20	51	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)
12	23	14	SAIL	AWOLNATION (RED BULL)
13	22	8	FIX YOU	COLDPLAY (CAPITOL)
14	19	18	COUNTRY SONG	SEETHER (WIND-UP)
15	26	5	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)

## COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	<b>#1 DIRT ROAD ANTHEM</b>	JASON ALDEAN (BROKEN BOW)
2	2	14	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)
3	3	12	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BOGGER PICTURE)
4	4	5	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
5	7	56	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
6	5	10	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
7	9	13	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)
8	6	12	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)
9	10	8	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)
10	11	22	MEAN	TAYLOR SWIFT (BIG MACHINE)
11	12	18	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)
12	17	11	TAKE A BACK ROAD	RODNEY ATKINS (CURB)
13	14	18	HOMEBOY	ERIC CHURCH (EMI NASHVILLE)
14	16	21	TOMORROW	CHRIS YOUNG (RCA)
15	15	23	YOU LIE	THE BAND PERRY (REPUBLIC NASHVILLE)

## R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	<b>#1 GIVE ME EVERYTHING</b>	PITBULL (MR. 305/POLO GROUNDS_/RMG)
2	2	14	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL-REPUBLIC)
3	4	7	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL-REPUBLIC)
4	5	8	I'M ON ONE	DJ KHALED FEAT. DR. DRE, NICKI MINAJ & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL-REPUBLIC)
5	6	34	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
6	8	6	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
7	13	4	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
8	9	23	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
9	13	13	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL-REPUBLIC)
10	11	6	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVICTION/NAPPY BOY/JIVE/JLG)
11	22	22	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)
12	14	39	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
13	15	12	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
14	16	15	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF. JAM/IDJMG)
15	19	12	RUN THE WORLD (GIRLS)	BEYONCÉ (PARKWOOD/COLUMBIA)

## LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	47	<b>#1 DANZA KUDURO</b>	DON OMAR & LUCIANO (SONY MUSIC LATIN)
2	5	38	RABIOSA	SHAKIRA (EPIC/SONY MUSIC LATIN)
3	3	61	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
4	4	79	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
5	19	19	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL-REPUBLIC)
6	79	79	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
7	36	36	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
8	12	12	VEN CONMIGO	DADDY Yankee FEAT. PRINCE ROYCE (EL CARTEL)
9	11	79	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL-REPUBLIC)
10	43	43	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
11	1	1	AYER	ENRIQUE IGLESIAS (UNIVERSAL-REPUBLIC)
12	13	58	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
13	14	79	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
14	12	44	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)
15	17	9	YOU	ROMEO SANTOS (SONY MUSIC LATIN)

## LATIN POP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	38	<b>#1 RABIOSA</b>	SHAKIRA (EPIC/SONY MUSIC LATIN)
2	2	61	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
3	3	79	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
4	1	79	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
5	6	79	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL-REPUBLIC)
6	1	79	AYER	ENRIQUE IGLESIAS (UNIVERSAL-REPUBLIC)
7	79	79	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
8	5	79	LIVIN' LA VIDA LOCA	RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)
9	63	63	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL-REPUBLIC)
10	79	79	SUERTE	SHAKIRA (EPIC/SONY MUSIC LATIN)
11	69	69	GITANA	SHAKIRA (EPIC/SONY MUSIC LATIN)
12	14	14	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL-REPUBLIC)
13	10	10	DIMELO	MARC ANTHONY (COLUMBIA/SONY MUSIC LATIN)
14	14	14	PELIGRO	REIK (SONY MUSIC LATIN)
15	14	14	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC/SONY MUSIC LATIN)

## JAZZ™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	79	<b>#1 WHAT A WONDERFUL WORLD</b>	LOUIS ARMSTRONG (A&M/UMG)
2	1	79	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
3	4	79	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
4	46	46	DREAM A LITTLE DREAM OF ME	LOUIS ARMSTRONG AND HIS ALL-STARS (GRP/MCA/CHRONICLE/UMG)
5	79	79	COME AWAY WITH ME	NORAH JONES (BLUE NOTE/CAPITOL)
6	79	79	DON'T KNOW WHY	NORAH JONES (BLUE NOTE/CAPITOL)
7	3	79	FEELING GOOD	MICHAEL BUBLE (143/REPRISE)
8	7	79	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
9	8	79	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)
10	9	77	GEORGIA ON MY MIND	RAY CHARLES + THE COUNT BASIE ORCHESTRA (HEARST/UMG)
11	10	79	SWAY	MICHAEL BUBLE (143/REPRISE)
12	11	79	BY YOUR SIDE	SADE (EPIC)
13	12	54	A KISS TO BUILD A DREAM ON	LOUIS ARMSTRONG (A&M/UMG)
14	16	75	LA VIE EN ROSE	LOUIS ARMSTRONG (A&M/UMG)
15	43	35	IN A SENTIMENTAL MOOD	DUKE ELLINGTON & JOHN COLTRANE (VERVE/UMG)

HOT 100 AIRPLAY: 1,007 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT Digital Songs, Digital Songs, the top-selling overall and genre-specific, respectively, downloaded tracks, as compiled from internet sales reports collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	<b>#1 PARTY ROCK ANTHEM</b>	LMFAO FEAT. LAUREN BENTLEY & BROCKHAMPTON (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
2	7	7	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
3	3	15	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS_/RMG)
4	10	10	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL-REPUBLIC)
5	26	26	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
6	12	13	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
7	9	11	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)
8	8	7	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL-REPUBLIC)
9	10	14	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
10	1	9	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
11	21	4	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)
12	18	7	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
13	15	7	I'M ON ONE	DJ KHALED FEAT. DR. DRE, NICKI MINAJ & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL-REPUBLIC)
14	14	14	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)
15	16	18	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
16	39	3	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
17	17	22	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
18	23	9	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BOGGER PICTURE)
19	20	28	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
20	25	5	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
21	26	3	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
22	32	39	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
23	30	10	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
24	22	20	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
25	44	4	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	35	6	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)
27	19	17	WHO SAYS	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
28	31	12	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)
29	28	23	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
30	27	10	WHERE THEY GIRLS AT	DAVID GUETTA FEAT

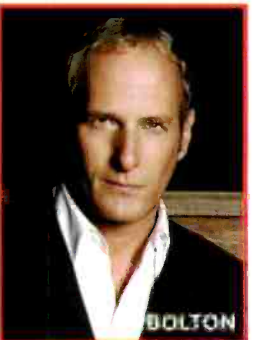
## MAINSTREAM TOP 40

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

Michael Bolton notches his first Adult Contemporary chart entry since 2005, as "I'm Not Ready," a duet with Delta Goodrem, bows at No. 29 (go to [billboard.biz/charts](http://billboard.biz/charts)).

The song is Bolton's 31st charted AC title overall dating to his maiden appearance with "That's What Love Is All About" in 1987. With his return, Bolton becomes the fourth solo male with AC entries in the '80s, '90s, '00s and '10s, joining Phil Collins, Neil Diamond and Richard Marx—the lattermost lifts 17-16 with "When You Loved Me." Additionally with AC hits in the '60s and '70s, Diamond is the only artist to grace the list in each decade of its history. (See this issue's story on the AC ranking's 50th anniversary for more recaps, including the chart's all-time top 50 songs and artists, starting on page 12.)

Goodrem makes her second AC visit, following 2005's No. 18-peaking "Lost Without You."



## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	2	40	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
3	3	28	FIREWORK	KATY PERRY (CAPITOL)
4	4	24	F**KIN' PERFECT	PINK (LAFACE/JLG)
5	5	31	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
6	6	29	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
7	9	16	GREATEST GAINER FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
8	7	27	MARRY ME	TRAIN (COLUMBIA)
9	48	1	SEPTEMBER	DAUGHTRY (19/RCA/RMG)
10	5	1	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
11	10	18	HOLD ON	MICHAEL BUBLE (143/REPRISE)
12	12	24	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
13	14	17	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
14	15	4	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
15	16	19	SOMEWHERE WITH YOU	KENNY CHESNEY (BNA)
16	17	11	WHEN YOU LOVED ME	RICHARD MARX (ZANZIBAR/TOURDFORCE)
17	18	7	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
18	21	7	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
19	19	6	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
20	22	8	HIGHER WINDOW	JOSH GROBAN (143/REPRISE)
21	20	15	SUMMER RAIN	MATTHEW MORRISON (MERCURY/DJMG)
22	24	8	NEVER GONNA LEAVE THIS BED	MAROON 5 (&M/OCTONE/INTERSCOPE)
23	23	10	E.T.	KATY PERRY (CAPITOL)
24	25	3	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
25	26	13	GOD GAVE ME YOU	DAVE BARNES (RAZOR & TIE)

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	31	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	2	13	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
3	3	17	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
4	8	7	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
5	4	23	NEVER GONNA LEAVE THIS BED	MAROON 5 (&M/OCTONE/INTERSCOPE)
6	7	23	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
7	1	1	F**KIN' PERFECT	PINK (LAFACE/JLG)
8	5	17	E.T.	KATY PERRY (CAPITOL)
9	10	11	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)
10	9	37	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
11	11	13	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
12	13	14	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
13	16	4	GREATEST GAINER LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
14	15	5	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
15	14	1	SOMETHING TO BELIEVE IN	PARACHUTE (MERCURY/DJMG)
16	15	5	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
17	19	3	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)
18	18	8	(IT) FEELS SO GOOD	STEVEN TYLER (COLUMBIA)
19	20	9	ARMS	CHRISTINA PERRI (ATLANTIC/RRP)
20	21	10	PRICE TAG	JESSIE J FEAT. B.O.B. (LAVA/UNIVERSAL REPUBLIC)
21	23	8	FASTER	MATT NATHANSON (VANGUARD/CAPITOL)
22	22	14	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
23	28	4	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLLO GROUNDS/JRM/G)
24	25	13	YOUR SURRENDER	NEON TREES (MERCURY/DJMG)
25	24	19	FALLING IN	LIFEHOUSE (GEFFEN/INTERSCOPE)

## ROCK SONGS

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

Adelitas Way ascends to its first Active Rock No. 1, as "Sick" rises 2-1. The Las Vegas band arrived with the No. 4-peaking "Invincible" in 2009. The group's new leader is the lead single from its second album, "Home School Vaudeictorian," which bowed at No. 4 on Hard Rock Albums last month.



## ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	#1 GREATEST GAINER SICK	ADELITAS WAY (VIRGIN/CAPITOL)
2	1	20	LIES OF THE BEAUTIFUL PEOPLE	SIXX: A.M. (ELEVEN SEVEN)
3	14	1	SO FAR AWAY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
4	3	18	COUNTRY SONG	SEETHER (WIND-UP)
5	6	31	DIE TRYING	ART OF DYING (INTOXICATION/REPRISE)
6	5	18	WARRIOR	DISTURBED (REPRISE)
7	7	9	LOWLIFE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
8	8	13	GHOST OF DAYS GONE BY	ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
9	9	11	GET UP!	KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
10	12	5	WALK	FOO FIGHTERS (ROSWELL/RCA/RMG)
11	10	17	FALLEN	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
12	13	15	WHITE TRASH MILLIONAIRE	BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
13	15	12	THE LAST TIME	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
14	16	13	DIGITAL (DID YOU TELL)	STONE SOUR (ROADRUNNER/RRP)
15	18	6	BLOW ME AWAY	BREAKING BENJAMIN (HOLLYWOOD)
16	14	19	FIX ME	10 YEARS (UNIVERSAL REPUBLIC)
17	17	22	WHITE RABBIT	EGYPT CENTRAL (FAT LADY/JLG)
18	19	20	ROPE	FOO FIGHTERS (ROSWELL/RCA/RMG)
19	20	16	WHAT YA GONNA DO	HINDER (UNIVERSAL REPUBLIC)
20	22	5	MONSTER YOU MADE	POP EVIL (EONE)
21	21	11	KILLING ME INSIDE	CROSSFADE (ELEVEN SEVEN)
22	23	9	BOUNCE	EMPHATIC (ATLANTIC)
23	24	9	EVERY TIME YOU GO	3 DOORS DOWN (UNIVERSAL REPUBLIC)
24	30	3	TONIGHT	SEETHER (WIND-UP)
25	26	7	WICKED WORLD	COLD (ELEVEN SEVEN)

## HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 COUNTRY SONG	SEETHER (WIND-UP)
2	2	20	LIES OF THE BEAUTIFUL PEOPLE	SIXX: A.M. (ELEVEN SEVEN)
3	3	20	ROPE	FOO FIGHTERS (ROSWELL/RCA/RMG)
4	4	12	GHOST OF DAYS GONE BY	ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
5	5	36	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)	SHINEDOWN (ATLANTIC)
6	6	21	RIP TIDE	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
7	7	1	LOWLIFE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
8	8	14	SO FAR AWAY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
9	10	14	GREATEST GAINER WHITE TRASH MILLIONAIRE	BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
10	9	5	NEVER LOOKIN' BACK	KENNY WAYNE SHEPHERD (LOUD & PROUD/ROADRUNNER/RRP)
11	12	9	SICK	ADELITAS WAY (VIRGIN/CAPITOL)
12	14	23	LOST IN YOU	THREE DAYS GRACE (JIVE/JLG)
13	11	17	MISS AMERICA	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	5	22	<b>#1</b> IF HEAVEN WASN'T SO FAR AWAY <small>J. STOVER (D. DAVIDSON, R. HATCH, B. JONES)</small>	Justin Moore WALORY	1	1
2	1	1	14	HONEY BEE <small>S. HENDRICKS (B. HAYSLIP, R. AKINS)</small>	EIake Shelton WARNER BROS./WMN	1	1
3	4	6	25	DIRT ROAD ANTHEM <small>M. KNOX (B. GILBERT, C. FORD)</small>	Jason Aldean BROKE BOW	1	1
4	1	1	1	TOMORROW <small>J. STROUD (C. YOUNG, F.J. MYERS, A. SMITH)</small>	Chris Young RCA	4	4
5	8	8	13	KNEE DEEP <small>K. STEGALL, Z. BROWN, Z. BROWN, W. DURRETT, C. BOWLES, J. STEELE</small>	Zac Brown Band Featuring Jimmy Buffett SOUTHERN GROUND/ATLANTIC/PICTURE	5	5
6	7	7	10	JUST A KISS <small>P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON)</small>	Lady Antebellum CAPITOL NASHVILLE	6	6
7	2	3	31	YOU LIE <small>P. WORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)</small>	The Band Perry REPUBLIC NASHVILLE	2	2
8	9	9	16	AM I THE ONLY ONE <small>J.R. STEWART (J. BEAVERS, J.R. STEWART, D. BENTLEY)</small>	Derks Bentley CAPITOL NASHVILLE	8	8
9	6	19	19	MEAN <small>N. CHAPMAN, T. SWIFT (T. SWIFT)</small>	Taylor Swift BIG MACHINE	2	2
10	10	10	17	COUNTRY GIRL (SHAKE IT FOR ME) <small>M. BRIGHT, J. STEVENS, L. BRYAN, D. DAVIDSON</small>	Luke Bryan CAPITOL NASHVILLE	10	10
11	11	11	10	YOU AND TEQUILA <small>B. CANON, K. CHESNEY (M. BERG, D. CARTER)</small>	Kenny Chesney Featuring Grace Potter BNA	11	11
12	13	12	9	REMINDE ME <small>F. ROGERS (E. PAISLEY, C. DUBOIS, K. LOVELACE)</small>	Brad Paisley Duet With Carrie Underwood ARISTA NASHVILLE	12	12
13	12	13	16	BAREFOOT BLUE JEAN NIGHT <small>J. MOIR, R. CLAWSON (D. ALTMAN, E. PASLAY, T. SAWCHUK)</small>	Jake Owen RCA	12	12
14	14	11	16	JUST FISHIN' <small>M. KNOX (C. BEATHARD, M. CRISWELL, E.M. HILL)</small>	Trace Adkins SHOW DOG/UNIVERSAL	14	14
15	15	15	21	HOMEBOY <small>J. JOYCE (E. CHURCH, C. BEATHARD)</small>	Eric Church EMI NASHVILLE	15	15
16	16	19	13	LOVE DONE GONE <small>C. CHAMBERLAIN, B. CURRINGTON (S. CAMP, GREEN)</small>	Billy Currington MERCURY	16	16
17	22	23	5	<b>AIR POWER</b> MADE IN AMERICA <small>T. KEITH (T. KEITH, B. PINSON, G.S. REEVES)</small>	Toby Keith SHOW DOG/UNIVERSAL	17	17
18	20	20	5	<b>AIR POWER</b> HERE FOR A GOOD TIME <small>T. BROWN, C. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)</small>	George Strait MCA NASHVILLE	18	18
19	18	21	11	TAKE A BACK ROAD <small>T. HEWITT, R. ATKINS (R. AKINS, L. LAIRD)</small>	Rodney Atkins CURB	18	18
20	19	17	7	I LOVE YOU THIS BIG <small>M. BRIGHT (R. JACKSON, E. DEAN, B. JAMES)</small>	Scotty McCreery 19/INTERSCOPE/MERCURY	17	17
21	17	16	21	CRAZY GIRL <small>M. WRUCKE (L. BRICE, L. ROSE)</small>	Eli Young Band REPUBLIC NASHVILLE	16	16
22	26	41	3	<b>GREATEST GAINER</b> LONG HOT SUMMER <small>D. HUFF, K. URBAN (R. MARK, K. URBAN)</small>	Keith Urban CAPITOL NASHVILLE	22	22
23	23	24	9	I GOT YOU <small>N.V. (S. THOMPSON, K. THOMPSON, J. SELLEFS, P. JENKINS)</small>	Thompson Square STONEY CREEK	23	23
24	25	26	14	COUNTRY MUST BE COUNTRY WIDE <small>D. HUFF (M. DEKLE, C. FORD, B. GILBERT)</small>	Brantley Gilbert WALORY	24	24
25	27	27	9	ONE MORE DRINKIN' SONG <small>J. NIEMANN, D. BRAINARD (J. L. NIEMANN, R. BROWN)</small>	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	25	25



Greatest Gainer winner (audience impressions up 72%) is third charting track with Urban and fellow singer/songwriter Richard Marx sharing writing credit. Their "Better Life" topped the list for six weeks in 2005, and "Everybody" reached No. 5 in 2008.



With prior single "Mine" still in the top 10 (No. 9) after a No. 2 peak, fourth track from "Speak Now" posts Hot Shot Debut with 1 million audience impressions. New single opened at No. 1 on Country Digital Songs last fall when released as a preview single prior to the album's release.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	24	25	27	LOVE DON'T RUN <small>L. MILLER, J. LEATHERS, B. GLOVER, R. THILBODEAU</small>	Steve Holy CURB	24	24
27	28	28	8	I GOT NOTHIN' <small>F. ROGERS (D. RUCKER, C. MILLS)</small>	Darius Rucker CAPITOL NASHVILLE	27	27
28	30	29	21	A BUNCHA GIRLS <small>M. KNOX (F. BALLARD, B. HAYSLIP, D. DAVIDSON, R. AKINS)</small>	Frankie Ballard WARNER BROS./WAR	28	28
29	32	31	9	COST OF LIVIN' <small>R. DUNN (P. COLEMAN, R. DUNN)</small>	Ronnie Dunn ARISTA NASHVILLE	29	29
30	31	30	23	LET IT RAIN <small>F. LIODELL, C. AINLAY (D. NAIL, J. SINGLETON)</small>	David Nail MCA NASHVILLE	30	30
31	35	35	8	FISH <small>K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)</small>	Craig Campbell PICTURE	31	31
32	33	34	8	TAKE IT OFF <small>B. CAMPBELL (D. DAVIDSON, A. GORLEY, K. LOVELACE)</small>	Joe Nichols SHOW DOG/UNIVERSAL	32	32
33	40	40	6	TOUGH <small>F. LIODELL, L. WOOTEN (L. SATCHER)</small>	Kellie Pickler 19/BNA	33	33
34	34	32	17	MR. BARTENDER <small>J. RICH (D. MOORE, S. STEPAKOFF, B. GASKIN)</small>	Bradley Gaskin COLUMBIA	32	32
35	41	39	11	DICN'T I <small>D. FRIEDEL, R. CLAWSON (B. GLDVER, K. JACOBS, R. MONTANA)</small>	James Wesley BROKEN BOW	35	35
36	37	33	18	AMEN <small>M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)</small>	Edens Edge BIG MACHINE	33	33
37	36	38	4	TODAY IS YOUR DAY <small>N. CHAPMAN, S. TWAIN (S. TWAIN)</small>	Shania Twain MERCURY	36	36
38	39	37	21	SHOTGUN GIRL <small>J. RICH (D. EVERETT, D. RUTTAN)</small>	The JaneDear Girls WARNER BROS./WMN	36	36
39	38	36	18	WANNA TAKE YOU HOME <small>M. SELETIC (T. GOSSIN, M. SELETIC, W. MOBLEY)</small>	Gloriana EMBLEM/WARNER BROS./WAR	35	35
40	42	42	11	STORM WARNING <small>D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)</small>	Hunter Hayes ATLANTIC/WMN	30	30
41	44	46	9	MY HEART CAN'T TELL YOU NO <small>T. BROWN (S. CLIMIE, D. W. MORGAN)</small>	Sara Evans RCA	41	41
42	43	43	4	LONG WAY TO GO <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson ARC/EMI NASHVILLE	42	42
43	45	44	11	STAYING'S WORSE THAN LEAVING <small>B. BEAVERS (J. CLEMENTI, R. FOSTER, S. SWEENEY)</small>	Sunny Sweeney REPUBLIC NASHVILLE	43	43
44	48	52	3	EASY <small>D. HUFF, RASCAL FLATTS (K. ELAM, M. MOBLEY)</small>	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE	44	44
45	46	48	17	MARY WAS THE MARRYING KIND <small>B. JAMES (K. MOORE, S. STEPAKOFF, D. COUCH)</small>	Kip Moore MCA NASHVILLE	45	45
46	50	49	8	LET'S GET TOGETHER <small>P. VASSAR, R. COPPERMAN (P. VASSAR, T. MULLINS)</small>	Phil Vassar RODEOWAVE	46	46
47	47	45	7	LIKE MY MOTHER DOES <small>C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)</small>	Lauren Alaina 19/INTERSCOPE/MERCURY	43	43
48	49	50	14	OH, TONIGHT <small>H. EBEL (J. ABBOTT, S. HELMS)</small>	Josh Abbott Band Featuring Kacey Musgraves PRETTY DAMN TOUGH	47	47
49	<b>HOT SHOT DEBUT</b>	1	1	SPARKS FLY <small>N. CHAPMAN, T. SWIFT (T. SWIFT)</small>	Taylor Swift BIG MACHINE	49	49
50	51	51	6	FAKE ID <small>J. SHANKS, J. RICH (J. RICH, J. M. SHANKS)</small>	Big & Rich Featuring Gretchen Wilson WARNER BROS./WAR	50	50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	36	<b>#1</b> JASON ALDEAN <small>12 WEEKS BROKEN BOW 7697 (18.98)</small>	My Kinda Party	1	1
2	3	1	9	JUSTIN MOORE <small>VALORY JM0200A (10.98)</small>	Outlaws Like Me	1	1
3	5	3	7	BRAD PAISLEY <small>ARISTA NASHVILLE 83274/SMN (11.98)</small>	This Is Country Music	1	1
4	8	5	42	ZAC BROWN BAND <small>SOUTHERN GROUND/ATLANTIC/PICTURE/ATLANTIC 52472/AG (18.98)</small>	You Get What You Give	1	1
5	2	2	2	SCOTTY MCCREERY <small>MERCURY/19/INTERSCOPE 91338/DUNN/MCA/ARISTA (18.98)</small>	American Idol Season 10 Highlights: Scotty McCreery (EP)	1	1
6	7	6	37	TAYLOR SWIFT <small>BIG MACHINE TSO300A (18.98)</small>	Speak Now	3	3
7	10	8	30	THE BAND PERRY <small>REPUBLIC NASHVILLE 014839/UMRG (10.98)</small>	The Band Perry	1	1
8	9	4	4	VARIOUS ARTISTS <small>UNIVERSAL/SONY MUSIC 01573/UMF (18.98)</small>	NOW That's What I Call Country: Volume 4	1	1
9	6	2	2	LAUREN ALAINA <small>19/INTERSCOPE 91338/DUNN/MCA/ARISTA (18.98)</small>	American Idol Season 10 Highlights: Lauren Alaina (EP)	1	1
10	4	11	35	BLAKE SHELTON <small>REPRISE 52369/WMN (18.98)</small>	Loaded: The Best Of Blake Shelton	1	1
11	14	9	76	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 97702 (18.98)</small>	Need You Now	3	3
12	12	10	34	RASCAL FLATTS <small>BIG MACHINE RFO100A (13.98)</small>	Nothing Like This	1	1
13	15	12	41	KENNY CHESNEY <small>BNA 57445/SMN (11.98)</small>	Hemingway's Whiskey	1	1
14	13	5	5	RONNIE DUNN <small>ARISTA NASHVILLE 85762/SMN (11.98)</small>	Ronnie Dunn	1	1
15	14	138	138	ZAC BROWN BAND <small>PICTURE/PICTURE/PICTURE/PICTURE/ATLANTIC 51693/AG (13.98)</small>	The Foundation	2	2
16	16	15	18	SARA EVANS <small>RCA 49693/SMN (10.98)</small>	Stronger	1	1
17	17	17	2	DOLLY PARTON <small>DOLLY 528216 (18.98)</small>	Better Day	1	1
18	29	23	22	<b>GG</b> THOMPSON SQUARE <small>STONEY CREEK 7677 (13.98)</small>	Thompson Square	3	3
19	16	32	32	TIM MCGRAW <small>CURB 79205 (18.98)</small>	Number One Hits	1	1
20	19	13	13	ALISON KRAUSS & UNION STATION <small>ROUNDER 610665*/CONCORD (18.98)</small>	Paper Airplane	1	1
21	21	19	19	AARON LEWIS <small>STROUD/AVARIOS 01013 (7.98)</small>	Town Line (EP)	1	1
22	20	10	10	COLT FORD <small>AVERAGE JOE'S 226 (14.98)</small>	Every Chance I Get	3	3
23	22	20	38	SUGARLAND <small>MERCURY 014756*/UMGN (13.98)</small>	The Incredible Machine	1	1
24	23	24	42	BILLY CURRINGTON <small>MERCURY 014407/UMGN (9.98)</small>	Enjoy Yourself	1	1
25	31	39	39	DARIUS RUCKER <small>CAPITOL NASHVILLE 26939 (18.98)</small>	Charleston, SC 1966	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	22	37	SOUNDTRACK <small>RCA 72911/SMN (11.98)</small>	Country Strong	1	1
27	26	29	34	KEITH URBAN <small>CAPITOL NASHVILLE 47695 (11.98)</small>	Get Closer	2	2
28	36	33	52	<b>PACE SETTER</b> JERROD NIEMANN <small>SEA GAYLE/ARISTA NASHVILLE 66781/SMN (11.98)</small>	Judge Jerrod & The Hung Jury	1	1
29	31	30	16	BILLY CURRINGTON <small>MERCURY 015290/UMF (7.98)</small>	Icon: Billy Currington	22	22
30	38	35	62	ZAC BROWN BAND <small>SOUTHERN GROUND/ATLANTIC 52372/AG (25.98 CD/DVD)</small>	Pass The Jar: Live	2	2
31	41	39	61	BLAKE SHELTON <small>REPRISE/WARNER BROS. 522642/WMN (8.98)</small>	Hillbilly Bone (EP)	2	2
32	35	32	14	JOSH TURNER <small>MCA NASHVILLE 015348/UMF (7.98)</small>	Icon: Josh Turner	20	20
33	40	36	33	ALAN JACKSON <small>ARISTA NASHVILLE 78681/SMN (11.98)</small>	34 Number Ones	7	7
34	34	34	10	RANDY TRAVIS <small>WARNER BROS. 8635 EX/CRACKER BARREL (11.98)</small>	Randy Travis	11	11
35	42	37	74	JOSH TURNER <small>MCA NASHVILLE 013363/UMGN (13.98)</small>	Haywire	2	2
36	33	27	39	BRAD PAISLEY <small>ARISTA NASHVILLE 75878/SMN (11.98)</small>	Hits Alive	4	4
37	32	28	69	BRANTLEY GILBERT <small>EVERETT/JOE'S 215 (14.98)</small>	Halfway To Heaven	19	19
38	37	25	5	RANDY TRAVIS <small>WARNER BROS. 524503/WMN (18.98)</small>	Anniversary Celebration: 25	4	4
39	24	2	2	BILLY RAY CYRUS <small>BUENA VISTA 006626/WALT DISNEY (7.98)</small>	From American	24	24
40	43	58	5	RANDY TRAVIS <small>WARNER BROS. 524937/WMN (7.98)</small>	Top 10	40	40
41	39	17	13	COREY SMITH <small>AVERAGE JOE'S 227 (14.98)</small>	Broken Record	17	17
42	44	40	40	TOBY KEITH <small>SHOW DOG/UNIVERSAL 014492 (9.98)</small>	Bullets In The Gun	11	11
43	45	38	71	EASTON CORBIN <small>MERCURY 013644/UMGN (10.98)</small>	Easton Corbin	4	4
44	46	42	23	SOUNDTRACK <small>SCREEN MEDIA PRODUCTIONS 348*/MCA/SONY (10.98)</small>	Country Strong: More Music From The Motion Picture	5	5
45	52	44	11	STEVE EARLE <small>NEW WEST 6195*/ (17.98)</small>	I'll Never Get Out Of This World Alive	11	11
46	47	41	48	BLAKE SHELTON <small>REPRISE 524497/WMN (7.98)</small>	All About Tonight (EP)	1	1
47	47	43	11	EMMYLOU HARRIS <small>NONESUCH 522966/WARNER BROS. (18.98)</small>	Hard Bargain	11	11
48	25	13	3	COD* CANADA & THE DEPARTED <small>UNDERGROUND SOUND/APER 226728*/MCA/SONY (12.98)</small>	This Is Indian Land	1	1
49	49	47	64	COLT FORD <small>AVERAGE JOE'S 216 (14.98)</small>	Chicken & Biscuits	8	8
50	45	47	47	TRACE ADKINS <small>SHOW DOG/UNIVERSAL 014268 (9.98)</small>	Cowboy's Back In Town	1	1

**BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	14	<b>#1</b> ALISON KRAUSS & UNION STATION <small>ROUNDER 610665*/CONCORD</small>	Paper Airplane	1
2	2	17	STEVE MARTIN AND THE STEEP CANYON RANGERS <small>40 SHARE/ROUNDER 610660*/CONCORD</small>	Rare Bird Alert	1
3	3	8	SARAH JAROSH <small>SUGAR HILL 4062*/WELK</small>	Follow Me Down	1
4	4	58	DIERKS BENTLEY <small>CAPITOL NASHVILLE 85410*</small>	Up On The Ridge	1
5	5	65	TRAMPLED BY TURTLES <small>BANJODAD 07*</small>	Palomino	1
6	6	2	THE WAILIN' JENNYS <small>RED HOUSE 234</small>	Bright Morning Stars	1
7	7	9	CHRIS THILE & MICHAEL DAVES <small>NONESUCH 527603/WARNER BROS.</small>	Sleep With One Eye Open	1
8	8	42	STEVE IVEY <small>IMI 0017/SOLOMA</small>	Best Of Bluegrass	1
9	9	9	CAROLINA CHOCOLATE DROPS <small>NONESUCH 516995/WARNER BROS.</small>	Genuine Negro Jig	1
10	RE-ENTRY	10	MOUNTAIN HEART <small>MH MUSIC GROUP 001</small>	That Just Happened	1

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	(IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1	BEYONCE	7 WKS 4 PARKWOOD/COLUMBIA 90624/SONY MUSIC
				BAD MEETS EVIL	HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 0152729/AGA
				JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527941/WARNER BROS.
				BIG SEAN	FINALLY FAMDUS G.O.D.D./DEF JAM 015421/IDJMG
5			HOT SHOT DEBUT	LLOYD	KING OF HEARTS YOUNG-GOLDFIEZONE 4/INTERSCOPE 015116/AGA
6	5	3		PITBULL	PLANET PIT MR. 305/PDLO GROUNDS/J 69060/RMG
7	9	33		NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 015921/UMRG
8	11	15		WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG
	12	34		RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG
10	8	56		EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411/AGA
11	10	16		CHRIS BROWN	F.A.M.E. JIVE 86067/JLG
12	7	4		LEDISI	PIECES OF ME VERVE FORECAST 015557/VG
	14	32		MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
14	13	5		TECH N9NE	ALL 6'S & 7'S STRANGE 87/RBC
	16	19		MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RMG
16	17	16		KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/JLG
17	15	7		VARIOUS ARTISTS	MAYBACH MUSIC GROUP PRESENTS: SELF MADE VOL. 1 MAYBACH 527000/WARNER BROS.
18	6	2		CURREN\$Y	WEEKEND AT BURNIES WARNER BROS. 527406
19	18	10		BEASTIE BOYS	HOT SAUCE COMMITTEE PART TWO BROOKLYN OUST 05639/CAPITOL
20	22	10		SADE	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
21	23	18		LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520870*/AG
22	15	2		KENDRICK LAMAR	SECTION.80 TOP DAWG DIGITAL EX
23	21	41		LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY/UNIVERSAL REPUBLIC 015002/UMRG
24	27	35		CEE LO GREEN	THE LADY KILLER RAD/CULTURE 525601/ELEKTRA
25	28	57		DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 014325/UMRG
26	26	16		JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RMG
27	20	3		JAGGED EDGE	THE REMEDY SLIP-N-SLIDE 07900
28	31	34		KANYE WEST	MY BEAUTIFUL DARK TWIST FANTASY ROC-A-FELLA/DEF JAM 014656*/IDJMG
29	29	30		R. KELLY	LOVE LETTER JIVE 80874/JLG
	32	48		KEM	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469/UMRG
	36	9		TYLER, THE CREATOR	GOBLIN XL 529*
32	39	6		TRIN-I-TEE 5:7	ANGEL & CHANELLE MUSIC WORLD GOSPEL 093/MUSIC WORLD
33	30	15		MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
34	35	51		RICK ROSS	TEFLON DON MAYBACH/SUP-N-SLIDE/DEF JAM 014366*/YOUNG
35	43	8		PACE SETTER	TINIE TEMPAH DISC-OVERY DISTURBING LONDON 70635/CAPITOL
36	37	43		TREY SONGZ	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG
37	34	9		RAPHAEL SAADIQ	STONE ROLLIN' COLUMBIA 62560*/SONY MUSIC
	42	35		KID CUDI	MAN ON THE MOON II DREAM ONE/O.D.D./UNIVERSAL REPUBLIC 014649*/UMRG
	46	45		THE TEMPTATIONS	ICON: THE TEMPTATIONS MOTOWN 014607/UME
	45	40		WAKA FLOCCA FLAME	FLOCKAVELI 1017 BRICK SQUAD/ASYLUM/WARNER BROS.
41	67	30		YELAWOLF	TRUNK MUDK 0460 BRET-D/SHON/DOL/INTERSCOPE 014450/AGA
42	38	2		SHABAZZ PALACES	BLACK UP SUB POP 900*
43	41	10		KELLY PRICE	KELLY MY BLOCK/SANG GIRL! 32101/MALACO
	49	31		T.I.	NO MERCY GRAND HUSTLE/ATLANTIC 523753*/AG
45	33	10		MUSIQ SOULCHILD	MUSIQINEMAGIO SONGBOOK/ATLANTIC 524542/AG
	52	2		PAULA ABDUL	10 GREAT SONGS VIRGIN 83249/CAPITOL
	19	15		MAC MILLER	ON AND ON AND BEYOND (EP) ROSTRUM DIGITAL EX
48	53	8		NEW BOYZ	TOO COOL TO CARE SHOTTY 522931/WARNER BROS.
49	50	29		KERI HILSON	NO BOYS ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015088/AGA
50	44			GORILLA ZOE	KING KONG BLOCK/ATLANTIC 2117/EONE

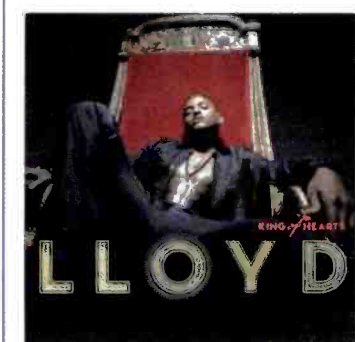
A week after claiming his first No. 1 on Hot R&B/Hip-Hop Songs, DJ Khaled achieves the feat on Mainstream R&B/Hip-Hop Albums as "I'm on One" steps 2-1 in its eighth week on the list. For featured artists Drake, Rick Ross and Lil Wayne, it's their ninth, second and 11th chart-toppers, respectively.



THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	(IMPRINT / PROMOTION LABEL)
1	2	8	#1	I'M ON ONE	1 WK 4 CHALZ FEAT. DRAKE, RICK ROSS & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL REPUBLIC)
2	1	16		MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
3	5	6		HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	4	18		MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.D.D./DEF JAM/IDJMG)
5	3	23		SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
6	15			SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
7	10			UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
8	10	9		MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)
9	8	16		CUPID	LLOYD FEAT. AWESOME JONES (YOUNG-GOLDFIEZONE 4/INTERSCOPE)
10	12	5		SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	19			FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
12	14	9		BALLIN'	YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)
13	21			HUSTLE HARD	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
14	11	24		LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
15	11			OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
16	18	5		AIR POWER	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)
17	20	6		NOVACANE	FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)
18	16	14		BEST NIGHT OF MY LIFE	JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG)
19	23	4		QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
20	21	6		ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC/RRP)
21	22	13		WE CAN GET IT ON	YO GOTTI (INEVITABLE/PDLO GROUNDS/J/RMG)
22	17	19		RACKS	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
23	24	10		9 PIECE	RICK ROSS FEAT. LIL WAYNE OR TI (MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)
24	29	4		OH MY	DJ DRAMA FEAT. FABOLOUS, ROSCOE DASH & WIZ KHALIFA (APHILLIATES/EONE)
25	19			ONE NIGHT STAND	KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)
26	25	5		BOOTY WURK (ONE CHEEK AT A TIME)	T-PAIN FEAT. JOEY GALAXY (KONVIC/NAPPY BOY/JIVE/JLG)
27	30	7		COUNTRY SH*T	BIG K.R.I.T. (CINEMATIC/DEF JAM/IDJMG)
28	26	9		TUPAC BACK	MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
29	28	15		JOHN	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
30	27	20		ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
31	33	4		BREAK MY HEART	ESTELLE FEAT. RICK ROSS (HOME SCHOOL/ATLANTIC)
32	31	5		NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)
33	32	5		IN DA BOX	SEAN GARRETT FEAT. RICK ROSS (BET I PENNED IT/COLUMBIA)
34	34	6		THAT WAY	WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
35	34	3		GO 'N' GET IT	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
36	35	2		TILL I'M GONE	TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
37	NEW			LET IT FLY	MAINO FEAT. ROSCOE DASH (HUSTLE HARD/ATLANTIC/EONE)
38	39	2		MARVIN'S ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
39	39			SO FRESH	CJ HILTON FEAT. NAS (J/RMG)
40	39			PIECES OF ME	LEDISI (VERVE FORECAST/VERVE)

## BETWEEN THE BULLETS

# LLOYD'S LONELY 'HEARTS' DEBUT



Former Inc. singer Lloyd sees his "King of Hearts" arrive at No. 5 with 26,000 copies on Top R&B/Hip-Hop Albums, according to Nielsen SoundScan. The Zone 4/Interscope release follows the singer's two-album buildup to his only chart-topper, 2008's "Lessons in Love." His debut, "Southside," peaked at No. 3 in 2004, and "Street Love" hit No. 2 in 2007. "Hearts" has so far spawned the singles "Lay It Down" (No. 7 on Hot R&B/Hip-Hop Songs) and "Cupid" (No. 11).

Lloyd's lone debut on Top R&B/Hip-Hop Albums marks the fifth time this year one or fewer sets opened on the chart. The Feb. 5 and 12 tallies each housed just one new entry, while the Jan. 15 and 22 lists welcomed zero arrivals.

—Raully Ramirez

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

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	(IMPRINT / PROMOTION LABEL)
1	1	13	#1	SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BASE/WARNER BROS.)
2	2	25		I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/JLG)
3	5	14		GREATEST PIECES OF ME	LEDISI (VERVE FORECAST/VERVE)
4	3	32		FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
5	6	17		IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL REPUBLIC)
6	4	26		4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
7	7	33		LOVE LETTER	R. KELLY (JIVE/JLG)
8	8	26		NOT MY DADDY	KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)
9	9	13		COLLARD GREENS & CORNBREAD	FANTASIA (S/19/J/RMG)
10	10	9		LIFE OF THE PARTY	CHARLIE WILSON (P MUSIC/JIVE/JLG)
11	11	11		RADIO MESSAGE	R. KELLY (JIVE/JLG)
12	10			YES	MUSIQ SOULCHILD (ATLANTIC)
13	14	10		FALL 5.0	BRIAN MCKNIGHT (HARD WORK/EONE)
14	18	13		STILL IN LOVE WITH YOU	SADE (EPIC/COLUMBIA)
15	13	8		SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
16	16	7		NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)
17	17	12		CLOSER	JOE (DEXTERITY SOUNDS)
18	15	7		IN THE MOOD	JOHNNY GILL (NOTIFI)
19	19	8		SURVIVE	MARY MARY (MY BLOCK/COLUMBIA)
20	20	12		I CAN'T MAKE YOU LOVE ME	TANK (MOGAMA/SONG DYNASTY/ATLANTIC)
21	22	7		LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIOUS (J/RMG)
22	26	5		MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
23	23	20		I GOT THAT LOVE	CHRIS WALKER (PENOLDUM/WDE)
24	24	16		LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)
25	21	12		FOOL FOR YOU	CEE LO GREEN FEAT. MELANIE FRONA OR PHILIP BAILEY (RADICULTURE/ELEKTRA/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	(IMPRINT / PROMOTION LABEL)
1	1	8	#1	I'M ON ONE	2 WKS DJ KHALED FEAT. DRAKE, RICK ROSS & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL REPUBLIC)
2	3	6	GG	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	2	16		MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.D.D./DEF JAM/IDJMG)
4	4	10		SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	5</				



**DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	8	#1 I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE ISLAND/DMJM
2	3	12	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODWICK PARTY ROCK/MILLAMUSIC/CHERRYTREE/INTERSCOPE
3	1	1	WHO SAYS	SELENA GOMEZ & THE SCENE HOLLYWOOD
4	5	7	SAVE THE WORLD	SWEDISH HOUSE MAFIA A&R/STRAWLWERKS/CAPITOL
5	1	1	TIL DEATH	WYINTER GORDON BIG BEAT/ATLANTIC
6	8	5	DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE UNIVERSAL REPUBLIC
7	1	9	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL
8	16	5	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
9	6	9	RUN THE WORLD (GIRLS)	BEYONCE PARKWOOD/COLUMBIA
10	13	5	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
11	14	7	WORLDWIDE	ROGER SANCHEZ FEAT. MOBIN MASTER + MC FLIPSIDE STEALTH/ULTRA
12	9	12	CALL YOUR GIRLFRIEND	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
13	21	4	FREAK OF NATURE	RICKY MARTIN SONY MUSIC LATIN
14	17	8	PRETTY UGLY	YENN DOWN UNDER
15	10	8	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ VYBE A MUSIC/ASTRALWERKS/CAPITOL
16	25	3	PUT YOUR HANDS UP (IF YOU FEEL LOVE)	KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL
17	15	8	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/UMG
18	20	10	PRICE TAG	JESSIE J FEATURING B.O.B LAVA/UNIVERSAL REPUBLIC
19	18	11	NOT MY DADDY	EVA IN YA FACE/BUNGALC
20	28	5	TRUE LOVE	GEORGE ACOSTA FEATURING FISHER BLACK HOLE
21	24	7	LONG TIME (TAKING MY TIME)	STATIC REVENGER & ANGER DIMAS WHITE HOUSE
22	12	11	SEE THE NEW HONG KONG	JOSIE COTTON SCRUFFY
23	29	6	JUMP	GIA BELLA XTREME
24	30	5	WHEN THE LIGHTS GO DOWN	GRADE DREAM MERCHANT 21/CMG
25	36	2	<b>POWER PICK</b> TALKING TO THE UNIVERSE	OND MIND TRAIN/TWISTED

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	19	8	I WROTE THE BOOK	BETH DITTO DECONSTRUCTION/COLUMBIA
27	32	3	UNDIVIDED	BLUSH FEATURING SNOOP DOGG NETTWERK
28	27	10	GAVE UP ON LOVE	KELLI DENTZ
29	31	4	WTF	MATT ZARLEY ZARLEY SONGS
30	11	1	JUDAS	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
31	37	3	BOUNCE	CALVIN HARRIS FEATURING KELIS ULTRA
32	34	4	DUMB	NATALIA FLORES CARRILLO
33	38	4	READY 2 GO	MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC
34	43	2	FREAK LIKE ME	MAYRA VERONICA MVA
35	39	4	DIAMOND CROWNED QUEEN	RAJA CITRUS/SONIC
36	44	2	GIVE IT	AMORAY KNOCKOUT FASHION
37	22	13	WE OWN THE NIGHT	ANDREA ROSARIO HECHTIC
38	26	13	MOVE WITH IT	LINNEA LINNEA & CO.
39	33	8	GET MY MONEY BACK	CALVIN HARRIS FEATURING KELIS ULTRA
40	5	1	TASTE THE NIGHT	DALAL GOLD EAGLE
41	47	2	NOT GETTING ANY BETTER	INNERPARTYSYSTEM RED BULL
42	46	3	MR. SAXOBEAT	ALEXANDRA STAN ULTRA
43	23	14	MIRRORS	NATALIA KILLS CHERRYTREE/INTERSCOPE
44	<b>HOT SHOT DEBUT</b>		ALL TIME LOW	THE WANTED GLOBAL TALENT/MERCURY/UMG
45	<b>NEW</b>		I WANNA GO	BRITNEY SPEARS JIVE/JLG
46	<b>NEW</b>		THIS IS WHAT ROCK N ROLL LOOKS LIKE	PORCELAIN BLACK FEAT. LIL WAYNE UNIVERSAL REPUBLIC
47	42	7	AWAKEN	JES ULTRA
48	45	16	ROLLING IN THE DEEP	ADELE XL/COLUMBIA
49	<b>NEW</b>		VEGAS	VANDALISM & STATIC REVENGER WHITE HOUSE
50	<b>NEW</b>		RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT INTERSCOPE

**TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1 VARIOUS ARTISTS	IN A BOSSA NOVA MOOD UNIVERSAL SPECIAL MARKETS 015625/SONY	
2	2	86	MICHAEL BUBLE	CRAZY LOVE 11/3/REPRISE 520733/WARNER BROS. Ⓢ	Ⓢ
3	3	4	PAT METHENY	WHAT'S IT ALL ABOUT MONESUCH 527912/WARNER BROS.	
4	4	4	MADELEINE PEYROUX	STANDING ON THE ROOFTOP PENNYWELL 015636/DECCA	
5	41	1	SOUNDTRACK	THEME MUSIC FROM THE HBO ORIGINAL SERIES SEASON 1 HD/GEFFEN 014910/CA	
6	<b>NEW</b>		VARIOUS ARTISTS	A TRIBUTE TO BILLIE HOLIDAY 5/FORM VOX 001	
7	6	24	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK FRANK SINATRA ENTERPRISES/REPRISE 526211/WARNER BROS.	
8	<b>RE-ENTRY</b>		JOSHUA REDMAN, AARON PARKS, MATT PENMAN, ERIC HARLAND	JAMES FARM NONESUCH 526294/WARNER BROS.	
9	11	2	BEN WILLIAMS	STATE OF ART CONCORD JAZZ 32341/CONCORD	
10	10	5	COREA, CLARKE & WHITE	FOREVER CONCORD 32627	
11	7	15	WILLIE NELSON & WYNTON MARSALIS FEAT. NORAH JONES	HERE WE GO AGAIN CELEBRATING THE GENIUS OF RAY CHARLES BLUE NOTE 96288/BLG	
12	12	37	MICHAEL BUBLE	HOLLYWOOD, THE BELLIQUE (EP) 11/3/REPRISE 526141/WARNER BROS.	
13	8	6	ELIANE ELIAS	LIGHT MY FIRE CONCORD PICANTE 32761/CONCORD	
14	18	19	HARRY CONNICK, JR.	IN CONCERT ON BROADWAY COLUMBIA/LEGACY 77295/SONY MUSIC Ⓢ	
15	9	3	STEFON HARRIS, DAVID SANCHEZ, CHRISTIAN SCOTT	NINETY MILES CONCORD PICANTE 32904/CONCORD Ⓢ	

**TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	5	#1 NORMAN TABERNALE CHOIR/ORCHESTRA AT TEMPLE SQUARE	THIS IS THE CHRIST MORNING, TABERNALE CHOIR 5065982	
2	<b>NEW</b>		LYNN HARRILL, SEATTLE SYMPHONY (SCHWARZ)	SKRISTANOVICH CELLO CONCERTO NO. 1 SYMPHONY NO. 9 RADON ARTIST DIGITAL EX	
3	2	3	MILOS KARADAGLIC	MEDITERRANEO DG 015579/UNIVERSAL CLASSICS GROUP	
4	3	11	VARIOUS ARTISTS	THE ROYAL WEDDING: THE OFFICIAL ALBUM DECCA 0156004	
5	4	30	NORMAN TABERNALE CHOIR/ORCHESTRA AT TEMPLE SQUARE	MEN OF THE NORMAN TABERNALE CHOIR NORMAN TABERNALE CHOIR 5063126	
6	5	47	VARIOUS ARTISTS	BEET CARMIN, DIETS & ARIAS SUGAR/DECCA 014911/UNIVERSAL CLASSICS GROUP	
7	14	14	JOSH WRIGHT	JOSH WRIGHT SHADOW MOUNTAIN 5055981	
8	13	50	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	FOREVER VIENNA ANDRE RIEU/POLO/DORLAND 014439/UMG Ⓢ	
9	11	2	ERIC WHITACRE	LIGHT & GOLD DECCA 014890/UNIVERSAL CLASSICS GROUP	
10	12	12	ZUILL BAILEY/AWADAGIN PRATT	BRAMS: WORKS FOR CELLO AND PIANO TELARC 32664/CONCORD	
11	<b>RE-ENTRY</b>		EMANUEL AX'YO-YO MAITZHAK PERLMAN	MENDELSSOHN PIANO THOSES SONY CLASSICAL 52182/SONY MASTERWORKS	
12	<b>RE-ENTRY</b>		ZUILL BAILEY	BACH: CELLO SUITES TELARC 31978/CONCORD	
13	<b>NEW</b>		RACHEL BARTON PINE	CAPRICHO LATINO CEDILLE 124	
14	<b>NEW</b>		GRANT PARK ORCHESTRA & CHORUS (KALMAR BELL)	THE PULITZER PROJECT CEDILLE 125	
15	15	25	SIMONE DINNENSTEIN/KAMMERORCHESTER STAATSKAPALLE BERLIN	BACH: A STRANGE BEAUTY SONY CLASSICAL 81742/SONY MASTERWORKS	

**CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	GABRIEL BELLO	GABRIEL BELLO KING'S MOUNTAIN 9/231/ECMD	
2	3	3	PAUL HARDCASTLE	HARDCASTLE VI TRIPPIN' N' RHYTHM 48	
3	2	15	BONEY JAMES	CONTACT VERVE FORECAST 015375/VG	
4	4	4	MICHAEL FRANKS	TIME TOGETHER SHANACHIE 5189	
5	47	1	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD	
6	64	1	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/VG	
7	<b>NEW</b>		BOB BALDWIN	NEWURBANJAZZ.COM 2 / RE-VIBE TRIPPIN' N' RHYTHM 49	
8	8	8	BELA FLECK & THE FLECKTONES	ROCK-ET > SCIE-NCE EONE 2133	
9	<b>NEW</b>		ZUNES FEAT. TOM BROWNE	LOVING 2 ZUNE WAVE 0015	
10	6	8	EUGE GROOVE	S7VEN LARGE SHANACHIE 5190	
11	7	7	PAUL TAYLOR	PRIME TIME PEAK 2145/EONE	
12	10	39	DAVE KOZ	HELLO TOMORROW CONCORD 31753	
13	<b>NEW</b>		NICK COLONNE	FEEL THE HEAT TRIPPIN' N' RHYTHM 51	
14	<b>RE-ENTRY</b>		BRIAN WILSON	BRIAN WILSON REMAGINES GERARDIN WALT DISNEY 04289/WALT DISNEY	
15	13	54	KENNY G	HEART AND SOUL CONCORD 32048	

**CLASSICAL CROSSOVER ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	5	JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC	
2	2	11	IL VOLO	IL VOLO OPERA: BLUES/GATICA/RENTON/GEFFEN 015517/GA	
3	3	1	IL VOLO	IL VOLO: EPOCH IN EPIC/VOLO/BLUES/GATICA/RENTON/GEFFEN/UNIVERSAL MUSIC LATIN/01516/AME	
4	4	34	JACKIE EVANCHO	0 HOLY NIGHT (EP) SYCO/COLUMBIA 81151/SONY MUSIC Ⓢ	
5	5	51	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442	
6	7	33	STING FEAT. THE ROYAL PHILHARMONIC CONCERT ORCHESTRA	STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA Ⓢ	
7	6	19	ALFIE BOE	BRING HIM HOME DECCA 015330	
8	8	53	STING	SYMPHONIES CHERRYTREE/DG 014464/UNIVERSAL CLASSICS GROUP	
9	9	48	ZOE KEATING	INTO THE TREES ZOE KEATING 03 EX	
10	15	12	ROS GARDNER FEAT. THE SPIRE CHORUS AND LONDON SYMPHONY ORCHESTRA	LAMB OF GOD SPIRE 15	
11	10	55	KATHERINE JENKINS	BELIEVE 143/REPRISE 522190/WARNER BROS.	
12	12	8	ALFIE BOE	YOU'LL NEVER WALK ALONE: THE COLLECTION EMU CLASSICS 96789	
13	<b>RE-ENTRY</b>		JAMES CARTER	CAROLAN THOMPSON: CONCERTO FOR SAXOPHONES AND ORCHESTRA BARRY 01512/DECCA	
14	13	30	THE IRISH TENORS	THE VERY BEST OF THE IRISH TENORS EONE 2300	
15	<b>RE-ENTRY</b>		MAX RICHTER	INFRA FAI CAT 1311*	

**SMOOTH JAZZ SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	12	#1 ANYTHING'S POSSIBLE	DAVE KOZ CONCORD/CMG
2	1	18	BOTSWANA BOSSA NOVA	DAVID BENOIT HEADS UP/CMG
3	3	11	PUSH TO START	PAUL TAYLOR PEAR/EONE
4	4	10	S7VEN LARGE	EUGE GROOVE SHANACHIE
5	5	12	SUMATRA	JEFF LORBER HEADS UP/CMG
6	7	11	MASSIVE TRANSIT	CINDY BRADLEY TRIPPIN' N' RHYTHM
7	8	10	PUSH	JACKIEM JOYNER ARTISTRY
8	9	4	NOW THAT THE SUMMER'S HERE	MICHAEL FRANKS SHANACHIE
9	13	3	STILL IN LOVE WITH YOU	SADE EPIC/COLUMBIA
10	11	20	CONTACT	BONEY JAMES VERVE FORECAST/VERVE
11	10	34	ENCANTADORA	BLAKE AARON FEAT. NAJEE INNERVISION
12	15	16	MARSEILLE	ANDY SNITZER FEAT. CHUCK LOEB NATIVE LANGUAGE
13	12	12	HEAVEN IN YOUR EYES	ELAN TROTMAN FEAT. BRIAN SIMPSON SPECTRA JAZZ
14	19	7	MUSIC IS THE KEY	DOWN TO THE BONE TRIPPIN' N' RHYTHM
15	16	14	COME GO WITH ME	NORMAN BROWN PEAK/CMG

**WORLD ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1 VARIOUS ARTISTS	IN A BOSSA NOVA MOOD UNIVERSAL SPECIAL MARKETS 015625/SONY	
2	2	2	KUANA TORRES KAHELE	KAUNALOA KUANA TORRES KAHELE 221/NAPALAPALAI	
3	6	6	VARIOUS ARTISTS	PLAYING FOR CHANGE: PG 2 SONGS AROUND THE WORLD TIMELESS MEDIA/HEAR 32555/CONCORD Ⓢ	
4	20	20	CELTIC THUNDER	HERITAGE CELTIC THUNDER 015195/DECCA	
5	2	2	VARIOUS ARTISTS	RED HOT + RIO 2 RED HOT 5137/EONE	
6	76	76	CELTIC WOMAN	SONGS FROM THE HEART MANHATTAN 58360/BLG Ⓢ	
7	3	3	CARMEN CUESTA	MI BOSSA NOVA TWEEETY 001	
8	10	34	LOREENA MCKENITT	THE WIND THAT SHAKES THE BARLEY QUINLAN ROAD/VERVE 015015/VG	
9	73	73	CELTIC THUNDER	IT'S ENTERTAINMENT! CELTIC THUNDER 013924/DECCA	
10	<b>RE-ENTRY</b>		JAKE SHIMABUKURO	PEACE LOVE UKULELE HITCHHIKE 1112	
11	21	21	CELTIC WOMAN	LULLABY MANHATTAN 47069/BLG	
12	4	3	SEUN ANIKULAPO KUTI & EGYPT 80	FROM AFRICA WITH FURY: RISE KALAKUTA SQUARE 1110/WHITING FACTORY	
13	<b>RE-ENTRY</b>		AFROCUBISM	AFROCUBISM WORLD CIRCUIT/MONESUCH 525993/WARNER BROS.	
14	13	39	COUNTDOWN ORCHESTRA	CELTIC FAVORITES SONOMA 3949	
15	<b>RE-ENTRY</b>		ROBERT CAZIMERO	HULA MOUNTAIN APPLE 2160	

See Charts legend on Billboard.biz for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY: 5 dance stations 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. AIRPLAY MONITORED BY: Nielsen BDS. SALES DATA COMPILED BY: Nielsen SoundScan. © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

**HOT LATIN SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	21	#1 <b>TABOO</b>	DON OMAR (HFRANATQ/MACHETE/UNIVERSAL MUSIC LATINO)	
2	2	9	<b>YOU</b>	ROMEO SANTOS (SONY MUSIC LATIN)	
3	11	11	<b>GIVE ME EVERYTHING</b>	PITBULL FEATURING NE-YO, AFROJACK & NAYEK (M/R: 305/POLD GROUNDS/ARMG)	
4	3	14	<b>VEN A BAILAR</b>	JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)	
5	19	19	<b>TE AMO Y TE AMO</b>	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)	
6	6	12	<b>PROMETI</b>	INTOCABLE (G.I.M.)	
7	7	17	<b>EL ARDIDO</b>	LARRY HERNANDEZ (MENDIETA/FONOVISA)	
8	8	7	<b>GG DI QUE REGRESARAS</b>	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)	
9	10	22	<b>CUANTO ME CUESTA</b>	LA ARROLLADORA BANDA EL LIMON (DISA)	
10	9	12	<b>NO ME DEJES CON LAS GANAS</b>	LOS HOROSCOPOS DE DURANGO (DISA/ASL)	
11	13	50	<b>CORAZON SIN CARA</b>	PRINCE ROYCE (TOP STOP)	
12	17	5	<b>AMOR CLANDESTINO</b>	MANA (WARNER LATINA)	
13	12	12	<b>VEN CONMIGO</b>	DADDY YANKEE FEATURING PRINCE ROYCE (EL CARTEL)	
14	15	10	<b>RABIOSA</b>	SHAKIRA FEATURING PITBULL OR EL CATA (EPIC/SONY MUSIC LATINO)	
15	11	11	<b>LLAMA AL SOL</b>	TITO "EL BAMBINO" (SIENTE)	
16	14	36	<b>ME ENCANTARIA</b>	FIDEL RUEDA (DISA)	
17	16	23	<b>EL CULPABLE</b>	ESPINOZA PAZ (DISA/ASL)	
18	21	9	<b>GRITAR</b>	LUIS FONSI (UNIVERSAL MUSIC LATINO)	
19	18	15	<b>EL TIERNO SE FUE</b>	CALIBRE 50 (DISA)	
20	22	7	<b>OLVIDAME</b>	JULION ALVAREZ Y SU NORTEÑO BANDA (FONOVISA)	
21	26	8	<b>DONDE ESTAS PRESUMIDA</b>	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)	
22	23	4	<b>PARTY ROCK ANTHEM</b>	UMMO FEATURING LAUREN BERNETTI & BAMBINO (M/R: 305/INTOXIC/MACHETE/INTERSCOPE)	
23	25	17	<b>LLUVIA AL CORAZON</b>	MANA (WARNER LATINA)	
24	24	8	<b>TAN SOLO TU</b>	FRANCO DE VITA FEATURING ALEJANDRA GUZMAN (SONY MUSIC LATINO)	
25	20	16	<b>MI CORAZON ESTA MUERTO</b>	RKM & KEN-Y (PINA)	
26	19	9	<b>MI ULTIMA CARTA</b>	PRINCE ROYCE (TOP STOP)	
27	12	12	<b>PELIGRO</b>	REIK (SONY MUSIC LATIN)	
28	30	6	<b>DIA DE SUERTE</b>	ALEJANDRA GUZMAN (CAPITOL LATIN)	
29	29	3	<b>ENSENAMA A OLVIDAR</b>	DAREYES DE LA SIERRA (DISA)	
30	32	5	<b>ME TOCA A MI</b>	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)	
31	28	6	<b>NINAS PUDIENDES Y PODEROSAS</b>	VOZ DE MANDO (DISA)	
32	31	5	<b>E.T.</b>	KATY PERRY FEATURING KANYE WEST (CAPITOL)	
33	30	3	<b>MI CORAZON INSISTE</b>	JENCARLOS CANELA (BULLSEYE)	
34	33	13	<b>LA HUMMER Y EL CAMARO</b>	VOZ DE MANDO ARTISTAS INVITADOS ESCOLTA DE GUERRA Y JORGE SANTACRUZ (DISA)	
35	36	3	<b>EMBRUJADO</b>	EL CHAPO DE SINALOA (PALOMA)	
36	35	2	<b>SOLO PIENSO EN TI</b>	JERRY RIVERA (VENEZUELA)	
37	1	1	<b>BORRACHO Y LOCO</b>	LOS HURACANES DEL NORTE (DISA)	
38	39	5	<b>POR SER TU MUJER</b>	NATALIA JIMENEZ (SONY MUSIC LATINO)	
39	48	14	<b>MR. SAXOBEAT</b>	ALEXANDRA STAN (ULTRA)	
40	38	8	<b>APOCO NO QUISERAS</b>	ALX VILLARREAL (MUSART/BALBDA)	
41	43	3	<b>AUNQUE SEA EN SILENCIO (CUATRO PAREDES)</b>	ENIGMA NORTEÑA (MENDIETA/FONOVISA)	
42	NEW	1	<b>QUE A TODA MADRE (QUE A TODO DAR)</b>	BANDA LOS RECODITOS (DISA)	
43	NEW	1	<b>ROLLING IN THE DEEP</b>	ADELE (XL/COLUMBIA)	
44	44	2	<b>QUITATE LA VENDA</b>	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)	
45	46	18	<b>HABITACION 69</b>	BANDA LOS RECODITOS (DISA)	
46	34	14	<b>MI VIDA</b>	DIVINO (MVP)	
47	50	2	<b>GOLPES EN EL CORAZON</b>	LOS TIGRES DEL NORTE FEATURING PAULINA RUBIO (FONOVISA)	
48	NEW	1	<b>A PARTIR DE HOY</b>	MARCO DI MAURO DUETO CON MAITE PERRONI (WARNER LATINA)	
49	RE-ENTRY	1	<b>MIENTRAS DORMIAS</b>	PESADO (DISA/ASL)	
50	37	9	<b>JUST CAN'T GET ENOUGH</b>	THE BLACK EYED PEAS (INTERSCOPE)	

Don Omar scores his second straight chart-topping single—and seventh overall—as “Taboo” steps 2-1 on Tropical Airplay with 3.1 million listener impressions, according to Nielsen BDS. Prior release “Danza Kuduro” notched 18 nonconsecutive weeks at No. 1 between November 2010 and April 2011.



**TOP LATIN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	2	#1 <b>LUIS FONSI</b>	TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE	
2	2	71	<b>PRINCE ROYCE</b>	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
3	NEW	1	<b>REIK</b>	PELIGRO SONY MUSIC LATIN 89571	
4	3	13	<b>MANA</b>	DRAMA Y LUZ WARNER LATINA 526530	
5	7	7	<b>AVENTURA</b>	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
6	7	53	<b>ENRIQUE IGLESIAS</b>	EUPHORIA UNIVERSAL REPUBLIC UNIVERSAL MUSIC LATINO 014448/UMRS/UMLE	
7	6	6	<b>FRANCO DE VITA</b>	FRANCO DE VITA EN PRIMERA FILA SONY MUSIC LATIN 78112	
8	10	38	<b>SHAKIRA</b>	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
9	8	5	<b>IL VOLO</b>	IL VOLO (MUSIC) EPIC 77433/SONY MUSIC LATIN	
10	4	7	<b>LOS TIGRES DEL NORTE</b>	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE	
11	13	32	<b>CRISTIAN CASTRO</b>	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE	
12	11	34	<b>DON OMAR</b>	DON OMAR PRESENTS MEET THE OMBAS: THE KING IS BACK HFRANATQ/MACHETE (DISTRIBUTOR)	
13	9	3	<b>JENCARLOS CANELA</b>	UN NUEVO DIA BULLSEYE 8942	
14	14	74	<b>CAMILA</b>	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
15	19	24	<b>WISIN &amp; YANDEL</b>	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
16	17	16	<b>EL TRONO DE MEXICO</b>	SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE	
17	18	25	<b>LOS BUKIS</b>	35 ANIVERSARIO FONOVISA 354608/UMLE	
18	16	58	<b>GERARDO ORTIZ</b>	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
19	15	3	<b>NATALIA JIMENEZ</b>	NATALIA SONY MUSIC LATIN 92171	
20	21	5	<b>JORGE SANTACRUZ Y SU GRUPO QUIN</b>	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
21	24	24	<b>VARIOUS ARTISTS</b>	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
22	23	16	<b>INTOCABLE</b>	2011 G.I.M. 029/DASMI	
23	35	66	<b>GG CHINO Y NACHO</b>	MI NINA BONITA MACHETE 014142/UMLE	
24	12	15	<b>VARIOUS ARTISTS</b>	DEL RECORDOS PRESENTA ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
25	27	12	<b>GERARDO ORTIZ</b>	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	
26	27	12	<b>TIERRA CALI</b>	UN SIGLO DE AMOR VICTORIANO UNIVERSAL MUSIC LATINO 654133/UMLE	
27	26	8	<b>CONJUNTO ATARDECER</b>	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	
28	32	34	<b>LARRY HERNANDEZ</b>	20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MENDIETA/FONOVISA 570058/UMLE	
29	22	36	<b>PITBULL</b>	ARMANDO M/R: 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
30	28	35	<b>VARIOUS ARTISTS</b>	40 ANIVERSARIO DISA RECORDOS: 15RA DECADE DE EXITOS 2000-2010 DISA 725590/UMLE	
31	31	14	<b>JOAN SEBASTIAN</b>	LOS NUEVOS RANCHEROS FONOVISA 354639/UMLE	
32	30	4	<b>BXS</b>	POR SIEMPRE ROMANTICOS DISA 721656/UMLE	
33	39	16	<b>GLORIA TREVI</b>	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE	
34	33	4	<b>LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA</b>	EL PRIMER LUGAR FONOVISA 354646/UMLE	
35	37	59	<b>MARC ANTHONY</b>	ICONSOS SONY MUSIC LATIN 67402	
36	20	15	<b>BANDA LOS RECODITOS</b>	A TODA MADRE DISA 721612/UMLE	
37	38	16	<b>CALIBRE 50</b>	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
38	41	52	<b>JULION ALVAREZ Y SU NORTEÑO BANDA</b>	NI LO INTENTES (DISA 721551/UMLE)	
39	43	2	<b>SERGIO VEGA</b>	RECORDANDO A EL SHAKA SONY MUSIC LATIN 76232	
40	51	39	<b>MARCO ANTONIO SOLIS</b>	EN TOTAL PLENITUD FONOVISA 354570/UMLE	
41	44	13	<b>JOAN SEBASTIAN</b>	EL POETA DEL PUEBLO MUSART 4438/BALBDA	
42	39	2	<b>VARIOUS ARTISTS</b>	LOS AMIGOS DESDE EL RANCHO VOL. 2 DISA 726492/UMLE	
43	47	33	<b>LOS TUCANES DE TIJUANA</b>	EL ARBOL FONOVISA 354413/UMLE	
44	52	16	<b>ALEXIS &amp; FIDO</b>	PERRELOGIA SONY MUSIC LATIN 76992	
45	NEW	1	<b>ALEX RIVERA</b>	DIME LA RAZON SERCA 6927	
46	40	4	<b>PESADO/INTOCABLE</b>	FRENTE A FRENTE WARNER LATINA 528081	
47	42	22	<b>TITO "EL BAMBINO"</b>	INVENCIBLE SIENTE 655070/UMLE	
48	50	34	<b>VARIOUS ARTISTS</b>	TOP LATINO VS DISCO: 16/5/76157/SONY MUSIC LATIN	
49	48	23	<b>RICKY MARTIN</b>	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	
50	54	12	<b>JOAN SEBASTIAN</b>	20-20: ROMANTICAS MUSART 4322/BALBDA	

Pop trio Reik posts its highest debut on Top Latin Albums as latest set “Peligro” opens at No. 3 with 3,000 copies, according to Nielsen SoundScan. Band’s 2008 album “Un Dia Mas” had posted the act’s previous best opening (No. 11), though it bowed with a slightly higher count than “Peligro.”



**REGIONAL MEXICAN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	7	#1 <b>LOS TIGRES DEL NORTE</b>	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE	
2	4	16	<b>EL TRONO DE MEXICO</b>	SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE	
3	5	25	<b>LOS BUKIS</b>	35 ANIVERSARIO FONOVISA 354608/UMLE	
4	3	51	<b>GERARDO ORTIZ</b>	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
5	7	5	<b>JORGE SANTACRUZ Y SU GRUPO QUIN</b>	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
6	9	24	<b>VARIOUS ARTISTS</b>	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
7	8	16	<b>INTOCABLE</b>	2011 G.I.M. 029/DASMI	
8	10	12	<b>VARIOUS ARTISTS</b>	DEL RECORDOS PRESENTA ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
9	2	15	<b>GERARDO ORTIZ</b>	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	
10	12	12	<b>TIERRA CALI</b>	UN SIGLO DE AMOR VICTORIANO UNIVERSAL MUSIC LATINO 654133/UMLE	
11	11	8	<b>CONJUNTO ATARDECER</b>	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	
12	16	30	<b>LARRY HERNANDEZ</b>	20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MENDIETA/FONOVISA 570058/UMLE	
13	13	31	<b>VARIOUS ARTISTS</b>	40 ANIVERSARIO DISA RECORDOS: 15RA DECADE DE EXITOS 2000-2010 DISA 725590/UMLE	
14	15	14	<b>JOAN SEBASTIAN</b>	LOS NUEVOS RANCHEROS FONOVISA 354639/UMLE	
15	14	4	<b>BXS</b>	POR SIEMPRE ROMANTICOS DISA 721656/UMLE	
16	17	4	<b>LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA</b>	EL PRIMER LUGAR FONOVISA 354646/UMLE	
17	6	6	<b>BANDA LOS RECODITOS</b>	A TODA MADRE DISA 721612/UMLE	
18	20	16	<b>CALIBRE 50</b>	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
19	RE-ENTRY	1	<b>JULION ALVAREZ Y SU NORTEÑO BANDA</b>	NI LO INTENTES (DISA 721551/UMLE)	
20	NEW	1	<b>SERGIO VEGA</b>	RECORDANDO A EL SHAKA SONY MUSIC LATIN 76232	

**TROPICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	71	#1 <b>PRINCE ROYCE</b>	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
2	2	7	<b>AVENTURA</b>	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
3	5	3	<b>TITO ROJAS</b>	INDEPENDIENTE 1/R 1085	
4	3	57	<b>ASUN LUIS GUERRA Y 440</b>	ASUNDEGUERRA CAPITOL LATIN 42483	
5	4	38	<b>HECTOR ACOSTA: EL TORITO</b>	OBLIGAME TITAN MACHETE/UNIVERSAL MUSIC LATINO 054093/UMLE	
6	7	11	<b>OLGA TANON</b>	NI UNA LAGRIMA MAS VIA MUSA 90020/SONY MUSIC LATIN	
7	6	35	<b>EL GRAN COMBO</b>	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	
8	9	48	<b>GILBERTO SANTA ROSA</b>	MIS FAVORITAS SONY MUSIC LATIN 74217	
9	11	9	<b>TOBY LOVE</b>	LA VOZ DE LA JUVENTUD SONY MUSIC LATIN 65662	
10	13	28	<b>NUEVO VOCES</b>	BEST OF HOT AND SPICY SALSA SONOMA 4019	
11	14	55	<b>GILBERTO SANTA ROSA</b>	IRREPETIBLE SONY MUSIC LATIN 42868	
12	10	2	<b>JERRY RIVERA</b>	EL AMOR EXISTE VENEZUELA DIGITAL EX/UMLE	
13	12	29	<b>FRANKIE RUIZ</b>	15 EXITOS: ORO SALSERO VOL. 2 MACHETE 014862/UMLE	
14	17	13	<b>FRANKIE RUIZ</b>	ORO SALSERO: 15 EXITOS MACHETE 014867/UMLE	
15	RE-ENTRY	1	<b>VARIOUS ARTISTS</b>	I LOVE BACHATA 2011 PLANET 90125/SONY MUSIC LATIN	
16	20	6	<b>JERRY RIVERA</b>	MIS FAVORITAS SONY MUSIC LATIN 70875	
17	18	17	<b>VICTOR MANUELLE</b>	MIS FAVORITAS SONY MUSIC LATIN 70885	
18	19	34	<b>24 HORAS</b>	LOS INVOLUABLES CACAO/MACHETE 014614/UMLE	
19	RE-ENTRY	1	<b>ORO SOLIDO FEATURING RAUL ACOSTA</b>	TOP 40 HITS BISSI 1082	
20	RE-ENTRY	1	<b>ANDY MONTANEZ</b>	DE ANDY MONTANEZ AL COMBO ZMG 300215/SONY MUSIC LATIN	

**BETWEEN THE BULLETS ENGLISH-LANGUAGE CHART-TOPPERS**



With Pitbull’s “Give Me Everything” rising 2-1 on Latin Pop Airplay, he joins an elite group of artists that have taken English-language songs to No. 1 in the chart’s 17-year history. Selena was the first to do so with “I Could Fall in Love” on Aug. 19, 1995, while three years later, Celine Dion’s “My Heart Will Go On” spent four weeks at No. 1. It was followed by Shakira’s “Hips Don’t Lie” in 2006 and Enrique Iglesias’ “I Like It” last year.

—Raul Ramirez

HOT LATIN SONGS, TOP LATIN ALBUMS, REGIONAL MEXICAN ALBUMS, TROPICAL ALBUMS, LATIN POP AIRPLAY, and LATIN RHYTHM ALBUMS are electronically monitored 24 hours a day, 7 days a week, by Nielsen BDS. Latin pop, regional Mexican, and tropical charts are electronically monitored 24 hours a day, 7 days a week, by Nielsen SoundScan. See charts. Legend on Billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
7	NEW	LOUDER DJ FRESH FT. SIAN EVANS MINISTRY OF SOUND	
2	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
3	2	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
4	3	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
5	4	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS	
6	NEW	HOW WE ROLL LOICK ESSIEN FT. TANYA LACEY RCA	
7	9	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
8	15	SET FIRE TO THE RAIN ADELE XL	
9	5	BEST THING I NEVER HAD BEYONCE PARKWOOD	
10	6	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	JULY 23, 2011
1	NEW	NAMINORI KAKIGORI COLUMBIA	
2	1	GO GO SUMMER!! KARA UNIVERSAL	
3	NEW	IPPAI IPPAI CRAZY KEN BAND UNIVERSAL	
4	NEW	A DAY IN THE SUMMER 'OMOIDE WA EGAO NO MAMA' TUBE SONY MUSIC	
5	3	GOOD LUCK MY WAY L'ARC EN CIEL K/NOON	
6	4	RUN THE WORLD (GIRLS) BEYONCE PARKWOOD/COLUMBIA	
7	NEW	ANOTHER LIFE SKOOP ON SOMEBODY FT. KUREI SONY MUSIC	
8	6	ATARASHII BUNMEI KAICA TOKYO JIHEN EM!	
9	RE	MARU MARU MORI MORI! KAORU TO TOMOKI, TAMAJI MUCC. UNIVERSAL	
10	NEW	I DO COLBIE CAILLAT UNIVERSAL REPUBLIC	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	JULY 23, 2011
1	NEW	LOUDER DJ FRESH FT. SIAN EVANS MINISTRY OF SOUND	
2	NEW	HOW WE ROLL LOICK ESSIEN FT. TANYA LACEY RCA	
3	6	THE A-TEAM ED SHEERAN WARNER	
4	1	CHANGED THE WAY YOU KISS ME EXAMPLE MINISTRY OF SOUND	
5	1	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS	
6	1	BEST THING I NEVER HAD BEYONCE PARKWOOD	
7	4	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE	
8	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
9	9	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
10	1	MR. SAXOBEAT ALEXANDRA STAN 3BEAT	

GERMANY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	1	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
2	7	NUR NOCH KURZ DIE WELT RETTEN TIM BENZKO SONY MUSIC	
3	2	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
4	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
5	6	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO	
6	1	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE	
7	4	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
8	3	LITTLE BAD GIRL DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC	
9	9	CALIFORNIA KING BED RIHANNA SRP	
10	10	SET FIRE TO THE RAIN ADELE XL	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	1	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
2	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
3	4	MAN DOWN RIHANNA SRP	
4	1	DON'T STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE	
5	RE	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
6	1	IL NOUS FAUT ELISA TOVATI & TOM DICE PLAY-ON	
7	7	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
8	1	VAMOS A LA PLAYA LOONA SCORPIO	
9	RE	ROLLING IN THE DEEP ADELE XL	
10	1	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS)	JULY 23, 2011
1	1	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
2	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
3	3	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
4	4	ROLLING IN THE DEEP ADELE XL	
5	5	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
6	6	THE LAZY SONG BRUNO MARS ELEKTRA	
7	7	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
8	9	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
9	17	I WANNA GO BRITNEY SPEARS JIVE	
10	8	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(ARIA)	JULY 23, 2011
1	1	SOMEONE LIKE YOU ADELE XL	
2	1	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
3	4	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
4	1	ROLLING IN THE DEEP ADELE XL	
5	5	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
6	6	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS	
7	7	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
8	1	MARRY YOU BRUNO MARS ELEKTRA	
9	9	WE RUN THE NIGHT HAVANA BROWN UNIVERSAL	
10	10	OWN THIS CLUB MARVIN PRIEST UNIVERSAL	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	1	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO	
2	3	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
3	2	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG JOVANOTTI MERCURY	
4	NEW	SHIMBALAIE MARIA GADU SOM LIVRE	
5	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
6	1	SET FIRE TO THE RAIN ADELE XL	
7	6	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
8	9	IL MIO GIORNO MIGLIORE GIORGIA DISCHI DI CIOCCOLATA	
9	NEW	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD BOO BOO WAX	
10	1	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
2	1	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
3	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
4	5	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO	
5	6	EVERY TEARDROP IS A WATERFALL COLOPLAY PARLOPHONE	
6	NEW	CUANDO TE BESO NINA PASTORI SONY MUSIC	
7	8	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
8	1	LEAD THE WAY CARLOS JEAN NOVAEMUSIK	
9	9	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
10	NEW	BAILANDO POR AHI JUAN MAGAN SONY MUSIC	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	NEW	LOUDER DJ FRESH FT. SIAN EVANS MINISTRY OF SOUND	
2	4	CHANGED THE WAY YOU KISS ME EXAMPLE MINISTRY OF SOUND	
3	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
4	1	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
5	3	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE	
6	5	MR. SAXOBEAT ALEXANDRA STAN 3BEAT	
7	7	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE	
8	6	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
9	9	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS	
10	NEW	BEST THING I NEVER HAD BEYONCE PARKWOOD	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	1	WHAT ARE WORDS CHRIS MEDINA 19	
2	3	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER	
3	4	FEST HOS MANGE MANGE MAKERS MANGE MAKERS	
4	6	ROLLING IN THE DEEP ADELE XL	
5	7	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
6	1	VEM DANCAR KUDURO LUCENZO FT. BIG ALI CATCHY TUNES/FAMILY TREE/EVA	
7	NEW	VALKOMMEN IN VERONICA MAGGIO UNIVERSAL	
8	9	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
9	RE	COCONUT TREE MOHOMBI FT. NICOLE SCHERZINGER 2101	
10	10	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	3	RING MEG GABRIELLE UNIVERSAL	
2	1	WHAT ARE WORDS CHRIS MEDINA 19	
3	8	JACK SPARROW THE LONELY ISLAND FT. MICHAEL BOLTON UNIVERSAL REPUBLIC	
4	2	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER	
5	5	SOMEONE LIKE YOU ADELE XL	
6	1	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
7	1	RADIO CIR.CUZ COSMOS	
8	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
9	RE	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
10	1	NATTERAVN RASMUS SEEBACH ARTEPEOPLE	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	1	LOCA PEOPLE SAK NOEL SPINNIN'	
2	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
3	3	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	4	HAPPINESS ALEXIS JORDAN STARROCK/ROC NATION	
5	NEW	VEM DANCAR KUDURO LUCENZO FT. BIG ALI YANIS	
6	5	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
7	7	SOMEONE LIKE YOU ADELE XL	
8	10	CRY (JUST A LITTLE) BINGO PLAYERS HYSTERIA	
9	NEW	PLAGE CRYSTAL FIGHTERS ZIRKULO/DIFFERENT DIFFERENT	
10	9	NO MERCY RACCOON RACCOON	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
2	2	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
3	10	THIS WORLD SELAH SUE BECAUSE	
4	4	SET FIRE TO THE RAIN ADELE XL	
5	8	EVERY TEARDROP IS A WATERFALL COLDFPLAY PARLOPHONE	
6	1	DON'T STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE	
7	RE	MELVIN ARSENAL PLAYOUT!	
8	1	THE LAZY SONG BRUNO MARS ELEKTRA	
9	6	CUBA ROBERT ABIGAL & DJ REBEL FT. THE GIBSON BROTHERS BIP	
10	NEW	LOCA PEOPLE SAK NOEL SPINNIN'	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	1	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
2	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
3	2	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
4	1	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO	
5	7	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE	
6	1	CALIFORNIA KING BED RIHANNA SRP	
7	6	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY	
8	1	LITTLE BAD GIRL DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC	
9	RE	SET FIRE TO THE RAIN ADELE XL	
10	RE	WELCOME TO ST. TROPEZ DJ ANTOINE VS. MAD MARK & TIMATI FT. VALENTINA HOUSSAUX/PHONAG	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	1	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
2	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
3	4	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO	
4	1	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
5	6	WELCOME TO ST. TROPEZ DJ ANTOINE VS. MAD MARK & TIMATI FT. VALENTINA HOUSSAUX/PHONAG	
6	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
7	9	SET FIRE TO THE RAIN ADELE XL	
8	5	LITTLE BAD GIRL DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC	
9	8	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
10	10	THE LAZY SONG BRUNO MARS ELEKTRA	

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	1	SILKKII JUKKA POIKA SUOMEN MUSIKKI	
2	1	REGGAEROKKA LDRO EST FT. PETRI NYGARD HYPE	
3	3	HAISSA JARE & VILLEGALLE MONSP	
4	1	POIKA (SAUNOO) POJU SKYSOUND	
5	7	TUNTEMATON POTILAS ARTTU WISKARI WARNER	
6	6	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
7	5	MAAILMAN TOISELLA PUOLEN HALDO HELSINKI EM!	
8	10	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
9	NEW	SET FIRE TO THE RAIN ADELE XL	
10	9	NUORI JA KAUNIS ANNA JARVINEN FT. OLAVI UUSIVIRTA UNIVERSAL	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 23, 2011
1	2	SOMEONE LIKE YOU ADELE XL	
2	1	YOU MAKE ME FEEL... COBRA STARSHIP FT. SABI DECAYDANCE	
3	3	PARTY ROCK ANTHEM LMAFO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE	
4	6	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY	
5	4	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
6	1	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
7	9	ROLLING IN THE DEEP ADELE XL	
8	NEW	RIGHT THERE NICOLE SCHERZINGER FT. 50 CENT INTERSCOPE	
9	NEW	BEST THING I NEVER HAD BEYONCE PARKWOOD	
10	NEW	LOUD STAN WALKER SONY MUSIC	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	JULY 23, 2011
1	1	GOLPES EN EL CORAZON LOS TIGRES DEL NORTE FT. PAULINA RUBIO FONOVISA	
2	2	HELLO MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC	



# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Columbia Records appoints **Stephen Ferrera** to the label's A&R team. He was executive VP of A&R at Island Def Jam.

Fearless Records names **Mike Jacobs** senior VP. He was senior VP at Trauma Records.

Arista Nashville appoints **Lauren Thomas** regional promotion manager for the West Coast region.

Big Machine Label Group names **Jake Basden** director of publicity. He was a director in the sports and entertainment division of Edelman New York.



FERRERA

THOMAS

ASCI

CHADWICK

**PUBLISHING:** Sony/ATV Music Publishing promotes **Jimmy Asci** to VP of communications and project management. He was director of operations.

EMI Music Publishing promotes **Stephen J. Dallas** to VP of legal and business affairs. He was senior director.

BMI appoints **Deirdre Chadwick** director of classical music administration. She previously spent seven years as principal oboist with the Indianapolis Chamber Orchestra.

**RETAIL:** Alliance Entertainment names **Mike Davis** president. He was executive VP/GM of Universal Music Enterprises.

**MANAGEMENT:** The Collective taps **Joey Simmrin** and **Anna Jacobson-Leong** as managers. Simmrin was head of 5B Artist Management's Los Angeles office, and Jacobson-Leong was a manager at ECG.

**RELATED FIELDS:** Imagem Creative Services USA names **Marc Mannino** director of music synchronization. He was a partner/senior VP of marketing at Karpel Group.

# GOODWORKS

## ASCAP PROGRAM TO RELEASE FIRST COMMERCIAL EP

The ASCAP Songwriter Residency, a partnership between ASCAP and after-school program America Scores, will release its first commercial collection of songs, thanks to Philadelphia alt-country band the Great Unknown.

For the upcoming five-song EP, "Other Voices, Other Rooms," the act collaborated with American Scores elementary and middle students in Cleveland, Milwaukee, New York, Boston and Washington, D.C. With the desire to incorporate community service into its touring model, the band spent three afternoons in each city co-writing and recording the tracks.

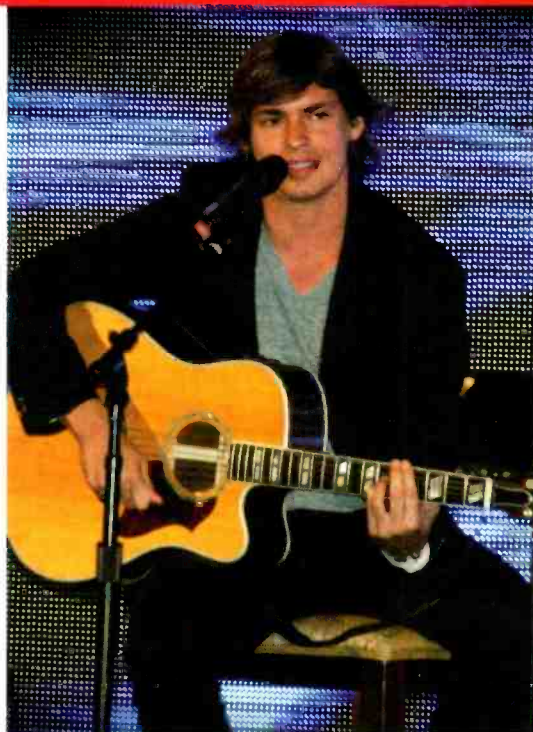
"Because they're an indie band and have no label or publisher complications, it was easy enough for them to say, 'We also want to release the CD as an EP,'" says ASCAP senior director of film/TV membership Sue Devine, who oversees the program, which is funded by the ASCAP Foundation. "So they went into the program knowing that all the songs would become an EP they'd release."

"Other Voices, Other Rooms" will be available July 19 through the band's site ([thegreatunknownmusic.com](http://thegreatunknownmusic.com)). Sales proceeds from the name-your-own-price EP will be donated back to the ASCAP Songwriting Residency.

Since launching in 2006, the program has only released promotional compilation albums. Other songwriters to recently participate in the residency include Claudia Brant, Da Internz, Odie Blackmon, Dondria, Chris Henderson and the Legendary Traxster.

—Mitchell Peters

# BACKBEAT



**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).

To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).

## SESAC LATINA CELEBRATES 18TH ANNUAL AWARDS

Artists, songwriters, publishers and executives gathered at the Beverly Hills Hotel in Los Angeles on June 29 for the annual Premios SESAC Latina Music Awards, honoring the top-performing SESAC Latina songs on radio and TV. PHOTOS: TEAL MOSS

**ABOVE:** SESAC executive VP **Dennis Lord** (left), senior VP of writer/publisher relations **Trevor Gale** (second from left) and SESAC Latina associate VP **J.J. Cheng** (right) pose with **Samo** from rock group Camila before performing a show-stopping medley of the band's hits and his own compositions.

**ABOVE LEFT:** Warner singer/songwriter **Carlos Baute** closed the evening with an intimate acoustic performance of his song "Quien Te Quiere Como Yo," from his most recent album "Amarte Bien."

**MIDDLE LEFT:** Editora de Ideas VP **Hector Leon** (center) was honored with the publisher of the year award, presented by SESAC senior VP of writer/publisher relations **Trevor Gale** and SESAC Latina associate VP **J.J. Cheng**.

**BELOW LEFT:** Publisher Editora de Ideas and songwriter **Miguel Angle Romero** received the song of the year award for his hit composition "Dime Que Me Quieres" from Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo** (not pictured).

**BELOW:** All of the evening's performers gather to show their love for SESAC Latina associate VP **J.J. Cheng**. From left: **Joey Montana**, **Carlos Baute**, **Cheng**, **Erika Ender** and **Samo**.

**BOTTOM:** The members of Latin Grammy Award nominee Alacranes Musical pose here with SESAC executives. From left: SESAC senior VP of writer/publisher relations **Trevor Gale**; Alacranes Musical's **Hector Urbina**, **Erik Urbina** and **Sergio Federico**; SESAC Latina associate director **Celeste Zendejas**; Alacranes Musical's **Rene Urbina** and **Chris Urbina**; SESAC Latina associate VP **J.J. Cheng**; Alacranes Musical's **Gabriel Diaz**, **Eduardo Urbina**, **Jose Lugardo del Toro**, **Rudy Avitia** and **Oscar Urbina Jr.**





## ASCAP FILM & TELEVISION AWARDS

ASCAP hosted its 26th annual Film & Television Music Awards on June 23 at the Beverly Hilton Hotel in Los Angeles. The invitation-only dinner and awards ceremony paid tribute to composers Angelo Badalamenti and Alf Clausen, and honored the composers of the top box-office film music and the most-performed TV music of 2010. PHOTOS: PICTUREGROUP

**UPPER LEFT:** Director **David Lynch** (center) and ASCAP president/chairman **Paul Williams** (left) present the Henry Mancini Award to acclaimed composer **Angelo Badalamenti** in recognition of his achievements and contributions to the world of film and TV music.

**LOWER LEFT:** The winner of the Top Video Game Award was "Halo: Reach," with music composed by **Marty O'Donnell** (second from left) and **Michael Salvatori** (third from left). They're flanked by ASCAP executive VP of membership **Randy Grimm** (left) and VP of membership for film and TV **Shawn LeMone**.

**ABOVE:** ASCAP associate director of membership for film and TV **Charlyn Bernal** (center) presents composers **Walter Murphy** (left) and **Ron Jones** with TV awards for their music from "Family Guy."

**BELOW:** Composer **Trevor Rabin** (center) accepts his Film Award for "The Sorcerer's Apprentice" from ASCAP senior director of membership for film and TV **Mike Todd** and senior director of membership for film and TV **Sue Devine**.

**UPPER RIGHT:** Emmy Award-winning composer **Alf Clausen** receives the Golden Note Award in recognition of his ongoing success as a composer, conductor and arranger.

**LOWER RIGHT:** Composer **David Vanacore** (left) is congratulated by ASCAP president/chairman **Paul Williams** for winning five awards for "Ghost Hunters," "Survivor: Heroes vs. Villains," "Survivor: Nicaragua" and "Undercover Boss," as well as the most performed themes and underscore prize.



Honda Center president/CEO **Tim Ryan** (far left) and VP of operations **Kevin Starkey** (far right) present Backstreet Boys **A.J. McLean**, **Nick Carter**, **Brian Littrell** and **Howie Dorough** (from left) with a custom print honoring their sold-out performance on the NKOTBSB tour at the Anaheim, Calif., venue on July 6. PHOTO: MORA PHOTOGRAPHY



**Alicia Keys** celebrated the release of "Songs in A Minor—10th Anniversary Collector's Edition" with an exclusive CD signing at the Popmarket pop-up store in New York on June 28. Toasting the album and its anniversary are (from left) Legacy Recordings senior director of marketing **Iris Maenza**, content manager **Gretchen Brennison** and executive VP/GM **Adam Block**; Keys; Legacy Recordings senior VP of marketing and partnerships **David Griffith**; Red Light Management president/CEO and Keys' manager **Will Botwin**, and AK Worldwide president **Erika Rose**. PHOTO: LARRY BUSACCA/GETTY

**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz). To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).

Billboard Hollywood THE REPORTER

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