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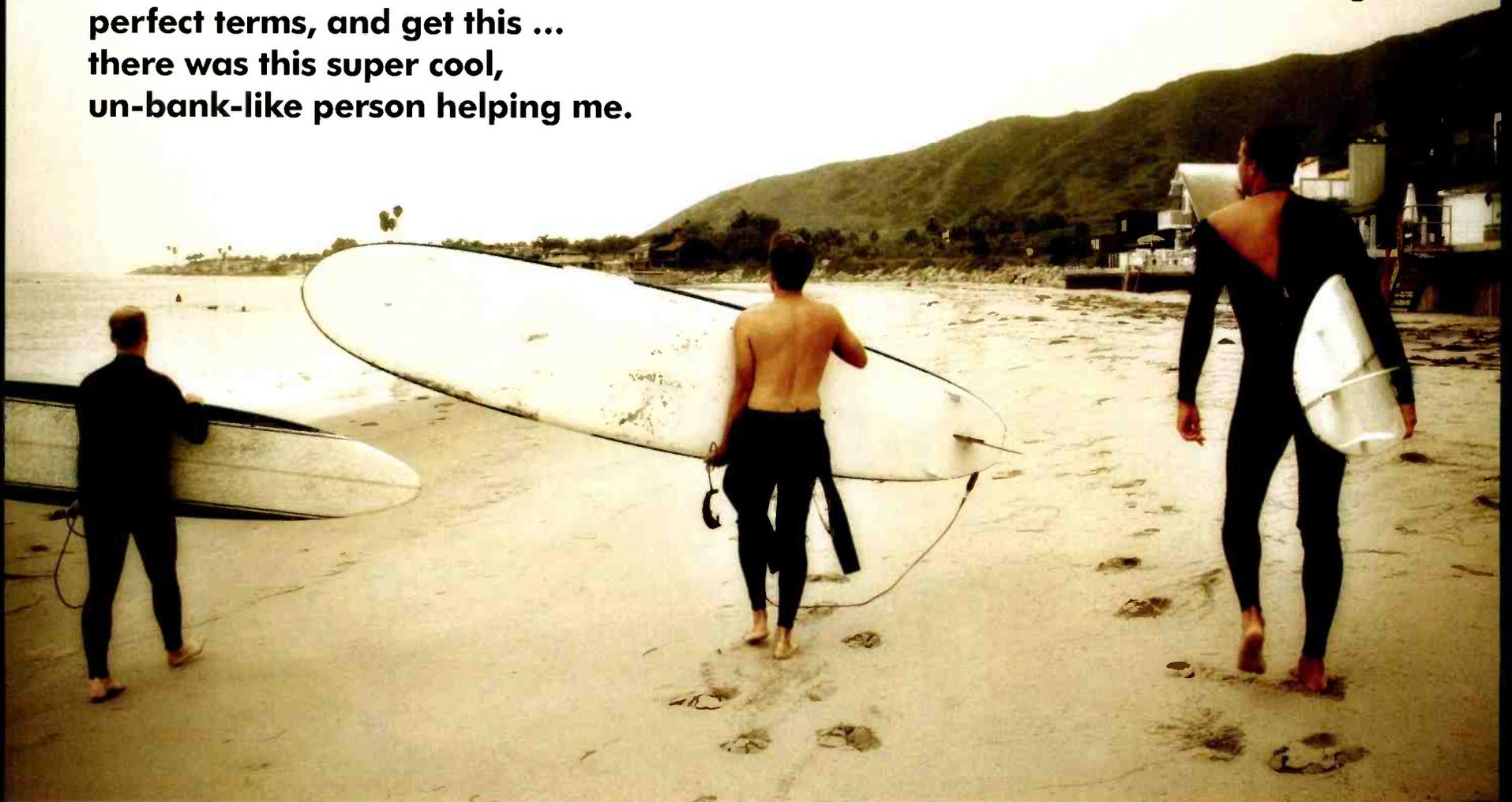
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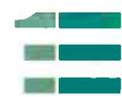
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ON THE CHARTS

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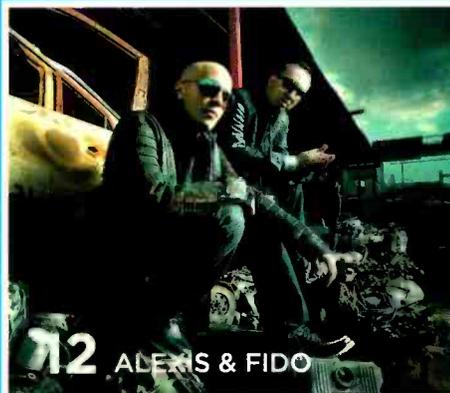
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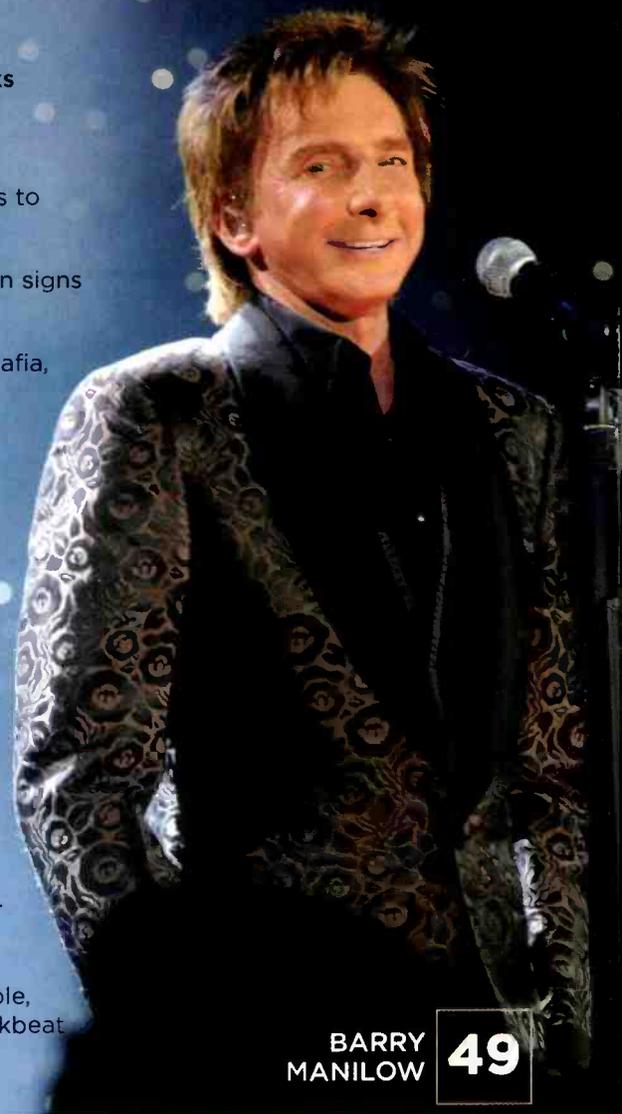
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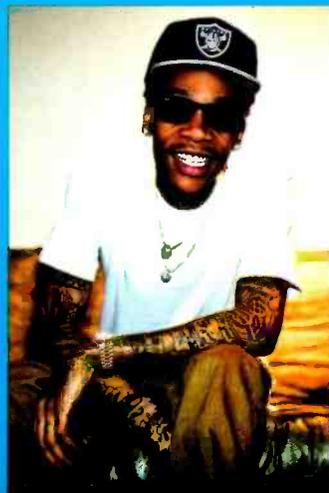
ON THE COVER: Selena Gomez photograph by Kate Turning

360 DEGREES OF BILLBOARD

HOME FRONT

Online

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Visit Billboard.com to watch the archived video of a trio of great live Q&As that happened this week with Nick Jonas, **Wiz Khalifa** and Jason Aldean.



POWER PLAYERS

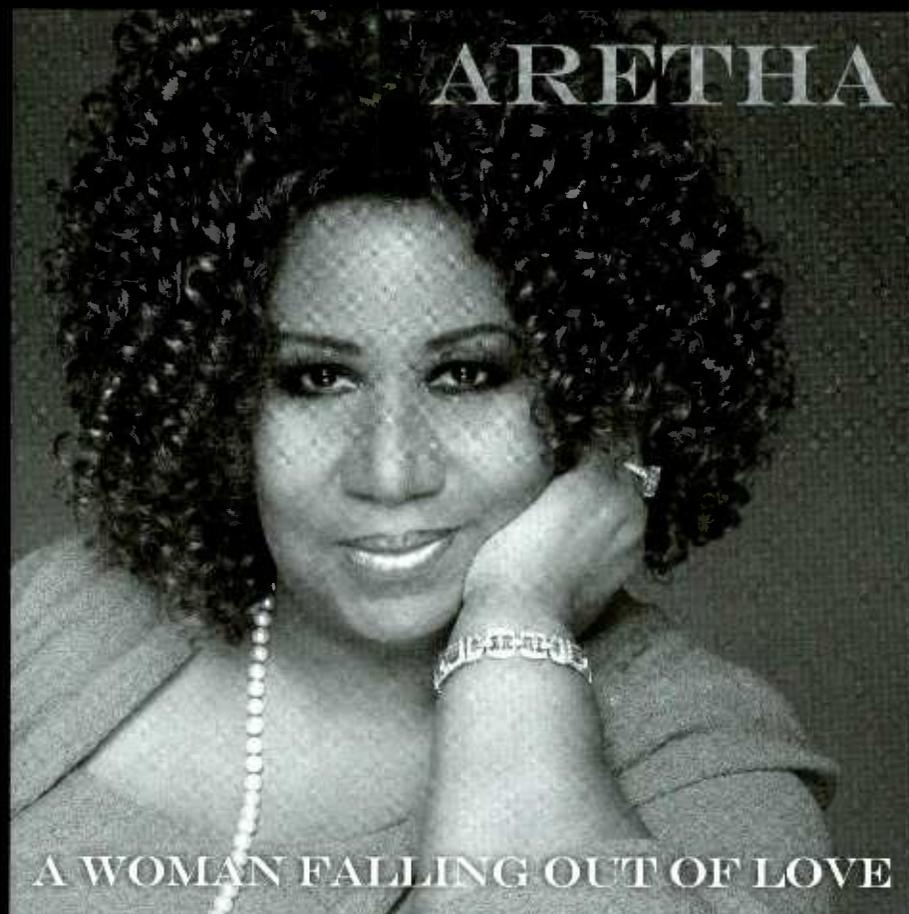
Billboard's Latin Power Players report this summer will recognize Latin music executives who are driving their business forward. Readers may submit nominations through June 17 at billboard.biz/latinpowerplayers.

Events

TOURING
The Billboard Touring Conference & Awards are set for Nov. 9-10 at the Roosevelt in New York. Registration opens June 15. For more information, go to billboardtouringconference.com.

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Computer company HP
considers the cloud



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Taking steps to avoid
a Sony-like breach



FLYING HIGH
Dangerbird scores with
Fitz, Minus the Bear



MARIA'S THE NAME
Mexican star ready to
take on the U.S.



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**>>>MOTOWN
RECORDS NOT
FOLDING**

Although Universal Motown artist Erykah Badu tweeted on June 8 that "Motown folded," a top executive at Universal told Billboard.biz that although the label is undergoing restructuring in the wake of Sylvia Rhone's departure, it is not folding. "They are searching for someone to bring in, in a senior creative role," the source said. GM Pat Monaco continues to oversee the day-to-day operations of Universal Motown.

**>>>SONY
DEBUTS VITA
AT E3**

Sony debuted its new portable handheld gaming system, the Vita, at the Electronic Entertainment Expo in Los Angeles. The device will replace the company's PlayStation Portable unit (which has sold 70 million units) and features both touch-screen and motion-sensitive interfaces. It also boasts pervasive connectivity through both Wi-Fi and cellular networks thanks to an exclusive service agreement with AT&T. The Vita will be available this holiday season for \$300.

**>>>APPLE
DROPS
SUBSCRIPTION
RULES**

Much to the relief of music subscription services, Apple is no longer demanding that developers offer the same subscription terms from in-app sales that they do out-of-app sales. When Apple introduced an in-app subscription purchasing feature in February, it required that all resulting fees be shared 30% with Apple and that prices match external rates. For music subscription services, sharing one-third of their revenue was a non-starter.

Reporting by Antony Bruno and Billboard .biz staff.

DAVID PAUL MORRIS/BLOOMBERG/GETTY IMAGES

UP FRONT

DIGITAL BY ANTONY BRUNO

Bite Of The Apple

How The iCloud Rains Benefits On Labels And Publishers

Seen through the eyes of a music fan, Apple's new iCloud feature is hardly a groundbreaking digital music experience.

But stared through the eyes of the music industry, it's revolutionary.

The licensing deals that record labels and publishers struck with Apple to initially make music available in iCloud allow them to share in the value of an Apple product or service, beyond the mere purchase of music itself.

Since the dawn of the iPod and iTunes, the music industry profited from those platforms only when someone actually bought music on iTunes. But by Apple's own admission, only 3% of the music stored in the average iTunes user's digital library was purchased from the Apple music store. The rest came from ripped CDs or was downloaded from peer-to-peer (P2P) services or elsewhere. As such, the industry saw only a fraction of the value in the iTunes/iPod ecosystem—what one music executive called a "tip jar."

With iCloud, the labels share in it all. Apple will store 5 GB of music bought from iTunes for free in iCloud. It also charges \$25 per year to scan and match users' existing music collections for songs not purchased from the iTunes store against the iTunes library, and then let users redownload up to 25,000 tracks in 256 kbps quality to the same devices.

So labels get paid both ways. Buy a song in iTunes, labels get a cut. Store a song not from iTunes in iCloud,

labels get a cut too.

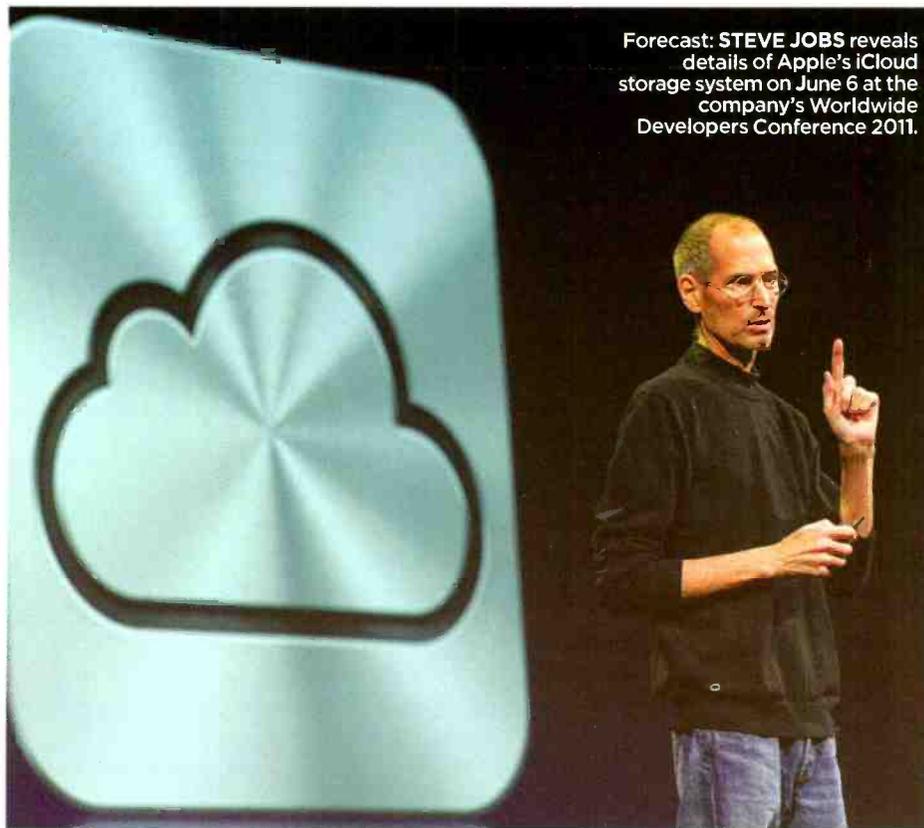
"All of the content in Apple's iCloud is going to be paid for by acquisition, or paid for by consumption," a source at a major label says.

This is something the music industry has sought ever since it became clear that the revenue gained from buying digital tracks wouldn't make up for the decline in CD sales. Universal Music Group tried a version of the idea when it demanded \$1 of every Zune device Microsoft sold, in return for licensing the associated music. It's also what the labels had in mind when they pursued the Comes With Music model with Nokia.

But neither of those services come anywhere near Apple's influence in the digital music market—which, now, is in the early stages of migrating to the cloud. With 225 million iTunes account-holders (125 million of whom, labels estimate, are active music buyers), Apple's iCloud stands a good chance of dominating the new cloud format, as it did the digital rights management- and file-based format of the past decade. According to a recent NPD Group study, 46% of iTunes users expressed interest in a paid cloud digital music locker.

"If they were to migrate a big chunk of their base to this platform, they could almost double the size of their digital music business," the major-label source says. "Ultimately, you're going to see a high degree of adoption."

What's more, iCloud monetizes piracy, providing the industry with some level of payment for the billions of music files ac-



Forecast: **STEVE JOBS** reveals details of Apple's iCloud storage system on June 6 at the company's Worldwide Developers Conference 2011.

quired from P2P services through the years. And multiple levels of the industry will benefit.

The \$25 annual fee is collected into a pool, from which Apple takes its 30% cut. From there, sources say, 58% is set aside for labels and 12% for publishers. How those portions are distributed within the labels and publishers is entirely based on consumption. Apple monitors which songs users are accessing through iTunes Match, and identifies which rights-holders are then owed what portion of the pool. That same data is provided to the label or publisher to determine what portion of the cut is then owed each

individual artist.

Whether this becomes a lasting benefit depends on how well Apple can maintain the iCloud's relevance. Both Amazon and Google are expected to sort out their differences with the music industry and offer their own licensed music services before the end of the year. And while Apple will still have the advantage of the dominant iTunes store, it will also need to innovate on new features and functionality for iCloud to compete, since the appeal of simply providing access to multiple de-

velopers will only last so long.

New features—such as recommendation, sharing and Internet radio, all of which Apple competitors have already hinted at providing in the near future—will become necessary to keep users engaged and interested in a cloud service. And Apple isn't exactly known for its prowess in adding social features to iTunes. (Can you say Ping?)

But while all of that gets worked out in the years ahead, the music industry, at least for now, has a share of the cash register—not just the tip jar. ...

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DIGITAL BY ED CHRISTMAN

Is HP Due To Jump On The Cloud, Too?

The Whispers Are Getting Louder. Hewlett-Packard Wants Into The Game

While the music industry focuses on whether Apple, Google or Amazon will come to market first with a fully licensed and fully functional cloud service, Hewlett-Packard is quietly making plans—again—for its own locker-based service. Multiple sources at the major labels report that the discussions are heating up.

The Palo Alto, Calif.-based computer and technology company is engaged in conversations with the majors about building a cloud service that would eventually offer music, movies and TV shows. Those discussions began a few months ago. In April, Precentral.net reported that a marketing presentation for HP's TouchPad (due July 1) noted that the device would include HP stores for music and movies.

"The TouchPad will come with a music-synching solution built in that utilizes cloud servers to synch and remotely store your music," the story said. The article also reported that marketing materials stated that the TouchPad would allow users to stream music they don't yet own.

While that indicates the scope of HP's ambitions, which music industry executives confirm, it also reveals that the company might've been a bit ahead of itself in those marketing materials. Why? Because, music industry sources caution, as recently as this week, that the discussions remain in the early stages, and that HP has yet to set up parameters for what it wants to do—or even a timeline.

"They're debating doing something like Qriocity for a variety of media, which can be delivered on any HP device," a major-label executive says. "We don't know how serious they are." That's because HP has been down this path before.

For almost a decade, HP has been studying the music industry trying to find a role for itself.

Between 2003 and 2005, it partnered with Starbucks as the back-end of the merchant's download-and-burn music kiosk effort. But that venture proved unprofitable and was abandoned. Last June, HP announced that it had acquired Melodeo, which through its nuTsie website allowed users to stream music playlists created by the nuTsie team, or by accessing users' iTunes libraries to tap stored playlists. The music can be streamed to computers or mobile devices, but the service doesn't have the necessary licensing for the user to make interactive song selections.

Three years ago, HP sent out an RFP (request for proposal) looking for digital music partners to help it build a music service, sources say. "They haven't shut the door on partnering," but that would depend on what services they ultimately decide to include, one source says. "In their talks with the majors, they're trying to narrow down what their service will look like."

Possibilities abound, and aren't limited to a consumer-based service. One such example: MPL Music Publishing partnered with HP to build a private cloud that would digitize, organize and catalog all of Paul McCartney's assets



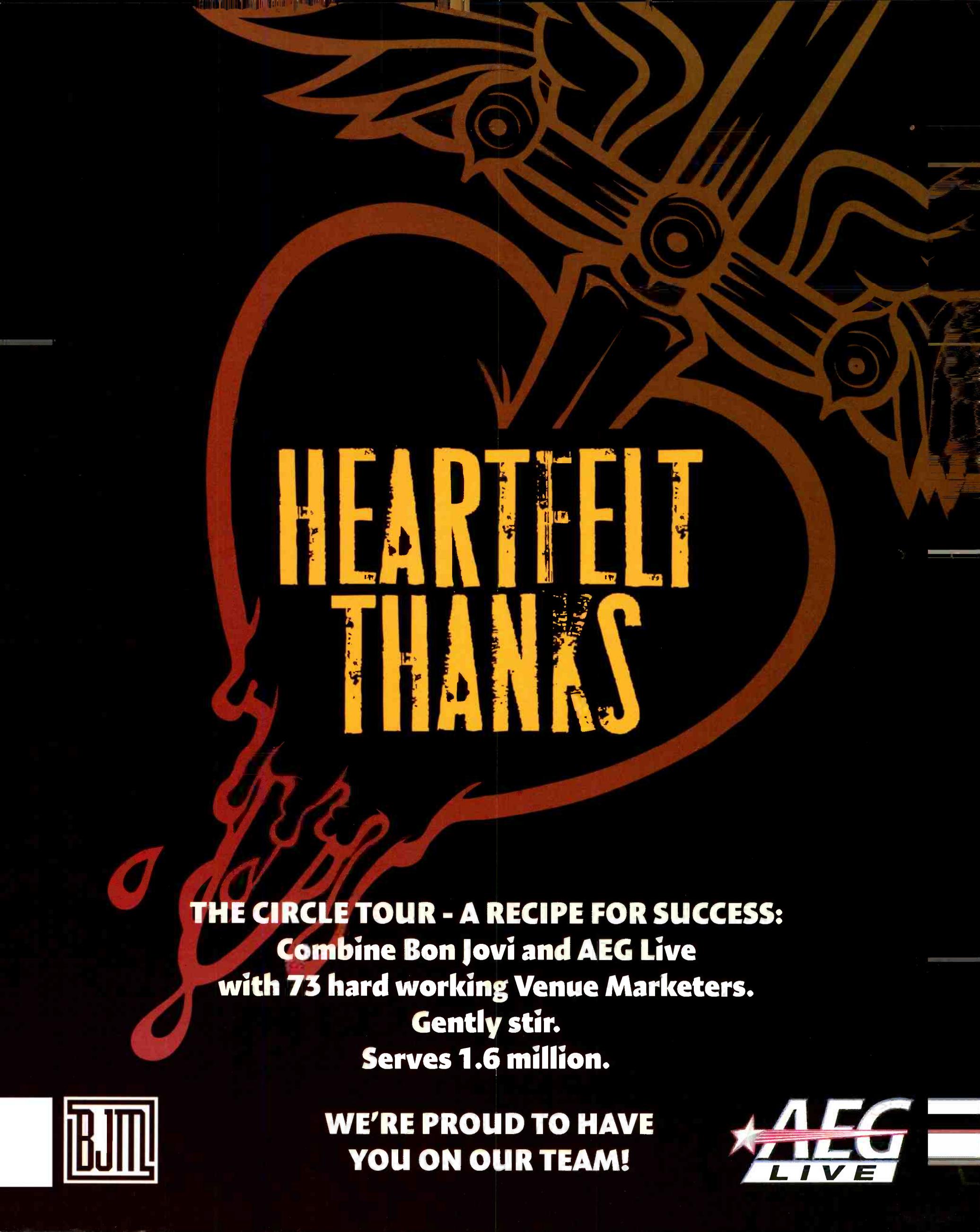
A cloud of his own:
PAUL MCCARTNEY

and his vast personal collection, which includes more than 1 million items, such as Linda McCartney's photo collection, years of video footage from live recordings, thousands of videotapes, rolls of films and reels, and hundreds of musical recordings.

In a statement, HP executive VP of enterprise sales and marketing Jan Zadak said the company's work with MPL demonstrates how a music organization can achieve an "Instant-On Library to create, manage and distribute engaging content to an increasingly connected world." McCartney was scheduled to play HP's Discover America event in Las Vegas on June 9.

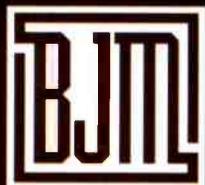
While the majors don't know how serious HP is this time around, no one appears to have doubts about the company's abilities. "They have the capabilities," a source says. "The question is, can they build something that is compelling, cool and dynamic that will appeal to music consumers." HP, through a representative, declined to comment on speculation.

Sources are also unsure about how quickly HP could come to market, with two sources saying that nothing would be likely for at least six months. But two sources suggest that while most of the attention has been placed on Apple, Google and Amazon, if HP decides to go forward it wouldn't necessarily be the last to market with a full-blown service, as all three of the aforementioned companies have a way to go to achieve that very goal too.



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Attack Of The Hackers

Sony's Network Breaches Focus Attention On Security Vulnerabilities

Sony Corp.'s humiliating network security breaches have been a public relations nightmare for the entertainment conglomerate and have focused attention on the importance of maintaining robust defenses around customer data.

Hackers gained access to tens of millions of user accounts, which Sony acknowledged included personal information like names, email addresses, logins and passwords and possibly even purchase/billing histories and credit card numbers. As a result, the company had to shut down its PlayStation network and Qriocity services for more than a month.

"I know this has been a frustrating time for all of you," Sony Corp. chairman/CEO Howard Stringer said in a public letter last month to customers. "Let me assure you that the resources of this company have been focused on investigating the entire nature and impact of the cyber-attack we've all experienced and on fixing it."

The problems at Sony, which critics attributed in part to what they see as inadequate security practices at the company, have been among a staggering number of recent breaches at large corporations. On March 30, Epsilon, which touts itself as the world's largest permission-based email marketer, suffered a security breach and lost the customer names and email addresses of some of its 2,500-plus clients.

In May, the PBS website was

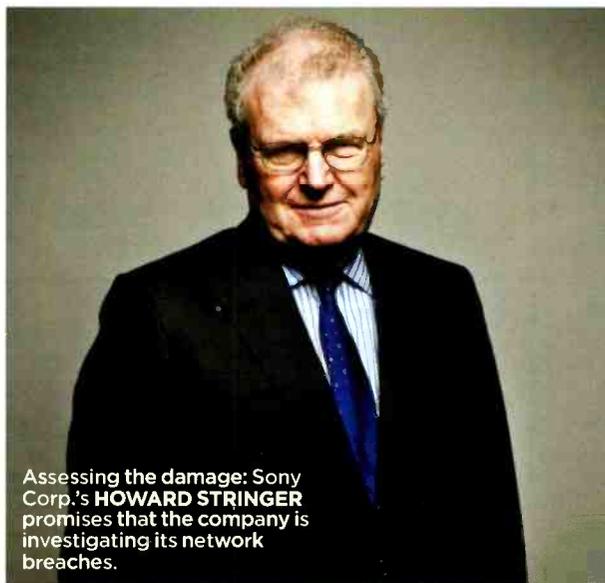
hacked after the network aired a "Frontline" report about WikiLeaks and its founder Julian Assange. The hacker group LulzSec, apparently angered by the way the report portrayed WikiLeaks and Assange, claimed credit for the attack on its Twitter page. And there have been many more incidents involving big corporations, including Google, Lockheed Martin, L-3 Communications and Northrop Grumman.

In aggregate, these events make one wonder if online data is at more risk than ever. So let's get the bad news out of the way: No system is totally secure.

Even though security problems haven't yet resulted in a fatal blow to a company's brand equity, most companies approach security as if that worst-case scenario will actually happen. They don't simply trust that their customers will forgive them if something goes wrong. They want to steer clear of government intervention and lawsuits. And, perhaps most important, they want to stay in the good graces of credit card companies.

Security needs to become a good habit, says Patrick Faucher, co-founder/chief technology officer of direct-to-fan sales and marketing service Nimbit. "It's like flossing your teeth," he says. "Nobody wants to do it, but if you stay on top of it, it saves you a lot of headaches down the line."

For Nimbit, that means taking steps like providing an encrypted and secure checkout process for customers, delet-



Assessing the damage: Sony Corp.'s **HOWARD STRINGER** promises that the company is investigating its network breaches.

ing sensitive customer data after a purchase is complete and, for repeat billing of its artist clients, partnering with a company that specializes in subscription management.

"Users can upload lots of different data," Faucher says. "If you're not careful in how you build the application, that can expose you."

At online ticketing startup Eventbrite, product security engineer Paul Peralde's sole duty is to ensure Eventbrite's products are safe and built according to best practices. "We really take our brand as a significant piece of the value of the company," he says.

Even if a security breach doesn't scare customers away, it can land a company in legal trouble. A particularly notorious case was the 2005-06 security breach of apparel retailer T.J. Maxx, in which up to 45.7 million debit and credit card numbers may have been stolen. The company settled with 41 state attorneys general for \$9.8 million. Its 2008 settlement with the Federal Trade Commission required the implementation of security programs and 20 years of annual audits by a third-party security expert. Assuming a cost of \$197 per customer record—the average cost of a breach in 2007, according to a study by the Ponemon Institute—the total cost to T.J. Maxx was \$9 billion.

Given such costs, companies like Ticketmaster and Apple's iTunes store work hard to pro-

tect their huge databases of customer credit card information and purchase histories. Neither has been victimized by a major security breach in recent years. "We invest millions of dollars on continually improving the security of our systems, as Internet security and customer privacy is one of Ticketmaster's top priorities," the company told Billboard in a statement.

Failure to maintain adequate security measures could threaten a company's ability to process credit card payments, even in the absence of a security breach. Any online vendor that uses the services of the PCI Security Standards Council's five founding members—Visa, MasterCard, Discover Financial Services, American Express and JCB International—is required to follow the technical requirements and be "PCI compliant."

That means using validated payment applications, completing training and certification courses and implementing certain technical features to protect credit card data. Failure to do so could result in fines, fraud-related liabilities, suspension or termination of service.

With companies' servers under constant attack, even the slightest misstep can invite trouble. For a smaller startup like Nimbit, basic security measures will pay dividends, Faucher says.

"Being reasonably diligent," he says, "goes a long way." ●●●

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Digital Domain

GLENN PEOPLES



STUDIO TO GO

Sometimes big things come in small packages. Take the Zoom R8, which allows users to record, mix and master eight-track recordings on a device that's smaller than a laptop. The R8 can record in high-quality, 24-bit/48 khz resolution WAV files and includes such features as sampler functions, a 2GB SD card with 500MB of drum loops and built-in stereo microphones. It works with popular digital audio workstations like Cubase, Logic and Sonar. And the ultra-portable unit can run on four AA batteries or USB power. The Zoom R8 is available for \$299. —GP



BITS & BRIEFS

CISCO SAYS DATA TRANSMISSION TO SURGE

Within five years, every person on Earth will be transmitting nearly four times as much data as today, according to forecasts in Cisco's Visual Networking Index. Global IP traffic will grow by 32% per year from 2010 to 2015. Six million households will generate more than a terabyte (1,000 GB) of Internet traffic monthly, up from just a few hundred gigs in 2010. And by 2015, Cisco forecasts the world's connected devices will outnumber people 2-to-1. With that much data being exchanged, Cisco estimates the equivalent of every movie ever made will cross global IP networks every five minutes.

TWITTER TO LAUNCH PHOTO-SHARING FEATURE

Through a partnership with Photobucket, Twitter will soon enable users to upload a photo and add it to a Twitter post from Twitter.com and Twitter mobile apps.

Each tweet will contain a link to the photo, with Photobucket hosting the photos. For people without smartphones, Twitter is working with mobile carriers to allow users to upload photos using text messages. Photo integration should make it easier to upload photos than using third-party services.

APP COMPARES IPHONE MP3 COLLECTIONS

Austin-based Vennland has devised a way to let two people discover their common music interests—no typing required. When two or more iPhones carrying the 99 cent Venntunes app are bumped together, Venntunes compares those phones' MP3 collections to check which acts they have in common, listing the other person's favorite artists. The app will share the comparisons through email, text message or a social network; it also lets users buy tracks through iTunes. The app is currently available only for Apple iOS devices.

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THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	10	#1 DIRT ROAD ANTHEM	JASON ALDEAN
2	2	11	THE LAZY SONG	BRUNO MARS
3	3	3	ROLLING IN THE DEEP	ADELE
4	4	7	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
5	5	7	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
6	6	14	E.T.	KATY PERRY FEATURING KAIWE WEST
7	7	1	HONEY BEE	BLAKE SHELTON
8	10	13	ROLL UP	WIZ KHALIFA
9	8	25	DOWN ON ME	JEREMIH FEATURING 50 CENT
10	9	14	SURE THING	MIGUEL
11	11	1	BOW CHICKA WOW WOW	MIKE POSNER FEATURING LIL WAYNE
12	—	1	SUPER BASS	NICKI MINAJ
13	13	7	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
14	22	4	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER
15	12	23	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
16	14	26	F**K YOU!	CEE LO GREEN
17	16	16	THE SHOW GOES ON	LUPE FIASCO
18	19	4	JUST A KISS	LADY ANTEBELLUM
19	15	23	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
20	24	2	THE EDGE OF GLORY	LADY GAGA

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





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99 Cent Non-Problems

Who Amazon's Gaga Sale Was Good For—And Bad For

Let's get one thing straight. The **Lady Gaga** 99 cent sale for "Born This Way" was a great thing for the artist, and for Amazon. On a short-term basis, you could even make the case that it was great for the industry.

The 99 cent sale was big mainstream-media news, and that certainly benefited everyone, including other retailers. The album sold 1.1 million units—662,000 digital, 449,000 physical—in its debut week ending May 29, according to Nielsen SoundScan.

The story lasted all week in the press. It worked the same way that Target and Best Buy circulars work: driving traffic to everyone's stores, not just those two big-box chains—or, in this case, Amazon's site. I'd argue that the glitch arising when Amazon's overwhelmed servers couldn't satisfy customer demand was a good thing, too, since it made the sale even bigger news. Given Amazon's impeccable service reputation, that blip won't hurt it long term.

For the cost of \$3.3 million—that

is, \$8.40 wholesale minus 99 cents retail times 443,000 scans during the two-day sale—Amazon put itself on the map as a digital music merchant, in a way that the same amount of money spent on traditional advertising could never have bought.

But whether the sale helps Interscope remains to be seen. First, Interscope and Universal Music Group Distribution (UMGD) shipped 2.1 million album units before street date. If they knew in advance of Amazon's sale, you can bet they would've cut back on the initial CD allotment.

As is, Interscope has an inventory liability, with some merchants saying they need to return product. And if some of that talk comes from a few retail accounts being miffed over the Amazon deal, some is also due to simple math. The CD album sold 449,000 units of the 2.1 million shipped, for a 21.4% sell-through. Second-week sales are at 174,000 units (136,000 CDs), or 27.8% sell-through.

A decade ago, major-label shipment

formulas called for shipping three units for every one expected to be scanned in the first week. Nowadays, with a more efficient inventory replenishment, the ratio has dipped under 2-to-1. But in Lady Gaga's case, UMGD shipped 4.7 units for each first-week scan. Even another big hit single, which would ensure a sooner sell-through of all 2.1 million units, won't stop merchants now from returning the album to improve their cash position. Interscope is probably looking at a few hundred thousand returns, depending on whether the label comes up with a sweetener to keep inventory in stores.

Competing labels and distributors may be even angrier than merchants about the sale. "This was a really bad move," the head of an independent distributor says. "Ninety-nine cents is almost free."

"If this happened in the 1990s, there would have been a big hue and cry from retail, even bigger than what it was this time," the head of sales at a major label says.

But these are different times. And in the digital world, "there are going to be times when music is the toy in



Money honey: LADY GAGA

the Happy Meal," a UMG executive says. Another Universal exec adds, "If Amazon tries to turn 99 cent superstar albums into a regular thing, I would be outraged."

Yet, some suggest that a few label marketers themselves may now start pushing such a pricing strategy to break an artist, or get an album into the No. 1 spot. Others say that, in the '90s, that inevitably would've followed—but not in today's market, when profit trumps chart success.

For all the talk about how the industry has evolved, though, former distribution executive **Jim Caparro** says,

"It is shocking how consistent the industry is with the past. Today, it is almost parallel to how traditional music retail acted back then, with big accounts looking to steal market share by pricing."

But one executive familiar with Amazon's thinking says the Gaga pricing won't hurt the industry.

"Of course 'Born This Way' is worth more than 99 cents," the executive says. "That's why it created such retail excitement and buzz, when it was offered for 99 cents . . . If it wasn't actually worth more, no one would have cared." ♦♦♦

6 QUESTIONS

with **JEFF CASTELAZ**
by **PHIL GALLO**

In its seventh year of existence—five years after breaking Silverstein Pickups—Dangerbird Records is flying smoothly with the success of such acts as Fitz & the Tantrums and the

One AM Radio. Founded by artist manager Jeff Castelaz and singer/songwriter Peter Walker in 2004, Dangerbird atypically incorporates a label, management company, licens-

ing, publishing and a recording studio, and is also starting an artist services division. Los Angeles-based CEO Castelaz spoke about the current state of the operation.



1 The label has made a name for itself, but other parts of the business are going strong, too. How is Dangerbird setup at this time?

Every band, whether they take advance of [the setup] or we utilize it, touches each aspect. The core of the company is to create value for our bands whether it's on a record or through management. The name of the game these days is: What is going to put points on the board? Revenue is the points. Right now, because of the release flow, I'm most excited to sign management clients, regardless of what label they're on.

2 Who takes advantage of every element of the operation?

We manage Eagles of Death Metal, and the leader, Jesse Hughes, has been saying he wanted to do something [solo] for years. He made his album in our studio with our client, producer Tony Hoffer, that we will release as Boots Electric. It's not a requirement that people work across the board.

3 Your latest signings, Ben Lee and Butch Walker, have healthy histories with major labels and independents. How does that fit in with your model?

Ben signed as a recording artist. He's published by New West and managed by Danny Goldberg. Butch signed for records, and he is managed by Jonathan Daniel at Crush [Management].

The cool thing is, I get to work with other managers and pick up good habits. Butch had produced the Eulogies' album ["Tear the Fences Down," 2011] and he kind of gave us a big compliment—he said, "I just finished and I've seen what you do and I want you

guys do that for me." He's a discerning guy. Same thing with Ben. That, to me, is a great example of our progress.

Minus the Bear we brought in after they had made four records. They had a huge touring business, and had sold 75,000 albums. All of the other bands were brand-new, so [after signing Minus the Bear], we became a label where people knew they could take their next step.

4 Three months ago you downsized from 13 employees. What happened in the reorganization?

There are eight of us now. Justin Bumper Reeve is still handling licensing and doing better than ever. We're still a full-service label.

5 Licensing seemed to be a strong area—Sea Wolf has a song in a Chevy Volt commercial, and Fitz & the Tantrums have many synch licenses. How crucial is that element?

I'm really proud of the work we've done with One AM Radio. Their new album ["Heaven Is Attached by a Slender Thread"] cost us \$15,000 to make, and be-

fore it was released we confirmed \$72,000 in licenses from five placements. Now we're up to \$100,000. When you're the label and publishing company, that's an example of who we are and how each side has the ability to create opportunities for the other.

If you consider how much working capital goes into printing records, shipping to retail, buying positions and all the fees, when you talk about one TV license it's pure cash flow. If Fitz & the Tantrums can be heard on "CSI" or "Criminal Minds" at 9 p.m. when people are snuggling up on their sofas with no distractions . . . we have a chance to get them to say, "I love that song." Since our first release, we have done so much business with music supervisors.

6 Albums by Sea Wolf and Minus the Bear are predicted for the second quarter. Where do you see the label heading?

I have tried to create a varied roster. I don't want to be just loud guitars. If I could, I'd try hip-hop, but that's just not me. ♦♦♦

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North Of The Border

Building On Her Solo Success In Mexico, Maria Jose Takes Aim At U.S.

Pop star **Maria Jose** made a name for herself as a member of **Kabah**, the boy/girl sextet that was hugely successful in Mexico during the 1990s and early 2000s.

Now, as a solo artist, Maria Jose has become even more successful thanks to two cover albums that have become Mexican hits and yielded five top 20 singles.

Replicating that kind of success in the United States won't be easy, particularly at a time when the traditional Latin pop she's known for is being played on fewer U.S. radio outlets.

But the bubbly bombshell brings some significant assets to the table, including a riveting stage presence and a repertoire of girl-power standards. She also has a multi-rights deal with management company/label Seitrack, which handles **Alejandra Guzman** and **Zoe**, among others.

The idea of recording cov-

ers, following a moderately successful solo debut of new material, stemmed from Maria Jose's participation in a Mexican TV reality show that featured guests and contestants singing cover songs. Maria Jose and her team mined deep into 1980s repertoire and released "Amante de lo Ajeno" in 2009. The album became a sensation, spending 80 weeks on Mexico's Amprofon albums chart.

Seitrack quickly followed up with "Amante de lo Bueno," which includes more of the same material. The set, released last fall, also topped the Amprofon chart and was certified platinum for shipments of more than 80,000 copies in Mexico alone.

That success prompted Seitrack to hatch a plan to break Maria Jose in the United States, according to **Luana Pagani**, Seitrack's U.S. partner. Seitrack released "Amante

de lo Bueno" on May 31 in the States with distribution through Sony.

"We put together a team to work the record in music company fashion," Pagani says. "We have a radio department, we have a club/and lifestyle marketing team, a publicist, and we have a digital in-house team."

The first single, "La Ocasión Para Amarnos," is being worked to radio on the West Coast, in the Southwest and Midwest. Maria Jose is also slated to perform three radio shows in California in June.

"I always compare it to a restaurant," Maria Jose says about her independent status after 11 years with Warner, which released all of Kabah's albums. "When you're the owner, you stay until the last client has walked out the door."

Indeed, one of the factors that's helped Maria Jose's rise is her willingness to perform anywhere, anytime. She plays at least 200 shows per year in Mexico, with audiences normally ranging from 500 to



Girl power: **MARIA JOSE**

3,000. In May, the efforts culminated with Maria Jose's first solo concert at the 10,000-seat Auditorio Nacional in Mexico City.

Now, she's starting at square one in the United States, with a series of smaller shows, including one at Los Angeles' Conga Room that's slated for August. By then, Pagani expects U.S. audiences to be more familiar with Maria Jose, who will appear weekly

on the Univision network as a judge on children's talent show "Pequeños Gigantes."

"The time is right, because the U.S. is a reflection of Mexico, where it already worked," Pagani says. "And not just the U.S.—also Central and South America, where they see all the Mexican shows. It's step by step."

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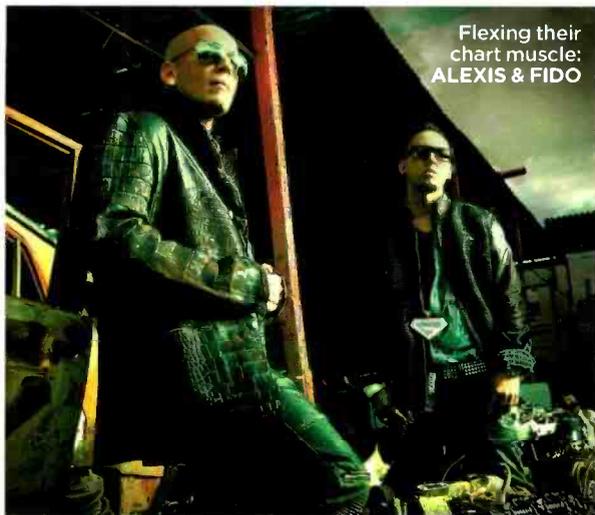
Latin Notas

LEILA COBO



Dynamic Duo

Buoyed By A Hit Single With Flex, Alexis & Fido Extend International Reach



Flexing their chart muscle: **ALEXIS & FIDO**

a mountain town where as children they dreamed of making music.

In the June 11 chart week, the duo's single "Contestame el Telefono," featuring Flex, topped Billboard's Tropical Airplay tally and jumped 10 notches to No. 4 on Hot Latin Songs, its best showing to date on that ranking.

The pair, signed to Sony Music Latin, is planning a 2012 tour that will likely include stops in Europe in addition to the United States and Latin America.

"They have worked incredibly hard to get to this point by building an audience beyond the United States," says their manager Jorge Ramos, adding that Alexis & Fido have been using YouTube, Twitter

and Facebook to grow their international fan base.

Their 2007 single "5 Letras" has nearly 2 million views on YouTube, while 2009's "Bartender" has more than 1 million views. "We're noticing that people react to their music around the world, especially Europe and Mexico," Ramos says.

Ortiz and Martinez met as teenagers during the 1990s when they competed in their neighborhoods with other aspiring rappers to see who could write the best lyrics. Back then, it was all about American hip-hop and Latin rap. Then reggaeton surfaced, and the friends decided to pursue their love of music as a career.

"I was always hearing raps in my head," says Martinez, who generally comes up with ideas for the music. "Then at some point when I

was 11 I began writing my own music. I would record into my mother's recorder."

Alexis & Fido's efforts have paid off, as evidenced through the evolution of their five albums. They debuted in 2005 with "The Pitbulls," peaking at No. 4 on the Top Latin Albums chart. That was followed by "Down to Earth" in 2009, which peaked at No. 5. Their latest album "Perrologia," released March 22, peaked at No. 10 on Top Latin Albums and at No. 2 on Latin Rhythm Albums.

Martinez says the duo, which has been mentored through the years by reggaeton stars Wisin & Yandel, also harbors aspirations "to do other things at some point, like make movies."

"We want to expand," Ortiz says, "but what's most important is making music that our fans want. That's always our priority." —Justino Aguila

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EN BREVE

CRISTIAN CASTRO ANNOUNCES U.S., LATIN AMERICA DATES

Mexican star Cristian Castro, whose album "Viva el Principe" has been one of the year's biggest success stories, will launch the first leg of his U.S. tour July 28 at V Live in Chicago. The tour will span nine cities before continuing to Latin America for additional shows in 12 countries. "Viva el Principe" spent seven weeks atop Billboard's Top Latin Albums chart and has been a steady fixture in the top 10 since its December release. The set features Castro's rendition of songs popularized by Mexican icon Jose Jose, who performed alongside Castro during the recent Billboard Latin Music Awards. —Leila Cobo

BAUTE, MONTANA TO PERFORM AT SESAC LATIN AWARDS

Venezuelan singer/songwriter Carlos Baute and urban-pop artist Joey Montana will perform at the SESAC Latina Awards gala in Los Angeles on June 29. "We are the ally to our affiliates in every aspect of what they do in their career," SESAC Latina associate VP J.J. Cheng says. Also scheduled to attend are Samuel "Samo" Parra of Camila, Enrique Bunbury and Miguel Angel of Banda el Recodo. The society will present awards for songs that have received substantial airplay in 2010 and that have reached No. 1 on Billboard's Latin charts. —Justino Aguila

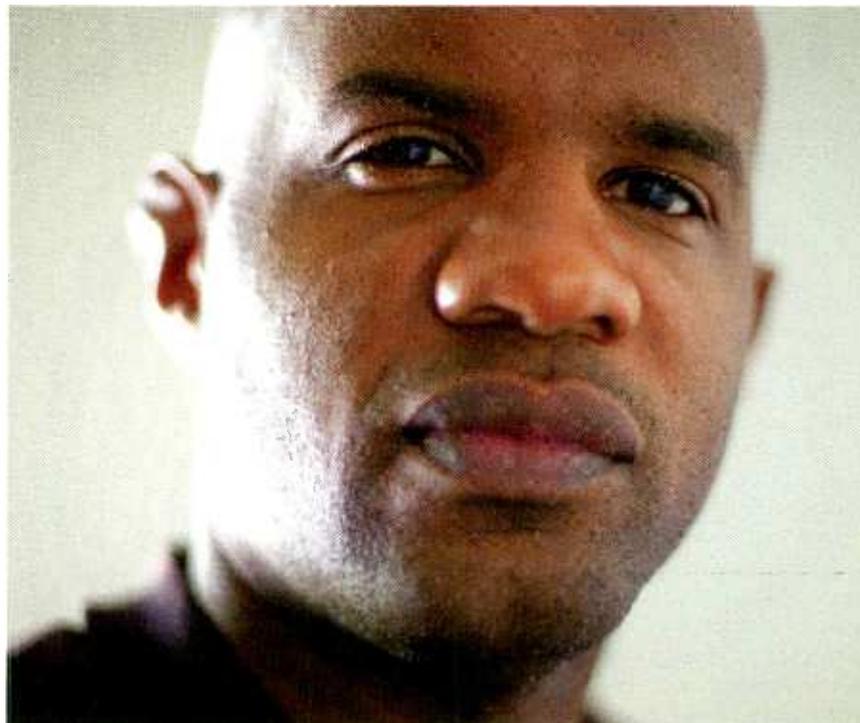
LIVE NATION, WINDISH AGENCY TO JOIN LAMC TOURING PANEL

The 12th annual Latin Alternative Music Conference, set for July 6-9 at the Roosevelt Hotel in New York, will feature industry panels on topics ranging from branding to digital engagement. The session "99 Problems: And Putting Together a Tour Shouldn't Be One" will include Live Nation's Emily Simonitsch and Manuel Moran, the Windish Agency's Amy Davidman, One World Marketing Group's Cristian Naselli, Los Lobos' Steve Berlin, Levitt Pavilion's Eddie Cota and Celebrate Brooklyn's Rachel Chanoff. For more information, go to LatinAlternative.com. —JÁ

ISLAND
DEF JAM
EXECUTIVE
VP

Chris Hicks

As Universal Music Group continues its transitional phase—indeed, as the entire music biz does—the IDJ exec offers some “code words for the future.”



Chris Hicks began his career in the mid-'90s promoting “mini-concerts” and parties in the bubbling Atlanta and Washington, D.C., scenes that were the stomping grounds of people like Sean “Diddy” Combs and Mark Pitts (now Jive Records president of urban music). From this potent time emerged production/publishing company Noontime Music, co-founded by Hicks. Noontime is now a robust publishing catalog with more than 25 No. 1 records and 600-plus working copyrights from artists like Aaliyah, Mary J. Blige, Usher and Mariah Carey. There was a joint venture with Warner/Chappell, and when Noontime disbanded, Hicks went to work for Warner. “That,” he says, “is when I learned the business from the inside out.”

At Warner/Chappell he signed co-publishing agreements with acts including Lil Wayne, T.I., the-Dream and the J.U.S.T.I.C.E. League. Today, Hicks handles the day-to-day creative aspects of Jennifer Lopez and Justin Bieber, among others.

Hicks, who believes in the power of relationships, has leveraged longtime partnerships with Usher (for a while Hicks was on the artist's management team, and helped him set up his RBMG venture with Scooter Braun) and Blige (he's a fixture on her creative team)—into big deals that make impact.

Should young people still want to get into this business?

Absolutely. The interest in music is at an all-time high . . . The model is going through a transition . . . the re-emergence of the single specifically says—from consumer to record company—“If you make a hit, I'll buy it. And if you create a hit artist, a career artist with a great album, I'll buy that as well.” But it is a consumer-controlled landscape right now.

What kinds of adjustments are industry professionals making?

We're seeing vast adjustments. The viral landscape, and other nontraditional formats, are there to get your artist exposure. I learned a lot about this working with Justin Bieber. He didn't experience a top 10 record at radio, yet his 2010 “Baby” [video] has been viewed over half a billion times. He has six platinum—or better—singles, three gold or better singles. Which leads me to believe—leads me to *know*—that we have to continue to seek out other ways, other formats . . . to gain visibility and consumer confidence. I give us a lot of credit because we could've forced him down the traditional route, and

I can almost assure you that the benefits we've reaped wouldn't have been as fruitful.

Does that new route only work for younger artists? Can it work for, say, Jennifer Lopez or Bon Jovi?

The Internet does tend to trend toward a younger demographic. But if you look at what we experienced with Jennifer Lopez—Benny Medina did a phenomenal job of managing that process and managing the Jennifer Lopez business. I was sitting on the set of “American Idol,” looking at my iPhone, at the iTunes store, literally watching [Lopez's “On the Floor” single] sit at No. 17 . . . then watched the video premiere and watched the record climb 14 spots in less than three hours. He found another format outside of the traditional radio format to gain visibility.

What isn't a format, these days?

The sky is the limit . . . Record companies have to become media companies to have real success. We're signing acts to 360 deals and . . . after we create the spark and throw the gas on it, counting on the act to

go figure out his or her strategic alliances. A really smart company . . . will create strategic alliances simultaneously as it assists on the creative side of who and what that artist is going to be.

Let's say you meet an artist, 11 or 12 years old. She wants to be a singer/songwriter. You think, “I see a phenomenon. She has a beautiful voice, and she's charismatic.” You say, “I want to sign her to IDJ.” But what, exactly, are you going to do for her?

I feel like this is a loaded question . . . because I just closed a deal with a 12-year-old artist by the name of Katlyn Nichol [through a joint venture between IDJ and Blige's Matriarch Records]. She's a phenomenal vocalist, an aspiring songwriter and has a ton of charisma. Her father, her mother and her manager sat across from me and asked the same question. So I asked myself, “How can I start my strategic alliance game with this girl?” Because I know I can make a great record. I feel confident in my company's ability to promote her by traditional means. We can get her record on the radio.

But before I do that, I need to spend the next 12 months making sure that 12 or 15 million people know who she is. So I called Mary J. Blige, whom I have a good relationship with. I asked Mary if she'd be interested in being my partner on this artist. Mary means a ton in every urban household. She offers immediate credibility—the ultimate co-sign. So, the picture gets a little clearer.

Then we walk up the street to [founder/COO] Steve Stoute at Translation [Consultation and Brand Imaging] and say, “This is why we need Coca-Cola,” or “This is why we need McDonald's.” The picture gets a little bit clearer.

I put Katlyn in the studio with Tricky Stewart and the-Dream, Bryan-Michael Cox, Johtá Austin and Rodney Jerkins, and I have Mary there for a couple of sessions making sure all goes how it's supposed to, and I'm able to capture some of that footage—and feed that footage on a week-by-week or month-by-month basis to the blogs. I am building a familiarity. Telling the artist's story, giving the public a snapshot of what the artist sounds like. I'm giving them a

sneak peek of what our plan is, which builds anticipation.

Then I go talk to Randy Phillips at AEG, or to Irving Azoff, and I say, “You know what I've done and you know what kind of business Mary does. Maybe we can create an alliance today. And if you help us with this artist today, you have the inroad to this artist in the future.” I'm so real about this [laughs].

In this consumer-controlled universe, it sounds like the code words for the future are “collaboration” and “alliance.” What else?

The code words of the future are “hit” and “talent.” Followed by “partnership,” “strategic alliances,” “shared interests.” But it starts with the real talent, and real music behind the talent. Look at the nontraditional stories that are emerging, [like] Adele. She started with no radio picture. The people just believe her, in her message, and they've bought in.

Are you saying there's still some magic in the record business?

Without question. We let it dilute, and now we're going to build it back up. . . .

Record companies have to become media companies to have real success.

“It’s a transitional stage,” Selena Gomez says. “I’m figuring out what I have to do.”

Gomez has been thrown a curveball. During the first week of June, there was a significant shake-up within the Disney Music Group. Two of the executives who helmed her musical career will be stepping away from her professional life in the months following the release of the most important album of her young career.

Disney Music Group chairman Bob Cavallo will retire on Jan. 31. Hollywood Records GM Abbey Konowitch will be leaving his post at the end of September. Cavallo pulled all of Disney’s music properties under a single umbrella and spent 13 years there following a career in artist management (Green Day, Alanis Morissette, Prince) and film production. Konowitch had been with Hollywood Records for 10 years as GM and is credited with ushering Gomez’s success.

The piece of the Disney empire they oversaw is filled with brand names well-known in households with kids—Miley Cyrus, Ally & AJ, Jesse McCartney, “High School Musical”—as well as a few acts (Grace Potter & the Nocturnals, Plain White T’s) less reliant on the Disney TV n’tunes synergy. Ken Bunt will take over management of Disney Music Group. Hired in 1998 to help lead the company’s digital media strategy, he was named executive VP on June 1. It’s too early to say what’ll happen with the young acts deemed a priority under Konowitch’s watch—alternative rock band Redlight Kings, Disney-groomed rock act Allstar Weekend and all-female punk-pop group Cherry Bomb—but one thing does appear to be certain: Gomez’s third album, “When the Sun Goes Down,” has all hands on deck.

“Selena is one of our top priorities,” Cavallo wrote in an email. “She made a fantastic album, with great depth and several hit singles. Everything is moving ahead as planned.” Those plans include the release of the album, which features such songwriters as Toby Gad, Katy Perry and Antonina Armato, as well as a 29-city North American tour booked by Creative Artists Agency. There’s also the promotional run-up for the film “Monte Carlo” with Fox 2000.

One of the last major rollouts for Konowitch, whose office decorations reflect his love of music—primarily the Beatles—rather than any of the success he’s had at Hollywood Records, MTV or Maverick Records (where he developed Morissette), was to guide Gomez to and through a new stage of her career. She’s the latest Disney Channel star attempting to step away from a TV character—she starred on Emmy Award winner “Wizards of Waverly Place” for four seasons.

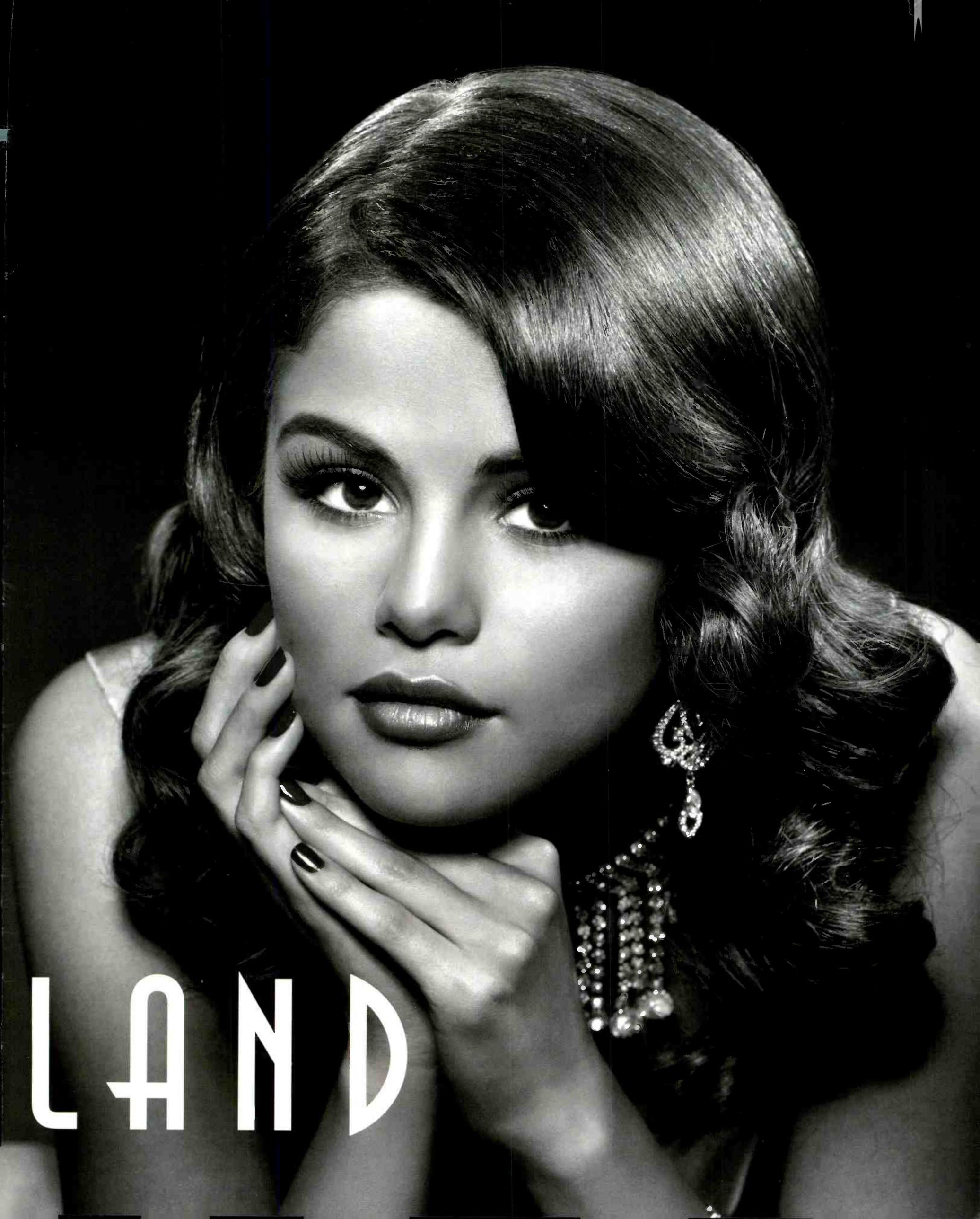
“She sees the world as her audience, an audience that goes 12 to 35 or 45,” Konowitch said in a May interview, two weeks before he announced he’d be leaving the company. “But she’s conscious of where she came from, and of not wanting to abandon them.”

In the decade-plus since Disney began aggressively connecting music and TV, its stars from cable and film have stumbled in the transition to stand-alone actor/pop star. Hilary Duff has

THE GOAL: FOR A DISNEY
TWEEN STAR TO GRACEFULLY
SIDESTEP THE MILEY-HILARY
POST-SITCOM PITFALLS.
EVEN AMID THE CHANGES
AT DISNEY MUSIC GROUP,
SELENA GOMEZ—WITH A
THIRD ALBUM AND A NEW,
NON-DISNEY FILM ON
DECK—APPEARS TO HAVE
THE GUTS TO GO FOR
THE GROWN-UP GLORY

BY PHIL GALLO

T O M O R R O W



LAND

struggled with Disney's velvet ropes. Cyrus has shed the "Hannah Montana" character but continues to get flack for the public steps she takes toward adulthood. Most recently, she made news ripples about plans to record a song with her brother, Trace. The Jonas Brothers have splintered. The stars of "High School Musical" have yet to find their place as individual artists.

"There have been other times when it was more difficult to use both audiences on top of each other," Konowitch says. "The fortunate thing with Selena is she's 18. She's winding down her Disney Channel show and she has movies in the marketplace. We can't just market to the young audience. It's not fair to her, not fair to her career, not fair to the fans. The opportunities are there. A lot has to do with how our business has matured—we have to manage both audiences."

This summer, Gomez is attempting a new path for Disney Channel stars: severing her connections with a hit show, making a film for a rival studio and releasing her third album without the benefit of the Disney TV empire to promote it in conjunction with a series or special. Once the fourth and final season of "Waverly Place" wrapped in May, Gomez was promoting her new album, which Disney-owned Hollywood Records will release June 28, and the film "Monte Carlo," which also stars Leighton Meester and Katie Cassidy, that opens July 1.

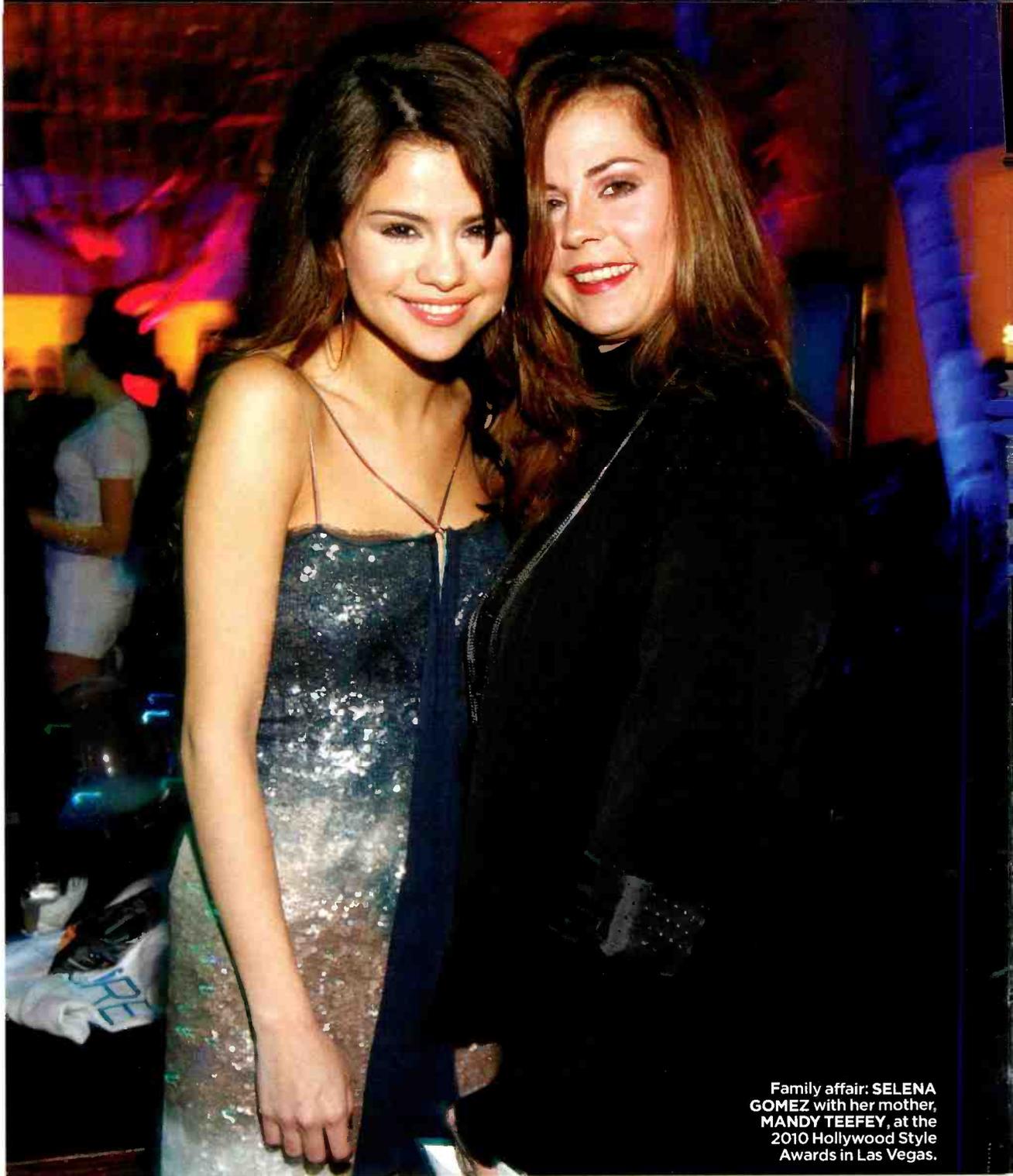
"Monte Carlo," shot in Monaco, Paris and Budapest, Hungary, is a mistaken-identity comedy in which Gomez's character, on vacation with two friends, is believed to be an heiress. It's Fox's only July release, following Jim Carrey's "Mr. Popper's Penguins" (June 17). Varese Sarabande Records will release Michael Giacchino's score for "Monte Carlo" the same day that Gomez's album drops.

"It's obviously an important phase in my career, and personally," Gomez says. "The good news is I have been juggling acting and singing for two-and-a-half to three years. But I have to start over in some areas. It's interesting to start taking risks, to grow up through my music."

To bring music from Gomez's third album to fans of her TV series and a broader audience, the key, Konowitch says, has been the employment of multiple platforms. The video for the first single, "Who Says," which plays during the film's closing credits, received a 30-second sneak peek on E! before the full version aired on Disney Channel. Ryan Seacrest, rather than Radio Disney, played the song first on his syndicated radio show before it went to other stations—an attempt to avoid getting a "kiddie music" label stuck to her new songs.

Her promotional activities since the single's release have all been directed at an audience that most likely has never seen an episode of "Wizards of Waverly Place." She has already appeared on "Dancing With the Stars" and "Late Show With David Letterman." Upcoming stops include "Late Night With Jimmy Fallon," "Good Morning America" and "Today."

"In the last two years she's gone from a novice to someone who stands for something—with a real audience," Konowitch says. "Her song selection is about messages. What's important is that people have learned to respect Selena as the artist we think she is. Not just the consumers, but the industry and the gatekeepers... People want to work with her. People believe



Family affair: **SELENA GOMEZ** with her mother, **MANDY TEEFEY**, at the 2010 Hollywood Style Awards in Las Vegas.

she can be big. But the stars have to align. Those stars have not aligned for others."

"When the Sun Goes Down" is Gomez's third album in 21 months. Her first, "Kiss and Tell," outsold the second, "Year Without Rain"—778,000 vs. 609,000, according to Nielsen SoundScan—but the second disc achieved a higher position on the Billboard 200, No. 4 vs. No. 9. Her total track sales hit 7 million in early June.

"Who Says," which has sold 844,000 copies and peaked at No. 24 on the Billboard Hot 100, is being used in U.S. trailers for "Monte Carlo" and will be used in European trailers as well. "Love You Like a Love Song," the second single, will be released on iTunes a week before the album and is already in trailers in Europe. Kmart, which carries Gomez's "eco-friendly" Dream Out Loud clothing line, will use both singles in promotional

campaigns this summer.

"She's become a style icon with the tweens and teens," Fox 2000 president Elizabeth Gabler says. "Classy but sassy." One other song, "Bang Bang Bang," was released as part of iTunes' Countdown promotion, but isn't an official single.

Hollywood Records started setting up the album six months ago, presenting the music in Europe to the label's international team and then to Fox for it to be considered for the film. "Selena is benefiting from longer setup time than most of our artists allow us," Konowitch says. "More time was spent in the recording process [because] she has a keen sense of where she was going versus where she had to go. She wasn't living within any kind of restriction or a creative box—and many times [young pop] artists feel they are."

Hollywood, Fox 2000 and the concert promoters involved

LEFT: CHRISTOPHER POLK/WIREIMAGE.COM

"PEOPLE HAVE LEARNED TO RESPECT SHE IS. NOT JUST THE CONSUMERS, BUT

TEAM SELENA

LABEL: Hollywood

RELEASE DATE: June 28 (U.S.), July 4 (U.K.)

ALBUM PRODUCERS: Rock Mafia, Dreamlab, Emmanuel Kiriakou, Toby Gad, Greg Kurstin, Stefan Abingdon and the team of Espionage, Sandy Vee and Carmen Michelle

BIG DEALS: Kmart (Dream Out Loud clothing line)

UPCOMING TV: "Good Morning America" summer concert series (June 17), Canada's Much Music Video Awards (co-host, June 19), "Late Night With Jimmy Fallon" (June 23), "Live With Regis and Kelly" (June 28), NBC's "Today" (June 28), E! News special (June 29)

SITES: SelenaGomez.com, Facebook.com/Selena

MANAGEMENT: Mandy Teefey

AGENTS: Andrew Simon and Allison McGregor (music); Nick Styne (theatrical), Creative Artists Agency

PUBLICITY: British Reece and Jill Fritzo, PMK-BNC

TWEETS: @selenagomez

with her 29 shows have the benefit of a summertime launch. Gomez, who finished her high school studies a year ago, has had limited availability to tour or promote previous releases due to commitments to films and TV. It helps, too, that Gomez specializes in dance pop.

"It's techno dance," Gomez says. "Pop is something I'm most comfortable with and these are producers who know me and know the direction we want to go in. The songs are tailored to me and my style. I'm very lucky."

BIG DREAMS AND HARD WORK

Named for slain Mexican singer Selena Quintanilla-Perez, Texas native Gomez showed an interest in acting as a child. Her mother, Mandy Teefey, took her to TV auditions well before Gomez ventured into singing. Little Selena, who spent her ninth birthday auditioning for "Barney," performed for two seasons with the purple dinosaur before taking on a series of smaller roles, one of which was as a guest on "Hannah Montana." Gomez was cast as Alex Russo in "Wizards of Waverly Place" in 2007, which led to her first starring role in a feature, the straight-to-video "Another Cinderella Story" from Warner. A co-starring role followed in Fox 2000/Walden Media's "Ramona and Beezus."

"My mom has been my manager since day one," Gomez says, a hint of family pride swelling in her voice. "She helps me make choices correctly. She protects me." She singles out the career of Shia LaBeouf as one she would want to emulate. Like Gomez, LaBeouf's career kicked into high gear when he was cast in a



All grown up: **SELENA GOMEZ** with boyfriend **JUSTIN BIEBER** at the 2011 Billboard Music Awards (left); above: Gomez (center) in a scene from her forthcoming film "Monte Carlo," which also stars **LEIGHTON MEESTER** (left) and **KATIE CASSIDY**.

Brothers, 8.7 million.

"The key to Facebook is 'like' and Selena has the highest likability of any artist we have ever worked with. It crosses over into all of her business," Konowitch says. "It's a gift. And she has it at a level that is remarkable." On Vevo, her video for "Who Says," posted in March, has been watched more than 37 million times. The clip for "Naturally," the first single of her career, has been viewed 104 million times and "A Year Without Rain" has been clicked on nearly 68 million times.

Gomez also recently lit up the Internet when photos from her vacation with Bieber were posted just days after the couple shared their first public kiss at the May 24 Billboard Music Awards. Compared with the nude shots of "High School Musical" star Vanessa Hudgens and Cyrus' bong photos, the Gomez-Bieber pictures were child's play. Gomez takes it in stride.

"I have a love-hate relationship with the Internet," Gomez says, noting she does all of her own tweets. "I don't like it in general—it's vicious. But it's also incredible that I can connect with fans, because I love to hear their feedback and let them know about my life."

The challenge now for Fox 2000 and Hollywood Records is to convert those online fans into actual consumers. They're starting by putting Gomez in front of her fans by filling her June calendar with events that combine music and film. The Fox 2000 marketing team has her cutting across the country to visit upscale shopping centers to promote the film, and in many of those cities, she'll promote her album on radio and TV. In some cases, Gomez will perform with acoustic guitar on the radio. "I love stripping the music down to bass and guitar," she says. "[It] gives the songs a whole new meaning."

That effort—piling radio and TV atop the mall visits—is another quality that singles out Gomez, Gabler says.

"She's a hardworking girl—very few work as hard as she does—and she loves it," Gabler says. "She's going around the country, going out to see the audiences. You can't get more connected than that."

Los Angeles-based Phil Gallo is senior correspondent at Billboard, covering film and TV.

RIGHT: KEVIN MAZUR/ABC/WIREIMAGE.COM; "MONTE CARLO" LARRY HORRICKS

SELENA AS THE ARTIST WE THINK THE INDUSTRY AND THE GATEKEEPERS."

ABBEY KONOWITCH, HOLLYWOOD RECORDS

CONVENIENCE ALMOST KILLED THE SOUND OF MUSIC. An entire generation has grown up on 128 kbps MP3 files, low-quality audio streams and earbuds ill-prepared to deliver what people soon forgot they were missing.

Compression has been the key: Assuming 12 tracks per album, 29% of all songs purchased in the United States through May 15 were compressed audio tracks with less than CD quality. And that's not counting the millions of CDs ripped and listened to as compressed audio files as well. Roughly half of 1% of all songs purchased came from vinyl LPs, and many of those come with codes for a free download of compressed files perfect for MP3 players. (Nielsen SoundScan doesn't separate sales of titles according to digital file format.)

But there are indications the trend is reversing. The growth, however small, of vinyl sales is putting high-quality audio into more homes. Audiophile-level digital downloads are becoming more commonplace. Entry-level hardware is getting better while top-of-the-line equipment is seeing innovation. Even online streaming services have improved to MP3 quality.

Some of the factors behind this audio resurgence are technical. Faster broadband speeds and increased storage space allow people to download and store files with better audio quality. New digital hardware makes playing high-quality music easier than ever. Other factors are incidental. High-quality, over-the-ear headphones deliver good sound quality but in many cases the owner is simply making a fashion statement.

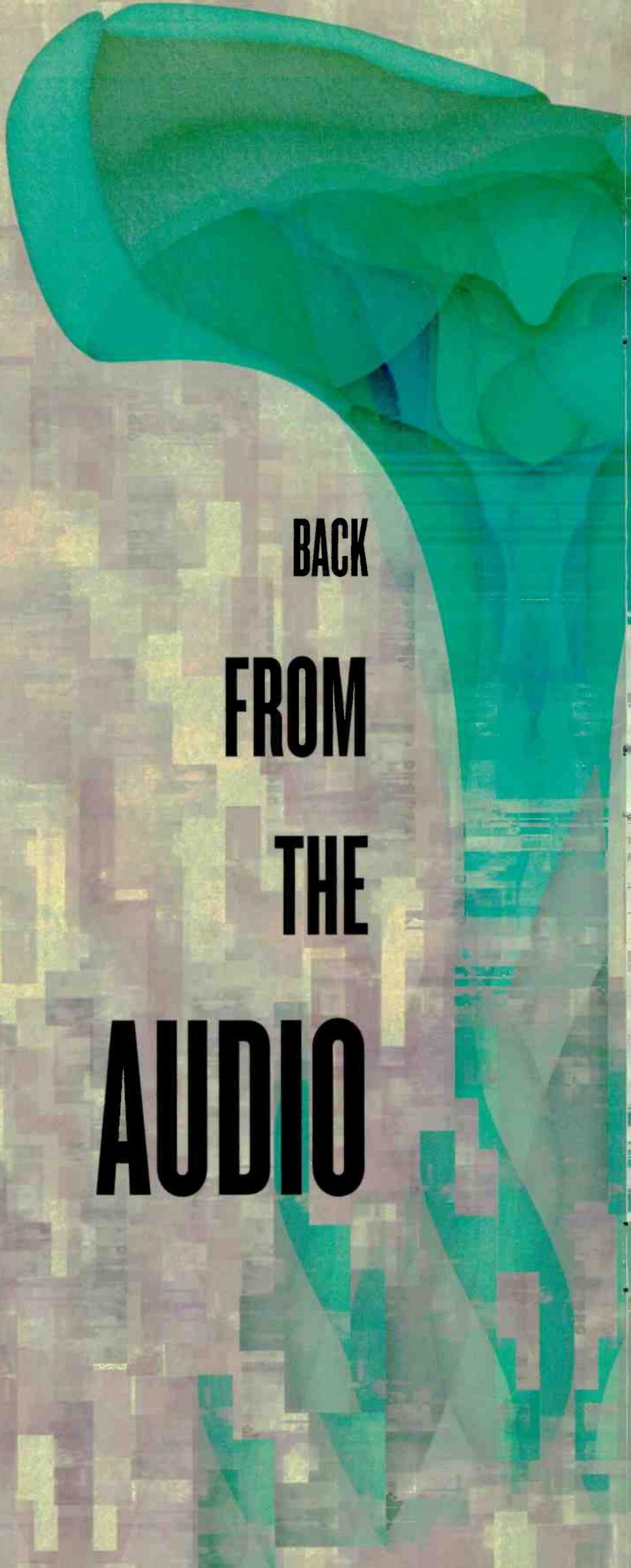
While green shoots emerge, the market for audiophile products is still young. "I don't think the consumer market is there today," says Brad Navin, CEO of digital distributor the Orchard. He notes that only a few download stores service audiophile-level downloads, and they're selective as far as the titles they offer. Mainstream stores like iTunes and Amazon have increased the resolution of downloads—256 kbps AAC and 320 kbps MP3, respectively—but still lack audiophile-level quality.

"The quality gain was minimal, but from a marketing standard the consumer saw the number, and bigger is better," says Jan Nordmann, director of marketing and business development at Fraunhofer USA Digital Media Technologies. Fraunhofer is the organization best-known for co-developing the MP3 and AAC digital audio encoding formats.

While the "audiophile" of yesteryear required the best of hardware and software, that hasn't been the case for a while, says David Cheskey, co-founder of audiophile download store HDtracks. "Now, it's anybody who has a system over \$1,000 and who cares about their music. It's people who stop what they're doing, sit on a couch and listen and pay attention."

In the end, every little improvement in sound quality means more distance from the lo-fi days of the early digital era. Designer headphones are introducing young people to a level of audio quality they've either forgotten or never known. Getting a taste of better sound is like getting bumped up from coach to first class: It's hard to go back.

Glenn Peoples (@billboardglenn) is senior analyst at Billboard. He writes the weekly Digital Domain column.



BACK FROM THE AUDIO

YOUTH-DRIVEN VINYL SALES, PREMIUM OVER-THE-EAR HEADPHONES, VC INVESTMENT IN HARDWARE COMPANIES, MORE TURNTABLES AT BIG-BOX STORES—10 SIGNS THAT SOUND QUALITY IS MAKING A COMEBACK

BY GLENN PEOPLES
ILLUSTRATION BY ANDREW CLARK

ABYSS

1 MORE ACCESS TO HIGH-QUALITY DOWNLOADS Broadband speeds have improved and storage space has become less of an issue, yet the popular stores don't often (if at all) offer the high-quality formats. Those are offered mostly by smaller players. DIY services Bandcamp and Topspin allow users to sell music in a variety of high-quality formats. Nimbit plans to offer lossless formats later this year. Some retail sites cater to audiophiles, from HDTracks to Rhino.com, the consumer-facing store of Warner Music Group's Rhino Records.

7digital, which offers millions of songs, "has started to release more titles with lossless formats," CEO Ben Drury says. The retailer discovered that 86% of those who bought Radiohead's "King of Limbs" album opted for the higher quality of the two versions, according to Drury. "It's an encouraging sign."

2 THE INFLUX OF VENTURE CAPITAL Nothing interests venture capitalists like disruption products that create new markets and unseat established items. However, little venture capital had flowed into music hardware before Index Partners invested \$25 million in Santa Barbara, Calif.-based Sonos, which manufactures high-quality digital audio systems for the home.

"That market has lacked a tremendous amount of innovation over the last 15-20 years," says Mike Volpi, a partner at London-based Index Partners. "By and large when you pick up an amplifier or CD player today, they kind of basically do the same things they did 10 years ago." But Index saw that Sonos was different because it started with a contrarian view of home audio by innovating through software. Similarly, San Francisco-based IDG Ventures, another VC firm whose usual focus is software companies, has invested in Olive, a San Francisco-based company that builds affordable, high-end digital music servers.

3 THE SIREN SONG OF VINYL Vinyl was up 89.6% in 2008, 32.3% in 2009 and 14.2% in 2010—a 180% increase in three years, according to Nielsen SoundScan. The trend is continuing this year, as vinyl sales are up 37.4% through May 15.

"It's not a format they're just collecting," says Eric Levin, owner of Atlanta's Criminal Records and co-founder of the annual vinyl-heavy Record Store Day. MusicDirect director of sales Josh Bizar adds: "Sound quality is a big reason for the resurgence."

And music fans are educating themselves about sound quality. Such sites as MusicAngle.com and SteveHoffman.tv are resources for vinyl enthusiasts seeking high-quality pressings of albums. Levin says that record stores are helping customers understand which labels and manufacturers tend to put out high-quality vinyl. "They're producing a lot of crap, and customers are starting to notice."

4 EASY-TO-USE DIGITAL MEDIA Today's digital media servers are making high-quality music easy. "The hardware is becoming very easy to use," HDTracks' Cheskey

says. "A lot of audiophile companies are coming out with music servers. Just touch the screen and it plays."

Listening to music through a home computer is becoming easier, too, he adds. Affordable sound cards or digital-to-audio converters can create excellent sound quality when plugged into a hi-fi system. Olive's digital music players can store thousands of tracks in high-definition quality. And to make it easy to transition from CDs to CD-quality digital listening, Olive will rip customers' CD collection. Users mail in the discs and Olive sends back an elegant piece of hardware with their music.

In addition, Sonos' home systems connect to a number of services—from Pandora to Rhapsody—as well as a user's personal collection stored on a hard drive.

5 PREMIUM HEADPHONES It has taken artist involvement/endorsement for consumers to get more out of their MP3s. Beats by Dre headphones have been produced by Monster Cable since 2008 and with market potential proven, there has been a land rush in the branded-headphone market.

Signeo USA offers eight kinds of headphones—both in-ear and over-the-ear—branded by Ludacris and called the SOUL. AKG by Harman has its Quincy Jones Signature Line of three different styles that range from premium reference headphones to an in-ear model. Headphone maker Skullcandy, which filed for an IPO in February, has ventured into the premium market through a partnership with Roc Nation, the joint venture of Jay-Z and Live Nation.

6 A CD REVIVAL The CD was supposed to have died 10 years ago. But Criminal Records' Levin argues the CD is showing signs of a comeback. "Used CDs will grow in value as they become more scarce," he says, adding that "there's already a huge market for collectible CDs."

Even as the cloud hovers, and the access vs. ownership debate rages, there remains something to be said for owning a format that offers longevity. "Smart people are still seeing value in them," Levin says. "Owning something—the recording in perpetuity—is a better value than anything else."

7 VINYL YOUTH MOVEMENT Vinyl isn't just a format for older consumers seeking to relive the past. Younger buyers are also purchasing vinyl, expanding the total base of customers who seek an alternative to the lower audio quality of compressed digital files. "In the past seven or eight years we've seen the most dramatic growth of a newer, younger market evolving," MusicDirect's Bizar says. "They're coming in through new music, not just through reissues."

Nielsen SoundScan sales figures tell the same story. Through May 15, the top LPs of the year were a mix of indie rock and classic rock titles. In the top 30 were albums by post-Napster bands Fleet Foxes, Mumford & Sons, Panda Bear, the Decemberists, Bright Eyes, the Black Keys, Iron & Wine, Arcade Fire, Bon Iver, TV on the Radio, Adele and Mogwai.

8 THE HOME THEATER Not all digital audio quality is poor. Today's family has a home theater system built to provide the high-quality, 5.1 surround sound contained in DVDs and Blu-ray discs. A multiple-speaker system with a powered subwoofer, powerful receiver and Blu-ray player can range from a few hundred to many thousands of dollars.

"If it's not HD-quality, you know it immediately," the Orchard's Navin says. Music is getting a lift from Apple's AirPlay device, which allows the user to stream audio wirelessly to speaker docks, receivers and stereo systems. "That used to be an add-on you had to buy at the Apple store," Fraunhofer's Nordmann says. "Nowadays there are more manufacturers that include that functionality in the home theater system." With more music in the living room, low-quality streaming audio won't suffice, Nordmann adds. "With access to better speakers, there is demand for better-quality audio streaming as well."

9 HIGH/LOW BUNDLES One way to increase adoption of high-quality digital formats is to bundle them with lower-quality files. This piggyback approach gives consumers the best of both worlds without the need for new equipment: high-quality for the home and standard quality for iPods and other portable devices. One attempt at bundling is Fraunhofer's HDAAC, a lossless version of the popular AAC format used by Apple.

"It was introduced because we thought there might be a need for higher quality even though it hasn't taken off yet," Nordmann says. "We didn't want people to have two separate formats." HDAAC files have an average compression ratio factor of two, which means they have half as much data as the original files.

7digital also takes the bundling approach. "We tend to offer lossless along with lower quality, for convenience," Drury says.

10 MASS MERCHANTS You know sound quality is reaching the masses when Best Buy is carrying turntables. At its online store, the big-box retailer sells a TDK USB belt-drive turntable that lists for \$399.99. It offers numerous affordable options, such as a belt-driven model by Stanton that sells for \$149.99 and a Numark that sells for \$99.99, both of which connect to computers to rip vinyl audio as WAV or MP3 files.

Radio Shack also carries low-priced turntables, though the \$79.99 Vinylwriter Pico USB 2 is more of a starter kit than something found in a high-end home system. But budding audiophiles have to start somewhere, and the included software that rips LPs into digital files can output to high-quality WAV and AIFF files. As for high-quality digital audio, Best Buy carries Sonos products as well as the Logitech Squeezebox Network Radio, a Wi-Fi-enabled device that supports a number of lossless and HD file formats. ...

House Beautiful

INTERNATIONAL JOINT VENTURE WITH EMI, 10-HOUR BEACH PARTIES, A DOCUMENTARY, AN IPAD APP AND NOW ITS BIGGEST SINGLE SO FAR—FROM STOCKHOLM TO MIAMI TO IBIZA TOWN AND BACK, FOR SWEDISH HOUSE MAFIA, IT'S ABOUT A FAN-FOCUSED (AND FABULOUS) POPULISM
BY KERRI MASON

In the fall of 2010, the international dance music industry was locked in a bitter custody dispute. At risk: ownership of the month of March in Miami.

On Nov. 16, the industry confab Winter Music Conference announced that it was splintering from the Ultra Music Festival, a three-day all-ages concert featuring DJs, live acts and big-name headliners like the Cure and Duran Duran. For more than a decade, the events coexisted during one week, allowing artists, fans and industry people to converge and temporarily turn Miami into dance music's capital city. Now, they'd be separated by two weeks.

Less than a month after WMC's bomb-drop, DJ/producer supergroup Swedish House Mafia—Steve Angello, Sebastian Ingrosso and Axwell—made one of its own. Through a press release and social media postings alone, the outfit announced the One Night Stand at the Masquerade Motel, a 10-hour party during what was now UMF week. Going head-to-head with UMF, and disregarding WMC altogether, the move was bold—even more so because SHM didn't have a venue or a lineup yet. The group promised an "extravagant" light and video show, and its usual dose of sex appeal. "Masks On Please," the invite commanded.

But the gag order was part of the plan. "We used the strategy of teasing tiny pieces of info, to create that feeling of adrenaline to go and snag your ticket," SHM manager Amy Thompson says. It worked. The first block of 2,500 Masquerade tickets went on sale in mid-December for \$50, sold out in 22 minutes and crashed the website handling the sales. At the end of February, the act revealed the lineup: friends and favorites that included Calvin Harris, Armand Van Helden and Pete Tong. Two weeks later, SHM unveiled the venue: the 11,500-square-foot tent housing Funkshion's Miami Fashion Week events, quite literally on South Beach, just off Ocean Drive. On March 8, the last block of the 12,500 available tickets went on sale at \$75 and sold out in 11 minutes.

"I'm not going to lie," Thompson says. "It was a surprise."

A surprise, and a statement—about dance music, the changing face of fan-dom and just what music business success looks like in 2011. At the time of the Masquerade sellout, SHM had been known as an entity for less than a year, having signed an international deal with EMI in July 2010. The group released a mere three singles, which have collectively sold 1.3 million copies internationally, according to the act's U.S. label, Astralwerks. A fourth, "Save the World," was released May 17 and is shaping up to be the biggest yet. It's sold 20,000 copies, according to Nielsen SoundScan, and jumps 40-28 on Billboard's Dance Club Songs chart this week. The video, featuring lovable canines carrying out some street justice on an assortment of bad guys, is at 11 million YouTube views, and was just added to MTV Hits and mtvU.



Despite appearances from artists like Tinie Tempah (on "Miami 2 Ibiza") and Pharrell (on the group's definitive first release, "One"), SHM's music is gloriously big-room club fodder, not mainstream-friendly radio dance. When asked if he'd like to have a Billboard Hot 100 chart-topper, Angello, who spends part of the year in Los Angeles, is dubious. "We bump into people and we end up on a record together. We never plan or request anything. We don't say, 'OK, this release is just for America. Let's put an R&B singer on it.'"

But SHM is more than music; it's a brand. And an international "joint venture" with EMI—the type of multiplatform deal that used to be called "360"—has allowed the members to develop themselves as one, without a hard focus on sales.

"It's a new paradigm: This is an artist that hasn't put out a proper album yet," Astralwerks senior marketing director Lawrence Lui says. "The music industry is evolving, and what

makes money now is not necessarily recorded music or downloads or sales of actual music products." Lui confirms that EMI shared in the expense and the profit of Masquerade, and has done the same with the group's other outside-the-box projects.

The act has already released a critically lauded documentary film, "Take One"; "Until One," a companion iPad app to its same-named EP; and a free iPhone fan app that pushes out gig information and aggregates the bandmates' tweets. They have nearly 1.5 million Facebook "likes," more than 121,000 Twitter followers and a website that'll soon be updated to include an enhanced store and a travel guide with tips from SHM's members.

Such elements have advanced the perception of these three affable friends as the leaders of a globe-trotting, fabulous lifestyle, nonetheless rooted in a fan-focused populism. And when the first true test of all that brand-building came—Masquerade, a chance for fans to commune with their heroes in an environ-



Team SHM

LABEL: Astralwerks/EMI

BIG DEALS: Smirnoff France

SITES: SwedishHouseMafia.com,
Facebook.com/swedishhousemafia

MANAGEMENT: Amy Thompson, ATM Artists

AGENT: Sam Kirby, William Morris Endeavor

PUBLISHING: Universal Music Publishing Group

PUBLICITY: Katie Deatrick Trimble, Astralwerks

TWEETS: @swedishhousemafia



Beat-builders: Swedish House Mafia's **SEBASTIAN INGROSSO**, **STEVE ANGELLO** and **AXWELL** (from left); inset: Fans sizing up the merch at a London show in May.

ment created by them—the response was overwhelming.

SHM wasn't born out of necessity: The members were doing well on their own. Angello and Axwell founded Size and Ax-tone Records, respectively, two of the genre's top tastemaking imprints. Ingrosso is a music-focused voca. specialist with an ear for pop. They could all tour at will internationally. As the name suggests, SHM started as a lark; a chance for the childhood friends to "bro out" in the DJ booths of international hotspots like Pacha Ibiza.

"Each of them have very successful solo careers," Thompson says. "SHM comes last, which is good. It stops it from becoming all-encompassing." But on March 26, it was all that mattered in Miami—even with the 50,000-capacity UMF sold out downtown.

The Miami Fire Department declared Masquerade at-capacity at 5 p.m., causing thousands of revelers to stake out spots on the

surrounding beach. In addition to the usual spring breakers and fist-pumpers, the crowd had its fair share of grown-ups with means. Many trudged through the sand in Louboutin heels and settled into bottle service tables in the elevated VIP section, hosted by exclusive New York-based nightclub brand Provocateur.

"Our fan is anywhere from 18 to 35, equally girl or boy," Thompson says. "They dress well, look good, make an effort. They die for electronic music. We have a saying: 'You are the show.' At Studio 54, you didn't know who the hell DJ'd—the people were the show. We feel our fans are that."

When the trio took the booth for the day's final set, flanked and backed by massive video screens, it seemed possible that the structure itself would give way from the energy alone. SHM

closed with "One"—joined by surprise guest Pharrell—and an explosion of pyrotechnics that seemed to represent the complete destruction of dance

music's status quo. The new kings of Miami had been crowned.

The members of SHM have no illusions. "There's being big in America electronically in our genre, then there's being big like Britney [Spears] and Christina [Aguilera]," Thompson says. "We're humble in that regard." But Angello sees only a bright future, for the band and dance music at large.

"There are a lot of doors open to us right now," he says. "But the scene is finally where it should be: it's an amazing genre of music. It brings people together and makes them happy." ●●●

kerri mason (@hotwaterinc) is a New York-based freelance writer.

COUNTRY STRONG



Country Music Assn. CEO **Steve Moore** (far left) joins the performers at the Chevrolet Presents CMA Global Artist Party outside the Stage on Broadway. PHOTO: KAREN HICKS/CMA

OPTIMISM PREVAILS ON THE NASHVILLE SCENE AS STARS AND STAKEHOLDERS GATHER FOR BILLBOARD/CMA COUNTRY MUSIC SUMMIT

BY RAY WADDELL

Amid all the discussion of the challenges facing the record industry, digital marketing toys, the cloud, multirights deals and brand-building, the prevailing theme at this year's Billboard/Country Music Assn. Country Music Summit were familiar: Love your fans, hard work pays off, and it's all about the song.

This melding of traditional truths and a sometimes confusing new marketplace bodes well for country music, which—arguably—could be better-positioned during the long haul than other genres. In the new world order, country music's laser focus on songwriting and superserving its passionate fan base, powered by charismatic artists who connect with fans and tour hard and smart, should serve the genre well.

While definitely not immune to the ills of the overall music industry, it's this robust mix of career artists and upstarts with legs that gives country stakeholders reason for optimism, and it showed among the 500 in attendance at the summit, held June 6-7 in Nashville as the unofficial kickoff to the Country Music Assn.'s massive CMA Music Festival. Despite long-standing charges of producing "cookie-cutter" artists, the truth is this: Unique acts that find their own voices are the ones that succeed in country, and the genre boasts a wealth of them.

For example, Kenny Chesney, in his Superstar Q&A, noted that it was when he stopped trying to be George Strait and forged

his own sound that his career switched gears. Similar sentiments were voiced by newer artists. "In the early days, I did try to change and conform to what Nashville wanted," Jason Aldean said during the summit's Artist Development Case Study. Aldean added that, after failing to get a record deal (he's now a platinum act on Nashville indie Broken Bow), "I made a promise to myself I'd cut the kind of songs I wanted to."

If today's marketplace means everyone in music has to work harder, well, that's pretty much how country music has always approached things. That "work ethic" theme came up time and time again, whether it was songwriters talking about endless writing sessions or artists like Chesney discussing singing to the fans in the cheap seats.

Of course, the summit was more than an industry group hug. Real and difficult challenges were addressed in virtually every session, and often sharply divergent opinions were voiced on the state of the business and the strategies best applied. For example, the general consensus on the touring panel was that widespread discounting wasn't a good thing, but opinions differed on the effectiveness of strategic use of Groupon discounts for touring artists. Live Nation Country president Brian O'Connell said Groupon promotions brought new fans to see Brad Paisley, but AEG Live senior VP Ali Harnell wondered whether fans paying vastly different prices for similar seats might be a turnoff. O'Connell's solution? "Don't put them next to each other."

Most often, though, the talk was of successful projects and routes around the obstacles. Where last year there were pointed complaints about

everything from multirights deals to piracy and declining CD sales, this year the vibe was more, "Yes, it's tough; here's what worked for us." Call country the genre too busy to bitch.

On the publishing panel, EMI Music Publishing Nashville executive VP/GM Ben Vaughn said his company has fewer writers on its roster but the ones it does have are hard at it, and the administrators are working every angle. "We're more focused," he said, adding that publishers expect their songwriters to produce.

Country fans, who were beginning to descend by the thousands into Nashville as the summit progressed, are the genre's ace in the hole. They're famously loyal, and they're more connected to their favorite artists than ever through the Internet and the original social networking platform: touring.

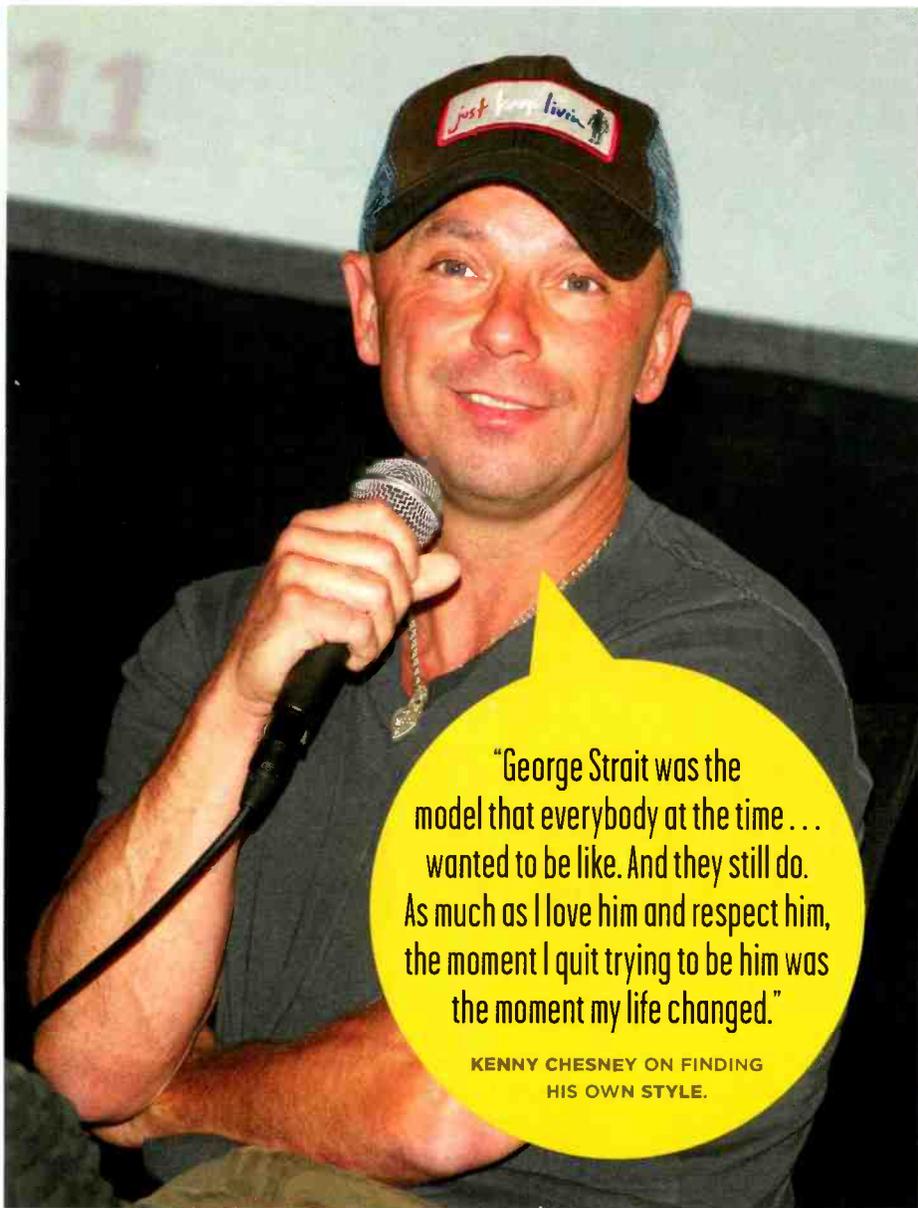
It's the songs that keep these fans turned on. Nashville is a songwriter town, and such current issues as Apple securing licenses for its iCloud service were seen as a positive development for the country business community and what it produces. While traditional values often populate country songs, this is a genre in step with a direct-to-fan marketplace, with fans that are more tech-savvy than many would perceive [see story, page TK].

Corporate America is increasingly turning to country events, artists and tours to reach consumers. The summit itself is in that mix, as industry sponsors for the event—like ShowClix and Sony Music—were joined by presenting sponsors Samsung and AT&T, which announced a new partnership with Keith Urban after the summit concluded, and the CMA Music Fest began in earnest. ●●●

OVERHEARD:

"It's not a lifestyle anymore—it's just a choice of music."

JOE NICHOLS ON CHANGING PERCEPTIONS OF COUNTRY MUSIC OVERSEAS.



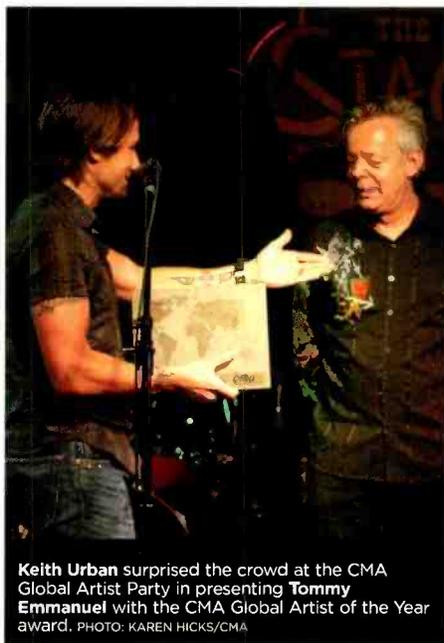
“George Strait was the model that everybody at the time . . . wanted to be like. And they still do. As much as I love him and respect him, the moment I quit trying to be him was the moment my life changed.”

KENNY CHESNEY ON FINDING HIS OWN STYLE.

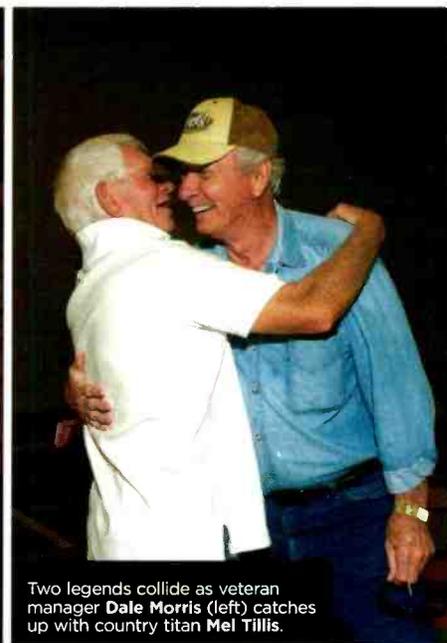
OVERHEARD:

“There’s two ways to work. You can work in a machine-gun atmosphere where the gun fires bullets and [you wonder], ‘Did we hit it?’ ‘I don’t know. There’s too much smoke. I can’t tell.’ Or you can take your one bullet and learn how to shoot. That sniper attitude is really important.”

BIGGER PICTURE GROUP PARTNER MICHAEL POWERS ON MAINTAINING FOCUS.



Keith Urban surprised the crowd at the CMA Global Artist Party in presenting Tommy Emmanuel with the CMA Global Artist of the Year award. PHOTO: KAREN HICKS/CMA



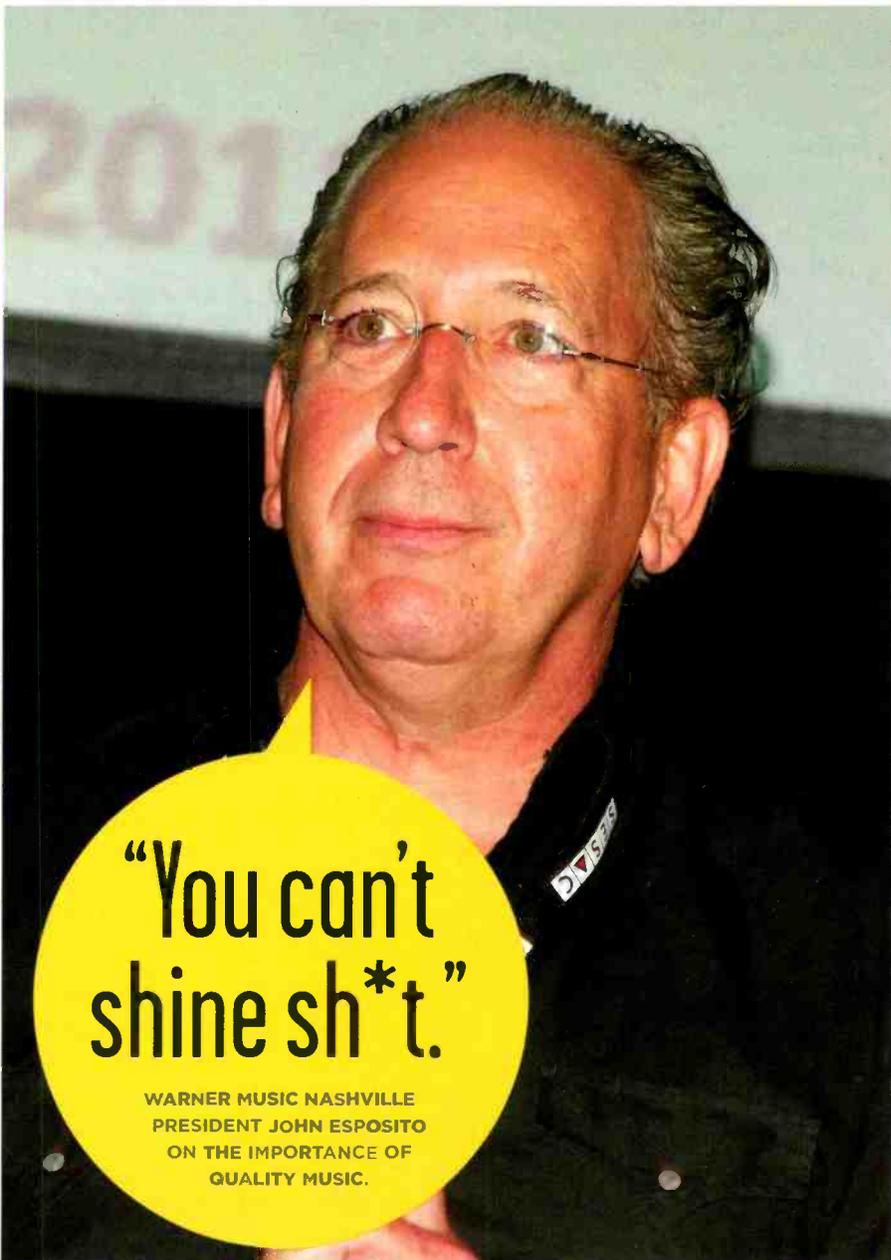
Two legends collide as veteran manager Dale Morris (left) catches up with country titan Mel Tillis.



Getting pumped up before their summit panel “Touring Saturation: Are We There Yet?” are (from left) Neste Event Marketing president Gil Cunningham; NS2 CEO Darin Lashinsky; country superstar Charlie Daniels; Brock Jones, VP of booking at panel sponsor Bridgestone Arena; moderator Ray Waddell, Billboard executive director of content and programming for touring and live entertainment; AEG Live senior VP All Harnell; Live Nation country president Brian O’Connell; and Red Mountain Entertainment president Gary Weinberger.



Billboard and the CMA, BFFs (from left): Billboard editorial director Bill Werde and publisher Lisa Ryan Howard with Country Music Assn. CEO Steve Moore.



“You can’t shine sh*t.”

WARNER MUSIC NASHVILLE PRESIDENT JOHN ESPOSITO ON THE IMPORTANCE OF QUALITY MUSIC.



Record label panelists, from left: Bigger Picture Group partner **Michael Powers**, Average Joe's Entertainment president **Tom Baldrica**, Bug Music VP **John Allen**, Warner Music Nashville president/CEO **John Esposito** and moderator **Glenn Peoples**, Billboard senior editorial analyst. Not pictured: CMT senior VP of music strategy **Jay Frank**.



Publishing panelists, from left: BMI VP of Nashville writer/publisher relations **Jody Williams**, ClearBox Rights founder/president **John Barker**, moderator **David Ross**, Music Row Publications publisher; Universal Music Publishing Group Nashville president **Pat Higdon**; Big Yellow Dog Music co-owner/VP of creative **Carla Wallace**; Curb Records VP of A&R **Doug Johnson**; and Sea Gayle Music partner **Chris DuBois**.



Manager panelists, from left: Moderator **Phyllis Stark**, MSN Music Nashville correspondent; B.A.D. Management managing partner **Virginia Davis** (Jewel); ROAR Management's **Bernie Cahill** (Zac Brown Band); McGhee Entertainment president **Doc McGhee** (Kiss); TKO Artist Management president **T.K. Kimbrell** (Toby Keith); Vector Management co-president **Ken Levitan** (Trace Adkins); and Erv Woolsey Co. CEO **Erv Woolsey** (George Strait).

THREE CHORDS—AND THE TRUTHS

HOT DEBATES AT THE COUNTRY SUMMIT

PUBLISHING PANEL

“NOT EVERY ARTIST IS A SONGWRITER.”

Nashville publishers are changing the time-honored tradition of pairing one songwriter with another. Now that labels want artists who also write songs, publishers are finding they must pair their songwriters with recording artists to get their songs onto albums. It's a controversial facet of today's artist development—in a city filled with specialists.

“There is a misconception with artists over the last few years that just because you have a record deal, you're all of a sudden a songwriter,” Universal Music Group Publishing Nashville president Pat Higdon said. “Every artist is not a songwriter.”

This has changed the importance of song-plugging, the act of pitching songs to artists and record labels, Sea Gayle Music partner Chris DuBois said. “A big part of publishing has shifted from song-plugging to politically positioning your writers to have the best opportunity of getting cuts.” That means getting a songwriter to co-write with an artist who may have little songwriting experience. “There have always been those great artists that didn't write . . . that just interpreted songs. And we still need those in the format,” Higdon added.

RECORD LABEL PANEL

“WE DON'T CALL OURSELVES A RECORD COMPANY.”

The music industry needs to get past the CD and the old ways of assessing what is and isn't a hit, CMT senior VP of music strategy Jay Frank said. “We're stuck on what gets into Walmart.”

Frank's comments came after some audience members applauded encouraging year-to-date Nielsen SoundScan numbers. CD sales were down just 7% compared with 22% at the same point in 2010. Album sales were flat compared with last year's 11% decline.

Transparency is one problem in today's diversified record business. The outside world looks at an artist's sales because they're tracked by a third party. But the public can't see into many of the revenue streams embodied in today's label contracts. There simply aren't any charts for merchandise sales, sponsorship dollars and synch licenses—welcome to the new music industry, where the CD is just one spoke in a larger wheel. “We don't call ourselves a record company,” Warner Music Nashville president John Esposito said.

MANAGER PANEL

“THE INCOME IS JUST NOT GOING TO BE THERE.”

Anyone expecting to hear about the death of the record label probably left the artist manager panel disappointed. There wasn't even any vitriol aimed at expanded-rights deals.

“I see record labels as an even more important entity than ever,” TKO Artist Management president T.K. Kimbrell said. But the costs of putting out records and promoting artists are still causing, in this digital age, labels to struggle. “I'm con-

cerned that at some point with increased digital downloads—both legal and illegal—the income is just not going to be there,” Kimbrell said. “I've sat on both sides, from a management standpoint and a record label. I know what's there.”

While expanded-rights deals—aka 360 deals—are helping labels stay in business, they need to be approached with caution, Vector Management president Ken Levitan warned. Granting expanded rights to a label means the artist should get commensurate value back. “You need to make sure the resources are there,” he said.

—Glenn Peoples

CIVIL DISCOURSE

A CLASSIC COUNTRY MUSIC PANEL CHAT—FROM THE POV OF THE MODERATOR

A joke crossed my mind after my panel about record labels at the Billboard Country Music Summit: How many music industry panelists does it take to screw in a light bulb? In Los Angeles or New York, the answer is one—and there would be some boasting by the first to do it. In Nashville, screwing in a light bulb would be a team effort: None of the executives would want to show up his or her peers.

That famous Music Row civility was apparent in the green room before we went onstage. Average Joe's Entertainment president Tom Baldrica and Bigger Picture Entertainment partner Michael Powers chatted about their golf outings. Bug Music VP John Allen and I talked about the challenges of jogging in Nashville's summer heat. That's life in a smallish city and an even smaller music industry. Everyone knows everyone.

So it was hardly surprising that five panelists could be in such agreement

about the state of the record industry. Heads were constantly nodding. One panelist was always continuing another's train of thought. They were on the same page. What was surprising was that all five panelists are taking basically the same approach: work smarter, not harder.

For Warner Music Nashville president John Esposito, working smarter meant trimming the label's roster in order to put more focus on the acts with the best chance of success. When he arrived nearly two years ago, Warner Nashville didn't have a tent-pole artist, he said. Since then, the label has helped turn Blake Shelton into one of country's leading men.

Baldrica and Powers are doing the same thing but on a smaller scale. Both Average Joe's and Bigger Picture have put their resources into a small roster of artists. They're nimble so they can quickly respond to the market. And though they think big, they have lower

break-even points than the majors.

Bug Music's Allen explained that his company started looking beyond publishing—out of necessity. Its songwriters had masters that needed to be in the marketplace, so Bug helped. Now it has created a label called 615 Music with Kings of Leon to launch new talent. And owning rights to both masters and publishing helps it better license those songs for TV and movies, he added.

CMT senior VP of music strategy Jay Frank showed up a few minutes late due to preparations for the CMT Awards at the Bridgestone Arena a block away. A year earlier, the smart and opinionated executive stirred up the label panel by admonishing the industry for clinging so desperately to the CD. But this year, when he urged Nashville to look beyond CD sales and find new ways to measure success, he sounded down-right, well, civil.

—GP

OVERHEARD:

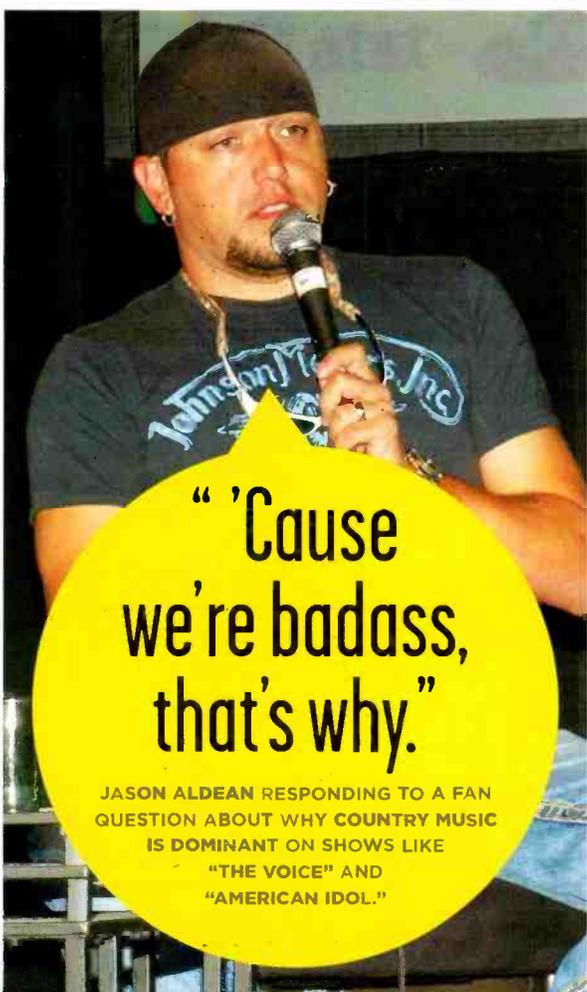
“Any professional songwriter who has quota issues needs to do something else.”

EMI MUSIC PUBLISHING NASHVILLE EXECUTIVE VP/GM BEN VAUGHN



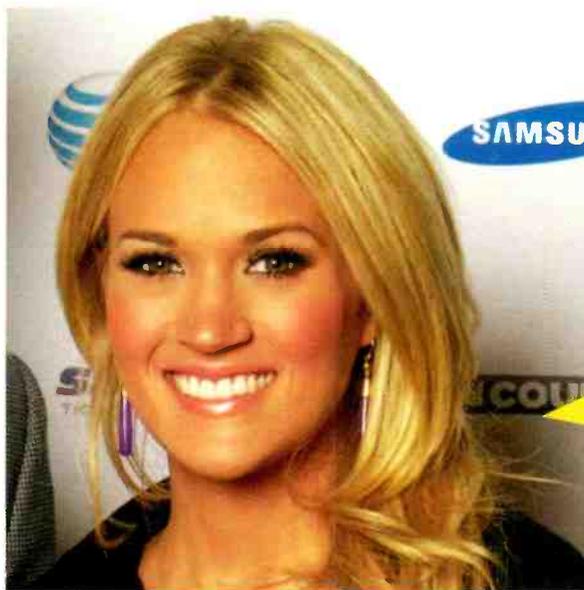
“You have to be present to win.”

BIG MACHINE LABEL GROUP INTERNATIONAL DIRECTOR OF MARKETING BRAD TURCOTTE ON ARTISTS BUILDING AN INTERNATIONAL CAREER.



“’Cause we’re badass, that’s why.”

JASON ALDEAN RESPONDING TO A FAN QUESTION ABOUT WHY COUNTRY MUSIC IS DOMINANT ON SHOWS LIKE “THE VOICE” AND “AMERICAN IDOL.”



“He’s such a great guy, but he’s on Paisley time. I always say, ‘Waitin’ on a Woman’? Yeah, right. Waitin’ on Brad.”

CARRIE UNDERWOOD ON DUET PARTNER BRAD PAISLEY.

WHO, EXACTLY, IS COUNTRY?

COUNTRY MUSIC FANS ARE PROFESSIONAL AS WELL AS BLUE COLLAR—AND THEY’RE ON FACEBOOK BY TOM ROLAND

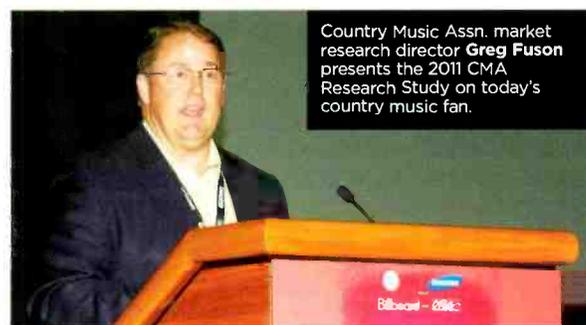
When the bank manager pulls his Prius into the parking lot at a Seattle-area Applebee’s for dinner, he takes a phone call from his wife, who asks if he got the note on Facebook saying she’d be 10 minutes late.

One might guess that this fictitious man listens to adult contemporary or classic-rock radio. In fact, the ringtone on his smartphone—Jason Aldean’s “Dirt Road Anthem”—might surprise even Music Row executives. The guy is a country fan, though he falls outside of what many consider the core country audience: pickup-driving, beer-guzzling factory workers without a college education. Nashville has been battling the “hay bale” imagery for years. And the Country Music Assn. (CMA) hopes that a new round of research—unveiled June 7 at the Billboard Country Music Summit—will help the industry fight those stereotypes among potential advertisers, and even its own executives.

Country fans do, in fact, include truck-driving, blue-collar folks, but that’s not the full picture according to the study, which surveyed 25,000 people. Among the discoveries that might surprise those who still think country’s consumers sit barefoot on Appalachian porches:

- One-third of adults who hope to buy an eco-friendly vehicle in the next 12 months are country fans.
- One-third of country fans work in managerial or professional occupations.
- Three-quarters of the country audience, often considered technologically challenged, is active in some fashion on Facebook.

It’s important for the industry to recognize the non-stereotypical fan does indeed exist—and in higher numbers than previously understood, according to CMA market research director Greg Fuson. Such data has significant implications for a wide swath of the country industry, including radio-programming decisions, material selection, marketing choices and income from sponsorships and advertising. A restructuring of country’s self-perceptions comes as the industry continues to grapple with ever-shifting dynamics in multiple segments of the business, and those changes were highly



Country Music Assn. market research director Greg Fuson presents the 2011 CMA Research Study on today’s country music fan.

evident on June 6 as the summit got under way at the Nashville Renaissance Hotel.

Radio is still the driving force in determining what songs and artists reach critical mass. But other factors can carry a hit-maker to the next level or help attract radio’s attention. Advertising is increasingly one of those factors. TKO Artist Management president T.K. Kimbrell noted that Ford promised to spend \$100 million on promotion over three months when Toby Keith formed a partnership with Ford’s truck division approximately nine years ago. Combined with the power of music in heavy rotation, that exposure elevated him from a star to one of the genre’s heavyweights.

“Every artist I’ve seen had something additional to country radio to make them a superstar,” Kimbrell said.

Ninety-five million Americans identify themselves as country fans, according to CMA VP of corporate partnerships Sheri Warnike. With the audience ranging predominantly in age from 25 to 54—wider than most other genres—it’s attractive to companies willing to spend on the genre. Nevertheless, any deals that aid the music have to make creative sense, and it’s better to walk away from bigger paychecks—in sponsorships or in concert fees—than to make a shortsighted deal.

“If you start chasing money, you’re going to make a lot of mistakes,” Aldean said. “That’s when the beginning of the end hits.”

Tom Roland (@bbcountryupdate) is editor of Billboard’s Country Update newsletter and is based in Nashville. For the full version of this article, subscribe to the Country Update at billboard.biz/bbbiz/newsletter.

OVERHEARD:

“I always wonder . . . which television executive got together with a reporter and said, ‘Is radio dead?’ ”

PREMIERE RADIO NETWORKS PRESIDENT JULIE TALBOTT

ALL IN

CONGATULATIONS ON A
BREAKOUT YEAR!



SPECIAL FEATURE

Slash's Turn

Guitar Hero Mixes Riffs And Business
With Collective Partnership

BY MELINDA NEWMAN

Slash would like to make one thing perfectly clear: “Even to this day, all I really want to do is fucking play. I have no interest in being a businessman. It does not thrill me. It does not excite me.” ¶ However, as head of his own label, Dik Hayd, the former Guns N’ Roses guitarist knows the job comes with certain responsibilities and challenges. To help him navigate the often choppy waters of business, in 2009 he linked with Los Angeles-based management group the Collective. ¶ “The Collective has been much more of a marketing and entrepreneurial partner for Slash than a traditional management company,” Slash’s manager Jeff Varner says. “We are constantly looking for new ways to partner directly with artists, build brand equity for them and develop new ways to unlock the value of their direct relationship with their audience. Our goal from the onset was to help Slash realize his own goals professionally, to build his brand and enable him to create his own platform for recording and distributing music on his own terms.”

When Slash, whom Time magazine ranked No. 2 in 2009 in a list of the top 10 electric guitar players, met with the Collective, he already had demos in hand for his 2010 album, “Slash,” which featured vocals from Ozzy Osbourne, Iggy Pop, Kid Rock, Alter Bridge singer Myles Kennedy, Fergie and others.

The Collective helped him set up worldwide distribution for the set, which was released by Dik Hayd in the United States through EMI Label Services and debuted at No. 3 on the Billboard 200 in April 2010. The Collective also created a number of strategic alliances to push the project. Key among them was a collaboration with Monster Energy Drinks, which entailed placing Slash’s image on 100 million cans that promoted a redemption deal for three songs from “Slash.”

The follow-up album to “Slash,” expected in first-quarter 2012, will feature touring vocalist Kennedy as the sole singer. The pair wrote while on the road together and will begin recording demos shortly. In the meantime, Slash’s summer European and U.K. tour, booked by William Morris Endeavor, will include his first gig in his hometown of Stoke-on-Trent, England.

“My Uncle Ian called me today asking for eight tickets; he still lives there,” Slash says while sitting in his cozy home studio in the basement of his L.A. house. “It’s going to be an interesting homecoming. I haven’t been there in almost 40 years. I haven’t been back ever since I left there.”

Slash’s other band, Velvet Revolver, remains an ongoing project, but the group has yet to find a replacement for departed lead singer Scott Weiland. The band recently passed on bringing in Slipknot/Stone Sour’s Corey Taylor as its new vocalist. “I don’t want to just do something for the urgency of it, and that’s what I felt like we were doing,” he says.

Besides, as Slash makes abundantly clear, his plate is very full.

What made you start your own label?

I’ve been in this business for long enough to go, “Well, this is how it works.” I just thought that I would like to pursue doing the album myself. It’s the second time I’ve done that. I did it once before with [former group Slash’s Snakepit] and I ended up taking [the second album], which I paid for, and selling it to Koch. And then they just completely dropped the ball on the record, so it was a little bit of a disappointment.

So this time around I thought, “I’ll pay for the record and then I’ll just distribute it,” so no reason to do a full-on record deal. And at this point, it’s worked out really well. It’s actually the first time I’ve recouped since Guns N’ Roses. I plan on doing my next one the same way.

By the sword: Despite his business savvy, SLASH prefers to cut his path in the world with a Gibson ax.



Does handling both the creative and business sides come easily to you?

Fortunately, [Guns N’ Roses] were a successful band and things worked within the record company deal the way that it should have. I don’t have anything bad to say about the whole Geffen organization, but as the band got bigger, other facets of the Guns N’ Roses organization really just came in and picked us apart.

That’s something that happens with a lot of successful people, because as it grew you just don’t have time to be creative and to make records and to tour and then, at the same time, be so business-savvy as to watch every dollar and cent that goes out the door. That’s just hard to do.

And I am always aware of that because, even to this day, all I really want to do is fucking play. I have no interest in being a

businessman. I don’t feel like I’ve achieved something that makes me happy when I do accomplish something in a business sense; I just want to know that it’s done so I can move on. I have a great management team now and I have these [business] meetings. I have to pay attention. It’s really important, but I can’t stand it.

How did you connect with the Collective?

Oddly enough, [it] started with meeting somebody at a school fund-raiser [and] they just happened to be the brother of one of the managers at the Collective. I’d heard of the Collective before and so I took that as an omen [and] also, I’d heard about Jeff Varner, so I set up a meeting and went over there. At that point I was knee-deep in the concept of what the record would be with the different singers, **continued on >>p30**



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Back in the jungle: "It's where I come from, so I don't have a problem being associated with Guns N' Roses," SLASH says of his days playing with AXL ROSE.



from >>p28 and I walked in and we talked and I told them what I was doing.

Do you own the label, or are you in partnership with them?
I own the label.

Do you want to sign any artists to your label?

I'm too busy watching out for my own ass at the moment. Now that we're going into the next [album], I'm just getting all the material together and doing an overview of every distribution company that we're going to work with, what that deal is and trying to settle [it all] in advance. Trying to take on a new artist just doesn't compute at the moment.

Trying to take on a new artist just doesn't compute at the moment. I'm too busy watching out for my own ass. Going into the next album, I'm just getting all the material together.

You did a number of partnerships, including Monster Energy Drink and Guitar Center in the United States, Classic Rock magazine in the United Kingdom and Harley-Davidson in Canada. Clearly, those were not deals just for the money but ones that fit your image and music. But did you have to get your head around those kinds of promotions that were rare for Guns N' Roses?

Well, I've had to diversify as far as the associations I'm going

to have. I don't have the support of a record company and so it costs money. And the reality is, in order to get money you don't have, you have to make arrangements with certain companies or whatever it is. I try to work with people that I like.

It just seems like the way of the world at this point, that you have to do certain deals in order to be able to make a record, to be able to do a tour and all that kind of stuff. I mean, there's no money in making records. If you have that big pop or hip-hop

record, there seems to be a lot of money in that. But, obviously, I'm not really headed down that road [laughs].

All your deals make sense. You're not shilling for a deodorant. I get a lot of offers though, and it's really like the worse the offer is the bigger the money is [laughs]. Even for the stuff that I have done, it was sort of hard for me to get used to the idea. It didn't come that easily. I'm not shameless in that sense [laughs].

continued on >>p32

JEFFREY MAYER/WIREIMAGE.COM



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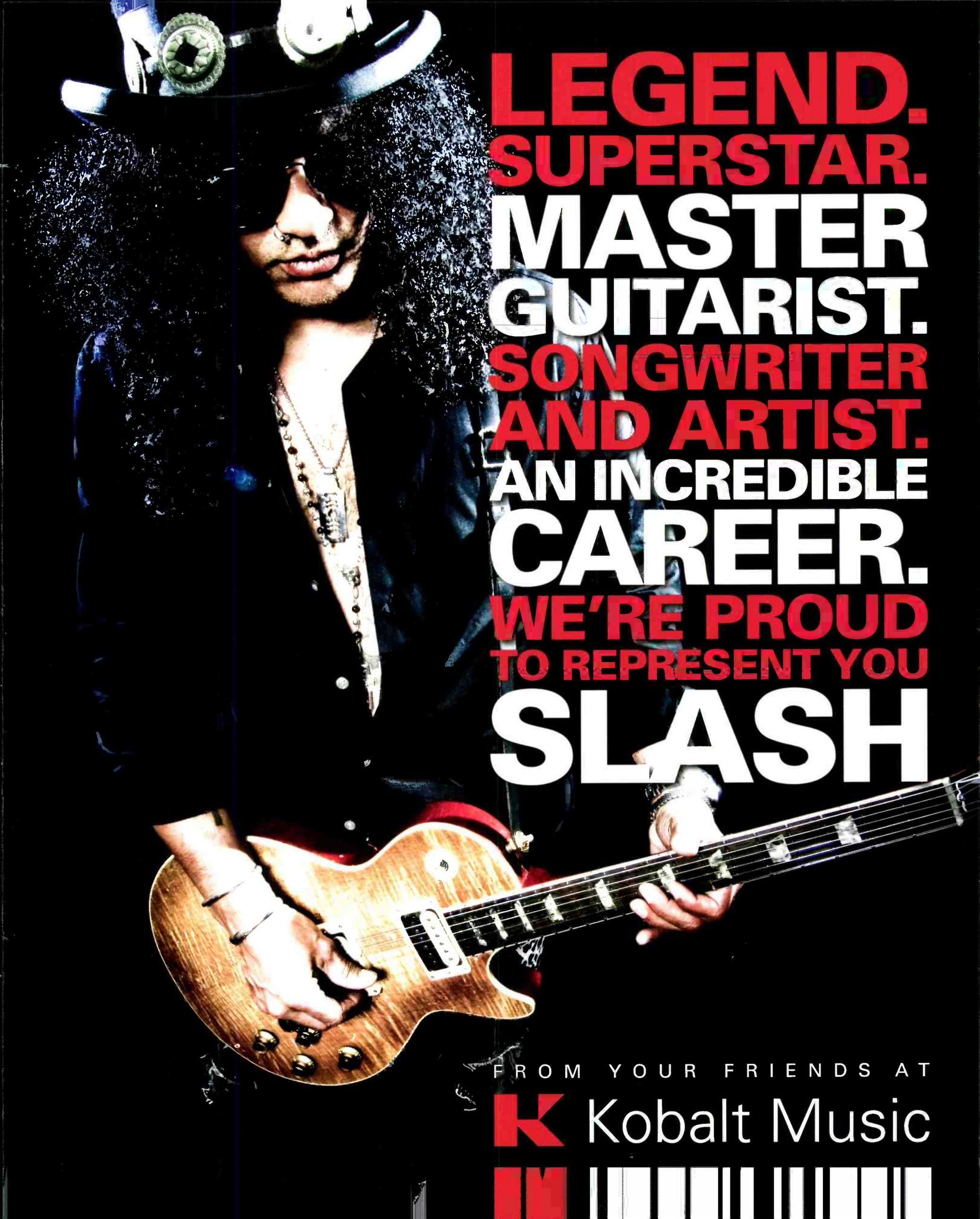


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A black and white photograph of the rock musician Slash. He is wearing a top hat with a green band, a dark jacket, and a long, dark, curly wig. He is holding a red Gibson Les Paul electric guitar. The background is dark and textured.

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from >>p30 **What do you get out of playing with this outfit that you didn't get out of playing with Guns N' Roses or Velvet Revolver?**

It's very much turned into a band at this point and it's really reminiscent of the early Guns days as far as that sort of vibe. Everybody loves what they're doing, everybody's excited about doing it, and that's something that was a ton of fun in the early Guns years.

With Velvet Revolver, it's just completely different. That was a very complicated band [laughs]. It was fun, too. I had a great time with everything that I've done, but there is something particularly fresh about this.



Super sideman: **MICHAEL JACKSON** turned to **SLASH** for guitar solos on his 1991 album "Dangerous."

When I set out to do this tour and started booking dates, one of the things I wanted to do was play places that aren't on the beaten path. If you have fans in certain places, go there and play.

You've hit some different territories while you've toured behind "Slash."

When I set out to do this tour and started booking dates, I said, "One of the things I want to do is play places that aren't on the beaten path." You get into this routine: You just play the same cities and everybody's used to seeing you. If you have fans in certain places, you should go there and play. That's the way I look at

it. So that's what I wanted to do: play as many cities or as many territories as I could get to. So we played in Jakarta. We played in Singapore. We played in Malaysia. I'd never been to any of them.

You played stadiums with Guns N' Roses. Is it hard at all to play smaller venues?

If you look at the nuts and bolts of what's really going on, no matter how big you are, they don't really change that much. I've never been one to say we're successful and really sort of gloat about it. I just pick up the guitar and play. The venues get bigger, but as a person or as an artist, I've never been that sort of rock star type: "I've finally arrived now. I can be a prick."

Would you like to get to the point where your solo career and Guns N' Roses aren't mentioned in the same breath?

No. Professionally, it's where I come from, so I don't have a problem being associated with Guns N' Roses. What I don't want is the pain-in-the-ass questions, especially after 15, 16 years of being broken up. "When is it getting back together?" Dude, it's been 15, 16 years.

I just want to be able to enjoy myself, be able to make records and be able to do tours and be able to do anything else I might come up with. There's not some sort of plateau that I'm trying to reach as a solo artist to be successful and go, "I've arrived. I've transcended my past." It's really just one step after another.

LESTER COHEN/WIREIMAGE.COM



"Navy" Coked Hat, 1800



"Continental" Coked Hat, 1776



Army, 1837



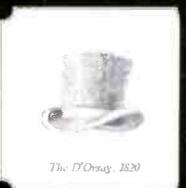
Clerical, 1700s



The Paris Bonnet, 1815



The Wellington, 1812



The O'Grady, 1820



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Slash's Worldwide Web

Global Network Of Distribution Deals Gives Guitarist International Clout

BY MELINDA NEWMAN

"Have guitar, will travel" could be Slash's motto. As the guitar slinger continues to promote his 2010 album, "Slash," he and his management team at the Collective have devised partnerships with labels and brands around the globe to ensure maximum exposure for the artist.

Plus, the guitarist has been his own best advocate: This summer, he embarks on his seventh tour behind "Slash."

Simply put, "The guy is literally the hardest-working artist I've ever worked with," his manager Jeff Varner says.

Instead of linking with one company for worldwide distribution, Slash and the Collective cut deals with seven, including EMI in the United States, Universal Music Japan and Sony Music Entertainment Australia and New Zealand, allowing them to tailor plans for each market.

"Our criteria for choosing labels included several factors: Who did we feel would do the best job? Who did we feel would be most innovative in marketing and promoting the project? And who displayed a real passion for it?" says Jordan Berliant, a partner in the Collective who over-

sees international marketing. "I'm delighted to say that every label we worked with delivered for us on this."

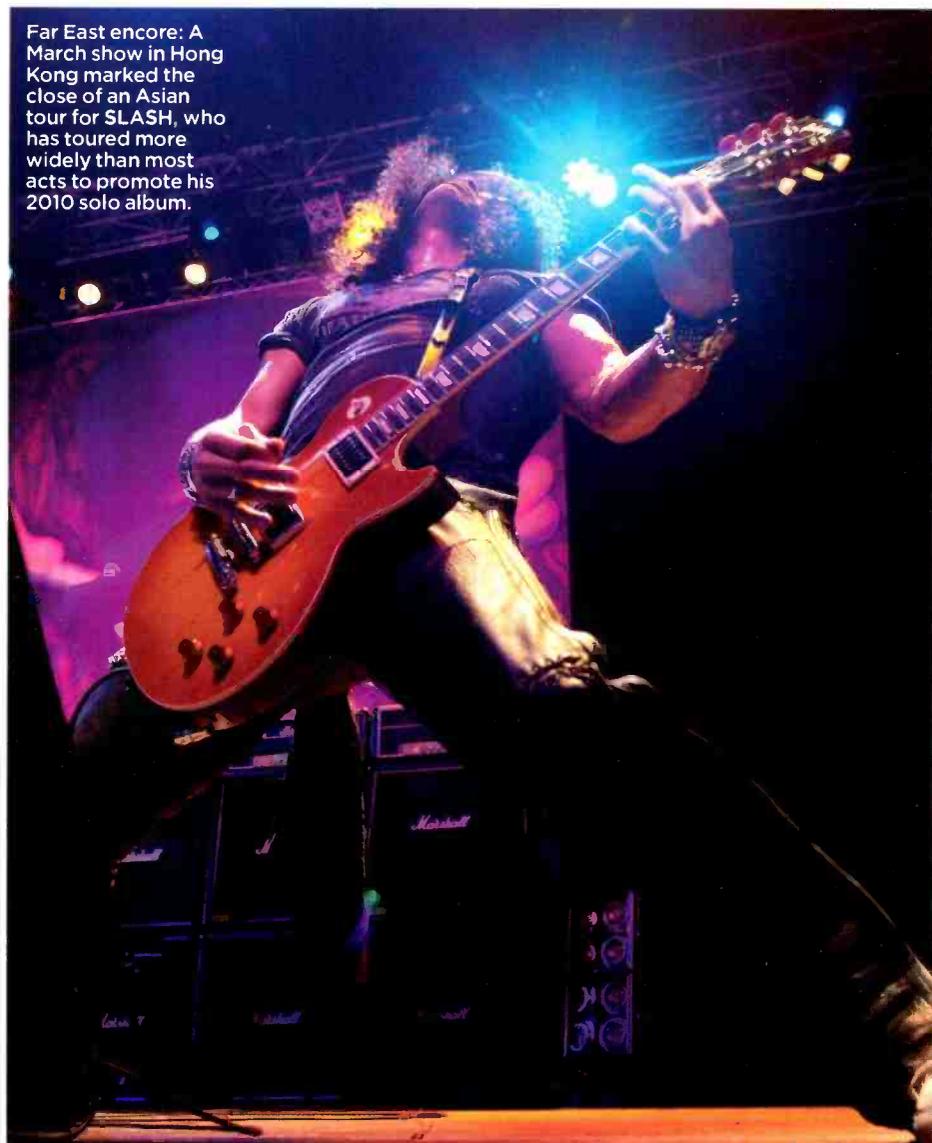
Indeed, in Australia, New Zealand and Canada, "Slash" has been certified platinum by the sales standards in those markets, according to the Collective.

The label deals were in tandem with smart partnerships with brands picked specifically to appeal to parts of Slash's fan base.

"Slash represents certain core qualities and attributes; it's what makes him such an icon in rock," Varner says. "Any brand association we do has to fall within that universe and be something that both he and his fans can relate to, and be seen as a natural extension of Slash."

For example, in the United Kingdom, Slash partnered with Classic Rock magazine to create a special "Fan Pack" edition dedicated to his career that came with a custom version of the "Slash" album. "That allowed us to get into 10 times as many retail outlets as traditional CDs would, and was released prior to the standard album version," Varner says.

Far East encore: A March show in Hong Kong marked the close of an Asian tour for SLASH, who has toured more widely than most acts to promote his 2010 solo album.



ED. JONES/AFP/GETTY IMAGES

WAVE

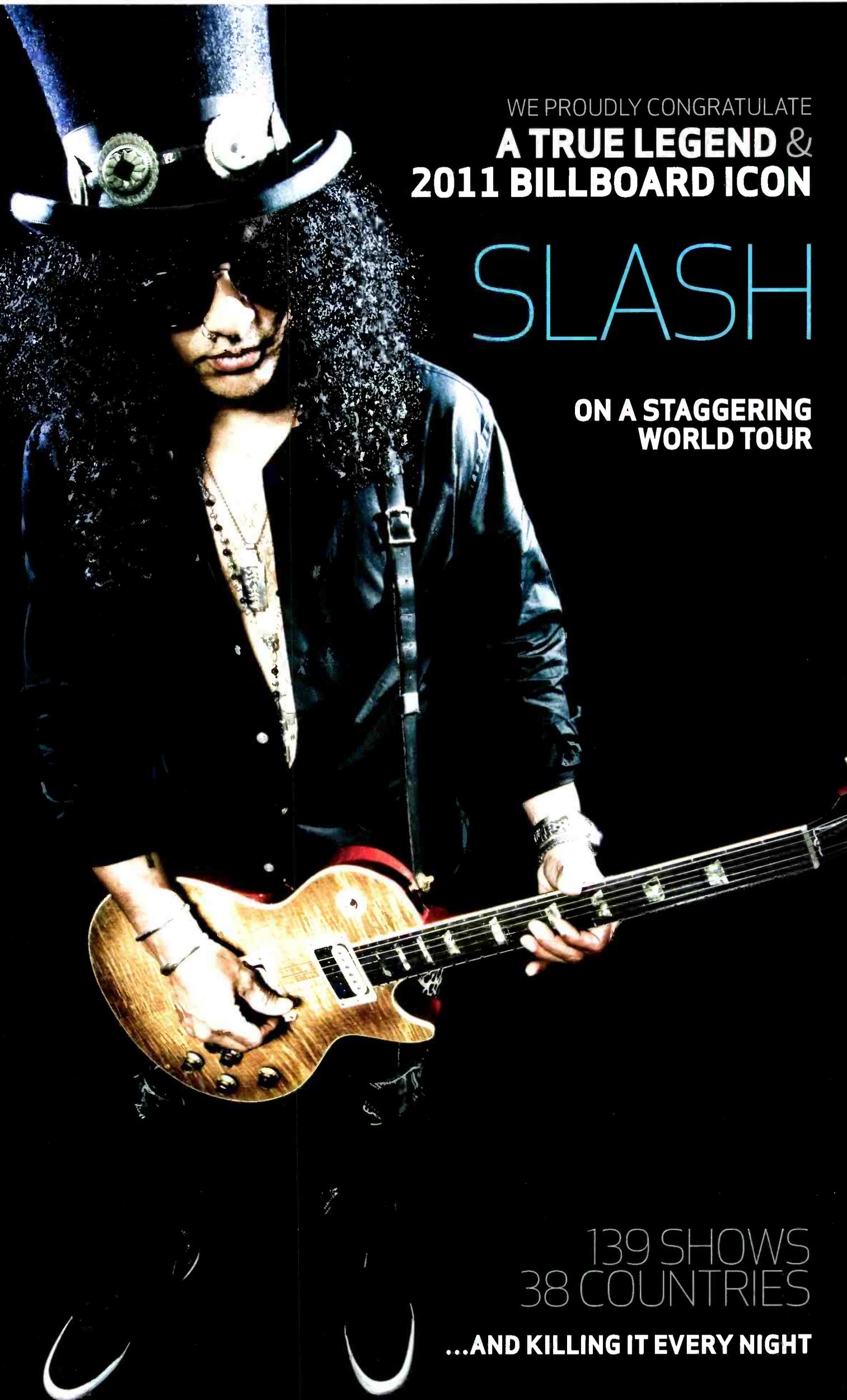
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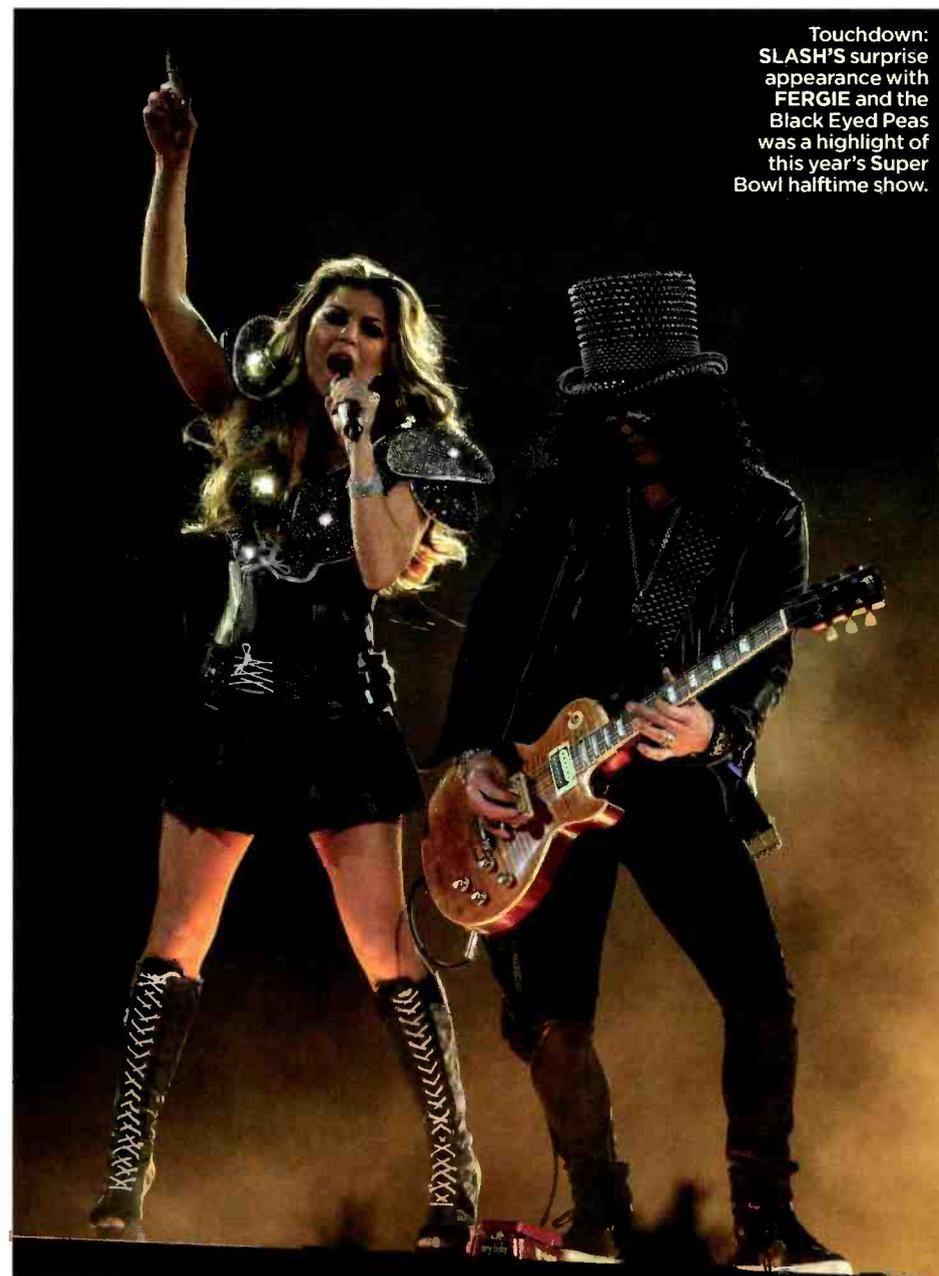
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When you look up SLASH in the dictionary,
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—Mitch Schneider, MSO PR

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Touchdown:
SLASH'S surprise
appearance with
FERGIE and the
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was a highlight of
this year's Super
Bowl halftime show.

**Sony Music Entertainment
Australia CEO Denis Handlin
credits Slash's willingness
to make three visits to
the territory in 10 months
for the success of his album
in the market.**

In Japan, Slash and Koshi Inaba from Japanese band B'z collaborated on a tune, "Sahara," that appeared as a bonus track on the album's Japanese edition in Japanese, and in English for the U.S. market as an iTunes extra. The Recording Industry Assn. of Japan named "Sahara" single of the year, marking the first time in two decades that an international act took the honor.

Slash calls the promotional campaign more hands-on than those done in his Guns N' Roses days.

"The whole thing is more on a street level. It's got a very human element to it," he says. "It's a really warm feeling that I never really got to appreciate prior to this last couple of times around."

Nowhere more so than in Australia, where "fans have always embraced Slash in a unique way," Varner says.

Sony Music Entertainment Australia chairman/CEO Denis Handlin credits Slash's willingness to make three visits to the territory in 10

months for the success of the "Slash" album in the market.

Plus, "we secured major exposure opportunities, key events and an affiliation with the appropriate media partner to take Slash's already iconic world status to a new level in Australia," Handlin says. He cites Slash's involvement in rebranding radio broadcaster Triple M as a rock network, as well as his participation in launching MTV Classic Australia.

Plus, Slash has toured nearly nonstop with his band, which includes Alter Bridge vocalist Myles Kennedy.

John Marx, Slash's agent at William Morris Endeavor, says that at first, promoters in some territories expressed concern that Kennedy was the only vocalist appearing with Slash, despite the presence of Fergie, Ozzy Osbourne, Iggy Pop and several other singers on "Slash." But those fears were quickly allayed.

"Myles absolutely killed it live, while Slash and the rest of the band were just insanely fantastic," Marx says. "We never once heard a word from a patron who felt they didn't get their money's worth, and more."

In fact, Marx envisions Slash's touring career evolving as he continues to move up to bigger venues in each city.

"I believe the model for Slash is quite similar to Carlos Santana and Jeff Beck," he says. "Both are amazing guitarists and writers who have managed to have highly successful careers despite the many changes that might otherwise confuse and offset an audience. Slash is no different. He will be relevant and at the top of his game for however long he chooses to perform and record."



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Family networks: Long-standing attractions on the family show circuit, including Sesame Street Live and Disney Live (below), are increasingly marketed online.

Family Fare With Cutting-Edge Marketing

Perennial Favorites On The Family Show Circuit Benefit From Digital Moves

BY KEN TUCKER

The names are familiar: Disney on Ice, Sesame Street Live, the Harlem Globetrotters, Ringling Bros. and Barnum & Bailey Circus. But the ways in which these evergreens of the family show circuit are being marketed have changed significantly in recent years.

Viral videos and social networking, once considered the cutting edge of marketing, are now commonly used tools to promote family shows.

"The Internet is the fastest, most direct and cheapest way to get to your customer," says Bob Schwartz, VP of marketing at the Philadelphia-based sports and entertainment firm Comcast-Spectacor. "Now newspapers, radio stations and television stations are packaging their websites and their databases for family shows and events. TV is still a great medium; newspaper, it depends on what market you're in; and then radio can get to your specific target demographic with the various formats. But a new dimension has been added with the Internet."

Jeff Meyer, senior VP of North American

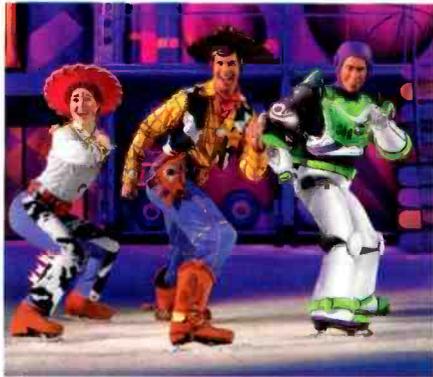
event marketing and sales for Feld Entertainment, agrees. "There's no question we have gravitated toward the social media," he says. "It's going to become way more important than it even is today in the success of engagement."

Feld, which counts Disney on Ice, Disney Live, Ringling Bros. and Monster Jam among its properties, has a department dedicated to social media, according to Meyer.

"All the properties that we have we engage in the social media realm," he says. "Obviously there are different demographics for the various properties that we have. The Supercross demo is vastly different than the Disney Live productions, but we've got over [650,000] Facebook members on our Supercross site."

The landscape is changing quickly. "Five years ago everyone had a website and you spent a lot of time trying to get people to go to [it]," Comcast-Spectacor VP of public relations Ike Richman says. "With a website, the fans come to you; with Facebook, you go to the fans. That's a different way for us **continued on >>p40**





To infinity and beyond: Disney on Ice, featuring the "Toy Story" characters, gets a boost through social media.

from >>p39 to promote and market our events. We know where our fans are and now we go to them and we can engage them.

"You can create presales on Facebook and Twitter by creating pass codes for the viewer," Richman adds. "Those are things that we continue to explore as well."

Crystal Breede, marketing manager for Hampton (Va.) Coliseum, where roughly 40% of the shows that come through are family productions, says Facebook is now the first place some consumers look for information.

"I've been finding that people, instead of calling the venue, are going to our Facebook page and asking a question," she says. "It definitely takes a lot of monitoring when people start to rely on that form of communication. You want to make sure you answer them when they're wanting that answer."

Dustin Turner, marketing manager for Spurs Sports & Entertainment and the AT&T Center in San Antonio, previously worked at Feld and says the firm focused on reaching mothers.

"We changed our whole thinking while I was there. It's not so much about getting 100 spots as it is about getting four spots that reach mom at the right time," he says. "We've kind of changed the mentality here to mirror that. We use Facebook and social media to target the moms just as much as we would a [TV] spot."

Venues and promoters also target so-called "mommy bloggers"—women whose blogs aim for the all-important decision-maker when it comes to family shows. A few years ago Feld began working with Web destination Mom Central, which describes itself as a "one-stop Web resource dedicated to providing busy moms with smart household and parenting solutions," to promote its ice and circus properties.

"It really jump-started us into that world for Disney and Ringling with great success," Meyer says. "We've expanded exponentially since then. We have mom bloggers all over the country that we engage and feed our product to, to make sure that we have enough chatter on all the properties that we've got."

"It's a huge initiative," he adds. "We've shifted a significant amount of our financial resources and budgets to the social initiatives."

Ultimately, Richman says, it's still about making the sale.

"It's how you communicate your message now that has changed. You can announce something at 10 a.m. on Facebook and by 10:05 it's spread to millions of people. You don't have to wait for the five o'clock news. It's instantaneous."

"It's all about engaging the consumer," Schwartz says. "The consumer is now the marketer." ●●●

Sharing Knowledge, Selling Seats

Event And Arena Marketing Conference Gives Venue Execs Latest Sales Tools

BY KEN TUCKER

In a rapidly changing marketing landscape for the live performance business, one never-changing goal remains the focus of the Event and Arena Marketing Conference (EAMC)—engaging consumers to sell tickets.

When the first edition of the conference launched in 1980 at the Met Center in Minneapolis, it responded to a communication gap.

Venue professionals recognized a need to convene with show producers and promoters to devise a way to coordinate their marketing efforts and, simply, sell more tickets.

That first event, which only a handful of people attended, has expanded and adapted to the needs of the participants.

"Over the years it's grown, but it's still a conference about sharing ideas, educating and networking," says Suzanne Richardson, marketing director for AEG Live Las Vegas and president of EAMC.

This year the conference will be held June 15-18 at the Conseco Fieldhouse in Indianapolis. That venue can put the EAMC lessons into practice immediately afterward with upcoming shows including Sade (July 8), Josh Groban (July 12), New Kids on the Block/Backstreet Boys (July 26) and Taylor Swift (July 29).

Vanessa Kromer, Los Angeles-based senior director at Nederlander Concerts, also serves as VP of agenda for the EAMC. When it comes to putting together the conference program, "we definitely try to touch on hot topics in the industry that affect our marketers and the venues," she says.

It's no surprise in this age of social media that one of the first sessions of the four-day conference is titled "Maximizing the Value of Facebook." Likewise, the panel "Marketing/PR/Group Sales," organized by market size, is a new initiative this year.

Another session, "Marketing/PR: Internet Stardom," will focus on how marketers can use podcasts and viral videos.

Dustin Turner, marketing manager for Spurs Sports & Entertainment and the AT&T Center in San Antonio, attended the EAMC for the first time in 2010 and joined the planning committee for this year's event.

"The idea-sharing is incredible," he says. "The networking is huge—being able to communicate at the conference, but also throughout the rest of the year."

Crystal Breede, marketing manager for the Hampton (Va.) Coliseum, first attended the conference in 2008 and two years later joined the planning committee.

"Probably the No. 1 thing that made me want to be involved was the networking opportunity," Breede says. "I'm able to call up people that have a similar show to what we



have or the same show on a tour and compare notes. The camaraderie that you get from the people that you meet there is probably the biggest thing for me."

Ike Richman, VP of public relations for the Philadelphia-based sports and entertainment firm Comcast-Spectacor, is a regular EAMC attendee.

"There's networking, there's idea-sharing, there's a lot of mentoring that goes on there," he says. "It's a chance for the next generation to link up with someone that's been in the industry for a couple of years or for their lifetimes. It's wonderful to be able to sit down with [Vee Corp. founder and president/CEO] Vince Egan and hear what's on his mind, or to sit down with some guys from the Globe-trotters or Feld Entertainment."

Tammy Koolbeck, regional VP for venue management firm VenuWorks, based in Ames, Iowa, served as the EAMC's first president when it became a nonprofit organization in 1999. She believes the conference remains relevant because of the passion of the

all-volunteer team that puts it together.

"We're really focused in the time that we're there on education sessions and the networking opportunities that we offer," she says. "The directors and GMs see the value of the conference because year after year we put together great educational agendas."

"Every year roughly a third of our attendees are new, which helps with the freshness of the conference," Koolbeck

adds. "Yet we still have our core of people who may come every year, or those who take a year off so that [they] can send someone else in their office and then they come back [the following year]."

Richman adds, "The new people coming up sometimes have new and exciting ideas that haven't really been tapped on."

While social media continues to be a hot topic at the conference, the relatively new phenomenon of "mommy blogging" will also be addressed.

"From our research, it's definitely growing," Kromer says, referring to online bloggers who write about events and create buzz among potential ticket buyers. "The mothers are a lot of times the decision-makers in the family, especially when it comes to family shows."

"I walk away from our conference every year with notes and new ideas," veteran marketer Richardson says. "I've been going since '96, and every year I've walked out with something new to do, something new to try." ●●●



Lessons learned: Artists including JOSH GROBAN are on tap at the Conseco Fieldhouse (above) in the weeks after the Indianapolis venue hosts the annual Event and Arena Marketing Conference.

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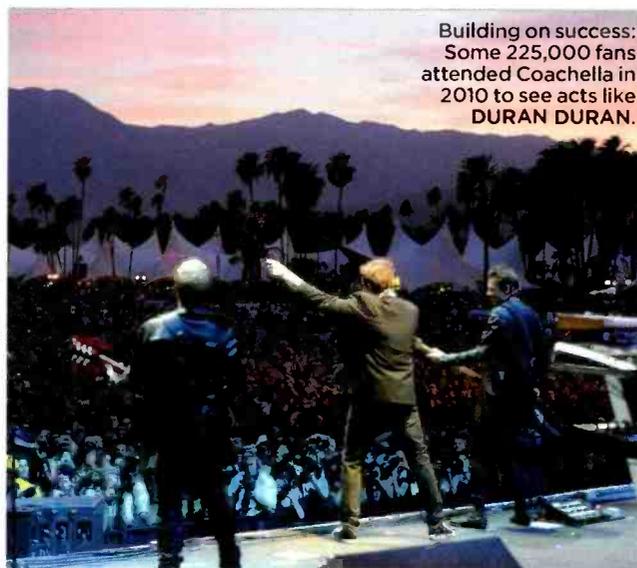
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ON THE ROAD

Coachella, Times Two

Behind The Festival's Double Weekend Plan



Building on success: Some 225,000 fans attended Coachella in 2010 to see acts like DURAN DURAN.

posted a combined gross of more than \$38 million and an aggregate attendance of 380,000-plus, according to Goldenvoice officials.

Coachella, one of North America's elite rock festivals, sold out in a record six days at 75,000 paid per day over three days, for a gross of about \$23 million and aggregate attendance of 225,000. The gross is up from \$21.7 million last year and is a record for the festival.

The next weekend, the Big 4 drew 49,400 paid, with a \$5.5 million gross. A week-end later, Stagecoach, with **Kenny Chesney, Rascal**

Flatts and **Carrie Underwood**, drew 55,000 paid each day for two days, generating a gross of nearly \$10 million. That's another record for Stagecoach, which grossed \$7.3 million last year and drew an aggregate of 88,243.

Next year there won't be a metal event, but rather two Coachellas. With a week's break, a lot of acts will be in the region, opening the door for potential sponsor events, fan club parties or other opportunities. "We haven't jumped into that yet, but I would think that most of the bands would just tour other cities and come back," Tollett says. Asked if anyone has told him that perhaps producers are being too ambitious in staging back-to-back mega fests, Tollett says, "I haven't heard that yet. The thing is, I'm OK if it doesn't sell out. My favorite thing would be that if it doesn't sell out, but gets close, then I would feel that everyone had a chance to go to the show. It was hard watching people be upset that they couldn't go last year because tickets were

going for \$500-\$600 [on the secondary market], and that's just not right."

Announcing big news for a festival nearly a year away was also conceived with marketing goals in mind. "We wanted to give people a long time for the layaway," Tollett says. "We've done payment plans of two or three payments, and we've spoke to people that go and they've asked for a longer time on the payment plan."

In Coachella, Goldenvoice has created a brand that reached a cultural critical mass in 2011, and that brand is sizzling hot right now. "Paul's risk is mitigated by the fact he has built a festival that will sell on brand value alone," William Morris Endeavor agent **Kirk Sommer** says. "The demand was so great he could have achieved these results this year."

Sommer knows it's not a venture Tollett rushed into without gauging the market. "Paul wisely gives the Coachella ticket buyers' opinion great consideration," Sommer says. "There is only so much capacity. He works relentlessly and tirelessly to deliver the best festival bill in the country, while being extremely mindful of the fan experience."

The approach isn't completely unique; many festivals, including the New Orleans Jazz & Heritage Festival (also produced by Goldenvoice parent AEG Live) and Milwaukee Summerfest, take place during multiple weekends. But what is unprecedented is that Goldenvoice will book the same talent for consecutive weekends, effectively staging the same mega event twice.

This was a milestone spring for Goldenvoice and its events. The Coachella festival held April 17-19, the Big 4 fest (featuring **Metallica, Slayer, Megadeth** and **Anthrax**) on April 23 and the Stagecoach Country Music Festival that ran April 30-May 1, all held at the Empire Polo Grounds in Indio,

producers are being too ambitious in staging back-to-back mega fests, Tollett says, "I haven't heard that yet. The thing is, I'm OK if it doesn't sell out. My favorite thing would be that if it doesn't sell out, but gets close, then I would feel that everyone had a chance to go to the show. It was hard watching people be upset that they couldn't go last year because tickets were

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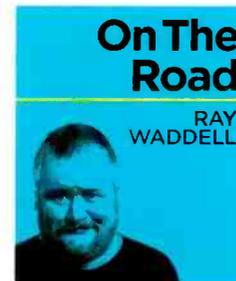
producers are being too ambitious in staging back-to-back mega fests, Tollett says, "I haven't heard that yet. The thing is, I'm OK if it doesn't sell out. My favorite thing would be that if it doesn't sell out, but gets close, then I would feel that everyone had a chance to go to the show. It was hard watching people be upset that they couldn't go last year because tickets were

going for \$500-\$600 [on the secondary market], and that's just not right."

Announcing big news for a festival nearly a year away was also conceived with marketing goals in mind. "We wanted to give people a long time for the layaway," Tollett says. "We've done payment plans of two or three payments, and we've spoke to people that go and they've asked for a longer time on the payment plan."

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$24,993,698 (\$699/\$269) (£6,251,295) \$122.77/\$57.29	COACHELLA VALLEY MUSIC AND ARTS FESTIVAL Empire Polo Field, Indio, Calif., April 15-17	75,000 three days	Goldenvoice/AEG Live
2	\$10,232,800	ROGER WATERS O2 Arena, London, May 11-12, 14- 15, 17-18	89,182 90,006 six shows	Live Nation, 3A Entertainment
3	\$9,195,415 \$799/\$149	STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL Empire Polo Field, Indio, Calif., April 30-May 1	54,791 two days	Goldenvoice/AEG Live
4	\$6,754,860 (£4,140,785) \$128.87/\$48.94	KYLIE MINOGUE, ULTRA GIRLS O2 Arena, London, April 7-9, 11-12	70,100 70,500 five shows	3A Entertainment
5	\$6,498,291 (\$6,330,570 Canadian) \$256.62/\$30.79	U2, THE FRAY Commonwealth Stadium, Edmonton, Alberta, June 1	66,835 sellout	Live Nation Global Touring
6	\$5,961,880 (£3,681,175) \$121.47/\$56.68	ERIC CLAPTON, STEVE WINWOOD, ANDY FAIRWEATHER LOW Royal Albert Hall, London, May 17-18, 20-21, 23-24, 26-27, 29-30, June 1	54,846 11 sellouts	3A Entertainment
7	\$4,908,091 (\$4,792,260 Canadian) \$260.14/\$34.82	U2, THE FRAY Canad Inns Stadium, Winnipeg, Manitoba, May 29	47,190 sellout	Live Nation Global Touring
8	\$4,793,768 \$199. \$99	THE BIG 4: METALLICA, SLAYER, MEGADETH, ANTHRAX Empire Polo Field, Indio, Calif., April 23	44,205 50,000	Goldenvoice/AEG Live
9	\$4,449,280 (£2,766,622) \$127.05/\$48.25	KYLIE MINOGUE, ULTRA GIRLS Manchester Evening News Arena, Manchester, England, April 1-2, 4-5	44,578 45,000 four shows	3A Entertainment
10	\$4,078,870 (£2,463,994) \$165.54/\$41.38	BARRY MANILOW O2 Arena, London, May 4-7	33,813 38,300 four shows	Kennedy Street Enterprises
11	\$3,371,010 (£2,102,740) \$58.55/\$56.11	PETER KAY O2 Arena, London, March 31, April 1-4	59,619 61,500 five shows	S.J.M. Concerts
12	\$3,265,520 (\$3,280,975 Australian) \$198.96/\$99.43	NEIL DIAMOND Brisbane Entertainment Centre, Brisbane, Australia, March 21, 23	22,452 22,650 two shows	Dainty Consolidated Entertainment
13	\$2,989,250 (£1,847,895) \$121.32/\$56.62	ROGER WATERS Manchester Evening News Arena, Manchester, England, May 20-21	25,006 25,238 two shows	Live Nation, 3A Entertainment
14	\$2,640,160 (\$2,663,415 Australian) \$247.72/\$99.03	NEIL DIAMOND Hope Estate Winery, Hunter Valley, Australia, March 19	17,393 17,780	Dainty Consolidated Entertainment
15	\$2,564,020 (\$2,497,727 Australian) \$205.21/\$102.55	NEIL DIAMOND nib Stadium, Perth, Australia, March 29	18,290 18,598	Dainty Consolidated Entertainment
16	\$2,107,890 (\$1,948,665 Australian) \$108.06	KATY PERRY, ZOWIE Brisbane Entertainment Centre, Brisbane, Australia, May 5, 15	23,910 27,144 two shows	Michael Coppel Presents
17	\$2,031,140 (\$1,864,085 Australian) \$108.85	KATY PERRY, ZOWIE Sydney Entertainment Centre, Sydney, May 4, 14	22,834 24,146 two shows	Michael Coppel Presents
18	\$1,721,168 \$89.50/\$49.50/ \$29.50	GLEE LIVE! Staples Center, Los Angeles, May 28	25,420 26,725 two shows	Live Nation
19	\$1,703,430 (£1,055,850) \$52.43/\$16.13	THE X FACTOR LIVE Cardiff International Arena, Cardiff, Wales, April 5-10	34,116 34,320 eight shows	3A Entertainment
20	\$1,615,030 (\$1,504,620 Australian) \$187.84/\$59.04	BOB DYLAN, PAUL KELLY Sydney Entertainment Centre, Sydney, April 27-28	10,672 12,405 two shows	Chugg Entertainment
21	\$1,614,220 (£1,003,746) \$52.27/\$16.08	THE X FACTOR LIVE Scottish Exhibition & Conference Centre, Glasgow, Scotland, April 1-3	33,806 35,800 five shows	3A Entertainment
22	\$1,474,950 (\$1,349,317 Australian) \$131.12/\$120.19	CREAMFIELDS: DEADMAU5, SKRILLEX, MARTIN SOLVEIG & OTHERS Hordern Pavilion, Sydney, April 30	12,679 14,740	Totem Onelove
23	\$1,435,140 (\$1,388,457 New Zealand) \$78.84	KATY PERRY, ZOWIE Vector Arena, Auckland, New Zealand, May 7-8	22,905 23,938 two shows	Michael Coppel Presents
24	\$1,337,488 \$125.75/\$49.75	LIL WAYNE, NICKI MINAJ, RICK ROSS, TRAVIS BARKER, PORCELAIN Phillips Arena, Atlanta, April 9	14,704 sellout	Live Nation
25	\$1,310,834 (\$1,265,086 Canadian) \$128.29/\$30.57	USHER, AKON, DEV & THE CATARACS Air Canada Centre, Toronto, May 14	15,984 sellout	Atlanta Worldwide Touring/Concerts West/AEG Live
26	\$1,292,089 \$130/\$49.50	ELECTRIC DAISY CARNIVAL Tinker Field, Orlando, Fla., May 27-28	21,294 24,000 two shows	Insomniac Events
27	\$1,252,220 (£767,407) \$79.16/\$61.19	JAMIROQUAI O2 Arena, London, April 15	16,639 16,800	S.J.M. Concerts
28	\$1,198,030 (£739,760) \$121.46/\$56.68	ENRIQUE IGLESIAS O2 Arena, London, March 25	15,366 15,700	S.J.M. Concerts
29	\$1,196,940 (£726,645) \$123.54/\$32.94	SADE, JOLLY BOYS O2 Arena, London, May 31	11,478 13,020	Marshall Arts
30	\$1,180,892 (\$1,154,086 Canadian) \$130.72/\$30.19	USHER, AKON, DEV & THE CATARACS Rogers Arena, Vancouver, May 25	14,133 sellout	Atlanta Worldwide Touring/Concerts West/AEG Live
31	\$1,165,804 \$248/\$148/\$70	BOB SEGER & THE SILVER BULLET BAND Huntington Center, Toledo, Ohio, March 26, 31	16,157 two sellouts	Live Nation
32	\$1,149,020 (\$1,096,306 Australian) \$137.30/\$95.38	KEITH URBAN, LADY ANTEBELLUM Sydney Entertainment Centre, Sydney, April 14	8,886 10,128	Chugg Entertainment
33	\$1,133,320 (4,589,680 pesos) \$111.12/\$44.45	ROXETTE Luna Park, Buenos Aires, April 4-5	8,293 15,321 two shows	T4F-Time For Fun, Live Nation
34	\$1,117,690 (£697,104) \$45.04/\$44.09	ELBOW, THE VILLAGERS O2 Arena, London, March 28-29	25,255 26,652 two shows	S.J.M. Concerts
35	\$1,087,547 \$125/\$85/\$49.50/ \$29.50	USHER, AKON, TINIE TEMPAH Staples Center, Los Angeles, June 1	12,614 sellout	Atlanta Worldwide Touring/Concerts West/AEG Live



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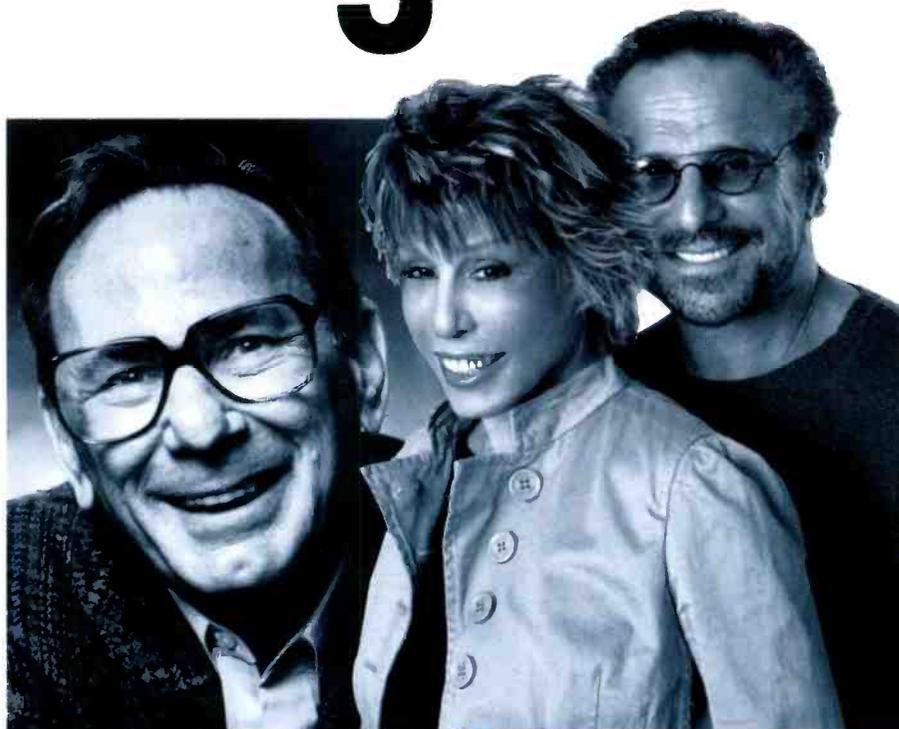
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Songs Of Celebration



Composers Convene For Annual Honors Of The Songwriters Hall Of Fame

BY ED CHRISTMAN AND CATHY APPLEFELD OLSON

As the new chairman of the Songwriters Hall of Fame, Jimmy Webb follows in the footsteps of former SHOF leaders—and similarly renowned songwriters—Hal David, Sammy Cahn and Johnny Mercer. “These are some big shoes that I am probably not going to be able to fill, but will try,” Webb says. “Hal David put in 10 years for this organization. He kept things rolling, building the momentum for the show. The entire organization prospered [under his leadership].” The “show,” of course, is the organization’s 42nd annual induction and awards dinner June 16 at the Marriott Marquis Hotel in New York, where an honor for David was one of Webb’s priorities. “In taking this job,” Webb says, “I want to keep his main goal, which [goes] all the way back to the dream Johnny Mercer had: We want to give songwriters the simple dignity of having their own place to shine. And that’s what I am about.”

While planning continues for the SHOF to one day open a physical home, its “virtual” museum expands regularly at SongwritersHallOfFame.org. The SHOF also has a relationship with the Grammy Hall of Fame in Los Angeles and is seeking to expand its presence in Nashville.

Moreover, president Linda Moran says that one of the SHOF’s key accomplishments has been “branding the name ‘Songwriters Hall of Fame.’ Everyone is aware of it,” she says. “Most artists begin as writers, so the Songwriters Hall of Fame represents the heart and soul of where they started.”

What helps the brand to shine the brightest is its annual awards dinner. “Our dinner is always the hot show in town, and this year will be hotter than ever,” Webb says. “The whole staff has outdone themselves to make sure my debut show as the chairman is extra special.”

Moving forward, Webb says that he may “sound like a man building castles in the air, but we feel that this is our decade to make this dream work” of building a permanent home for the SHOF.

Here’s a look at this year’s honorees.

VISIONARY LEADERSHIP AWARD: HAL DAVID

Songwriters Hall of Fame chairman emeritus Hal David, an Academy Award-winning lyricist and legendary leader in the songwriting community, will receive the organization’s inaugural Visionary Award. The award was established this year to acknowledge an SHOF

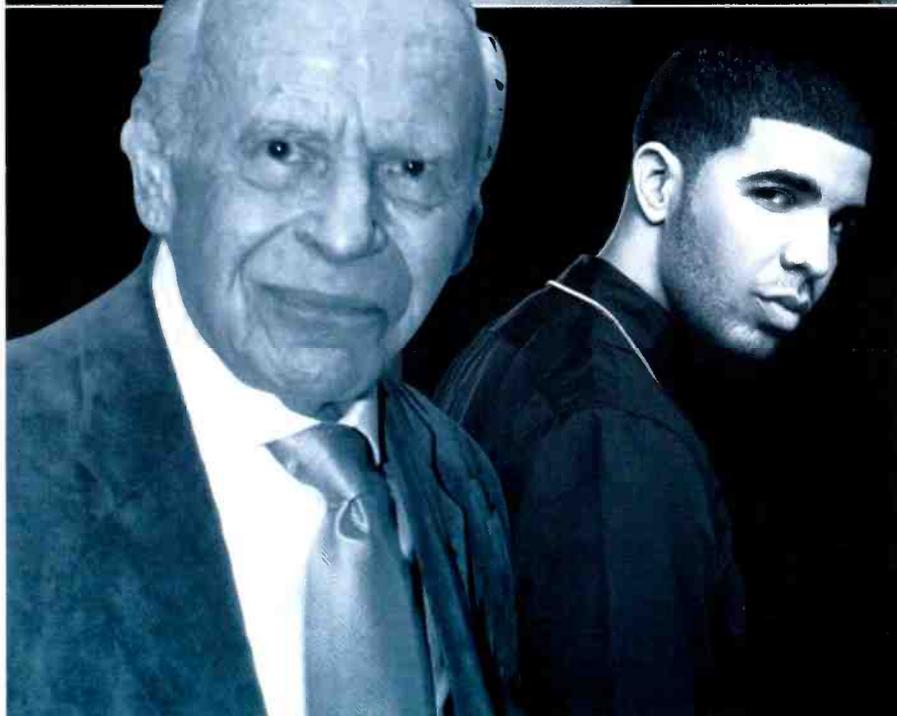
officer whose contributions significantly further the mission of the organization.

During his decade as SHOF chairman/CEO, David (an ASCAP writer) drove the organization’s widespread recognition, including the launch of its online museum (songwritershalloffame.org) and the creation of the SHOF Gallery at the Grammy Museum in Los Angeles. David was inducted into the SHOF in 1972 and is a recipient of both its Johnny Mercer Award and Towering Song Award for the iconic “What the World Needs Now.” He has written 40 top 10 songs and been awarded numerous accolades including the NARM President’s Award and Grammy Trustees Award.

HOWIE RICHMOND HITMAKER AWARD: CHAKA KHAN

From her early days fronting Rufus through her 2008 Broadway run, Chaka Khan has been known for vocals that bring down the house. But she’s also an acclaimed songwriter. After Rufus dominated the airwaves in the ‘70s with hits including “Tell Me Something Good” (penned by Stevie Wonder), “Once You Get Started” and “Sweet Thing” (honored by ASCAP in 1995 with its most-played song award), Khan went solo and soared to success with songs including “I’m Every Woman,” “Papillon,” “What Cha’ Gonna Do for Me?” and “I Feel for You.” Her music has been featured in numerous films, and her 11th studio album, 2007’s “Funk This,” earned Grammy Awards for best R&B album and best R&B performance by a duo or group **continued on >>p48**

Words and music: Top honors at the Songwriters Hall of Fame dinner this year go to (clockwise from upper left) HAL DAVID, CYNTHIA WEIL and BARRY MANN, CHAKA KHAN, DRAKE and ERVIN DRAKE.



from >>p47 for her duet with Mary J. Blige on “Disrespectful.” After a stint playing Sophia in “The Color Purple” on Broadway, Khan in 2009 co-headlined the Here Comes the Girls tour. And she christened her star on the Hollywood Walk of Fame in May.

The Howie Richmond Hitmaker Award, named for one of the founders of the SHOF, is presented each year to an individual who has composed a substantial number of hit songs during an extended period of time.

**JOHNNY MERCER AWARD:
BARRY MANN & CYNTHIA WEIL**

On the heels of their induction into the Rock and Roll Hall of Fame last year, Barry Mann and Cynthia Weil (both BMI writers) will receive the Johnny Mercer Award, which is bestowed upon a previously inducted songwriter, or songwriting team, with a history of outstanding work.

For five decades the husband and wife team, in a marriage of melodies and lyrics, have written or co-written some of the most enduring songs across the pop music landscape. Their songbook includes “You’ve Lost That Lovin’ Feeling,” “On Broadway,” “Walking in the Rain,” “We Gotta Get Out of This Place” (inducted last year into the Grammy Recording Hall of Fame) and the Grammy-nominated “Don’t Know Much.”

The duo collaborated with James Horner to score the 1986 animated feature “An American Tail” and its lilting theme “Somewhere Out There,” which earned Grammys for song and motion picture or television song of the year. It also won BMI’s most-performed film song award and received Golden Globe and Academy Award nominations.

Weil this spring published her first children’s book, “Rockin’ Babies,” with daughter Dr. Jenn Berman.

**HAL DAVID STARLIGHT AWARD:
DRAKE**

Drake may have broken into the entertainment industry on TV, but it’s his musical prowess that has propelled the 24-year-old to stardom. After a stint on teen-angst series “Degrassi: The Next Generation,” Canadian-born Drake, a BMI writer who has worked with Jay-Z, Lil Wayne, Eminem and Kanye West, blasted onto the scene the new-fashioned way: He released his music for free download from his website. His third “mix-tape” compilation, “So Far Gone,” was subsequently released as an EP that spawned three singles.

Drake released his first studio album, “Thank Me Later,” in 2010 on Lil Wayne’s Young Money Entertainment label. The album debuted at No. 1 on the Billboard 200 and earned Drake Grammy nominations for best new artist and best rap album.

The Hal David Starlight Award, named in honor of the SHOF’s former chairman, recognizes gifted songwriters at the apex of their careers, who are making a significant impact with original songs.

**TOWERING SONG AWARD:
‘IT WAS A VERY GOOD YEAR’**

Ervin Drake (ASCAP) stirred two-parts nostalgia and one-part bravado into his 1961 song, which originally was recorded by Bob Shane of the Kingston Trio but became a sur-

prise hit years later for Frank Sinatra. Sinatra’s rendition earned him a Grammy for best vocal performance, male; his first No. 1 single on Billboard’s Adult Contemporary chart; and reached No. 28 on the Billboard Hot 100. Since then, the song has been covered by a diverse roster of acts, including Don McLean, Richie Havens, Herb Alpert & the Tijuana Brass, Lou Rawls, Eartha Kitt, the Flaming Lips, Ray Charles and Willie Nelson (in a duet). It was also featured in Spike Lee’s 1991 film “Jungle Fever” and the second season of “The Sopranos.”

THE INDUCTEES

JOHN BETTIS: He ranks among a select group who can claim they’ve penned songs that have sold more than 250 million records worldwide, according to the SHOF. Bettis (ASCAP) began his career with a string of top 10 hits for the Carpenters including “Goodbye to Love,” “Top of the World” and “Only Yesterday.” His later hits included Michael Jackson’s “Human Nature” and Madonna’s “Crazy for You.”

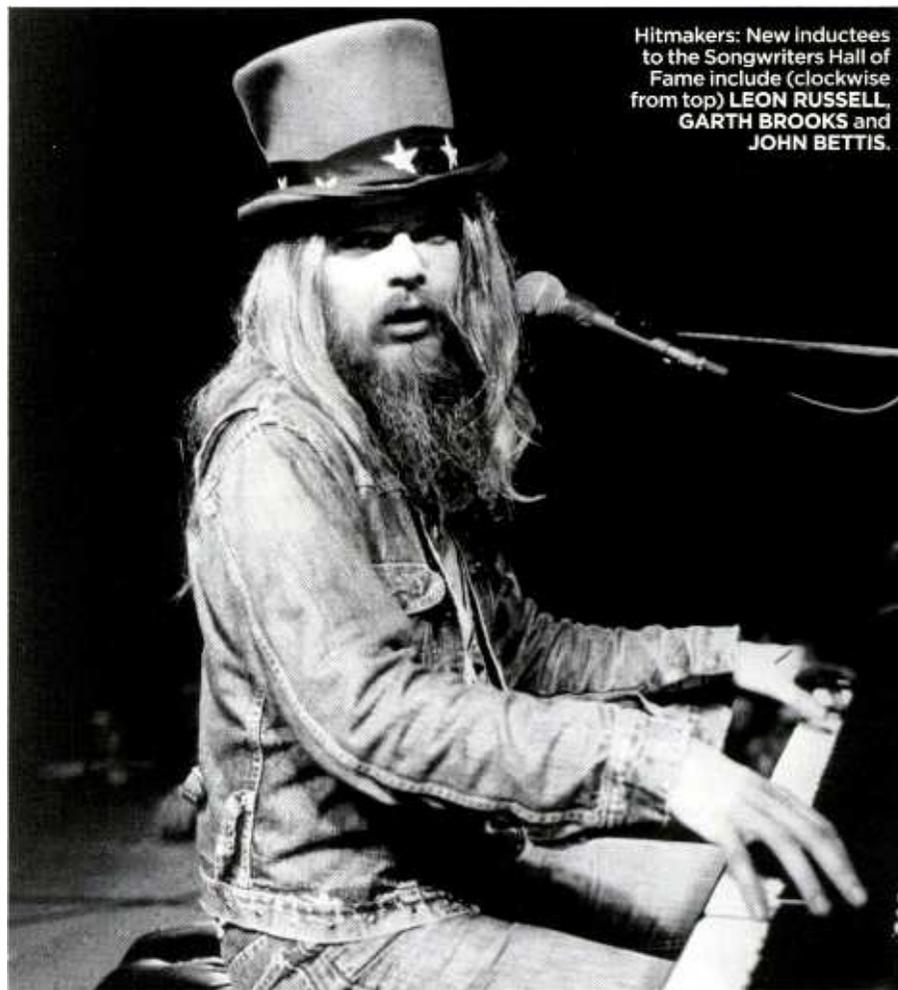
A nominee for Golden Globe, Grammy and Academy Awards (the lattermost for “Promise Me You’ll Remember,” his collaboration with composer Carmine Coppola for “The Godfather Part III”), Bettis in 1988 won an Emmy for his Olympics theme “One Moment in Time.” Bettis’ other film work includes partnering with Steve Dorff to write “Heartland,” the theme to the George Strait film “Pure Country,” and songs for “Twilight Zone: The Movie,” “Vision Quest” and “Star Trek V.”

GARTH BROOKS: Not only has the country star received every accolade the recording industry can bestow on an artist, Brooks has been certified by the RIAA as the top-selling act in U.S. history. Since his debut album in 1989, Brooks (ASCAP) has collected two Grammys, 17 American Music Awards, 11 Country Music Assn. Awards, 18 Academy of Country Music Awards and 36 Billboard Music Awards.

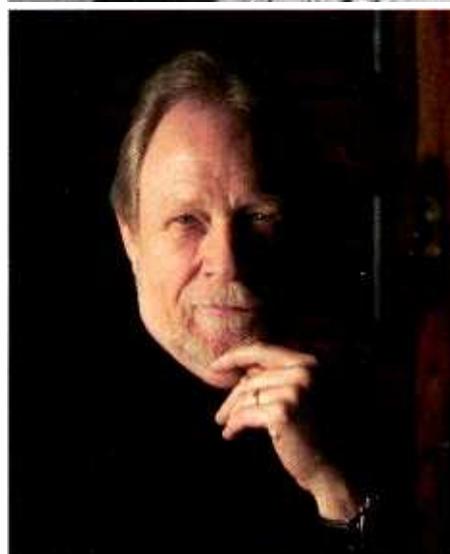
At the heart of Brooks’ success are songs that helped usher in a new era for country music around the world. “If Tomorrow Never Comes,” “The Thunder Rolls,” “Unanswered Prayers” and “We Shall Be Free” are among his best-loved hits. Brooks headlined President Obama’s inaugural celebration in 2008 and the following year emerged after nearly a decade in retirement to enter a five-year performing arrangement with Las Vegas developer Steve Wynn. In December 2010, Brooks performed nine concerts in Nashville that raised \$5 million for flood-relief efforts around Tennessee.

LEON RUSSELL: As an artist who’s spent so much of his career on the road, Russell (ASCAP) now finds the spotlight chasing him. He not only joins the SHOF ranks this year but in March he also received the first Award of Musical Excellence bestowed by the Rock and Roll Hall of Fame.

Russell first made a name as a standout session musician, playing on albums by the Beach Boys and the Byrds. He went on to scale the charts with his own songs, including “Tightrope” and “Bluebird,” and hits written by others—the Rolling Stones’ “Jumpin’ Jack Flash” and Bob Dylan’s “A Hard Rain’s A-Gonna Fall” among them—while penning



Hitmakers: New inductees to the Songwriters Hall of Fame include (clockwise from top) LEON RUSSELL, GARTH BROOKS and JOHN BETTIS.



tunes other artists would take to the masses. Joe Cocker hit it big with “Delta Lady,” B.B. King scored with “Hummingbird,” and George Benson’s rendition of “This Masquerade” won the record of the year Grammy in 1977, to name a few.

Most recently, Russell collaborated with Elton John on “The Union,” a project that spawned a tour and documentary film, and earned Russell a 2010 Grammy nomination for his song “If It Wasn’t for Bad.”

BILLY STEINBERG & TOM KELLY: Raw, infectious and bold, the songs of Steinberg & Kelly (both ASCAP writers) helped define the power-pop sound of the ’80s and early ’90s. The duo, who began collaborating in 1981, co-penned five No. 1s on the Billboard Hot 100: Madonna’s “Like a Virgin,” Cyndi Lauper’s “True Colors,” Whitney Houston’s “So Emotional,” the Bangles’ “Eternal Flame” and Heart’s “Alone.” Steinberg & Kelly have also written for Tina Turner, Roy Orbison, Bette Midler, Celine Dion and Carrie Underwood, and penned the Divinyls’ hit “I Touch Myself.”

In the mid-’90s, the two embarked on a new writing collaboration with Chrissie

Hynde that produced six songs for the Pretenders’ 1994 album, “Last of the Independents,” including the hit “I’ll Stand by You.”

ALLEN TOUSSAINT: The musician/songwriter/producer (and BMI writer) is one of the most pre-eminent voices in New Orleans R&B music. Honored with a song of the year Grammy nomination in 1977 for Glen Campbell’s “Southern Nights,” induction into the Rock and Roll Hall of Fame in 1998 and presented with a Grammy Trustees Award in 2009, Toussaint has worked with such acts as Paul McCartney, Paul Simon, the Judds, Aaron and Art Neville, Etta James, the Rolling Stones and Elvis Costello.

After penning Al Hirt’s instrumental standard “Java” and Herb Alpert’s “Whipped Cream,” Toussaint teamed with Lee Dorsey to create a stream of hits including “Working in the Coalmine,” “Holy Cow,” “Ride Your Pony,” “Yes We Can” (a smash for the Pointer Sisters) and “Sneakin’ Sally Through the Alley,” the last of which recorded by Robert Palmer and Ringo Starr.



IT'S ALL ABOUT 'ME'
Ledisi pens next chapter
in musical journey



LONG TIME COMING
The Postelles release
debut on +1 Records



VETERAN NEWCOMER
Brooks & Dunn's
Ronnie goes solo



ON THE PROWL
Los Tigres del Norte go
unplugged for new set



RIDIN' HIGH
Jason Derülo homes in
on another hot single

50

51

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MUSIC

He (still) writes the songs:
BARRY MANILOW

BY PAUL CANTOR

EVEN NOW

Barry Manilow Goes Independent With First Collection
Of New Material In A Decade

"In the future, everybody will be world famous for 15 minutes."

The well-known Andy Warhol line, which first appeared in 1968 in a self-titled catalog for a Swedish art exhibit, has inspired Barry Manilow—already world famous, and for much longer than Warhol's estimation—to record "15 Minutes," his first album of original material since 2001's "Here at the Mayflower."

"All the reality shows are turning people into stars overnight," says Manilow, who turns 68 on June 17. "I kept looking at the newspapers and the TV and it seemed these young people were becoming famous and kind of imploding. I thought that it would be interesting to write songs about [that]. I didn't want to just write a brand-new original album with 12 lovely songs. I didn't think that would be interesting to me as a songwriter."

And so, roughly two years ago, the Grammy and Emmy Award-winning singer/songwriter sat down with Enoch Anderson, who Manilow has worked with off and on since his 1974 sophomore album, "Barry Manilow II," and began fleshing out ideas for "15 Minutes." The concept album details the quick rise and even swifter fall of an unnamed modern-day musical celebrity. The journey of the main

character from hopeful nobody to full-fledged star and back to nobody again is explored over 16 tracks that run the gamut from uptempo guitar-driven pop ("15 Minutes"), to lush ballads ("Bring On Tomorrow"), to duets ("Letter From a Fan/So Heavy, So High" featuring Nataly Dawn of California-based indie rock band Pomplamoose).

The album, due June 14 and co-produced with Scott Erickson (Carly Simon, Barbra Streisand) and Michael Lloyd (the Osmonds, Pat Boone), both of whom Manilow has worked with consistently, largely plays in two halves. The first is filled with meetings with label executives ("Work the Room") and toasts to the good life after making it ("Wine Song," "He's a Star"). But then, the dark side of fame rears its head. On "Who Needs You?" the protagonist becomes full of himself, with Manilow singing, "You're claiming you made me, built me up high/So go make another, let's see you try." On "Winner Go Down," the crowds that

once adored our hero now await his downfall, and on "Trainwreck," he implodes. After a reprise of the title track, the album closes with the uplifting "Everything's Gonna Be Alright."

In a pop culture landscape dominated by Twitter, an unrelenting gossip news cycle and TMZ cameras, "15 Minutes" feels right on time. That it's coming from Manilow, who has spent the past 10 years releasing albums of era-specific covers (2006's "Greatest Songs of the Fifties" was his second set to enter the Billboard 200 at No. 1) and compilations (his latest, "Duets," was released May 3) is striking.

"Barry just said he didn't really want to do anymore cover albums," says Manilow's longtime manager Garry Kief, who in partnership with Universal Music Group's Fontana Distribution, will release "15 Minutes" independently through his company Stiletto Entertainment. "I assumed there was pent-up demand for original material. [And] the response has far exceeded my expectations."

"15 Minutes" is Manilow's first indie effort. But he's relying on proven tactics to engage his target adult contemporary audience. On May 26, he appeared on QVC to play cuts live and give people an early opportunity to purchase the project with a bonus disc containing four unreleased songs. Manilow is also partnering with Clear Channel for a contest in which participants will submit videos of what they would do for a chance to appear with him at the Paris Hotel & Casino in Las Vegas, where he's been performing weekly since March 2010. And on June 7, Manilow Radio, a station programmed around the artist's music and other songs of his choosing and hosted by Manilow himself, goes live on Clear Channel's iheartradio.

Will all this help sell "15 Minutes"? Manilow, who has sold more than 75 million records (according to the RIAA), says he isn't sure, but that he's happy to be creating music again.

"Who knows how to sell records anymore? We made a beautiful record, and I would be happy to put [it] back in the drawer. I really don't even think about the next step... but certainly, that's unrealistic. So here I go... promoting this album, and crossing my fingers that the public likes it."

>>>THE-DREAM PREPS ALBUM, BOOK RELEASES

Songwriter/artist Terius "the-Dream" Nash is working on his fourth album, "The Love IV (Diary of a Mad Man)," due to arrive Sept. 20 on Def Jam. The-Dream provided a sneak peek on June 7, releasing the songs "Body-work" and "F*ck My Brains Out" as streams on his website. For the album, he's reportedly collaborating with Lil Wayne, Kanye West, Jay-Z, Drake and Mary J. Blige, while R. Kelly appears on possible first single "T.T.S." The artist also recently tweeted about publishing a book inspired by the "Nikki" tracks that appear on 2007's "Love/Hate" and 2010's "Love King," titled "Nikki: The Chronicles." It's due out Feb. 14, 2012.

>>>AEROSMITH REUNITES, PLOTS NEW MUSIC

Now that Steven Tyler has finished his successful first season as a judge on "American Idol," he's returning to his day job with Aerosmith. The singer and his four bandmates plan to reunite next month with veteran producer Jack Douglas to kick-start work on their long-delayed album, according to guitarist Joe Perry, who tweeted the news on June 7. Aerosmith hasn't released an album of new material since 2001's "Just Push Play." The band will take a break from recording to kick off a South American tour in Peru on Oct. 22, while a U.S. trek, as well as a stop on "Idol," is planned once the album is done, Perry has said.

>>>LIMP BIZKIT RETURNS WITH 'GOLD COBRA'

Nü-metal rock band Limp Bizkit will return June 28 with a new album, "Gold Cobra" (Interscope). The release features the group's original lineup of frontman Fred Durst, guitarist Wes Borland, bassist Sam Rivers, drummer John Otto and turntablist DJ Lethal, while Durst produced the record. "We've come full circle to absolutely own who we are as a band," Durst said in a release.

Reporting by Jon Blistein, Erika Ramirez, Carly Wolkoff and Reuters.

R&B BY GAIL MITCHELL

TURN MY SWAG ON

Ledisi Comes Into Her Own With 'Pieces Of Me'; Scores First Top 10 Single

Ledisi's catalog of studio albums could double as the chapter titles of a compelling biography. There are her independent releases, 2000's "Soulsinger: The Revival" and 2002's "Feeling Orange but Sometimes Blue." Next are the singer/songwriter's first two Verve albums: 2007's "Lost & Found" and 2009's "Turn Me Loose."

Verve will deliver the next chapter in Ledisi's musical odyssey on June 14. Titled "Pieces of Me," the set offers an even deeper and more satisfying read on the Grammy Award nominee's formidable skill set. "People are starting to know what I'm capable of doing but they still don't know who I am," Ledisi says. "Pieces of Me" is more personal; I'm not hiding in the music. I'm growing more confident and stronger in my own lane. I'm just going for it."

She does exactly that on the set's title track, which also serves as the lead single. In only eight weeks, "Pieces of Me" has become her first top 10 hit on Billboard's Adult R&B chart, where it is No. 7 this week. Produced by Chuck Harmony and Claude Kelly, who also co-wrote the song with Ledisi, the intro-

spective ballad provides the perfect showcase for her searing vocals.

"She's on her way to the mainstream," Harmony says of the single. "It's a radio-friendly record with a singalong kind of melody that works with her powerful, clear voice."

Rex Rideout, Ledisi's longtime production colleague, adds, "The challenge overall was to keep her individuality and message but increase the commercial appeal; to give the audience a slice of the dynamic performer that she is."

But the single is just part of the total picture. Executive-produced by Ledisi and Rideout, the album features collaborations with such songwriter/producers as Salaam Remi, KayGee, Mike City and Carvin Haggins & Ivan Barias. Jaheim guests on the standout "Stay Together," while John Legend co-wrote the equally noteworthy "I Miss You Now."

Ledisi's signature R&B, jazz-scattering style courses throughout the project, as on the sparkling "Shine." And her strength in ballads is reinforced by such cuts as "I Gotta Get to You." But she doesn't stop there, seamlessly shifting into girl group mode on "BGTY" (as in



On her way: LEDISI

"Be Good to Yourself") then switching to sassy on "Shut Up" before evoking Aretha Franklin and Etta James on the gut-wrenching "Hate Me."

Citing "Hate" as the set's "killer track," retailer Dedry Jones of Chicago's Music Experience predicts the album "will fulfill Ledisi's destiny as a true R&B singer. This is the best female R&B album of the year."

Now managed by Kevin Gasser and John Dee of Benchmark Entertainment, Ledisi began promoting "Pieces of Me" in February and March while touring with Kem. She has since appeared on the Steve Harvey and Tom Joyner syndicated morning radio shows and taped a 30-minute BET special that will air June 15. Additional engagements include the

Jimmy Fallon (June 13) and Mo'Nique (June 14) late-night shows plus three Walmart stopovers in Memphis; Birmingham, Ala.; and Baton Rouge, La.

Verve senior VP/GM Nate Herr notes that the song "So Into You" will be featured as iTunes' free Discovery Download for one week beginning June 21. A free iPad and iPhone app will become available June 14, complete with two games—one that ties into the album cover's puzzle motif while the other will let fans "Led head" themselves by placing the singer's braided hairdo on images of themselves.

"I'm really all these songs and I love singing them," Ledisi says. "They give me swag. I didn't think I could get there but I am. And I'm feeling good." ...

HIP-HOP BY JAYSON RODRIGUEZ

Retail Therapy

IDJ's Big K.R.I.T. Repackages Free Mixtape—For Digital Sale

For Big K.R.I.T., the June 7 release of his "R4: The Prequel" through Island Def Jam was a proud moment. It's the first barcode offering from the Meridian, Miss., rapper/producer, and though the five-song set, available exclusively as a digital EP, is a collection packaged from material that can already be found online, to K.R.I.T., the release is still a sign of success.

"I'm happy to put it on a scale where it's in retail," says K.R.I.T., whose stage name is an acronym for a King Remembered in Time. "Regardless of if I already gave it away or it's not all brand-new, it's a milestone in my career. I produced it all, and it's available to buy now."

But while this may be new ground for K.R.I.T., it's quickly becoming well-worn territory

for IDJ. Fabolous' recent "There Is No Competition 2: The Grieving Music EP" began as a popular grass-roots release before the label repackaged it for retail, and Frank Ocean's revamp of his "Nostalgia, Ultra," which was released on Tumblr earlier this spring and has already spawned the buzzing single "Novacane," is set to follow.

"R4: The Prequel" pulls from K.R.I.T.'s two independent releases, "K.R.I.T. Wuz Here" (May 2010) and "Returnof4eva" (April 2011), and allows him and his manager, Jonny Shipes of Cinematic Music Group, to meet IDJ in a kind of middle: The rapper had a single that he released for free getting radio airplay ("Country Sh*t"), and the label can put its muscle behind its

budding new star (he inked with IDJ last year) while having something available at retail before the upstart's official debut due later this year.

"You wait until the time is right and the temperature is perfect for you to sell something," Shipes says. "But with the single out, particularly the

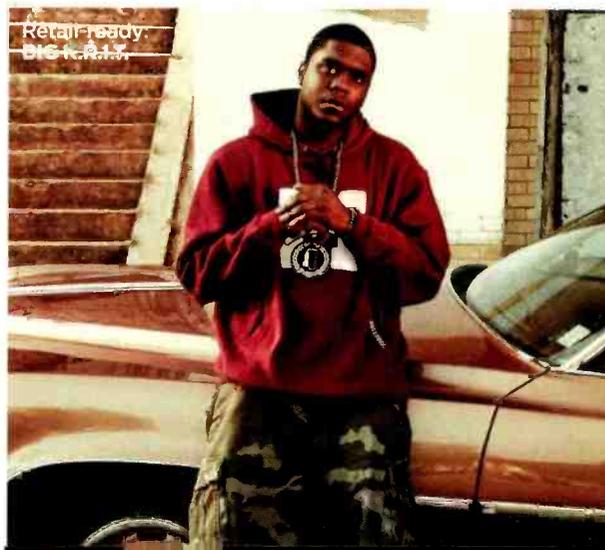
remix, the EP lets us have something out there in the meantime. He's doing more records that we'll combine [with "R4"] and that will be the first real album that comes out."

The move also gives K.R.I.T. time to finish his debut album. "I like to take as much as time possible to make music for the masses, so I'm still going to spend the most time I can, organically," he says. "I don't like refurbishing. I'd like to create all over again but being on tour and running around . . . you

have to block off three or four months and do work."

And although IDJ is in transition as new IDJ/Universal Motown Republic Group chairman/CEO Barry Weiss settles in, Shipes says IDJ is a "strong company" and that it's behind K.R.I.T. as a priority. That's good news for the rapper, who has been working "Country Sh*t" first as a part of "K.R.I.T. Wuz Here" and then "Returnof4eva," the latter including the aforementioned remix featuring Bun B. and Ludacris.

"Back in the day, they used to push a single forever," K.R.I.T. says. "We dropped 'Country Sh*t' in May [2010], and to just be hitting the radio now, it gives you a good idea that you should never give up on a song. Everything is so digital today that it's easy to drop a record and five days later, no one is messing with it. That doesn't mean it's not a hit. You just have to give it a chance to grow—like with any seed." ...



ROCK BY JILL MENZE

Can't Stand Still

The Postelles Go Indie With +1, And Deliver Their Debut—With Synchs Attached

From the Postelles' first meeting after signing to Capitol, the situation looked bleak. It was fall 2008, and the fresh-faced New York band was excited to discuss plans for its debut with its A&R rep and radio team. But the band couldn't help but notice packing boxes littering the office—former Capitol Music Group CEO Jason Flom had just been let go a few days before.

"There were family photos everywhere. It was sort of sad," Postelles guitarist David Dargahi says. "We were sitting in his office trying to talk about how positive everything was, how we could help our record, and here are photos of him and his kids. It was kind of like, 'Ah, man.'" To hear the Postelles tell it, that meeting set the tone for what would prove to be a rocky relationship between Capitol and the band for the next two-and-a-half years. Last July, EMI dropped the group through a phone call from a company lawyer, bringing the relationship to an end.

With buzz about the band's '60s throwback sound building at home and overseas, the Postelles signed to EMI in November 2008. That's when, the band members say, things got tricky.

"They kept pushing for a Katy Perry remix," Balk says. The finished product was delivered and approved by Capitol in August 2009, but after months of trying to secure a release commitment, the Postelles' team, according to Kaps, navigated the band over to EMI subsidiary Astralwerks in February 2010. A month later, the group released the EP "White Night," which Hammond produced, but the debut album continued to suffer delays. Finally, a week before the act was booked to play a sold-out gig at New York's Bowery Ballroom and kick off a tour with Interpol, Kaps received a call from EMI's lawyer, informing him the band had been dropped from the label. The Postelles ultimately decided to go with +1 Records.

"We feel free to be a band now," Balk says. "We can go into the studio whenever we want instead of needing permission just to be a band."



Silver lining: THE POSTELLES

"It's funny, because there were really great people at EMI who genuinely loved this band, but it always felt like there was someone above them who didn't press whatever button was needed to get anything done," says band manager Jonny Kaps of +1 Music, whose +1 Records released the group's long-delayed self-titled debut on June 7. "It was a comedy of errors by the end of the day."

The Postelles—Dargahi, frontman Daniel Balk, bassist John Speyer and drummer Billy Cadden—met while attending New York's Columbia Prep. They played a number of local gigs while still in school, one of which led to a run-in with Strokes guitarist Albert Hammond Jr., who liked what he heard. The Postelles share the same poppy garage-rock sensibilities as the '00s New York band (though with a sunnier twist) and he agreed to work on the Postelles song "123 Stop."

"There is a great silver lining to what happened," Kaps says. "Together as partners, we can be creative and flexible, make quick decisions and provide great value while maximizing a rather modest budget."

The group has already seen momentum pick up for licensing, with songs featured in the CW's "Vampire Diaries" and "90210," and in the trailer for the film "How Do You Know," starring Reese Witherspoon. The single "123 Stop" was serviced to specialty radio in May and has been played on Los Angeles stations KROQ and KCRW, among others. The song goes to alternative and noncommercial radio this month.

"If we weren't so incredibly proud of this record, we would have stopped believing in it," Dargahi says. "From day one we were super proud of what we've done, and we're excited to finally put it out." ...

6 QUESTIONS

with RONNIE DUNN
by DEBORAH EVANS PRICE

With the June 7 release of his self-titled solo debut on Arista Nashville, Ronnie Dunn is in the position of simultaneously being a new artist and a seasoned veteran. With more than 20 years' experience as half of country music's most award-winning duo Brooks & Dunn, Dunn, 57, is no stranger to country music fans. But as he launches his solo career, Dunn has gone back to basics, approaching this chapter in his career as if he were a brand-new act, meeting with radio programmers to introduce his lead single, "Bleed Red," and playing other new songs for key gatekeepers. And, so far, so good—since its January debut, "Bleed Red" has been a fixture on Billboard's Hot Country Songs chart, where this week it is No. 10.

1 How did you approach making your first solo record?

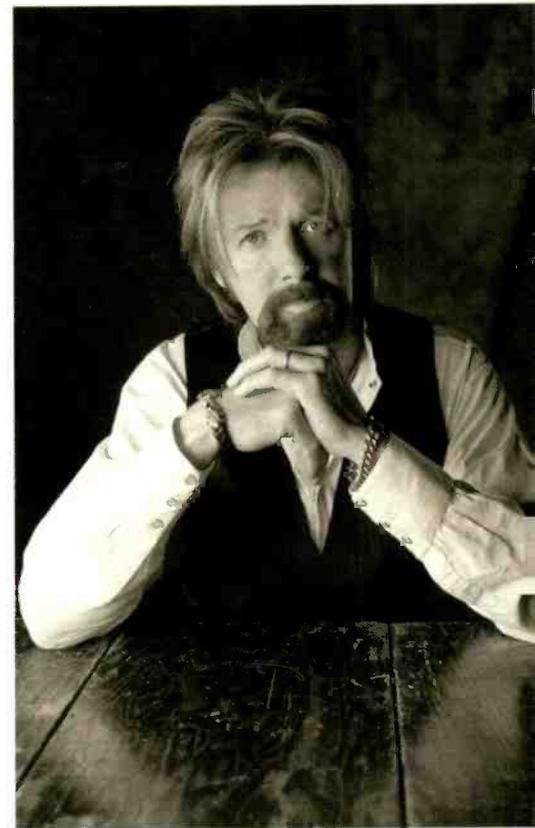
I was getting advice from the label, every friend I have, every relative, everyone in management, of what not to do. One of my marching orders was, "Hey, how are you going to not sound like what you've been doing for the last few years? How are you going to come up with songs that are different?" I panicked. It got to the point where I was writing and recording songs in so many different places that [my wife] Janine just grabbed me and said, "Hey, look, you need to do yourself a favor and give yourself a break here. You don't have to just hit the ground running. Take some time. If you need to go out to New Mexico or wherever, you need to go find that rock and sit on it, stare into space and figure out who you are."

2 You co-wrote nine of the 12 tracks and produced the album yourself. Which song best represents where you are now?

"Singer in a Cowboy Band," the first one on the record. It tells the story about everything from starting out when I was a kid in Texas and Oklahoma, carrying my amp and sound system in and out of clubs and bars, to being out here doing it now. At the end of the day, I'm always going to be a singer in a cowboy band, that's it. I still am at heart going to be a kid that was born in West Texas and that had a dad that was a cowboy and wanted to be a singer.

3 What was the recording process like?

I recorded a bunch of it at my barn with the guys in the band. I had the freedom to do that this time. Prior to that [with Brooks & Dunn] we'd go in the studio booked, the players booked, just like you do on Nashville records—block out a whole week or 10 days and you lay the tracks. I worked on this record for over a year off and on, and I never ever did that before. If you are allowed to take time and really not have to adhere to a fixed schedule like we get caught



in a lot in this town, I think the quality of work will reflect that.

4 How does it feel after 20 years performing alongside Kix Brooks to be performing as a solo artist?

We played our first official show in Florence, Ind. [on April 16] and had a blast, had a great time. It sold out. I'm OK with it. It doesn't mean that I'm confident by any means and I never will be, but I feel good about what's transpired so far.

5 Are you performing a mix of Brooks & Dunn songs and your solo material?

I threw probably six or seven new songs into the set and that's something that we've never done in the past. When Brooks & Dunn came out [with] the first song being No. 1, we had a theory that we don't even start playing the song live until it's a No. 1. With this record, I have a different way of going about it. I mixed them up and it worked.

6 How do you feel about this new chapter in your career?

It's exciting and frightening at the same time. I stepped out on the stage to do that first performance and I felt a little twitch. It has rejuvenated me and makes me kind of want to run a little faster and jump a little higher. Not that I didn't anyway, but it just feels good is all I can say. ...

ALBUMS

ROCK

EDDIE VEDDER

Ukulele Songs

Producers: Adam Kasper,

Eddie Vedder

Monkeywrench Records

Release Date: May 31

On his second solo album, Eddie Vedder trades the intimate alone-ness of his 2007 "Into the Wild" soundtrack for the intimate loneliness of the lovelorn. "Ukulele Songs" finds the Pearl Jam frontman matching his signature baritone and a touch of falsetto with the wistful filigree of his chosen four-string to record his tales of heartbreak ("Goodbye," "Without You") and the hopeful blush of new love ("Longing to Belong," "You're True"). Some of the tracks were penned a decade ago. He also calls upon keening harmonies with the Swell Season's Glen Hansard (on Boudleaux and Felice Bryant's "Sleepless Nights") and Cat Power (on Billy Rose and Lee David's "Tonight You Belong to Me"). While the pitch-black "Can't Keep" alternately exists as a 2002 PJ rocker, several of these 16 tracks are pensive little gems. Among them is "Broken Heart," which finds Vedder either tunneling passionately into the deep hurt of a big love fully lost or coming out the other side.—*JL*



ZIGGY MARLEY

Wild and Free

Producers: Don Was,

Ziggy Marley

Tuff Gong Worldwide

Release Date: June 14

Having spent a decade wandering through musical forms that included children's songs and dancehall, Ziggy Marley

returns to a party-in-the-sun classic reggae sound on his newest album, "Wild and Free." Producer Don Was adds a depth of field to the set, rounding out such numbers as "It" (featuring Heavy D) and the ecologically minded "Get Out of Town" with several pop flourishes. And heavy use of the organ warms up the album considerably. Marley, actively commemorating his father Bob's 65th birthday and the 30th anniversary of his death during the last year, connects with a vintage Marley spirit on "Changes," the militaristic "Personal Revolution" and "Mmmm Mmmm."



His approach is more "Kaya" than "Burnin'," a commercial mélange of island rhythms and melodies with pop sensibilities. "Roads Less Traveled," the album's most distinct tune—thanks to a bit of spaghetti western guitar and some funky tempo shifts—is the first time Ziggy has addressed his parents in song, stating he has to take a personal course in life informed by, but not constricted to, his father's actions and his mother's grief. Guest Woody Harrelson adds a bit of a chuckle to the title track, an ode to—what else?—smoking herb.—*PG*

ELECTRONIC

PLANNINGTOROCK W

Producer: Planningtorock

DFA Records

Release Date: May 24

Fringe-y Berlin-based artist Planningtorock (real name: Jamine Rostron) drew some main-

stream-indie notice last year when she collaborated with the Knife and Mt. Sims on "Tomorrow, in a Year," an ultra-experimental opera based on the life and work of Charles Darwin. So although Rostron's second full-length release as Planningtorock isn't exactly an electro-pop dance party, the sleekly gloomy "W" does sound intended for a slightly wider audience than her 2006 debut did. (A fresh affiliation with DFA—home to such hipster faves as the Rapture and LCD Soundsystem—won't hurt in that regard.) Rostron is best at her most capital-R Romantic: In "The Breaks," for instance, she summons a bit of the swooning intensity Björk accessed in her 2000 soundtrack to "Dancer in the Dark." But "W" has its avant-disco moments, too, as in "Living It Out," where Rostron almost lives up to the Lady Gaga comparisons invited by their shared taste for body modification.—*MW*

METAL

BORIS

Heavy Rocks/Attention Please

Producer: Boris

Sargent House

Release Date: May 24

This cult fave Japanese trio already released an album called "Heavy Rocks" in 2002. But the members of Boris have never worried about pulling from the

past: Their recorded output during the past 15 years has channeled a number of established styles, from doom metal to thrash punk to power pop.



MY MORNING JACKET

Circuital

Producers: Jim James, Tucker

Martine

ATO Records

Release Date: May 31

One of the great glories of My Morning Jacket is the band's ongoing element of surprise. The group carved out a sweet, soaring jam-band niche for itself early on, and keeps toying with that perception. (Witness its challenging 2008 set "Evil Urges.") And while "Circuital" is a return-to-roots of sorts—it's the first album My Morning Jacket has recorded in its Louisville, Ky., hometown since 2003—it packs surprises from the opening notes: an almost comical "Hall of the Mountain King"-type figure that leads into the skulking "Victory Dance." Things become a bit more conventional from there. Throughout the album we find Bacharach-esque backing vocals ("The Day Is Coming"), a lovely melody in the acoustic "Wonderful (The Way I Feel)" and the set's most radio-ready track, "Holdin' On to Black Metal." The latter song features a horn section and a children's chorus, but isn't the slightest bit heavy metal at all. There's even a sweet, slow soul ballad ("Slow Slow Tune"). Every song on "Circuital" sounds different but is identifiably performed by the same outfit, yet it doesn't retread already-covered ground, either. My Morning Jacket is one of America's most vital bands, a Wilco-style national institution we hope will continue to thrive for years to come.—*JA*

The appealingly schizoid approach isn't unlike that of America's Melvins, whose 1991 song "Boris" provided the band with its name. On the new "Heavy Rocks," Boris makes no effort to hem in that sound, pairing such expansive sludge-fests as "Riot Sugar" and the 12-minute "Missing Pieces" with the zippy, relatively tuneful "Window Shopping" and "Tu, La La," the latter of which suggests the Mars Volta covering Thin Lizzy. "Heavy Rocks" arrives in the marketplace along with "Attention Please," a lower-key companion album that showcases the coolly resigned singing of lead guitarist Wata. Surprised? Don't be.—*MW*

NEW & NOTEWORTHY

MARVIN GAYE

What's Going On (Super Deluxe Edition)

Producers: various

Motown/UMe

Release Date: May 31

Listening to Marvin Gaye's 1971 career-changing album, "What's Going On," you can't help but wonder if the soul icon's formidable talents also included psychic predictions. That's because his melodic treatise on war, drugs, poverty, spirituality and ecology still rings disturbingly true 40 years later. This super deluxe edition provides a true inside look at the making of "What's Going On," featuring two CDs, a vinyl LP, 14 unreleased tracks, rare photos from the original cover shoot and essays by Gaye biographer David Ritz and writer Ben Edmonds. A warmer, newly remastered version of the original album leads off the package on the first disc. The CD also includes outtakes, demos and the album's three mono single releases, which became No. 1 R&B and top 10 pop hits: the title track, "Mercy Mercy Me (The Ecology)" and "Inner City Blues (Make Me Wanna Holler)." Disc two comprises a funky jam session featuring such young musicians as guitarists Ray Parker Jr. and Wah Wah Watson and bassist Michael Henderson. Capping the set is the first 12-inch vinyl LP of the "Detroit Mix" of "What's Going On," Gaye's original, darker mix of the entire album.—*GM*



DEATH CAB FOR CUTIE

Codes and Keys

Producer: Chris Walla

Atlantic Records

Release Date: May 31

Seven studio albums into its career,

Death Cab for Cutie is getting weird—and doing it right. On the band's newest release, "Codes and Keys," listeners get a clear sense of where its members currently find themselves: in adulthood. And it's been a long haul to get there. Early reviews suggested the album wasn't guitar-based, a shift from 2008's rock-focused "Narrow Stairs." Some may be surprised that the group didn't trade its guitars for synthesizers this time around, but the subtle experimentation within the set provides a welcome new flavor. Opening song "Home Is a Fire" boasts a slight-yet-manic percussive beat reminiscent of Radiohead, while prominent piano and an orchestral section conjure dissonance on the title track. Elsewhere, the standout cut "Some Boys" manages to emit a darker, eerie vibe without any maudlin emo. Past Death Cab albums have found frontman Ben Gibbard penning youthful lyrics about the wariness and mystery of love, but now, the singer—who recently married actress/musician Zoëy Deschanel—seems to finally be at peace with his strange, wonderful self.—*JM*

REVIEWS

SINGLES

THOMPSON SQUARE

I Got You (3:05)

Producer: NV

Writers: K. Thompson, S.

Thompson, J. Sellers, P. Jenkins

Publishers: various

Stoney Creek Records

Thompson Square's last single, "Are You Gonna Kiss Me or Not?," hit No. 1 on Billboard's Hot Country Songs chart earlier this year after a 36-week climb, and helped make this twosome one of the breakout country acts of 2011. Husband and wife team Keifer and Shawna Thompson continue to build momentum with "I Got You," an energetic follow-up that could become a summertime hit. The track, which focuses on true relationship bliss, not only boasts a driving melody and wholly engaging vocals from the duo, it also begins its chart climb as Thompson Square gets ready to support Jason Aldean on his summer tour. As the pair tries to reach the same summit as "Kiss Me," "I Got You" has all the ingredients to be its next chart-topping hit.—DEP



to the jugular, dropping the vocal and its associated breakdown far earlier.—KM

ROCK

THEORY OF A DEADMAN

Lowlife (3:10)

Producer: Howard Benson

Writer: Theory of a

Deadman

Publishers: Warner/

Chappell/Robot of the

Century (BMI)

Roadrunner

In advance of its fourth full-length, "The Truth Is . . .," Canadian rock band Theory of a Deadman has rolled out "Lowlife," a glorification of tastelessness that plays like a trashier version of Nickelback's "Rockstar." Although the track is sonically little more than sterilized radio-rock fare, this ode to white-trash life is awash in public intoxication, drug dealing and misogyny—like an episode of "Cops" set to music. "I got a beer-stained T-shirt, looking like Joe Dirt/Something about me's just not right," frontman Tyler Connolly sings. Unfortunately, when he follows up with, "You can't change something you don't understand," Connolly is ultimately a bit misguided. Although a slew of great rock



DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE

I'm on One (5:17)

Producers: T-Minus,

N. Shebib

Writers: various

Publishers: various

We the Best/Cash

Money/Universal

Motown/UMRG

DJ Khaled has become the master of not rapping on or producing songs where he gets top billing. Not that this is necessarily a bad thing—the Terror Squad DJ-turned-hip-hop impresario has the clout to unite rap's biggest names for blockbuster clinics in braggadocio. "I'm on One," the first single from the upcoming "We the Best Forever," is no exception, with the presence of Drake, Rick Ross and a zonked-out Lil Wayne allowing Khaled to excuse himself and let these titans run wild. Over a sticky, slinky synth and a beat that rises and falls almost arbitrarily, Drake croons before impressively spitting, Ross lets loose with his husky growl, and Wayne somehow exhibits his superiority while sounding indifferent. Despite Khaled's outlandish personality, it's hard not to love him for unleashing tracks like "I'm on One."—JB



ELECTRONIC/DANCE

FEDDE LE GRAND, SULTAN & NED SHEPARD FEATURING MITCH CROWN

Running (Festival Mix)

(8:23)

Producers: Fedde Le Grand,

Sultan, Ned Shepard

Writers: various

Publishers: various

Flamingo Recordings

Some dance tracks flash their epic scale from the first kick drum, and the dancefloor-ready "Running" is one such bomb, with three minutes of tantalizing buildup before singer Mitch Crown's melan-

choly vocal even arrives. Meanwhile, Dutch DJ Fedde Le Grand and Montreal-based progressive house specialists Sultan & Ned Shepard bring their respective funk and shimmer to the proceedings. "Lord, I've been running so long/Running from change," croons Crown, backed by a faraway piano and a tense high hat that hint at the drop to come. "Running" is a little trance, with its foggy chords; a little electro, with a muted synth whir in the drop; and a little house, by virtue of having a traditionally melodic vocal. The aptly titled "Festival Mix" takes a shorter path

anthems are salutes to excess and shirked responsibilities, the members of Theory of a

Deadman have seemingly set their sights on the lowest common denominator, and it's not a flattering angle.—EL

however, the pop singer has released "Right There," the third single from solo album "Killer Love" that features straightforward lyrics and a colorful vocal performance from Scherzinger. After 50 Cent opens the track by rapping about morning romance, Scherzinger sensually croons in response, "Me like the way that you hold my body/Me like the way that you touch my body," as a slow drumbeat pulses in the background. The song's Caribbean style, unheard in Scherzinger's Pussycat Dolls output, reminds the listener of Rihanna's influence on pop music and serves as a nice touch.—AK



JASON DERÜLO

Don't Wanna Go Home (3:25)

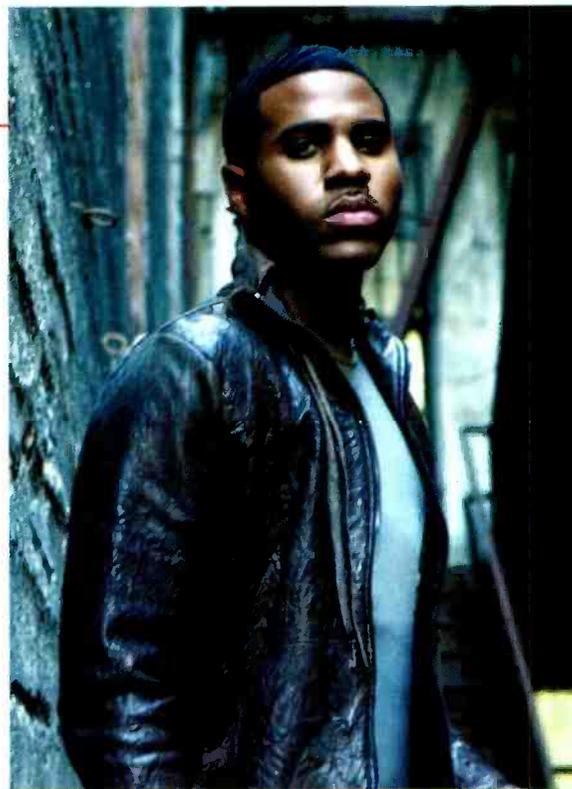
Producers: The Fliptones

Writers: various

Publishers: various

Beluga Heights/Warner Bros.

How does a song like Harry Belafonte's "Day-O (The Banana Boat Song)" suddenly become a radio staple in 2011? After producer Bangladesh sampled the classic tune for Lil Wayne's "6 Foot 7 Foot," Jason Derülo returns with a new single that pumps Belafonte's hook full of electro-pop steroids. Unfortunately, the Miami singer's use of the "Day-O" lyrics (as well as a sample of Robin S' "Show Me Love") doesn't transform its blueprint into an inventive new product, as Derülo did with Imogen Heap's "Hide and Seek" on breakout single "Whatcha Say." Instead, Derülo is relegated to singing club-ready platitudes over a familiar backing track, which sounds stale in the listener's ear. Derülo and production duo the Fliptones have proved their unique talents before, but "Don't Wanna Go Home" silences their skills and opts to recycle past hits in head-scratching ways.—JL



POP

NICOLE SCHERZINGER FEATURING 50 CENT

Right There (4:22)

Producer: Jim Jonsin

Writers: various

Publishers: various

Interscope

U.S. audiences will be seeing Nicole Scherzinger a whole lot more this fall when the former Pussycat Doll joins Simon Cowell as a judge on "The X Factor." In the meantime,

LEGEND & CREDITS

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LATIN BY LEILA COBO

Breaking Ground

Los Tigres Del Norte First Regional Mexican Act To Go 'Unplugged'



What friends are for: Rage Against the Machine's ZACK DE LA ROCHA (third from right) is among the special guests on LOS TIGRES DEL NORTE'S "MTV Unplugged."

The No. 1 debut of "MTV Unplugged: Los Tigres del Norte & Friends" (Fonovisa Records) on Billboard's Regional Mexican Albums chart wasn't a surprise. Los Tigres are arguably the most successful norteño band in the world after more than 30 years of songs about heroes, anti-heroes, immigration and political concerns. In fact, the group has placed 41 singles in the top 10 on the Regional Mexican Airplay chart—more than any such act.

However, the "Unplugged" set was still a gamble in other ways.

The project signaled the first time that bilingual channels MTV Tr3s or MTV Latin America—which premiered the special domestically and overseas, respectively, on May 22—had produced an "Unplugged" episode featuring a regional Mexican act. And while many regional Mexican acts have recorded singles with pop acts through the years, this project marked the first time a traditional regional Mexican group had collaborated so extensively with acts outside of its genre. Then, in a departure from the group's previous releases, the "Unplugged" promotional push was aimed at TV instead of radio.

"The focus is to get people to look at the special," Fonovisa president Gustavo Lopez says. "Emphasizing the visual was necessary when you're repackaging Los Tigres' best-known tracks in a nontraditional format."

"Unplugged" features 12 new versions of Los Tigres classics, with the band performing alone and with such rock and pop guest artists as Zach de la Rocha, Paulina Rubio, Juanes, Diego Torres, Andres Calamaro and Calle 13's Rene Perez.

The set doesn't include any regional Mexican artists, but if they had been brought into the mix, Los Tigres lead singer Jorge Hernandez says, "we would have had to give this another treatment." That's because the band has long been linked to rock and alternative music.

Hernandez cites as an example the group's hit "Contrabando y Traicion." "A year after we released it," he says, "it was recorded in a rock

version by [Mexican band] La Lupita. Mexican rockers have always paid us homage: Molotov, Julieta Venegas, El Gran Silencio [and] Maldita Vecindad have all recorded our music."

That doesn't mean Los Tigres is developing a pop or rock sound. Quite the contrary. The "Unplugged" guests perform within the parameters of norteño music. The overall intent, however, was to further broaden Los Tigres' appeal. That was part of the reason behind selecting the Rubio-assisted "Golpes en el Corazon" as the first single.

"We wanted to create shock value for the whole project," Lopez explains. "It was the one song that everybody agreed was the most impactful because Los Tigres was performing with a female act."

Because Rubio has a big following in Mexico and Spain, the single was worked heavily in those territories. Concurrently, Lopez says, every country will work different singles. Argentina, for example, will release the track featuring Torres, while Mexico is working both the Rubio and De la Rocha tracks.

In Mexico, "Unplugged" debuted at No. 2 on Amprofon's sales charts, behind Lady Gaga's "Born This Way." The release was bolstered by support from Rubio and Torres, who both attended a press conference launching the album.

Released May 24 in the United States, "Unplugged" remains No. 1 this week on Regional Mexican Albums and drops to No. 5 on Top Latin Albums following its No. 2 bow. Ads promoting the MTV special will appear on city buses for the next four weeks and also on national TV during shows that are "musically appealing and reach a younger audience," Lopez says. Retailer Target is running an electronic press kit about the special on its internal TV network in select stores.

Although "Golpes" has yet to crack the top 50 on Hot Latin Songs, it stands at No. 39 on Regional Mexican Airplay. The radio component, Lopez says, will gradually click into gear. "This song," he predicts, "will eventually land in the top 10 on the regional Mexican charts." ...

KRISTINE SIXTEEN

Kristine W scores her 16th No. 1 on Billboard's Dance Club Songs chart, as "Fade" lifts 2-1. With the ascension, the singer passes Mariah Carey for third-most leaders in the chart's 35-year history; only Madonna (40) and Janet Jackson (19) have more.

"Fade" makes additional history by becoming Kristine W's sixth Dance Club Songs No. 1 as a lead artist from her 2009 album "The Power of Music," making the set the first in the chart's archives to yield that many toppers.

(The album also includes Tony Moran's 2007 No. 1 "Walk Away," on which she guests.)

Kristine W—the initial standing for her last name, Weitz—first commanded Dance Club Songs this week in 1994 with her introductory entry, "Feel What You Want." Her chart-topping track record is almost perfect: Of her 17 titles to reach the tally, all but one has reigned. Only "I'll Be Your Light" fell shy of the summit, reaching No. 2 in 2006.

—Gary Trust



Not fading away: KRISTINE W

JUST DANCE

Here's a look at the artists with the most No. 1s since Dance Club Songs launched as a national survey the week of Aug. 28, 1976.

TOTAL NO. 1s	ARTIST	NO. 1 SPAN
40	Madonna	1983-2009
19	Janet Jackson	1986-2010
16	Kristine W	1994-2011
15	Mariah Carey	1991-2009
14	Beyoncé	2003-10
14	Rihanna	2005-10
14	Donna Summer	1976-2010
13	Whitney Houston	1987-2009
10	Deborah Cox	1996-2009
10	Pet Shop Boys	1986-2009

Upping his game: MARTIN SOLVEIG



POP BY GAIL MITCHELL

The Future Is Now

Jason Derülo Vaults Into Top 20 With First Single From Sophomore Set

It looks like Jason Derülo is on his way to a fourth consecutive hit with "Don't Wanna Go Home." Co-written by the singer/songwriter with producers the Fliptones, the dance track is the first single from his sophomore set, "Future History." The Beluga Heights/Warner Bros. project is slated for release in September.

Borrowing from the 1957 Harry Belafonte R&B/pop hit "Banana Boat" (also sampled in Lil Wayne's current "6 Foot 7 Foot"), "Don't Wanna Go Home" was released exclusively to iTunes on May 23. The track shot from No. 92 to No. 18 last week on the Billboard Hot 100 and now sits at No. 17 in week three on the chart. It's racked up 180,000 downloads, according to Nielsen SoundScan, with 82,000 in sales this past week.

The video, meanwhile, has drawn nearly 2.9 million YouTube views. The clip—highlighted by a sexy dance sequence in the rain—features Melody Thornton from the Pussycat Dolls and was directed by Rich Lee (the Black Eyed Peas, Eminem). Warner Bros. executive VP

of A&R Jeff Fenster says "Home" is connecting so quickly because "it's a reactive uptempo song with great melodies and a familiar sample from one of the best house records ever [Robin S's "Show Me Love"]. And Jason's delivered a cool, convincing vocal performance that cuts through the clutter."

There's also the good will that Derülo has banked at radio thanks to his three previous multiplatinum hits. His first chart smash, "Whatcha Say," reached No. 1 on the Hot 100 and has sold 3.6 million copies, according to SoundScan. "In My Head" (2.8 million) peaked at No. 5, while "Ridin' Solo" (2.6 million) reached No. 9. His 2010 self-titled debut album, which climbed to No. 11 on the Billboard 200, has sold 293,000.

As for what fans can expect from "Future History," Fenster says the new album "will showcase what a great singer Derülo is much more than the first album did." In addition to the club-vibed "Don't Wanna Go Home," the set will include collaborations with Beluga Heights principal J.R. Rotem, who produced



"Home" run: JASON DERÜLO

Derülo's first album; the Dream; Polow Da Don; Ryan Tedder; Eman; and Frank E.

Last month, Derülo won five accolades at the 2011

BMI Pop Awards. The cache included songwriter of the year, which he shared with Lady Gaga. In the midst of wrapping "Future History,"

the 21-year-old artist is chronicling the album's evolution through a series of webisodes posted every Friday on his site (jasonderulo.com). ...

VIRAL MOVES: KREAYSHAWN; REBECCA BLACK

Two Internet sensations made the news this week: Natassia "Kreayshawn" Zolot and Rebecca Black.

In the wake of Kreayshawn's "Gucci Gucci" becoming a viral hit—with nearly 2.5 million YouTube views since its May 16 debut—Columbia Records announced its signing of the East Oakland, Calif., native on June 8. But the rapper/videographer, who has collaborated with such viral sensations as Soulja Boy and Lil B, doesn't want to be considered one herself.

"I don't want to be in that category; it has a one-hit-wonder feel," the 21-year-old artist says. "I don't want to be something that just got passed around on the Internet. It's more than that. People will see that it was YouTube that caught everyone's attention, but it wasn't what made me who I am."

Kreayshawn, whose YouTube clips date back to 2008, has been creating music since 1995. "I would rip beats from indie songs off YouTube and rap over them," she says.

After directing videos for fellow Oaklander Lil B ("F*ck Yo Hair," "Like a Martian," "Insane" and "Basedworld 1989") and releasing a mixtape, "Kittys x Choppas," Kreayshawn took her manager's advice about pursuing music as a career. She scouted producers and crafted songs, including the anti-brand-worship-themed "Gucci, Gucci," which hits digital retailers June 14.

Kreayshawn is finishing up her fall debut album, "Left Eye," and already has a notable West Coast artist feature locked down: Snoop Dogg.

Rebecca Black, meanwhile, who shot to viral fame in April with her "Friday" video, was back in the news when word broke that she appears in the new Katy Perry video. At the 16-second mark of the clip for "Last Night Friday (T.G.I.F.)," Black can be seen sitting on a couch at a party.

With "Friday" approaching 162 million YouTube views, Black is busy recording an EP. According to a representative, she hasn't yet signed to a label and plans to release the EP on her own in July. —Erika Ramirez

Eyeing a new career: KREAYSHAWN



SAYING HELLO

It's taken nearly a year for French DJ/producer Martin Solveig's single, "Hello," to gain traction in America. But now both he and Canadian electro-pop band Dragonette—which is featured on the song—are enjoying their first appearance on the Billboard Hot 100.

"Hello" was released in fall 2010 and quickly reaped success in Europe, where Solveig's profile is considerably larger. However, it would take another six months or so for the song to find a U.S. audience—thanks in part to two key TV placements: a Trident commercial and promos for the upcoming Fox fall comedy "New Girl," starring Zooey Deschanel.

After four weeks at No. 1 on the Dance Airplay chart, "Hello" reaches a new peak on the Hot 100, moving 54-46 this week. The

track is the second single from Solveig's fourth studio album, "Smash," which will be released stateside through Big Beat/Atlantic in September.

The official short, high-definition version of the "Hello" video, co-written and directed by Solveig, has accumulated nearly 30 million views on YouTube. Shot live at the Roland Garros French Tennis Open in Paris in front of 12,000 spectators, the clip features Solveig as a frustrated tennis player constantly on the cusp of greatness and smitten with a girl who's unavailable.

"The story in the song focuses on the character of the girl," Solveig says, "who just came to say 'hello' and nothing else."

The forthcoming "Smash" recalls the core of Solveig's earlier DJ work while also draw-

ing inspiration from current electronic trends. In addition to Dragonette, the album boasts collaborations with Dev, Sunday Girl and Kele.

"I was very lucky to collaborate with different, talented singers," Solveig says. "They're all younger, relatively underground or unknown artists with good skills and good vibes."

Thanks to the success of "Hello," Solveig hints that a few big names have contacted him about possible future production collaborations—undoubtedly a career-building next step for someone who's been regarded primarily as a DJ.

"Of course, I can't say who," Solveig says with a laugh. "I can only tell you that there could be some pretty crazy things coming."

—Jon Blistein and Emmanuelle Saliba

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FANS RALLY

>> Following the news of singer Sean Kingston's jet ski accident on May 29, fans showed their support by downloading his Billboard Hot 100 No. 1, "Beautiful Girls." The song flies on Reggae Digital Songs (12-3) with a 97% gain in sales (see page 63).

ALT ROCKS

>> For the first time since the Alternative Albums chart launched on July 28, 2007, the entire top four are debuts. The quartet of new arrivals (viewable at billboard.biz/charts) also arrives at Nos. 3, 4, 5 and 10 on the Billboard 200.



JORDAN KNIGHT UNFINISHED

A NEW KNIGHT

>> New Kids on the Block member Jordan Knight's new "Unfinished," his first studio album since his 1999 self-titled set (No. 29), takes a bow at No. 48 (9,000). It shares chart space with the New Kids/Backstreet Boys combo set at No. 22.

Billboard

CHARTS

Gaga's 'Born' Falls Hard Thanks To Amazon MP3

Lady Gaga's "Born This Way" continues to rule the Billboard 200 for a second week as the set shifts 174,000 copies, according to Nielsen SoundScan. That's down a steep 84% from its historic 1,108,000 start last week.

While we've seen No. 1-debuting albums fall hard in their second frame, Gaga's drop is one of the largest in the SoundScan era. Of course, you have to keep it in perspective: The album's collapse was amplified, courtesy of Amazon MP3.

As the album's first week was unusually bolstered by likely hundreds of thousands of sales generated by Amazon MP3's decision to sell the digital version of the set for 99 cents on two separate days, its second-week fall appears even greater than what we normally see for blockbuster sellers.

At the rate of Gaga's decline, we could see Adele's "21" (No. 2 this week, up one slot, with 121,000—down 4%) return to the penthouse very soon.

Let's pontificate on what Gaga's second-week drop might have been if Amazon MP3 hadn't done its 99 cent deal.

First, let's assume—as sources have

indicated—that the set did something like 450,000 through Amazon MP3 in its first week (from all digital versions, not just the 99 cent one). How many of those 450,000 were 99 cent downloads, and, how many of them would have evaporated if the 99 cent offer hadn't existed?

Over The Counter

KEITH CAULFIELD



As Billboard reported elsewhere, most of Amazon MP3's 450,000 first week consisted of the 99 cent album. For the sake of argument, let's pretend that 75% of those sales (337,500) were from casual customers who wouldn't have bought the album had it not been sold for 99 cents.

So, back out the 337,500 from 1,108,000 and you get 770,500.

Had "Born" dropped to 174,000 from 770,500, that would've represented a decline of 77%. Still a large drop-off, but not as dramatic as an 84% collapse.

That sort of fall would put "Born" in line with the decay that Kanye West experienced with his No. 1 bow last year with "My Beautiful Dark Twisted Fantasy," which fell by 78% in its second week.

Curiously, West's first-week frame was also goosed by Amazon MP3. "Beautiful" was released Nov. 21 and

sale-priced at \$3.99 for the week by the e-tailer.

In turn, "Beautiful" bowed with an overall 496,000, with 45% of that being downloads. At the time, its one-week digital haul of 224,000 was the fourth-biggest digital week for any set.

OF ALL THINGS . . . Among the more curious projects to ever grace the top 10 on the Billboard 200, Eddie Vedder's "Ukulele Songs" (No. 4, 71,000) has to be among the strangest efforts.

We're not by any means knocking the set, merely pointing out that only musicians of a certain ilk could possibly release such an album and find significant success.

"Songs" is the first top 10 solo record for the Pearl Jam frontman. He previously charted on his own with the



"Into the Wild" soundtrack, which debuted and peaked at No. 11 in 2007 off a 39,000 start.

BITS AND PIECES: Dave Matthews Band

arrives at No. 49 on the Billboard 200 with "Live at Wrigley Field" (9,000). It's the 13th live effort from the group to chart on the list, stretching back to 1997's "Live at Red Rocks 8.15.95" (No. 3) . . . On the Top Cast Albums chart, the new Broadway cast recording of "How to Succeed in Business Without Really Trying" sets up shop at No. 3 with nearly 2,000 copies sold—and all from downloads.

The set got an early digital release on May 31, a week before the physical CD hit shelves. Thus, it may rise to No. 1 on the tally next issue. The show, which stars Daniel Radcliffe, is nominated for eight Tony Awards and earned a performance slot on the Tony telecast, which aired June 12 . . .

Ozzy Osbourne returns to the Billboard 200 with two of his classic sets as expanded reissues of "Diary of a Madman" and "Blizzard of Ozz" re-enter the list at Nos. 74 and 75, respectively, with nearly 6,000 each. The former makes its first appearance on Top Pop Catalog Albums (No. 2) while the latter re-enters at No. 3 (see billboard.biz/charts). ***

CHART BEAT

>> Eddie Vedder notches his first solo Billboard No. 1s, as "Ukulele Songs" bows atop Folk Albums and "Water on the Road" opens atop Music Video Sales (both viewable at billboard.biz/charts). Charting with Pearl Jam since 1991, Vedder first reigned when the band's "Vs." launched at No. 1 on the Billboard 200 the week of Nov. 6, 1993.

>> Sara Evans debuts on Hot Country Songs at No. 54 with "My Heart Can't Tell You No.," an update of Rod Stewart's No. 4 Billboard Hot 100 hit from 1989. It's not the first Stewart cover to grace the chart; Susan Ashton sent "Faith of the Heart" to No. 51 in 1999 (a week before Stewart's version peaked at No. 3 on the Adult Contemporary tally).

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

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,524,000	1,820,000	24,243,000
Last Week	6,669,000	2,454,000	24,691,000
Change	-17.2%	-25.8%	-1.8%
This Week Last Year	5,163,000	1,540,000	22,615,000
Change	7.0%	18.2%	7.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	130,579,000	131,385,000	0.6%
Digital Tracks	510,623,000	560,378,000	9.7%
Store Singles	860,000	1,173,000	36.4%
Total	642,062,000	692,936,000	7.9%
Albums w/TEA*	181,641,300	137,422,800	3.2%

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

ALBUM SALES

'10	130.6 million
'11	131.4 million

SALES BY ALBUM FORMAT

CD	93,839,000	87,348,000	-6.9%
Digital	35,577,000	42,413,000	19.2%
Vinyl	1,147,000	1,599,000	39.4%
Other	16,000	26,000	62.5%

For week ending June 5, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2010	2011	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	72,645,000	69,806,000	-3.9%
Catalog	57,934,000	61,579,000	6.3%
Deep Catalog	43,985,000	48,075,000	9.3%

CURRENT ALBUM SALES

'10	72.6 million
'11	69.8 million

CATALOG ALBUM SALES

'10	57.9 million
'11	61.6 million

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

Main Billboard 200 chart table with columns for Week, Artist, Title, Peak, and Position. Includes entries for Lady Gaga, Adele, Death Cab for Cutie, and others.



Follow-up to the band's 2008 No. 1 album 'Narrow Stairs' (144,000 in its debut) steps in with 102,000. Still, the new set's start marks the act's second-best sales frame.

With a 55,000-unit start, it's the best sales week and highest-charting set for the group, whose previous high-water mark came when 'Evil Urges' entered at No. 9 with 49,000 three years ago.



A trio of bands that debut this week in the top 10 all saw their last studio sets arrive in 2008 (also see Nos. 3 and 5). Flogging Molly's new album enters with 25,000.



The R&B singer's debut earns Greatest Gainer honors (10,000, with an increase of slightly more than 1,000) as current single 'Sure Thing' skips 21-18 on Rhythmic and holds at No. 2 on Hot R&B/Hip-Hop Songs. The album also moves 10-9 on Top R&B/Hip-Hop Albums.

The world music sounds of the Playing for Change effort are back, as the sequel set enters with 6,000. Its sales are bolstered by its availability at Starbucks. The first Playing title has sold 172,000.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their current chart positions.

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

UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	21	#1 DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY
2	20		TRAPHIK WWW.MYSPACE.COM/TRAPHIK
3	6	21	LAURA ROPPE WWW.MYSPACE.COM/LAURAROPPE
4	4	17	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
5	1		TYLER WARD WWW.MYSPACE.COM/TYLERWARD
6	7	18	YOUR FAVORITE ENEMIES WWW.MYSPACE.COM/YOURFAVORITEENEMIES
7	17	11	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN
8	9	21	DIYAR PALA WWW.MYSPACE.COM/DIYARPALA
9	3	20	NOISIA WWW.MYSPACE.COM/DENNOISIA
10	22	21	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
11	8	19	OTENKI WWW.MYSPACE.COM/ONTEKI
12	10	6	EXCISION WWW.MYSPACE.COM/EXCISION
13	RE-ENTRY		COLETTE CARR WWW.MYSPACE.COM/COLETTECARR
14	11	17	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSAORIANNET
15	18	7	CHILDISH GAMBINO WWW.MYSPACE.COM/CHILDISHGAMBINOTHERAPPER
16	12	17	PORTA WWW.MYSPACE.COM/PORTA1
17	15		MANGA WWW.MYSPACE.COM/MANGAWEB
18	14	17	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
19	28	21	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
20	16	20	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
21	21	20	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS
22	23	4	NEOCLUBBER WWW.MYSPACE.COM/NEOCLUBBER
23	20	18	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
24	26	21	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
25	25		DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
26	31	7	PEE WEE GASKINS WWW.MYSPACE.COM/PEEWEEGASKINSRAWKS
27	24	21	POMPLAMOOSE WWW.MYSPACE.COM/POMPLAMOOSMUSIC
28	27	20	ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
29	35	21	AJ RAFAEL WWW.MYSPACE.COM/AJRAFAEL
30	39	7	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
31	30	10	METRONOMY WWW.MYSPACE.COM/METRONOMY
32	29	14	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK
33	NEW		ZEDD WWW.MYSPACE.COM/OFFICIALZEDD
34	33	8	T. MILLS WWW.MYSPACE.COM/TMILLS
35	32	6	BORGORE WWW.MYSPACE.COM/BORGORE
36	RE-ENTRY		FRANK TURNER WWW.MYSPACE.COM/FRANKTURNER
37	NEW		ORELSAN WWW.MYSPACE.COM/ORELSAN
38	37	8	BEARDYMAN WWW.MYSPACE.COM/BEARDYMAN
39	NEW		ALESTORM WWW.MYSPACE.COM/ALESTORM
40	34	13	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
41	NEW		JOE HEDGES WWW.MYSPACE.COM/JOEHEDGES
42	41	10	PAROV STELAR WWW.MYSPACE.COM/STELAR1
43	36	5	PITTY WWW.MYSPACE.COM/BANDAPITTY
44	42	2	MARDUK WWW.MYSPACE.COM/TRUEMARDUK
45	38	3	CASPA WWW.MYSPACE.COM/CASPADUBSTEP
46	RE-ENTRY		IAMX WWW.MYSPACE.COM/IAMX
47	47	8	HADOUKEN! WWW.MYSPACE.COM/HADOUKEN
48	NEW		UMEK HTTP://WWW.MYSPACE.COM/OJUMEK
49	RE-ENTRY		GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT
50	RE-ENTRY		JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC

German electro-house artist Zedd debuts at No. 33 on *Uncharted*, with a gain of 19,000 SoundCloud plays. His original mix of "Dovregubben," released digitally on May 31, is among the top 10 downloads at Beatport, a popular digital music store for DJs. Throughout the summer, Zedd is playing dates across the United States.



SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	28	#1 LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
2	4	28	RIHANNA SRP/DEF JAM/IDJMG
3	28		JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
4	5	28	SHAKIRA SONY MUSIC LATIN/EPIC
5	28		AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
6	6	28	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
7	8	28	DON OMAR ORFANATO/MACHETE
8	9	27	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
9	10	28	KATY PERRY CAPITOL
10	7	28	BEYONCE MUSIC WORLD/COLUMBIA
11	11	28	MICHAEL JACKSON MJJ/EPIC
12	13	28	AVRIL LAVIGNE ARISTA/RMG
13	12	28	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
14	17	28	USHER LAFACE/JLG
15	18	26	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
16	14	28	THE BLACK EYED PEAS INTERSCOPE
17	25	28	LINKIN PARK MACHINE SHOP/WARNER BROS.
18	15	28	TAYLOR SWIFT BIG MACHINE
19	26	25	WIZ KHALIFA RDRSTRM/ATLANTIC
20	28	28	SELENA GOMEZ HOLLYWOOD
21	20	26	CHRIS BROWN JIVE/JLG
22	19	28	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
23	22	25	BRITNEY SPEARS JIVE/JLG
24	23	5	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
25	27	4	DAVID GUETTA GUM/VIRGIN/CAPITOL
26	21	7	LUDACRIS DTP/DEF JAM/IDJMG
27	18	28	COLDPLAY CAPITOL
28	19	28	JENNIFER LOPEZ ISLAND/IDJMG
29	30	26	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
30	34	26	BOB MARLEY TUFF GONG/ISLAND/UME
31	31	28	50 CENT SHADY/AFTERMATH/INTERSCOPE
32	32	28	KESHA KEMOSABE/RCA/RMG
33	29	18	ADELE XL/COLUMBIA
34	24	28	TIESTO MUSICAL FREEDOM
35	33	28	GREEN DAY REPRISE
36	36	20	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
37	39	26	SNOOP DOGG PRIORITY/CAPITOL
38	18	28	KID CUDI G.O.O.D./UNIVERSAL MOTOWN
39	50	17	BRUNO MARS ELEKTRA
40	RE-ENTRY		MILEY CYRUS HOLLYWOOD
41	RE-ENTRY		SOULJA BOY COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE
42	41	9	AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS.
43	RE-ENTRY		MARIAH CAREY ISLAND/IDJMG
44	43	12	GUNS N' ROSES GEFEN
45	44	22	DEMI LOVATO HOLLYWOOD
46	42	2	SLIPKNOT ROADRUNNER
47	RE-ENTRY		METALLICA WARNER BROS.
48	RE-ENTRY		T.I. GRAND HUSTLE/ATLANTIC
49	RE-ENTRY		PINK LAFACE/JLG
50	40	10	DAFT PUNK VIRGIN/CAPITOL

Linkin Park ascends 25-17 on the *Social 50*, thanks to the buzz surrounding the summer blockbuster "Transformers: Dark of the Moon." The rock band's video for the single "Iridescent"—also featured on the movie soundtrack—has racked up 1.8 million YouTube views since its June 3 release. The clip uses many of the visuals from the "Transformers" sequel, peaking interest among fans of both the band and the film series.



AOL RADIO SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	15	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	13	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
3	7		GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
4	5	12	ON THE FLOOR JENNIFER LOPEZ (NO LABEL)
5	1	5	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
6	8	4	NEVER GONNA LEAVE THIS BED MARON 5 (A&M/OCTONE/INTERSCOPE)
7	11	8	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
8	3	6	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
9	13	7	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
10	15	2	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	9	9	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
12	4	21	FOR THE FIRST TIME THE SCRIPT (PHONGENIC/EPIC)
13	14	3	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
14	9	9	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
15	1	1	WRITTEN IN THE STARS TINIE TEMPAH FEATURING ERIC TURNER (DISTURBING LONDON/CAPITOL)

MYSPACE SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	4	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	4	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	4	4	DOWN ON ME JEREMIH FEATURING 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
4	4	4	MOTIVATION KELLY ROWLAND FEATURING LIL WAYNE (UNIVERSAL MOTOWN)
5	1	1	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
6	10	4	E.T. KATY PERRY FEATURING KANYE WEST (CAPITOL)
7	12	4	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)
8	17	3	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	6	4	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
10	1	1	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
11	3	4	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
12	21	3	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)
13	7	4	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
14	24	3	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
15	16	4	BLOW KESHA (KEMOSABE/RCA/RMG)

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	ARTIST	LAST WEEK	WEEKS ON CHIT
1	ONE DIRECTION		
2	NAETO C		
3	SKAZI		
4	UFFIE		
5	J BALVIN		
6	MEDINE		
7	THE MACCABEES		
8	ISQUARE		
9	KARMIN		
10	NA PALM		
11	YOUSOUUPHA		
12	SERKAN BEATBOX		
13	KHALED SELIM		
14	ADRIENNE BAILON		
15	CRYSTAL BOWERSOX		

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard Chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 60 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	2	15	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
3	4	8	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
4	3	15	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
5	5	13	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DMJMG)
6	6	14	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
7	7	12	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
8	8	14	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
9	9	13	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
10	10	17	LOOK AT ME NOW	CHRIS BROWN (JIVE/JLG)
11	12	25	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
12	18	7	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)
13	13	22	F**KIN' PERFECT	PINK (LAFACE/JLG)
14	11	18	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
15	24	4	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
16	25	6	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.A.M./CHERYTREE/INTERSCOPE)
17	15	18	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
18	16	28	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
19	14	15	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
20	20	8	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
21	27	9	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
22	23	10	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
23	17	18	BLOW	KESHA (KEMOSABE/RCA/RMG)
24	21	45	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
25	22	20	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	26	12	WITHOUT YOU	KEITH URBAN (CAPITOL NASHVILLE)
27	30	7	HONEY BEE	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)
28	28	33	FIREWORK	KATY PERRY (CAPITOL)
29	29	10	MEAN	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
30	19	10	OLD ALABAMA	BRAD PAISLEY FEAT. ALABAMA (ARISTA NASHVILLE)
31	42	4	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
32	41	3	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
33	32	12	YOU LIE	THE BAND PERRY (REPUBLIC NASHVILLE)
34	43	13	FAR AWAY	MARSHA AMBROSIUS (J/RMG)
35	38	9	IF HEAVEN WASN'T SO FAR AWAY	JUSTIN MOORE (VALORY)
36	39	9	TOMORROW	CHRIS YOUNG (RCA NASHVILLE)
37	45	3	I'M ON ONE	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN)
38	34	31	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
39	36	5	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
40	11	11	PRICE TAG	JESSIE J FEATURING B.O.B. (LAVA/UNIVERSAL REPUBLIC)
41	35	15	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHO'TTY/WARNER BROS.)
42	46	5	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
43	50	3	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
44	31	16	I WON'T LET GO	RASCAL FLATTS (BIG MACHINE)
45	37	11	RACKS	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
46	44	16	BLEED RED	RONNIE DUNN (ARISTA NASHVILLE)
47	53	3	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE)
48	47	8	SOMEWHERE ELSE	TOBY KEITH (SHO'DD/UNIVERSAL)
49	49	5	WHO SAYS	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
50	51	4	AM I THE ONLY ONE	DIERKS BENTLEY (CAPITOL NASHVILLE)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	21	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	3
2	2	10	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)	1
3	6	10	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.A.M./CHERYTREE/INTERSCOPE)	1
4	4	4	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	1
5	52	2	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	1
6	7	17	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)	2
7	8	13	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)	1
8	10	5	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	1
9	9	15	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DMJMG)	1
10	5	2	I'M ON ONE	DJ KHALED FEAT. DRAKE, BOB ROSS & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN)	1
11	14	23	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	1
12	12	14	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)	1
13	13	14	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	1
14	15	18	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	1
15	20	8	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	1
16	23	9	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	1
17	-	1	EVERY TEARDROP IS A WATERFALL	COLDFPLAY (CAPITOL)	1
18	16	2	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	1
19	3	2	I LOVE YOU THIS BIG	SCOTTY MCCREERY (19/INTERSCOPE/MERCURY NASHVILLE)	1
20	24	15	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	1
21	26	9	HONEY BEE	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)	1
22	36	6	TONIGHT NIGHT	HOT CHILLE RAE (JIVE/JLG)	1
23	22	5	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	1
24	27	18	BLOW	KESHA (KEMOSABE/RCA/RMG)	1
25	36	17	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	29	41	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)	4
27	28	29	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)	1
28	35	12	WHO SAYS	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	1
29	25	20	S&M	RIHANNA (SRP/DEF JAM/IDJMG)	1
30	30	14	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)	1
31	31	8	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)	1
32	40	4	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE)	1
33	37	13	PRICE TAG	JESSIE J FEAT. B.O.B. (LAVA/UNIVERSAL REPUBLIC)	1
34	41	7	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	1
35	-	1	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN (MR. 305/POLO GROUNDS/J/RMG)	1
36	11	2	LIKE MY MOTHER DOES	LAUREN ALAINA (19/INTERSCOPE/MERCURY NASHVILLE)	1
37	45	10	MEAN	TAYLOR SWIFT (BIG MACHINE)	1
38	48	4	DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)	1
39	50	5	HELLO	MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)	1
40	19	5	RUN THE WORLD (GIRLS)	BEYONCE (COLUMBIA)	1
41	44	33	FIREWORK	KATY PERRY (CAPITOL)	1
42	42	21	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	1
43	47	11	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)	1
44	43	34	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	2
45	39	16	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHO'TTY/WARNER BROS.)	1
46	34	15	I WON'T LET GO	RASCAL FLATTS (BIG MACHINE)	1
47	46	18	I NEED A DOCTOR	DR. OBE FEAT. MINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)	1
48	49	23	F**KIN' PERFECT	PINK (LAFACE/JLG)	1
49	51	18	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	1
50	62	9	TOMORROW	CHRIS YOUNG (RCA NASHVILLE)	1

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	7	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	3
2	-	1	EVERY TEARDROP IS A WATERFALL	COLDFPLAY (CAPITOL)	1
3	2	30	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	1
4	4	20	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	1
5	-	1	IRIDESCENT	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	1
6	8	30	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED GLASS/NOTE)	1
7	5	13	COUNTRY SONG	SEETHER (WIND-UP)	1
8	9	47	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	1
9	12	46	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED GLASS/NOTE)	1
10	15	55	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	1
11	14	73	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	1
12	13	33	MARRY ME	TRAIN (COLUMBIA)	1
13	17	74	HEY, SOUL SISTER	TRAIN (COLUMBIA)	5
14	16	43	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)	1

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	10	#1 GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)	1
2	17	2	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	1
3	3	9	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	1
4	2	3	I'M ON ONE	DJ KHALED FEAT. DRAKE, BOB ROSS & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	1
5	4	29	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	1
6	5	18	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	1
7	7	17	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)	1
8	9	34	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)	4
9	8	30	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)	2
10	10	16	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)	1
11	8	8	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UMRG)	1
12	-	1	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN (MR. 305/POLO GROUNDS/J/RMG)	1
13	6	7	RUN THE WORLD (GIRLS)	BEYONCE (COLUMBIA)	1
14	23	11	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	1
15	16	11	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)	1

REGGAE™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	74	#1 THREE LITTLE BIRDS	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	1
2	2	74	IT WASN'T ME	SHAGGY FEAT. RICARDO "RIKROK" OUCENT (MCA/GEFFEN/UMG)	1
3	12	74	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/SONY MUSIC)	1
4	4	74	ANGEL	SHAGGY FEAT. RAYVON (MCA/GEFFEN/UMG)	1
5	5	74	RED RED WINE	UB40 (A&M/UMG)	1
6	6	74	WANTED (JUST AINT THE SAME)	DAMIAN "JR. GONG" MARLEY (TUFF GONG/ISLAND/UMG)	1
7	7	36	PON DE FLOOR	MAJOR LAZER FEAT. VYBZ KARTEL (DOWNTOWN)	1
8	8	74	ONE LOVE/PEOPLE GET READY	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	1
9	9	74	IS THIS LOVE	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	1
10	10	74	BUFFALO SOLDIER	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	1
11	11	74	NO WOMAN NO CRY	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	1
12	12	69	JAMMING	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	1
13	13	74	TEMPERATURE	SEAN PAUL (VP/ATLANTIC/AG)	1
14	14	65	HOLD YOU (HOLD YUH)	GYPTIAN (VP)	1
15	15	74	COULD YOU BE LOVED	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	1

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	4	12	#1 DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	1
2	1	2	I LOVE YOU THIS BIG	SCOTTY MCCREERY (19/INTERSCOPE/MERCURY)	1
3	2	9	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)	1
4	3	5	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	1
5	5	13	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE)	1
6	6	1	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	1
7	7	1	LIKE MY MOTHER DOES	LAUREN ALAINA (19/INTERSCOPE/MERCURY)	1
8	10	17	MEAN	TAYLOR SWIFT (BIG MACHINE)	1
9	9	51	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	1
10	6	22	I WON'T LET GO	RASCAL FLATTS (BIG MACHINE)	1
11	13	16	TOMORROW	CHRIS YOUNG (RCA)	1
12	19	8	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)	1
13	15	13	HOMEBODY	ERIC CHURCH (EMI NASHVILLE)	1
14	12	33	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONE CREEK)	1
15	14	1	OLD ALABAMA	BRAD PAISLEY FEAT. ALABAMA (ARISTA NASHVILLE)	1

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	42	#1 DANZA KUDURO	DON OMAR & LUZINDO (MUSICA UNIVERSAL MISC./UMG)	1
2</					

MAINSTREAM TOP 40		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
3	17	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
4	5	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
5	4	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
6	16	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
7	8	GREATEST GAINER GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROBACK & MARY M. (5050/POLO GROUNDS/SPIN)
8	7	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
9	12	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
10	14	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
11	9	BLOW KESHA (KEMOSABE/RCA/RMG)
12	13	PRICE TAG JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
13	10	S&M RIHANNA (SRP/DEF JAM/IDJMG)
14	11	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
15	20	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/MILLI JAM/CHERRYTREE/INTERSCOPE)
16	22	DON'T WANNA GO HOME JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
17	19	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
18	16	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
19	15	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
20	17	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
21	18	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
22	21	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
23	23	HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
24	26	DIRTY DANCER ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
25	24	THE STORY OF US TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
26	27	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
27	25	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
28	2	CALIFORNIA KING BED RIHANNA (SRP/DEF JAM/IDJMG)
29	32	WHERE THEM GIRLS AT DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
30	30	SAY HELLO TO GOODBYE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
31	NEW	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
32	29	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
33	3	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
34	NEW	RIGHT THERE NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
35	34	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
36	33	BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (J/RMG)
37	35	I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
38	40	YOUR SURRENDER NEON TREES (MERCURY/IDJMG)
39	39	YOUNG FOREVER THE READY SET (SIRE/DECADANCE/REPRISE)
40	NEW	(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)

Lady Gaga returns to the Mainstream Top 40 top 10, as "The Edge of Glory" charges 14-10. Previous single "Judas" stopped at No. 15 after seven of her first eight chart entries had reached No. 1.

Entering the top tier in just its fourth week, "Glory" marks Lady Gaga's second-fastest top 10 ascension. Only the title cut from her new album "Born This Way" (two weeks) soared into the bracket more quickly.

Now possessing nine top 10s, Lady Gaga passes Rihanna for the highest sum dating to the former's first week in the region (Dec. 20, 2008).

Steven Tyler appears on Mainstream Top 40 for the first time since 2002, as his first solo charted title, "(It) Feels So Good," debuts at No. 40. Fronting Aerosmith, Tyler has previously charted 11 songs, four of which reached the top 10, including "I Don't Want to Miss a Thing," which spent eight weeks at No. 1 in 1998.



LADY GAGA

ADULT CONTEMPORARY		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	23	FIREWORK KATY PERRY (CAPITOL)
3	3	GREATEST GAINER ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
4	5	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
5	19	F**KIN' PERFECT PINK (LAFACE/JLG)
6	43	SEPTEMBER DAUGHTRY (19/RCA/RMG)
7	22	MARRY ME TRAIN (COLUMBIA)
8	8	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	10	HOLD ON MICHAEL BUBLE (143/REPRISE)
10	9	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
11	19	GRENADÉ BRUNO MARS (ELEKTRA/ATLANTIC)
12	12	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
13	13	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
14	15	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
15	18	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
16	16	SUMMER RAIN MATTHEW MORRISON (MERCURY/IDJMG)
17	17	DOWNTOWN TRAIN BDB SEGER & THE SILVER BULLET BAND (CAPITOL)
18	20	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)
19	18	WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TOURDFORCE)
20	19	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
21	25	E.T. KATY PERRY (CAPITOL)
22	21	GOD GAVE ME YOU DAVE BARNES (RAZOR & TIE)
23	23	HIGHER WINDOW JOSH GROBAN (143/REPRISE)
24	22	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
25	24	FAR FROM HOME THE DOOBIE BROTHERS (HOR)

ADULT TOP 40		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	4	E.T. KATY PERRY (CAPITOL)
3	2	F**KIN' PERFECT PINK (LAFACE/JLG)
4	32	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
5	6	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
6	5	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
7	7	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	10	GREATEST GAINER THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
9	8	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
10	13	SING MY CHEMICAL ROMANCE (REPRISE)
11	9	I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC)
12	15	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
13	14	UNCHARTED SARA BAREILLES (EPIC)
14	12	FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE)
15	11	GRENADÉ BRUNO MARS (ELEKTRA/ATLANTIC)
16	16	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
17	18	SOMETHING TO BELIEVE IN PARACHUTE (MERCURY/IDJMG)
18	19	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
19	17	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
20	20	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
21	15	PARIS GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)
22	33	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
23	29	(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)
24	24	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
25	22	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)

ROCK SONGS		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
2	13	COUNTRY SONG SEETHER (WIND-UP)
3	20	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
4	9	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
5	31	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
6	7	YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
7	21	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
8	17	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
9	15	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
10	29	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
11	22	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
12	4	PANIC SUBLIME WITH ROME (FUELED BY RAMEN/RRP)
13	25	BURN PAPA ROACH (ELEVEN SEVEN)
14	48	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
15	11	WARRIOR DISTURBED (REPRISE)
16	16	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
17	18	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
18	22	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
19	23	SAIL AWOLNATION (RED BULL)
20	24	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
21	NEW	GREATEST GAINER EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
22	14	DIE TRYING ART OF DYING (INTOXICATION/REPRISE)
23	22	MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
24	11	OLD MAN REDLIGHT KING (HOLLYWOOD)
25	27	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
26	29	SICK ADELITAS WAY (VIRGIN/CAPITOL)
27	11	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
28	13	YOUNG BLOOD THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
29	32	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
30	30	IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BROS.)
31	33	GET UP! KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
32	35	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
33	34	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
34	37	DIGITAL (DID YOU TELL) STONE SOUR (ROADRUNNER/RRP)
35	NEW	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
36	40	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
37	36	TWO AGAINST ONE DANGER MOUSE & DANIELE LUPI (STARRING JACK WHITE (CAPITOL)
38	44	AROUND MY HEAD CAGE THE ELEPHANT (DSP/JIVE/JLG)
39	39	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
40	47	SAD SONG THE CARS (HEAR/CMG)
41	41	SAINTS AND SINNERS GODSMACK (UNIVERSAL REPUBLIC)
42	38	FROM THE CLOUDS JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
43	42	BULLETPROOF HEART MY CHEMICAL ROMANCE (REPRISE)
44	45	MISS AMERICA SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
45	46	RUMOUR HAS IT ADELE (XL/COLUMBIA)
46	NEW	THE BALLAD OF MONA LISA PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN/RRP)
47	NEW	LONGING TO BELONG EDDIE VEDDER (MONKEYWRENCH/UNIVERSAL REPUBLIC)
48	NEW	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
49	NEW	ERASE MY SCARS EVANS BLUE (SOUNDS+SIGHTS)
50	48	WHAT YOU KNOW TWO DOOR CINEMA CLUB (RED/GLASSNOTE)

Saving Abel maintains its perfect top 10 attendance record on Heritage Rock, as "Miss America" rises 12-9 with Greatest Gainer honors. The title cut from the band's second album marks the group's sixth top 10 in as many tries. Two hit No. 1: debut "Addicted" (2008) and previous single "The Sex Is Good."



ACTIVE ROCK		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	COUNTRY SONG SEETHER (WIND-UP)
2	2	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
3	3	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
4	4	WARRIOR DISTURBED (REPRISE)
5	5	DIE TRYING ART OF DYING (INTOXICATION/REPRISE)
6	6	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
7	8	GREATEST GAINER SICK ADELITAS WAY (VIRGIN/CAPITOL)
8	7	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
9	11	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
10	14	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
11	9	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
12	12	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
13	14	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
14	16	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
15	13	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
16	17	GET UP! KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
17	18	DIGITAL (DID YOU TELL) STONE SOUR (ROADRUNNER/RRP)
18	19	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
19	22	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
20	21	WHITE RABBIT EGYPT CENTRAL (FAT LADY/JLG)
21	23	SAINTS AND SINNERS GODSMACK (UNIVERSAL REPUBLIC)
22	20	MISS AMERICA SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
23	25	OLD MAN REDLIGHT KING (HOLLYWOOD)
24	26	FEVER BULLET FOR MY VALENTINE (JIVE/JLG)
25	29	KILLING ME INSIDE CROSSFADE (ELEVEN SEVEN)

HERITAGE ROCK		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	COUNTRY SONG SEETHER (WIND-UP)
2	2	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
3	3	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
4	4	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
5	5	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
6	7	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
7	6	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
8	8	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
9	13	GREATEST GAINER MISS AMERICA SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
10	9	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
11	10	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
12	11	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
13	12	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
14	14	WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
15	16	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
16	20	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
17	19	SICK ADELITAS WAY (VIRGIN/CAPITOL)
18	17	IT'S A PARTY BUCKCHERRY (ELEVEN SEVEN)
19	18	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
20	23	DIE TRYING ART OF DYING (INTOXICATION/REPRISE)
21	21	NOT STRONG ENOUGH APOCALYPTICA FEAT. BRENT SMITH (DRAGNET/JIVE/JLG)
22	22	WARRIOR DISTURBED (REPRISE)
23	25	BU2B RUSH (ANTHEM/ATLANTIC)
24	26	DIGITAL (DID YOU TELL) STONE SOUR (ROADRUNNER/RRP)
25	24	(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	18	WITHOUT YOU D. HUFF, K. URBAN (D. PAHANISH, J. WEST)	Keith Urban CAPITOL NASHVILLE	●	1
2	1	1	13	OLD ALABAMA F. ROGERS (B. PAISLEY, C. DUBOIS, D. TURNBULL, R. OWEN)	Brad Paisley Featuring Alabama ARISTA NASHVILLE	●	1
3	5	9	9	HONEY BEE S. HENDRICKS (B. HAYSLIP, R. AKINS)	Blake Shelton WARNER BROS./WMN	●	1
4	4	5	14	MEAN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	●	1
5	6	7	26	YOU LIE B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN	The Band Perry REPUBLIC NASHVILLE	●	1
6	9	9	17	TOMORROW J. STROUD (C. YOUNG, F. J. MYERS, A. SMITH)	Chris Young RCA	●	1
7	8	11	17	IF HEAVEN WASN'T SO FAR AWAY J. STOVER (D. DAVIDSON, R. HATCH, B. JONES)	Justin Moore VALORY	●	1
8	3	2	22	I WON'T LET GO D. HUFF, RASCAL FLATTS (S. ROBSON, J. SELLERS)	Rascal Flatts BIG MACHINE	●	1
9	11	4	20	DIRT ROAD ANTHEM M. KNOX (B. GILBERT, C. FORD)	Jason Aldean BROKEN BOW	●	1
10	10	10	19	BLEED RED R. DUNN (A. OORFF, T. JAMES)	Ronnie Dunn ARISTA NASHVILLE	●	1
11	15	17	5	JUST A KISS P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE	●	1
12	12	12	16	SOMEWHERE ELSE T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG/UNIVERSAL	●	1
13	13	13	12	COUNTRY GIRL (SHAKE IT FOR ME) M. BRIGHT, J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	●	1
14	16	18	8	KNEE DEEP K. STEGALL, Z. BROWN (Z. BROWN, W. OURRET, C. BOWLES, J. STEELE)	Zac Brown Band Featuring Jimmy Buffett SOUTHERN GROUND/ATLANTIC BIGGER PICTURE	●	1
15	14	16	11	AM I THE ONLY ONE J. R. STEWART, J. BEAVERS, J. R. STEWART, Q. BENTLEY	Dierks Bentley CAPITOL NASHVILLE	●	1
16	21	27	5	AIR POWER GG YOU AND TEQUILA B. CANNON, K. CHESNEY (M. BERG, D. CARTER)	Kenny Chesney Featuring Grace Potter BNA	●	1
17	18	21	16	HOMEBOY J. JOYCE (E. CHURCH, C. BEATHARD)	Eric Church EMI NASHVILLE	●	1
18	17	20	12	TEENAGE DAUGHTERS B. GALLIMORE, M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride REPUBLIC NASHVILLE	●	1
19	20	22	11	JUST FISHIN' M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins SHOW DOG/UNIVERSAL	●	1
20	23	24	11	AIR POWER BAREFOOT BLUE JEAN NIGHT J. MOY, R. CLAWSON (D. ALTMAN, E. PASLAY, T. SAWCHUK)	Jake Owen RCA	●	1
21	22	23	32	I WOULDN'T BE A MAN F. ROGERS (R. M. BOURKE, M. B. REID)	Josh Turner MCA NASHVILLE	●	1
22	25	28	16	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band REPUBLIC NASHVILLE	●	1
23	28	30	7	TAKE A BACK ROAD T. HEWITT, R. ATKINS (R. ATKINS, L. LAIRD)	Rodney Atkins CURB	●	1
24	27	29	8	LOVE DONE GONE C. CHAMBERLAIN, B. CURRINGTON (S. CAMPF, GREEN)	Billy Currington MERCURY	●	1
25	26	26	28	WON'T BE LONELY LONG M. KNOX (J. THOMPSON, A. ALBRITTON, G. DUCAS)	Josh Thompson COLUMBIA	●	1



Third radio single from "My Kinda Party" becomes Aldean's 12th Hot Country Songs top 10. The track rises 4-1 on Country Digital Songs (85,000 downloads sold, up 11%). Prior single "Don't You Wanna Stay," with Kelly Clarkson, topped both tallies.



Chesney's collaboration with the rock artist improves by 42% to 14.5 million audience impressions. Grace Potter & the Nocturnals have placed two albums on the Billboard 200: "This Is Somewhere" (No. 119, 2007) and a self-titled set (No. 19,

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	36	3	REMINDE ME F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley Duet With Carrie Underwood ARISTA NASHVILLE	●	26
27	29	31	22	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THILBODEAU)	Steve Holy CURB	●	27
28	32	2	2	I LOVE YOU THIS BIG M. BRIGHT (R. JACKSON, E. DEAN, B. JAMES)	Scotty McCreery 19/INTERSCOPE MERCURY	●	28
29	31	32	9	COUNTRY GIRL MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert VALORY	●	29
30	34	40	4	I GOT YOU NV (S. THOMPSON, K. THOMPSON, J. SELLERS, F. JENKINS)	Thompson Square STONEY CREEK	●	30
31	33	33	16	A BUNCHA GIRLS M. KNOX (F. BALLARO, B. HAYSLIP, D. DAVIDSON, F. AKINS)	Frankie Ballard WARNER BROS./WAR	●	31
32	35	34	7	TONIGHT B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, K. GRIFFIN)	Sugarland MERCURY	●	32
33	36	35	18	LET IT RAIN FLIDDELL, C. ANLAY (D. NAIL, J. SINGLETON)	David Nail MCA NASHVILLE	●	33
34	42	3	3	I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	●	34
35	37	38	18	MR. BARTENDER J. RICH, C. PENNACHIO (B. GASKIN)	Bradley Gaskin COLUMBIA	●	35
36	41	39	16	SHOTGUN GIRL J. RICH (D. LEVERETT, D. RUTAN)	The JaneDear Girls WARNER BROS./WMN	●	36
37	38	37	21	1,000 FACES J. JOYCE (R. MONTANA, T. DOUGLAS)	Randy Montana MERCURY	●	37
38	39	41	13	WANNA TAKE YOU HOME M. SERLETIC (T. GOSSIN, M. SERLETIC, W. MOBLEY)	Gloriana EMBLEM/WARNER BROS./WAR	●	38
39	40	41	11	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. BRIEN)	Edens Edge BIG MACHINE	●	39
40	43	43	8	WHEN LOVE GETS A HOLD OF YOU D. HUFF (J. ALEXANDER, B. NICHOLSON, J. R. STEWART)	Reba STARSTRUCK/VALORY	●	40
41	52	60	3	TAKE IT OFF B. CANNON (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Joe Nichols SHOW DOG/UNIVERSAL	●	41
42	47	7	6	STORM WARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, B. BEE)	Hunter Hayes EMI NASHVILLE	●	42
43	49	-	2	LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina 19/INTERSCOPE MERCURY	●	43
44	46	46	8	DIDN'T I D. FRIZELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW	●	44
45	45	42	14	THE REASON WHY W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. SCHLAPMAN, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE	●	45
46	44	45	6	GENERATION LOVE J. DEMARCUS (T. DOUGLAS, H. MORGAN, R. COPPERMAN)	Jennette McCurdy CAPITOL NASHVILLE	●	46
47	50	53	9	OH, TONIGHT E. HERBST (J. ABBOTT, S. HELMS)	Josh Abbott Band Featuring Kacey Musgraves PRETTY DAMN TOUGH	●	47
48	58	3	3	ONE MORE DRINKIN' SONG J. NIEMANN (D. BRAINARD, J. L. NIEMANN, R. BROWN)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	●	48
49	51	49	12	MARY WAS THE MARRYING KIND B. JAMES (K. MOORE, S. STEPAKOFF, D. COUCH)	Kip Moore MCA NASHVILLE	●	49
50	48	48	6	STAYING'S WORSE THAN LEAVING B. BEAVERS (J. CLEMENTI, R. FOSTER, S. SWEENEY)	Sunny Sweeney REPUBLIC NASHVILLE	●	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	BRAD PAISLEY ARISTA NASHVILLE 832743/SMN (11.98)	This Is Country Music	●	1
2	2	1	13	JASON ALDEAN BROKEN BOW 7897 (18.98)	My Kinda Party	●	1
3	4	3	3	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC BIGGER PICTURE 52722/AG (18.98)	You Get What You Give	●	1
4	6	2	32	TAYLOR SWIFT BIG MACHINE 150300A (18.98)	Speak Now	●	1
5	5	6	29	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This	●	1
6	7	5	34	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry	●	2
7	8	7	71	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	●	1
8	11	8	8	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)	Paper Airplane	●	1
9	10	9	13	SARA EVANS RCA 49893/SMN (10.98)	Stronger	●	1
10	3	-	2	SCOTTY MCCREERY 19 DIGITAL EX (9.98)	American Idol Season 10: Scotty McCreery	●	3
11	12	17	30	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	●	10
12	17	15	36	GG KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey	●	1
13	15	19	133	ZAC BROWN BAND ROUNDER 610665*/CONCORD (18.98)	The Foundation	●	2
14	13	8	5	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get	●	3
15	16	11	32	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	●	2
16	14	22	27	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	●	6
17	19	14	88	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution	●	1
18	20	13	14	AARON LEWIS STROUD/DAVARIOUS 01013 (7.98)	Town Line (EP)	●	1
19	21	18	33	SUGARLAND MERCURY 014738*/UMGN (13.98)	The Incredible Machine	●	1
20	23	17	17	THOMPSON SQUARE STONEY CREEK 7877 (13.98)	Thompson Square	●	3
21	18	12	5	RANDY TRAVIS WARNER BROS. 8635 EX/CRACKER BARREL (11.98)	Randy Travis	●	1
22	26	37	37	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	●	1
23	25	38	11	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington	●	22
24	22	27	11	JOSH TURNER MCA NASHVILLE 015348*/UME (7.98)	Icon: Josh Turner	●	20
25	28	24	115	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	●	4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	30	31	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	●	1
27	35	31	34	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	●	1
28	9	-	2	LAUREN ALAINA 19 DIGITAL EX (9.98)	American Idol Season 10: Lauren Alaina	●	1
29	36	32	29	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	●	1
30	38	34	26	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	●	1
31	43	41	64	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	●	19
32	42	36	57	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC BIGGER PICTURE 52520/AG (25.98 CD/DVD)	Pass The Jar: Live	●	1
33	30	47	47	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 66720/SMN (9.98)	Judge Jarrod & The Hung Jury	●	1
34	31	25	6	EMMYLOU HARRIS NONESUCH 525966/WARNER BROS. (18.98)	Hard Bargain	●	3
35	41	37	69	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire	●	2
36	29	21	5	DONNY & MARIE MPCA 25742/BDG (14.98)	Donny & Marie	●	1
37	37	33	66	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin	●	1
38	32	18	18	SOUNDTRACK SCREENGEN PRODUCTIONS 31874/UMGN (10.98)	Country Strong: More Music From The Motion Picture	●	1
39	44	40	36	TOBY KEITH SHOW DOG/UNIVERSAL 014492 (9.98)	Bullets In The Gun	●	1
40	10	3	3	HANK III SIDEWALK 79233*/BRUC (18.98)	Hillbilly Joker	●	10
41	39	29	6	STEVE EARLE NEW WEST 6195* (17.98)	Til Never Get Out Of This World Alive	●	1
42	45	39	43	BLAKE SHELTON REPRISE 524497/WMN (7.98)	All About Tonight (EP)	●	1
43	24	16	4	ROY ORBISON ORBISON/LEGACY 89568 EX/STARBUCKS (12.98)	Opus Collection	●	12
44	47	67	40	DON WILLIAMS MCA NASHVILLE 014519/UME (7.98)	Icon: Don Williams	●	44
45	49	44	21	STEEL MAGNOLIA BIG MACHINE SM0100A (10.98)	Steel Magnolia	●	3
46	52	45	59	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	●	1
47	53	48	42	TRACE ADKINS SHOW DOG/UNIVERSAL 014258 (9.98)	Cowboy's Back In Town	●	1
48	51	30	30	REBA STARSTRUCK RMD200A/VALORY (13.98)	All The Women I A n	●	1
49	50	73	9	DIXIE CHICKS COLUMBIA/LEGACY 61981/SONY MUSIC (7.98)	Playlist: The Very Best Of The Dixie Chicks	●	27
50	59	54	13	PACE SETTER KENNY ROGERS J&R 714/UMGN 7992 CD/DVD/UMGN (11.98)	The Love Of God	●	7

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	9	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD	Paper Airplane	●
2	2	12	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert	●
3	3	3	SARAH JAROSZ SUGAR HILL 4062/WELK	Follow Me Down	●
4	4	53	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	●
5	6	1	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars	●
6	7	60	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	●
7	8	1	STEVE IVEY IMI 0017/SONOMA	Best Of Bluegrass	●
8	5	1	CHRIS THILE & MICHAEL DAVES NONESUCH 527603/WARNER BROS.	Sleep With One Eye Open	●
9	10	8	PRESERVATION HALL JAZZ BAND & THE DEL MCCOURRY BAND MCCOURY 0015*	American Legacies	●
10	9	21	THE GRASCALS CRACKER BARREL 1002 EX/BLUEGRASSAL		

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	2	VARIOUS ARTISTS	#1 TRIN-I-TEE 5:7	SELF MADE VOL. 1 MAYBACH 527800/WARNER BROS.
2	3	10	WIZ KHALIFA	ROLLING PAPERS	ROSTRUM/ATLANTIC 527099/AG
3	5	29	RIHANNA	LOUD	SRP/DEF JAM 014927/IDJMG
4	4	11	BEASTIE BOYS	HOT SAUCE COMMITTEE PART TWO	BROOKLYN DUST 05639/CAPITOL
5	6	11	CHRIS BROWN	F.A.M.E.	JIVE 86067/JLG
6	7	28	NICKI MINAJ	PINK FRIDAY	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021/UMRG
7	8	11	KIRK FRANKLIN	HELLO FEAR	FO YO SOUL/VERITY 77917/JLG
8	9	27	MIGUEL	ALL I WANT IS YOU	BLACK ICE/BYSTORM/JIVE 75487/JLG
9	10	13	EMINEM	RECOVERY	WEBSHADY/AFTERMATH/INTERSCOPE 014411/AGA
10	11	13	LUPE FIASCO	LASERS	1ST & 15TH/ATLANTIC 520870/AG
11	12	14	MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS	J 64826/RMG
12	13	5	SADE	THE ULTIMATE COLLECTION	EPIC 90454/SONY MUSIC
13	16	30	CEE LO GREEN	THE LADY KILLER	RADIO/CULTURE 525601/ELEKTRA
14	15	4	RAPHAEL SAADIQ	STONE ROLLIN'	COLUMBIA 62560*/SONY MUSIC
15	16	11	JENNIFER HUDSON	I REMEMBER ME	ARISTA 60819/RMG
16	17	14	TYLER, THE CREATOR	GOBLIN XL	529*
17	18	15	TINIE TEMPAH	DISC-OVERY	DISTURBING LONDON 70635/CAPITOL
18	19	36	LIL WAYNE	I AM NOT A HUMAN BEING	CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG
19	20	25	R. KELLY	LOVE LETTER	JIVE 80874/JLG
20	21	23	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY	ROCA-FELLA/DEF JAM 014865/YOUNG
21	22	5	KELLY PRICE	KELLY MY BLOCK/SANG GIRL	32101/MALACO
22	23	2	JADAKISS	I LOVE YOU D-BLOCK/RUFF RYDERS/DEF JAM	015684/IDJMG
23	24	10	MARY MARY	SOMETHING BIG	MY BLOCK/COLUMBIA 62330/SONY MUSIC
24	25	5	MUSIQ SOULCHILD	MUSIQ IN THE MIDDLE	SONGBOOK/ATLANTIC 524542/AG
25	26	46	RICK ROSS	TEFLON DON	MAYBACH SLIP-N-SLIDE/DEF JAM 014366*/IDJMG
26	27	43	VARIOUS ARTISTS	SACRED LOVE SONGS 2	DEXTERITY SOUNDS 001
27	28	43	KEM	INTIMACY	ALBUM III UNIVERSAL MOTOWN 014469/UMRG
28	29	52	DRAKE	THANK ME LATER	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG
29	30	24	NEW BOYZ	TOO COOL TO CARE	SHOTTY 522931/WARNER BROS.
30	31	32	WAKA FLOCKA FLAME	FLOCKAVELI	1017 BRICK SQUAD/ASYLUM/WARNER BROS.
31	32	0	THE TEMPTATIONS	ICON	MOTOWN 014607/UME
32	33	8	YOLANDA ADAMS	BECOMING N-HOUSE	100300 EX
33	34	4	ARETHA FRANKLIN	ARETHA FRANKLIN	A WOMAN FALLING OUT OF LOVE ARETHA'S RECORDS 70313 EX
34	35	30	TREY SONZG	PASSION, PAIN & PLEASURE	SONGBOOK/ATLANTIC 524538/AG
35	36	30	JEREMIH	ALL ABOUT YOU	MICK SCHULTZ/DEF JAM 014830/IDJMG
36	37	30	KID CUDI	MAN ON THE MOON II	ODD FUTURE/REDZONE/DEF JAM 014649*/UMRG
37	38	29	T.I.	NO MERCY	GRAND HUSTLE/ATLANTIC 523753*/AG
38	39	25	DIDDY - DIRTY MONEY	LAST TRAIN TO PARIS	BAD BOY/INTERSCOPE 014381/AGA
39	40	2	STEPHEN MARLEY	REVELATION Pt. 1	GETTY YOUTH/UMRG/UNIVERSAL REPUBLIC 015247/UMRG
40	41	10	SNOOP DOGG	DOGGUMENTARY	DOGGYSTYLE/PRIORITY 07952/CAPITOL
41	42	24	KERI HILSON	NO BOYS ALLOWED	MOSLEY/ZONE 4/INTERSCOPE 015088/AGA
42	43	24	KEYSHIA COLE	CALLING ALL HEARTS	GEFFEN 015108/AGA
43	44	38	MARVIN GAYE	ICON	MARVIN GAYE MOTOWN 014578/UME
44	45	24	JAMIE FOXX	BEST NIGHT OF MY LIFE	J 54860/RMG
45	46	11	GUCCI MANE	THE RETURN OF MR. ZONE 6	1017 BRICK SQUAD 527374/WARNER BROS.
46	47	1	BOOKER T. JONES	THE ROAD FROM MEMPHIS	ANTI- 87101*/EPITAPH
47	48	11	MAC MILLER	ON AND ON AND BEYOND	EP) ROSTRUM DIGITAL EX
48	49	26	CHARLIE WILSON	JUST CHARLIE	P MUSIC/JIVE 81696/JLG
49	50	75	TANK	NOW OR NEVER	MOGAMBE/SONG DYNASTY/ATLANTIC 525214/AG

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	11	MOTIVATION	KELLY ROWLAND	FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UMRG)
2	2	18	SURE THING	MIGUEL	(BLACK ICE/BYSTORM/JIVE/JLG)
3	3	13	MY LAST	BIG SEAN	FEAT. CHRIS BROWN (G.O.D./DEF JAM/IDJMG)
4	4	10	SHE AIN'T YOU	CHRIS BROWN	(JIVE/JLG)
5	5	19	LOOK AT ME NOW	CHRIS BROWN	FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
6	6	14	FAR AWAY	MARSHA AMBROSIOUS	(J/RMG)
7	7	14	RACKS	YC	FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG)
8	8	16	HUSTLE HARD	ACE HOOD	(WE THE BEST/DEF JAM/IDJMG)
9	9	3	I'M ON ONE	DJ KHALED	(WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
10	10	20	ALL OF THE LIGHTS	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)
11	11	9	DID IT ON'EM	NICKI MINAJ	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
12	12	11	CUPID	LLOYD	FEAT. AWESOME JONES (YOUNG-GOLDFIE/ZONE 4/INTERSCOPE)
13	13	13	BEST NIGHT OF MY LIFE	JAMIE FOXX	FEAT. WIZ KHALIFA (J/RMG)
14	14	5	UNUSUAL	TREY SONZG	FEAT. DRAKE (SONGBOOK/ATLANTIC)
15	15	5	ROLL UP	WIZ KHALIFA	(ROSTRUM/ATLANTIC/RRP)
16	16	12	ONE NIGHT STAND	KERI HILSON	FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)
17	17	13	YOUR LOVE	DIDDY - DIRTY MONEY	FEAT. TREY SONZG (BAD BOY/INTERSCOPE)
18	18	7	RUN THE WORLD (GIRLS)	BEYONCE	(COLUMBIA)
19	19	10	JOHN	LIL WAYNE	FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
20	20	9	SOMEONE TO LOVE ME (NAKED)	MARY J. BLIGE	FEAT. DIDDY & LIL WAYNE (MTR/ARCA/GEFFEN/INTERSCOPE)
21	21	17	BRING IT BACK	TRAVIS PORTER	(PORTER HOUSE/JIVE/JLG)
22	22	6	OUT OF MY HEAD	LUPE FIASCO	FEAT. TREY SONZG (1ST & 15TH/ATLANTIC)
23	23	10	MAN DOWN	RIHANNA	(SRP/DEF JAM/IDJMG)
24	24	18	TUPAC BACK	MEEK MILL	FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
25	25	24	BALLIN'	YOUNG JEEZY	FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)
26	26	17	GROVE ST. PARTY	WAKA FLOCKA FLAME	FEAT. KEBO GOTTI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
27	27	5	ALL YOUR LOVE	K' L.A.	(MUSIC LINE/IDJMG)
28	28	5	9 PIECE	RICK ROSS	FEAT. LIL WAYNE OR TI (MAYBACH SLIP-N-SLIDE/DEF JAM/IDJMG)
29	29	15	HOW MANY TIMES	K. MICHELLE	(HITZ COMMITTEE/JIVE/JLG)
30	30	4	WE CAN GET IT ON	YO GOTTI	FEAT. CHIARA (INEVITABLE)
31	31	16	ON MY LEVEL	WIZ KHALIFA	FEAT. TOO SHORT (ROSTRUM/ATLANTIC)
32	32	12	GOIN STEADY	ROCKO	(A-1)
33	33	8	PLATINUM	SNOOP DOGG	FEAT. R. KELLY (DOGGYSTYLE/PRIORITY/CAPITOL)
34	34	16	HOW TO LOVE	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN/UMRG)
35	35	16	I DON'T DESERVE YOU	LLOYD BANKS	FEAT. JEREMIH (G UNIT/CAPITOL)
36	36	7	TWISTED	GORILLA ZOE	FEAT. LIL JON (BLOCK/ATLANTIC/EONE)
37	37	2	COUNTRY SH*T	BIG K.R.I.T.	(CINEMATIC/DEF JAM/IDJMG)
38	38	NEW	NOVACANE	FRANK OCEAN	(ODD FUTURE/REDZONE/IDJMG)
39	39	NEW	WHAT YO NAME IZ	KIRKO BANGZ	(LMG/UNAUTHORIZED/WARNER BROS.)
40	40	NEW	IN DA BOX	SEAN GARRETT	FEAT. RICK ROSS (GET I PENNED IT/COLUMBIA)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	11	GIVE ME EVERYTHING	PITBULL	FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)
2	1	19	THE SHOW GOES ON	LUPE FIASCO	(1ST & 15TH/ATLANTIC)
3	3	14	E.T.	KATY PERRY	FEAT. KANYE WEST (CAPITOL)
4	4	14	ROLL UP	WIZ KHALIFA	(ROSTRUM/ATLANTIC/RRP)
5	5	14	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS	(INTERSCOPE)
6	6	17	LOOK AT ME NOW	CHRIS BROWN	FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
7	7	28	DOWN ON ME	JEREMIH	FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
8	8	7	SUPER BASS	NICKI MINAJ	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	9	11	MY LAST	BIG SEAN	FEAT. CHRIS BROWN (G.O.D./DEF JAM/IDJMG)
10	10	9	SHE AIN'T YOU	CHRIS BROWN	(JIVE/JLG)
11	11	9	MOTIVATION	KELLY ROWLAND	FEAT. LIL WAYNE (UNIVERSAL MOTOWN)
12	12	15	ON THE FLOOR	JENNIFER LOPEZ	FEAT. PITBULL (ISLAND/IDJMG)
13	13	13	RACKS	YC	FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
14	14	12	TILL THE WORLD ENDS	BRITNEY SPEARS	(JIVE/JLG)
15	15	10	THE LAZY SONG	BRUNO MARS	(ELEKTRA/ATLANTIC)
16	16	9	PARTY ROCK ANTHEM	LMFAO	FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILLIAMS CHERRY/INTERSCOPE)
17	17	18	S&M	RIHANNA	(SRP/DEF JAM/IDJMG)
18	18	7	SURE THING	MIGUEL	(BLACK ICE/BYSTORM/JIVE/JLG)
19	19	4	ROLLING IN THE DEEP	ADELE	(XL/COLUMBIA)
20	20	20	BACKSEAT	NEW BOYZ	FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
21	21	3	DON'T WANNA GO HOME	JASON DERULO	(BELUGA HEIGHTS/WARNER BROS.)
22	22	5	MAN DOWN	RIHANNA	(SRP/DEF JAM/IDJMG)
23	23	2	I'M ON ONE	DJ KHALED	FEAT. DRAKE, RICK ROSS & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
24	24	18	WRITTEN IN THE STARS	TINIE TEMPAH	FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
25	25	1	OUT OF MY HEAD	LUPE FIASCO	FEAT. TREY SONZG (1ST & 15TH/ATLANTIC)
26	26	3	WHERE THEM GIRLS AT	DAVID GUETTA	FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/STRAVA/VERITY/CAPITOL)
27	27	9	BEST LOVE SONG	T-PAIN	FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
28	28	NEW	HOW TO LOVE	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)
29	29	15	BLOW	KESHA	(KEMOSABE/RCA/RMG)
30	30	4	I'M INTO YOU	JENNIFER LOPEZ	FEAT. LIL WAYNE (ISLAND/IDJMG)
31	31	37	THE EDGE OF GLORY	LADY GAGA	(STREAMLINE/KONLIVE/INTERSCOPE)
32	32	40	UNUSUAL	TREY SONZG	FEAT. DRAKE (SONGBOOK/ATLANTIC)
33	33	32	DID IT ON'EM	NICKI MINAJ	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
34	34	NEW	DIRTY DANCER	ENRIQUE IGLESIAS	WITH USHER FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
35	35	NEW	LOSE CONTROL	KERI HILSON	FEAT. NELLY (MOSLEY/ZONE 4/INTERSCOPE)
36	36	NEW	RIGHT THERE	NICOLE SCHERZINGER	FEAT. 50 CENT (INTERSCOPE)
37	37	NEW	CUPID	LLOYD	FEAT. AWESOME JONES (YOUNG-GOLDFIE/ZONE 4/INTERSCOPE)
38	38	34	TWISTED	GORILLA ZOE	FEAT. LIL JON (BLOCK/ATLANTIC/EONE)
39	39	NEW	NOVACANE	FRANK OCEAN	(ODD FUTURE/REDZONE/IDJMG)
40	40	NEW	IN THE DARK	DEV	(INDIE-POP/UNIVERSAL REPUBLIC)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	20	I SMILE	KIRK FRANKLIN	(FO YO SOUL/GOSPO CENTRIC/VERITY/JLG)
2	2	21	4EVERMORE	ANTHONY DAVID	FEAT. ALGEBRA (PURPOSE/EONE)
3	3	14	FAR AWAY	MARSHA AMBROSIOUS	(J/RMG)
4	4	4	SO IN LOVE	JILL SCOTT	FEAT. ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)
5	5	5	LOVE LETTER	R. KELLY	(JIVE/JLG)
6	6	6	NOT MY DADDY	KELLY PRICE	FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)
7	7	19	WHERE YOU AT	JENNIFER HUDSON	(ARISTA/RMG)
8	8	38	YOU ARE	CHARLIE WILSON	(P MUSIC/JIVE/JLG)
9	9	12	IF IT'S LOVE	KEM	FEAT. CHRISSETTE MICHELE (UNIVERSAL MOTOWN/UMRG)
10	10	8	COLLARD GREENS & CORNBREAD	FANTASIA	(S/19/JRMG)
11	11	8	STILL IN LOVE WITH YOU	SADE	(EPIC/COLUMBIA)
12	12	7	CLOSER	JOE	(DEXTERITY SOUNDS)
13	13	21	GONE AND NEVER COMING BACK	MELANIE FIONA	(SRC/UNIVERSAL MOTOWN/UMRG)
14	14	12	ANYTHING	MUSIQ SOULCHILD	FEAT. SWIZZ BEATS (ATLANTIC)
15	15	17	BEAUTIFUL	NOEL GOURDIN	(MASS APPEAL/EONE)
16	16	18	GOOD MAN	RAPHAEL SAADIQ	(COLUMBIA)
17	17	4	LIFE OF THE PARTY	CHARLIE WILSON	(P MUSIC/JIVE/JLG)
18	18	6	RADIO MESSAGE	R. KELLY	(JIVE/JLG)
19	19	22			

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	11	#1 FADE	KRISTINE W FLY AGAIN
2	4	6	JUDAS	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
3	5	9	MIRRORS	NATALIA KILLS CHERRYTREE/INTERSCOPE
4	7	7	CALL YOUR GIRLFRIEND	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
5	1	8	HOLLYWOOD TONIGHT	MICHAEL JACKSON M.J./EPIC
6	6	9	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE/JLG
7	12	4	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL
8	16	4	RUN THE WORLD (GIRLS)	BEYONCE COLUMBIA
9	11	8	WE OWN THE NIGHT	ANDREA ROSARIO HECHTIC
10	3	11	WORLD KEEPS TURNING	SYLVIA TOSUN SEA TO SUN
11	19	3	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE ISLAND/IDJMG
12	15	8	MOVE WITH IT	LINNEA LINNEA & CO
13	20	7	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODRICK PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
14	8	10	ORIGINAL SIN	INDYS FEAT. ROB THOMAS & INTRODUCING DJ VALENTYS PETROL. ELECTRICAT/CAPITOL
15	14	7	CATCH A FIRE	JOHN LEPAPE FEAT. DEBBY HOLIDAY & LFB GROOVE
16	22	6	NOT MY DADDY	EVA IN YA FACE/BUNGALO
17	9	10	ALL HERE NOW	DAVID GARCIA & HIGH SPIES FEAT. SARAH TANCER SOLMATIC
18	27	5	PRICE TAG	JESSIE J FEAT. D.O.B LAVA/UNIVERSAL REPUBLIC
19	23	8	YOU CAN'T STOP THE RAIN	MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAPORT
20	18	11	KICK US OUT	HYPER CRUSH UNIVERSAL MOTOWN
21	21	11	ROLLING IN THE DEEP	ADELE XL/COLUMBIA
22	30	3	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
23	26	6	SEE THE NEW HONG KONG	JOSIE COTTON SCRUFFY
24	28	4	WHO SAYS	SELENA GOMEZ & THE SCENE HOLLYWOOD
25	34	3	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAVY MR. 305/POLO GROUNDS/UMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	31	5	GAVE UP ON LOVE	KELLI DENTZ
27	24	11	SAN FRANCISCO IS MY DISCO	LAURA LAURIE NEAR
28	40	2	POWER PICK SAVE THE WORLD	SWEDISH HOUSE MAFIA SH/MASTRALWERKS/CAPITOL
29	32	5	SWEET SUGAR POISON	DAVE MATTHIAS VS. JULISSA VELOZ CARRILLO
30	29	9	WHAT A FEELING	ALEX GAUDINO FEAT. KELLY ROWLAND ULTRA
31	25	11	CHANGES	DIRTY VEGAS OM
32	17	12	SWEAT	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
33	10	14	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG
34	13	13	WHERE YOU AT	JENNIFER HUDSON ARISTA/RMG
35	45	2	I WROTE THE BOOK	BETH DITTO DECONSTRUCTION/COLUMBIA
36	41	3	PRETTY UGLY	YENN DOWN UNDER
37	33	8	SEXY SEXY	CHAZZ UNIVERSAL WAVE
38	43	3	GET MY MONEY BACK	CAZWELL PEACE BISQUIT
39	38	6	TAKING OVER NOW	HMC, HANNAH & MIAMI CALLING SNOWDOG
40	40	2	WORLDWIDE	ROGER SANCHEZ FEAT. MC FLIPSIDE & MOBIN MASTER STEALTH/ULTRA
41	39	8	DANCE WITH ME	HOT ROD G NOTE
42	NOT SHOT	DEBUT	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
43	48	2	LONG TIME (TAKING MY TIME)	STATIC REVENGER & ANGER DIMAS WHITE HOUSE
44	40	2	AWAKEN	JES ULTRA
45	36	10	PERFECT STRANGER	MAGNETIC MAN FEAT. KATY C COLUMBIA
46	44	7	DO YOU WANT TO OR NOT?	I LUKE FT. ELECTRIC FEAT. SOPHIA LILLY BEAT CONGRESS/STRICTLY RHYTHM
47	35	13	DANCING TONIGHT	KAT DELUNA GLOBAL MUSIC BRAND/UNIVERSAL MUSIC BELGIUM
48	37	16	TURN IT UP	ULTRA NATE DEEP SUGAR/STRICTLY RHYTHM
49	49	1	PERFECTION	KATLIN INTEGRITY
50	50	1	JUMP	GIA BELLA XTREME

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	3	#1 LADY GAGA	THE FAME STREAMLINE/KONLIVE/INTERSCOPE 015373/IGA
2	2	136	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA
3	9	1	KESHA	I AM THE DANCE COMMANDER + I COMMAND YOU TO DANCE KEMAS/EPIC/BESQ/FRMG
4	5	26	DEADMAU5	4x4=12 MAUSTRAP 2518/ULTRA
5	4	26	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*
6	7	24	SKRILLEX	SCARY MONSTERS AND NICE SPRITES (EP) BIG BEAT/ATLANTIC 526318/ANG
7	3	44	LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA
8	8	3	MOBY	DESTROYED LITTLE IDIOT 9502*/MUTE
9	6	9	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
10	10	8	GORILLAZ	THE FALL VIRGIN 97588*/CAPITOL
11	11	27	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
12	12	9	TIESTO	CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001
13	13	19	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734
14	13	17	JAMES BLAKE	JAMES BLAKE POLYDOR/UNIVERSAL REPUBLIC 02/UMRG
15	25	21	ROBYN	BODY TALK KONICHIWA/CHERRYTREE/INTERSCOPE 015111/IGA
16	NEW		BT	THESE RE-IMAGINED MACHINES NETTWERK 30927
17	NEW		SEBASTIAN	TOTAL ED BANGER/BECAUSE/ATLANTIC DIGITAL EX/AG
18	16	34	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 2 (EM)/UNIVERSAL/SONY MUSIC 1783/CAPITOL
19	17	2	WOLFGANG GARTNER	ELECTRIC DANCY CARNIVAL VOLUME 2 (NS)/MINIAC DIGITAL EX/ULTRA
20	18	55	LCD SOUNDSYSTEM	THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL
21	21	22	BASSNECTAR	TIMESTRETCH (EP) AMORPHOUS DIGITAL EX
22	20	49	3OH!3	STREETS OF GOLD PHOTO FINISH 523412/AG
23	19	17	CUT /// COPY	ZONOSCOPE MODULAR 134*/
24	RE-ENTRY		TIESTO	MUSICAL JOURNEY: THE HITS COLLECTION HUGO BOSS/SONY MUSIC 2426/ULTRA
25	RE-ENTRY		VARIOUS ARTISTS	BEST OF DISCO SONOMA 0045

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	10	#1 MR. SAXOBEAT	ALEXANDRA STAN ULTRA
2	2	12	ROLLING IN THE DEEP	ADELE XL/COLUMBIA
3	3	10	ADDICTION	MEDINA ULTRA
4	4	10	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE/JLG
5	11	7	CALL MY NAME	SULTAN & NED SHEPARD FEAT. NADIA ALI HAREM
6	12	14	E.T.	KATY PERRY FEAT. KANYE WEST CAPITOL
7	8	6	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAVY MR. 305/POLO GROUNDS/UMG
8	7	26	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
9	5	5	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODRICK PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
10	6	4	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
11	9	10	NITON (THE REASON)	ERIC PRYDZ ULTRA
12	15	11	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG
13	13	6	SUN & MOON	ABOVE & BEYOND FEAT. RICHARD BEDFORD ULTRA
14	10	18	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
15	7	7	WHAT A FEELING	ALEX GAUDINO FEAT. KELLY ROWLAND ULTRA
16	19	17	S&M	RIHANNA SRP/DEF JAM/IDJMG
17	18	3	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE
18	23	2	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
19	NEW		FOREVER	WOLFGANG GARTNER FEAT. WILL I AM ULTRA
20	21	3	SAVE THE WORLD	SWEDISH HOUSE MAFIA SH/MASTRALWERKS/CAPITOL
21	20	5	DROWNING	ARMIN VAN BUUREN FEAT. LAURA V ULTRA
22	NEW		SOMETIMES	DIM CHRIS FEAT. AMANDA WILSON SOLTRENZ
23	RE-ENTRY		ME AND MY MICROPHONE	SEPTEMBER ROBBINS
24	NEW		DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE UNIVERSAL REPUBLIC
25	24	10	RAINING	KASKADEE & ADAM K FEAT. SUNSUN ULTRA

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	83	#1 MICHAEL BUBLE	73 WKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS. 2
2	NEW		KELLI O'HARA	ALWAYS GHOSTLIGHT/SH-K/BOOM 83334/RAZOR & TIE
3	3	3	ELIANE ELIAS	LIGHT MY FIRE CONCORD PICANTE 32761/CONCORD
4	4	10	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES	HERE WE GO AGAIN BLUE NOTE 96388/BLG
5	2	19	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK FRANK SINATRA/DEAN MARTIN/SAMMY DAVIS JR. WARNER BROS.
6	5	36	SOUNDTRACK	THEME: SEASON 1 HBO/GEFFEN 014910/IGA
7	7	32	MICHAEL BUBLE	HOLLYWOOD: THE DELUXE 143/REPRISE 526141/WARNER BROS.
8	5	14	HARRY CONNICK, JR.	IN CONCERT ON BROADWAY COLUMBIA/LEGACY 77295/SONY MUSIC
9	9	5	KARRIN ALLYSON	'ROUND MIDNIGHT CONCORD JAZZ 32662/CONCORD
10	10	16	NINA SIMONE	S.O.U.L. SONY MUSIC CMG 83788/SONY MUSIC
11	6	9	GRETCHEN PARLATO	YENN DOWN UNDER
12	16	8	REBIRTH BRASS BAND	THE REBIRTH OF NEW ORLEANS BASIN STREET 1202
13	11	8	GORDON GOODWIN'S BIG PHAT BAND	THAT'S HOW WE TOLL RELARC 32363/CONCORD
14	18	61	MICHAEL BUBLE	SPECIAL DELIVERY 143/REPRISE DIGITAL EX/WARNER BROS.
15	15	11	CHARLIE HADEN QUARTET WEST	SOPHISTICATED LADIES EMARCY 015347/DECCA

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	10	#1 BONEY JAMES	CONTACT VERVE FORECAST 015375/VG
2	5	38	GIL SCOTT-HERON	I'M NEW HERE X... 471*
3	3	3	BELA FLECK & THE FLECKTONES	ROCK-ET > SCIENCE EONE 2133
4	4	42	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
5	3	3	EUGE GROOVE	STVEN LARGE SHANACHIE 5190
6	6	59	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/VG
7	8	34	DAVE KOZ	HELLO TOMORROW CONCORD 31753
8	11	11	VARIOUS ARTISTS	SMOOTH JAZZ NUMBER 1 HITS CONCORD JAZZPEAK/HEADS UP 3285/CONCORD
9	14	17	HERB ALPERT & LANI HALL	I FEEL YOU CONCORD JAZZ 32757/CONCORD
10	9	5	GALACTIC	THE OTHER SIDE OF MIDNIGHT ANTI- 87152/EPITAPH
11	10	10	FOURPLAY	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD
12	7	49	KENNY G	HEART AND SOUL CONCORD 32048
13	13	18	THE RIPPINGTONS FT. RUSS FREEMAN	COTE D'AZUR PEAK 32580/CONCORD
14	22	50	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*
15	12	46	BRIAN CLBERTSON	XII GRP 01446/CGV

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	13	#1 BOTSWANA BOSSA NOVA	2 WKS DAVID BENOIT HEADS UP/CMG
2	2	15	CONTACT	BONEY JAMES VERVE FORECAST/VERVE
3	3	18	UNDUN	STEVE COLE M/ACK AVENUE/ARTISTRY
4	3	21	IT'S TIME	BRIAN CULBERTSON GRP/VERVE
5	5	7	ANYTHING'S POSSIBLE	DAVE KOZ CONCORD/CMG
6	7	6	PUSH TO START	PAUL TAYLOR PSAK/EONE
7	5	5	SUMATRA	JEFF LORBER HEADS UP/CMG
8	6	29	ENCANTADORA	BLAKE AARON FEAT. NAJEE INNERVISION
9	9	19	AFFIRMATION	KEIKO WATSUI SHANACHIE
10	12	8	STILL IN LOVE WITH YOU	SADE EPIC/COLUMBIA
11	18	5	PUSH	JACKIE M JOYNER ARTISTRY
12	10	5	S7VEN LARGE	EUGE GROOVE SHANACHIE
13	6	6	MASSIVE TRANSIT	GINDY BRADLE TRIPPIN' N' RHYTHM
14	13	12	SPIN CYCLE	DREW DAVIDSEN CREATIVE SOUL JAZZ
15	15	7	HEAVEN IN YOUR EYES	ELAN TROTMAN FEAT. BRIAN SIMPSON SPECTRA JAZZ

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	6	#1 VARIOUS ARTISTS	THE ROYAL WEDDING DECCA 015604
2	2	25	MORMON TABERNAACLE CHOIR	MEN OF THE MORMON TABERNAACLE CHOIR MORMON TABERNAACLE CHOIR 5053125
3	3	3	INTERNATIONAL CONTEMPORARY ENSEMBLE	JOHN ADAMS HONE/SUM 523014/WARNER BROS.
4	3	42	VARIOUS ARTISTS	BIZET: CARMEN SUGAR/DECCA 014591/UNIVERSAL CLASSICS
5	4	9	JOSH WRIGHT	JOSH WRIGHT SHADOW MOUNTAIN 5055981
6	5	27	ERIC WHITACRE	LIGHT & GOLD DECCA 014850/UNIVERSAL CLASSICS
7	7	7	L HUNT LIEBERSON/PHILHARMONIA BAROQUE ORCH.	BERLIOZ PHILHARMONIA BAROQUE 01
8	8	8	JENNY LIN	SILENT MUSIC STEINWAY & SONS 30004
9	9	45	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA ANDRE RIEU/POLYDOR/HIP 014439/UMG
10	8	4	ALEXANDRE THARAUD	ALEXANDRE THARAUD PLAYS SCARLETT VIRGIN CLASSICS 42016/EMI CLASSICS
11	NEW		ENSEMBLE GILLES BINCHOIS	GUILAUME DE MACHAUT BRILLIANT CLASSICS 94217
12	13	68	EMANUEL AX-YO-YO MAITZHAK PERLMAN	MENDELSSOHN SONY CLASSICAL 52192/SONY MASTERWORKS
13	11	8	CHICAGO SYMPHONY ORCHESTRA (HAITINK)	STRAUSS CSO RESOUND 901100
14	10	20	S. DINNENSTEIN/KAMMERORCHESTER STAATSKAPPEL BERLIN	BACH: A STRANGE BEAUTY SONY CLASSICAL 81742/SONY MASTERWORKS
15	11	11	J. KAUFMANN/ACCADEMIA NAZIONALE DI SANTA CECILIA	VERISIMO ARIAS DECCA 015463/UNIVERSAL CLASSICS

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	6	#1 IL VOLO	IL VOLO OPERA BLUES/GALICIA/REPRISE/VERVE 015517/IGA
2	9	25	DUE VOCI	DUE VOCI TUNETONES 014221/UMG
3	2	46	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442
4	4	29	JACKIE EVANCHO	O HOLY NIGHT SYCO/COLUMBIA 81151/SONY MUSIC
5	3	28	STING FT. ROYAL PHILHARMONIC ORCH.	STING: LIVE IN BERLIN CHERRYTREE/DECCA 014982/DECCA
6	5	14	ALFIE BOE	BRING HIM HOME DECCA 015330
7	10	48	STING	SYMPHONICITIES CHERRYTREE/DE 014464*/UNIVERSAL CLASSICS
8	8	43	ZOE KEATING	INTO THE TREES ZOE KEATING 03 EX
9	12	9	ROB GARDNER FT. SPIRE CHORUS LONDON SYMPHONY ORCH.	LAMB OF GOD SPIRE 15
10	6			

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 YOU	HOME SANTOS (SONY MUSIC LATIN)
2	2	9	GG VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)
3	6	16	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN
4	14	14	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
5	18	18	EL CULPABLE	ESPIÑOZA PAZ (DISA/ASL)
6	12	12	EL ARDIDO	LARRY HERNANDEZ (MENDIETA/FONOVISA)
7	12	12	LLUVIA AL CORAZON	MANA (WARNER LATINA)
8	17	6	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)
9	10	45	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
10	13	7	PROMETI	INTOCABLE (G.I.M.)
11	31	31	ME ENCANTARIA	FIDEL RUEDA (DISA)
12	17	17	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
13	14	7	VEN COMMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
14	12	26	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
15	15	41	DANZA KUDURO	DON OMAR & LUCENZO (YANIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
16	16	10	EL TIERNO SE FUE	CALIBRE 50 (DISA)
17	19	7	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO (DISA/ASL)
18	6	6	LLAMA AL SOL	TITO "EL BAMBINO" (SIENTE)
19	18	20	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
20	32	3	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
21	4	5	CONTESTAME EL TELEFONO	ALEXIS & FIDO FEAT. FLEX (SONY MUSIC LATIN)
22	24	7	PELIGRO	REIK (SONY MUSIC LATIN)
23	21	11	LA CIUDAD DEL OLVIDO	EL TRONO DE MEXICO (FONOVISA)
24	23	23	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
25	20	1	MI CORAZON ESTA MUERTO	RKM & KEN-Y (PINA)
26	28	4	GRITAR	LUIS FONSI (UNIVERSAL MUSIC LATIN)
27	26	1	MAS	RICKY MARTIN (SONY MUSIC LATIN)
28	42	2	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
29	36	4	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
30	29	11	ENTRE TUS ALAS	CAMILA (SONY MUSIC LATIN)
31	30	1	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STOP)
32	27	16	TENGO TU LOVE	SIE7E (LA VIDA BUENA)
33	25	17	TU ANGELITO	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
34	31	13	HABITACION 69	BANDA LOS RECOGITOS (DISA)
35	38	20	LA ULTIMA SOMBRA	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
36	45	3	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
37	33	15	MIENTRAS DORMIAS	PESADO (DISA/ASL)
38	35	11	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
39	37	9	MI VIDA	DIVINO (MVP)
40	47	2	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
41	34	10	S&M	RIHANNA (SRP/DEF JAM/DJMG)
42	39	10	LA HUMMER Y EL CAMARO	ESCOLTA DE GUERRA, VOZ DE MANDO Y JORGE SANTACRUZ (PATOREBEL)
43	41	16	ERES MI NECESIDAD	EL BEBETO Y SUS BANDA PATRIA CHICA (DISA/ASL)
44	44	4	APOCO NO QUIERAS	ALX VILLARREAL (MUSART/BALBOA)
45	40	4	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
46	48	8	ESTOY ENAMORADO	DANNY FERNANDEZ (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
47	47	4	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
48	43	20	POR SER TU MUJER	NATALIE JIMENEZ (SONY MUSIC LATIN)
49	43	20	LA MELODIA	JOEY MONTANA (CAPITOL LATIN)
50	43	20	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)

Jennifer Lopez celebrates her first No. 1 on Latin Pop Airplay, as "Ven a Bailar" steps 2-1 (8.4 million listener impressions, up 25%, according to Nielsen BDS). Her previous best was her debut, "No Me Ames" (with future husband Marc Anthony), which peaked at No. 2 in 1999.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	4	2	#1 GG AVENTURA	FRANCO DE VITA (SONY MUSIC LATIN)	2X
2	2	66	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2X
3	3	3	FRANCO DE VITA	EN PRIMERA FILA (SONY MUSIC LATIN 78112)	1X
4	1	8	MANA	DRAMA Y LUZ (WARNER LATINA 526530)	1X
5	2	2	LOS TIGRES DEL NORTE	MTV UNPLUGGED (MTV/FONOVISA 354644/UMLE)	1X
6	48	48	ENRIQUE IGLESIAS	EUPHORIA (UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014480/MRG/UMLE)	1X
7	27	27	CRISTIAN CASTRO	VIVA EL PRINCIPE (UNIVERSAL MUSIC LATIN 015013/UMLE)	1X
8	29	29	DON OMAR	MEET THE ORPHANS: THE KING IS BACK (ORFANATO/MACHETE 014957/UMLE)	1X
9	69	69	CAMILA	DEJARTE DE AMAR (SONY MUSIC LATIN 59881)	1X
10	33	33	SHAKIRA	SALE EL SOL (EPIC 77433/SONY MUSIC LATIN)	1X
11	11	11	INTOCABLE	2011 G.I.M. 029/DASMI	1X
12	10	3	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS (DISA 721650/UMLE)	1X
13	13	20	LOS BUKIS	35 ANIVERSARIO (FONOVISA 354608/UMLE)	1X
14	14	19	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO (WY/MACHETE 015218/UMLE)	1X
15	12	9	JOAN SEBASTIAN	LOS NUEVOS RANCHEROS (FONOVISA 354639/UMLE)	1X
16	16	7	TIERRA CALI	UN SIGLO DE AMOR (VICTORIA/UNIVERSAL MUSIC LATIN 054133/UMLE)	1X
17	18	53	GERARDO ORTIZ	NI HOY NI MANANA (DEL 68924/SONY MUSIC LATIN)	1X
18	15	10	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO (DEL 82733/SONY MUSIC LATIN)	1X
19	20	7	VARIOUS ARTISTS	ENFERMEDAD MASIVA (DEL 87172/SONY MUSIC LATIN)	1X
20	17	11	GLORIA TREVI	GLORIA (UNIVERSAL MUSIC LATIN 015389/UMLE)	1X
21	22	22	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA (DISA 721622/UMLE)	1X
22	21	2	EL COMPA SACRA: EL ULTIMO RAZO	BDLA DE RATAS (SONY MUSIC LATIN 83991)	1X
23	23	29	LARRY HERNANDEZ	20 SUPER EXITOS (MENDIETA/FONOVISA 570058/UMLE)	1X
24	27	30	VARIOUS ARTISTS	40 ANIVERSARIO 2000 - 2010 (DISA 729590/UMLE)	1X
25	25	54	MARC ANTHONY	ICONOS (SONY MUSIC LATIN 67402)	1X
26	26	31	PITBULL	ARMANDO (MR. 305/FAMOUS ARTIST/33050/SONY MUSIC LATIN)	1X
27	29	11	EL TRONO DE MEXICO	SIGO ESTANDO CONTIGO (FONOVISA 354637/UMLE)	1X
28	30	11	CALIBRE 50	DE SINALOA PARA EL MUNDO (DISA 721639/UMLE)	1X
29	42	42	VARIOUS ARTISTS	AMANCER BAILANDO (FLATIND 11097)	1X
30	61	61	CHINO Y NACHO	MI NINA BONITA (MACHETE 014142/UMLE)	1X
31	24	10	PESADO	UNA HISTORIA PARA SI (DISA 721636/UMLE)	1X
32	33	8	JOAN SEBASTIAN	EL POETA DEL PUEBLO (MUSART 4438/BALBOA)	1X
33	34	34	MARCO ANTONIO SOLIS	EN TOTAL PLENTUD (FONOVISA 354570/UMLE)	1X
34	38	17	TITO "EL BAMBINO"	INVENCIBLE (SIENTE 655070/UMLE)	1X
35	36	11	ALEXIS & FIDO	PERRELOGIA (SONY MUSIC LATIN 76992)	1X
36	NEW	NEW	VARIOUS ARTISTS	LOS MADRAZOS NUEVECIOS DE LA RADIO 3 (FONOVISA 354642/UMLE)	1X
37	18	18	RICKY MARTIN	MUSICA + ALMA + SEXO (SONY MUSIC LATIN 54472)	1X
38	41	16	LOS CUATES DE SINALOA	TOCANDO WITH THE MAFIA (SONY MUSIC LATIN 77513)	1X
39	34	34	GERARDO ORTIZ	EN VIVO: LAS TUNDIRAS (DEL 89177/SONY MUSIC LATIN)	1X
40	43	29	VARIOUS ARTISTS	TOP LATIN VS DISCOS 605 76157/SONY MUSIC LATIN	1X
41	53	6	PACE SETTER MYRIAM HERNANDEZ	SEDUCCION (UNIVERSAL MUSIC LATIN 015484/UMLE)	1X
42	52	52	RIGO TOVAR	40 ANIVERSARIO (FONOVISA 354633/UMLE)	1X
43	42	5	EL COYTE Y SU BANDA TIERRA SANTA	ESCUELA DE LA VIDA (ISA 2112/MORENA)	1X
44	40	5	TERCER CIELO	VARE A LAS ESTRELLAS (KASAVEN/UNIVERSAL MUSIC LATIN 054143/UMLE)	1X
45	47	47	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES (DISA 721551/UMLE)	1X
46	44	30	VARIOUS ARTISTS	BANDA #1'S 2010 (DISA 721622/UMLE)	1X
47	49	11	LOS HURACANES DEL NORTE	SOY MEXICANO (MUSINORTE/DISA 721641/UMLE)	1X
48	46	21	NOEL TORRES	AL FRENTE Y DE FRENTE (DEL 80677/SONY MUSIC LATIN)	1X
49	45	10	LOS TITANES DE DURANGO	MUY AFORTUNADOS (DISA 721637/UMLE)	1X
50	55	28	LOS TUCANES DE TIJUANA	EL ARBOL (FONOVISA 354613/UMLE)	1X

After leading Top Latin Albums for 23 weeks with "The Last" (2009-10), Aventura returns to No. 1 for a second time with "14 + 14" (4,000 copies, up 28%, according to Nielsen SoundScan). On Tropical Albums, the greatest-hits compilation marks the group's fifth trip to the summit.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
2	3	21	EL CULPABLE	ESPIÑOZA PAZ (DISA/ASL)
3	15	15	EL ARDIDO	LARRY HERNANDEZ (MENDIETA/FONOVISA)
4	7	8	PROMETI	INTOCABLE (G.I.M.)
5	33	33	ME ENCANTARIA	FIDEL RUEDA (DISA)
6	5	20	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
7	6	32	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
8	8	14	EL TIERNO SE FUE	CALIBRE 50 (DISA)
9	9	9	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO (DISA/ASL)
10	10	19	LA CIUDAD DEL OLVIDO	EL TRONO DE MEXICO (FONOVISA)
11	20	6	GREATEST OLVIDAME GAINER	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
12	16	22	LA ULTIMA SOMBRA	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
13	22	8	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
14	13	14	HABITACION 69	BANDA LOS RECOGITOS (DISA)
15	39	39	NI LO INTENTES	JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL)
16	15	19	MIENTRAS DORMIAS	PESADO (DISA/ASL)
17	14	44	INCREDIBLE	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
18	24	3	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
19	12	30	EL PADRINO	JOAN SEBASTIAN (FONOVISA)
20	18	11	LA HUMMER Y EL CAMARO	ESCOLTA DE GUERRA, VOZ DE MANDO Y JORGE SANTACRUZ (PATOREBEL)

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	4	#1 GG YOU	HOME SANTOS (SONY MUSIC LATIN)
2	4	40	DANZA KUDURO	DON OMAR & LUCENZO (YANIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
3	12	12	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN
4	5	46	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
5	6	9	HOY LO SIENTO	ZION & LENNONX FEAT. TONY DIZE (PINA)
6	7	7	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)
7	3	8	VEN COMMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
8	28	2	SOLO PIENSO EN TI	JERRY RIVERA (VENEMUSIC)
9	7	7	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
10	NEW	NEW	TU NO SABES LO QUE ES EL AMOR	FRANK REYES (FRANK REYES Y ASOCIADOS)
11	9	15	MI CORAZON ESTA MUERTO	RKM & KEN-Y (PINA)
12	8	19	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STOP)
13	38	2	LOCOS LOS 2	LUIS ENRIQUE (TOP STOP)
14	26	2	LLAMA AL SOL	TITO "EL BAMBINO" (SIENTE)
15	13	21	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
16	19	10	CASI, CASI	TOBY LOVE (SONY MUSIC LATIN)
17	11	4	LA NOVIA BELLA	ELVIS CRESPO (FLASH)
18	1	13	CONTESTAME EL TELEFONO	ALEXIS & FIDO FEAT. FLEX (SONY MUSIC LATIN)
19	17	15	ES UN SECRETO	PLAN B (PINA)
20	NEW	NEW	MADE FOR YOU	YUNEL CRUZ (KUBE)

BETWEEN THE BULLETS DE VITA NOTCHES BEST OPENING YET



With his fifth charting album in his nine-year chart history, Venezuela-born Franco de Vita posts his highest debut yet. "En Primera Fila" opens at No. 3 on Top Latin Albums with 4,000 copies, according to Nielsen SoundScan. His previous best was 2004's "Stop," which opened at No. 7 with a career-high sales week of 5,000 copies. Lead single "Tan Solo Tu," featuring Alejandra Guzman, breaks into the top 20 on Hot Latin Songs (32-20).

—Raully Ramirez

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
2	2	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
3	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
4	5	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
5	3	THE LAZY SONG	BRUNO MARS ELEKTRA		
6	8	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
7	7	I NEED A DOLLAR	ALOE BLACC STONES THROW		
8	12	PRICE TAG	JESSIE J FT. B.O.B LAVA		
9	8	BEAUTIFUL PEOPLE	CHRIS BROWN FT. BENNY BENASSI JIVE		
10	15	CALIFORNIA KING BED	RIHANNA SRP		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	EVERYDAY, KATYUSHA	AKB48 KING		
2	42	DON'T WANNA LIE	BZ VERMILLION		
3	50	HELLO PARADISE KISS	YUI SONY MUSIC		
4	4	MARU MARU MORI MORI!	KAORU TO TOMOKI, TAMANI MUCC. UNIVERSAL		
5	2	LET'S TRY AGAIN	TEAM AMUSE!! AMUSE		
6	35	KISEKI	ORUJI VICTOR		
7	16	HANE	HANAE EMI		
8	3	JUDAS	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
9	5	LASER BEAM	PERFUME TOKIWA		
10	NEW	EGAO NI KANPAI!	HIROMI GO SONY MUSIC		

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
2	1	I NEED A DOLLAR	ALOE BLACC STONES THROW		
3	5	MR. SAXOBEAT	ALEXANDRA STAN 3BEAT		
4	4	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
5	2	THE LAZY SONG	BRUNO MARS ELEKTRA		
6	NEW	WHAT A FEELING	ALEX GAUDINO FT. KELLY ROWLAND MAGNIFICENT		
7	6	BEAUTIFUL PEOPLE	CHRIS BROWN FT. BENNY BENASSI JIVE		
8	20	CALIFORNIA KING BED	RIHANNA SRP		
9	7	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
10	13	I'M INTO YOU	JENNIFER LOPEZ FT. LIL WAYNE ISLAND		

GERMANY		SINGLES		(MEDIA CONTROL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	CALL MY NAME	PIETRO LOMBARDI UNIVERSAL		
2	1	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
3	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
4	4	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
5	6	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
6	8	SET FIRE TO THE RAIN	ADELE XL		
7	7	A NIGHT LIKE THIS	CARO EMERALD GRANDMONO		
8	9	SOMETHING IN THE WATER	BROOKE FRASER WOOD AND BONE		
9	NEW	THE LAZY SONG	BRUNO MARS ELEKTRA		
10	5	PRICE TAG	JESSIE J FT. B.O.B LAVA		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
2	6	PRICE TAG	JESSIE J FT. B.O.B LAVA		
3	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
4	2	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
5	4	ROLLING IN THE DEEP	ADELE XL		
6	7	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE		
7	9	DON'T STOP THE PARTY	THE BLACK EYED PEAS INTERSCOPE		
8	1	J'AIMERAIS TROP	KEEN'V FT. SAP YAZ		
9	NEW	VAMOS A LA PLAYA	LDNA SCORPIO		
10	8	JUDAS	LADY GAGA STREAMLINE/KONLIVE		

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	2	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
2	4	ROLLING IN THE DEEP	ADELE XL		
3	4	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE		
4	3	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
5	5	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE		
6	8	THE LAZY SONG	BRUNO MARS ELEKTRA		
7	6	E.T.	KATY PERRY FT. KANYE WEST CAPITOL		
8	10	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
9	7	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE		
10	9	PRICE TAG	JESSIE J FT. B.O.B LAVA/UNIVERSAL REPUBLIC		

AUSTRALIA		DIGITAL SONGS		(ARIA)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
2	2	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
3	3	ROLLING IN THE DEEP	ADELE XL		
4	4	OWN THIS CLUB	MARVIN PRIEST UNIVERSAL		
5	7	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS		
6	5	WE RUN THE NIGHT	HAYANA BROWN UNIVERSAL		
7	NEW	JET LAG	SIMPLE PLAN FT. NATASHA BEDINGFIELD ATLANTIC		
8	NEW	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL		
9	NEW	SOMEONE LIKE YOU	ADELE XL		
10	6	CALIFORNIA KING BED	RIHANNA SRP		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	DANZA KUDURO	DON OMAR & LUCENZO YANIS/ORFANATO		
2	3	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
3	3	SET FIRE TO THE RAIN	ADELE XL		
4	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
5	7	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
6	5	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
7	NEW	EVERY TEARDROP IS A WATERFALL	COLDPLAY PARLOPHONE		
8	NEW	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG	JOVANNETTI MERCURY		
9	6	FAR L'AMORE	BOB SINCLAR/RAFFAELLA CARRA YELLOW		
10	8	PRICE TAG	JESSIE J FT. B.O.B LAVA		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
2	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
3	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
4	NEW	I WISH THAT I COULD SEE YOU SO	HERMAN OJUNE SOURCE ETC		
5	4	LEAD THE WAY	CARLOS JEAN NOVAEMUSIK		
6	5	SOLAMENTE TU	PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES		
7	NEW	EVERY TEARDROP IS A WATERFALL	COLDPLAY PARLOPHONE		
8	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
9	6	S&M	RIHANNA SRP		
10	7	JUDAS	LADY GAGA STREAMLINE/KONLIVE		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
2	3	I NEED A DOLLAR	ALOE BLACC STONES THROW		
3	2	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
4	5	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
5	6	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
6	NEW	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS		
7	4	LIPSTICK	JEDWARD PLANET JEDWARD		
8	8	SOMEONE LIKE YOU	ADELE XL		
9	7	THE LAZY SONG	BRUNO MARS ELEKTRA		
10	NEW	CALIFORNIA KING BED	RIHANNA SRP		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	OM SANNINGEN SKA FRAM	ERIC AMARILLO STARBUSTER		
2	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
3	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
4	NEW	DANZA KUDURO	DON OMAR & LUCENZO YANIS/ORFANATO		
5	3	SAVE THE WORLD	SWEDISH HOUSE MAFIA SHM		
6	NEW	EVERY TEARDROP IS A WATERFALL	COLDPLAY PARLOPHONE		
7	5	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
8	6	ROLLING IN THE DEEP	ADELE XL		
9	8	JAG KOMMER	VERONICA MAGGIO UNIVERSAL		
10	9	COCONUT TREE	MOHOMBI FT. NICOLE SCHERZINGER 2101		

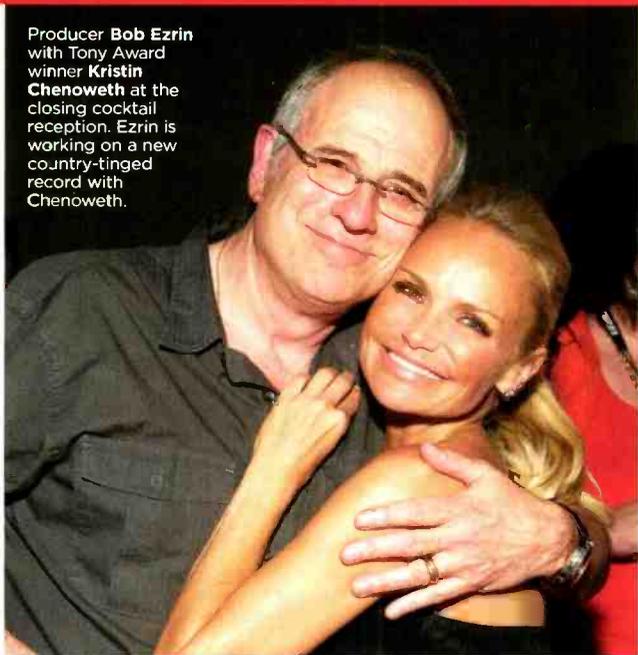
NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	WHAT ARE WORDS	CHRIS MEDINA 19		
2	2	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
3	NEW	SUPERSTAR	RIKKE NORMANN RIKKILEAKS		
4	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
5	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
6	5	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
7	NEW	DANZA KUDURO	DON OMAR & LUCENZO YANIS/ORFANATO		
8	6	SOMEONE LIKE YOU	ADELE XL		
9	7	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
10	RE	RADIO	CIR.CUZ COSMOS		

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	HAPPINESS	ALEXIS JORDAN STARROCK ROC NATION		
2	5	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
3	NEW	EVERY TEARDROP IS A WATERFALL	COLDPLAY PARLOPHONE		
4	2	SOMEONE LIKE YOU	ADELE XL		
5	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
6	7	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
7	6	AFSCHEID	GLENNIS GRACE TROS		
8	3	NO MERCY	RACCOON RACCOON		
9	10	THE LAZY SONG	BRUNO MARS ELEKTRA		
10	NEW	CRY (JUST A LITTLE)	BINGO PLAYERS HYSTERIA		

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	5	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
2	3	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
3	2	SET FIRE TO THE RAIN	ADELE XL		
4	4	DANCING ON MY OWN	KATO 19		
5	7	CUBA	ROBERT ABIGAIL & DJ REBEL FT. THE GIBSON BROTHERS BIP		
6	RE	PRICE TAG	JESSIE J FT. B.O.B LAVA		
7	6	RIVERSIDE	AGNES OBEL AGNES OBEL		
8	RE	THE LAZY SONG	BRUNO MARS ELEKTRA		
9	8	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
10	10	SHE'S GOT MOVES	KEVIN 19		

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
2	2	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
3	4	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
4	NEW	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
5	3	SET FIRE TO THE RAIN	ADELE XL		
6	9	THE LAZY SONG	BRUNO MARS ELEKTRA		
7	5	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
8	8	DANZA KUDURO	DON OMAR & LUCENZO YANIS/ORFANATO		
9	7	A NIGHT LIKE THIS	CARO EMERALD GRANDMONO		
10	6	WHERE THEM GIRLS AT	DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC		

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 18, 2011
THIS WEEK	LAST WEEK				
1	1	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE		
2	5	DANZA KUDURO	DON OMAR & LUCENZO YANIS/ORFANATO		
3	2	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
4	3	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
5	4	WELCOME TO ST. TROPEZ	DI ANTOINE VS. MAB MARK & TIMATI HOUSEWORKS/PHONAG		
6	RE	PRICE TAG	JESSIE J FT. B.O.B LAVA		
7	6	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
8	7	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
9	9	HOLLYWOOD HILLS	SUNRISE AVENUE COMUSIC/GET NASH OY/CAPITOL		
10	RE	ROLLING IN THE DEEP	ADELE XL		



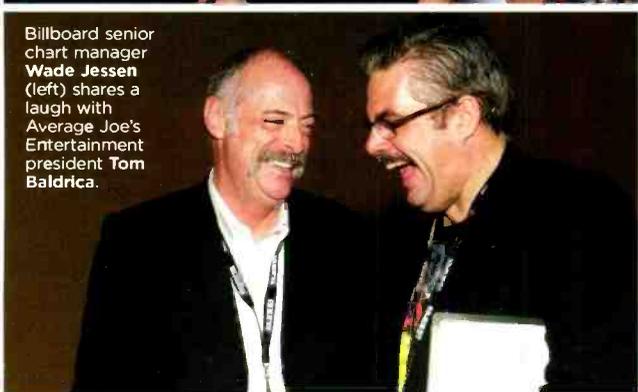
Producer **Bob Ezrin** with Tony Award winner **Kristin Chenoweth** at the closing cocktail reception. Ezrin is working on a new country-tinged record with Chenoweth.



Samsung regional marketing manager **Stacey Portnoy** (left) presents contest-winning songwriter **Shantell Ogden** (second from left) with a new Samsung Infuse 4G, available exclusively at AT&T, and poses here with Billboard publisher **Lisa Ryan Howard** (second from right) and MAC Presents president **Marcie Allen**.



Just before taking the stage for the "Country Without Borders" panel, moderator **Jeff Walker** (left), CEO of AristoMedia Group, preps with panelists **Judy Seale**, president/CEO of Judy Seale International, and recording artist **Joe Nichols**.



Billboard senior chart manager **Wade Jessen** (left) shares a laugh with Average Joe's Entertainment president **Tom Baldrice**.

COUNTRY MUSIC SUMMIT

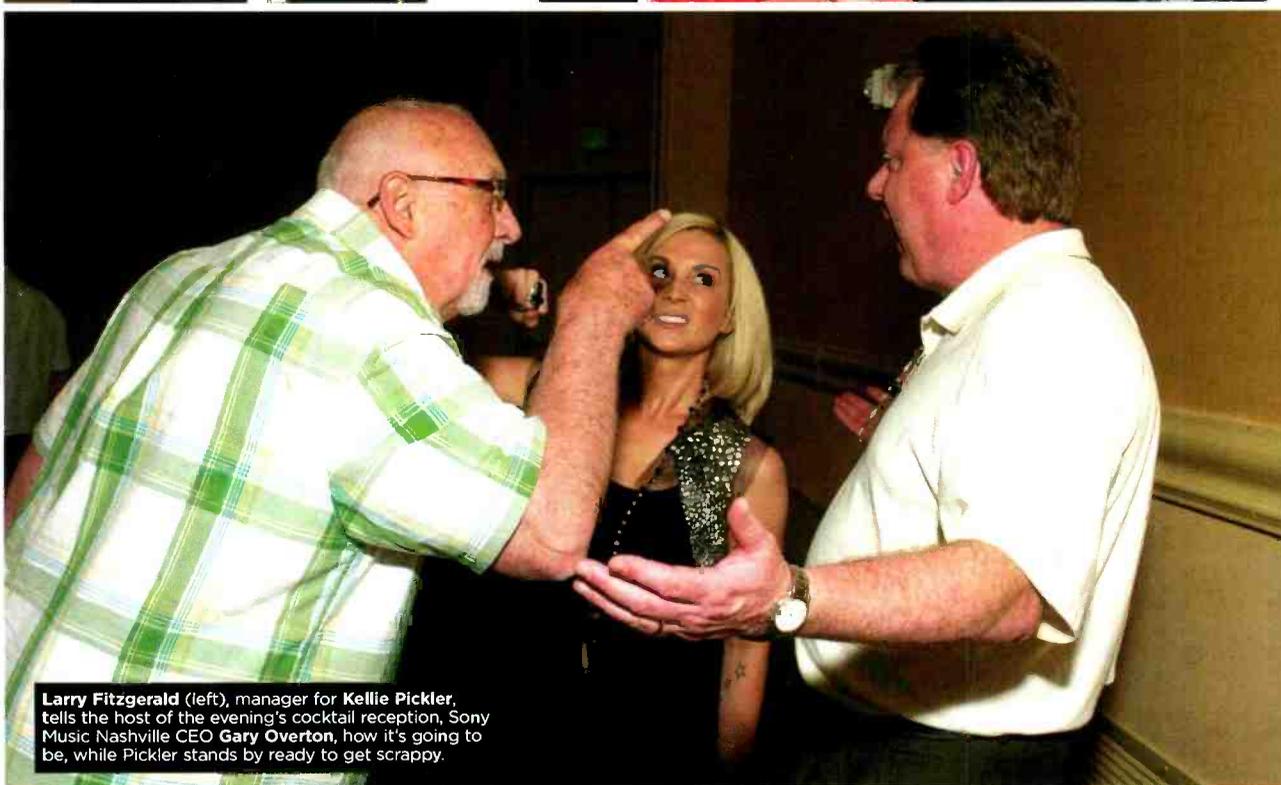
AT&T and Samsung presented the second Billboard Country Music Summit in association with the Country Music Assn. June 6-7 in Nashville. The event preceded the CMT Awards on June 8 and featured broad programming that encompassed all aspects of the country music business. Billboard presented two days of riveting panels, in-depth keynote discussions, relevant case studies and ample networking opportunities. As the country music business continues to reinvent itself in these challenging times, the summit helped to explore the ongoing changes and offer insightful analysis of the trends from its top tastemakers. ALL PHOTOS BY BETH GWINN EXCEPT WHERE NOTED



Country Music Assn. CEO **Steve Moore** (center) turns on the charm for BNA Records act the Lunabelles. From left are band members **Olivia Danielle Arciero**, **Gabriela Lucia Arciero**, **Alexandra Kline** and **Dominique Arciero**.



Kellie Pickler knocks the socks off summit attendees at the closing cocktail reception, hosted by Sony Music Nashville.



Larry Fitzgerald (left), manager for **Kellie Pickler**, tells the host of the evening's cocktail reception, Sony Music Nashville CEO **Gary Overton**, how it's going to be, while Pickler stands by ready to get scrappy.



Australian singer/songwriter **Tommy Emmanuel** gets typically mind-blowing sounds out of his guitar at the Chevrolet Presents CMA Global Artist Party at the Stage, sponsored by AristoMedia Group. Emmanuel was a speaker on the summit's "Country Without Borders" panel. PHOTO: KAREN HICKS/CMA

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Billboard senior chart manager **Wade Jessen** interviews **Carrie Underwood** during her Superstar Q&A.



Moderator **Tom Roland** (far left), editor of the Billboard Country Update newsletter, gathers his panelists before taking the stage for the session "Songwriters: Win, Lose or Draw? Content Creation in the New Digital Marketplace." From left: Nashville Songwriters Assn. International executive director **Barton Herbison**, artist **Rhett Atkins**; Adams & Reese entertainment lawyer **Linda Edell Howard**, EMI Music Publishing Nashville executive VP/GM **Ben Vaughn**, SunTrust Bank managing director **Andrew P. Kintz** and artist **Dallas Davidson**.



Talking sponsorships on the "Corporate America: They Really Like Us" panel are (from left) MAC Presents president **Marcie Allen**, Samsung regional marketing manager **Stacey Portnoy**, Gloriana member **Tom Gossin** and Creative Artists Agency sponsorships agent **Laura Hutfless**.

COUNTRY MUSIC SUMMIT



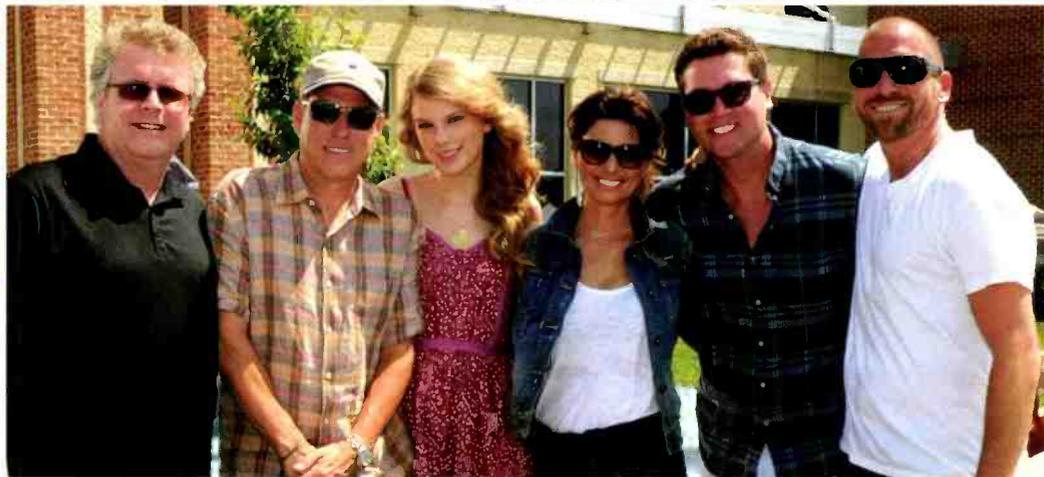
Joshua Dziabiak (left), CEO of in-association summit sponsor ShowClix, rubs elbows with superstar **Jason Aldean** before the artist's keynote panel.



Mingling prior to the summit's radio session, "Country Radio Dead or Alive? Why and How Country Radio Thrives While Other Formats Fight for Their Lives," are (from left) Sony Music Nashville senior VP of promotion **Skip Bishop**, WSIX Nashville PD **Jon Anthony**, Cumulus Broadcasting senior VP **Jan Jeffries**, Premiere Radio Networks president **Julie Talbott**, Sirius XM senior VP of music programming **Steve Blatter** and Country Weekly managing editor **Ken Tucker**.



Loosening up in the bullpen prior to the panel "Making and Selling Recorded Music: Telling Time or Building a Watch? The New Record Label Business Models Under a Microscope" are (from left) Warner Music Nashville president **John Esposito**, Bigger Picture Group partner **Michael Powers** and Billboard senior chart manager **Wade Jessen**.



The 2011 CMT Music Awards took place June 8 at Nashville's Bridgestone Arena and played host to the biggest stars in country and pop. Taylor Swift, the Band Perry and Blake Shelton were among the winners, and in a surprise twist, Justin Bieber won his first country music award for his project with Rascal Flatts. The show seamlessly blended pop and country with stellar performances and heartfelt tributes. PHOTOS: RICK DIAMOND/GETTY IMAGES

LEFT: CMT president **Brian Philips** (far left) greets **Big & Rich** and **Gretchen Wilson** before heading into the arena for the awards show.

ABOVE: One of the most buzzed-about segments of the show was a "Thelma & Louise" spoof starring **Taylor Swift** and **Shania Twain**. Gathered together during the taping of the opening segment are (from left) Swift's manager **Robert Allen**, CMT senior VP of music events and talent **John Hamlin**, Swift, Twain, Twain's manager **Jason Owen** and awards show executive producer **Jesse Ignjatovic**.

TURN THE PAGE FOR MORE

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