

A close-up portrait of Prince, looking directly at the camera with a slight smile. He has dark hair and is wearing a black shirt. The background is dark.

**OVER A QUARTER OF
A MILLION MUSIC LOVERS**

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AMERICA
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**WOULD LIKE 2 THANK
GEORGE LOPEZ
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HOUSE OF BLUES
LIVE NATION
THE FABULOUS FORUM
& ALL OF THE PURPLE
PEOPLE WHO HELPED
MAKE HISTORY
ONCE AGAIN...
LET'S KEEP INGLEWOOD
SWINGIN'!**

No. 1

ON THE CHARTS

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VOLUME 123, NO. 22

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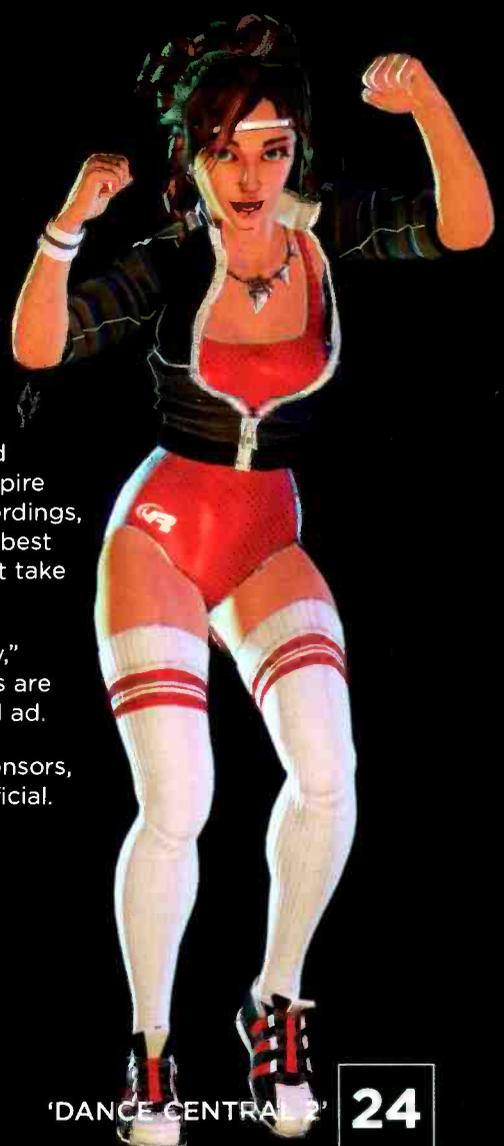


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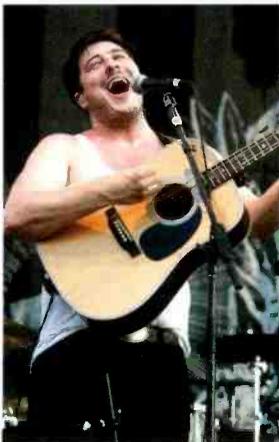
ON THE COVER: Pitbull photograph by Timothy Saccenti

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
As summer becomes official this week, visit Billboard.com to check out the hottest music of the season, including dozens of albums (Beyoncé, Lil Wayne) and tours (Taylor Swift, Bon Jovi, Mumford & Sons).



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 24 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.

YACHT: ALIN DRAGULIN; ALL TIME LOW: MIKO LIM; MUMFORD & SONS: ERIKA GOLDRING/WIREIMAGE.COM

Thank You For The Words And Music Gil



**Gil Scott-Heron
April 1, 1949 – May 27, 2011**



CLEVELAND ROCKS
Label exec Steve Popovich dies at 68



HE ACTS, HE SINGS
Telenovela star Canela eyes radio hit



MUVE LIKE THIS
Lessons from Cricket's subscription plan



MY NAME IS DJ SWIVEL
Beyoncé's engineer talks about "4"



TEN YEARS AFTER
How Bonnaroo built a festival franchise

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**>>>NMPA:
U.S. NEEDS
BLANKET
LICENSING**

The time has arrived to create U.S. blanket-licensing solutions for digital music service providers seeking mechanical and synch rights, National Music Publishers' Assn. president/CEO David Israelite told NMPA members during the organization's annual meeting on June 15. Israelite warned that blanket licensing is vital for digital services to prosper. "If you look at the challenges of the industry," he said, "the way we license doesn't work: It is broken."

**>>>WIPO,
CONSULTANT
TO CREATE
REGISTRY**

Digital music consultant Jim Griffin is moving ahead with plans to create a global rights registry with the World Intellectual Property Organization. The registry would enable the adoption of new licensing models that Griffin believes are a necessary evolution in the way recorded music is monetized. The need for a comprehensive rights registry became apparent to Griffin while he worked on the Warner Music-backed Choruss initiative to develop a blanket licensing system for music downloaded over file-sharing networks on college campuses.

**>>>L.A. REID
HEADED FOR
EPIC**

Former Island Def Jam Music Group chairman/CEO Antonio "L.A." Reid will reunite with Doug Morris at Sony Music, where Reid will become head of Epic. Jive Label Group executive VP/GM Tom Carrabba is expected to move to Epic to work with Reid, sources say. Morris, former chairman/CEO of Universal Music Group, will assume the reins of Sony Music Entertainment on July 1.

UP FRONT

DIGITAL BY ANTONY BRUNO

Now For The Hard Part

With Its IPO Behind It, Pandora Must Kick Monetization Into High Gear

In its early years, Pandora survived on founder's Tim Westergren's maxed-out credit cards and the passion of employees willing to work for free.

Now the Internet radio company is listed on the New York Stock Exchange with a market capitalization of about \$2.1 billion, following an initial public offering that marks a milestone for the streaming music market (Billboard.biz, June 15).

But going public won't solve the many challenges that Pandora still faces. The company isn't yet profitable and says it expects to post another annual operating loss in its current fiscal year, which ends Jan. 31, 2012.

Some of those investor doubts were reflected in Pandora's second day of trading, when its stock price fell below the IPO's offering price of \$16 per share, closing at \$13.26, down 24% from the prior day's close. So the question remains: Is it possible to turn a profit operating a streaming music service?

"We think we've built a business with a lot of potential and are very confident about that," says Westergren, who is also the company's chief strategy officer. "We'll let our business do the talking."

That business is all about advertising. While Pandora offers a \$36 annual subscription plan free of ads, that's not what the company is focusing on. Advertising, Westergren says, is "the whole ballgame."

During Pandora's fiscal first quarter ended April 30, 86% of its revenue came from selling ads to companies eager to reach

its burgeoning listener base. Pandora had 94 million registered users during the first quarter, up 77% from the same period last year, while "active users"—those who have used the service at least once during the prior 30 days—totaled 34 million, up 89% from a year earlier, according to its registration statement filed with the Securities and Exchange Commission.

An immediate challenge facing Pandora is that the more people that use the service, the more it pays in licensing fees to labels and artists. Under the U.S. Webcaster Settlement Act of 2009—which set compulsory performance royalty rates that webcasters must pay through 2015—Pandora has to pay a per-stream royalty fee that rises every year.

Skeptics of Pandora's business model note that as users rack up more listening hours, it will increase the amount that the company must pay to SoundExchange, the entity administering webcaster payments to artists and labels.

But once Pandora's royalty payments sink below 25% of its total revenue, its payment model under the webcaster settlement switches from a per-stream fee to a flat 25% revenue cut. In other words, if Pandora can grow advertising revenue at a faster rate than listening hours, it will make progress toward its elusive goal of profitability. That's what investors buying into the IPO are betting on.

"When they get to 25% of revenue, everybody's going to be dancing in the streets,"



Big board boys: Pandora founder **TIM WESTERGEN** (left) and CEO **JOE KENNEDY** on the floor of the New York Stock Exchange on June 15.

SoundExchange VP of new media and external affairs Bryan Calhoun says. "Considering what their user base is now and how much they're paying, when they get to the point where they're paying 25%, that will be a great day for everyone."

But getting there won't be easy. In a research report about Pandora's IPO, GreenCrest Capital Management pointed to three initiatives it believes the company must pursue to remain relevant during the long term: enhance its appeal to advertisers by improving audience targeting capabilities, develop new ad formats for mobile devices and increase its subscription conversion rate.

On the targeting end, Pandora plans to focus more on

local advertising. Westergren won't disclose the current breakdown between national and local ads on the network, but he says local advertising will increase as it hires more locally focused ad sales teams.

"As we grow, and as our footprint grows, our scale at a local level becomes increasingly meaningful, and that opens up that local opportunity," he says.

Convincing the small businesses that account for most local ad buys to shift their dollars away from traditional formats like terrestrial radio will take time. But Calhoun says he thinks the company can do it.

"They've done a really good

job moving the people spending the money away from their traditional spend into this new area of reaching their target consumers through a very unique platform," he says.

Mobile, meanwhile, has been an area of great focus for Pandora. GreenCrest cautions, however, that the downside of this is that audio ads used in mobile apps generate less revenue than display ads.

Westergren declined to discuss specifics of Pandora's mobile advertising plans, but did point to the company's expansion into the automotive market as a way of addressing this issue

>>> continued on p6

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>>>EMI, CRUSH RELAUNCH I.R.S. RECORDS

EMI Music North America and Crush Management are teaming to relaunch I.R.S. Records. The rebirth of the label marks an expansion of the partnership between Crush owners Jonathan Daniel and Bob McLynn and Capitol & Virgin Label Group president Dan McCarroll. McCarroll worked with them when he was at EMI Music Publishing to develop the careers of Crush acts like songwriter Butch Walker, Panic! at the Disco, Gym Class Heroes, Travié McCoy, Cobra Starship and, most notably, Train.

>>>BAMA RISING RAISES \$2.2M

The Bama Rising concert to benefit Alabama tornado recovery efforts raised an estimated \$2.2 million through ticket sales and other charitable efforts surrounding the event. The June 14 show at the Birmingham Jefferson Convention Center was organized and produced by AEG Live senior VP Ali Harnell, Red Light Management's Coran Capshaw and Red Mountain Entertainment president Gary Weinberger. Dave Matthews underwrote production expenses estimated at more than \$100,000, and Brad Paisley donated his touring production for the concert.

>>>VC FUND INVESTS IN SOUNDCLOUD

Audio file-sharing site SoundCloud has received an undisclosed investment from A-Grade Fund, the venture capital fund led by actor Ashton Kutcher, artist manager/entrepreneur Guy Oseary and billionaire investor Ron Burkle. A-Grade Fund has previously invested in such startups as Airbnb and SeatGeek. SoundCloud also announced it has surpassed 5 million users.

Reporting by Antony Bruno, Alex Chapman, Ed Christman, Glenn Peoples and Ray Waddell.

For 24/7 news and analysis on your mobile device, go to mobile.billboard.biz.

MUSIC IPOs

Since the late '90s, music companies that have gone public have fared poorly as long-term investments.

COMPANY	IPO DATE	OFFER PRICE	FIRST-DAY CLOSE	FINAL PRICE	RETURN ON INVESTMENT (NOT INCLUDING DIVIDENDS)	COMPANY STATUS
Valley Media	3/26/99	\$16	\$20.13	\$0	-100%	Filed for Chapter 11 bankruptcy in November 2001
Launch Media	4/23/99	\$22	\$28.38	\$0.92	-96%	Acquired by Yahoo, 2001
MP3.com	6/21/99	\$28	\$61	\$5	-82%	Acquired by Vivendi Universal, 2001
MusicMaker.com	7/7/99	\$14	\$24	\$0	-100%	Ceased operations, 2001
Loudeye	3/15/00	\$16	\$40	\$4.50	-72%	Acquired by Nokia, 2006
ArtistDirect	3/28/00	\$12	\$9.41	\$0.01	-100%	Ceased trading, 2009
Warner Music Group	5/11/05	\$17	\$16.40	\$8.25	-51%	To be acquired by Access Industries
Digital Music Group	2/2/06	\$9.75	\$9.25	\$0.68	-93%	Merged with the Orchard in 2007; final price reflects one-for-three stock split and price paid by Dimensional Associates for the Orchard in 2010

SOURCES: Company U.S. Securities and Exchange Commission filings, news reports

from >>p5 through scale. Pandora is available as a preinstalled option on several models of cars from Ford, Toyota, BMW, Mercedes-Benz and other nameplates. Dozens of aftermarket car stereo manufacturers now offer Pandora-ready units as well.

Not everyone is convinced that Pandora will make it. In a research report initiating coverage of Pandora at a "sell

rating, BTIG media analyst Richard Greenfield says he suspects the recording industry will seek higher royalty rates after the webcaster settlement expires in 2015 due to the risk that Pandora's ability to generate dynamic playlists could drive down music purchases. Greenfield also notes that satellite radio pays performance royalties of only 6%-8% of revenue, while terrestrial radio

stations don't pay any performance royalties on over-the-air broadcasts.

"Put simply, the revenue/earnings leverage from growing users/usage is simply not enough to scale earnings relative to the IPO's proposed valuation," Greenfield writes.

Westergren agrees that Pandora's royalty rates are too high, acknowledging that there is a "dramatic lack of

parity between different forms of radio." But he says Pandora sees a long-term opportunity.

"It's a big, big category and we're a small part of it now," he says. "We're just 3% of all radio. We have our eyes set years out."

For more of Billboard's interview with Tim Westergren, go to Billboard.biz.

MILEPOSTS BY LOUIS HAU

Steve Popovich, 1942-2011



Steve Popovich, the former head of Cleveland International Records, died June 8 at his home in Murfreesboro, Tenn. He was 68.

A native of Nemaquin, Pa., Popovich got his start in the music business when he began working in 1962 at Columbia Records' Cleveland warehouse, where he worked in inventory control, sales and promotion. He became assistant to Columbia's director of national promotion, Ron Alexenburg, in 1969.

From there, Popovich rose up the ranks at CBS Records, where he became Columbia's VP of promotions and then VP of A&R at Epic, which signed Boston, Cheap Trick and Ted Nugent during his tenure.

In 1977, Popovich co-founded Cleveland International Records. Distributed through Epic, the imprint released records by such artists as former Mott the Hoople frontman Ian Hunter, Ronnie Spector and, most famously, Meat Loaf, whose album "Bat Out of Hell" became one of the best-selling albums of all time.

Popovich was also an ardent fan of polka music, serving as executive producer for polka star Frankie Yankovic's 1985 album "70 Years of Hits," which won a Grammy Award for best polka recording.

He is survived by his daughter, Pamela Marie Popovich; his son, Steve (Brittany) Popovich Jr.; grandsons

Stephen and Tanner Popovich; and his sister, Barbara (Dominic) Lemmo.

During his June 13 funeral service at Saint John of the Cross church in Euclid, Ohio, speakers included Meat Loaf and Alexenburg, who also read a eulogy by Clive Davis, Popovich's former boss at CBS, who was unable to attend.

"We had both come from humble beginnings and found ourselves in a new world that we instantly loved," Davis wrote. "We shared a passion for music that would consume us for the rest of our lives. I will so very much miss not hearing his voice greeting me on the phone—not ever saying 'Hello,' not 'How are you?,' even though we might not have spoken for two or three years—but, 'Hey, Clive, did you hear the new Springsteen, or the new Johnny Cash, or the new Tony Bennett?'"

In an appreciation written for Billboard.biz, longtime CBS marketing executive Bob Sherwood said that he counts his former colleague as having been one of the best record men in the business.

"There were a lot of very exceptional people who contributed massively to the extraordinary success of the golden era of the music business," Sherwood wrote. "But I submit that with the possible exception of Ahmet Ertegun and Bruce Lundvall, there

was no one who cared more passionately about his artists and their music than Steve Popovich."

Contributions can be made to Stephen C. Popovich Memorial Fund, c/o US Bank, 2504 Old Fort Parkway, Murfreesboro, TN 37128.

CARL GARDNER, 1928-2011

Carl Gardner, lead singer and co-founder of the Coasters, died June 12 in Fort Pierce, Fla. He was 83.

A native of Tyler, Texas, Gardner was a member of the Robins before forming the Coasters in 1955. The group recorded a slew of early R&B/rock'n'roll classics penned by Jerry Leiber and Mike Stoller, including "Searchin'," "Yakety Yak," "Charlie Brown," "Along Came Jones" and "Poison Ivy." The Coasters were inducted into the Rock and Roll Hall of Fame in 1987.

Gardner is survived by his wife, Veta; sons Carl Jr. and Ahilee; daughters Brenda and Ricki; stepsons Hanif, Ramon and Wayne; eight grandchildren; and a great-grandchild.

A viewing will be held from 2 p.m. to 8 p.m. June 20 at Aycock Funeral Home in Port St. Lucie, Fla. A funeral service will be held at 1 p.m. June 21 at Morningside Church in Port St. Lucie. Memorial contributions may be made to the Jessica Clinton MVP Foundation, P.O. Box 7012, Port St. Lucie, FL 34985 and Treasure Coast Hospice, 5000 Dunn Road, Fort Pierce, FL 34981.

From Soap To Song

Jencarlos Canela Returns To TV With Radio Ambitions

Singing soap stars have long been part of the Latin musical landscape, with Mexico in particular breeding a long list of such acts, from **Thalia** to **Pedro Fernandez** to **RBD**. But in the United States, Latin audiences have rarely warmed up to home-grown actors who decide to sing.

That is, until **Jencarlos Canela** came along.

The singer's first album, "Buscame," released in 2009 on indie Bullseye Music (the label co-owned by producer

Rudy Perez and music industry executive **Rick Stevens**), debuted at No. 2 on Billboard's Top Latin Albums chart and spent six weeks at No. 1 on Top Latin Pop Albums, becoming one of the most successful Latin debuts in recent memory. And the major promotional and marketing motor behind the set, produced by Perez, was on-air exposure on the Telemundo network, where Canela had a starring role on the soap opera "Mas Sabe el Diablo."

Now, Canela and his team

hope to repeat the successful formula with his sophomore effort, "Un Nuevo Dia," due June 20. Once again, the release is tied to Canela's role on a prime-time Telemundo soap—"Mi Corazon Insiste." On the show, he also sings the title track and his character—a successful architect—gets to pick up his guitar and sing once in a while.

If his good looks are one reason that fans have decided both to tune in to watch Canela and buy his music, they're hardly the only reason. Canela is a musician first—a singer, guitarist and songwriter—who graduated from Miami's New World School of the Arts and who was pursuing a music career when he approached Perez, one of the top producers in Latin music.

"It's been a long road with Jencarlos," says Perez, who began working with Canela seven years ago when he was only 16. Perez shopped Canela to all three Latin major labels, which turned him down. Then,

he had him meet **Don Browne**, who recently stepped down as president of Telemundo.

"And he saw what we saw," Perez says. "Jencarlos has that 'it' factor. He's very charming, he has tremendous stage presence; he can act, he sings. And he's been preparing for this for so long."

It was Browne who took the leap and partnered with Bullseye to marry Canela's music and presence with Telemundo content, with stunning results.

Telemundo will again support Canela's music beyond the soap, which started airing in May and runs through October. On June 13, the network began running 30-second spots promoting the album and single "Mi Corazon Insiste," while Bullseye bought additional spots that'll run later in the year with a second single.

In addition, Telemundo's daily entertainment/news show, "Al Rojo Vivo," will air "countdown" segments for Canela's album release, featuring interviews with the

artist and the guest acts on his album, including **Pitbull**, **Jose Feliciano**, **Gilberto Santarosa**, **El Cata** and regional Mexican band **Los Recoditos**.

The promotion comes in the wake of a major, Telemundo-helmed sponsorship with Post Cereals, which will feature Canela's face on 4 million boxes of Honey Bunches of Oats.

Beyond TV, Bullseye is looking for a major radio hit—which it didn't score last time around—and has hired promotion company Latin Hits Entertainment to work radio.

Canela will also, for the first time, host in-stores the week of release, three of them in Puerto Rico and one at a Walmart in Hialeah, Fla.

"We know the sophomore album is the real task," says **Jeff Young**, president/CEO of Venetian Marketing Group, which is handling all marketing efforts for the release. "But we think this kid's got it." ●●●

Latin Notas

LEILA COBO



On target: **JENCARLOS CANELA**



Reik's Next Step

Maturing Mexicali Trio Expands Its Horizons

The members of Reik were in their mid-teens when they launched their pop music careers in 2004. It was an exciting time, but they concede that they were young and inexperienced.

Now the three Mexican-born friends—lead vocalist Jesus Alberto Navarro, acoustic guitarist Julio Ramirez Eguia and electric guitarist Giberto "Bibi" Marin—are preparing to release their fifth album, "Peligro," a project that shows how much they've matured musically in intervening years.

"When we first started out, the label wanted us to be the boys next door," says Navarro, now 24. "That idea was never big on us."

As youths, they had little control of their music, but still managed an impressive debut album: "Reik" has sold 138,000

copies since its 2005 release, according to Nielsen SoundScan, and peaked at No. 13 on Billboard's Latin Pop Albums chart. In August 2006, "Sesion Metropolitana" also peaked at No. 13.

The band followed up with albums "Secuencia," which reached No. 12, at the end of 2006, and "Un Dia Mas," which hit No. 3 in October 2008. Between late 2005 and this month, the band has landed eight top 10s on the Latin Pop Airplay chart, including the 2009 No. 2 hit "Inolvidable" and the current "Peligro," which is No. 8 this week. The Sony Music Latin album is due July 5.

Reik's members hail from Mexicali, a city in Baja California, where they grew up bilingual, bicultural and straddling two cultures.

"Duality plays a big role in

their music," their manager Miguel Trujillo says. "But I don't think they're trying to imitate other bands."

For "Peligro," Trujillo assembled several producers, including Kiko Cibrian, Ettore Greci and Chachorro Lopez, who have worked with some of Latin music's biggest names, including, respectively, Luis Miguel, Reyli and Julieta Venegas.

"Ouregos were locked up," Cibrian says of the album's collaborative effort. "It doesn't always work that way, especially when you're trying to be creative."

Sony U.S. Latin president Ruben Leyva is so enthusiastic about Reik's new album that the label is scheduled to release two songs in English: "Play With Fire" and "It's Over," which will translate as



Mature themes: **REIK**

"No Te Quiero Olvidar" and "A Ciegas." Eventually, the band would like to take its music beyond Mexico and the United States.

"There's more edge to Reik now," Leyva says. "There are new elements to their sound, but they are still Reik. Their songs are very strong." The current album introduces electronic elements and an

orchestra, as means toward a more sophisticated sound.

For lead singer Navarro, who co-wrote many of the album's songs, the idea that the band is taking a new direction without losing its signature sound is satisfying.

"I'm in a good place," Navarro says. "Now it's time for the fans to decide."

—Justino Águila

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

EN BREVE

GLORIA, GLORIFIED

Gloria Estefan will be inducted into the Hollywood Bowl Hall of Fame on June 17. The multimillion-selling, Grammy Award-winning crossover queen, singer/songwriter/producer and author will be recognized for career achievement, and will perform at the Bowl along with fellow inductee Harry Connick Jr. Established in 2000, the hall honors consummate creators and superstar performers who, through their work in entertainment, have established themselves as part of the fabric of American culture. Previous inductees include Carlos Santana, Plácido Domingo, Stevie Wonder and Sarah Chang.

AWARDEES ON THE ROAD

Univision and Eventus are presenting the 2011 Premios Juventud VIP tour, featuring present and former nominees of the Premios Juventud awards show—including, on select dates, the duos Chino & Nacho and Alexis & Fido. The tour will visit Miami, New York, Chicago, Los Angeles and Houston. The awards event, which celebrates music, sports, fashion, movies and pop culture, will air live on Univision at 8 p.m. ET on July 21. "We are excited to bring the excitement and passion around one of Univision's biggest specials, Premios Juventud, live to fans in their hometowns," said Luis Fernandez, president of Univision Entertainment and Univision Studios, in a statement.

ASSISTING AVON'S ANNIVERSARY

Puerto Rican vocalist Kany Garcia has been selected as an Avon spokeswoman, to celebrate the company's 125th anniversary. Through live performances, the singer will provide her fans an opportunity to mark the company's milestone. Garcia, best-known for the song "Para Volver a Amar," says, "I'm very happy to be able to represent a company that for 125 years has supported Puerto Rican women."

—Justino Águila

Rumble In The Bundle

Is Packaging With Broader Services Subscription Plans' Best Hope?

For all the talk about Spotify's free service tier or MOG's music discovery features, it seems that the real key to a successful music subscription service lies in the simple process of bundling—which is to say, including a music subscription service as part of the overall package of another, broader service, with all parties involved sharing in the revenue.

In the United States, the best example of this is the Muve music service from mobile operator Cricket Communications. Muve is an unlimited music subscription service, the cost of which is built into the operator's monthly wireless phone plan.

But it's not an add-on option. The Muve plan is all-inclusive—bundling unlimited voice, texting, Web browsing and music downloads on a specific phone designed just for the service, all for a flat fee of \$55 per month. It's also limited just to the phone. There's no option to obtain any music downloaded from the Muve service on a computer, or to transfer music off the phone to any other device.

It launched in early January, and by May Cricket reported 50,000 subscribers to the plan. Label sources say the company could cross the 100,000-user milestone as early as July.

Should it reach that milestone, the Muve service will have signed up more music subscribers in less than six months than either MOG or Rdio, both of which have been in operation

for a year or more.

"For a consumer, it's so easy to grasp and connect with the proposition of unlimited talk, unlimited text, unlimited Web, unlimited music," a label source says. "That's an appealing proposition at a \$50 price point."

It's also appealing to the labels. While other U.S. mobile operators allow their customers to add the price of a music subscription service to their monthly phone bill—as Verizon Wireless does with Rhapsody and Rdio—none yet build those services into their monthly wireless data plans the way Cricket has. With those operators, the labels only share in the subscription revenue gained from the service, not in the monthly data revenue the operator collects that makes the service possible. With Muve, they share in it all.

But so far, that sharing is also what has hindered any further bundling of music subscription plans with either mobile or Internet service providers, since those providers are unwilling to part with their monthly access fees.

"We're not interested in subsidizing [the labels'] business model," a representative of one of the larger U.S. mobile operators says.

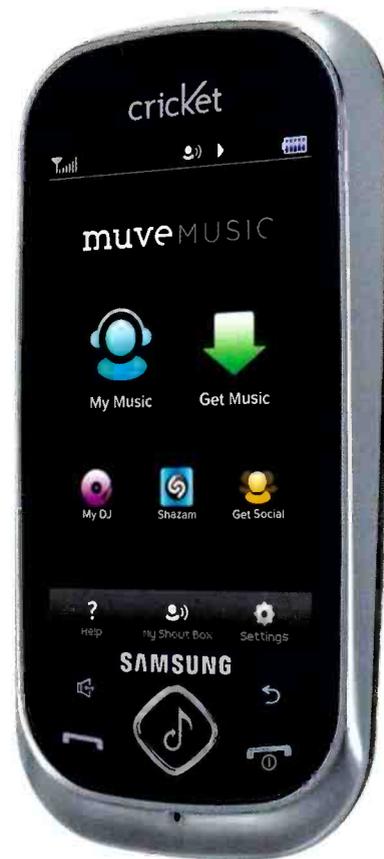
The stance of Internet service providers is similar. Part of the disconnect is about price. ISPs might be willing to add a music service for an extra monthly fee, but according to

various reports, they prefer to charge less than \$5 extra per month to do so. Labels are believed to want more. Exactly how much more is unclear, but the point is that music services are stuck in the middle of ever-shrinking margins as these two titans battle it out.

But it's a model labels are not shying away from. Just look at Apple's iCloud digital music locker. Record companies now get a cut of the \$25 annual fee for the iTunes Match feature of that service, in addition to a cut of any song purchased from iTunes under their existing deals.

And it's clear that the subscription service providers themselves ache for more such bundling relationships, given the deal activity already under way. While none of the providers discuss their subscriber figures, labels point to partnerships like the one between French streaming service Deezer and mobile operator Orange in that country, or between Spotify and Telia in Sweden as further evidence of the model's potential.

"We see tremendous success in Europe with wireless carriers bundling music serv-



All-inclusive: The Muve service bundles music access with mobile communication services.

Digital Domain

ANTHONY BRUNO



VITAL VITA

Amid its efforts to defend multiple international hacking attacks, Sony found the time to introduce a new handheld gaming system designed to replace the popular PlayStation Portable. The Vita features touch-screen and motion-sensitive interfaces. It also boasts pervasive Internet connectivity through Wi-Fi and cellular networks thanks to an exclusive service agreement with AT&T. In addition to multiplayer gaming, the social features include in-game voice and text chat capabilities, as well as the ability to send in-game virtual gifts. Music-specific features weren't discussed, but it's clear that the Vita is Sony's answer to the growing cloud content movement. It will be available this holiday season for \$300. —AB



BITS & BRIEFS

NEW FEATURES, CONTENT CRUCIAL TO APP LIFE

An MTV study examining the lifetime of mobile apps finds that new features and content are the factors that determine which apps are used for the long term versus those quickly discarded. Of those using entertainment apps for a long period of time, 79% said ease of use was the main reason for keeping an app, with new content ranking second (55%). Those discarding their apps cited better alternatives as their main reason for doing so (55%) while another 42% cited the lack of new content; 38% of entertainment apps are deleted within weeks of downloading.

MOBILE APPS + NAVIGATION INFO = MAJOR BUSINESS

Location-based services in mobile apps are poised to become big business, according to Strategy Analytics. The research group predicts the industry could be worth \$10 billion by 2016

worldwide. Maps and navigation services lead the way in this market, but location-based search advertising could account for more than 50% of the space in five years. Controversies like the iPhone tracking-data debate will continue to arise, as privacy concerns go hand in hand with talk of location usage, but Strategy Analytics calls these flare-ups a "speed bump" in the overall evolution of the market.

ONE DIGITAL PICKS UP UMG'S NORTH AMERICAN DISTRIBUTION

Universal Music Group is outsourcing its North American digital distribution practices to INgrooves' ONE Digital platform. The deal means INgrooves has replaced UMG's digital supply chain and assumed responsibility for all online and mobile device deliveries to digital retailers and mobile operators. INgrooves previously handled UMG's third-party distributed labels like Concord and Fontana.

RINGTONES™ JUN 25 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	4	#1 DIRT ROAD ANTHEM	JASON ALDEAN
2	2	12	THE LAZY SONG	BRUNO MARS
3	3	4	ROLLING IN THE DEEP	ADELE
4	7	9	HONEY BEE	BLAKE SHELTON
5	12	2	SUPER BASS	NICKI MINAJ
6	6	15	E.T.	KATY PERRY FEATURING KANYE WEST
7	4	5	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
8	5	19	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
9	10	1	SURE THING	MIGUEL
10	13	8	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
11	11	14	ROLL UP	VIZ KHALIFA
12	9	26	DOWN ON ME	JEREMIH FEATURING 50 CENT
13	11	15	BOW CHICKA WOW WOW	MIKE POSNER FEATURING LIL WAYNE
14	14	5	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER
15	18	5	JUST A KISS	LADY ANTEBELLUM
16	17	17	THE SHOW GOES ON	LUPE FIASCO
17	15	15	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
18	16	27	F**K YOU!	CEE LO GREEN
19	21	17	I WON'T LET GO	RASCAL FLATTS
20	24	58	ALL SUMMER LONG	KID ROCK

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



EDITORIAL

EDITOR: DANYEL SMITH 212-493-4363
BILLBOARD.BIZ EDITOR: Jem Aswad 212-493-4167
DEPUTY EDITOR: Louis Hau 212-493-4185
SPECIAL FEATURES EDITOR: Thom Duffy 212-493-4179
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
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SENIOR CORRESPONDENTS: Ed Christman (Publishing/Retail) 212-493-4175; Phil Gallo (Film/TV) 312-535-2292; Gail Mitchell (R&B) 323-525-2289
SENIOR EDITORIAL ANALYST: Glenn Peoples glenn.peoples@billboard.com
CORRESPONDENT: Mitchell Peters 323-525-2322
INTERNATIONAL: Lars Brandle (Australia); Wolfgang Spahr (Germany)
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
ASSOCIATE EDITOR OF LATIN AND SPECIAL FEATURES: Justino Aguila 323-525-2081
EDITORIAL ASSISTANT: Elizabeth Hurst 212-493-4188
CONTRIBUTORS: Larry Blumenfeld, Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Ben Sheffner, Mikael Wood

BILLBOARD PRO

MULTIMEDIA EDITOR: Jan Ferrer 212-493-4362
ASSISTANT EDITOR: Devon Maloney 212-493-4366

BILLBOARD.COM

EDITOR: M. TYE COMER 212-493-4176
MANAGING EDITOR: JESSICA LETKEMANN 212-493-4189
NEWS EDITOR: Monica Herrera 212-493-4168
ASSOCIATE EDITOR: Erika Ramirez 212-493-4129
MULTIMEDIA COORDINATOR: Lisa Binkert 212-493-4174
VIDEO EDITORS: Matt Campbell, Hanon Rosenthal
ASSISTANT VIDEO EDITOR: Alex Blumberg
EDITORIAL ASSISTANTS: Jason Lipshutz 212-493-4169; Jillian Mapes 212-493-4170

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: ANDREW HORTON 212-493-4186
PHOTO EDITOR: Amelia Halverson SENIOR DESIGNER: Greg Grabowy
ART DIRECTOR: Rachel Been 212-493-4172

CHARTS & RESEARCH

DIRECTOR OF CHARTS: SILVIO PIETROLUONGO
ASSOCIATE DIRECTOR OF CHARTS/RETAIL: Keith Caulfield
ASSOCIATE DIRECTOR OF CHARTS/RADIO: Gary Trust
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CHART MANAGERS: Bob Allen (Boxscore, Nashville); Kyle Bylin (Social/Streaming Media, Uncharted); Keith Caulfield (The Billboard 200, Cast, Compilations, Digital Albums, Heatseekers Albums, Independent, Internet, Pop Catalog, Soundtracks, L.A.); Gordon Murray (Comedy, Dance/Electronic, Jazz, New Age, Ringtones, Social Networking, World); Rauli Ramirez (Latin R&B/Hip-Hop, Reggae, Rhythmic, Blues, L.A.); Silvio Pietrolungo (The Billboard Hot 100, Digital Songs); Gary Trust (Adult, Alternative, Chart Beat, Heatseekers Songs, Mainstream Top 40, Rock, Triple A); Alex Vitoulis (Classical, Kid Audio, Video)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
BILLBOARD RESEARCH MANAGER: Gordon Murray 212-493-4023

PUBLISHER

LISA RYAN HOWARD

ADVERTISING & SPONSORSHIP

ASSOCIATE PUBLISHER, CONSUMER: Derek Sentner 212-493-4198
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EUROPE: Frederic Fenucci 011-44-798-525-1814
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777; Fax: 612-9440-7788
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CIRCULATION

DIRECTOR, CIRCULATION: NEIL EISENBERG
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International) or nbb@omeda.com

CONFERENCES

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MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel
MAGAZINE REPRINTS: Wright's Media 877-652-5295 or pgm@wrightsmedia.com

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ASSOCIATE PRODUCTION DIRECTOR: Anthony T. Stallings
ASSOCIATE PRODUCTION MANAGER: Rodger Leonard
GRAPHIC PRODUCTION ARTIST: Gene Williams

OPERATIONS

GROUP FINANCIAL DIRECTOR: BARBARA GRIENINGER
PERMISSIONS COORDINATOR: Dana Parra 212-493-4112

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 212-493-4100
Edit: Fax: 646-654-5368
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
NASHVILLE: P.O. Box 331848
Nashville, TN 37203
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

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6 QUESTIONS

with JORDAN 'DJ SWIVEL' YOUNG

by KEITH MURPHY

The go-to recording engineer for Beyoncé is Toronto native Jordan "DJ Swivel" Young. He's sitting in a spacious studio at New York's new \$3.5 million Jungle City Studios, talking about his unlikely road to working on one of the most anticipated albums of 2011, Beyoncé's "4" (due June 28).

"I was cleaning toilets, ordering food, doing maintenance around the studio when I first started," Young says, recalling his internship days. "But it never felt like a day of work. That's when I knew I'd found my calling." An ambitious kid who once DJ'd all-ages clubs, Young moved to New York two days after graduating from Full Sail's sound engineering program in 2005. Soon, Island Def Jam recording artist Fabolous recruited him to engineer his recording sessions.

Young dishes on 120-hour work weeks, technology and recording studios. He notes with enthusiasm that it's an honor to record "the greatest singer of our generation."



1 When did you find out you were going to work with Beyoncé?

A friend of mine, [BET "106 & Park" associate producer] Omar Grant, who was working at Epic Records at the time, worked with Destiny's Child years ago. And I guess Beyoncé needed a fill-in engineer for the day. This was April 2010. She'd finished her last album and . . . was ready to get back in. Beyoncé wanted to cut a new song . . . I came in and she told me, at the end of the day, that I did a great job. A few months later, I got a callback to do more sessions.

We pretty much worked every day nonstop. B's a machine. We recorded more than 70 songs. It was by far the greatest experience I've had in the studio. I spent more time with Beyoncé in the last year than I have with my own family in six years [laughs].

2 Some of "4" was recorded overseas, wasn't it?

We rented a mansion in Australia. In one room Kanye West and Jay-Z were doing their "Watch the Throne," and we were in another room [recording "4"]. It was incredible. Jay and Kanye recorded in a living room . . . so we shipped all the gear in, rented what we needed to and built two studios. Beyoncé and I recorded in the theater room.

But the first studio we went to overseas was in [England] . . . a place called Bath. Peter Gabriel has a studio in a village that looks like "The Lord of the Rings" called Real World Studios. Beyoncé and I were in Gabriel's private room . . . It has every musical instrument that

he ever collected hanging on the walls. It looks like a madhouse for music . . . a really creative space.

3 Is Beyoncé a studio tyrant?

[Laughs] She is, but not in an authoritative way. She's a sweetheart to work with . . . when you are on your shit. I pride myself on being really fast and able to execute all the ideas that she wants. Because she's on her shit, if you're not, then she's going to find somebody that is.

4 One of the songs that leaked, "Party" [produced by Kanye West and featuring André 3000], has a very early-'90s R&B sound. How did you achieve that?

That was the first record I ever cut with her, before we even started the album. Kanye sent it to her . . . that early-'90s inspiration was already there. Beyoncé was experimenting . . . with everything. "Party" . . . sounds like you're at a summer cookout. She got that point across in the vocals.

One of the pressures of being Beyoncé is that she has to set the trends . . . everyone looks to her to create what's next. There's nothing on the radio that sounds like [first single] "Run the World."

My favorite song is actually going to be on the deluxe [Target] edition of "4." It's a song called "School & Life." It has a Prince vibe. The-Dream wrote and produced it, and it's basically a song about

life and growing up. We recorded that toward the end of the project. As soon as I heard it I told B, "That's the one . . . I love that song." I actually got the chance to mix that record. It was incredible that she allowed me to do that.

5 It seems like recording engineers have become an endangered species, given that anyone can purchase Pro Tools.

It's easy for people to do their own setup at home . . . and get a decent sound. But the problem is, a lot of people don't know how to record. You may have the greatest mic and all the greatest gear, but then your vocals are distorted. One of the problems is, kids are trained to just hear MP3s . . . very loud. They don't care about the sonic qualities of the song. But you can't fight technology [laughs].

6 Do you think to yourself, "I'm 26 years old and working with a global superstar. Can it get any better than this"?

Yeah [laughs]. It's been such a ride. But the important thing is, I never stopped. I've never taken a vacation. When you're not around you miss opportunities. That's why I have no problem being in a studio 120 hours in a week. That work ethic is what helped me get to where I am so quickly—I'm now mixing Beyoncé records. No other 26-year-old can say that.

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,632,039 (€5,953,130) \$97.98/\$78.10	ROGER WATERS GelreDome, Arnhem, Netherlands, April 8-9, 11	88,693 three sellouts	Mojo Concerts
2	\$8,248,480 (€5,797,157) \$103.51	KINGS OF LEON, ELBOW, THIN LIZZY, WHITE LIES, MONA, THE WHIGS Slane Castle, Slane, Ireland, May 28	79,686 sellout	MCD
3	\$5,597,370 (29,327,100 kroner) \$228.21/\$95.09	ROGER WATERS Telenor Arena, Oslo, April 30-May 1	36,034 two sellouts	Live Nation
4	\$5,151,114 (26,677,900 kroner) \$187.12/\$55.48	ROGER WATERS Parken Stadion, Copenhagen, May 8	46,825 sellout	Live Nation
5	\$4,604,084 (\$249.50/\$149.50/ \$99.50/\$29.50)	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER FedExField, Landover, Md., June 4	52,390 54,573	WFI Stadium, Live Nation, The Messina Group/AEG Live
6	\$3,888,218 (€2,681,530) \$174/\$72.50	ROGER WATERS Mediolanum Forum, Milan, April 1-4	38,513 four sellouts	D'Alessandro e Galli
7	\$3,495,960 (58,858,700 koruna) \$174.81/\$98.81	ROGER WATERS O2 Arena, Prague, April 15-16	29,095 two sellouts	Live Nation
8	\$3,359,670 (€2,371,257) \$86.42/\$70.84	WESTLIFE, WONDERLAND O2, Dublin, April 2-3, 8-10	41,124 five sellouts	MCD
9	\$3,127,365 (18,865,100 krona) \$264.41/\$53.05	ROGER WATERS Ericsson Globe, Stockholm, May 4-5	23,212 two sellouts	Live Nation
10	\$3,126,690 (€2,129,200) \$58.74	PETER KAY O2, Dublin, April 28-May 3	53,230 six sellouts	MCD
11	\$2,967,148 (€2,046,309) \$123.25/\$87	ROGER WATERS Palais Omnisports Bercy, Paris, May 30-31	28,000 two sellouts	Interconcerts, Live Nation
12	\$2,703,230 (€1,864,297) \$121.43/\$61.87	ROGER WATERS Sportpaleis, Antwerp, Belgium, May 27-28	24,977 two sellouts	Live Nation
13	\$2,600,170 (1223,379,000 pesos) \$148.78/\$46.76	IRON MAIDEN, EXODUS Estadio Nacional, Santiago, Chile, April 10	43,780 55,000	Evenpro/Water Brother
14	\$2,370,038 (€1,634,509) \$89.60/\$77	ROGER WATERS O2, Dublin, May 23-24	24,540 two sellouts	Aiken Promotions
15	\$2,291,537 (€1,580,370) \$114.69/\$105.98	ROGER WATERS Hartwall Arena, Helsinki, April 27-28	20,583 two sellouts	Live Nation
16	\$2,269,580 (\$229,374 Canadian) \$255.66/\$20.20	RIHANNA Bell Centre, Montreal, June 10-11	26,452 two sellouts	Evenko
17	\$2,248,310 (€1,148,540 zloty) \$109.41/\$72.94	ROGER WATERS Atlas Arena, Lodz, Poland, April 18-19	26,231 two sellouts	Live Nation
18	\$2,135,012 (€1,472,422) \$126.81/\$70.45	ROGER WATERS Palacio de los Deportes, Madrid, March 25-26	29,338 two sellouts	Live Nation
19	\$2,079,519 (€1,434,151) \$126.81/\$56.36	ROGER WATERS Palau Sant Jordi, Barcelona, March 29-30	28,738 two sellouts	Live Nation
20	\$1,904,778 (53,340,500 rubles) \$250/\$50	ROGER WATERS Olympiski, Moscow, April 24	21,894 sellout	SAV Entertainment
21	\$1,692,850 (6,869,700 pesos) \$88.71/\$36.96	IRON MAIDEN, KAMELOT Estadio Vélez Sarsfield, Buenos Aires, April 8	33,621 37,000	Evenpro/Water Brother, Pop Art International
22	\$1,542,045 (43,061,000 rubles) \$333/\$50	ROGER WATERS SKK Arena, St. Petersburg, Russia, April 26	15,998 sellout	PMI Group
23	\$1,457,668 \$377/\$35	ROCKLAHOMA: MÖTLEY CRÜE, POISON, STAIN'D, WHITESNAKE & OTHERS Festival Grounds, Pryor, Okla., May 27-29	35,244 three days	AEG Live, Pryor Creek Music Festivals
24	\$1,393,030 (2,253,975 reais) \$278.11/\$18.54	FESTIVAL NATURA NÓS: JACK JOHNSON, G. LOVE & OTHERS Chácara do Jockey, São Paulo, May 21	19,620 sellout	Evenpro/Water Brother, XYZ Live
25	\$1,122,965 (5,701,700 kuna) \$69.89/\$62.90	ROGER WATERS Arena Zagreb, Zagreb, Croatia, April 14	17,004 sellout	Live Nation
26	\$1,079,770 (\$105,765 Canadian) \$91.37/\$30.12	NKOTBSB, JORDIN SPARKS, NEVEREST Bell Centre, Montreal, June 7	13,930 sellout	Evenko
27	\$1,055,610 (€742,940) \$156.30/\$63.94	SADE, JOLLY BOYS O2 World, Berlin, May 13	11,534 11,737	Semmel Concerts, Peter Rieger Konzertagentur
28	\$1,044,740 (\$102,148 Australian) \$172.86/\$101.26	SANTANA Hope Estate Winery, Hunter Valley, Australia, March 26	7,632 12,386	Chugg Entertainment
29	\$1,030,980 (13,402,742 pesos) \$56.46	MARCO ANTONIO SOLÍS Auditorio Nacional, Mexico City, May 27-28	18,261 19,366 two shows	OCESA/CIE-Mexico
30	\$1,024,577 (13,319,496 pesos) \$55.46	CHAYANNE Auditorio Nacional, Mexico City, May 26, 29	18,474 19,366 two shows	OCESA/CIE-Mexico
31	\$994,788 (1,607,060 reais) \$191.89/\$49.52	IRON MAIDEN Arena Expotrada, Curitiba, Brazil, April 5	9,274 15,000	Evenpro/Water Brother, XYZ Live
32	\$977,494 \$99.50/\$77/ \$49.50/\$29.50	USHER, AKON, DEV & THE CATARACS Qwest Center, Omaha, Neb., May 22	14,424 sellout	Atlanta Worldwide Touring/Concerts West/AEG Live
33	\$977,393 (€604,905) \$96.95/\$48.47	CHANNEL 4'S COMEDY GALA O2 Arena, London, May 24	10,449 12,250	Open Mic Productions, Off The Kerb Productions
34	\$966,795 \$215/\$45	WANGO TANGO: JENNIFER LOPEZ, PITBULL, CODY SIMPSON & OTHERS Staples Center, Los Angeles, May 14	13,116 sellout	Goldenvoice/AEG Live
35	\$928,860 \$150/\$60	LIL WAYNE, NICKI MINAJ, RICK ROSS & OTHERS BankAtlantic Center, Sunrise, Fla., April 5	10,213 12,516	Live Nation

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Bonnaroo A Big Hit

Tenth Edition Of The Tennessee Festival Wows On All Fronts

With its 10th-anniversary edition in the books, the Bonnaroo Music & Arts Festival in Manchester, Tenn., has evolved in many ways, all springing from the initial desire of its creators to stage great music in a unique way. Like the first Bonnaroo, the 2011 event sold out, and though the event succeeded by a variety of metrics, now, as then, the music melded with the experience drove it all.

"From the very beginning, our No. 1 goal was to create the most amazing music festival we could imagine and to overdeliver to the customers," says **Ashley Capps**, president of AC Entertainment, founder of Bonnaroo with Superfly Productions.

Neither the folks at Superfly nor Capps and his Knoxville, Tenn.-based team had done anything like Bonnaroo prior to diving in in 2002. AC was a regional promoter that had overseen a couple of camping festivals that maxed out at 6,000 people per day, and New Orleans-based Superfly was known for its series of club shows during Jazzfest.

The two teams were brought together by a couple of agents who felt the companies could find synergies in the era of massive promoter consolidation.

"They said, 'You guys have a similar vision of what you're doing and could probably benefit from working together,'" Capps recalls. This was also the height of the jam band era. Capps had already been in discussions about a series of weekend shows with **Wide-spread Panic**, **String Cheese Incident** and **Phil Lesh & Friends**. Those events never happened, but those three bands were the cornerstone of the first Bonnaroo.

"Panic was the first band to say 'yes,'" Capps says. "I remember sitting down with [Panic agent] **Buck Williams**, talking about the concept, and he was understandably skeptical. I met Buck out on the site a few weeks after that to show him what we were talking about. I still remember him looking at me and saying, 'I think you're crazy, but we'll do it.'"

Ah, the site. Roughly 750 acres of

what was farmland (the Bonnaroo team has since purchased the site) about 60 miles south of Nashville in sleepy Manchester. Until Bonnaroo, the site was known in the music industry only as hosting the Itchykoo Park heritage rock festival, largely considered a failure due to low attendance and logistical problems. Capps thinks Itchykoo indirectly helped Bonnaroo.

"No. 1, it alerted us to the site in the first place," he says. "No. 2, the community had embraced the idea of Itchykoo. They felt a little burned by the Itchykoo experience, but they were willing to embrace our concept and give it another shot."

Bonnaroo famously sold out in 11 days and has since evolved into an event that can host titans to up-and-comers in rap, metal, mainstream rock, bluegrass, jazz or basically anyone it damn well pleases. Along the way, it has earned a status in musical culture that few dreamed possible.

"It certainly had a momentum to it that none of us in our wildest dreams could have expected," Capps says. "We thought it was a good idea, but its evolution and its significance in the mu-

Nice to meet you: **ALBERTA CROSS** savored playing to new audiences at Bonnaroo.



sical landscape is something that genuinely grew organically and came from our initial impulse, which was to create a great music festival."

Great not only for fans, but for bands and the industry. **Alberta Cross** frontman **Petter Ericson Stakee** says Bonnaroo is a critical play in the band's development. "You play for a lot of people that don't know you," he says. "We ... did a signing. It was a long, long queue, and there was a lot of people saying, 'I never heard you before today. I'm going to spread the word.' That's the beauty of festivals."

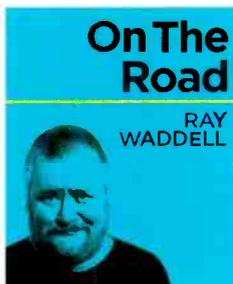
Manager **Michael McDonald**, whose Mick Management handles **John Mayer**, had four acts at Bonnaroo: **Walk the Moon**, **the Walkmen**, **Justin Townes Earle** and **Ray LaM-**

ontagne. He considers the festival a critical artist development tool. "There is so much repeat business at Bonnaroo that I feel like people totally take ownership of a band," he says. "**My Morning Jacket** is a Bonnaroo band."

Bonnaroo also offers an industry hang that serves its own important purpose. The behind-the-scenes areas are populated with promoters, agents, managers, attorneys, label execs, artists and all sorts of music biz stakeholders in a freewheeling social environment that fosters good business relations the rest of the year.

"You're in the middle of a field," McDonald says. "Everyone's got dirt under their toenails, everyone's hot, they've all let their guard down, and they're here for music."

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Bow Wow Wow

BY MIKAEL WOOD

**FROM 'MR. 305' TO MR. WORLDWIDE,
MIAMI'S PITBULL—WITH A MOVEMENT
THAT INCLUDES DR PEPPER, KODAK, RCA AND
HIS OWN EVER-EVOLVING ARTISTIC VISION—
HAS THE GLOBE BY THE TAIL**

Pitbull has learned valuable lessons from a number of artists. • First there was Luther Campbell of 2 Live Crew, who initially pushed Pitbull to flex his gruff-voiced freestyle skills on Miami rap radio. • Then there was Lil Jon, the crunk king who gave Pitbull his first major feature, on the 2002 “Kings of Crunk” album, and produced his debut solo single, 2004’s “Culo.” And one mustn’t forget Italian beatmakers Nicola Fasano and Pat Rich, whose song “75, Brazil Street” served as the basis for Pitbull’s 2009 global smash “I Know You Want Me (Calle Ocho),” which in addition to selling 2.6 million copies in the United States (according to Nielsen SoundScan) has racked up nearly 200 million plays on YouTube.

Still, ask this MC—born 30 years ago as Armando Christian Perez in Florida to Cuban-immigrant parents—whom he’s looking to for inspiration these days, and it’s not a chart-topping producer or an arena-packing rapper. It’s Apple CEO Steve Jobs.

“You have to be constantly outdoing yourself,” Pitbull says via the phone from Paris, where he’s knee-deep in a round of promotion for his new album, “Planet Pit,” due June 21 from Mr. 305/Polo Grounds/]. Following the City of Light, he was off to Germany and the Netherlands. “That’s what [Jobs] knew: He had the Mac, but then he did the iPod, then the iPhone and then the iPad. There’s always room for improvement.”

A self-described entrepreneur who says he envisions music paving the way toward his own marketing firm, Pitbull measures success the way multinational corpo-

Team Pitbull

ALBUM TITLE: "PLANET PIT"

LABEL: MR. 305/POLO GROUNDS/J

RELEASE DATE: JUNE 21

PRODUCERS: DR. LUKE, REDONE, JIM JONSIN, AFROJACK, DAVID GUETTA, AMONG OTHERS

BIG DEALS: KODAK, DR PEPPER, VOLI, SHEETS ENERGY STRIPS

UPCOMING TV: TBS' "LOPEZ TONIGHT" (JUNE 23), NBC'S "TODAY" (JULY 1), TBS' "CONAN" (AUG. 1)

SITES: PITBULLMUSIC.COM, PLANETPIT.COM, FACEBOOK.COM/PITBULL

MANAGEMENT: CHARLES CHAVEZ, LATIUM ENTERTAINMENT

TOURING AGENT: MICHEL VEGA, WILLIAM MORRIS ENDEAVOR

PUBLISHING: ABUELA Y TIA SONGS/SONY/ATV SONGS, PITBULL'S LEGACY (BMI)

PUBLICITY: TOM MUZQUIZ, RCA MUSIC GROUP

TWEETS: @PLANETPIT



rations do—which comes as no surprise, given the wide-ranging business he does with blue chip brands like Kodak, Bud Light and Dr Pepper. “I make music with no boundaries,” he says. “There’s no specific class or people or culture I’m trying to target. And every time I reach a new audience, that means I’m doing something right.”

Two years after “I Know You Want Me” sparked a pop crossover that ultimately drove the song to No. 2 on the Billboard Hot 100, outdoing himself is precisely what Pitbull hopes to accomplish with “Planet Pit,” his sixth studio outing and the follow-up to last year’s Spanish-language “Armando.” Pitbull’s most recent English album, “Rebution,” came out in 2009 and has sold 222,000 copies, according to SoundScan. The fresh 12-track set finds the rapper teaming with an assassins’ row of A-list writer/producers, including Dr. Luke and RedOne, as well as guest stars like Enrique Iglesias, Chris Brown and Marc Anthony. Ne-Yo sings the arena-disco hook on the album’s current single, “Give Me Everything,” which this week stands at No. 2 on the Hot 100; elsewhere, Pitbull recruits Kelly Rowland to endow “Castle Made of Sand” with a glimmer of electro-emo melancholy.

No one who’s heard Pitbull’s string of increasingly high-profile cameos during the last few years—think Iglesias’ “I Like It,” Usher’s “DJ Got Us Fallin’ in Love” and Jennifer Lopez’s “On the Floor”—will be shocked by the album’s embrace of sleek top 40 sounds—Polo Grounds president Bryan Leach calls it “Black Eyed Peas on steroids”—but “Planet Pit” makes it clear to just what degree this performer has smoothed out his attack.

“Pit’s like, ‘I wanna win, man—what do we have to do?’” says Dr. Luke, who co-produced the pounding “Come N Go” with Benny Blanco. “He knows what he likes and what he doesn’t like, and he’s not going to do something he’s not into. But he definitely strikes me as a winner. You can tell he’s got it.”

“Pit was onstage at Wango Tango a few weeks ago and people were on their feet the entire time,” adds KLLS-FM Los Angeles PD John Ivey, who calls Pitbull one of his top-rated station’s defining artists. “I was almost thinking, ‘This guy is printing money.’”

The musical goal for “Planet Pit,” Pitbull says, was “to create an album where every record on it could be a single—where every record you go to, you’re just like, ‘Wow.’” His test for the “wow” factor is simple: “I just ask myself, ‘If I were in a club or an arena or a stadium, would this make me go crazy?’” Pitbull credits a childhood spent listening to all kinds of music—“merengue, freestyle, cha-cha, [Miami] bass, hip-hop, dancehall”—with giving him the ability to “watch from a bird’s-eye view. And that’s what allows me to create music that crosses all genres,” he says.

Although the considerable heavy-hitter quotient suggests a strategic A&R approach, Pitbull insists that the various collaborations on “Planet Pit” grew out of personal connections. “They all fell into place on their own,” he says. “We’d hang out for a couple of nights, then it’d be like, ‘Fuck it—let’s make a record together.’”

“This was never about calling up RedOne and scheduling an appointment to hook into the RedOne sound,” says Pitbull’s manager, Charles Chavez of Latium Entertainment. “His relationships are what made the records happen.”

Leach, who’s worked with Pitbull since originally signing him to TVT in 2003, says the rapper “moved cautiously with the producers. He wanted to make sure they were marrying what he does and what they do.” The exec remembers J A&R president Peter Edge playing him Soulshock & Biker’s track for “International Love.” “Peter said, ‘This sounds like a smash,’ and I agreed,” Leach says. “I sent it to Pit and he didn’t even respond, which meant to me he didn’t like it. I knew he had a stop coming up in New Jersey, so when he got

there, me, him and Charles went out to lunch. Somewhere in there I said, ‘What do you think about ‘International Love’? He said, ‘It sounds a little too pop for me.’ He’s like, ‘I know this is what’s happening, but I still wanna stay in my pocket.’ I said, ‘Pit, if you think the record’s too clean, when you get on it, dirty it up.’ Two days later he called from Miami: ‘You were right—wait till you hear these verses.’”

GOING MULTINATIONAL

The result of all that hands-on action, RCA Music Group GM Tom Corson says, is a vehicle designed to transform Pitbull from Mr. 305, a nickname that refers to Miami’s area code, into Mr. Worldwide, as he calls himself on “Planet Pit.” “Pit and the team here have created an album of state-of-the-art pop music for a global audience,” Corson says, adding that he hears “five or six” singles on the set. “We’re dedicated to building Pitbull into a superstar on the level of the Black Eyed Peas or Enrique Iglesias.”

Leach puts it another way: “By the time we’re maxed out on this album, people will know Pitbull the artist just as much as they know his songs,” he says. “I see him having one of the top-selling albums of the year and becoming the kind of artist that starts and ends awards shows.”

According to RCA senior VP of marketing Aaron Borns, the label’s plan to hit that mark “is really predicated on two things: reinforcing the quality of the phenomenal pop record Pit made and driving home how great of a live performer he is.” In regards to the former, Borns points to Pitbull’s participation in an iTunes Countdown promotion, through which five album tracks will have been offered for a la carte purchase by release date. “We wanted people to get a sense of what this record is about, so we made sure we had music out ahead of time,” Borns says.

Radio, of course, plays an enormous role here, as well.



Mr. Worldwide (clockwise from top left): **PITBULL** with **ENRIQUE IGLESIAS** at **WHY!** Miami's Jingle Ball in December 2010; performing at Paris' VIP Room Theater on June 7; with **NE-YO** onstage at the 2011 **Billboard Music Awards** in Las Vegas on May 22; with **JENNIFER LOPEZ** at **KIIS-FM Los Angeles' Wango Tango** on May 14; and with **T-PAIN** at **Wango Tango**.

“PIT WAS ONSTAGE AT WANGO TANGO A FEW WEEKS AGO AND PEOPLE WERE ON THEIR FEET THE ENTIRE TIME. I WAS ALMOST THINKING, ‘THIS GUY IS PRINTING MONEY.’” —**JOHN IVEY, KIIS-FM LOS ANGELES**

RCA VP of top 40 promotion David Dyer thinks Pitbull “has been at the forefront of ushering radio into the new [club-friendly] sound” epitomized by “I Know You Want Me” and songs from “Planet Pit.” “When he first started coming with these records and with the couple he put out before signing with us, he’d get Miami and maybe New York,” Dyer says. “Then all of a sudden it was the big cities, and now it’s everywhere. The week we impacted ‘Give Me Everything’ we got [WKTU], [WHTZ] and [WXRK] in New York and two stations in L.A. At our label that’s unheard of.”

Dyer acknowledges that Pitbull’s long line of features “definitely added to his sizzle” but says the rapper’s success at top 40 “really comes down to the sound: This song has everything the format is looking for right now.” KIIS-FM’s Ivey agrees. “Ten years ago some of this stuff would’ve been a little scary, but now it’s so mainstream,” he says. “And it’s not that the music has gotten softer. The audience has changed.”

As for showcasing Pitbull the performer, Borns lays out what he calls an “aggressive” TV schedule. “A lot of people haven’t had the opportunity to see what Pitbull is like live, so they might’ve made certain assumptions,” Borns says. “But you go to a Pitbull concert and you see that it’s a real show with a fully realized band that’s kicking ass when they play. TV is obviously a big part of every pop launch these days, but

for Pitbull it’s a chance for people to see that this guy is the real deal.” In addition to his TV gigs, Pitbull recently taped a Walmart “Soundcheck” performance that Borns says is due to go online the weekend before July 4. He’s also scheduled to take part in a live Clear Channel webcast on June 30 from New York’s P.C. Richard & Son Theater.

Pitbull’s booking agent, Michel Vega at William Morris Endeavor, says the rapper’s full-band presentation “allows him to carry a show confidently as a headliner and to play in places he might not be able to otherwise. It brings a level of energy that’s much more impactful than a DJ set.” Later this year Pitbull will tour Australia and North America with Iglesias, a pairing that Vega says “just feels good all the way around. These are two artists who have a lot in common in terms of having crossed over to different worlds. And with everything that’s happening with the demographics of this country and with the influence of Latin music in the mainstream, it’s very timely.”

Pitbull’s corporate partnerships underscore Vega’s point: As a spokesman he’s becoming increasingly attractive to companies seeking to connect with young consumers both inside and outside the Latin community. “We wanted someone to embody our brand who’s one of a kind—who’s a real pioneer,” Dr Pepper director of multicultural marketing Olivia Vela

says. “Pitbull encompasses everything we were looking for in an artist to partner with over the next couple of years.” Vela characterizes the soft drink’s relationship with Pitbull as being “a lot deeper than a simple endorsement. We make sure he’s at the center of everything we do on TV, in print and online.”

Chavez says that although his client “isn’t going to dance around with a bottle,” he regularly “goes above and beyond what the contracts say.” The manager cites as an example Pitbull’s introduction to “Give Me Everything,” in which he raps, “Me not working hard?/Yeah, right—picture that with a Kodak/Or better yet, go to Times Square/Take a picture of me with a Kodak.” “They didn’t pay us to put that in there,” Chavez says. “Pit had just been in Times Square and saw a billboard with him on it right before he went into the studio. He was like, ‘I’m just a poor Cuban kid—that’s the best thing of my life.’”

Perhaps Pitbull didn’t require payment for the camera maker’s shout-out because the revenue is flowing in from other sources: Right now the rapper is closely involved with several startup ventures, including Sheets Energy Strips and Voli, a line of low-calorie vodkas; he’s also partnered with Zumba Fitness for an exclusive workout keyed to the “Planet Pit” cut “Pause.” And, as RCA’s Corson points out, the feature and synch opportunities show no sign of drying up. “As things start to grow,” he says, “he’ll get to pick and choose where he lends his brand, much like an Akon or a Puffy or a Will.i.am.”

Whoever hits up Pitbull in the near future can expect an experience that might be more intimate than the norm. “Before I enter any kind of deal with anyone, we’ll have dinner numerous times just so they can see what kind of person I am,” he says with a raspy chuckle. “It might be the most appealing part of doing business—that with the Pitbull brand.” ●●●

Mikael Wood is a New York-based freelance writer.

Best. Year. Ever.

On the heels of influential and commercial successes with Radiohead, Dizzee Rascal, Vampire Weekend and the Prodigy, **RICHARD RUSSELL** and his XL Records, with the extraordinary triumph of Adele, have perhaps the best shot at the biggest Grammys. Does he in fact have the best take on how to run a business?

BY RICHARD SMIRKE

The Ladbroke Grove, London, headquarters of the independent XL Recordings stands out. Its outer walls are covered in the ominous swirling black and white cover art of "The Eraser," the solo debut of Radiohead singer Thom Yorke, which hit No. 2 on the Billboard 200 in August 2006. The otherwise nondescript building can't fail to catch the eye.

Inside a cluttered reception room, posters for releases from the White Stripes, M.I.A., Vampire Weekend, Radiohead, the Prodigy, Dizzee Rascal and Odd Future member Tyler, the Creator jam the wall space. A giant image of Adele stands directly opposite a rather rickety front door. A pile of unopened gold discs rest on a sofa, awaiting shipment to the

company's recently opened Los Angeles office. Corporate, staid and business-like XL is most definitely not.

The same could also be said about Richard Russell, a former DJ, DIY club promoter and electronic dance artist, who had a U.K. top 10 hit in 1992 as electronic dance duo Kicks Like a Mule. Russell has more than 9,000 Twitter followers (@richardXL), a British twist on a Notorious B.I.G. lyric ("It was all a dream/I used to read Smash Hits magazine") as his tag and regularly posts everything from self-produced mixtapes to his reflections on the music biz. He co-founded XL in 1989.

"I don't see myself as a businessman," says Russell, 40. "I don't think like that, and I never have."

It's a sunny June day, and he's relaxing in his spacious but modestly decorated loft office, where handwritten release schedules and retro club fliers pepper the walls and a set of decks with two turntables stands by the door. At the far side of the room, an extensive collection of CDs and books fills every available inch of shelf space. "I think," he says, completing a thought, "that's what makes it work."

XL was launched as an exclusively electronic and rave imprint by Russell, Tim Palmer and Nick Halkes. They were all active as promoters, DJs and bedroom producers in London's then-thriving dance scene. XL was birthed as a subsidiary of British indie Beggars Banquet Records (now Beggars Group).

Working out of a cramped windowless basement in Beggars' Wandsworth, London, offices, the three-man team quickly es-



established XL as one of the core labels in the United Kingdom's dance underground, dropping a steady stream of popular vinyl-only releases, such as "We Want Funk" by 2 in Rhythm and Flowmasters' "Let It Take Control," which the trio would often play during their own club sets.

"We were looking to put out music that your audience as a DJ would like. You could test it very easily. You couldn't go wrong, really," Russell says. U.K. electronic act the Prodigy gave XL its first taste of commercial success when the band's hardcore rave single "Charly" broke the U.K. top five in 1991. Its debut album, "Experience," released the following year, peaked at No. 12.

At around the same time, Russell and Hawkes were enjoying chart success of their own as Kicks Like a Mule, which scored a 1992 top 10 U.K. hit with an uptempo track called "The Bouncer" (Tribal Base). The duo was subsequently signed to Warner-owned London Records but was dropped before releasing an album—an experience Russell says helped shaped his ethos.

"I didn't have hard feelings toward [London Records] for what happened," says Russell, who continues to spend a lot of time working in the studio. "But it didn't work. So I've seen it not working out for artists. The parameters of a small label, they work well for me."

XL may be a "small label" in structure—staff in its London office number about 20, and XL's 2011 release schedule boasts just seven albums—but its accomplishments are epic in scale. Adele's second album, "21," has hit No. 1 in 15 countries, including the United Kingdom, Canada and Germany, and has spent 10 nonconsecutive weeks atop the Billboard 200, selling 2.1 million units, according to Nielsen SoundScan. It's already tipped to win big at next year's Grammy Awards and has sold more than 7.5 million units worldwide, according to XL.

The album's first single, "Rolling in the Deep," has moved 3.5 million downloads and spent six weeks at No. 1 on the Billboard Hot 100—the longest-reigning chart-topper sung by a woman and to have appeared in the top 15 of a Billboard rock chart since Joan Jett & the Blackhearts' "I Love Rock 'N Roll" more than 29 years ago.

Adele's 2008 studio debut, "19," which has propped up "21" in nearly every major market, has meanwhile moved 3.5 million units worldwide to date, the label says. U.S. sales for "19" stand at 1.2 million, according to SoundScan. Even still: XL's story isn't all about Adele.

Vampire Weekend also scored a major worldwide smash with its 2010 album, "Contra," which debuted at No. 1 on the Billboard 200 and has moved 1 million units. "The Goblin," by Tyler, the Creator, has made less of an impression saleswise but has still moved 120,000 units—a respectable figure for an underground hip-hop record from a controversial, non-mainstream artist. And XL's biggest-selling album to date is the Prodigy's 1997 studio set, "The Fat of the Land," which has moved 9 million units worldwide, according to XL.

"I want everything XL does to be meaningful. For it to be like that, I have put a constant downward pressure on the amount of stuff that we do. That creates a lot of focus," Russell says.

He assumed sole leadership of the label in 1994 when Palmer retired from the music business. (Halkes left XL a year earlier to set up EMI-owned dance imprint Positiva.) Russell's subsequent diversification of the label's roster to include rock, folk, hip-hop and soul artists, alongside electronic acts, boosted not just its profile but also its coffers—the White Stripes' 2003 set, "Elephant," has sold 825,000 copies in the United Kingdom, according to the Official Charts Co.

Other key non-electronic releases since the turn of the century include the 2000 Mercury Prize-winning "The Hour of Bewilderbeast" by Badly Drawn Boy (455,000 U.K. copies, according to the OCC) and Dizzee Rascal's "Boy in Da Corner" (260,000; 400,000 worldwide, according to XL). Rascal's album won the 2003 Mercury Prize and is credited with kick-starting the U.K. rap and grime and urban scene, which has since catapulted Tinie Tempah and Taio Cruz to superstar status.

The label is able to operate on a global scale because it exists under the umbrella of a larger independent organization: London-based Beggars Group, which in addition to XL houses indie labels 4AD, Rough Trade and Matador. Alongside providing such vital back-end operations as accounts, legal, pro-



duction, licensing, sales and distribution, Beggars' international network of offices ensures that a company like XL can orchestrate a successful worldwide campaign.

"XL provides the A&R, product management, creation of video and artwork, and then Beggars provides the back end: all the vitally important mechanics of releasing records into the world," says Ben Beardsworth, London-based managing director of XL Recordings, which is jointly owned by Russell and Beggars Group chairman Martin Mills.

"The join between the two companies is virtually seamless," adds Beardsworth, who cites the early planning of globally focused campaigns between the two, which often commence long before the mastering and delivery stage of a record, as a key factor behind the company's success. "It's this degree of focus that has helped us to sell 5 million Adele albums outside of the U.S. in the first five months of [the new album's] release," he says. "But also that enables us to do significant worldwide business with our more underground acts."

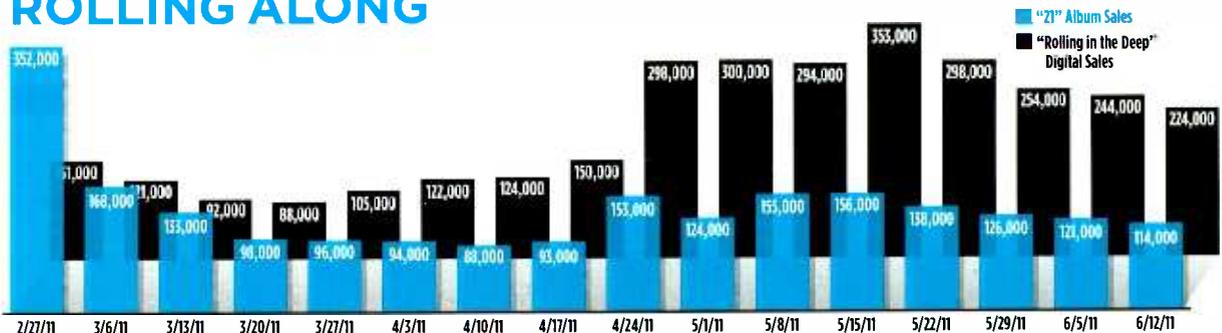
Beardsworth cites U.K. indie act the xx, which has sold more than 1 million units of its 2010 Mercury Prize-winning debut, "xx" (Young Turks/XL), as a prime example of a tightly planned, slow-burning campaign for an alternative act, which utilizes every element of the XL/Beggars international setup. Adele's current globe-straddling success, meanwhile, exists on an entirely higher plain altogether.

Like the singer's Grammy-nominated debut "19," "21" was licensed to Columbia/Sony for U.S. release—a decision made at the artist's bequest, according to XL, which handled the record for the rest of the world. The starting point for the campaign came two months ahead of release in November 2010 with a live TV performance on U.K. show "Later... With Jools Holland," where the singer performed a standout rendition of album track "Someone Like You." Roughly 500,000 people watched the performance, Beardsworth estimates, but he says that more than 20 times that number subsequently watched it online.

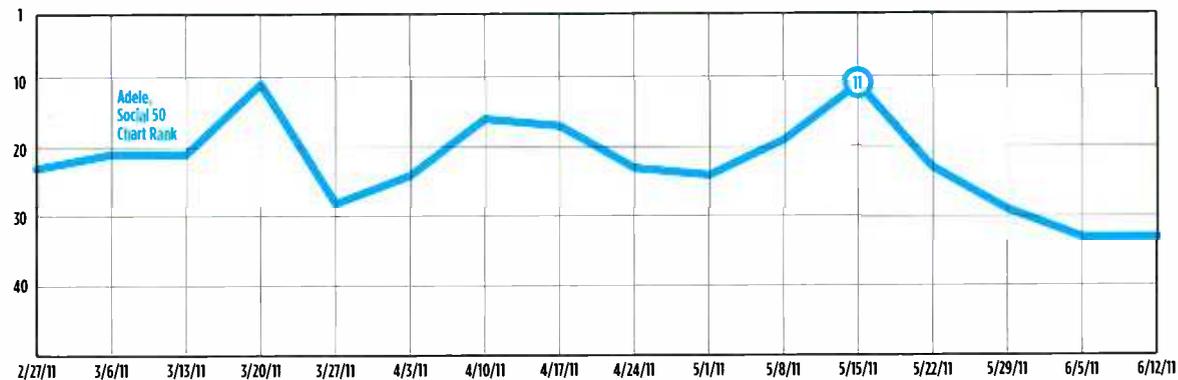
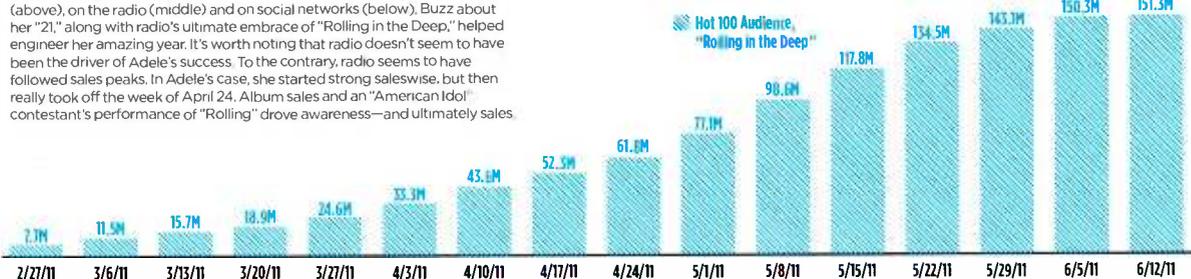
"With a small number of releases, every campaign is geared toward that artist, that record. You're creating a new mold every time, which takes time and thought—and if you're doing it well, is an artistic endeavor in itself."

—RICHARD RUSSELL

ROLLING ALONG



Adele has been unstoppable on the Billboard 200 and Digital Songs charts (above), on the radio (middle) and on social networks (below). Buzz about her "21," along with radio's ultimate embrace of "Rolling in the Deep," helped engineer her amazing year. It's worth noting that radio doesn't seem to have been the driver of Adele's success. To the contrary, radio seems to have followed sales peaks. In Adele's case, she started strong saleswise, but then really took off the week of April 24. Album sales and an "American Idol" contestant's performance of "Rolling" drove awareness—and ultimately sales.



SOURCE: Nielsen SoundScan (sales); Nielsen BDS (airplay)



ARDENT STUDIO MEMPHIS, TN MARCH 19 2005

We're going to be friends: RICHARD RUSSELL (circled) with XL acts in 1992 and with JACK WHITE in 2005 (above); below: with GIL SCOTT-HERON.

"That was the acorn that everything grew from," he says. "And the person who [made] that performance happen, the choice of song and the timing of it, was Adele."

In the United States, spots on "Late Show With David Letterman" and "Jimmy Kimmel Live!" followed, generating massive online buzz, says Kris Chen, New York-based VP of A&R at XL. He credits Columbia with doing a "fantastic job" of placing Adele on the right promotional platforms.

"With a small number of releases, every campaign is geared toward that artist, that record," Russell says. "You're creating a new mold every time, which takes time and thought, and if you're doing it well, is an artistic endeavor in itself. If people are looking for clues as to how the label is able to consistently deliver good results . . . that's the reason."

In addition to maintaining a small number of releases, XL limits label signings to approximately one per year, with the most recent being the hotly tipped London-based electronic artist Jai Paul. "I'm disciplined in not getting involved in a lot of stuff," Russell says. "I'm disciplined in saying 'no' to a lot of things, some of which I like. But . . . it's important to not do too much."

"You see it with labels where when they do well, it's the easiest thing in the world to say 'yes' to stuff. That's not what we're here to do," Russell says. "XL spends as much as any major on the records it does and . . . sometimes spends more. But we're not putting out that many records, so it's easy to do that."

"These are the most basic economics imaginable. Logic is the boss. With every one of these records, it's kind of obvious what we need to do, and if the artist has interesting ideas . . . you need to explore them. But you can't buy the love and attention. You have to get that with the music, and then the ideas."

According to Russell, the common characteristic that unites all XL artists is "a super-instinctive level of knowing exactly what it is that you're meant to be doing. If there's any definition of the type of artist I like working with, it's an artist who will do well without us."

XL's A&R staff is robust and tuned in, but Russell dismisses the idea that they're doing anything different from other indie labels—or majors—to discover artists. He maintains that XL is simply selective about the people it chooses to work with, and then gives them free rein to achieve their vision. If that sounds like a utopian setup, then it's one that evidently appeals to musicians. The line to sign Odd Future's Tyler, the Creator was

long—but XL won his signature. How?

"The right kind of artist for us to work with can detect that we're the right label for them to work with," Russell says. "Tyler is someone who has done it his way with no compromise or dilution: I like guys like that." Nonetheless, some serious leg-work was required to sign one of the world's most buzzed-about rappers, with XL making repeated trips to Odd Future's L.A. studio before bringing the group to London and setting up its first U.K. shows. The label landed a worldwide one-album deal for Tyler's highly sought-after "Goblin."

"We're an artist-led label because we're an artist-run label," Russell says, claiming to regularly turn down projects with proven commercial appeal because they don't align with XL's interests or artistic motivations. "Record companies are not who I look to for inspiration for how this record company should be run. I look to artists for that inspiration."

And he's not looking to expand in the wake of Adele's global success.

"I'd like to take it smaller," Russell says with a smile. "I want to be involved in making good records and have as little baggage as possible around that. That's the driving force behind XL and that's not best-served by having some massive fucking business that you've got to think about all the time."

"I'm a big believer in the power of saying 'no' to things," he adds. "The brutal truth is that record labels sign a lot of stuff because they're frightened that they don't really know what they're doing and they're frightened that if they don't do it, someone else will, and do well with it."

"I'm happy for other people to do well with things. Because there are a very small number of things, which on the basis of mainly instinct, we think are right for us to do."

Russell says there's a thread that runs from the Prodigy's Liam Howlett to Jack White to Gil Scott-Heron to Adele, which has to do with "originality and people having a desire to do things their own way really well. We're geared toward being able to facilitate that."

For all the talk of artistry and creativity, Russell falls back on one of the most hardcore music-biz legends for his own motivation. "One of my favorite quotes about how to deal with all this stuff," he says, "comes from [Motown founder] Berry Gordy, who said, 'I was only the boss in name. Logic was in charge.'" . . .

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



RUSSELL ON GIL SCOTT-HERON

That first meeting I had with him—at New York's Rikers Island prison complex, where Scott-Heron was then incarcerated—was fantastic. We instantly got on well with each other, so he was open to working together and he was very open in what we did.

"I'm New Here" (2010) didn't sell like the Adele record but to the people that it did mean something to, it seemed like it meant a lot. I was really pleased that we were able to do that when we did. Gil was very encouraging of me in making the music that I played on the record; as well as the people that I got to play on it. It was a great experience and it was very rewarding.

It's a spiritual record. People who understood that really, really got into it. His body of work is so brilliant and so beautiful that it can't really be competed with by anyone.

With "I'm New Here," we're doing something a bit different—a bit more stripped-down and thematic in a lot of ways. I know people have always thought of him as difficult, but I think I'm quite difficult. I've got strong ideas about what are the things to do and what aren't, and in the case of me and Gil the ideas just married up. It was a privilege to work with him and to know him."

—Richard Russell, June 6, London





PLAYTIME IS JUST BEGINNING

'CALL OF DUTY,' 'GEARS OF WAR,'
'MEDAL OF HONOR' AND MORE—
BUT THE ULTRA-LUCRATIVE
LICENSING IS TRAILER AND AD
BY ANTONY BRUNO // ILLUSTRATION BY RAUL ALLEN

For the last several years, Mark Pinkus, senior VP of worldwide licensing for Warner Music Group's Rhino Entertainment division, has met with Activision during the E3 videogame conference. The focus of those meetings typically was on placing songs in the company's "Guitar Hero" or "DJ Hero" music-game franchises. But this year, the focus was on a much different Activision property—"Modern Warfare 3."

"It would be great to get a song in that trailer," he says.

For obvious reasons. "Modern Warfare 3" is the latest installment of the hugely popular "Call of Duty" franchise. 2007's "Call of Duty: Modern Warfare" sold 4.7 million copies in a single day. Last year's "Call of Duty: Black Ops" set a record for opening-day sales at 5.6 million copies. The reveal trailer for "MW3," which debuted online May 23, already has more than 11 million views. With a scheduled release date of Nov. 8, scoring a synch placement in either the game or ads and trailers created for it is considered the holy grail of the videogame synch-licensing world.

Fortunately, Activision VP of music affairs Tim Riley plans to make music an integral part of the marketing campaign for "MW3" (see story, page 23). "That is a massive title for us, obviously, and we're going to do something very, very cool with that game in the music space," he says. "There's a very go-big-or-go-home mentality now."

He won't discuss details just yet, but pointed to the use of the Rolling Stones in "Call of Duty: Black Ops" as a template. The week before the game came out, Activision released a trailer featuring the Stones' 1969 song "Gimme Shelter" that appeared all over prime-time TV and garnered more than 3 million views on YouTube. The result was a fivefold increase in download sales for the track in the two weeks after it aired. Activision also licensed 1968's "Sympathy for the Devil" for a scene. And for the "Escalation" multiplayer map pack for the game released last month, California heavy metal outfit Avenged Sevenfold (Warner Bros.) recorded the original song "I'm Not Ready to Die."

But "MW3" isn't the only blockbuster title expected this year, nor is Activision the only game publisher interested in integrating music into games and their promotional campaigns. Electronic Arts hopes to challenge "MW3" with "Battlefield 3." Microsoft's Epic Games is releasing the third installment of its "Gears of War" franchise. And there are multiple other feature games coming that have nothing to do with music but have great potential for music licensing (see list, page 25).

That's because videogame publishers are focusing their energies on fewer, bigger titles, but backing them with far larger mass marketing campaigns and spending more than ever before on trailers and ad placements.

"The industry, from an advertising perspective, has stepped up," says Rod Fergusson, executive producer of Epic's "Gears of War" franchise. "You can see it in the production value of the ads that are coming out now, particularly when you have contentious franchise battles, like 'Modern Warfare' going up against 'Battlefield.' They're going to try to outspend each other. People are taking this more seriously."

The launch trailer for the original "Gears" game in 2006—which used Gary Jules' 2001 cover of Tears for Fears' 1983 "Mad World" to set a more somber, introspective tone than is typically seen in first-person shooters—is considered one of the most iconic videogame ads and set a new bar for how games are marketed. (There's a video retrospective of the "Gears"



It's just a shot away: Activision's use of music by **THE ROLLING STONES** in its TV ad (below) and gameplay for "Call of Duty: Black Ops" (top) resulted in sales boosts for the band's songs.



trailers at Billboard.biz.)

For the "Gears 3" launch trailer, Epic took a different approach, licensing Black Sabbath's 1970 classic "War Pigs." It'll also feature an original song written exclusively for the game by Ice-T's reunited rock act Body Count. Ice-T is voicing a character in the game as well.

Electronic Arts is taking the promotional potential of music so seriously that last year it transferred its music supervision from the programming division that makes games and put it into the marketing department. Last year, the group forged a partnership between Linkin Park and EA's "Medal of Honor" franchise, in which the band wrote the song "The Catalyst" for the game's closing credits and created a four-minute trailer directed by band member Joe Hahn, using a mix of live action and gameplay footage. According to EA Music head Steve Schnur, that effort served as the guide for this year's marketing plan.

"You're going to see some big music marketing plays this year," he says. "As opposed to last year, where you saw one big one with 'Medal of Honor,' you're going to see bigger ones this year with multiple titles."

And that's just fine with those responsible for licensing music into games.

"We're always keeping that in the back of our mind

while working on these deals," says EMI Music Publishing VP of music resources Rod Kotler, who licensed a cover of Frank Sinatra's "New York, New York" for the trailer to "Crisis 2," "to get more than just the placement in the game out of it and create other revenue streams for our writers and our artists."

This couldn't have come at a better time. With the implosion of the music-game market, labels and publishers have to seek new ways to license music for videogames, and focusing on trailers or ads is a lucrative option. On a deal-by-deal basis, licensing music for a game ad or trailer is far more profitable for labels and publishers than doing so for an in-game placement, according to those involved. There's a higher upfront fee, plus the performance revenue for each airing (which can get millions of views on YouTube), not to mention the sales bump for songs included in the trailer. For a track off an upcoming release, it can make or break the album launch.

And although the volume of in-game music licensing activity far outstrips that of the ad or trailer market, it's an area of growing opportunity that'll be closely followed in the months to come.

"We've actively been going after the trailer space in films for years," Rhino's Pinkus says. "Now the trailer space for videogames is becoming equally as competitive. That's a great opportunity."



GAME, ON

A TALK WITH ACTIVISION VP OF MUSIC AFFAIRS **TIM RILEY** BY ANTONY BRUNO

The music-videogame genre imploded. The "Guitar Hero" franchise on "indefinite hiatus." But is Activision VP of music affairs Tim Riley slowing down? No. The former A&R executive says he's busier than ever, licensing music for various Activision games, both for in-game and promotional trailers and ads.

Riley was a key component in the deal that put the Rolling Stones' music in the blockbuster "Call of Duty: Black Ops" game, as well in the ads for the title, which he says is a template for how Activision wants to integrate music with its videogame development and promotional plans to come.

On the eve of the recent E3 conference, Riley had lots to say about the Stones ad, how he discovers music and the relationship between the music and game industries.

Now that "Guitar Hero" is no longer a franchise, what's been the impact on your life?

Had you asked me that in February—when everyone went from a very aggressive music-game release schedule to pretty much nothing—I wouldn't have had an answer. But it's pretty interesting what's happened. Outside of a lot of staff getting laid off, I've never been more busy. I thought my day-to-day interaction with the music industry and all my contacts with the labels, publishers, managers and artists would decline since we're not making music games. But no. It's sort of like a reset.

How, exactly?

When music games came in beyond anyone's expectations, it got so massive so quick and there was so much work involved. I stepped up times five. I didn't have enough time in my day to do anything other than music games. I had to hire more people to make sure we weren't leaving anything unattended to. I handed off the composer responsibilities to an audio department that's now shifted back to my group. In addition to scores, we're still putting music in all our games. It can be anything from a song in a TV commercial to a

theme for an existing game. It could be just tons of licensed songs within games.

What lasting impact did the guitar-game craze have on the videogame world?

I've watched the music industry go from saying "Call the guy in film and TV" back in 2003 to staffing real videogame folks. All the labels and publishers have people that play games, go to E3, want to see release schedules, they want to see demos. I've had two or three different people from Warner come into my office in the last couple of months just to see a new build of "Skyliners."

They're very involved and very proactive. The people we deal with are the gamers. The marketing and promotions department at the labels put us in their plans for releasing records. Probably once a month somebody will call about launching this record from this band and this time and want to be associated with a game coming out at the same time.

You're licensing music more for trailers and ads. About a year ago, Erich Hirshberg came over from [ad

"ONE OF THE MORE FUN THINGS WE HAVE TO DO IS MAKE SURE WE'RE TURNING FANS ON TO MUSIC."

agency] Deutsch—he's the CEO of Activision Publishing. This guy knows so much about the ad and marketing space that it's interesting for me in a beneficial way. I've worked on over 125 games for Activision, and for about half of those I had to sit down with different marketing people to try to convince them to do stuff with music that Eric already thinks about doing.

He understands pop culture. He understands what licensing a Rolling Stones song and working it closely with a "Call of Duty" brand brings to the table, and what those brands can do for one another. Now that we have a more limited slate, all the games are so big that when we are talking about working with artists, you can imagine the caliber of the artists that are considered.

How do you decide when to use a superstar versus an unknown band?

One of the more fun things we have to do—and a privilege and almost an obligation as music people—is to make sure we're turning on music to fans. It's almost a blown opportunity to just tell them about something they're already listening to on the radio just because it matches what we think is the same target audience. So we try to pepper in the new stuff. Since February, without the music games, the opportunities are fewer and far between than they used to be. We're still looking for those opportunities.

How does music get on your radar?

I know it sounds crazy, but I don't like it when people send me digital files. We take unsolicited material, and it doesn't have to come from a label.

We do a pretty good job listening to everything we get. We are constantly in contact. We probably have five meetings a week with managers or labels. We go to all the shows. We go to all the major conferences. But do your homework. You don't have to play a videogame, but if you think there's a great song for a game, do us a favor and go on YouTube or our website or any of the variety of blogs and learn a little about the game first.

What do you think about some labels and publishers consolidating their licensing divisions into one-stop shops, like EMI?

It's relatively new, and it's really great when you're trying to get something done quickly. Marketing for trailers gets done with a very limited time frame. If something clears faster than something else, it stands a better chance of being used. But even those who don't have one-stop shops, their divisions are all talking to each other. So the communication within labels and publishing groups has improved.

What are your goals for this year?

If you can imagine trying to follow up the biggest-selling videogame in the history of videogames ["Call of Duty: Black Ops"], and all the positive feedback of the Rolling Stones campaign for that... we've challenged ourselves to raise that bar. We're going to try to improve on it. It's about how you improve on partnerships. How do two like-sized brands benefit each other? That's the thing we're looking at.

Is the music industry ready for that level of engagement?

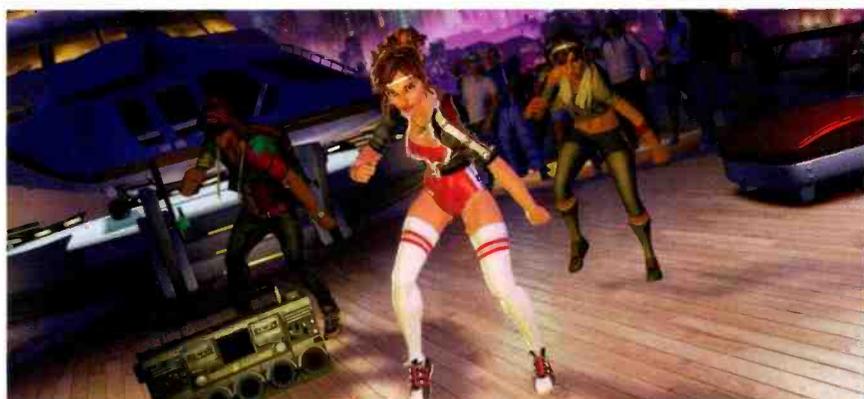
When I first came here, I felt like I had to explain the benefits of putting new music in a videogame. I had people saying stuff like, "Oh, it's an MP3, they'll just steal our song." I had to deal with that kind of mentality in the early days. Now, I think people get it. They're gamers, and if they're not, their sons or daughters are. So now that we know what this does, let's do something big. All the big brands out there, whether it's a Coke or whatever—when they work with artists they work on big partnerships. It's not just a song. That's where the big opportunities lie.

INTO THE ACTION

WHERE THE OPPORTUNITIES ARE—RIGHT NOW—IN GAMING LICENSING

At the recent E3 conference in Los Angeles, major videogame publishers laid out product road maps for this calendar year and beyond. Here's what's on the horizon: nine titles the music industry should keep in its sights for prime music-licensing opportunities—for in-game placements as well as trailer and ad impressions. —AB

'DANCE CENTRAL 2'



Release: Oct. 25
Platform: Xbox 360 Kinect

Developer/publisher: Harmonix
Music supervisor: Chris Rigopoulos

'SKYLANDERS: SPYRO'S ADVENTURE'



Release: Third quarter
Platforms: Xbox 360, PlayStation 3, Wii

Developer/publisher: Toys for Bob & XPEC Entertainment/Activision
Music supervisor: Tim Riley

'SAINTS ROW: THE THIRD'



Release: Nov. 15
Platforms: Xbox 360, PlayStation 3

Developer/publisher: Volition/THQ
Music supervisor: Victor Rodriguez

'JUST DANCE 3'



Release: Oct. 11
Platforms: Wii, PlayStation Move, Xbox 360 Kinect

Developer/publisher: Ubisoft
Music supervisors: Nino Sapina, Gregoire Spillmann

'MADDEN 12'



Release: Aug. 30
Platforms: Xbox 360, PlayStation 3

Developer/publisher: EA Tiburon/EA Sports
Music supervisors: Cybele Pettus, Steve Schnur

'EVERYBODY DANCE'



Release: Third quarter
Platform: PlayStation 3 Move

Developer/publisher: London Studios/SCEA
Music supervisor: Duncan Smith



'BATTLEFIELD 3'



Release: Oct. 25
Platforms: Xbox 360, PlayStation 3

Developer/publisher: EA Digital Illusions/
Electronic Arts
Music supervisor: Steve Schnur

'MODERN WARFARE 3'



Release: Nov. 8
Platforms: Xbox 360, PlayStation 3

Developer/publisher: Infinity Ward/
Activision
Music supervisor: Tim Riley

'GEARS OF WAR 3'



Release: Sept. 20
Platform: Xbox 360

Developer/publisher: Epic Games/
Microsoft Studios
Music supervisor: Mike Larson

'GHOST RECON FUTURE SOLDIER'



Release: March 2012
Platforms: Xbox 360, PlayStation 3, Wii

Developer/publisher: Ubisoft Paris/Ubisoft
Music supervisor: Jeremy Blechet

DANCING MACHINES

NEW SOCIAL GAMES, MOBILE APPS AND DANCE TITLES KEEP THE MUSIC PLAYING IN GAMING **BY ANTONY BRUNO**

There won't be another installment of "Guitar Hero" or "Rock Band" coming to videogame retail shelves this year. But—music games aren't dead.

Dance-based titles, music-focused mobile apps and even a few more stabs at the traditional guitar-gaming genre are still there to keep music licensing departments more than busy. "The amount of music used in videogames is as big as ever, if not growing," says Mark Pinkus, senior VP of worldwide licensing for Warner Music Group's Rhino Entertainment division. "Our videogame clearance person is inundated with music-based game licensing."

The bulk of this activity comes from the new dance-gaming market, made possible by the sudden explosion of motion-capture gaming systems—the Kinect for the Xbox 360, the Move for the PlayStation 3 and of course the pioneering Wii (to which creator Nintendo unveiled a follow-up at the recent E3 conference, called Wii U). Coming out later this year is "Dance Central 2," "Just Dance 3" and "Everybody Dance," among others. There's even rumors that "Guitar Hero" publisher Activision may be working on a "Dance Hero" line, but that hasn't been confirmed.

The original "Dance Central" arrived at the same time as the Kinect, and as such had a limited market—but still sold more than 1 million units in less than a month. A representative for developer Ubisoft,

behind the "Just Dance" series, as well as "Michael Jackson: The Experience," said that its dance-game titles combined sold 10.5 million units in the last three months of 2010 alone.

"The uptick in dance games has offset the declines in other markets," EMI Music Publishing VP of music resources Rod Kotler says.

The downside in relying on dance games, however, is that the market for downloadable content isn't as strong. Harmonix, the developers behind the "Rock Band" and "Dance Central" series, introduces new music to buy and download for the former every week. It can't do the same for "Dance Central" because it takes far longer to create a new song for the motion-based dance game than it does for the easier interface of a plastic guitar with five buttons.

Fortunately, there's a huge increase in music licensing for mobile and social games on platforms like Facebook. "We're hoping that ultimately that space will make up for the drop in [music games]," Pinkus says. "The number of requests we're now receiving, we're getting from apps."

Finally, Ubisoft is taking one last shot at the guitar-game market. With neither "Guitar Hero" or "Rock Band" installments expected this year, the company anticipates having the market largely to itself with "Rocksmith," a rhythm game that uses a real guitar as the controller to add a stronger music-education twist.

Individually, none of these markets will likely equal the \$1.4 billion market that guitar-based games reached at its 2008 peak, according to NPD Group's data at the time. But executives like Randy Shefer, director of videogames, film and TV music for Sony/ATV, says games of all sorts are still music to his ears.

"We see this as an area of growth," he says. "The promotional value is great, and we have numbers to hit." ■■■

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



Body movin': The Kinect is among the motion-based systems sparking the dance-game market.

FREE CONCERTS!

(Why, Again?)

**FOR SPONSORS, CITIES, ARTISTS,
AGENTS—FREE EVENTS REMAIN
VIBRANT AND BENEFICIAL**

BY MITCHELL PETERS

LAND OF THE FREE

10 FREE MUSIC FESTS AND CONCERT SERIES

They can't all be Virgin Mobile FreeFest—which has branded its name with the word “free” for the last several years—but no-charge outdoor concert series and music festivals certainly make summer months a bit brighter for live music creators and fans alike. But these fests—like Long's Park Summer Series in Lancaster, Pa., and Philadelphia's Fourth of July Jam—only happen through a combination of public funding, savvy brands and corporate sponsors. >>

Talib Kweli will become a crime-fighter at Brooklyn's Red Hook Park.

Later this month, and perhaps unknowingly to the Brooklyn-bred Kweli, his free June 21 performance in the neighborhood park, part of New York's annual SummerStage concert series, will help drive down some of the crime in the area. “Cops tell us that on days when we're running SummerStage they have no problems at all,” says David Rivel, executive director of the City Parks Foundation (CPF), which produces the free 110-event series held in 18 New York parks from June to September. “If you're doing a drug deal in a park, you don't want to do it when there's 2,000 people, security guards and lights.”

Be it corporate-sponsored or municipality-funded, thousands of free music events are held annually across North America, and park safety isn't the only benefit. Indeed, hosting such events can help raise brand awareness for sponsors, expose artists to potential new fans and leave concert-goers feeling like they were part of a unique musical experience. But producing free large-scale music events can sometimes cost millions in production, artist fees and sponsorship involvement. Despite the expense, numerous companies and city entities continue to find value in the investment.

Since 2007, Samsung and AT&T have partnered to host the annual Summer Krush free concert series, which visits mostly 2,500-capacity venues in select U.S. cities. Summer Krush has featured past performances from such acts as Mariah Carey, Jay-Z, Kelly Clarkson, Gavin Rossdale and Good Charlotte. The nine-city lineup hasn't yet been announced for the 2011 series, which begins in July, but the events are designed to showcase the capabilities of the newly released Samsung Infuse 4G, available exclusively through AT&T.

Samsung regional marketing manager Stacey Portnoy says Summer Krush has helped boost phone sales in markets that the series visits. “From a sales perspective, we can track by city,” she says, declining to reveal the cost of producing Summer Krush. “We have a strict [return on investment] process that we have to go through to get this program approved every year. So we do have to provide some sort of quantitative data.”

For other companies, hosting free music events is more about brand visibility than immediate product sales. This summer, Vans will attempt to heighten its

CELEBRATE BROOKLYN! BROOKLYN, JUNE 10-AUG. 11

Multi-instrumentalist Andrew Bird packed them in at the Prospect Park Bandshell on June 10 to kick off this long-running series, but the whistler/violinist is among an eclectic lineup this summer at the Celebrate Brooklyn! series, which is produced based on a combination of public and corporate sponsorship. Other shows include performances by Raekwon, Los Lobos and the Books. bricartsmedia.org

RIVER TO RIVER FESTIVAL NEW YORK, JUNE 19-JULY 16

From R&B to art rock, world music to world-famous operas, this New York-wide festival celebrates its 10th anniversary this summer, thanks to signature sponsor American Express. Highlights from the 2011 season include Patti Smith, Rosanne Cash, Chrisette Michele, Terry Riley, the Radio Dept. and the operatic debut of Rufus Wainwright. rivertorivernyc.com

SUMMERSTAGE NEW YORK, JUNE 7-SEPT. 2

New York's City Parks Foundation brings together rock, hip-hop, classical and even comedy for this yearly series, which includes performers like Yo Yo Ma, Funkmaster Flex, Talib Kweli, Ryan Leslie and Wavves. summerstage.org

4KNOTS FESTIVAL NEW YORK, JULY 16

Instead of making blogger-types and indie music fans trek down to Coney Island for Siren Fest, the Village Voice has changed its tune and gone for a downtown seaside affair. The Black Lips, Titus Andronicus and a slew of DJs will take the stage at the famous alt-weekly's new fest, which goes down at South Street Seaport's Pier 17. villagevoice.com



Everybody's free: **MATT & KIM** (top) perform at the annual Virgin Mobile FreeFest in Columbia, Md., on Sept. 25, 2010; bottom: **TALIB KWELI** will treat Brooklynites to a free show in Red Hook Park on June 21.



however, she implemented a \$5 ticket fee as a way to afford higher-priced talent.

"I raised roughly \$1 million for Atlanta and Nashville in corporate sponsorships," Allen says. "Now with the price of artists, you'd have to raise close to \$5 million. And it's going to be very difficult to get that money from a brand."

But sponsorship-driven music festivals still exist. On Sept. 10, independent concert promoter Seth Hurwitz will produce the third annual Virgin Mobile FreeFest at Merriweather Post Pavilion in Columbia, Md. This year's lineup hasn't been announced, but in past years there have been performances by Weezer and Blink-182.

"The reason a sponsor pays money to have their name on a building or an event is to be associated with that vibe and image," says Hurwitz, chairman of I.M.P. Productions, which operates the Merriweather. "And [Virgin founder] Richard Branson wants to be associated with a huge, fantastic concert with the bands that are the biggest stories of the moment."

And since the Virgin Mobile FreeFest doesn't have the pressure of selling tickets, Hurwitz has the luxury of booking the event later than other paid, large-scale festivals, which allows him to find late-breaking talent.

"Because we don't sell tickets, we're able to really curate a festival based on our instincts toward who is the coolest and most interesting," he says. "If you book this thing back in December or January, you're going to get what everyone knows is out there."

Windish Agency president Tom Windish books many of his 300-plus clients for free concerts and festivals.

"If there's a corporate sponsor involved, sometimes there's extra money in the budget," says the agent, who books acts like Animal Collective, Hot Chip, the xx and Flying Lotus. "And if the promoter doesn't spend it all on another band, they might have a little bit more money." ■■■

East Coast presence by hosting a six-night free concert series at its 25,000 square foot House of Vans space in Brooklyn. The first show will be held June 30 and feature rock acts No Age, Health and Cults.

"This is really about building the Vans brand . . . particularly in New York," Vans senior marketing manager Chris Overholser says, noting that the shoe company already has a strong presence on the West Coast. "When we talk about return on investment, we're not talking about it in dollars and cents, but more in brand equity and awareness in New York."

For nonprofits like New York's CPF, hosting a free concert series like SummerStage is part of the organization's "mission to provide free performances and services to our public to help keep parks and neighborhoods active," Rivel says. The CPF bankrolls the \$5 million series through fund-raising events, private donations, government grants, corporate sponsorship and rental revenue for summer events at Central Park. This year, despite the weak economy, SummerStage landed AT&T as a presenting sponsor (for three years). Financial details of the agreement weren't disclosed.

Corporate sponsorships are the lifeblood of many free large-scale musical events. MAC Presents president Marcie Allen previously owned the free music series On the Bricks at Centennial Olympic Park in Atlanta and Dancin' in the District at Nashville's Riverfront Park. In 2001, she hosted the two events free of charge primarily through sponsorship deals with Bridgestone (Nashville) and Aquafina (Atlanta). The following year,

DOWNTOWN SOUND: NEW MUSIC MONDAYS CHICAGO, MAY 23-JULY 25
Folk and indie favorites including Iron and Wine, Blonde Redhead, Low and Ted Leo gather near "the Bean" every Monday for early-evening jams played to a youthful crowd at Millennium Park. Major sponsor: Chicago's Department of Cultural Affairs. millenniumpark.org

CHICAGO JAZZ FESTIVAL CHICAGO, SEPT. 1-4
Much like the Chicago Blues Festival in early June, the city's jazz fest presents acclaimed artists from across the genre. For the last 30 years, the city's Department of Cultural Affairs has sponsored the Labor Day weekend event, which this year features vocalist Cassandra Wilson, saxophonist Joe Lovano, trumpeter Roy Hargrove and more. explorechicago.org

MAKE MUSIC PASADENA PASADENA, CALIF., JUNE 18
For a city as vast and culture-filled as Los Angeles, free summer concert series and festivals aren't as abundant as in New York or even Chicago. But those willing to trek out to Pasadena can catch acts like Best Coast, Ra Ra Riot and Zola Jesus at this event, arguably Los Angeles' largest free music fest and sponsored by Wells Fargo and Vitaminwater. makemusicpasadena.org

BLUES ON THE GREEN AUSTIN, JUNE 8-AUG. 17
Gorgeous views of Austin accompany the city's largest free concert series. Sponsored by Emmis Communications rock station KGSR, the festival celebrates its 21st season in 2011 with a lineup that extends beyond blues and includes rockers Bright Light Social Hour and Bob Schneider. Go for the atmosphere at Zilker Park, stay for the locally tinged lineup. kgsr.com

WOODY GUTHRIE FOLK FESTIVAL OKEMAH, OKLA., JULY 13-17
Produced by the Woody Guthrie Coalition, this annual five-day festival brings together folkies and classic pickers like David Crosby and Graham Nash to honor the legendary Guthrie in his hometown of Okemah. woodyguthrie.com

BELE CHERE ASHEVILLE, N.C., JULY 29-31
Is it any wonder that Asheville's Bele Chere, the largest free music festival in the Southeast (with close to 350,000 attendees each year) has a folk and country flair? The 33rd annual edition of the publically funded event features acts like Jason Isbell & the 400 Unit, Jessica Lea Mayfield and the Whigs. belecherefestival.com —Jillian Mapes

EASTER VOMIT TO KITTENS ABLAZE

HILLSTOCK IS A SERIOUSLY COOL DIY FEST

During the first weekend in June, the fourth annual Hillstock festival took place in New York.

No, you couldn't buy presale tickets online.

No, it didn't take place at a polo field or a public park.

The three-day event didn't even feature formal headliners. Hillstock, a DIY, self-sustaining venture assembled by musicians and organizers just looking to play together and foster a sense of community within the scene, cost weekend-long attendees \$15 in total. The fest featured acts with names like Easter Vomit and Kittens Ablaze, and took place in the backyards of Brooklyn apartment buildings. By rallying the aid of local DIY organizers and an army of volunteers, co-founders Eric Williams and Alex Billig have built an annual gathering that nurtures an off-the-radar musical community and ultimately pays for itself.

The idea for Hillstock came a few years ago, when Williams and Billig—both members of the Eskalators, a 15- to 20-piece New York-based band known in the DIY scene for its uncommon performances (like lining subway cars with friends, fans and a full orchestral setup)—wanted a way to unite the disparate side projects of the Eskalators' members.

From there, the tight-knit, highly networked DIY community surrounding the bands involved practically did the work for them—Williams says the idea snowballed quickly. "The first year [of Hillstock], all the acts were selected by us," he says. "The second year, before we really even started the process, we were getting emails that said, 'Hey, can we play Hillstock this year?' That was a huge surprise for us."

Williams says that he and Billig didn't have to publicize much beyond a few emails and a Facebook event page, thanks to the wide support network spread by the bands themselves. Having a friend in Joe Ahearn didn't hurt, either. Ahearn, co-founder of the biweekly all-ages concert-listing publication Showpaper (@showpaper), has booked DIY shows for years; for the first installment of the festival, he helped the duo book more widely known acts, like Screaming Females. Showpaper's 10,000-copy distribution across the tri-state area helped spread the word.

This year, the Hillstock lineup featured both local and touring artists from as far away as Tennessee and Georgia. Combined with a mini-grant from a local community-building organization, the festival's cost was covered by minimal door charges (\$8 on Friday, \$7 on Sunday), plus donations from attendees and sales from donated homemade snacks.

With the proceeds, Williams and Billig were able to rent a DIY venue for the opening night, build a stage, pay out-of-state bands (local New York groups donated their sets), hire sound engineers and even rent portable toilets. The one free date, Saturday, attracted an audience of 300.

But the Hillstock guys aren't aiming for big bucks, or even to make a career out of it. "At the end of the day, it's still just a group of friends," Williams says. "When we're all working at it together, it doesn't really feel like work." —Devon Maloney



For practical tips and analytics tools, turn to **Billboard Pro** (pro.billboard.com), a subscription-based service for developing and independent artists.

5 TIPS FOR STARTING YOUR OWN FEST

Although Eric Williams and Alex Billig had the aid of fellow New York DIY organizers to promote their festival, Williams says the ideas behind Hillstock are simple enough so that, armed with realistic conceptualization and a loyal network of buddies, anyone can throw together a free—or nearly free—festival.

1. HAVE AWESOME FRIENDS. Williams and Billig, as members of the Eskalators, developed relationships with both a network of like-minded bands and artists, who now populate the bills of Hillstock every year, and a community of supporters and fans, who volunteered money, time and attendance to the festival's success.

2. THINK OUTSIDE THE ROCK'N'ROLL HALL. While a free or donation-based fest would most likely lose money if hosted in traditional concert venues, Williams and Billig negotiated with their respective landlords and obtained noise permits to hold two of their dates at their Brooklyn apartment buildings, thus saving thousands in rental fees.

3. DIY, DIY, DIY. Everything at Hillstock—from the festival stage (built from scratch and transported every day) to the refreshments (homemade pasta salad and baked goods), the donation tables to the clean-up crew—was assembled by a volunteer base of Williams and Billig's close friends. The DIY mentality is not only cheap but also fosters a sense of fellowship and togetherness that has sustained the fest (in both the lineup and the audience) since its inception.

4. KEEP IT SIMPLE. Williams says that the less grandiose the plans for a free festival, the more successful it will be. "We don't expect too much from [Hillstock]—great things happen naturally," he says. "If you're organized, and you think about everything logically, this kind of thing runs itself."

5. JUST DO IT. Started as a friendly musical get-together, Hillstock has grown into a regular self-sustaining event that centralizes a DIY community across more than five states. "Every year we're surprised, but we manage to break even, and then some," Williams says. "It was just something we wanted to do." —DM

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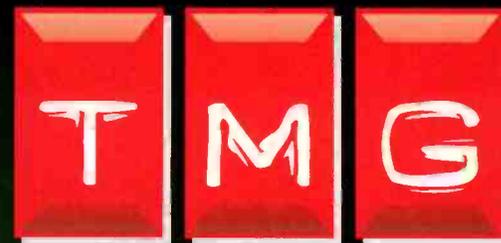
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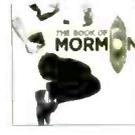
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LATIN BY LEILA COBO

SOMETHING MORE

La 5a Estacion's Natalia Jimenez Strikes Out On Her Own With Self-Titled Solo Debut

As a teenage music conservatory student in Madrid, Natalia Jimenez entered her eight-piece band in a rock contest in the nearby town of Torrelodones. But then, on the day of the show, the band backed out.

Undaunted, Jimenez got on her motorbike with her guitar and headed to the show where, in between big-hair metal and rock bands, she performed a short set inspired by Janis Joplin: Kris Kristofferson and Fred Foster's "Me and Bobby McGee," which Joplin famously covered; two of her own songs; and an a cappella version of Joplin's "Mercedes Benz." The set was a hit and Jimenez took home the prize.

"It was like a thousand euros," Jimenez says today, her eyes lighting up with delight. "I used the money to fix my guitar and buy myself an amp."

Jimenez, now 30, is once again readying to take the stage alone. On June 21 Sony Music Latin will release "Natalia Jimenez," a solo debut that comes after 10 years and four studio albums with pop/rock trio La 5a Estacion, including 2009's "Sin Frenos," which won a Grammy Award for best Latin pop album.

As much as the group's success—more than 400,000 albums sold in the United States and Puerto Rico, according to Nielsen SoundScan, and 1.7 million worldwide, according to Sony—rested on its blend of pop, rock and Mexican sounds, the group was carried by Jimenez's extraordinary voice, which has evoked comparisons to Celine Dion for its expression and flexibility and to Spanish diva Rocio Durcal for its strength.

On her solo album, Jimenez works every angle of her range, navigating from standard pop, as heard on the single "Por Ser Tu Mujer," to the rumba flamenca of "Eternamente" and the blues of "Solo Por Mi." In a twist, there are two English tracks on the album, including the gospel-tinged power ballad "Real," penned by Diane Warren and Jon Secada.

"There isn't anyone else like her in the Latin marketplace right now," Sony Music U.S. Latin president Ruben Leyva says. "She can reach a very broad demographic."

At first blush, it can be difficult to reconcile Jimenez with her music. Tall, slim and elegant, she has the presence of a runway model (she wore Lanvin for the Billboard Latin Music Awards in April), but in a world of breathy, wispy-voiced divas, Jimenez is an anomaly: a beauty who can belt.

"I book the studio for the whole day and she comes and does it in one take and it's done," says Emilio Estefan Jr., who returned to the studio to produce the album after having stepped away



That voice:
NATALIA JIMENEZ

from music to concentrate on other entertainment ventures. "And she tells me, 'No tuning, no tuning.'"

Estefan and Jimenez met in the spring of 2010 when the artist's manager and boyfriend, TV producer Danny Trueba, introduced the two during the taping of Haiti relief single "Somos el Mundo," which Estefan produced and on which Jimenez appeared.

At the time, Jimenez had already recorded a duet with Marc Anthony and had been approached to appear on Ricky Martin's single "Lo Mejor de Mi Eres Tu" (which she would later perform at the 2011 Latin Grammys). She was broadly recognized—among the members of La 5a Estacion, she was the only one the public at large knew by name—but she hadn't fully committed to taking the solo step.

"I'd been thinking about it for a long time, but I was comfortable," Jimenez says. "We were selling records and touring the world. I mean, why kill the cow if it's giving milk? But I found myself wanting to sing other things and give my music another turn. I wanted to touch the Latin stuff and the English side of it. I wanted to make my voice shine."

Estefan's success with crossover acts made him a natural fit

to help Jimenez shine—both in the studio and beyond. Estefan Enterprises now represents Jimenez for endorsements, sponsorships and marketing opportunities, and has already secured a sponsorship deal with AT&T. A TV spot featuring Jimenez singing "Por Ser Tu Mujer" began airing in April and will run through the album's release. Jimenez is also onboard to shoot a TV special taped exclusively for AT&T's U-Verse broadband service, which will be available to subscribers this fall.

Sony has also brokered a deal with Target—providing the retailer with a version of the album that includes five exclusive tracks in exchange for a major media campaign including TV and radio spots and in-store positioning.

Meanwhile, Estefan and his team are working to set up Jimenez's foray into the English-language market, hoping for a film placement for "Real" while also planning to release the song initially in Europe before crossing back to the United States, much like Martin did earlier in his career.

"I'm super happy," Jimenez says. "Every song has something of mine. Either I wrote it, or co-produced, or I played the keyboard or the guitar."

>>>XTINA JOINS MAROON 5 ON NEW SINGLE

Christina Aguilera and Adam Levine, who are both judges on NBC talent show "The Voice," are putting their voices together on a new Maroon 5 single. Aguilera is featured with Levine and his band on the tune "Moves Like Jagger," which will be released on iTunes. The two will perform the song on the June 21 episode. The studio version will be available to buy online following the show.

>>>JOSS STONE 'FINE' AFTER MURDER PLOT

Joss Stone says she's doing OK after police uncovered a murder and kidnap plot against her on June 14. "I'd like to thank everyone for their concern but I'm absolutely fine and getting on with life as normal while the police continue with their inquiries," she said in a statement. Two men were arrested near her Devon, England, house with swords, rope and a body bag after neighbors called police to report suspicious activity. Police say the men also had detailed maps and aerial photos of Stone's rural home. Reps for the star say she was "aware of the arrests" and that police were "keeping her updated with developments."

>>>GAGA MEAT DRESS GOES TO HALL OF FAME

Lady Gaga made history at last year's MTV Video Music Awards when she turned butcher's cuts into high fashion. On June 16, the Rock and Roll Hall of Fame unveiled the singer's infamous raw-meat dress to the public. The outfit—made of layers of Argentine beef—was kept in a meat locker, placed in a vat of chemicals and then dried out by taxidermists in California before being transported to the museum. The dress is being displayed as part of the "Women Who Rock: Vision, Passion, Power" exhibit, which runs until February 2012.

Reporting by the Associated Press and the Hollywood Reporter.

WORLD BY MICHAELANGELO MATOS

RISING SON

Seun Kuti Returns With A Powerful New Project

"A first album is always difficult, no matter how confident you are," Seun Anikulapo Kuti says during a phone call from London. "You have your doubts."

Maybe so, but three years ago, "Seun Kuti & Fela's Egypt 80" could've fooled anyone. It's an audacious reclamation, not only of the band that his father, Afrobeat pioneer and global music legend Fela Kuti, had led until his death in 1997 (when Seun was 15), but also of the music Fela had pioneered. "Seun Kuti & Fela's Egypt 80," which appeared on Disorien, was as close to a new Fela album as it could get.

Seun's second album, "From Africa With Fury: Rise," released globally on Knitting Factory Records in April and set for a June 21 release in North America, is an even more complex piece of machinery. Recorded in Rio de Janeiro with co-producers Brian Eno and John Reynolds, "Rise" is at once supple and intricate—the weave of percussion and guitar that makes "Mr. Big Thief" move, for example, is articulated more clearly than even on his father's prime records.

"I found out about Brian when I was in Liverpool studying," says Seun, who is Fela's youngest son. "My fellow

students would sit around listening to music. Eno was in every aspect of every era of rock music. Coldplay were just coming out at that time, I think, and he made that album."

In 2009, Eno invited Seun and Egypt 80 to perform in Sydney at the Luminous Festival; a year later, he brought them to the Brighton Festival in England. Soon, Eno and Reynolds had decamped to Rio to help Seun make "Rise."

"Eno was serious," Seun says. "He said, 'You don't have to pay me a dime.' He did it for the love of the music, not for the money." Presumably, Eno received at least a couple of dimes for his work in the end. Either way, Seun is proud of the result.

"Every aspect of the album is an improvement, not just the songwriting and production—everything," he says.

Although Seun doesn't divulge his writing methods—"That is classified information. If I told, everyone would start making music like me," he says with a laugh—he will admit to one key. "For me, my songs do not fit until I

Furious: SEUN ANIKULAPO KUTI

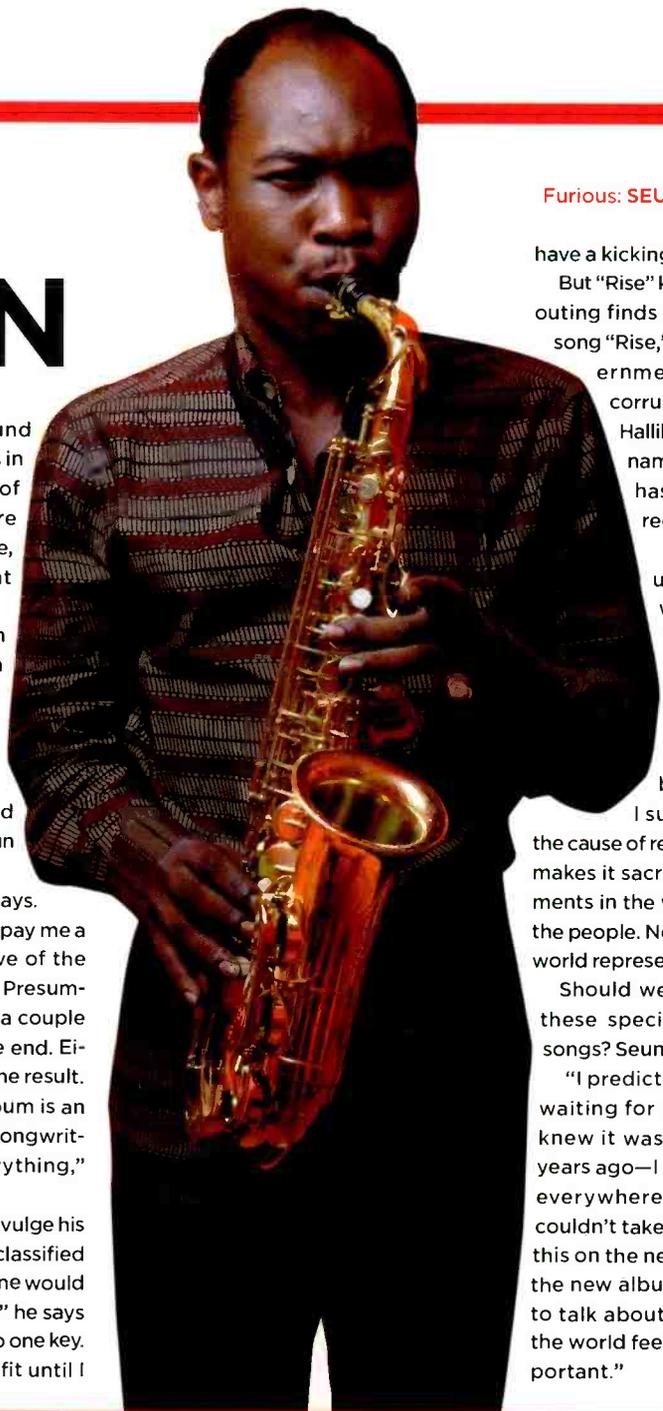
have a kicking bassline," he says.

But "Rise" kicks more than bass. This outing finds Seun more topical. The song "Rise," for example, takes government and corporate corruption to task, calling out Halliburton, among others, by name. Needless to say, Seun has been keeping track of recent events.

"I'm supporting all the uprisings around the world," says Seun, whose father was famous for his outspoken politics. "I'm an anti-establishment kind of person. When people are standing up by themselves for change, I support it. People die for the cause of revolution, and that's what makes it sacred. I feel all the governments in the world have to represent the people. Not all governments in the world represent their people."

Should we expect to hear about these specific uprisings in future songs? Seun's answer is blunt.

"I predicted this," he says. "I was waiting for it to happen. I already knew it was going to happen two years ago—I could sense the tension everywhere in the world. People couldn't take it anymore. I talk about this on the new album. It's written in the new album already. I'll continue to talk about how I feel, and I hope the world feels the same way. It's important."



ROCK BY JUSTIN JACOBS

'Til Infinity And Beyond

Jeff The Brotherhood Teams With Warner, ADA To Deliver 'We Are The Champions'—And More

Some fathers build treehouses with their kids. Robert Ellis Orrall built a record label.

Nearly a decade ago, songwriter/musician Orrall founded Infinity Cat Recordings in Nashville with his sons Jake and Jamin, then 16 and 14. Soon after the boys began working to put out other bands' recordings they started cutting their own, and Jeff The Brotherhood was born. As the label slowly grew, so did the Brotherhood—with Jake on guitars and vocals and Jamin on drums—sharpening its fuzzy guitar blowouts and garage-pop songs on limited editions and splits with bands like Best Coast and the Greenhornes, constituting much of Infinity Cat's 60-plus releases.

"It's been a long, slow climb, and our ethic has always been completely DIY," Orrall says. "But people started to poke in the last few years."

One of those pokes turned into an 18-month negotiation and, finally, an announcement in May: Jeff The Brotherhood had signed to Warner Bros., which would distribute the duo's "We Are the Champions" album on June 21.

The Warner deal comes in three steps. First, though Jeff is now a Warner act, "Champions" remains an Infinity Cat release, distributed by the major's Alternative Distribution Alliance. Jeff's subsequent releases will come out jointly on Warner and Infinity Cat, and future Infinity Cat releases will also benefit from ADA, which distributes for independent label giants like Merge, Matador and Sub Pop.

The deal represents something "a little different than how we usually work with bands," Warner Bros. A&R representative Ryan Whalley says, in that the Orrall brothers maintain a foot in both Warner and Infinity Cat. The latter is, after all, their label.

"We realized we didn't actually need any help from anyone to do what we were already doing," says Jake, now 25. "But if we have the option to use the resources of Warner Bros., then it's basically our dream deal."

Jeff The Brotherhood has always operated on its own terms. Where many bands are haunted by album



Yo, bro: JEFF THE BROTHERHOOD

leaks, Jeff invited its own by printing a special-edition vinyl version of "Champions," available exclusively at shows months before the album's release.

"Anyone who's going to buy the record is going to buy the record, so it wasn't an issue for the music to come out early," Jake says. Plus, as deal negotiations pushed back release dates, he says, "people were getting antsy for the next record. We were getting antsy. So when the record was done, we pressed it on our own."

As the Orrall brothers have already begun writing what will become their official major-label debut, expect upcoming tours to offer a taste of what's to come. "We like to play every song we write on tour for at least a month before we record it, because it changes so much," Jake says.

Young Americans: YACHT

6 QUESTIONS

with PATRICK WOLF
by EMMY MANUEL

English multi-instrumentalist, singer/songwriter and producer Patrick Wolf started his career nearly 10 years ago, releasing a pair of critically acclaimed albums on indie label Tomlab before moving to Universal for third set "The Magic Position" (2007). A year later, Wolf took the unorthodox step of leaving the major and turning to his fans to help finance the dark Gothic pop confection "The Bachelor," through the website Bandstocks.com.

Now signed to Mercury, Wolf, 28, will release his fifth album, "Lupercalia," a raucous, joyful mix of Motown, disco and his own unique and dramatic sounds, later this year.

1 How did you hit upon the name "Lupercalia"?

When I was looking for a title that was trying to sum the record up, and sum up true love in the middle of the city, there was this festival called the Lupercalia festival, which was in [ancient] Rome. Valentine's Day came from this festival, where people were running around naked through the city and wearing goatskins and throwing goat's blood on each other, and it was a ritual. This metaphorically sums up my last few years—it was a festival of love for all.



2 In December, you and your partner became engaged. Has that affected how you've thought about love?

I really have started to discover the complexity of love—the balance of responsibility and spontaneity, protection [and] looking after somebody. I'm always surprised that I don't hear many songs about how complex love can be. I can hear it from Joni Mitchell and I can hear it from Leonard Cohen, but in terms of pop I very rarely hear messages that [reflect] the reality of the human experience and how complicated things are. I feel like I've only just begun a very long journey of discovering about love.

3 Do you have issues with being pigeonholed as a gay artist?

In terms of my work, my art, my music, it defies boundaries—in its very nature it's anti-establishment and anti-stereotype. I'm comfortable breaking down preconceptions of me as an artist as I'm exploring and moving out of being marginalized. I create a character and it's done, and then I kill it and move onto the next phase of my life. But then, as a human being and someone who is in the

media, I find it very important, because there are people out there that need to look for somebody comfortable in their sexuality, who might inspire them to be brave in their choices in life no matter what family or religion they're from. The more suicides that there have been, the more homophobia that there is in society and the industry, the more it is important that I'm very proud to be a gay man and present myself to any [lesbian, gay, bisexual and transgender] cause.

4 There's a distinct sound to this album. What was the production process like?

It's the first time I've recorded from beginning to end in the studio environment. I'd been working in the home studio and then doing the last 20% in the studio. Everything's gone into the computer and more digital, and with things like GarageBand that are accessible to everybody, so I thought it was time to go into this almost extinct studio world. I spent a lot of the money on all the best orchestras, arrangers, engineers and microphones. It's got quite a classic feeling because it's done all in the studios that a lot of people aren't really using at the moment.

5 For some artists, the music they're listening to while recording makes a huge impact. Is that the case for you?

I really don't listen to music when I'm making or producing—I'm very prone to influence. What will never be an influence on me is what is on the charts, and so when I went to L.A. to work on some of the album I listened to a lot of what was on the radio, Britney Spears or Ke\$ha. It's just entertainment, it doesn't enter my brain at all. But when I turn over the radio and there's a mariachi band on Mexican radio, I immediately thought I'd like to make the album as a mariachi album. When there's something that inspires me, it really gets into my DNA, so I have to stay away from radio and CDs.

6 You worked with actress Tilda Swinton on "The Bachelor." Did you work with her again on this album?

She meant to. But when I was working, I really felt like it was connecting the album too much [to] the last one, and I wanted to make a break from the last album. I know it sounds crazy, when you've got these monologues from Tilda Swinton on your hard drive not to use them, but I wanted to open up a different path.

DANCE BY REGGIE UGWU

Paradise Found

YACHT's 'Shangri-La'—Follow-Up To A Breakthrough Album Pushes Dance-Pop To The Limit

The first sounds from "Shangri-La," the new album by Portland, Ore.-based dance-pop band YACHT due June 21 on DFA Records, debuted on the label's website (dfarecords.com) in March as part of the "White Out Sessions," DFA's promotional Web video series.

There isn't anything visually impressive about the "White Out Sessions." In fact, the clips are almost comically minimal: just an anonymous hand unwrapping a newly pressed vinyl record and playing it on a turntable for the first time. For the YACHT segment, the vinyl was the 7-inch for the band's new single, "Dystopia (The Earth Is on Fire)," the first material the group had released since its critically acclaimed fourth album, "See Mystery Lights," in 2009. A curious tension builds as the needle slips into the groove of the record, and by the time the first synth chord hits, it's clear just how much things have changed.

YACHT isn't a new act. Started in 2002 primarily as a solo project for Jona Bechtolt, YACHT, which takes its name from Portland's alternative youth program, Young Americans Challenging High Technology, of which Bechtolt was a member in the '90s, was initially a platform for his experiments at the boundaries of electronic music, art and technology.

But it wasn't until the addition of Bechtolt's long-time friend, writer/vocalist Claire L. Evans, who came onboard during the making of "See Mystery Lights," that the act earned recognition as a new breed of pop auteur.

"YACHT make dance music now the way a band like the Talking Heads made dance music," says Jonathan Galkin, co-founder of DFA Records, which signed the act three years ago. "They funnel inspirations through a blender that keeps 4/4 time—all the while trying to connect with a broader public via the

medium of the perfect pop song."

Together, Bechtolt and Evans, both religion and science-fiction enthusiasts, are the kind of act that pursues reinvention by default. "See Mystery Lights," YACHT's debut on DFA, was a thrilling spirit quest elevated by mantracous singalongs and freak-out dance breaks that became the label's most successful release outside of those from flagship band LCD Soundsystem. Cadillac even picked up the infectious single "Psychic City (Voodoo City)" for use in a commercial.

On the disco-fueled "Shangri-La," YACHT has been reborn yet again. A concept album about mankind's pursuit of utopia, "Shangri-La" was recorded in Portland, Los Angeles and Marfa, Texas (or, as Bechtolt calls it, "the utopian triangle of Western music"), with the band using professional studios for the first time. The result is a much fuller and cohesive sound that embraces LCD's alchemic principle: more live instruments and less laptop wizardry.

"We wrote and recorded all of the songs in the studio with no material written beforehand," Evans says. "There was no engineer—we mixed and mastered everything ourselves. We essentially had [the studio owners] give us the keys."

Following the unveiling of "Dystopia" in the "White Out Sessions" video, the band took its new songs on a cross-country promotional tour. The lively sets were an all-out campaign for hearts and minds, but if the audience could only spare one or the other, that was OK, too.

"We try to provide an experience where you can choose which way you want to go," Bechtolt says. "If you want to go deeper into [the lyrics], there's enough there to dig into. But if you want to just dance and turn your brain off, we think that's totally appropriate as well."

●●●●●
"YACHT make dance music now the way a band like the Talking Heads made dance music."

—JONATHAN GALKIN, DFA

ALBUMS

POP

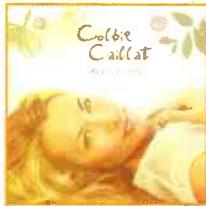
OWL CITY

All Things Bright and Beautiful

Producer: Adam Young
Universal Republic

Release Date: June 14

At the beginning of his third album, "All Things Bright and Beautiful," Adam Young (aka Owl City) sings, "Reality is a lovely place, but I wouldn't want to live there." And the set certainly resides in a different kind of pop universe. The dozen tracks of effervescent, shimmering, faith-based synth pop blend Young's adenoidal, Warped tour-ready vocals with a decidedly '80s new wave flavor. The melodies are so infectiously tuneful that you'd feel like you're kicking a puppy to say anything bad about them. "The Real World," "Deer in the Headlights," "Angels," "Honey and the Bee" and "The Yacht Club" convey a wide-eyed, utopian innocence. But the album has its darker and edgier moments in the aggressive attack of "Kamikaze," the ambivalent twist of fate in "Hospital Flowers" and the mournful tone of "Galaxies," a sort of tribute



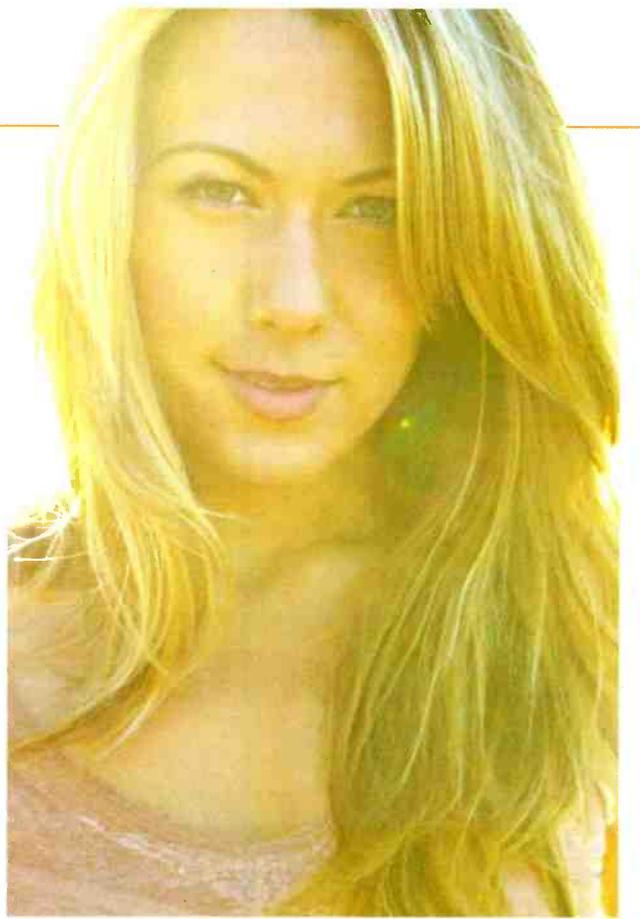
COLBIE CAILLAT

All of You

Producers: various
Universal Republic

Release Date: July 12

As the title of a song on new album "All of You" suggests, Colbie Caillat isn't afraid to sing about a world where we "Think Good Thoughts"—most of which are about her falling in love. That's certainly the focus of the Southern California singer/songwriter's third release and follow-up to 2009's successful "Breakthrough." But on "All of You" she does so with a little more wisdom, balance and musical maturity. Sure, there are still pie-eyed moments ("We go together like peanuts and paydays, Marley and reggae") as Caillat keeps one foot in contemporary Disney Channel and another in vintage Laurel Canyon. Nevertheless, it's hard to not appreciate the smooth craft of the "Letters to Juliet" film contribution "What If," "Dream Life" and the title track—and the dynamic sophistication of "Brighter Than the Sun" and "Favorite Song," her collaborations with Ryan Tedder and Common, respectively. She also allows for some ambivalence in such tracks as "Shadow" and "Before I Let You Go." But rest assured that in the end, Caillat manages to get her man.—GG



the challenge on the self-titled 12-song set. Dunn reaches back for his days as a "Singer in a Cowboy Band," and as the new song says, "Mix in' up the fast with the slow ones." The album covers plenty of ground but still sounds comfortably familiar, thanks to his rich voice and understated (and unsung) lead guitar playing. "Let the Cowboy Rock" harks back to Dunn's roadhouse roots, while the mariachi-flavored road song "How Far to Waco" also kicks up some dust. But it's the gentler fare that really defines the set, including "I Don't Dance," "I Just Get Lonely," "I Can't Help Myself" and especially "Cost of Livin'." The lattermost cut is a heartbreaking ballad about a desperate but dignified military vet looking for a job.—GG

ROCK

BATTLES

Gloss Drop

Producers: Battles, Keith Souza, Seth Manchester
Warp Records

Release Date: June 7

This well-pedigreed avant-rock outfit—featuring former members of Helmet, Lynx and Don Caballero—lost an important leavening agent last year when frontman Tyondai Braxton quit the group to pursue his solo work. Although the lack of Braxton's pitch-shifted vocal antics creates an undeniable hole on new album "Gloss Drop," Battles still sound determined here to inject their precision-gear prog-pop with the kind of humor and adventure one rarely encounters among bands that possess chops like these. In opener "Africastle," steel drums (or perhaps another instrument modified to sound like steel drums) ripple jauntily over a throbbing dance-punk groove, while "Toddler" lives up to its title with a sing-song nursery-rhyme synth melody. For a handful of tracks, Battles recruited known-quantity guest singers like electro pioneer Gary Numan ("My Machines") and Blonde Redhead's Kazu Makino ("Sweetie & Shag") to fill Braxton's place. More often than not, the vocals end up serving a textural purpose in music that's never short on direction.—MW

JAZZ

PAT METHENY

What's It All About

Producer: Pat Metheny
Nonesuch Records

Release Date: June 14

Using the baritone guitar that he played on his one previous solo guitar album, "One Quiet Night" (2003), Pat Metheny gently unwraps familiar pop melodies from the '60s and early '70s on "What's It All About," his first album of all covers. The songs are all familiar—"Cherish," "And I Love Her," "Betcha By Golly, Wow"—and reflective of top 40 radio when Carly Simon could be part of a segue that included the Stylistics and the Carpenters. Metheny's choices, in song selection and his interpretive style, favor soft balladry, save for the surf-rock classic "Pipeline," which he turns into an absorbing instrumental not that far removed from Paul Simon's "The Sound of Silence," on which he's dutifully respectful of the tune's melodic and rhythmic structure. It's not the challenging listening experience that such recent albums as "Orchestration" (2010) and "The Way Up" (2005) provided, but "What's It All About" is Metheny at his most genteel. The best moments occur when he stretches out, pushing Burt Bacharach's melody on "Alfie" toward eight wistful minutes and giving "Rainy

Days and Mondays" seven minutes of sweet melancholy.—PG

COUNTRY

RONNIE DUNN

Ronnie Dunn

Producer: Ronnie Dunn
Arista Nashville

Release Date: June 7

A phenomenally successful

career as part of a duo doesn't guarantee success outside of it. But it should certainly come as no surprise that Ronnie Dunn doesn't slouch or stumble on his solo debut. In fact, the country veteran—who until last year was kickin' it multiplatinum style with Kix Brooks—sounds energized by



GILLIAN WELCH

The Harrow & the Harvest

Producer: David Rawlings
Acony Records

Release Date: June 28

Bare as any 78 recorded for a rural audience in the 1930s, Gillian Welch's first album in eight years, "The Harrow & the Harvest," is not only a welcome return to form but a reminder of the singular folksy style she has created with songwriting partner/guitarist David Rawlings. Crafted in Nashville, their graceful and elegant songs combine rhyme schemes, sentiments and a simple sonic palette of bygone eras to chilling effect; their influences hail from a time before TV, of isolated living where fortitude defined character. Transplants who have fully assimilated the South and its history, Welch and Rawlings evoke a surreal level of honesty. Their songs feel rooted in stories handed down from grandparents who worked the fields, danced at grange halls and counted the family Bible as their most treasured possession. The layered vocals from the duo on breakup ballad "The Way It Will Be" are the lone concession to a contemporary sound; the 10 songs here are otherwise timeless in their simplicity. Rawlings' guitar work is an engaging mix of the decorative and functional, marvelously recorded and a perfect balance to the warmth of Welch's vocals.—PG



DOLLY PARTON

Better Day

Producer: Kent Wells
Dolly Records

Release Date: June 28

On her second album for her Dolly Records, Dolly Parton puts on a big smile to cheer up scorned lovers and doomsday predictors, celebrate her work ethic and finally move on from bad situations. The album's dozen story songs—11 penned solely by Parton—are filled with uplifting sentiment and words of encouragement set against a variety of backdrops, most of them deeply rooted in country traditions rather than acquiescing to radio demands. Of course, it wouldn't be a Parton album if a few tunes didn't leap out and beg to be played on the radio: "Together You and I" marries a steady hand clap of a beat with a tasty blend of electric guitar and pedal steel, and "Holding Everything" is a midtempo duet with Kent Wells. Parton dabbles in gospel-blues on the title track, bluegrass on "Just Leaving" and a Texas two-step on "Country Is as Country Does," an overly self-referential tune she penned with Mac Davis. (On the song she proclaims, "I'm country to the core.") Parton's last album, "Backwoods Barbie" (2008), was her sassy return to mainstream country, and "Better Day" is another step in that musical direction.—PG

REVIEWS

SINGLES

ACE HOOD

Go N' Get It (3:56)

Producer: Lex Luger

Writers: A. McColister, L.A. Lewis

Publishers: various

We the Best/Def Jam/IDJMG



Two years have passed since Ace Hood was named to XXL magazine's 2009 Freshmen class, and the rapper still has many credits left to go before graduation. Borrowing is certainly not a new concept to hip-hop, but Hood's "Go N' Get It" lacks the originality needed to give the Florida MC his breakout hit. It's one thing for the rapper to recycle Lex Luger's beat from his previous single "Hustle Hard," but appropriating Big Sean's signature phrase "I do it" and Rick Ross' delivery shows that the rapper has yet to stand on his own two feet. "Go N' Get It" demonstrates that Hood might be too heavily influenced by others, even though he has the ability to write powerful, relatable lyrics. It's a trait that separates him from the pack despite his persistent efforts to blend in.—CW

Peter Parker morphs into Spider-Man, but Bono and the Edge miss their mark in capturing the moment of transformation.—JB

R&B

BEYONCÉ

1+1 (4:34)

Producers: Beyoncé

Knowles, Terius "the-Dream"

Nash, Christopher "Tricky"

Stewart

Writers: T. Nash, C. Stewart,

B. Knowles

Publishers: various

Columbia

Beyoncé was an emotional powerhouse when she premiered "1+1," the second single from new album "4," on the "American Idol" season 10 finale: The sheer force of the ballad literally brought her to her knees during the performance. The studio version of "1+1" is meatier, as the piano arrangement of the "Idol" version is filled out by everything from wind chimes and subtle funk bass to a guitar solo straight from a Bon Jovi power ballad. What remains, however, is a sense of overwhelming feeling on Beyoncé's part. When the singer, who co-wrote the song with the-Dream and Tricky Stewart, belts out dramatic lyrics like, "So



PARAMORE

Monster (3:18)

Producer: Rob Cavallo

Writers: H. Williams,

T. York, J. Davis

Publisher: not

listed

Fueled by Ramen

Following a public fallout that resulted in the departure of guitarist Josh Farro and drummer Zac Farro, Paramore's future was ostensibly thrown into turmoil. "Monster," the group's single off the "Transformers: Dark of the Moon" soundtrack and the first new music since the split, proves Hayley Williams and company are doing just fine without the Farro brothers. Much like "Decode," the band's contribution to the "Twilight" soundtrack, "Monster" offers sweeping midtempo rock, but Williams sets her sights squarely on her ex-bandmates this time around. "You were my conscience/So solid, now you're like water . . . I'm not the villain/Despite what you're always preaching," Williams sings, her voice more organic and throaty than on the act's past work. "Monster" doesn't hit as squarely as singles like "Misery Business" and "The Only Exception," but the track isn't a step forward as much as it is a between-album stop-gap, and a declaration that Paramore is chugging along in a new form.—EL



ROCK

REEVE CARNEY FEATURING BONO & THE EDGE

Rise Above 1 (3:52)

Producer: Alex Da Kid

Writers: Bono, The Edge

Publisher: Universal-

PolyGram International

Publishing (ASCAP)

Mercury/Interscope

The odyssey of the much-beleaguered Broadway musical "Spider-Man: Turn Off the Dark" can only be described as tragi-comic: The delays and injuries have been painful yet oddly fascinating to watch from afar. Unfortunately, the first taste of the

show's music is just as troubled as the production. "Rise Above 1," by U2's Bono and the Edge (who wrote the play's score) and the show's star, Reeve Carney, is conventional and undercooked. A drab hip-hop drumbeat drags underneath a hum-drum guitar lick while Bono and Carney belt out platitudes like, "In a time of treason/Is there time for trust/Where there's no them/Only us." The song represents the point in the musical when

when the world's at war/Let our love heal us all," she projects a universal "all you

need is love" feeling—yet there's no doubt she's directing her words at Mr. Shawn "Jay-Z" Carter.—JM

Jonas collaborated with Chris Brown to introduce himself as a musically compelling (and hopelessly heartbroken) pop artist. "See No More" is reminiscent of the Jonas Brothers' "A Little Bit Longer," but with more angst: "It was so easy to trust you baby/Guess I was so stupid baby/I didn't ever think that this would come/You're running right to another one," Jonas sings. The first taste of debut solo album "Fast Lives" may lack depth, but a strong beat and solid vocal performance position the track as a contender for the stuck-in-your-head song of the summer.—SM



COLDPLAY

Every Teardrop Is a Waterfall (4:00)

Producers: Markus Dravs,

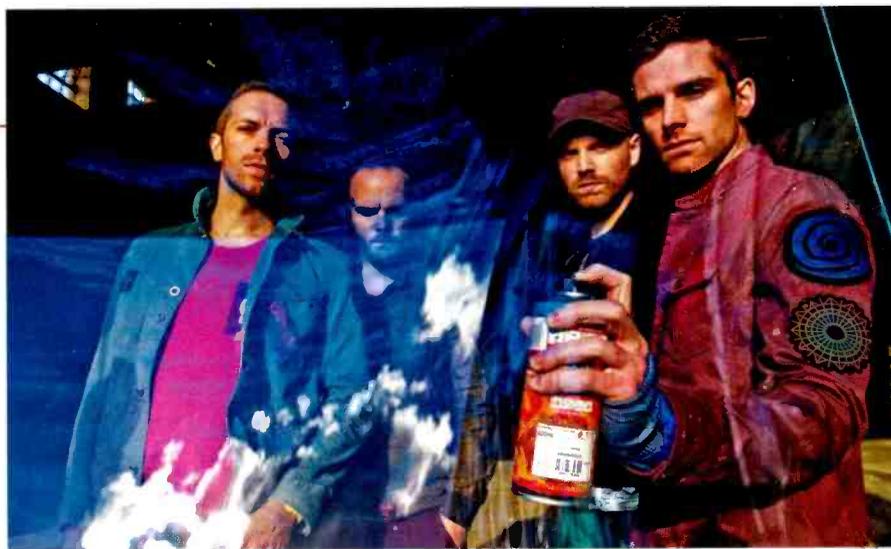
Dan Green, Rik Simpson

Writers: various

Publishers: various

Capitol

Although Coldplay's "Every Teardrop Is a Waterfall" offers some experimentation and plays off electronic music trends, the group's latest single—which may or may not be from its forthcoming fifth album—finds the foursome on the same journey as its last album, 2008's "Viva La Vida or Death and All His Friends." The song's lyrics are as heavy-handed as its title suggests and continue Coldplay's new



inclination of universal themes, with frontman Chris Martin turning the mundane (a teardrop, a siren) into something more (a waterfall, a symphony). Vocally, Martin continues to explore his lower register, yet ends with some trademark falsetto notes. "Waterfall" incorporates dance elements into Coldplay's signature sound, but the group stays true to its alt-rock roots by emphasizing acoustic guitars over the electronic production.—JLB

POP

JOE JONAS

See No More (3:52)

Producers: Brian Kennedy,

Chris Brown

Writers: B. Kennedy,

C. Brown, J. Jonas

Publishers: various

Hollywood Records

With "See No More," Joe Jonas has tossed his purity ring aside and is showing the world that the middle Jonas Brother is ready to take on the music industry alone. For his first single as a solo artist,

LEGEND & CREDITS

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

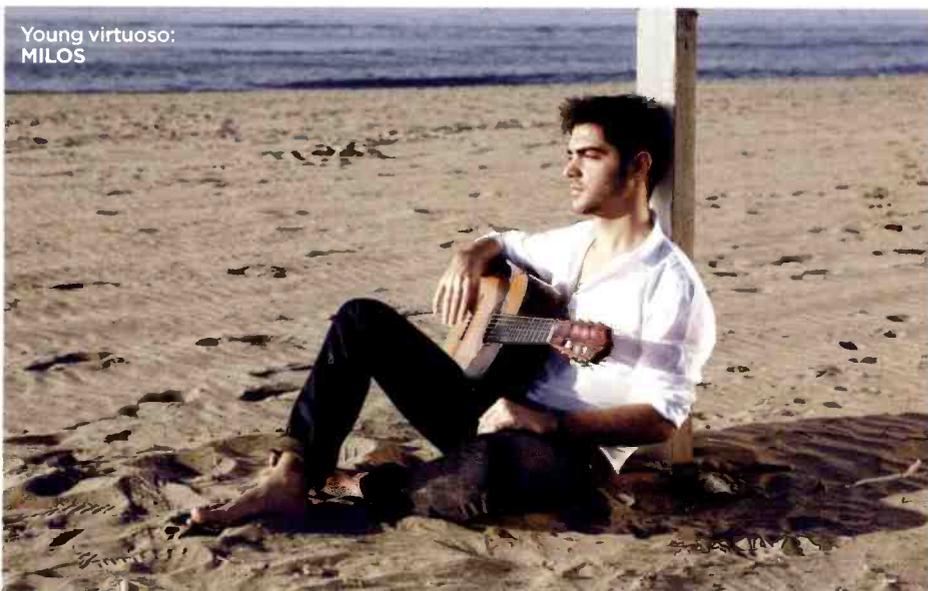
CONTRIBUTORS: Jeff L. Benjamin, Jon Blistein, Phil Gallo, Gary Graff, Evan Lucy, Sarah Maloy, Jillian Mapes, Carly Wolkoff, Mikael Wood

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CLASSICAL BY KERRI MASON

A Faster Route

Decca Draws On Multimedia Pop Strategies To Break Classical Guitarist Milos In U.S.



Young virtuoso: MILOS

Dark, handsome and passionately eloquent about his craft, guitarist Milos Karadaglic isn't your average classical artist—even at a time when the genre is becoming younger and hotter.

"He's got everything you'd want in a new artist," Decca GM Paul Foley says. "He's personable, plays an instrument that people aren't afraid of and when he talks about the music, it brings people in."

The 28-year-old's Deutsche Grammophon/Decca debut album, "Mediterraneo," has already made a splash overseas, topping the Official Charts Co.'s classical tally and France's iTunes classical chart in its first week. To prepare for its U.S. release on June 21, Decca designed a pop-influenced marketing strategy that hinges on ensuring the young virtuoso—who fittingly goes by his first name—is seen and heard, and soon.

After catching a performance by the newly signed Milos at a conference in London last year, Foley and Decca VP Joseph Oerke developed an idea for his American debut: a promotional tour that would introduce him to a broader swath of potential fans and supporters much earlier than protocol usually allows. While Milos had secured the obligatory Carnegie Hall booking, it was slated for October 2011. And Foley and Oerke didn't want to wait that long.

"We're trying to break a classical artist on a faster route than waiting for the traditional two-year recital cycle," Foley says.

Milos paid his first visit to the United States in March. He played two dates at intimate downtown New York venue the Living Room, a decidedly younger and hipper spot—showcasing folk, rock and pop acts—than the iconic recital halls uptown. Weaving "Storytellers"-style sets, he won over standing room-only, 100-plus crowds, most of whom were probably not typical classical music patrons. Between intoxicating performances of songs from "Mediterraneo," Milos discussed why he selected the tracks, his childhood in Montenegro and how

music helped insulate him from the chaos in his war-torn country. "People were engrossed," Foley recalls.

Thinking back on his first U.S. performance, Milos says, "When I first arrived, I wasn't sure how the whole setting was going to affect my playing; different places have different energy. However, when I stepped onstage, I found myself in front of the loveliest and most relaxed crowd in ages. I felt I could truly share my music."

Milos next paid visits to advertising agencies DraftFCB and Leo Burnett in Chicago, performing for the creative teams to spark potential brand partnership opportunities. Finishing up in Los Angeles, he dropped by Lionsgate to discuss how his music could be used in films—making the multiplatform rounds just like any other industrious mainstream artist.

Decca is also springing for broader-scale, consumer direct marketing campaigns. Online fans who click "like" on Milos' Facebook page receive a free download of the beautiful and melancholy album track "Tarrega." Milos' music also has been submitted for iTunes' single of the week consideration, a rare coup for a classical artist. "It hasn't been accepted yet, but it's in line," Foley says. "They didn't dismiss it."

A TV spot is also set to air on "CBS Sunday Morning" in the weeks before and after the release date. "We almost never do a TV campaign out of the box, but we're rolling the dice here, investing in Milos," Foley says.

And Foley is happy to ante up, because Milos means more to Deutsche Grammophon and Decca than just this release.

"We're two of the most famous classical labels in the world," Foley says, "but with the classical marketplace and the physical retail space shrinking, we've had trouble maintaining the core business. People spend money on concerts, so we know they're out there. But we have trouble reaching them, and they're aging. So strategically, this is something we need to do."

'WAY' TO GO

With a 20th week at No. 1 on Billboard's Adult Contemporary chart, Bruno Mars' "Just the Way You Are" becomes the longest-reigning debut single in the list's almost 50-year history. The song bests the career-opening commands of Colbie Caillat's "Bubbly" (2008) and Daniel Powter's "Bad Day" (2006), each of which spent 19 weeks at No. 1.

"Way" marks Mars' debut song as a lead artist and his first to reach the AC chart. He previously charted on the Billboard Hot 100 as a featured vocalist on B.o.B's "Nothin' on You" (No. 1, two weeks) and Travie McCoy's "Billionaire" (No. 4) last year.

What has helped fuel the AC domination of "Way"? Before it reached the chart's summit the week of Feb. 5, the track led Hot 100 Airplay (seven weeks), Adult Top 40 (five), the Hot 100 (four), Mainstream Top 40 (three) and Hot Digital Songs (two).

Mars' debut album, "Doo-Wops & Hooligans," bowed on the Billboard 200 at No. 3 the week of Oct. 23, 2010, and has spent its first 36 weeks in the chart's top 40. The set has sold 1.1 million copies, according to Nielsen SoundScan. —Gary Trust

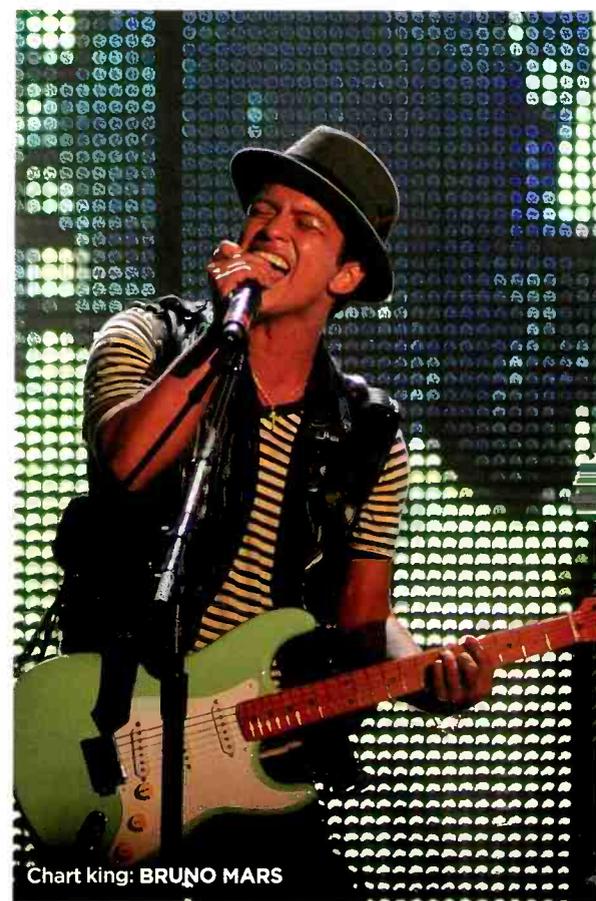
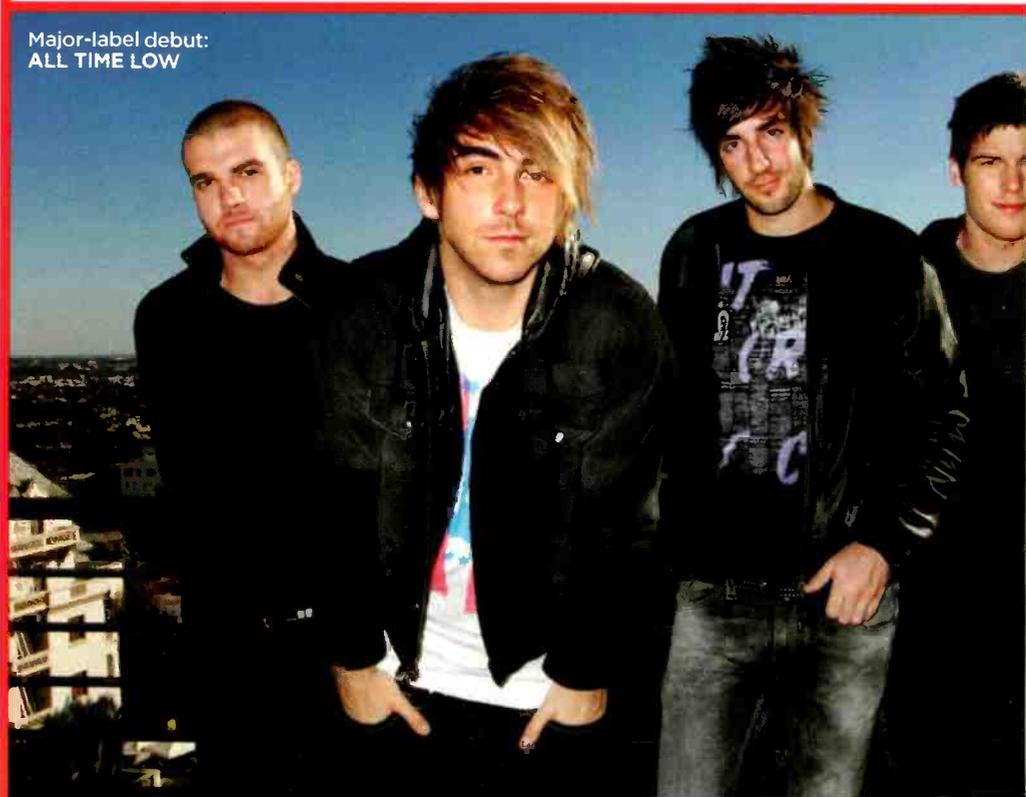


Chart king: BRUNO MARS

GOOD FIRST IMPRESSIONS

Here's a look at the longest-leading debut singles in the history of the Adult Contemporary chart.

WEEKS AT NO. 1	TITLE	ARTIST	YEAR(S)
20	"Just the Way You Are"	Bruno Mars	2011
19	"Bubbly"	Colbie Caillat	2008
19	"Bad Day"	Daniel Powter	2006
18	"Lonely No More"	Rob Thomas	2005-06
18	"Heaven"	Los Lonely Boys	2004-05
15	"The Time of My Life"	David Cook	2008-09
15	"Love Song"	Sara Bareilles	2008



Major-label debut: ALL TIME LOW

MILOS: OLAF HEINE/DG; MARS: C FLANGAN/WIREIMAGE.COM

High-flying cast:
"Book of Mormon"
stars REMA WEBB,
ANDREW
RANNELLS and
JOSH GAD (from left)



CAST RECORDING BY KEITH CAULFIELD

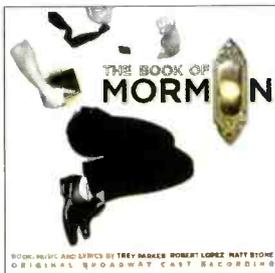
Best Musical

'Book Of Mormon' Is Week's No. 3 Album, Bolstered by Amazon \$1.99 Digital Sale-Pricing

The original Broadway cast recording of "The Book of Mormon" comes roaring in at No. 3 on the Billboard 200. It re-enters with 61,000 sold (up 2,116%) following the show's nine Tony Award wins, including best musical, on June 12. It's the highest-charting Broadway cast album—and first top 10—since 1969, when "Hair" spent 13 straight weeks at No. 1.

"Mormon" (Ghostlight Records, distributed by Sony) also owns the largest

sales week for any cast album since Nielsen SoundScan began tracking data in 1991. The previous best sales week for a cast set belonged to the original London cast recording of "Phantom of the Opera" (Highlights), which sold 54,000 during Christmas week of 1992.



The set's eye-popping sales were bolstered by Amazon MP3's multi-day sale-pricing of the digital album. The retailer offered it at \$1.99 for three days during the sales tracking week that ended on Sunday night (June 12). Amazon MP3 tweeted and promoted the set almost daily

from midnight on Thursday through Sunday evening. The theatrical production's Twitter account (@bookofmormonbwy) tweeted about the deal 10 times during the tracking week as well.

Additionally, Amazon ran a TV commercial during the Tony telecast, touting its \$1.99 deal. In turn, of the album's 61,000 haul, downloads account for 85% of the total. Executives at Ghostlight and Sony didn't respond to requests for comment on the Amazon MP3 deal, though sources say Ghostlight worked with Amazon by giving it a pricing discount to help its promotion of the set.

Amazon's "Mormon" deal follows its controversial move to sell Lady Gaga's "Born This Way" for 99 cents on two days during its release week (Billboard, June 11). The differ-

ence here is that Gaga's label (Interscope) and distributor (Universal Music) quickly distanced themselves from the deal and said the retailer acted alone in its decision to sell and promote the set for such a low price.

"Mormon"—with music and lyrics by "South Park" creators Trey Parker and Matt Stone and "Avenue Q" co-writer Robert Lopez—opened March 24 at Broadway's Eugene O'Neill Theatre. Ads touting the cast album have been running during "South Park" episodes on Comedy Central, while Parker and Stone have promoted the show on NBC's "Today" and "The Daily Show With Jon Stewart."

The musical's nine Tony wins included best direction, featured actress (Nikki M. James) and score.

SCRATCHING AN ITCH

A week after Drake released the emotional track "Marvin's Room" on his October's Very Own website, singer/songwriter JoJo whipped out a female version, titled "Marvin's Room (Can't Do Better)."

"I was drawn by the boldness and honesty of Drake's lyrics," JoJo says. "If something speaks to me, I get the itch to take a stab at it."

This latest itch also signals a rebirth for Joanna "JoJo" Levesque. When her third album, "Jumping Trains," arrives this fall, fans will encounter a more mature JoJo—both sonically and lyrically—than when she launched her career seven years ago. It's a style JoJo sums up as "pop with an anger management problem."

JoJo has been fighting for a musical makeover behind the scenes during the last few years. When then-label Blackground Records refused to release her from a seven-album contract, the 20-year-old expressed her frustration on YouTube. On Oct. 12, 2009, JoJo finally reached a deal with Blackground to have "Jumping Trains" distributed by Interscope.

Then, in 2010, JoJo took matters into her own hands and released the mixtape "Can't Take That Away From Me." Her friskier voice turned heads, specifically on the sensational track "In the Dark."

JoJo recalls, "I got feedback that said, 'Wow, she's taking it too far. I hope JoJo doesn't follow the path [where artists] exploit their sexuality or curse.' But that's not my intention. My intention is to be transparent and truthful. Art imitates life, and that's what I allow it to do."

For "Jumping Trains," JoJo is collaborating with well-established producers like Danja and Rodney "Darkchild" Jerkins and such newcomers as the Messengers and Da Internz.

"With this album, I've taken what's been going on in my life and dropped that into each song," JoJo says. "I want people to feel, because that's what we all want. It's quite transparent for what I was going through."

—Erika Ramirez

DOWN AND DIRTY

Ahead of the June 7 release of its major-label debut and fourth album, "Dirty Work," pop-punk band All Time Low spent most of its time targeting hardcore fans by offering creative preorders of the DGC/Interscope set.

In April, the act spent the month playing 2,000-capacity North American theaters and pushing preorders of "Dirty Work" at its merch booth. Fans who preordered at the shows received an autographed CD booklet and were emailed the album download on street date. Interscope also offered preorders at iTunes, through a T-shirt bundle with merch company Glamour Kills Clothing, Hot Topic and during in-store performances at various retailers.

Interscope head of rock/alternative marketing Brian Frank says the plan was to make sure fans were aware of the album, and could pre-

order it and spread the word to others. "The next step is layering and expanding that fan base."

"Dirty Work"—produced by Mike Green, Butch Walker and the-Dream—bows at No. 6 on the Billboard 200 this week, selling 44,000, according to Nielsen SoundScan. The band's previous album, 2009's "Nothing Personal" (Hopeless), debuted at No. 4 and has sold 228,000 copies.

To forge better relationships with traditional and nontraditional retailers, All Time Low offered exclusive live bonus tracks on "Dirty Work" to such stores as Best Buy, Tilly's and Trans World.

In addition to touring stateside and abroad, Frank plans to build the group's profile with radio and TV exposure. Lead single "I Feel Like Dancin' " (co-written by frontman Alex Gas-

karth and Weezer's Rivers Cuomo) peaked at No. 9 on Rock Digital Songs. The band hasn't had an airplay chart hit, but Frank hopes to gain some traction at top 40. The video for "I Feel Like Dancin' " has amassed nearly 920,000 views on Vevo. And the song is being played in such establishments as Best Buy, Journeys Shoes and Equinox gyms. On June 17, All Time Low will appear on Fuse's "A Different Spin With Mark Hoppus," while other TV appearances are in the works, Frank says.

The band won't appear on this year's Vans Warped tour due to a European trek, but it will have some visibility on the outing—though Frank is mum on the details. "We wanted to make sure to have them there virtually and that people knew the album is out," he says.

—Mitchell Peters

A friskier turn: JOJO



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For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



AN EVIL NO. 1?
 >>The super duo of Bad Meets Evil (Royce da 5'9" and Eminem) is looking to take the top slot on the Billboard 200 next week as its "Hell: The Sequel" could start with around 150,000, sources say. Almight for the runner-up slot is young soprano Jackie Evancho with "Dream With Me" (140,000).

TWO BECOME ONE
 >>Real-life couple Susan Tedeschi and Derek Trucks team for the Tedeschi Trucks Band's "Revelator," bowing at No. 12 on the Billboard 200 (26,000, according to Nielsen SoundScan). It's the best sales week and rank for either artist.



UP WITH PEOPLE
 >>Foster the People becomes the first act this year to see its debut chart entry rise to No. 1 on Alternative as "Pumped Up Kicks" moves 2-1 in its 21st week on the list. In 2010, the tally saw a record-tying six rookie No. 1s.

CHART BEAT

>>Re-entering the Billboard 200 at No. 3, "The Book of Mormon," featuring songs by Trey Parker and Matt Stone, outperforms the pair's two previous "South Park"-branded chart entries. "Chef-Aid: The South Park Album" reached No. 16 in 1998, and the "South Park: Bigger, Longer & Uncut" soundtrack rose to No. 28 in 1999.

>>Rising 12-10, Train's "Save Me, San Francisco" becomes the Adult Top 40 chart's fourth Golden State-themed top 10, following Beth Hart's "L.A. Song" (No. 7, 2000), Red Hot Chili Peppers' "Dani California" (No. 5, 2006) and Katy Perry's "California Gurls" (No. 1, 2010). Honorable mention to a song that references another San Francisco treat: the Fray's "Over My Head (Cable Car)" (No. 2, 2006).

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

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CHARTS

Tall Falls: How The Mighty Drop (From The Top 10)

Lady Gaga's massive 84% second-week decline last issue with "Born This Way" (moving from an opening of 1.1 million to 174,000, according to Nielsen SoundScan) prompted the question: What are the biggest sophomore-frame falls?

As it turns out, yes. Gaga's drop is the largest, by percentage, for a No. 1-debuting album's second week.

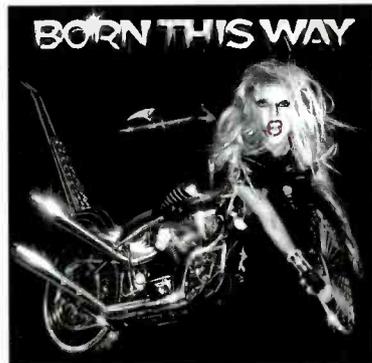
It isn't, however, the biggest dive among all top 10-debuting sets. The honor belongs to a somewhat surprising title.

Here are the top 10 biggest second-week drops among top 10-debuting albums since Nielsen SoundScan began powering the Billboard 200 on May 25, 1991.

1. Various artists, "The Edge": First week, 53,000 (No. 4); second week, 7,000 (No. 81); down 87.2%; April 10, 2010. The Razor & Tie compilation of rock hits saw its first week generated by a direct-response TV ad campaign and preorders (though the album was also available through traditional retailers). It collapsed hard in its second week, rather artificially, as its premiere was bolstered by weeks of banked preorders.

2. Lady Gaga, "Born This Way": First week, 1.1 million (No. 1); second week, 174,000 (No. 1); down 84.3%; June 18. Much like "The Edge" (of

glory, ha!), Gaga's fall was artificial in a way, and owed to Amazon MP3's decision to offer the set at 99 cents twice on two separate days during its premiere week. Thus, as pontificated in this column last issue (June 18), her second-week decline might have been a lot smaller, had Amazon MP3 not sweetened her first week.



3. My Chemical Romance, "Danger Days: The True Lives of the Fabulous Killjoys": First week, 112,000 (No. 8); second week: 20,000 (No. 60); down 82.4%; Dec. 18, 2010. The band's last studio release seemingly underperformed in its first week out, and its sales quickly vaporized in week two. The act's previous set, 2006's "The Black Parade," bowed at No. 2 with 240,000 and slipped to No. 6 with 86,000 in its second frame (down 64.1%).

4. Mary J. Blige, "Stronger With Each Tear": First week, 330,000 (No. 2); second week, 62,000 (No. 4); down 81.2%; Jan. 16, 2010. Chalk up Blige's fall partly to when the album was released (Dec. 22), ensuring a massive Christmas shopping-fueled first week—and therefore a big second-week erosion once gifting decisions were over.

5. MercyMe, "The Generous Mr. Lovell": First week, 88,000 (No. 3); second week, 18,000 (No. 23); down 79.9%; May 29, 2010. A significant portion of the debut week for the Christian band's album was powered by a well-engineered preorder campaign, as many Christian sets are; thus, its second-week drop was expected.

6. Backstreet Boys, "This Is Us": First week: 42,000 (No. 9); second week, 8,000 (No. 64); down 79.8%; Oct. 31, 2009. An example of how an album's sales will decline courtesy of a lack of interest from anyone but its core fan base. The album spent just five weeks on the chart.

7. Jay-Z, "Kingdom Come": First week, 680,000 (No. 1); second week, 140,000 (No. 6); down 79.4%; Dec. 16, 2006. Jay simply couldn't gain traction with his first post-

"retirement" set, and it only spent 19 weeks on the chart. (It was the second-shortest stay of any of his solo studio sets, save for 1996's "Reasonable Doubt," which lingered for 18 weeks.)

8. 50 Cent, "Curtis": First week, 691,000 (No. 2); second week, 143,000 (No. 3); down 79.3%; Oct. 7, 2007. Released the same week as Kanye West's "Graduation,"

the infamous hype surrounding who would be No. 1—and the likely sales goose "Curtis" received—didn't last past week one.

9. Lil Wayne, "I Am Not a Human Being": First week, 110,000 (No. 2); second week, 23,000 (No. 16); down 79%; Oct. 23, 2010. An artificial drop, sort of. It was initially available only as a digital release, thus its second-week erosion wasn't a surprise. It later rebounded to No. 1 (Oct. 30, 125,000) after the CD hit retail.

10. Kid Cudi, "Man on the Moon II": First week, 169,000 (No. 3); second week, 36,000 (No. 21); down 78.8%; Dec. 4, 2010. The rapper's second album failed to impress the chart in the way his 2009 debut had. It motored off the list after just 21 weeks—a short span compared with the 73 that "Man on the Moon" earned.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,510,000	1,779,000	24,576,000
Last Week	5,524,000	1,820,000	24,243,000
Change	-0.3%	-1.2%	-1.4%
This Week Last Year	5,641,000	1,646,000	22,330,000
Change	-2.3%	9.3%	10.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	136,220,000	136,896,000	0.5%
Digital Tracks	532,953,000	584,955,000	9.8%
Store Singles	902,000	1,230,000	36.4%
Total	670,075,000	723,081,000	7.9%
Albums w/TEA*	189,515,300	195,391,500	3.1%

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

DIGITAL TRACKS SALES



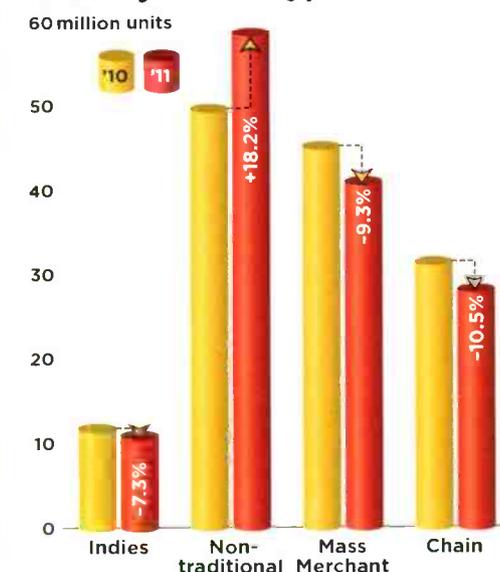
SALES BY ALBUM FORMAT

Format	2010	2011	CHANGE
CD	97,778,000	90,984,000	-6.9%
Digital	37,223,000	44,212,000	18.8%
Vinyl	1,201,000	1,670,000	39.1%
Other	17,000	27,000	58.8%

For week ending June 12, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	16	#1 ADELE XL/COLUMBIA 44699*/SONY MUSIC (11.98)	21	2	1
2	1	1	3	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA (13.98)	Born This Way		1
3	RE-ENTRY	3	3	ORIGINAL BROADWAY CAST RECORDING GHOSTLIGHT 84448 SH-K-800M (18.98)	The Book Of Mormon		1
4	HOT SHOT DEBUT	1	1	TECH N9NE STRANGE 87/RBC (18.98)	All 6's & 7's		4
5	NEW	1	1	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn		5
6	NEW	1	1	ALL TIME LOW HOPELESS/DGC 015346/IGA (13.98)	Dirty Work		6
7	8	9	32	GREATEST GAINER JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party		2
8	6	2	3	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music		2
9	7	6	6	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95749/CAPITOL (18.98)	NOW 38		7
10	3	2	2	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 527251*/AG (18.98)	Codes And Keys		7
11	4	2	2	EDDIE VEDDER MONKEYWRENCH/UNIVERSAL REPUBLIC 015587/UMRG (13.98)	Ukulele Songs		7
12	NEW	1	1	TEDESCHI TRUCKS BAND MASTERWORKS 81420*/SONY MASTERWORKS (11.98)	Revelator		12
13	11	10	64	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	Sigh No More		13
14	NEW	1	1	ARCTIC MONKEYS DOMINO 300* (13.98)	Suck It And See		14
15	16	19	42	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream		15
16	NEW	1	1	DEF LEPPARD MAILBOAT 9511* EX (13.98 CD/DVD)	Mirrorball: Live & More		16
17	14	20	36	BRUNO MARS ELEKTRA 525393* (10.98)	Doo-Wops & Hooligans		3
18	1	2	2	MY MORNING JACKET ATO 0105* (13.98)	Circuital		18
19	NEW	1	1	RANDY TRAVIS WARNER BROS. (NASHVILLE) 524503/WMN (18.98)	Anniversary Celebration: 25		19
20	18	24	38	ZAC BROWN BAND SOUTHERN GROUND/ROAR BIGGER PICTURE/ATLANTIC 524722*/AG (18.98)	You Get What You Give		20
21	10	4	3	SOUNDTRACK Glee, The Music: Season Two Volume 6 20TH CENTURY FOX TV/COLUMBIA 89811/SONY MUSIC (13.98)	Glee, The Music: Season Two Volume 6		21
22	21	26	33	TAYLOR SWIFT BIG MACHINE 150300A (18.98)	Speak Now		3
23	37	34	11	BRITNEY SPEARS JIVE 85332/JLG (13.98)	Femme Fatale		11
24	15	21	86	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19		10
25	26	14	6	BEASTIE BOYS BROOKLYN DUST 05639*/CAPITOL (18.98)	Hot Sauce Committee Part Two		25
26	32	31	9	FOO FIGHTERS ROSWELL/RCA 84493*/RMG (11.98)	Wasting Light		26
27	28	29	12	CHRIS BROWN JIVE 86067/JLG (11.98)	F.A.M.E.		27
28	NEW	1	1	CITY AND COLOUR DINE ALONE 663*/VAGRANT (13.98)	Little Hell		28
29	23	28	11	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13.98)	Rolling Papers		29
30	24	30	30	RIHANNA SRP/DEF JAM 014827/DJMG (13.98)	Loud		3
31	13	17	9	SOUNDTRACK WALT DISNEY 013440 (13.98)	Lemonade Mouth		31
32	38	35	35	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry		32
33	12	5	3	VARIOUS ARTISTS MAYBACH 527800/WARNER BROS. (18.98)	Maybach Music Group Presents: Self Made: Vol. I		33
34	30	33	29	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*/UMRG (13.98)	Pink Friday		34
35	17	11	4	SEETHER WIND-UP 13250 (11.98)	Holding Onto Strings Better Left To Fray		35
36	42	39	30	P!NK LAFACE 80657/JLG (13.98)	Greatest Hits... So Far!!!		36
37	27	23	17	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015397/DJMG (9.98)	Never Say Never: The Remixes (EP)		37
38	19	8	6	JENNIFER LOPEZ ISLAND 014975/DJMG (13.98)	Love?		38
39	22	7	3	NKOTBSB COLUMBIA JIVE/LEGACY 89740/SONY MUSIC (11.98)	NKOTBSB		39
40	25	8	3	FOSTER THE PEOPLE STARTIME/COLUMBIA 74457*/SONY MUSIC (9.98)	Torches		40
41	34	35	64	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/DJMG (10.98)	My World 2.0		2
42	52	51	18	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 46746/CAPITOL (18.98)	NOW 37		42
43	40	41	72	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		3
44	33	36	12	KIRK FRANKLIN FO YO SOUL/VERITY 77917/JLG (11.98)	Hello Fear		44
45	46	48	51	EMINEM WEB SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery		45
46	35	25	30	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This		46
47	31	16	137	LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame		3
48	50	49	9	ALISON KRAUSS & UNION STATION ROUNDER 61066*/CONCORD (18.98)	Paper Airplane		48
49	45	32	5	CHRISTINA PERRI ATLANTIC 525853/AG (13.98)	lovestrong.		49
50	63	78	15	MARSHA AMBROSIOUS J 64826/RMG (9.98)	Late Nights & Early Mornings		50



Unbelievably, the set (20,000) is the band's first live album in a discography that stretches back to its debut full-length, 1980's "On Through the Night."



The album benefits from a one-two punch from iTunes and Amazon MP3. At the former, the title was sale-priced for \$7.99 last week, while the latter's Daily Deal offered it on June 8 for \$3.99. It's up 248% in downloads and 57% overall.

73 Family Christian's \$5 sale for the set lifts it by 98%—it sold 7,000, marking its best sales week since its second frame on the list last September. The band is also on tour with Taylor Swift, no doubt raising its visibility.

79 After the band's performance on NBC's "Today" (June 10) the set jumps with a 58% gain. With nearly 6,000 sold, it hasn't moved that much in a week since March.

105 While the iconic band's first remixes set (2004's "Remixes 81-04") missed the big chart, it hit No. 1 on the Dance/Electronic Albums tally. This new deluxe set (6,000) enters said list at No. 3 (see page 49).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	60	72	37	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey		51
52	NEW	1	1	CULTS ITNO COLUMBIA 88589*/SONY MUSIC (9.98)	Cults		52
53	36	22	6	FLEET FOXES SUB POP 888* (13.98)	Helplessness Blues		53
54	58	55	14	LUPE FIASCO 1ST & 15TH/ATLANTIC 520670*/AG (18.98)	Lasers		54
55	57	50	31	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton		24
56	53	59	54	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170*/UMRG (13.98)	Lungs		14
57	39	53	23	MIGUEL BLACK ICE/BYSTORM/JIVE 75487/JLG (9.98)	All I Want Is You		37
58	9	2	2	FLOGGING MOLLY BORSTAL BEAT 002* (14.98)	Speed Of Darkness		58
59	41	27	5	THE LONELY ISLAND UNIVERSAL REPUBLIC 015547*/UMRG (15.98 CD/DVD)	Turtleneck & Chain		59
60	43	44	4	MICHAEL GRIMM EPIC 81997*/SONY MUSIC (11.98)	Michael Grimm		13
61	54	45	14	SARA EVANS RCA NASHVILLE 49693/SMN (10.98)	Stronger		61
62	44	15	4	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA (11.98)	Il Volo		10
63	61	56	28	THE BLACK EYED PEAS INTERSCOPE 015039*/IGA (13.98)	The Beginning		63
64	NEW	1	1	DAWES ATO 0101* (11.98)	Nothing Is Wrong		64
65	55	43	9	PAUL SIMON HEAR 32814*/CONCORD (13.98)	So Beautiful Or So What		65
66	NEW	1	1	ADELITAS WAY VIRGIN 07391/CAPITOL (12.98)	Home School Valedictorian		66
67	81	82	30	KID ROCK TOP DOG/ATLANTIC 521682*/AG (18.98)	Born Free		67
68	47	13	3	JOURNEY NOMOTA 104 EX (13.98)	Eclipse		13
69	65	69	134	ZAC BROWN BAND ROAR BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
70	NEW	1	1	VARIOUS ARTISTS SIDEONEUMMY 1452 (8.98)	Vans Warped Tour '11: 2011 Tour Compilation		70
71	51	37	8	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 89813/SONY MUSIC (11.98)	Glee, The Music Presents: The Warblers		71
72	84	84	12	JENNIFER HUDSON ARISTA 60819/RMG (11.98)	I Remember Me		2
73	163	10	10	FACE SETTER NEEDTOBREATHE ATLANTIC 519702*/AG (13.98)	The Outsiders		20
74	66	58	10	HOLLYWOOD UNDEAD A&M/OCTONE 015275*/IGA (13.98)	American Tragedy		4
75	67	64	6	COLT FORD AVERAGE JOE'S 228 (14.98)	Every Chance I Get		26
76	70	68	56	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98)	Brothers		76
77	64	62	6	SADE EPIC 90454/SONY MUSIC (17.98)	The Ultimate Collection		77
78	NEW	1	1	ARCH ENEMY CENTURY MEDIA 8763 (15.98)	Khaos Legions		78
79	128	113	20	THE SCRIPT PHONEMUSIC/EPIC 81227/SONY MUSIC (11.98)	Science & Faith		79
80	112	107	20	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015754/DJMG (9.98)	My Worlds Acoustic		7
81	20	2	2	TRIN-I-TEE 5:7 MUSIC WORLD GOSPEL 093/MUSIC WORLD (13.98)	Angel & Chanelle		20
82	77	81	89	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution		8
83	NEW	1	1	FUCKED UP MATADOR 952* (14.98)	David Comes To Life		83
84	62	46	5	THE CARS SYNCO 4/HEAR 32872*/CONCORD (14.98)	Move Like This		84
85	69	2	2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 013939 EX/STARBUCKS (12.98)	Blues-Rock Crossroads / 1964-1986		69
86	NEW	1	1	IRON MAIDEN UME 015698 (13.98)	From Fear To Eternity: The Best Of 1990-2010		86
87	59	47	6	STEVIE NICKS REPRISE 527247/WARNER BROS. (18.98)	In Your Dreams		87
88	121	87	73	LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE 013872*/IGA (10.98)	The Fame Monster (EP)		88
89	141	138	34	MAROON 5 A&M/OCTONE 014821/IGA (13.98)	Hands All Over		89
90	98	90	34	SUGARLAND MERCURY NASHVILLE 014758*/UMGN (13.98)	The Incredible Machine		90
91	79	75	35	BIG TIME RUSH NICKEL/DEEDON/COLUMBIA 42918/SONY MUSIC (8.98)	BTR (Soundtrack)		91
92	90	83	16	AARON LEWIS STROUD/AVARIOUS 01013 (7.98)	Town Line (EP)		7
93	72	67	28	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		27
94	73	66	12	VARIOUS ARTISTS EMI/WARNER BROS./SONY/UNIVERSAL 90504/UMRG/UMRG/SONY MUSIC/SONY MUSIC (9.98)	Songs For Japan		94
95	105	99	18	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square		15
96	71	71	25	SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong		96
97	82	73	31	CEE LO GREEN RADICULTURE 525601/ELEKTRA (18.98)	The Lady Killer		97
98	NEW	1	1	BATTLES WARP 212* (14.98)	Gloss Drop		98
99	96	116	13	RISE AGAINST DGC/INTERSCOPE 015325*/IGA (13.98)	Endgame		99
100	93	91	37	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG (13.98)	I Am Not A Human Being		100

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	95	94	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	15	1
102	122	119	AVENGED SEVENFOLD HOPELESS/SIRE 524026/WARNER BROS. (18.98)	Nightmare	1	1
103	86	93	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8	67
104	85	52	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow	12	12
105	NEW	1	DEPECHE MODE MUTE REPRISE 527880*/RHINO (14.98)	Remixes 2: 81-11 (Deluxe Edition)	105	105
106	89	65	TYLER, THE CREATOR XL 529* (11.98)	Goblin	1	1
107	92	100	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA SONY MUSIC CMG 58490/SONY MUSIC (6.98)	VH1 Storytellers	58	58
108	29	2	BLACK STONE CHERRY IN DE GOOD 61724/ROADRUNNER (13.98)	Between The Devil & The Deep Blue Sea	29	29
109	83	57	RAPHAEL SAADIQ COLUMBIA 62560*/SONY MUSIC (11.98)	Stone Rollin'	14	14
110	114	112	JESSIE J LAVA/UNIVERSAL REPUBLIC 015337/UMRG (10.98)	Who You Are	11	11
111	107	115	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 422-846-210/DJMG (13.98/8.98) ⊕		10	58
112	99	96	TRAIN COLUMBIA 67736/SONY MUSIC (12.98)	Save Me, San Francisco	17	17
113	100	104	SKILLET ARDENT/IND ATLANTIC 519927/AG (13.98)	Awake	1	1
114	102	80	MAROON 5 A&M/OCTONE 008917/IGA (18.98) ⊕	It Won't Be Soon Before Long	2	2
115	104	108	KANYE WEST ROC-A-FELLA/DEF JAM 014695*/DJMG (13.98) ⊕	My Beautiful Dark Twisted Fantasy	1	1
116	97	89	BON JOVI ISLAND 014903/DJMG (13.98)	Greatest Hits	1	1
117	119	140	KIDZ BOP KIDS RAZOR & TIE 89244 (18.98)	Kidz Bop 19	2	2
118	103	126	R. KELLY JIVE 80874/JLG (11.98)	Love Letter	1	1
119	88	60	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 8582/SONY MUSIC (13.98)	Glee: The Music, Season Two: Volume 5	14	14
120	RE-ENTRY	17	THE DECEMBERISTS CAPITOL 47547* (18.98) ⊕	The King Is Dead	17	17
121	131	143	LAURA STORY INO/COLUMBIA 86417/SONY MUSIC (10.98)	Blessings	102	102
122	NEW	1	BLACK LIPS VICE 80026* (12.98)	Arabia Mountain	122	122
123	NEW	1	THE 2011 BROADWAY CAST RECORDING DECCA BROADWAY 015645/DECCA (18.98)	How To Succeed In Business Without Really Trying	123	123
124	125	157	SELENA GOMEZ & THE SCENE HOLLYWOOD 004625 (10.98) ⊕	A Year Without Rain	1	1
125	115	111	THE BLACK EYED PEAS INTERSCOPE 012877*/IGA (13.98)	The E.N.D.	2	2
126	RE-ENTRY	11	THE STROKES RCA 53472*/RMG (11.98)	Angles	1	1
127	101	117	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/DJMG (9.98)	My World (EP)	1	1
128	76	2	VARIOUS ARTISTS Playing For Change: PFC 2: Songs Around The World TIMELESS MEDIA/HEAR 32055/CONCORD (19.98 CD/DVD) ⊕		76	76
129	127	128	KESHA KEMOSABE/RCA 49209*/RMG (11.98)	Animal	1	1
130	118	125	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP	10	10
131	109	101	AVRIL LAVIGNE RCA 55870/RMG (11.98) ⊕	Goodbye Lullaby	4	4
132	NEW	1	NICK 13 SUGAR HILL 4068*/WELK (12.98)	Nick 13	132	132
133	124	122	MARY MARY MY BLOCK COLUMBIA 62330/SONY MUSIC (11.98)	Something Big	10	10
134	117	103	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection Geffen 001101/UMG (9.98)		67	67
135	114	113	MICHAEL JACKSON MJJ EPIC 88998/SONY MUSIC (14.98)	Number Ones	51	13
136	116	105	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941 (9.98)		2	60
137	139	148	BILLY CURRINGTON MERCURY NASHVILLE 014107/UMGN (9.98)	Enjoy Yourself	9	9
138	138	131	KESHA KEMOSABE/RCA 80560/RMG (9.98)	Cannibal	1	15
139	146	110	MANA WARNER LATINA 526530 (16.98) ⊕	Drama y Luz	1	1
140	133	121	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce	2	2
141	NEW	1	MORBID ANGEL SEASON OF MIST 31222 (14.98)	Illud Divinum Insanus	141	141
142	152	165	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	6	6
143	NEW	1	FRANK TURNER EPIGRAPH 87163* (15.98)	England Keep My Bones	143	143
144	80	54	ANGER MOUSE & DANIELE LUPPI STARRING JACK WHITE & NORAH JONES CAPITOL 46485 (17.98)	Rome	1	1
145	94	76	RADIOHEAD XL TICKET TAPE 001*/TBO (7.98)	The King Of Limbs	1	1
146	161	136	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	1	1
147	132	195	AVENTURA PREMIUM LATIN 80211/SONY MUSIC LATIN (14.98 CD/DVD) ⊕	14 + 14	132	132
148	120	97	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits	8	8
149	162	183	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	5
150	130	14	ARCADE FIRE MERGE 385* (15.98)	The Suburbs	1	1



The band, which played the Bonnaroo festival (June 9-12), re-enters the list with a 53% sales increase.



The physical CD release of the cast recording, featuring "Harry Potter" star Daniel Radcliffe, enters with 4,000 (up 135%). It arrived the week previous with 2,000 downloads from its one-week digital-exclusive window.



Another beneficiary of the Bonnaroo festival (see also No. 120) is the Strokes, whose "Angles" album re-enters with a 45% climb.



The Las Vegas-based Cirque du Soleil show celebrated its fifth anniversary last week. Promotion of the milestone, in addition to front-page placement in the iTunes store, helps lift the title by an overall 191%.

The production trio's second artist album arrives with 3,000 and takes a bow at No. 4 on Dance/Electronic Albums. Meanwhile, the set's "Sun & Moon" (featuring Richard Bedford) bullets 13-11 on Dance Airplay.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	179	133	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 79214/SONY MUSIC (13.98)	Glee, The Music: Season Two: Volume 4	1	5
152	169	166	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	1	1
153	126	118	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR 002759/UMG (9.98)		66	66
154	156	160	KEM UNIVERSAL MOTOWN 014469/UMRG (13.98) ⊕	Intimacy: Album III	1	1
155	147	146	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN CHRONICLES 001098/UMG (9.98)		70	70
156	153	2	VARIOUS ARTISTS DEXTERITY SOUNDS 001 (13.98)	T.D. Jakes Presents: Sacred Love Songs 2	153	153
157	110	102	KELLY PRICE MY BLOCK SANG GIRL! 32101/MALACO (14.98)	Kelly	35	35
158	160	155	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip	2	2
159	123	40	JADAKISS I Love You (A Dedication To My Fans): The Mixtape D-BLOCK RUFF RYDERS/DEF JAM 015684/IDJMG (9.98)		40	40
160	RE-ENTRY	82	THE BEATLES APPLE 79808*/CAPITOL (18.98) ⊕	Love	2	4
161	159	162	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later	1	1
162	113	77	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	2	77
163	NEW	1	ABOVE & BEYOND ANJUNABEATS 2795/ULTRA (14.98)	Group Therapy	163	163
164	171	163	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up	21	21
165	RE-ENTRY	62	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	1	8
166	144	137	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG 52336/SONY MUSIC (6.98)	Extended Versions	74	74
167	91	70	TINIE TEMPAH DISTURBING LONDON 70635/CAPITOL (12.98)	Disc-Overy	21	21
168	166	156	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	1	7
169	137	106	WARREN HAYNES STAX 32912*/CONCORD (13.98)	Man In Motion	19	19
170	135	164	BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG 80851/SONY MUSIC (6.98)	Extended Versions	82	82
171	RE-ENTRY	2	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	171	171
172	111	80	RANDY TRAVIS WARNER BROS. 8635 EX/CRACKER BARREL (11.98)	Randy Travis	63	63
173	157	182	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	2
174	RE-ENTRY	26	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	1	1
175	190	175	FOO FIGHTERS ROSWELL/RCA 36921*/RMG (11.98) ⊕	Greatest Hits	11	11
176	170	184	KINGS OF LEON RCA 64698*/RMG (13.98)	Come Around Sundown	1	2
177	RE-ENTRY	13	AMOS LEE BLUE NOTE 29766*/BLG (17.98)	Mission Bell	1	1
178	175	170	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	2	2
179	140	2	FRANCO DE VITA SONY MUSIC LATIN 78112 (14.98) ⊕	Franco De Vita: En Primera Fila	140	140
180	186	2	SKRILLEX BIG BEAT ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)	180	180
181	155	147	HANK WILLIAMS JR. CURB 77638 (9.98)	Greatest Hits, Vol. 1	5	101
182	RE-ENTRY	99	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	1	4
183	NEW	1	SONDRE LERCHE MONA 001*/YEP ROC (15.98)	Sondre Lerche	183	183
184	142	141	BILLY CURRINGTON MERCURY NASHVILLE 015290/UMG (7.98)	Icon: Billy Currington	118	118
185	149	145	LYNYRD SKYNYRD Geffen 014523/UMG (10.98)	Icon: Lynyrd Skynyrd	145	145
186	NEW	1	WE ARE AUGUSTINES OXCART DIGITAL EX (5.98)	Rise Ye Sunken Ships	186	186
187	151	161	RICK ROSS MAYBACH SLIP-N-SLIDE/DEF JAM 014366*/IDJMG (9.98)	Teflon Don	1	2
188	129	95	MUSIQ SOULCHILD SONGBOK ATLANTIC 524542/AG (18.98)	musiqinthemagiq	1	8
189	150	167	SOUNDTRACK RCA 80205/RMG (11.98)	Burlesque	18	18
190	108	74	JOSH GROBAN 143/REPRISE 524833/WARNER BROS. (18.98) ⊕	Illuminations	1	4
191	181	132	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	1	1
192	75	108	OZZY OSBOURNE EPIC/LEGACY 73818*/SONY MUSIC (9.98)	Blizzard Of Ozz	4	21
193	180	172	PANIC! AT THE DISCO DECADANCE 526550*/FUELED BY RAMEN (10.98)	Vices & Virtues	1	1
194	154	150	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden	85	85
195	16	171	VARIOUS ARTISTS WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs WORD-CURR/EMI CMG/VERITY 77918/JLG (13.98)		29	29
196	158	159	DEADMAU5 MAUSTRAP 2518/ULTRA (15.98)	4X4=12	47	47
197	195	188	CHRIS TOMLIN SIXSTEPS 93444 SPARROW (17.98) ⊕	And If Our God Is For Us...	17	17
198	145	98	JOSH TURNER MCA NASHVILLE 015348/UMG (7.98)	Icon: Josh Turner	98	98
199	RE-ENTRY	2	BRANTLEY GILBERT AVERAGE JOE S 215 (14.98)	Halfway To Heaven	112	112
200	196	189	VARIOUS ARTISTS PROVIDENT-INTEGRITY/WORD-CURB/EMI 09516/EMI CMG (17.98)	WOW Hits 2011	26	26

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UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	22	#1 DJ BL3ND WWW.MYSPACE.COM/BLNDZZY
2	2	21	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
3	6	19	YOUR FAVORITE ENEMIES WWW.MYSPACE.COM/YOURFAVORITEENEMIES
4	7	12	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN
5	9	21	NOISIA WWW.MYSPACE.COM/DENOISIA
6	4	18	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
7	5	18	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
8	8	22	DIYAR PALA WWW.MYSPACE.COM/DIYARPALA
9	3	22	LAURA ROPPE WWW.MYSPACE.COM/LAURAROPPE
10	11	20	OTENKI WWW.MYSPACE.COM/ONTEKI
11	15	8	CHILDISH GAMBINO WWW.MYSPACE.COM/CHILDISHGAMBINOTHEAPPER
12	RE-ENTRY		SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA
13	18	18	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
14	10	22	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
15	21	21	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS
16	16	18	PORTA WWW.MYSPACE.COM/PORTA1
17	13	17	COLETTE CARR WWW.MYSPACE.COM/COLETTECARR
18	23	19	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
19		7	EXCISION WWW.MYSPACE.COM/EXCISION
20	14	18	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANET
21	20	21	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
22	17	12	MANGA WWW.MYSPACE.COM/MANGAWEB
23	13	21	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
24	22	5	NEOCLUBBER WWW.MYSPACE.COM/NEOCLUBBER
25	28	21	ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
26	34	9	T. MILLS WWW.MYSPACE.COM/TMILLS
27	27	22	POMPLAMOOSE WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
28	25	21	DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
29	26	8	PEE WEE GASKINS WWW.MYSPACE.COM/PEEWEEGASKINSRAWKS
30	RE-ENTRY		MAN WITH A MISSION WWW.MYSPACE.COM/MWAMJAPAN
31	30	8	AEROPLANE WWW.MYSPACE.COM/AEROPLANEUSICLDVE
32	32	15	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK
33	NEW		SKREAM WWW.MYSPACE.COM/SKREAMUK
34	31	1	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
35	35	7	BORGORE WWW.MYSPACE.COM/BORGORE
36	33	1	ZEDD WWW.MYSPACE.COM/OFFICIALZEDD
37	42	11	PAROV STELAR WWW.MYSPACE.COM/STELAR1
38	13	6	PITTY WWW.MYSPACE.COM/BANDAPITTY
39	39	2	ALESTORM WWW.MYSPACE.COM/ALESTORM
40	NEW		SHAKA POKK WWW.MYSPACE.COM/SHAKAPONK
41	RE-ENTRY		TOTALLY ENORMOUS EXTINCT DINOSAURS WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS
42	49	7	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT
43	RE-ENTRY		COM TRUISE WWW.MYSPACE.COM/IAMCDMTRUISE
44	NEW		ROSETTA WWW.MYSPACE.COM/ROSETTA
45	RE-ENTRY		RUSSIAN RED WWW.MYSPACE.COM/RUSSIANREADY
46	RE-ENTRY		HOODIE ALLEN WWW.MYSPACE.COM/HOODIEALLEN
47	RE-ENTRY		BOMBAY BICYCLE CLUB WWW.MYSPACE.COM/BOMBAYBICYCLECLUB
48	47	9	HADOUKEN! WWW.MYSPACE.COM/HADOUKEN
49	RE-ENTRY		SAM TSUI WWW.MYSPACE.COM/SAMTSUI
50	NEW		VETUSTA MORLA WWW.MYSPACE.COM/VETUSTAMORLA

Coming back on at No. 12 on *Uncharted*, guitar prodigy Sungha Jung earns this week's highest re-entry. His impressive, finger-picked rendition of "This Love" by Maroon 5—uploaded June 5—has garnered 332,000 YouTube views. Early this year, Jung also released an album of original compositions called "Perfect Blue."



SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	3	29	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
2	2	29	RIHANNA SRP/DEF JAM/IDJMG
3	29		SHAKIRA SONY MUSIC LATIN/EPIC
4	1	29	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
5	1	29	AKON KONVICI/UPFRONT/SRC/UNIVERSAL MOTOWN
6	6	29	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
7	7	29	KATY PERRY CAPITOL
8	15	27	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
9	29		MICHAEL JACKSON M.J./EPIC
10	7	29	DON OMAR DRFANAT/MACHETE
11	8	28	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
12	13	29	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
13	6	29	THE BLACK EYED PEAS INTERSCOPE
14	10	29	BEYONCE MUSIC WORLD/COLUMBIA
15	12		AVRIL LAVIGNE ARISTA/RMG
16	23	26	BRITNEY SPEARS JIVE/JLG
17	26	28	LUDACRIS DTP/DEF JAM/IDJMG
18	24	6	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
19	29		LINKIN PARK MACHINE SHOP/WARNER BROS.
20	18	29	TAYLOR SWIFT BIG MACHINE
21	28	15	JENNIFER LOPEZ ISLAND/IDJMG
22	14	29	USHER LAFACE/JLG
23	22	29	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
24	21	27	CHRIS BROWN JIVE/JLG
25	29		COLDPLAY CAPITOL
26	19	26	WIZ KHALIFA ROSTRUM/ATLANTIC
27	20	29	SELENA GOMEZ HOLLYWOOD
28	25	29	DAVID GUETTA GUM/VIRGIN/CAPITOL
29	RE-ENTRY		DEADMAU5 MAUSTRAP/ULTRA
30	29	27	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
31	RE-ENTRY		CHRISTINA GRIMMIE UNISIGNED
32	31	29	50 CENT SHADY/AFTERMATH/INTERSCOPE
33	33	19	ADELE XL/COLUMBIA
34	32	29	KESHA KEMOSABE/RCA/RMG
35	30	27	BOB MARLEY TUFF GONG/ISLAND/UMI
36	36	21	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
37	42	10	AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS.
38	35	29	GREEN DAY REPRISE
39	39	18	BRUNO MARS ELEKTRA
40	5		SOULJA BOY COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE
41	NEW		THE SCRIPT PHONOGENIC/EPIC
42	46	3	SLIPKNOT ROADRUNNER
43	37	27	SNOOP DOGG PRIORITY/CAPITOL
44	RE-ENTRY		THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL
45	34	29	TIESTO MUSICAL FREEDOM
46	43		MARIAH CAREY ISLAND/IDJMG
47	50	11	DAFT PUNK VIRGIN/CAPITOL
48	RE-ENTRY		SKRILLEX BIG BEAT/ATLANTIC
49	RE-ENTRY		BOYCE AVENUE 3 PEACE
50	RE-ENTRY		MADONNA LIVE NATION

Rock band the Script makes its *Social 50* debut at No. 41. While on a world tour, the group stopped by NBC's "Today" on June 10 to promote its latest album, "Science & Faith" (see page 38). The appearance helped contribute to an 80% increase in overall week-to-week views. In July and August, residents of Ireland and the United Kingdom will get a chance to see the Script play live, as the band finishes its tour.



YAHOO! SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	14	#1 TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
2	2	5	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
3	11	11	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
4	5	8	DOWN ON ME JEREMIH FEATURING 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
5	4	12	S&M RIHANNA (SRP/DEF JAM/IDJMG)
6	6	2	I'M INTO YOU JENNIFER LOPEZ FEATURING LIL WAYNE (ISLAND/IDJMG)
7	1	8	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
8	7	14	BLOW KESHA (KEMOSABE/RCA/RMG)
9	1		THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
10	10	6	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
11	12	2	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
12	13	5	MOMENT 4 LIFE NICKI MINAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	11	16	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
14	14	16	F**KIN' PERFECT PINK (LAFACE/JLG)
15	15	22	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)

AOL RADIO SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	16	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	14	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
3	3	1	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
4	6	5	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
5	4	13	ON THE FLOOR JENNIFER LOPEZ (NO LABEL)
6	9	7	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
7	5	6	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
8	7	9	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
9	10	3	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	9	8	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
11	13	4	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	11	10	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
13	-		HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
14	-	5	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC)
15	-	1	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.	
1	LAS SANDALIAS DE SOFIA		
2	DAREY		
3	CHRIS WEBBY		
4	SERINGAI		
5	ANDY MOOR		
6	SIX D		
7	BROTHER		
8	NICOLA ROBERTS		
9	KIRALY L. NORBI		
10	TAKACS NIKOLAS		
11	PRINCE MALIK		
12	AUREA		
13	ERIK RUBIN		
14	VASTAG CSABA		
15	DAVID CORREY		

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 aggregators. 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 (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/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 CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	13	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	3
2	3	9	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/JRMG)	
3	2	16	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)	
4	4	16	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	
5	7	13	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)	
6	5	14	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)	
7	6	15	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)	
8	8	15	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
9	16	7	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE)	
10	15	5	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
11	9	14	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
12	10	18	LOOK AT ME NOW	CHRIS BROWN (JIVE/JLG)	
13	12	8	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)	
14	31	5	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
15	13	23	F**KIN' PERFECT	PINK (LAFACE/JLG)	
16	20	9	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)	
17	11	26	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)	
18	21	10	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/DJMG)	
19	22	11	SURE THING	MIGUEL (BLACK ICE BYSTORM/JIVE/JLG)	
20	17	19	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	
21	18	29	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)	
22	14	19	S&M	RIHANNA (SRP/DEF JAM/DJMG)	
23	32	4	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
24	27	8	HONEY BEE	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)	
25	24	46	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	37	4	I'M ON ONE	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN)	
27	19	16	WRITTEN IN THE STARS	TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)	
28	29	11	MEAN	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
29	25	21	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
30	33	13	YOU LIE	THE BAND PERRY (REPUBLIC NASHVILLE)	
31	23	19	BLOW	KESHA (KEMOSABE/RCA/RMG)	
32	39	6	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
33	28	34	FIREWORK	KATY PERRY (CAPITOL)	
34	35	10	IF HEAVEN WASN'T SO FAR AWAY	JUSTIN MOORE (VALORY)	
35	26	13	WITHOUT YOU	KEITH URBAN (CAPITOL NASHVILLE)	
36	36	10	TOMORROW	CHRIS YOUNG (RCA NASHVILLE)	
37	30	11	OLD ALABAMA	BRAO PAISLEY FEAT. ALABAMA (ARISTA NASHVILLE)	
38	42	6	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
39	43	4	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
40	-	1	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	
41	34	14	FAR AWAY	MARSHA AMBROSIOUS (J/RMG)	
42	66	2	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
43	47	4	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE)	
44	53	4	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)	
45	40	12	PRICE TAG	JESSIE J FEATURING B.O.B. (LAVA/UNIVERSAL REPUBLIC)	
46	50	5	AM I THE ONLY ONE	DIERKS BENTLEY (CAPITOL NASHVILLE)	
47	49	6	WHO SAYS	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
48	51	8	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	
49	54	3	DIRTY DANCER	ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)	
50	56	6	NEVER GONNA LEAVE THIS BED	MAROON 5 (A&M/OCTONE/INTERSCOPE)	

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	8	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	3
2	2	2	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	
3	3	1	MONSTER	PARAMORE (FUELED BY RAMEN/RRP)	
4	3	31	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	
5	4	21	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
6	6	31	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)	
7	7	14	COUNTRY SONG	SEETHER (WIND-UP)	
8	8	48	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
9	9	47	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)	
10	11	74	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
11	10	56	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
12	17	10	SAIL	AWOLNATION (RED BULL)	
13	-	1	TIME-BOMB	ALL TIME LOW (HOPELESS/DGC/INTERSCOPE)	
14	-	1	BROWN EYED GIRL	VAN MORRISON (BANG-LEGACY)	
15	12	34	MARRY ME	TRAIN (COLUMBIA)	

COUNTRY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	13	#1 DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
2	3	10	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)	
3	4	6	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
4	6	8	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	
5	5	8	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE)	
6	9	52	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	2
7	8	18	MEAN	TAYLOR SWIFT (BIG MACHINE)	
8	12	9	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)	
9	-	1	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	
10	17	19	YOU LIE	THE BAND PERRY (REPUBLIC NASHVILLE)	
11	10	23	I WON'T LET GO	RASCAL FLATTS (BIG MACHINE)	
12	11	17	TOMORROW	CHRIS YOUNG (RCA)	
13	2	3	I LOVE YOU THIS BIG	SCOTTY MCCREERY (19/INTERSCOPE/MERCURY)	
14	13	14	HOMEBOY	ERIC CHURCH (EMI NASHVILLE)	
15	21	4	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	11	#1 GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)	
2	3	10	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
3	2	3	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
4	5	30	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
5	-	1	I'M ON ONE	DJ KHALED FEAT. DRAME, ROCK ROSS & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN)	
6	6	19	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
7	18	1	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)	
8	11	9	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UMRG)	
9	8	35	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)	4
10	9	31	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)	2
11	10	17	WRITTEN IN THE STARS	TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)	
12	12	12	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVIC/NAPPY BOY/JIVE/JLG)	
13	16	17	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)	
14	-	1	PAUSE	PITBULL (MR. 305/POLO GROUNDS/JRMG)	
15	13	8	RUN THE WORLD (GIRLS)	BEYONCE (COLUMBIA)	

LATIN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	5	75	#1 HIPS DON'T LIE	SHAKIRA FEAT. WYCLE JUAN (EPIC/SONY MUSIC LATIN)	
2	1	43	DANZA KUDURO	DON OMAR & LUCENZO (RANIS ORFATO/MAQUETE/UNIVERSAL MUSIC LATIN)	
3	7	34	RABIOSA	SHAKIRA (EPIC/SONY MUSIC LATIN)	
4	4	57	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUNDED (EPIC/SONY MUSIC LATIN)	
5	5	75	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	2
6	24	75	LIVIN' LA VIDA LOCA	RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)	
7	4	15	TABOO	DON OMAR (ORFANATO/MAQUETE/UNIVERSAL MUSIC LATIN)	
8	9	1	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)	
9	6	32	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
10	8	39	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
11	-	1	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	
12	12	40	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	
13	11	54	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)	
14	13	5	YOU	ROMEO SANTOS (SONY MUSIC LATIN)	
15	16	75	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)	

RAP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	4	#1 GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)	
2	2	15	PARTY ROCK ANTHEM	LMFAO FEAT. LAURIN BENNETT & GOODROCK (PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE)	
3	3	12	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
4	5	31	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
5	4	1	I'M ON ONE	DJ KHALED FEAT. DRAME, ROCK ROSS & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN)	
6	6	19	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
7	7	14	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
8	8	18	WRITTEN IN THE STARS	TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)	
9	10	12	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVIC/NAPPY BOY/JIVE/JLG)	
10	11	17	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)	
11	-	1	PAUSE	PITBULL (MR. 305/POLO GROUNDS/JRMG)	
12	9	28	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
13	15	5	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (MINT & MUSIC/ATLANTIC/SONY)	
14	12	18	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)	
15	14	11	RACKS	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)	

BLUES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	-	1	#1 MIDNIGHT IN HARLEM	TEDESCHI TRUCKS BAND (MASTERTWORKS/SONY MASTERWORKS)	
2	1	47	PRIDE AND JOY	STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)	
3	2	62	BAD TO THE BONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)	
4	8	71	MANNISH BOY	MUDDY WATERS (CHESS/GEFFEN/UMI)	
5	4	75	THE THRILL IS GONE	B.B. KING (GEPFEN/CHRONICLE/SUMI)	
6	5	47	TEXAS FLOOD	STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)	
7	10	61	I DRINK ALONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)	
8	-	1	BOOM BOOM	JOHN LEE HOOKER (ABC/BLUESWAY/UMI)	
9	67	67	LIE TO ME	JOHNNY LANG (A&M/UMI)	
10	-	1	WHAT'D I SAY (PART 1)	RAY CHARLES (ATLANTIC/WARNER STRATEGIC MARKETING)	
11	1	1	BRIGHT LIGHTS	GARY CLARK, JR. (HOTWIRE UNLIMITED)	
12	12	47	CROSSFIRE	STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)	
13	11	46	THE SKY IS CRYING	STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)	
14	9	75	GOING UP THE COUNTRY	CANNED HEAT (LIBERTY/CAPITOL)	
15	22	58	MOVE IT ON OVER	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)	

HOT 100 AIRPLAY: 1998 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS, DIGITAL SONGS: The top-selling overall and genre-specific, downloaded tracks, as compiled from Internet sales reports collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	22	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	3
2	2	11	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)	
3	3	11	PARTY ROCK ANTHEM	LMFAO FEAT. LAURIN BENNETT & GOODROCK (PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE)	
4	16	10	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
5	4	5	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
6	8	6	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
7	17	2	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	
8	5	3	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
9	7	14	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)	
10	6	18	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)	2
11	11	24	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
12	9	16	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)	
13	10	3	I'M ON ONE	DJ KHALED FEAT. DRAME, ROCK ROSS & LIL WAYNE (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN)	
14	22	7	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)	
15	13	15	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	
16	-	1	MONSTER	PARAMORE (FUELED BY RAMEN/RRP)	

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	3	18	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
3	16		E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
4	4	15	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
5	9		GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAVY (MR. 305/POLO GROUNDS/RMG)
6	5	14	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
7	6	17	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)
8	10	5	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	12		THE SHOW GOES ON LUPE FIASCO (151 & 15TH/ATLANTIC)
10	15	10	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENTZ & GOODROCK (PARTY ROCK/WELL / AW CHERRYTREE/INTERSCOPE)
11	8	18	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
12	16	5	DON'T WANNA GO HOME JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
13	11		TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
14	21		BLOW KESHA (KEMOSABE/RCA/RMG)
15	18	9	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
16	13	20	S&M RIHANNA (SRP/DEF JAM/IDJMG)
17	20		FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
18	20	0	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
19	22	8	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
20	12	19	PRICE TAG JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
21	23	10	HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
22	26	5	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
23	19	16	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
24	24	4	DIRTY DANCER ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE (UNIVERSAL REPUBLIC)
25	31	2	GREATEST GAINER LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
26	25	7	THE STORY OF US TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
27	21	14	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
28	28	3	CALIFORNIA KING BED RIHANNA (SRP/DEF JAM/IDJMG)
29	33	3	IF I DIE YOUNG THE BANO PERRY (REPUBLIC/NASHVILLE/UNIVERSAL REPUBLIC)
30	27	18	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
31	29	4	WHERE THEY GIRLS AT DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
32	2		RIGHT THERE NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
33	30	9	SAY HELLO TO GOODBYE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
34	35	3	NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
35	32	8	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
36	NEW		SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
37	40		(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)
38	NEW		BEST LOVE SONG T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
39	38	3	YOUR SURRENDER NEON TREES (MERCURY/IDJMG)
40	NEW		SMILE AVRIL LAVIGNE (RCA/RMG)

As his current country single "Dirt Road Anthem" soars 23-9 on the Billboard Hot 100 (see previous page), Jason Aldean's prior release, "Don't You Wanna Stay," with Kelly Clarkson, blasts onto Adult Contemporary at No. 17.

The duet marks the highest AC bow for a non-holiday song since Michael Buble's "Everything" likewise launched at No. 17 the week of April 14, 2007. "Stay" is one of just six non-seasonal songs to debut at No. 17 or higher since the chart adopted Nielsen BDS 18 years ago. Prior to Buble's entrance, Mariah Carey began at No. 17 with "Dreamlover" (1993), followed by Elton John's "You Can Make History (Young Again)" (No. 11, 1996), Faith Hill's "There You'll Be" (No. 15, 2001) and Phil Collins' "Can't Stop Loving You" (No. 17, 2002).

"Stay" concurrently jumps 16-12 on Adult Top 40. After logging a 26-week Hot 100 residence, the former Hot Country Songs No. 1 could re-enter the Hot 100 next issue, fueled by its crossover airplay.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	36	#1 JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	3	14	GREATEST GAINER ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
3	2	24	FIREWORK KATY PERRY (CAPITOL)
4	4	27	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
5	1	20	F**KIN' PERFECT PINK (LAFACE/JLG)
6	7	23	MARRY ME TRAIN (COLUMBIA)
7	6	44	SEPTEMBER DAUGHTRY (19/RCA/RMG)
8	8	25	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	10	43	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	9	14	HOLD ON MICHAEL BUBLE (143/REPRISE)
11	11	20	GREENADE BRUNO MARS (ELEKTRA/ATLANTIC)
12	12	23	JAR OF HEARTS CHRISTINA PERRI (MS PERRI LANE/ATLANTIC/RRP)
13	14		FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
14	13	13	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
15	15	19	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
16	16	11	SUMMER RAIN MATTHEW MORRISON (MERCURY/IDJMG)
17	NEW		DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
18	21	6	E.T. KATY PERRY (CAPITOL)
19	15		SOMEWHERE WITH YOU KENNY CHESNEY (BNA)
20	17	13	DOWNTOWN TRAIN BOB SEGER & THE SILVER BULLET BAND (CAPITOL)
21	1		WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TOURDFORCE)
22	23	4	HIGHER WINDOW JOSH GROBAN (143/REPRISE)
23	4		NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
24	28	3	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
25	22	9	GOD GAVE ME YOU DAVE BARNES (RAZOR & TIE)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	27	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	13	E.T. KATY PERRY (CAPITOL)
3	23		F**KIN' PERFECT PINK (LAFACE/JLG)
4	33		FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
5	19		NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
6	8	9	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
7	1		GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	21		F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
9	19		KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
10	7		SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
11	10	21	SING MY CHEMICAL ROMANCE (REPRISE)
12	18	9	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
13	13	21	UNCHARTED SARA BAREILLE (EPIC)
14	22	3	GREATEST GAINER THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
15	18	10	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
16	17	17	SOMETHING TO BELIEVE IN PARACHUTE (MERCURY/IDJMG)
17	9		CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
18	19		I DO COLBIE CALLAIT (UNIVERSAL REPUBLIC)
19	14		FALLING IN LIFEHOUSE (Geffen/INTERSCOPE)
20	20	0	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
21	21	16	PARIS GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)
22	23		(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)
23	26	6	PRICE TAG JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
24	24	8	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)
25	27	5	ARMS CHRISTINA PERRI (ATLANTIC/RRP)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
2	14		COUNTRY SONG SEETHER (WIND-UP)
3	4	10	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
4	7	22	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	3	21	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
6	6	11	YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
7	5	32	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
8	21	2	GREATEST GAINER EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
9	8	18	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	9	16	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
11	11	23	HOWLIN' FOR YOU THE BLACK KEYS (ONESUCH/WARNER BROS.)
12	10	30	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
13	12	5	PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
14	15	12	WARRIOR DISTURBED (REPRISE)
15	20	9	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
16	16	17	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
17	14	49	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
18	13	26	BURN PAPA ROACH (ELEVEN SEVEN)
19	35	2	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
20	17	19	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
21	19	16	SAIL AWOLNATION (RED BULL)
22	22	15	ART TRYING DIE OF DYING (INTOXICATION/REPRISE)
23	25		LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
24	26		SICK ADELTA WAY (VIRGIN/CAPITOL)
25	24	12	OLD MAN REDLIGHT KING (HOLLYWOOD)
26	28	14	YOUNG BLOOD THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
27	29		GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
28	27	12	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
29	31	6	GET UP! KORV FEAT. SKRILLEX (ROADRUNNER/RRP)
30	30	7	IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BROS.)
31	HOT SHOT DEBUT		SUNSET IN JULY 311 (ATO/RED)
32	23	7	MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
33	32	6	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOD/ROADRUNNER/RRP)
34	38	3	AROUND MY HEAD CAGE THE ELEPHANT (DSP/JIVE/JLG)
35	34	5	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
36	34	5	DIGITAL (DID YOU TELL) STONE SOUR (ROADRUNNER/RRP)
37	33	10	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
38	45	3	RUMOUR HAS IT ADELE (XL/COLUMBIA)
39	NEW		MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
40	37	6	TWO AGAINST ONE DANGER MOUSE & DANIELE LUPI STARRING JACK WHITE (CAPITOL)
41	50	3	WHAT YOU KNOW TWO DOOR CINEMA CLUB (RED/GLASSNOTE)
42	42	10	FROM THE CLOUDS JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
43	43		SAD SONG THE CARS (HEAR/CMG)
44	NEW		MONSTER PARAMORE (FUELED BY RAMEN/RRP)
45	45		THE BALLAD OF MONA LISA PANIC! AT THE DISCO (DECAVA/DANCE/FUELED BY RAMEN/RRP)
46	30	14	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
47	7	5	BULLETPROOF HEART MY CHEMICAL ROMANCE (REPRISE)
48	RE-ENTRY		GIVE ME SOMETHING SCARS ON 45 (CHOP SHOP/ATLANTIC)
49	47	2	LONGING TO BELONG EDDIE VEEDER (MONKEYWRENCH/UNIVERSAL REPUBLIC)
50	48	2	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)

Coldplay's "Every Teardrop Is a Waterfall" bounds 23-3 on Triple A (and 29-14 on the Billboard Hot 100). The song's 20-spot spike marks the greatest Triple A jump since the Fray's "You Found Me" vaulted 29-8 the week of Dec. 13, 2008, on its way to a seven-week reign at No. 1.



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	21	#1 PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
2	1	16	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
3	11		YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
4	3	10	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
5	8	5	PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
6	6	19	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
7	9	22	HOWLIN' FOR YOU THE BLACK KEYS (ONESUCH/WARNER BROS.)
8	4	21	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
9	11	14	COUNTRY SONG SEETHER (WIND-UP)
10	32		THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
11	10	19	SAIL AWOLNATION (RED BULL)
12	12	30	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
13	28	2	GREATEST GAINER EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
14	16	19	YOUNG BLOOD THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
15	14	17	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
16	30	2	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
17	13	10	MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
18	22	9	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
19	17	12	OLD MAN REDLIGHT KING (HOLLYWOOD)
20	23	5	AROUND MY HEAD CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	21	10	TWO AGAINST ONE DANGER MOUSE & DANIELE LUPI STARRING JACK WHITE (CAPITOL)
22	24	7	IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	18	11	BULLETPROOF HEART MY CHEMICAL ROMANCE (REPRISE)
24	19	17	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
25	20	10	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
2	2	7	RUMOUR HAS IT ADELE (XL/COLUMBIA)
3	23	2	GREATEST GAINER EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
4	3	18	GIVE ME SOMETHING SCARS ON 45 (CHOP SHOP/ATLANTIC)
5	6	11	LONGING TO BELONG EDDIE VEEDER (MONKEYWRENCH/UNIVERSAL REPUBLIC)
6	7	13	FASTER MATT NATHANSON (VANGUARD)
7	16		THE AFTERLIFE PAUL SIMON (HEAR/CMG)
8	19		FROM THE CLOUDS JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
9	5	29	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
10	12	6	THIS IS WHY WE FIGHT THE DECEMBERISTS (CAPITOL)
11	10	32	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
12	17	6	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
13	9	29	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
14	14	10	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
15	13	31	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
16	11	13	SAD SONG THE CARS (HEAR/CMG)
17	16	7	REPO MAN RAY LAMONTAGNE AND THE PARIAS OOGS (RCA/RED)
18	18	4	OPTIONS GOMEZ (ATO/RED)
19	19	5	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
20	20	7	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
21	NEW		RISE ABOVE 1 REVEE CARNEY FEAT. BONO & THE EDGE (MARVEL/MERCURY/ISLAND/INTERSCOPE)
22	22	7	I'LL BE WAITING MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
23	29	2	COMEBACK KID BRETT DENNEN (DUALTONE)
24	21	11	STEAL YOUR HEART AUGUSTANA (EPIC)
25	30	4	HOLDIN ON TO BLACK METAL MY MORNING JACKET (ATO/RED)

HOT COUNTRY SONGS™

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



Crowning the chart in its 10th week, Shelton's ninth leader is also his fastest No. 1 climb and the quickest since Carrie Underwood's 10-week sprint with "Cowboy Casanova" in November 2009. On Country Digital Songs, "Bee" rises 3-2 with 79,000 downloads.



Country Music Hall of Fame honoree claims his second-highest start with the lead single from his next album, tentatively slated for a fall release. He registered his career-high debut when "I Saw God Today" bowed at No. 19 on the Feb. 23, 2008, chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	29	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THILBODEAU)	Steve Holy CURB	●	26
27	30	34	I GOT YOU N.V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square STONEY CREEK	●	27
28	29	31	COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert VALORY	●	28
29	HOT SHOT DEBUT	1	HERE FOR A GOOD TIME T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE	●	29
30	31	33	A BUNCHA GIRLS M. KNOX (F. BALLARD, B. HAYSLIP, D. DAVIDSON, R. AKINS)	Frankie Ballard WARNER BROS. WAR	●	30
31	33	36	LET IT RAIN D. LIDDELL, C. AINLEY (D. NAIL, J. SINGLETON)	David Nail MCA NASHVILLE	●	31
32	34	42	I GOT NOTHIN' F. ROGERS (R. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	●	32
33	32	35	TONIGHT B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, K. GRIFFIN)	Sugarland MERCURY	●	32
34	48	58	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. L. NIEMANN, R. BROWN)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	●	34
35	35	37	MR. BARTENDER J. RICH (C. PENNACCHI, B. CASKIN)	Bradley Gaskin COLUMBIA	●	35
36	38	39	WANNA TAKE YOU HOME M. SERLETIC (T. GOSWAMI, M. SERLETIC, W. MOBLEY)	Gloriana EMBLEM/WARNER BROS. WAR	●	36
37	36	41	SHOTGUN GIRL J. RICH (D. LEVERETT, D. RUTIAN)	The JaneDear Girls WARNER BROS./WMN	●	36
38	39	40	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge BIG MACHINE	●	38
39	NEW	1	MADE IN AMERICA T. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith SHOW DOG-UNIVERSAL	●	39
40	41	52	TAKE IT OFF B. CANNON (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Joe Nichols SHOW DOG-UNIVERSAL	●	40
41	37	38	1,000 FACES J. JOYCE (R. MONTANA, T. DOUGLAS)	Randy Montana MERCURY	●	37
42	40	43	WHEN LOVE GETS A HOLD OF YOU D. HUFF (J. ALEXANDER, G. NICHOLSON, J. R. STEWART)	Reba STARBUCK VALORY	●	40
43	44	46	DIDN'T I D. FRIZZELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW	●	43
44	42	47	STORM WARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC WMN	●	42
45	43	49	LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina 19 INTERSCOPE/MERCURY	●	43
46	53	-	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell BIGGER PICTURE	●	46
47	47	50	OH, TONIGHT E. HERBST (J. ABBOTT, S. HELMS)	Josh Abbott Band Featuring Kacey Musgraves PRETTY DAMN TOUGH	●	47
48	50	48	STAYING'S WORSE THAN LEAVING B. BEAVERS (J. CLEMENT, R. FOSTER, S. SWEENEY)	Sunny Sweeney REPUBLIC NASHVILLE	●	48
49	54	-	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLUMIE, D. W. MORGAN)	Sara Evans RCA	●	49
50	49	51	MARY WAS THE MARRYING KIND B. JAMES (K. MOORE, S. STEPAKOFF, D. COUCH)	Kip Moore MCA NASHVILLE	●	49

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn	●	1
2	2	32	GREATEST GAINER JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	●	1
3	1	3	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	●	1
4	1	1	RANDY TRAVIS WARNER BROS. 524503/WMN (18.98)	Anniversary Celebration: 25	●	4
5	3	4	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC BIGGER PICTURE 52422/AG (18.98)	You Get What You Give	●	1
6	4	6	TAYLOR SWIFT BIG MACHINE T50300A (18.98)	Speak Now	●	1
7	6	7	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry	●	2
8	7	8	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	●	1
9	1	30	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This	●	1
10	8	11	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)	Paper Airplane	●	1
11	12	17	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey	●	1
12	11	12	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	●	10
13	9	10	SARA EVANS RCA 49693/SMN (10.98)	Stronger	●	1
14	13	15	ZAC BROWN BAND ROUNDER 610665*/CONCORD (18.98)	The Foundation	●	2
15	14	13	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get	●	3
16	17	19	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution	●	1
17	19	21	SUGARLAND MERCURY 014758*/UMGN (13.98)	The Incredible Machine	●	1
18	18	20	AARON LEWIS STROUD VARIOUS 01013 (7.98)	Town Line (EP)	●	1
19	16	14	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	●	6
20	20	23	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square	●	3
21	15	16	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	●	2
22	NEW	1	NICK 13 SUGAR HILL 4068*/WELK (12.98)	Nick 13	●	22
23	22	26	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	●	2
24	25	28	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	●	4
25	21	18	RANDY TRAVIS WARNER BROS. 8635 EX/CRACKER BARREL (11.98)	Randy Travis	●	11

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	29	36	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	●	2
27	23	25	BILLY CURRINGTON MERCURY 015390/UMG (7.98)	Icon: Billy Currington	●	22
28	24	22	JOSH TURNER MCA NASHVILLE 015348/UMG (7.98)	Icon: Josh Turner	●	20
29	31	43	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	●	19
30	32	42	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC BIGGER PICTURE 52526/AG (25.98 CD/DVD)	Pass The Jar: Live	●	2
31	27	35	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC '966	●	1
32	10	3	SCOTTY MCCREERY 19 DIGITAL EX (9.98)	American Idol Season 10: Scotty McCreery	●	3
33	26	27	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	●	4
34	30	38	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	●	7
35	33	30	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury	●	1
36	37	37	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin	●	4
37	35	41	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire	●	2
38	39	44	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun	●	1
39	42	45	BLAKE SHELTON REPRISE 524497/WMN (7.98)	All About Tonight (EP)	●	1
40	34	31	EMMYLOU HARRIS NONESUCH 525966/WARNER BROS. (18.98)	Hard Bargain	●	3
41	38	32	SOUNDTRACK SCREEN STUDIOS PRODUCTIONS 34871/MAGNOLIA GATE (10.98)	Country Strong: More Music From The Motion Picture	●	5
42	41	39	STEVE EARLE NEW WEST 6195* (17.98)	I'll Never Get Out Of This World Alive	●	4
43	52	60	PAGE SETTER BLAKE SHELTON REPRISE/WARNER BROS. 52624/WMN (8.98)	Hillbilly & Bone (EP)	●	2
44	36	29	DONNY & MARIE MPCA 25742/BDG (14.98)	Donny & Marie	●	7
45	40	34	HANK III SIDEWALK 79233*/BRUC (18.98)	Hillbilly Joker	●	10
46	NEW	1	JOE ELY RACK#M 005 (15.98)	Satisfied At Last	●	46
47	46	52	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	●	8
48	47	53	TRACE ADKINS SHOW DOG-UNIVERSAL 014268 (9.98)	Cowboy's Back In Town	●	1
49	45	49	STEEL MAGNOLIA BIG MACHINE SMD100A (10.98)	Steel Magnolia	●	3
50	48	51	REBA STARBUCK RMD00A/VALORY (13.98)	All The Women I Am	●	1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	10	#1 ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD	Paper Airplane	●
2	3	4	SARAH JAROSZ SUGAR HILL 4062/WELK	Follow Me Down	●
3	2	13	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert	●
4	4	54	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	●
5	NEW	1	THE GRASCALS TIME LIFE 26514*	Dance Til Your Stockings Are Hot And Ravin' (EP)	●
6	NEW	1	THE FAREWELL DRIFTERS HEART SQUEEZE 111*/THIRTYTIGERS	Echo Boom	●
7	5	18	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars	●
8	8	8	CHRIS THILE & MICHAEL DAVES NONESUCH 527603/WARNER BROS.	Sleep With One Eye Open	●
9	6	61	TRAMPLED BY TURTLES BANJOAD 07*	Palomino	●
10	NEW	1	VARIOUS ARTISTS RURAL RHYTHM 1073	The All-Star Jam: Live At Graves Mountain	●

BETWEEN THE BULLETS

DUNN HITS NO. 1

Former Brooks & Dunn lead singer Ronnie Dunn becomes the second artist in the Nielsen SoundScan era (since May 1991) to exit a core country act and then debut at No. 1 on Top Country Albums. He's the first since Wynonna's solo debut entered atop the chart in April 1992 following her run as one-half of the Judds. Dunn's rookie solo album starts with 45,000 copies (No. 5 on the Billboard 200). The only non-core country duos and groups to yield top solo starts by current or former members on the country list are Staind (Aaron Lewis) and Hootie & the Blowfish (Darius Rucker). —Wade Jessen

TOP R&B/HIP-HOP ALBUMS			ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	12	TECH N9NE	ALL 6'S & 7'S STRANGE (RBC)
2	5	6	BEASTIE BOYS	HOT SAUCE COMMITTEE PART TWO BROOKLYN DUST 05639/CAPITOL
3	6	12	CHRIS BROWN	F.A.M.E. JIVE 86067/JLG
4	1	1	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG
5	30	1	RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG
6	3	3	VARIOUS ARTISTS	SELF MADE: VOL. 1 MAYBACH 527800/WARNER BROS.
7	7	29	NICKI MINAJ	PINK FROID YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021/UMRG
8	8	12	KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/JLG
9	10	52	EMINEM	RECOVERY WEBB SHADY/AFTERMATH/INTERSCOPE 014411/IGA
10	12	15	MARSHA AMBROSIUS	LATE NIGHTS & EARLY MORNINGS J 64826/RMG
11	11	14	LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520870/AG
12	9	28	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
13	16	12	JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RMG
14	13	6	SADE	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
15	2	2	TRIN-I-TEE 5:7	ANGEL & CHANELLE MUSIC WORLD GOSPEL 093/MUSIC WORLD
16	14	31	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA
17	19	37	LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG
18	5	5	TYLER, THE CREATOR	GOBLIN XL 529*
19	15	5	RAPHAEL SAADIQ	STONE ROLLIN' COLUMBIA 62560/SONY MUSIC
20	21	30	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 014688/IDJMG
21	20	26	R. KELLY	LOVE LETTER JIVE 80874/JLG
22	24	11	MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
23	28	44	KEM	INTIMACY: ALBUM III UNIVERSAL MOTOWN 014469/UMRG
24	27	2	VARIOUS ARTISTS	SACRED LOVE SONGS 2 DEXTERITY SOUNDS 001
25	22	6	KELLY PRICE	KELLY MY BLOCK/SANG GIRL 32101/MALACO
26	23	3	JADAKISS	I LOVE YOU I DEDICATE TO MY FANS: THE MIXTURE BLOK/DEF JAM 015060/IDJMG
27	29	53	DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG
28	18	4	TINIE TEMPAH	DISC-OVERY DISTURBING LONDON 70635/CAPITOL
29	26	47	RICK ROSS	TEFLON DON MAYBACH/SUPA-N-SLIDE/DEF JAM 014366/IDJMG
30	25	25	MUSIQ SOULCHILD	MUSIQ IN THE MAGIQ SONGBOOK/ATLANTIC 524542/AG
31	30	4	NEW BOYZ	TOO COOL TO CARE SHOTTY 522931/WARNER BROS.
32	37	31	KID CUDI	MAN ON THE MOON II DREAM ONV.G.O.D./UNIVERSAL MOTOWN 014649/UMRG
33	35	39	TREY SONGZ	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524538/AG
34	31	36	WAKA FLOCKA FLAME	FLOCKAVELI 1017 BRICK SQUAD/ASYLUM 522740/WARNER BROS.
35	32	41	THE TEMPTATIONS	ICON MOTOWN 014607/UME
36	36	37	JEREMIH	ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG
37	33	5	YOLANDA ADAMS	BECOMING N-HOUSE 100300 EX
38	34	5	ARETHA FRANKLIN	A WOMAN FALLING OUT OF LOVE ARETHA'S RECORDS 70313 EX
39	39	26	DIDDY - DIRTY MONEY	LAST TRAIN TO PARIS BAD BOY/INTERSCOPE 014381/IGA
40	38	27	T.I.	NO MERCY GRAND HUSTLE/ATLANTIC 523753/AG
41	42	25	KERI HILSON	NO BOYS ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015008/IGA
42	40	27	CHARLIE WILSON	JUST CHARLIE P MUSIC/JIVE 81696/JLG
43	50	26	TANK	NOW OR NEVER MOGAME/SONG DYNASTY/ATLANTIC 525214/AG
44	46	12	GUCCI MANE	THE RETURN OF MR. ZONE 6 1017 BRICK SQUAD 527374/WARNER BROS.
45	43	25	KEYSHIA COLE	CALLING ALL HEARTS GEFEN 01510B/IGA
46	40	3	STEPHEN MARLEY	REVELATION Pt. 1 GIBETIO YOUTHS/DEF JAM/UNIVERSAL REPUBLIC 015247/UMRG
47	56	11	BONEY JAMES	CONTACT VERVE FORECAST 015375/AG
48	55	64	USHER	RAYMOND V RAYMOND LAFACE 61552/JLG
49	41	11	SNOOP DOGG	DOGGOUMENTARY DOGGYSTYLE/PRIORITY 07952/CAPITOL
50	45	25	JAMIE FOXX	BEST NIGHT OF MY LIFE J 54860/RMG

Kelly Rowland reaches the top 10 on Rhythmic for the first time as a lead artist with "Motivation," featuring Lil Wayne, stepping 11-10 in its seventh week. Her only other trips to the top 10 came with Nelly's "Dilemma" (11 weeks at No. 1 in 2002) and Trina's "Here We Go" (No. 5, 2005).



MAINSTREAM R&B/HIP-HOP			TITLE	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	12	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UMRG)	
2	2	19	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)	
3	3	14	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)	
4	4	11	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)	
5	9	4	I'M ON ONE	LUPE FIASCO (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
6	5	20	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
7	6	15	FAR AWAY	MARSHA AMBROSIUS (J/RMG)	
8	8	17	HUSTLE HARD	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)	
9	14	6	UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)	
10	7	15	RACKS	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG)	
11	13	10	BEST NIGHT OF MY LIFE	JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG)	
12	12	12	CUPID	LLOYD FEAT. AWESOME JONES (YOUNG-GOLDBE/ZONE 4/INTERSCOPE)	
13	10	21	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
14	11	18	DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
15	16	13	ONE NIGHT STAND	KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)	
16	15	16	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
17	23	5	MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)	
18	34	2	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
19	22	7	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)	
20	20	10	SOBRIETY	MARY J. BLIGE FEAT. DIDDY & LIL WAYNE (MTRIA/RCA/DEF JAM/IDJMG)	
21	25	5	BALLIN'	YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)	
22	21	18	BRING IT BACK	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)	
23	24	5	TUPAC BACK	MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)	
24	19	11	JOHN	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
25	17	14	YOUR LOVE	DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERSCOPE)	
26	18	8	RUN THE WORLD (GIRLS)	BEYONCE (COLUMBIA)	
27	31	2	ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)	
28	28	6	9 PIECE	RICK ROSS FEAT. LIL WAYNE OR TI (MAYBACH/SUPA-N-SLIDE/DEF JAM/IDJMG)	
29	26	18	GROVE ST. PARTY	WAKA FLOCKA FLAME FEAT. KENO GOTTI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
30	30	9	WE CAN GET IT ON	YO GOTTI FEAT. CIARA (INEVITABLE)	
31	11	11	BEST THING I NEVER HAD	BEYONCE (COLUMBIA)	
32	NEW	1	BOOTY WURK (ONE CHEEK AT A TIME)	T-PAIN FEAT. JOEY GALAXY (KONVIC/NAPPY BOY/JIVE/JLG)	
33	27	16	ALL YOUR LOVE	K'LA (MUSIC LINE/IDJMG)	
34	NEW	1	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
35	29	10	HOW MANY TIMES	K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)	
36	7	6	COUNTRY SH*T	BIG K.R.I.T. (CINEMATIC/DEF JAM/IDJMG)	
37	38	2	NOVACANE	FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)	
38	NEW	1	NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)	
39	33	9	PLATINUM	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/PRIORITY/CAPITOL)	
40	35	17	I DON'T DESERVE YOU	LLOYD BANKS FEAT. JEREMIH (6 UNIT/CAPITOL)	

BETWEEN THE BULLETS

TECH N9NE'S TOP WEEK



Tech N9ne may not be a household name yet, but if the No. 1 debut of latest set "All 6's and 7's" on Top R&B/Hip-Hop Albums is any indication, he will be soon enough. Moving 56,000 copies, according to Nielsen SoundScan, "6's and 7's" beats his previous best sales week of 36,000 achieved with 2008's "Killer." The debut also marks the Kansas City, Mo., rapper's fifth top 10 album in 15 chart appearances following "Killer" (No. 8), 2009's "K.O.D." (No. 7) and 2010's "The Gates Mixed Plate" (No. 5) and the "Seepage" EP (No. 10). Despite having posted only one song on any airplay chart—2004's "Here Comes Tecca Nina" spent two weeks

on Rhythmic—Tech N9ne's Strange Music label and its releases have been propelled by his fans who call themselves "Technicians."

—Rauly Ramirez

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

ADULT R&B			TITLE	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	21	I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRICA/VERITY/JLG)	
2	4	9	SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)	
3	2	22	4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)	
4	3	28	FAR AWAY	MARSHA AMBROSIUS (J/RMG)	
5	5	29	LOVE LETTER	R. KELLY (JIVE/JLG)	
6	7	10	PIECES OF ME	LEDSI (VERVE FORECAST/VERVE)	
7	6	22	NOT MY DADDY	KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)	
8	9	39	YOU ARE	CHARLIE WILSON (P MUSIC/JIVE/JLG)	
9	10	13	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL MOTOWN/UMRG)	
10	8	20	WHERE YOU AT	JENNIFER HUDSON (ARISTA/RMG)	
11	11	9	COLLARD GREENS & CORNBREAD	FANTASIA (S/19/J/RMG)	
12	13	8	CLOSER	JOE (DEXTERITY SOUNDS)	
13	12	9	STILL IN LOVE WITH YOU	SADE (EPIC/COLUMBIA)	
14	18	5	LIFE OF THE PARTY	CHARLIE WILSON (P MUSIC/JIVE/JLG)	
15	22	6	FALL 5.0	BRIAN MCKNIGHT (HARD WRK/EONE)	
16	19	7	RADIO MESSAGE	R. KELLY (JIVE/JLG)	
17	21	4	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)	
18	16	18	BEAUTIFUL	NOEL GOUDIN (MASS APPEAL/EONE)	
19	24	6	YES	MUSIQ SOULCHILD (ATLANTIC)	
20	17	18	GOOD MAN	RAPHAEL SAADIQ (COLUMBIA)	
21	25	8	I CAN'T MAKE YOU LOVE ME	TANK (MOGAME/SONG DYNASTY/ATLANTIC)	
22	26	3	NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)	
23	15	15	ANYTHING	MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)	
24	23	12	LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)	
25	36	3	IN THE MOOD	JOHNNY GILL (NOTIF)	

RAP SONGS			TITLE	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	18	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
2	2	12	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)	
3					

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	7	#1 JUDAS	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
2	4	8	CALL YOUR GIRLFRIEND	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE
3	1	1	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY	CAPITOL
4	8	1	RUN THE WORLD (GIRLS)	BEYONCÉ	COLUMBIA
5	10	1	MIRRORS	NATALIA KILLS	CHERRYTREE/INTERSCOPE
6	11	4	I'M INTO YOU	JENNIFER LOPEZ FEATURING LIL WAYNE	ISLAND/IDJMG
7	9	9	WE OWN THE NIGHT	ANDREA ROSARIO	HECHTIC
8	13	8	PARTY ROCK ANTHEM	LINQ4 FEATURING LAUREN BENNETT & GOODMUSIC PARTY	ROCKWELL/AMCHERRYTREE/INTERSCOPE
9	5	9	HOLLYWOOD TONIGHT	MICHAEL JACKSON	MJJ/EPIC
10	12	9	MOVE WITH IT	LINNEA LINNEA & CO.	
11	1	12	FADE	KRISTINE W. FLY	AGAIN
12	16	7	NOT MY DADDY	EVA IN YA FACE	BUNGALÓ
13	14	11	ORIGINAL SIN	INOS FEATURING ROB THOMAS & INTRODUCING DJ VALENTIN'S PETROL	ELECTRICART/CONCORD
14	18	6	PRICE TAG	JESSIE J FEATURING B.O.B	LAVA/UNIVERSAL REPUBLIC
15	10	12	WORLD KEEPS TURNING	SYLVIA TOSUN	SEA TO SUN
16	22	4	WHERE THEM GIRLS AT	DAVID GUETTA FEATURING FLO RIDA & NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPITOL
17	24	5	WHO SAYS	SELENA GÓMEZ & THE SCENE	HOLLYWOOD
18	6	10	TILL THE WORLD ENDS	BRITNEY SPEARS	JIVE/JLG
19	23	7	SEE THE NEW HONG KONG	JOSIE COTTON	DIRUFFY
20	28	1	SAVE THE WORLD	SWEDISH HOUSE MAFIA SHM/ASTRALWERKS/CAPITOL	
21	15	1	CATCH A FIRE	JOHN LEPAGE FEATURING DEBBY HOLIDAY & LFB	GROOVE
22	25	4	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER MR.	305/POLO GROUNDS/UMG
23	26	6	GAVE UP ON LOVE	KELLI DENZ	
24	20	12	KICK US OUT	HYPER CRUSH	UNIVERSAL MOTOWN
25	17	11	ALL HERE NOW	DAVID GARCIA & HIGH SPIES FEATURING SARAH TANCER	SOL/ATC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	29	6	SWEET SUGAR POISON	DAVE MATTHIAS VS. JULISSA VELOZ	CARRILLO
27	27	12	SAN FRANCISCO IS MY DISCO	LAURA LARUE	NEAR
28	21	12	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA
29	42	2	POWER PICK TIL DEATH	WYNTER GORDON	BIG BEAT/ATLANTIC
30	35	3	I WROTE THE BOOK	BETH DITTO	DECONSTRUCTION/COLUMBIA
31	19	9	YOU CAN'T STOP THE RAIN	MARTIN CLANCY & THE WITNESS	PROTECTION PROGRAMME SEAPORT
32	36	4	PRETTY UGLY	YENN	DOWN UNDER
33	30	10	WHAT A FEELING	ALEX GAUDINO FEATURING KELLY ROWLAND	ULTRA
34	40	3	WORLDWIDE	ROGER SANCHEZ FEATURING MC FLIPSIDE & MOBIN MASTER	STEALTH/ULTRA
35	43	3	LONG TIME (TAKING MY TIME)	STATIC REVENGER & ANGER DIMAS	WHITE HOUSE
36	38	4	GET MY MONEY BACK	CAZWELL PEACE	BISQUIT
37	44	3	AWAKEN	JES	ULTRA
38	NEW	1	HOT SHOT DEBUT DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEATURING LIL WAYNE	UNIVERSAL REPUBLIC
39	37	9	SEXY SEXY	CHARO	UNIVERSAL WAVE
40	39	7	TAKING OVER NOW	HMC, HANNAH & MIAMI	CALLING SNOWDOG
41	41	9	DANCE WITH ME	HOT ROD	G NOTE
42	50	2	JUMP	GIA BELLA	XTRME
43	33	15	BEAUTIFUL PEOPLE	CHRIS BROWN FEATURING BENNY BENASSI	JIVE/JLG
44	NEW	1	DON'T WANNA GO HOME	JASON DERULO	BELUGA HEIGHTS/WARNER BROS./WARNER
45	31	12	CHANGES	DIRTY VEGAS	DM
46	NEW	1	THE EDGE OF GLORY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
47	49	2	PERFECTION	KAITLIN	INTEGRITY
48	NEW	1	WHEN THE LIGHTS GO DOWN	GRACE DREAM	MERCHANT 21/CMG
49	NEW	1	TRUE LOVE	GEORGE ACOSTA	BLACK HOLE
50	46	8	DO YOU WANT TO OR NOT?	I LIKE IT ELECTRIC FEATURING SOPHIA LILLEY	BEAT CONGRESS/STRICTLY RHYTHM

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	4	#1 LADY GAGA	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE 015373/MGA
2	2	137	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/MGA
3	NEW	1	DEPECHE MODE	REMIXES 2: 81-11 (DELUXE EDITION)	MUTE/REPRISE 527880/RHINO
4	NEW	1	ABOVE & BEYOND	GROUP THERAPY	ANJUNABEATS 2795/ULTRA
5	1	25	SKRILLEX	SCARY MONSTERS AND NICE SPRITES (EP)	HIG BEAT/ATLANTIC 526918/WG
6	4	27	DEADMAU5	4X4=12	MAUSTRAP 2518/ULTRA
7	5	27	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005872*
8	3	12	KESHA	I AM THE DANCE COMMANDER	KEMOSABERICA 86508/RMG
9	45	1	LADY GAGA	THE REMIX	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633/MGA
10	10	9	GORILLAZ	THE FALL	VIRGIN 97588*/CAPITOL
11	NEW	1	BENNY BENASSI	ELECTROMAN	ULTRA 2572
12	12	10	TIESTO	CLUB LIFE VOLUME ONE: LAS VEGAS	MUSICAL FREEDOM 001
13	11	28	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX
14	8	4	MOBY	DESTROYED LITTLE (IDIT 9502)	MUTE
15	9	10	DAFT PUNK	TRON: LEGACY RECONFIGURED	WALT DISNEY 013540
16	NEW	1	DEPECHE MODE	REMIXES 2: 81-11 (MUTE/REPRISE)	527879*/RHINO
17	13	20	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12	ULTRA 2734
18	15	22	ROBYN	BODY TALK	KONICHIWA/CHERRYTREE/INTERSCOPE 015111/MGA
19	14	18	JAMES BLAKE	JAMES BLAKE	PULYDOR/UNIVERSAL REPUBLIC 02/UMRG
20	NEW	1	SIMON CURTIS	RA BOYROBOT	DIGITAL EX
21	20	56	LCD SOUNDSYSTEM	THIS IS HAPPENING	DFA/VIRGIN 09903*/CAPITOL
22	19	3	WOLFGANG GARTNER	ELECTRIC DANCY CARNAVAL VOLUME 2	INSOVMAC DIGITAL EX/ULTRA
23	18	35	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 2	EMERALD/SONY MUSIC 17303/CAPITOL
24	NEW	1	STS9	WHEN THE DUST SETTLES (EP)	1320 DIGITAL EX
25	21	23	BASSNECTAR	TIMESTRETCH (EP)	AMORPHOUS DIGITAL EX

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	11	#1 MR. SAXOBEAT	ALEXANDRA STAN	ULTRA
2	2	13	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA
3	3	11	ADDITION	MEDINA	ULTRA
4	9	9	PARTY ROCK ANTHEM	LINQ4 FEATURING LAUREN BENNETT & GOODMUSIC PARTY	ROCKWELL/AMCHERRYTREE/INTERSCOPE
5	5	8	CALL MY NAME	SULTAN & NED SHEPARD FEATURING NAJIA ALI HAREM	
6	8	27	HELLO	MARTIN SOLVEIG & DRAGONETTE	BIG BEAT/ATLANTIC
7	6	15	E.T.	KATY PERRY FEATURING KANYE WEST	CAPITOL
8	10	5	WHERE THEM GIRLS AT	DAVID GUETTA FEATURING FLO RIDA & NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPITOL
9	4	11	TILL THE WORLD ENDS	BRITNEY SPEARS	JIVE/JLG
10	7	7	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER MR.	305/POLO GROUNDS/UMG
11	13	7	SUN & MOON	ABOVE & BEYOND FEATURING RICHARD BEDFORD	ULTRA
12	11	11	NITON (THE REASON)	ERIC PRYDZ	ULTRA
13	15	8	WHAT A FEELING	ALEX GAUDINO FEATURING KELLY ROWLAND	ULTRA
14	18	3	THE EDGE OF GLORY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
15	23	3	ME AND MY MICROPHONE	SEPTEMBER ROBBINS	
16	14	19	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL	ISLAND/IDJMG
17	12	12	BEAUTIFUL PEOPLE	CHRIS BROWN FEATURING BENNY BENASSI	JIVE/JLG
18	22	2	SOMETIMES	DIM CHRIS FEATURING AMANDA WILSON	SOLTRENZ
19	16	18	S&M	RIHANNA	SRP/DEF JAM/IDJMG
20	20	4	SAVE THE WORLD	SWEDISH HOUSE MAFIA SHM/ASTRALWERKS/CAPITOL	
21	NEW	1	DROWNING	ARMIN VAN BUUREN FEATURING LAURA V	ULTRA
22	17	4	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS	INTERSCOPE
23	24	2	DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEATURING LIL WAYNE	UNIVERSAL REPUBLIC
24	NEW	1	RAISE YOUR WEAPON	DEADMAU5	MAUSTRAP/ULTRA
25	NEW	1	BOUNCE	CALVIN HARRIS FEATURING KELIS	ULTRA

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	84	#1 MICHAEL BUBLE	74 WEEKS CRAZY LOVE	143/REPRISE 520733/WARNER BROS.
2	NEW	1	COREA, CLARKE & WHITE	FOREVER	CONCORD 32627
3	5	20	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	FRANK SINATRA ENT./REPRISE 52824/WARNER BROS.
4	2	2	ELIANE ELIAS	LIGHT MY FIRE	CONCORD PICANTE 32761/CONCORD
5	NEW	1	L. KONITZ/B. MEHLDAU/C. HADEN/P. MOTIAN	LIVE AT BROADWAY	ECM 015764/UNIVERSAL CLASSICS GROUP
6	9	9	GORDON GOODWIN'S BIG PHAT BAND	THAT'S HOW WE ROLL	TELARC 32363/CONCORD
7	1	1	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES	HERE WE GO AGAIN	BLUE NOTE 96388/BLG
8	6	37	SOUNDTRACK	TREME: SEASON 1	HBO/GEFFEN 014910/IGA
9	33	33	MICHAEL BUBLE	HOLLYWOOD: THE DELUXE (EP)	143/REPRISE 526141/WARNER BROS.
10	RE-ENTRY	1	STACEY KENT	RACONTE-MOI... TOKEN	BLUE NOTE 26823/BLG
11	NEW	1	HIROMI FT. A. JACKSON & S. PHILLIPS	VOICE	TELARC 32819/CONCORD
12	8	15	HARRY CONNICK, JR.	IN CONCERT ON BROADWAY	COLUMBIA LEGACY 77295/SONY MUSIC
13	10	17	NINA SIMONE	S.O.U.L.	SONY MUSIC CMG 83788/SONY MUSIC
14	NEW	1	BRANFORD MARSALIS/JOEY CALDERAZZO	SONGS OF MIRTH AND MELANCHOLY	MARSALIS 0015
15	9	6	KARRIN ALLYSON	ROUND MIDNIGHT	CONCORD JAZZ 32662/CONCORD

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW	1	#1 MORMON TABERNACLE CHOIR	THIS IS THE CHRIST	MORMON TABERNACLE CHOIR 505592
2	1	7	VARIOUS ARTISTS	THE ROYAL WEDDING	DECCA 015604
3	2	26	MORMON TABERNACLE CHOIR	MEN OF THE MORMON TABERNACLE CHOIR	MORMON TABERNACLE CHOIR 5055125
4	43	43	VARIOUS ARTISTS	BOZET CARMEN: DUETS & ARIAS	SUGAR/DECCA 014991/UNIVERSAL CLASSICS GROUP
5	2	2	INTERNATIONAL CONTEMPORARY ENSEMBLE	JOHN ADAMS: NOVESUCH	523014/WARNER BROS.
6	5	10	JOSH WRIGHT	JOSH WRIGHT SHADOW MOUNTAIN	5055981
7	7	3	L. HUNT LIEBERSON/PHILHARMONIA BAROQUE ORCH.	BERLIOZ: PHILHARMONIA BAROQUE 01	
8	14	21	S. DINNERSTEIN/KAMMERORCHESTER	BACH: SONY CLASSICAL 81742/SONY MASTERWORKS	
9	28	28	ERIC WHITACRE	LIGHT & GOLD	DECCA 014850/UNIVERSAL CLASSICS GROUP
10	RE-ENTRY	1	CHICAGO SYMPHONY ORCHESTRA	VERDI: CSO RE: SOUND	9011006
11	9	46	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	FOREVER VIENNA	ANDRE RIEU/POLYDOR/HIP-O 014439/UMI
12	NEW	1	IL COMPLESSO BAROCO	HANDEL: VIRGIN CLASSICS 70844/EMI CLASSICS	
13	RE-ENTRY	1	ZUILL BAILEY/AWADAGIN PRATT	BRAMMS: WORKS FOR CELLO AND PIANO	TELARC 32664/CONCORD
14	NEW	1	INGRID FLITER	BEETHOVEN: PIANO SONATAS	EMI CLASSICS 94573
15	12	69	EMANUEL AX'YO-YO MAITZCHAK PERLMAN	MEINELSSOHN: PIANO TRIOS	SONY CLASSICAL

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	11	#1 BONEY JAMES	CONTACT	VERVE FORECAST 015375/VG
2	3	4	BELA FLECK & THE FLECKTONES	ROCK-ET > SCIENCE	EONE 2133
3	43	43	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP	31810*/CONCORD
4	60	60	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/VG
5	NEW	1	EUGE GROOVE	HELLO	TDM/DRROW CONCORD 31753
6	9	18	HERB ALPERT & LANI HALL	I FEEL YOU	CONCORD JAZZ 32757/CONCORD
7	2	39	GIL SCOTT-HERON	I'M NEW HERE	XL 471*
8	35	35	DAVE KOZ	HELLO	TDM/DRROW CONCORD 31753
9	12	50	KENNY G	HEART AND SOUL	CONCORD 32048
10	22	48	VARIOUS ARTISTS	LEE RITENOUR'S 6 STRING THEORY	CONCORD 31911
11	33	33	FOURPLAY	LET'S TOUCH THE SKY	HEADS UP 32030/CONCORD
12	13	19	THE RIPPINGTONS FT. RUSS FREEMAN	COTE D'AZUR	PEAK 32590/CONCORD
13	NEW	1	VARIOUS ARTISTS	SMOOTH JAZZ NUMBER 1	HITS CONCORD JAZZ/PEAK/HEADS UP 32854/CONCORD
14	10	6	GALACTIC	THE OTHER SIDE OF MIDNIGHT	ANTI- 87152/EPITAPH
15	15	47	BRIAN CULBERTSON	XII BRP	014460/VG

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	7	#1 IL VOLO	IL VOLO: OPERA BLESSE/GATICA/RENTOR/GEFFEN 015617/MGA	
2	NEW	1	IL VOLO	IL VOLO: EDICION EN ESPAOL	OPERA BLESSE/GATICA/RENTOR/GEFFEN 015745/UMI
3	30	30	JACKIE EVANCHO	O HOLY NIGHT (EP)	SYCO/COLUMBIA 81151/SONY MUSIC
4	47	47	DAVID GARRETT	ROCK SYMPHONIES	DECCA 014442
5	6	15	ALFIE BOE	BRING HIM HOME	DECCA 015330
6	NEW	1	JACKIE EVANCHO	DREAM WITH ME	SYCO/COLUMBIA 87061/SONY MUSIC
7	5	29	STING FT. THE ROYAL PHILHARMONIC ORCH.	STING: LIVE IN BERLIN	CHERRYTREE/DECCA 014982/DECCA
8	49	49	STING	SYMPHONIES	CHERRYTREE/DECCA 014454/UNIVERSAL CLASSICS GROUP
9	12	4	ALFIE BOE	YOU'LL NEVER WALK ALONE	EMI CLASSICS 96789
10	8	44	ZOE KEATING	INTO THE TREES	ZOE KEATING 03 EX
11	NEW</				

HOT LATIN SONGS™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHIT	
1	1	5	#1 YOU RDMEO SANTOS (SONY MUSIC LATIN)
2	2	10	VEN A BAILAR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
3	3	17	TABOO DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
4	4	15	TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
5	10	1	PROMETI INTOCABLE (G.I.M.)
6	6	13	EL ARDIDO LARRY HERNANDEZ (MENDIETA/FONOVISA)
7	19	1	EL CULPABLE ESPINOZA PAZ (DIS/ASL)
8	8	7	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)
9	13	1	VEN COMMIGO DADDY YANKEE FEATURING PRINCE ROYCE (EL CARTEL)
10	18	1	CUANTO ME CUESTA LA ARROLLADORA BANDA EL LIMON (DISA)
11	32	1	ME ENCANTARIA FIDEL RUEDA (DISA)
12	7	13	LLUVIA AL CORAZON MANA (WARNER LATINA)
13	9	46	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)
14	17	8	NO ME DEJES CON LAS GANAS LOS HOROSCOPOS DE DURANGO (DISA/ASL)
15	1	1	EL TIERNO SE FUE CALIBRE 50 (DISA)
16	14	27	GRACIAS A DIOS VIOLENTO (DISA/ASL)
17	18	1	LLAMA AL SOL TITO "EL BAMBINO" (SIENTE)
18	24	6	RABIOSA SHAKIRA FEATURING PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
19	4	4	TAN SOLO TU FRANCO DE VITA FEATURING ALEJANDRA GUZMAN (SONY MUSIC LATIN)
20	15	42	DANZA KUDURO DON OMAR & LUCENZO (MR305/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
21	12	12	MI CORAZON ESTA MUERTO RKM & KEN-Y (PINA)
22	23	18	LA CIUDAD DEL OLVIDO EL TRONO DE MEXICO (FONOVISA)
23	22	8	PELIGRO REIK (SONY MUSIC LATIN)
24	5	5	GRITAR LUIS FONSI (UNIVERSAL MUSIC LATIN)
25	29	5	MI ULTIMA CARTA PRINCE ROYCE (TOP STOP)
26	28	3	OLVIDAME JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
27	36	4	DONDE ESTAS PRESUMIDA CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE (DISA)
28	21	16	CONTESTAME EL TELEFONO ALEXIS & FIDO FEATURING FLEX (SONY MUSIC LATIN)
29	33	18	TU ANGELITO CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
30	40	3	DI QUE REGRESARAS LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
31	32	1	TENGO TU LOVE SIE7E (LA VIDA BUENA)
32	39	10	MI VIDA DIVINO (HVP)
33	31	20	EL AMOR QUE PERDIMOS PRINCE ROYCE (TOP STOP)
34	34	14	HABITACION 69 BANDA LOS RECODITOS (DISA)
35	30	12	ENTRE TUS ALAS CAMILA (SONY MUSIC LATIN)
36	36	1	AMOR CLANDESTINO MANA (WARNER LATINA)
37	44	4	APOGO NO QUISIERAS ALX VILLARREAL (MUSART/BALBOA)
38	27	12	MAS RICKY MARTIN (SONY MUSIC LATIN)
39	37	16	MIENTRAS DORMIAS PESADO (DISA/ASL)
40	42	11	LA HUMMER Y EL CAMARO ESCOLTA DE GUERRA, VOZ DE MANDO Y JORGE SANTACRUZ (PHOTOREBEL)
41	45	5	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
42	38	12	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
43	NEW		E.T. KATY PERRY FEATURING KANYE WEST (CAPITOL)
44	47	2	DIA DE SUERTE ALEJANDRA GUZMAN (CAPITOL LATIN)
45	NEW		BORRACHO Y LOCO LOS HURACANES DEL NORTE (DISA)
46	RE-ENTRY		SI NO LE CONTESTO PLAN B (PINA)
47	NEW		THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
48	RE-ENTRY		NINAS PUDIENAS Y PODEROSAS VOZ DE MANDO (DISA)
49	RE-ENTRY		AL FINAL DE NUESTRO AMOR ALEX RIVERA (EKKORECORDS)
50	46	9	ESTOY ENAMORADO DANNY FERNANDEZ (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)

Daddy Yankee cracks the top 10 of Hot Latin Songs for a 10th time as "Ven Conmigo" jumps 13-9 in its eighth week (9.3 million listener impressions, up 15%). The move also marks featured artist Prince Royce's third top 10 since first appearing on the list with the No. 8-peaking "Stand by Me" in May 2010.



TOP LATIN ALBUMS™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHIT	
1	4	9	#1 MANA DRAMA Y LUZ WARNER LATINA 526530
2	2	67	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
3	3	17	AVENTURA 14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN
4	3	17	FRANCO DE VITA EN PRIMERA FILA SONY MUSIC LATIN 78112
5	1	49	ENRIQUE IGLESIAS EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 01448/UMLE
6	5	3	LOS TIGRES DEL NORTE MTV UNPLUGGED MTV/FONOVISA 354644/UMLE
7	HOT SHOT DEBUT		JORGE SANTACRUZ Y SU GRUPO QUIN LA SUPREMACIA DEL 91180/SONY MUSIC LATIN
8	7	28	CRISTIAN CASTRO VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE
9	10	34	PAGE SETTER SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN
10	NEW		IL VOLO IL VOLO OPERA BLUE/GIGACANTO/REFFEN/UNIVERSAL MUSIC LATINO 015745/UMLE
11	30	1	DON OMAR MEET THE ORPHANS: THE KING IS BACK, ORFANATO/MACHETE 014967/UMLE
12	9	70	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881
13	11	12	INTOCABLE 2011 G.I.M. 029/DASMI
14	13	21	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UMLE
15	12	1	CONJUNTO ATARDECER LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE
16	14	20	WISIN & YANDEL LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
17	17	54	GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
18	15	10	JOAN SEBASTIAN LOS HUEVOS RANCHEROS FONOVISA 354639/UMLE
19	20	12	GLORIA TREVI GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE
20	8	8	VARIOUS ARTISTS DEL RECORDS PRESENTA ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN
21	16	8	TIERRA CALI UN SIGLO DE AMOR VICTORIA/UNIVERSAL MUSIC LATINO 054133/UMLE
22	65	2	GG VARIOUS ARTISTS TOP 25 CANTOS DE ALABANZA 2012 MARANTHA LACIN 72050/MARANTHA
23	18	11	GERARDO ORTIZ MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN
24	21	20	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
25	23	30	LARRY HERNANDEZ 20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE
26	26	32	PITBULL ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
27	24	31	VARIOUS ARTISTS 40 ANIVERSARIO DISA: 2000 - 2010 DISA 729590/UMLE
28	NEW		VARIOUS ARTISTS PARA UN PADRE MUY PADRE PLATINO 11119
29	27	12	EL TRONO DE MEXICO SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE
30	25	55	MARC ANTHONY ICONSOS SONY MUSIC LATIN 67402
31	30	62	CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE
32	28	12	CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721639/UMLE
33	22	3	EL COMPA SACRA: EL ULTIMO RAZO BOLA DE RATAS SONY MUSIC LATIN 83991
34	31	11	PESADO UNA HISTORIA PARA SI DISA 721636/UMLE
35	32	9	JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 4438/BALBOA
36	35	12	ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992
37	33	35	MARC ANTONIO SOLIS EN TOTAL PLENITUD FONOVISA 354570/UMLE
38	34	18	TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE
39	36	2	VARIOUS ARTISTS LOS MADRAZOS NUEVEDITOS DE LA RADIO 3 FONOVISA 354642/UMLE
40	45	48	JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721551/UMLE
41	40	30	VARIOUS ARTISTS TOP LATINO V5 DISCOS 605 76157/SONY MUSIC LATIN
42	37	19	RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472
43	41	1	EL COYOTE Y SU BANDA TIERRA SANTA ESCUELA DE LA VIDA ISA 2112/MORENA
44	46	31	VARIOUS ARTISTS BANDA #1'S 2010 DISA 721622/UMLE
45	41	7	MYRIAM HERNANDEZ SEDUCCION UNIVERSAL MUSIC LATINO 015484/UMLE
46	42	12	RIGO TOVAR 40 ANIVERSARIO FONOVISA 354633/UMLE
47	39	5	GERARDO ORTIZ EN VIVO: LAS TUNDRAS DEL 89177/SONY MUSIC LATIN
48	51	8	JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA
49	38	17	LOS CUATES DE SINALOA TOCANDO WITH THE MARIA SONY MUSIC LATIN 77513
50	53	44	LOS INQUIETOS DEL NORTE VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS EAGLE MUSIC 3812

Shakira picks up her 25th top 10 on Latin Pop Airplay as "Rabiosa" moves 13-9, extending her lead for most top 10s by a female over Ednita Nazario, who has 17. Overall, the jump ties her with Ricky Martin for fourth-most top 10s behind Enrique Iglesias (31), Cristian Castro (30) and Luis Miguel (29).



REGIONAL MEXICAN ALBUMS™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHIT	
1	1	3	#1 LOS TIGRES DEL NORTE 3 WKS MTV UNPLUGGED MTV/FONOVISA 354644/UMLE
2	NEW		JORGE SANTACRUZ Y SU GRUPO QUIN LA SUPREMACIA DEL 91180/SONY MUSIC LATIN
3	2	12	INTOCABLE 2011 G.I.M. 029/DASMI
4	4	21	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UMLE
5	3	4	CONJUNTO ATARDECER LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE
6	7	47	GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
7	5	10	JOAN SEBASTIAN LOS HUEVOS RANCHEROS FONOVISA 354639/UMLE
8	9	8	VARIOUS ARTISTS ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN
9	6	8	TIERRA CALI UN SIGLO DE AMOR VICTORIA/UNIVERSAL MUSIC LATINO 054133/UMLE
10	8	11	GERARDO ORTIZ MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN
11	10	20	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
12	12	26	LARRY HERNANDEZ 20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE
13	13	27	VARIOUS ARTISTS 40 ANIVERSARIO DISA: 2000 - 2010 DISA 729590/UMLE
14	NEW		VARIOUS ARTISTS PARA UN PADRE MUY PADRE PLATINO 11119
15	14	12	EL TRONO DE MEXICO SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE
16	15	12	CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721639/UMLE
17	11	3	EL COMPA SACRA: EL ULTIMO RAZO BOLA DE RATAS SONY MUSIC LATIN 83991
18	17	10	PESADO UNA HISTORIA PARA SI DISA 721636/UMLE
19	18	9	JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 4438/BALBOA
20	19	2	VARIOUS ARTISTS LOS MADRAZOS NUEVEDITOS DE LA RADIO 3 FONOVISA 354642/UMLE

BETWEEN THE BULLETS

MANA'S TIE-BREAKING NO. 1

For the first time since Nielsen SoundScan data began powering the Top Latin Albums chart on July 10, 1993, there's a tie for No. 1. Maná's "Drama y Luz" and Prince Royce's self-titled debut moved the same number of copies, just shy of 4,000. Billboard rules stipulate that in case of a tie, the title with the best unit differential is ranked first. In this case, "Drama y Luz" posted a 2% increase while "Prince Royce" fell 3%, giving the rock act its eighth week at No. 1.

—Raully Ramirez

LATIN POP ALBUMS™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHIT	
1	2	9	#1 MANA DRAMA Y LUZ WARNER LATINA 526530
2	1	2	FRANCO DE VITA EN PRIMERA FILA SONY MUSIC LATIN 78112
3	3	49	ENRIQUE IGLESIAS EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 01448/UMLE
4	4	28	CRISTIAN CASTRO VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE
5	6	34	SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN
6	NEW		IL VOLO IL VOLO OPERA BLUE/GIGACANTO/REFFEN/UNIVERSAL MUSIC LATINO 015745/UMLE
7	5	70	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881
8	7	12	GLORIA TREVI GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE
9	15	2	VARIOUS ARTISTS TOP 25 CANTOS DE ALABANZA EDICION 2012 MARANTHA LACIN 72050/MARANTHA
10	8	55	MARC ANTHONY ICONSOS SONY MUSIC LATIN 67402
11	9	35	MARC ANTONIO SOLIS EN TOTAL PLENITUD FONOVISA 354570/UMLE
12	11	30	VARIOUS ARTISTS TOP LATINO V5 DISCOS 605 76157/SONY MUSIC LATIN
13	10	19	RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472
14	12	7	MYRIAM HERNANDEZ SEDUCCION UNIVERSAL MUSIC LATINO 015484/UMLE
15	13	6	TERCER CIELO VALE A LAS ESTRELLAS KASAVEN/UNIVERSAL MUSIC LATINO 054143/UMLE
16	16	6	LOS ANGELES NEGROS INDIVIDUALES CAPITOL LATIN 97368
17	NEW		NOEL SCHAJRIS GRANDES CANCIONES SONY MUSIC LATIN 90279
18	14	15	MARC ANTHONY DOS CLASICOS: LIBRE-AMAR SIN MENTIRAS SONY MUSIC LATIN 84367
19	17	7	SIE7E MUCHA COSA BUENA LA VIDA BUENA 8941
20	20	17	NAPOLEON 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS UNIVERSAL MUSIC LATINO 015192/UMLE

LATIN RHYTHM ALBUMS™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHIT	
1	1	30	#1 DON OMAR 11 WKS MEET THE ORPHANS: THE KING IS BACK, ORFANATO/MACHETE 014967/UMLE
2	2	20	WISIN & YANDEL LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
3	3	32	PITBULL ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
4	4	62	CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE
5	6	12	ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992
6	5	18	TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE
7	7	17	RKM & KEN-Y FOREVER PINA 70204/SONY MUSIC LATIN
8	9	59	DADDY YANKEE MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN
9	8	47	PLAN B HOUSE OF PLEASURE PINA 02022/SONY MUSIC LATIN
10	15	38	WISIN & YANDEL LA REVOLUCION: VOL. TWO WY/MACHETE 014857/UMLE
11	13	38	WISIN & YANDEL LA REVOLUCION: VOL. ONE WY/MACHETE 014857/UMLE
12	11	32	ZION & LENNOX LOS VERDADEROS PINA 70203/SONY MUSIC LATIN
13	10	29	CALLE 13 ENTREN LOS QUE QUIERAN SONY MUSIC LATIN 73431
14	14	38	FUEGO LA MUSICA DEL FUTURO CHOSEN FEW EMERALD 8770
15	12	48	IVY QUEEN DRAMA QUEEN MACHETE 014536/UMLE
16	17	34	KINTO SOL EL ULTIMO SUSPIRO MACHETE 014905/UMLE
17	16	14	GOCHO MI MUSICA NEW ERA/UNIVERSAL MUSIC LATINO 054125/UMLE
18	18	20	VARIOUS ARTISTS ULTRA LATINO ULTRA 2726
19	19	58	VARIOUS ARTISTS LATIN URBAN KINGZ 2 MACHETE 014254/UMLE
20	RE-ENTRY		JOEY MONTANA FLOW CON CLASE CAPITOL LATIN 32124

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
	NEW	CHANGED THE WAY YOU KISS ME	EXAMPLE/MINISTRY OF SOUND		
3	3	MR. SAXOBEAT	ALEXANDRA STAN/PLAY-ON		
4	2	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK/PARTY ROCK/WILLI AM/CHERRYTREE		
5	19	EVERY TEARDROP IS A WATERFALL	COLDPLAY/PARLOPHONE		
6	17	RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT/INTERSCOPE		
7	4	SWEAT	SNOOP DOGG VS. DAVID GUETTA/DOGGYSTYLE/PRIORITY		
8	5	THE LAZY SONG	BRUNO MARS/ELEKTRA		
9	6	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL/ISLAND		
10	7	I NEED A DOLLAR	ALOÉ BLACC/STONES THROW		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	30	SANBYAKUROKUJUGO NICHU KAZOKU	KANJANI EIGHT/IMPERIAL		
2	1	EVERYDAY, KATYUSHA	AKB48/KING		
3	13	PRICE TAG	JESSIE J FT. B.O.B./LAVA/ISLAND		
4	4	MARU MARU MORI MOR!	KAORU TO TOMOKI, TAMANI MUCC./UNIVERSAL		
5	26	SOREDEMO SHINJITERU	FUNKY MONKEY BABYS/DREAMUSIC		
6	53	EVERY TEARDROP IS A WATERFALL	COLDPLAY/PARLOPHONE		
7	2	DON'T WANNA LIE	BZ/VERMILLION		
8	NEW	BONAMANA	SUPER JUNIOR AVEX-J/MORE		
9	19	HANATABA	BACK NUMBER/UNIVERSAL		
10	3	HELLO "PARADISE KISS"	YUI/SONY MUSIC		

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHART CO.)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	NEW	SUCK IT AND SEE	ARCTIC MONKEYS/DOMINO		
2	2	21	ADELE XL		
3	1	BORN THIS WAY	LADY GAGA/STREAMLINE/KONLIVE/INTERSCOPE		
4	NEW	DREAM WITH ME	JACKIE EVANCHO/SYCO/COLUMBIA		
5	3	19	ADELE XL		
6	NEW	GLEE: THE MUSIC: SEASON TWO VOLUME 6	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA		
7	6	YOU CAN'T TEACH AN OLD DOG NEW TRICKS	SEASICK STEVE/PLAY IT AGAIN/SAM		
8	NEW	WONDERLAND	WONDERLAND/MERCURY		
9	5	WHO ARE YOU	JESSIE J/LAVA		
10	1	DOO-WOPS & HOOLIGANS	BRUNO MARS/ELEKTRA		

GERMANY		ALBUMS		(MEDIA CONTROL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	JACKPOT	PIETRO LOMBARO/UNIVERSAL		
2	NEW	ICKE WIEDER	PAUL KALKBRENNER/PAUL KALKBRENNER		
3	NEW	REMIXES 2: 81-11	DEPECHE MODE/MUTE/CAPITOL		
4	NEW	URLAUB FUERS GEHIRN	K.I.Z./UNIVERSAL		
5	2	BORN THIS WAY	LADY GAGA/STREAMLINE/KONLIVE/INTERSCOPE		
6	NEW	AUGENBLICKE	SEMINO ROSSI/MIRDSAS-MUSIC KOCH		
7	3	21	ADELE XL		
8	4	SCHIFFSVERKEHER	HERBERT GRODENEMEYER/GRONLAND/CAPITOL		
9	5	LIVE AT RIVER PLATE	AC/DC/ALBERT PRODUCTIONS/COLUMBIA		
10	NEW	SUCK IT AND SEE	ARCTIC MONKEYS/DOMINO/CAPITOL		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK/PARTY ROCK/WILLI AM/CHERRYTREE		
2	3	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
3	7	DON'T STOP THE PARTY	THE BLACK EYED PEAS/INTERSCOPE		
4	4	SWEAT	SNOOP DOGG VS. DAVID GUETTA/DOGGYSTYLE/PRIORITY		
5	5	ROLLING IN THE DEEP	ADELE XL		
6	9	VAMOS A LA PLAYA	LOONA/SORPID		
7	NEW	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
8	6	TILL THE WORLD ENDS	BRITNEY SPEARS/JIVE		
9	2	PRICE TAG	JESSIE J FT. B.O.B./LAVA		
10	8	J'AIMERAIS TROP	KEEN V FT. SAP YAZ		

CANADA		ALBUMS		(NIELSEN SOUNDSCAN)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	NEW	LITTLE HELL	CITY AND COLOUR/DINE ALONE		
2	2	21	ADELE XL		
3	1	BORN THIS WAY	LADY GAGA/STREAMLINE/KONLIVE/INTERSCOPE		
4	NEW	MIXMANIA2	MIXMANIA2 ZONE 4		
5	8	LOUD	RIHANNA SRP/DEF JAM		
6	4	UKULELE SONGS	EDDIE VEDDER/MONKEYWRENCH/UNIVERSAL REPUBLIC		
7	NEW	NOW! LANCE2	VARIOUS ARTISTS/UNIVERSAL/EMI		
8	6	LOVE?	JENNIFER LOPEZ/ISLAND		
9	7	THIS IS COUNTRY MUSIC	BRAD PAISLEY/ARISTA NASHVILLE		
10	3	CODES AND KEYS	DEATH CAB FOR CUTIE/BARSUK/ATLANTIC		

AUSTRALIA		ALBUMS		(ARIA)	JUNE 13, 2011
THIS WEEK	LAST WEEK				
1	2	21	ADELE XL		
2	1	BORN THIS WAY	LADY GAGA/STREAMLINE/KONLIVE/INTERSCOPE		
3	NEW	SEEKER LOVER KEEPER	SEEKER LOVER KEEPER/DEW PROCESS		
4	NEW	SUCK IT AND SEE	ARCTIC MONKEYS/DOMINO		
5	3	GLEE: THE MUSIC: SEASON TWO VOLUME 6	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA		
6	NEW	UKULELE SONGS	EDDIE VEDDER/MONKEYWRENCH/ISLAND		
7	4	WHO YOU ARE	JESSIE J/LAVA/ISLAND		
8	5	DOO-WOPS & HOOLIGANS	BRUNO MARS/ELEKTRA		
9	6	WASTING LIGHT	FOO FIGHTERS/RSWELL/RCA		
10	10	19	ADELE XL		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	DANZA KUDURO	DON OMAR & LUCENZO YANIS/ORFANATO		
2	1	MR. SAXOBEAT	ALEXANDRA STAN/PLAY-ON		
3	7	EVERY TEARDROP IS A WATERFALL	COLDPLAY/PARLOPHONE		
4	8	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG	JOVANNOTTI/MERCURY		
5	3	SET FIRE TO THE RAIN	ADELE XL		
6	4	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL/ISLAND		
7	5	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK/PARTY ROCK/WILLI AM/CHERRYTREE		
8	6	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
9	NEW	RABIOSA	SHAKIRA FEATURING PITBULL OR EL CATA EPIC		
10	NEW	THE LAZY SONG	BRUNO MARS/ELEKTRA		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	3	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
2	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL/ISLAND		
3	1	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
4	7	EVERY TEARDROP IS A WATERFALL	COLDPLAY/PARLOPHONE		
5	5	LEAD THE WAY	CARLOS JEAN NOVAEMUSIK		
6	4	I WISH THAT I COULD SEE YOU SO	HERMAN DUNE/SOURCE ETC		
7	NEW	FAR L'AMORE	BOB SINCLAR/RAFFAELLA CARRA/YELLOW		
8	6	SOLAMENTE TU	PABLO ALBORAN/TRIMECA ESTUDIOS Y PRODUCCIONES		
9	NEW	CANCION DE AMOR CADUCADA	MELISSA & IVI/ADAMOU SOU		
10	8	MR. SAXOBEAT	ALEXANDRA STAN/PLAY-ON		

GREECE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	IN LOVE WITH YOU	JARED EVAN/INTERSCOPE		
2	4	OK	NIND THE SPICY EFFECT		
3	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL/ISLAND		
4	3	BABY IT'S OVER	HELENA PAPAIOZOU/COLUMBIA		
5	5	FILI	VEGAS/WARNER		
6	NEW	IN MY BEDROOM	RALVERO & DADZ'N EFFECT/SPINNIN'		
7	NEW	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
8	1	FILA ME AKOMA (BACIAM! ANCORA)	PANOS MOUZOURAKIS & MARAVEYAS/LEGAL MINDS		
9	NEW	KRATA TA MATIA SOU KLEISTA	MELISSA & IVI/ADAMOU SOU		
10	9	I'M INTO YOU	JENNIFER LOPEZ FT. LIL WAYNE/ISLAND		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
2	2	I NEED A DOLLAR	ALOÉ BLACC/STONES THROW		
3	3	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK/PARTY ROCK/WILLI AM/CHERRYTREE		
4	NEW	CHANGED THE WAY YOU KISS ME	EXAMPLE/MINISTRY OF SOUND		
5	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL/ISLAND		
6	NEW	RIGHT THERE	NICOLE SCHERZINGER FT. 50 CENT/INTERSCOPE		
7	NEW	DON'T STOP THE PARTY	THE BLACK EYED PEAS/INTERSCOPE		
8	6	DON'T WANNA GO HOME	JASON DERULO/BELUGA HEIGHTS		
9	NEW	MR. SAXOBEAT	ALEXANDRA STAN/3BEAT		
10	5	SWEAT	SNOOP DOGG VS. DAVID GUETTA/DOGGYSTYLE/PRIORITY		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	OM SANNINGEN SKA FRAM	ERIC AMARILLO/STARBUSTER		
2	6	EVERY TEARDROP IS A WATERFALL	COLDPLAY/PARLOPHONE		
3	3	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL/ISLAND		
4	2	MR. SAXOBEAT	ALEXANDRA STAN/PLAY-ON		
5	7	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
6	4	DANZA KUDURO	DON OMAR & LUCENZO YANIS/ORFANATO		
7	5	SAVE THE WORLD	SWEDISH HOUSE MAFIA/SHM		
8	11	COCONUT TREE	MOHOMBI FT. NICOLE SCHERZINGER/2101		
9	NEW	LOCA PEOPLE (WHAT THE F*CK)	SAK NOEL/SPINNIN'		
10	9	JAG KOMMER	VERONICA MAGGIO/UNIVERSAL		

FINLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	POIKA (SAUNOO)	POJU SKYSOUND		
2	2	HAISSA	JARE & VILLEGALLE/MONSP		
3	3	MR. SAXOBEAT	ALEXANDRA STAN/PLAY-ON		
4	RE	SILKKII	JUKKA POIKA/SUOMEN MUSIKKI		
5	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL/ISLAND		
6	1	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK/PARTY ROCK/WILLI AM/CHERRYTREE		
7	6	MAAILMAN TOISELLA PUOLEN	HALOO HELSINKI/EMI		
8	8	REGGAEREKKA	LORD EST FT. PETRI NYGARD/HYPE		
9	NEW	EVERY TEARDROP IS A WATERFALL	COLDPLAY/PARLOPHONE		
10	10	SWEAT	SNOOP DOGG VS. DAVID GUETTA/DOGGYSTYLE/PRIORITY		

NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	WHAT ARE WORDS	CHRIS MEDINA/19		
2	2	MR. SAXOBEAT	ALEXANDRA STAN/PLAY-ON		
3	7	DANZA KUDURO	DON OMAR & LUCENZO YANIS/ORFANATO		
4	NEW	EVERY TEARDROP IS A WATERFALL	COLDPLAY/PARLOPHONE		
5	4	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
6	1	SWEAT	SNOOP DOGG VS. DAVID GUETTA/DOGGYSTYLE/PRIORITY		
7	5	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL/ISLAND		
8	8	SOMEONE LIKE YOU	ADELE XL		
9	6	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK/PARTY ROCK/WILLI AM/CHERRYTREE		
10	NEW	CANNABUS 2011	SIMENA FT. F REDDY/GENIUS/SIMENA FT. F REDDY/GENIUS		

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
2	NEW	EVERY TEARDROP IS A WATERFALL	COLDPLAY/PARLOPHONE		
3	2	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK/PARTY ROCK/WILLI AM/CHERRYTREE		
4	3	SET FIRE TO THE RAIN	ADELE XL		
5	5	CUBA	ROBERT ABIGAIL & DJ REBEL FT. THE GIBSON BROTHERS/SP		
6	RE	MELVIN	ARSENAL/PLAYOUTI		
7	7	RIVERSIDE	AGNES OBEL/AGNES OBEL		
8	4	DANCING ON MY OWN	KATO/19		
9	8	THE LAZY SONG	BRUNO MARS/ELEKTRA		
10	6	PRICE TAG	JESSIE J FT. B.O.B./LAVA		

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 25, 2011
THIS WEEK	LAST WEEK				
1	1	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK/PARTY ROCK/WILLI AM/CHERRYTREE		
2	1	MR. SAXOBEAT	ALEXANDRA STAN/PLAY-ON		
3	3	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
4	2	SWEAT	SNOOP DOGG VS. DAVID GUETTA/DOGGYSTYLE/PRIORITY		
5	5	SET FIRE TO THE RAIN	ADELE XL		
6	6	THE LAZY SONG	BRUNO MARS/ELEKTRA		
7	NEW	WELCOME TO ST. TROPEZ	DU ANTOINE VS. MAD MAXX & TIMATI FT. KALENNA/HOUSEWORKS/PHONAG		
8	8	DANZA KUDURO	DON OMAR & LUCENZO YANIS/ORFANATO		
9	10	WHERE THEM GIRLS AT	DAVID GUETTA FT. FLO RIDA & NICKI MINAJ/WHAT A MUSIC		
10					

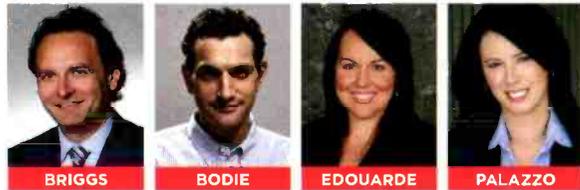
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Greece appoints **Tasos Xinaris** managing director. He was chief marketing officer at pay-TV broadcaster NetMed.

PUBLISHING: BMI names **Darren Briggs** VP of technology innovation. He was VP/chief technology officer for BMI's landmark division.

BMG Chrysalis in the United Kingdom appoints **Ben Bodie** VP of A&R. He was U.K. head of A&R at Chrysalis Music prior to the company's acquisition by BMG in February.



BRIGGS

BODIE

EDOUARDE

PALAZZO

DISTRIBUTION: Universal Music Group Distribution promotes **Mike Jakary** to VP of label and field marketing. He was senior director.

TOURING: Staples Center in Los Angeles promotes **Danielle Edouarde** to VP of guest services and security. She was director.

The Windish Agency taps **Ryan Craven** as a music agent, bringing a roster that includes Passion Pit, Beirut, Yacht, Dengue Fever and Jens Lekman. He was an agent at the Agency Group.

Niederlander Concerts promotes **Paola Palazzo** to VP of talent. She was senior director.

AEG Facilities appoints **Chris Wright** regional VP. He was VP of sports and entertainment at SMG.

Outback Concerts promotes **Stefanie Porolniczak** to VP of new media. She was a representative in the company's marketing department.

DIGITAL: Internet radio service Slacker names **Jack Isquith** senior VP of strategic development. He was senior VP of digital music at Warner Bros. Records.

TV/FILM: Production company Reveille appoints **Daryl Berg** executive director of music. He was director of music at Fuel TV.

—Edited by Mitchell Peters

GOODWORKS

PROMOTER DONATES TO VEGAS CHARITIES

When Insomniac Events founder/CEO Pasquale Rotella stages a large-scale music event in a new city, he doesn't like to leave without giving back to the community. So for the Insomniac-produced Electric Daisy Carnival, to be held June 24-26 at the Las Vegas Motor Speedway, the company is donating a portion of ticket sales from the electronic music event to three local charities.

"When going into a community and having an impact, we want to give back," Rotella says. "We want to be a part of the community and do good things."

Insomniac will donate \$1 from each ticket sold to the festival and collect funds from those on the guest list. "Individuals on the guest list who are receiving free tickets are committed to making a mandatory donation of \$10," Insomniac director of communication Erika Raney says.

It hasn't yet been decided how the donations will be split, but the funds will support the Clark County School-Community Partnership Program, the Smith Center for the Performing Arts and the Injured Police Officers Fund.

Rotella expects the event—whose lineup includes David Guetta, Tiësto and Swedish House Mafia—to attract between 80,000 and 100,000 people per day.

—Mitchell Peters



Enjoying the evening are (from left) honoree **Bruce Miller**, SESAC VP of writer/publisher relations and West Coast operations **James Leach**, SESAC Latina associate VP **J.J. Cheng** and Miller's son, **Jason**.



SESAC senior VP of strategic development, distribution and research operations **Hunter Williams** congratulates Fox Music VP of music publication **Cathy Merenda**.



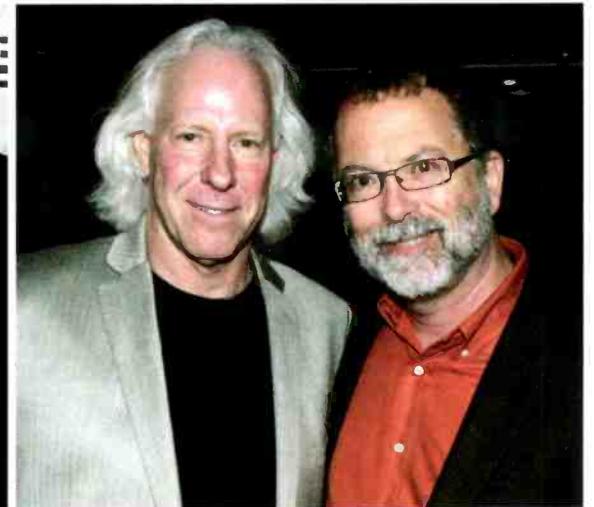
SESAC FILM & TV COMPOSERS AWARDS

SESAC honored its top film and TV composers at the organization's annual Film & Television Composers Awards dinner on June 9. The invitation-only event, held at the Sunset Tower Hotel in Los Angeles, celebrated the composers behind 2010's biggest films, prime-time TV shows and cable programs. PHOTOS: TEAL MOSS

LEFT: Honored composers **Christophe Beck**, **Jeff Beal** and **Andrew Kaiser** (from left) steal a moment to enjoy their accomplishments.

BELOW LEFT: SESAC VP of writer/publisher relations and West Coast operations **James Leach** (left) and VP of writer/publisher relations **Tim Fink** (right) flank honoree **Brad Chiet**.

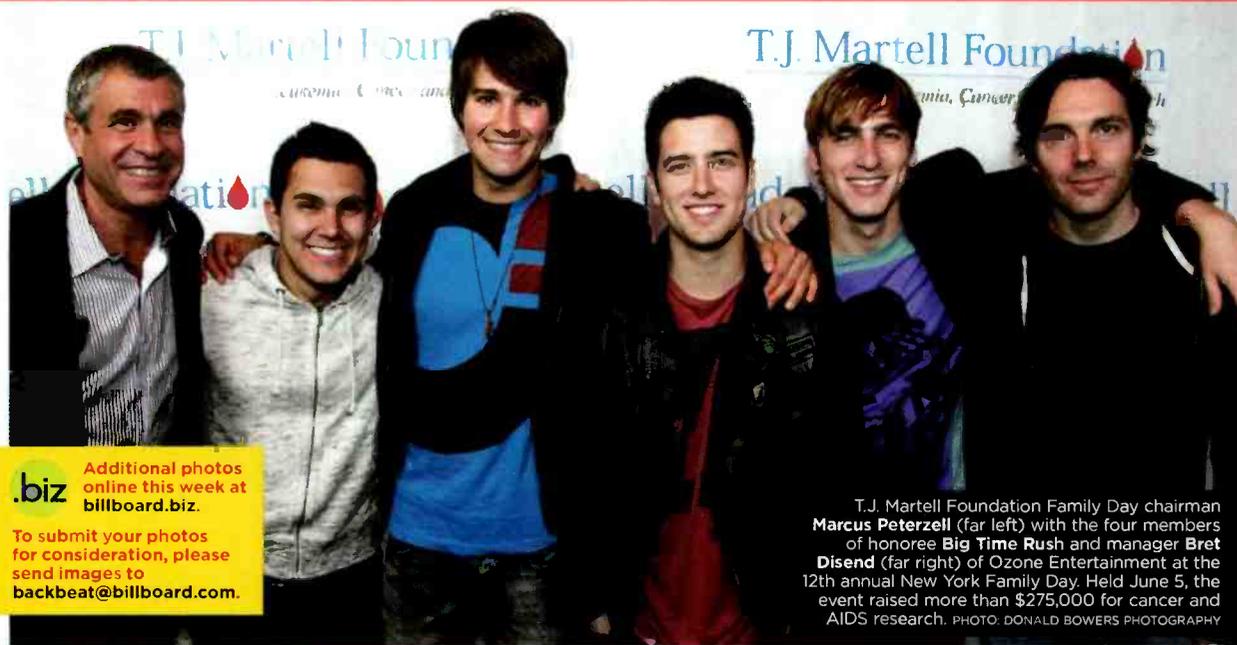
BELOW RIGHT: Honoree **Stephen Arnold** (left) with SESAC executive VP **Dennis Lord**.



SESAC senior VP of writer/publisher relations **Trevor Gale** (left), executive VP **Dennis Lord** (second from left) and VP of writer/publisher relations and West Coast operations **James Leach** (right) honor **John Swihart**, composer for TV show "How I Met Your Mother."

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T.J. Martell Foundation Family Day chairman **Marcus Peterzell** (far left) with the four members of honoree **Big Time Rush** and manager **Bret Disend** (far right) of Ozone Entertainment at the 12th annual New York Family Day. Held June 5, the event raised more than \$275,000 for cancer and AIDS research. PHOTO: DONALD BOWERS PHOTOGRAPHY



VH1's "Big Morning Buzz Live" host **Carrie Keagan** ran into U2's **Bono** at a listening event for the new "Spider-Man: Turn Off the Dark" soundtrack at New York's Foxwoods Theatre on June 9. The album, released June 14, features 14 songs co-written by Bono and bandmate **the Edge**. PHOTO: ELAINE KRIM



On June 10, **Jon Sandler** & the **Fancy Band** stopped by Billboard's offices to celebrate their recent winning of Hornitos Premium Tequila's first national Marlachi Mash Up competition. The band took home the prize with its rendition of the Peter Bjorn and John song "Young Folks." The contest was open to bands from all over the country and judged by an esteemed panel including Billboard.com editor **M. Tye Comer**. Flanking Comer (center) are (from left) band members **Sam Merrick**, **Dominic Fallacaro**, **Chris Kelly** and **Jon Sandler**. PHOTO: RACHEL BEEN



The members of **Jane's Addiction** were beyond honored June 1 when they were inducted into the Guitar Center RockWalk. Celebrating their career and this epic accomplishment are (from left) guitarist **Dave Navarro**, singer **Perry Farrell**, Guitar Center assistant to the artist relations director **Jamesina Rammelkamp** and RockWalk director **Dave Weideman** and drummer **Stephen Perkins**. PHOTO: GUITAR CENTER

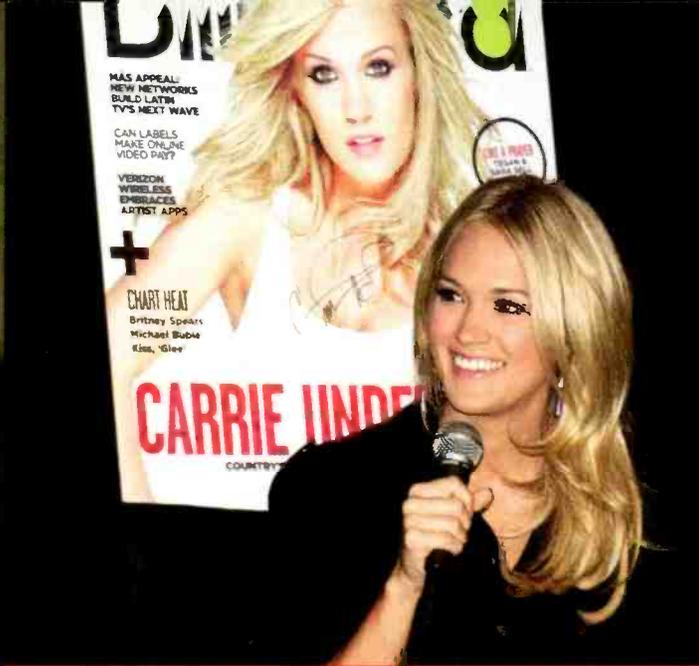


Fuse executive VP/GM **David Clark** (left) and "Top 20 Countdown" host **Juliya Chernetsky** with Warner Bros. recording artist **Theophilus London** at the Relax and Recharge Lounge presented by Fuse and HTC on June 11, before London took the stage at the Bonnaroo Music & Arts Festival in Manchester, Tenn. PHOTO: SKIP BOLEN/MSG PHOTOS



On June 2, Starburst and VH1 Save the Music Foundation held their Songwriters Music Series in Nashville and played host to some of the top songwriters in the business. Commanding the red carpet before making their grand entrance are (from left) CMT director of public affairs **Lucia Folk**, the Band Perry's **Neil Perry**, VH1 Save the Music Foundation program manager **Jaclyn Shea**, the Band Perry's **Kimberly Perry**, CMT host **Evan Farmer**, Metropolitan Nashville Public Schools assistant to the director **Meredith Libbey**, the Band Perry's **Reid Perry** and Republic Nashville president **Jimmy Harnen**. PHOTO: RUSTY RUSSELL/PICTUREGROUP

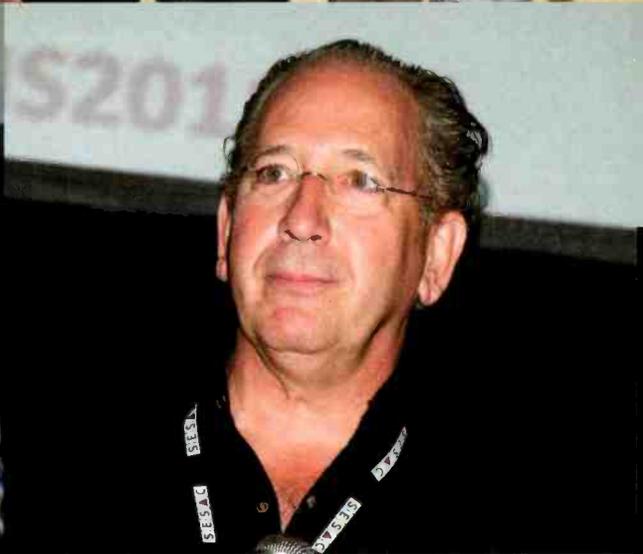
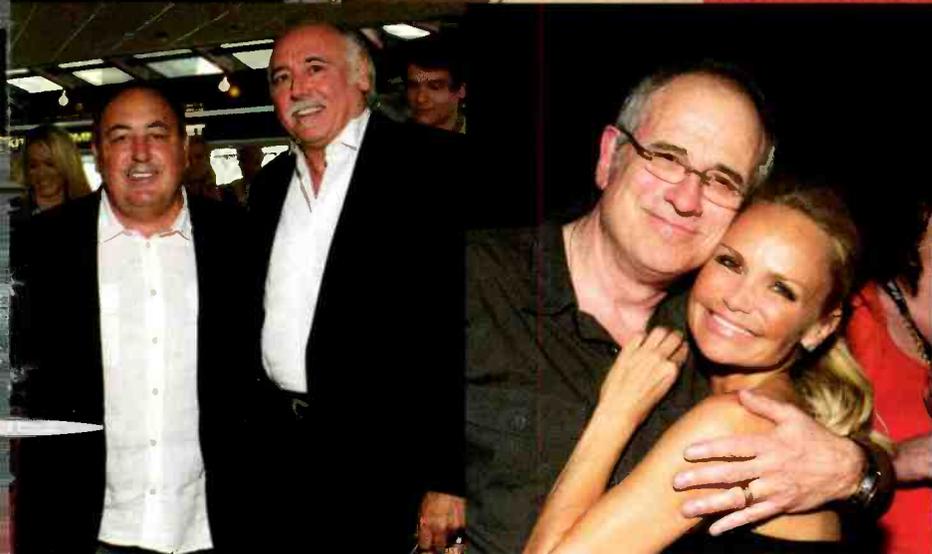
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