

LONDON  
11/11/11

SONY WAREHOUSE  
GOES UP IN SMOKE

# Billboard

FINALLY.

THE RETURN OF

# COLDPLAY

EXCLUSIVE:  
WE HEARD  
THE MUSIC

CHRIS MARTIN, JONNY BUCKLAND AND MANAGER DAVE HOLMES TALK  
RISKY LAUNCH STRATEGIES — AND THE TRIUMPH OF CREATIVITY OVER FEAR

WAS IT THE FINGERPRINT-PROTECTED HARD DRIVES?

**JAY-Z & KANYE**  
BEAT THE LEAKERS

**LENNY KRAVITZ**  
IS "BLACK AND WHITE" AND SYNCHED ALL OVER

BIG CROWDS, BIGGER B(R)ANDS. THE GIANT WIN OF  
**LOLLAPALOOZA**

AUGUST 20, 2011  
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#BXKJTC \*\*\*\*\*AVTQ\*\*SCH 3-DIGIT 907  
MONTY GREENLY  
# N A  
3740 ELM AVE  
LONG BEACH CA 90807-3402  
50009

“  
Who do I have  
to hang to get an  
advance copy of the  
new @coldplay  
album?  
I mean, really.  
”  
-@GWYNETHPALTRON



# Ana Gabriel

BIENVENIDA A TU CASA

17 MILLONES DE DISCOS VENDIDOS  
...Y VAMOS POR MÁS!

CON CARIÑO DE TODA TU FAMILIA  
SONY MUSIC LATIN AMERICA.

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Agosto 20 | Houston, TX - Toyota Center  
Agosto 21 | Dallas, TX - Verizon  
Septiembre 9 | Boston, MA - Lynn Auditorium  
Septiembre 10 | Chicago, IL - Allstate Arena  
Septiembre 11 | Fresno, CA - Selland Arena  
Septiembre 16 | Las Vegas, NV - Planet Hollywood/Mandalay  
Septiembre 17 | San Jose, CA - HP Pavilion  
Octubre 16 | Los Angeles, CA - Gibson Amp  
Octubre 19 | Santa Cruz, Bolivia  
Octubre 21 | Guayaquil, Ecuador  
Octubre 22 | Quito, Ecuador  
Octubre 29 | Guadalajara, Mexico



SONY MUSIC



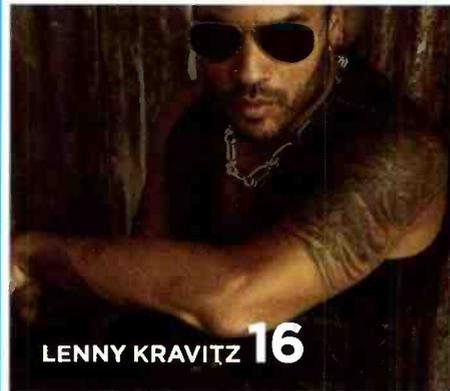
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ON THE CHARTS

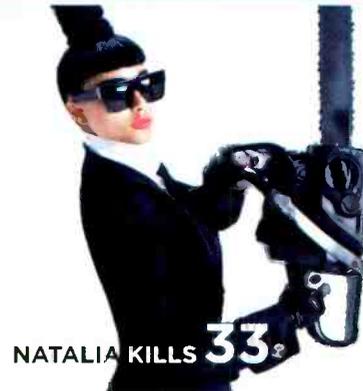
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ON THE COVER: Coldplay photograph by Sarah Lee/Eyevine

360 DEGREES OF BILLBOARD

## HOME FRONT

### Online

**.COM EXCLUSIVES**  
 Visit [Billboard.com](http://Billboard.com) for footage of the act on at our Aug. 11 Summer Blow-out concert in New York, featuring performances by LMFAO, Swizz Beatz and Billboard Music Awards Battle of the Bands winner Gentlemen Hall.

### Events

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

### TOURING

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



# UP FRONT

INTERNATIONAL BY RICHARD SMIRKE

## Dig Me Out

U.K. indie labels hit hard by destruction of Sony DADC distribution center in London

As the clean-up operation begins following four nights of rioting in cities across the United Kingdom, the country's music industry is counting the cost of the damage.

The biggest hit came with the destruction of a three-story, 215,000-square-foot warehouse in Enfield, north London, owned Sony DADC. The building, which was destroyed by a fire that began Aug. 8, was the main distribution hub for indie distributor PIAS and handled stock for more than 150 labels, most notably Beggars Group, which includes XL Recordings, 4AD, Matador and Rough Trade. The fire, which destroyed the building's entire stock of 25 million music and video titles, was still smoldering at press time, restricting access to the site.

Sony DADC also manufactures and distributes CDs and DVDs for BBC Worldwide's Zentertain unit (which includes Demon Music Group), Sony Pictures and other clients. After the fire, the company moved to replace lost stock by ramping up manufacturing at its plants in Southwater, west Sussex, and in Salzburg, Austria, according to Sony Europe PR manager Claire Millington.

The company has also expanded direct-to-retail distribution from its Southwater plant, shipping titles that weren't stored at the warehouse and, beginning Aug. 11, delivering replacement stock that was manufactured after the fire, Millington says.

PIAS estimates its total stock losses run to 3.2 million units, but declined to disclose the value of the losses. Beggars says it lost 750,000 albums in the blaze. Other labels that suffered major losses include Domino, Sub Pop, Drag City, Full Time Hobby and Ninja Tune.

"It is devastating for the labels affected," says Geoff Taylor, chief executive at U.K. labels trade group BPI. "We are liaising with members and DADC/PIAS to offer help and information where we can to help them to react as



Up in smoke: Firefighters battle a massive blaze on Aug. 9 at the Sony DADC distribution center in Enfield, north London.

quickly and effectively as possible."

"Our key focus at the moment is to get things remanufactured and we are working with our labels on the best way of doing that—identifying which lines are turning over the fastest," PIAS Entertainment Group COO Nick Hartley says. "At the same time we looking in our Brussels warehouse and [speaking to] other labels in Europe, if they don't go through us, to see what stock there is to be able to ship back from Europe into the U.K."

Beggars, which handles Adele's 21 (XL Recordings), is replenishing stock from its European warehouses as well as repressing its most popular titles, PIAS says. Repressing new stock typically takes three to five days, subject to plant capacity, with fresh stock due to be delivered direct to U.K. retailers.

The loss of catalog titles, which are more cost-prohibitive to remanufacture, will, however, hit smaller indie labels hard, Hartley says. PIAS had more than 8,000 titles in stock at the Sony warehouse and admits that "some of them will lose out in that process."

Among the releases due out this month are Stephen Malkmus & the Jicks' *Mirror Traffic* (Domino), the War on Drugs' *Slave Ambient* (Secretly Canadian) and *Young Pilgrim* (PIAS Recordings), the debut solo set from Fightstar frontman Charlie Simpson, due out Aug. 15.

Approximately 10,000-15,000 copies of *Young Pilgrim* were destroyed in the blaze, according to Simpson's manager Tristan Lillingston of Raw Power Management in London.

"We felt really hard done by," Lillingston says. "Everyone has been working so hard to get this campaign together."

Rather than delay the record's release, PIAS Recordings ordered the repressing of 15,000 units. The artist is optimistic that his debut will be in the majority of U.K. stores come Aug. 15 but concedes that the warehouse blaze has serious implications for a large number of smaller indie labels. "There's no denying it's a very, very damaging blow to an industry that is already on its knees," Simpson says.

The riots, which started in London's

Tottenham section after the fatal police shooting of a local man, later spread to other major U.K. cities, including Liverpool, Manchester, Birmingham and Nottingham. But so far, the unrest hasn't affected scheduled performances at major touring venues.

The fire comes at a time when U.K. recorded-music sales have shown promising signs of rebounding. Year-to-date album sales through Aug. 6 totaled 59.1 million units, up 3.7% from the same period last year and marking an improvement from full-year 2010, when album sales fell 7% from the prior year to 119.9 million, according to the Official Charts Co.

Hartley, however, is confident that the impact on Britain's already beleaguered retail sector will be minimal.

"It's going to take several months to get the full catalogs of every label manufactured... but by the time we get to Christmas that should all be up and running," he says.



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### >>> SIRIUS XM SEEKS DIRECT LABEL LICENSING

Sirius XM Radio is attempting to license music directly from record labels, bypassing SoundExchange, according to sources. Sirius XM currently operates under a statutory license and pays performance royalties to SoundExchange. The company is interested in negotiating direct licenses in order to provide its subscribers with more features, such as the ability to record programming.

### >>> HTC BUYS STAKE IN BEATS ELECTRONICS

Taiwanese smartphone maker HTC says it is paying about \$300 million for a 51% stake in Beats Electronics, the maker of Beats by Dre headphones. Beats Electronics will continue to operate as an independent company, with Jimmy Iovine remaining as chairman and Luke Wood staying on as president/COO. HTC plans to unveil new products this fall that incorporate Beats' sound technology.

### >>> CENTURY MEDIA SCALES BACK SPOTIFY PRESENCE

Metal indie-label group Century Media will limit its presence on Spotify to music samplers, saying in a statement that the subscription music service "in its present shape and form isn't the way forward." Arguing that physical music sales are declining in markets where Spotify operates, Century said that acts "are depending on their income from selling music and it is our job to support them to do so."

Reporting by Antony Bruno, Ed Christman and the Associated Press.

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,488,444 (€5,304,220) \$55/\$45	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> O2 Arena, London, June 25-26, 28-30	103,513 seven sellouts	Live Nation
2	\$6,127,953 (\$5,852,808 Canadian) \$208.88/\$30.89	<b>U2, ARCADE FIRE, CARNEY</b> Magnetic Hill, Moncton, New Brunswick, July 30	66,823 sellout	Live Nation Global Touring, Donald K Donald Events
3	\$4,452,129 (\$4,340,650 Canadian) \$89.50/\$29.50	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> Air Canada Centre, Toronto, June 11-12	54,462 four sellouts	Live Nation
4	\$3,875,463 \$79.50/\$69.50/ \$25	<b>TAYLOR SWIFT, NEEDTOBREATHE, DANNY GOKEY</b> Prudential Center, Newark, N.J., July 19-20, 23-24	51,487 four sellouts	The Messina Group/AEG Live
5	\$3,576,663 (€2,466,000) \$79.25/\$59.50	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> O2, Dublin, July 2-3	33,412 four sellouts	Live Nation
6	\$3,036,000 (\$2,930,860 Canadian) \$103.78/\$36.50	<b>TAYLOR SWIFT, NEEDTOBREATHE, DANNY GOKEY</b> Air Canada Centre, Toronto, July 15-16	30,144 two sellouts	The Messina Group/AEG Live
7	\$2,983,195 \$149.50/\$49.50/ \$29.50/\$19.50	<b>SADE, JOHN LEGEND</b> United Center, Chicago, Aug. 5-7	30,834 32,124 three shows two sellouts	Live Nation
8	\$2,754,960 \$250/\$175/ \$140/\$55	<b>CELINE DION</b> The Colosseum at Caesars Palace, Las Vegas, Aug. 2-3, 6-7	16,989 four sellouts	Concerts West/AEG Live
9	\$2,708,378 \$89.50/\$29.50	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> Allstate Arena, Rosemont, Ill., June 3-4	33,204 three sellouts	Live Nation
10	\$2,401,433 \$93/\$53	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> Izod Center, East Rutherford, N.J., June 16-17	28,694 two sellouts	Live Nation
11	\$2,363,373 (£1,457,180) \$55/\$45	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> Manchester Evening News Arena, Manchester, England, June 22-23	28,895 two sellouts	Live Nation
12	\$2,127,420 (£1,301,025) \$67.86	<b>IRON MAIDEN, DRAGONFORCE, TRIVIUM</b> O2 Arena, London, Aug. 5-6	31,350 two sellouts	Live Nation-U.K.
13	\$2,043,832 \$93/\$53	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> Nassau Coliseum, Uniondale, N.Y., June 18	24,669 two sellouts	Live Nation
14	\$1,858,140 \$93/\$53	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> HP Pavilion, San Jose, Calif., May 24-25	23,086 two sellouts	Live Nation
15	\$1,495,963 \$183/\$33	<b>SADE, JOHN LEGEND</b> Izod Center, East Rutherford, N.J., June 24	13,154 sellout	Live Nation
16	\$1,308,311 (\$1,293,280 Canadian) \$179.50/\$57.50	<b>SADE, JOHN LEGEND</b> Air Canada Centre, Toronto, June 28	12,679 sellout	Live Nation
17	\$1,297,328 \$152.50/\$52.50	<b>SADE, JOHN LEGEND</b> Wells Fargo Center, Philadelphia, June 19	11,936 13,809	Live Nation
18	\$1,287,191 \$149.50/\$49.50	<b>SADE, JOHN LEGEND</b> Toyota Center, Houston, July 23	13,304 sellout	Live Nation
19	\$1,274,073 \$92.50/\$52.50	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> Wells Fargo Center, Philadelphia, June 8	14,649 sellout	Live Nation
20	\$1,254,230 (\$1,206,615 Canadian) \$103.43/\$36.38	<b>TAYLOR SWIFT, NEEDTOBREATHE, DANNY GOKEY</b> Bell Centre, Montreal, July 14	13,439 sellout	The Messina Group/AEG Live
21	\$1,241,794 \$149.50/\$49.50	<b>SADE, JOHN LEGEND</b> 1st Mariner Arena, Baltimore, June 16	12,313 sellout	Live Nation
22	\$1,183,167 \$153.25/\$53.25	<b>SADE, JOHN LEGEND</b> Bank Atlantic Center, Sunrise, Fla., July 15	11,213 sellout	Live Nation
23	\$1,182,755 \$92.50/\$52.50	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> Verizon Center, Washington, D.C., June 9	13,462 sellout	Live Nation
24	\$1,163,311 \$152.50/\$19.50	<b>SADE, JOHN LEGEND</b> American Airlines Center, Dallas, July 24	12,825 sellout	Live Nation
25	\$1,161,086 \$182/\$32.50	<b>SADE, JOHN LEGEND</b> Prudential Center, Newark, N.J., June 25	11,574 sellout	Live Nation
26	\$1,144,054 \$179.50/\$49.50	<b>SADE, JOHN LEGEND</b> Nassau Coliseum, Uniondale, N.Y., June 21	11,077 12,406	Live Nation
27	\$1,075,343 \$92/\$52	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> TD Garden, Boston, June 7	12,735 sellout	Live Nation
28	\$1,034,880 \$149.50/\$37.62	<b>SADE, JOHN LEGEND</b> American Airlines Arena, Miami, July 16	12,159 sellout	Live Nation
29	\$1,029,611 \$92.50/\$29.50	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> Quicken Loans Arena, Cleveland, June 14	12,779 sellout	Live Nation
30	\$990,701 \$69.50/\$59.50/ \$25	<b>TAYLOR SWIFT, NEEDTOBREATHE, JAMES WESLEY</b> Greensboro Coliseum, Greensboro, N.C., June 30	14,789 sellout	The Messina Group/AEG Live
31	\$988,346 \$91.50/\$51.50	<b>GLEE LIVE! IN CONCERT!, THE LXD</b> Target Center, Minneapolis, June 1	12,209 sellout	Live Nation
32	\$976,954 \$69.50/\$59.50/ \$25	<b>TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES</b> Quicken Loans Arena, Cleveland, July 30	14,873 sellout	The Messina Group/AEG Live
33	\$937,064 \$152/\$20	<b>SADE, JOHN LEGEND</b> TD Garden, Boston, July 6	9,422 11,334	Live Nation
34	\$931,077 (£568,125) \$61.46	<b>IRON MAIDEN, AIRBOURNE</b> Manchester Evening News Arena, Manchester, England, July 28	15,150 sellout	Live Nation-U.K.
35	\$903,875 \$69.50/\$59.50/ \$25	<b>TAYLOR SWIFT, NEEDTOBREATHE, JAMES WESLEY</b> Thompson-Boling Arena, Knoxville, Tenn., July 1	13,754 sellout	The Messina Group/AEG Live

**TOURING** BY GLENN PEOPLES AND LOUIS HAU

## Windy City Heat

Brands like Adidas, Google join fans in flocking to Lollapalooza 2011

There was more to cheer about at Lollapalooza 2011 than rousing performances by headliners Eminem, Foo Fighters and Coldplay.

With technology brands leading the way, the festival, which was celebrating its 20th anniversary, also set a high mark for sponsorships, selling out all its sponsor slots for the first time. The franchise also announced that it will launch Lollapalooza Brazil next April at the Jockey Club in São Paulo and that it will return to Santiago's O'Higgins Park next spring to hold Lollapalooza Chile for the second consecutive year.

Four of the six stage sponsors at the main event in Chicago's Grant Park were technology or consumer electronics brands, and more tech brands sponsored activation areas elsewhere on the concert grounds. Along with Sony PlayStation and Sony Electronics were Sony's Music Unlimited music service, Dell with AMD Vision and, for the first time, Google.

Google was especially active this year, streaming all three days of the festival live at YouTube, as it will September's Austin City Limits festival, which, like Lollapalooza, is produced by C3 Presents.

Google Plus sponsored a stage and also created a lounge where people could learn more about the Google Plus social network and charge their phones. There was another Google Plus area in the artist lounge, a backstage area for artists.

"I would say this was absolutely our very best year for participation," C3 Presents sponsorship director Courtney Trucksess says.

Trucksess says the festival's appeal for technology companies is centered on its ability to pull in fans in the 18-25 demographic sweet spot. "It's introducing new products to the people you know are going to use them," she says.

The increase in brand involvement at this year's Lollapalooza in Chicago's mirrors a larger trend in the industry of growing interest among leading consumer brands in music festivals. One key factor is the cost efficiency in activation, or the on-site execution of a marketing strategy. At a multi-day festival a brand can reach tens of thousands of people for long periods of time over three days at a single location. In contrast, a tour takes longer, has more equipment expense and fewer people are reached for shorter periods of time in each city, IEG Sponsorship Report senior editor William Chipps says.

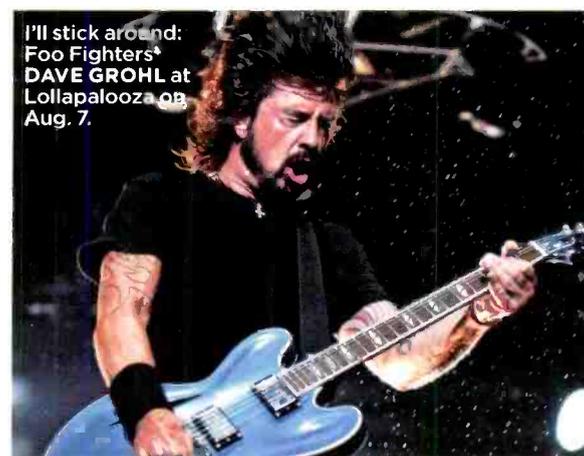
"Obviously the big-name touring acts tend to typically have their corporate sponsors, but we've really seen more interest of late in big, multi-day festivals," Chipps says.

IEG projected earlier this year that North American companies will spend \$1.2 billion

to sponsor music venues, festivals and tours in 2011, a 7.3% increase from \$1.1 billion last year (Billboard.biz, April 27).

Marcie Allen, president of sponsorship agency MAC Presents in New York, notes that Lollapalooza's sponsorship roster is spread out across a large area at Grant Park. Because the branding presence is less conspicuous than at other events, brands need to work creatively. "It's really up to the sponsor to create an activation area that attracts consumers and interacts with them in a meaningful way," she says.

Trucksess agrees that Lollapalooza has been careful to work with its sponsorship



I'll stick around: Foo Fighters' DAVE GROHL at Lollapalooza on Aug. 7.

partners to not overwhelm attendees. "The partners we've had work very well with this audience to create things that don't make you feel like, 'Wow, this feels too corporate,'" she says.

For Adidas Originals, one of this year's sponsors, Chicago's status as the nation's third-largest media market and the diversity of music fans who turn out for the event make it an attractive vehicle to reach a younger consumer demographic, according to Jon Wexler, global director of entertainment and influencer marketing for Adidas.

The brand was also a sponsor of Lollapalooza Chile, where it held a contest for the chance to win an all-expenses paid trip to Lollapalooza in Chicago. While it hasn't yet held formal talks with C3 about Lollapalooza Brazil, Wexler says, "We are definitely looking to be a part of that," noting that it will provide the brand with a springboard for its marketing efforts around the 2014 FIFA World Cup, which will also be held in Brazil.

"They've found ways for everyone to play and stand out," says Todd Fischer, manager of national sponsorships at State Farm, which hosted a backpack check-in tent at Lollapalooza. "They've done a nice job of finding unique ways for brands to activate and connect with fans so we don't cannibalize the impact... It really allowed consumers and fans to have more desire and more demand to visit everyone's festival experience rather than just say, 'I saw one, I don't need to see the rest.'"

RETAIL BY STEVEN J. HOROWITZ

## Protecting The 'Throne'

Two global superstars. One hotly anticipated album. Zero leaks. Here's how they did it.

A week before the release of their album *Watch the Throne*, Jay-Z and Kanye West threw a star-studded listening session at the Hayden Planetarium in New York's American Museum of Natural History.

The most striking aspect of the event wasn't the stars like Beyoncé, Q-Tip and Jada Pinkett Smith who turned out to hear one of the year's most hotly anticipated albums.

Rather, it was that almost none of the guests had heard it yet.

*Watch the Throne* (Roc-a-Fella/Roc Nation/Def Jam) is one of the first major hip-hop releases in years to avoid significant prerelease leaks—something that seemed virtually unavoidable in the digital age.

Cracking down on pirates and freeloaders wasn't the primary motivation. Instead, according to a Roc Nation executive, the anti-leak strategy was born out of a desire to ensure that all fans would have access to the album at the same time, in a nostalgic attempt to emulate the pre-Internet days when leaks didn't give Web-savvy fans an advantage over others.

"That was the driving force of it—to create that moment of unwrapping the CD and listening to it for the first time," says the executive, who asked to remain anonymous. "It was a very old-school way for things to happen. People really were anticipating an album on a certain day and everyone got to experience it simultaneously."

How did West and Jay-Z do it? By taking extraordinary precautions from the very start of the recording process.

The sessions themselves didn't even take place in proper recording studios. Instead, the two hip-hop stars laid down tracks in hotel rooms in Sydney, Paris and New York. And Def Jam ordered the project's engineers Mike Dean, Anthony Kilhoffer and Noah Goldstein to keep the album literally under lock and key.

The impetus for the added security measures can be traced back to the unsanctioned leaks from West's chart-topping 2010 album, *My Beautiful Dark Twisted Fantasy*. After cuts like "Power" and "Lost in the World" prematurely hit the Web, West—who was eagerly posting non-album tracks through his "G.O.O.D. Music Fridays" campaign—focused his energies on solving the anti-leak riddle.

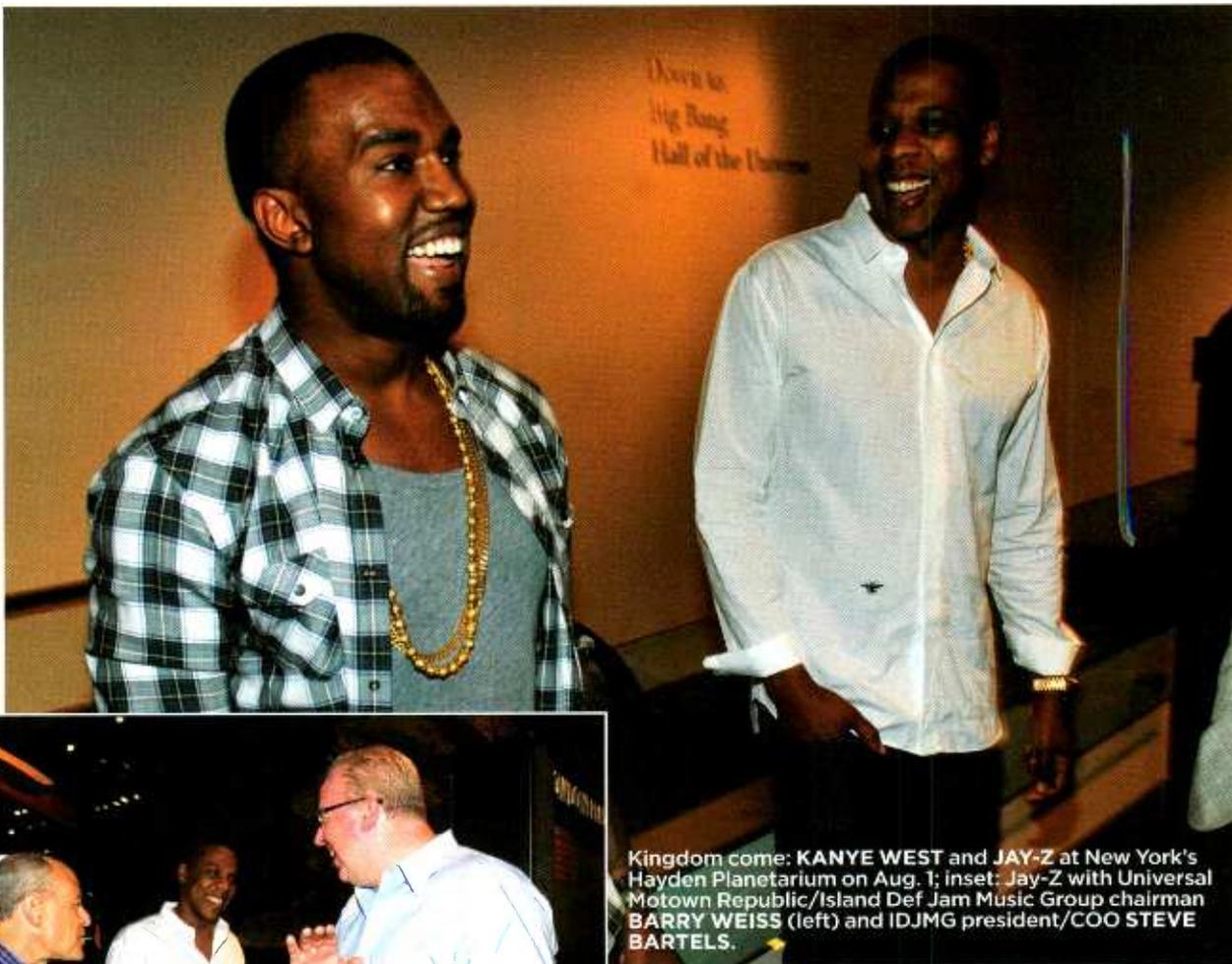
"During *Dark Twisted*, we realized that no one's email was secure, whether it was Gmail or .mac or iDisk," says Kilhoffer, who suspects that tracks leaked after visitors recorded audio from studio show-and-tell sessions.

"These songs are showing up on the Internet," he says. "You hear people talking in the background. It was at a crazy level."

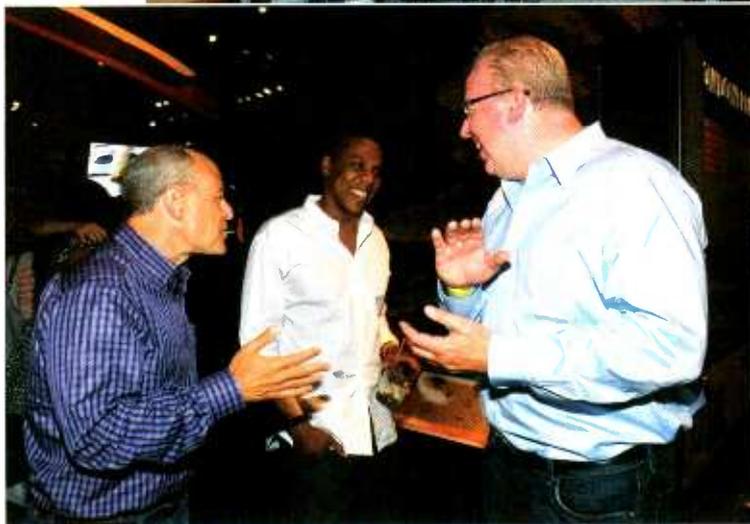
To eliminate such risks, Jay-Z and West implemented an Internet-free recording space. While travel schedules had reduced much of the creation of *My Beautiful Dark Twisted Fantasy* to a series of emailed session tracks, *Watch the Throne* was recorded in-person in makeshift setups. Tracks were saved directly to password-protected external hard drives that remained locked in Goldstein's Pelican briefcase. At no point during the album's creation did works-in-progress reside on laptop hard drives.

"The boss asked for it not to be leaked," says Kilhoffer, referring to West, "so there you go." Kilhoffer, who received Grammy Awards for his work on West's *Graduation* and John Legend's *Get Lifted*, now travels with hard drives that can only be accessed by biometric fingerprint readers. "Kanye was just like, 'Man, we can't let anyone get this. It's a piece of art that just can't be unveiled until it's completed.' It was . . . a test to us. We wanted to prove it could be done."

Outside producers for the project, such as Q-Tip, the RZA, the Neptunes, Swizz Beatz, Hit-Boy and No I.D., were asked to appear in person to preview and submit potential beats. Email



Kingdom come: KANYE WEST and JAY-Z at New York's Hayden Planetarium on Aug. 1; inset: Jay-Z with Universal Motown Republic/Island Def Jam Music Group chairman BARRY WEISS (left) and IDJMG president/COO STEVE BARTELS.



wasn't an option to send mixes; when West wanted to hear a track, he would demand that producers travel to his location to work on a track.

"He and I spoke through email, because he still doesn't have a phone," says 88-Keys, who co-produced album opener "No Church in the Wild" with West. "Some of the engineers said that there were some times where he'd be in London or whatever and he was like, 'I need to hear it. Come out here.' Back in the day, that's how we did everything."

The process was exhausting, especially for the engineers, but the crew successfully avoided leaks. Once Dean mastered the tracks at the Mercer Hotel in New York, the final recording was sent to Apple on the Friday before its exclusive advance release on iTunes on Monday, Aug. 8. It was then delivered to a secured CD manufacturing plant ahead of its Aug. 12 physical release to U.S. retailers, including Best Buy, which is also selling an exclusive deluxe version of the album.

Then, finally, the outside world was gradually allowed in—with predictable results. A journalist was ejected from an intimate listening session with Jay-Z at the Mercer on July 11 after flouting a request not to tweet about the music. And during the event at the Hayden Planetarium, a blogger named DDot Omen somehow acquired low-quality snippets of the entire album and posted them to his site.

"Anytime that it leaks," the Roc Nation executive says, "certainly in that situation where you've been invited to hear something and clearly you're instructed not to bring a cell phone, it makes you sick to your stomach that someone would think that's OK. But it's not as bad as a quality version of the album leaking and being all over the Internet."

As release day approached, *Watch the Throne*—known as #WTT on Twitter—still hadn't surfaced online in complete form. Those in Jay-Z and West's inner circles teased the Twittersverse. "It is not going to leak," boasted Jay-Z's manager and business partner, John Meneilly (who has only ever tweeted three times as @JMeneilly). "Shouts out to Noah for sleeping with the hard drives for like 10 months straight," taunted Virgil Abloh (@virgilabloh), the album's art director. "#WTT-still-aint-leaked-yet."

While the iTunes and Best Buy exclusives rankled many independent and chain retailers (Billboard, Aug. 6), Island Def Jam president/COO Steve Bartels says the album will reap dividends by going to digital first.

"It is similar a bit to the '90s model of direct-response TV marketing in advance of actual physical release," Bartels says. "Today, Internet and digital sales marketing can get the word out, efficiently selling a project in advance, eliminate people who steal music and bootleg, and drive the exposure for consumers to visit the stores when it is released."

The security measures surrounding *Watch the Throne* aren't likely to become standard practice, given the publicity value that many artists and even labels see in leaks. But some acts tired of being pre-empted by sneak peeks of their work may be paying close attention to what Jay-Z and West have accomplished.

"Jay and Kanye were both really strongly advocating to do it the way that it was done," the Roc Nation executive says. "I'd be surprised if many other artists don't use this strategy as well."

# Hablo Inglés

Bilingual artists come of age on Latin radio

For the first time in recent memory, bilingual or English-language tracks accounted for the top three entries on Billboard's Hot Latin Songs chart during the Aug. 13 chart week.

The trio of songs was Don Omar's bilingual "Taboo" (Machete), Pitbull's "Give Me Everything" (out on Mr. 305/ Polo Grounds/J and featuring Ne-Yo, Afrojack and Nayer) and Romeo Santos' bilingual "You" (Sony). A fourth track, "Ven a Bailar" (Island) by Jennifer Lopez featuring Pitbull, is getting airplay on Latin stations along with its English version, "On the Floor."

That was just one week after "Give Me Everything" had gone to No. 1 on the chart—the first time a Spanish or bilingual version on the air) had topped the Hot Latin Songs chart since Feb. 21, 1998. That's when Celine Dion, in the midst of the worldwide success of the film "Titanic," topped the ranking with "My Heart Will Go On."

It might be tempting to attribute this trend to the continuing dominance of uptempo, pop dance fare, as every track here, with the exception of "You," falls

under that category.

But more fundamental reasons appear to be at play. One is the burgeoning growth of the bilingual U.S. Hispanic population. In 2009, 35 million people reported speaking Spanish at home, of which 19 million, or slightly more than half, said they also spoke English "very well," a sharp increase from 2000 when the corresponding totals were 24 million and 11.8 million, respectively, according to the U.S. Census.

Another factor is the rollout of Arbitron's Portable People Meter audience measurement tool, which has produced data showing that listeners don't tune out of Spanish-language stations when they hear English on the air.

Latin labels and artists have released bilingual recordings for more than a decade now, while radio and TV programmers have dabbled with bilingual programming—all with mixed results. Now, it seems, the market is finally ready for them.

"We need to do research on the Latinos in the U.S. that don't speak Spanish," says Julio Vega, VP of Latin purchas-



Language arts: ROMEO SANTOS (left) and DON OMAR

ing, sales and marketing for music, movies and books at Anderson Merchandisers, which racks Walmart and Best Buy.

Moreover, Vega adds, new Latin acts looking to establish viable careers must be mindful of the non-Spanish-speaking audience. "It has to aim beyond the first-generation Hispanic," he says.

Labels have been getting more serious about aiming for bilingual, bicultural audiences and their efforts are, for the first time, having a significant impact on the Latin radio charts.

While the Latin charts had already been featuring more English-language tracks by artists like David Guetta and Lady Gaga (Billboard, Nov. 20, 2010), the bilingual or English tracks that appear on the rankings now are overwhelmingly by Latin acts.

The success of Prince Royce, who broke through last year with his bilingual rendition of "Stand by Me," rep-

resents a turning point. His self-titled debut album, released in March 2010, still enjoys robust sales, holding down the No. 1 spot on the Top Latin Albums chart for the third week in a row.

Now, Latin label heads are increasingly talking about the bilingual consumer. Earlier this year, Sony Music U.S. Latin president Ruben Leyva spoke of a "bicultural music landscape" when he signed Aventura lead singer Santos as a solo artist, citing his "creative talents and undeniable appeal to today's young, ethnically diverse America."

And in a recent interview, Victor Gonzalez, the new president of Universal Music Latin Entertainment, was even more blunt: "We are placing special emphasis on expanding the bilingual market."

## Latin Notas

LEILA COBO



# SoCal Hybrid

Punk rock band's alter ego Mariachi el Bronx releases second album

Growing up in Los Angeles, Matthew Caughthran became a fan of punk bands like the Ramones and Black Flag at the same time that he was exposed to Mexican music in the predominantly Latino suburb of Pico Rivera.

Caughthran, 32, now fronts Mariachi el Bronx, which he

describes as the "alter ego" of his punk rock band, the Bronx. The group's songs feature witty, ironic and romantic lyrics written mostly in English and performed with traditional mariachi brass, wind, string and percussion arrangements.

The act's self-titled second album was released Aug. 2

by ATO Records, the label co-founded by Dave Matthews, and landed the band a coveted appearance on NBC's "The Tonight Show With Jay Leno" on Aug. 3. The CD contains 12 songs including the banda-inspired "Norteño Lights," the romantic "Revolution Girls" and the self-referential "Maria-

chi el Bronx," a ballad featuring the all-female band Mariachi Reyna de los Angeles.

Mariachi el Bronx's unique mixing of musical styles stemmed from a 2006 appearance on Fuel TV's "The Daily Habit," when the show unexpectedly asked the Bronx to perform an acoustic number. In response, the band came up with a mariachi arrangement of its song "Dirty Leaves."

"It was awesome," Caughthran says, "the start of an epic adventure that is now five years deep."

Interested in exploring this punk-mariachi hybrid further, Caughthran called his longtime friend Vincent Hidalgo, with whom he wound up writing songs in the same vein.

Thus was born Mariachi el Bronx. Even as the Bronx continued to perform and record, the same members, including Hidalgo, began playing mariachi gigs under their new name. Their 2009 debut album—self-titled, like their new album, and

released on Swami Records in the United States—has sold 9,000 units, according to Nielsen SoundScan.

"It's a little hard to call it mariachi," acknowledges Hidalgo, the son of Los Lobos' David Hidalgo, "because it's in English and a lot of the chord changes are rock'n'roll-based and come from a punk background."

Mariachi el Bronx will open for Foo Fighters on nearly two dozen U.S. dates starting Sept. 14 in St. Paul, Minn. The tour continues until the end of October, with a final show on Oct. 20 in Sacramento, Calif., and a few concerts in Canada. The group is also performing at several festivals including the Austin City Limits Music Festival on Sept. 18.

"When you're doing something out of the box, the most important thing is to be honest with the music," Caughthran says. "We really respect both cultures and genres, and I think that comes across."

—Justino Águila



Sharp dressed men: MARIACHI EL BRONX

# EN BREVE

SUSANA BACA NAMED PERU'S CULTURE MINISTER

Peru's newly elected President Ollanta Humala has appointed Afro-Peruvian singer Susana Baca culture minister. Baca has long been an advocate for African culture and music in Peru. In 1987, she was cultural ambassador of goodwill for UNICEF Peru. Baca says that showcasing Peruvian art and music, including from its indigenous and African communities, is a priority. "That's my first order of action," she says. "People in our country don't know their artists." Baca is currently promoting her album *Afrodiaspora*, released in May by Luaka Bop. She will play five U.S. dates in late August. —Leila Cobo

CLASSICAL TRIO IL VOLO ANNOUNCES U.S. TOUR DATES

Classical crossover trio Il Volo will launch its first North American tour on Sept. 24 in Atlantic City, N.J. The trio will play 17 cities. The tour was announced by promoter Live Nation with Geffen Records (which released Il Volo's Italian-/English-language album) and Universal Music Latino (which released the Spanish version). Il Volo will play theaters, including New York's Beacon Theatre (Oct. 3), Miami's Fillmore (Oct. 6) and Los Angeles' Wiltern (Oct. 12). —LC

VERVELIFE LAUNCHES CUSTOMIZABLE LATIN MUSIC STORE

VerveLife, which creates digital music delivery platforms for branding and marketing campaigns, has launched RhybmaLatino, a customizable and fully licensed Latin music store with about 170,000 tracks, including ones by such acts as Shakira, Enrique Iglesias and Maná. The store can handle streams and downloads and has a bilingual interface that can be customized with a brand's logo and colors.

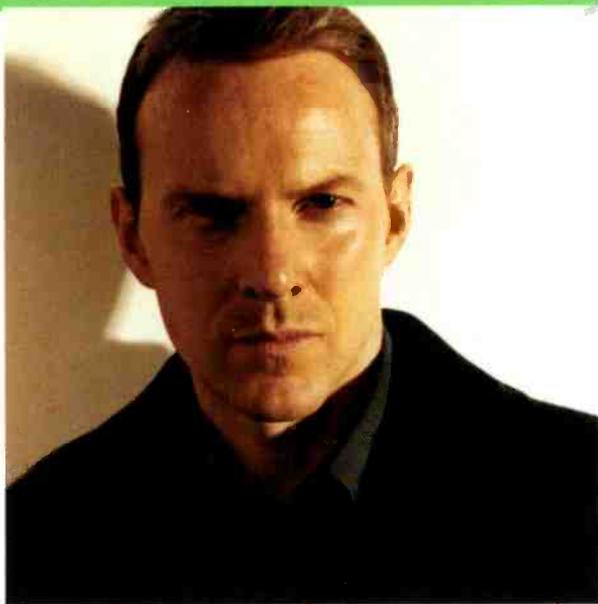
.biz For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

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# 6 QUESTIONS

with PETER EDGE

by ED CHRISTMAN



Sony Music Entertainment's senior leadership team—under new chairman/CEO Doug Morris—is coming into focus. In addition to the appointment of Antonio “L.A.” Reid as chairman/CEO of Epic Records (Billboard.biz, July 18), veteran A&R executive Peter Edge has been promoted to CEO of RCA Music Group (Billboard.biz, Aug. 8).

Edge, who was previously president of A&R at RCA, has been with the label group since the launch of J Records, where he signed Alicia Keys, Dido, Mario and Jamie Foxx. More recently, he has worked with Pitbull, Mike Posner, Jazmine Sullivan and former Floetry member Marsha Ambrosius.

His appointment, announced in conjunction with that of Tom Corson as president/COO of RCA Music Group, provides some added clarity to the structure of what had been known as RCA/Jive Label Group. Here, Edge talks about what's ahead.

## 1 What should we be calling the company now?

RCA. We still have the Jive, J and Arista imprints and they are not going to go away. But we will be focusing on the RCA brand. It's like Columbia Records, one of the longest-standing names in the recorded-music business. We want to up the ante for RCA and rebrand it.

## 2 What are your plans for staffing?

We are in the throes of merging labels; not everything is worked out. I can tell you that Joe Riccitelli is running promotion on the pop side and Geo Bivins is running the urban side.

Our A&R staff already has a few people currently who we will be relying on. We have Mark Pitts, who is the president of urban music. [Senior VP of A&R and operations] Keith Naftaly is a long-standing RCA staffer. We have Rani Hancock, who signed Ke\$ha, and David Wolter, who is handing the rock A&R side of things. We have Wayne Williams, who is a long-standing Jive executive who signed R. Kelly, and we are adding a few others.

## 3 How big is the roster?

We are still working on our newly combined roster. But when we get done, it will have about 70-80 acts, which is a good, manageable number. It will include a lot of superstars like Kings of Leon, Foo Fighters, Alicia Keys, Britney Spears, R. Kelly, Ke\$ha, Daughtry, Christina [Aguilera], Kelly Clarkson, Chris Brown and Justin Timberlake.

## 4 How would you describe the label's mandate going forward?

As the business changes, it makes for an interesting time. There is a quiet revolution going on and what we are really talk-

ing about is not a record label but becoming a music company. I have not been in promotion or management. I am coming at it from the music side, so I will put the focus on A&R. We will replenish the music we have and find a few significant signings. Doug Morris is really clear that he wants to focus on A&R and building a roster.

We will be in diverse areas of the business. We will do co-publishing deals with Sony/ATV, where it is appropriate. We will look at the various interests of the artist. We may not be as deep as [Warner Music Group] into the 360 model, but we intend to be there where it makes sense. That is where the conventional labels are morphing into and that is where the business is going.

There is a lot of talk about how artists could do it on their own. But we think the labels still will play a role. We offer marketing and promotion across all platforms, not just the conventional ones. We are a very necessary ingredient in the mix. We still offer one of the best packages in terms of finding talent, helping them to develop and achieve their potential in terms of recording and then promoting and marketing the records.

## 5 How is the label weighted genre-wise?

We are market leaders in R&B and we want to up the ante on hip-hop. We just hired J Grand, who is one of the key players at Asylum. He will be working to bring more hip-hop here. We have Bryan Leach, who signed Pitbull and is working on other plays. So there is a definite plan to expand our dominance in R&B and grow hip-hop. A few significant signings in hip-hop will round out what we are doing in the urban area.

## 6 And in pop?

We have a long list of artists including Ke\$ha, Kelly Clarkson and Britney Spears. But still we want to grow here as we want to grow in urban. The other area I really want to grow is our rock roster. We already have artists like Kings of Leon, Foo Fighters, Dave Matthews Band, the Strokes and Ray LaMontagne, to name a few. But our focus is to build the next generation of rock artists. We have an act called Walk the Moon that I am excited about. We have a lot of people here who know about rock and alternative music. I am a fan of it and have a passion for it. Hopefully, we can encourage everyone to work more on those kinds of acts. Overall, I want to underline we are going to be a great music company, with music being the top of our focus.

### FOR THE RECORD

A story about LMFAO in the Aug. 13 issue misspelled the last name of Cherrytree Records chairman Martin Kierszenbaum.

A story in the Aug. 6 issue misspelled the first name of Gray Blue and should have listed his title as director of music industry relations at FanBridge. In the same issue, the website address for Billboard Pro should have been listed as [pro.billboard.com](http://pro.billboard.com) and “How To: Get Noticed by Bloggers” should have carried the credit, “As told to Dan Rys.”

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# **GOLDPLAY**

**thank you for 10 great years. the best is yet to come!**

**- dave holmes**



# RETURN TO PARADISE

AS COLDPLAY FINISHES THE NEW  
"MYLO XYLOTO," A CANDID AND DETAILED  
CONVERSATION WITH CHRIS MARTIN, JONNY  
BUCKLAND AND MANAGER DAVE HOLMES  
ABOUT HARVESTING THE BEST SONGS,  
EXECUTING A BOLD GLOBAL PLAN—AND  
CHOOSING TO CREATE WITHOUT FEAR

BY RAY WADDELL



### HE OFFERS A PERRIER.

In his dressing room, prior to a gig at UCLA's Los Angeles Tennis Center, Coldplay's Chris Martin is polite and engaging, showing no signs that he and his bandmates are neck-deep and under the gun in the painstaking process of completing the next Coldplay album.

Titled *Mylo Xyloto* and due Oct. 24 worldwide (except for North America, where it will debut Oct. 25) on Capitol Records, the album will be Coldplay's fifth, and comes at a critical juncture for a band entering its second decade. This will be its first record in three years, and not only does the band's loyal fans crave new music, but the industry at large is looking for more evidence that Coldplay is indeed still on an upward trajectory as an international mega-band with decades of staying power. *Viva la Vida or Death and All His Friends* (2008) debuted at No. 1 and has sold 2.8 million units in the United States, according to Nielsen SoundScan, and the tour in support of it grossed more than \$126 million and moved more than 1.7 million tickets to 94 shows, according to Billboard Boxscore.

Embarking on a new cycle, spirits, like expectations, are high. "We've been together long enough that I know how everyone else is feeling, and it makes me excited when I feel the others are excited," Martin says. "They seem pretty fired up. I think we have a lot to prove to ourselves. There's no point in not going for it." This is global go-time for Martin and Jonny Buckland (guitar), Guy Berryman (bass) and Will Champion (drums), as the band and its team transition from showcasing choice songs at festivals to teeing up the launch of the record in earnest. Of course, they have to finish it first.

This gorgeous evening in Los Angeles, the members of Coldplay are completely immersed in this still-evolving project—to the point of mixing the romantic ballad "Us Against the World" that very day. That one is "a keeper," Martin says. But the fate of other songs that the band has written and recorded since *Viva la Vida*, including the eight heard by Billboard prior to the show, is very much in play.

"Because we haven't sequenced it yet, the goal is to leave it in a peaceful place when we finish it," Martin says. "The hope

# SINGLES *Vs.* SEQUENCING

## AN ALBUM ACT IN AN A LA CARTE BUSINESS

"We just can't compete in a singles world," Chris Martin says. "We're not good enough at singles to do that. So we play to our strength. We have some good singles, sure, but we can't compete with [Lady] Gaga or Beyoncé or Justin [Timberlake]—if he would only fucking make a record. It's good news for all of us that he isn't, because it gives everyone else a chance, but it's a great loss to music that he doesn't do it."

Coldplay views itself as an "album act," and considers that a badge of honor. "I always say to them, 'You're blessed that you're on that very short list of artists that are measured by their albums, not by singles,'" manager Dave Holmes says. "If you look at Coldplay's history, at our album and ticket sales and then our radio performance, it just doesn't make sense. They're in this unique lane, where we've never had massive success at radio—I would say moderate success at radio—but then they've had these massive album sales and ticket sales. I'd take that any day of the week. I don't want to be like half the bands on the modern rock charts that, if they're not having hits, they're not selling albums. Coldplay fans, for the most part, want to hear the whole album."

"Consumers have gone to a very a la carte world," EMI executive VP of marketing and promotion Greg Thompson says. "And Coldplay is an album band that makes great bodies of work. The consumption pattern has shifted. You have to go out there and really work it so people understand not to cherry-pick a couple of songs—but buy the whole tree."

Holmes says it's simply a matter of dealing with reality. "Any kid growing up today, their experience is an 'on-demand' experience," he says. "It's not like us, where if we wanted to watch 'Happy Days' we had to tune in Thursday night at 8 o'clock. Kids today can't even get their heads around that concept. They get their media when they want it, where they want it and how they want it."

The onus is on the artist, Holmes says. "It's up to them to make better art," he says. "If you want people to buy your albums, make better albums. We all know what it was like in the '90s, when the mantra at the label was, 'As long as we have one single, we're fine,' and then just ship the fucking thing out. You can't do that anymore."

Even so, Coldplay puts a lot of thought into which songs should be singles; most recently the debate was whether to follow up summer track "Every Teardrop Is a Waterfall" with the catchy "Charlie Brown," heard all over the world this summer at festivals, or the big, bold narrative that's "Paradise," a key plot advancer in the entire concept of *Mylo Xyloto*.

"There was a debate between 'Charlie Brown' and 'Paradise' as to which to go with next, and for the longest time we were thinking 'Charlie Brown,'" Holmes says. "But then just recently we thought, 'You know what? That's probably exactly what people expect to hear as the next Coldplay song. Let's go with 'Paradise.'"

An obsession of the LP generation, sequencing, for the iPod generation, is a dying art form. Not for Coldplay. "We're going to spend the next four weeks arguing about it. You can ruin a song by putting it in the wrong place," Jonny Buckland says. "But if people want to listen to our songs in whatever order they want, we're just grateful they're listening."

—Ray Waddell

is for the record to be free from any musical kind of box. It very much comes from the Brian Eno professorship of, 'Go anywhere. As long as it's you guys, you can go anywhere.'"

It's an album destined to be filled with emotive, ambitious soundscapes that while true to the band's sound also furiously pushes limits and strives to convey big themes—all this in a marketplace dominated by singles. *Mylo Xyloto* is a concept album at its core. "A story . . . loosely a kind of romance in an oppressive environment," Martin explains, adding that (as of now) the "love story" will have a happy ending—depending on sequencing.

What this record will ultimately be is a fluid thing today, but Buckland, reclining in a stadium seat shortly after sound check, believes—"hopes" might be a better word—that the record is 90% done. How will he know it's finished? "We stop worrying," Buckland says. "I'm still worrying about what songs are going to get on. We're not worrying about whether we've got enough—more that we've got slightly too many, and which ones we should put on."

The band has already narrowed the field of songs in contention, or versions of those songs. "These are the edits of edits of edits," Buckland says of the album's current status. "It's a brutal process of writing lots of songs, recording lots of songs, and all of those songs having different ideas on them. That's why it takes us so long. We write 70 songs to get 10."

Some songs are already familiar to fans from festival appearances and aural previews, including the relentlessly effervescent first track, "Every Teardrop Is a Waterfall"; the shimmering, syncopated "Charlie Brown"; and "Major Minus," an ominous, thundering beast of a song with rattling guitars, potent (and rare) Buckland solos and restless, shifting musical patterns. Those three songs, along with others like the bold

**"WE HAVE A RULE THAT ONE FUCK-UP IS CHARMING, BUT ANY MORE THAN THAT IS UNPROFESSIONAL."**

—CHRIS MARTIN

anthem "Paradise" (the first "proper" single from the record, due Sept. 12); the broad, bass-heavy "Up in Flames"; and the textured romance of "Us Against the World" seem destined to appear on *Mylo Xyloto*. But another uptempo track, "Hurts Like Heaven," and particularly the "Major Tom"-meets-Sinatra exercise of "Moving to Mars" could potentially (tragically?) end up on the scrap heap.

Of "Mars," Buckland says, "I like it," before quickly adding, "It probably won't make it. It was just one of those ones. There was a period where it all worked, then it sat for a bit, we threw [out] lots of ideas, brought them together, pulled them apart, put them back on. We always like the beginning . . . that intimate sound. And we thought, 'Where can we take it? What can we do?'"

Such is the Coldplay way, where the life expectancy of sonic gems is tenuous at best. "It's a process of throwing as many ideas as we can at things until you finally get one or maybe two that you like—and even then it's a process of editing," Buckland says. "You keep trying new things until you get to the one that lasts. We're more thorough with it now than we've ever been, more brutal with each other's ideas."

So "Mars," a B-side on "Every Teardrop," will likely be collateral damage. "At the moment, there's about four different incarnations in the track listing," Martin says. "I'm a little bit lost today on what to leave off."

"Major Minus," on the other hand, seems solid as an integral part of the album's concept. "I don't think we'll leave that one off, because it's supposed to be a sort of villainous, dark piece," Martin says. "The baddie. The Bond villain, an Orwellian thing. It came from reading 'The Road' from Cormac McCarthy."

Longtime band manager Dave Holmes says there's a lot of

"internal discussions" these days on what to include on the record, complicated by the fact that "they don't want to have long albums. After *X&Y* [in 2005], which I think they felt was probably, in retrospect, a few songs too many, they're adamant about keeping the albums short," Holmes says, adding that the record will probably include 10 songs. "That presents a problem for us in the inner circle, because we all have our favorites." All agree the record will clock in at less than 50 minutes, and Martin says they'll finish 13 songs.

Expectations are huge. "This album could be career defining," says Holmes, a man not given to hyperbole. "Laurels have not been rested upon. They took it up a notch, they challenged themselves, and the music I've heard has been nothing short of spectacular and next-level. They've made a record they're proud of. This band is never cocky. But there is a quiet confidence."

Then Buckland adds: "We're as good as we've ever been, at least."

### ALL PROMO EVERYTHING

The fact that the band has road-tested many of these songs—a strategic move by Holmes that's supported by the label—seems to be aiding the creation process. In fact, in addition to "Every Teardrop," and an EP, *Every Teardrop Is a Waterfall*, that added "Major Minus" and "Mars," several songs have trickled out through live performances at major festivals like Glastonbury in the United Kingdom, Fuji Rocks in Japan, Splendor in the Grass in Australia and Lollapalooza in the United States.

"I watch a lot of other records and how they're being set up," Holmes says, "particularly rock records, and I keep seeing people do the same thing: one single six weeks before the album, then launch the album. That model's dead. For rock albums in particular, you have to take a longer approach, invite people to the party, bring them in. Because media is so fragmented, and there are so many places you have to touch people. Historically you only had a few outlets."

The setup for *Mylo Xyloto* began in June for an October release. Very unusual. "It's riskier when you go out with one song and throw all your chips down on that one song," Holmes says. He likens the current plan to a Japanese music model. "You have three singles, and then the album is almost the end of the campaign. You work up to the album." Holmes sees that trend happening in the West, particularly in hip-hop, "Kanye [West] being the best example last year with his record. There were three or four songs out leading into that album. That builds the excitement level . . . there's this anticipation."

The "launch of the launch" began at the Rock Im Park festival in Nuremberg, Germany, in early June: Coldplay played six new songs. "That was something the band didn't really want to do at first," Holmes says. "But I said, 'The worst thing we could do is go out and play the hits. Let's do a global festival run, and look at them as giant buzz gigs. Let's just go out and make a great performance . . . let the music do the talking, play new songs and get people talking about the fact you're playing new music. Even if it's polarizing.'"

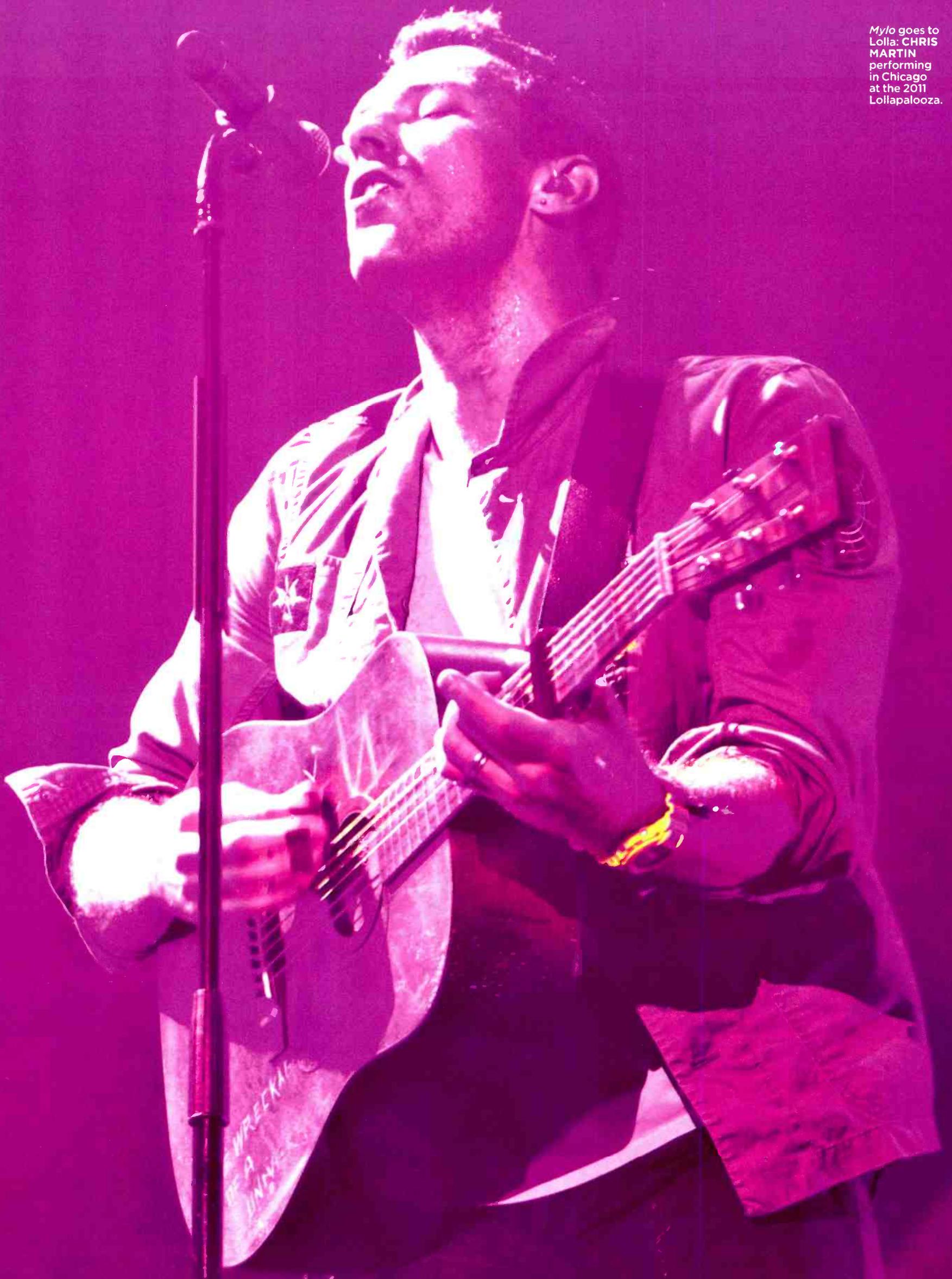
The band has played new music this summer, including two songs this night, at a benefit for the Grammy in the Schools program (Billboard.com, July 12), that were beamed out Aug. 3 on "Jimmy Kimmel Live!," but the members haven't talked about it—until now. "We're literally only talking about the album now, and it's August," Holmes says. "We haven't been talking about the street date, what kind of album it is. And it's doing exactly what my hope was. There's a tremendous buzz. The full-court press is really going to start happening now, with this event and [Billboard's] cover."

The rather quiet release of songs, paired with the band's "aggressive, almost promotional touring," as EMI executive VP of marketing and promotion Greg Thompson puts it, was intentional. But rather than simply release these songs into the ether, "you maximize that impact by calling attention to the availability of that music, by really taking advantage of it virally around the world," Thompson says.

Though it seems a risky business, as the new songs are prolific on YouTube and elsewhere, the payoff is global. "There are pros and cons to things in life, and one of the pros of the world we live in with the Internet is it has become a very small world, so if the band chooses to play a new song on a stage in Japan or Germany, it can go around the world very fast," Thompson says.

"The band has a great following and loyal fan base, and feeding that fan base through viral opportunities, as well as traditional partners like radio and video channels, the press, and creating a couple of videos to bring these songs

*Mylo goes to Lolla:* CHRIS MARTIN performing in Chicago at the 2011 Lollapalooza.



RACHEL BEEN

Coldplay Krush it: **WILL CHAMPION, CHRIS MARTIN and JONNY BUCKLAND** (from left) performing Aug. 3 as part of the Samsung AT&T Summer Krush concert series.



to life, all of that adds up to giving people a lot of exposure to a band who could easily take [its audience] for granted. But they've chosen to go the other direction and make sure they over-serve their core with lots of music—so they know what they're getting."

Miles Leonard, president of Coldplay's London-based label home Parlophone (he was instrumental in signing Coldplay in 1999 as the label's then-head of A&R), thinks the approach suits the band. "Some artists or labels shy away from allowing their artists to play unreleased music live . . . we saw it as a brilliant way of building excitement," Leonard says. "It will be to our advantage come October that [fans are] familiar with the songs because they've been at the shows or listened to them online. We're excited about people hearing more than just one single before they have to want to purchase an album."

One wild card: Are the band members ready to play these songs in front of millions? Leonard believes, and videos from the shows confirm, they are. "Even though we're still mixing some of those songs . . . they've rehearsed them up and obviously they've been recording them," he says. "They wanted to say, 'Look, here's what we've been up to . . . we hope you like it.' You have to embrace these situations, not shy away from them."

In the end, the band seems to have benefited. "That's been brilliant; the best thing we could have done," Buckland says. "In this age of YouTube and instantaneous availability, it's kind of terrifying, because . . . whatever mistakes you make or whatever bad ideas you have are stuck. But it's . . . also made us make decisions, and made us feel different about certain songs." So, in a way, fan response, along with a song's viability onstage, have affected the very course of the record: "How we mix it," Buckland says, "how we feel about what tracks should go where and which tracks should be on the record."

Working without a net, though, does have its challenges, as at the band's monumental performance at Glastonbury when a first run at "Us Against the World" faltered in front of the Glasto masses and millions more through BBC and VH1 TV watchers. The group good-naturedly gave it another go, making for a special moment in a performance full of them. "We have a rule," Martin says, laughing and shaking his head, "that one fuck-up is charming, but any more than that is unprofessional."

### BIG PLANS

If the ultimate makeup of *Mylo Xyloto* is in flux at the moment, the plan is solid at the macro level. "This is my favorite part," Holmes says. "The setup and looking at opportunities, gauging which ones we'll do, and how we should do them, and when."

"Paradise" will be the Sept. 12 iTunes preorder "instant grat" track. The Oct. 24 release date will be followed by tickets for a world tour tentatively set to begin next April (the band will first play a brief U.K./Euro arena run in December) to go on sale shortly thereafter. "Historically, I would have the tour start roughly four weeks after the album," Holmes says. "This time it's more of a promo-based campaign . . . this whole fall is dedicated to television and promotion. It's a different approach for us." A broad range of TV appearances are in the works, many first-timers for Coldplay that'll not only surprise longtime fans but also likely create new ones.

Putting tickets on sale around the album release is a tactic Holmes has employed successfully. "It's a risk I took early on because . . . we're not one of those bands that has to have two singles out before we put the tour up," he says. "The guy who bought the record is probably going to buy the ticket, so make it all happen in roughly the same time frame." Holmes adds that he has "never taken great risks" on the touring side, tend-

**"WE'RE MORE THOROUGH THAN WE'VE EVER BEEN, MORE BRUTAL WITH EACH OTHER'S IDEAS."**

—JONNY BUCKLAND



ing to be conservative on the size of venues and ticket prices, particularly the latter. "If other people were potentially representing [Coldplay], they would have pushed this band into much higher ticket prices," Holmes says. "We've never crossed \$100. The highest ticket price is usually around \$90 for the P1s. Our average ticket price is about \$65."

Coldplay won't top the \$100 mark this time, either. "We could easily go \$125 a ticket and I don't think our fans would be too offended by it," Holmes says. "But there's something that happens when you go into that place. You become one of 'those acts.' And I won't. It's not about the money, it's about [wanting] to be around in 20 years still doing this."

As such, though he'll likely work with them, Holmes won't be accepting a global tour offer from Live Nation or AEG Live. "I've never felt the need to do a deal with a touring company, because I'm not looking for the big check," he says. "I'm not

going to them and saying, 'I want \$200 million to make it work,' because . . . the ticket prices are going to be in the stratosphere . . . that's how you make it work."

If all goes as planned, global touring will take place from next spring until late summer 2013. The band will jump back and forth between North American and European legs first and play Latin America and Australia later. New for the band will be a deeper run into Eastern Europe, playing new markets like Finland and Russia. Two October 2011 stadium shows in Johannesburg are already sold out.

In 2012, Coldplay will play arenas, festivals and stadiums, and will venture into stadium waters in North America more than ever in the past, according to Holmes. The manager is playing it close to the vest now in terms of promoters. "I've done a lot of work with Live Nation, and I like AEG, and Simon Moran [SJM] will always be our guy in the U.K.," he says. "Simon is someone who I consider a partner for me in the U.K. with Coldplay. I trust his instincts. He's much more than a promoter to us."

## FROM COLDPLAY TO THE WORLD

The launch of *Mylo Xyloto* is reflective of both the band's global popularity and today's marketplace. "We live in a world where people are going to want the new Coldplay record the same moment anybody else in the world has it," EMI's Thompson says. "There's that 'immediate gratification' factor. You've got to serve everybody at the same time."

But the rollout has its challenges; the biggest of which is, "You can't physically be everywhere on street date, so that's why this advance promotion is so key in igniting the fan base," Thompson says. "[Coldplay have] chosen to do that work upfront."

The album will be released in digital, CD and vinyl formats. The 25,000 vinyl editions will include a 12-inch-by-36-inch poster. A limited-edition pop-up version will also be available—in that: a book with graffiti pop-up art designed by David A. Carter, vinyl and CD, as well as photographs and journals.

With nearly three months until street dates, Thompson says retail aspects are still being locked in. "I can't talk about it except to say we're trying to create a great partnership with every vendor we do business with," he says. "We did the iTunes Festival in London as part of our whole buildup to street date with iTunes and the iTunes customer. You'll see similar things done with physical retailers around the world in different ways."

Thompson says the album will be issued in one physical and one digital format for all partners, and there are discussions on some sort of deluxe edition. At this point, no retail exclusives confirmed. "We're trying to avoid that," Thompson says. "Because this is a global band and that's sort of a Pandora's box." When Coldplay played the iTunes Festival in July, the band was placed prominently on the iTunes storefronts around the globe. That led to significant increases for the single and EP at iTunes, the latest win in what has been a fruitful partnership for both.

"When the new-media departments started at the labels back in the early 2000s and the new-media guy was the geek in the corner that no one really listened to in the marketing meetings, I got to know that guy really well, and I started to build my relationships with companies like iTunes," Holmes says. "I knew this was where it was going. I got the band in early with iTunes. We've built a truly unique partnership with the retailer, and I'd say we have the same type of relationships with Walmart, Starbucks and Amazon as well. With iTunes in particular, because we've been so successful for them . . . they tend to go above and beyond."

Emphasis track "Every Teardrop" is making noise at formats including triple A, modern rock and adult top 40. "There has been some great support on the top 40 side, and this track is already on big radio stations in the top 40 world like [WHTZ] Z100 in New York and [KIIS] Kiss-FM in L.A.," Thompson says. "That's a huge testament to the mass-appeal nature of the song and the band and the event that radio feels about a Coldplay release."

While the ultimate shape of the album is still being determined, "there is a cohesiveness to it," Holmes says. "People will find it all makes sense, but it goes all over the place, as they always do."

The artful, graffiti-themed video for "Every Teardrop" tips how the visual aspects of *Mylo Xyloto* will take shape. "For Coldplay, it's as indie-looking as they'll probably ever be at this stage," Holmes says. "It wasn't a big-budget . . . video; it suited the song and where we're at in the campaign. And



From left: COLDPLAY and manager DAVE HOLMES (far left) with Grammy executives at the Samsung AT&T Summer Krush concert in Westwood, Calif. The Aug. 3 event benefited the Grammy Foundation and its music education programs for high school students and schools.

## TEAM COLDPLAY

ALBUM: *Mylo Xyloto*

LABEL: Capitol

RELEASE DATES: Oct. 24 (worldwide), Oct. 25 (North America)

MANAGEMENT: Dave Holmes at 3D Management

PRODUCERS: Markus Dravs, Daniel Green and Rik Simpson (@rikademus); "enoxification" and additional composition by Brian Eno

STUDIOS: The Beehive, the Bakery (London)

PUBLISHING: Universal Music

SITE: Coldplay.com

PUBLICITY: Ambrosia Healey (@ambrosiahealey) at the Fun Star

TOURING: Worldwide arenas, stadiums and festivals, spring 2012 to summer 2013

BOOKING AGENTS: Marty Diamond at Paradigm (North America), Steve Strange at X-Ray Touring (international)

TWEETS: @coldplay

you'll see the graffiti in that as a tease to what's about to come with the artwork and everything."

Unlike many managers, Holmes does have input on the artistic side. "I don't want to get involved at the demo stage or the preproduction stage; where I weigh in is when we're closer to mixing . . . that's when they want my feedback as well," he says. "That's when I'll say, 'That lyric, I don't know, Chris.' We have that kind of relationship . . . I know I can be brutally honest. He knows I'm not a manager that's living in fear of getting fired if I say the wrong thing. I'm just going to tell him."

The album was produced by Markus Dravs, Daniel Green and Rik Simpson, with Eno providing "enoxification" (the band's term for his role in the studio) and additional composition. It was recorded at the band's London studios the Beehive and the Bakery. If conceptually *Mylo* is about romance in a post-apocalyptic society, in terms of sonics, "I suppose the theme would be letting loose musically," Buckland says. "Louder drums, louder guitars, more contrast. Then we wanted to go down to the most intimate moments, then back to the biggest we've ever been."

Martin believes the album is a representation of the band as a whole, not just the singer. "I feel like the limelight is very split, balanced out more than ever, which is a nice thing," he says. "Five albums in, everyone who likes Coldplay, or doesn't like Coldplay, is kind of used to the singer, so the challenge is to try and keep it interesting for the listener. When someone's on the first album, everyone is just excited by the sound of their voice, whether it's Amy Winehouse or Adele or Bono or whoever it is, when it's a fresh voice. When it's the fifth album, everyone takes that bit for granted."

The genesis of the record began with two separate musical visions, according to Buckland. "We had one idea that we'd make an intimate, acoustic record and then we'll make an electric, wild record," he says. "But we all just kind of wanted to make the electric, wild record. And then some of the acoustic things kind of bled in somehow. We still wanted those moments, where you can hear someone plucking the string, you can hear the breathing, you can hear the piano

pedal being pressed."

The process of recording *Mylo Xyloto* was different from previous studio projects "only in that we've tried not to be scared," Martin says. "We accept now that anything we do will invite a certain degree of negativity, so instead of letting that constrain us, this time out, it's, 'Well, fuck it. We'll just go for it.'"

Martin points out that Coldplay's ascension occurred at the same time as that of the Internet, where opinions, often negative, proliferate. "At first it was like, 'What the hell is this? Thousands of people who hate you,'" he says. "But then you forget about the people who really like what you do. So the combination of getting over that worry, and working with Brian Eno and Markus Dravs, familiar people, made us feel like we'll just run with it this time and worry about what everyone says later."

Though not a "guitar record" by any stretch, the new album does feature Buckland in unique ways and his presence is felt on *Mylo Xyloto* probably more than any album. "He's a very shy person," Martin says of Buckland. "It makes me giggle to see how many moments he has [on the new record]. We've deliberately kept all of them."

Martin says when the band finished *Viva la Vida*, "we were all feeling pretty pleased with ourselves when it was like No. 1 or whatever." But he says a letter from Eno put things in perspective. "It said, 'Dear Coldplay. I really think we've made a good record here. But I do think we can do a lot better, and I feel we all need to get back to work as soon as possible, because I feel like Jonny especially is on the route to something and he hasn't got there yet.' We're like, 'Ah, fucking hell, man.' This was like a week after the record came out. So we took the challenge and I feel very proud of [Buckland]. He's pushed himself a lot."

Buckland is characteristically understated about his fretwork. "I think I've gotten quite a bit more confident," he says. "A few years ago I had tendonitis in my wrist, so I stuck to playing simple things that I could keep going through. I had an operation, and I can play a bit more now."

Asked how he knows a record is done, Martin says, "When it's taken from our grasp, unwillingly. Every time, we think we'll be done in two weeks, and every time it's right up to the last minute. We know we want it to come out in October, so whenever the last moment that's possible, that will be when it has to be. I find it very hard to deliver an album."

That's not an exaggeration, Holmes says. "Our delivery date is Sept. 9, and they will be in the studio until midnight Sept. 8."

## THE NEXT PHASE

"They have the ability to surpass the success they've had, and that's taking into consideration the decline in the market," Parlophone's Leonard says. "They've delivered a unique, special record indeed."

Martin will not forecast what the future might hold for Coldplay. "I always feel like each record is our last, but at the moment I'm in the stage where I really mean it," he says. "I just can't imagine how we would do another one, because we've thrown everything [into this one]. When it's finished, which hopefully should be pretty soon—it has to be pretty soon—we won't have been able to put more work into it, which I guess is the only thing we can really do."

Asked if in two years he'll feel like embarking on this entire process again, Martin says, "I don't know. But I never know. I think it would be bad if I was like, 'Yeah, we've got 15 songs up our sleeves.' I don't have anything left. I feel proud of our band at the moment. We're just so grateful, and very driven. How long that will last, I don't know. I don't know how long you can maintain that kind of focus."

And the pressures Martin feels in creating a new record aren't commercial, or even artistic. "The honest answer is, I want anyone who spends money on us to be really pleased with their purchase," he says. "If you want to speak purely? How I really feel is, we don't make it for us. We don't make it to sell millions, we don't make it to answer critics. We make it so that if you're in a store and you buy our record, or a ticket—like a good sandwich—you go, 'That's good!' That's all it is. And I look to my heroes on both record and live and I think that the people I like the most are the people that are really working for their audience. Bruce [Springsteen] being the No. 1 example. I don't really like the whole, 'We're just doing this and if you like it, great.' I don't subscribe to that."

# Planet Rock

*It's all about creative partnerships: Atlantic and Roadrunner, Hollywood, ESPN, Jeep and more—Lenny Kravitz's new "Black and White America" is off to a banging start* BY MITCHELL PETERS

**L**AST YEAR, LENNY KRAVITZ GAVE FANS a taste of new music by tweeting a short clip of he and trumpeter Troy "Trombone Shorty" Andrews in the studio performing "Life Ain't Ever Been Better Than It Is Now." Halfway through the track, which appears on Kravitz's ambitious new studio album *Black and White America*, the 47-year-old rocker confidently belts, "It's my time and there's no way I'm failing."

One of the most recognizable rock stars on the planet, Kravitz has already succeeded on countless levels—including 15 million albums sold since Nielsen SoundScan began tracking sales data in 1991. But with a new label partnership, a burgeoning acting career, an upcoming album and world tour, major brand deals, numerous TV/film synchs and other entrepreneurial projects—the four-time Grammy Award winner is at the top of his game. Indeed, judging by the aggressive promotional campaign for his ninth album, due Aug. 30 on Atlantic Records/Roadrunner Records (Aug. 22 overseas), Kravitz has his work cut out for him.

"There's a lot going on at once," says Kravitz, who recently arrived in North Carolina to begin filming "The Hunger Games," the anticipated film adaptation of Suzanne Collins' best-selling trilogy. The musician/actor was tapped to play the role of fashion stylist Cinna after "Pleasantville" director Gary Ross was dazzled by his appearance in 2009's critically acclaimed "Precious." "I have to organize," Kravitz says. "There are a lot of deadlines coming from a lot of different places."

In addition to filming "Games" and promoting *Black and White America*, Kravitz is working on various hotel and condominium design projects in Miami through his company Kravitz Design. And in his spare moments, he's also an avid photographer. Kravitz may note that he's "got enough jobs right now," but he says he's always open to more creative work. And the artist's camp isn't worried that his outside endeavors will interfere with the intense promo cycle of *Black and White*.

"From the first day we met Lenny, he told us how important this album was to him and how hungry he is to expose it," Roadrunner president Jonas Nachsin says. "We have no question of his commitment to that."

## FRESH START

Kravitz arrives at Atlantic/Roadrunner after a long-standing relationship with Virgin, which released 1989's classic *Let Love Rule* and, most recently, 2008's *It Is Time for a Love Revolution*. The latter has sold 240,000 copies, according to Nielsen SoundScan. Despite leaving Virgin with one album left on his contract, the artist says he and the label parted on friendly terms.

"It was just time for a change," he says. "It was not the place I'd signed to. It had gone through many versions . . . it was time for new blood."

Roadrunner discovered that Kravitz was a free agent through its partnership with industry veteran Tom Lipsky, who has a joint-venture label with Roadrunner called Loud & Proud Records. "His charge is to look for artists of some renown that have an opportunity to do a new deal," Nachsin says. The imprint's

roster includes Lynyrd Skynyrd and Kenny Wayne Shepherd, and with the desire to continue diversifying Roadrunner's roster with established acts that fall outside of the label's hard rock and metal roots (its roster includes Slipknot, Nickelback and Theory of a Deadman), Nachsin jumped at the opportunity to bring Kravitz into the fold.

Kravitz hadn't heard of Roadrunner prior to the deal. But through discussions with executives at Warner Music Group—which owns Roadrunner and Atlantic—he was assured that both labels would work in conjunction to market and promote his music. He's now signed to a worldwide, multi-album deal with Atlantic/Roadrunner. "Roadrunner is full of people he's just getting to know," Nachsin says. "Atlantic not only has some people he knows, and has had a good relationship with over the years, but he also admires the label and its legacy."

Roadrunner is taking the lead on the promotional and marketing efforts for *Black and White America*. But the label is utilizing the expertise and resources of Atlantic. "We went through the whole marketing and promotion plan piece by piece with [Atlantic chairman/COO] Julie Greenwald and her people," Nachsin says. "And wherever they could offer input, help or advice, they did."

Kravitz is optimistic. "[Roadrunner] seemed more like the old-school record company I came from, which was Virgin America when it was a boutique label," he says. "I plan on it going very well."

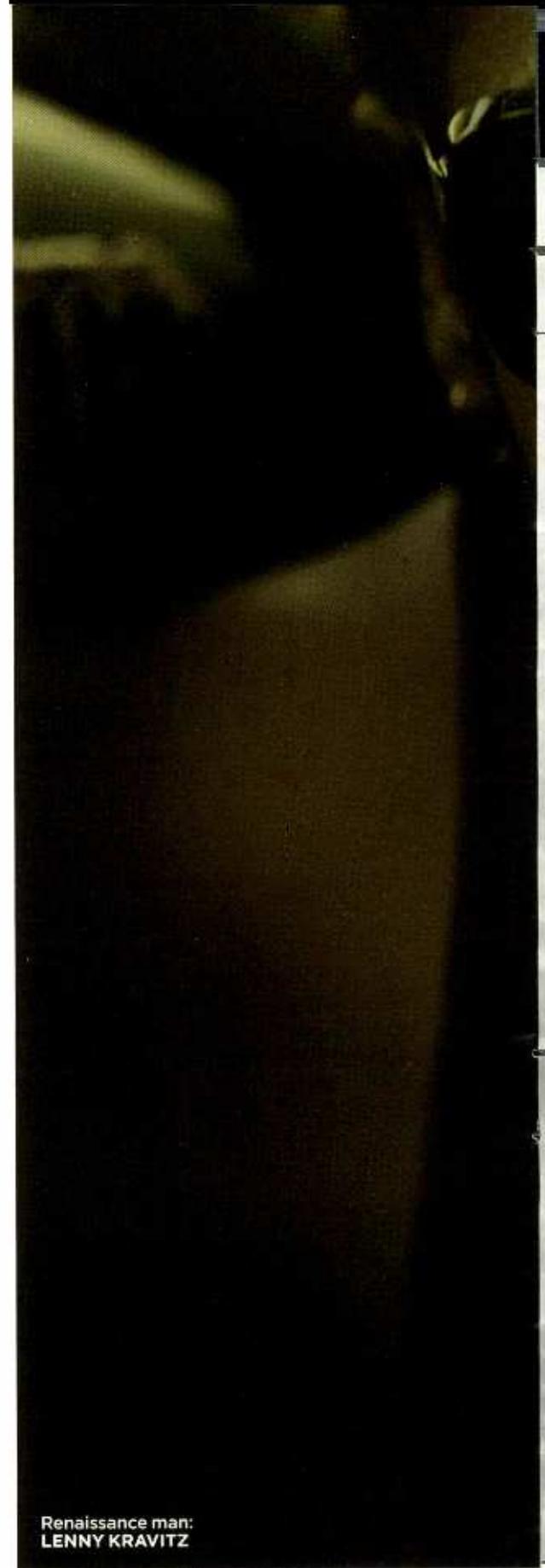
## BLACK AND WHITE, LITERALLY

The son of filmmaker/TV producer Sy Kravitz (of Ukrainian/Jewish descent) and Florida-born African-American actress Roxie Roker ("The Jeffersons"), the theme of Kravitz's new album is the dynamic(s) of growing up in an interracial environment. "This is what I know and how I had to live," he says. "It's where we are in America with a lot of people having to deal with the fact that it's not just white America—it's black and white America, and everything in between."

The 16-song set's title track was written in response to a documentary about white supremacists in post-Obama America. Kravitz doesn't recall the title of the film, but says he randomly found it while flipping through channels. "It was people talking about how they wanted America to be like it was 100 years ago," he says. "To hear people as hardcore as they were—in 2011—kind of blew my mind. Like, 'These people still exist? Wow.'"

*Black and White America* was recorded in the Bahamas and Paris beginning in mid-2009. The contrasting city environments played a significant role in shaping the set's overall vibe. "The Bahamas enabled me to be away from mainstream society," Kravitz says. "It gave me time to reflect and think about my life—and to feel. The music that came out was extremely pure. When I took it to Paris and was driving around the car in the middle of all this electricity, the music sounded different. It influenced me as far as what overdubs were going to go in, that would bring this electricity."

Kravitz produced and played most of the instruments on *Black and White America*, bringing in regular guitarist Craig Ross and Trombone Shorty for the horn section. In addition

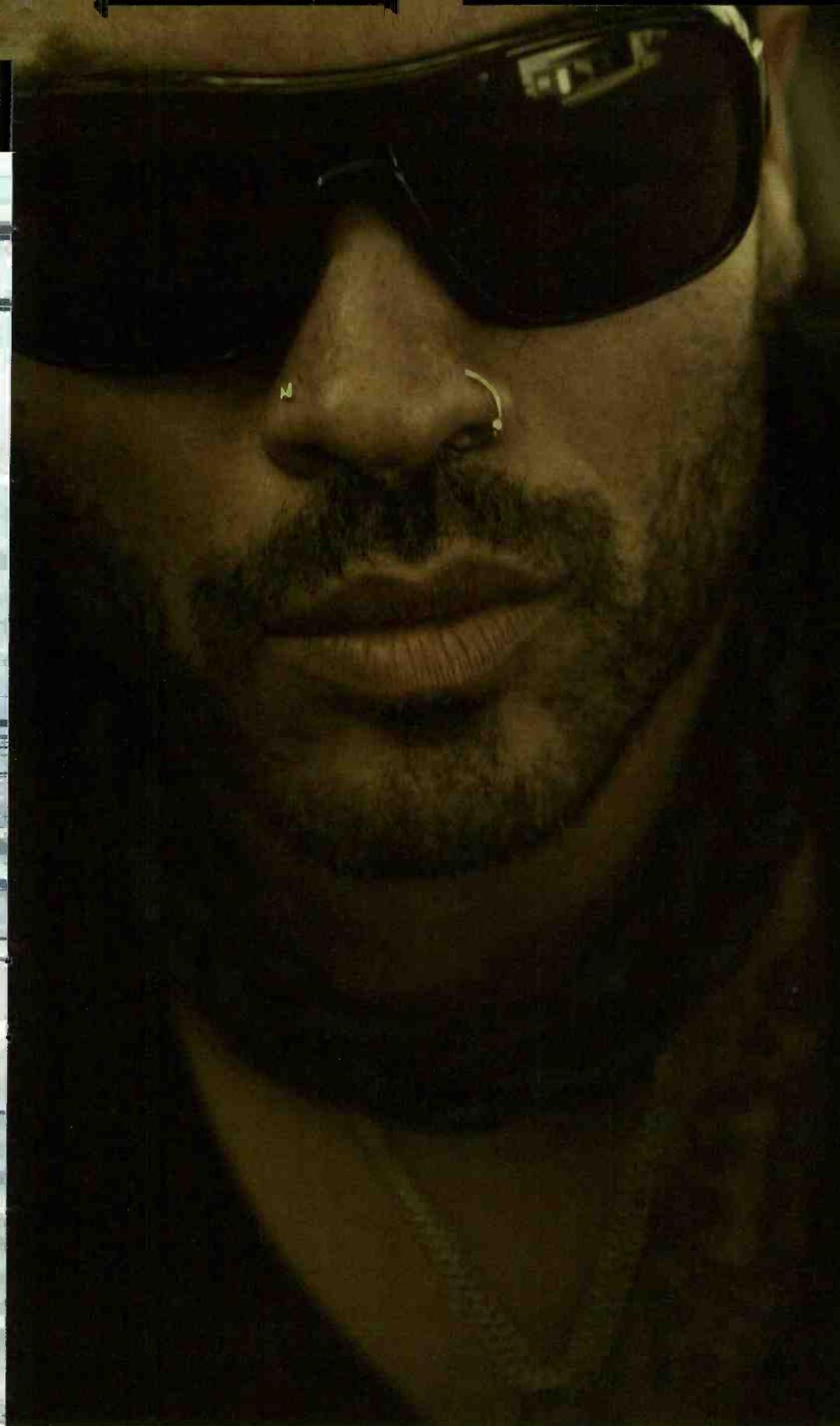


Renaissance man:  
LENNY KRAVITZ

to guest appearances by Jay-Z ("Boongie Drop") and Drake ("Sunflower"), the album includes a song co-written with Swizz Beatz ("Sunflower"). Touching on rock, funk, pop, R&B, jazz and blues, the collection contains some of the most musically diverse songs of Kravitz's 20-year career. He riffs hard on "Rock Star City Life" and "Come On Get It," displays old-school R&B on "Superlove," delves into some reggae on "Boongie Drop" and reveals a softer side on the ballad "Dream."

Radio programmers have already responded to the poppy first single "Stand," which rises 33-29 this week on Billboard's Adult Top 40 chart. During his career, Kravitz has scored 16 Billboard Hot 100 hits (two top 10s: "It Ain't Over 'Til It's Over" and "Again"), 12 Adult Top 40 hits (four top 10s), 13 Alternative hits (one No. 1: "Fly Away") and 14 Mainstream Rock hits (two No. 1s: "Are You Gonna Go My Way" and "Fly Away").

"I never stick to one thing on an album," Kravitz says. "But this one, with 16 tracks, really gives a good music history of where I come from and who I am."



## TEAMLENNY

**ALBUM TITLE:** *Black and White America*

**LABEL:** Atlantic/Roadrunner

**RELEASE DATES:** Aug. 22 (worldwide), Aug. 30 (United States)

**PRODUCER:** Lenny Kravitz

**LEAD SINGLE:** "Stand"

**SYNCH DEALS:** NBA on TNT (performance/synch), Jeep (synch), "Abduction" (film synch, soundtrack), "Tower Heist" (film trailer synch), ESPN (synch), Falabella department stores (synchs)

**MEDIA APPEARANCES:** "The Gayle King Show" (Aug. 15), "The Tavis Smiley Show" (Aug. 22), "AOL Sessions" (Aug. 23), YouTube Presents (Aug. 29), "Late Show With David Letterman" (Aug. 30), "Late Night With Jimmy Fallon" (Sept. 1), Toyota Concert Series on "Today" (Sept. 2)

**FILM:** "The Hunger Games" (plays the character Cinna)

**SITES:** LennyKravitz.com, Facebook.com/lennykravitz, YouTube.com/lennykravitz

**MANAGEMENT:** Craig Fruin and Howard Kaufman at HK Management

**BOOKING AGENTS:** Jenna Adler, Mitch Rose and Rob Light at Creative Artists Agency (North America); Rod MacSween, International Talent Booking (international)

**THEATRICAL AGENTS:** Maha Dakhil and Hilda Queally at Creative Artists Agency

**PUBLISHING:** Administered by Jeff Hafer (United States), EMI Publishing (international)

**PUBLICITY:** Carleen Donovan at Press Here Publicity

**TWEETS:** @LennyKravitz

The campaign for *Black and White America* launched last fall with a basketball-themed music video for "Come On Get It." The song was used online and in spots during the NBA playoffs on Turner Broadcasting-owned or -managed networks, including TNT. Kravitz also performed live at the 2011 NBA All-Star Game in late February. The following month, Kravitz visited the set of "The Oprah Winfrey Show" to reveal the album artwork for *Black and White America*. In May, he visited NBC's "Late Night With Jimmy Fallon" to participate in a tribute for the 30th anniversary of Bob Marley's death by performing "Roots Rock Reggae."

Around that time, Kravitz locked down a deal with Chrysler's Jeep SUV division for a 10-week advertising campaign that featured "Rock Star City Life." A longtime Jeep Wrangler owner, the artist also appeared in nationally broadcast Jeep commercials from May through June. Select clips from the commercial shoot in New Orleans were featured on Jeep's website and through the company's various social media channels. Kravitz's involvement helped contribute to an all-time high sales record for the Jeep

Wrangler, Chrysler Group head of Jeep brand advertising Kim Adams House says. "Really what you bring to the table with a partnership like this is the synergies," she says. "Being able to leverage our product to his brand and vice versa."

Kravitz then capped off June by opening for U2 on four sold-out U.S. stadium dates. "It was a great way to warm up," he says. "We've been good friends for a long time and we had never played together."

### BUT THAT'S JUST THE BEGINNING

Surrounding the release date of *Black and White America*, Kravitz will appear on numerous TV shows, including late-night programs and on the "Today" Toyota Concert Series. He's also been tapped for "AOL Sessions" and YouTube Presents. On Aug. 31, the artist will perform in New York at Terminal 5 as part of the 2011 Samsung & AT&T Summer Krush concert series. And through the fall Kravitz will be touring South America and Europe, to be followed by a U.S. run in December. Next year, he'll embark on a full-

scale trek of the United States, Europe, Australia and Japan. Additionally, his new music has already been licensed for the films "Abduction" and "Tower Heist," ESPN's "World Series of Poker 2011" and the Falabella department stores in Chile, Colombia and Peru.

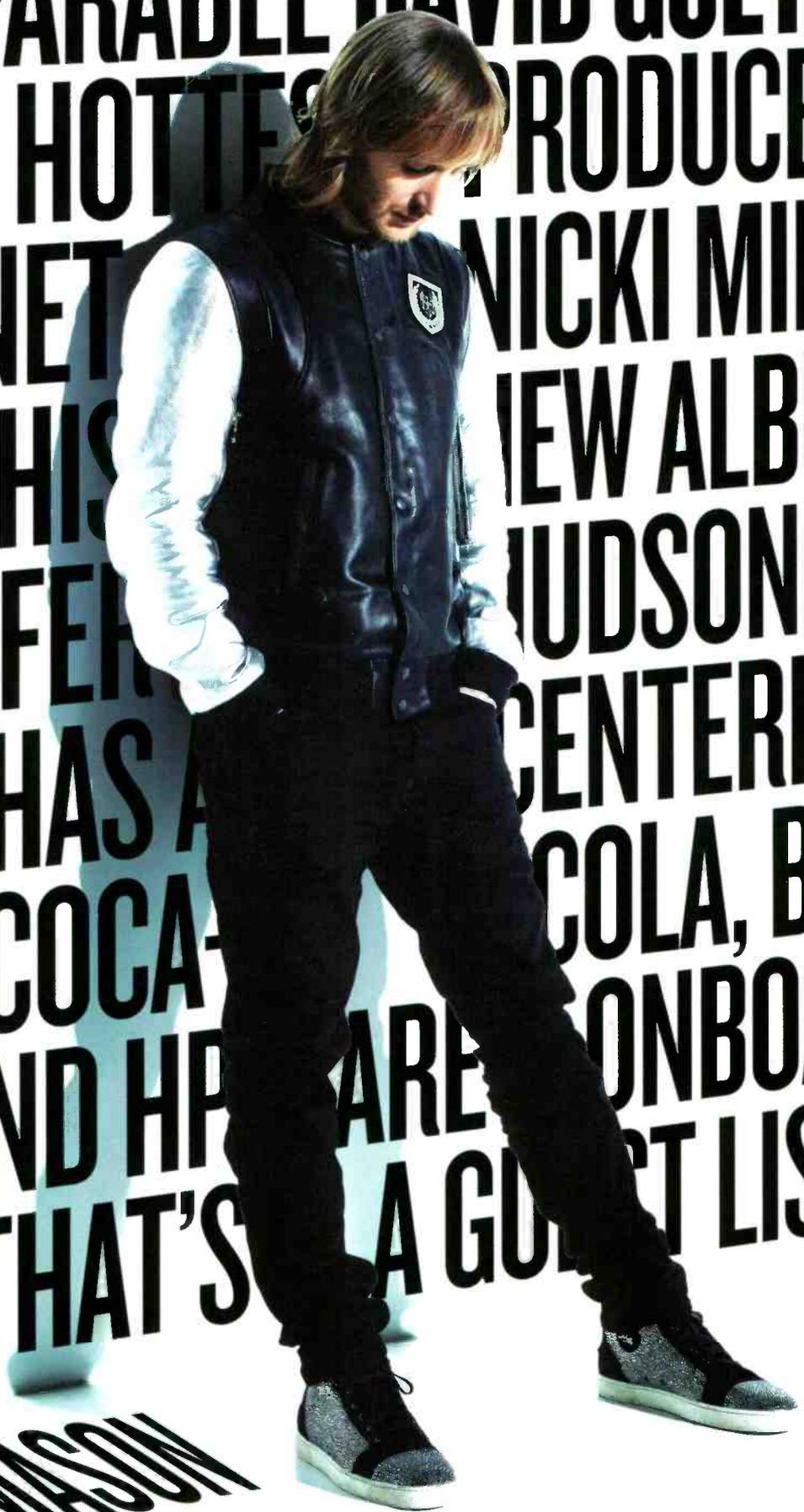
"Not only has he gotten a lot of media coverage in the past, but you can tell he's really been doing something right in so many ways over the years," Nachsin says. "There's a real positive energy around him that you pick up on. People definitely have a feeling of wanting to help him, and that's great."

It may seem like Kravitz has already conquered nearly all facets of the entertainment industry, but his work isn't yet finished. In addition to expanding his horizons in photography, design and acting, the artist hopes to do more music producing when time allows. But Kravitz's heart will always belong to focusing on what he loves most: writing and performing his own music.

"That's my time. Like being in a studio and just painting," he says. "That's the incredible creative time that I thrive on." ...

# HEY, MR. DJ

THE INCOMPARABLE DAVID GUETTA IS ONE OF THE HOTTEST PRODUCERS ON THE PLANET. NICKI MINAJ IS SINGING ON HIS NEW ALBUM. JENNIFER HUDSON, TOO. USHER HAS A CENTERPIECE SONG. COCA-COLA, BEATS BY DRE AND HP ARE ONBOARD. NOW THAT'S A GUEST LIST.



BY KERRI MASON

He's an international networker whose musical openness and megawatt personality have made him a magnet for established artists seeking a brand-new sound.

He's the studio savant who parlayed that trust and collaboration into career-defining anthems, in the process redefining the American radio hit.

He's an industry power player who wields the kind of clout that only the ability to create hits at will can afford.

Yet that person rejects all such labels—in favor of one far more humble.

David Guetta would like you to know: He's a DJ. He says so himself—literally, “I am a DJ”—no less than 10 times in a span of 20 minutes.

That title defines who he is, how he thinks and creates, the community with which he primarily identifies and the one he's most interested in nurturing.

“I want to use my success to do what I do as a DJ,” he says. “To play hits, but also educate people. Give them a good time, but help them discover my culture as well.”

Guetta's new album—*Nothing But the Beat* (Astralwerks/EMI), out Aug. 29—is laser-focused in more than name alone. Despite his acceptance into the pop club, the fresh album and all of Guetta's activity around it—including multinational brand partnerships and touring so extensive that it puts him in front of up to 300,000 fans each week—are meant to champion dance music, elevate its native sounds and forms, and more strongly identify Guetta as you know what.

“David doesn't want to turn into some other kind of pop star,” says his longtime manager Caroline Prothero (@carolinepro). “He doesn't want to mimic anything. He wants to take DJ culture and place it alongside everything that's come before, with its values intact.”

*Nothing But the Beat* is Guetta's fifth full-length, but has all the pressure and expectations of a sophomore effort. After three albums that tested the concept of merging American urban music with the utilitarian thump of dance, 2009's *One Love* perfected the format in grand fashion, with enough star collaborators to take it to the masses. “[*One Love*] was about artists making records all for fun, for David and for them. Experimenting with new structures and refreshing the way they wrote songs,” Prothero says.

The result was nothing less than a pop cultural tidal wave. Four *One Love* cuts—“When Love Takes Over” with Kelly Rowland; “Sexy Bitch” with Akon; “Gettin' Over You” with Fergie, LMFAO and vocalist Chris Willis; and “Memories” with Kid Cudi—each presented a different take on Guetta's melting-pot style and sold a collective 4.2 million singles, according to Nielsen SoundScan.

Meanwhile, Guetta's productions for other artists were helping make his sound literally omnipresent, like Flo Rida's 2010 “Club Can't Handle Me” (2.6 million singles sold), Rihanna's 2010 “Who's That Chick” (538,000) and the biggest digital song of all time, the Black Eyed Peas' 2009 “I Gotta Feeling.” It has sold 7.4 million singles and was No. 1 on the Billboard Hot 100 for 14 weeks, cementing Guetta's pogo synths, chiming keys and looped hooks as the reigning sound du jour.

How do you follow that up? “It's difficult, of course,” Guetta says. “Some of my recipes have been used so much—not only

by me. I know I can deliver a hit now, but I wanted to try something different. My challenge was to surprise people.”

First *Beat* single “Where Them Girls At” with Flo Rida and Nicki Minaj sounds more than a little like “Sexy Bitch,” and is already making an impact: It has sold 804,000 units since its May 3 release, and is No. 27 on the Hot 100. But true to Guetta's word, the majority of the album covers new, unexpected or just richer ground. “Nothing Really Matters,” with kindred pop wizard and good friend Will.i.am, contains the album's namesake lyric (“Nothing really matters/But the beat”), an irresistible synth riff and sampled strings—a new addition to Guetta's sonic palette—for some extra grandeur.

“Night of Your Life” takes a structure usually reserved for breathy chanteuses—the big-room trance vocal—and adds the firepower of Jennifer Hudson. “Obviously she's an amazing singer, can do anything with her voice, but it's more a matter of specific things with this type of music to keep the energy up,” Guetta says. “I like surprising the listeners as well as the artists themselves.”

“Titanium” with singer/songwriter Sia is Guetta's quirkiest and most epic track to date (in itself an unusual combination), and “Turn Me On” is the first track to feature vocals—yes, vocals—by Minaj. “People are not going to believe she can sing like this,” Guetta says.

But the album's centerpiece is “Without You,” an electro-ballad sung with palpable anguish by Usher that's “maybe the

biggest song I've made in my life,” Guetta says. “We were in bargaining sessions for a while. Usher was saying, ‘I need this record for my album.’ I said, ‘I'm sorry, I cannot give it to you.’ After a while he called me back and gave in.” The song has all the makings of a major hit and is slated to be the next single.

*Beat* also features six instrumental tracks—in some countries, it will be packaged as a double-album—which Guetta characterizes as labors of love, meant to further his mission to evangelize true dance. In collaboration with hot dance producers whose careers he helped nurture—like Avicii and Afrojack—the tracks are artful, tech-y and dirty, recalling Daft Punk and Chemical Brothers. “Some people who buy my album, they're not the type who would buy electronic music like this, so this might be their introduction,” Guetta says. “But I also want to have the DJs and purists be like, ‘Oh, wow, he can still surprise us and come up with crazy sounds.’”

Astralwerks' three-phase marketing plan for *Beat* capitalizes on Guetta's many international brand partnerships and his legendary work ethic. “He seems to have the ability to go nonstop 24/7, 365 days a year,” says Paul Morris of AM Only, his U.S. booking agent. “If he is not in the studio, then he's on a plane, in a car, at a gig or doing promo. His schedule is ridiculous. He is ‘on’ the entire time.”

According to Astralwerks president Glenn Medlinger, phase one, which is happening now, includes simultaneous support of four focus tracks—“Where Them Girls At,” “Nothing Really Matters,” “Without You” and “Little Bad Girl” with Taio Cruz and Ludacris—with radio promotion, single releases and videos. Release week features parties in New York, San Francisco, Los Angeles and Chicago, all with appearances by Guetta. There's the premiere of a documentary, “Nothing But the Beat,” produced by Burn, Coca-Cola's European energy drink brand, with behind-the-scenes and performance footage, as well as interviews with Guetta's pop star collaborators and fellow DJs. A potential theatrical release is being eyed.

Phase two kicks off in October, with more extensive U.S. touring. “The priorities are to continue to develop his core electronic dance following by playing nightclubs, which is really where David's passion lies on a performance level, as well as continuing to build out larger hard-ticket events and playing major festivals,” Morris says. A David Guetta range of DJ headphones for Beats, Dr. Dre's premium headphones brand, will roll out around this time. A developing technology partnership with HP—which is looking to enhance its music software capabilities, and already has a relationship with Beats—could also come into play.

Phase three carries the campaign into 2012, and will most likely center on the domestic launch of Guetta's international Coca-Cola partnership, for an as-yet-undetermined Coke product. But if the product placement in the “Little Bad Girl” video is any indication, it looks like it will be vitaminwater.

Meanwhile, in DJ booths from Ibiza to Los Angeles, Guetta continues the constant cycle of testing and editing that he says sets him apart from all other pop producers. “You'll see him in the booth with a pen and piece of paper,” Prothero says. “When he's playing a new beat, he'll write down the trigger point that makes the crowd react, go back to his hotel room before he sleeps and make the changes, and play it again the next night.”

“Playing in clubs gives me the opportunity to try new sounds and see the reaction of the people—not only to my own music, by the way,” he says. “If I see that people love it, I think that might be a direction I could take in the future.”

Anyone who's seen him rock a room, arena or field won't deny it: David Guetta is indeed a DJ. But part curator, tastemaker, purveyor and personality, he's just unlike any DJ the world has ever seen.

Kerri Mason (@hotwaterinc) is a New York-based freelance writer.



## TEAM GUETTA

**ALBUM TITLE:** *Nothing But the Beat*

**LABEL:** Astralwerks/Capitol

**WORLDWIDE RELEASE:** Aug. 29

**PRODUCER:** David Guetta

**BIG DEALS:** Coke (Burn Energy Drink), HP, Beats by Dre

**TV:** “America's Got Talent” (Aug. 31), performing “Where Them Girls At” with Flo Rida and Nicki Minaj

**SITES:** DavidGuetta.com, Facebook.com/davidguetta

**MANAGEMENT:** Caroline Prothero at Prohibition DJ MGMT, Jean-Charles Carré at What a Music

**AGENTS:** Paul Morris at AM Only (North America); Maria May at International Talent Booking and Jean-Guillaume Charvet at Home Studio (rest of the world)

**PUBLISHING:** Shapiro Bernstein

**PUBLICITY:** Darren Baber at EMI Music

**TWEETS:** @davidguetta

# THE PUBLISHERS QUARTERLY

## EMI Makes It Five In A Row

**PUBLISHER SNARES MOST AIRPLAY OF TOP 100 SONGS WITH HITS BY ADELE, BLACK EYED PEAS**

**F**or the fifth consecutive quarter, EMI Music Publishing topped rival publishers to capture the largest share of the 100 songs generating the most U.S. radio airplay.

During the three months ended June 30, EMI had a 19.3% share of the top 100 airplay songs, up from 18.1% in the prior quarter, but down from 21.1% in second-quarter 2010. EMI maintained its hold on the top spot by snaring a share of 45 of the top 100 songs, more than any other publisher and up from the 41 songs in the first quarter. The songs included **Adele's** "Rolling in the Deep" at No. 2, **the Black Eyed Peas'** "Just Can't Get Enough" at No. 3, **Rihanna's** "S&M" at No. 4 and **Bruno Mars'** "The Lazy Song" at No. 6.

Radio airplay was calculated based on the overall top 100 detecting songs from 1,525 U.S. radio stations that Nielsen BDS monitored electronically for the period of April 1-June 30. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

Climbing into second place was Universal Music Publishing Group with a 15.8% share of the top 100 U.S. radio songs, up nearly three percentage points from the 12.93% it had in the prior quarter when it ranked third and up sharply from 10% in second-quarter 2010 when it ranked fourth. Universal had a share of 39 songs among the second quarter's top 100, including "Rolling in the Deep," "On the Floor" by **Jennifer Lopez** featuring **Pitbull** at No. 7, "Give Me Everything" by Pitbull fea-

turing **Ne-Yo, Afrojack & Nayer** at No. 9 and "Down on Me" by **Jeremih** featuring **50 Cent** at No. 11.

Kobalt Music Group continued its climb up the chart, finishing the second quarter in third place with a 12.4% share, outpacing majors Warner/Chappell Music and Sony/ATV Music Publishing. Despite posting its highest quarterly ranking to date, Kobalt's share of the top 100 songs dropped from the 12.86% it had in the prior quarter, but was up from the 8.3% it had in the corresponding period last year. The company had a share in 16 songs in the top 100, including "E.T." by **Katy Perry** featuring **Kanye West** at No. 1, **Britney Spears'** "Till the World Ends" at No. 5, **Pink's** "F\*\*ckin' Perfect" at No. 10 and "Look at Me Now" by **Chris Brown** featuring **Lil Wayne** and **Busta Rhymes** at No. 14.

Warner/Chappell was fourth with an 11.1% share, falling from the prior quarter when it ranked second with a 13.2% share and down from the same period last year when it had 12.1%. The company had a share of 34 top 100 songs in the second quarter, including "The Lazy Song," "E.T.," "Till the World Ends" and **Cee Lo Green's** "F\*\*k You (Forget You)" at No. 8.

Sony/ATV came in fifth for the second consecutive quarter with an 11% share, down from 11.9% in the prior quarter and 13.4% it had in the corresponding period in 2010. It

had a share of 23 top 100 songs in the second quarter, including "The Lazy Song," "On the Floor," "Down on Me" and **Lupe Fiasco's** "The Show Goes On" at No. 12.

Rising to sixth place was BMG Chrysalis, which saw its market share climb in the second quarter to 4.9%, up from 2.8% in the prior quarter but down from 7.7% a year earlier when it made its top 10 publishers airplay chart debut. BMG had a share in 16 of the top 100 songs of the second quarter, including "Just Can't Get Enough," "Look at Me Now," "F\*\*k You (Forget You)" and "My Last" by **Big Sean** featuring **Brown** at No. 28.

Bug Music placed seventh with a 3.8% share, its lowest tally since first-quarter 2010, when it had a 3.6% slice of the pie. Bug, which snared a 4.3% share in the first quarter and a 4.2% share in second-quarter 2010, had a share of 11 top 100 songs, including "The Lazy Song," "F\*\*k You (Forget You)" and Mars' "Just the Way You Are" and "Grenade," which came in at Nos. 20 and 21, respectively.

Words & Music Copyright Administration finished eighth with a 2.3% share, down slightly from the prior quarter's 2.5% tally when it ranked 10th. The Nashville-based company placed seven songs in the top 100: "Old Alabama" by **Brad Paisley** featuring **Alabama** at No. 30 and **Justin Moore's** "If Heaven Wasn't So Far Away" at No. 45.

A fire starting in my heart: "Rolling in the Deep" by ADELE was the No. 2 airplay song of the second quarter, lifting the artist and her co-writer Paul Epworth (see interview, page 22) into the ranks of the top 10 songwriters of the period based on radio play.

### Publishers Place

ED CHRISTMAN



### TOP 10 PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	EMI MUSIC PUBLISHING	19.3%
2	UNIVERSAL MUSIC PUBLISHING GROUP	15.8%
3	KOBALT MUSIC GROUP	12.4%
4	WARNER/CHAPPELL MUSIC	11.1%
5	SONY/ATV MUSIC PUBLISHING	11.0%
6	BMG CHRYSALIS	4.9%
7	BUG MUSIC/WINDSWEPT HOLDINGS	3.8%
8	WORDS & MUSIC COPYRIGHT ADMINISTRATION	2.3%
9	PEER MUSIC	1.9%
10	ULTRA INTERNATIONAL MUSIC PUBLISHING	1.7%

Percentage calculations based upon the overall top 100 detecting songs from 1,525 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of April 1-June 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

### TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	14.8%
2	EMI MUSIC PUBLISHING	12.4%
3	UNIVERSAL MUSIC PUBLISHING GROUP	11.7%
4	WORDS & MUSIC COPYRIGHT ADMINISTRATION	9.8%
5	WARNER/CHAPPELL MUSIC	9.1%
6	BMG CHRYSALIS	6.8%
7	BUG MUSIC/WINDSWEPT HOLDINGS	2.4%
8	CAROL VINCENT AND ASSOCIATES	2.3%
9	TEN TEN MUSIC GROUP	2.2%
10	CAL IV ENTERTAINMENT	1.9%

Percentage calculations based upon the overall top 100 detecting songs from 197 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of April 1-June 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

Peer Music came in ninth with a 1.9% share, down from 2.59% it had in the prior quarter, with a share of four top 100 songs, including "S&M," Perry's "Firework" at No. 19 and **Nicki Minaj's** "Super Bass" at No. 48.

Rounding out the top 10 is Ultra International, which makes its third consecutive appearance on the ranking with 1.7% share, down



Prince of pop: **MARTIN KARL "MAX MARTIN" SANDBERG** was the top songwriter for the fourth consecutive quarter.

slightly from the 3.1% it had in the prior quarter. Ultra placed five songs in the top 100, including "S&M," "Firework" and "Hey Baby (Drop It to the Floor)" by Pitbull featuring **T-Pain** at No. 42.

Sony/ATV topped the country publishers airplay chart with a 14.8% share of the top 100 country songs at 197 stations monitored

by Nielsen BDS. The company's share slipped from 15.9% in the prior quarter.

The top songwriter for the fourth consecutive quarter was **Martin Karl "Max Martin" Sandberg**, who had a hand in writing nine top 100 songs including "Till the World Ends," "F\*\*kin' Perfect," "E.T." and **Ke\$ha's** "Blow" at No. 16.

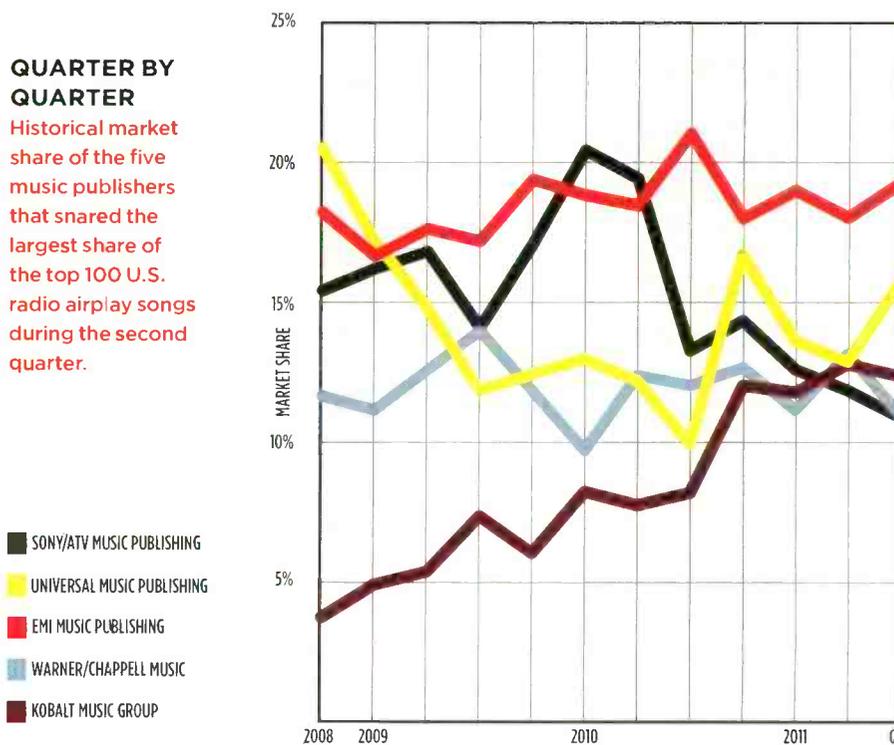
## TOP 10 SONGWRITERS AIRPLAY CHART

RANK	ARTIST
1	<b>MARTIN KARL "MAX MARTIN" SANDBERG</b>
2	LUKASZ "DR. LUKE" GOTTWALD
3	MIKKEL STORLEER ERIKSEN, TOR ERIK HERMANSEN (STARGATE)
4	ADELE ADKINS, PAUL EPWORTH
5	ARI LEVINE, PETER "BRUNO MARS" HERNANDEZ, PHILIP LAWRENCE (THE SMEEZINGTONS)
6	ARMANDO CHRISTIAN "PITBULL" PEREZ
7	JOHAN "SHELLBACK" SCHUSTER
8	KATY PERRY
9	SANDY "VEE" WILHELM
10	ESTER DEAN

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,525 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of April 1-June 30. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

### QUARTER BY QUARTER

Historical market share of the five music publishers that snared the largest share of the top 100 U.S. radio airplay songs during the second quarter.



## TOP 20 AIRPLAY SONGS

RANK	SONG	LABEL
1	"E.T.," <b>KATY PERRY FEAT. KANYE WEST</b>	CAPITOL
2	"ROLLING IN THE DEEP," <b>ADELE</b>	COLUMBIA
3	"JUST CAN'T GET ENOUGH," <b>THE BLACK EYED PEAS</b>	INTERSCOPE
4	"S&M," <b>RIHANNA</b>	DEF JAM/IDJMG
5	"TILL THE WORLD ENDS," <b>BRITNEY SPEARS</b>	JIVE/JLG
6	"THE LAZY SONG," <b>BRUNO MARS</b>	ELEKTRA/ATLANTIC
7	"ON THE FLOOR," <b>JENNIFER LOPEZ FEAT. PITBULL</b>	ISLAND/IDJMG
8	"F**K YOU (FORGET YOU)," <b>CEE LO GREEN</b>	ELEKTRA/RRP
9	"GIVE ME EVERYTHING," <b>PITBULL FEAT. NE-YO, AFROJACK &amp; NAYER</b>	MR. 305/POLO GROUNDS/J/RMG
10	"F**KIN' PERFECT," <b>PINK</b>	LaFACE/JLG
11	"DOWN ON ME," <b>JEREMIH FEAT. 50 CENT</b>	MICKS/SCHULTZ/DEF JAM/IDJMG
12	"THE SHOW GOES ON," <b>LUPE FIASCO</b>	1ST & 15TH/ATLANTIC
13	"ROLL UP," <b>WIZ KHALIFA</b>	ROSTRUM/ATLANTIC/RRP
14	"LOOK AT ME NOW," <b>CHRIS BROWN FEAT. LIL WAYNE &amp; BUSTA RHYMES</b>	JIVE/JLG
15	"FOR THE FIRST TIME," <b>THE SCRIPT</b>	PHONOGENIC/EPIC
16	"BLOW," <b>KESHA</b>	KEMOSABE/RCA/RMG
17	"WRITTEN IN THE STARS," <b>TINIE TEMPAH FEAT. ERIC TURNER</b>	DISTURBING LONDON/CAPITOL
18	"FIREWORK," <b>KATY PERRY</b>	CAPITOL
19	"TONIGHT (I'M LOVIN' YOU)," <b>ENRIQUE IGLESIAS FEAT. LUDACRIS &amp; DJ FRANK E</b>	UNIVERSAL REPUBLIC
20	"JUST THE WAY YOU ARE," <b>BRUNO MARS</b>	ELEKTRA/ATLANTIC

Ranking based on the number of aggregated plays each song had among 1,525 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of April 1-June 30.

# Q&A

# Paul Epworth

The co-writer of Adele's "Rolling in the Deep" talks about his transition from producer to songwriter/producer

By Mikael Wood

**A**ccording to Paul Epworth, one of the biggest songs of 2011 materialized in about 30 seconds.

"I had been playing some soulful chords on piano," the London-based songwriter remembers of a session with Adele. "And she started singing something direct and bluesy, like Dr. John or Tom Waits. Then I picked up a guitar and that was it—we basically had it."

Epworth laughs. "It wasn't rocket science," he says.

Maybe not, but since its U.S. release last December, "Rolling in the Deep" has racked up the kind of numbers you almost need a calculator to tally, generating U.S. digital track sales of 4.8 million, according to Nielsen SoundScan. Meanwhile, Adele's album *21*, which features the single as well as two other songs co-written by Adele and Epworth, has sold 2.9 million units.

"Rolling in the Deep" has also been an airplay powerhouse, generating the second-most spins at U.S. radio stations monitored by Nielsen BDS during the three months ended June 30. On the strength of that title alone, Adele and Epworth are making their debut on Billboard's quarterly top 10 songwriters airplay chart (see page 21).

Although his songwriting services are now in demand thanks to his work on *21* and Florence & the Machine's *Lungs*, Epworth first made a name for himself as a producer for such '00s dance-punk acts as Bloc Party, Maximo Park and the Futureheads. He's also remixed under the name Phones; hit up Spotify to hear his throbbing indie-disco take on "Supermassive Black Hole" by Muse.

Today Epworth, who's signed to EMI Music Publishing, says he views producing and songwriting as "very much part of the same thing" and describes his goal in both pursuits as "finding a balance between what feels good and what feels fresh."

"The greatest of pop music—whether it's Smokey Robinson, Holland-Dozier-Holland or Ashford & Simpson—has always been about the novelty of the message speaking to something deeper," he says. "The job is to write something direct enough to pull you in but with some lasting intrigue."

In an interview with *Billboard*, Epworth talks about his emerging career as a songwriter.

**Have you been writing songs for as long as you've been producing?**

Longer, actually. As a kid I wrote songs and played in a band. I studied the nature of songwriting, the classic songbooks of all the greats. Professionally, though, I got my first big break as a producer. But I have to say that I think my success as a producer came from having a



songwriter's ear—knowing how to help people find melodies and make better arrangements and how to structure things.

**How did you manage the transition from producer to writer?**

After producing for a while, I suddenly realized I wouldn't be able to fulfill my ambition as a creative person unless I stopped producing and went, "Right, now I'm a writer/producer." I had to take that bold step, and luckily the first thing I started working on—obviously I had to look for an unsigned artist to work with, since I was never going to get a break with a signed artist—was Kate Nash's "Foundations," which ended up becoming a huge hit in the U.K. That opened a lot of doors for me, and thankfully I was able to go on to work with a lot of big artists.

**Some of those artists come from very differ-**

**ent places than your production clients did.**

Yeah, as a writer I didn't go into the sphere I'm known in as a producer. I just love all music; I don't see any boundaries between genres. I'm sure at some point I'll make records that sound like Liars, you know? But at the same time I love the simple, soulful stuff I've done with Adele, where it sounds like a Willie Mitchell production. I look at music as this metaphysical manuscript; the production aesthetics are to be applied on top of that. And that's something that's given me the freedom to work with artists with different tastes and from different backgrounds—artists open-minded enough to accept that I'm not a master of one trade but a jack of all.

**You've written with bands and solo artists. Are the two experiences different?**

With a band, you're very often helping them refine an idea—maybe interjecting some light

into a chorus or expanding a melody. Essentially you're one of four people sculpting a song. Whereas when it's one on one—with Florence [Welch] or Adele or Jack Peñate—it becomes very much like the two of you finding a vision. I love the idea of helping an artist find—and this is a horrible phrase—his or her unique selling point. You're trying to help an artist find something that consolidates what their identity is.

**Is it ever difficult for you when one of your songs goes to a different producer?**

With Adele I was very aware that "He Won't Go" was going to another producer. And especially with someone like Rick Rubin, it had to be based on the simplest, most direct chord formula. I had to think like I was physically writing the notation, because you can't get away with something like a vague wobbly sound in the background. If the song hinges on that, it disappears as soon as you give it to someone else.

**Your songs on *21* are probably the most straightforward in your catalog.**

I think I was mulling over the fact that some of the records I've made couldn't be played by a house band for television and be done justice. It made me come to terms with the idea of production making a song.

**Did you and Adele know you had something special on your hands with "Rolling in the Deep"?**

I had a hunch it would do well. Whenever I played it to anyone, they'd go, "Holy shit!" That's always a good sign. But to be fair, although I knew we had a powerful structure, when Adele came out and sang the chorus, that's when my jaw dropped. The song's gravitas hinges on that moment; I just gave her the situation to do it in.

**Do you worry that as your work picks up, you won't have the luxury of forging an intimate bond with an artist? That you'll be expected to deliver something deeply personal in just a few hours?**

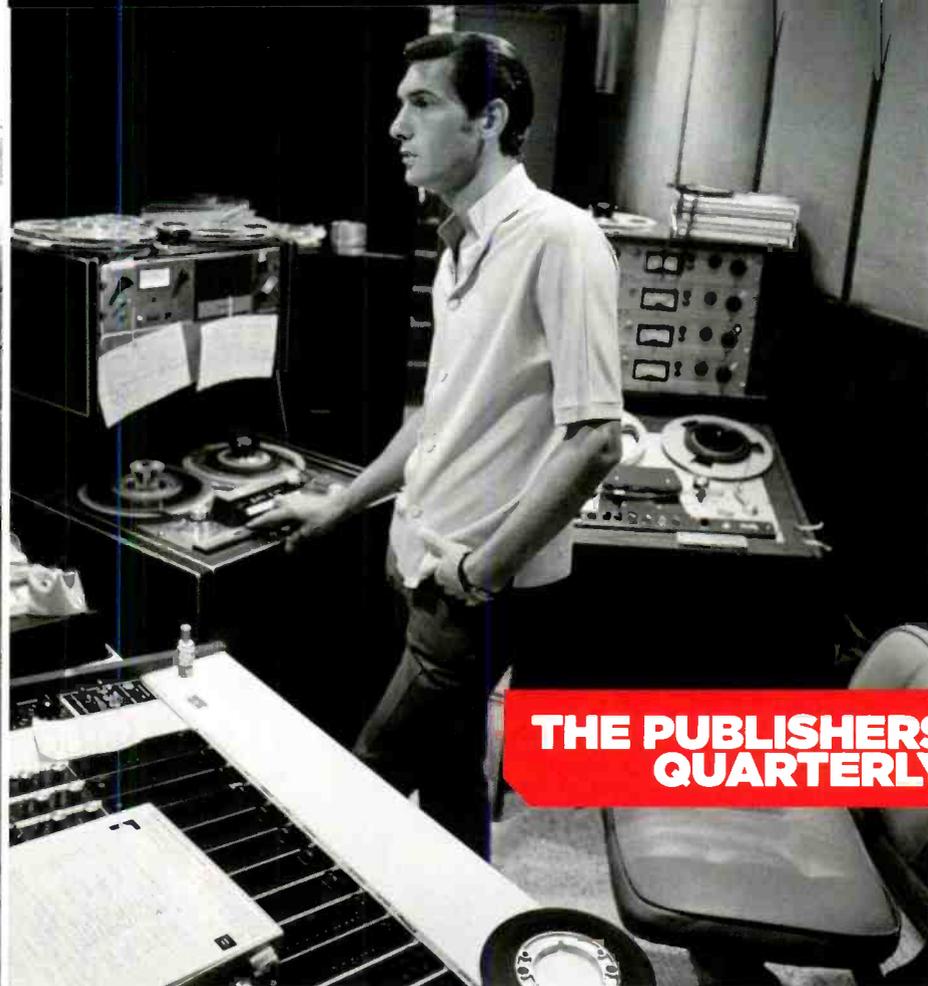
Well, I have to say that I only did five days of writing with Adele. I just try to find ways to put someone in a position where they feel comfortable bringing parts of their personality out. That comes from being a producer, I think—getting performances out of people. But I'm lucky enough to choose quite carefully who I work with; it's important to be quite picky.

**So far, many of your songwriting partners have been female singers.**

The nature of the emotional dynamic with a female songwriter, maybe it cuts closer to the bone. But bear in mind that in the U.K. everything's kind of dominated by female artists right now. Perhaps that will change. I met Adele through Jack Peñate, and I still think my work with him is among the best I've done.

**Who's on your wish list at the moment?**

I'd love to work with Beyoncé and Rihanna. I've done a lot of organic things, but I do have an electronic side to my musical palette. Or maybe they'd want to do something organic. I just love how forward-thinking U.S. artists are on the hip-hop side of things. For me something to aspire to is the idea of working with an OutKast or a Justin Timberlake. I love Alicia Keys, too. Even though my personal taste is quite left-field, I love the idea of using a left-field thought process to make the mainstream more interesting. ●●●



**THE PUBLISHERS QUARTERLY**

Working the groove: Booker T. & the MG's members DONALD DUNN, BOOKER T. JONES, STEVE CROPPER and AL JACKSON JR. (from left); above: Cropper in the Stax Records studio in Memphis in 1968; bottom: Cropper today.

# Harvesting 'Green Onions'

As it approaches its 50th birthday, the timeless instrumental by Booker T. & the MG's remains a licensing powerhouse

By Phil Gallo

**D**uring a sound check at a New York theater before a Booker T. & the MG's reunion gig seven or eight years ago, a frustrated sound technician asked the band to stop playing riffs and do a full song instead.

Booker T. Jones called out "Green Onions" and the quartet started playing its biggest hit, just as it has done at probably every show during the last 49 years.

Guitarist Steve Cropper remembers the incident because of what Jones said next.

"When we finished, Booker looks over and says, 'You know, I'll never get tired of that,'" Cropper recalls. "And he's right. When I play it at my shows everybody gets a good feeling and that's the whole idea—dance music and feel-good music. It has certainly stood the test of time. I heard it on a movie trailer recently and it sounds as fresh as ever."

"Green Onions," which hit No. 1 on the R&B chart and No. 3 on the Billboard Hot 100 in 1962, is coming up on the 50th anniversary of its release on Stax Records—still being performed by Jones and Cropper at their solo shows and still being cast in films, TV shows, commercials and videogames.

While other legendary top 10 hits are also preparing to mark their fifth decade—including the Four Seasons' "Big Girls Don't Cry," the Tijuana Brass' "The Lonely Bull" and the Shirelles' "Soldier Boy"—few have had the consistent

appeal of "Green Onions."

"It's a five-tool player," Rhino Entertainment senior VP of worldwide licensing Mark Pinkus says, using a baseball analogy that describes the most versatile athletes. "Often we have songs that do a good job crossing over from film and TV to commercials or artists who cross over with different songs. 'Green Onions' not only crosses over all those, it additionally does international business. . . . We tend to look at these things on a year-by-year basis and this is one of the top moneymakers on a year-in, year-out basis."

"Green Onions," like all pre-1968 Stax and Volt recordings, is administered by Rhino; Almo Irving/Rondor Music has owned the publishing since 1981.

Almo Irving/Rondor has licensed the tune about 230 times during the past nine years, according to Lance Freed, president of the publisher, which operates as a freestanding company within its parent Universal Music Group. "Domestically we did a lot more licensing in the '90s," Freed says. "We don't want to overexpose the copyright—we say 'no' for songs like 'Respect' a lot, especially when you're associating a song with a product. Control of uses is a subjective thing. The writers don't have approval so the final decision rests with us. But I always talk with [the songwriters] when it's a commercial. And there are times when you tell

the guys about an offer—a company in France or Germany is offering \$50,000 to use the song for three months—and they say 'no,' I go back and say, 'Perhaps you didn't hear the number.'"

Considering how tastes and styles change, "Green Onions" holds a unique position, having been used to indicate time and place as well as mood, a claim few songs can make. This year in the United Kingdom, Barclaycard used the track in a significant ad campaign, much as American Airlines did in 2003 and HBO did during the first season of "The Sopranos" in 1999.

Through the years, it has also been featured prominently in three films set in 1962, the year of its release: in the setup for a drag race in the film that first licensed the tune, 1973's "American Graffiti"; during a baseball challenge in 1993's "The Sandlot"; and in a dance scene with Colin Firth and Julianne Moore in 2009's "A Single Man."

These days, a TV or film placement such as "Green Onions" is likely to pull in \$35,000-\$45,000 for worldwide master and publishing rights. Most recently, it was licensed for "X Men: First Class" and it was played six times last year in the first season of the TNT drama "Memphis Beat."

"'Green Onions' is a simple piece of music with an interesting groove to it," says Keb' Mo',

the blues-oriented musician who provides original music for "Memphis Beat." "It's just a little tricky guitar melody and every cover band can play it. When rock'n'roll was young . . . garage bands had to have something to play. So what can you play? 'Green Onions.' You know the 12 bar [blues], and it's simple, to the point."

"Green Onions" began as a simple riff Jones was working on before a Memphis show with the other musicians in the Stax studio house band—Cropper, drummer Al Jackson and bassist Lewis Steinberg. As legend has it, the band had recorded a slow blues that Stax co-owner Jim Stewart was fond of and while waiting for rockabilly singer Billy Lee Riley to show up for a recording session, they fleshed out that riff and created "Green Onions." It took 30 minutes and two takes. All four musicians got songwriting credit, but as Jones recalls, "I didn't know anything about publishing so we didn't ask for it. It turned out OK. At least we got the chance to record."

Acetates were pressed and Cropper drove them to local radio stations where the song quickly took off. The flip side, "Behave Yourself," became the B-side when it was pressed on sister label Volt before eventually being released as Stax 127. Stax, owned by Concord Music Group since 2004, reported sales of 700,000 copies soon after the single's release. It spent six weeks on Billboard's Top 10 Singles chart in August and September 1962.

In the coming year, the Stax Museum in Memphis has several anniversary celebrations lined up—Otis Redding's 70th birthday on Sept. 9, the 40th anniversary of "Shaft" and, next year, the 40th anniversary of "Wattstax"—but nothing is set in stone to honor the 50th milestone of "Green Onions." Meanwhile, Concord, which holds the rights to issue the Stax catalog, is planning a 50th-anniversary reissue of the 1962 *Green Onions* album, the first LP released under the Stax name.

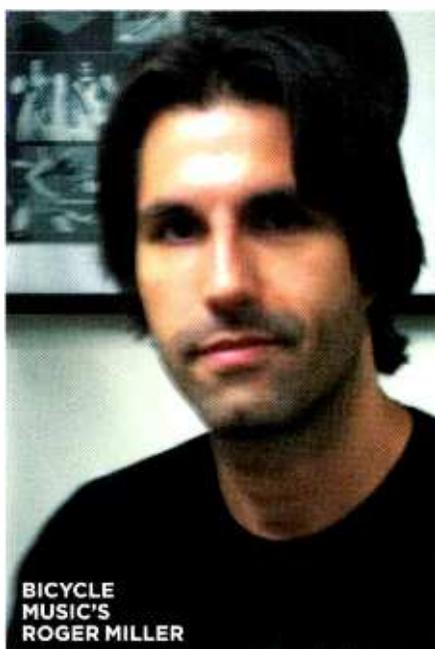
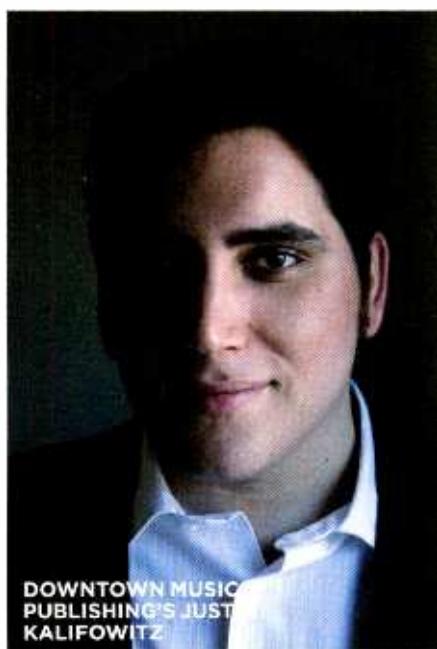
"It's there for a reason," Keb' Mo' says of the title track's timeless appeal. "It's good dance music. It's important."

Additional reporting by Justin Jacobs.



# This Is How We Do It

Downtown Music Publishing, Bicycle Music discuss their contrasting approaches to growth



By Ed Christman

Today vs. yesterday.

That could be the best way to describe the divergent bets being made by two acquisitive independent music publishers.

Downtown Music Publishing, the publishing arm of indie label Downtown Music, launched in 2007 and manages a catalog of about 25,000 songs. While it includes works by veteran songwriters like Loudon Wainwright III, the Pogues' Shane MacGowan and Mötley Crüe's Nikki Sixx, it is most associated with signing indie artist-scribes like Diplo, Santi White (Santigold) and the Walkmen.

Meanwhile, Bicycle Music, which had been around since 1974 but was sold by founder David Rosner to a new ownership group in 2006, prefers to focus on acquiring the rights to hit catalog titles by acts like Tammy Wynette, Foghat, Night Ranger and Montell Jordan and only rarely invests in new signings. The company currently handles more than 30,000 titles.

At a time when much of the market's attention is focused on the sale of major-label-group publishing assets like Citigroup's auction of EMI Group and Access Industries' recent acquisition of Warner Music Group (WMG), these independent publishers illustrate the choices being made

elsewhere in the market to best generate value from smaller catalogs.

Billboard spoke with Downtown Music Publishing president Justin Kalifowitz and Bicycle Music CEO/chief investment officer Roger Miller and co-president Steve Salm to see which way investments are flowing.

Tell us about your company's mandate and how it is financed.

**KALIFOWITZ:** We started the company ourselves and then had a small round of private investors. One of the founders is John Josephson, [managing director] of Allen & Co., but this is not an Allen investment company. Our label was founded in 2006 and that quickly evolved into a more diversified strategy, with the goal of creating a full-service music publisher in 2007 that could find new songwriters and focus on catalog acquisition as well as going-forward rights, and provide administration services for foreign music publishers and others. We like to find talent early.

We signed Shea Taylor, a fantastic pop and R&B songwriter, who had just come off a deal with Cherry Lane and we believed in him, but at the time he didn't have much going on. Now he has eight songs on the [deluxe edition of] Beyoncé's album [4] and is one of the most in-demand songwriters and producers.

**MILLER:** When Bicycle Music changed hands in 2006, it was restructured with the mandate of investing in evergreen, tried and true songs. For our investors, this approach provides a stable income stream as opposed to investments

in new music, which are riskier. It's property management vs. property development.

**SALM:** There are institutional investors like pension funds and insurance companies that need the ubiquitous 8% return-on-investment hurdle. How can they do that when Treasury yields are in the basement? An evergreen song catalog that trades for eight or 10 times earnings—that's a great coupon. We have multiple funds that we manage, and our investors or limited partners have a long investment horizon.

What does your income mix look like?

**SALM:** Our revenue is performance and synch-heavy, with mechanical being less than 25% of our net revenue. When we are looking at catalogs, we want synchronization to be less than what we normally get so there can be upside. So we like deals where you can see performance and mechanical at 45%/45% and 10% synch revenue.

Performance revenue is going to come because of the songs we have, but we can affect synch revenue. For example, our creative team will sit down with [Glen] Ballard and go through every song he has written, and hear what has been done with it and what could be done, as opposed to just focusing on his five biggest songs.

**KALIFOWITZ:** We have nine people in our synch department, which is comparable and larger than the size of a synch staff at a company that has 10 times the number of copyrights. The result is that synch revenue is the

biggest part of our business and it is one that regularly accounts for more than 40% of our revenue. When we look at a catalog and see it has less than 10% synch revenue, we see that as a significant opportunity. We have also been blessed on the pop chart, which gives us good performance revenue.

How do you assess the long-term viability of your catalog?

**KALIFOWITZ:** Some hits manage to achieve certain levels of cultural relevance, while others fade away. It is our job to keep [our hit songs] a part of popular culture well beyond the radio airplay.

**MILLER:** Our catalog has already passed that test. The key for us is music cannot be mass-marketed the way it once was. It is really big news when you sell more than 1 million records nowadays. It's sort of logical to assume that songs from when you could still mass-market music will create an emotional connection. It's such a great tool for directors to evoke a mood by drawing on a classic song that can pull on the heartstrings of so many people. That is a lot of borrowed equity that the picture gets, and we benefit from that.

How would you assess the current level of interest of private equity investors in publishing assets?

**MILLER:** There is very strong interest—look at the WMG transaction. Private money sees publishing as a good place to put money. It seems like every time a company goes up for sale, there is plenty of private equity money to do these deals. But there is a difference now. These investors are very discerning as to what makes up a catalog. Five years ago they would pay for the platform. Now they look under the hood and they assign different valuations to different parts of the catalog. The investors are also more discerning as to what baskets of rights they are buying.

**KALIFOWITZ:** There is a lot of interest in music publishing as an asset class from a range of different financing sources, more so than any time in the past five or six years. But it's important to note that a lot of the money is notionally earmarked toward the acquisition or financing of pre-existing catalogs, not the development of a full-service music publishing company or investment in new songwriters. It's a great time to be

an active music publisher, and we are always looking at innovative ways to grow our business and better serve our songwriters.

What impact has the sale of WMG and the auction for EMI Group had on the publishing business?

**MILLER:** The story of recorded music and its missteps dragged us all down to some extent. They are both very large companies with important roles to play in the market. A lot of what happens to the majors is just noise to us. We have our own niche here, working with artists who have had their hits and might not have more hits, but have a long career and want partners who recognize that. It goes back to rights management vs. rights development. We are in the rights management role.

**KALIFOWITZ:** The consolidation of the music publishing industry has helped us tremendously as an indie.



THE PUBLISHERS QUARTERLY



K-pop power: KARA'S single "Jet Coaster Love" recently reached No. 2 on Billboard Japan's Hot 100.

# JAPAN RECOVERS

SURPRISING RESULTS FOR THE MUSIC INDUSTRY HAVE FOLLOWED  
IN THE WAKE OF THE YEAR'S DISASTERS

BY ROB SCHWARTZ

**T**OKYO—Japan made headlines in 2011 for tragic reasons. The March 11 earthquake, tsunami and subsequent nuclear disasters wrecked lives and threatened the country. But, surprisingly, after the year's devastation, the music market in Japan is proving as resilient as the Japanese people themselves.

The music industry has not only weathered the storm—strong evidence indicates that it's coming out ahead. After precipitous drops in physical music production in the period between 2008 and 2010, the first five months of this year

show a remarkable rebound.

The Recording Industry Assn. of Japan tracks the value of the production of physical music (including music videos) by member companies that account for some 90% of recorded-music sales in the country. According to the RIAJ, total audio shipments for the first five months of 2011 reached 75.7 million units and a value of 81.2 ¥billion (\$1 billion). That's down only 4% in volume and 5% in value when compared with the same period a year earlier. In contrast, between the first five months of 2009 and the same period in 2010, the

market lost 6% in volume and 14% in value.

And there's more good news. When music video is calculated into the totals, overall shipments rose 4% in volume, to 121.6 million units, and 2% in value, to ¥159 billion (\$2 billion), when compared with the same period last year.

In contrast, again, the unit and value totals for combined audio and video shipments fell 8% and 11%, respectively, between the same periods of 2009 and 2010—which makes this year's rise even more remarkable.

Universal Music Group International (UMGI) COO Max Hole,



"Billboard Live," high-end live music restaurant located in metropolitan Tokyo and Osaka, Japan celebrates its 4th Anniversary this summer.



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**JAPAN**  
**Billboard**

#### Billboard Japan Official Website

Billboard Japan's official website offers international charts, entertainment news translated into Japanese and original special contents. Our website attracts many fans of international music. ([www.billboard-japan.com](http://www.billboard-japan.com))

#### Billboard Japan Charts

The Billboard Japan Charts are receiving much attention as reliable and accurate new standards for musical hits in Japan.

##### Chart Line-up

- Billboard Japan Hot 100
- Billboard Japan Top Albums
- Hot Top Airplay
- Hot Singles Sales
- Adult Contemporary Airplay
- Top Jazz Albums
- Top Classical Albums
- Top Overseas Soundtrack Albums
- Top Independent Albums and Singles

#### TV PROGRAM

#### "Live at Billboard Live TOKYO"



Fuji Television NEXT, part of the premium channels of Fuji Television Network, Inc., broadcasts "Live at Billboard Live TOKYO" a program comprised of live performances by top artists around the globe at Billboard Live in Hivision/5.1ch format.



DaiwaHouse Presents  
**JAPAN Billboard**  
 MUSIC AWARDS 2010  
 2011.02.06

### Billboard x dwango



In cooperation with dwango, this mobile website provides the latest weekly charts and ringtone downloads of your favorite artists. It is also known for premiering the Billboard US Charts in Japan and is steadily increasing its membership.

### Billboard Records & Merchandise



Management of Billboard branded music label and production, sales and licensing of Billboard branded merchandise.

“Choice by NONA REEVES”  
 Released from Billboard Records

## Hanshin Contents Link Corporation

engages in the Billboard-affiliated businesses and serves as a total business enterprise for the entertainment industry.



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### Soul Bird MUSIC SCHOOL

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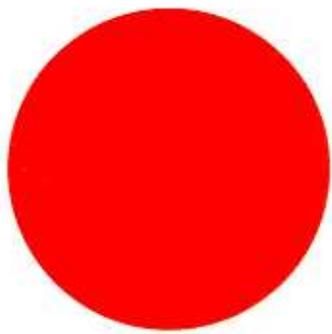
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Chart-toppers: **GIRLS' GENERATION** (above) and **BIGBAND** have both hit No. 1 recently on Billboard Japan's Top Albums chart.



whose responsibilities include all of Asia, says, "From our point of view, from what we've actually shipped and what we've actually sold, we've had a pretty good first quarter in Japan." He adds, "For any quarter where we see a market growing, my reaction is ecstatic."

RIAJ GM Shigeta Shoji offers a number of reasons for the significant turnaround. "First, 2010 was a particularly bad year for music shipments," he says. "There were no million-sellers that year."

However, the Japanese market has been experiencing a decline that can't just be explained by a meager flow of hit albums in one year. Comparing RIAJ figures for 2009-10 with 2008-09, production volume fell 7% (to 127.6 million units) and production value fell 10% (to ¥175 billion [\$2.2 billion]). So the 2011 rebound must be a result of other factors.

Sony Music Entertainment Japan COO of marketing and distribution Kiyoshi Furu-sawa says that the disasters may have paradoxically spurred sales.

"In terms of the music industry as a whole, physical sales in the Tohoku region, where most of the intense damage was, are showing a larger ratio of increased sales on the same period last year in comparison to western Japan. We had originally expected sales in eastern Japan to decline, but numbers are proving to the contrary. Perhaps this

is a manifestation of the strong desire to have the physical product of one's familiar and memorable music . . . to keep and listen to."

Shoji breaks down the successes even further. "Music video production was particularly strong in the first half of 2011, and singles bounced back as well."

These sectors are influenced by two genres that experienced a strong surge in late 2010 and 2011. "This time period saw the return of the Japanese 'idols'—major pop stars, particularly AKB48 and Arashi—as powerful market movers," Shoji says. "They, along with [Korean pop], have invigorated the market."

Universal Music Japan CEO Kazuhiko Koike, who agrees that there are new market forces in play, notes the role of the single. "The strong sales so far in 2011 were informed by the performance of physical singles of Japanese pop idols such as AKB48 and K-pop acts including Girls' Generation, Kara, Bigbang and Beast."

Indeed, AKB48's album *Koko Ni Ita Koto* (King Records) has already sold 502,000 units, according to SoundScan Japan, since its June 8 release. And Kara's single "Jet Coaster Love" (UMJ) has sold more than 194,000 copies since April 6, according to SoundScan Japan.

The new resilience in the physical market is mirrored in longtime music retailers like Tower Records Japan. Year-to-date sales

## SONGS OF HOPE

### JAPANESE RED CROSS OFFERS THANKS FOR BENEFIT ALBUM

*Songs for Japan* the all-star benefit album rushed to market in late March in the wake of Japan's earthquake and tsunami, has now surpassed sales of 346,000 units, according to Nielsen SoundScan. All proceeds from the album have gone to the Japanese Red Cross.

Only 11 days after the March 11 disaster, executives Sony Music Entertainment, Universal Music Entertainment, Warner Music Group and EMI Music agreed to work with iTunes on the album.

Universal Music Group International COO Max Hole at the time described the series of conference calls among the major-label execs and iTunes, key artists and managers to get "clearances and rights and . . . everything done" for delivery of the disc to iTunes by

March 24. iTunes then placed it on sale in 23 countries the next day.

The album subsequently went on sale through other digital retailers and at physical retail, and reached No. 5 on the

Billboard 200. Opening with John Lennon's "Imagine," the 36-track album features a stellar lineup of rock, pop and country acts.

"The kind thoughts of the people making this album and buying this album will, I believe, give great encouragement to the people affected by

the earthquake and tsunami," Japanese Red Cross president Tadateru Konoe says. "On behalf of the Japanese Red Cross and the people affected by this disaster, I sincerely thank the artists and music companies for this generous support." . . .

SONGS FOR JAPAN



at Tower's 88 stores closely mimic the overall rise in physical production in Japan and are probably slightly higher, sources say. Tower Records Japan GM Tatsuro Yagawa notes, "Since last November, CD sales have been getting stronger in our outlets."

While Tower is a leading retailer in Japan, the reasons for the surge could be more than just the overall 2011 trend to buy more audio CDs.

HMV Japan closed its 6,450-square-foot flagship store in Shibuya last August. Yagawa says, "Other CD shops in Japan have started to carry smaller catalogs and less stock. We've not gone down that road."

Tower's larger selection has served it well in the post-disaster music market. "Ironically the disasters helped the physical DVD and CD market," Yagawa says. "Lots of Japanese and international artists donated time and money, and this focused attention on them and helped enliven sales."

"In addition," he says, "since the disaster there has been this idea of *jishuku*, or self-restraint, in Japan, which has encouraged people to entertain themselves in their homes rather than going out. Thus they've turned to music and DVDs."

UMJ's Koike says, "Market research showed that middle-aged and senior customers were reluctant to visit the CD shops after the March 11 disaster, but younger consumers, who are the main purchaser of physical music products, were not dissuaded by the situation."

While Tower's overall sales have improved, there's no doubt that the company's commitment to international repertoire has served it well.

The value of physical production of international repertoire in Japan rose 2% in value from January to May, compared with the same period in 2010, according to the RIAJ. This is remarkable, considering that the RIAJ reports that international repertoire production between 2009 and 2010 lost a whopping 26% of its value.

There are several reasons for the resurgence of interna-



**Import action:** K-pop group BEAST is one of Japan's top single-sellers of the year.

tional repertoire. One is the popularity of Lady Gaga, whose album *Born This Way* (UMJ) has moved 650,000 units of both domestic and imported imprints since its May 23 release, according to UMJ. The second factor is K-pop. The music is classified as an international or domestic release, depending on the preference of the label or the language used, although currently the genre is generally considered international.

Korean girl groups Girls' Generation and Kara have been leading the way for female K-pop in Japan. The Girls' Generation single "Mr. Taxi" (UMJ) hit No. 1 on Billboard Japan's Hot 100 chart. The group's disc *Girls' Generation* (UMJ) topped Billboard Japan's Top Albums chart on June 13. Kara's single "Jet Coaster Love" (UMJ) reached No. 2 on Billboard Japan's Hot 100. The resurgence of Korean boy band Bigbang has also played a big role in the Korean music onslaught in Japan. On May 23, the group's self-titled album ruled Billboard Japan's Top Albums chart.

Hostess Entertainment markets international repertoire from such partners as Domino Recording Co., the Beggars Group labels and PIAS Entertainment Group and has seen

strong sales growth during the past 12 months, Hostess founder Andrew Lazonby says. Sales have been driven by albums from Adele, Thurston Moore, Arctic Monkeys, Friendly Fires, Radiohead and others.

But other industry sectors, such as touring, have been struggling. Between January and May, sources say, promoters that deal mainly with international acts have seen revenue drop as much as 50% year-on-year.

"One of the things I'm trying to do is get people to come back to Japan," UMGI's Hole says. "We've had a lot of artists drop out of promotional trips and tours. I was very concerned when I was there [in early June] about how the Blue Note was doing and how Billboard Live was doing."

Masato Kitaguchi, executive director/COO of Hanshin Contents Link, which runs the Billboard Live venues in Tokyo and Osaka, notes, "Shows by international artists have been increasing since the aftermath of the disaster and artists are starting to have faith in the safety of Japan, so this is evidence the recovery is in effect."

Naoki Shimizu, president of promoter Creativeman Productions, explains that some Japanese industry players have been understanding of the situation.

"In Japan we have the expression 'itami-wake'—literally, 'to share the pain'—and some venues have declined to take cancellation fees from us. This has impressed me."

Johnnie "Fingers" Moylett, a producer at international promoter Smash, says international touring is returning to normal.

"When the U.S.A. in April lifted the travel warning to Tokyo and all other areas outside the 50-mile [nuclear evacuation] zone, other countries followed their lead. It gave agents, [managers] and artists the confidence to confirm bookings."

Smash's Fuji Rock Festival took place July 29-31 and Creativeman's Summer Sonic festival (Aug. 13-14) was on track at press time, with acts including Red Hot Chili Peppers, the Strokes and Avril Lavigne, who backed out of her May shows in Japan.

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Mister Heavenly is indie rock's new supergroup



**KILLS' SHOT**  
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**THIS IS THE REMIX**  
Steven Curtis Chapman mines his past



**NOW'S YOUR CHANCE**  
Viral star Greyson Chance debuts album



**CHER 2.0**  
Cher Lloyd gets her swagger on

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# MUSIC

AMERICANA BY PHIL GALLO

## THE DUDE ABIDES

Oscar winner Jeff Bridges delivers a self-titled album. And it's a very big deal, indeed

Jeff Bridges is receiving the kind of exposure for his new, self-titled album that Otis "Bad" Blake would probably kill for. This month, Bridges is booked to perform on "Today," "Live! With Regis and Kelly," "The Tonight Show With Jay Leno," "NPR's Morning Edition," "Charlie Rose," "Studio 360 With Kurt Andersen" and "The Colbert Report." In addition, Bridges and his album, his Blue Note debut and first set in 11 years, have been the subject of numerous videos and articles both online and in magazines. It's possible that the only other albums receiving as much mainstream media attention this month will be Jay-Z and Kanye West's *Watch the Throne* (see story, page 6).

Bad Blake was, of course, the fictional country musician Bridges portrayed in "Crazy Heart," a role that earned him an Academy Award for best actor in 2009. The song "The Weary Kind," by T Bone Burnett and Ryan Bingham, from the film also earned an Oscar as well as a Grammy Award. The soundtrack also won a Grammy, and is the biggest-seller in the New West catalog with 345,000 copies sold since its Jan. 19, 2010, release, according to Nielsen SoundScan.

With *Jeff Bridges*, which arrives Aug. 16, Blue Note is balancing promotional activities and advertising in an effort to connect with fans of "Crazy Heart" and fans of Bridges the actor and Bridges the singer. One of Bridges' best-known films, "The Big Lebowski," is being released on Blu-ray the same day as the album's street date and Bridges will appear, alongside other cast members, at New York's Lebowski Fest, which coincides with the Blu-ray release. Blue Note's online advertising will include a tie-in with the cult classic film.

Blue Note has also banked additional promotions to roll out during the fourth quarter when Bridges will be busy filming "R.I.P.D." on the East Coast, in addition to sessions with Yahoo and AOL that will air around the time of release. An MLB.com session is being held until October when Major League Baseball playoffs are in full swing, a "World Cafe" appearance is scheduled for a September airing, and an episode of "Austin City Limits" is on tap for November.

"We're doing as many things as possible that can be banked," says Zach Hochkeppel, senior VP of marketing for EMI Music, Blue Note's parent company. "We're not going to have much access in October, November, December."

Although *Jeff Bridges* touches on the weepy country music of "Crazy Heart," overall the album has a timbre that's hard to pin down. "The goal was an eclectic, genre-less kind of album that couldn't be compared to others," says Bridges, who took a year off from acting after

"Crazy Heart" to concentrate on writing, singing and recording. Burnett, who set the heartbeat of "Crazy Heart," takes on a similar role here, producing, co-writing and bringing in his army of superb musicians, including guitarist Marc Ribot, bassist Dennis Crouch and drummer Jay Bellerose, who together form the core band. A few of the songs that appear on the album were even originally penned for "Crazy Heart" by the late Stephen Bruton, along with Bingham and Bridges, but didn't fit on the soundtrack.

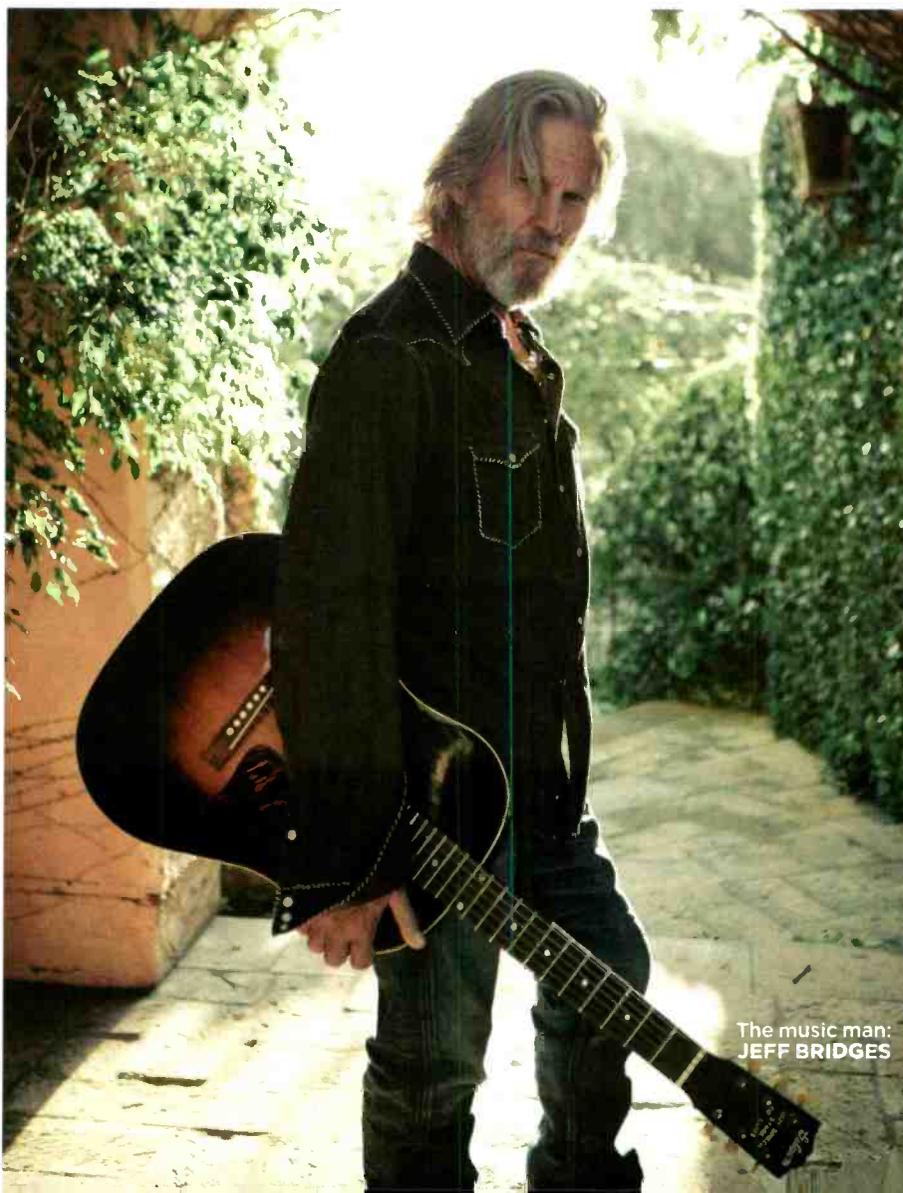
In preparing to perform the album's music live, Bridges took the residency route, appearing, unannounced with his band of local buddies the Abiders, at the Maverick Saloon, an old West country bar in Santa Ynez, Calif., on three Wednesdays in June. The band made its first invite-only performance at the Troubadour in West Hollywood, Calif., later that month. At the Troubadour, Bridges' stage presence was low-key and affable. He told stories about the creation of many of the songs and closed the set with a version of Bob Dylan's "The Man in Me," which appeared in "The Big Lebowski."

"Part of the fun of making the album was revisiting my older tunes that haven't been fully realized," says Bridges, noting that he has often found himself noodling on the guitar when he's supposed to be memorizing lines. "Slow Boat" was a song I wrote with T Bone for 'Crazy Heart.' 'Falling Short' is 35 years old. It certainly seemed like the right time to get into my music, working with old buddies—it was the right season for it."

For *Jeff Bridges*, the actor reconnected with John Goodwin, a Nashville songwriter who has been friends with Bridges since, Bridges says, "the fourth grade." They had worked together on Bridges' first album, *Be Here Soon*, which Bridges released in 2000 through Ramp Records, a label he created specifically for that project with Michael McDonald and friend Chris Polonis (who built a recording studio in Bridges' Santa Barbara, Calif., home 17 years ago). Stylistically, *Be Here Soon* moved from reggae to R&B to jazz, more closely representing the artists who Bridges says influenced him most: Dylan, Captain Beefheart, Ornette Coleman, Moondog and Hank Williams.

Still, it was only after reconnecting with Burnett while working on "Crazy Heart"—the two had met 30 years earlier during the filming of "Heaven's Gate"—that Bridges began to think about carving out time to take music-making more seriously. At his Troubadour show, he mixed songs from the new album with songs from "Crazy Heart"—nearly a 50-50 split, which could make one wonder whether the music was pure Bridges or a lot of Bad Blake.

"All of my characters have a lot of me involved," Bridges says referring to Blake, the Dude from "The Big Lebowski" and others. And the roles carry over into the music as well. "Everything informs everything else."



The music man:  
JEFF BRIDGES

Hey, Mama! Nashville-based, Oregon-born **Mat Kearney's** bubbly pop-soul (the hand claps in the video are contagious; he calls himself a "traveling song slayer") landed in the top five this week, and he starts touring Sept. 14 at Jacksonville, Fla.'s **Murray Hill Theater** in support of his *Young Love*... Staycation City: **Beirut** extends tour—count on seeing **Zach Condon** and crew at Mexico City's **Salon Vive Cuervo** (Nov. 4-5) and Philadelphia's **Electric Factory** (Nov. 13)... **Bon Iver**, winding down his national tour, did two shows in New York last week. The one at the hot 'n' humid **United Palace Theater**—an ornate, former movie house built in 1930 that was eventually turned into Christ Community United Church (which still owns the property)—was spectacular. **Justin Vernon**, with his eight-person band, performed through to a standing ovation and an encore, closing on "Skinny Love." He even covered a **Björk** song, mid-set. **The Roots' ?uestlove** was there, diggin' the scene... **Kenny Chesney's** massive Goin' Coastal roadshow blows into New Jersey's **New Meadowland's Stadium** on Aug. 13, "the single biggest ticketed country event in the NJ/ NYC area since 1983, when **Willie Nelson** was joined by **Merle Haggard** and **Linda Ronstadt** at **Giants Stadium**." Heard **Zac Brown's** preshow eat-and-greet will be the place to be... Party-rowdy-Pizza-Hut-y New York hip-hop trio **Das Racist** begins its Relax tour in the Northeast, then trucks down south (San Marcos, Texas, at the **Texas Music Theater**; Oct. 27) for some dates before heading to Paris (**Point Ephemere**, Dec. 6)... and the rhapsodic praise keeps flowing for **Juliana Barwick**: "a heavenly voice capable of everything from ambient whispers to ecstatic croons," the Village Voice says. The singer, known for "layering" her voice, is doing select dates that include Raleigh, N.C.'s **Hopscotch Festival** on Sept. 9 and Lexington, Ky.'s **Boomslang Festival** on Sept. 23. All this while Dutch-born **Tiësto's** gear is grinding through one of the biggest U.S. college tours—Club Life: College Invasion—ever. Hoard your glow sticks!

# MUSIC

ROCK BY DEVON MALONEY

## HEAVEN SENT

An indie rock passion project takes shape and a new supergroup—Mister Heavenly—is born

"We just banged on some shit, and we worked it out," Islands frontman Nick Thorburn (formerly of the Unicorns) says of his newest collaborative project, Mister Heavenly. With Ryan Kattner of indie cult favorite Man Man and Joe Plummer of Modest Mouse and the Shins on drums, in addition to Thorburn, Mister Heavenly joins the Gutter Twins and the Postal Service as the latest supergroup project to appear on Sub Pop when its full-length LP, *Out of Love*, arrives Aug. 16.

According to Thorburn, the project started last year when Plummer, who had a friend in Sub Pop head of A&R Tony Kiewel, sent over what Thorburn calls a "murky, janky little cassette-tape demo." A cassette? Really? "You know what? I don't know why I said that. It wasn't on cassette," Thorburn says with a laugh. "I'm mythologizing."

Not that this new "doom-wop" group needs a myth: Cassette or not, what started as a half-baked demo has since translated into two singles, "Mister Heavenly" and "Bronx Sniper" (both given away for free online), and nearly a year of high-profile West Coast tour dates.

Kiewel, who's also responsible for Sub Pop's deal with the Postal Service, says that one of his primary attractions to Mister Heavenly was the collaboration's aesthetic



Head in a box! MISTER HEAVENLY

similarities to its supergroup predecessors.

"I'm really struck by the parallels," Kiewel says of Mister Heavenly and the Postal Service, the Death Cab for Cutie/Dntel collaboration. "[The Postal Service was] unabashed about [their New Order influences] and that's what these guys are now doing with doo-wop."

Kattner and Thorburn—both the primary songwriters for their respective groups—agree that the collaborative process has been a welcome change of pace. "Coming out of the Man Man stuff, I was so burnt out that I needed something else," Kattner says. "It was really refreshing to hit a part of a song and [be able to] just pass it off."

Though the last projects from Islands and Man Man fell drastically short of expectations (both Islands' *Vapors*, released in 2009, and Man Man's *Life Fantastic*, released in 2011, sold fewer than 10,000 copies, down at

least half from both bands' previous records, according to Nielsen SoundScan), Mister Heavenly has developed substantial buzz since it joined Sub Pop last November.

Certainly, part of the excitement came with the addition of high-profile touring bassist Michael Cera. The indie-film leading man joined the group on many of its 2011 dates, which included headlining shows and performances in support of electro-pop act Passion Pit. The addition, as Thorburn tells it, was a happy accident: After seeing Cera's performance in *Scott Pilgrim Vs. the World*, Thorburn and Kattner called the star, who plays bass in the movie and whom Thorburn had met while attending a benefit for author Dave Eggers' literary nonprofit 826.

Though Cera will not be joining the Heavenly crew on their upcoming fall tour due to prior filming commitments, it's connections like these that Kiewel calls the band's greatest asset. "[They have an] incredibly deep pool of ideas and contacts [that they've] accumulated in their various other projects over the years," Kiewel says. "They have ideas about photography, graphic design, illustrators, video-makers and pretty much everything else you can think of."

Early buzz has translated into early sales—more than 400 presale orders were placed within the first 24 hours after being announced. That's exactly where Sub Pop wants this release, Kiewel says, noting that the band's 6,000 Facebook fans are "unprecedented... to see with an artist with no physical releases under its belt."

And while the trio has agreed that its main projects take precedence over this collaboration, Thorburn promises that Mister Heavenly is no bro-jam band. "It's not just, like, a one-and-done, throwaway kind of thing," he says. "I've got Islands ready to go, but if Mister Heavenly works... If it was something the masses wanted, demanded, I will give it. I'm basically on call." ●●●

DANCE BY FELIPE DELERME

## Love Me Tender

Hercules and Love Affair switches up lineup and tones down its sound on U.S.-ready sophomore set

With the state-side release of *Blue Songs*, Hercules and Love Affair's long-awaited sophomore album and first release since its self-titled 2008 debut, the band finally gets new music to fans at home. *Blue Songs*—which has been out in Europe since January—will arrive in the United States as a deluxe edition through Moshi Moshi on Aug. 16.

The lapse between the U.S. and European editions of *Blue Songs* isn't something the disco revivalist, house-influenced group would have preferred.

"It's been a frustrating situation," HLA founder/frontman and New York-based DJ/producer Andy Butler says. "In some ways my management was just way too U.K.- and Euro-centric. It's lame in some ways because all of our fans have heard it, you know?"

To reward patient fans, HLA has included an extra disc in the U.S. edition with seven separate remixes, including ones from Stopmakingme and Tensnake. Two new songs have also been made available for exclusive download through

iTunes, including a cover of "Shelter" by the xx.

The bonus materials are something that Marie Clausen—director of U.S. operations for K7, the dance-centric Berlin-based label that distributes Moshi Moshi—feels is imperative to the album's U.S. success.

"One of our biggest challenges [is] to create a really

unique product to give the U.S. fans something nice so they aren't disappointed that they hadn't been included in the European release," Clausen says.

In addition to Butler, vocalist Kim-Anne Foxman also returns from the first album, but for *Blue Songs*, HLA has also added Venezuelan singer Aerea Negrot, Kele Okereke of Bloc Party and

vocalist Shaun Wright, who met Butler after introducing himself as a fan following an HLA show in New York in 2008.

Recorded mostly in Vienna with legendary techno producer Patrick Pulsinger, *Blue Songs* is a slightly more subdued effort than its predecessor. Songs like the acoustic ballad "Boy Blue" and Fox-

man's bare bones remake of Sterling Void's house classic "It's All Right" drew early criticism, something Butler feels was altogether unfounded.

"[HLA] is a vehicle for me to sort of explore," he says. "Not all the things are dancefloor-oriented. It's an opportunity for me to experiment and do my thing and work with others that I think have something special going on, and they help me realize these ideas."

To support the release, the band is hitting major U.S. cities as a part of the Identity Festival, a bill that features Dim Mak's Steve Aoki and "Look at Me Now" co-producer Afrojack.

Festival shows may seem like a giant leap from the dank warehouses most commonly associated with HLA's sound, but Butler says he finds them to be some of the most rewarding.

"It's kind of fun," he says. "I like it personally, because we sort of don't know what to expect. You can get an audience that is lingering from a hard rock band and you have to win them over. And we seem to do a pretty good job of that." ●●●



# IMPERFECT STORM

**Natalia Kills is pushing pop with a dark side—and a Will.i.am co-sign**

Imperfection should be celebrated, not tolerated. That's the gospel according to Natalia Kills, the British singer/songwriter whose debut LP, *Perfectionist*, was released on Will.i.am/Cherrytree/Interscope in Germany in April, and arrives domestically on Aug. 16.

"It's OK, I think, to be fucked up," says Kills, who will join Katy Perry on select tour dates throughout August before headlining her own tour of Germany in September. "If you're broke, let's celebrate that. If you're heartbroken, if you're still angry, if you're still lost, if you need revenge, let's celebrate that. Let's dance to that. Let's fist-pump the night away. Let's talk about it. Let's confront it. Let's make power out of that rather than weakness."

That the dark, electro-pop *Perfectionist* looks to explore the bright sides of bad situations may be owed to Kills' own strength in weathering the breaks of the entertainment business. After first attaining success

as a child actor in the United Kingdom (BBC 1's "All About Me"), Kills turned to music and released the rap single "Don't Play Nice" under the name Verbalicious through U.K. dance label All Around the World Productions in February 2005. A full-length LP never materialized, however, and she struggled as a songwriter for a few years before resurfacing—under the name Verbz—in January 2008. The RAC remix of her song "Shopenholic" caught the attention of Perez Hilton, who posted the track on his blog. The heightened attention drew traffic to her Myspace page, and in November of that year she signed to Interscope through Will.i.am Music Group.

"Will spent a lot of time with me," says Kills, who also appears on LMFAO's "Champagne Showers" from the duo's top 20 album *Sorry for Party Rocking* (also a Will.i.am Music Group project). "We hung out, we did normal people stuff. We went shopping, partied [and] we made some music. He really put creative energy into finding his new artist, [his] new protégée."

*Perfectionist* is executive-produced

by Interscope head of A&R/Cherrytree Records founder Martin Kierszenbaum, along with Will.i.am, and Kills co-wrote on every song. The set brims with driving rhythm sections and edgy minor-key pop melodies with the bulk of the production being provided by producers Ron Feemster (Ne-Yo, Keyshia Cole), Jeff Baskher (Kanye West, Alicia Keys) and Fernando Garibay (Lady Gaga).

"When she's in the studio, she's influencing the timbre of the sound," Kierszenbaum says of Kills. "She approaches the production of a song almost [as] if she's making a movie. I like working with her a lot because she's just as focused on the soundscape as she is on the melody and the lyrics and all the songwriting aspects."

The album's third and latest single, "Free," which features Will.i.am and samples Kate Bush's 1978 single "Wuthering Heights," was co-produced by Baskher and No I.D. The

song is a celebratory ode to balling on a budget ("Wanna be like Midas, when my bank account is minus," she sings), informed by Kills' real-life job as a waitress during her days as a struggling songwriter.

On other songs from *Perfectionist*, Kills seeks perfection in everything—herself, in others, in material things—finds the complete opposite and then has to make the best of it.

On "Superficial," she explores her fascination with the finer things, but then asks her lover if he'd stand by her if she had nothing on "If I Was God." She dreams of fairy-tale romance on the album's second single,

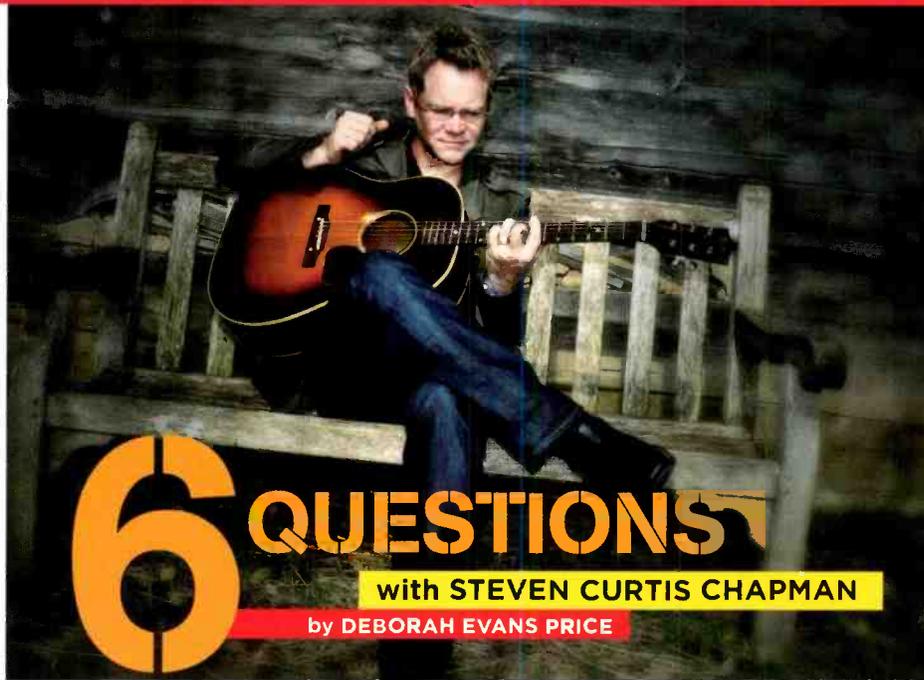
"Wonderland" (released in April), but then calls relationships a recipe for self-destruction on "Love Is a Suicide." On the album's S&M-inspired first single, "Mirrors" (a top 10 hit in Germany, Austria and Poland when it was released last August), she's a sex-starved dominatrix, then the hard-rock-tinged "Acid Annie" finds her acting out a revenge fantasy. In the end, she's a ball of confusion, no more perfect than she was at the beginning.

"No matter how close I get to what I've always wanted, it's still never ever enough," she says. "I don't think I'm the only person in the world like that." ...



Pop cuts: NATALIA KILLS

A lot has happened to Christian music star Steven Curtis Chapman since he first recorded such landmark hits as "The Great Adventure," "Heaven in the Real World," "For the Sake of the Call" and "More to This Life." Since his 1987 debut, Chapman has become Christian music's most-awarded artist. He has an unprecedented 56 Dove Awards to his credit, as well as five Grammys, an American Music Award, two platinum albums and eight albums certified gold. On the personal front, the veteran singer/songwriter has experienced every parent's worst nightmare—the loss of a child. On May 21, 2008, his 5-year-old daughter, Maria Sue, was accidentally struck in the family's driveway by an SUV driven by his teenage son. Chapman's last album, 2009's *Beauty Will Rise*, chronicled his emotions in the wake of the tragedy. On Aug. 9, Chapman returned with the Sparrow Records set *re:creation*, a mix of newly recorded takes on his previous hits, five new songs and one cover—a version of Cat Stevens' "Morning Has Broken" that features Chapman's son, Caleb.



## 6 QUESTIONS

with STEVEN CURTIS CHAPMAN  
by DEBORAH EVANS PRICE

**1 What prompted you to take this approach on your 17th album, rerecording such hits as "Speechless," "Dive" and "Live Out Loud"?**

Songs you write over the years continue to grow in meaning as you live more life. When I look back on singing "The Great Adventure," it meant something to me when I wrote it and I had some understanding of it, but there's so much more now that that song means to me. All those songs are rooted in life experience. They are all songs about my journey in faith... three years ago, when Maria Sue went to heaven, all of my songs took on a much, much deeper

meaning. I found myself singing these songs with a different passion and different purpose. I wanted to reinvent them in a way that really represents what they mean to me now.

**2 How do these versions differ from the originals?**

I worked with Brent Milligan, the same guy that did my last album, *Beauty Will Rise*. It was more acoustic, more organic and that felt appropriate for these songs... I love those Johnny Cash records that Rick Rubin produced. That inspired the re-creations of these because he took great songs you couldn't imagine redoing—everything from the Beatles' "In My Life" to Roberta Flack's

"First Time I Ever Saw Your Face"—and they just became almost like new.

**3 Do you worry about what fans will think of having their favorite songs reinvented?**

I got into the process and thought, "Maybe people haven't done this because it's a bad idea. Maybe nobody wants to hear new versions." Then, when I got into it further, I thought, "Maybe nobody has done it because it's just stinking hard to do." It's easier to do new songs because nobody has heard them. They don't have any association in their mind of what it's supposed to sound like, so we will soon find out if people think it's a good idea or not. I'm hoping they do.

**4 "Heaven in the Real World" gets an update that reflects your Kentucky roots, doesn't it?**

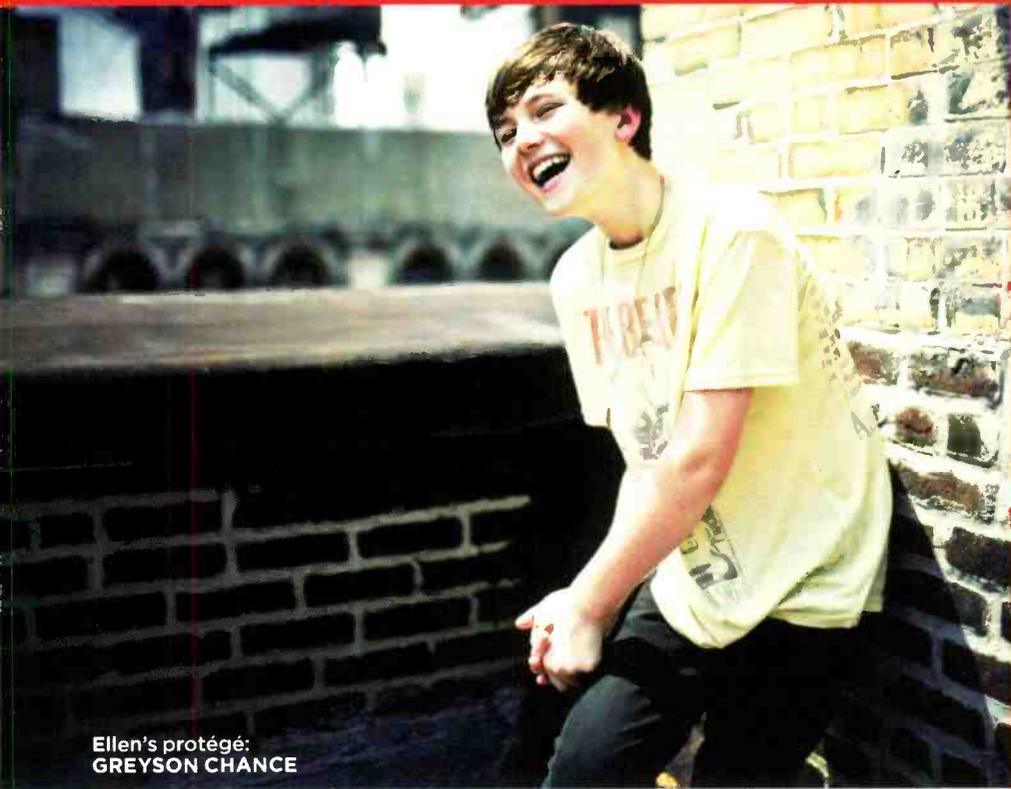
I actually played banjo on a song, finally, after all these years. It was fun. I was excited to put banjo on one of my songs. I love that Mumford & Sons record. It has banjo and all these cool elements that I grew up with in Kentucky.

**5 Why did you choose to cover "Morning Has Broken"?**

I have sensed that my friends and fans were holding their breath a little bit for us as a family [wondering], "What's going to happen with them?" Those lyrics make you feel joyful and want to sing along. I felt like this was an opportunity for me to say to people, "My family and I really do feel like God is re-creating some things in us." We feel like morning is really starting to break for us in some ways, and we're beginning to sense there is some new life starting to sprout up. God is going to bring us through this and we're going to be changed by it. We're never going to be over this, but we're going to just keep taking these steps in faith.

**6 The album also includes five new songs. What inspired the new single, "Do Everything"?**

There's a scripture in I Corinthians that says, "Do everything you do for the glory of God." Whatever you are doing, work at it with all your heart. God has given you this ability, this life and this moment. The little stuff matters just as much as the big stuff. Not to bring everything back to what we've been through as a family, but certainly life teaches you and when you walk through those kinds of things, you really do realize that everything matters—every little moment. ...



Ellen's protégé:  
GREYSON CHANCE

POP BY JASON LIPSHUTZ

# BUILDING BLOCKS

Teen newcomer Greyson Chance lands top 30 Billboard 200 debut

Sixteen months after Greyson Chance's piano cover of Lady Gaga's "Paparazzi" debuted on YouTube and started attracting 42 million viewers, the 13-year-old's debut album, *Hold On 'Til the Night*, begins at No. 29 on the Billboard 200 with 14,000 copies sold, according to Nielsen SoundScan. Chance's path from viral video sensation to album artist required patience from the precocious singer/songwriter and his label. But Chance can see the results of the hard work in his swelling fan base.

"When I first started, I had about 50 people at my meet-and-greets," says Chance, who makes a point of meeting his fans after his live shows. "Now I have about 5,000 people at each one, and . . . the sales from what we saw at the stores just blew my mind."

In tandem with Maverick/Streamline/Geffen, *Hold On 'Til the Night* was released on Ellen DeGeneres' eleveneleven imprint, after Chance's "Paparazzi" clip earned him a performance slot on the comedian's talk show in May 2010. After inking a label deal in the same month, Chance spent the next year developing an artistic identity.

In between recording his first album in Los Angeles with producer Ron Fair and songwriting team the Matrix, Chance entertained crowds of screaming teen girls during a co-headlining spring tour with fellow teen singer Cody Simpson. The music video for buzz single "Waiting Outside the Lines," released eight months after "Paparazzi" exploded virally, has garnered 7.9 million YouTube views.

"The knee-jerk reaction to working with someone with a certain level of Web celebrity would be to throw an album together as quickly as possible," Interscope/Geffen marketing director Matthew LaMotte says. "With Greyson, everyone on his team believes that he is a career artist in every sense of the word. Greyson spent a lot of time collaborating with artists of all ages, and we spent a lot of time

allowing him to get comfortable with performing in front of big crowds."

LaMotte's long-term expectations are better understood after hearing *Hold On 'Til the Night*, which features poignant piano ballads like "Cheyenne" as well as precisely arranged pop fare like first single "Unfriend You." Chance's material, which he says was partially inspired by heartbreak, is more mature than the work of his teen pop contemporaries, allowing Chance to expand the makeup of his audience.

"Nine to 15 is probably my demographic and mostly girls, but to be honest we see a lot of different people," Chance says. "Every show, tons of parents come up with records they want me to sign. And what's funny is when girls bring their brothers to the meet-and-greets, and they'll be like, 'This is for my sister,' and hand me a CD. And I'll be like, 'No, it's not! You're going to be listening to this on the car ride home!'"

Fan interaction has also been key for Chance: The singer frequently chats with his fans on Twitter, where he has 731,000 followers and has received shout-outs on the social media site from Justin Bieber and Lady Gaga. Chance greeted thousands of fans at a pair of in-store appearances on the album's release date, and LaMotte says more in-stores are coming.

Meanwhile, Chance has led JCPenney's national "Pennies From Heaven" campaign: All of the retail outlet's U.S. stores are carrying the album, and \$1 from each copy purchased supports children's after-school social and academic programs. After wrapping a tour with Nickelodeon star Miranda Cosgrove, Chance kicked off a string of headlining shows on Aug. 11. He also plans to stay active on the road this fall.

"It's more of a privilege to me," Chance says about the nonstop tour dates. "I really enjoy being able to go out on the road with a group I love and play music every night."

## MORE ACCOLADES FOR ADELE

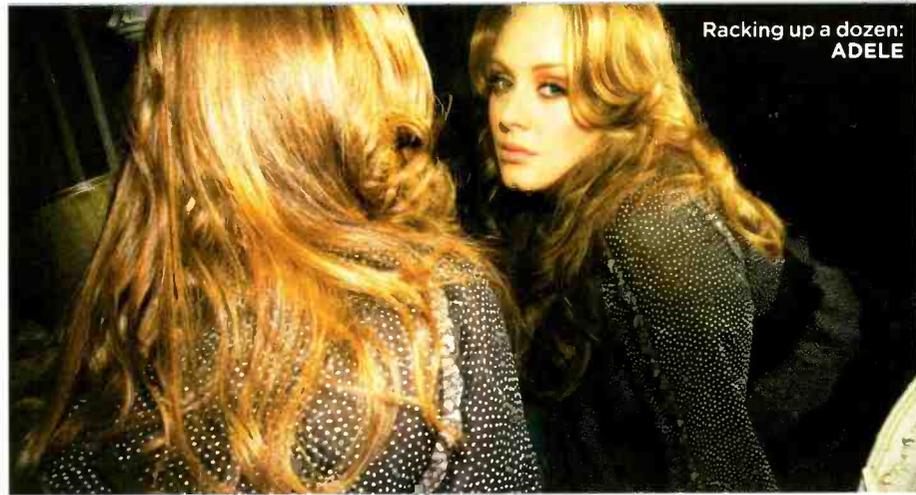
Singer's set marks most weeks at No. 1 since Santana's 'Supernatural'

With Adele's *21* returning to No. 1 on the Billboard 200 (76,000; down 8%, according to Nielsen SoundScan), the British songstress' set collects its 12th week atop the list. That feat marks the most weeks at No. 1 for an album since Santana's *Supernatural* also racked up a dozen leading frames in late 1999 and early 2000.

The album has occupied the top three rungs on the list since it debuted at No. 1 24 weeks ago. Its to-date sales rise to 2.9 million this week, making it remain by far the year's top-selling album. It's now only the sixth album by a female to spend at least 12 weeks at No. 1.

The last was Alanis Morissette's *Jagged Little Pill*, which collected 12 weeks in 1995 and 1996 (see chart).

Adele's effort is only the seventh SoundScan-era No. 1 to spend at least 12 weeks at the top. Since the Billboard 200 began using the company's sales information on the May 25, 1991, chart, the only other albums to earn as many weeks at No. 1 are the "Bodyguard" soundtrack (20 weeks in 1992-93), Garth Brooks' *Ropin' the Wind* (18, 1991-92), Billy Ray Cyrus' *Some Gave All* (17, 1992), the "Titanic" soundtrack (16, 1998), *Supernatural* and *Jagged Little Pill*. —Keith Caulfield



Racking up a dozen:  
ADELE

ARTIST	TITLE	WEEKS AT NO. 1 THE BILLBOARD 200	DEBUT YEAR
Soundtrack/ Whitney Houston	<i>The Bodyguard</i>	20	1992
Carole King	<i>Tapestry</i>	15	1971
Whitney Houston	<i>Whitney Houston</i>	14	1986
Judy Garland	<i>Judy at Carnegie Hall</i>	13	1961
Alanis Morissette	<i>Jagged Little Pill</i>	12	1995
Adele	<i>21</i>	12	2011

GREYSON CHANCE: RACHEL BEEN; ADELE: LAUREN DUKOFF; ROYCE: JOHN R. CARD

Getting personal: ROYCE DA 5'9"



# LOVE OR HATE

U.K.'s Cher Lloyd courts Internet buzz, divided opinions as 'Swagger Jagger' hits No. 1

"You can't stop clickin' at me, writin' 'bout me, tweetin' 'bout me," 18-year-old Cher Lloyd sings on her debut single, "Swagger Jagger."

She isn't wrong. Ever since the British singer found fame as a finalist on last year's season of "The X Factor," Lloyd has provoked intense Internet buzz and fiercely divided opinions among music fans. The combination propelled "Swagger Jagger" to No. 1 on the U.K. singles chart. The track's video, which mixes edgy dance synths and beats with an infectious, sweetly sung chorus, has more than 8 million YouTube views. A highly confident, opinionated teen with a cocky street attitude—and who's been known to lay into people on Twitter, where she has more than 500,000 followers—Lloyd signed with Syco Music/Sony Music Entertainment after finishing fourth in the "X Factor" finals.

"Cher Lloyd is one of those artists the public tends to love or hate but rarely ignore," says John Hirst, music manager at leading U.K. entertainment retailer HMV. "Even when people aren't fans, they've been talking about her on Facebook and Twitter. This has all helped generate great word-of-mouth and build momentum around her release."

"The Lloyd campaign focused heavily on social media, mobile and other digital platforms," Syco Music managing director Sonny Takhar says. "Her fans love to know everything they can about her world and are hungry for content." Behind-the-scenes video diaries, personal blogs and the artist's highly active Twitter feed are just some

Beyond vanilla:  
CHER LLOYD

of the promotional platforms that were utilized throughout the single campaign. The support of national top 40 station BBC Radio 1, which A-listed "Swagger Jagger," placing the track on regular daily rotation, was also an important sales driver, says Takhar, who calls Lloyd "a very different kind of artist" versus traditional music talent show contestants.

"She was fearless in her song choices; she was uncompromising with regards to her styling and creative staging . . . she had everything



a label looks for when wanting to sign a true artist," he says.

Lloyd's debut album is due to be released in the United Kingdom on Nov. 7. The record will feature collaborations with Busta Rhymes, Mike Posner and British rapper Dot Rotten. Syco anticipates a global rollout commencing in 2012 and is optimistic that it has a future international star on its hands. "In a world where there is too much vanilla," Takhar says, "Cher is an artist that has absolutely cut through."

## SITES AND SOUNDS

Bluebrain composes for Central Park

With Washington, D.C.'s National Mall under its belt and California's Pacific Coast Highway on the horizon, D.C.-based duo Bluebrain has created a site-specific soundtrack for New York's Central Park. *Listen to the Light*, available as an iPhone and iPad app on Oct. 4, can only be played when a listener is in the park.

"This is our most ambitious project," Bluebrain's Ryan Holladay says. "Everything we have done musically has been inching toward this."

Composer/pianist Ryan and his brother, producer/guitarist Hays Holladay, formed Bluebrain in 2009 to create musical projects for such institutions as D.C. museums. They chose Central Park after working out several kinks during an initial foray creating a soundtrack for a landscape. On walks through the park, they took photographs to use as reference points when they returned to their studio.

The Bluebrain albums track a user's location through the iPhone's built-in GPS and deliver music based on the listener's location. As zones overlap and interact, so too does the music. The landscape—wooded areas, bridges, fields—affects the music as much as a walker's direction.

*Listen to the Light* will have approximately 500 tracks blending in various combinations. While Ryan describes it as "piano-based and orchestral," he finds it hard to define exactly how much music is in the app.

Whether to offer the app for free, as they did in D.C., is the subject of debate. "By charging we emphasize that it is an album," Ryan says. "Then again, the price points for apps are only a dollar or two. We just want people to try it."

Next up: a project for drivers traveling along the Pacific Ocean in California. "It's enormous, it's linear, and you can only go one way," he says. "We have to find ways to make it intense." —Phil Gallo

## KEEP ON PUSHING

Royce Da 5'9" goes from 'Hell' to 'Success'

On "My Own Planet," a track from his new album *Success Is Certain*, Royce Da 5'9" raps that some "thought it was a wrap for me"—a nod to his career and personal travails, including a public feud with Eminem and his hip-hop protégés D12. But Royce says quitting wasn't an option.

"Others might have broken down in my situation," he says. "I kept pushing. I didn't know what would happen, but I never thought about quitting."

Since reconciling with Eminem and D12 in 2008, a lot has happened to Royce. In addition to joining forces with Joe Budden, Crooked I and Joell Ortiz as Slaughterhouse, the Motor City rapper reteamed with Eminem as Bad Meets Evil. The duo landed atop the Billboard 200 in June with *Hell: The Sequel*, which

has sold 420,000 units, according to Nielsen SoundScan. Meanwhile, current single "Lighters" featuring Bruno Mars moves 7-5 on the Billboard Hot 100 and holds at No. 2 on Hot Digital Songs with sales of 878,000.

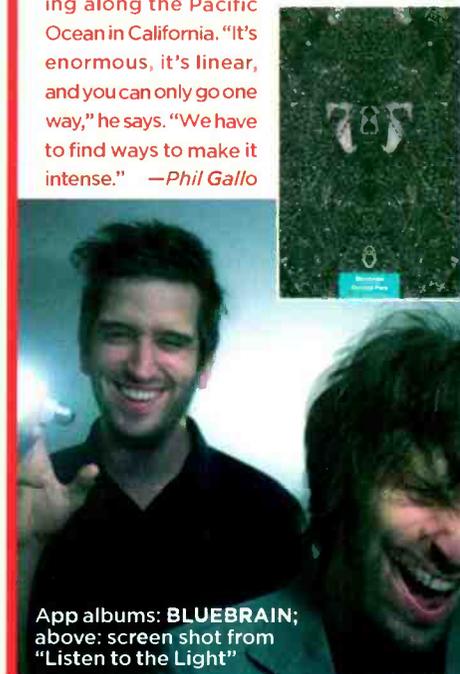
This whirlwind momentum is now setting the stage for the Aug. 9 release of *Success Is Certain*, Royce's fifth studio album on Gracie. The 11-track outing features production by Eminem (also featured on lead single "Writer's Block"), DJ Premier and the Alchemist, among others, plus additional guest turns by Budden, Travis Barker, Kid Vishis, Nottz and Adonis. The introspective project includes the emotional track "Security," Royce's dedication to late friend and D12 member Proof.

"[*Success*] is a very honest record," Royce says. "'Security' was necessary

because our relationship had a lot to do with what I did in the past. And the track 'I Ain't Coming Down' is also indicative of the message I'm trying to get across. There are things on here that I've never talked about before." Besides 2009's *Street Hop*, Royce's back catalog includes 2004's *Death Is Certain*.

Heading back to Atlanta after a street-date performance at New York club S.O.B.'s, Royce and his Slaughterhouse cohorts will spend a few days working on the quartet's new album, on Eminem's Shady Records. "It's further along than people think," says Royce, who'll accompany Eminem soon on several overseas dates. "There's a strong possibility the album will be out by the end of the year."

—Gail Mitchell



App albums: BLUEBRAIN; above: screen shot from "Listen to the Light"

# MARKETPLACE

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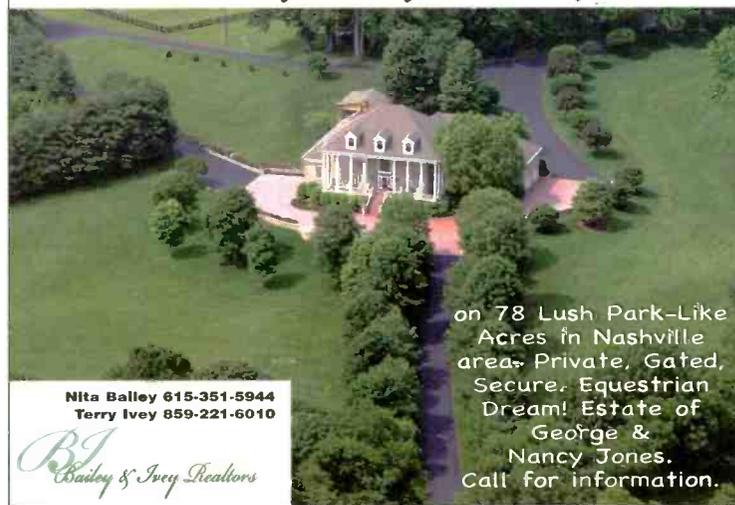
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## Billboard Classifieds Covers Everything

- |                                |                           |                          |                           |
|--------------------------------|---------------------------|--------------------------|---------------------------|
| DUPLICATION                    | STORE SUPPLIES            | PROFESSIONAL SERVICES    | WANTED TO BUY             |
| REPLICATION                    | FIXTURES                  | DJ SERVICES              | CONCERT INFO              |
| VINYL PRESSING                 | CD STORAGE CABINETS       | FINANCIAL SERVICES       | VENUES                    |
| CD ROM SERVICES                | DISPLAY UNITS             | LEGAL SERVICES           | NOTICES/<br>ANNOUNCEMENTS |
| DVD SERVICES FOR SALE          | PUBLICITY PHOTOS          | ROYALTY AUDITING         | VIDEO                     |
| PROMOTION & MARKETING SERVICES | INTERNET/WEBSITE SERVICES | TAX PREPARATION          | MUSIC VIDEO               |
| MUSIC DISTRIBUTORS             | BUSINESS SERVICES         | BANKRUPTCY SALE          | POSITION WANTED           |
| AUCTIONS                       | MUSIC INSTRUCTION         | COLLECTABLE PUBLICATIONS | LISTENING STATIONS        |
| RECORDING STUDIOS              | BUSINESS OPPORTUNITIES    | TALENT                   | FOR LEASE                 |
| REAL ESTATE                    | COMPUTER/SOFTWARE         | SONGWRITERS              | DISTRIBUTION NEEDED       |
| INVESTORS WANTED               | MUSIC MERCHANDISE         | SONGS FOR SALE           | EDUCATION OPPORTUNITY     |
| STORES FOR SALE                | T-SHIRTS                  | DEALERS WANTED           | HELP WANTED               |
| EQUIPMENT FOR SALE             | EMPLOYMENT SERVICES       | RETAILERS WANTED         | MASTERING                 |

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

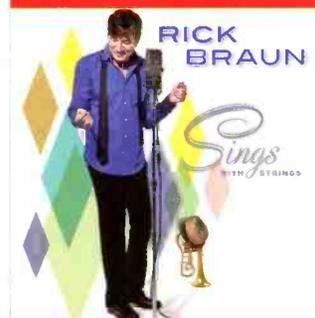


## 'LOSE' WINS

>> Selected of God, the Detroit choir featured in the Chrysler Super Bowl commercial starring Emilem and his "Lose Yourself" song, debuts at No. 14 on Gospel Digital Songs (see page 43) with its own cover of "Lose." All of its publishing proceeds will be donated to charity.

## BLUES, MAN

>> Kenny Wayne Shepherd nabs his sixth No. 1 on Blues Albums with *How I Go*, putting himself into fourth place for the most leaders on the list. Only Stevie Ray Vaughan (nine No. 1s), B.B. King (eight) and Joe Bonamassa (seven) have more.



## FORMAT CHANGE

>> After notching 12 sets on the Contemporary Jazz Albums chart, trumpeter Rick Braun has his first charting effort on the Traditional Jazz Albums tally as his vocal album, *Sings With Strings*, bows at No. 9.

# CHART BEAT

>> With Enrique Iglesias' "Dirty Dancer" ascending to No. 1 on Dance Club Songs, he not only earns his ninth leader on the tally, but pulls back ahead of Michael Jackson for the most No. 1s among solo male artists. Iglesias had owned the record since Feb. 5, when his eighth No. 1, "Tonight (I'm Lovin' You)," danced its way to the top, surpassing Jackson's then-seven No. 1s. (However, the King of Pop notched his eighth No. 1 on June 11 with "Hollywood Tonight" from his 2010 posthumous album, *Michael*.) Each of Iglesias' Dance Club hits have reached the top 10, stretching back to his first hit, 1999's No. 1 "Bailamos." "Dirty" is his third chart-topper in a row following "I Like It" last year and "Tonight."

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

# CHARTS

## Razor & Tie's Top 10 Feat; Nicki Minaj's 'Super' Hit

While Adele's *21* enjoys an amazing 12th week at No. 1 on the Billboard 200 this week (see story, page 34), the Razor & Tie label finds itself with two albums in the top 10 for the first time.

The various-artists R&B compilation *Slow Grind* jumps in at No. 9 with 32,000 copies sold, according to Nielsen SoundScan. The set benefits from handsome sales through direct-response TV ads and weeks of pre-orders. The label is also home to the Kidz Bop series as well as to such compilations as *Monster Ballads*, *Pulse*, *Fired Up!* and *The Edge*.

*The Edge* also posted *Grind*-like numbers when it started at No. 4 in with 53,000 on the April 3, 2010, chart. However, the set fell hard in its second week on the tally, collapsing to No. 81 with 7,000 (down 87%). Thus, we should expect *Grind* to take a dive next issue as well.

Meanwhile Razor & Tie's second top 10 set this week is *Kidz Bop 20*, which slips 6-7 with 36,000 (down 5%).

'THRONE' WATCHIN': The No. 1 Billboard 200 album next week will be—unless something absolutely insane happens—Jay-Z and Kanye West's collaborative album *Watch the Throne*.

The album is projected to sell more than 500,000 copies in its first week, industry prognosticators say. That

would instantly become the second-largest sales week of the year, behind Lady Gaga's 1.1 million opener for *Born This Way*.

*Watch*, which miraculously didn't leak to the Web (see story, page 6) as so many eagerly awaited albums usually do, was released exclusively to iTunes on Monday, Aug. 8. All other accounts received the set on Aug. 12—though certainly there will be those physical retailers that opted to break the street date. Best Buy has the exclusive deluxe physical CD edition of the set Aug. 12-22; it sports the same four additional songs as iTunes' deluxe version.

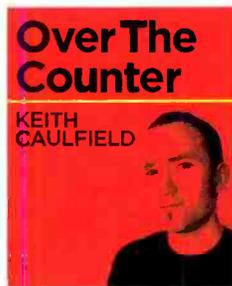
'BASS' IS BOOMIN': With its 4-3 rise on the Billboard Hot 100 last week, Nicki Minaj's "Super Bass" became the highest-charting Hot 100 rap hit by a solo female (without the aid of a featured artist) since Missy Elliott's "Work It" peaked at No. 2 in late 2002. "Work" spent 10 straight weeks in the runner-up slot.

"Nicki isn't like any other female rapper," Cash Money co-founder/co-CEO Ronald "Slim" Williams says. "We knew she had the goods when Lil Wayne signed her. She's not a female rapper—

she's a pop star who happens to rap."

"Super" is also just the eighth rap single by a solo female to reach the top 10 in the chart's 53-year history.

Aside from "Super" and "Work It," here are the other six single lady rappers' hits that reached the top 10:



M.I.A., "Paper Planes" (No. 4; Sept. 27, 2008); Lil Mama, "Lip Gloss" (No. 10; June 30, 2007); Elliott, "Get Ur Freak On" (No. 7; June 30, 2001); Lauryn Hill, "Doo Wop (That Thing)" (No. 1; Nov. 14, 1998); Da Brat, "Funkdafied" (No. 6; Aug. 13, 1994); and Neneh Cherry, "Buffalo Stance" (No. 3; June 24, 1989).

For those curious about the inclusion of "Buffalo Stance," it also peaked at No. 16 on the Rap Songs list.

Hill's "Doo Wop" remains the only No. 1 rap hit by a solo woman in the Hot 100's history. But, with "Super Bass" continuing to bounce on the tally, Hill may not be alone in the No. 1 club for long.

Minaj has been all over hip-hop and mainstream R&B radio airwaves—and Billboard's charts—since late 2009, charting eight top 10 hits on Hot R&B/Hip-Hop Songs. Yet, on the all-format Billboard Hot 100, "Super"

marked only her third top 10—and first as a lead artist. She previously earned top 10s as a guest star on Trey Songz' "Bottoms Up" (No. 6) and Britney Spears' "Till the World Ends" (No. 3). Further, on the Mainstream Top 40 radio chart, "Super" is her first top 10 hit.



Last week, Minaj's album *Pink Friday* hit a laudable sales threshold: It passed the 1.5 million sales mark in the United States. The set, which unusually climbed to No. 1 on the Feb. 19 chart (instead of debuting there, as most No. 1 albums do), has been lodged in the top 40 since its debut.

"Super," meanwhile, has moved 2.1 million downloads in 2011, making it the year's 20th-biggest overall seller and the seventh-largest R&B/hip-hop digital song.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,670,000	1,743,000	23,180,000
Last Week	5,762,000	1,754,000	23,329,000
Change	-1.6%	-0.6%	-0.6%
This Week Last Year	5,260,000	1,529,000	20,717,000
Change	7.8%	14.0%	11.9%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2010	2011	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	180,182,000	183,470,000	1.8%
Digital Tracks	701,980,000	777,534,000	10.8%
Store Singles	1,218,000	1,620,000	33.0%
<b>Total</b>	<b>883,380,000</b>	<b>962,624,000</b>	<b>9.0%</b>
Albums w/TEA*	250,380,000	261,223,400	4.3%

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

### ALBUM SALES



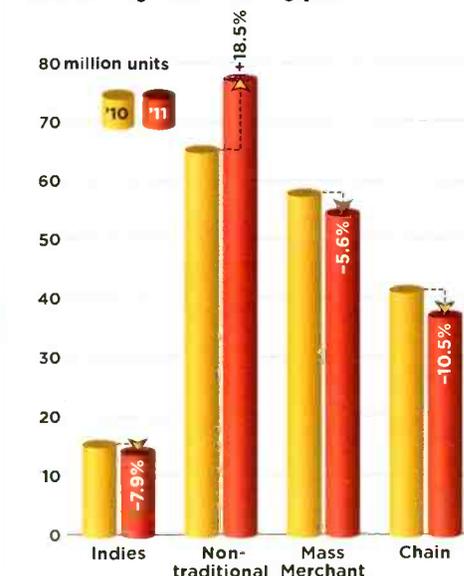
### SALES BY ALBUM FORMAT

CD	128,870,000	122,195,000	-5.2%
Digital	49,709,000	59,033,000	18.8%
Vinyl	1,582,000	2,205,000	39.4%
Other	21,000	37,000	76.2%

For week ending Aug. 7, 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



Main Billboard 200 chart table with columns for Week, Artist, Title, Peak Position, and Weeks on Chart. Top entries include Adele (#1), Eric Church (#2), Trace Adkins (#3), and Mat Kearney (#4).



Singer/songwriter nabs a new chart high and best sales week yet as the set launches at No. 4 with 44,000. His last one, "City of Black & White," bowed at No. 13 with 26,000.

The Nickelodeon TV series' soundtrack also bows at No. 1 on Kid Audio and Top Soundtracks (41,000). Meanwhile, at No. 74, the "Rio" soundtrack rebounds (up 66%) after its DVD release Aug. 2.



The album is the pop/rock band's highest-charting set, its first since 2007's Traffic and Weather (No. 97) and marks its Yep Rock debut. With nearly 12,000 sold, this is also the act's best sales week since 2003.



The act (real name Lorin Ashton) had previously only gone as high as No. 102 on the list, with last year's Wildstyle EP. The new set (10,000 sold) is available in at least eight different editions, including an elaborate \$99 version equipped with limited-edition artwork and merchandise.

Amazon MP3 offered the set as its Daily Deal for \$3.99 on Aug. 5, hence its hot increase of 81%.

Continuation of the Billboard 200 chart table, showing entries from rank 51 to 100. Includes artists like Incubus, The Kenny Wayne Shepherd Band, and various soundtracks.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions. Includes entries for Adele, Eric Church, Trace Adkins, and many others.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	112	2	<b>SOUNDTRACK</b> Geffen 015854/IGA (13.98)	The Help		101
102	77	61	<b>SOUNDTRACK</b> Walt Disney 013440 (13.98)	Lemonade Mouth		10
103	88	82	<b>KID ROCK</b> Top Dog Atlantic 521682*/AG (18.98) ⊕	Born Free		10
104	133	110	<b>HOLLYWOOD UNDEAD</b> A&M Octune 015275*/IGA (13.98)	American Tragedy		10
105	92	2	<b>VARIOUS ARTISTS</b> Universal Special Markets 015772 EX/STARBUCKS (12.98)	T Bone Burnett: The Producer		92
106	121	173	<b>MICHAEL JACKSON</b> MJJ Epic 88998/SONY MUSIC (14.98)	Number Ones	3	13
107	106	101	<b>DEATH CAB FOR CUTIE</b> Barsuk Atlantic 527251*/AG (18.98)	Codes And Keys		10
108	120	146	<b>EMINEM</b> Shady/Aftermath/Interscope 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	2
109	93	90	<b>TECH N9NE</b> Strange 87/RBC (18.98) ⊕	All 6's & 7's		9
110	111	134	<b>SOUNDTRACK</b> WaterTower 39229 (14.98)	Sucker Punch		22
111	99	96	<b>VARIOUS ARTISTS</b> Maybach 527800/WARNER BROS. (18.98)	Maybach Music Group Presents: Self Made: Vol. 1		11
112	119	120	<b>THE CIVIL WARS</b> Sensibility 017* (11.98)	Barton Hollow		12
113	110	84	<b>SOUNDTRACK</b> RCA 00205/RMG (11.98)	Burlesque		18
114	91	106	<b>ONEREPUBLIC</b> Mosley/Interscope 013607/IGA (13.98)	Waking Up		21
115	131	116	<b>LIL WAYNE</b> Cash Money 015002/UNIVERSAL REPUBLIC (13.98)	I Am Not A Human Being	●	45
116	107	117	<b>TIM MCGRAW</b> Curb 79205 (18.98)	Number One Hits	●	27
117	NEW	1	<b>THE DECEMBERISTS</b> Capitol Digital EX (7.98)	iTunes Session (EP)		117
118	105	114	<b>SADE</b> Epic 90454/SONY MUSIC (17.98)	The Ultimate Collection		14
119	95	91	<b>SARA EVANS</b> RCA Nashville 43693/SMN (10.98)	Stronger		22
120	96	103	<b>HALEY REINHART</b> American Idol Season 10 Highlights: Haley Reinhart (EP) 19/Interscope 015804 EX/IGA (6.98)	American Idol Season 10 Highlights: Haley Reinhart (EP)		37
121	97	95	<b>JAMES DURBIN</b> American Idol Season 10 Highlights: James Durbin (EP) 19/Interscope 015802 EX/IGA (6.98)	American Idol Season 10 Highlights: James Durbin (EP)		31
122	124	124	<b>SKILLET</b> Ardent/INO Atlantic 519927/AG (13.98)	Awake	●	102
123	149	177	<b>ELVIS PRESLEY</b> RCA Sony Music Commercial Music Group 70971/SONY MUSIC (5.98)	An Afternoon In The Garden		85
124	114	112	<b>THE BLACK EYED PEAS</b> Interscope 018039*/IGA (13.98)	The Beginning		6
125	123	141	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Capitol 30334* (16.98)	Greatest Hits	8	8
126	128	133	<b>BILLY CURRINGTON</b> Mercury Nashville 014407/UMGN (9.98)	Enjoy Yourself		46
127	103	92	<b>MIRANDA LAMBERT</b> Columbia (Nashville) 46854/SMN (12.98)	Revolution		8
128	118	121	<b>BOB MARLEY AND THE WAILERS</b> Legend: The Best Of Bob Marley And The Wailers Tuff Gong/Island 422-846-210/IDJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆	26
129	125	78	<b>BARRY MANILOW</b> Stiletto 0001 (15.98)	15 Minutes: Fame... Can You Take It?		8
130	154	19	<b>BARRY WHITE</b> The Best Of Barry White: 20th Century Masters The Millennium Collection Island/Chronicles/IDJMG 000884/UME (9.98)	The Best Of Barry White: 20th Century Masters The Millennium Collection		100
131	127	137	<b>TAYLOR SWIFT</b> Big Machine 0200 (18.98) ⊕	Fearless	6	6
132	134	132	<b>CREEDENCE CLEARWATER REVIVAL</b> Fantasy 2*/Concord (17.98/12.98)	Chronicle The 20 Greatest Hits	8	67
133	151	151	<b>ALISON KRAUSS &amp; UNION STATION</b> Rounder 610665*/Concord (18.98)	Paper Airplane		17
134	140	143	<b>SKRILLEX</b> Big Beat/Maustrap/Atlantic 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)		124
135	NEW	1	<b>DIR EN GREY</b> The End 204* (13.98*)	Dum Spiro Spero		135
136	172	165	<b>JENNIFER HUDSON</b> Arista 60819/RMG (11.98) ⊕	I Remember Me	●	20
137	159	183	<b>THREE DOG NIGHT</b> The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UME (9.98)	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	●	126
138	RE-ENTRY	45	<b>MOTLEY CRUE</b> Motley 380*/Elevan Seven (13.98) ⊕	Greatest Hits		94
139	109	66	<b>WASHED OUT</b> Sub Pop 949* (13.98)	Within And Without		26
140	122	105	<b>OWL CITY</b> Universal Republic 015544* (13.98)	All Things Bright And Beautiful		8
141	NEW	1	<b>BURY YOUR DEAD</b> Mediaskare 2372 (15.98)	Mosh N' Roll		141
142	94	73	<b>DAVID COOK</b> 19/RCA 53189*/RMG (11.98) ⊕	This Loud Morning		6
143	167	153	<b>DRAKE</b> Young Money/Cash Money 014325/UNIVERSAL REPUBLIC (13.98)	Thank Me Later		58
144	41	2	<b>WU-TANG</b> Wu-Tang 2121/EDNE (17.98)	Legendary Weapons		41
145	104	83	<b>EDDIE VEDDER</b> Monkeywrench 015587*/UNIVERSAL REPUBLIC (13.98)	Ukulele Songs		10
146	102	104	<b>TEDESCHI TRUCKS BAND</b> Masterworks 81420*/SONY MASTERWORKS (11.98)	Revelator		9
147	76	93	<b>FLEET FOXES</b> Sub Pop 888* (13.98)	Helplessness Blues		4
148	135	136	<b>MY MORNING JACKET</b> ATO 0105* (13.98)	Circuital		10
149	117	122	<b>MARSHAMBROSIOUS</b> J 64826/RMG (9.98)	Late Nights & Early Mornings		23
150	137	138	<b>THE LONELY ISLAND</b> Universal Republic 015547* (15.98 CD/DVD) ⊕	Turtleneck & Chain		3

**117**  
The act's iTunes Sessions EP also bows at No. 1 on Folk Albums, shifting 4,000 in its first week. iTunes' pricing and placement of the band's *The King Is Dead* helps goose it by 32% at No. 171.



The Japanese rock band returns with its second Billboard 200-charting effort, starting with 4,000. The act also arrives at No. 2 on Heatseekers Albums, following the No. 1 *Uroboros* in 2008.



The album's "Nothing" is breaking onto the charts, debuting at No. 35 on Mainstream Top 40 and rising 22-17 on Adult Top 40. In turn, the set bullets with a 17% gain and returns to the list after a week's absence.



Mariachi el Bronx is also known as the Bronx (see story, page 7). The former is the name used by the latter when the group releases mariachi music. The act played "The Tonight Show With Jay Leno" on Aug. 3, and its second mariachi set takes a bow with 3,000.



After performing on Fox News' "Fox & Friends" and TBS' "Lopez Tonight" last week, the duo's album re-enters with a 23% sales gain.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	148	67	<b>LUKE BRYAN</b> Capitol Nashville 65833 (18.98)	Doin' My Thing	●	6
152	175	157	<b>EMINEM</b> WEA/Aftermath 490629*/Interscope (13.98)	The Marshall Mathers LP	10	10
153	138	135	<b>SELENA GOMEZ &amp; THE SCENE</b> Hollywood 004625 (10.98) ⊕	A Year Without Rain	●	4
154	200	2	<b>THE TEMPTATIONS</b> The Best Of The Temptations- Volume 1-The '60s: 20th Century The Millennium Motown 153362/UME (9.98)	The Best Of The Temptations- Volume 1-The '60s: 20th Century The Millennium	■	154
155	139	119	<b>SOUNDTRACK</b> 20th Century Fox TV/Columbia 89811/SONY MUSIC (13.98)	Glee, The Music: Season Two Volume 6		11
156	157	131	<b>AVENGED SEVENFOLD</b> Hopeless/Reprise 524026*/Warner Bros. (18.98)	Nightmare		54
157	115	166	<b>ERIC CHURCH</b> Capitol Nashville 20810* (12.98)	Carolina	●	17
158	152	161	<b>TAYLOR SWIFT</b> Big Machine 079012 (18.98) ⊕	Taylor Swift	5	5
159	144	125	<b>LED ZEPPELIN</b> Swan Song 313148*/Atlantic (19.98) ⊕	Mothership	2	7
160	162	144	<b>AVRIL LAVIGNE</b> RCA 55870/RMG (11.98) ⊕	Goodbye Lullaby		2
161	181	12	<b>STEVIE NICKS</b> Reprise 527247/WARNER BROS. (18.98)	In Your Dreams		6
162	171	167	<b>DEADMAU5</b> Maustrap 2518/WTRA (15.98)	4X4=12		47
163	156	148	<b>LAURA STORY</b> INO/Columbia 88417/SONY MUSIC (10.98)	Blessings		102
164	RE-ENTRY	31	<b>GEORGE STRAIT</b> The Best Of George Strait: 20th Century Masters The Millennium Collection MCA Nashville 170280/UMGN (9.98)	The Best Of George Strait: 20th Century Masters The Millennium Collection	●	76
165	169	213	<b>GUNS N' ROSES</b> Geffen 001714/Interscope (16.98)	Greatest Hits	5	3
166	177	171	<b>KANYE WEST</b> Roc-A-Fella/Def Jam 014695*/IDJMG (13.98) ⊕	My Beautiful Dark Twisted Fantasy	■	1
167	RE-ENTRY	24	<b>THE SCRIPT</b> Phonogenic/Epic 81227/SONY MUSIC (11.98)	Science & Faith		3
168	145	115	<b>KIDZ BOP KIDS</b> Razor & Tie 89244 (18.98)	Kidz Bop 19		2
169	143	126	<b>LUPE FIASCO</b> 1st & 15th Atlantic 520870*/AG (18.98)	Lasers		1
170	141	130	<b>CEE LO GREEN</b> Radiculure 525601/Elektra (18.98)	The Lady Killer		39
171	RE-ENTRY	20	<b>THE DECEMBERISTS</b> Capitol 47547* (18.98) ⊕	The King Is Dead		1
172	161	184	<b>RASCAL FLATTS</b> Lyric Street 002764 (13.98)	Greatest Hits Volume 1		118
173	164	158	<b>KEITH URBAN</b> Capitol Nashville 47695 (11.98)	Get Closer	●	1
174	NEW	1	<b>MARIACHI EL BRONX</b> White Drugs 0116*/ATO (11.98)	Mariachi El Bronx (II)		174
175	153	8	<b>BILLY CURRINGTON</b> Mercury Nashville 015190/UME (7.98)	Icon: Billy Currington		118
176	180	31	<b>JOSH GROBAN</b> 143/Reprise 524833/WARNER BROS. (18.98) ⊕	Illuminations	■	4
177	RE-ENTRY	85	<b>FIVE FINGER DEATH PUNCH</b> Prospect Park 50100* (13.98) ⊕	War Is The Answer	●	7
178	90	2	<b>KINDRED THE FAMILY SOUL</b> Purpose 5792/SHANACHIE (18.98)	Love Has No Recession		90
179	166	168	<b>COLT FORD</b> Average Joe's 226 (14.98)	Every Chance I Get		26
180	RE-ENTRY	6	<b>LIONEL RICHIE</b> The Best Of Lionel Richie: 20th Century Masters The Millennium Collection Motown/Chronicles 007759/UME (9.98)	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection		143
181	179	155	<b>AEROSMITH</b> The Best Of Aerosmith: 20th Century Masters The Millennium Collection Geffen 001101/UME (9.98)	The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67
182	165	156	<b>BON JOVI</b> Island 014903/IDJMG (13.98)	Greatest Hits	●	1
183	RE-ENTRY	163	<b>MICHAEL JACKSON</b> Epic/Legacy 17986*/SONY MUSIC (17.98)	Thriller	◆	1
184	199	123	<b>FRANK SINATRA</b> Reprise 433652/WARNER BROS. (18.98)	Nothing But The Best	●	1
185	RE-ENTRY	2	<b>2CELLOS</b> Masterworks 91011/SONY MASTERWORKS (9.98)	2Cellos		85
186	113	7	<b>JOURNEY</b> Nonesuch 104 EX (13.98)	Eclipse		13
187	188	178	<b>ERIC CLAPTON</b> The Best Of Eric Clapton: 20th Century Masters The Millennium Collection Chronicles/Polystar 002759/UME (9.98)	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66
188	RE-ENTRY	139	<b>LIL WAYNE</b> Cash Money 011977*/UNIVERSAL REPUBLIC (13.98)	Tha Carter III	3	1
189	178	175	<b>PRINCE ROYCE</b> Top Stop 30020/SONY MUSIC LATIN (10.98)	Prince Royce	2	77
190	160	154	<b>SUGARLAND</b> Mercury Nashville 014758*/UMGN (13.98) ⊕	The Incredible Machine	■	42
191	RE-ENTRY	138	<b>NICKELBACK</b> Roadrunner 618028 (18.98)	Dark Horse	3	1
192	RE-ENTRY	31	<b>SOUNDTRACK</b> RCA Nashville 72911/SMN (11.98)	Country Strong		31
193	184	142	<b>LIMP BIZKIT</b> Flip/Interscope 015839/IGA (13.98)	Gold Cobra		16
194	RE-ENTRY	8	<b>DEF LEPPARD</b> Mailboat 9511* EX (14.98 CD/DVD) ⊕	Mirrorball: Live & More		16
195	126	77	<b>LLOYD</b> Young Goldie/Zone 4/Interscope 015116/IGA (13.98)	King Of Hearts		10
196	197	200	<b>KESHA</b> Kemosabe/RCA 49209*/RMG (11.98)	Animal	■	1
197	163	98	<b>SUICIDE SILENCE</b> Century Media 8807 (15.98)	The Black Crown		28
198	168	172	<b>JOURNEY</b> Columbia/Legacy 85897*/SONY MUSIC (11.98)	Escape	9	132
199	170	129	<b>DOLLY PARTON</b> Dolly 528215/WMM (18.98)	Better Day		51
200	RE-ENTRY	7	<b>ELLIE GOULDING</b> Cherrytree/Interscope 015329/IGA (10.98)	Lights		78

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UNCHARTED™		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSPACE PAGE
1	1	29	#1 TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
2	26		TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
3	11		HOODIE ALLEN	WWW.MYSPACE.COM/HOODIEALLEN
4	6	27	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES
5	3	30	DJ BL3ND	WWW.MYSPACE.COM/BL3NDIZZY
6	5	25	COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR
7	26		MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
8	9	17	T. MILLS	WWW.MYSPACE.COM/TMILLS
9	11	25	SUNGHAI JUNG	WWW.MYSPACE.COM/JUNGSUNGHAI
10	10	26	PORTA	WWW.MYSPACE.COM/PORTA1
11	13	24	OTENKI	WWW.MYSPACE.COM/OTENKI
12	13	27	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
13	14	29	NOISIA	WWW.MYSPACE.COM/DENNOISIA
14	25	4	DAMIAN MCGINTY	WWW.MYSPACE.COM/DAMIANMCGINTY
15	17	30	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
16	17	26	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA
17	15		METRONOMY	WWW.MYSPACE.COM/METRONOMY
18	16	26	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET
19	22	25	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
20	32	20	MANGA	WWW.MYSPACE.COM/MANGAWEB
21	19	8	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN
22	26	29	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
23	31	29	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
24	20	29	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
25	23	16	CHILDISH GAMBINO	WWW.MYSPACE.COM/CHILDISHGAMBINOTHERAPPER
26	34	7	BOMBAY BICYCLE CLUB	WWW.MYSPACE.COM/BOMBAYBICYCLECLUB
27	28	22	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
28	21	30	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
29	8	3	DIONNE BROMFIELD	WWW.MYSPACE.COM/DIONNEBROMFIELDMUSIC
30	33	8	FELGUK	WWW.MYSPACE.COM/FELGUK
31	30	14	PITTY	WWW.MYSPACE.COM/BANDAPITTY
32	4		DON'T WAKE AISLIN	WWW.MYSPACE.COM/DONTWAKEAISLIN
33	RE-ENTRY		AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
34	RE-ENTRY		NEOCLUBBER	WWW.MYSPACE.COM/NEOCLUBBER
35	35	19	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENMUSIC
36	RE-ENTRY		THE JEZABELS	WWW.MYSPACE.COM/JEZABELSBAND
37	45	12	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT
38	42	21	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK
39	43	19	PAROV STELAR	WWW.MYSPACE.COM/STELAR1
40	24	20	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
41	46	2	LA DISPUTE	WWW.MYSPACE.COM/LADISPUTE
42	36	11	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON
43	27	10	ZEDD	WWW.MYSPACE.COM/OFFICIALZEDD
44	44		BORGORE	WWW.MYSPACE.COM/BORGORE
45	29	7	F292	WWW.MYSPACE.COM/F292OFICIAL
46	RE-ENTRY		VILLE BABY	WWW.MYSPACE.COM/VILLEBABYMUSIC
47	RE-ENTRY		PEE WEE GASKINS	WWW.MYSPACE.COM/PEEWEEGASKINSRAWS
48	39	6	UMEK	WWW.MYSPACE.COM/DJUMEK
49	37	29	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
50	RE-ENTRY		GOLD PANDA	WWW.MYSPACE.COM/GOLPANOA

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

MYSPACE SONGS		music	The week's top streamed songs on MySpace Music.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	13	#1 PARTY ROCK ANTHEM
2	2	13	SUPER BASS
3	13		ROLLING IN THE DEEP
4	13		MOTIVATION
5	13		DIRT ROAD ANTHEM
6	12		GOOD LIFE
7	12		GIVE ME EVERYTHING
8	10	2	LIGHTERS
9	8		I'M ON ONE
10	12	5	I WANNA GO
11	11	28	IF I DIE YOUNG
12	25	2	MOVES LIKE JAGGER
13	9	8	SURE THING
14	13	6	BEST THING I NEVER HAD
15	10		THE EDGE OF GLORY

YAHOO! SONGS		music	The week's most-streamed songs on Yahoo! Music.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	13	#1 ROLLING IN THE DEEP
2	2	8	PARTY ROCK ANTHEM
3	3	7	DON'T WANNA GO HOME
4	22		TILL THE WORLD ENDS
5	5	3	SUPER BASS
6	6	8	THE EDGE OF GLORY
7	7	5	LAST FRIDAY NIGHT (T.G.I.F.)
8	8		GIVE ME EVERYTHING
9	-		BEST THING I NEVER HAD
10	10	19	JUST CAN'T GET ENOUGH
11	9	20	S&M
12	11	2	HOW TO LOVE
13	15	14	ALL OF THE LIGHTS
14	2		GOOD LIFE
15	14	3	WHERE THEM GIRLS AT

NEXT BIG SOUND 25™		music	NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.	
1	RIZZLE KICKS		
2	MOLOTOV SOLUTION		
3	THE MIDNIGHT BEAST		
4	THOMAS FISS		
5	TRENTMOLLER		
6	ROCKIE FRESH		
7	JAY PARK		
8	2CELLOS		
9	2NE1		
10	JEITO MOLEQUE		
11	65DAYSOFSTATIC		
12	DIONNE BROMFIELD		
13	DUCK SAUCE		
14	TROPHY SCARS		
15	IT PREVAILS		

As "Glee Project" contestant (and Celtic Thunder member) Damian McGinty enters the final four on the Oxygen TV competition series, fans are rallying in support. He added 20,000 new Facebook fans last week and 17,000 Twitter followers, bumping him 25-14 on Uncharted. Celtic Thunder's new album, *Storm*, will be released Sept. 20 and is a sure bet to top the World Albums chart.



A wardrobe malfunction on "Good Morning America" gives Nicki Minaj a boost up to the top 10 on the Social 50. When she slipped out of her dress while performing on ABC's morning talker on Aug. 5, the resulting media frenzy shot the rapper up the tally 12-9.



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 streaming plays, page views, and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 30 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	9	<b>#1</b> LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	
2	1	15	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)	
3	3	17	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/JRMG)	
4	4	13	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
5	6	10	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
6	5	21	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
7	7	13	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
8	9	7	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)	
9	8	14	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
10	15	5	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
11	10	12	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
12	14	12	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)	
13	11	16	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
14	12	24	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	
15	16	17	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)	
16	19	28	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)	
17	13	24	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)	
18	18	9	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)	
19	17	18	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.D./DEF JAM/IDJMG)	
20	12	12	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
21	21	19	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)	
22	24	11	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)	
23	20	12	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUNDWATER/ANTIC/PICTURE)	
24	28	13	AM I THE ONLY ONE	DIERKS BENTLEY (CAPITOL NASHVILLE)	
25	30	16	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	19	<b>#1</b> PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)	
2	2	8	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
3	17	7	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	
4	4	14	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
5	3	11	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	
6	13	12	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
7	6	11	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
8	5	15	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)	
9	15	17	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
10	8	19	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)	
11	15	17	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
12	10	30	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
13	11	18	OTIS	JAY Z, KANYE WEST FEAT. OTIS REDDING (ROC-A-RELLAROC/NATION/DEF JAM/JMG)	
14	9	3	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	
15	16	43	REMIND ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	
16	22	9	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
17	14	13	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)	
18	31	4	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUNDWATER/ANTIC/PICTURE)	
19	18	13	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)	
20	21	10	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)	
21	37	4	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)	
22	19	7	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/STRAWBERRY/CAPITOL)	
23	25	14	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
24	12	3	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	

## ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	29	<b>#1</b> PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
2	1	16	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
3	10	10	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	
4	1	10	UNDER AND OVER IT	FIVE FINGER DEATH PUNCH (PROSPECT PARK)	
5	1	1	SHIPS IN THE NIGHT	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)	
6	14	14	RUMOUR HAS IT	ADELE (XL/COLUMBIA)	
7	16	4	FASTER	MATT NATHANSON (ACROBAT/VANGUARD/CAPITOL)	
8	39	39	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	
9	10	9	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)	
10	5	56	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
11	12	18	SAIL AWOLNATION	(RED BULL)	
12	1	1	DARK HORSES	SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)	
13	82	82	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
14	14	55	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)	
15	6	3	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)	

## R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	8	<b>#1</b> LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
2	2	18	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
3	11	11	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
4	19	19	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)	
5	2	2	OTIS	JAY Z, KANYE WEST FEAT. OTIS REDDING (ROC-A-RELLAROC/NATION/DEF JAM/JMG)	
6	10	10	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)	
7	3	3	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
8	12	12	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
9	12	5	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)	
10	17	17	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
11	13	13	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)	
12	10	38	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
13	3	20	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVIC/NAPPY BOY/JIVE/JLG)	
14	11	27	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
15	16	16	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)	

## CHRISTIAN™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	1	<b>#1</b> SHIPS IN THE NIGHT	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)	
2	1	1	DARK HORSES	SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC/CREDENTIAL/EMI CMG)	
3	1	1	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC/INPOP)	
4	21	21	BLESSINGS	LAURA STORY (INO/FAIR TRADE)	
5	23	23	HOLD ME	JAMIE GRACE FEAT. TOBYMAC (GOTEE)	
6	74	74	OUR GOD	CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)	
7	83	83	AWAKE AND ALIVE	SKILLET (ARJENT/FAIR TRADE)	
8	15	15	STRONG ENOUGH	MATTHEW WEST (SPARROW/EMI CMG)	
9	10	10	MOVE	MERCYME (INO/FAIR TRADE)	
10	1	1	SOONER OR LATER	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC/INPOP)	
11	28	28	GLORIOUS DAY (LIVING HE LOVED ME)	CASTING CROWNS (BEACH STREET/REUNION/PLG)	
12	20	20	YOUR GREAT NAME	NATALIE GRANT (CURB)	
13	12	83	MONSTER	SKILLET (ARJENT/FAIR TRADE)	
14	83	83	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
15	25	25	STRONGER	MANDISA (SPARROW/EMI CMG)	

## COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	21	<b>#1</b> DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
2	2	60	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	
3	3	16	REMIND ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	
4	3	16	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUNDWATER/ANTIC/PICTURE)	
5	4	17	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)	
6	6	14	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
7	7	16	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	
8	9	12	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	
9	8	18	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)	
10	10	22	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	
11	13	4	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS./WMN)	
12	11	15	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	
13	17	22	HOMEBODY	ERIC CHURCH (EMI NASHVILLE)	
14	14	25	TOMORROW	CHRIS YOUNG (RCA)	
15	12	19	AM I THE ONLY ONE	DIERKS BENTLEY (CAPITOL NASHVILLE)	

## LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	51	<b>#1</b> DANZA KUDURO	DON OMAR & LUZCINI (MUSICA/SONY MUSIC LATIN)	
2	2	42	RABIOSA	SHAKIRA (EPIC/SONY MUSIC LATIN)	
3	3	65	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGOUND (EPIC/SONY MUSIC LATIN)	
4	4	83	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
5	10	83	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	
6	6	23	TABOO	DON OMAR (ORFANATO/MACHETA/UNIVERSAL MUSIC LATIN)	
7	7	83	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
8	5	16	VEN CONMIGO	DADDY Yankee FEAT. PRINCE ROYCE (EL CARTEL)	
9	9	47	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
10	8	40	BON BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
11	13	35	UNA NOCHE MAS	JENNIFER LOPEZ (EPIC/SONY MUSIC LATIN)	
12	11	62	CORAZON SIN CARA	PRINCE ROYCE (TOP STON)	
13	15	48	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	
14	16	11	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA/SONY MUSIC LATIN)	
15	18	83	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)	

## GOSPEL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	25	<b>#1</b> I SMILE	KIRK FRANKLIN (FD YO SOUL/GOSPO CENTRIC/JLG)	
2	2	56	I GIVE MYSELF AWAY	WILLIAM MCDOWELL (EDONE)	
3	3	54	NOBODY GREATER	VASHAWN MITCHELL (EMI GOSPEL)	
4	4	83	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/JLG)	
5	5	20	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)	
6	83	83	OOH AHH	GRITS FEAT. TOBYMAC (GOTEE)	
7	3	37	OH HAPPY DAY	THE EDWIN HAWKINS SINGERS FEAT. D. COMBS MORRISON (PRAVILLON)	
8	46	46	IMAGINE ME	KIRK FRANKLIN (FD YO SOUL/GOSPO CENTRIC/JLG)	
9	15	8	I NEED YOU NOW	SMOKIE NORFOLK (EMI GOSPEL)	
10	10	35	WALKING	MARY MARY (MY BLOCK/COLUMBIA)	
11	9	11	DUM DUM	TEASHII FEAT. LECRAE (REACH)	
12	45	45	BACKGROUND	LECRAE FEAT. B-LITE (REACH)	
13	32	32	WELL DONE	DETRICK HADDON (TYSOOT/VERITY/JLG)	
14	1	1	LOSE YOURSELF	SELECTED OF GOD (SOUND OF GOSPEL)	
15	13	73	DON'T WASTE YOUR LIFE	LECRAE (REACH)	

HOT 100 AIRPLAY: 1,229 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: Digital songs are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT 100 AIRPLAY AND HOT DIGITAL SONGS: The top-selling overall and genre-specific, respectively, downloaded track and digital song, as compiled 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.

## MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	<b>#1</b> LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
2	2	18	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/W.I.L.I.A.M. CHERY/TRE/INTERSCOPE)
3	17		GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
4	4	13	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	8	8	I WANNA GO BRITNEY SPEARS (JIVE/JLG)
6	5	13	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
7	6	16	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	19		TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
9	9	21	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
10	10	8	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
11	13	6	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
12	15	11	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
13	16	12	WHERE THEM GIRLS AT DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
14	12	26	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
15	17	8	BEST THING I NEVER HAD BEYONCÉ (PARKWOOD/COLUMBIA)
16	11	20	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH ATLANTIC)
17	18	9	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
18	20	6	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SAMI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
19	21	4	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
20	1		I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE ((ISLAND/IDJMG)
21	14	13	DON'T WANNA GO HOME JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
22	24	3	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
23	23	3	RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RMG)
24	26	5	DON'T STOP THE PARTY THE BLACK EYED PEAS (INTERSCOPE)
25	35	2	<b>GREATEST GAINER</b> CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
26	28	4	STEREO HEARTS GYM CLASS HERIES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
27	25	9	SMILE AVRIL LAVIGNE (RCA/RMG)
28	27	8	PRETTY GIRLS IYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
29	31	5	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
30	29	18	HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
31	33	4	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
32	32		TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (ROBBINS)
33	36		MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
34	22	10	RIGHT THERE NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
35	NEW		NOTHING THE SCRIPT (PHONOGENIC/EPIC)
36	34	11	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
37	38	2	SEE NO MORE JOE JONAS (HOLLYWOOD)
38	30	11	CALIFORNIA KING BED RIHANNA (SRP/DEF JAM/IDJMG)
39	NEW		TILL I'M GONE TIMIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
40	NEW		MR. SAXOBEAT ALEXANDRA STAN (ULTRA)

Red Hot Chili Peppers and Jane's Addiction are back together—on the Alternative Songs chart, that is.

The iconic rock bands share space on the Alternative chart this week (viewable on [billboard.biz](http://billboard.biz)) as Jane's Addiction's "Irresistible Force" debuts at No. 22 while the Peppers' "The Adventures of Rain Dance Maggie" steps 2-1, marking its 12th topper on the list. The No. 1 extends the band's record for the most No. 1s—Linkin Park is in second place with 10.

Surprisingly, the Peppers and Jane's—despite having Alternative histories dating back to 1989 and 1988, respectively—have crossed paths on the chart only once before. It happened in 2003, when for 12 weeks between June and August, the Peppers' "Dosed" charted alongside the Jane's No. 1 "Just Because."

Additionally, "Adventures" climbs to No. 1 in just four weeks—marking the band's fifth song to hit the top that swiftly. As for Jane's, "Force" marks the group's first appearance on any singles chart since 2003, when "True Nature" charted on a number of rock tallies, including Alternative, where it hit No. 30.



## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	<b>#1</b> ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	44	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	3	28	F**KIN' PERFECT PINK (LAFACE/JLG)
4	4	32	FIREWORK KATY PERRY (CAPITOL)
5	6	20	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
6	7	35	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
7	8	9	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
8	33		SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	31		MARRY ME TRAIN (COLUMBIA)
10	10	52	SEPTEMBER DAUGHTRY (19/RCA/RMG)
11	13	11	<b>GREATEST GAINER</b> IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
12	11	22	HOLD ON MICHAEL BUBLE (143/REPRISE)
13	12	8	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
14	14	21	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
15	11	11	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
16	17	7	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
17	16	15	WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TOUROFORCE)
18	18	9	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
19	12	12	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
20	19	12	HIGHER WINDOW JOSH GROBAN (143/REPRISE)
21	21	14	E.T. KATY PERRY (CAPITOL)
22	23	4	LONG WAY TO GO JOSH GRACIN (AVERAGE JOE'S)
23	22	6	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
24	24	6	THE STORY OF US TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
25	0	2	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)

## ADULT TOP 40™

THIS WEEK	LAST WEEK	TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	<b>#1</b> GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
2	3	11	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
3	4	8	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
4	2	35	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
5	2	2	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
6	1		THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
7	15		SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
8	9		IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
9	0		TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
10	12	9	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
11	13	18	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
12	15	5	<b>GREATEST GAINER</b> MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
13	11	17	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
14	16	13	ARMS CHRISTINA PERRI (ATLANTIC/RRP)
15	17		FASTER MATT NATHANSON (VANGUARD/CAPITOL)
16	14	7	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
17	22		NOTHING THE SCRIPT (PHONOGENIC/EPIC)
18	14	7	ALL THAT YOU ARE GOO GOO DOLLS (WARNER BROS.)
19	1	8	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
20	30	3	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
21	20		PRICE TAG JESSIE J FEAT. B.O.B. (LAVA/UNIVERSAL REPUBLIC)
22	24		NOT OVER YOU GAVIN O'NEILL (J/RMG)
23	23		LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
24	28	6	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	25	10	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)

## ROCK SONGS™

THIS WEEK	LAST WEEK	TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	<b>#1</b> THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	10	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
3	3	30	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	22		COUNTRY SONG SEETHER (WIND-UP)
5	24		ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
6	10		EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
7	6	17	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
8	9	13	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
9	13	4	NOT AGAIN STAIN'D (FLIP/ATLANTIC)
10	17	4	UP ALL NIGHT BLINK-182 (GEFFEN/INTERSCOPE)
11	24		LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
12	12	13	PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
13	10	19	YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
14	15	15	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
15	16	38	SHAKE ME DOWN CAGE THE ELEPHANT (OSP/JIVE/JLG)
16	11	17	SICK ADELITAS WAY (VIRGIN/CAPITOL)
17	18	31	HOWLIN' FOR YOU THE BLACK KEYS (INONESUCH/WARNER BROS.)
18	19	29	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
19	14	40	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
20	24		THE SOUND OF WINTER BUSH (ZUMA ROCK)
21	22	14	GET UP! KORN FEATURING SKRILLEX (ROADRUNNER/RRP)
22	21	9	SUNSET IN JULY 311 (311/ATO/RED)
23	20	18	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
24	23	9	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
25	26	4	TONIGHT SEETHER (WIND-UP)
26	29	8	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
27	39		UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
28	31	7	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
29	30	10	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
30	27	14	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
31	HOT SHOT DEBUT		<b>GREATEST GAINER</b> IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
32	28	11	RUMOUR HAS IT ADELE (XL/COLUMBIA)
33	25		LONG TIME CAKE (UPBEAT/JLG)
34	32	11	AROUND MY HEAD CAGE THE ELEPHANT (OSP/JIVE/JLG)
35	36	8	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
36	40	2	PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
37	4	6	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
38	34	18	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
39	35	20	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
40	NEW		NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
41	46	2	MONSTER YOU MADE POP EVIL (EONE)
42	33	20	WARRIOR DISTURBED (REPRISE)
43	44	11	WHAT YOU KNOW TWO DOOR CINEMA CLUB (RED/GLASSNOTE)
44	45	3	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
45	41	8	WHITE RABBIT EGYPT CENTRAL (FAT LADY/JLG)
46	NEW		MONSTER PARAMORE (FUELED BY RAMEN/RRP)
47	8	2	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
48	37	14	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
49	47	2	KILLING ME INSIDE CROSSFADE (ELEVEN SEVEN)
50	42	3	YOU'VE GOT THE LOVE FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)

On Active Rock, Breaking Benjamin scores its seventh top 10 hit in a row as "Blow Me Away" rises 12-10. It's the act's ninth single to reach the region. Its current top 10 streak stretches back to 2006's No. 2 hit, "The Diary of Jane."



## ACTIVE ROCK™

THIS WEEK	LAST WEEK	TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	13	<b>#1</b> LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
2	1	18	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
3	4	9	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
4	5	4	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
5	6		GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
6	2	20	SICK ADELITAS WAY (VIRGIN/CAPITOL)
7	1		NOT AGAIN STAIN'D (FLIP/ATLANTIC)
8	10	15	GET UP! KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
9	8	22	COUNTRY SONG SEETHER (WIND-UP)
10	12	10	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
11	13	16	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
12	11	21	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
13	9	24	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
14	15	7	TONIGHT SEETHER (WIND-UP)
15	24	2	<b>GREATEST GAINER</b> UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
16	16	9	MONSTER YOU MADE POP EVIL (EONE)
17	19	15	KILLING ME INSIDE CROSSFADE (ELEVEN SEVEN)
18	20	8	IT'S NOT ME IT'S YOU SKILLET (ARDENT/INO/ATLANTIC)
19	21	13	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
20	17	20	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
21	23	11	WICKED WORLD COLO (ELEVEN SEVEN)
22	22	13	BOUNCE EMPHATIC (ATLANTIC)
23	25	4	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
24	18	19	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
25	27	7	EVERY LIE MY DARKEST DAYS (MVR/604/MERCURY/IDJMG)

## HERITAGE ROCK™

THIS WEEK	LAST WEEK	TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	22	<b>#1</b> COUNTRY SONG SEETHER (WIND-UP)
2	1	24	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
3	3	16	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
4	4	13	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
5	7	4	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
6	6	18	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
7	5	25	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
8	8	24	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
9	10	9	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
10	11	9	NEVER LOOKIN' BACK KENNY WAYNE SHEPHERD (LOUD & PROUD/ROADRUNNER/RRP)
11	9	40	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
12	1	4	NOT AGAIN STAIN'D (FLIP/ATLANTIC)
13	14	13	SICK ADELITAS WAY (VIRGIN/CAPITOL)
14	13	18	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
15	16	11	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
16	18	9	KILLING ME INSIDE CROSSFADE (ELEVEN SEVEN)
17	19	5	TONIGHT SEETHER (WIND-UP)
18	17	20	DIE TRYING ART OF DYING (INTOXICATION/REPRISE)
19	NEW		<b>GREATEST GAINER</b> BIG FOOT CHICKENFOOT (LANO SHARK/EONE)
20	20	4	GIMME SHELTER PUDDLE OF MUDD (ARMS DIVISION/MEGAFORCE)
21	22	8	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
22	NEW		THE SOUND OF WINTER BUSH (ZUMA ROCK)
23	24	4	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
24	21	10	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
25	25	7	MONSTER YOU MADE POP EVIL (EONE)

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	14	<b>#1 JUST A KISS</b> P.WORLEY/LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE	1	1
2	1	17	<b>KNEE DEEP</b> K. STEGALL/Z. BROWN/W. DURRETTE/C. BOWLES/J. STEELE	Zac Brown Band Featuring Jimmy Buffett SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	1	1
3	4	20	<b>AM I THE ONLY ONE</b> J. R. STEWART (J. BEAVERS, J. R. STEWART, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	1	1
4	7	21	<b>COUNTRY GIRL (SHAKE IT FOR ME)</b> M. BRIGHT/J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	1	1
5	9	12	<b>REMINDE ME</b> F. ROGERS (B. PAISLEY, C. OUBOIS, K. LOVELACE)	Brad Paisley Duet With Carrie Underwood ARISTA NASHVILLE	1	1
6	3	29	<b>DIRT ROAD ANTHEM</b> M. KNOX (B. GILBERT, C. FORD)	Jason Aldean BROKEN BOW	1	1
7	9	14	<b>YOU AND TEQUILA</b> B. CANNON, K. CHESNEY (M. BERG, D. CARTER)	Kenny Chesney Featuring Grace Potter BNA	1	1
8	10	20	<b>BAREFOOT BLUE JEAN NIGHT</b> J. MUIR/CLAWSON (D. ALTMAN, E. PASLAY, T. SAWCHUK)	Jake Owen RCA	1	8
9	6	18	<b>HONEY BEE</b> S. HENDRICKS (B. HAYSLIP, R. AKINS)	Blake Shelton WARNER BROS./WMN	1	1
10	5	26	<b>TOMORROW</b> J. STROUD (C. YOUNG, F. J. MYERS, A. SMITH)	Chris Young RCA	1	1
11	11	8	<b>MADE IN AMERICA</b> T. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith SHOW DOG/UNIVERSAL	1	11
12	12	20	<b>JUST FISHIN'</b> M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins SHOW DOG/UNIVERSAL	1	12
13	13	16	<b>TAKE A BACK ROAD</b> T. HEWITT/R. ATKINS (R. AKINS, L. LAIRD)	Rodney Atkins CURB	1	13
14	19	7	<b>LONG HOT SUMMER</b> D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE	1	14
15	15	25	<b>HOMEBODY</b> J. JOYCE (E. CHURCH, C. BEATHARD)	Eric Church EMI NASHVILLE	1	15
16	16	9	<b>HERE FOR A GOOD TIME</b> T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE	1	16
17	16	17	<b>LOVE DONE GONE</b> C. CHAMBERLAIN, B. CURRINGTON (S. CAMP, M. GREEN)	Billy Currington MERCURY	1	17
18	19	26	<b>CRAZY GIRL</b> M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band REPUBLIC NASHVILLE	1	18
19	18	11	<b>I LOVE YOU THIS BIG</b> M. BRIGHT (R. JACKSON, E. DEAN, B. JAMES)	Scotty McCreery 19/INTERSCOPE/MERCURY	1	19
20	21	27	<b>GOD GAVE ME YOU</b> S. HENDRICKS (D. BARNES)	Blake Shelton WARNER BROS./WMN	1	20
21	20	21	<b>I GOT YOU</b> N. V. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS	Thompson Square STONEY CREEK	1	21
22	22	18	<b>COUNTRY MUST BE COUNTRY WIDE</b> D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert VALORY	1	22
23	25	31	<b>SPARKS FLY</b> N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	1	23
24	23	12	<b>ONE MORE DRINKIN' SONG</b> J. NIEMANN, D. BRAINARD (J. L. NIEMANN, R. BROWN)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	1	24
25	24	31	<b>LOVE DON'T RUN</b> L. MILLER (J. LEATHERS, B. GLOVER, R. THILBODEAU)	Steve Holy CURB	1	25



Lead single from *Proud to Be Here* album is singer's best solo rank since logging three weeks at No. 1 with "You're Gonna Miss This" in 2008. With 47,000 copies sold, the artist's 10th studio set is the Hot Shot debut at No. 2 on Top Country Albums.



Texas native logs career-high debut with first song from her fourth set, *Four the Record*, due Nov. 1. She also fronts the Pistol Anni's trio, with its debut album slated for Aug. 23. The title track from that side project ranks at No. 21 on Country Digital Songs (see [Billboard.biz](http://Billboard.biz)).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	25	<b>I GOT NOTHIN'</b> F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	1	25
27	27	26	<b>COST OF LIVIN'</b> R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn ARISTA NASHVILLE	1	26
28	29	30	<b>FISH</b> K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell BIGGER PICTURE	1	28
29	31	32	<b>EASY</b> D. HUFF, RASCAL FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE	1	29
30	28	27	<b>LET IT RAIN</b> F. LIDDELL, C. AINLAY (D. NAIL, J. SINGLETON)	David Nail MCA NASHVILLE	1	30
31	30	28	<b>A BUNCHA GIRLS</b> M. KNOX (F. BALLARD, B. HAYSLIP, D. DAVIDSON, R. AKINS)	Frankie Ballard WARNER BROS./WAR	1	31
32	32	33	<b>TAKE IT OFF</b> M. BRIGHT (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Joe Nichols SHOW DOG/UNIVERSAL	1	32
33	HOT SHOT DEBUT	1	<b>GREATEST GAINER BAGGAGE CLAIM</b> F. LIDDELL, C. AINLAY, G. WOLF (M. LAMBERT, N. HEMBY, L. LAIRD)	Miranda Lambert COLUMBIA	1	33
34	34	36	<b>STORM WARNING</b> D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC/WMN	1	34
35	33	34	<b>TOUGH</b> F. LIDDELL, L. WOOTEN (L. SATCHER)	Kellie Pickler 19/BNA	1	35
36	35	37	<b>LONG WAY TO GO</b> K. STEGALL (A. JACKSON)	Alan Jackson ACR/EMI NASHVILLE	1	36
37	36	35	<b>AMEN</b> M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge BIG MACHINE	1	37
38	37	39	<b>DIDN'T I</b> D. FRIESELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW	1	38
39	39	40	<b>WANNA TAKE YOU HOME</b> M. SERLETIC (T. GOSSIN, M. SERLETIC, W. MOBLEY)	Gloriana EMBLEM/WARNER BROS./WAR	1	39
40	40	41	<b>MY HEART CAN'T TELL YOU NO</b> T. BROWN (S. CLIMIE, D. W. MORGAN)	Sara Evans RCA	1	40
41	41	42	<b>STAYING'S WORSE THAN LEAVING</b> B. BEAVERS (J. CLEMENTI, R. FOSTER, S. SWEENEY)	Sunny Sweeney REPUBLIC NASHVILLE	1	41
42	42	43	<b>LET'S GET TOGETHER</b> P. VASSAR, R. COPPERMAN (P. VASSAR, T. MULLINS)	Phil Vassar RODEOWAVE	1	42
43	43	44	<b>LIKE MY MOTHER DOES</b> C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina 19/INTERSCOPE/MERCURY	1	43
44	50	2	<b>BAIT A HOOK</b> J. STOVER (R. AKINS, J. MOORE, J. S. STOVER)	Justin Moore VALORY	1	44
45	45	46	<b>HUNT YOU DOWN</b> M. WRIGHT, D. CDDK, M. COLLIE (J. T. HODGES, M. COLLIE, R. RUTHERFORD)	JT Hodges SHOW DOG/UNIVERSAL	1	45
46	52	2	<b>ALL YOUR LIFE</b> N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE	1	46
47	44	45	<b>OH, TONIGHT</b> E. HERBST (J. ABBOTT, S. HELMS)	Josh Abbott Band Featuring Kacey Musgraves PRETTY DAMN TOUGH	1	47
48	51	50	<b>I'M GONNA LOVE YOU THROUGH IT</b> M. MCBRIDE, B. GALLIMORE (B. HAYSLIP, S. ISAACS, J. YEARY)	Martina McBride REPUBLIC NASHVILLE	1	48
49	48	47	<b>GIVE</b> D. BROWN, L. RIMES (J. YEARY, S. ISAACS, C. HARRINGTON)	LeAnn Rimes CURB	1	49
50	46	49	<b>WHERE COUNTRY GROWS</b> B. CANNON (A. SHEPHERD, B. PINSON)	Ashton Shepherd MCA NASHVILLE	1	50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	<b>#1 ERIC CHURCH</b> EMI NASHVILLE 94266 (16.98)	Chief	1	1
2	HOT SHOT DEBUT	1	<b>TRACE ADKINS</b> SHOW DOG/UNIVERSAL 015894 (9.98)	Proud To Be Here	1	2
3	2	40	<b>JASON ALDEAN</b> BROKEN BOW 7897 (18.98)	My Kinda Party	1	3
4	3	1	<b>BLAKE SHELTON</b> WARNER BROS. 527370/WMN (18.98)	Red River Blue	1	4
5	4	6	<b>SCOTTY MCCREERY</b> 19/MERCURY/INTERSCOPE 015805/DX/CA (6.98)	American Idol Season 10 Highlights: Scotty McCreery	1	5
6	5	4	<b>CHRIS YOUNG</b> RCA 85497/SMN (10.98)	Neon	1	6
7	6	11	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 83174/SMN (11.98)	This Is Country Music	1	7
8	7	46	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE/ATLANTIC 534722/AG (18.98)	You Get What You Give	1	8
9	8	41	<b>TAYLOR SWIFT</b> BIG MACHINE T50300A (18.98)	Speak Now	1	9
10	9	7	<b>JUSTIN MOORE</b> VALORY JMO200A (10.98)	Outlaws Like Me	1	10
11	10	43	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE 014439 (10.98)	The Band Perry	1	11
12	12	10	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC 015731/UM (15.98)	NOW That's What I Call Country: Volume 4	1	12
13	11	80	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 97702 (18.98)	Need You Now	1	13
14	13	45	<b>KENNY CHESNEY</b> BNA 57445/SMN (11.98)	Hemingway's Whiskey	1	14
15	14	38	<b>RASCAL FLATTS</b> BIG MACHINE RFD100A (13.98)	Nothing Like This	1	15
16	16	39	<b>BLAKE SHELTON</b> REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	1	16
17	15	142	<b>ZAC BROWN BAND</b> ROADSHOW PICTUREHOME GROWING/ATLANTIC 516951/AG (13.98)	The Foundation	1	17
18	17	9	<b>RONNIE DUNN</b> ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn	1	18
19	18	6	<b>LAUREN ALAINA</b> 19/MERCURY/INTERSCOPE 015800/DX/CA (6.98)	American Idol Season 10 Highlights: Lauren Alaina	1	19
20	20	36	<b>TIM MCGRAW</b> CURB 79205 (16.98)	Number One Hits	1	20
21	19	22	<b>SARA EVANS</b> RCA 49693/SMN (10.98)	Stronger	1	21
22	21	48	<b>BILLY CURRINGTON</b> MERCURY 014407/UM/CA (9.98)	Enjoy Yourself	1	22
23	22	17	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 610665*/CONCORD (18.98)	Paper Airplane	1	23
24	26	38	<b>KEITH URBAN</b> CAPITOL NASHVILLE 47695 (11.98)	Get Closer	1	24
25	23	33	<b>BILLY CURRINGTON</b> MERCURY 015290/UME (7.98)	Icon: Billy Currington	1	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	28	<b>COLT FORD</b> AVERAGE JOE'S 226 (14.98)	Every Chance I Get	1	26
27	25	42	<b>SUGARLAND</b> MERCURY 014758*/UM/CA (13.98)	The Incredible Machine	1	27
28	35	41	<b>SOUNDTRACK</b> RCA 72911/SMN (11.98)	Country Strong	1	28
29	28	22	<b>DOLLY PARTON</b> DOLLY 528216/WMN (18.98)	Better Day	1	29
30	29	23	<b>AARON LEWIS</b> STROUD/AVARIOUS 01013 (7.98)	Town Line (EP)	1	30
31	30	27	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	1	31
32	32	26	<b>THOMPSON SQUARE</b> STONEY CREEK 7677 (13.98)	Thompson Square	1	32
33	36	29	<b>JOSH TURNER</b> MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner	1	33
34	31	20	<b>VARIOUS ARTISTS</b> AVERAGE JOE'S 228 (13.98)	Mud Digger: Volume 2	1	34
35	37	56	<b>JERROD NIEMANN</b> SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury	1	35
36	34	32	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ATLANTIC 523725/AG (25.98 CD/DVD) (4)	Pass The Jar: Live	1	36
37	24	18	<b>ASHTON SHEPHERD</b> MCA NASHVILLE 015377/UM/CA (10.98)	Where Country Grows	1	37
38	38	37	<b>ALAN JACKSON</b> ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	1	38
39	38	37	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	1	39
40	39	35	<b>BLAKE SHELTON</b> REPRISE/WARNER BROS. 522542/WMN (8.98)	Hillbilly Bone (EP)	1	40
41	42	42	<b>CRAIG CAMPBELL</b> ACOUSTIC PEACH 525571/BIGGER PICTURE (16.98)	Craig Campbell	1	41
42	33	2	<b>JASON MICHAEL CARROLL</b> FOR THE LOVELY 13452 EX/CRACKER BARREL (11.98)	Numbers	1	42
43	44	40	<b>RANDY TRAVIS</b> WARNER BROS. 524937/WMN (7.98)	Top 10	1	43
44	45	44	<b>TOBY KEITH</b> SHOW DOG/UNIVERSAL 014492 (9.98)	Bullets In The Gun	1	44
45	51	51	<b>PACE SETTER TRACE ADKINS</b> SHOW DOG/UNIVERSAL 014258 (9.98)	Cowboys Back In Town	1	45
46	41	39	<b>JOSH TURNER</b> MCA NASHVILLE 013363/UM/CA (13.98)	Haywire	1	46
47	46	46	<b>EASTON CORBIN</b> MERCURY 013544/UM/CA (10.98)	Easton Corbin	1	47
48	47	44	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 48837 (9.98)	The Definitive Greatest Hits: Till The Last Shot's Fired	1	48
49	49	62	<b>DIXIE CHICKS</b> COLUMBIA/LEGACY 61981/SONY MUSIC (7.98)	Playlist: The Very Best Of The Dixie Chicks	1	49
50	56	68	<b>JOE NICHOLS</b> SHOW DOG/UNIVERSAL 015198 (7.98)	Greatest Hits	1	50

**BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	18	<b>#1 ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 610665*/CONCORD	Paper Airplane	1
2	2	21	<b>STEVE MARTIN AND THE STEEP CANYON RANGERS</b> 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert	1
3	3	12	<b>SARAH JAROSZ</b> SUGAR HILL 4052*/WELK	Follow Me Down	1
4	4	69	<b>TRAMPLED BY TURTLES</b> BANJODAD 07*	Palomino	1
5	5	62	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 85410*	Up On The Ridge	1
6	6	26	<b>THE WAILIN' JENNYS</b> RED HOUSE 234	Bright Morning Stars	1
7	7	3	<b>RICKY SKAGGS</b> SKAGGS FAMILY 1011	Country Hits Bluegrass Style	1
8	8	77	<b>CAROLINA CHOCOLATE DROPS</b> NONESUCH 516995/WARNER BROS.	Genuine Negro Jig	1
9	9	11	<b>STEVE IVEY</b> IMI 0017/SONOMA	Best Of Bluegrass	1
10	10	13	<b>CHRIS THILE &amp; MICHAEL DAVES</b> NONESUCH 527603/WARNER BROS.	Sleep With One Eye Open	1

**BETWEEN THE BULLETS**  
**LADY'S BACK AT NO. 1**



With Lady Antebellum's longest gap between chart-toppers, Hot Country Songs is led for a fifth time by the trio, as "Just a Kiss" shifts 2-1. More than 10 months passed between the second of two weeks at No. 1 with "Our Kind of Love" (Oct. 2, 2010) and the new topper. "Kiss" also marks the most turnover at No. 1 in 15 months. The track is the sixth unique title in as many weeks, marking the quickest churn since the trio's "American Honey" ended a string of seven unique leaders on the chart dated April 24, 2010.

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	2	6	<b>#1</b> BEYONCÉ 4 PARKWOOD/COLUMBIA 90824/SONY MUSIC
2			<b>HOT SHOT DEBUT</b> VARIOUS ARTISTS SLOW GRIND: SONY MUSIC/COLUMBIA SPECIAL MARKETS 8829/RAZOR & TIE
3	1	2	KELLY ROWLAND HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC
4	8	8	BAD MEETS EVIL HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA
5	3	3	DJ KHALED WE THE BEST FOREVER WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	9	37	NICKI MINAJ PINK FRIDAY YOUNG MONEY/CASH MONEY 015021/UNIVERSAL REPUBLIC
7	8	7	PITBULL PLANET PIT MR. 305/POLO GROUNDS/JRMG
8	6	7	JILL SCOTT THE LIGHT OF THE SUN BLUES BABE 527941/WARNER BROS.
9	7	6	BIG SEAN FINALLY FAMOUS G.O.O.D./DEF JAM 015421/IDJMG
10	12	60	EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*IGA
11	13	38	RIHANNA LOUD SRP/DEF JAM 014927/IDJMG
12	3	2	JOSS STONE LP1 STONED 527769*/SURFDOG
13	11	19	WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG
14	21	14	<b>66</b> BEASTIE BOYS HOT SAUCE COMMITTEE PART TWO BROOD/INQUEST 0563*/CAPITOL
15	14	20	CHRIS BROWN F.A.M.E. JIVE 88067/JLG
16	16	36	MIGUEL ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
17	17	20	KIRK FRANKLIN HELLO FEAR FO YO SOUL/VERITY 77917/JLG
18	8	8	LEDISI PIECES OF ME VERVE FORECAST 015557/VG
19	20	9	TECH N9NE ALL 6'S & 7'S STRANGE 87/RBC
20	22	11	VARIOUS ARTISTS SELF MADE: VOL. 1 MAYBACH 527800/WARNER BROS.
21	26	45	LIL WAYNE I AM NOT A HUMAN BEING CASH MONEY 015002/UNIVERSAL REPUBLIC
22	23	14	SADE THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
23	20	20	JENNIFER HUDSON I REMEMBER ME ARISTA 60819/RMG
24	30	31	DRAKE THANK ME LATER YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC
25	10	2	WU-TANG LEGENDARY WEAPONS WU-TANG 2121/EONE
26	24	23	MARSHA AMBROSIUS LATE NIGHTS & EARLY MORNINGS J 64826/RMG
27	32	38	KANYE WEST MY BEAUTIFUL DARK TWISTED PHANTASY ROC-A-FELLA/DEF JAM 014685*YOUNG
28	28	22	LUPE FIASCO LASERS 1ST & 15TH/ATLANTIC 520870*/AG
29	27	39	CEE LO GREEN THE LADY KILLER RADICULTURE 525601/ELEKTRA
30	19	2	KINDRED THE FAMILY SOUL LOVE HAS NO RECEPTION PURPOSE 5792/SHANACHIE
31	25	5	LLOYD KING OF HEARTS YOUNG-GOLDFIE/ZONE 4/INTERSCOPE 015116/IGA
32	52	52	KEM INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469/UMRG
33	33	34	R. KELLY LOVE LETTER JIVE 80874/JLG
34	29	4	BRIAN MCKNIGHT JUST ME MR. SOLAME 5162/EONE
35	34	13	TYLER, THE CREATOR GOBLIN XL 529*
36	37	55	RICK ROSS TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG
37	36	49	THE TEMPTATIONS ICON MOTOWN 014607/UME
38	19	19	MARY MARY SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
39	38	39	KID CUDI MAN ON THE MOON II (EP) (ONG.O.O.D./UNIVERSAL REPUBLIC 014649*/UMRG)
40	41	47	TREY SONGZ PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG
41	42	44	WAKA FLOCCA FLAME FLOCKAVELU 1017 BRICK SQUAD/ASYLUM 522740/WARNER BROS.
42	18	2	JAY ROCK FOLLOW ME HOME TOP DAWG/STRANGE 83/RBC
43	39	6	CURRENSY WEEKEND AT BURNIES WARNER BROS. 527406
44	45	7	JAGGED EDGE THE REMEDY SLIP-N-SLIDE 07900
45			MAC MILLER ON AND ON AND BEYOND (EP) ROSTRUM DIGITAL EX
46	47	12	TINIE TEMPAH DISC-OVERY DISTURBING LONDON 70635/CAPITOL
47	46	4	PIMP C STILL PIMPING J PRINCE/RAP-A-LOT 4 LIFE 31370/RAP-A-LOT
48	37	14	JAY-Z HITS COLLECTION: VOL. ONE ROC NATION/DEF JAM 013621*/IDJMG
49	14	14	KELLY PRICE KELLY MY BLOCK/SANG GIRL 32101/MALACO
50	43	13	RAPHAEL SAADIQ STONE ROLLIN' COLUMBIA 62560*/SONY MUSIC

MAINSTREAM R&B/HIP-HOP			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	12	<b>#1</b> I'M ON ONE DJ KHALED (WE THE BEST)/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	2	10	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	3	20	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
4	5	9	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	7	27	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
6	4	19	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
7	6	22	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
8	10	9	BEST THING I NEVER HAD BEYONCÉ (PARKWOOD/COLUMBIA)
9	8	14	UNUSUAL TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
10	9	13	MAN DOWN RIHANNA (SRP/DEF JAM/IDJMG)
11			QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
12			OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
13	19	3	<b>66</b> OTIS JAY Z/KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
14	13	8	OH MY DJ DRAMA FEAT. FABOLOUS, ROSCOE DASH & WIZ KHALIFA (APHILLIATES/EONE)
15	17	4	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJMG)
16	21	6	MARVINS ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
17	14	10	ON MY LEVEL WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)
18	16	10	NOVACANE FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)
19	20	5	THAT WAY WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
20	15	13	BALLIN' YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)
21	18	17	WE CAN GET IT ON YO GOTTI (INEVITABLE/POLO GROUNDS/JRMG)
22	23	8	BREAK MY HEART ESTELLE FEAT. RICK ROSS (HOME SCHOOL/ATLANTIC)
23	24	6	TILL I'M GONE TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
24	24	6	WET THE BED CHRIS BROWN FEAT. LUDACRIS (JIVE/JLG)
25	29	3	ANYTHING (TO FIND YOU) MONICA FEAT. RICK ROSS (JRMG)
26	22	20	CUPID LLOYD FEAT. AWESOME JONES (YOUNG-GOLDFIE/ZONE 4/INTERSCOPE)
27	27	27	MRS. RIGHT MINDLESS BEHAVIOR FEAT. DIGGY (STREAMLINE/CONJUNCTION/INTERSCOPE)
28	26	9	NO ONE GONNA LOVE YOU JENNIFER HUDSON (ARISTA/RMG)
29	27	5	SO FRESH CJ HILTON FEAT. NAS (JRMG)
30	30	5	LET IT FLY MAINO FEAT. ROSCOE DASH (HUSTLE HARO/ATLANTIC/EONE)
31	28	19	JOHN LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
32	33	2	IT AIN'T OVER TIL IT'S OVER DJ GOLDIE FEAT. MARY 2, BUGE, FABOLOUS & JAWSS (WE THE BEST/CASH MONEY/UNIVERSAL REPUBLIC)
33	25	11	COUNTRY SH*T BIG K.R.I.T. (CINEMATIC/DEF JAM/IDJMG)
34	34	9	IN DA BOX SEAN GARRETT FEAT. RICK ROSS (BET 1 PENNED IT/COLUMBIA)
35	NEW		BODY 2 BODY ACE HOOB FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
36	31	4	THIS CALLED US HAMILTON PARK (HARRELL/L7/ATLANTIC)
37	39	3	BOO THANG VERSE SHIMMONDS FEAT. KELLY ROWLAND (BUVISION/KONLIVE)
38	37	18	BEST NIGHT OF MY LIFE JAMIE FOXX FEAT. WIZ KHALIFA (JRMG)
39	36	14	9 PIECE RICK ROSS FEAT. LIL WAYNE OR TI (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
40	RE-ENTRY		POT OF GOLD GAME FEAT. CHRIS BROWN (GEFFEN/INTERSCOPE)

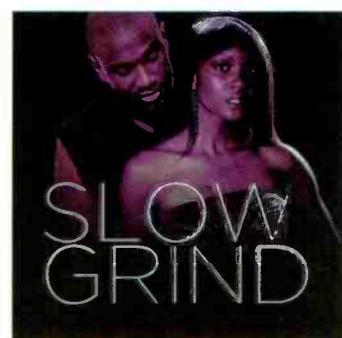
RHYTHMIC			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	18	<b>#1</b> PARTY ROCK ANTHEM LIMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
2	1	10	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	4	16	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4			GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)
5			I'M ON ONE DJ KHALED (WE THE BEST)/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	7	7	<b>66</b> LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
7	6	15	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
8	8	8	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
9	9	13	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
10	10	20	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
11	11	9	BEST THING I NEVER HAD BEYONCÉ (PARKWOOD/COLUMBIA)
12	17	9	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
13	16	7	FAR AWAY TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
14	13	17	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
15	14	28	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
16	18	18	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
17	20	6	GUCCI GUCCI KREAYSHAWN (COLUMBIA)
18	21	5	I WANNA GO BRITNEY SPEARS (JIVE/JLG)
19	23	10	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
20	24	7	RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)
21	12	12	DON'T WANNA GO HOME JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
22	25	5	TILL I'M GONE TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
23	22	13	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
24	34	2	OTIS JAY Z/KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
25	26		NO SLEEP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
26			MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJMG)
27			MARVINS ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
28	28		THE MACK MANN FEAT. SNOOP DOGG & IYAZ (MERCURY/IDJMG)
29	19	10	NOVACANE FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)
30	NEW		CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
31	33	3	POT OF GOLD GAME FEAT. CHRIS BROWN (GEFFEN/INTERSCOPE)
32	30	12	WHERE THEM GIRLS AT DAVID GUETA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSICA/STRAWBERRY/CAPITOL)
33	29	11	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
34	31	6	TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (ROBBINS)
35	27	11	UNUSUAL TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
36	37	18	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
37	32	18	BEST LOVE SONG T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
38	NEW		GOT 2 LUV U SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)
39	NEW		QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
40	RE-ENTRY		ON MY LEVEL WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC/RRP)

ADULT R&B			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	17	<b>#1</b> SO IN LOVE JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)
2	2	18	PIECES OF ME LEDISI (VERVE FORECAST/VERVE)
3	3	29	I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPD CENTRIC/VERITY/JLG)
4	4	21	IF IT'S LOVE KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL REPUBLIC)
5	6	13	LIFE OF THE PARTY CHARLIE WILSON (P. MUSIC/JIVE/JLG)
6	9	14	YES MUSIQ SOULCHILLO (ATLANTIC)
7	7	30	4EVERMORE ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
8	5	36	FAR AWAY MARSHA AMBROSIUS (JRMG)
9	8	30	NOT MY DADDY KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)
10	11	15	RADIO MESSAGE R. KELLY (JIVE/JLG)
11	10	11	NO ONE GONNA LOVE YOU JENNIFER HUDSON (ARISTA/RMG)
12	15	11	IN THE MOOD JOHNNY GILL (NOTIFI)
13	17	17	COLLARD GREENS & CORNBREAD FANTASIA (S/19/JRMG)
14	12	12	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
15	16	9	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
16	14	14	FALL 5.0 BRIAN MCKNIGHT (MR. SOLANE/EONE)
17	18	11	LATE NIGHTS & EARLY MORNINGS MARSHA AMBROSIUS (JRMG)
18	19	16	FOOL FOR YOU CEE LO GREEN FEAT. MELANIE FONA OR PHILIP BAILEY (RADICULTURE/ELEKTRA/ATLANTIC)
19	17	12	SURVIVE MARY MARY (MY BLOCK/COLUMBIA)
20	21	24	I GOT THAT LOVE CHRIS WALKER (PENDULUM/WDE)
21	23	14	NOBODY GREATER VASHAWN MITCHELL (EMI GOSPEL)
22	24	7	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
23	27	6	HIMAHOLIC KELLY PRICE (MY BLOCK/SANG GIRL/MALACO)
24	20	16	I CAN'T MAKE YOU LOVE ME TANK (MOGAMBA/SONG DYNASTY/ATLANTIC)
25	22	16	CLOSER JOE (DEXTERITY SOUNDS)

RAP SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	12	<b>#1</b> I'M ON ONE DJ KHALED (WE THE BEST)/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	3	14	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	4	20	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
4	5	18	PARTY ROCK ANTHEM LIMFAO FEAT. LAUREN BEMETT & GOODNICK (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
5	6	16	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
6	7	17	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)
7	8	3	OTIS JAY Z/KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
8	10	5	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
9	11	4	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJMG)
10	9	26	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
11	12	31	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
12	13	6	OH MY DJ DRAMA FEAT. FABOLOUS, ROSCOE DASH & WIZ KHALIFA (APHILLIATES/EONE)
13	17	18	JOHN LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
14	13	8	ON MY LEVEL WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC/RRP)
15	14	48	NO HANDS WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
16	18	23	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC)
17	16	27	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
18	20	3	THAT WAY WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
19	22	5	FAR AWAY TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
20	23	5	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
21	NEW		<b>66</b> HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
22	19	9	BALLIN' YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)
23	24	2	TILL I'M GONE TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
24	2		GUCCI GUCCI KREAYSHAWN (COLUMBIA)
25	NEW		RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)

## BETWEEN THE BULLETS

# 'SLOW GRIND' A BIG DEAL



Razor & Tie's compilation set *Slow Grind* opens at No. 2 on Top R&B/Hip-Hop Albums, the highest rank in the chart's 46-year history for an album of prior R&B-only hits featuring various artists from a host of labels. That discounts sets like the *Now* compilations—which contained a mix of R&B, pop, rock and country—and label-specific compilations, tribute albums and artist-presented projects like *The Neptunes Present... Clones*. *Grind* shifts 32,000 units, 97% of which were a deluxe edition sold through direct-response TV ads; the remainder was a standard version available at traditional retailers. The multi-disc set contains 14 tracks that have topped Hot R&B/Hip-Hop Songs since 1992 from acts like Boyz II Men, En Vogue, Ginuwine, Robin Thicke and Rihanna.

—Karinah Santiago

The rechristened Universal Republic becomes the first record company to lock down the top four spots on the Mainstream R&B/Hip-Hop airplay chart since the then-Sony Urban Music did so in the Sept. 3, 2005, issue. The two labels are the only ones to dominate the top four in the chart's 18-year history.

## DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	9	<b>DIRTY DANCER</b>	ENRIQUE KULESAS WITH USHER FEAT. LIL WAYNE/UNIVERSAL REPUBLIC
2	5	7	<b>PUT YOUR HANDS UP (IF YOU FEEL LOVE)</b>	KYLIE MINOQUE PARLOPHONE/ASTRALWERKS/CAPITOL
3	6	5	<b>I WANNA GO</b>	BRITNEY SPEARS JIVE/JLG
4	3	10	<b>TIL DEATH</b>	WYNTER GORDON BIG BEAT/ATLANTIC
5	1	1	<b>THE EDGE OF GLORY</b>	LADY GAGA STREAMLINE/KONJIVE/INTERSCOPE
6	4	9	<b>DON'T WANNA GO HOME</b>	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
7	12	6	<b>TALKING TO THE UNIVERSE</b>	ONO MIND TRAIN/TWISTED
8	14	4	<b>BEST THING I NEVER HAD</b>	BEYONCE PARKWOOD/COLUMBIA
9	13	7	<b>UNDIVIDED</b>	BLUSH FEAT. SNOOP DOGG FAR WEST/NETTWERK
10	8	11	<b>SAVE THE WORLD</b>	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
11	11	13	<b>WHO SAYS</b>	SELENA GOMEZ & THE SCENE HOLLYWOOD
12	7	8	<b>FREAK OF NATURE</b>	RICKY MARTIN SONY MUSIC LATIN
13	21	4	<b>BEHIND THE WHEEL 2011</b>	DEPECHE MODE REPRISE/RHINO
14	19	6	<b>FREAK LIKE ME</b>	MAYRA VERONICA MVA
15	20	5	<b>RIGHT THERE</b>	NICOLE SCHERZINGER FEAT. 50 CENT INTERSCOPE
16	22	3	<b>CALIFORNIA KING BED</b>	RIHANNA SRP/DEF JAM/IDJMG
17	10	16	<b>PARTY ROCK ANTHEM</b>	LMFAO FEAT. LAUREN BENNETT & GONKROK PARTY ROCK/MILLIUM/CHERRYTREE/INTERSCOPE
18	16	11	<b>WORLDWIDE</b>	ROGER SANCHEZ FEAT. MOBIN MASTER + MC FLIPSIDE STEALTH/ULTRA
19	28	4	<b>HOLDIN' ON</b>	DAVE AUDE FEAT. ELIJAH AUDACIOUS
20	31	4	<b>LITTLE BAD GIRL</b>	DAVID GUETTA FEAT. TAO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
21	29	5	<b>LITTLE TIME LOW</b>	THE WANTED GLOBAL TALENT/MERCURY/IDJMG
22	24	6	<b>GIVE IT</b>	AMDRAY KNOCKOUT FASHION
23	17	9	<b>WHEN THE LIGHTS GO DOWN</b>	GRACE V. DREAM MERCHANT 21/CMG
24	15	9	<b>TRUE LOVE</b>	GEORGE ACOSTA FEAT. FISHER BLACK HOLE
25	25	7	<b>BOUNCE</b>	CALVIN HARRIS FEAT. KELIS ULTRA

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	7	6	<b>TASTE THE NIGHT</b>	DALAL GOLD EAGLE
27	38	3	<b>SET FIRE TO THE RAIN</b>	ADELE XL/COLUMBIA
28	9	12	<b>I'M INTO YOU</b>	JENNIFER LOPEZ FEAT. LIL WAYNE ISLAND/IDJMG
29	40	2	<b>POWER PICK CHAMPAGNE SHOWERS</b>	LMFAO FEAT. METAL MULISHA PARTY ROCK/MILLIUM/CHERRYTREE/INTERSCOPE/UNIVERSAL
30	18	13	<b>LAST FRIDAY NIGHT (T.G.I.F.)</b>	KATY PERRY CAPITOL
31	23	8	<b>WTF</b>	MATT ZARLEY ZARLEY SONGS
32	NEW	1	<b>HOT SHOT BEAUT COLLIDE</b>	LEONA LEWIS SYCO/J/RMG
33	34	5	<b>VEGAS</b>	VANDALISM & STATIC REVENGER WHITE HOUSE
34	NEW	1	<b>I'M STILL HOT</b>	LUCIANA VIOLENT LIPS/AUDACIOUS
35	42	3	<b>OUTTA CONTROL</b>	J786 STARBUSS
36	26	12	<b>GIVE ME EVERYTHING</b>	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/J/RMG
37	37	7	<b>MR. SAXOBEAT</b>	ALEXANDRA STAN ULTRA
38	32	12	<b>WHERE THEM GIRLS AT</b>	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
39	33	11	<b>LONG TIME (TAKING MY TIME)</b>	STATIC REVENGER & ANGER DIMAS WHITE HOUSE
40	36	6	<b>NOT GETTING ANY BETTER</b>	INNERPARTYSYSTEM RED BULL
41	35	10	<b>JUMP</b>	GIA BELLA XTREME
42	46	2	<b>ASS ON THE FLOOR</b>	DIDDY - DIRTY MONEY FEAT. SWIZZ BEATZ BAD BOY/INTERSCOPE
43	45	3	<b>CITY OF KINGS</b>	ROGER REESER & DAN SAENZ FEAT. JENNIFER KARR SEA TO SUN
44	30	12	<b>PRETTY UGLY</b>	YENN DOWN UNDER
45	48	2	<b>OPM</b>	KATRINA RED RED
46	50	2	<b>LITTLE WHITE Doves</b>	DIRTY VEGAS DM
47	NEW	1	<b>NO ONE GONNA LOVE YOU</b>	JENNIFER HUDSON ARISTA/RMG
48	44	5	<b>THIS IS WHAT ROCK N ROLL LOOKS LIKE</b>	PORCELAINE BLACK FEAT. LIL WAYNE UNIVERSAL REPUBLIC
49	NEW	1	<b>NEVER WILL BE MINE</b>	RYE RYE FEAT. ROBYN N.E.E.T./INTERSCOPE
50	49	2	<b>DIAMOND JIGSAW</b>	UNDERWORLD DM

## DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	12	<b>LADY GAGA</b>	BORN THIS WAY STREAMLINE/KONJIVE/INTERSCOPE 015373/MGA
2	NEW	1	<b>BASSNECTAR</b>	DIVERGENT SPECTRUM AMORPHOUS 011
3	2	7	<b>LMFAO</b>	SORRY FOR PARTY ROCKING PARTY ROCK/MILLIUM/CHERRYTREE/INTERSCOPE 015678/MGA
4	3	145	<b>LADY GAGA</b>	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE 011805/MGA
5	6	33	<b>SKRILLEX</b>	SCARY MONSTERS AND NIC SPITES BIG BEAT/MAUSTRAP/ATLANTIC DIGITAL EXAG
6	5	8	<b>OWL CITY</b>	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*
7	7	35	<b>DEADMAU5</b>	4X4=12 MAUSTRAP 2518/ULTRA
8	4	2	<b>LITTLE DRAGON</b>	RITUAL UNION PEACEFROG 074333*
9	8	35	<b>DAFT PUNK</b>	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*
10	9	4	<b>BREATHE CAROLINA</b>	HELL IS WHAT YOU MAKE IT FEARLESS 30153
11	11	36	<b>VARIOUS ARTISTS</b>	UKF DUBSTEP 2010 UKF DIGITAL EX
12	13	53	<b>LADY GAGA</b>	THE REMIX STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE 014633*/MGA
13	12	20	<b>KESHA</b>	I AM THE DANCE COMMANDER... KEMOSABER/CA 86508/RMG
14	10	6	<b>THIEVERY CORPORATION</b>	CULTURE OF FEAR (S.L. 17)*
15	NEW	1	<b>VARIOUS ARTISTS</b>	UKF: BASS CULTURE UKF 004
16	21	11	<b>MOBY</b>	DESTROYED LITTLE IDIOT 9502*/MUTE
17	17	7	<b>SKRILLEX</b>	MORE MONSTERS AND SPITES (EP) BIG BEAT/MAUSTRAP/ATLANTIC DIGITAL EXAG
18	18	28	<b>VIC LATINO</b>	VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734
19	14	18	<b>DAFT PUNK</b>	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
20	15	18	<b>TIESTO</b>	CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001
21	24	2	<b>VARIOUS ARTISTS</b>	ULTRA WEEKEND 7 ULTRA 2865
22	23	7	<b>KC AND THE SUNSHINE BAND</b>	FLASHBACK WITH KC AND THE SUNSHINE BAND FLASHBACK 522201/RHINO
23	20	26	<b>JAMES BLAKE</b>	JAMES BLAKE POLYDOR 02/UNIVERSAL REPUBLIC
24	22	17	<b>GORILLAZ</b>	THE FALL VIRGIN 97588*/CAPITOL
25	NEW	1	<b>MOONFACE</b>	ORGAN MUSIC NOT VIBRAPHONE LIKE TO HOPED JAGJAGUAR 168*

## DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	6	<b>I WANNA GO</b>	BRITNEY SPEARS JIVE/JLG
2	3	17	<b>PARTY ROCK ANTHEM</b>	LMFAO FEAT. LAUREN BENNETT & GONKROK PARTY ROCK/MILLIUM/CHERRYTREE/INTERSCOPE
3	1	16	<b>WHAT A FEELING</b>	ALEX GAUDINO FEAT. KELLY ROWLAND ULTRA
4	4	6	<b>LAST FRIDAY NIGHT (T.G.I.F.)</b>	KATY PERRY CAPITOL
5	14	6	<b>CINEMA</b>	BENNY BENASSI FEAT. GARY GO ULTRA
6	12	12	<b>SAVE THE WORLD</b>	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
7	6	6	<b>SUN IS UP</b>	INNA ULTRA
8	9	19	<b>ADDICTION</b>	MEDINA ULTRA
9	11	16	<b>CALL MY NAME</b>	SULTAN & NED SHEPARD FEAT. NADIA ALI HAREM
10	10	15	<b>SUN AND MOON</b>	ABOVE & BEYOND FEAT. RICHARD BEDFORD ANJUNABEATS/ULTRA
11	21	1	<b>IN THE DARK</b>	DEV INDIE-POP/UNIVERSAL REPUBLIC
12	16	9	<b>RAISE YOUR WEAPON</b>	DEADMAU5 MAUSTRAP/ULTRA
13	13	7	<b>BOUNCE</b>	CALVIN HARRIS FEAT. KELIS ULTRA
14	NEW	1	<b>IN THE AIR</b>	MORGAN PAGE, SULTAN & NED SHEPARD AND BT FEAT. ANGELA MCCLOSKEY/NETTWERK
15	11	11	<b>THE EDGE OF GLORY</b>	LADY GAGA STREAMLINE/KONJIVE/INTERSCOPE
16	5	15	<b>GIVE ME EVERYTHING</b>	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/J/RMG
17	17	3	<b>TIL DEATH</b>	WYNTER GORDON BIG BEAT/ATLANTIC
18	19	19	<b>NITON (THE REASON)</b>	ERIC PRYDZ ULTRA
19	22	6	<b>LITTLE BIRD</b>	KIM SOZZI ULTRA
20	12	19	<b>MR. SAXOBEAT</b>	ALEXANDRA STAN ULTRA
21	20	20	<b>BEAUTIFUL PEOPLE</b>	CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG
22	24	3	<b>DROP IT LOW</b>	KAT DELUNA GLOBAL MUSIC BRAND/MASS APPEAL/EONE
23	23	23	<b>ME AND MY MICROPHONE</b>	SEPTEMBER ROBBINS
24	18	13	<b>WHERE THEM GIRLS AT</b>	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
25	25	2	<b>CALL YOUR GIRLFRIEND</b>	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE

## TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	92	<b>MICHAEL BUBLE</b>	77 WKS CRAZY LOVE 143 REPRISE 520733/WARNER BROS. 2
2	3	8	<b>PAT METHENY</b>	WHAT'S IT ALL ABOUT NONE SUCH 527912/WARNER BROS.
3	2	1	<b>VARIOUS ARTISTS</b>	IN A BOSSA NOVA MOOD UNIVERSAL SPECIAL MARKETS 015603 EXSTARBOOKS
4	RE-ENTRY	1	<b>THE DV PLAYERS</b>	CARLETON VARNIE: MUSIC WITH STYLE DC RECORDS 33967 EX
5	4	28	<b>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS JR.</b>	THE VERY BEST OF THE HIT PACK FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. WARNER BROS.
6	5	1	<b>HARRY CONNICK, JR.</b>	IN CONCERT ON BROADWAY COLUMBIA/LEGACY 77295 SONY MUSIC 4
7	5	1	<b>MADELEINE PEYROUX</b>	STANDING ON THE ROOFTOP PENNYWELL 015636*/DECCA
8	9	19	<b>WILLIE NELSON &amp; WYNTON MARSALIS FT. NORAH JONES</b>	HERE WE GO AGAIN BLUE NOTE 96388/BLG
9	NEW	1	<b>RICK BRAUN</b>	SINGS WITH STRINGS MACK AVENUE 7025/ARTISTRY
10	7	45	<b>SOUNDTRACK</b>	TREME: SEASON 1 HBO/GEFFEN 014910/IGA
11	8	41	<b>MICHAEL BUBLE</b>	HOLLYWOOD: THE DELUXE 143 REPRISE 526141/WARNER BROS.
12	11	9	<b>COREA, CLARKE &amp; WHITE</b>	FOREVER CONCORD 32627
13	14	25	<b>NINA SIMONE</b>	S.O.U.L.: NINA SIMONE SONY MUSIC CMG 83788/SONY MUSIC
14	1	2	<b>SACHAL STUDIOS ORCH., LAHORE</b>	JAZZ INTERPRETATIONS... SACHAL DIGITAL UNIVERSAL REPUBLIC
15	10	10	<b>LOUIS ARMSTRONG</b>	ICON: LOUIS ARMSTRONG HIP-D 015528/UME

## TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	9	<b>MORMON TABERNACLE CHOIR</b>	THIS IS THE CHRIST MORMON TABERNACLE CHOIR 5055982
2	3	15	<b>VARIOUS ARTISTS</b>	THE ROYAL WEDDING DECCA 015604
3	2	51	<b>VARIOUS ARTISTS</b>	BIZET: CARMEN SUGAR/DECCA 014589 UNIVERSAL CLASSICS GROUP
4	34	1	<b>MORMON TABERNACLE CHOIR</b>	MEN OF THE MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 5053126
5	1	1	<b>MILOS KARADAGLIC</b>	MILYUTIN DECCA 0155799/UNIVERSAL CLASSICS GROUP
6	NEW	1	<b>NINA STEMME, JONAS KAUFMAN/LUCERNE FESTIVE</b>	BEETHOVEN DECCA 015705/UNIVERSAL CLASSICS GROUP
7	13	18	<b>JOSH WRIGHT</b>	JOSH WRIGHT SHADOW MOUNTAIN 5055981
8	6	36	<b>ERIC WHITACRE</b>	LIGHT & GOLD DECCA 014850/UNIVERSAL CLASSICS GROUP
9	1	54	<b>ANDRE RIEU &amp; HIS JOHANN STRAUSS ORCH.</b>	FOREVER VIENNA ANDRE RIEU POLYGRAM HIP-D 014439/UME 4
10	RE-ENTRY	1	<b>L HUNT LIEBERSON PHILHARMONIA BAROQUE ORCH.</b>	BERLIOZ PHILHARMONIA BAROQUE 01
11	RE-ENTRY	1	<b>ZUILL BAILEY/AWADAGIN PRATT</b>	BRAMMS TELARC 32664/CONCORD
12	10	20	<b>LANG LANG</b>	LANG LANG LIVE IN VIENNA SINGS STARBUSS CLASSICAL 7197/SONY MASTERWORKS 4
13	12	10	<b>J. KAUFMANN/ACCADEMIA NAZIONALE DI SANTA CECILIA</b>	VERISMO ARIAS DECCA 015463/UNIVERSAL CLASSICS GROUP
14	8	16	<b>THE BENEDICTINE NUNS OF NOTRE-DAME DE L'ANNONCIATION</b>	VOICES DECCA 015000/UNIVERSAL CLASSICS GROUP
15	11	29	<b>S. DIMNERSTEIN/KAMMERORCHESTER STAATSKAPPELLE BERLIN</b>	BACH: A STRANGE BEAUTY SONY CLASSICAL 81742/SONY MASTERWORKS

## CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	7	<b>GABRIEL BELLO</b>	GABRIEL BELLO KINGS MOUNTAIN 91231/ECMD
2	3	19	<b>BONEY JAMES</b>	CONTACT VERVE FORECAST 015375/VG
3	1	8	<b>MICHAEL FRANKS</b>	TIME TOGETHER SHANACHIE 5189
4	7	7	<b>PAUL HARDCASTLE</b>	HARDCASTLE VI TRIPPIN' 'N' RHYTHM 48
5	4	51	<b>ESPERANZA SPALDING</b>	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
6	12	68	<b>TROMBONE SHORTY</b>	BACKTOWN VERVE FORECAST 014194/VG
7	18	41	<b>FOURPLAY</b>	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD
8	12	12	<b>BELA FLECK &amp; THE FLECKTONES</b>	ROCK-ET > SCIE-NCE EONE 2133
9	3	3	<b>TERRI LYNE CARRINGTON</b>	THE MOSAIC PROJECT GROOVE/CONCORD JAZZ 33016/CONCORD
10	13	12	<b>EUGE GROOVE</b>	STVEN LARGE SHANACHIE 5190
11	43	1	<b>DAVE KOZ</b>	HELLO TOMORROW CONCORD 31753
12	27	27	<b>THE RIPPINGONS FT. RUSS FREEMAN</b>	COTE D'AZUR PEAK 32580/CONCORD
13	11	1	<b>DOWN TO THE BONE</b>	MAIN INGREDIENTS TRIPPIN' 'N' RHYTHM 50
14	16	58	<b>KENNY G</b>	HEART AND SOUL CONCORD 32048
15	RE-ENTRY	1	<b>BRIAN WILSON</b>	BRIAN WILSON REIMAGINES GERSHWIN DISNEY PEARL SERIES 004299/WALT DISNEY

## CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	9	<b>JACKIE EVANCHO</b>	DREAM WITH ME SYCO/COLUMBIA 87051/SONY MUSIC 4
2	2	15	<b>IL VOLO</b>	IL VOLO OPERA BLUES/GATICA/RENTON/GEFFEN 015517/IGA
3	3	3	<b>2CELLOS</b>	2CELLOS MASTERWORKS 91011/SONY MASTERWORKS
4	9	1	<b>IL VOLO</b>	IL VOLO EN ESPAOL OPERA BLUES/GATICA/RENTON/GEFFEN DIGITAL EXAG
5	38	1	<b>JACKIE EVANCHO</b>	O HOLY NIGHT (EP) SYCO/COLUMBIA 81151/SONY MUSIC 4
6	55	1	<b>DAVID GARRETT</b>	ROCK SYMPHONIES DECCA 014442
7	7	37	<b>STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH.</b>	STING: LIVE IN BERLIN CHERRYTREE/OG 014982/DECCA 4
8	57	1	<b>STING</b>	SYMPHONICITIES CHERRYTREE/OG 014464*/UNIVERSAL CLASSICS GROUP
9	33	1	<b>DUE VOICI</b>	DUE VOICI TUNETONES 014271/UME 4
10	11	23	<b>ALFIE BOE</b>	BRING HIM HOME DECCA 015330
11	12	51	<b>ZOE KEATING</b>	INTO THE TREES ZOE KEATING 03 EX
12	10	3	<b>THE CITY OF PRAGUE PHILHARMONIC ORCH.</b>	THE SYMPHONIC CELTIC ALBUM SILVA CLASSICS 60463/SILVA SCREEN
13	RE-ENTRY	1	<b>M. PATTON WITH ORCH. FILARMONICA A. TOSCANINI</b>	MONDO CANE IPECAC 119
14	RE-ENTRY	1	<b>ALFIE BOE</b>	YOU'LL NEVER WALK ALONE EMI CLASSICS 96789
15	13	59	<b>KATHERINE JENKINS</b>	BELIEVE 143/

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	<b>#1</b> GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/JRMG)
2	1	25	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
3	5	9	<b>GREATEST GAINER</b> AMOR CLANDESTINO	MANA (WARNER LATINA)
4	3	13	YOU	ROMEO SANTOS (SONY MUSIC LATIN)
5	6	11	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISIA)
6	7	23	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
7	4	18	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DMJM)
8	8	11	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISIA)
9	9	26	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
10	16	12	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
11	11	13	GRITAR	LUIS FONSI (UNIVERSAL MUSIC LATINO)
12	11	16	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO (DISA/ASL)
13	10	16	PROMETI	INTOCABLE (G.I.M.)
14	18	54	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
15	21		EL ARDIDO	LARRY HERNANDEZ (MENDIETA/FONOVISIA)
16	19	40	ME ENCANTARIA	FIDEL RUEDA (DISA)
17	12	14	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
18	23	7	ENSENAMA A OLVIDAR	DAREYES DE LA SIERRA (DISA)
19	15	16	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
20	13	15	LLAMA AL SOL	TITO 'EL BAMBINO' (SIENTE)
21	21	8	PARTY ROCK ANTHEM	UMFA FEAT. LAUREN BENNETT & GONROCK (PHILIP: ROCKWILL/JAMMER/RYTHER/NEERSCOPE)
22	24	4	TU OLOR	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
23	22	13	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
24	20	10	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
25	25	12	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
26	35	4	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)
27	30	18	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
28	27	9	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
29	31	7	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
30	26	19	EL TIERNO SE FUE	CALIBRE 50 (DISA)
31	32	7	MI CORAZON INSISTE	JENCARLOS CANELA (BULLSEYE)
32	39	2	FRIO	RICKY MARTIN (SONY MUSIC LATIN)
33			QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECODITOS (DISA)
34	34	9	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
35	33	16	PELIGRO	REIK (SONY MUSIC LATIN)
36	36	6	SOLO PIENSO EN TI	JERRY RIVERA (VENEMUSIC)
37	38	9	POR SER TU MUJER	NATALIA JIMENEZ (SONY MUSIC LATIN)
38	44	5	QUITATE LA VENDA	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
39	49	6	GOLPES EN EL CORAZON	LOS TIGRES DEL NORTE FEAT. PAULINA RUBIO (FONOVISIA)
40	40	6	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTENA (MENDIETA/FONOVISIA)
41	49	3	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO (DISA)
42	28	20	MI CORAZON ESTA MUERTO	RKM & KEN-Y (PINA)
43			<b>HOT SHOT DEBUT</b> CARA A LA MUERTE (LIVE)	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
44	46	17	MI VIDA	DIVINO (MVP)
45	43	3	LOCOS LOS 2	LUIS ENRIQUE (TOP STOP)
46	37	10	NINAS PUDIENDES Y PODEROSAS	VOZ DE MANDO (DISA)
47	41	19	LA HUMMER Y EL CAMARO	VOZ DE MANDO ARTISTAS INVITADOS ESCOLTA DE GUERRA Y JORGE SANTACRUZ (DISA)
48	42	9	BORRACHO Y LOCO	LOS HURACANES DEL NORTE (DISA)
49			<b>NEW</b> EL MENTIROSO	BANDA CARNAVAL (DISA)
50			<b>RE-ENTRY</b> AL FINAL DE NUESTRO AMOR	ALEX RIVERA (EKKORECORDS)

Chuy Lizarraga earns his second top 10 on Hot Latin Songs with "Donde Estas Presumida," off his most recent album *Pistear, Pistear*. He last hit the top 10 with "La Peinada" (No. 3 peak in June 2010) from prior set *Tu Regalo*.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	75	<b>#1</b> PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
2	3	3	VARIOUS ARTISTS	Puros Trankazos FONOVISIA 354649/UMLE	
3	5	57	<b>66</b> ENRIQUE IGLESIAS	IMPULSO UNIVERSAL REPUBLICA UNIVERSAL MUSIC LATINO 014403/UMLE	
4	7	42	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
5	4	9	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UMLE	
6	3	17	MANA	DRAMA Y LUZ WARNER LATINA 526530	
7	9	11	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
8	12	11	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISIA 354644/UMLE	
9	11	37	DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014657/UMLE	
10	8	78	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
11	18	29	LOS BUKIS	35 ANIVERSARIO FONOVISIA 354608/UMLE	
12	10	10	FRANCO DE VITA	FRANCO DE VITA: EN PRIMERA FILA SONY MUSIC LATIN 78112	
13	14	36	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE	
14	16	62	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
15	19	28	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
16	20		VARIOUS ARTISTS	DEL RECORDS PRESENTA ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
17	6	3	LUIS ENRIQUE	SOY Y SERE TOP STOP 30020/SONY MUSIC LATIN	
18	22	19	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	
19	21	28	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
20	17	6	LUIS FONSI	TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE	
21	25	36	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISIA 570058/UMLE	
22	15	5	REIK	PELIGRO SONY MUSIC LATIN 89571	
23	23	20	INTOCABLE	2011 G.I.M. 029/DASMI	
24	27	39	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
25	31	56	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE	
26	26	16	TIERRA CALI	UN SIGLO DE AMOR VICTORIA/UNIVERSAL MUSIC LATINO 654133/UMLE	
27	29	40	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
28	32	9	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91160/SONY MUSIC LATIN	
29	34	20	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
30	33	70	CHINO & NACHO	MI NINA BONITA MACHETE 014142/UMLE	
31	24	20	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE	
32	36	4	LOS INVASORES DE NUEVO LEON	30 ANIVERSARIO: EN VIVO SERCA 6926	
33	13	2	JERRY RIVERA	EL AMOR EXISTE VENE/MUSIC/UNIVERSAL MUSIC LATINO 654155/UMLE	
34	37	42	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
35	38	12	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	
36			<b>HOT SHOT DEBUT</b> LOS TRAILEROS DEL NORTE	EN VIVO SERCA 6929	
37	35	7	JENCARLOS CANELA	UN NUEVO DIA BULLSEYE 8942	
38	41	17	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA	
39	40	43	MARCO ANTONIO SOLIS	EN TOTAL PLENTUD FONOVISIA 354570/UMLE	
40	30	7	NATALIA JIMENEZ	NATALIA SONY MUSIC LATIN 92171	
41	39	63	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402	
42	47	52	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812	
43	28	2	LOS HEREDEROS DE NUEVO LEON	NO DECIDAS POR MI SERCA 6930	
44	44	20	EL TRONO DE MEXICO	SIGO ESTANDO CONTIGO FONOVISIA 354637/UMLE	
45	42	27	RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	
46	45	38	VARIOUS ARTISTS	TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN	
47	50	16	JOAN SEBASTIAN	20-20: ROMANTICAS MUSART 4322/BALBOA	
48	46	6	SERGIO VEGA	RECORDANDO A EL SHAKA SONY MUSIC LATIN 76232	
49	43		JOAN SEBASTIAN	LOS HUEVOS RANCHEROS FONOVISIA 354639/UMLE	
50	49	14	EL COYTE Y SU BANDA TIERRA SANTA	ESCUELA DE LA VIDA ISA 2112/MORENA	

New York native J'Martin starts his chart career with three straight top 10s on Tropical Airplay as "No Soy Tu Tipo" (featuring Melina Leon) jumps 14-9. He joins another streaky newcomer, Prince Royce, who's at No. 6 and has hit the top 10 with all five of his entries.



REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	3	<b>#1</b> VARIOUS ARTISTS	Puros Trankazos FONOVISIA 354649/UMLE	
2	2	11	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISIA 354644/UMLE	
3	4	29	LOS BUKIS	35 ANIVERSARIO FONOVISIA 354608/UMLE	
4	3	55	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
5	5	16	VARIOUS ARTISTS	DEL RECORDS PRESENTA ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
6	7	19	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	
7	6	28	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
8	9	34	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISIA 570058/UMLE	
9	8	20	INTOCABLE	2011 G.I.M. 029/DASMI	
10	11	35	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
11	13	14	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE	
12	10	16	TIERRA CALI	UN SIGLO DE AMOR VICTORIA/UNIVERSAL MUSIC LATINO 654133/UMLE	
13	14	9	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91160/SONY MUSIC LATIN	
14	15	20	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
15	16	4	LOS INVASORES DE NUEVO LEON	30 ANIVERSARIO: EN VIVO SERCA 6926	
16	17	28	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
17	18	12	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	
18	<b>NEW</b>		LOS TRAILEROS DEL NORTE	EN VIVO SERCA 6929	
19	19	13	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA	
20	<b>RE-ENTRY</b>		LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812	

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	75	<b>#1</b> PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
2	3	11	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
3	2	3	LUIS ENRIQUE	SOY Y SERE TOP STOP 30020/SONY MUSIC LATIN	
4	4	5	JERRY RIVERA	EL AMOR EXISTE VENE/MUSIC/UNIVERSAL MUSIC LATINO 654155/UMLE	
5	5	42	HECTOR ACOSTA: EL TORITO	DEBILIGAME OJA M/VENEMUSIC/UNIVERSAL MUSIC LATINO 654093/UMLE	
6	6	61	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483	
7	7	7	TITO ROJAS	INDEPENDIENTE TR 1085	
8	8	39	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	
9	9	15	OLGA TANON	MI NINA LAGRIMA MAS MIA MUSA 90020/SONY MUSIC LATIN	
10	11	52	GILBERTO SANTA ROSA	MIS FAVORITAS SONY MUSIC LATIN 70885	
11	15	59	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868	
12	14	33	FRANKIE RUIZ	15 EXITOS: OHO SAL SERE VOL 2 MACHETE 014862/UMLE	
13	10	13	TOBY LOVE	LA VOZ DE LA JUVENTUD SONY MUSIC LATIN 65662	
14	13	32	NUEVO VOCES	BEST OF HOT AND SPICY SALSA SONOMA 4019	
15	<b>RE-ENTRY</b>		VICTOR MANUELLE	MIS FAVORITAS SONY MUSIC LATIN 70885	
16	12	69	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60736	
17	<b>RE-ENTRY</b>		SPANISH HARLEM ORCHESTRA	VIVA LA TRADICION CONCORD PISCANTE 32263/CONCORD	
18	<b>RE-ENTRY</b>		JERRY RIVERA	MIS FAVORITAS SONY MUSIC LATIN 70875	
19	18	4	TITO PUNTE	A MAN AND HIS MUSIC: EL REV FANIA 08003/COOIGO	
20	<b>RE-ENTRY</b>		24 HORAS	LOS INDIVISIBLES CACAO/MACHETE 014614/UMLE	

BETWEEN THE BULLETS

MANA'S NINTH LATIN POP NO. 1



Maná extends the mark for most No. 1s on Latin Pop Airplay by a duo or group as "Amor Clandestino" jumps 2-1 to become its ninth chart-topper. The band ranks fifth among all acts behind Enrique Iglesias (17 No. 1s), Shakira (13), Cristian Castro (11) and Luis Miguel (10). Camila is the next closest band, with three. Maná also climbs Hot Latin Songs (5-3) as the Greatest Gainer, claiming 11.7 million audience impressions (up 15%), according to Nielsen BDS. —Karinah Santiago

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	2	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
2	9	LITTLE BAD GIRL	DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC		
3	1	SHE MAKES ME WANNA	JLS FT. DEV EPIC		
	NEW	SWAGGER JAGGER	CHER LLOYD SYCO		
5	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
6	3	GLAD YOU CAME	THE WANTED GLOBAL TALENT/GEFFEN		
7	13	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS/CATCHY TUNES/ORFANATO		
8	5	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		
9	6	SET FIRE TO THE RAIN	ADELE XL		
10	11	THE A-TEAM	ED SHEERAN WARNER		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	NEW	RUN FOR YOU	KAT-TUN JOHNNY'S ENT.		
2	18	CHU CHU	MOUMOON AVEX-J-MORE		
3	NEW	JUNKETSU PARADOX	NANA MIZUKI KING		
4	NEW	HETAPPI WINK	WATARI ROKA HASHIRI TAI 7 PONY CANYON		
5	23	KIBOU TO LU NA NO HIKARI	TATUSHO YAMASHITA WARNER		
6	47	KIDOAIRAKU PLUS AI	KAELA KIMURA COLUMBIA		
7	26	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
		NAKED	NICKI MINAJ YOUNG MONEY/CASH MONEY		
9	1	PAREO WA EMERALD	SKE48 AVEX-J-MORE		
10	NEW	OTAKEBI	YUSUKE SONY MUSIC		

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	NEW	SWAGGER JAGGER	CHER LLOYD SYCO		
2	1	SHE MAKES ME WANNA	JLS FT. DEV EPIC		
3	2	GLAD YOU CAME	THE WANTED GLOBAL TALENT/GEFFEN		
		THE A-TEAM	ED SHEERAN WARNER		
5	3	LOUDER	DJ FRESH FT. SIAN EVANS MINISTRY OF SOUND		
6	13	LITTLE BAD GIRL	DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC		
7	5	BEST THING I NEVER HAD	BEYONCE PARKWOOD		
		SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
9	20	DOWN WITH THE TRUMPETS	RIZZLE KICKS ISLAND		
10	6	HOW WE ROLL	LOICK ESSIEU FT. TANYA LACEY RCA		

GERMANY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	1	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS		
2	1	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
3	2	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG/GLOBAL		
4	1	NUR NOCH KURZ DIE WELT RETTEN	TIM BENDZKO SONY MUSIC		
5	NEW	I'M INTO YOU	JENNIFER LOPEZ FT. LIL WAYNE ISLAND		
6	5	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
7	NEW	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS		
8	6	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		
9	8	LITTLE BAD GIRL	DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC		
10	7	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	1	MAN DOWN	RIHANNA SRP		
2	2	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		
3	6	FRENCH CANCAN (MONSIEUR SAINTE NITOUCHE)	INNA MODJA WARNER		
4	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
5	5	I WANNA GO	BRITNEY SPEARS JIVE		
6	10	IL NOUS FAUT	ELISA TOVATI & TOM DICE PLAY-ON		
7	7	DON'T STOP THE PARTY	THE BLACK EYED PEAS INTERSCOPE		
		WHERE THEM GIRLS AT	DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC		
9	RE	ELLE ME DIT	MIKA CASABLANCA		
10	4	GOT 2 LUV U	SEAN PAUL FT. ALEXIS JORDAN VP		

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	9	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
2	2	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE		
3	1	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL		
4	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
5	4	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
6	5	ROLLING IN THE DEEP	ADELE XL		
7	6	I WANNA GO	BRITNEY SPEARS JIVE		
8	NEW	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
9	8	WHERE THEM GIRLS AT	DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC/RSN		
10	11	THE LAZY SONG	BRUNO MARS ELEKTRA		

AUSTRALIA		DIGITAL SONGS		(ARIA)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	3	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN		
2	2	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
3	1	SOMEONE LIKE YOU	ADELE XL		
4	NEW	INESCAPABLE	JESSICA MAUBOY SONY MUSIC		
5	6	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
6	5	ROLLING IN THE DEEP	ADELE XL		
7	4	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC		
8	7	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		
9	10	RIGHT THERE	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
10	NEW	CHAMPAGNE SHOWERS	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	1	SHIMBALAIE	MARIA GADU SOM LIVRE		
2	2	DANZA KUDURO	DON OMAR & LUNCENZO Y&N		
3	4	THE SOUND OF SUNSHINE	MICHAEL FRANTI & SPEARHEAD 800 800 WAX		
4	7	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
5	5	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG	JOVANOTTI MERCURY		
6	1	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
7	8	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
8	10	IL MIO GIORNO MIGLIORE	GIORGIA DISCHI DI CIOCCOLATA		
9	3	BACK TO BLACK	AMY WINEHOUSE ISLAND		
10	9	SET FIRE TO THE RAIN	ADELE XL		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	1	DANZA KUDURO	DON OMAR & LUNCENZO YANIS/ORFANATO		
2	2	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
3	5	BAILANDO POR AHI	JUAN MAGAN SONY MUSIC		
4	3	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
5	4	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
6	9	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		
7	RE	CUANDO TE BESO	NINA PASTORI SONY MUSIC		
8	6	LA NINA QUE LLORA EN TUS FIESTAS	LA OREJA DE VAN GOGH SONY MUSIC		
9	7	REHAB	AMY WINEHOUSE ISLAND		
10	RE	WHERE THEM GIRLS AT	DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	1	GLAD YOU CAME	THE WANTED GLOBAL TALENT/GEFFEN		
2	NEW	SWAGGER JAGGER	CHER LLOYD SYCO		
3	2	SHE MAKES ME WANNA	JLS FT. DEV EPIC		
4	1	THE A-TEAM	ED SHEERAN WARNER		
5	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
6	4	BEST THING I NEVER HAD	BEYONCE PARKWOOD		
7	NEW	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC		
8	5	I NEED A DOLLAR	ALOE BLACC STONES THROW		
9	RE	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE		
10	RE	MR. SAXOBEAT	ALEXANDRA STAN 3BEAT		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	1	WHAT ARE WORDS	CHRIS MEDINA 19		
2	6	ROLLING IN THE DEEP	ADELE XL		
3	4	VALKOMMEN IN	VERONICA MAGGIO UNIVERSAL		
4	5	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
5	3	HEARTS IN THE AIR	ERIC SAADF FT. J-SON KING ISLAND ROCKYSTAR		
6	7	OM SANNINGEN SKA FRAM	ERIC AMARILLO STARBUSTER		
7	NEW	BOGARNAS FEL	GROTESCO OKU		
	NEW	VAMOS A LA PLAYA	LOONA TMC		
9	9	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL BLANCO Y NEGRO		
	NEW	RESTEN AV DITT LIV	TIMBUKTU UNITED STAGE		

NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	3	RING MEG	GABRIELLE UNIVERSAL		
2	4	JACK SPARROW	THE LONELY ISLAND FT. MICHAEL BOLTON UNIVERSAL REPUBLIC		
3	8	SOMEONE LIKE YOU	ADELE XL		
4	5	WHAT ARE WORDS	CHRIS MEDINA 19		
5	7	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS/CATCHY TUNES		
6	6	SET FIRE TO THE RAIN	ADELE XL		
7	NEW	TIL UNGDOMMEN	HERBORG KRÆVIK UNIVERSAL		
	NEW	OM SANNINGEN SKA FRAM	ERIC AMARILLO STARBUSTER		
9	RE	ROLLING IN THE DEEP	ADELE XL		
10	RE	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	1	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS		
2	1	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
3	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
4	7	MAN DOWN	RIHANNA SRP		
5	4	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL SPINNIN'		
6	NEW	CALLED OUT IN THE DARK	SNOW PATROL FICTION		
7	6	HAPPINESS	ALEXIS JORDAN STARROCK/ROC NATION		
8	5	SOMEONE LIKE YOU	ADELE XL		
9	NEW	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN		
10	8	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	1	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL SPINNIN'		
2	NEW	IL NOUS FAUT	ELISA TOVATI & TOM DICE PLAY-ON		
3	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
4	2	SET FIRE TO THE RAIN	ADELE XL		
5	4	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		
6	5	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC		
7	9	SAVE THE WORLD	SWEDISH HOUSE MAFIA SHM		
8	RE	LITTLE BAD GIRL	DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC		
9	7	DON'T WANNA GO HOME	SELAH SUE BECAUSE		
10	NEW	BOUNCE	CALVIN HARRIS FT. KELIS FLY EYE		

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	1	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS		
2	NEW	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
3	4	STILL	JUPITER JONES COLUMBIA		
4	5	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
5	3	DON'T STOP THE PARTY	THE BLACK EYED PEAS INTERSCOPE		
6	NEW	LITTLE IN THE MIDDLE	MILOW HOMERUN		
7	RE	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG/GLOBAL		
8	6	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE		
9	7	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS		
10	NEW	FREE	NATALIA KILLS FT. WILL.I.AM CHERRYTREE		

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 20, 2011
THIS WEEK	LAST WEEK				
1	1	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS		
2	2	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
3	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS		
4	4	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG/GLOBAL		
5	5	SET FIRE TO THE RAIN	ADELE XL		
6	6	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		
7	7	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
8	9	UP IN THE SKY	77 BOMBAY STREET GADGET		
	NEW	SOMETHING IN THE WATER	BROOKE FRASER WOOD AND BONE		
10	NEW	MAN DOWN	RIHANNA SRP		

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# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Blue Note Records names **Don Was** chief creative officer. The musician, songwriter and Grammy Award-winning producer has worked with such artists as Bob Dylan, Iggy Pop, Ziggy Marley, Lucinda Williams, Al Green and B.B. King.

Universal Republic Records appoints **Rob Stevenson** to the newly created position of executive VP of A&R. He was president of EMI's Virgin Records U.S.

Sony Music Entertainment names **Edgar Berger** president/CEO of international. He was CEO of Sony Music Germany, Austria & Switzerland.

Island Def Jam Music Group promotes **Rick Sackheim** to executive VP of promotion. He was senior VP of promotion.



**DISTRIBUTION:** Super D Independent Distribution names **Charles "Pip" Smith** GM. He was import sales manager.

**PUBLISHING:** BMI appoints **Brian Peterson** senior product manager in the organization's product management department. He launched social music app RedRovor and co-founded social music commerce website Bandbox.

**DIGITAL:** Music download store HDtracks.com promotes **Lisa Marks** to VP/general counsel. She was director of legal affairs and label relations.

**RELATED FIELDS:** Music publishing veteran **Dale Bobo** launches Nashville-based consultation, management and creative propulsion company Dale Bobo Music Direction. He was executive VP at Chrysalis Music Nashville.

The RIAA board of directors names **Cary Sherman** chairman/CEO, effective Sept. 1, and **Mitch Glazier** senior executive VP. Sherman was president, and Glazier was executive VP of public policy and industry relations.

—Edited by Mitchell Peters

# GOODWORKS

## MADE FOR GOOD, MUSICARES ANNOUNCE T-SHIRT DEAL

Made for Good, a consortium of brands that aims to raise money and awareness for charitable organizations through sales, has teamed with MusiCares for an apparel collection that features T-shirt designs by Jack Johnson, Tim McGraw, Sean Kingston, Sugarland and Slipknot.

"Everybody who's involved cares about what MusiCares is doing," Made for Good national director of marketing Mark Bubb says.

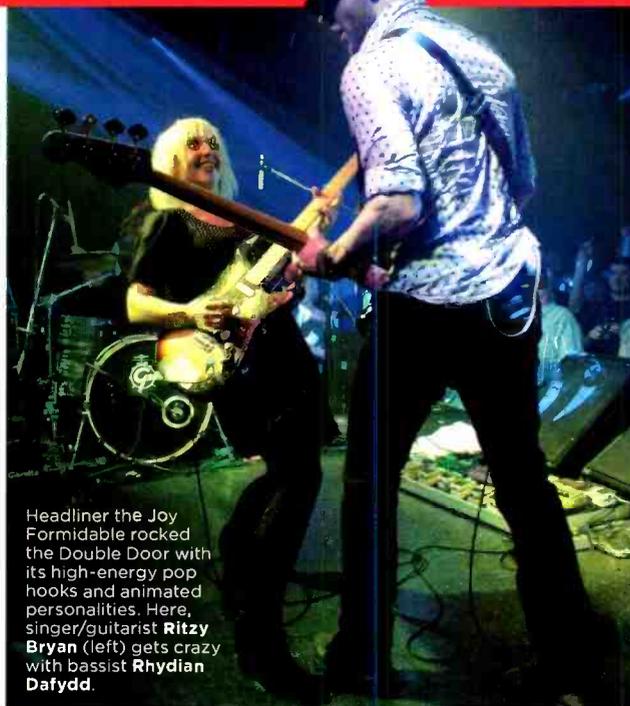
The shirts retail for \$24.99 and are available online at ShopMusiCares.com and select Kohl's and Buckle stores. Proceeds from the shirts go to the MusiCares Foundation, which assists musicians with financial needs. The artists or their families had direct involvement in each shirt design.

The illustration for Johnson's shirt was originally a napkin drawing from the singer. "Our artist worked with him and took that line drawing and filled in color," Bubb says. And the wife of Slipknot bassist Paul Gray, who died in 2010, designed the image for the hard rock band's shirt. "It's something fans can really connect to, because it isn't just a piece of merch for a tour," Bubb says.

Each shirt has a hang-tag in the shape of a vinyl record that explains MusiCares' message. "Education is a big part of this," Bubb says, noting that more artist designs are in the works. "People will buy a Slipknot shirt because they want a Slipknot shirt, but hopefully they're reading what we print on the inside of the tag that comes with it."

—Mitchell Peters

# BACKBEAT



Headliner the Joy Formidable rocked the Double Door with its high-energy pop hooks and animated personalities. Here, singer/guitarist **Ritzzy Bryan** (left) gets crazy with bassist **Rhydlan Dafydd**.



## BILLBOARD'S Lolla Night

On Aug. 4 at Chicago's Double Door club, Billboard and the Syndicate, in association with HP, Intel and Microsoft, presented Conflict of Interest—a night of amazing performances from the Joy Formidable, Dale Earnhardt Jr. Jr., Lord Hutton and Little Hurricane. The acts warmed up for a packed house before taking their respective Lollapalooza stages later in the weekend. PHOTOS: DANA LOFTUS

**ABOVE:** Dale Earnhardt Jr. Jr.'s **Daniel Zott** (in front) and **Josh Epstein** goof around before taking the stage, where they performed "Simple Girl" among other songs off their newest record, *It's a Corporate World*.

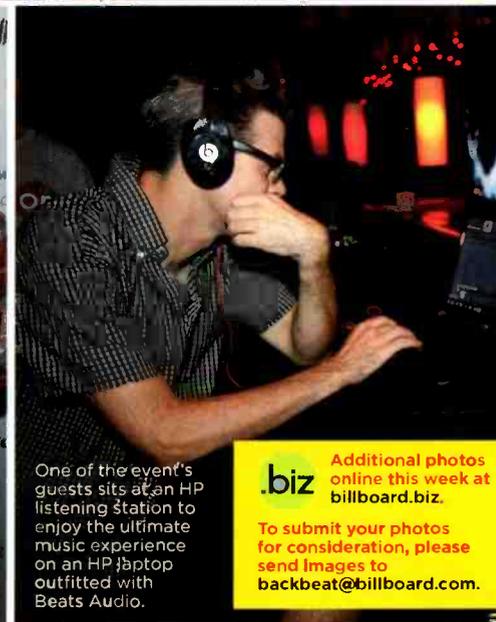
**LEFT:** The Billboard team toasts the success of the night. From left: Billboard.com editor **M. Tye Comer**, Billboard senior marketing manager **Kerri Bergman**, publisher **Lisa Ryan Howard** and Billboard.com video editor **Matt Campbell**.

**BELOW LEFT:** Little Hurricane drummer **Celeste "CC" Spina** and vocalist/guitarist **Anthony "Tone" Catalano** pose for a photo before taking the stage.

**BELOW RIGHT:** Guitarist **Anthony "Tone" Catalano** waits away during Little Hurricane's set during Billboard and the Syndicate's Conflict of Interest party.



The members of **Lord Hutton** pump themselves up backstage before delivering a kick-ass show for their fans.



One of the event's guests sits at an HP listening station to enjoy the ultimate music experience on an HP laptop outfitted with Beats Audio.

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

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



**ABOVE:** Belvedere Vodka presented the Belve Music Lounge at W Chicago City Center during Lollapalooza weekend where top bands and DJs including Two Door Cinema Club, Grace Potter, Fitz & the Tantrums, DJ White Shadow, Black Lips and actor Elijah Wood all took the stage to deliver riveting performances to an energetic crowd. Last Exit director of communications and engagement **Willie Mack** and Belvedere Vodka director of digital and experimental marketing **Ann Ogunsulire** mingle before bands took the stage at the Belve Music Lounge. PHOTOS: DON J. KANG

**BELOW:** Belvedere Vodka ambassador **Akil Waite** (left) and senior brand manager **Tony Fair** (right) flank Last Exit partner **Paul Newnes** as they toast their partnership and the success of the Belve Music Lounge.

## LOLLAPALOOZA TURNS 20

The Lollapalooza festival, held Aug. 5-7, hosted 90,000 rabid music fans, eight stages and 130 acts braving the heat and rain to rock Chicago's Grant Park. The three-day experience gave fans access to incredible sets from Coldplay, Muse, Fitz & the Tantrums, Beirut, Eminem, My Morning Jacket, Foo Fighters and many more.

**ABOVE:** During the kickoff of Lollapalooza's 20th anniversary, festival founder and Jane's Addiction frontman **Perry Farrell** celebrated, saying, "In 1991, I expected about 10,000 weirdos. Now I'm proud to say we have 90,000 weirdos!" Here, he's presented with a cake commemorating Lolla's 20 years. PHOTO: GETTY IMAGES

**LEFT:** On Aug. 6, **Mayer Hawthorne** (right) and **Kathryn Frazier**, CEO of Biz 3 Publicity and Asher Roth's co-manager (with Scooter Braun), caught up in the Cool Kids' trailer just before Mayer jumped onstage as a guest during the Cool Kids' set. PHOTO: THE COOL KIDS VIA STEREOGUM.COM



**ABOVE:** On Aug. 5, **Matt Pinfield**, host of MTV2's "120 Minutes" (far right), hung with Glassnote Records founder/CEO **Daniel Glass** (far left) and the members of one of the most buzzed-about bands at the festival—Two Door Cinema Club's **Sam Halliday**, **Alex Trimble** and **Kev Baird** (from left). PHOTO: ALEX DUNNE

**LEFT:** Neither torrential rain nor exhaustive heat could keep music enthusiasts from joining the masses at BMI's Lollapalooza stage, which hosted the Pretty Reckless, Boy & Bear, the Chain Gang of 1974 and Christina Perri, among others. Pictured at the BMI stage on Aug. 7 are (from left) BMI executive director of writer/publisher relations **Samantha Cox**, Interscope Records artist **Skylar Grey**, BMI VP of writer/publisher relations **Charlie Feldman**, Universal Music Publishing Group senior VP of creative **Jennifer Blakeman**, BMI associate director of writer/publisher relations **Brandon Haas**, attorney **Paul Rothenburg** and BMI associate director of writer/publisher relations **Jake Simon**. PHOTO: ERIKA GOLDRING



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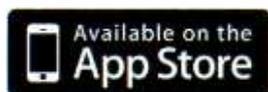
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