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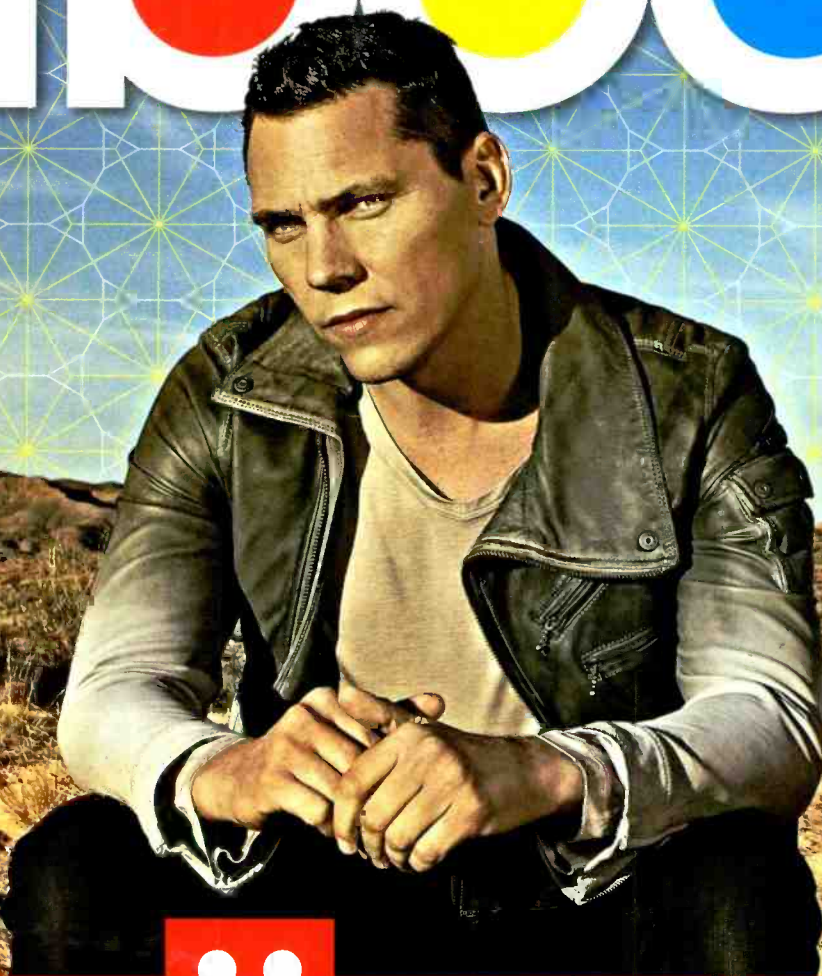
# Billboard

9/11  
REMEMBERED

**CHARTS AFIRE**  
MAROON 5 AND  
AGUILERA:  
NO. 1 SINGLE

GAME'S 'R.E.D.':  
NO. 1 ALBUM

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BMI Icon  
**Snoop Dogg**

Songwriter of the Year  
**Drake**  
(SOCAN)

Producer of the Year  
**Lexus "Lex Luger" Lewis**

Song of the Year  
**"Nothin' On You"**  
B.o.B  
Ham Squad Music  
Songs of Universal, Inc.

Publisher of the Year  
**Universal Music  
Publishing Group**

# BMI URBAN AWARDS 2011

Sade (PRS)	Eric "Vietnam" Sadler	Jim Jonsin	Tony "Chef Torie" Scales	Hank Shocklee
J.U.S.T.I.C.E. League	Skylar Grey	Ke\$ha	Claude Kelly	Rob Swire (PRS)
L.O.S. DA MYSTRO	T.I.	Legacy	Troy Taylor	Trey Songz
Benjamin "Benny Blanco" Levin	Nick van de Wall (BUMA)	Lil Wayne	Tyga	Nick van de Wall (BUMA)
Lloyd	Sandy Vee	Eminem	Andrew "Pop" Wansel	will.i.am
Stuart Matthewman (PRS)	Bryan "Baby" Williams	DJ Khaled	Tyler "T-Minus" Williams (SOCAN)	Mario Winans
Kevin McCall	Ernest "No I.D." Wilson	Xavier "Zaytoven" Dotson	Andrew Wyatt	Henry Zant
Clarence McDonald	Mario Winans	Ronald "Young Yonny" Ferebee, Jr.		
Bonnie McKee		Alex Da Kid		
Edrick Miles		Fritz Baskett		
Nicki Minaj		BenJ		
Danny Morris		Jeff Bhasker		
Plies		David Freeman (PRS)		
Makeba Riddick		Sean Garrett		
Rihanna		Corey "Smooove" Fowler		
James "Prohgress" Roh		David Ryan Harris		
Rick Ross		Chanti "Yung" Glee		
Runway Star		Gorilla Zoe		
		Andrew Hale (PRS)		
		Jerome Harmon		
		Joe Hughes (PRS)		
		Aubrey Johnson		
		Michael Carlos Jones		
		Paul "Hollywood Hot Sauce" Dawson		

## Top Producers

**Kane Beatz**

**Polow Da Don**

**R. Kelly**

**Kanye West**



# No. 1

ON THE CHARTS

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360 DEGREES OF BILLBOARD

## HOME FRONT

### Online

**.COM EXCLUSIVES**  
This week on [Billboard.com](http://Billboard.com) we're celebrating Beyoncé's 30th birthday on Sept. 4 with a special chart counting down her top 30 Billboard Hot 100 hits.

### Events

**FUTURE SOUND**  
Billboard's inaugural FutureSound event, in association with Loeb & Loeb, is set for Nov. 17-18 at Terra in San Francisco. Registration is now open. For more, go to [future-soundconference.com](http://future-soundconference.com).

### FILM & TV MUSIC

The Billboard/Hollywood Reporter Film & TV Music Conference will take place Oct. 24-25 at Los Angeles' Renaissance Hollywood. Schedule and registration information at [filmandtv-musicconference.com](http://filmandtv-musicconference.com).

### TOURING

The Billboard Touring Conference & Awards, presented by SlowClix, are Nov. 9-10 at the Roosevelt in New York. Panels have been announced. Details at [billboardtouring-conference.com](http://billboardtouring-conference.com).

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NOVEMBER 9-10, 2011  
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- Solving The Pricing Conundrum
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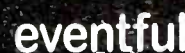
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**FESTIVE SUMMER**  
International acts return to Japan



**REMEMBERING 9/11**  
How the music business responded



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Brad Paisley finds new fans in Europe



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Reggaeton duo Plan B's online heat

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**>>> ROOT-MUSIC SCORES SERIES B FUNDING**

Startup RootMusic has secured a Series B funding round of \$16 million led by GGV Capital with new investor Northgate Capital and existing investor Mohr Davidow Ventures. RootMusic plans to use the funds to hire more engineers and improve its BandPage app, the leading music marketing platform on Facebook. "BandPage is a good first step of what we're really looking to do," RootMusic CEO J Sider says. "Now with the extra support, we're going to continue doing that in a bigger way."

**>>> SPOTIFY RELEASES API FOR APPLE DEVELOPERS**

Spotify released an application programming interface for Apple iOS developers that'll enable them embed Spotify into their apps without the need for additional licensing. The API is directed at iPad, iPod and iPhone developers. Spotify already powers several unaffiliated playlist-sharing services like ShareMyPlaylist and Digster, which are built on Spotify's limited free-service tier. Because mobile access to Spotify requires a subscription, any Apple apps that incorporate Spotify will be geared to subscribers only.

**>>> EMUSIC, ECHO NEST PARTNER**

eMusic has partnered with the Echo Nest to develop new features for its subscription download service. The first result of the partnership is eMusic Radio, a series of curated programs that help listeners explore the service's music catalog. eMusic Radio, which quietly launched in August, uses the Echo Nest's Playlist and Taste Profiling engine to build playlists based on song attributes.

Reporting by Antony Bruno and Glenn Peoples.

# UP FRONT

**DIGITAL** BY ED CHRISTMAN

## Action Pact

SiriusXM's direct-licensing proposal could reshape royalty payment process

**S**iriusXM's recent pitch to record labels sounds disarmingly simple: Let's strike direct licensing deals.

But the satellite radio company's proposal would open a hornet's nest of issues for the music business. Direct label licensing would bypass SoundExchange, the performing rights organization (PRO) that collects royalties on the use of sound recordings by satellite and Internet radio companies and distributes them to rights-holders.

Because direct licensing deals could also enable Sirius to offer more interactive features to its customers, it could pose a stiffer competitive threat to webcasters and subscription music services.

And because direct licensing would shift responsibility of distributing royalties to labels, the proposal is already raising concerns among artists and songwriters about whether there could be delays in receiving royalty payments.

Sirius currently pays SoundExchange a statutory rate set by the Copyright Royalty Board (CRB) of 7.5% of revenue, which the PRO splits evenly between artists and labels on a pro-rated basis. (Sirius has a separate deal for paying publishers, which isn't related to the proposed change.)

Under direct licenses with labels, SiriusXM is proposing that it pay a slightly lower rate of 7% of revenue. But its partner Music Reports Inc., which would handle royalty accounting and payment services on behalf of SiriusXM, is telling labels that they'll actually receive more money under this arrangement because it would eliminate the overhead costs that SoundEx-

change deducts before it distributes royalty payments to artists and labels, according to sources familiar with the talks.

But the lower fee, which will look even smaller in 2012 when the CRB royalty rate is scheduled to rise to 8%, isn't the main bone of contention for artists: It's the fact that MRI would pay satellite royalties to labels, which would then be responsible for distributing them to artists.

Labels typically withhold royalty payments until they recoup advances and certain marketing costs, such as video production, tour support and radio promotion. Under the current system, SoundExchange, which declined to comment on SiriusXM's proposal, pays satellite royalties directly to artists, so they aren't recoupable by the labels.

"If the payment goes to the record label, where is the transparency for the artist?" asks Rick Carnes, president of the Songwriters Guild of America, whose membership includes many artist/songwriters. "How do we know if the labels will recoup? Or maybe a better question is, 'Will they use that money to recoup?'"

Another worry is that some labels pay royalties for digitally licensed music at the standard artist rate, which generally runs 15%-20%, rather than the 50% rate that licensing deals usually call for. Consequently, by paying the money directly to the label, some artists are concerned that they'll receive a smaller share of satellite royalties than they receive now.

Meanwhile, one potential downside for labels is that accepting a lower 7% royalty rate



from SiriusXM could influence the rates that the CRB sets for the next five-year term beginning in 2013. The risk is that the CRB might use the lower rate as a starting point for the upcoming rate setting and that direct licensing could fragment the marketplace and weaken the collective voice that artists and labels wield before the CRB.

Another concern with direct licensing is that it would enable SiriusXM to provide subscribers with new interactive features, such as the ability to record programming, then replay it later and rewind and fast-forward through that segment. That would effectively represent

a waiver from the sound recording performance complement of the Digital Millennium Copyright Act, which limits how many times songs from an artist can be played within a three-hour period.

That would help SiriusXM protect its subscriber base at a time when new music services like Spotify and cloud-based services continue to add customers. But services with such capabilities pay a much higher rate than the standard statutory rate that satellite radio pays, which means that labels

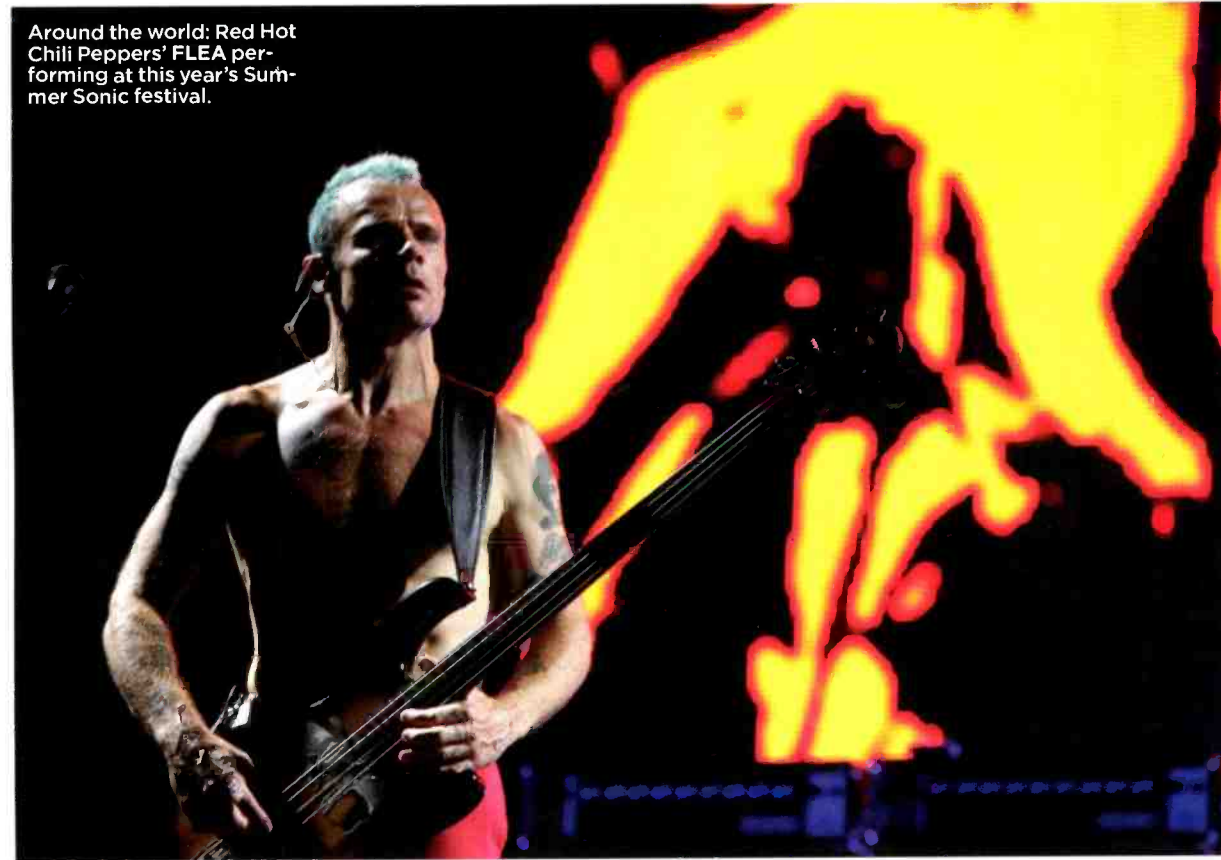
will be forgoing more revenue to allow SiriusXM to compete with services that pay higher rates to the industry.

"We've had a mutually beneficial partnership with the music industry for years and we welcome the opportunity to strengthen that relationship by entering into direct licenses with all record labels regardless of size," SiriusXM said in a statement. "The license arrangements we have proposed would allow the labels to share in our success and the growth of our business."

INTERNATIONAL BY ROB SCHWARTZ

# Relapse, Recovery

Summer music festivals bring international acts back to Japan



Around the world: Red Hot Chili Peppers' FLEA performing at this year's Summer Sonic festival.

In the immediate aftermath of the disastrous March 11 earthquake and tsunami that struck northeastern Japan, some international artists called off or postponed tour dates (Billboard, June 4).

But despite continuing safety concerns at the earthquake-crippled Fukushima nuclear power plant, a strong summer festival season has provided evidence that the Japanese market is rebounding as an international touring destination.

The Fuji Rock Festival in Naeba, Niigata prefecture, and Summer Sonic in Osaka and Chiba enjoyed steady to robust ticket sales, while Metamorphose in Izu, Shizuoka prefecture, was also hoping to draw large crowds. All three fests focus on international repertoire, with the first two seen as key showcases for international artists touring Japan.

Fuji Rock, held July 29-31, sold 115,000 tickets this year, down 4.5% from 2010 but roughly in line with the fest's average during its 15-year history, according to the Tokyo-based producer, Smash.

"There was a tentative period directly after the 3/11 disaster, where we felt it necessary to give agents [and] managements an accurate and detailed analysis of the disaster," says Johnnie "Fingers" Moylett, a Smash producer and founding member of Irish group the Boomtown Rats. "Once it was clear there was no danger, and the festival was in fine fettle, they were happy to come."

A roster of more than 110 international acts represented one of the strongest Fuji Rock lineups in recent memory, led by headliners like Coldplay, Wilco, Arctic Monkeys, Chemical Brothers and Incubus. It also featured many young acts that rocked attendees. Among them were WU LYF from Manchester, England; the Black Angels from Austin; and the Naked and Famous from Auckland in famously anti-nuclear New Zealand.

"We had no trepidation about coming to Japan," Naked and Famous frontman Thom Powers said at the festival. "We're drinking tap water and eating heaps of food given to us."

Asian Dub Foundation appeared at Fuji Rock for the sixth time and has enjoyed tremendous support in Japan during its 18-year history. "I personally am not worried about [health issues] in Japan," guitarist Steve Chandra Savale said. "This festival has been so good to us. We're not going

to run scared because of 'perhaps' or 'maybe.'"

As the first major festival of the summer—and the first since the earthquake and tsunami—Fuji Rock represented somewhat of a catharsis for the Japanese touring market, according to Moylett.

"The Fuji Rock audience is 90% [Japan residents], and with the festival being the first music event since 3/11, there was an emotional freedom to join together and enjoy the event," he says.

Following on the heels of Fuji Rock was Summer Sonic, Japan's largest music festival based on international acts. Held Aug. 13-14 and produced by Creativeman in Tokyo, Summer Sonic sold 205,000 tickets, up 30% from 158,000 last year, drawing a strong turnout with a lineup that included headliners Red Hot Chili Peppers, the Strokes, Korn and, in a bit of a departure for the rock-oriented event, K-pop act Girls' Generation.

"It's totally exciting to be able to attend a rock festival when we're not doing rock, so we're hoping we can give a little different twist to this year's show," Girls' Generation vocalist Tiffany said before the group's performance.

Other Summer Sonic performers included Beady Eye and Avril Lavigne, both of whom had postponed shows during the initial months following the earthquake and tsunami.

Creativeman executive GM Frank Takeshita says he doesn't believe the March disasters had much impact on the event. "Most of our main and co-headliners were confirmed before the earthquake, so we really did not have a harder time booking bands," he says.

Electronic/dance festival Metamorphose was scheduled to be held Sept. 3, featuring a roster that includes the Flaming Lips, Orbital, Derrick May, Talvin Singh and Cut Chemist. The event regularly draws about 15,000 fans, a tally that Metamorphose founder/organizer Mayuri Akama is confident it will match this year.

"Some bands and artists did come back to Japan," Akama says. "Whether they come back or not depends on what kind of relationship they have with the Japanese music scene. It can be quite personal."

Overall, the summer festival season has had an atmosphere of rebirth. "No one will never forget about the terrible disasters," Takeshita says. "But I also feel that everyone has the right to enjoy themselves at festivals, especially this year."

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## Remember The Time

The events of Sept. 11 traumatized the music biz—and spurred it to action

It was a magnificent, late-summer morning in New York on Sept. 11, 2001.

There wasn't a cloud in the sky. The Yankees were atop the American League East with a 13-game lead over the second-place Boston Red Sox. The top box-office draws were **Peter Hyams'** "The Musketeer" and the romantic comedy "Two Can Play That Game."

And at the World Trade Center, the staff at Borders and Sam Goody were preparing for a busy day, with **Jay-Z's** *The Blueprint*, **Nickelback's** *Silver Side Up*, **Bob Dylan's** *Love and Theft* and **Mariah Carey's** *Glitter* soundtrack all slated for release that day.

Glassnote Entertainment Group founder/CEO **Daniel Glass**, at the time president of Artemis Records, had gone for a run before getting ready to go to work at the label's offices on 18th Street. As he emerged from the Union Square subway station at mid-morning, he immediately noticed something was wrong. "Thousands of people were staring downtown," he recalls. "Until that day, I didn't realize you could see the World Trade Center towers from there."

Up by Times Square at RCA Records' headquarters on 1540 Broadway, then-RCA chairman/North America CEO **Bob Jamieson** was watching a TV report about a plane crash at the World Trade Center when he realized that he would have a clear view of lower Manhattan from the other end of the hall. Once there, he saw that the top of the North Tower was enveloped in smoke.

"I was standing there looking out the window at the World Trade Center and then saw the next plane fly into the other tower," Jamieson recalls. "As it hit, I literally fell backward into a chair."

About an hour later, J&R Music & Computer World corporate sales manager **Marty Singer** was standing outside the downtown Manhattan store by City Hall, paralyzed with horror as he saw people leaping out of the stricken Twin Towers.

Suddenly, the South Tower buckled and began to crumble. A massive cloud of black smoke and dust began expanding out from the site toward the store. "It was pitch black like midnight and coming straight at us," Singer says.

A half hour later, the hellish scene repeated itself when the North Tower fell.

Before long, TV networks relayed the news that other hijacked planes had crashed into the Pentagon and an empty field near Shanksville, Pa. As the magnitude of the terrorist attacks became apparent, concern quickly turned to those who may have been caught in the mayhem.

Newbury Comics CEO **Mike Dreese** flew out of Boston's Logan International Airport that morning on a Miami-bound American Airlines flight. Dreese's plane landed 45 minutes after one of the two hijacked planes from Logan—United Airlines Flight 175—hit the South Tower of the World Trade Center.

"Everyone was relieved to hear from me because they had heard that planes from Boston had been hijacked," recalls Dreese, who says he called his wife as soon as he landed.

Dreese and other executives were headed for NARM's retailer conference in Miami, where J&R president/co-CEO **Rachelle Friedman** was receiving conflicting reports of what was happening back in New York. At one point, she heard that the store had been destroyed in the attacks, which she was relieved to hear later that day wasn't true. Because all U.S. commercial flights were grounded, Friedman asked her brother in Florida to drive her home, where she arrived late Wednesday night.

By then, city emergency personnel had taken over J&R's computer store and its main store as staging areas for their rescue and recovery efforts.

"They had called us up and asked, 'If we drop off 30,000 body bags, would your store have room to handle that?'" Friedman recalls. "You get a request like that and you just answer, 'Yes.'"

It later turned out there was no need for tens of thousands of body bags, one of many wrong assumptions that emerged from the

confusing aftermath of the attacks.

Those with friends and family members who worked at the World Trade Center checked hospitals and later put up posters in search of their loved ones. Among them was Island Def Jam's New York staff, which sent its street team to lower Manhattan to post photos of **Matthew O'Mahony**, the husband of then-IDJ senior VP of publicity **Lauren Murphy** and a trader at Cantor Fitzgerald who worked in the North Tower.

"There was a common hope," Glass says, "that your loved one got hit in the head and might be in a daze wandering around or was knocked out in the hospital."

But for many people, their worst fears were realized. Former Walt Disney consumer products senior VP **Carolyn Beug** and **Backstreet Boys** roadie **Danny Lee**, who were both in the plane that hit the North Tower; **Jane Simpkin**, a member of ASCAP's Northeast music licensing team who was on the plane that hit the South Tower; and O'Mahony and Cantor Fitzgerald colleague **Michael Andrews**, the brother of then-Billboard circulation director **Jeanne Jamin**, were among the more than 2,700 people who died in the attacks.

In the wake of the devastation wrought on Sept. 11, major concerts and music-related events that week were postponed or canceled, including the Latin Grammy Awards, which were slated for that evening in Los Angeles, and the CMJ Music Marathon, scheduled for Sept. 13-16 in New York.

Tours by **U2** and **Britney Spears** were postponed, and by the end of the month other tours by **Janet Jackson**, **Shaggy**, **Weezer** and **Brian Wilson** were called off due to terrorism fears. Music sales dropped 5% during the week of the attacks, while the New York metropolitan area suffered a 16.2% decline, according to Nielsen SoundScan.

Immediately following the attacks, many U.S. radio stations abandoned their respective formats and switched to all-news coverage. But by the following week, radio began playing an important role in the healing process, as stations switched back to music programming. Patriotic songs came to the fore, including **Lee Greenwood's** 1984 country hit "God Bless the U.S.A.," which entered the Billboard Hot 100 for

the first time during the Sept. 29 chart week, coming in at No. 16.

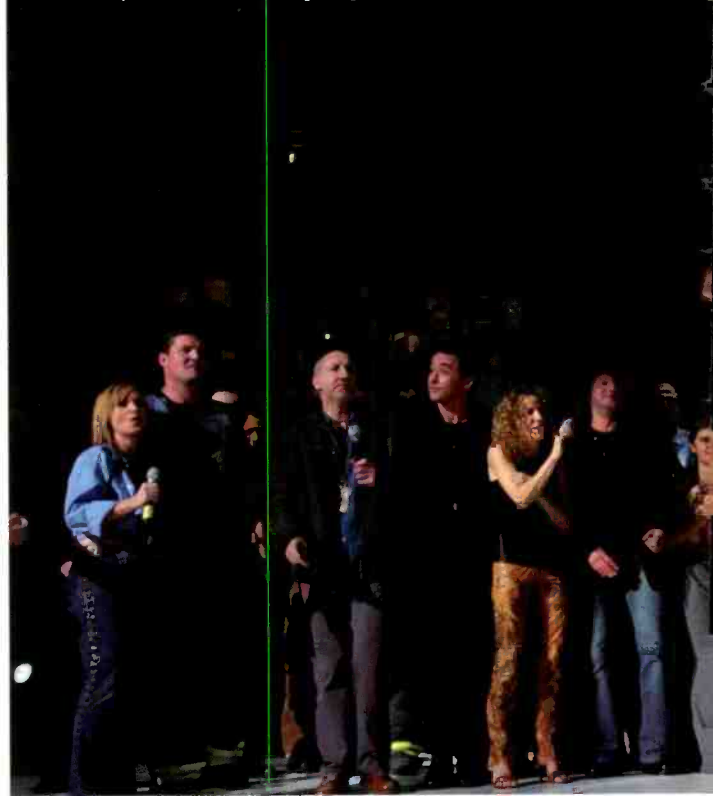
The recording industry also mobilized to provide support to the families of 9/11 victims. By the end of the month, the music industry had collected \$170 million through various fund-raising initiatives, led by "America: A Tribute to Heroes," a Sept. 21 telethon that raised \$150 million for the United Way's September 11 Fund (Billboard, Oct. 6, 2001). The telethon, which was simulcast on all U.S. broadcast TV networks and many cable networks, featured performances by a superstar roster that included **Bruce Springsteen**, **Stevie Wonder**, **U2**, **Faith Hill**, **Wyclef Jean**, **Alicia Keys**, **Bon Jovi** and **Dixie Chicks**.

Many acts also stepped up to make individual contributions. **Robert Cray** said he would donate all proceeds from his Sept. 15 show in Seattle, while **Earth, Wind & Fire** pledged \$25,000 to the Red Cross on behalf of New York emergency responders. Still others, including **Backstreet Boys**, **Spears**, **Jackson**, **Lynyrd Skynyrd**, **Jennifer Lopez**, **Maxwell** and **Sade** said they would donate a portion of concert proceeds to various relief funds.

German media conglomerate Bertelsmann, the parent of BMG, said it would contribute \$2 million to a New York fund for the families of the hundreds of emergency responders who lost their lives in the disaster, while Sony planned to donate \$3 million to the New York chapter of the Red Cross Disaster Relief Fund and \$1 million to the NYC Public/Private Initiatives, which aided families of city employees involved in rescue efforts. Merge Records and Saddle Creek decided to go ahead with a planned Sept. 15 label showcase, with proceeds going to emergency responders' families.

The music industry's post-9/11 benefit events culminated Oct. 20 at Madison Square Garden, where Jay-Z, **Paul McCartney**, **Elton**

United we stand: The Concert for New York City at Madison Square Garden on Oct. 20, 2001, included performances and appearances by (clockwise from right) **Paul McCartney**, the driving force behind the charity event; **Elton John**, **Keith Richards**, pictured between former first lady **Hillary Rodham Clinton** and former President **Bill Clinton**; and New York City Mayor **Rudy Giuliani**.



**John**, **Billy Joel**, **David Bowie**, **Destiny's Child** and other acts performed to a capacity crowd that included surviving members of the New York police and fire departments and other emergency services and families of those killed in the attacks.

Collective efforts also emerged on store shelves. Columbia Records assembled *God Bless America*, a compilation designed to raise money for the Twin Towers Fund, which debuted at No. 1 on the Billboard 200 in the Nov. 3 issue on sales of 181,000 units, according to SoundScan. Aside from **Celine Dion's** live rendition of the title track, as heard on the "America: A Tribute to Heroes" telethon, the rest of the set comprised thematically appropriate archival tracks.

On the Billboard 200 dated Nov. 17, the all-star tribute *What's Going On* EP arrived at No. 18 after weeks of buildup. The EP, which was really nine different mixes of the classic **Marvin Gaye** original, featured a galaxy of stars including **Spears**, **Lopez**, **Bono** and **Christina Aguilera**. Echoing 1985's "We Are the World," the charity release benefited the United Way's September 11th Fund and Artists Against AIDS Worldwide.

A month later, on the Dec. 15 tally, live set *The Concert for New York City* arrived at No. 27. Proceeds from the two-CD album—whittled down from the six-hour concert—and its companion DVD went to the Robin Hood Relief Fund, which helped lower-income New Yorkers and families of rescue workers affected by the terrorist attacks.

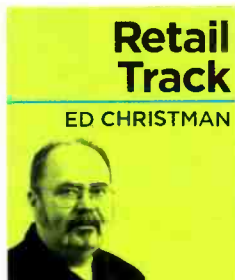
The Billboard album charts also featured individual artists' reflections on the disaster. One of the most prominent was **Alan Jackson's** "Where Were You (When the World Stopped Turning)." The song, penned by the country titan about the attacks, became the lead single from his next album, *Drive*. Jackson world-premiered the song on the Nov. 7 Country Music Assn. Awards telecast and it quickly jumped onto the Hot Country Songs chart at No. 25, vaulting to No. 1 five weeks later. It spent five weeks at No. 1 and paved the way for a stunning debut from *Drive*, which bowed at No. 1 on the Billboard 200 on Feb. 2, 2002, on first-week sales of 423,000 units, according to SoundScan.

Just blocks away from what has since become known as Ground Zero, J&R sustained extensive damage to its numerous retail outlets along Park Row, including its flagship music store, which had to junk its entire inventory.

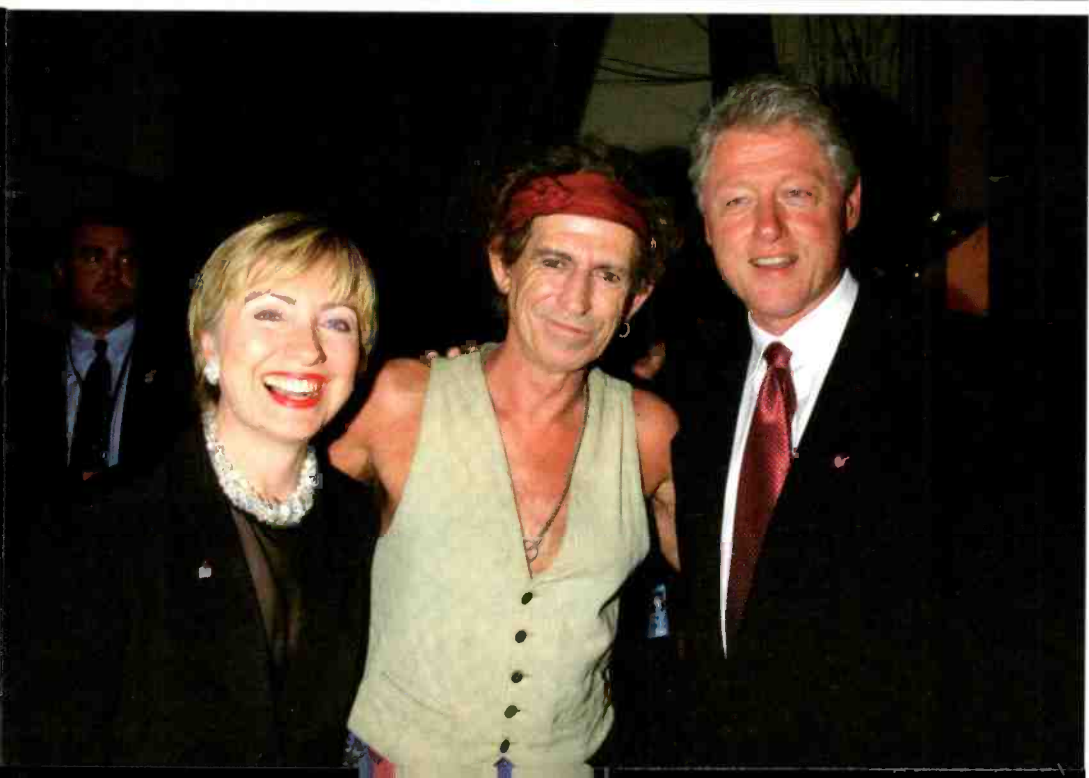
"Everyone advised us not to open until after Christmas," Friedman recalls. "But Mayor [**Rudy Giuliani**] asked us to open as soon as we could to help revitalize the neighborhood."

J&R's Singer spent the night after the attacks inside the store. "One of the most amazing sights was sunrise the next morning," he says, "with the void in the sky."

Additional reporting by Keith Caulfield.







## Come Together

Musical events scheduled to commemorate the 10th anniversary of 9/11

### NEW YORK

#### REMEMBER TO LOVE

Trinity Church

Sept. 9, first performance at 11 a.m., last performance at 8:30 p.m.

Performances by Bach Choir of Bethlehem (Pennsylvania), the Washington (D.C.) Chorus, New York City Master Chorale, Copley Singers (Boston), Young People's Chorus of New York City, the Trinity Choir (New York) and singer/songwriter Melanie DeMore

#### A CONCERT FOR NEW YORK FOR THE TENTH ANNIVERSARY OF 9/11—IN REMEMBRANCE AND RENEWAL

Avery Fisher Hall, Lincoln Center

Sept. 10, 7:30 p.m. (to air Sept. 11 at 9 p.m. ET on PBS' "Great Performances")

New York Philharmonic performs Mahler's Symphony No. 2, *Resurrection*

#### SEPTEMBER 11TH 10TH ANNIVERSARY COMMEMORATIVE CONCERT

Peter Jay Sharp Theatre at Symphony Space

Sept. 11, 7 p.m.

Performances of classical works and new orchestral pieces by musicians from the New York Philharmonic and the Metropolitan Opera

#### CONCERT FOR PEACE

Merkin Concert Hall

Sept. 11, 7 p.m.-10 p.m.

Performances by Juilliard String Quartet, Kinan Azmeh, Kojiro Umezaki and Bassam Saba with the New York Arabic Orchestra

### WASHINGTON, D.C.

#### 9/11: 10 YEARS LATER—AN EVENING OF REMEMBRANCE AND REFLECTION

The Kennedy Center Concert Hall

Sept. 8, 7:30 p.m.

Wynton Marsalis, Denyce Graves, Emmylou Harris, National Symphony Orchestra

#### A CONCERT TO HONOR

Washington National Cathedral

Sept. 9, 7:30 p.m.

Brahms' *Requiem* performed by Marine Chamber Orchestra and U.S. Navy Band Sea Chanters and soprano Christine Brandes, bass baritone Eric Owens and the Cathedral Choir

#### A CONCERT TO HEAL

Washington National Cathedral

Sept. 10, 1 p.m.

Performances by Latin pop band Ocho

de Bastos, Afghan-born singer Humayun Khan and other local artists

#### A CONCERT FOR HOPE

Washington National Cathedral

Sept. 11, 8 p.m. (to air live on ABC)

Performances by Denyce Graves, Alan Jackson and Patti LaBelle, with remarks by President Barack Obama

#### A CONCERT OF REMEMBRANCE AND HOPE FOR THE 10TH ANNIVERSARY OF 9/11

National Presbyterian Church

Sept. 11, 4 p.m.

Choralis, a 100-member chorus, premieres Washington, D.C.-area composer Gary Davison's *Shadow Tides* and performs Barber's *Adagio for Strings* and "Dona Nobis Pacem" from Bach's *Mass in B Minor*. With soprano Julie Keim and trumpeter Gary Davison

### ELSEWHERE

#### HEROES MUSIC FESTIVAL

Atlanta Motor Speedway

Sept. 8-11

Performances by Rodney Atkins, Darryl Worley, Delbert McClinton, Lee Roy Parnell, Skillet, Drowning Pool, Saving Abel and others

#### COLORADO REMEMBERS 9/11

Civic Center Park, Denver

Sept. 11, 1 p.m.

Performances by the Beach Boys and the Colorado Symphony

### TV

#### "THE LOVE WE MAKE"

Showtime

Premieres Sept. 10, 9 p.m. ET/PT

Albert Maysles-directed documentary of the behind-the-scenes preparations for the Concert for New York City at Madison Square Garden

#### "THE CONCERT FOR NEW YORK CITY: TEN YEARS LATER"

VH1

Sept. 11, 4 p.m.-10 p.m. ET/PT

The original telecast of the Oct. 20, 2001, concert at Madison Square Garden will air in its entirety without commercial interruption, featuring performances by Paul McCartney, Billy Joel, Elton John, Bon Jovi, Jay-Z, Sheryl Crow, Elton John and others

—Compiled by Erica Thompson

## European Saturday Night

Brad Paisley's sold-out gigs across the pond point to an untapped market for country acts

Like so many things in the live business today, it all started on Twitter.

Brad Paisley noticed in spring 2010 that he was getting a lot of tweets from fans in London requesting that he cross the pond to do a show.

Few contemporary country artists have been willing to forgo secure, healthy paydays in North America to invest the significant financial resources required in

taking a chance overseas. And while Paisley is as hot as a firecracker stateside, he's yet to tour overseas. Still, the U.K. tweets suggested that there was potential in an international trek.

So Rob Beckham, Paisley's agent at William Morris Endeavor, found a way to make a jaunt across the Atlantic more feasible financially by securing a gig at Norway's Notodden Musikfestival on June 25 of last year. With that Norwegian anchor date, Team Paisley booked two shows in London June 23-24 at the 2,000-capacity O2 Shepherd's Bush Empire.

"Live Nation promoted Shepherd's Bush and, on a single tweet, sold out the show," Beckham says. "[Paisley] kept getting tweets that there were no tickets available, and [head of Live Nation U.K.] Steve Homer informed me that the show was clean on the tweet. We quickly added a second, and it sold out on another tweet."

After the Shepherd's Bush shows came off swimmingly, Paisley and his manager Bill Simmons decided to take a shot at Europe in 2011, Beckham says.

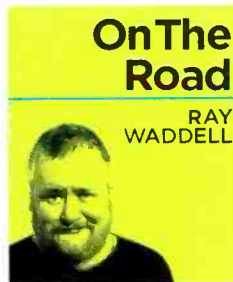
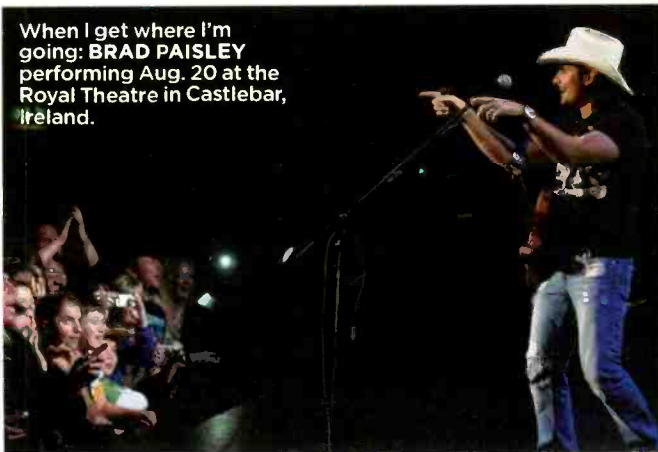
Building on the fan base established during the 2010 Norway trip, the team crafted a European tour that started two weeks ago at London's O2 Arena and sold more than 7,700 tickets at the venue, Beckham says.

Paisley, with Darius Rucker as support, also sold out the Olympia in Dublin, as well as Stockholm and Gothenburg, Sweden; Copenhagen; and Oslo, with capacities that range from 2,500 to 7,500. MCD promoter Noel McHale promoted Paisley's show at the 1,600-capacity Olympia.

"I'd know his material," McHale says. "But when you see him, it's one of the most impressive bands I've come across live, and his guitar playing—he just has the talent. It was an amazing show and the people just loved him."

Dublin was, for both parties, "a bit of a gamble, because he doesn't get radio play here," McHale says. "So this was sort of like a build for the next visit. We plan to go into the arenas the next time."

When I get where I'm going: BRAD PAISLEY performing Aug. 20 at the Royal Theatre in Castlebar, Ireland.



**On The Road**

RAY WADDELL

McHale expects other contemporary country artists to follow. "Brad has opened up the doors for a lot of the newer country acts," he says. "For years I've been doing Kris Kristofferson, Willie Nelson and Don Williams. But they're all in their 70s, and I've had trouble trying to get the new 'hats' to come over. Now I can say, 'Brad Paisley's done this, you've got to come over.' And it's working already. There's interest from lots of other acts."

Country artists should look at European tours as an investment, McHale suggests.

"It's hard when someone thinks, 'I can swing by Texas and pick up more money for one evening than I would for a European tour,'" he says.

"This was a very shrewd move by Brad and his agent and manager, to put in this work [and] look at the long-term picture here. It's a brave step on their part, and I'm just so happy it paid off."

In July 2012, Paisley will go back to Europe to play festivals in Norway, Sweden, Denmark, Germany, Switzerland, France, Italy and Spain. "We're also look-

ing at adding two pop/rock festivals in the U.K.," Beckham says. Then Paisley will return to the United Kingdom in November 2012 to play London and Manchester, England; Dublin; and Belfast, Northern Ireland, to play festivals and major arenas.

Paisley is apparently relishing the freedom that comes from playing in a market where he isn't a radio staple. "The great thing about playing in England is that I get to play whatever I want, because you don't know which ones were hits and which ones weren't," London's Evening Standard quoted him as saying from the stage during his Aug. 17 show at the O2 Arena.

And the tweets continue. "Your concert in Oslo yesterday was amazing," Paisley fan @AnitaNystuen tweeted Aug. 27. "It was the best concert I have ever been to. I hope to see you in Norway again!"

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

## BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$12,914,990 \$475/\$200/ \$100/\$85	<b>OUTSIDE LANDS MUSIC AND ARTS FESTIVAL</b> Golden Gate Park, San Francisco, Aug. 12-14	180,000 three days	Another Planet Entertainment, Superfly Presents, Starr Hill Presents
2	\$4,711,593 \$179.50/\$99.50/ \$49.50	<b>SADE, JOHN LEGEND</b> Staples Center, Los Angeles, Aug. 19-21	40,810 three sellouts	Live Nation
3	\$2,224,851 \$200/\$40	<b>JUAN LUIS GUERRA</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Aug. 12-13, 15	30,021 32,889 three shows	Jose Dueño Entertainment
4	\$1,593,608 \$58	<b>PHISH</b> UIC Pavilion, Chicago, Aug. 15-17	27,476 three sellouts	MAJ Concerts
5	\$1,009,565 \$65/\$45	<b>AMERICAN IDOLS LIVE</b> Prudential Center, Newark, N.J., Aug. 14-15	18,529 19,846 two shows	AEG Live
6	\$861,050 \$50	<b>PHISH</b> Harveys Outdoor Arena, Lake Tahoe, Nev., Aug. 9-10	17,221 two sellouts	Another Planet Entertainment
7	\$613,720 \$65/\$45	<b>AMERICAN IDOLS LIVE</b> Allstate Arena, Rosemont, Ill., Aug. 6	11,932 sellout	AEG Live, Jam Productions
8	\$609,781 \$95/\$29.50	<b>MÖTLEY CRÛE, POISON, NEW YORK DOLLS</b> Bridgestone Arena, Nashville, July 3	9,254 10,305	NS2, Frank Productions
9	\$608,446 \$149.50/\$20.15	<b>SADE, JOHN LEGEND</b> Pepsi Center, Denver, Aug. 11	7,352 8,812	Live Nation
10	\$607,866 \$95/\$17.50	<b>MÖTLEY CRÛE, POISON, NEW YORK DOLLS</b> First Midwest Bank Amphitheatre, Tinley Park, Ill., July 1	16,039 sellout	Live Nation
11	\$607,562 (\$584,827 Canadian) \$51.42/\$41.04	<b>KATY PERRY, MARINA &amp; THE DIAMONDS, DJ SKEET SKEET</b> Bell Centre, Montreal, July 2	12,906 13,570	Evenko
12	\$607,560 \$90/\$65/\$45/ \$35	<b>LADY ANTEBELLUM, TROY OLSEN</b> California Mid-State Fair, Paso Robles, Calif., July 28	10,376 14,319	In-house
13	\$606,918 \$100.50/\$25.50	<b>RUSH</b> Cricket Wireless Amphitheatre, Chula Vista, Calif., June 18	9,912 11,183	Live Nation Global Touring
14	\$606,120 (954,287 reais) \$60.34/\$22.23	<b>EXALTASAMBA</b> Centro de Eventos Fieigs, Porto Alegre, Brazil, July 20	15,393 17,600	T4F-Time For Fun
15	\$604,665 \$65/\$25	<b>RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN</b> Darien Lake Performing Arts Center, Darien Center, N.Y., Aug. 12	15,466 16,000	Live Nation
16	\$603,566 \$65/\$25	<b>RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN</b> Verizon Wireless Amphitheater, Maryland Heights, Mo., June 26	19,980 sellout	Live Nation
17	\$603,370 \$90/\$65/\$45/ \$35	<b>SUGARLAND, SARA BAREILLES</b> California Mid-State Fair, Paso Robles, Calif., July 22	10,342 14,272	In-house
18	\$603,116 \$79.50/\$49.50	<b>KENNY CHESNEY, GRACE POTTER &amp; THE NOCTURNALS, UNCLE KRACKER</b> Red Rocks Amphitheatre, Morrison, Colo., July 8	9,433 sellout	The Messina Group/AEG Live
19	\$602,293 \$89.50/\$49.50	<b>MICHAEL BUBLÉ</b> Times Union Center, Albany, N.Y., June 18	7,904 sellout	Beaver Productions
20	\$597,562 \$75/\$30	<b>RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN</b> DTE Energy Music Center, Clarkston, Mich., Aug. 4	15,775 sellout	Live Nation
21	\$597,344 \$59.75/\$25	<b>BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN &amp; OTHERS</b> Riverbend Music Center, Cincinnati, June 16	17,230 19,000	Live Nation
22	\$591,976 (917,971 reais) \$257.95/\$109.63	<b>AVRIL LAVIGNE</b> Citibank Hall, Rio de Janeiro, July 31	7,725 7,784	T4F-Time For Fun
23	\$585,667 (\$363,750) \$60.38	<b>IRON MAIDEN, AIRBOURNE</b> Scottish Exhibition & Conference Centre, Glasgow, Scotland, July 20	9,700 sellout	Live Nation-U.K.
24	\$585,300 \$180/\$90	<b>SADE, JOHN LEGEND</b> Mohegan Sun Arena, Uncasville, Conn., July 3	5,879 6,933	Live Nation
25	\$582,836 \$49.75/\$25.75	<b>JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE</b> Riverbend Music Center, Cincinnati, Aug. 19	20,386 sellout	Live Nation
26	\$578,120 \$89.50/\$49.50	<b>MICHAEL BUBLÉ</b> Verizon Wireless Arena, Manchester, N.H., June 17	7,278 7,800	Beaver Productions
27	\$575,699 \$350/\$29.50	<b>BRITNEY SPEARS, NICKI MINAJ, JESSIE &amp; THE TOY BOYS</b> Bridgestone Arena, Nashville, July 18	10,883 12,732	Live Nation
28	\$574,872 \$120.75/\$25	<b>GIPSY KINGS</b> Greek Theatre, Los Angeles, Aug. 13-14	9,948 11,661 two shows	Nederlander Concerts
29	\$572,615 (\$566,207 Canadian) \$90.51/\$22.75	<b>MÖTLEY CRÛE, POISON, NEW YORK DOLLS</b> Molson Canadian Amphitheatre, Toronto, June 28	11,424 sellout	Live Nation
30	\$572,098 \$79.50/\$39.50	<b>TRAIN, MAROON 5, PJ MORTON</b> Bridgestone Arena, Nashville, Aug. 17	9,924 sellout	NS2
31	\$571,844 \$49.75/\$18.75	<b>JASON ALDEAN, CHRIS YOUNG</b> Cruzan Amphitheatre, West Palm Beach, Fla., July 16	18,412 sellout	Live Nation
32	\$569,383 \$89.50/\$49.50	<b>MICHAEL BUBLÉ</b> Dunkin' Donuts Center, Providence, R.I., June 13	7,359 8,000	Beaver Productions
33	\$566,831 (\$563,073 Canadian) \$59.90/\$39.76	<b>FOO FIGHTERS, DOUGHBOYS, FUCKED UP</b> Bell Centre, Montreal, Aug. 10	9,554 11,510	Evenko, Live Nation
34	\$564,395 \$65/\$45	<b>AMERICAN IDOLS LIVE</b> Amway Center, Orlando, Fla., July 24	10,791 11,296	AEG Live
35	\$562,476 \$299/\$250/ \$125/\$65	<b>BARRY MANILOW</b> Paris Theatre at Paris Las Vegas, June 3-5, 10-12	4,446 6,013 six shows	Concerts West/AEG Live

# Under The Radar

Reggaetón duo Plan B sparks fan interest online without significant radio support

For the past 12 months, Puerto Rican reggaetón duo **Plan B** has quietly established a fan base in the most unusual way.

Through the week ended Aug. 21, the group's single "Si No le Contesto" had sold 82,000 downloads in the United States since its November 2010 release, according to Nielsen SoundScan. Of that total, 67,000 have been sold this year, making it the 16th-best-selling digital Latin song of 2011 so far, according to SoundScan.

Meanwhile, the song's official video has notched more than 62 million views on YouTube and the remix video, featuring **Tony Dize** and **Zion y Lennox**, has 26 million views.

Yet despite the interest that "Si No le Contesto" has sparked online, it hasn't generated nearly as much U.S. radio airplay, peaking at only No. 37 on Billboard's Hot Latin Songs chart in February.

The trick, says **Raphy Pina**, founder/president of San Juan, Puerto Rico-based indie Pina Records, is working the group "from the outside in," promoting singles and videos first in Latin America to create awareness and only then really hitting the U.S. market.

"Si No le Contesto" translates to "If I Don't Pick Up," and its video focuses on couples with cell phones sending and waiting for text messages. The song's refrain—"If I don't pick up she gets desperate"—was parlayed into a ringtone that Pina says was key to the track's popularity.

Pina signed Plan B—comprising members **Chencho (Orlando Javier Valle Vega)** and **Maldy (Edwin Vazquez Vega)**—in 2009 and released their sophomore set, *House of Pleasure* (distributed by Sony), in July 2010. He'd worked with the duo for many years, featuring them as guest artists on several tracks that made only mod-

est inroads on Billboard's Latin Rhythm Airplay chart.

Pina attributes the earlier lukewarm reception to the fact that Plan B's more hardcore brand of reggaetón—devoid of the tropical/pop fusions now favored by acts like **Wisin & Yandel** and **Don Omar**—is not what programmers are putting in high rotation.

So Pina directed his early marketing, media and radio promotional efforts to Plan B's home base in Puerto Rico and to countries like Colombia, the Dominican Republic and Venezuela, which play a lot of reggaetón on the radio.

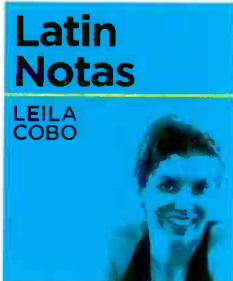
There, Pina struck distribution deals with Sony's local affiliates and, aided by a video airing on Latin American music channels like HTV and Ritmoson, the song blew up and finally made its way back to the United States.

Beyond sales, however, Pina measures his group's success by YouTube views and live shows. Plan B, he says, is

booked for live performances through February, including shows in Mexico and Europe. In May and June, the duo played 70 high school proms in Puerto Rico alone, validating the group's popularity among

its young target audience.

"I did what many labels don't have time to do anymore," Pina says. "An aggressive, relentless plan, good street teams and music that really appeals to youth."



**Latin Notas**

LEILA COBO



Double the "Pleasure": **PLAN B**

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# Coming To America

Colombian pop star Lucas Arnau eyes U.S. market

Singer/songwriter Lucas Arnau has built a career around creating catchy romantic pop ballads heard throughout Latin America, including his current Colombian top 10 single "Nos Pasa Por Elegantes" on Sony Colombia.

Now the Medellín native is trying to break into the U.S. market. And he's beginning from scratch, without a label deal for marketing or physical distribution in the United States.

Arnau owns his master recordings and licenses them to

Sony, which began distributing his music digitally in the U.S. in July. But he knows that making inroads in the market will be difficult without a label providing marketing support.

So he's hired Los Angeles PR firm 3 Collective Media, which has helped set up TV appearances on Univision, Telemundo, CNN, Azteca America, mun2 and local stations in Los Angeles and Miami.

"After seven years in the business, I want to expand," Arnau says. "I now have the confidence and experience to take my music to the United States. This is about renewing myself."

The crooner, 32, wants to duplicate his success back home, where he's released three albums on Sony Colombia—*Un Poco Mas* (2004), *Rompecabezas* (2007) and *Feliz* (2010)—which have sold 11,000, 5,000 and 3,000

units, respectively, according to label spokeswoman Maria Ramirez. While each release has sold progressively fewer units, they've arrived at a time when overall recorded-music sales in Colombia have been in sharp decline, totaling 1.9 million units in 2010, down 65% from 5.4 million units in 2006, according to IFPI.

The artist's songs also garner radio airplay in Ecuador, Costa Rica, Peru and Venezuela. Largely through his Latin American fan base, he has more than 94,000 followers on Twitter and his videos have collectively generated more than 5 million views on YouTube.

Arnau is looking to expand into the United States without his longtime manager Julio Correal, who decided earlier this year to

retire from artist management to focus primarily on producing music festivals.

But Correal—who also shepherded the career of Colombia's Aterciopelados and helped the Latin Grammy Award-winning rock duo earn a U.S. following—thinks the timing is right for Arnau.

"Lucas' entry into the American market is valid, especially as the Latin community grows," Correal says.

Arnau has a 360-deal structure with Sony Colombia, which is planning to release his next album in late 2012 or early 2013. He is currently shopping for a label to release the album stateside.

"Opportunities don't come by that easy these days," Arnau says, "so I'm going to find them myself."

—Justino Aguila



Travelin' light: **LUCAS ARNAU**

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# EN BREVE

**LILA DOWNS SIGNS WITH SONY MEXICO**

Singer Lila Downs has signed a recording contract with Sony Music Mexico, which plans to release her next album, *Pecados y Milagros*, in October. Downs was previously signed to Blue Note. Her 2004 album *One Blood/Una Sangre* received a Latin Grammy Award for best folk album. "This signing is a cause for celebration for us because we admire the passion, love and pride that Lila has for her roots and Mexican art," Sony Music Entertainment Mexico president Roberto Lopez said in a statement.

**SARIÑANA PREPS SEPTEMBER EUROPEAN TOUR**

Pop singer Ximena Sariñana is scheduled to tour Europe Sept. 14-22, opening for Sia and Oh Land. The shows will follow her recently concluded North American tour to promote the Aug. 2 release of her self-titled second album (and her first in English) on Warner Bros. The songstress has been working to raise her U.S. profile with performances at Lollapalooza on Aug. 6 and on NBC's "The Tonight Show With Jay Leno" on Aug. 10. VH1 also recently spotlighted her as a You Oughta Know artist. Sariñana's European tour begins at London's Lock Tavern and will hit Paris, Madrid and Barcelona before returning to London and then concluding with a performance at the Reeperbahn Festival in Hamburg.

**RIVERA'S NEW ALBUM WILL BE RELEASED IN POP, BANDA VERSIONS**

Regional Mexican singer Jenni Rivera is releasing pop and banda versions of her new album *Joyas Prestadas* (Borrowed Jewels), which is due Nov. 22 on Universal Music Latin Entertainment/Fonovisa. The first single, "Basta Ya," which was released Aug. 29, was written by Marco Antonio Solís, who also performs the song with Rivera. The two versions of the album each feature 11 songs. Rivera produced the project with several collaborators, including Enrique Martinez for the pop album and Adolfo Valenzuela and Omar Valenzuela for the banda version. —Justino Aguila

# SAVE THE LAST DANCE FOR TIESTO

**AXE. ARMANI EXCHANGE. HEINEKEN. SANDISK.  
PLAYSTATION. WHAT DO THEY UNDERSTAND ABOUT  
THE ONLY ARENA DJ IN THE WORLD—THAT YOU DON'T?**

**BY KERRI MASON**

Before Lady Gaga instructed us to “Just Dance,” David Guetta rethought rap and Deadmau5 sold instrumental electronica to the masses with a cartoon mouse head and DJ cube—there was Tiësto. ✦ When Stefani “Lady Gaga” Germanotta was an 18-year-old New York University sophomore, Tiësto was DJ’ing at the opening ceremony of the 2004 Olympic Games in Athens. In 2007, when Guetta was a French house DJ searching for his first big radio hit, Tiësto was playing his epic yet pop-wise brand of trance for 250,000 revelers on Ipanema Beach in Rio de Janeiro. ✦ Throughout the early 2000s, when a stagnant DJ culture couldn’t sustain more than one large dance-dedicated venue per U.S. city, Tiësto was the exception, one of the few artists who could command an audience all over the world, not only with fans but with brand partners. The longevity and scale of his popularity are paying huge dividends: Earlier this year, the Wall Street Journal reported his annual income at around \$20 million.





And now that dance is dominating, Tiësto—born Tijs Michiel Verwest—is reasserting his influence, setting out to claim new fans from the torrent of fresh electronic converts. And he's doing it hand in hand with major brands, which are signing on for not only traditional sponsorships, but symbiotic relationships in which both brand and artist benefit.

On Sept. 15, the DJ/producer will launch Tiësto's Club Life Campus Invasion tour, a 21-date trek through the outskirts of America, and the largest college tour ever mounted. Axe and Sony PlayStation are sponsoring, adding to a list of active brand partners that includes Heineken, SanDisk and Armani Exchange. It concludes Oct. 8 with a record-breaking stop at the Home Depot Center in Carson, Calif.: The 26,000-capacity show will be the biggest single-headliner DJ concert in U.S. history, according to the organizers.

"There's clearly a new generation of electronic music fans emerging in the U.S. at the moment, and a lot of them are in college," Tiësto says. "We get a lot of feedback on our social networks from college kids asking me to come play their school, so here I come. I hope this tour will allow me to reach a new crowd that may not have had the chance to see me before."

"We'd always thought about the college market," says Tiësto's worldwide manager Michael Cohen of Complete Control, a boutique artist management firm that also handles A-Trak and Duck Sauce. "But hip-hop had such a strong hold. Early this year we decided it was time. College kids are really discovering this music and scene for the first time, and they need a test of the Tiësto experience. It's almost a rite of passage: Whether you like dubstep or techno, whatever your entry point, at some point someone is going to say, 'Have you seen Tiësto?'"

The Tiësto live experience was one of the first to challenge what an audience could expect from a DJ, making the simple act of blended music playback an event. With immersive video, pyrotechnics and custom stages bathed in color-changing light, all set to his blissed-out yet blistering beats, Tiësto helped hasten DJs down the road from nightclubs to concert venues.

Competing against Lady Gaga and Justin Bieber, Tiësto was a finalist for the Breakthrough Award at the 2010 Billboard Touring Conference & Awards. He's the first electronic act to crack the list of the top 25 touring artists in the world, according to Billboard Boxscore. In 2010, he ranked No. 25 on the year-end tally, grossing \$28.6 million and drawing 526,000 concert-goers to 110 shows.

"The first time I saw Tiësto was during his In Search of Sunrise 2008 tour, and I was blown away by the response from the crowd—all chanting T-I-E-S-T-O," says Patrick Doddy, senior VP/brand director of Armani Exchange, one of Tiësto's longtime brand partners. "It was like nothing I had seen before for a DJ."

As he preps for the college tour, Tiësto is savoring his first taste of musical independence. During the course of his 10-year recording career, he has sold 761,000 albums and 1 million tracks in the United States, according to Nielsen SoundScan. But in late 2010, after long associations with Ultra Records (dance's closest thing to a major) and Black Hole (the indie imprint he co-founded), he started his own label, aptly titled Musical Freedom. The label is a vehicle for his original work and mixed compilations, as well as new tracks from up-and-coming producers hand-selected by him. He also self-publishes, with administration by Kobalt, and handles physical distribution in short-term, project-based deals.

"We collectively took the view a few years ago that we wanted to remain independent," Cohen says. "We saw where the business was headed and felt that to be able to control as much of our own destiny, to move quickly and work with whoever we wanted to work with, this was the way to go. The trade-off of working with a major, or other kinds of major parts of the industry, has never felt worth it to us, for what you have to give up for what you potentially get. So we built our own structure."

The consortium of Cohen, Complete Control partnership manager Josh Neuman, Musical Freedom GM Cyrus Bader and worldwide booking agent Paul Morris of AM Only is unique, and not just because of how closely they work together. Tiësto might be



the only large-scale international act to have a single team covering management, booking and music for the world, allowing him to centralize and leverage his considerable scale behind each of his projects, including those with brand partners—a very seductive bargaining chip.

"He has broad global appeal, as well as a massive presence in the U.S. It's very well-balanced," Neuman says. "When you look at his overall numbers, his reach, his history and his continued relevance—the fact that he's a huge artist, but it's not like he's a heritage act, he's still putting out new exciting music and touring bigger than ever—all those things combined, for a brand to be able to tap into that is very appealing."

Tiësto has more than 9.6 million Facebook likes, 577,000 Twitter followers and 17.3 million views on his official YouTube channel alone. That considerable platform gets him in the door with big brands, but has also grown as a result of their partnership.

On the Campus Invasion tour, both Axe and PlayStation will have on-site experiences at every date, built to extend beyond the immediate events through social media. The brands are cross-promoting the tour and doing ticket giveaways through their

Facebook pages. With PlayStation's 17.1 million likes and Axe's 1.7 million, "it's very beneficial to the artist to be able to tap into those resources as well," Neuman says.

Axe will support Excite, a line of musky deodorant products, with sampling and a green-screen experience where fans can take pictures with their friends and share them on Facebook. "The brand is trying to grow with their original consumers, who were boys," Neuman says. "They want to be part of something that's really relevant with that same consumer as they're getting older."

PlayStation is promoting "Everybody Dance," a new game for PS3 that features "C'Mon," Tiësto's recent collaboration with Diplo and Busta Rhymes. Concert-goers will be able to try out the game at stations in venue concourses and share videos of their performances on Facebook. In addition to giving brands a direct touch point with hard-to-reach targets—in this case, men ages 18-24—Tiësto can provide them with something else they crave: content, in the form of offers; access; and yes, music.

"It's difficult to create continued interest in a brand's digital platform," Neuman says. "But if they come forward with the right strategy and collaborate with people who understand how to cre-

VIVIEN KILLILEA/WIREIMAGE.COM

**"BRANDS REALLY HAVE THE MUSCLE AT THIS POINT BEHIND CAMPAIGNS THAT THEY CAN REALLY CHANGE**



## TEAM TIËSTO

**LABEL:** Musical Freedom

**BIG DEALS:** Heineken, Armani Exchange, Ballantine's, the Movement, SanDisk, Škoda, Sony PlayStation, Axe

**MANAGEMENT:** Michael Cohen at Complete Control Management

**AGENT:** Paul Morris at AM Only (worldwide)

**PUBLISHING:** Musical Freedom Publishing, administered by Kobalt

**SITES:** Tiesto.com, Facebook.com/tiesto, InTheBooth.com, YouTube.com/tiesto, TiestoUniversity.com

**PUBLICITY:** Justin Kleinfeld at Rephlektor Incorporated

**TWEETS:** @Tiesto



Gonna make you sweat: **TIËSTO** performing at his Pre Electric Daisy Carnival Performance at Playhouse Hollywood on June 22 in Los Angeles, solo (opposite page) and with **PARIS** and **NICKY HILTON** (above); the videogame "Everybody Dance" features "C'Mon," Tiësto's collaboration with Diplo and Busta Rhymes. Tiësto fans will be able to try the game at concerts on his upcoming tour.

ate compelling content, they're automatically creating demand and interest and a reason to visit them again, which is tough. When they leverage that with a media campaign for something that's valuable to the artist, like a record release or tour, then it becomes a really interesting relationship."

In other words, brand partners take on the traditional role of a label, providing a broad-scale promotional platform with significant investment. Take *Club Life*, Tiësto's first independently released compilation on Musical Freedom. It has sold 38,000 units since its April release, according to SoundScan, thanks in part to aggressive promotion by Armani Exchange and Heineken.

"The relationship between Armani Exchange and Tiësto has transformed into a true partnership," Armani's Doddy says. "When we first started working together, it was a standard brand/artist sponsorship. But as the relationship evolved we've combined our similar brand assets and united our resources to develop several global initiatives." These have included media campaigns (Tiësto was the face of Armani Exchange's wristwatch launch in 2009), VIP and in-store events, exclusive music and memorabilia, and even philanthropic efforts. (In 2008, sales of a limited-edition

T-shirt went to support Mercy Corps.)

For *Club Life*, Armani got an exclusive "A|X Music" version of the compilation, containing five exclusive remixes and one exclusive track. It was sold only in Armani Exchange stores and online at ArmaniExchange.com. (These sales weren't included in the aforementioned SoundScan figure.)

For Heineken's *Club Life* program, Tiësto created what Neuman calls a "content package," including a new track, "Green Sky" (inspired by Heineken's signature bottle), available for download exclusively on Heineken's site; ticket giveaways, flyaway sweepstakes and meet-and-greets for Heineken VIPs and Facebook fans; and activations at big events, like Tiësto's 2010 New Year's bash at Fontainebleau in Miami Beach.

Heineken had a stated goal of increasing its Facebook likes, and promoted the offers through that platform and its own media assets like Heineken.com. It started the program in December 2010 with around 750,000 likes; it now has 2.6 million. "They attribute a lot of the growth to this campaign," Neuman says—further evidenced by the fact that Heineken has extended the program to the Canadian market, and is considering a 2012 renewal.

"It was great to find alternative ways to promote [*Club Life*] at a really high level, since we put it out independently," Neuman says. "I'd love to see further dialogue between brands and artists, because brands really have the muscle at this point to break an act, or put enough promotion behind campaigns that they can really change the course of an artist's career, oftentimes more than labels can, with budgets that are far more interesting."

As dance artists fight to become more brand-like themselves, nothing helps their cause as much as dedicated record labels of their own. Genre used to be king in electronic music: You either liked trance, house, techno or some subset of them, with little to no crossover. But these days, those lines are starting to break down, making labels less about specific styles and more about the personalities behind them.

Swedish House Mafia's Steve Angello has Size Records, Deadmau5 has Mau5trap: Both offer releases that might be electro, disco or dubstep, but have the same common thread—the label boss either made it or liked it. While his own sound has evolved through the years—from straightforward, wordless bombs like "Elements of Life" and "Traffic" to singalong, pop-inflected collaborations with acts like Tegan & Sara and Nelly Furtado—Tiësto hopes to use Musical Freedom to further extend the definition of what constitutes "music from Tiësto."

"It's a whole other angle on branding," Musical Freedom's Bader says. "And it's a reciprocal thing. You don't stay at the top as long as Tijs has without being open to how the landscape is changing stylistically and bringing young talent into the fold."

And while that young talent brings freshness to the label, its head honcho brings visibility to them. "Tiësto is the biggest promotional vehicle I have as a label manager," Bader says. "It's just a line of dominos, a chain reaction when he gets behind a track."

The label's fifth release, an electro banger called "Mush Mush" by new Dutch production duo Bassjacks, is a case study of how dance hits happen in the new world.

Before he signed it, Tiësto was playing the track as a white label, at live shows and in his "Club Life" podcast. This March, he premiered it by its proper name at Ultra Music Festival in Miami. "These guys pass music around, of course," Bader says. "So Benny Benassi got behind it, then Diplo. Soon it became one of the biggest tunes of the summer. At Electric Daisy Carnival [in Las Vegas this June], Tiësto played it in his set. As I was walking I heard someone else playing it, and when I got to the stage I was going to, the DJ there was starting it." The track stayed in online electronic music store DSP Beatport's top 10 for more than two months.

Bader and the team are playing with ideas on how to present Tiësto's next body of original work, in line with what Cohen says will be his biggest tour ever, launching in mid-2012.

"I feel like albums have become irrelevant," Cohen says. "We want the music to coincide with the tour. We're just not sure what the delivery will look like."

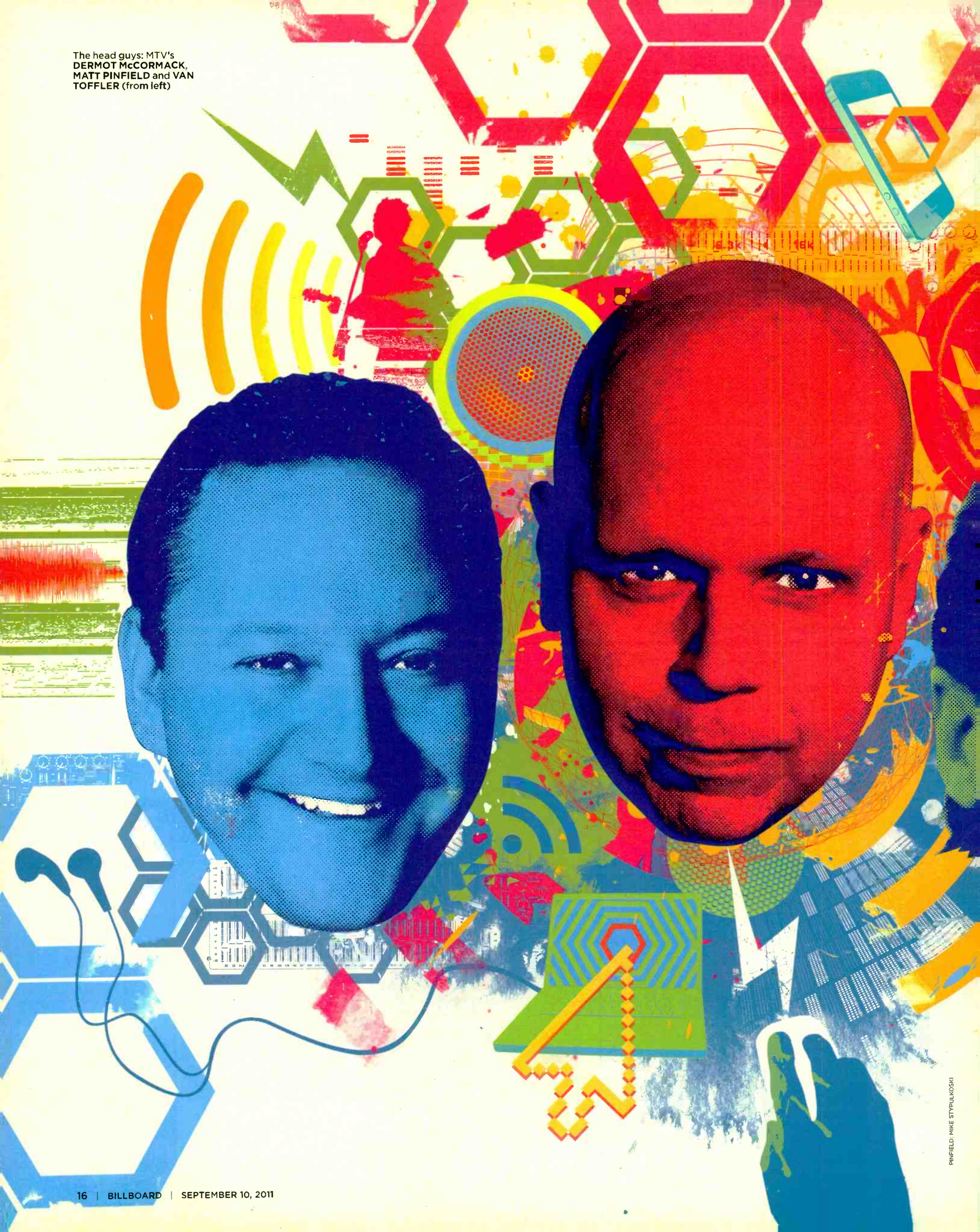
"The goal before was to build a crowd, build your fan base into a frenzy for a release and have a big bang," Bader says. "But now with things like Spotify, sustainability of consumption is the goal. How do you get hundreds of thousands of listens consistently over a long time, rather than hundreds of thousands of downloads at the beginning?"

The ability to streamline all of these concerns again comes down to the unique structure of his team, which Cohen says wouldn't be possible without Tiësto himself. "He's probably the hardest-working guy that I know," Cohen says. "Apart from the fact that he plays 150-plus gigs a year, he's actively involved in all aspects of his business. A lot of artists aren't interested in doing this: They'd rather have their label, their publishing company, just three or four people to talk to and be done with it. You need an artist who thinks independently to have a structure like this."

But for Tiësto, it all comes back to the fans. "I'm proud to have been able to touch so many people around the world with my music and to have their continued support for what I do," he says. "Without them I would not be here." ■■■

**TO BREAK AN ACT, OR PUT ENOUGH PROMOTION  
THE COURSE OF AN ARTIST'S CAREER." JOSH NEUMAN, COMPLETE CONTROL**

The head guys: MTV's  
DERMOT McCORMACK,  
MATT PINFIELD and VAN  
TOFFLER (from left)



PINFIELD: MIKE STYPULKOŃSKI





# HIVE-MIND

## MTV LEAVES ITS DIGITAL STRUGGLES BEHIND TO FIND ITS VOICE IN AN ONLINE WORLD

BY ANTONY BRUNO  
ILLUSTRATION BY ANDY POTTS

**L**ike many Gen X-ers, Jessica Robertson grew up glued to MTV's alternative music show "120 Minutes."

So it was a particularly surreal experience for her when she met the series' host, Matt Pinfield, at South by Southwest this year, where MTV launched its latest digital effort—Hive. As managing editor of the music blog, Robertson was walking Pinfield through the new site, which included archived footage of the older, original shows; clips from the newly resurrected series, launched earlier this year; and video from the online version, "120 Seconds."

"It was definitely a 'holy shit' moment," she says.

The experience is illustrative of the bridge that MTV is trying to create with Hive—reconnecting with its music-focused past, while at the same time trying to redefine its digital future. But for Hive to become a relevant addition to the chorus of well-established music blogs—such as Pitchfork, Stereogum and Brooklyn Vegan—it will have to create many more such moments to attract the attention of fans who already have too many options.

The genesis of Hive occurred almost two years ago when Van Toffler, president of MTV Networks Music/Films/Logo Group, challenged the entire company to reassert its authority as a source of music discovery in a digital age.

"I'd been pushing the teams to have a loud editorial voice in music," he says. "The thing that MTV was in the beginning was a curator and a trusted source of discovery and sharing of new music. It felt to me as if that was missing in the digital landscape. It felt like there were a lot of algorithms out there, but not that trusted loud voice: 'Where is our voice in that mix?'"

Soon after, staffers from MTV's digital, music and talent, and various channel groups met in a New York loft for an off-site brainstorming session to find ways to meet this challenge, and the idea of Hive was born.

But Toffler wasn't an easy sell.

"I'd like to tell you that it went great and he loved it and wrote a check," says Shannon Connolly (@swedishoxers), VP of digital music strategy for MTV Music & Logo Group. "But it took a few

# MTV'S NEWEST DIGITAL INITIATIVES

## MTV EXECUTIVE VP OF DIGITAL MEDIA **DERMOT McCORMACK** WANTS TO INTRODUCE A NEW DIGITAL PRODUCT EACH MONTH

### MUSIC METER

Launched: December 2010

MTV's first digital production with McCormack's fingerprint on it, the Meter (as it's called internally) is a chart featuring the acts with the most buzz on various social media outlets. It's focus is on up-and-coming artists getting the most attention, rather than already established stars. Data is provided by the Echo Nest, and Rhapsody provides the streaming song samples.

### '120 SECONDS'

Launched: March 2011

Launched at South by Southwest in conjunction with the Hive, "120 Seconds" is the online reinvention of the popular '90s-era alternative music show "120 Minutes." Hosted by Matt Pinfield, the series features Pinfield interviewing various artists at music events. The Hive version eventually was expanded to an updated series for MTV2, called "120 Minutes." It debuted in July.

### O AWARDS

Launched: April 2011

The O Awards are MTV's stab at honoring innovations in the digital music space. The Internet-only show gave out awards for most innovative artist (Lady Gaga), most innovative video (Andy Grammer), best music discovery service (Pandora) and best music hack (Invisible Instruments). It remains MTV's third-most-watched webcast (after the 2011 and 2009 Video Music Awards), and a second installment is being scheduled for before the end of the year.

### 'WEIRD VIBES'

Launched: August 2011

A video-driven show that focuses on the indie rock world. Each 30-minute installment features six music videos and 10 minutes of artist interviews. It's produced by Shirley Braha, creator of "New York Noise," a show similar in concept that aired on NYC TV for seven years (see story, opposite page).

### LIVE & LOCAL

Launched: August 2011

Similar to the hugely popular Songkick app, Live & Local is an Android app (an iPhone version is pending) developed in partnership with Superglued. The app scans a user's iTunes library and recommends upcoming concerts based on the content. It also includes artist profiles, a friend activity feed and the ability to browse tweets and photos taken at various shows, as well as check in to concerts. —AB



Who's the man? **VAN TOFFLER**, president of MTV Networks Music/Films/Logo Group

cycles. It took consensus-building because it is a cross-brand initiative. Van wants to know that his leadership in the other departments believed in it as much as we did. Initially, it wasn't quite there. So we went through a few iterations."

According to Toffler, the problem wasn't the concept of Hive as much as the execution. "It was too safe," he says. "It needed to be louder. Make news every day. Have a point of view. Be a fan. Don't be afraid to get in trouble."

Hive aims to accomplish this in three ways. First, it doesn't focus on any one musical genre or specific time frame. It relies heavily on archival MTV footage to put today's music in context. It aims for a positive tone to set itself apart from the snark that defines the many music blogs. And third, it looks for angles.

"We won't be covering Lady Gaga," says Dermot McCormack (@dermot100), executive VP of digital media at MTV Music & Logo Group. "But we might run an interview with the butcher who made her dress."

McCormack has a goal of 1 million monthly unique visitors for Hive by next year. But reaching that goal is far from a sure thing. MTV has a long history of hits and misses on the digital front, partly due to a period of instability in its digital leadership and partly due to the difficulties that any traditional media brand faces in the transition to the digital age.

The biggest challenge for MTV is the struggle it has with its own identity.

Born as "Music Television," MTV has morphed through the years into a youth lifestyle brand—music being only one tool in the shed. The network began scaling back music videos on its flagship TV channel in favor of scripted and reality programming at the end of the '90s. Last year, it officially killed its "Music Television" tag line.

While music remains a core part of its DNA, MTV's effort to re-establish its reputation as a relevant music filter on the Internet has had its challenges. Music blogs like Pitchfork, Brooklyn Vegan and many others ate MTV's lunch by establishing themselves early on as the new digital tastemakers. YouTube, and later Vevo, took over as the place to go for music videos.

For six years, MTV's digital strategy was run by Jason Hirschhorn, after the company acquired his startup Mischief New Media in 2000. An entrepreneur at heart, Hirschhorn's reign was a flurry of activity that included creating new MTV products (such as the short-lived Urge subscription music service and broadband music video player Overdrive) as well as licensing deals for MTV content.

Hirschhorn reported directly to, and was firmly supported by, former (as of May) MTV Networks chairman/CEO Judy McGrath, and as such controlled the bulk of MTV's digital vision. When he left in 2006, to pursue "entrepreneurial opportunities" (he later landed gigs at Sling Media and Myspace), MTV's digital strategy lost some of its focus, as responsibilities were split between vari-

## TEAM HIVE

### DERMOT McCORMACK

@dermot100

Executive VP of digital media, MTV Music & Logo Group

PREVIOUSLY: Senior VP of interactive platforms, Cablevision

FAVORITE VENUE: Nashville's Ryman Auditorium  
FIRST CONCERT: U2 at Dublin's Phoenix Park, 1983

### SHANNON CONNOLLY

@swedishoxers

VP of digital music strategy, MTV Music & Logo Group

PREVIOUSLY: Jackass-world.com

FAVORITE VENUE: New York's Bowery Ballroom  
FIRST CONCERT: The Cure, Pixies and Love & Rockets at Los Angeles' Dodger Stadium, 1989

### JESSICA ROBERTSON

@jesscribe

Managing editor, MTV Hive

PREVIOUSLY: Senior editor, Spinner  
FAVORITE VENUE: Nashville's Ryman Auditorium

FIRST CONCERT: Liz Phair at Nashville's Starwood, 1997

Gimme 120: **MATT PINFIELD** (right) interviews **DANGER MOUSE** (center) and **DANIELE LUPPI** on "120 Minutes."



ous executives that reported to different people.

Urge was spun off into Rhapsody. Overdrive was absorbed into MTV.com. Other digital initiatives came and went, including Soundtrack (designed as a sort of interactive music guide to MTV's on-air shows) and MTVMusic.com (a Hulu-like portal aggregating music videos, live footage and interviews, which now redirects to Hive).

Today, both the channel groups and the digital group report to Toffler, meaning he oversees MTV's content and strategy both online and on-air. On the digital side, his main henchman is McCormack, and MTV is again a hotbed of digital activity. In December McCormack launched the MTV Music Meter, a chart of up-and-coming artists ranked by social media buzz that has since expanded from Android phones to tablets and Internet-connected TVs. Later came mobile apps like the concert-finding Live & Local, which competes with a popular similar app from Songkick. The digital-culture-focused O Awards generated the most live streams of any MTV event since the 2009 Video Music Awards. And then, of course, there's Hive.

According to McCormack, Hive exists as a sort of "content lab" where it will test new Web apps, content and shows. Whether it can survive as a stand-alone business is another story.

"I give anyone kudos who's trying to create a sense of discovery and sharing around new music," Toffler says. "At times it's not always a business, but I think that's what music needs, and the business will sort itself out eventually."

Separating MTV's online experiences from its on-air experiences is another challenge. It's difficult to provide the resources and attention needed to create a music-first online destination when reality TV hits like "Jersey Shore" are what keep the lights on. Creating and maintaining Hive may be essential for MTV to stay relevant in music, but it's a blip on the overall MTV radar. MTV's online traffic is driven by the websites for its TV shows. And right now, MTV's shows are doing very well. "Jersey Shore" is a ratings bonanza, but it's not alone. The Aug. 29 premiere of new series "Ridiculousness" was the top-rated show of the day, and the debut of newcomer "Death Valley" won its time slot against other cable TV channels.

Hive, as the sort of stepchild of MTV's Web properties—which include feeds like the flagship MTV.com site, and sites for its other channels like MTV2, VH1 and CMT—is competing against pure-play digital music services and sites that are moving at the speed of light.

According to MTV Music & Logo Group's Connolly, Hive is designed very much as a startup. It has only three full-time employees, and has the freedom to quickly change up content and strategies as needed. Its mission as a content lab is supported by the quick feedback it can get from MTV's massive social media presence. MTV has 1.7 million Twitter followers and more than 27 million likes on Facebook. Hive itself has around 100,000 followers and 6,500 likes.

"We can get immediate responses," Connolly says. "That's making us a lot more iterative, and keeps us true to what we're trying to do."

To say that Hive is the tip of the spear for MTV's strategy would be inaccurate. It's just one more website among many under the MTV brand. But its role as MTV's foothold in the digital music zeitgeist is an important one. The key to both its survival and that of MTV's overall digital ambitions is how quickly and effectively it can adapt to the rapidly changing environment.

"Darwin said it's not the strongest that survive, it's the most adaptable," McCormack says. "We think we have one of the most adaptable companies on the planet." ■■■

# WEIRD SCIENCE

## 'Vibes' connects MTV with indie universe



What's the buzz: Indie artists like Best Coast's **BETHANY COSENTINO** appeared in the premiere episode of "Weird Vibes."

"Weird Vibes" is going for the indie rock world. Producer Shirley Braha, whose "New York Noise" focused on New York bands for NYC TV from 2002 to 2009, says the show "exposes new music, documents the scene and attitudes and tries to be realistic" regarding the current state of indie rock.

The monthly 30-minute program launched Aug. 11 with videos from Team, Friends, WU LYF, Shabazz Palaces, Grimes and Vivian Girls as well as interviews with members of Best Coast, Au Revoir Simone, Small Black, Tanlines, Beach Fossils and Frankie & the Outs. The editorial theme concerned the pluses and minuses of being a "buzz band." The second episode, shot at the Pitchfork Music Festival in Chicago, features Twin Shadow, Tune-Yards, Real Estate, Kurt Vile and Twin Sister. It premieres in early September.

"The show definitely has roots in the traditional MTV music shows I grew up watching in the '90s," Braha says. "I was so inspired and excited about music then that it has influenced what I create."

"Weird Vibes" joins "120 Minutes," "Hive Live" and "Live in NYC" as the site's monthly programs "in line with our mission," MTV Hive managing editor Jessica Robertson says. She's on a mission to "build a new community that celebrates all genres of music with a unique voice." Braha was first brought on to produce "Jury Doody," a show that assesses videos based on storyline—taxi drivers commenting on Sleigh Bells' "Rill Rill" for example.

MTV's Hive was created to connect with the "sliver" of the music-consuming audience considered passionate that wasn't being served by MTV.com. Robertson says the site's content is "indie-spirited and indie-leaning [to connect] with tastemakers." While mainstream artists will be included in the site's editorial content, Robertson says the goal is to present material in an irreverent, non-mainstream fashion.

On a recent visit to MTVhive.com, the site's top items included a live video of the Horrors, a story on a new track from Game, the new album from director David Lynch and a clip of the Red Hot Chili Peppers' Flea from 1995. Foster the People was No. 1 on the site's Music Meter. "It's directed to the social media [enthusiasts], the music discoverers who are likely to share the music they love with others," Robertson says. "The goal is to become a trusted voice."

In the specific case of "Weird Vibes," Braha explains that the show is an outlet for indie bands that generally don't get exposure outside of blogs. Each episode will have about six videos—approximately 20 minutes—and 10 minutes of interviews. On the production side, the show is mostly just Braha conducting interviews and filming. She also curates the videos and musicians featured.

"It's exciting to not be limited to New York bands," she says. "Now I feel I have a lot more opportunities, less restrictions... We want this to be as big as it can, but there's no way we're competing with '16 and Pregnant.' We're dealing with indie music and we can reach a nice amount of people—it's not an obscure genre. The Hive is in its infancy and we have to give things time to cultivate an audience. The opportunities are wide open." —Phil Gallo

### LISA LAURICELLA

@leelee0306

Director, MTV Music & Talent  
**PREVIOUSLY:** Coordinator, MTV

**FAVORITE VENUE:** New York's Fillmore at Irving Plaza

**FIRST CONCERT:** Bruce Springsteen at New Jersey's Giants Stadium, 1985

### SHIRLEY BRAHA

@shirleybraha

Creator/producer, "Weird Vibes"

**PREVIOUSLY:** Creator/producer, "New York Noise"

**FAVORITE VENUE:** Brooklyn's Glasslands Gallery

**FIRST CONCERT:** Belle & Sebastian at New York's Supper Club, 1998

### JESSICA SUAREZ

@JessicaSuarez

Senior editor, MTV Hive  
**PREVIOUSLY:** Writer, Stereogum

**FAVORITE VENUE:** Tucson, Ariz.'s Solar Culture

**FIRST CONCERT:** R.E.M. and Luscious Jackson at Phoenix's Cricket Pavilion, 1995

### MIKE AYERS

@michaeldayers

Associate editor, MTV Hive  
**PREVIOUSLY:** Contributing writer, the Village Voice

**FAVORITE VENUE:** New York's Bowery Ballroom

**FIRST CONCERT:** Michael Jackson and the Jacksons at Washington, D.C.'s RFK Stadium, 1984

### PIOTR ORLOV

@RaspberrryJones

GM/VP of music editorial, MTV Hive

**PREVIOUSLY:** Creative/strategist, Mother New York

**FAVORITE VENUE:** Berlin's Berghain/Panorama Bar

**FIRST CONCERT:** The Rolling Stones at New York's Madison Square Garden, 1981

### MATT PINFIELD

@mattpinfield

Host/contributor, "120 Minutes" and "120 Seconds"

**PREVIOUSLY:** Morning show host, WXP New York

**FAVORITE VENUE:** New York's Bowery Ballroom

**FIRST CONCERT:** Queen at New York's Beacon Theatre, 1976

# VMA WEEKEND

# The Insiders

**IT'S A BUSINESS, OUR BUSINESS, AND A LOT OF IT STILL GETS DONE WHILE THE MUSIC IS PLAYING. FROM ASCAP TO PEREZ HILTON TO BMI TO TARGET AND (YES) BILLBOARD: THIS IS WHAT THE SCENE LOOKED LIKE THE WEEKEND OF MTV'S 28TH ANNUAL VIDEO MUSIC AWARDS**

It was a huge weekend. The pre-parties. The awards themselves. And while MTV didn't throw itself a huge post-show afterparty this year, there were plenty of places to go—to celebrate, to commiserate, to see and to be seen.

Beyoncé's announcement of her pregnancy dwarfed the other news that came out of MTV's 28th annual Video Music Awards—the three wins each for Adele and Katy Perry, the “surprise” appearance of Jay-Z and Kanye West and the record crowd that tuned in. With 12.4 million viewers watching the Aug. 28 telecast (according to MTV.com), the 2011 VMAs scored MTV's biggest audience in the network's history, besting the 12 million that tuned in in 2002. The target 12-34 demographic hit 8.5 million viewers, making it MTV's most-watched telecast of all time in the demo.

Online, MTV Digital saw its highest VMA day ever on Sunday, with 2 million unique visitors making 10 million page views. Viewers were treated to Adele's gimmick-free performance of her ballad “Someone Like You,” a Chris Brown aerial extravaganza and Bruno Mars paying tribute to Amy Winehouse with a cover of the Zutons' “Valerie.” Lady Gaga ruffled her image—and a few feathers in the social media commenting world—with her male alter ego Jo Calderone, a “guy from New Jersey,” who opened the evening and later presented Britney Spears with the Video Vanguard Award. Gaga, as Calderone, brought sexual tension to her exchange with Spears, who said she didn't want to revisit her famous lip-lock with Madonna on the 2003 VMAs.

While many flocked to private events behind hotel room doors and private rooms at restaurants, parties and shows hosted by BMI, Perez Hilton, Target and Cash Money—for Lil Wayne—were where the action was. —Phil Gallo



**BEARDED NO. 1s:** Post-VMAs, many headed to Hollywood's Boulevard 3 to celebrate with Lil Wayne and Cash Money/Young Money Records. Here are Drake, DJ Khaled and Rick Ross before they retired to a VIP area at the candlelit event.



**Flo Rida (second from left) and friends** at Lil Wayne's celebration. His new, Dr. Luke-produced single, “Good Feeling,” was released this week.



**ALL SMILES:** Christina Milian (left) with BET “106 & Park” host, Rocsi



**MAKE A . . . :** Jive artist Wish (second from left) and pals plot their next move of the evening.

DAVID BUTOVY, ADRIAN SONEY/GETTY IMAGES; DAVID BUTOVY (2); BELOW: LADY GAGA & BRIAN MAY, JEFF KRAVITZ/FILMMAGIC; BRITNEY SPEARS, KEVIN WINTER/GETTY IMAGES; NICKI MINAJ & JONAH HILL, JEFF KRAVITZ/FILMMAGIC

## MTV VMA Highlights



Lady Gaga, as alter ego Jo Calderone, and Queen guitarist Brian May rocked out during the MTV Video Music Awards at Nokia Theatre L.A. Live.



VMA veteran Britney Spears looks genuinely surprised as she graciously accepted the best pop video honor for her dancey post-apocalyptic song “Till the World Ends.”



A colorful Nicki Minaj and comedic actor Jonah Hill presented the best pop video award, which went to pop star Britney Spears for the Ray Kay-directed “Till the World Ends.”



**GIRLS ON FILM:** Nicki Minaj and Keri Hilson



Hanging out at Lil Wayne's shindig are (from left) Bow Wow, Mack Maine, Wayne, Game and Cash Money co-CEO Brian "Birdman" Williams.



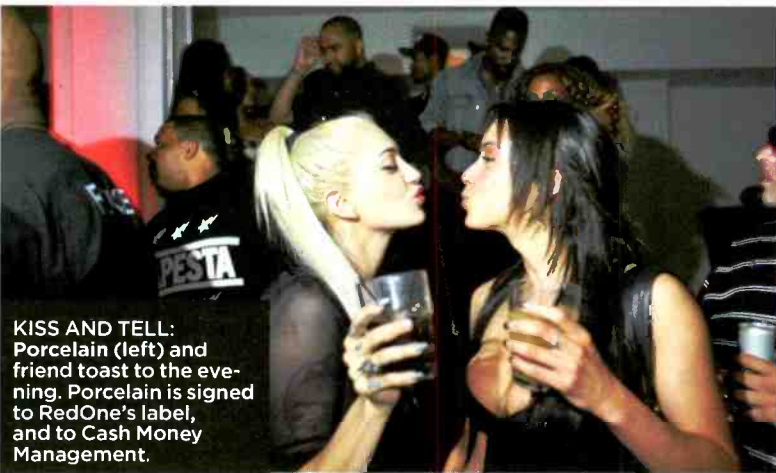
**ON THE WAY IN:** J. Cole (in YSL) with his manager, Ibrahim Hamad (left), Mike Shaw and Mario. Cole's debut hits retail on Sept. 27.



**STILL STANDING:** After a stellar performance at the VMAs, as "house band," Jesse J gives a trademark sneer to the cameras before finding a comfy seat at the party.



Cash Money co-CEO Ronald "Slim" Williams makes a rare appearance.



**KISS AND TELL:** Porcelain (left) and friend toast to the evening. Porcelain is signed to RedOne's label, and to Cash Money Management.



Known for their hilarious music videos, Foo Fighters accepted the best rock video award for "Walk," a parody of the 1993 film "Falling Down" starring Michael Douglas and Robert Duvall.



Rap superstars Kanye West and Jay-Z, who recently released their collaborative album *Watch the Throne*, gave VMA onlookers a live taste of what to expect on their upcoming fall arena tour.



British songstress Adele, who took home several awards at this year's VMAs, performed a heartfelt rendition of "Someone Like You," from her mega-successful album *21*.



ADRIAN SIDNEY/PRC/PUREGROUP (2); DAVID BUTOW (4); BELOW: FOO FIGHTERS, KEVIN WINTER/GETTY IMAGES; KANYE WEST & JAY-Z, KEVIN MAZUR/WIREIMAGE; ADELE, KEVIN WINTER/GETTY IMAGES

**AND THE WINNERS ARE...**

**DAVE MEYERS** DIRECTOR OF KATY PERRY'S "FIREWORK." AWARD: VIDEO OF THE YEAR

I was there. I've gone for the past 15 years. MTV is making it harder for directors to go. This year they made me pay for tickets even though I was up for video of the year. The politics are changing a little bit, I guess. But I had a sense that Katy had a really good chance of winning and I wanted to be in the room if it happened. So I'm not remorseful. I'm happy I got the tickets. The show is very much driven by the celebrities. I'm not sure who else the seats are occupied by. Now, the VMAs are very much a show, like a concert. So there are nominal amounts of networking going on. My career is different now. Back in the day I didn't know anybody. I enjoyed the opportunity to go up and introduce myself to celebrities I wanted to work with, whereas now pretty much everyone knows who I am. So it's more about speaking to those artists through my work and then creating work that makes them want to come to me. I really enjoy seeing all the people I grew up with—Beyoncé's choreographer, for example. The people I crossed paths with 10 years ago are all shining right now. That part is really fun. We're all the camp counselors now.

**SAM JONES** DIRECTOR OF FOO FIGHTERS' "WALK." AWARD: BEST ROCK VIDEO

I wasn't at the VMAs. I wanted to attend, but had this family vacation [in Michigan] planned for a long time. I thought about flying out for it, but then thought I'd feel like a real idiot if the video didn't win and I'd flown all the way out there and skipped three days of the family vacation. We're out in the middle of nowhere. But I'm sorry to have missed it. I would've loved to take part. But this has been a great vacation with the kids. There's a television, but not satellite or cable. What ended up happening was I got texts and emails. That's how I found out. We put the kids to bed, and I looked at my computer and the subject of the email line was, "Hey, you won." So that was kind of fun. I got a call from [Foo Fighters] guitarist Chris Shiflett on the night of the awards. The video was such a labor of love—it was such a hard thing to produce in the time we had to do it, and for the budget. Budgets aren't what they used to be. So trying to do all those locations, the cars and the street closure—it was a challenge. It was definitely something I threw my heart into. Videos have changed since the days of when Mark Romanek was directing a giant snail video. The industry has changed. It's just a different deal.



**SMILES ALL AROUND:** Target and Billboard joined to present an intimate evening for 40 of celebrating "great people, new ideas and new opportunities." Above, at Wolfgang Puck's CUT at the Beverly Wilshire, Busta Rhymes greets Target's Greg Cunningham, group manager of strategic partnerships and lifestyle marketing. Clearly, Billboard editor Danyel Smith is thrilled to see the legendary MC.



Designer/clothing retailer Karl Kani chops it up with Target's Greg Cunningham. The idea for the evening was for Target and Billboard to "bring together thinkers and to connect them in individual conversations." Other attendees included Def Jam Records senior VP of A&R Sha Money XL, Just Blaze, Creative Artists Agency's Christy Haubegger and Warner/Chappell VP of A&R Juan Madrid.

JOHNNY NUNEZ/REXIMAGE; DAVID BUTOW; BELOW: KANYE WEST & KATY PERRY; JEFF KRAVITZ/FILMMAGIC; CHRIS BROWN; KEVIN WINTER/GETTY IMAGES; JUSTIN BIEBER; JEFF KRAVITZ/FILMMAGIC



« "Now this is the time where you want to interrupt me, Kanye," pop star Katy Perry said as she and rapper Kanye West shared the VMA stage to accept the award for best collaboration for Perry's "E.T." video.



Donning an all-white suit, Chris Brown confidently gave a VMA performance that time-traveled through the '90s and featured the R&B star somersaulting over the dazzled audience.



Going up against Bruno Mars, Cee Lo Green, Eminem and Kanye West, teen sensation Justin Bieber humbly accepted the best male video award for "U Smile."



The evening featured cocktails and a four-course dinner with delectables including Maryland blue crab and Louisiana shrimp "Louis," as well as CUT's prime steaks and lobster. Candles were everywhere. Gift bags were provided by Miss Jessie's Original. There were two long candlelit tables, each seating 20.



**DYNAMIC DUO:** Pitbull (he performed to a standing ovation at the VMAs) dropped in to say hello, and to exchange a few ideas with Target's Greg Cunningham.



**REEL TALK:** Ryan Carroll of Sam Raimi's Stars Road Entertainment and Billboard film/TV correspondent Phil Gallo have a pre-dinner chat.



**CATCHING UP:** On-air personality Minya "Miss Info" Oh (left) of WQHT (Hot 97) New York shares a moment with Industry PR principal Tracy Nguyen, whose clients include Nick Cannon, Ice Cube, Jesse Williams, the Stereotypes, Big Sean and Kelis.



**LET THE FUN BEGIN:** Music publisher/A&R/manager Chris Hicks, Grammy winner Estelle, Billboard editor Danyel Smith and DJ Khaled (producer/manager/artist/on-air talent at WEDR [99 Jamz] Miami and president of Def Jam South) take a break from socializing.

DAVID BUTOW (3); JOHNNY NUNEZ/WIREIMAGE (3); BEYONCE: JEFF KRAVITZ/FILMMAGIC; LADY GAGA & BRITNEY SPEARS: KEVIN WINTER/GETTY IMAGES; ODD FUTURE: JEFF KRAVITZ/FILMMAGIC



A pregnant Beyoncé asks the roaring VMA audience to "feel the love that's growing inside of me" as she gives an awesome performance of "Love on Top."



Lady Gaga, dressed as her New Jersey alter ego Jo Calderone, presented Britney Spears with the Michael Jackson Video Vanguard Award. "Britney taught me how to be fearless," Gaga said, noting that Spears was an inspiration.



Rapper Tyler, the Creator excitedly accepted this year's VMA best new artist honor. "Yo, I'm excited as fuck right now, yo," the rapper said, surrounded by his Los Angeles rap collective entourage Odd Future.



## AND THE WINNERS ARE... (CONTINUED)

### JEFF DOTSON DOTS & EFFECTS, WINNER OF BEST SPECIAL EFFECTS FOR KATY PERRY'S "E.T."

I attended with my girlfriend, we had good seats and a great experience watching our work on the giant Jumbotron—and watching all the stars perform. This has kind of been our year, and we've had success doing a lot of mainstream projects. We've built a reputation for quality work. I think that our [type], especially the behind-the-scenes crew—the guys that were involved, especially my company and I, usually we're kind of the guys that don't really get much credit, and this award means a lot to us. . . . I think everyone was more just enjoying themselves at the VMAs. It was afterward, that's when we started getting phone calls, people congratulating us . . . A couple of feature film producers have interest in us; I think one's from Fox. We're a multi-disciplinary design studio, so we do commercials, a lot of music videos—that's how we started out—and we're trying to get into feature films . . . We're located in Temecula, Calif., and we have lots of quiet space out here. Most of our meetings [in Los Angeles] were held at Fox Inc., which was the editorial house that was part of the Katy Perry project. However my favorite place is Santa Monica, for meetings. It's close to the beach, the weather's beautiful, there are restaurants on every corner.

### ANDREW BERKOWITZ VP OF ARTIST RELATIONS AND VIDEO PROMOTION, RCA MUSIC GROUP

I've been going to the show since '94—the year Michael Jackson kissed Lisa Marie. This year was really a standout. They pulled it together, from staging to performers—it was great. Pitbull is one of my artists. And he performed. So I was involved in all aspects of the performance . . . We also had a bunch of other artists nominated, the Foo Fighters being one of them. "Walk" is kind of like back to form for the Foo Fighters, as opposed to their performance videos. This is the first VMA the Foo Fighters have won since 1996 for "Big Me." This was their 16th nomination. It's a great place to see people during VMA weekend, because artists, executives and managers—they're all out. The beauty of the Nokia Theatre is that there's a JW Marriott on-site. It was very convenient. I'd like to say I took a lot of meetings and saw a lot of people, but for the most part if they weren't on-site or involved in the show, then I didn't see them. I saw all of my contemporaries in the rehearsals. It's casual, but everyone is there for a purpose . . . One of our artists performed at the Wiltern—Gavin DeGraw. So I went to his show. I also went to House of Blues to see Miguel perform . . . I flew back

Monday—thankfully my flight wasn't canceled or postponed [due to Hurricane Irene]. I was on a flight with a bunch of MTV folks. I received the press release about the ratings while I was flying, which was exciting. [Executive VP of MTV News and Docs] Dave Sirulnick from MTV was actually on the plane with me, so I was able to congratulate him on his ratings in mid-air.

### FRANK GATSON CHOREOGRAPHER (WITH SHERYL MURAKAMI AND JEFFREY PAGE) OF BEYONCÉ'S "RUN THE WORLD (GIRLS)."

#### AWARD: BEST CHOREOGRAPHY

I attended the VMAs because I worked on Beyoncé's number. But I gave my tickets to an artist I manage, Luke James, on Island Def Jam. I got business done on Beyoncé's number, of course. But I also walked Luke down the red carpet, got Kelly Rowland to take a few pictures with him and got a few blogs to interview him. So the business I got to do was to play publicist for my artist. I did hang out at the hotel—JW Marriott Los Angeles at LA Live. After the show, a bunch of friends came to my room to congratulate me on my sixth MTV Award. We celebrated by drinking my own tequila—Jarro Viejo. Best place for a quiet business meeting for me is one of the stairwells of the venue, sitting on a step. For some reason, inside the venue, everyone is the same. Guest stars figure if you are in the venue on the main floor, you must deserve to be there. So stars are extra nice in that environment.

### COLIN TILLEY DIRECTOR OF JUSTIN BIEBER'S "U SMILE." AWARD: BEST MALE VIDEO

When we won, we were like, "This really does happen." It was stunning. A great steppingstone for where we want to be, and the recognition gives me and my team the feeling of moving forward. There are many possibilities. We want to make films. I wanted "U Smile" to have a cinematic feel. Funny enough, the VMAs gave us a nice vacation day. We shot Melanie Fiona's music video the day before, and a day after the VMAs, we shot the video for a new Bad Boy/Interscope artist, Machine Gun Kelly. I live in L.A., so sometimes I like to go to Griffith Park for meetings. It's one of the hidden treasures of L.A. Once at the top you can look at the whole city, and use your laptop. It's a good way to get some cardio and work on projects. I go up there to write treatments for music videos.

### SANAA HAMRI DIRECTOR OF NICKI MINAJ'S "SUPER BASS." AWARD: BEST HIP-HOP VIDEO

I was not at the VMAs, because I was working. The way I knew "Super Bass" won was because Nicki sent me a text. She wrote, "Did you hear? I shouted you out!" . . . I'm proud

of her. She's worked triple hard. During the VMAs preshow they teased my other Nicki Minaj video, "Fly." It's so different from "Super Bass." I live in L.A. I like going to Malibu. I like the outdoors. I also like Melrose Avenue and going to Urth Caffe and Bodhi Tree Bookstore. A lot of times I stay home because I'm always traveling and working. I don't want to say where I go exactly for quiet meetings [laughs], but there's a hotel in Beverly Hills, and I call it my office. I have coffee, lunch and I like the couches and the service. When I have meetings there, people are much more comfortable and relaxed. That's how I can get a good sense of my actors in a non-office environment.

### FLORIA SIGISMONDI DIRECTOR OF "E.T." BY KATY PERRY FEATURING KANYE WEST.

#### AWARD: BEST COLLABORATION

I attended the VMAs. The last time I attended was when I was nominated [in 1997 for directing Marilyn Manson's] "The Beautiful People" [video]. This time I enjoyed seeing Lady Gaga's male character, and liked that she stayed in character throughout the whole show. I made [Gaga's] video through [production company] Symphony 19. Best place for a quiet business meeting? The Chateau Marmont. It's quiet and it's homey . . . I also like my two-car garage that I turned into a studio. You can see the canyons from there. It's very isolated. It's all white and reminds me of when I lived in New York where I had white shiny floors and walls. It feels very light and clean. I have meetings there.

### THE CLANCYS MANAGEMENT FOR TYLER, THE CREATOR. AWARD: BEST NEW ARTIST

Christian Clancy: We'd just done a show at [U.K. festival] Redding the day before. We went to a hotel, got a couple hours' sleep, got on an 11-hour flight, went home, got haircuts and raced to the red carpet. The funny thing is all of these ancillary business meetings had been happening prior. What this did is elevate it a bit more into the mainstream. As far as there being some sort of big business meeting after? No.

Kelly Clancy: Obviously people are going to want to come out and do things, but [Tyler, the Creator has] been straightforward from the beginning about only doing things he's passionate about. For him to get an accolade such as best new artist says a lot about where we are in the music industry. It opens a lot of different doors as far as showing artists' talents outside of just music—whether it's TV, skateboarding, the artistic side, the directing side.

Interviews conducted by Justino Águila, Jon Blistein, Benjamin Meadows-Ingram, Gail Mitchell and Mitchell Peters.



Doo-wop hooligan Bruno Mars, flanked by a full band, honored the late Amy Winehouse with a high-energy, hand-clapping performance of the British singer's "Valerie." "We love you, Amy," Mars said.



In his first appearance on the VMAs stage since 1993, Tony Bennett paid tribute to the late Amy Winehouse. Before her death, Winehouse recorded "Body and Soul" for Bennett's upcoming *Duets II* album.



Rapper Lil Wayne closes the 2011 MTV VMAs by performing heartfelt song "How to Love" and "John." Rick Ross, featured on "John," didn't join Weezy onstage but showed him love when he ran into the audience.





**WINNER TAKES ALL:** Katy Perry at the House of Hype's "low-key" VMAs After Party at Beverly Hills' SLS Hotel. Attendees included Britney Spears and boyfriend Jason Trawick, Emma Roberts, Kelly Rowland, Sasha Grey and Flo Rida.

**PARTY ON:** Perez Hilton threw a big concert-party—Carrera Presents Perez Hilton's "One Night in Los Angeles," officially—at the historic Wilton Theatre. Attending were (of course!) Perez Hilton himself, as well as Kevin Bacon (the Bacon Brothers; the forthcoming "Jayne Mansfield's Car") and his wife, Kyra Sedgwick (TNT's "The Closer"). Performers included Gavin DeGraw and Busta Rhymes.



Lisa Origliasso and band members from the Veronicas



**ULTRA-FRESH:** Kev Nish (Kevin Nishimura), Prohgress (James Roh), J-Splif (Jae Choung) and DJ Virman (Virman Coquia) of Far\*East Movement tread the red.



The man of the hour—BMI Icon honoree Snoop Dogg—made it a family affair on the BMI Urban Awards red carpet at Hollywood's Pantages Theater. From left: longtime friend/rapper/producer Warren G, wife Shante Broadus, Snoop and daughter/fledgling artist Cori (aka Cori B.), who recently wrapped a video for her debut single, "Do My Thang." Before receiving the award from Dr. Dre and BMI president/CEO Del Bryant, Snoop was feted with a musical tribute that included Wiz Khalifa, Kurupt, Warren G, Bootsy Collins and Charlie Wilson.



Dr. Dre shared heartfelt and often humorous comments about BMI Icon Snoop Dogg.



Among the other artists who attended the annual ceremony were singer/songwriter Corinne Bailey Rae and Wu-Tang Clan's RZA.



Wiz Khalifa, seen here performing, also watched one of his collaborators, producer Lex Luger, pick up the award for BMI urban producer of the year. Luger made BMI history as the youngest producer to receive the award.

FREDERICK M. BROWN/GETTY IMAGES; DAVID BUTOV (3); BRIAN DOWLING/PICTUREGROUP; MAURY PHILLIPS/W/REIMAGE; KEVIN WINTER/GETTY IMAGES; BRIAN DOWLING/PICTUREGROUP; BRIAN DOWLING/PICTUREGROUP

◆ **800,000 SPINS**

In The End/**Linkin Park**/Warner Bros.

◆ **600,000 SPINS**

Follow Me/**Uncle Kracker**/RRP  
Hey There Delilah/**Plain White T's**/Fearless/Hollywood  
Soak Up The Sun/**Sheryl Crow**/A&M

◆ **500,000 SPINS**

Crazy In Love/**Beyonce**/Columbia  
Grenade/**Bruno Mars**/Elektra/Atlantic  
I Like It/**Enrique Iglesias Feat. Pitbull**/Universal Republic  
Smile/**Uncle Kracker**/Top Dog/Atlantic

◆ **400,000 SPINS**

E.T./**Katy Perry Feat. Kanye West**/Capitol  
F\*\*k You (Forget You)/**Cee Lo Green**/Elektra/RRP  
It's Not My Time/**3 Doors Down**/Universal Republic  
Rolling In The Deep/**Adele**/Columbia  
Tonight (I'm Lovin' You)/**Enrique Iglesias Feat. Ludacris & DJ Frank E**/  
Universal Republic  
What's My Name?/**Rihanna Feat. Drake**/SRP/Def Jam/IDJMG

◆ **300,000 SPINS**

Club Can't Handle Me/**Flo Rida Feat. David Guetta**/Poe Boy/Atlantic  
Just Can't Get Enough/**Black Eyed Peas**/Interscope  
Misery/**Maroon 5**/A&M/Octone/Interscope  
S&M/**Rihanna**/Def Jam/IDJMG

◆ **200,000 SPINS**

American Honey/**Lady Antebellum**/Capitol Nashville  
Blow/**Ke\$ha**/Kemosabe/RCA/RMG  
By Your Side/**Tenth Avenue North**/Reunion/PLG  
Don't You Wanna Stay/**Jason Aldean W/Kelly Clarkson**/Broken Bow  
Look At Me Now/**Chris Brown Feat. Lil Wayne & Busta Rhymes**/Jive/JLG  
Lover, Lover/**Jerrod Niemann**/Sea Gayle/Arista Nashville  
Rhythm Of Love/**Plain White T's**/Hollywood  
Rocketeer/**Far\*East Movement Feat. Ryan Tedder**/Cherrytree/Interscope  
Stuck Like Glue/**Sugarland**/Mercury

◆ **100,000 SPINS**

Got Your Back/**T.I. Feat. Keri Hilson**/Grand Hustle/Atlantic  
Honey Bee/**Blake Shelton**/Warner Bros./WMN  
Mean/**Taylor Swift**/Big Machine  
Motivation/**Kelly Rowland Feat. Lil Wayne**/Universal Republic  
My Last/**Big Sean Feat. Chris Brown**/G.O.O.D./Def Jam/IDJMG  
Old Alabama/**Brad Paisley Feat. Alabama**/Arista Nashville  
Rope/**Foo Fighters**/Roswell/RCA/RMG

◆ **50,000 SPINS**

Barefoot Blue Jean Night/**Jake Owen**/RCA  
Bring It Back/**Travis Porter**/Porter House  
No Me Digas Que No/**Enrique Iglesias Feat. Wisin & Yandel**/  
Universal Music Latino  
Stronger/**Mandisa**/Sparrow/EMI CMG  
Te Amo Y Te Amo/**La Adictiva Banda San Jose de Mesillas**/Sony Music Latin  
The Animal/**Disturbed**/Reprise  
You And Tequila/**Kenny Chesney Feat. Grace Potter**/BNA

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**JULY 2011**

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**THE LOVE MOVEMENT**  
The Rapture returns to DFA, delivers third LP



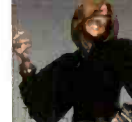
**BIG SOUND**  
Trombone Shorty stretches out



**BORN THIS WAY**  
Deborah Harry talks  
Blondie, new release



**GOING POP**  
Cash Money signs pop  
quintet Savvy



**THE ROSE OF GOSPEL**  
Dorinda Clark-Cole  
sings about survival

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# MUSIC

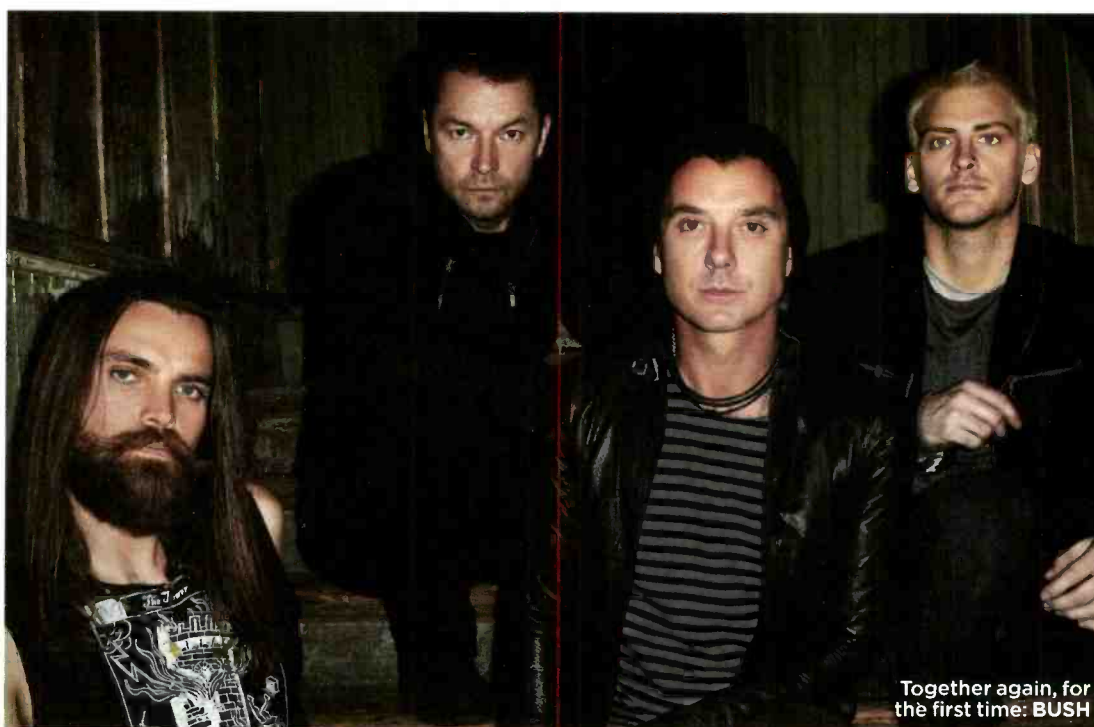
It's been 10 years since the last release from English '90s alternative rock band Bush, but that hasn't left frontman Gavin Rossdale without a soft spot for the group that made him an international rock star.

"I love the idea of marriage or committing to someone," says Rossdale, who has been married to singer Gwen Stefani since 2002. "Sometimes in long-term relationships, people break up, and you lose a little bit of faith. Now we got it back together."

On Sept. 13, Bush will return with *The Sea of Memories*, arriving on the group's own Zuma Rock Records, in a partnership with eOne Music. And while Rossdale's feelings toward Bush remain intact, there are a few notable changes for the band this time out: For one, the lineup has altered, as guitarist Nigel Pulsford and bassist Dave Parsons, who both left the band after the commercially disappointing 2001 release *Golden State*, declined Rossdale's invitation to return for the new project. "You have to be ready for the fight, [and they weren't]," Rossdale says.

*The Sea of Memories* also marks the band's first independent release. Formed by Rossdale and Pulsford in London in 1992, Bush delivered its breakout debut, *Sixteen Stone*, on Trauma/Interscope in 1994. The album went on to sell more than 6 million units, according to Nielsen SoundScan, and remains the group's best-selling release to date. *Razorblade Suitcase* followed two years later (also on Trauma/Interscope), debuting at No. 1 on the Billboard 200 and selling 3 million, according to Nielsen SoundScan. Bush returned with *The Science of Things* in 1999 and *Golden State*, the group's only release on Atlantic, followed in 2001.

After Bush's breakup, Rossdale busied himself pursuing other projects, including the album *Distort Yourself* with his band, Institute (released through Interscope in 2005), and a solo album, *Wanderlust*, also



Together again, for the first time: BUSH

ROCK BY JILL MENZE

## RE-UP GANG

Bush is back with a new lineup, a new label (its own) and its first album in 10 years

on Interscope, in 2008. *Wanderlust* peaked at No. 33 on the Billboard 200 and has sold 138,000 copies, according to SoundScan.

"I felt very inspired by my solo project," says Rossdale, who notes that the songs for *The Sea of Memories* originally started as a solo follow-up to *Wanderlust*. "But I couldn't help but feel like I was in a boxing match with one arm behind my back, not being able to be doing Bush."

For *The Sea of Memories*, Rossdale reunited with Bush's original drummer Robin Goodridge, as well as guitarist Chris Traynor, who has been playing with Rossdale since Bush's *Golden State* tour. Bassist Corey Britz rounds out the band's roster. Work on the new set began in early 2010,

but the initial sessions with producer Bob Rock (Metallica, Mötley Crüe), which resulted in roughly 20 new songs, failed to deliver the hit that Interscope was looking for to put Bush back on the map. The one single released from that period, "Afterlife," didn't chart.

Bush and Interscope soon split, and the band began working with the MGMT Company, a division of Front Line Management. MGMT advised the group to head back into the studio. "Bush is known for big songs, big hit records," MGMT Company's Lenny Beer says. "There was interesting stuff [on the recordings] but not a song we could get exploding on radio."

Employing what Rossdale calls a

"hip-hop" approach to the sessions—capturing songs in the studio rather than writing on acoustic guitar—the group worked with Rock to record five new songs and revamp the existing tracks. The result, *The Sea of Memories*, hammers Bush's familiar post-grunge sound home with a modern production style in a 12-song set showcasing everything from adrenaline-fueled rockers like "The Mirror of the Signs" and "She's a Stallion" to big, bold hooks ("The Sound of Winter"), '90s guitar grit ("All My Life") and piano-led ballads ("All Night Doctors").

"Meeting Lenny and [the MGMT team] sort of revolutionized my life because I suddenly got an incredible A&R team back," Rossdale says.

"That degree of support wasn't anything I'd experienced in a long time. It's been invaluable and humbling and inspiring."

Though various label options were considered, releasing the set independently on the group's own Zuma Rock Records best suited the Bush camp. As Beer notes, at this stage in the band's career, it no longer needs that level of assistance to break through on traditional mediums like radio. "Gavin's a pre-sold brand at radio," Beer says. "They're going to listen to him right away, and they're either going to like it or not."

The set's lead single, "The Sound of Winter," is No. 6 and No. 16 on the Alternative and Active Rock charts, respectively, and has sold 16,000, according to Nielsen SoundScan.

The band is also using new means of access to find where Bush's former radio audience now spends their time. Marketing firms Girilla Marketing and the Audience have been enlisted to assist with campaigns to bring Bush's online presence up to speed, and, according to Beer, the band has gained more than 300,000 Facebook fans since the firms were brought onboard.

Touring will also play a crucial role in the promotion of *The Sea of Memories*, as the band seeks to connect with fans of the band's earlier hits like "Glycerine" and "Comedown" and introduce them to the new music. Before launching a headlining tour of clubs and amphitheaters on Sept. 13, Bush performed a string of warm-up dates in August at smaller venues including New York's 550-capacity Bowery Ballroom. Tickets for the New York show sold out online in less than a minute.

"We're lucky because we made records that really were instrumental in the backdrop of people's lives," Rossdale says. "At shows, I see the kind of release people have and the gratitude they have toward me for doing it again. I had very low expectations going into this, but to see that it's justified, it's brilliant."

It takes two: **CMT** is taking its act on the "Crossroads," right to New York, for the first time in five years. The occasion? **Sting** and **Vince Gill** are the bill. Thirty-five Grammy Awards between them. One hundred twenty-five million albums sold. So: kind of a big deal. "CMT Crossroads" is produced by **Tom Forrest** and **Kathryn Russ**. **John Hamlin**, **Margaret Comeaux** and **Bill Flanagan** executive-produce for CMT. Venue? Date? Still secret at press time... Grammy winner **Lupe Fiasco's** Generation Laser tour launches Sept. 12 at Boston's **House of Blues** and wraps Oct. 11 at the **Fox Theater** in Oakland, Calif. Other stops include Florida's **St. Augustine Amphitheater** (Sept. 24) and the **Palms** in Las Vegas (Oct. 9). **Wale**, **Big Sean**, **Giri Talk**, **Tinie Tempah** and **Sarah Green** pop up, depending on the show. The indomitable **Cara Lewis** of **William Morris Endeavor** is booking. Fiasco's "Out of My Head" (featuring **Trey Songz**) is the rapper's first top 10 on Billboard's R&B/hip-hop radio chart... Fresh new wave: **Gary Numan** is England-trekking from Nottingham (**Rock City**, Sept. 15) to Hertfordshire (University of Hertfordshire's **Forum**, Dec. 11), with 10 dates in between. The new album, a self-release, is **Dead Son Rising** (available at numan.co.uk on Oct. 24)... That Vans Warped tour seems to have set a lot of artists up nicely. Case in point: Fresh off Vans, punk-reggae band **Pepper** (which formed in Kailua-Kona, Hawaii), known for touring with everyone from **Flogging Molly** to **Snoop Dogg**, is going out on its own. Check them out at the **Eagle Theater** in Pontiac, Mich. (Sept. 13) and Honolulu's **Kaka'ako Waterfront Park** (Nov. 18)... Movie star, Web mogul, all-around renaissance guy **Justin Timberlake** pretty much shut down midtown Manhattan on Aug. 31. He sang "What Goes Around... Comes Around" in the middle of a surprise, Twitter-announced set from the Timber man and **FreeSol**, the Memphis hip-hop/rock/soul fusion band he signed to his **Tennman** imprint through Interscope in 2006. "Thanks for your help," Timberlake said as the song wound down. "It's been a long time." No kidding! Let's go, Justin: Bring sexy back again.

**MUSIC**



Come again: **THE RAPTURE**

**DANCE** BY JILL MENZE

**Redemption Songs**

The Rapture reunites with DFA and delivers an inspired third collection

It's been a tumultuous five years for the Rapture since the band's last release, but the New York dance punks have finally regained their faith. The group's new effort, *In the Grace of Your Love* (arriving Sept. 5), is an inspired set of dancefloor gems that finds the band reunited with its original label, DFA Records, and in an enlightened frame of mind.

"I think what took a long time for us to figure out is to know what you want to do and what you really need," drummer Vito Roccoforte says. "[For this album] we really got back into enjoying the process of making music."

The Rapture's journey is one familiar to many young bands that meet early success. The act was among the first wave of hip New York indie bands to generate considerable buzz on the Internet—its DFA-produced 2003 effort, *Echoes*, and particularly ubiquitous cowbell-laced lead single "House of Jealous Lovers," were lauded by critics and listeners alike, pushing the set to 111,000 copies sold, according to Nielsen SoundScan, and the top of many best-of lists (including album of the year by tastemaker site Pitchfork).

Then the band went major, landing at Universal for its follow-up, 2006's *Pieces of the People We Love*. (An earlier release, *Mirror*, appeared on Gravity Records in 1999.) Not everyone involved with *Echoes* was pleased with the move to Universal. "We lost a great band and great friends in the process," DFA label manager Jonathan Galkin says. "It was the wrong place to go. We had a plan and that plan included them."

"Like any experience, it had its negatives and its positives," Roccoforte says of the move. "For us as a band, it probably wasn't the right thing in the end. It definitely wasn't where we are now."

Produced by Danger Mouse, Ewan Pearson and Paul Epworth, *Pieces of the People We Love* has sold 61,000 units, according to Nielsen

SoundScan, and peaked at No. 1 on Billboard's Heatseekers chart, but failed to generate the same excitement as *Echoes*. Then, while the band was touring the album, vocalist/guitarist Luke Jenner's mother died, and as time went on, tensions within the band heightened. Jenner departed in 2008, only to return a few months later. Continued differences eventually lead to the exit of bassist Mattie Safer in mid-2009. "In terms of band dynamics and creative spaces, it was really frustrating," Roccoforte says of that period.

Despite Safer's departure, Roccoforte, Jenner and multi-instrumentalist Gabriel Andruzzi pressed on, recording with Phoenix producer Philippe Zdar in Brooklyn and Paris throughout the middle of last year. "We came out the other side a lot better,"

Roccoforte says. "We had to, or we wouldn't be a band."

*In the Grace of Your Love* channels the group's recent experiences into a collection that finds the band sounding refreshed: Disco elements and subtler beats replace the Rapture's past house-music-leaning tendencies, while love remains a central theme throughout the set. "A dominant theme in art or music is the theme of the tortured artist," Roccoforte says. "We wanted to try and make a piece of music that came from somewhere a little more positive."

Last fall, the Rapture presented the finished album to DFA and the two parties reconciled. "It's totally different," Galkin says of the renewed relationship. "We have an amazing creative back-and-forth. We trust each other."

Galkin adds that the album release is significant for another reason—Sept. 5 will also mark DFA's 10th anniversary, fitting as the Rapture's "House of Jealous Lovers" was the first single the label ever released. "We're grateful and also proud we are even still in business to help make this happen," Galkin says. "So it's all full circle." ●●●

●●●●●  
**"We wanted to try and make a piece of music that came from somewhere a little more positive."**

—VITO ROCCOFORTE, THE RAPTURE

**INDIE ROCK** BY DEVON MALONEY

**THE CHOSEN ONES**

San Francisco's Girls find balance on sophomore release

It's no shocker that Chris Owens' background would take the spotlight when his band Girls hit the scene in 2009. With a story like his—a childhood spent in the controversial Children of God (now known as the Family International), surviving on the streets of Texas as an adolescent and having a mentor in Amarillo, Texas, artist/philanthropist Stanley Marsh III—it would've been surprising if his bio hadn't been at the forefront of the push for the band's debut LP, *Album*. But for 32-year-old Owens, who for nine years told no one about his former life, the openness was personal.

"It was such a dark thing; I pretended it didn't exist," he says. When he finally opened up to Marsh, Owens says his mentor's counsel drove him to tell all. "He would tell me, 'It's OK what happened to you.' The key has been pure honesty. If the band died tomorrow, I would

still gain a lot just from getting it off my chest."

Nevertheless, Owens' team is well aware that after a while, the story can start sounding like a gimmick, which can be a career-killer for a growing band.

"He's got this incredible life story, but unless he rejoins the cult, that story isn't going to



**JAZZ** BY PHIL GALLO

**Follow The Leader**

Trombone Shorty has an electric live show, an eclectic sound and a new album packed with superstar guests

New Orleans native Troy "Trombone Shorty" Andrews is a road warrior. For the past few years, he's been taking his band, Orleans Avenue, out for more than 200 gigs annually, honing a live presence that's become so big and so sharp that he says he takes pity on any act that might follow him to the stage.

These days, even when he's recording, he's squeezing in sessions between concerts. "We'd do five to six weeks on the road, fly in and go to the studio after we landed and work till two, three in the morning," Andrews says of the recording process for his second Trombone Shorty album for Verve Forecast, *For True*, due Sept. 13. "It was a lot harder than the first album, but it was fun. We got better as musicians, we're more comfortable with the music, and we hope to get even more comfortable."

Andrews will finally take a break from touring in the first half of September to give the band a chance to work songs from the new album into its set. On Sept. 12, he will perform at Tipitina's in New Orleans, a record release show that will be webcast on Livestream. The band will close out the month in Europe before starting a U.S. tour at Los Angeles' El Rey Theatre on Oct. 6.

"Normally we're complaining about artists not touring, and with Trombone Shorty we wish we could get him to sit still for a few days," Verve Records VP of marketing Jamie Krents says. "The show is the No. 1 driver for him. And it doesn't matter how long of

THE RAPTURE: RUVAN WIJESORAYA; GIRLS: SANDY KIM

change anymore," Girls' manager Alun Llwyd says. "It's been said and documented. Ultimately what [we're] trying to do with this record [is] let the music start talking as well."

Girls' new album—*Father, Son, Holy Ghost*, due Sept. 13 on True Panther Sounds—certainly talks. With a home-recorded, critically acclaimed debut and an EP under its belt, the San Francisco-based two-man band—collectively Owens and Chet "JR" White—has found a balance between the bare bones of its beginnings and the at times indulgent tendencies of the EP to produce a sophomore full-length that reflects the group's maturity.

Owens cites the EP *Broken*

*Dreams Club* (2010, True Panther Sounds) as a springboard for the new LP's adventurousness. Where *Album* was recorded in Owens' home studio, *Broken Dreams Club* featured nearly a dozen studio musicians.

"The EP was different," Owens says. "It was, 'Here's a budget, pick a studio, hire pros, don't try to do everything yourself.' It was experimental [in that we] were able to [ask ourselves] as a band, 'Do we want to make the next album in the studio like this, or do we want to go back to what we were doing originally?'"

Produced by Doug Boehm (the Vines, Booker T. Jones, Dr. Dog), *Father, Son, Holy Ghost* falls somewhere between the simplicity of *Album* and the grandiosity of *Broken Dreams Club*. The studio sessions found the band cutting the number of outside collaborators by half.

As Girls have evolved, so has their marketing. When the band released *Album*, it was virtually invisible online, save for a Myspace page. Today, Girls have nearly 400,000 Facebook fans and 13,000 Twitter followers (@girlssf), and Owens' personal Twitter account (@chri55ybaby) boasts 2,000 followers. Leveraging the band's

now-formidable online presence has been the centerpiece of the *Father, Son, Holy Ghost* rollout. The act announced the album with a line-by-line tease of the cover art—comprising the lyrics from the 11-song set—unveiled on Facebook during the course of two days in July.

"You'd be amazed at [the fans'] reaction," says Adam Farrell, VP of marketing at Beggars Group, the marketing arm for 4AD, Matador, Rough Trade and XL. "The band had been radio silent for so long. Everyone was like, 'What is this?'"

The album announcement coincided with the Pitchfork Music Festival in Chicago, and Beggars Group snagged ad spots for the album on the fest's Jumbotron and on Pitchfork's live webcast online, making Girls the first act to place ads there.

Still, Farrell says he's determined not to get too far ahead of the buzz, and to remain focused on reconnecting with Girls' established fans before working to attract new ones.

"We always talk about not jumping the base, and even though we sold over 40,000 copies of the first album, we want to make sure we get to those 40,000 people first on this campaign and not do anything too huge," Farrell says. •••

a show he gives or how sweaty and tired he is, he signs every autograph after a show. He does a lot of CD sales at shows."

Andrews is only 25, but he has been making money from music since he was a 5-year-old. A powerful trombone and trumpet player, he performed in New Orleans' Jackson Square while still in kindergarten and then joined his brother James' band when he was in the first grade. Last

year's *Backatown*, his first album for Verve Forecast after a half-dozen indie releases, was an introduction to a style he calls "supafunkrock." The album, which has sold 72,000 copies, according to Nielsen SoundScan, topped Billboard's Contemporary Jazz Albums chart for 10 nonconsecutive weeks and received a Grammy Award nomination in the contemporary jazz category.

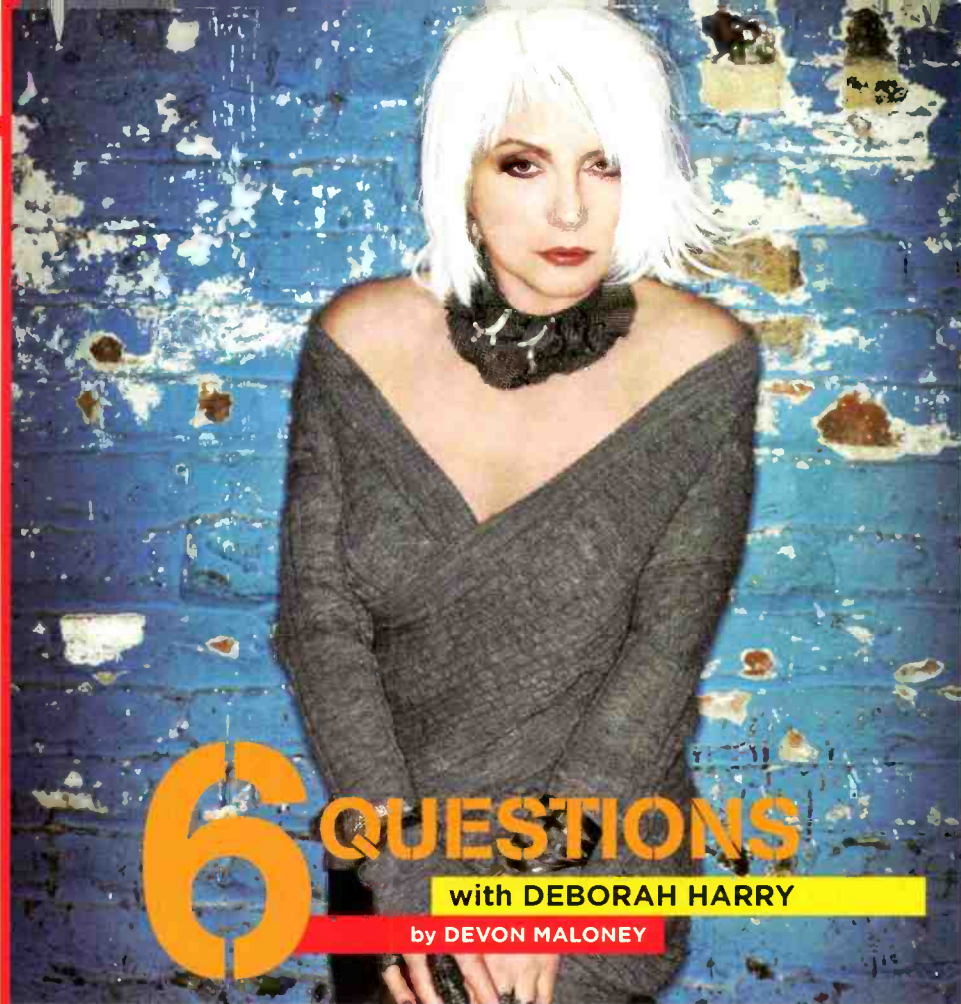
*For True* will be promoted with outdoor advertising on cable cars and trolleys in San Francisco and New Orleans, his two best markets, as well as through such online avenues as Facebook. One of the project's key selling points is its collection of guests, which includes guitarists Jeff Beck and Warren Haynes, drummer Stanton Moore, the Rebirth Brass Band, singers Kid Rock and Cyril Neville, and Lenny Kravitz on bass.

"I had played with each of them at shows or sat in with them and we happened to be fans of each other," Andrews says. "It was a good process. I always leave space in the songs for solos because I always like to do the solos later, even my own. We had those spaces filled by them."

Trombone Shorty's sound is defined by stylistic diversity—brass band, funk, rock and even some gospel-drenched soul music all play a part—and in many ways, he is a genre unto himself. But Andrews doesn't see himself as breaking new ground so much as carrying on tradition.

"I don't look at it as evolving," he says as his bus rumbles toward a yet another show in St. Johnsbury, Vt. "I was taught by a lot of great New Orleans musicians. This comes from playing in brass bands on the streets with no microphones and thousands of people following you around." •••

Standing tall  
TROMBONE  
SHORTY



Groundbreaking New York band Blondie has been pushing genre boundaries for nearly 40 years. Led by iconic frontwoman Debbie Harry, Blondie was a pioneering force in the new wave and punk scenes of the late '70s and early '80s, quick to experiment with sounds from reggae and rap. The band has been awarded for its adventurousness with international acclaim, four chart-topping Billboard Hot 100 singles, more than 40 million albums sold (according to Nielsen SoundScan) and a 2006 induction into the Rock and Roll Hall of Fame.

After some delay, the band released its ninth studio album, *Panic of Girls*, digitally this spring, and the physical release arrives Sept. 13 on Eleven Seven Music, the label imprint of Tenth Street Entertainment, with distribution by EMI. Harry, now 66 and going by Deborah, spoke to Billboard about the new album, the industry and staying ahead of the curve.

**1** *Panic of Girls* is Blondie's ninth studio album. What's special about this record?

It's special because we did it. We finally got it out! [laughs] We're very proud of it. It's a very typical Blondie album, a very strong representation of our collection. I guess the only thing that's not strongly represented is rap in this one.

**2** In a recent interview with *New York magazine*, you said you were disappointed that you never became a megastar like Beyoncé. But, you're the frontwoman of Blondie. Do you have any other regrets?

I hope people don't misunderstand that. I'm very happy with . . . what we've done. I always felt I was more comfortable being a cult [figure], but the temptation to be such a great entertainer and performer like Beyoncé [is] so fantastic. I would adore doing some of that stuff. Her track record with songs is phenomenal; I wish we had as many hits. We've always walked a sort of delicate line, between pop fodder and having an underground identity. But we're definitely a rock band more than anything else.

**3** What do you see the legacy of new wave being in today's music scene?

We came around at a time when audiences didn't participate enough. Because of the nature of our material, being so much more in your face, our audiences were more responsive, and I think that's really carried on into today's music. Audiences really enjoy themselves and share the experience; they're not just watching. That's one of the true long-lasting values that punk and new wave bands really brought back to audiences.

**4** Lady Gaga interviewed you recently for *Harper's Bazaar*, and you've toured

with young acts like the Donnas. Do you get a lot of questions about how much things have changed for women in pop and rock today?

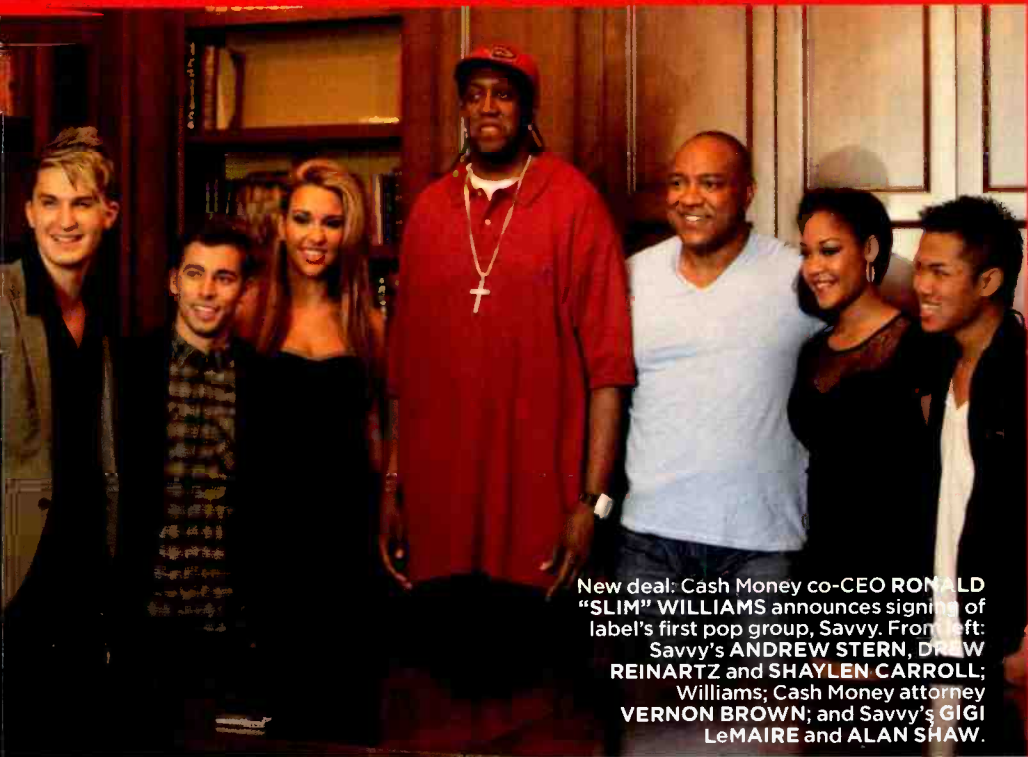
Not so much anymore. There was a time when it was really noticeable, and all of a sudden, people sat up and said, "Oh, my God, look at all these women and girls in bands performing and making great music." There was a big revelation, a point when it became really apparent. It's sort of taken for granted nowadays.

**5** *Panic of Girls* is the first release on Eleven Seven Music, the label imprint of your management company. How has the experience been working independently?

It's been a challenge. Certainly, the industry has gone through major changes that everyone has discussed ad nauseam. It's a new world for us, especially because we've done it a certain way for so many years. But technology is great. We've always embraced new technology; that's one of the things that made us stand apart, when we brought in synthesizers and synthesized sound in our music early on. It's not hard to use [technology] to our advantage.

**6** You've been writing and performing for almost 40 years. What's been your secret to longevity as an artist?

I don't know if I have any, other than I like new things. I don't like walking down memory lane that much; it's not something I can do automatically. There have been studies that say the more you're acting like who you are, the more forward-thinking you are, thinking and learning, and being creative, the better off you are. And fortunately, I'm in that good position. •••



New deal: Cash Money co-CEO RONALD "SLIM" WILLIAMS announces signing of label's first pop group, Savvy. From left: Savvy's ANDREW STERN, DREW REINARTZ and SHAYLEN CARROLL; Williams; Cash Money attorney VERNON BROWN; and Savvy's GIGI LeMAIRE and ALAN SHAW.

POP BY GAIL MITCHELL

## GETTING SAVVY

Cash Money moves into pop arena with signing of Savvy; quintet also stars in global hit 'The Wannabes'

There's no doubt that Cash Money Records has solidified its status as one of hip-hop's most successful labels. With such acts as the Hot Boys, Juvenile and Birdman laying the foundation, Cash Money has since powered up a franchise that includes hot upstarts Drake and Nicki Minaj through its Young Money imprint. The latter label was founded by longtime Cash Money rapper Lil Wayne, whose new album, *The Carter IV*, is on track to hit No. 1 next week on expected first-week sales estimates ranging from 850,000 to 900,000 copies.

Now that Cash Money co-CEOs Ronald "Slim" Williams and Bryan "Baby" Williams have conquered hip-hop, they're moving into the pop arena. During a press conference at the Montage Hotel earlier this week (Aug. 29) in Beverly Hills, Calif., it was announced that Savvy has been signed as the label's first pop group.

The singing and dancing quintet comes with a built-in following: Its members also star in the international TV comedy "The Wannabes," which is set to premiere in the United States on Sept. 5 on Starz Kids & Family. The members of Savvy—Shaylen Carroll, GiGi LeMaire, Drew Reinartz, Alan Shaw and Andrew Stern—are also in the studio working on their debut album for Cash Money/Universal Republic.

"We started with rap; now we want to expand into different genres," says Cash Money's Slim, who was joined at the press conference by label attorney Vernon Brown. "Savvy is a special group. They work hard; we work hard. We saw their energy and felt their passion. With [the addition of artists like] Jay Sean, Kevin Rudolph and now Savvy, we're ready to make Cash Money into a world company."

This isn't the first time that Cash Money has expanded its sights beyond hip-hop. The label signed late R&B singer Teena Marie in 2002. Her comeback album, *La Dona*, was released in 2004. The gold-certified set was

also the highest-charting album of her career, peaking at No. 6 on the Billboard 200 and generating the singles "I'm Still in Love" and "A Rose by Any Other Name," a duet with the late Gerald Levert. Her follow-up Cash Money album, *Sapphire*, came out in 2006.

Since then, Cash Money has signed rocker Kevin Rudolf, whose hit debut single, "Let It Rock," featured labelmate Lil Wayne. And the label still has its hands in R&B, having inked British singer Jay Sean. Plus, producer/artist DJ Khaled, signed last year, is enjoying success with his No. 1 R&B/hip-hop single "I'm on One" (featuring Wayne, Drake and Rick Ross), from latest CD *We the Best Forever*.

Hailing from Texas, Savvy came together in 2004 and later headlined Radio Disney's "Feeling Groovy" mall tour. After the group released its first CD, *The Road to Fame*, the idea of creating a TV series was developed. Launched in 2009 and popular in Australia, Germany, Asia and Latin America, "The Wannabes" follows five high school students who attend a classical arts academy while pursuing their dream of becoming pop stars. Each of the series' 26 half-hour episodes features an original music video. When "The Wannabes" bows stateside, it'll be the lead show in the live-action programming block for Starz Kids & Family.

"When we first started in New Orleans, we had a lot of rap artists," Slim says. "But we always wanted to move into other genres. We are blown away by the range of talent in Savvy; they're a special group. They work together and embody the hardworking spirit of the Cash Money family."

"We're doing this for everyone," he adds, recalling when he and Baby sat down with Lil Wayne to talk about the rapper's visions for his career and beyond. "For us to continue to stay around, we have to expand," he says, noting that Cash Money is about to sign another label in the near future. ■■■

## GIVE 'EM A HAND

The Muppet franchise scores its first Billboard 200 top 10

More than 50 years after their creation by Jim Henson, the Muppets have reached the Billboard 200's top 10 at last: *Muppets: The Green Album* (Walt Disney) launches at No. 8. With sales of 30,000, according to Nielsen SoundScan, the compilation also starts atop Rock, Alternative and Kid Albums.

The set sports covers of Muppets classics, including Weezer and Paramore singer Hayley Williams' cover of "Rainbow Connection" (originally a No. 25 Billboard Hot 100 hit for Kermit, aka Henson, in 1979). The Fray, Evanescence's Amy

Lee, My Morning Jacket, Matt Nathanson and OK Go also appear on the album.

The collection arrives ahead of "The Muppets," the troupe's first theatrical release in 12 years, due in theaters Nov. 23. A soundtrack will accompany the film, whose plot finds Jason Segel and Amy Adams' characters staging a telethon to save the Muppet Theater from an oil tycoon, played by Academy Award winner Chris Cooper. Musicians Selena Gomez and Dave Grohl are among the celebrities who make cameos in the movie. —Gary Trust



Covering classics: KERMIT with OK GO

### EVERGREEN APPEAL

With the bow of *Muppets: The Green Album* at No. 8 on the Billboard 200, the Muppet franchise notches its highest Billboard 200 showing and its first overall appearance in 19 years. Here's a look at the seven Muppet-branded albums to reach the chart.

PEAK POSITION	TITLE	DEBUT YEAR
8	"Muppets: The Green Album"	2011
26	"A Christmas Together" (John Denver & the Muppets)	1979
32	"The Muppet Movie" (movie soundtrack)	1979
53	"The Muppet Show" (TV soundtrack)	1978
66	"The Great Muppet Capers" (movie soundtrack)	1981
189	"The Muppet Alphabet Album"	1971
189	"The Muppet Christmas Carol" (movie soundtrack)	1992

Reaching for milestones: DIGGY SIMMONS



SAVVY: JPARK PHOTOGRAPHY COURTESY OF CASH MONEY RECORDS; OK GO: BRIAN LOWE; SIMMONS: PATRICK HOELCK

## The Dorinda Experience

Between her roles as radio/TV host and clothier, Dorinda Clark-Cole releases first album in three years

Few artists engage their fans on as many different levels as Dorinda Clark-Cole. The gospel diva hosts her own radio show and TV program and operates her own fashion line. All provide avenues of exposure for her latest album, *I Survived*. The Aug. 30 release—her first since 2008's *Take It Back*—is also her first on Light Records/eOne Music.

"The goal is whenever you experience anything about Dorinda, you experience everything about Dorinda," Light/eOne VP of marketing Damon Williams says. "When listening to 'Serving Up Soul With Dorinda Clark-Cole,' her syndicated radio show, or watching 'Dorinda,' her talk show on Total Christian Television, you're hearing about her new music. The same applies to her clothing line, the Rose Collection by Terramina; at fashion trade shows, you will see materials about her new CD."

One of the famed Clark Sisters, who enjoyed crossover R&B success in 1983 with the top 20 hit "You Brought the Sunshine," Clark-Cole is also a sought-after speaker, actress and founder/CEO of Lifeline Productions, which presents the annual National Singers & Musicians Conference to educate music ministers. The 2011 confab will take place Sept. 28-Oct. 1 in Detroit.

*I Survived* is a very personal album for Clark-Cole. She has endured her share of challenges, including a suicide attempt in 1994 following the death of her mother and a house fire last year that destroyed everything. "God always gives you inspiration to keep moving in spite of the things you have to deal with," Clark-Cole says. "And the people that came [to work with me] gave me the energy that I needed. It took us to a whole other churchy vibe."

The album has both studio and live tracks,



Busy multitasker: DORINDA CLARK-COLE

with the latter produced by Asaph A. Ward, who has worked on the singer's last three albums. Clark-Cole also collaborated with producer Warryn Campbell. He co-produced lead single "Back to You," which climbs to No. 16 on Billboard's Gospel Songs chart this week. The track was co-written by Clark-Cole; her sister, Elbernita "Twinkie" Clark-Terrell; and Campbell, and samples another Clark Sisters gospel hit, "No Other Name."

Among Clark-Cole's favorite cuts is "God Is Everything to Me," penned by her son, Gregory Clark Jr. "It has that Michael Jackson feel to it," she says. "Gregory was actually writing this tune when the fire happened. He was in the basement when he heard my daughter stomping and shouting, 'Get upstairs! The house is on fire!'"

*I Survived* will be prominently featured in Walmart's Gospel Music Heritage Month program this month. "Dorinda's age, style of music and reach put her smack in the middle of a couple of demographics," Williams says. "She reaches

the more traditional consumers that attend and receive information primarily from church conferences and gatherings, as well as younger consumers that are more apt to receive information and products electronically.

"We did many of the things customary for traditional releases," Williams adds, "such as deploying street teams [and] guerrilla marketers at key gospel events. We also launched a viral campaign, including 'DCCTV,' [where] we upload weekly videoclips of Dorinda making, performing and promoting the new music via YouTube, Facebook and Twitter.

"There is a definite correlation between how active an artist is and how successful they are," Williams says. "It is imperative that an artist keeps his name and CD at the forefront of people's minds—and for a longer period than the formerly standard one or two weeks surrounding the release date. Whether functioning as a recording artist, evangelist, clothier, radio announcer or a television host, Dorinda is consistently interfacing with consumers . . . branding and rebranding herself and her music." ♦♦♦

## NO CHILDISH GAMES

Actor Donald Glover—aka rapper Childish Gambino—signs with Glassnote

Actor Donald Glover from NBC comedy series "Community" shocked the Internet last week when he told AllHipHop.com that he, under his rap moniker Childish Gambino, had signed with indie label Glassnote Records (Phoenix, Mumford & Sons).

"There's a tremendous sense of rock'n'roll about him, an irreverence and an authenticity," Glassnote founder/president Daniel Glass says of Gambino. "He fits in with our roster because he's alternative."

The courtship started in March when the rapper hosted the mtvU Woodie Awards and then impressed Glass with his career vision at the event's afterparty. A few weeks later, Glass watched Gambino perform at New York's Bowery Ballroom. Talks heated up earlier this summer after Gambino visited with the Glassnote staff at Bonnaroo.

"He liked our approach, which is very touring-intensive," Glass says. "Secondly, it's about how progressive he's been online: inclusive of his fans and very liberal with giving away music. He knows his audience."

Gambino's first Glassnote album, *Camp*, is slated for early November. It will be sold worldwide in digital, CD and vinyl versions. Best Buy and Target have also reached out to Glass about the release. The project's lead single is yet to be determined.

Gambino will attend his first promotional event as a Glassnote artist on Sept. 15 when he performs at the Coalition for Independent Music Stores conference in Denver. Glassnote is simultaneously planning to showcase the rapper during the CMJ Music Marathon (Oct. 18-22) in New York. Gambino has also booked dates through March, including an opening slot on traveling hip-hop festival Rock the Bells.

—Megan Vick

## DIGGING HIS ROOTS

Family history aside, Diggy Simmons is ready to leave his own musical, entrepreneurial footprints

Diggy Simmons has already attained one of his dream goals: charting in Billboard. And the teen rapper—who turned 16 in March—has not one but two songs making strong moves on the Billboard's Hot R&B/Hip-Hop Songs tally.

Thanks to his featured role on "Mrs. Right," Simmons is poised to break into the top 20. The song, helmed by Streamline/Conjunction/Interscope R&B group Mindless Behavior, rises 29-23 on the chart this week. Not far behind is Simmons' own formal lead single, "Copy, Paste," which vaults 46-34.

"It's so surreal," Simmons says. "I always wanted to be on a Billboard chart. Now here I am with my feature and my first solo single. I'm grateful to have reached that goal."

While his music is quickly climbing the chart now, the buildup to this point was a deliberately slow build on Simmons' part. As the son of Joseph "Rev. Run" Simmons, a member of influential rap group Run-D.M.C., and nephew of hip-hop entrepreneur/Def Jam co-founder Russell Simmons, Diggy comes by his love of music naturally. His charisma—and desire to become a rapper/entrepreneur—first came to light during the MTV reality show featuring his family, "Run's House."

"Dad didn't know I wanted to pursue music; I went about it by myself," says Simmons, who released his first mixtape on his own, *The First Flight*, in December 2009. But it was his take on Drake's "Over," titled "Just the Beginning," and viral video for "Flow Stoopid," a freestyle over Nas' "Made

You Look," that helped open the door to Simmons signing with Atlantic Records in March 2010. Since then he's released two more mixtapes. Last September's *Airborne* boasted such guests as Chris Brown and Raekwon plus production by Boi-1da and Black the Beast. It also spun off the track "Great Expectations," which AT&T used in its "Big Shoes" commercial campaign featuring Simmons. Then came the young rapper's third mixtape, *Past, Present (s) Future*.

"Even after I got signed, I still wanted a slow build," says Simmons, who's managed by Chris Lighty of Violator Management. "I just wanted to keep things going and lay that groundwork; to keep exploring and put more work into my music. Atlantic got to the point where they said, 'No more mixtapes.

Let's start recording an album.'"

His debut is slated for release by the end of the year. Declining to reveal details about the album, Simmons would say only that he's been tweeting the initials of the album title—"UA"—and that there will be a "dope feature on the album that a lot of my fans will really want to see. I'm honestly kind of a tease when it comes to my music. People will hear the full thing real soon."

In the meantime, the artist insists he doesn't feel any pressure, given his family background. "I'm my own person," says Simmons, who also has a sneaker line, Chivalrous Culture. "My dad and my uncle are standing back and letting me be me. [Music and fashion] are my milestones that I want to reach." —Gail Mitchell

Raising his glass: CHILDISH GAMBINO



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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## DR. BLUES

>> Hugh Laurie, star of Fox's medical drama "House," debuts at No. 5 on Blues Digital Songs (see page 39) with "Police Dog Blues." The track is lifted from his debut album *Let Them Talk*, released through Warner Bros./Rhino.

## WEATHER IMPACT

>> Hurricane Irene's impact on the East Coast last week likely prompted a gain for the appropriately named "Rock You Like a Hurricane" by the Scorpions. The classic rock track sold 5,000 downloads last week, a 184% gain, according to Nielsen SoundScan.



## WELCOME BACK

>> Veteran Christian singer Sandi Patty notches her first top 10 set on Christian Albums in almost 14 years as her new *The Best of Sandi Patty* bows at No. 7. She last visited the region with 1997's *Artist of My Soul*, which hit No. 7 as well.

# CHART BEAT

>> As Maroon 5's "Moves Like Jagger," featuring Christina Aguilera, rises 4-1 on the Billboard Hot 100, Rolling Stones frontman Mick Jagger becomes the first artist to have ruled the list and be name-checked in the title of a topper by another act. (That's not even counting the Temptations' 1972 No. 1 "Papa Was a Rollin' Stone," since it doesn't refer to the band specifically). The Stones have scored eight No. 1s. Jagger also joins the company of three icons as the only musicians named in the title of a Hot 100 No. 1: Ludwig van Beethoven ("A Fifth of Beethoven," Walter Murphy & the Big Apple Band, 1976), Duke Ellington ("Sir Duke," Stevie Wonder, 1977) and Wolfgang Amadeus Mozart ("Rock Me Amadeus," Falco, 1986).

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

# CHARTS

## Game's 'R.E.D.' At No. 1; Streisand Superstar

Game's *R.E.D.* album arrives at No. 1 on the Billboard 200 with 98,000, according to Nielsen SoundScan, marking the rapper's third chart-topping set following 2005's *The Documentary* and 2007's *Doctor's Advocate*. *R.E.D.* also marks his fourth leader on Top R&B/Hip-Hop Albums.

His last set, *LAX*, started at No. 2 on the Billboard 200 in 2008 with 239,000.

Game will likely step aside next week when Lil Wayne's *Tha Carter IV* arrives at No. 1. It's expected that the album will sell anywhere from 850,000 to 900,000 copies in its first frame. Demand is so high that street-date violation sales at physical retailers push the set onto Top R&B/Hip-Hop Albums this week at No. 44 with slightly more than 1,000 sold.

If *Tha Carter IV* bows with 850,000 or more, it will instantly mark the biggest sales week for a hip-hop album (or one by a male artist) since his own *Tha Carter III* started with 1 million on the June 28, 2008, chart, according to Nielsen SoundScan.

*Tha Carter IV* follows a pair of top twosets for Wayne in 2010: *Rebirth* (No. 2) and *I Am Not a Human Being* (No.

1). They launched with 176,000 and 110,000 copies, respectively. *Rebirth* was Wayne's so-called experimental rock album, while the latter had an artificially soft bow because it was a digital-exclusive title for its first two frames. In its third week, after physical sales kicked in, it jumped to No. 1 with 125,000—its best sales week.

## Over The Counter

KEITH CAULFIELD



40 chart since 2008 when "Lollipop" (*Tha Carter III*'s first single) went to No. 5. "Love" is in fact only his second top 10 on the top 40 tally, after "Lollipop."

I'm also figuring that the Carter name brand carries weight with fans, much in the same way the word "blueprint" makes Jay-Z aficionados take notice. (He's had three *Blueprint* albums to date, and all debuted at No. 1.)

**THE MAIN EVENT:** At No. 4 on the Billboard 200 is a new arrival from

Barbra Streisand, whose *What Matters Most* album launches with 68,000. It's the legendary diva's 31st top 10



album, which pulls her ahead of the Beatles for the third-most top 10s in history. (The Fab Four have 30.) Only the Rolling Stones (with 36) and Frank Sinatra (33) have more than Streisand. Her first top 10 set was notched by her debut album, fittingly titled *The Barbra Streisand Album*, which peaked at No. 9 in 1963.

Streisand has by far the most top 10 albums among women as well. In second place with 19 is Madonna, who last visited the region with live set *Sticky & Sweet Tour* in 2010 (No. 10).

**HOORAY FOR VMA:** While the MTV Video Music Awards aired late on Sun-

day night—the final day of the SoundScan tracking week—the Billboard 200 experiences some impact from consumers' fast reaction that night. Performer Adele sees her 21 slip a rung to No. 3, though it gains by 3%. Best new artist winner Tyler, the Creator re-enters at No. 102 with his *Goblin* (up 77%), and Young the Giant (the show's only performing rock act) debuts at No. 130 with its self-titled set (up 141%). The lattermost album has been available since last October and has notched 34 frames on Heatseekers Albums (vaulting 15-2 this week). Watch for bigger VMA-related moves next week, after a full seven days of post-show sales have been registered.

**MEANWHILE:** The *O Brother, Where Are Thou?* soundtrack was reissued in deluxe form last week, which spurs its re-entry at No. 109 (4,000, up 332%). The revamped set came with a bonus disc of extra content (*Bona Fide Rarities and Unreleased Tracks*), which was also available as a stand-alone product exclusively at Walmart. The bonus material set debuts at No. 3 on Bluegrass Albums with 1,000 sold... On Top Cast Albums (viewable on Billboard.biz), the new Broadway cast recording of *Anything Goes* opens at No. 1 with slightly more than 2,000 sold.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,144,000	1,728,000	22,437,000
Last Week	5,347,000	1,659,000	23,115,000
Change	-3.8%	4.2%	-2.9%
This Week Last Year	5,125,000	1,527,000	19,884,000
Change	0.4%	13.2%	12.8%

\*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	195,333,000	199,920,000	2.3%
Digital Tracks	762,373,000	845,906,000	11.0%
Store Singles	1,368,000	1,723,000	26.0%
<b>Total</b>	<b>959,074,000</b>	<b>1,047,549,000</b>	<b>9.2%</b>
Albums w/TEA*	271,570,300	284,510,600	4.8%

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

### DIGITAL TRACKS SALES

'10	762.4 million
'11	845.9 million

### SALES BY ALBUM FORMAT

CD	139,414,000	133,057,000	-4.6%
Digital	54,155,000	64,427,000	19.0%
Vinyl	1,742,000	2,395,000	37.5%
Other	22,000	42,000	90.9%

For week ending Aug. 28, 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 SALES BY ALBUM CATEGORY

	2010	2011	CHANGE
Current	108,668,000	105,778,000	-2.7%
Catalog	86,665,000	94,142,000	8.6%
Deep Catalog	65,848,000	73,626,000	11.8%

### CURRENT ALBUM SALES

'10	108.7 million
'11	105.8 million

### CATALOG ALBUM SALES

'10	86.7 million
'11	94.1 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
1		1	<b>#1 GAME</b> DGC 013729/IGA (13.98)	The R.E.D. Album		1
2	1	3	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM 015426/DJMG (13.98)	Watch The Throne		1
3	2	27	ADELE XL/COLUMBIA 44699/SONY MUSIC (11.98)	21	3	1
4	NEW	1	BARBRA STREISAND COLUMBIA 86257/SONY MUSIC (18.98)	What Matters Most		4
5	NEW	1	PISTOL ANNIES COLUMBIA NASHVILLE 04916 EX/SMN (11.98)	Hell On Heels		5
6	3	3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95753/CAPITOL (18.98)	NOW 39	3	3
7	4	2	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines		2
8	NEW	1	VARIOUS ARTISTS WALT DISNEY 004582 (13.98)	Muppets: The Green Album		8
9	5	6	JASON ALDEAN BROKEN BOW 7597 (18.98)	My Kinda Party		2
10	7	5	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief		1
11	11	15	FOSTER THE PEOPLE STARTIME COLUMBIA 74457* SONY MUSIC (9.98)	Torches		8
12	9	7	BEYONCE PARKWOOD COLUMBIA 90824/SONY MUSIC (13.98)	4		9
13	12	18	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA (13.98)	Born This Way		1
14	18	22	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More		2
15	13	11	BAD MEETS EVIL SHADY/INTERSCOPE 015729/IGA (9.98)	Hell: The Sequel (EP)		1
16	15	23	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream		1
17	6	2	ELI YOUNG BAND CARNIVAL REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best		6
18	14	14	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue		1
19	10	10	KIDZ BOP KIDS RAZOR & TIE 89256 (18.98)	Kidz Bop 20		2
20	38	50	<b>GREATEST GAINER</b> RIHANNA SRP/DEF JAM 014927/DJMG (13.98) ⊕	Loud		3
21	NEW	1	SUNNY SWEENEY REPUBLIC NASHVILLE 015751/UNIVERSAL REPUBLIC (10.98)	Concrete		21
22	16	17	SELENA GOMEZ & THE SCENE HOLLYWOOD 013517 (13.98)	When The Sun Goes Down		3
23	19	9	JACKIE EVANCHO SYCO/COLUMBIA 87061/SONY MUSIC (13.98)	Dream With Me		2
24	17	19	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give		1
25	29	37	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19		10
26	23	34	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		1
27	24	27	TAYLOR SWIFT BIG MACHINE TSD300A (18.98) ⊕	Speak Now		1
28	26	26	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music		2
29	31	35	MAROON 5 A&M/OCTONE 014821/IGA (13.98)	Hands All Over		2
30	28	29	SCOTTY MCCREERY American Idol Season 10 Highlights: Scotty McCreery (EP) 19/MERCURY NASHVILLE/INTERSCOPE 015805 EX/IGA (6.98)	10		10
31	33	28	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95749/CAPITOL (18.98)	NOW 38		2
32	20	12	SOUNDTRACK NICKELODEON/COLUMBIA 68341/SONY MUSIC (11.98)	Victorious: Music From The Hit TV Show		5
33	27	24	KELLY ROWLAND UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC (13.98)	Here I Am		3
34	30	31	COLBIE CAILLAT UNIVERSAL REPUBLIC 015542* (13.98)	All Of You		6
35	42	44	JILL SCOTT BLUES BABE 527941*/WARNER BROS. (18.98)	The Light Of The Sun		1
36	37	42	NICKI MINAJ YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98)	Pink Friday		1
37	35	43	BRUNO MARS ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hoologans		3
38	32	33	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me		5
39	39	39	SOUNDTRACK WALT DISNEY 013523 (15.98 CD/DVD) ⊕	Shake It Up: Break It Down		22
40	44	32	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428* (15.98)	Back To Black		2
41	21	20	TRACE ADKINS SHOW DOG/UNIVERSAL 015694 (9.98)	Proud To Be Here		3
42	40	36	CHRIS YOUNG RCA NASHVILLE 85497/SMN (10.98)	Neon		4
43	NEW	1	STEPHEN MALKMUS AND THE JACKS MATADOR 928* (14.98)	Mirror Traffic		43
44	43	46	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery		3
45	108	190	<b>PACE SETTER</b> SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong		6
46	41	47	PITBULL MR. 305/POLO GROUNDS/J 69606/RMG (11.98)	Planet Pit		7
47	48	52	BON IVER JAGJAGUAR 135* (14.98)	Bon Iver		2
48	NEW	1	ISAAC CARREE SOVEREIGN AGENCY 002 (13.98)	Uncommon Me		48
49	51	49	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
50	50	54	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers		2



Produced by Beck, it's the band's first release since 2008's *Real Emotional Trash* (No. 64 with 10,000 in its first week). This new album marks Malkmus' highest-charting title, even when including his work with Pavement.

#### 45 & 119

Continued premium-cable play for the Gwyneth Paltrow-starrer spurs gains for both the soundtrack (No. 45, up 94%) and its sequel set (No. 119, up 79%).



Since its last album (*Whisper War*, which reached No. 108 in 2008), the band left fueled by Ramen and saw a few of its members depart. Its second set begins with 7,000.



A \$5 sale price at Family Christian boosts the album by 278%. It also flies 17-2 on the Christian Albums tally.

#### 76

The four-song *Unplugged* EP includes a cover of U2's "Where the Streets Have No Name." It bows with 6,000 and starts at No. 16 on the Rock Albums chart (viewable at [billboard.biz/charts](http://billboard.biz/charts)).

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
51	74	74	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits		18
52	63	61	CHRIS BROWN JIVE 86067/JLG (11.98)	F.A.M.E.		1
53	58	56	BRITNEY SPEARS JIVE 85332/JLG (13.98)	Femme Fatale		1
54	55	53	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey		1
55	45	38	3 DOORS DOWN UNIVERSAL REPUBLIC 015487* (13.98)	Time Of My Life		1
56	60	66	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking		12
57	46	55	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		3
58	25	2	JEFF BRIDGES RAMP 71491* BLUE NOTE (18.98)	Jeff Bridges		26
59	22	2	BREAKING BENJAMIN HOLLYWOOD 005848 (13.98)	shaLLow bay: The Best Of Breaking Benjamin		22
60	47	40	BIG SEAN G.O.D./DEF JAM 015421/DJMG (10.98)	Finally Famous		1
61	49	51	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)	NOW That's What I Call Country: Volume 4		14
62	NEW	1	THE CAB Z DIGITAL EX (9.98)	Symphony Soldier		62
63	57	63	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This		1
64	34	8	ACE HOOD WE THE BEST/DEF JAM 015539/DJMG (13.98)	Blood Sweat + Tears		1
65	77	90	THE BLACK KEYS NONESUCH 520266* WARNER BROS. (15.98)	Brothers		1
66	NEW	1	PRO REACH 8204/INFINITY (15.98)	Dying To Live		66
67	76	82	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco		17
68	66	58	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170* (13.98)	Lungs		14
69	36	16	SOUNDTRACK 20TH CENTURY FOX TV/20TH CENTURY FOX/COLUMBIA 94365/SONY MUSIC (14.98)	Glee: The 3D Concert Movie		16
70	64	60	INCUBUS IMMORTAL/EPIC 74653*/SONY MUSIC (11.98)	If Not Now. When?		2
71	130	128	MICHAEL JACKSON MJJ/EPIC 8899A/SONY MUSIC (14.98)	Number Ones		3
72	56	2	VARIOUS ARTISTS WALT DISNEY 006512 (13.98)	Radio Disney Jams: 15th B-Day Edition		56
73	NEW	1	BLACK TIDE DGC/INTERSCOPE 015823/IGA (10.98)	Post Mortem		73
74	RE-ENTRY	30	MERCYME INO/COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell		1
75	67	59	THEORY OF A DEADMAN 604 617729/ROADRUNNER (13.98)	The Truth Is...		8
76	NEW	1	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN DIGITAL EX/CAPITOL (4.98)	Unplugged MTV (EP)		76
77	8	2	BLUE OCTOBER UP DOWN 1101/BRAND (15.98)	Any Man In America		1
78	68	69	FOO FIGHTERS ROSWELL RCA 84493*/RMG (11.98) ⊕	Wasting Light		1
79	65	62	JUSTIN BIEBER SCHOOLBOY RAYMOND BRAUN/ISLAND 014063/DJMG (10.98) ⊕	My World 2.0		2
80	NEW	1	TREVOR HALL VANGUARD 18151/WELK (15.98)	Everything Everytime Everywhere		80
81	53	30	MAT KEARNEY AWARE 015817*/UNIVERSAL REPUBLIC (10.98)	Young Love		1
82	69	67	MIGUEL BLACK ICE BYSTORM/JIVE 75487/JLG (9.98)	All I Want Is You		37
83	62	48	DJ KHALED WE THE BEST/young money/CASH MONEY 015850/UNIVERSAL REPUBLIC (13.98)	We The Best Forever		1
84	70	68	CHRISTINA PERRI ATLANTIC 529853/AG (13.98) ⊕	lovestrong.		1
85	82	83	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton		18
86	71	72	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA/SONY MUSIC CMG 58490/SONY MUSIC (6.98)	VH1 Storytellers		56
87	NEW	1	SELAH CURB 79250 (18.98)	Hope Of The Broken World		87
88	59	21	GUCCI MANE & WAKA FLOCKA FLAME WIZZY 1017 BRICK SQ/AG 528276/WARNER BROS. (18.98)	1017 Bricksquad Presents Ferrari Boyz		21
89	93	102	SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)		89
90	83	71	PINK LAFACE 80657/JLG (13.98)	Greatest Hits... So Far!!!		1
91	79	85	KIRK FRANKLIN FO YO SOUL/VERITY 77917/JLG (11.98)	Hello Fear		1
92	84	106	ONEREPUBLIC MGSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up		21
93	72	70	SOUNDTRACK 20TH CENTURY FOX/BLU SKY FOX/WILL.I.AM/INTERSCOPE 015466/IGA (13.98)	Rio		70
94	85	87	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941/UME (9.98)	2		60
95	NEW	1	ICON FOR HIRE TOOTH & NAIL 19610 (10.98)	Scripted		95
96	78	77	BIG TIME RUSH NICKELODEON/COLUMBIA 42918/SONY MUSIC (8.98)	BTR (Soundtrack)		3
97	86	73	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame		3
98	151	170	THE SCRIPT PHONOGENIC/EPIC 81227/SONY MUSIC (11.98)	Science & Faith		1
99	110	125	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself		1
100	97	92	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn		5

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	92	84	<b>SUBLIME WITH ROME</b> FUELED BY RAMEN 527695 (13.98)	Yours Truly		9
102	RE-ENTRY	9	<b>TYLER, THE CREATOR</b> XL 529* (11.98)	Goblin		5
103	73	57	<b>SOUNDTRACK</b> WALT DISNEY 006510 (11.98)	Phineas & Ferb: Across The 1st And 2nd Dimensions		57
104	75	80	<b>LAUREN ALAINA</b> 19/MERCURY NASHVILLE/INTERSCOPE 015800 EX/IGA (6.98)	American Idol Season 10 Highlights: Lauren Alaina (EP)		24
105	80	96	<b>LIL WAYNE</b> CASH MONEY 015002/UNIVERSAL REPUBLIC (13.98)	I Am Not A Human Being	●	1
106	52	64	<b>SOUNDTRACK</b> GEFFEN 015854/IGA (13.98)	The Help		52
107	100	110	<b>THE CIVIL WARS</b> SENIORITY 017* (11.98)	Barton Hollow		12
108	153	163	<b>JOSH GROBAN</b> 143/REPHISE 524833/WARNER BROS. (18.98) ⊕	Illuminations	■	4
109	RE-ENTRY	103	<b>SOUNDTRACK</b> LOST HIGHWAY/MERCURY 014749* UME (22.98)	O Brother, Where Art Thou?	■	1
110	105	103	<b>SOUNDTRACK</b> RCA 80205/RMG (11.98)	Burlesque		18
111	159	142	<b>MATT NATHANSON</b> ACROBAT VANGUARD 79905*/WELK (12.98)	Modern Love		17
112	117	119	<b>TIM MCGRAW</b> CURB 79205 (18.98)	Number One Hits	●	27
113	88	75	<b>JOSS STONE</b> STONE D 527769*/SURFD0G (13.98)	LP1		9
114	102	105	<b>SKILLET</b> ARDENT/INO/ATLANTIC 519927/AG (13.98)	Awake	●	1
115	109	132	<b>SARA EVANS</b> RCA NASHVILLE 49693/SMN (10.98)	Stronger		6
116	94	88	<b>JUSTIN BIEBER</b> SCHIODLOY/REYDOL/ISLAND 015397/IDJMG (9.98)	Never Say Never: The Remixes (EP)	■	1
117	119	171	<b>LIL WAYNE</b> CASH MONEY 011977*/UNIVERSAL REPUBLIC (13.98)	Tha Carter III	■	1
118	95	111	<b>KID ROCK</b> TOP DOG/ATLANTIC 521682*/AG (18.98) ⊕	Born Free	■	5
119	RE-ENTRY	11	<b>SOUNDTRACK</b> SCREEN GEMS PRODUCTIONS 34817/MADISON GATE (10.98)	Country Strong: More Music From The Motion Picture		23
120	101	98	<b>SEETHER</b> WIND-UP 13250 (11.98) ⊕	Holding Onto Strings Better Left To Fray		1
121	81	78	<b>GILLIAN WELCH</b> ACONY 1109 (14.98)	The Harrow & The Harvest		20
122	115	121	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless	■	6
123	118	117	<b>ELVIS PRESLEY</b> RCA SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden		85
124	61	13	<b>TRIVIUM</b> ROADRUNNER 617756 (13.98) ⊕	In Waves		13
125	114	100	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/6.98)	Curtain Call: The Hits	■	2
126	122	112	<b>BARRY WHITE</b> ISLAND/CHRONICLES/IDJMG 008084/UME (9.98)	The Best Of Barry White: 20th Century Masters The Millennium Collection		100
127	106	93	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆	26
128	103	86	<b>MIRANDA LAMBERT</b> COLUMBIA NASHVILLE 46854/SMN (12.98)	Revolution	■	1
129	NEW	1	<b>ZEE AVI</b> BRUSHFIRE 015845*/UNIVERSAL REPUBLIC (13.98)	Ghostbird		129
130	NEW	1	<b>YOUNG THE GIANT</b> ROADRUNNER 617806* (13.98)	Young The Giant		130
131	96	143	<b>SOUNDTRACK</b> WALT DISNEY 013440 (13.98)	Lemonade Mouth		4
132	120	129	<b>CREDENCE CLEARWATER REVIVAL</b> FANTASY 2*/GONGORD (17.98/12.98)	Chronicle The 20 Greatest Hits	■	67
133	129	145	<b>DRAKE</b> YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC (13.98)	Thank Me Later	■	1
134	98	91	<b>LEDISI</b> VERVE FORECAST 015557/VG (13.98)	Pieces Of Me		1
136	125	138	<b>SADE</b> EPIC 90454/SONY MUSIC (17.98)	The Ultimate Collection		1
138	107	157	<b>SUGARLAND</b> MERCURY NASHVILLE 014758*/UMGN (13.98) ⊕	The Incredible Machine	■	1
137	143	149	<b>THE TEMPTATIONS</b> MOTOWN 153362/UME (9.98)	The Best Of The Temptations- Volume 1-The '60s: 20th Century The Millennium	■	137
138	112	94	<b>DEADMAU5</b> MAUSTRAP 2518*/ULTRA (15.98)	4X4=12	■	47
139	113	101	<b>IL VOLO</b> OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA (11.98)	Il Volo		10
140	116	114	<b>DEATH CAB FOR CUTIE</b> BARSUK ATLANTIC 527251*/JAG (18.98)	Codes And Keys		1
141	123	135	<b>HOLLYWOOD UNDEAD</b> A&M OCTONE 015275*/IGA (13.98)	American Tragedy		1
142	121	154	<b>TEDESCHI TRUCKS BAND</b> MASTERWORKS 81420*/SONY MASTERWORKS (11.98)	Revelator		12
143	127	108	<b>JENNIFER LOPEZ</b> ISLAND 014975/IDJMG (13.98)	Love?		1
144	RE-ENTRY	36	<b>KINGS OF LEON</b> RCA 64698*/RMG (13.98)	Come Around Sundown	●	1
145	142	147	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 30334* (16.98)	Greatest Hits	■	1
146	149	180	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	●	1
147	131	120	<b>MARSHA AMBROSIUS</b> J 64826/RMG (9.98)	Late Nights & Early Mornings		1
148	126	89	<b>JOHN HIATT</b> NEW WEST 6206* (17.98) ⊕	Dirty Jeans And Mudslide Hymns		69
149	139	155	<b>AVENGED SEVENFOLD</b> HOPELESS/SIRE 524026*/WARNER BROS. (18.98)	Nightmare		1
150	RE-ENTRY	14	<b>STEVIE NICKS</b> REPRISE 527247/WARNER BROS. (18.98)	In Your Dreams		6



**Singer/songwriter's second effort enters with 4,000 and debuts at No. 1 on Heatseekers Albums. That's one step above where her self-titled 2009 debut arrived and peaked.**

**137 & 154**  
Best-of compilations from the Temptations (No. 137, up 4%) and Lionel Richie (No. 154, up 10%) were offered for \$4.99 last week at Best Buy.



**A performance on ABC's "Good Morning America" on Aug. 26 yields a 23% jump for the set. (Its new single, "For What It's Worth," is bubbling under Adult Contemporary.)**

**161**  
As anticipation builds for the band's *I'm With You*—which should arrive at No. 2 next week—this hits package rebounds with a 21% increase.



**The act's album (up 16%) was one of many that were promoted in iTunes' back-to-school sale last week, with titles offered at \$7.99. Among the others: Nos. 144, 153, 155, 172 and 185.**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	167	3	<b>VARIOUS ARTISTS</b> FONDVISA 354649/UMLE (11.98)	Puros Trankazos		151
152	132	127	<b>THREE DOG NIGHT</b> MCA 112073/UME (9.98)	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	●	128
153	198	195	<b>NICKELBACK</b> ROADRUNNER 618028 (18.98)	Dark Horse	■	2
154	184	173	<b>LIONEL RICIE</b> MOTOWN CHRONICLES 00759/UME (9.98)	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection		143
155	RE-ENTRY	142	<b>FLEETWOOD MAC</b> WARNER BROS 3010* (18.98)	Rumours	◆	1
156	133	116	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC 46746/CAPITOL (18.98)	NOW 37		1
157	124	107	<b>VARIOUS ARTISTS</b> MAYBACH 527800/WARNER BROS. (18.98)	Maybach Music Group Presents: Self Made: Vol. 1		5
158	147	124	<b>KANYE WEST</b> RCA-A-FELLA DEF JAM 014695*/IDJMG (13.98) ⊕	My Beautiful Dark Twisted Fantasy	■	1
159	145	144	<b>THE BLACK EYED PEAS</b> INTERSCOPE 015039*/IGA (13.98)	The Beginning		6
160	138	130	<b>TECH N9NE</b> STRANGE 87/RBC (18.98) ⊕	All 6's & 7's		4
161	RE-ENTRY	39	<b>RED HOT CHILI PEPPERS</b> WARNER BROS 48545 (18.98)	Greatest Hits	■	18
162	171	113	<b>BEASTIE BOYS</b> BROOKLYN DUST 05639*/CAPITOL (18.98)	Hot Sauce Committee Part Two		1
163	89	95	<b>DAVID CROWDER BAND</b> SIXSTEP 06515 SPARROW (17.98)	Church Music		11
164	200	6	<b>LYNYRD SKYNYRD</b> GEFFEN 014523/UME (10.98)	Icon: Lynyrd Skynyrd		145
165	NEW	1	<b>SANDI PATTY</b> GAITHER 46137 (17.98)	The Best Of Sandi Patty: From The Homecoming Series		165
166	NEW	1	<b>WARR ACRES</b> DREAM 001 (11.98)	Warr Acres		166
167	137	176	<b>KEITH URBAN</b> CAPITOL NASHVILLE 47895 (11.98)	Get Closer	●	7
168	RE-ENTRY	130	<b>KINGS OF LEON</b> RCA 32712/RMG (13.98)	Only By The Night	■	2
169	128	168	<b>LAURA STORY</b> INO/COLUMBIA 86417/SONY MUSIC (10.98)	Blessings		102
170	156	164	<b>GUNS N' ROSES</b> GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	■	5
171	177	166	<b>GEORGE STRAIT</b> MCA NASHVILLE 170280/UMGN (9.98)	The Best Of George Strait: 20th Century Masters The Millennium Collection	●	76
172	RE-ENTRY	19	<b>NEIL YOUNG</b> REPRISE 48935*/WARNER BROS. (18.98) ⊕	Greatest Hits	●	27
173	165	161	<b>SELENA GOMEZ &amp; THE SCENE</b> HOLLYWOOD 004625 (10.98) ⊕	A Year Without Rain	●	4
174	172	131	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 610665*/CONCORD (18.98)	Paper Airplane		3
175	170	169	<b>FRANK SINATRA</b> REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		1
176	190	2	<b>AWOLNATION</b> RED BULL 1086 (9.98)	Megalithic Symphony		176
177	RE-ENTRY	19	<b>BON IVER</b> JAGJAGUAR 115* (14.98)	For Emma, Forever Ago		64
178	148	140	<b>HALEY REINHART</b> 19/INTERSCOPE 015804 EX/IGA (6.98)	American Idol Season 10 Highlights: Haley Reinhart (EP)		37
179	154	156	<b>THE LONELY ISLAND</b> UNIVERSAL REPUBLIC 015547* (15.98 CD/DVD) ⊕	Turtleneck & Chain		1
180	169	159	<b>EMINEM</b> WEB AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP	◆	1
181	183	182	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 015290/UME (7.98)	Icon: Billy Currington		118
182	179	174	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 89811/SONY MUSIC (13.98)	Glee, The Music: Season Two Volume 6		1
183	166	160	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	■	5
184	164	183	<b>RASCAL FLATTS</b> LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		1
185	RE-ENTRY	108	<b>EMINEM</b> WEB AFTERMATH/INTERSCOPE 493290*/IGA (13.98)	The Eminem Show	◆	1
186	90	25	<b>ROYCE DA 5'9"</b> GRACIE 00004* (12.98)	Success Is Certain		25
187	135	115	<b>ARCADE FIRE</b> MERGE 385* (15.98) ⊕	The Suburbs		1
188	99	45	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 06726 (13.98)	Re:Creation		45
189	144	146	<b>JAMES DURBIN</b> 19/INTERSCOPE 015802 EX/IGA (6.98)	American Idol Season 10 Highlights: James Durbin (EP)		31
180	91	65	<b>GREYSON CHANCE</b> ELEVENELEVEN/MAYRICK/STREAMLINE/GEFFEN 015824/IGA (10.98)	Hold On 'Til The Night		29
191	194	179	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810* (12.98)	Carolina		1
192	174	167	<b>LED ZEPPELIN</b> SWAN SONG 313148*/ATLANTIC (19.98) ⊕	MotherShip	■	2
193	158	194	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		1
194	155	141	<b>SOUNDTRACK</b> WATERTOWER 39229 (14.98)	Sucker Punch		22
195	196	193	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	■	2
196	150	152	<b>FLEET FOXES</b> SUB POP 888* (13.98)	Helplessness Blues		1
197	185	165	<b>LUPE FIASCO</b> 151 & 151/ATLANTIC 520870*/AG (18.98)	Lasers		1
198	RE-ENTRY	8	<b>VARIOUS ARTISTS</b> HIP-O 006279/UME (13.98)	Pure '80s: #1s		160
199	160	136	<b>EDDIE VEDDER</b> MONKEYWRENCH 015587*/UNIVERSAL REPUBLIC (13.98)	Ukulele Songs		1
200	104	41	<b>DONALD LAWRENCE &amp; CO.</b> QUIET WATER VERITY 67507/JLG (11.98)	YRM /Your Righteous Mind/		1

S		P		R		U		V		W	
SCOTTY MCCREERY	30	ONEREPUBLIC	92	ELVIS PRESLEY PRD	123	DARIUS RUCKER	193	SKILLET	114	VARIOUS ARTISTS	124
TIM MCGRAW	112	BRAD PASKLEY	28	RASCAL FLATTS	63	REO HOT CHILI PEPPERS	184	THE HELP	106	MAYBACH MUSIC GROUP PRESENTS: SELF MADE: VOL. 1	157
MERCYME	74	SANDI PATTY	165	REO HOT CHILI PEPPERS	184	THE SCRIPT	35	LEMONADE MOUTH	131	MUPPETS: THE GREEN ALBUM	8
MIGUEL	62	CHRISTINA PERRI	64	THE SCRIPT	35	SEETHER	120	O BROTHER, WHERE ART THOU?	109	NOW 37	156
JUSTIN MOORE	38	KATY PERRY	16	SEETHER	120	BOB SEGER & THE SILVER BULLET BAND	178	PHINEAS & FERB: ACROSS THE 1ST AND 2ND DIMENSIONS	103	NOW 38	155
MUMFORD & SONS	14	PINK	5	BOB SEGER & THE SILVER BULLET BAND	178	BARBRA STREISAND	4	THE 1ST AND 2ND DIMENSIONS	103	NOW 39	156
		PITBULL	46	BARBRA STREISAND	4	SUBLINE WITH ROME	101	THE 1ST AND 2ND DIMENSIONS	103	NOW THAT'S WHAT I CALL COUNTRY: VOLUME 4	61
				SUBLINE WITH ROME	101	SUGARLAND	21	THE 1ST AND 2ND DIMENSIONS	103	WARR ACRES	166
				SUGARLAND	21	SUNNY SWEENEY	136	THE 1ST AND 2ND DIMENSIONS	103	GILLIAN WELCH	121
				SUNNY SWEENEY	136	TAYLOR SWIFT	127	THE 1ST AND 2ND DIMENSIONS	103	KANYE WEST	158
				TAYLOR SWIFT	127			THE 1ST AND 2ND DIMENSIONS	103	BARRY WHITE	126
								THE 1ST AND 2ND DIMENSIONS	103	AMY WINEHOUSE	40
								THE 1ST AND 2ND DIMENSIONS	103	WIZ KHALIFA	50

UNCHARTED™			DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYPSPACE PAGE	
1	1	32	<b>#1</b> TRAPHIK	WWW.MYPSPACE.COM/TRAPHIK	
2	2	33	DJ BL3ND	WWW.MYPSPACE.COM/BLINDZZY	
3	3	30	YOUR FAVORITE ENEMIES	WWW.MYPSPACE.COM/YOURFAVORITEENEMIES	
4	4	29	TYLER WARD	WWW.MYPSPACE.COM/TYLERWARD	
5	5	28	COLETTE CARR	WWW.MYPSPACE.COM/COLETTECARR	
6	6	29	MADDI JANE	WWW.MYPSPACE.COM/MADDIJANEMUSIC	
7	14	7	DAMIAN MCGINTY	WWW.MYPSPACE.COM/DAMIAMCGINTY	
8	29	1	PORTA	WWW.MYPSPACE.COM/PORTA1	
9	12	28	SUNGHAI JUNG	WWW.MYPSPACE.COM/JUNGSUNGHAI	
10	8	30	GIRL TALK	WWW.MYPSPACE.COM/GIRLTALK	
11	20	32	NOISIA	WWW.MYPSPACE.COM/DENOSIA	
12	9	33	DAVE DAYS	WWW.MYPSPACE.COM/DAVEDAYS	
13	15	29	DIYAR PALA	WWW.MYPSPACE.COM/DIYARPALA	
14	11	20	T. MILLS	WWW.MYPSPACE.COM/TMILLS	
15	13	29	JESUS ADRIAN ROMERO	WWW.MYPSPACE.COM/JESUSAORIANNET	
16	10	20	BOMBAY BICYCLE CLUB	WWW.MYPSPACE.COM/BOMBAYBICYCLECLUB	
17	17	21	<b>NEW</b> STRANGE TALK	WWW.MYPSPACE.COM/STRANGETALKMUSIC	
18	17	21	METRONOMY	WWW.MYPSPACE.COM/METRONOMY	
19	19	19	THE SUBS	WWW.MYPSPACE.COM/THESTRUBSTRAX	
20	20	20	ALYSSA BERNAL	WWW.MYPSPACE.COM/ALYSSABERNAL	
21	25	32	ENTER SHIKARI	WWW.MYPSPACE.COM/ENTERSHIKARI	
22	23	25	PRETTY LIGHTS	WWW.MYPSPACE.COM/PRETTYLIGHTS	
23	19	32	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYPSPACE.COM/THEBLOODYBEETROOTS	
24	18	27	NICOLAS JAAR	WWW.MYPSPACE.COM/NICOLASJAAR	
25	22	31	DASH BERLIN	WWW.MYPSPACE.COM/DASHBERLIN	
26	28	24	BONDAN PRAKOSO & FADE2BLACK	WWW.MYPSPACE.COM/BONDANFADE2BLACK	
27	30	2	POMPLAMOOSE	WWW.MYPSPACE.COM/POMPLAMOOSEMUSIC	
28	24	23	MAREK HEMMANN	WWW.MYPSPACE.COM/MAREKHEMMANN	
29	21	19	CHILDISH GAMBINO	WWW.MYPSPACE.COM/CHILDISHGAMBINOTHERAPPER	
30	3	14	ROSA DE SARON	WWW.MYPSPACE.COM/BANDAROSADESARON	
31	1	22	JOSEPH VINCENT	WWW.MYPSPACE.COM/JOSEPHVINCENTMUSIC	
32	7	32	SUPERMAN IS DEAD	WWW.MYPSPACE.COM/SUPERMANISDEAD	
33	15	15	GOD IS AN ASTRONAUT	WWW.MYPSPACE.COM/GODISANASTRONAUT	
34	36	22	PAROV STELAR	WWW.MYPSPACE.COM/STELAR1	
35	3	10	NEOCLUBBER	WWW.MYPSPACE.COM/NEOCLUBBER	
36	37	17	PITTY	WWW.MYPSPACE.COM/BANDAPITTY	
37	75	13	HADOUKEN!	WWW.MYPSPACE.COM/HADOUKEN	
38	42	6	ARASH	WWW.MYPSPACE.COM/ARASHMUSIC	
39	39	39	TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYPSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS	
40	40	40	EMILIE AUTUMN	WWW.MYPSPACE.COM/EMILIEAUTUMN	
41	41	41	LIL CRAZED THE K.I.D	WWW.MYPSPACE.COM/LILCRAZED	
42	47	11	IAMX	WWW.MYPSPACE.COM/IAMX	
43	43	43	JOTA QUEST	WWW.MYPSPACE.COM/JOTAQUEST	
44	46	17	PEE WEE GASKINS	WWW.MYPSPACE.COM/PEEWEEGASKINSRAKWS	
45	44	4	VILLE BABY	WWW.MYPSPACE.COM/VILLEBABYMUSIC	
46	34	16	EXCISION	WWW.MYPSPACE.COM/EXCISION	
47	47	47	HIGH RANKIN	WWW.MYPSPACE.COM/HIGHRANKIN	
48	50	2	MODESTEP	WWW.MYPSPACE.COM/MODESTEP	
49	49	7	JAMIE WOON	WWW.MYPSPACE.COM/JAMIEWOON	
50	50	8	UMEK	WWW.MYPSPACE.COM/DJUMEK	

An interactive music video, sponsored by detergent brand Cheer, pushes indie band Strange Talk onto Uncharted at No. 17. The video for the act's single "Climbing Walls" served as part of an online advertising campaign for the brand. Since being uploaded Aug. 10, it has earned 355,000 YouTube views.



SOCIAL 50™			DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	
1	1	40	<b>#1</b> JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
2	4	40	SHAKIRA	SONY MUSIC LATIN/EPIC	
3	40	1	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
4	5	40	MICHAEL JACKSON	MJ/EPIC	
5	40	1	RIHANNA	SRP/DEF JAM/IDJMG	
6	30	1	ADELE	XL/COLUMBIA	
7	5	40	SELENA GOMEZ	HOLLYWOOD	
8	40	1	KATY PERRY	CAPITOL	
9	40	1	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	
10	17	7	RED HOT CHILI PEPPERS	WARNER BROS.	
11	10	40	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	11	40	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
13	18	40	BEYONCE	PARKWOOD/COLUMBIA	
14	24	25	TYLER WARD	UNSIGNED	
15	15	15	KARMIN	UNSIGNED	
16	19	40	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
17	14	38	CHRIS BROWN	JIVE/RCA	
18	12	38	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA/RCA/RCA/RCA	
19	29	37	WIZ KHALIFA	ROSTRUM/ATLANTIC	
20	22	39	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC	
21	15	33	CHRISTINA GRIMMIE	UNSIGNED	
22	13	40	TAYLOR SWIFT	BIG MACHINE	
23	16	40	DON OMAR	ORFANATO/MACHETE	
24	23	17	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
25	21	9	SKRILLEX	BIG BEAT/MAUSTRAP/ATLANTIC	
26	20	40	AVRIL LAVIGNE	ARISTA/RCA	
27	45	5	DESTORM	UNSIGNED	
28	34	17	BOYCE AVENUE	3 PEACE	
29	36	29	BRUNO MARS	ELEKTRA	
30	30	37	BRITNEY SPEARS	JIVE/RCA	
31	40	38	TIESTO	MUSICAL FREEDOM	
32	43	4	TIFFANY ALVORD	KEEP YOUR SOUL	
33	33	40	USHER	LAFACE/RCA	
34	46	39	50 CENT	SHADY/AFTERMATH/INTERSCOPE	
35	47	21	THIRTY SECONDS TO MARS	IMMORTAL/VIRGIN/CAPITOL	
36	32	40	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC	
37	35	26	JENNIFER LOPEZ	ISLAND/IDJMG	
38	37	19	AVENGED SEVENFOLD	HOPELESS/SIRE/WARNER BROS.	
39	25	33	DEMI LOVATO	HOLLYWOOD	
40	26	40	THE BLACK EYED PEAS	INTERSCOPE	
41	39	10	CODY SIMPSON	ATLANTIC	
42	49	5	CIMORELLI	UNSIGNED	
43	43	43	DEADMAU5	MAUSTRAP/ULTRA	
44	44	38	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
45	31	40	COLDPLAY	CAPITOL	
46	RE-ENTRY	46	DAFT PUNK	VIRGIN/CAPITOL	
47	RE-ENTRY	47	SOULJA BOY	COLLIPARKS/O.D. MONEY GANG/INTERSCOPE	
48	RE-ENTRY	48	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG	
49	RE-ENTRY	49	SNOOP DOGG	00GGYSTYLE/PRIORITY/CAPITOL	
50	RE-ENTRY	50	KESHA	KEMOSABE/RCA/RMG	

Cover band Karmin jets up the Social 50 (27-15) thanks to the duo's cover of "Lighters" by Bad Meets Evil featuring Bruno Mars. Uploaded to YouTube on Aug. 19, Karmin's energetic video has breezed past 1.7 million views... Meanwhile, Taylor Swift takes a noticeable 13-22 tumble. Her video for the single "Sparks Fly"—uploaded Aug. 11—has amassed just 1.6 million views.



YOUTUBE SONGS			YouTube
The most popular songs on YouTube.			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	3	<b>#1</b> SUPER BASS
2	3	3	PARTY ROCK ANTHEM
3	3	3	DANZA KUDURO
4	3	3	RAIN OVER ME
5	3	3	THE LAZY SONG
6	3	3	ON THE FLOOR
7	3	3	ROLLING IN THE DEEP
8	3	3	YOU AND I
9	3	3	GIVE ME EVERYTHING
10	10	3	SOMEONE LIKE YOU
11	11	3	LOVE YOU LIKE A LOVE SONG
12	14	3	MAN DOWN
13	12	3	MR. SAXOBEAT
14	13	3	RABIOSA

MYPSPACE SONGS			music
The week's top streamed songs on MySpace Music.			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	4	5	<b>#1</b> MOVES LIKE JAGGER
2	16	16	SUPER BASS
3	1	16	PARTY ROCK ANTHEM
4	3	16	ROLLING IN THE DEEP
5	15	15	GOOD LIFE
6	16	16	MOTIVATION
7	12	31	IF I DIE YOUNG
8	15	5	SOMEONE LIKE YOU
9	10	8	I WANNA GO
10	13	3	REMINDE ME
11	7	16	DIRT ROAD ANTHEM
12	1	1	HOW TO LOVE
13	9	11	I'M ON ONE
14	11	11	GIVE ME EVERYTHING
15	11	11	CHEERS (DRINK TO THAT)

NEXT BIG SOUND 25™			NEXT BIG SOUND
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.			
THIS WEEK	ARTIST		
1	SOMA		
2	HAMID ELSHAERI		
3	NEJO & DALMATA		
4	SCRACHO		
5	YOUNG DUECE		
6	ROISIN MURPHY		
7	CHOC QUIBTOWN		
8	MARISSA BREGMAN		
9	JESSE JAGZ		
10	SIX60		
11	THE HORRORS		
12	JAMIE JONES		
13	APPARAT		
14	MACHINAE SUPREMACY		
15	MODERATTO		

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more on how we track artists can be found on [www.billboard.com](http://www.billboard.com) in the "How We Track Artists" section). The chart is compiled by the following: Uncharted: Jason Lipshutz, Social 50: Jason Lipshutz, YouTube Songs: Jason Lipshutz, MySpace Songs: Jason Lipshutz, Next Big Sound 25: Jason Lipshutz. See Charts Legend on Billboard.biz for rules and explanations. All charts © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY  
nialsen  
BDS

SALES DATA COMPILED BY  
nialsen  
SoundScan

# HOT 100

SALES DATA COMPILED BY  
nialsen  
SoundScan



# DIGITAL SONGS

SEP 10 2011

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	12	#1 LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
2	1	18	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE)
3	16	3	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	20	4	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/J/RCA)
5	8	8	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
6	5	13	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	6	10	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
8	17	8	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	24	6	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
10	10	5	TONIGHT TONIGHT	HOT CHILLE RAE (JIVE/RCA)
11	15	6	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
12	12	1	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	14	31	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
14	16	16	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
15	8	8	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
16	13	19	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
17	19	5	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/10JMG)
18	17	27	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
19	18	12	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)
20	22	11	REMINI ME	BRAD PANSLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
21	27	6	OTIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/10JMG)
22	25	12	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)
23	37	4	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/RELEBY BY RAMEN/ATLANTIC/RRP)
24	29	6	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE/RELEBY BY RAMEN/ATLANTIC/RRP)
25	21	16	AM I THE ONLY ONE	DIERKS BENTLEY (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	28	13	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)
27	23	5	JUST A KISS	LAOY ANTEBELLUM (CAPITOL NASHVILLE)
28	46	3	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)
29	24	14	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
30	26	27	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
31	33	9	TAKE A BACK ROAD	RODNEY ATKINS (CURB)
32	36	9	MADE IN AMERICA	TOBY KEITH (SHOW OOG-UNIVERSAL)
33	32	25	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
34	7	7	LONG HOT SUMMER	KEITH URBAN (CAPITOL NASHVILLE)
35	20	20	SHE AIN'T YOU	CHRIS BROWN (JIVE/RCA)
36	5	5	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE OASH (GOOD,DEF JAM/IDJMG)
37	58	2	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
38	41	4	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
39	31	15	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)
40	43	6	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
41	48	5	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
42	60	3	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
43	35	10	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
44	44	14	JUST FISHIN'	TRACE ADKINS (SHOW DOG-UNIVERSAL)
45	57	3	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
46	30	19	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)
47	51	7	TAKE OVER CONTROL	AFRO FEAT. EVA SIMONS (ROBBINS)
48	50	9	HERE FOR A GOOD TIME	GEORGE STRAIT (MCA NASHVILLE)
49	56	4	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)
50	42	7	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	10	#1 MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
2	15	2	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
3	3	1	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/RELEBY BY RAMEN/ATLANTIC/RRP)
4	5	22	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE)
5	4	4	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/10JMG)
6	6	8	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
7	1	2	SHE WILL	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
8	24	3	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	9	20	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
10	10	17	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	25	6	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
12	8	14	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
13	7	7	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE/RELEBY BY RAMEN/ATLANTIC/RRP)
14	4	14	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
15	11	18	TONIGHT TONIGHT	HOT CHILLE RAE (JIVE/RCA)
16	14	46	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
17	12	11	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
18	19	22	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
19	22	4	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
20	20	12	REMINI ME	BRAD PANSLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
21	18	7	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
22	13	3	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
23	26	13	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)
24	23	6	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/10JMG)
25	31	7	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	1	1	HELL ON HEELS	PISTOL ANNIES (COLUMBIA NASHVILLE)
27	21	17	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
28	28	16	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)
29	27	19	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)
30	32	7	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
31	29	17	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. RID RIZA & NICKI MINAJ (WHAT A MUSIC/ATLANTIC/UNIVERSAL)
32	30	16	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
33	35	14	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
34	33	10	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)
35	43	10	TAKE A BACK ROAD	RODNEY ATKINS (CURB)
36	42	10	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
37	55	7	SKYSCRAPER	DEMI LOVATO (HOLLYWOOD)
38	38	14	CRAZY GIRL	ELY YOUNG BAND (REPUBLIC NASHVILLE)
39	40	20	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
40	34	2	FRICK PARK MARKET	MAC MILLER (ROSTRUM)
41	1	2	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
42	37	6	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
43	45	4	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
44	36	12	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)
45	68	2	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)
46	46	30	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/RCA)
47	41	13	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
48	39	25	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
49	46	6	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)
50	53	4	PRETTY GIRLS	IYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)

## ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	32	#1 PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
2	1	1	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
3	19	3	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
4	13	13	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
5	5	5	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
6	17	17	WHAT THE WATER GAVE ME	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
7	21	21	SAIL AWOLNATION	(RED BULL)
8	14	14	FASTER	MATT NATHANSON (ACROBAT/VANGUARD/CAPITOL)
9	14	14	EYE OF THE TIGER	SURVIVOR (SCOTTI BROS./VOLCANO/LEGACY)
10	12	12	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)
11	17	17	RUMOUR HAS IT	ADELE (XL/COLUMBIA)
12	10	10	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
13	21	21	MARRY ME	TRAIN (COLUMBIA)
14	2	2	MY BODY	YOUNG THE GIANT (ROADRUNNER/RRP)

## R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	11	#1 LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
2	1	2	SHE WILL	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
3	4	21	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	3	14	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
5	6	22	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
6	5	3	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	5	5	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/10JMG)
8	8	8	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
9	11	15	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	9	13	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)
11	13	20	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
12	10	2	FRICK PARK MARKET	MAC MILLER (ROSTRUM)
13	12	6	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
14	30	30	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/RCA)
15	23	5	GUCCI GUCCI	KREAYSHAWN (COLUMBIA)

## BLUES™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	24	#1 SHELTER ME	THE BEYONTS WITH LOUISIANA'S LEROUD (TELAPIC/BLUESCONCEPTS)
2	2	73	BAD TO THE BONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)
3	3	58	PRIDE AND JOY	STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
4	4	4	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND (REVOLUTION/REPRISE/WARNER BROS.)
5	1	1	POLICE DOG BLUES	HUGH LAURIE (WARNER BROS./RHINO)
6	86	86	THE THRILL IS GONE	B.B. KING (GEFFEN/CHRONICLES/UMI)
7	31	31	HOUND DOG	BIG MAMA THORNTON (MERCURY/UMI)
8	7	13	AIN'T NO LOVE IN THE HEART OF THE CITY	BOBBY BLUE BLAND (GEFFEN/CHRONICLES/UMI)
9	6	6	SOUL MAN	BLUES BROTHERS (ATLANTIC/RHINO)
10	8	86	WHAT'D I SAY (PART 1)	RAY CHARLES (ATLANTIC/WARNER STRATEGIC MARKETING)
11	12	86	GOING UP THE COUNTRY	CANNED HEAT (LIBERTY/CAPITOL)
12	13	58	TEXAS FLOOD	STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
13	15	82	MANNISH BOY	MUDDY WATERS (CHESS/GEFFEN/UMI)
14	14	5	MAYHEM	IMELDA MAY (DECCA)
15	10	72	I DRINK ALONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)

## COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	63	#1 IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
2	3	12	REMINI ME	BRAD PANSLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
3	2	24	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
4	1	20	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)
5	9	7	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS./WMN)
6	22	9	HELL ON HEELS	PISTOL ANNIES (COLUMBIA)
7	17	17	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
8	8	19	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)
9	7	19	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)
10	10	18	TAKE A BACK ROAD	RODNEY ATKINS (CURB)
11	11	25	CRAZY GIRL	ELY YOUNG BAND (REPUBLIC NASHVILLE)
12	10	15	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)
13	47	2	I'M GONNA LOVE YOU THROUGH IT	MARTINA MCBRIDE (REPUBLIC NASHVILLE)
14	1	9	EASY	RASCAL FLATTS FEAT. NATASHA BEDINGFIELD (BIG MACHINE)
15	1	21	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)

## LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	54	#1 DANZA KUDURO	SON DUB & LOPEZ (SONS OF ANGRY MACHETE/UNIVERSAL MUSIC LATIN)
2	2	86	LIVIN' LA VIDA LOCA	RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)
3	3	68	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
4	4	45	RABIOSA	SHAKIRA (EPIC/SONY MUSIC LATIN)
5	5	86	SUERTE	SHAKIRA (EPIC/SONY MUSIC LATIN)
6	6	86	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
7	7	2	SOLO ME IMPORTAS TU	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
8	8	86	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
9	9	86	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
10	10	26	TABOO	DON OMAR (CREANATO/MACHETE/UNIVERSAL MUSIC LATIN)
11	11	19	VENY CONMIGO	DADDY Yankee FEAT. PRINCE ROYCE (EL CARTEL)
12	13	43	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
13	12	50	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
14	14	51	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)
15	15	61	CORAZON SIN CARA	

SEP  
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2011

# POP/ADULT/ROCK

Billboard

AIRPLAY  
MONITORED BY  
nielsen  
BDS

## MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
2	3	11	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
3	21	1	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
4	4	16	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	9	9	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
6	5	22	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
7	20	1	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
8	19	1	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	10	1	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
10	9	11	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
11	14	4	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
12	15	9	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SAM (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
13	16	5	CHEERS (DRINK TO THAT)	RIHANNA (SRP/OEF JAM/IDJMG)
14	12	14	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
15	11	16	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
16	18	7	STEREO HEARTS	GIM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
17	25	3	<b>GREATEST GAINER</b> YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
18	23	11	PRETTY GIRLS	IYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
19	17	15	WHERE THEN GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
20	6	6	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
21	32	3	IN THE DARK	DEV (NOIE-POP/UNIVERSAL REPUBLIC)
22	28	4	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
23	19	12	SHE AIN'T YOU	CHRIS BROWN (JIVE/RCA)
24	34	1	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
25	29	5	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
26	27	21	HELLO	MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
27	30	1	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
28	8	8	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
29	21	11	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)
30	31	7	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)
31	33	1	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
32	24	8	DON'T STOP THE PARTY	THE BLACK EYED PEAS (INTERSCOPE)
33	22	11	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
34	NEW	1	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
35	36	3	FASTER	MATT NATHANSON (VANGUARD/CAPITOL)
36	40	2	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
37	36	4	TILL I'M GONE	TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
38	35	16	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
39	39	3	ON MY MIND	CODY SIMPSON (ATLANTIC)
40	NEW	1	SKYSCRAPER	DEMI LOVATO (HOLLYWOOD)

Katy Perry's *Teenage Dream* becomes the first album in the Adult Top 40 chart's 15-year history to generate four No. 1s, as "Last Friday Night (T.G.I.F.)" ascends 2-1. The song follows "California Gurls," the title cut and "Firework" to the top of the ranking. The album just missed yielding another No. 1; fourth single "E.T." peaked at No. 2 for four weeks.

*Dream* pushes past two albums that each produced three leaders: Daughtry's self-titled debut effort (2007-08) and Nickelback's *All the Right Reasons* (2005-07). With her latest ascent to the summit, Perry matches Nickelback and P!nk for most leaders (five) in the chart's archives. She first spent four weeks at No. 1 in 2008-09 with "Hot N Cold," from her debut Capitol Records album, *One of the Boys*.

Two weeks ago, upon the coronation of "Friday" on the Billboard Hot 100, *Dream* became just the second set in the chart's 53-year history, following Michael Jackson's *Bad* (1987-88), to spawn five No. 1s.



PERRY

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	25	<b>#1</b> ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	3	47	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
3	31	1	F**KIN' PERFECT	P!NK (LAFACE/RCA)
4	6	12	<b>66</b> DON'T YOU WANNA STAY	JASON ALOEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
5	4	35	FIREWORK	KATY PERRY (CAPITOL)
6	5	23	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
7	7	14	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
8	8	36	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	9	21	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
10	10	34	MARRY ME	TRAIN (COLUMBIA)
11	11	11	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	13	10	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
13	12	25	HOLD ON	MICHAEL BUBLE (143/REPRISE)
14	14	14	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
15	15	24	F**K YOU (FORGET YOU)	CEE LO GREEN (RAIO/CULTURE/ELEKTRA/RRP)
16	19	2	JUST A KISS	LADY ANTEBELUM (CAPITOL NASHVILLE/CAPITOL)
17	16	18	WHEN YOU LOVED ME	RICHARD MARX (ZANZIBAR/TOURDOFORCE)
18	NEW	1	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
19	17	12	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
20	18	5	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
21	20	1	LONG WAY TO GO	JOSH GRACIN (AVERAGE JOE'S)
22	22	5	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)
23	21	15	NEVER GONNA LEAVE THIS BED	MARON 5 (A&M/OCTONE/INTERSCOPE)
24	24	4	THE LAST GOODBYE	DAVID COOK (19/RCA)
25	RE-ENTRY	1	FASTER	MATT NATHANSON (VANGUARD/CAPITOL)

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	<b>#1</b> LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
2	1	24	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	3	14	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
4	4	12	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
5	6	12	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
6	8	8	<b>66</b> MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
7	5	38	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
8	7	18	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)
9	10	12	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
10	12	10	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
11	14	6	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
12	17	6	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
13	13	21	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
14	11	20	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
15	16	15	FASTER	MATT NATHANSON (VANGUARD/CAPITOL)
16	15	16	ARMS	CHRISTINA PERRI (ATLANTIC/RRP)
17	18	10	ALL THAT YOU ARE	GOO GOD DOLLS (WARNER BROS.)
18	22	9	BRIGHTER THAN THE SUN	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	21	9	NOT OVER YOU	GAVIN DEGRAW (J/RCA)
20	19	11	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
21	20	20	DON'T YOU WANNA STAY	JASON ALOEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
22	25	9	LOUD MUSIC	MICHELLE BRANCH (REPRISE)
23	26	9	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
24	23	16	LOST IN YOU	THREE DAYS GRACE (JIVE/RCA)
25	13	13	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)

## ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	<b>#1</b> THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	13	WALK	FOO FIGHTERS (ROSWELL/RCA)
3	3	33	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	16	1	LOWLIFE	THEORY OF A DEADMAN (604/ROAORUNNER/RRP)
5	8	7	NOT AGAIN	STAIN'D (FLIP/ATLANTIC)
6	27	1	ROPE	FOO FIGHTERS (ROSWELL/RCA)
7	25	1	COUNTRY SONG	SEETHER (WIND-UP)
8	13	5	<b>GREATEST GAINER</b> THE SOUND OF WINTER	BUSH (ZUMA ROCK)
9	10	7	UP ALL NIGHT	BLINK-182 (Geffen/INTERSCOPE)
10	13	13	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
11	9	20	SO FAR AWAY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
12	27	1	LIES OF THE BEAUTIFUL PEOPLE	SIXX: A.M. (ELEVEN SEVEN)
13	23	1	SAIL	AWOLNATION (RED BULL)
14	12	12	MAKE IT STOP (SEPTEMBER'S CHILDREN)	RISE AGAINST (DECA/DANCE/FUELED BY RAMEN/RRP)
15	11	18	GHOST OF DAYS GONE BY	ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
16	20	41	SHAKE ME DOWN	CAGE THE ELEPHANT (DSP/JIVE/RCA)
17	17	1	TONIGHT	SEETHER (WIND-UP)
18	17	34	HOWLIN' FOR YOU	ADELE (XL/COLUMBIA)
19	22	11	ROLL AWAY YOUR STONE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
20	19	16	PANIC	SUBLIME WITH ROME (FUELED BY RAMEN/RRP)
21	18	20	SICK	ADELITAS WAY (VIRGIN/CAPITOL)
22	29	3	WHAT YOU WANT	EVANESCENCE (WIND-UP)
23	23	17	GET UP!	KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
24	26	10	BLOW ME AWAY	BREAKING BENJAMIN (HOLLYWOOD)
25	27	4	IRRESISTIBLE FORCE	JANE'S ADDICTION (CAPITOL)
26	24	12	SUNSET IN JULY	311 (311/ATO/RED)
27	30	5	UNDER AND OVER IT	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
28	28	13	WHIRRING	THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
29	35	5	MONSTER YOU MADE	POP EVIL (EONE)
30	31	11	THE LAST TIME	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
31	33	5	PROMISES, PROMISES	INCUBUS (IMMORTAL/EPIC)
32	37	4	NO MATTER WHAT	PAPA ROACH (ELEVEN SEVEN)
33	32	11	LONG TIME	CAKE (UPBEAT/ILG)
34	34	9	LOST IN MY MIND	THE HEAD AND THE HEART (SUB POP)
35	36	6	EVERY TIME YOU GO	3 DOORS DOWN (UNIVERSAL REPUBLIC)
36	43	2	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
37	41	2	HELENA BEAT	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
38	11	11	MONSTER	PARAMORE (FUELED BY RAMEN/RRP)
39	38	14	RUMOUR HAS IT	ADELE (XL/COLUMBIA)
40	47	3	IT'S NOT ME IT'S YOU	SKILLLET (AROENT/INO/ATLANTIC)
41	46	5	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)
42	39	17	FALLEN	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
43	44	3	JUNK OF THE HEART (HAPPY)	THE KOOKS (ASTRALWERKS/CAPITOL)
44	45	3	DARK HORSES	SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
45	45	14	WHAT YOU KNOW	TWO DOOR CINEMA CLUB (RED/GLASSNOTE)
46	48	5	KILLING ME INSIDE	CROSSFADE (ELEVEN SEVEN)
47	NEW	1	NEVER LOOKIN' BACK	KENNY WAYNE SHEPHERD BAND (LIPSYK/IDJ & PROUD/ROADRUNNER/WARNER)
48	NEW	1	BIG FOOT	CHICKENFOOT (LAND SHARK/EONE)
49	NEW	1	BUSY BEIN' BORN	MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG)
50	NEW	1	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)

Red Hot Chili Peppers log their fastest of three trips to the Triple A apex, as "The Adventures of Rain Dance Maggie" rises 2-1 in its sixth chart week. The band previously reigned with "The Zephyr Song," which took 13 weeks to reach No. 1 in 2002, and "Dani California" (nine weeks, 2006).



## ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	<b>#1</b> THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	13	WALK	FOO FIGHTERS (ROSWELL/RCA)
3	7	7	UP ALL NIGHT	BLINK-182 (Geffen/INTERSCOPE)
4	4	32	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	30	1	SAIL	AWOLNATION (RED BULL)
6	9	5	<b>GREATEST GAINER</b> THE SOUND OF WINTER	BUSH (ZUMA ROCK)
7	8	13	MAKE IT STOP (SEPTEMBER'S CHILDREN)	RISE AGAINST (DECA/DANCE/FUELED BY RAMEN/RRP)
8	10	21	WHIRRING	THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
9	7	12	SUNSET IN JULY	311 (311/ATO/RED)
10	13	13	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
11	4	4	IRRESISTIBLE FORCE	JANE'S ADDICTION (CAPITOL)
12	11	30	CHANGING	THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
13	14	16	PANIC	SUBLIME WITH ROME (FUELED BY RAMEN/RRP)
14	12	22	YOU ARE A TOURIST	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
15	15	27	ROPE	FOO FIGHTERS (ROSWELL/RCA)
16	17	12	ROLL AWAY YOUR STONE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
17	16	20	LONG TIME	CAKE (UPBEAT/ILG)
18	19	7	NOT AGAIN	STAIN'D (FLIP/ATLANTIC)
19	18	20	SO FAR AWAY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
20	22	8	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)
21	21	7	PROMISES, PROMISES	INCUBUS (IMMORTAL/EPIC)
22	24	6	HELENA BEAT	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
23	27	3	WHAT YOU WANT	EVANESCENCE (WIND-UP)
24	23	11	MONSTER	PARAMORE (FUELED BY RAMEN/RRP)
25	28	4	DARK HORSES	SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)

## TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	6	<b>#1</b> THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
2	1	13	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
3	3	17	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	4	21	LOST IN MY MIND	THE HEAD AND THE HEART (SUB POP)
5	5	18	ROLL AWAY YOUR STONE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
6	7	4	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
7	6	16	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
8	11	13	COMEBACK KID	BRETT DENNER (DUATONE)
9	8	12	RISE ABOVE 1	REEVE CARNEY FEAT. BONO & THE EDGE (MARVEL/MERCURY/ISLAND/INTERSCOPE)
10	12	15	OPTIONS	GOMEZ (ATO/RED)
11	15	8	I MIGHT	WILCO (DBPM/ANTI-EPITAPH)
12				

HOT COUNTRY SONGS

Table with 11 columns: Rank, Title, Artist, Peak Position, Weeks on Chart. Top entry: REMIND ME by Brad Paisley Duet With Carrie Underwood.



The duet—Paisley's 18th No. 1 and Underwood's 11th—is the first leader by a pair of core country male/female soloists since Jo Dee Messina and Tim McGraw's "Bring On the Rain" in March 2002. "Remind" reaches a new peak (No. 2) on Country Digital Songs (see page 39).



Country Music Hall of Famer Vince Gill debuts for the first time in four years with "Threaten Me With Heaven," the lead single from his album Guitar Slinger, due Oct. 24. For the full tally, see billboard.biz/charts.

Table with 11 columns: Rank, Title, Artist, Peak Position, Weeks on Chart. Top entry: FISH by Craig Campbell.

TOP COUNTRY ALBUMS

Table with 11 columns: Rank, Artist, Title, Peak Position, Weeks on Chart. Top entry: Hell On Heels by Pistol Anniess.

Table with 11 columns: Rank, Artist, Title, Peak Position, Weeks on Chart. Top entry: American Idol Season 10 Highlights by Lauren Alaina.

BLUEGRASS ALBUMS

Table with 11 columns: Rank, Artist, Title, Peak Position, Weeks on Chart. Top entry: Paper Airplane by Alison Krauss & Union Station.

BETWEEN THE BULLETS LAMBERT IS RED HOT



As Pistol Anniess bow at No. 1 on Top Country Albums with Hell on Heels (44,000, according to Nielsen SoundScan), Miranda Lambert becomes the first chart-topping solo act in the tally's 47-year history to hit No. 1 with a separately named, non-all-star group as a side project.

Its title track flies 22-6 on Country Digital Songs (see page 39) but hasn't yet reached Hot Country Songs. (It was just serviced to radio.) Meanwhile, on the latter list, "Baggage Claim," the lead single from Lambert's Four the Record (due Nov. 1), has the fewest weeks (four) of any top 20 song (20-17). —Wade Jessen

HOT COUNTRY SONGS: 128 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs is based on the number of stations that play a song, the number of times it is played, and the number of listeners. CHARTS: Legend on billboard.biz for rules and explanations. All charts are 2011. Promotions: Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	15	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	3	10	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
4	4	11	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
5	5	12	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	6	13	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	7	14	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
8	8	15	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
9	9	16	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)
10	10	17	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
11	11	18	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
12	12	19	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
13	13	20	GREATEST GAINER CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
14	14	21	OTIS JAY Z, KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
15	15	22	FAR AWAY TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
16	16	23	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
17	17	24	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJMG)
18	18	25	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
19	19	26	GUCCI GUCCI KREAYSHAWN (COLUMBIA)
20	20	27	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
21	21	28	MARVINS ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
22	22	29	NO SLEEP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
23	23	30	RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRCA)
24	24	31	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
25	25	32	SHE AIN'T YOU CHRIS BROWN (JIVE/RCA)
26	26	33	SHE WILL LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
27	27	34	QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
28	28	35	GOT 2 LUV U SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)
29	29	36	WHERE THEM GIRLS AT DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/CASTRUMERKS/CAPITOL)
30	30	37	TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (RDBBINS)
31	31	38	WORK OUT J. COLE (ROC NATION/COLUMBIA)
32	32	39	LAY IT ON ME KELLY ROWLAND FEAT. BIG SEAN (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
33	33	40	TILL I'M GONE TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
34	34	1	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECADE/DANCE/BUENA VISTA/RRP)
35	35	2	DEDICATION TO MY EX (MISS THAT) LLOYD FEAT. ANDRE 3000 (YOUNG-GOLDFIRED/ZONE 4/INTERSCOPE)
36	36	3	IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS./WARNER)
37	37	4	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
38	38	5	PRETTY GIRLS IYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
39	39	6	FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
40	40	7	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
		8	POT OF GOLD GAME FEAT. CHRIS BROWN (Geffen/INTERSCOPE)

MAINSTREAM R&B/HIP-HOP			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	15	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	3	10	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
4	4	11	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
5	5	12	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	6	13	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	7	14	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
8	8	15	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
9	9	16	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)
10	10	17	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
11	11	18	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
12	12	19	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
13	13	20	GREATEST GAINER CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
14	14	21	OTIS JAY Z, KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
15	15	22	FAR AWAY TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
16	16	23	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
17	17	24	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJMG)
18	18	25	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
19	19	26	GUCCI GUCCI KREAYSHAWN (COLUMBIA)
20	20	27	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
21	21	28	MARVINS ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
22	22	29	NO SLEEP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
23	23	30	RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRCA)
24	24	31	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
25	25	32	SHE AIN'T YOU CHRIS BROWN (JIVE/RCA)
26	26	33	SHE WILL LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
27	27	34	QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
28	28	35	GOT 2 LUV U SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)
29	29	36	WHERE THEM GIRLS AT DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/CASTRUMERKS/CAPITOL)
30	30	37	TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (RDBBINS)
31	31	38	WORK OUT J. COLE (ROC NATION/COLUMBIA)
32	32	39	LAY IT ON ME KELLY ROWLAND FEAT. BIG SEAN (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
33	33	40	TILL I'M GONE TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
34	34	1	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECADE/DANCE/BUENA VISTA/RRP)
35	35	2	DEDICATION TO MY EX (MISS THAT) LLOYD FEAT. ANDRE 3000 (YOUNG-GOLDFIRED/ZONE 4/INTERSCOPE)
36	36	3	IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS./WARNER)
37	37	4	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
38	38	5	PRETTY GIRLS IYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
39	39	6	FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
40	40	7	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
		8	POT OF GOLD GAME FEAT. CHRIS BROWN (Geffen/INTERSCOPE)

RHYTHMIC			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	15	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	3	10	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
4	4	11	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
5	5	12	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	6	13	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	7	14	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
8	8	15	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
9	9	16	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)
10	10	17	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
11	11	18	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
12	12	19	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
13	13	20	GREATEST GAINER CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
14	14	21	OTIS JAY Z, KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
15	15	22	FAR AWAY TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
16	16	23	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
17	17	24	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJMG)
18	18	25	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
19	19	26	GUCCI GUCCI KREAYSHAWN (COLUMBIA)
20	20	27	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
21	21	28	MARVINS ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
22	22	29	NO SLEEP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
23	23	30	RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRCA)
24	24	31	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
25	25	32	SHE AIN'T YOU CHRIS BROWN (JIVE/RCA)
26	26	33	SHE WILL LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
27	27	34	QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
28	28	35	GOT 2 LUV U SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)
29	29	36	WHERE THEM GIRLS AT DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/CASTRUMERKS/CAPITOL)
30	30	37	TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (RDBBINS)
31	31	38	WORK OUT J. COLE (ROC NATION/COLUMBIA)
32	32	39	LAY IT ON ME KELLY ROWLAND FEAT. BIG SEAN (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
33	33	40	TILL I'M GONE TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
34	34	1	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECADE/DANCE/BUENA VISTA/RRP)
35	35	2	DEDICATION TO MY EX (MISS THAT) LLOYD FEAT. ANDRE 3000 (YOUNG-GOLDFIRED/ZONE 4/INTERSCOPE)
36	36	3	IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS./WARNER)
37	37	4	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
38	38	5	PRETTY GIRLS IYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
39	39	6	FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
40	40	7	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
		8	POT OF GOLD GAME FEAT. CHRIS BROWN (Geffen/INTERSCOPE)

ADULT R&B			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	<b>#1</b> SO IN LOVE JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BASE/WARNER BROS.)
2	2	21	PIECES OF ME LEDISI (VERVE FORECAST/VERVE)
3	3		LIFE OF THE PARTY CHARLIE WILSON (P MUSIC/JIVE/RCA)
4	4		I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPD. CENTRIC/VERITY/RCA)
5	5		IF IT'S LOVE KEM FEAT. CHRISTE MICHELE (UNIVERSAL REPUBLIC)
6	6		YES MUSIQ SOULCHILD (ATLANTIC)
7	10	15	GREATEST GAINER SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
8	8	14	IN THE MOOD JOHNNY GILL (NOTIFI)
9	9	13	MOTIVATION KELLY ROWLAND (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
10	10	12	NO ONE GONNA LOVE YOU JENNIFER HUDSON (ARISTA/RCA)
11	11	11	RADIO MESSAGE R. KELLY (JIVE/RCA)
12	12	10	LATE NIGHTS & EARLY MORNINGS MARSHA AMBROSIOUS (J/RCA)
13	13	9	STAY TYRESE (VOLTRON RECORDS/CAPITOL)
14	14	8	FOOL FOR YOU CEE LO GREEN FEAT. MELANIE FRAZIER & PHILIP BAILEY (RADICULTURE/ELEKTRA/ATLANTIC)
15	15	7	COLLARD GREENS & CORNBREAD FANTASIA (S.19/J/RCA)
16	16	6	SHE AIN'T YOU CHRIS BROWN (JIVE/RCA)
17	17	5	SURVIVE MARY MARY (MY BLOCK/COLUMBIA)
18	18	4	NOBODY GREATER VASHAWN MITCHELL (EMI GOSPEL)
19	19	3	I CAN'T MAKE YOU LOVE ME TANK (MOGAM/SONG DYNASTY/ATLANTIC)
20	20	2	SO GONE (WHAT MY MIND SAYS) JILL SCOTT FEAT. PAUL WALL (BLUES BABE/WARNER BROS.)
21	21	1	HIMAHOLIC KELLY PRICE (MY BLOCK/SANG GIRL/MALACO)
22	22		WALK ON MINT CONDITION (CAGED BIRD/SHANACHIE)
23	23		MOVIN' DOWN THE LINE RAPHAEL SAADIQ (COLUMBIA)
24	24		BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)
25	25		FALL 5.0 BRIAN MCKNIGHT (MR. SOLANE/EONE)

RAP SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	2	17	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	3	16	OTIS JAY Z, KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
4	4	15	MY LAST BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJMG)
5	5	14	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
6	6	13	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
7	7	12	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
8	8	11	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJMG)
9	9	10	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
10	10	9	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	12	8	GREATEST GAINER SHE WILL LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
12	13	7	THAT WAY WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
13	14	6	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
14	15	5	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
15	16	4	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/RCA)
16	17	3	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
17	18	2	FAR AWAY TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
18	19	1	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
19	20		ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
20	21		JOHN LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
21	22		GUCCI GUCCI KREAYSHAWN (COLUMBIA)
22	23		IMA BOSS MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
23	24		OH MY DJ DRAMA FEAT. FABOLOUS, ROSCOE DASH & WIZ KHALIFA (APHILLATES/EONE)
24	25		WORK OUT J. COLE (ROC NATION/COLUMBIA)
25	26		N***AS IN PARIS JAY Z, KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)

BETWEEN THE BULLETS

## GAME ON: 4TH NO. 1 FOR RAPPER



The three-year wait for Dr. Dre's prodigal son Game to release a new album was worth it for fans of all things Compton as *The R.E.D. Album* debuts at No. 1 on the Top R&B/Hip-Hop Albums chart with 98,000 units sold, according to Nielsen SoundScan. *R.E.D.* is the Los Angeles-born rapper's fourth chart-topper in his 15-year career. 2005's *The Documentary* was the then-G-Unit-affiliated Game's first set to go to No. 1. His next two albums, without Dre's mentorship or 50 Cent's backing, both debuted at No. 1 as well.

*R.E.D.* also hits the top of the Billboard 200 (see Over the Counter, page 33) and Rap Albums (see billboard.biz/charts). Its current single, "Pot of Gold," featuring Chris Brown, rises one spot to No. 55 this week on Hot R&B/Hip-Hop Songs. —Karinah Santiago

Christian rapper Pro makes his debut on Rap Albums (see billboard.biz/charts), as *Dying to Live* starts at No. 11 with 6,000 units, according to Nielsen SoundScan. It also bows at No. 2 on Gospel Albums and No. 1 on Christian Albums, marking the act's first leader on a Billboard list.



TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 75 MAINSTREAM R&B/HIP-HOP: 74 RHYTHMIC: 66 ADULT R&B: Stations are ranked by airplay and sales. RAP SONGS: Reflects the top rap titles as measured by Nielsen SoundScan. R&B/Hip-Hop and Rhythmic charts are ranked by airplay and sales. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



## DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	2	7	<b>#1</b> BEST THING I NEVER HAD	BEYONCÉ PARKWOOD/COLUMBIA
2	3	9	TALKING TO THE UNIVERSE	ONO MIND TRAIN/TWISTED
3	10	10	UNDIVIDED	BLUSH FEAT. SNOOP DOGG FAR WEST/NETTWERK
4	6	6	CALIFORNIA KING BED	RIHANNA SRP/DEF JAM/IDJMG
5	5	8	BEHIND THE WHEEL 2011	DEPECHE MODE REPRIS/RHINO
6	5	8	I WANNA GO	BRITNEY SPEARS JIVE/RCA
7	9	9	FREAK LIKE ME	MAYRA VERÓNICA MVA
8	1	10	PUT YOUR HANDS UP (IF YOU FEEL LOVE)	KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL
9	14	7	LITTLE BAD GIRL	DAVID GUETTA FEAT. TIAO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
10	8	8	RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT INTERSCOPE
11	10	12	DIRTY DANCER	ENRIQUE IGLESÍAS WITH USHER FEAT. LIL WAYNE UNIVERSAL REPUBLIC
12	15	7	HOLDIN' ON	DAVE AUDE FEAT. ELIJAH AU DACIOUS
13	17	5	COLLIDE	LEONA LEWIS SYCO/J/RMG
14	17	5	CHAMPAGNE SHOWERS	LMFAO FEAT. NATALIA KILLS PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE/UNIVERSAL
15	20	4	I'M STILL HOT	LUCIANA VIOLENT LIPS/AUDACIOUS
16	13	13	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
17	12	12	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
18	21	6	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA
19	11	12	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
20	37	2	WEPA	GLORIA ESTEFAN CRESCENT MOON
21	28	4	NEVER WILL BE MINE	RYE RYE FEAT. ROBYN N.E.E.T./INTERSCOPE
22	26	4	NO ONE GONNA LOVE YOU	JENNIFER HUDSON ARISTA/RCA
23	19	8	ALL TIME LOW	THE WANTED GLOBAL TALENT/MERCURY/DJMG
24	32	3	<b>POWER PICK</b> MEDIATE	INKS FEAT. TRICKY PETROL ELECTRIC/ATCO/RHINO
25	29	3	TONITE	NICOLA FASANO FEAT. KAT DELUNA JOLLY ROGER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
26	25	6	OUTTA CONTROL	J786 STARBUCKS
27	30	5	ASS ON THE FLOOR	DIDDY - DIRTY MONEY FEAT. SWIZZ BEATZ BAD BOY/INTERSCOPE
28	33	5	OPM	KATRINA RED RED
29	39	2	SHOW ME	JESSICA SUTTA HOLLYWOOD
30	38	3	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
31	22	14	SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
32	23	9	GIVE IT	ANDRAY KNOCKOUT FASHION
33	HOT SHOT DEBUT		<b>IN THE DARK</b>	DEV INDIE-POP/UNIVERSAL REPUBLIC
34	36	19	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODNOCK PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE
35	18	11	FREAK OF NATURE	RICKY MARTIN SONY MUSIC LATIN
36	49	2	MUSIC IS A SAVIOR	THE HOUSE PROJECTS FEAT. RACHEL CLAUDIO SEA TO SUN
37	NEW		<b>IN THE AIR</b>	MORGAN PAGE, SULTAN + NED SHEPARD, & BT FEAT. ANGELA MCCLOSKEY NETTWERK
38	40	5	LITTLE WHITE Doves	DIRTY VEGAS OM
39	31	10	BOUNCE	CALVIN HARRIS FEAT. KELIS ULTRA
40	16	3	DR. JECKYLL & MR. FAME	BLACK CARDS ISLAND/IDJMG
41	35	8	VEGAS	VANDALISM & STATIC REVENGER WHITE HOUSE
42	18	2	NEVER KNEW	LIAM KEEGAN FEAT. ALEXIS SALGADO CARRILLO
43	44	5	DIAMOND JIGSAW	UNDERWORLD OM
44	NEW		<b>MOVES LIKE JAGGER</b>	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
45	34	9	TASTE THE NIGHT	DALAL GOLD EAGLE
46	24	12	WHEN THE LIGHTS GO DOWN	GRACE V. DREAM MERCHANT 21/CMG
47	45	10	MR. SAXOBEAT	ALEXANDRA STAN ULTRA
48	NEW		<b>SHE MAKES ME WANNA</b>	JLS FEAT. DEV JIVE/JLG
49	47	6	CITY OF KINGS	RON REESER & DAN SNEAZ FEAT. JENNIFER KARR SEA TO SUN
50	NEW		<b>FLOOR ON FIRE</b>	TAYLOR DAYNE CBM

## DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / PROMOTION LABEL
1	1	15	<b>#1</b> LADY GAGA	THE FAME STREAMLINE/KONLIVE/INTERSCOPE 015373*
2	2	10	LMFAO	SMASH PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE 015678/IGA
3	3	36	SKRILLEX	SCARY MONSTERS AND NICE SPRITES BIG BEAT/MALSTRAP/ATLANTIC 3269/18AG
4	1	148	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA
5	3	38	DEADMAU5	4X4=12 MAUSTRAP 2518*/ULTRA
6	8	11	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*
7	10	38	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*
8	9	9	THIEVERY CORPORATION	CULTURE OF FEAR ESL 177*
9	39	39	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
10	12	4	BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011
11	9	2	NERO	WELCOME REALITY MTA DIGITAL EX/MERCURY
12	17	10	SKRILLEX	MORE MONSTERS AND SPRITES BIG BEAT/MALSTRAP/ATLANTIC DIGITAL EX/AG
13	11	5	LITTLE DRAGON	RITUAL UNION PEACEFROG 074333*
14	16	23	KESHA	I AM THE DANCE COMMANDER... KEMOSABE/RCA 85508/RMG
15	18	56	LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA
16	15	7	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT FEARLESS 30153
17	20	29	JAMES BLAKE	JAMES BLAKE POLYDOR 02/UNIVERSAL REPUBLIC
18	6	2	NATALIA KILLS	PERFECTIONIST DAWN/VILLAGE/SONY MUSIC/CHERRYTREE/INTERSCOPE 015359/IGA
19	RE-ENTRY		MOBY	DESTROYED LITTLE IDIOT 9502*/MUTE
20	24	31	VIC LATINO	ULTRA DANCE 12 ULTRA 2734
21	22	21	TIESTO	CLUB LIFE VOLUME ONE MUSICAL FREEDOM 001
22	23	21	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
23	21	9	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND FLASHBACK 528201/RHINO
24	RE-ENTRY		GORILLAZ	THE FALL VIRGIN 97588*/CAPITOL
25	RE-ENTRY		ROBYN	BODY TALK KONIHIWA/CHERRYTREE/INTERSCOPE 015111/IGA

## DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	3	9	<b>#1</b> CINEMA	BENNY BENASSI FEAT. GARY GO ULTRA
2	1	15	SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
3	2	20	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE
4	5	9	I WANNA GO	BRITNEY SPEARS JIVE/RCA
5	17	2	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
6	4	10	BOUNCE	CALVIN HARRIS FEAT. KELIS ULTRA
7	10	8	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
8	6	9	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL
9	13	4	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, & BT NETTWERK
10	8	12	RAISE YOUR WEAPON	DEADMAU5 MAUSTRAP/ULTRA
11	7	9	SUN IS UP	INNA ULTRA
12	11	19	WHAT A FEELING	ALEX GARDINO FEAT. KELLY ROWLAND ULTRA
13	15	3	PRESSURE	NADIA ALI STARBUCKS & ALEX KENJI SIMPLY DELICIOUS/STRICTLY RHYTHM
14	19	6	DROP IT LOW	KAT DELUNA GLOBAL MUSIC BRAND/MASS APPEAL/EONE
15	14	6	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
16	18	9	LITTLE BIRD	KIM SOZZI ULTRA
17	3	3	LITTLE BAD GIRL	DAVID GUETTA FEAT. TIAO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
18	16	19	CALL MY NAME	SULTAN + NED SHEPARD FEAT. NADIA ALI HAREM
19	RE-ENTRY		CALL YOUR GIRLFRIEND	ROBYN KONIHIWA/CHERRYTREE/INTERSCOPE
20	21	2	BEST THING I NEVER HAD	BEYONCÉ PARKWOOD/COLUMBIA
21	20	18	SUN AND MOON	ABOVE & BEYOND FEAT. RICHARD BEDFORD ANJUNABEATS/ULTRA
22	25	2	READY 2 GO	MARTIN SOLVEIG FEAT. KELE BIG BEAT/ATLANTIC
23	24		WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
24	NEW		<b>YOU MAKE ME FEEL...</b>	COBRA STARSHIP FEAT. SABI DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP
25	NEW		<b>PROMISES</b>	ANDAIN BLACK HOLE

## TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / PROMOTION LABEL
1	1	95	<b>#1</b> MICHAEL BUBLE	80 WKS CRAZY LOVE 143/REPRIS 520733/WARNER BROS. Ⓢ
2	3	31	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	THE VERY BEST OF THE RAT PACK FRANK SINATRA EXT. REPRIS 528241/WARNER BROS.
3	11	11	PAT METHENY	WHAT'S IT ALL ABOUT HONESUCH 527912/WARNER BROS.
4	12	12	COREA, CLARKE & WHITE	FOREVER CONCORD 32827
5	11	11	MADELEINE PEYROUX	STANDING ON THE ROOFTOP PENNYWELL 015636*/DECCA
6	26	26	HARRY CONNICK, JR.	IN CONCERT ON BROADWAY COLUMBIA/LEGACY 77295/SONY MUSIC Ⓢ
7	9	9	VARIOUS ARTISTS	IN A BOSSA NOVA MOOD UNIVERSAL SPECIAL MARKETS 015603 EX/STARBUCKS
8	8	22	WILLIE NELSON & WYTON MARSALIS FT. NORAH JONES	HERE WE GO AGAIN BLUE NOTE 96388/BLG
9	NEW		<b>DEE DEE BRIDGEWATER</b>	LMFAO FEAT. SUN DDB/EMARCY 015511/DECCA
10	RE-ENTRY		BRANFORD MARSALIS JOEY CALDERAZO	SONGS OF MIRTH AND MELANCHOLY MARSALIS 0015
11	10	10	STEFAN HARRIS DAVID SANCHEZ CHRISTIAN SCOTT	NINETYMILES CONCORD PICANTE 32904/CONCORD Ⓢ
12	11	44	MICHAEL BUBLE	HOLLYWOOD: THE DELUXE (EP) 143/REPRIS 52641/WARNER BROS.
13	10	48	SOUNDTRACK	TREME: SEASON 1 HBO/GEFFEN D14910/IGA
14	9	28	NINA SIMONE	S.O.U.L. SONY MUSIC CMG 83788/SONY MUSIC
15	12	13	ELIANE ELIAS	LIGHT MY FIRE CONCORD PICANTE 3276/CONCORD

## TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / PROMOTION LABEL
1	1	12	<b>#1</b> MORMON TABERNACLE CHOIR	12 WKS THIS IS THE CHRIST MORMON TABERNACLE CHOIR 525592
2	2	10	MILOS KARADAGLIC	MEDITERRANEAN DG 015579/UNIVERSAL CLASSICS GROUP
3	3	54	VARIOUS ARTISTS	BIZET CARMEN SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP
4	5	18	VARIOUS ARTISTS	THE ROYAL WEDDING DECCA 015804
5	4	37	MORMON TABERNACLE CHOIR	MEN OF THE MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 503128
6	39	39	ERIC WHITACRE	LIGHT & GOLD DECCA 014850/UNIVERSAL CLASSICS GROUP
7	7	7	SERAPHIC FIRE PROFESSIONAL CHORAL INSTITUTE	BRAMMS SERAPHIC FIRE 110 EX
8	8	8	A. KUCEROVA/C. STOTJUN	LONDON PHILHARMONIC ORCH. MAHLER LPD 0054
9	11	3	JOEL FREDRIKSEN/ENSEMBLE PHOENIX MUNICH	ROSE OF SHARON: 1770-1870 HARMONIA MUNDI 902085
10	10	10	ZUILL BAILEY/AWADAGIN PRATT	BRAMMS TELARC 32664/CONCORD
11	9	9	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	FOREVER VIENNA ANDRE RIEU POLYDOR/HIP-D 014439/UME Ⓢ
12	12	12	CUARTETO CASSAL W.E. RUNGE/C. TREPAT	BOCCERINI HARMONIA MUNDI 902092
13	15	31	S. DINNENSTEIN/KAMMERORCHESTER STAATSKAPPELL BERLIN	BACH: A STRANGE BEAUTY SONY CLASSICAL 817429/SONY MASTERWORKS
14	8	10	L. HUNT LIEBERSON/PHILHARMONIA BAROQUE ORCH.	BERLIOZ LES Nuits DE TE DEUM PHILHARMONIA BAROQUE 01
15	7	6	YUJIA WANG MAHLER CHAMBER ORCH.	RACHMANINOV FERARRA/DG 015338/UNIVERSAL CLASSICS GROUP

## CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / PROMOTION LABEL
1	1	10	<b>#1</b> GABRIEL BELLO	10 WKS GABRIEL BELLO KINGS MOUNTAIN 91231/ECMD
2	4	54	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
3	19	2	KEN FORD	STATE OF MIND (EP) TWELVE MUSIC GROUP 1
4	5	22	BONEY JAMES	CONTACT VERVE FORECAST 015375/VG
5	2	71	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/VG
6	6	11	MICHAEL FRANKS	TIME TOGETHER SHANACHIE 5189
7	10	10	PAUL HARCASLE	HARCASLE VI TRIPPIN' 'N' RHYTHM 48
8	46	46	DAVE KOZ	HELLO TOMORROW CONCORD 31753
9	7	15	EUGE GROOVE	SVEN LARGE SHANACHIE 5190
10	11	11	KENNY G	HEART AND SOUL CONCORD 32048
11	15	15	BELA FLECK & THE FLECKTONES	ROCK-ET -> SCIE-NCE EONE 2133
12	13	6	TERRI LYNN CARRINGTON	THE MOSAIC PROJECT GROOVE/CONCORD JAZZ 33016/CONCORD
13	24	53	VARIOUS ARTISTS	LEE RITENOUR'S 6 STRING THEORY CONCORD 31911
14	22	56	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*
15	16	30	THE RIPPINGTONS FEATURING RUSS FREEMAN	COTE D'AZUR PEAK 32580/CONCORD

## CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / PROMOTION LABEL
1	1	12	<b>#1</b> JACKIE EVANCHO	11 WKS DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC Ⓢ
2	2	18	IL VOLO	IL VOLO OPERA BLUES/GATCA/RENTOR/GEFFEN 015517/IGA
3	4	12	IL VOLO	IL VOLO EDUARD EN SPANOL OPERA BLUES/GATCA/RENTOR/GEFFEN 015451/IGA
4	3	6	2CELLOS	2CELLOS MASTERWORKS 91011/SONY MASTERWORKS
5	5	2	JENNY OAKS BAKER	WISH UPON A STAR SHADOW MOUNTAIN 5055026
6	6	41	JACKIE EVANCHO	0 HOLY NIGHT (EP) SYCO/COLUMBIA 81151/SONY MUSIC Ⓢ
7	7	58	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442
8	9	60	STING	SYMPHONIES CHERRYTREE/DG 014684/UNIVERSAL CLASSICS GROUP
9	8	40	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA Ⓢ
10	11	26	ALFIE BOE	BRING HIM HOME DECCA 015330
11	12	54	ZOE KEATING	INTO THE TREES ZOE KEATING 03 EX
12	14	21	THE PRIESTS	NOEL RCA VICTOR 75729/SONY MUSIC
13	13	36	DUE VOICI	DUE VOICI TUNETONES 014271/UME Ⓢ
14	RE-ENTRY		RENEE FLEMING	DARK HOPE DECCA 014186
15	RE-ENTRY		KATHERINE JENKINS	BELIEVE 143/REPRIS 522190/WARNER BROS.

## SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	2	18	<b>#1</b> MASSIVE TRANSIT	1 WK CINDY BRADLEY TRIPPIN' 'N' RHYTHM
2	3	17	PUSH	JACKIE JOYNER ARISTYRY
3	4	9	SPAIN	BONEY JAMES VERVE FORECAST/VERVE
4	5	6	ANYTHING'S POSSIBLE	DAVE KOZ CONCORD/CMG
5	18	18	PUSH TO START	PAUL TAYLOR PEAK/EONE
6	10	10	FEELS SO GOOD	JONATHAN BUTLER RENDEZVOUS
7	11	11	NOW THAT THE SUMMER'S HERE	

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 GIVE ME EVERYTHING by Pitbull feat. Ne-Yo, Afrojack & Nayer.

Ricky Martin collects his 26th top 10 on Latin Pop Airplay with "Frio" (15-10). He passes matriarch of the list Shakira (25) and among all artists trails only Enrique Iglesias (31), Cristian Castro (30) and Luis Miguel (29).



TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 VARIOUS ARTISTS - Purros Trankazos.

El Potro Alvarez tops the Tropical Airplay tally with his debut chart entry, "Bla Bla Bla," which grants featured act Chino y Nacho its second No. 1. Blasting 26-1, the song makes the biggest jump to the chart's summit since Makano's "Te Amo" roared 34-1 in May 2009.



REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 DI QUE REGRESARAS by La Original Banda El Limon de Salvador Lizarraga.

TROPICAL AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 BLA BLA BLA by El Potro Alvarez feat. Chino y Nacho Summa.

BETWEEN THE BULLETS LOS YONIC'S SCORE FIRST TOP 10



Regional Mexican group Los Yonic's score their first top 10 on Top Latin Albums as 35 Aniversario bows at No. 8 with slightly more than 1,000 sold, according to Nielsen SoundScan. The two-disc collection gathers hits from the group dating back to the mid-'70s and is the ninth Latin Albums entry for the act since 1994's Enamorado.

LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 GIVE ME EVERYTHING by Pitbull feat. Ne-Yo, Afrojack & Nayer.

LATIN RHYTHM AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 TABOO by Don Omar, Orfanato, Machele, Universal Music Latino.

HOT LATIN SONGS: 109 stations (67 regional Mexican, 24 Latin pop, 16 tropical); 9 Latin rhythm are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO DIGITAL SONGS chart for September 10, 2011. Top song: MOVES LIKE JAGGER by Maroon 5 ft. Christina Aguilera.

JAPAN BILLBOARD JAPAN HOT 100 chart for September 10, 2011. Top song: FLYING GET by AKB48.

GERMANY ALBUMS chart for September 10, 2011. Top album: BLACK AND WHITE AMERICA by Lenny Kravitz.

UNITED KINGDOM ALBUMS chart for September 10, 2011. Top album: ECHOES by Will Young.

FRANCE DIGITAL SONGS chart for September 10, 2011. Top song: MAN DOWN by Rihanna.

CANADA ALBUMS chart for September 10, 2011. Top album: 21 by Adele.

KOREA BILLBOARD KOREA K-POP HOT 100 chart for September 10, 2011. Top song: I TURNED OFF THE TV... by Leessang.

AUSTRALIA ALBUMS chart for August 29, 2011. Top album: MAKING MIRRORS by Gotye.

NETHERLANDS DIGITAL SONGS chart for September 10, 2011. Top song: STERKER NU DAN OOI by Nick & Thomas.

ITALY DIGITAL SONGS chart for September 10, 2011. Top song: SHIMBALAIE by Maria Gaud.

BRAZIL ALBUMS chart for August 21, 2011. Top album: PAULA FERNANDES AO VIVO by Paula Fernandes.

SPAIN DIGITAL SONGS chart for September 10, 2011. Top song: DANZA KUDURO by Don Omar & Lucenzo.

SWITZERLAND DIGITAL SONGS chart for September 10, 2011. Top song: GOT 2 LUV U by Sean Paul ft. Alexis Jordan.

BELGIUM DIGITAL SONGS chart for September 10, 2011. Top song: SOMEBODY THAT I USED TO KNOW by Gotye ft. Kimbra.

SWEDEN DIGITAL SONGS chart for September 10, 2011. Top song: MOVES LIKE JAGGER by Maroon 5 ft. Christina Aguilera.

MEXICO AIRPLAY chart for September 10, 2011. Top song: GIVE ME EVERYTHING by Pitbull ft. Ne-Yo.

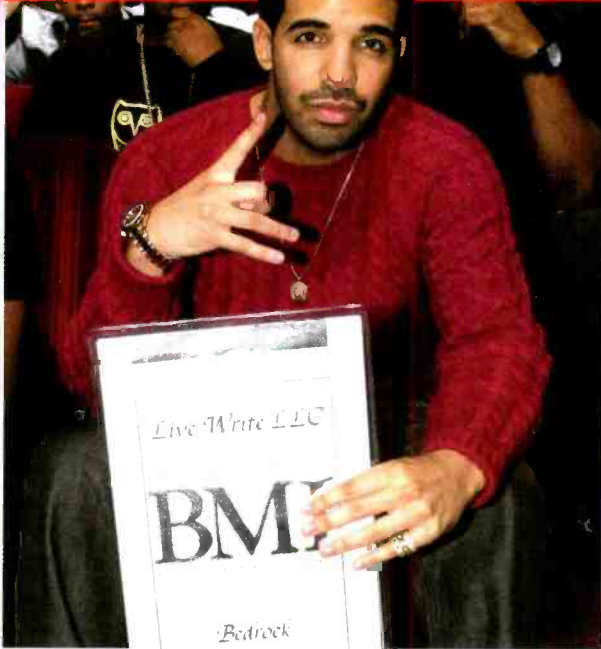
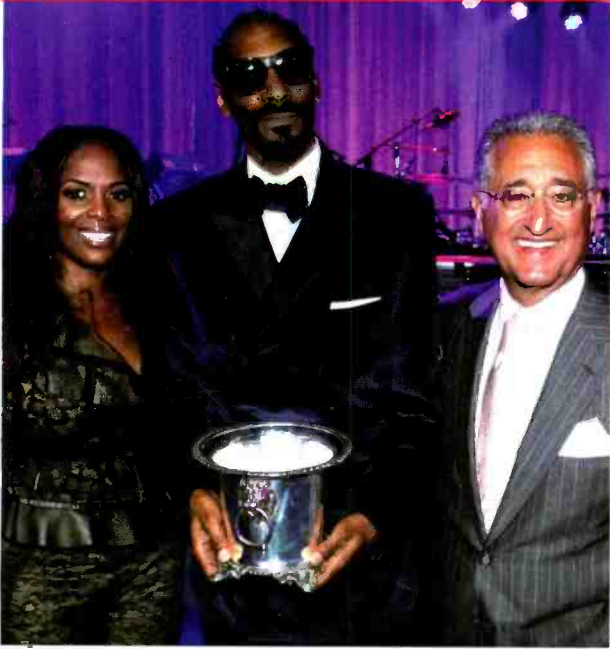
IRELAND DIGITAL SONGS chart for September 10, 2011. Top song: MOVES LIKE JAGGER by Maroon 5 ft. Christina Aguilera.

NEW ZEALAND DIGITAL SONGS chart for September 10, 2011. Top song: MOVES LIKE JAGGER by Maroon 5 ft. Christina Aguilera.

PORTUGAL DIGITAL SONGS chart for September 10, 2011. Top song: SOMEBODY LIKE YOU by Adele.

GREECE DIGITAL SONGS chart for September 10, 2011. Top song: I FOLLOW RIVERS by Lykke Li.





## BMI URBAN AWARDS

Urban music's top hitmakers shared the stage on Aug. 26 at BMI's Urban Awards at the Pantages Theater in Hollywood. Among the honorees were Snoop Dogg—taking home the BMI Icon Award and Drake, who accepted his first urban songwriter of the year honor. Among the star-studded attendees at the evening's festivities were Bootsy Collins, Game, Christina Milian, Chuck D and award winners B.o.B and Lexus "Lex Luger" Lewis. PHOTOS: ARNOLD TURNER/MAURY PHILLIPS/CHELSEA LAUREN

**UPPER LEFT:** BMI VP of writer/publisher relations **Catherine Brewton** and president/CEO **Del Bryant** flank the forever cool **Snoop Dogg**, who holds on tight to his BMI Icon award.

**LOWER LEFT:** **Snoop Dogg** hangs with good friends and OGs **Bootsy Collins** (second from right) and **Chuck D** (right) while BMI associate director of writer/publisher relations **Nicole Plantin** congratulates all three on a brilliant evening of honors and performances.

**ABOVE:** With seven selections among BMI's most-performed songs, **Drake** received the songwriter of the year award. Despite the honor, he gave the spotlight to **Snoop Dogg**, tweeting: "Congrats to Snoop!! A true LEGEND. I had so much fun tonight!"

**UPPER RIGHT:** BMI director of writer/publisher relations **Byron Wright** (left) shows love for rapper **Game** (center), who performed "Murder Was the Case" as part of a tribute to BMI Icon **Snoop Dogg**. Snoop showed love right back, tweeting: "Jus got a @bmi award for gangsta luv shoutout to the dream."

**CENTER RIGHT:** From left: BMI senior director of writer/publisher relations **Wardell Malloy**, pop songstress **Christina Milian**, BMI "Kncw Them Now" contest winner **LaJon** and BMI associate director of writer/publisher relations **Ian Holder**.

**LOWER RIGHT:** BMI bestowed the urban publisher of the year award to Universal Music Publishing Group for scoring 13 songs among the year's most-performed tracks. Accepting the award on behalf of UMPG are (from left) executive VP/head of urban music **Ethiopia Habtemariam**, VP of creative for urban music **Jessica Rivera** and executive VP/head of creative **Tom Sturges**. Sharing the moment with them are BMI VP of writer/publisher relations **Catherine Brewton** (second from left) and president/CEO **Del Bryant** (far right).



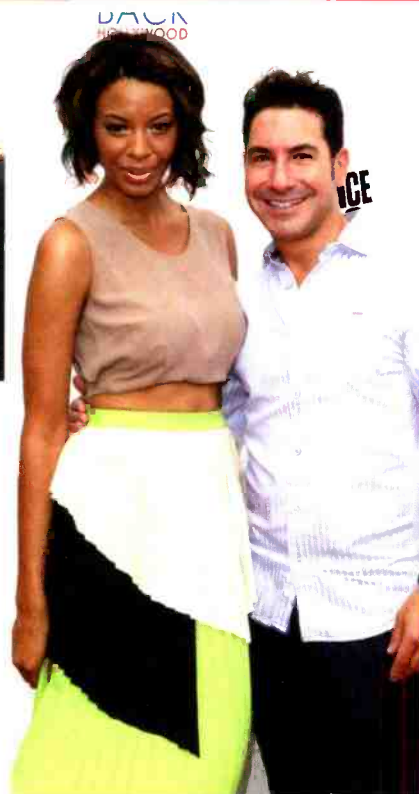
## HOLLYWOOD GIVES BACK

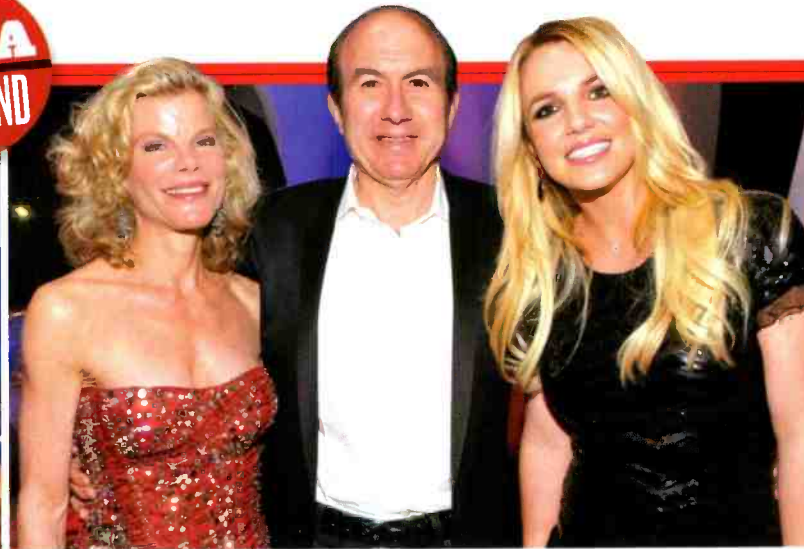
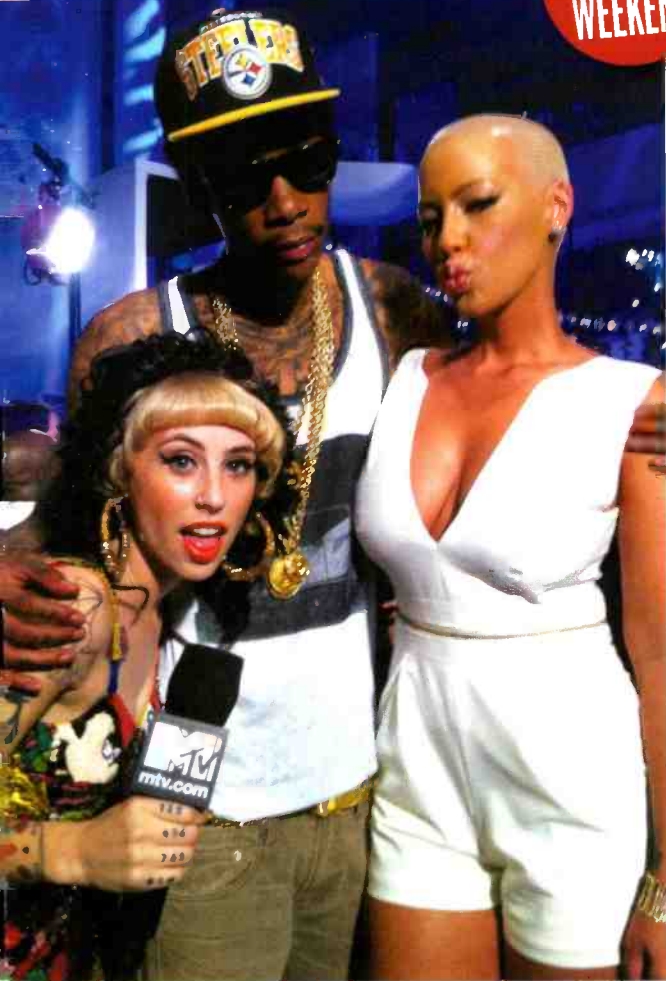
Taking advantage of all the celebrities who were in Los Angeles for VMAs weekend was Give Back Hollywood, which hosted a benefit for the VHI Save the Music Foundation at the SLS Hotel on Aug. 26. The event was hosted by Tamar Braxton and Vanessa Simmons, who encouraged attendees to support the foundation and music education in public schools. PHOTOS: BRIAN DOWLING/PICTUREGROUP/FAYE SADOU

**ABOVE:** A chorus line (from left): singer **Luke James**, who performed for attendees; dancer/model **Kimmie Gee**, Give Back Hollywood founder/president **Todd Krim**; R&B star **Kelly Rowland**; and dancer **Chris Grant**.

**RIGHT:** Event host **Vanessa Simmons**, daughter of Run-D.M.C.'s Rev. Run and co-creator of shoe line Pastry Kicks, poses here with Give Back Hollywood founder/president **Todd Krim**.

**FAR RIGHT:** Out in the hot L.A. sun, which apparently fried their brains a little, were singer **Andrew W.K.** and his wife, **Cherie Lily**.





## MTV ROLLS OUT THE RED CARPET

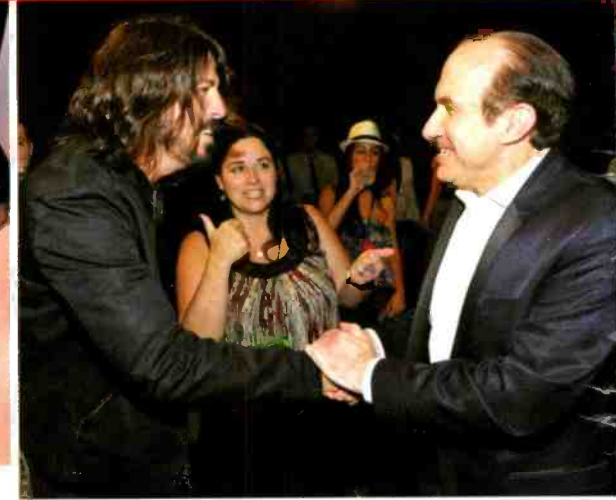
MTV had a lot to celebrate on Aug. 28 at the Video Music Awards—the network's 30th anniversary, an incredible night of performances from music's biggest stars, Lady Gaga in drag, a baby announcement from Jay-Z and Beyoncé, and a bittersweet tribute to Amy Winehouse. But the biggest news came a day later, when it was announced that the VMAs telecast drew its biggest audience—12.4 million total viewers, according to MTV.com. PHOTOS: MICHELLE McDEVITT/MARK DAVIS/FRANK MICELOTTA/PICTUREGROUP

**LEFT:** Rapper **Kreayshawn** (left) was MTV's official style correspondent for the evening. Here she interviews Pittsburgh prodigy **Wiz Khalifa** and his girlfriend, **Amber Rose**. (This was one of only a few moments that the couple came up for air during the night.)

**ABOVE:** **Britney Spears** was honored with the Michael Jackson Vanguard Award for her contributions to music video and dance, and accepted the moonman from Jo Calderone (aka Lady Gaga). Here, Spears poses with Viacom president/CEO **Philippe Dauman** and his wife, **Debbie**.

**UPPER RIGHT:** Foo Fighters' **Dave Grohl** (left) greets Viacom president/CEO **Philippe Dauman**. Grohl, who won best rock video for "Walk," said, "Never lose faith in rock music. You might have to look a little harder, but you will always find it."

**LOWER RIGHT:** **Pitbull** (center), who performed his No. 1 hit "Give Me Everything" with R&B singer Ne-Yo despite his recent legal battle with actress Lindsay Lohan over the tune, was all smiles as he posed for a photo with MTV Networks Music/Films/Logo Group president **Van Toffler** (left) and MTV president **Stephen Friedman**.



## ASCAP'S BOWLING MIXER

On Aug. 28, ASCAP held a pre-Video Music Awards bowling party at Lucky Strikes Bowling Lanes in Hollywood to celebrate its songwriters nominated for VMAs. The event, hosted by The-Dream, drew celebrity guests including actress Elise Neal and singer Brandy. PHOTOS: BRIAN DOWLING/PICTUREGROUP

**ABOVE LEFT:** You heard it here first: **The-Dream** (left) celebrates with **No I.D.**, who revealed to Billboard.biz his new appointment as executive VP of Def Jam (Billboard.biz, Aug. 28).

**ABOVE CENTER:** **The-Dream** (far left) gathers the boys: Def Jam executive VP **No I.D.**, friend **Shawn "Tubby" Holiday**, Roc Nation creative A&R **Omar Grant** and Def Jam VP of A&R **Abou "Bu" Thiam**, who was recently featured in Billboard's 30 Under 30 (Billboard, Aug. 13).

**ABOVE RIGHT:** Gossip blogger **Necole Bitchie** (left) pals around with ASCAP director of rhythm and soul **Jennifer Drake**.

**FAR LEFT:** ASCAP associate director of membership for rhythm and soul **Brandon Kitchen** is having a great year. After being named one of Billboard's 30 Under 30 (Billboard, Aug. 13) he poses here with **Brandy** and ASCAP's **Jennifer Drake**.

**NEAR LEFT:** The claw technique: **The-Dream** shows off how he rolls.

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

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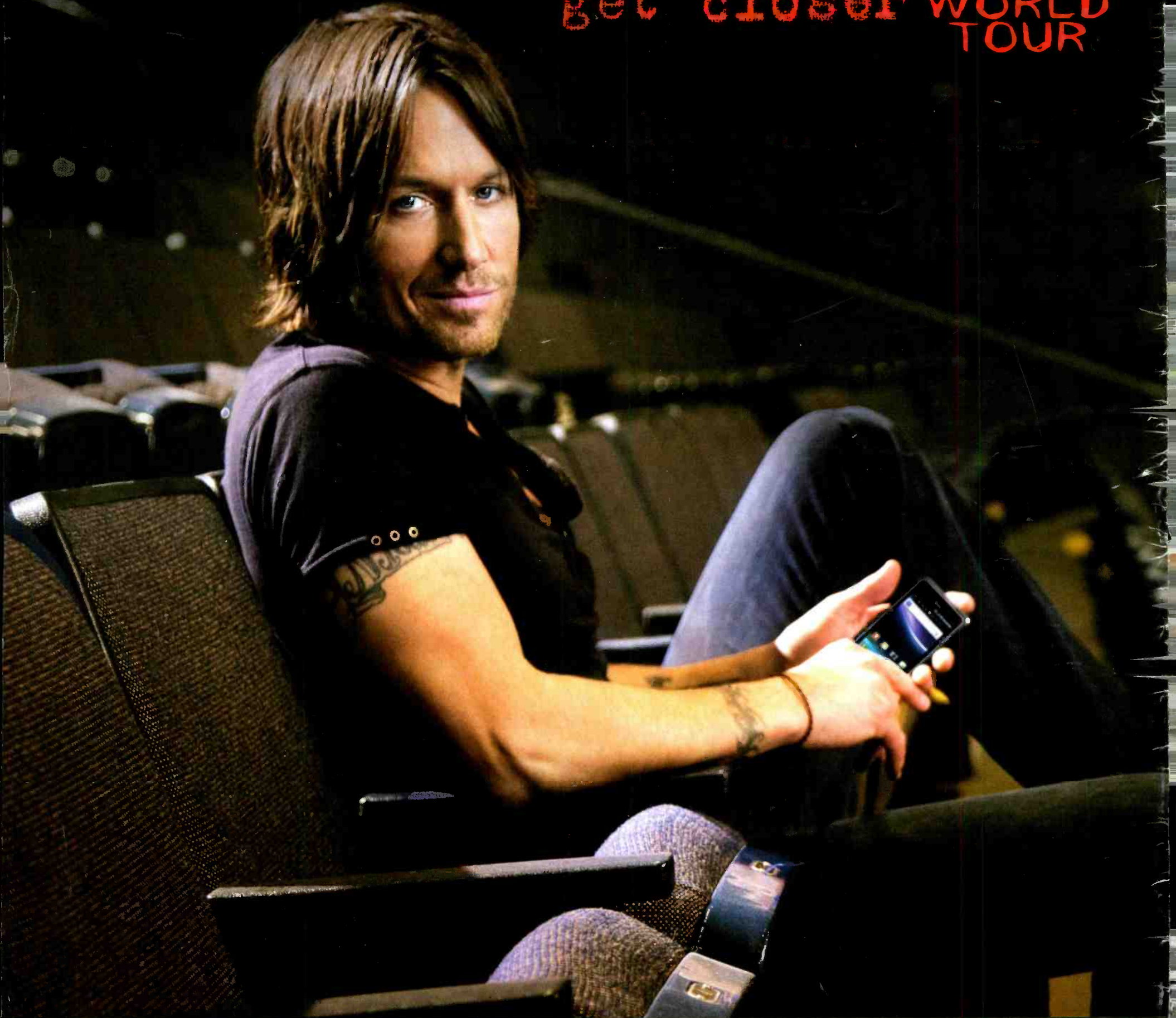


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