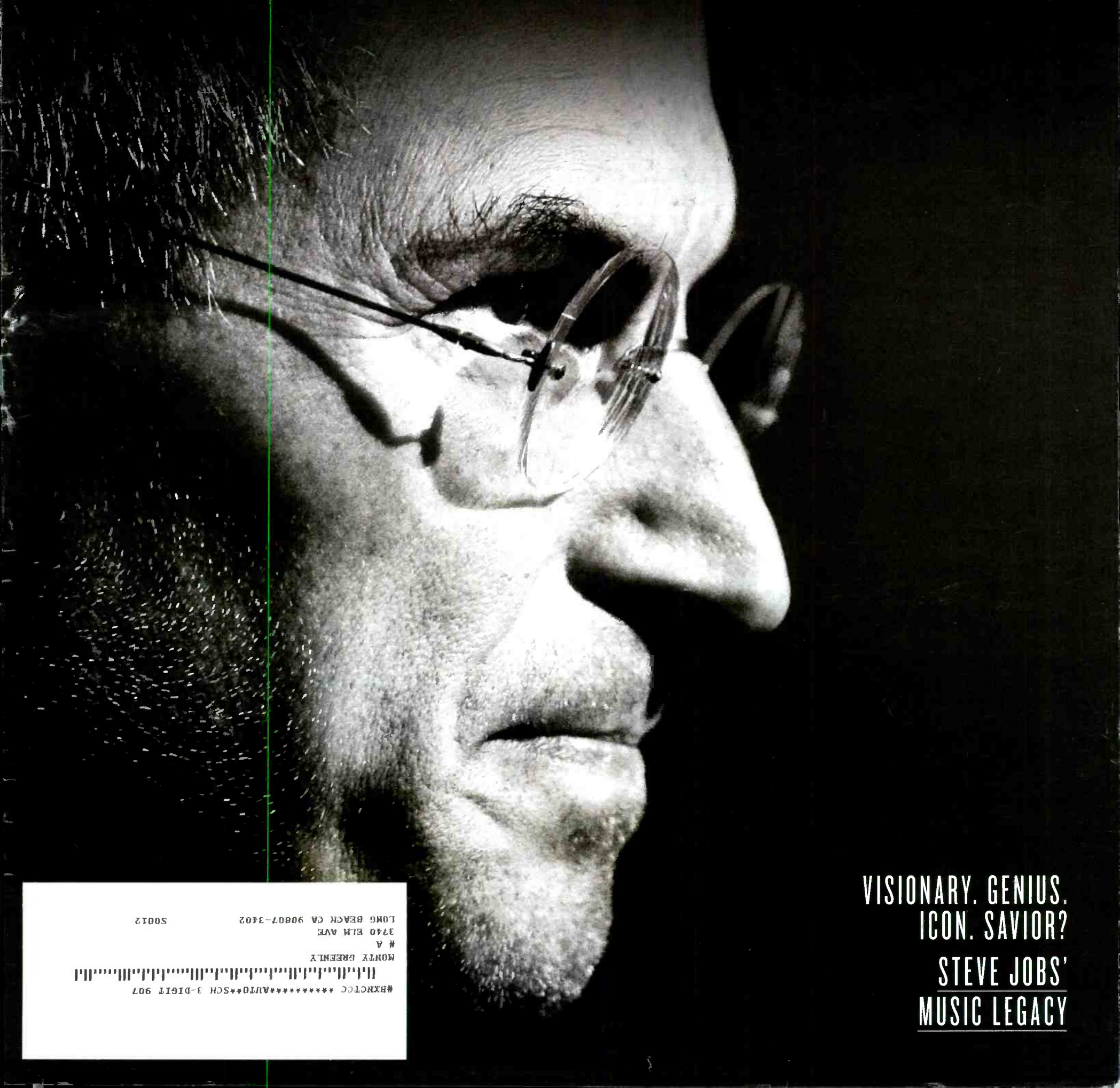


Billboard

OCTOBER 15, 2011
www.billboard.com
www.billboard.biz



VISIONARY. GENIUS.
ICON. SAVIOR?
STEVE JOBS'
MUSIC LEGACY

#BXNCTCG *****AVT0**SCH 3-DIGIT 907
|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.|.
MONTY GREENTY
A
3740 ELM AVE
LONG BEACH CA 90807-3402
S0012

STATUS OVER-UPDATER SPOTTED

MAINTAIN VIGILANCE. • LAST SEEN: TREASURE ISLAND PIRATE SHOW

Maybe it was on the balcony at Ghostbar at Palms or flying over his friends on the Fremont Street Flightlinez, but he'd clearly dropped his discretion somewhere when he updated his status.

Take the oath at VisitLasVegas.com/KnowTheCode and be entered for a chance to win a trip to Vegas.

What Happens Here, Stays Here.® #KnowTheCode

ONLY
Vegas

No purchase necessary. Sweepstakes ends 4/30/12. Open to legal U.S. and Canadian residents (excluding residents of Quebec) age 21 or older. Void in Quebec and outside the U.S. and Canada, and where prohibited. See Official Rules at www.VisitLasVegas.com/KnowTheCode.

No. 1

ON THE CHARTS

CONTENTS

VOLUME 123, NO. 37

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	50	J. COLE / COLE WORLD: THE SIDELINE STORY	
HEATSEEKERS	53	DUM DUM GIRLS / ONLY IN DREAMS	
TOP COUNTRY	57	LADY ANTEBELLUM / OWN THE NIGHT	
BLUEGRASS	57	ALISON KRAUSS + UNION STATION / PAPER AIRPLANE	
TOP R&B/HIP-HOP	58	J. COLE / COLE WORLD: THE SIDELINE STORY	
CHRISTIAN	60	SWITCHFOOT / VICE VERSES	
GOSPEL	60	JESSICA REEDY / FROM THE HEART	
DANCE/ELECTRONIC	61	LADY GAGA / BORN THIS WAY	
TRADITIONAL JAZZ	61	TONY BENNETT / DUETS II	
CONTEMPORARY JAZZ	61	TROMBONE SHORTY / FOR TRUE	
TRADITIONAL CLASSICAL	61	MORMON TABERNACLE CHOIR / THIS IS THE CHRIST	
CLASSICAL CROSSOVER	61	JACKIE EVANCHO / DREAM WITH ME	
WORLD	61	CELTIC THUNDER / STORM	
TOP LATIN	62	ESPINOZA PAZ / CANCIONES QUE DUELEN	
ARTISTS		PAGE	ARTIST
SOCIAL 50	52	JUSTIN BIEBER	
UNCHARTED	52	TRAPHIK	
SONGS		PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	54	ADELE / SOMEONE LIKE YOU	
HOT 100 AIRPLAY	55	MAROON 5 FEAT. CHRISTINA AGUILERA / MOVES LIKE JAGGER	
HOT DIGITAL	55	ADELE / SOMEONE LIKE YOU	
HEATSEEKERS	53	ANDY GRAMMER / KEEP YOUR HEAD UP	
MAINSTREAM TOP 40	56	MAROON 5 FEAT. CHRISTINA AGUILERA / MOVES LIKE JAGGER	
ADULT CONTEMPORARY	56	ADELE / ROLLING IN THE DEEP	
ADULT TOP 40	56	MAROON 5 FEAT. CHRISTINA AGUILERA / MOVES LIKE JAGGER	
ROCK	56	FOO FIGHTERS / WALK	
ACTIVE ROCK	56	STAINED / NOT AGAIN	
HERITAGE ROCK	56	RED HOT CHILI PEPPERS / THE ADVENTURES OF RAIN DANCE MAGGIE	
HOT COUNTRY	57	TOBY KEITH / MADE IN AMERICA	
MAINSTREAM R&B/HIP-HOP	58	BIG SEAN FEAT. K. WEST & R. DASH / MARVIN & CHARDONWAY	
RHYTHMIC	58	BAD MEETS EVIL FEAT. BRUNO MARS / LIGHTERS	
ADULT R&B	58	JILL SCOTT FEAT. ANTHONY HAMILTON / SO IN LOVE	
RAP	58	DRAKE / HEADLINES	
HOT R&B/HIP-HOP	59	LIL WAYNE FEATURING DRAKE / SHE WILL	
CHRISTIAN	60	MERCYME / MOVE	
CHRISTIAN AC	60	MATTHEW WEST / STRONG ENOUGH	
CHRISTIAN CHR	60	RED / NOT ALONE	
GOSPEL	60	EARNEST PUGH / I NEED YOUR GLORY	
DANCE CLUB	61	GLORIA ESTEFAN / WEPA	
DANCE AIRPLAY	61	SWEDISH HOUSE MAFIA / SAVE THE WORLD	
SMOOTH JAZZ	61	BONEY JAMES / SPIN	
HOT LATIN	62	PITBULL FEAT. MARC ANTHONY / RAIN OVER ME	
THIS WEEK ON .biz		ARTIST / TITLE	
TOP CATALOG ALBUMS	#1	PINK FLOYD / DARK SIDE OF THE MOON	
DIGITAL ALBUMS	#1	J. COLE / COLE WORLD: THE SIDELINE STORY	
INTERNET ALBUMS	#1	BLINK-182 / NEIGHBORHOODS	
INDEPENDENT ALBUMS	#1	WILCO / THE WHOLE LOVE	
MUSIC VIDEO SALES	#1	NIRVANA / LIVE AT THE PARAMOUNT	
RINGTONES	#1	LIL WAYNE / HOW TO LOVE	



29

FEATURES
29 BEYOND THE T-SHIRT BOOTH
 Today's merchandise business is strong—and growing.
SPECIAL FEATURE
35 LATIN MUSIC'S SURE BET Las Vegas to host 12th annual Latin Grammy Awards.

UPFRONT
4 STEVE JOBS 1955-2011 Remembering the Apple visionary and his impact on the music business.
18 On The Road
20 Latin

MUSIC
41 I'M ONE ONE Joe Jonas grows up his sound on solo debut.
 Women swoon.
42 6 Questions: Peter Gabriel
44 Reviews
46 Happening Now

IN EVERY ISSUE
48 Marketplace
49 Over the Counter
49 Market Watch
50 Charts
65 Backbeat

ON THE COVER: Steve Jobs by Kimberly White/Corbis

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
 Visit Billboard.com as we celebrate 15 years of "South Park" with the toon's 15 most memorable music moments, and as we take an interactive, video-infused map tour of streets named for musicians.

Events

FUTURE SOUND
 Billboard's FutureSound event, in association with Loeb & Loeb, is set for Nov. 17-18 in San Francisco. Keynotes include Turntable.fm's Seth Goldstein and SV Angel's Ron Conway. More: 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. Speakers have been announced. For more, go to filmandtvmusic-conference.com.

TOURING

The Billboard Touring Conference & Awards, presented by ShowClix, are Nov. 9-10 at the Roosevelt in New York. Panels and speakers have been announced. Details at billboardtouring-conference.com.

UP FRONT

OBITUARY BY ANTONY BRUNO AND KYLE BYLIN

Steven Paul Jobs 1955-2011

That a man who never played an instrument or so much as sang a note professionally could be considered one of the greatest rock stars of this generation speaks to the impact that Steve Jobs had on the music industry and the legacy he leaves behind.

At a moment of perilous transition for the recording industry, Jobs emerged as a bold and innovative leader. He rolled out the first handheld digital media player to go mainstream. He negotiated licensing deals with major-label executives to launch the first successful—and now market-leading—digital music store. And when things got contentious with his label partners, he reframed the debate by going straight to the music-buying public with a well-timed interview or blog post, accusing labels of “getting a little greedy” in 2005 when they wanted to raise prices at iTunes, or calling on them in 2007 to drop digital rights management (DRM) restrictions on downloads.

By dint of his strategic brilliance, an unerring sense of what consumers want and a lamentable lack of viable alternatives being generated by other music and technology companies, Jobs became by default the principal architect of the recording industry’s digital strategy, mapping out the way forward.

“We needed something compelling that the consumer would embrace,” recalls Paul Vidich, who was Warner Music Group executive VP when Apple launched the iTunes Music Store in 2003. “Jobs and Apple using our content created a compelling format and permanently altered the relationship between fans and music. He did it at a moment in time when there was a lot of chaos in the market.”

Al Smith, former senior VP for Sony Music Entertainment, agrees that Jobs played a pivotal role in the development of the digital music market. “Before Jobs, we couldn’t agree on anything,” Smith says. “We couldn’t talk to each other... It took someone like Jobs as an outsider to deal with everybody.”

Jobs was also an avid music fan. According to former Apple employees, his involvement in the music industry was a labor of love. He was personally involved in not only creating the iTunes digital retail system itself, but also in acquiring the music catalog he himself wanted to hear and make available on it. The most high-profile

example was his success in finally persuading the Beatles in 2010 to drop their resistance to make their catalog available for download.

But there were many more such cases of his personal involvement. He convinced Dr. Dre to make his catalog available digitally. He negotiated directly with Bono, Jimmy Iovine and manager Paul McGuinness at his kitchen table for the U2 iPod in 2004 (see page 23). He invited the acts he liked to perform at Apple’s many special media events. And, of course, Apple’s TV ads became a powerful promotional platform for recording acts ranging from Feist to U2 (see page 26).

RETURNING TO APPLE, LAUNCHING THE IPOD

Jobs didn’t assume the mantle of digital music trailblazer until the remarkable third act of his storied business career.

After starting Apple Computer in 1976 with Steve Wozniak and Ronald Wayne, Jobs helmed the company through its celebrated success with the pioneering Apple II and Macin-



tosh personal computers before being ousted from the company in 1985. He went on to build two other companies that would further cement his legacy: computer platform developer NeXT and animation studio Pixar. NeXT was acquired in 1996 by a then-troubled Apple, in a move that eventually brought Jobs back to the company he had co-founded.

Four years after his return, Jobs led

Apple—and, as it turned out, the entire entertainment industry—into a new frontier with the 2001 launch of the iPod, a digital music player that put “1,000 songs in your pocket,” as Apple touted at the time.

Initial reaction to the \$400 device wasn’t wholly positive: Some critics joked that its name was an acronym for “Idiots Price Our Devices,” a ding on its premium price.

Much of this derision stemmed from the fact that the market for MP3 players was pretty much a dud. The original Napster had introduced music fans to digital downloading, but for most consumers, those downloads remained on their computers, with only the savviest digital users dealing with the clunky experience of transferring song files to a portable player.

But what Apple designed in the iPod was nothing like the devices cluttering the market to date. It was intuitively designed, looked beautiful and had a cooler name. And it worked great with Apple’s music management software program iTunes (which wouldn’t become a retail store until 2003).

The combination was slick, easy and exactly what digital music fans were looking for. Jobs always stayed focused on what made sense for consumers, says Cameo Carlson, head of digital business development for Borman Entertainment and a former label relations and music programming manager at Apple: “What does that consumer want? What do they need? How do they use products and services? And I think that’s what makes him very different.”

The iPod/iTunes ecosystem was warily received by the music business. Labels interpreted Apple’s 2001 “Rip. Mix. Burn.” advertising campaign to promote iTunes as an attempt to le-

gitimize all the illegally downloaded music that consumers had on their hard drives.

Moreover, the iPod’s eventual dominance of the MP3 player market made it difficult for rivals to mount an effective challenge.


“The iPod became so ubiquitous that no other device sold in the marketplace,” says Larry Kenswil, former president of Universal Music Group’s eLabs division. “Because no other devices sold, no other formats could get a foothold in the marketplace... Once the iPod spread and became the music player of choice, the marketplace for Rhapsody and the latter-day Napster became very small because [they weren’t compatible with] the player that people already owned.”

But working with Apple also reaped benefits for labels, as the company used iPod ads to showcase hip new music. The first ad featured the Pro-Pellerheads, while the Black Eyed Peas got their first big break with an Apple synch placement for “Hey Mama.”

But the bigger impact was on how fans suddenly began interacting with music. iTunes helped popularize the idea of making playlists for different occasions. And the shuffle feature helped them rediscover tracks otherwise long forgotten in the depths of their music library. Of course, this was just the beginning.

LAUNCHING ITUNES, USHERING IN ERA OF DIGITAL MUSIC RETAILING

It was in the creation of the iTunes Music Store that Jobs’ personality and negotiating style really made a difference. Labels at the time saw the iPod as a way to listen to illegally downloaded music on the go. They were casting

A photograph of Steve Jobs, the co-founder of Apple, clapping his hands. He is wearing his signature black turtleneck and glasses. The background is dark, and the lighting is focused on him. The image is part of a magazine spread, with a blue header at the top and a white footer at the bottom.

“He stepped past everything going on and put together a way to deliver music without worrying about compatibility problems. He forced the industry to follow. He ended the bullshit.”

—AL SMITH, FORMER SONY MUSIC ENTERTAINMENT SENIOR VP

STEVE JOBS in 2006 during a press event at the Yerba Buena Center for the Arts in San Francisco.

For more coverage of Steve Job's legacy, and the complete interview with U2 manager Paul McGuinness (see page 23), go to Billboard.biz.

about for a legitimate way to sell music digitally, and all their internally built efforts were failing.

Given the desperation in the air, Jobs didn't need to turn on the charm too high to get them onboard. He simply presented himself as the answer to their problems, and the rest took care of itself.

Former Warner executive VP Paul Vidich recalls an early meeting with Jobs, who rocked back and forth in his chair in obvious frustration as he listened to Warner execs explain their digital plans. "I don't want to talk about what you guys are doing," Vidich recalls Jobs finally saying, noting that he began to say, "You guys have always had your head up your," but diplomatically opted not to finish his sentence. Warner was ultimately the first major to strike a deal with iTunes.

The industry as a whole was so mesmerized with the slick interface and intuitive navigation of iTunes that the implications of the terms it demanded didn't immediately appear obvious.

For the traditional music industry, the 99 cent per-track price point—de-bundled from the album—gave consumers less of a reason to buy albums.

While digital tracks were growing, they didn't make up for the decline in album sales in both digital and physical formats, leading many in the music business to question the logic of the transition, even if it was an inevitable one.

Even more interesting is the effect this had on other digital music services. The deal Jobs struck gave 70% of each sale to the labels and publishers, with Apple keeping only 30%. That's a thin profit margin, but Apple didn't care—it could afford to run iTunes on a break-even basis while it raked in the cash from the iPod.

Other digital music services didn't

STEVE JOBS hugs **JOHN MAYER** following the artist's performance at Macworld 2007 at the Moscone Center in San Francisco.



music failed because there was just no margin there. That was what got the labels onboard. He made it such that there was no way for anybody else to make any money, and that gave Apple a huge portion of the market share."

Then there was the issue of DRM, insisted on by the labels, the ramifications of which grew far beyond what

Thanks to the success of the iPod and the restrictions of DRM, Apple soon captured an estimated 80% of the digital music market.

But to just look at revenue splits and user interface designs isn't enough to fully appreciate what Jobs brought to iTunes. His mere opinions helped shape the market by what he didn't do as much as what he did.

Take subscription music. Jobs from the very beginning looked down on the model, because he didn't personally think that's what consumers wanted.

"He probably had a role in the slow development of the streaming business by criticizing it with some frequency," former Napster CEO Chris Gorog says. "Days after [Napster's rebirth as a legitimate subscription service], Apple put out a press release comparing iTunes' great success versus Napster 2.0's still-developing opening numbers. Jobs followed this by giving media interviews explaining that 'nobody wants to rent music'—attacking Napster's subscription model. This was like the hare circling back to jump up and down on the turtle. It made us mad, and then it made us laugh. He was awesome."

JUMP-STARTING THE SMARTPHONE MARKET

The debut of the iPhone in 2007 revolutionized the mobile business, both from the perspective of hardware manufacturing (particularly with its touchscreen

interface), but more importantly by the way content is acquired through them. The App Store model largely removed wireless carriers from the content retailing equation, allowing developers, service providers and media/entertainment companies to reach mobile consumers directly.

It also had a profound impact on the digital music business by essentially mobilizing any service that could create an app. Before the iPhone, custom Internet radio, subscription music and music-ID companies, among others, had yet to find their legs and their lack of mobility inhibited their ability to grow. To take mind share away from established players like commercial radio and TV, make accessing music as compelling as owning it and, ultimately, let users identify songs while they're out, these services needed a connected device that enabled users to take their services on the go.

And the iPhone turned out to be exactly that: the platform that freed Web-based music services from the chains of a computer and make them mobile. Due to the frenzy surrounding the device and the subsequent app downloading craze, mobile usage of Pandora, Slacker, Rhapsody and Shazam

skyrocketed, reinvigorating users with a sense of enthusiasm for music.

Once mobile, Pandora and Slacker allowed listeners to take the customized stations they made online and take them places they hadn't been experienced before. For many new users, this may have been the first time they'd ever heard a radio station tailored to match their tastes and one that they could give feedback to in real time. The popularity of these services caught the attention of terrestrial radio giant Clear Channel, which recently rolled out the ability to create custom channels on its iHeartRadio app.

Where all of this leads remains to be seen. Apple can be expected to remain an innovator. But it will now have to soldier on without Jobs' charisma and his ability to cajole media and entertainment chieftains to venture out into new terrain.

"He stepped past everything going on and put together a way to deliver music without worrying about compatibility problems," former Sony exec Smith says. "He forced the industry to follow. He ended the bullshit." ■■■

Billboard chart manager Kyle Bylin (@kbylin) oversees the social/streaming media charts.

“Jobs and Apple, using our content, created a compelling new format and permanently altered the relationship between fans and music.”

—PAUL VIDICH, FORMER EXECUTIVE VP, WARNER MUSIC GROUP

have that luxury. They had to make that same deal that Apple was giving, only without the benefit of a brisk hardware-selling business to offset the losses.

"He made it very difficult for anybody else to be a retailer of digital music because the margin structure that was set up was very advantageous for labels and very disadvantageous for anybody else," says Dave Goldberg, founder of Launch.com and former head of Yahoo Music. "All the others who tried to get into the business of selling digital

they could have ever predicted. Apple's DRM implementation used a proprietary system called FairPlay, which worked only within the ecosystem of Apple's devices. The company refused to license it to other digital retailers, meaning any music bought in DRM form from those services wouldn't play on the iPod. This was particularly frustrating for subscription services.

At the time of the iTunes negotiations, Apple accounted for only about 5% of the personal computer market.

For more on Steve Jobs and his impact on the music industry, turn to page 21. >

TAMPA BAY

50,548

ATTEN
DANCE



THANK YOU, KENNY!

SATURDAY MARCH 19



RAYMOND JAMES STADIUM®

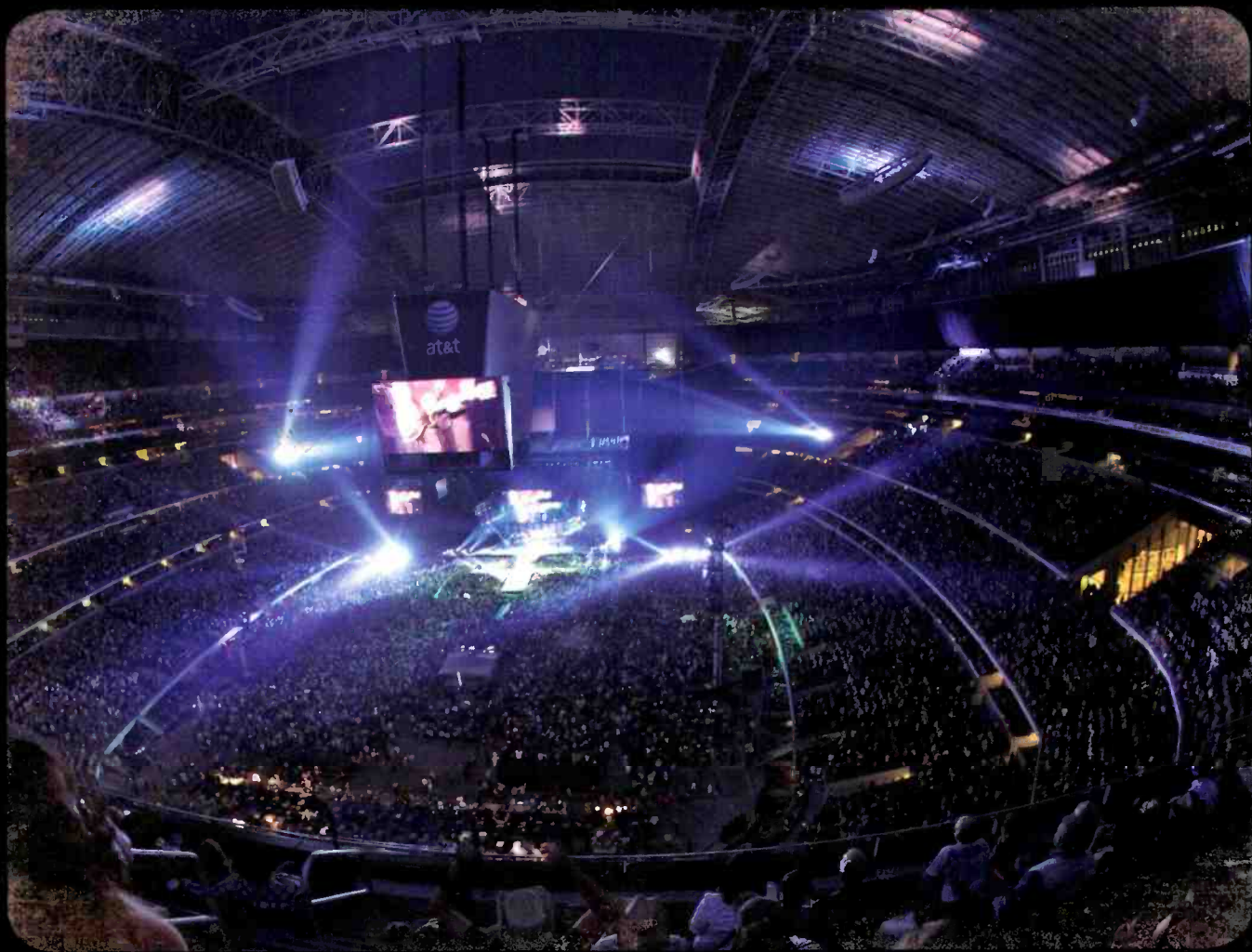
proudly managed by



DALLAS, TX

46,551

**ATTEN
DANCE**



**SATURDAY
APRIL 16**

**THANK YOU,
KENNY!**



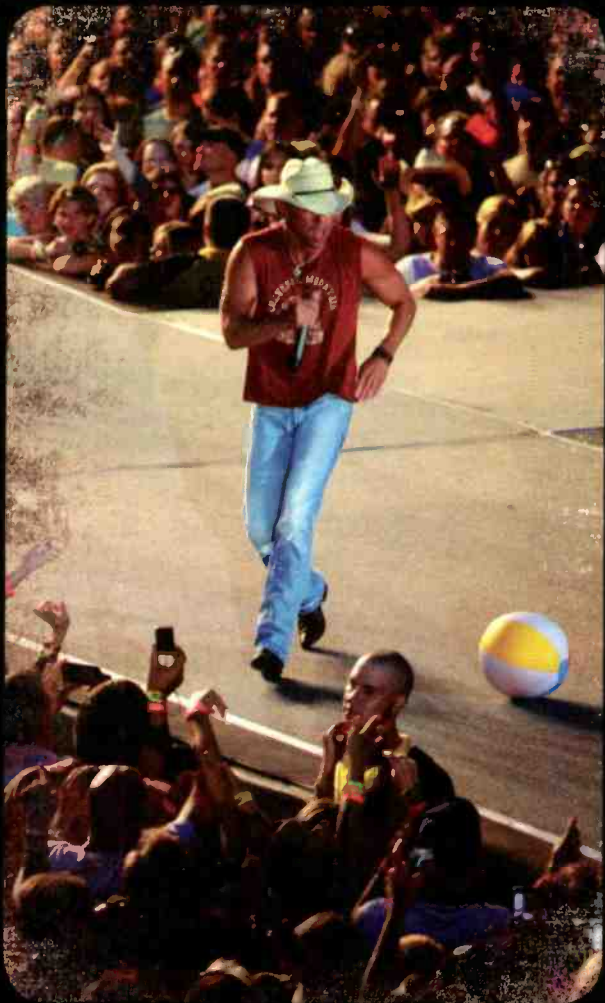
COWBOYS STADIUM



WASH, DC

52,390

**ATTEN
DANCE**



**THANK YOU,
KENNY!**

**SATURDAY
JUNE 4**

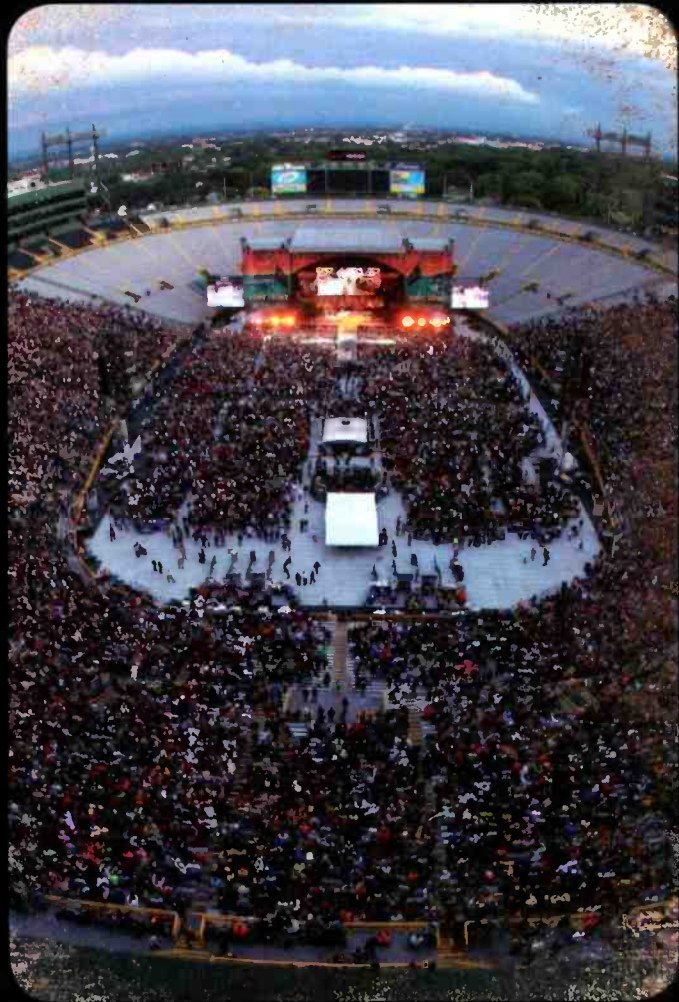


FedExField



GREEN BAY

45,446 **ATTEN
DANCE**



**THANK YOU,
KENNY!**

**SATURDAY
JUNE 11**



PMI
ENTERTAINMENT
group



PHILADELPHIA

54,166

**ATTEN
DANCE**



**THANK YOU,
KENNY!**

**SATURDAY
JUNE 18**



Lincoln Financial Field®



PITTSBURGH

53,753

**ATTEN
DANCE**



**THANK YOU,
KENNY!**

**SATURDAY
JULY 2**



KANSAS CITY

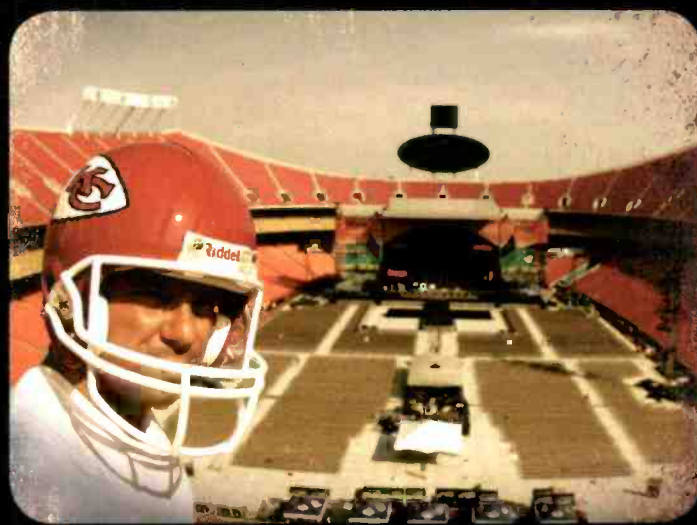
52,523

**ATTEN
DANCE**



**THANK YOU,
KENNY!**

**SATURDAY
JULY 30**



ARROWHEAD



NEW JERSEY NEW YORK

55,239

ATTEN
DANCE



SATURDAY
AUGUST 13

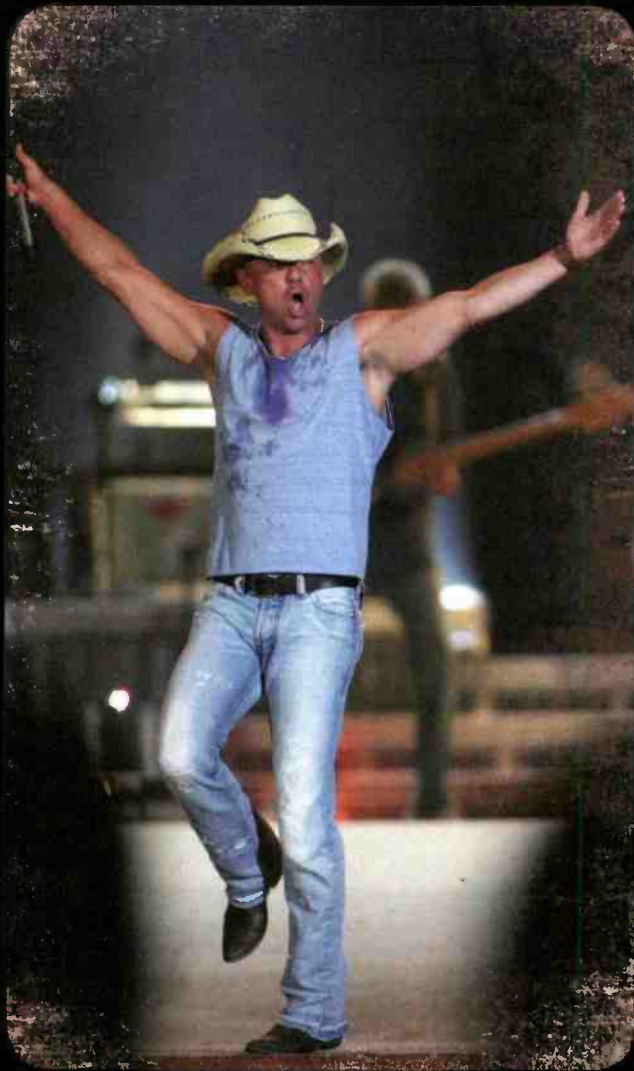
THANK YOU,
KENNY!



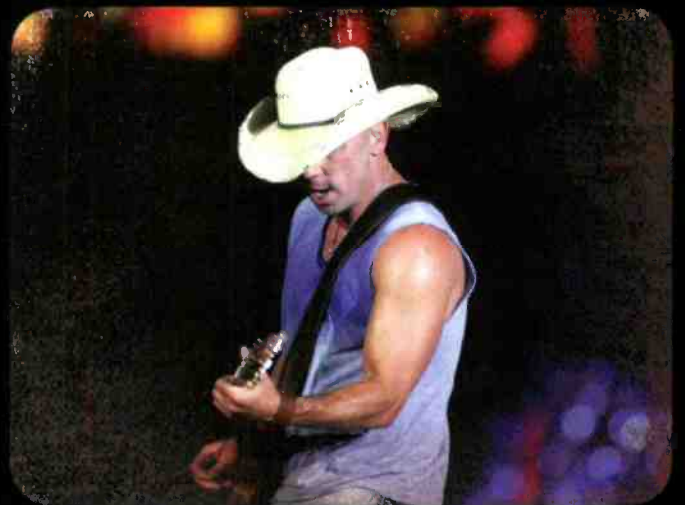
D E T R O I T

48,225

**ATTEN
DANCE**



**THANK YOU,
KENNY!**



**SATURDAY
AUGUST 20**



FOXBORO

106,755

**ATTEN
DANCE**



**AUGUST 26
AUGUST 27**

**THANK YOU,
KENNY!**



KENNY CHESNEY

AND TMG

10 YEARS



**10,000,000
TICKETS SOLD**



**THANK YOU,
KENNY!**

**FROM LOUIS, ROME, KATE & RYAN
SPECIAL THANKS TO DALE, CLINT, MIKE & TIFFANY**



STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1. Title of Publication: Billboard
2. Publication No. 0056-1000
3. Date of Filing: Oct. 1, 2011
4. Frequency of Issue: Weekly except the first and third weeks in January, the first week in March, the first week in May, the third week in July and the last week in December
5. No. of Issues Published Annually: 46
6. Annual Subscription Price: \$299
7. Complete Mailing Address of Known Office of Publication: Prometheus Global Media LLC, 770 Broadway, New York, N.Y. 10003-9595
Contact: Lou Bradfield, 646-725-0105
8. Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: Prometheus Global Media LLC, 770 Broadway, New York, N.Y. 10003-9595
9. Full Names and Complete Mailing Address of Publisher, Editor and Managing Editor; Publisher: Lisa Ryan Howard, 770 Broadway, New York, N.Y. 10003-9595. Editor: William Werde, 770 Broadway, New York, N.Y. 10003-9595
10. Owner: Prometheus Global Media LLC, 770 Broadway, New York, N.Y. 10003-9595
11. Known bondholders, mortgagees and other security holders owning or holding 1% or more of total amount of bonds, mortgages or other securities: None
12. N/A
13. Publication Title: Billboard
14. Issue Date for Circulation Data: July 9, 2011
15. Extent and Nature of Circulation:

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
--	--	---

A. Total No. of Copies (net press run)	24,870	22,458
B. Paid Circulation		
1. Mailed Outside-County Paid Subscriptions stated on PS Form 3541	8,672	8,808
2. Mailed In-County Paid Subscriptions Stated on PS Form 3541	0	0
3. Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Paid Distribution Outside USPS	1,216	1,242
4. Paid Distribution by Other Classes of Mail Through the USPS	4,787	4,667
C. Total Paid Distribution	14,675	14,717
D. Free or Nominal Rate Distribution		
1. Outside-County Copies	3,503	1,945
2. In-County Copies	0	0
3. Copies Mailed at Other Classes	0	0
4. Free Distribution Outside the Mail	1,744	1,303
E. Total Free Distribution	5,247	3,248
F. Total Distribution	19,922	17,965
G. Copies Not Distributed	4,948	4,493
H. TOTAL	24,870	22,458
I. Percent Paid and/or Requested Circulation	73.66%	81.92%

16. Publication of Statement of Ownership is required and will be printed in the Oct. 15, 2011, issue of this publication.

17. I certify that all information furnished on this form is true and complete.

Lisa Ryan Howard, Publisher, 9/30/11

UPFRONT

Rednecks Conquer Europe

Rebel rock band Black Stone Cherry clicks on overseas stages

Black Stone Cherry would seem an unlikely candidate to become a European rock festival mainstay, given its roots in backwoods Kentucky. But during the past few years, the band has played the Download Festival in Donington, England; Rock Im Park in Nuremberg, Germany; and the Metalway Festival in Zaragosa, Spain; and it headlines at midsize rooms across continental Europe and bigger venues in the United Kingdom.

"Three, four albums in, and the U.S. is starting to catch on to what we're doing when England has been with us since day one," vocalist **Chris Robertson** says. "I don't know what it is about a bunch of rednecks that they love over there so much."

Robertson, bassist **Jon Lawhon** and drummer **John Fred Young** started BSC in the same Metcalfe County practice house that spawned **the Kentucky HeadHunters**. "When the three of us were playing, it was covers and blues jams, it wasn't any heavy rock'n'roll until we got this guy," Lawhon says, referring to guitarist **Ben Wells**.

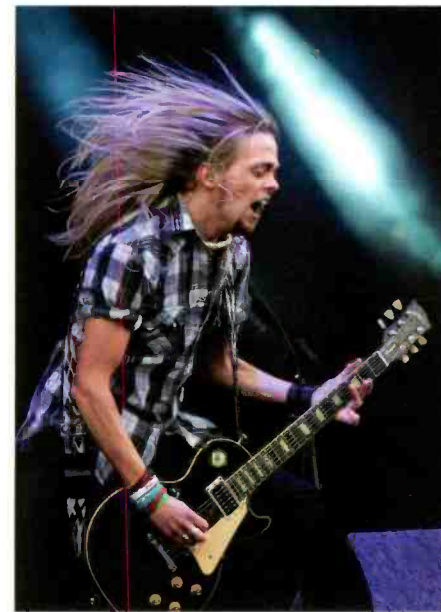
Wells lived down the road in Glasgow, but had trouble finding bandmates as serious about music as he was. He was nervous when he first showed up at the practice house, but he shouldn't have been; he had gear. "Chris and I were using little combo amps and John Fred was playing his uncle's double-kick Sonar OE75," Lawhon recalls. "Ben shows up with a 412 cabinet, a 212 combo amp, three guitars, and we're like, 'This dude's ready to tour!'"

The HeadHunters' **Richard Young**, father of BSC's John Fred, took an interest in the band and booked it at biker rallies normally reserved for classic rock and edgy country acts. The group managed to find shows in neighboring states and as far north as Michigan, with Wells' father often driving the group around in a van.

While still in high school, the BSC members developed a plan to get gigs. "We'd look up all the bands we were into, go to their websites and look at their tour dates, and if they were anywhere near us—say, within 200 miles—we'd write down the club, go to the club website, find out who the promoter was or the contact, write them all down on a sheet and then come down here to the practice house and call these clubs and ask if there was any opening bands," Wells says. "Sometimes it worked, sometimes it didn't."

One time it did work was when **Shinedown**, a band that everyone in BSC admired, played Elizabethtown, Ky., about 40 miles away. Richard Young finagled the band a slot on the show, and Shinedown took a liking to BSC. Former Shinedown guitarist **Jasin Todd** turned on manager **Bill McGathy** at In De Goot Management in New York to BSC. Suddenly, there were New York showcases and label interest.

McGathy had heard enough to convince himself to visit the practice house on his own. He signed Black Stone Cherry to a management contract, and a record deal with Roadrunner soon followed. The debut album *Black Stone Cherry*



Blame it on the boom boom: Black Stone Cherry's **BEN WELLS** performing in June at the Download Festival in England's Donington Park.

came out in June 2006 and BSC hit the road in a six-passenger Yukon the members bought with \$45,000 left over from their recording budget. The group toured with **Saliva**, **Buckcherry**, **Staind**, **Three Days Grace** and **Hinder**, and moved up to a bus within a year.

BSC first hit Europe in 2007, touring in a six-bunk "short bus" that came with a driver who alternated between yoga and cocaine. Before long, BSC was a big deal overseas, which surprised the band. "I expected the Southeast and Midwest to be the first true explosion for us," Lawhon says. "But it happened in the U.K."

The development of BSC isn't unlike Nashville-based **Kings of Leon**, who broke big in the United Kingdom and Europe well before getting stateside traction.

Today in Germany, BSC headlines up to 1,500-capacity rooms, and the band plays to 500-800 seats across the rest of Europe. "But when you get to England, Scotland, Wales and Ireland, it's 2,500-4,500, on our own, selling them out," Robertson says.

BSC just completed the Carnival of Madness tour, and on Oct. 20 starts opening for **Alter Bridge** in continental Europe, then co-headlining in the United Kingdom. The act is booked by **Steve Kaul** at the Agency Group, while X-Ray Touring handles Europe and the United Kingdom.

And if the growth trajectory is less than straight up, that's fine. "As long as fans keep coming, the slow, steady pace, as long as it's going up, is great," Young says. Wells adds, "It's the old tortoise and the hare thing."

The Billboard Touring Conference & Awards will be held Nov. 9-10 at the Roosevelt Hotel in New York. For more information and to register, go to billboard-touringconference.com.

On The Road

RAY WADDELL



Entertainment's MUST READ



SUBSCRIBE NOW
THR.COM/SUBSCRIBE

Save **63%**
OFF THE COVER PRICE

THE **Hollywood** REPORTER

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$19,902,224 \$215/\$60	LOLLAPALOOZA Grant Park, Chicago, Aug. 5-7	270,000 three days	C3 Presents
2	\$15,446,113 \$185/\$50	AUSTIN CITY LIMITS MUSIC FESTIVAL Zilker Park, Austin, Sept. 16-18	225,000 three days	C3 Presents
3	\$5,371,167 \$225/\$90	THE BIG 4: METALLICA, SLAYER, MEGADETH, ANTHRAX Yankee Stadium, Bronx, N.Y., Sept. 14	41,762 sellout	New York Yankees
4	\$3,123,470 (868,988 nuevos soles) \$307.04/\$21.59	RED HOT CHILI PEPPERS, FOALS Estadio Nacional, Lima, Peru, Sept. 14	38,712 sellout	Evenpro/Water Brother
5	\$2,872,945 \$500/\$250/ \$175/\$55	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, Sept. 28, 30, Oct. 1-2	16,694 four sellouts	Caesars Entertainment
6	\$2,676,920 (4,801,450 reais) \$278.76/\$55.75	RED HOT CHILI PEPPERS, FOALS Arena Anhembi, São Paulo, Sept. 21	27,267 28,900	Evenpro/Water Brother, XYZ Live
7	\$2,375,532 \$215/\$150/ \$79.50/\$54.50	STEELY DAN, SAM YAHLE Beacon Theatre, New York, Sept. 14, 16-17, 19-20, 22-23	18,428 19,376 seven shows four sellouts	Live Nation
8	\$2,283,360 (4,177,650,000 pesos) \$166.76/\$66.70	RED HOT CHILI PEPPERS, FOALS Parque Simón Bolívar, Bogotá, Colombia, Sept. 11	19,654 25,000	Evenpro/Water Brother
9	\$2,105,710 (3,924,150 reais) \$241.47/\$53.66	KATY PERRY, NATALIA KILLS Chácara do Jockey, São Paulo, Sept. 25	22,784 24,500	Evenpro/Water Brother, XYZ Live
10	\$1,615,710 (2,694,244 reais) \$239.88/\$107.94	JUDAS PRIEST, WHITESNAKE Arena Anhembi, São Paulo, Sept. 10	18,093 35,000	T4F-Time For Fun
11	\$1,316,170 (1,345,167 Australian) \$139.29/\$113.94	MÖTLEY CRÜE, BRET MICHAELS, DOC NEESON Rod Laver Arena, Melbourne, Australia, Sept. 24	10,173 10,967	McManus Entertainment
12	\$1,304,890 (2,058,652 reais) \$190.16/\$28.52	SERTANEJO POP FESTIVAL: MARIA CECÍLIA AND RODOLFO & OTHERS Expominas, Belo Horizonte, Brazil, July 16-17	21,366 30,000 two shows	Evenpro/Water Brother, XYZ Live
13	\$1,206,870 (635,188,000 colón) \$85.50/\$32.30	RED HOT CHILI PEPPERS, KEEP THE GAP Estadio Nacional de Costa Rica, San José, Costa Rica, Sept. 12	20,716 25,300	Evenpro/Water Brother
14	\$1,016,440 (1,001,861 Canadian) \$153.70/\$92.83	ELTON JOHN General Motors Centre, Oshawa, Ontario, Sept. 9	7,327 sellout	Live Nation, Global Spectrum
15	\$983,252 (1,599,013 reais) \$184.47/\$30.75	SERTANEJO POP FESTIVAL: GUILHERME AND SANTIAGO & OTHERS Chácara do Jockey, São Paulo, Aug. 13-14	18,251 28,000 two shows	Evenpro/Water Brother, XYZ Live
16	\$949,196 \$59.50/\$49.50/ \$39.50	FOO FIGHTERS, RISE AGAINST, MARIACHI EL BRONX Izod Center, East Rutherford, N.J., Sept. 26	18,324 sellout	Metropolitan Talent Presents, Live Nation
17	\$928,390 (\$920,972 Canadian) \$85.18/\$20.16	KEITH URBAN, THE BAND PERRY Rexall Place, Edmonton, Alberta, Sept. 21	12,731 12,750	Live Nation
18	\$909,479 (€640,609) \$120.68/\$56.79	GEORGE MICHAEL O2 World, Berlin, Sept. 5	10,276 11,325	Semmel Concerts, Peter Rieger Konzertagentur
19	\$889,597 (\$907,531 Canadian) \$66.17	PEARL JAM, MUDHONEY Rexall Place, Edmonton, Alberta, Sept. 23	13,673 13,933	Paul Mercs Concerts
20	\$784,558 \$195/\$125/\$85/ \$45	STEELY DAN, SAM YAHLE Citi Wang Theatre, Boston, Sept. 28, 30, Oct. 1	7,585 10,683 three shows	MSG Entertainment
21	\$742,963 \$1,500/\$49	AARP PRESENTS TONY BENNETT'S 85TH BIRTHDAY Staples Center, Los Angeles, Sept. 24	7,336 sellout	Goldenvoice/AEG Live, AARP
22	\$729,102 (\$744,627 Australian) \$979.15/\$146.87	PLACIDO DOMINGO, KATHERINE JENKINS Allphones Arena, Sydney, Sept. 30	3,369 4,100	I.L.S. Presents
23	\$689,937 \$89.50/\$59.50/ \$49.50	DEF LEPPARD, HEART AT&T Center, San Antonio, Sept. 24	9,601 13,564	Live Nation
24	\$681,872 \$65.50/\$25.50	TIM MCGRAW, LUKE BRYAN, THE BAND PERRY Jiffy Lube Live, Bristow, Va., Aug. 13	18,604 23,227	Live Nation
25	\$667,152 \$59/\$49/\$39	DEF LEPPARD, HEART Minnesota State Fair, St. Paul, Minn., Aug. 26	12,698 13,237	Minnesota State Fair
26	\$664,852 \$74.25/\$29.75	TIM MCGRAW, LUKE BRYAN, THE BAND PERRY Verizon Wireless Music Center, Noblesville, Ind., July 17	21,188 25,679	Live Nation
27	\$664,186 \$119/\$89/\$55/ \$29	DEF LEPPARD, HEART Sprint Center, Kansas City, Mo., Aug. 27	8,637 13,068	Live Nation
28	\$636,494 \$127.50/\$27.50	SADE, JOHN LEGEND Frank Erwin Center, Austin, Sept. 7	8,476 10,967	Live Nation
29	\$631,843 (\$623,288 Canadian) \$90.73/\$29.90	DEF LEPPARD, HEART Molson Canadian Amphitheatre, Toronto, Aug. 16	12,050 16,000	Live Nation
30	\$625,751 \$125/\$79.50/ \$59.50/\$24.75	DEF LEPPARD, HEART Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Sept. 23	11,712 15,758	Live Nation
31	\$610,939 \$75.75/\$30.25	TIM MCGRAW, LUKE BRYAN, THE BAND PERRY USANA Amphitheatre, West Valley City, Utah, Aug. 6	14,702 17,630	Live Nation
32	\$607,118 (\$628,688 Australian) \$868.77/\$124.66	PLACIDO DOMINGO, KATHERINE JENKINS Rod Laver Arena, Melbourne, Australia, Oct. 3	3,389 6,444	I.L.S. Presents
33	\$599,052 \$76/\$23.25	TIM MCGRAW, LUKE BRYAN, THE BAND PERRY Comcast Center, Mansfield, Mass., July 24	14,059 16,578	Live Nation
34	\$592,389 \$125/\$79/\$59/ \$39	DEF LEPPARD, HEART MGM Grand Garden, Las Vegas, Sept. 4	7,246 12,311	Live Nation
35	\$585,213 \$85/\$55	BRUNO MARS Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Sept. 8	8,183 sellout	Evenpro/Water Brother, Lincoln Road Productions

If You Own or Control Exclusive Rights In Sound Recordings and/or Musical Compositions That Were Transmitted By Sirius Satellite Radio During the Time Period November 1, 2005 - August 26, 2011

Your Rights May Be Affected and You May Be Entitled To a Benefit Notice of Class Action Settlement and Right to Opt Out

Purpose: This is intended to provide notice to members of a class action settlement in the action *Nota Music Publishing, Inc., et al. v. Sirius Satellite Radio, Inc.*, 06-cv-6307 (AKH) (S.D.N.Y.), pending in the U.S. District Court for the Southern District of New York. If you are a member of one of the Settlement Classes, it advises you of your right to either participate in or exclude yourself from this class action.

How Do I Know If I Am a Class Member? The Settlement Classes include all persons or entities who own or control (in whole or in part) exclusive rights in at least one sound recording and/or musical composition transmitted by the Sirius Service at least one time during the time period November 1, 2005 through August 26, 2011. You may refer to your SoundExchange, ASCAP, BMI or SESAC statements to determine whether or not sound recordings and/or musical compositions you own or control were transmitted by the Sirius Service during the relevant period.

You may review or obtain the formal Settlement Notice by going to www.notavsirius.com. If you have not received the formal Settlement Notice by mail, then you must register with the Settlement Administrator (The Garden City Group, Inc.) in order to receive future communications, Notice, and a Proof of Claim form. If you are a member of one of both Settlement Classes, you must file a Proof of Claim in order to share in the settlement proceeds. The deadline to file a Proof of Claim form is April 6, 2012. If you are a member of either Settlement Class, but do not file a Proof of Claim, you will still be bound by the releases set forth in the Settlement Agreement, and will be deemed to have waived the right to object to the Settlement Agreement in any action or proceeding, including an appeal, if the Court enters an order approving the Settlement. You may register online at www.notavsirius.com or by downloading and mailing your completed Registration Form to the Settlement Administrator at the address below. You may also contact the Settlement Administrator by telephone at 1-888-885-9692.

What Is This Lawsuit About? Plaintiffs allege that Sirius, from on or about November 1, 2005 forward has, by virtue of its activities in connection with certain Sirius Recording Devices (which are capable of making recordings from the Sirius Service), infringed and violated Plaintiffs' and members of the Settlement Classes' rights under federal and New York law. Sirius denies these claims. The Court has not ruled on the merits of Plaintiffs' claims or the defenses asserted by Sirius. This Notice does not imply that

the Court has found that Sirius violated the law. To resolve the claims against it, Sirius has agreed to pay \$2,224,133 and has agreed to remedial and other relief as set forth in the Settlement Agreement.

AS IS SET FORTH IN THE SETTLEMENT NOTICE, IF YOU DO NOT TIMELY SUBMIT A WRITTEN NOTICE TO OPT OUT OF THE SETTLEMENT, YOU WILL BE BOUND BY THE TERMS OF THE SETTLEMENT AGREEMENT. IF YOU CHOOSE TO EXCLUDE YOURSELF FROM THE SETTLEMENT, YOU WILL NOT BE ABLE TO SHARE IN THE SETTLEMENT PROCEEDS, AND YOU WILL NOT BE BOUND BY ORDERS OF THE COURT.

What Steps Should I Take If I Want to Opt Out? The Court will exclude you from the Sound Recording Settlement Class and/or the Musical Composition Settlement Class only if you make a written request for exclusion, which must be postmarked and mailed to the address below by **no later than November 25, 2011**. You must supply the following information with your opt out notice: (1) your name, address, and phone number; (2) all trade names or business names and addresses that the Settlement Class Member has used, as well as any parents, subsidiaries or affiliates; (3) the name of the action *Nota Music Publishing, Inc., et al. v. Sirius Satellite Radio Inc.*, 07-cv-6307 (AKH) (S.D.N.Y.); and (4) a signed statement that "I/we hereby request that I/we be excluded from the Sound Recording/Musical Composition Settlement Class in *Nota Music Publishing, Inc., et al. v. Sirius Satellite Radio Inc.*, 07-cv-6307 (AKH) (S.D.N.Y)." Your request for exclusion must be mailed to:

In re Sirius Satellite Radio
Copyright Litigation
c/o The Garden City Group, Inc.
P.O. Box 9739
Dublin, OH 43017-5639

A Fairness Hearing will be held on January 9, 2012 at 10:00 a.m. before the Honorable Alvin K. Hellerstein at the Daniel Patrick Moynihan United States Courthouse, 500 Pearl Street, New York, New York, Courtroom 14D, to consider the fairness, reasonableness, and adequacy of the Settlement Agreement.

Do I Need to Hire My Own Lawyer? You do not have to hire your own lawyer. But you can if you want to, and have that lawyer make an appearance on your behalf, at your own cost.

Again, for more information, go to the website www.notavsirius.com, or call 1-888-885-9692.

www.notavsirius.com

1-888-885-9692

Blazing His Own Trail

Pepe Aguilar readies string of pop and mariachi releases

While many artists are just now changing the way they do business, Mexican star **Pepe Aguilar** did so more than 10 years ago, when he parted ways with Mexican label Musart.

From that point on, Aguilar—the son of legendary Mexican singer **Antonio Aguilar**—recorded with Sony, Univision Records and EMI, releasing both pop and mariachi albums that

amassed sales of 1.7 million in the United States, according to Nielsen SoundScan. But all his label relationships were licensing deals that let him retain ownership of his masters.

Now, Aguilar has struck a slightly modified deal in the United States and Puerto Rico with Universal-dis-

tributed indie Venemusic, which last month released *Negociare Con la Pena*, an EP of pop tracks that feature Aguilar's oh-so-velvety voice with acoustic guitars, organic drums and percussion. Sony will handle distribution of the EP in Mexico.



Latin Notas

LEILA COBO

The set was produced by Aguilar with **Cheche Alara** and **Chuy Flores** and mixed by **Humberto Gattica** (**Josh Groban**, **Andrea Bocelli**). Tracks were penned by

longtime Aguilar collaborator **Fato**, with Aguilar co-writing two songs.

The seven-track collection (the seventh cut is a remix) is the first of several that will be released in quick succession. For November, Venemusic has scheduled a 12-track compilation of mariachi music, culled from Aguilar's

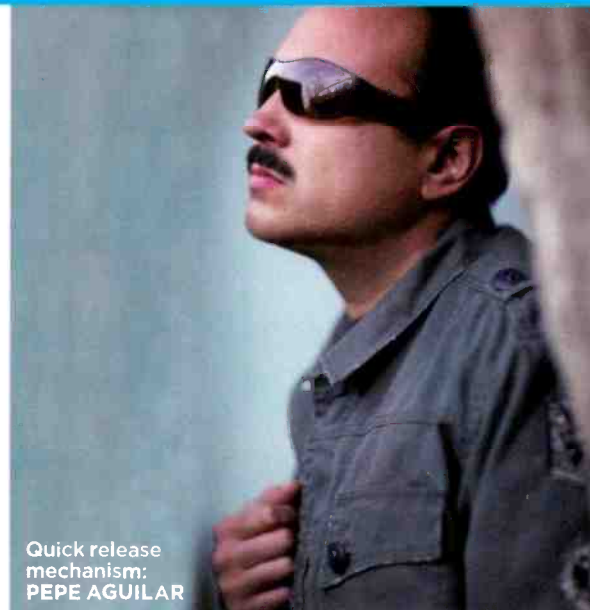
previous recordings. Then, another EP of new pop material will come out in 2012, followed by another compilation of mariachi tracks.

As part of his Venemusic deal, each of Aguilar's releases will be promoted through an extensive TV campaign on Univision-owned networks—Univision, Galavision and Telefuturo—with which Venemusic has partnerships.

"He's a very versatile artist in both genres," says **Jorge Pino**, VP of music for Venevision (which owns Venemusic), who previously tried to sign Aguilar to other labels he headed.

Aguilar says he's pleased with the creative freedom he has under the Venemusic deal. "We're at a completely different place now," he says. "I know what my music is worth. I'm not looking for a No. 1 [radio hit]. It's not important anymore."

Although TV is a major



Quick release mechanism: **PEPE AGUILAR**

focus of his new deal, he believes digital platforms are just as crucial. To that end, he's also launched his own social media company, Green Dream Social, which has clients both in and outside of the music industry.

Among Aguilar's projects is a reality music competition show titled "El Rey del Mariachi" (The King of Mariachi) that will launch in late October and seeks new singers in the genre. Aguilar is asking social media followers (close to 350,000 on Facebook and more than 600,000 on Twitter) to submit audio or video demos to his YouTube page. His followers will pick finalists, and the ultimate winner

will get a one-year contract with Aguilar that includes opening all his North American shows and recording an album on his label, Equinoccio Records. Green Street will provide all online presences.

Aguilar, meanwhile, is planning a small tour of six or seven stops before year's end. He'll perform new material in an intimate setting, much like he did for a Walmart "Acceso Total" session in August.

A major tour, he says, will launch in 2012—one he hopes will have his mariachi winner in tow.

—Leila Cobo

EN BREVE

VAZQUEZ LEAVES SONY MUSIC LATIN

Sony Music Latin longtime director of national publicity **Edith Vazquez** has left her post. Vazquez, who guided press campaigns for Sony artists large and small for 15 years, hasn't announced her future plans. Her departure is the latest in a series of changes at Sony Latin. In August, **Guillermo Page**, the label's senior VP of commercial and sales, also left the company. Meanwhile, West Coast VP of A&R and marketing **Nir Seroussi** has been promoted to a senior management position.

PITBULL TO STAR IN BUD LIGHT AD CAMPAIGN

Pitbull's crossover appeal has landed him a Bud Light campaign that will include digital, print and TV commercials scheduled to launch this month. The English- and Spanish-language ads are targeting a "multicultural" audience. Pitbull will sing "Bon Bon," and fans will be able to use their Shazam app by holding up their smartphones and tablets to their TVs to activate extra footage featuring the Cuban-American rapper. The ads will air on all major U.S. broadcast networks. —Justino Aguila

JENNI RIVERA LAUNCHES TALK SHOW

Regional Mexican singer **Jenni Rivera** is adding talk show host to her résumé. Starting Oct. 19, the songstress will debut "Jenni" on Estrella TV through Liberman Broadcasting, one of the largest Spanish-language broadcasters in the United States. The program will be taped in front of a live audience and focus on lifestyle and celebrity topics. Rivera also has a reality series on bilingual channel mun2 and is launching her own radio show, "Contacto Directo Con Jenni Rivera," airing this month on U.S. radio stations owned by Entravision. The artist, who in August renewed her contract with Universal Music Latin Entertainment/Fonovisa, is a Billboard Mexican Music Awards finalist in four categories, including female artist of the year. —JÁ

Please Mr. DJ

EMI Music Mexico's Vitamina imprint sees opportunity in remixes

Vitamina, the new compilation-focused EMI Music Mexico imprint, is embracing a do-it-yourself sensibility despite its major-label parent.

The leading force behind Vitamina is **Pablo Camarena**, who has spent the past 16 years in the music business, doing everything

from A&R to marketing pop, dance and electronica music in Mexico. Now he's parlaying his experience into launching Vitamina.

Since EMI Music Mexico is behind Vitamina, marketing won't take the traditional route. Instead, the label will be promoted at dance clubs, record stores

and online social networks tied to DJs, according to **Camarena**, who owns Presto Productions, a marketing and consulting firm in Mexico City.

Vitamina was born out of **Camarena's** work on various projects with EMI in the past two years. Launching a dance label with access to EMI's extensive catalog seemed like a no-brainer.

EMI Music Mexico managing director **Robbie Lear** says that he sees the label benefiting from branding opportunities, sponsorships and—since compilations aren't generally full-blown recording projects—a cost-effective operation.

Lear says the label will take advantage of merchandise tie-ins like T-shirts, caps and mugs. He also wants the music to be

heard in commercials.

In late September, the label released its first compilation: The two-disc *Weekend 01*, featuring remixes of **David Guetta's** "Gettin' Over You," **Katy Perry's** "Teenage Dream" and **Kylie Minogue's** "Get Outta My Way." But the project also includes music from Mexican DJ **Bsno**, who was tapped to create "Mi Amor," an original dance song. Collaborations with other DJs from Latin America are planned for the future.

Music from Mexican pop singers **Anahi**, **Belinda** and **Paty Cantu** is also included on the 28-track collection, which was mixed by DJs **Manzetti** and **Alex Ma**, among others.

Vitamina's goal is to release eight to 10 compilations per year, mostly built around songs by artists signed to, or distributed by, EMI, but also with tracks by independent DJs. The next release, as yet untitled, is scheduled to arrive near the end of the year and will also be spearheaded by **Camarena** and **Lear**, as well as label manager **Alvaro Gonzalez** and A&R representative **Fernando Grediaga**. Eventually, **Camarena** says, he hopes for Vitamina to expand internationally.

"We want to break the barrier between indie and the [major] record label," **Camarena** says. "We want to build a strong alliance and have the best of both worlds." —Justino Aguila



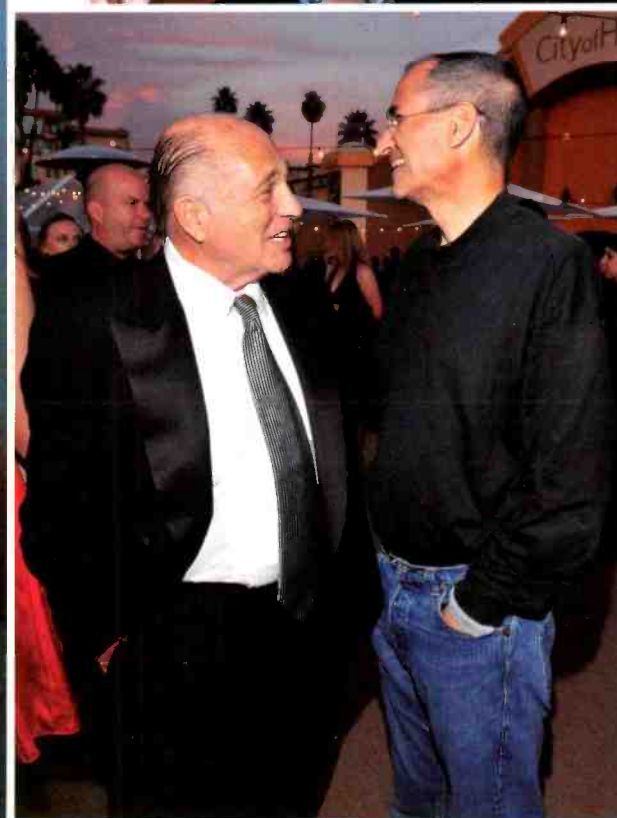
Mix master: **DJ BSNO** and Vitamina's "Weekend 01" (inset)



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



Clockwise from left: STEVE JOBS with ALICIA KEYS at a launch event for the European iTunes Music Store in London 2004; then-EMI Group CEO ERIC NICOLI and DAMON ALBARN with Jobs in London 2007; then-Universal Music Group chairman/CEO DOUG MORRIS and Jobs arrive at the 2008 Spirit of Life Award dinner in Santa Monica, Calif.



Step On The Gas And Wipe That Tear Away

AFTER THE DEATH OF ITS CHIEF VISIONARY, APPLE
FACES NEW CHALLENGES IN DIGITAL MUSIC—BUT WILL
REMAIN A CENTER OF INNOVATION

BY GLENN PEOPLES AND KYLE BYLIN

Apple's stock price the morning after Steve Jobs died belied the uncertainty created by his passing. Thirty minutes after trading opened, Apple was down just 0.36%. By midday it was up 1.1%. Its co-founder/chairman was gone, yet investor confidence in Apple remained unchanged.

And yet there's no denying that Jobs' death comes as Apple faces challenges on numerous fronts. The portable device marketplace essentially birthed by Apple has evolved into a fight to connect consumers to digital media from any device and at any time. The digital music market Apple created is being changed by nimble music startups that consider music downloads to be passé.

The big technology fight will be in the clouds. Google and Amazon have taken aim squarely at Apple's iTunes store and portable devices. Google's Android operating system is the U.S. smartphone market-share leader, and its purchase of Motorola gives it a significant hardware play as well. Its devices are connected to Google stores that sell apps and e-books, stream movies and store music. Meanwhile, Amazon's popular Kindle e-reader has evolved into the \$199 Kindle Fire tablet, a consumer gateway into the company's dominant e-commerce platforms and nascent Cloud Drive service.

Startups pose a challenge, too. For years, Apple has been steadfast in its skepticism about music subscription services. But the purchased download isn't generating as much excitement these days as the new streaming services entering the market. Upstarts like Spotify—ironically enabled by the Apple-led smartphone revolution—are jockeying for digital music's leadership position.

Apple's first response is iCloud, set to launch Oct. 12. iCloud will let users back up their files on Apple's servers—stored in the cloud—and access them from any Internet-connected

Apple device. Music, books and apps purchased at iTunes will be stored in the cloud. Past purchases can be downloaded to the same or other devices.

Music plays a key role in the second part of Apple's cloud strategy, iTunes Match. Set to debut at the end of this month in the United States (and later in other territories), iTunes Match will scan a user's hard drive to quickly create a duplicate collection in the user's iCloud library. Regardless of the original file's quality or its source—purchased, ripped from a CD, acquired elsewhere—matched songs will be digital rights management-free AAC files encoded at 256 kbps. Songs not matched to iTunes Match's licensed catalog of 20 million tracks can be uploaded individually. iTunes Match will cost \$25 per year.

Serious questions remain, however. Is Apple correct in its belief that consumers want to purchase and own their digital media? If not, how long can iCloud and iTunes Match hold off subscription and advertising-based competitors?

If Apple has an Achilles' heel in digital music, it could be in social media. The constant activity and sharing involved in streaming services fit with social media like hand in glove. Given unlimited access to millions of songs, a natural tendency is to share with friends and discover new music through what their friends are sharing.

The symbiotic relationship between social and streaming music was on full display at Facebook's Sept. 22 f8 conference. During the keynote presentation, Facebook CEO Mark Zuckerberg didn't share the stage with a representative of the download-to-own era of digital music. Instead, the spotlight went to Spotify CEO Daniel Ek, the perceived face of digital music's future. Spotify uses Facebook's social graph to build social features within its application. And through an integration with the redesigned Facebook page, Spotify users' activity can be instantly shared with their friends. Rdio, MOG and Rhapsody have been integrated, too.

Facebook's role of kingmaker shouldn't be underestimated. The service has 800 million global users. Its open application programming interface has allowed music companies of all stripes to build social elements into their products: Ticketmaster, Rdio, Pandora, Ticketfly, Turntable.fm and many others. And it's where people spend much of their time online. In May, 140.3 million Americans spent a total of 53.5 billion minutes on Facebook, according to Nielsen, about three times more than the 17.2 billion minutes spent at second-place Yahoo and 86 times more than the next-closest social network, Tumblr.

The budding friendships of Facebook and streaming services highlight the failure of Ping, the social network built into iTunes. A rare disappointment for Apple, Ping shows the inherent problems of competing with an open and dominant social network. Since 2003, consumers have been all too pleased to purchase, collect and experience music within the iTunes ecosystem. But Ping's closed-off experience doesn't lend itself to the constant sharing of today's online consumers.

Meanwhile, Apple is rumored to be mulling a move into TV—not just through its Apple TV set-top box but as a manufacturer of Web-connected flat-screen TVs. Products like Apple TV, Roku and Microsoft's Xbox already enable consumers to access such online music services as Pandora and MOG through their TVs.

The primary impact that an Apple set could have on music services is proliferation. The iPhone enabled users to take their favorite services on the go. Given the added real estate that a TV screen provides, an Apple TV set could inspire app developers to create new musical experiences that go beyond what's already available through a computer or smartphone.

For instance, music video channels—fueled by YouTube and Vevo content, among others—could re-emerge to create a real-time, social experience that MTV could've only dreamed of becoming.

Services like video viewing site Chill hint at what's to come. If their emphasis on shared viewing experiences made its way to TV and empowered viewers to become the VJs of their own music channels—where they curated a mix and people voted



Apple COO **TIM COOK**, CEO **STEVE JOBS** and executive VP of product marketing **PHIL SCHILLER** answering questions after Jobs introduced new versions of the iMac and iLife applications on Aug. 7, 2007, in Cupertino, Calif.; below: **GAVIN ROSSDALE**, **GWEN STEFANI**, **STEVE JOBS** and **JIMMY IOVINE** attend the 2008 Spirit of Life Award dinner on Oct. 15, 2008, in Santa Monica, Calif.



on the quality of it in real time, while conversing with friends and strangers alike—it could socialize the entire music video viewing and sharing experience many times over.

And that's just music videos: Imagine what things could be done with actual TV programming. Music identification apps like Shazam and SoundHound could conceivably evolve as well. Rather than being on-demand services, where users bring up the app to tag songs they want to learn about, they could shift to a real-time function, continuously identifying every song that's being played on TV. And that, in turn, could enable viewers to buy the song instantly and synch it to their devices through iCloud or another service of their choice.

Then there's Siri, the voice-powered, personal assistant iPhone app that Apple introduced Oct. 4. It allows users to speak commands into their iPhone and have it carry out actions that would have previously required physical input by the user.

Here, too, a plethora of new music-related applications could emerge. In an Apple video trailer for Siri, a runner is portrayed checking his messages mid-workout. Once finished, he tells Siri to play his running playlist and without missing a beat, music starts playing.

Expect to see Siri voice commands integrated into playlist apps like Jog.fm and Songza. Jog.fm tracks how fast the user is running and creates a playlist from his library, matching its beats per minute with his pace. Users can slow or hasten the speed of the music using up-and-down paddles, as well as include a warm-up or cool-down song. With Siri, however, run-

ners wouldn't need to open the Jog.fm at all; they could simply make requests and the app would slow the music for them.

Once Siri works with online music services, the inefficiency of switching between songs and apps will be eliminated, transforming the iPhone music experience into a seamless flow of great music.

Apps will be features of the device, as opposed to services that a user calls up as needed.

At the moment, Apple remains the king of digital music. iTunes downloads represent the vast majority of record labels' download sales, and download sales account for most digital revenue. According to Apple, more than 16 billion tracks have been downloaded from iTunes around the world. In the United States, this year's resurgence in digital sales have added to Apple's leverage over the rest of the supply chain. Year-to-date through Oct. 2, U.S. digital track sales were up 11% from the same period in 2010, while digital album sales were up 20%, according to Nielsen SoundScan. Those gains represent an incremental increase of 103 million digital purchases—mostly at iTunes.

Dominance in music downloads today should mean influence in digital music tomorrow. iCloud and iTunes Match will have the benefit of tapping into a large group of iTunes users. NPD Group estimates 51 million U.S. consumers use iTunes and about 38.3 million purchase music with it. Combined with the installed base of iPhones, iPod Touches and iPads, Amazon and Google will have a better chance of expanding the market than peeling off loyal Apple customers.

TOP: DAVID PAUL MORRIS/GETTY IMAGES; BOTTOM: JEFFREY MAYER/WIREIMAGE.COM

Q&A: Paul McGuinness

U2'S MANAGER REFLECTS ON HIS TIME WITH STEVE JOBS
BY BILL WERDE

In the past few years, arguably no one has been a more prominent, more outspoken advocate on behalf of artists, record labels, publishers and other rights-holders in the digital age than U2 manager Paul McGuinness. McGuinness shepherded four young men (and himself) from the streets of Dublin to the top of the world, including a deal done in Steve Jobs' Palo Alto, Calif., kitchen in 2004: McGuinness, Bono, Interscope's Jimmy Iovine and Jobs ate lunch and agreed to a deal to use U2's "Vertigo" in an iPod TV ad, and for Apple to create a black-and-red U2-branded iPod.

U2 hadn't previously used its music in advertisements, and— heaven forbid—Apple had never released an iPod that wasn't white. McGuinness recalled this moment during a keynote speech at the MIDEM Music conference in Cannes in January 2008, while also beseeching Jobs to "bring his remarkable set of skills to bear on the problems of recorded music." McGuinness grouped Apple in with a number of other telcos and search companies that had "built multibillion-dollar industries on the backs of our content without paying for it" and urged them to take greater responsibility.

McGuinness caught up with us from his Dublin office, warmly remembering Steve Jobs the man, the music fan and, yes, the tough negotiator.

You really had a unique relationship with Steve.

I suppose I wish there were more like him.

What do you mean by that? The sense he cared so much?

He was a music lover. That was very clear. He had an extensive knowledge of music.

How did that come to be known to you?

He played music in his house. It was a musical environment; he knew a lot about artists and record labels... He was very generous, grew up listening to music; a very colorful guy. It was in his DNA. He knew extraordinary amounts of information about the way music could get distributed and paid for, particularly. He was kind of unique. Everyone else in the tech world sort of grew out of the Internet. He seemed quite honest to the music industry and artists. Others took a little less interest in getting the artists paid than Steve.

He didn't solve the problems. The problems are still there. Most music that is consumed over the Internet is not paid for. That hasn't gone away. There are a lot of geniuses in that world. I always think that if the geniuses of Google, Verizon, AT&T... If they had all been as creative as Steve, I think the problem would have been solved by now. The willingness and generosity of spirit that seems strangely absent to me was there, yet he was a tough business guy.

What was he like to deal with in that regard? There was this moment in his kitchen, for example, when the details of the U2 iPod were ironed out. You were there for that, yes?

Yeah. For the first time, we were allowing U2 music to be used in advertising. It was kind of generic for Apple, iPod, iTunes. It was like all their advertising—very elegant, beautiful. Effectively, he was putting a music video onto the TV screen and paying for

it on a worldwide basis. There was no payment for that. But we got this massive worldwide exposure for our song. And that was the first... alongside that we could have the U2-branded iPod.

How did that idea come to be?

I can't remember. I think it might have been Bono's idea. There were a lot of ideas floating around at the time.

For example, there was the idea we might sell a preloaded iPod, with U2's catalog on it. In fact, what we sold with the black-and-red, U2-branded iPod was unique. It was the first time they did something that wasn't white. Until then Apple had a design policy, which was white only. The U2 iPod was a success. With it you got a digital coupon that allowed you to download the entire U2 catalog at a discount.

In your role with U2 I'm sure you deal with many different styles of negotiators. How would you characterize Jobs in your business relationship?

He was interested in doing what was right for his company. He had the strongest sense of what everything associated with Apple should look like, whether it was advertising, the store, of the product itself. He and Jonny [Ive, Apple senior VP of industrial design], who we've got to know quite well, they had an extraordinary aesthetic that ran

**PAUL
MCGUINNESS;**
Bottom: **BONO**
holds a white iPod
and a U2 Special
Edition iPod, the
latter device
representing
a partnership
among Apple, U2
and Universal, as
STEVE JOBS looks
on during a press
conference in San
Jose, Calif.



through everything they did. Put them in a class of their own compared to all the other consumer electronics manufacturers. There is really no comparison between what they represent aesthetically and what the rest of that industry has come up with.

What details linger with you from Jobs, the person?

[His home] was a very relaxed environment. We were having lunch in his kitchen. His wife and kids were around. It was a family home. I think he still lived there until recently. This is not like a giant Palo Alto mansion; it was a pretty normal home. There was nothing overbearing about it. We did what turned out to be a pretty effective piece of business for all concerned: the label, the artists and for Apple.

I was there for your 2008 address at the annual MIDEM conference in Cannes and you seemed to lump in Apple with other tech companies and Internet service providers (ISPs) as being among those that built these billion-dollar industries on the back of content, if you will. What do you think of his legacy? Was it purely positive?

When Apple proceeded to become the most powerful retailer in the music industry, that power is certainly something that they leveraged. They had no real competitor in the download business [laughs]. Never underestimate the ability of a monopoly to defend itself. What disappoints me about the tech world, the distributors, the Googles and phone companies, I wish they had made it part of their code to protect the sources of content better. They say it has nothing to do with us. They wash their hands of responsibility. But in the years to come I think they will be blamed for not applying their resources and power to those sorts of things.

There have been studies saying that, for example, for every 40-gig iPod, a person spent money on only 16 or 17 tracks. But you get the sense that they weren't walking around with a 40-gig iPod with only 16 or 17 songs on it.

[Laughs] The stats are pretty clear. If you look into the future, not everyone is happy with this, but the iTunes payment system is basically the way in which the content industries will collect their income in the future, perhaps literally. It doesn't have a strong competitor at the moment. If it does move into the cloud, perhaps Spotify has a good lead on the space Apple might be moving into. I would expect that in the years to come, the model will change so that the very concept of owning a piece of content will become irrelevant.

People will have ubiquitous access to content: movies, music, newspapers, magazines, and those payments will be made through iTunes or another equivalent. We will eventually reach a point where the gatekeepers, the pipe owners, the phone companies, the ISPs will collect that money and distribute it fairly.

What about the role Apple has played there?

Apple has absolutely played a role in helping to socialize that notion. Going back a few years, once the mobile phone became a status symbol, very quickly there became one in the hand of every adult and child in the country. Nowadays when someone gets their phone bill, and it says you've made a call to Australia, for example, no one seriously thinks there's any corruption in that process. They believe what it says on their account statement. It is obviously possible to develop the algorithms that identify those calls, which traffic and charge appropriately for it. I wish the same level of ingenuity were applied to collecting music and other content.

I think your concern is very commendable. It would be very easy for you and U2 to not be as preoccupied with this. I'm sure it's money out of your pocket, but your pockets have a lot of money, and other artists don't have what you have. I think your advocacy will continue to benefit them.

I think everyone's entitled to get paid for what they do. The history of the music industry is littered with stories of victims who were songwriters or recording artists. Musicians have never been very powerful in that respect. I think in the digital age, it is absolutely clear that it is possible to track every micro transaction, every song, every pair of ears that listens to a song, every eyeball that watches a movie, if you really want to. And then you can collect the money and give it to the rightful recipients.

Friend? Or Foe?

ITUNES TRANSFORMED MUSIC RETAILING—AND NOT ALWAYS FOR THE BETTER

BY ED CHRISTMAN

Opinion in the music business is still split between those who think Apple saved record labels just when it looked like Internet piracy was about to overwhelm them and others who think the company did lasting damage to the music business by its insistence on letting consumers buy just the songs they wanted.

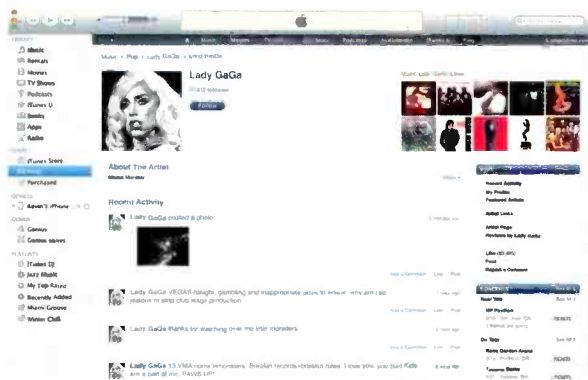
In truth, though, Apple's impact has never been as cut and dried as either argument makes it out to be.

Yes, the launch of the iTunes Music Store in 2003 was more about enhancing the appeal of the company's lucrative iPod product line than it was about selling music. But today, iTunes' music sales are arguably less important than ever to Apple's ability to sell hardware now that it's focused on the iPhone, whose app-centric functionality moves far beyond the mere ability to listen to digital music on the go.

And while iTunes' pioneering ease of use demonstrated once and for all the viability of the digital marketplace, its success has come at an enormous cost to the recording industry, which has ceded to Apple a degree of leverage unprecedented in music retailing.

Billboard estimates Apple accounted for a staggering 33% of U.S. recorded-music revenue in 2010, dwarfing second-place Walmart at 10.1% and far exceeding the market share of any previous music retailer.

Because of iTunes' unparalleled ability to sell music, major labels shower it with exclusive early-release windows and bonus tracks. While that makes smart business sense in the short term, the long-term risks associated with such a strategy are enormous because they concentrate more power in the hands



of the market's dominant retailer.

iTunes' pricing structure and its demand that all individual tracks—not just singles—be made available for sale has changed the labels' business model, forcing them to learn how to make money on track sales that bring in 70 cents instead of on album sales that previously had wholesale prices of about \$12.

Consequently, the No. 1 worry for label executives nowadays is how much revenue they derive from what kind of sales. What percentage of sales will come from the album? How much will come from digital tracks? Will track sales cannibalize album sales? Soon, those concerns could be replaced by worries over whether subscription music services are hurting music purchases, but that doesn't appear likely anytime soon.

Apple has changed every aspect of the music business, right down to its jargon. Instead of just talking about initial ship-

ments or price and positioning, label executives also want to know whether their top-priority releases have received prominent placement on iTunes' home page.

For many years, the biggest marketing worry for labels was whether their priority albums were highlighted in the influential Sunday circulars of Best Buy and Target. Now equally important is what kind of look a new release gets on iTunes. Executives are known to stay up until midnight on Mondays to see how iTunes is merchandising their albums and in how many places.

iTunes' unique approach to merchandising has fulfilled one longtime fantasy of label executives: It won't accept cooperative advertising dollars, so an album's price and position in the store can't be bought. That has helped level the playing field for independent artists, particularly those whose music catches the fancy of iTunes' editorial staff, which can result in prime placement on iTunes' home page or its weekly New Music Tuesday email.

Instead of cooperative ad dollars, bonus content and exclusive selling periods are the coinage of the Apple realm. It's still a form of barter in that if a label provides iTunes with a deluxe version of an album ahead of other merchants, it can depend on securing valuable real estate in the store.

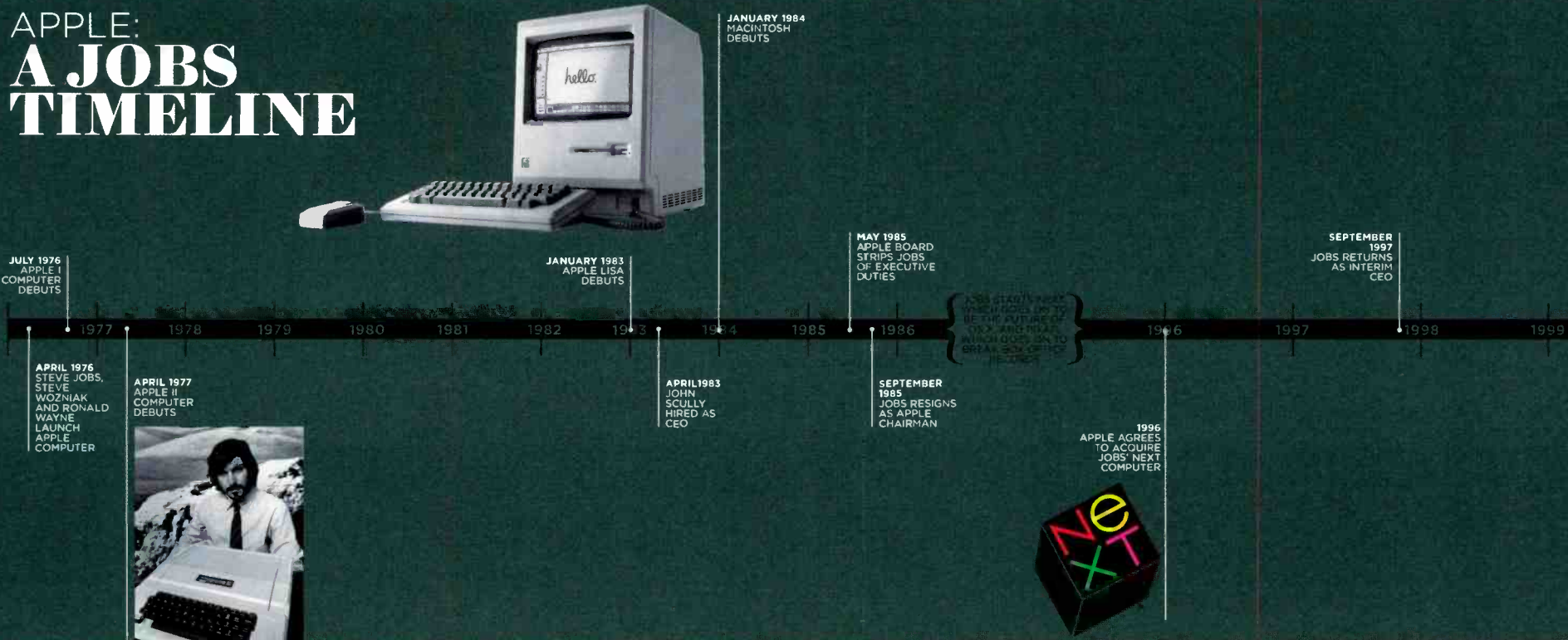
Apple's impact on album pricing has been significant as well. While Best Buy and Target have been pounding the \$9.99 price point in its circulars for the last 20 years, iTunes' adoption of the price finally cemented it as a ceiling in the minds of consumers, requiring labels to rethink their pricing strategies for physical product.

In some ways, iTunes often serves as a crystal ball for labels. If an artist performs on the Grammy Awards or "The Tonight Show With Jay Leno," labels find out quickly—often within 24 hours—whether they have a hit on their hands.

But in other ways, iTunes can muddy the waters for label executives trying to forecast first-week sales and set initial CD manufacturing requirements and shipments. Label and distribution sales executives start as always with a first-week sales projection and a one-year forecast for an album's sales. But then they face the question of what percentage of sales will be digital, which affects how many CDs should be manufactured. As iTunes continues to grow, label sales prognosticators have to keep tinkering with their formulas.

Now that iTunes is rolling out cloud-based features as well, that tinkering is sure to continue, as is a refrain often heard in the hallways of record labels: "Why wasn't our album on the home page of iTunes?"

APPLE: A JOBS TIMELINE



Steve Jobs: Word For Word

"Making an insanely great product has a lot to do with the process of making the product, how you learn things and adopt new ideas and throw out old ideas."—Playboy, February 1985

"Being the richest man in the cemetery doesn't matter to me... Going to bed at night saying we've done something wonderful... that's what matters to me."—The Wall Street Journal, May 25, 1993

"Design is a funny word. Some people think design means how it looks. But of course, if you dig deeper, it's really how it works. The design of the Mac wasn't what it looked like, although that was part of it. Primarily, it was how it worked."—Wired, February 1996

"Picasso had a saying. He said, 'Good artists copy, great artists steal.' And we have always been shameless about stealing great ideas, and I think part of what made the Macintosh great was that the people working on it were musicians and poets and artists and zoologists and historians who also happened to be the best

computer scientists in the world."—PBS documentary "Triumph of the Nerds: The Rise of Accidental Empires," June 1996

"To me, marketing is about values. This is a very complicated world, and we're not going to get a chance to get people to remember much about us; no company is. And so we have to be really clear on what we want them to know about us. Now Apple, fortunately, is one of the half a dozen best brands in the whole world, right up there with Nike, Disney, Coke, Sony... But even a great brand needs investment and caring if it's going to retain its relevance and vitality."—Discussing the debut of the "Think Different" ad campaign, Sept. 30, 1997

"There's a lot of smart people at the music companies. The problem is, they're not technology people. The good music companies do an amazing thing. They have people who can pick the person that's going to be successful out of 5,000 candidates. And there's not enough information to do that—it's an intuitive process. And the best music

companies know how to do that with a reasonably high success rate. I think that's a good thing. The world needs more smart editorial these days. The problem is, is that that has nothing to do with technology. And so when the Internet came along, and Napster came along, they didn't know what to make of it. A lot of these folks didn't use computers—weren't on email; didn't really know what Napster was for a few years. They were pretty doggone slow to react. Matter of fact, they still haven't really reacted, in many ways. And so they're fairly vulnerable to people telling them technical solutions will work, when they won't."—Rolling Stone, Dec. 3, 2003

"The subscription model of buying music is bankrupt. I think you could make available the Second Coming in a subscription model and it might not be successful."—Rolling Stone, Dec. 3, 2003

"We were very lucky—we grew up in a generation where music was an incredibly intimate part of that generation. More intimate than it had been, and maybe more intimate than it is today, because

today there's a lot of other alternatives. We didn't have videogames to play. We didn't have personal computers. There's so many other things competing for kids' time now. But, nonetheless, music is really being reinvented in this digital age, and that is bringing it back into people's lives. It's a wonderful thing. And in our own small way, that's how we're working to make the world a better place."—Rolling Stone, Dec. 3, 2003

"Your time is limited, so don't waste it living someone else's life. Don't be trapped by dogma—which is living with the results of other people's thinking. Don't let the noise of others' opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become."—Commencement address at Stanford University, June 12, 2005

"We're trying to compete with piracy. We're trying to pull people away from piracy and say, 'You can buy these songs legally for a fair price.' If the price goes up people will go back to piracy, then everybody loses. The labels make more money from selling tracks on iTunes than when they sell a CD. There are no marketing costs for them. If they want to raise the prices it just means they're getting

a little greedy."—Associated Press, Sept. 20, 2005

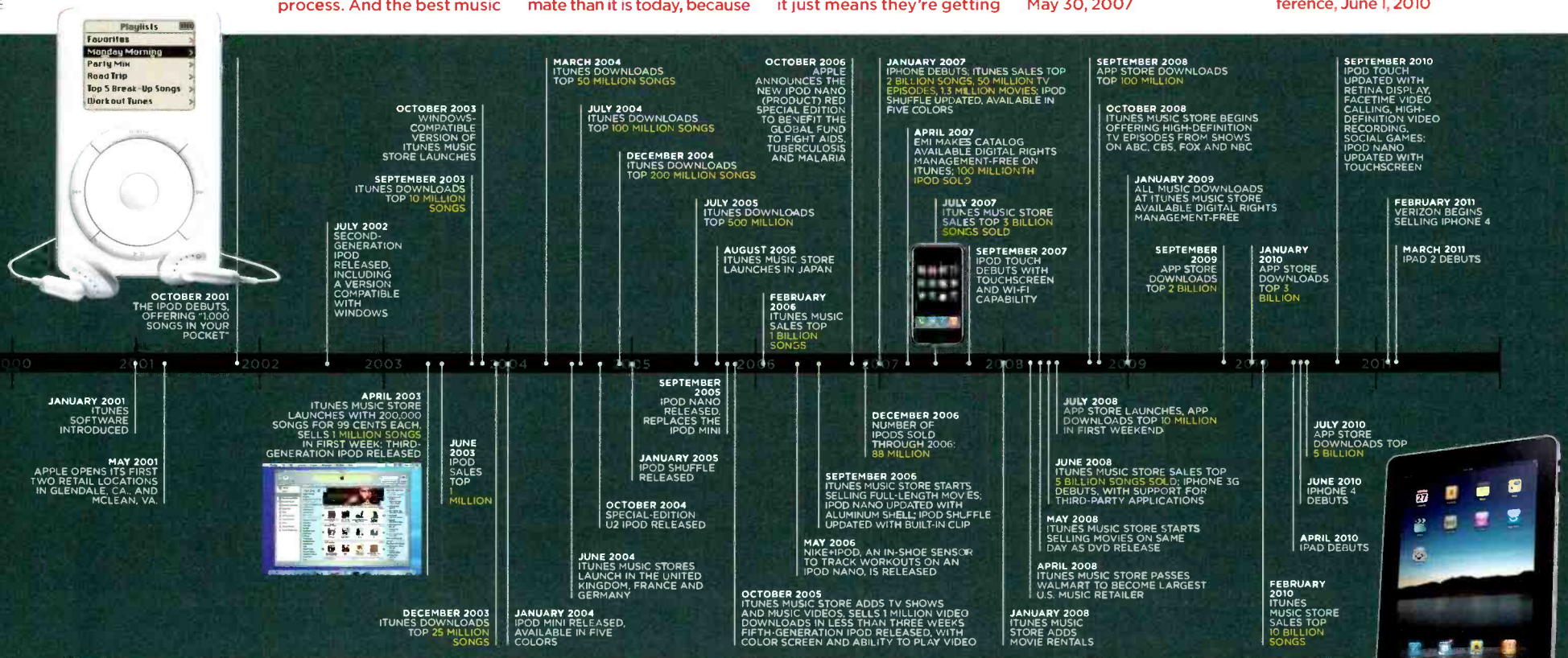
"If the music companies are selling over 90% of their music [without digital rights management on CDs], what benefits do they get from selling the remaining small percentage of their music encumbered with a DRM system? There appear to be none. If anything, the technical expertise and overhead required to create, operate and update a DRM system has limited the number of participants selling DRM-protected music. If such requirements were removed, the music industry might experience an influx of new companies willing to invest in innovative new stores and players. This can only be seen as a positive by the music companies."—"Thoughts on Music," Feb. 6, 2007

"I think people want to enjoy their entertainment when they want it and how they want it, on the device that they want it on. So ultimately, that's going to drive the entertainment companies into all sorts of different business models... If you're a content company, that's a great thing—more people wanting to... enjoy your content more often in more different ways. That's why you're in business. But the transitions are hard sometimes."—All Things Digital conference, May 30, 2007

"We did iTunes because we all love music. We made what we thought was the best jukebox in iTunes. Then we all wanted to carry our whole music libraries around with us. The team worked really hard. And the reason that they worked so hard is because we all wanted one... I mean, the first few hundred customers were us. It's not about pop culture, and it's not about fooling people, and it's not about convincing people that they want something they don't. We figure out what we want. And I think we're pretty good at having the right discipline to think through whether a lot of other people are going to want it, too."—Fortune, March 7, 2008

"What we have to do is figure out a way to get people to start paying for this hard-earned content. This provides us a potential opportunity to provide them even more value than just a Web page and to start to charge a little bit for that. What I preach is that I don't know what's going to work, but I can tell you as one of the largest sellers of content on the Internet to date, the biggest lesson Apple's learned is: Price it aggressively and go for volume... I think people are willing to pay for content. I believed it in music, I believe it in media, and I believe it in news content."—All Things Digital conference, June 1, 2010

ITUNES: APPLE COMPUTERS/GETTY IMAGES



The Art Of The Neojingle

APPLE'S WAY WITH MUSIC IN ADVERTISING

BY JENNIFER NETHERBY AND ANDREW HAMPP

Steve Jobs didn't just reinvent the music business with the iPod and iTunes, he also reinvented the way music could be discovered through advertising.

In the iPod—and now iPhone—era, Apple's TV spots have made liberal use of music, to the benefit of artists whose music was featured in the spots, ranging from the Ting Tings and Feist to Eminem, Coldplay and Franz Ferdinand. But it was often Jobs himself who had the final say in approving many of the biggest songs to achieve breakout success from an Apple ad. "Steve was an über-visionary," says Josh Rabinowitz, senior VP/director of music at the Grey Group.

Indeed, it was Apple's pairings of artists and advertising in 2004 that paved the way for many other brands that would later incorporate indie music into their marketing efforts, from Converse to Kia to Verizon Wireless. "Apple is an iconic brand in all forms of advertising, but they're at the forefront of how effective music use can be in an ad," says Lauren King, talent music specialist at ad agency Mother New York. "When an indie band gets tapped by Apple, they're pretty much guaranteed a boost in sales and social media buzz."

The Nielsen SoundScan numbers proved this time and again. Feist got a huge boost after her single "1234" anchored a June 2007 iPod nano campaign, eventually climbing to No. 8 on the Billboard Hot 100. (Her album *The Reminder* was iTunes' biggest-selling set of 2007.) And unknown French-Israeli singer Yael Naim got an even bigger bump the following year when her song "New Soul" helped introduce the MacBook Air in January 2008. By the end of February her song was a top 10 hit on the Hot 100.

More recently, a fall 2010 iPod nano spot featuring Cake's 2001 song "Short Skirt/Long Jacket" sent digital track sales of the song surging (see chart).

Certainly part of the boost is simply the association with Apple's iconic brand. Being identified with it means Apple's devoted following will listen. But more than that, Apple has used music in a way that few other brands have. The company uses simple messaging, no dialogue or voice-over and a mix of sounds and visuals. And because Apple has used (mostly) indie music, the song is often identified as part of the brand. It's virtually impossible to hear songs like the Black Eyed Peas' "Hey Mama," Caesars' "Jerk It Out," Jet's "Are You Gonna Be My Girl?" or Daft Punk's "Tech-

nologic" without picturing white headphones shimmering across youthful silhouettes.

"In the past, brands were obsessed with jingles to spread their message and sonically persuade and engage consumers, but it was rarely done with elegance and taste—or an awareness of culture," Rabinowitz says. Brands like Nike and Volkswagen became tastemakers with songs on a smaller scale, but Apple redefined what a brand could do.

"In using a most discriminated and discerning ear, and aligning great and significant music with rich imagery and simple messaging, Apple has taken what the jingles had done in the past and created a new and masterful neojingle, which instead of literally singing about the product, the music becomes the sound of the product and in essence the product becomes inextricably connected to sound," Rabinowitz says. "It feels not as if they borrowed or even stole the music, but that the music belonged to the Apple brand."

Not surprisingly, bands covet Apple synch placements, which can be as elusive as finding Willy Wonka's golden ticket. But the company's TV ads have shifted away from song synchs during the past 12 months, focusing instead on describing the features of the iPad and the iPhone 4. TBWA\Media Arts Lab still has two music supervisors dedicated to the Apple account, but has declined to comment on the brand's strategy since Jobs retired in August.

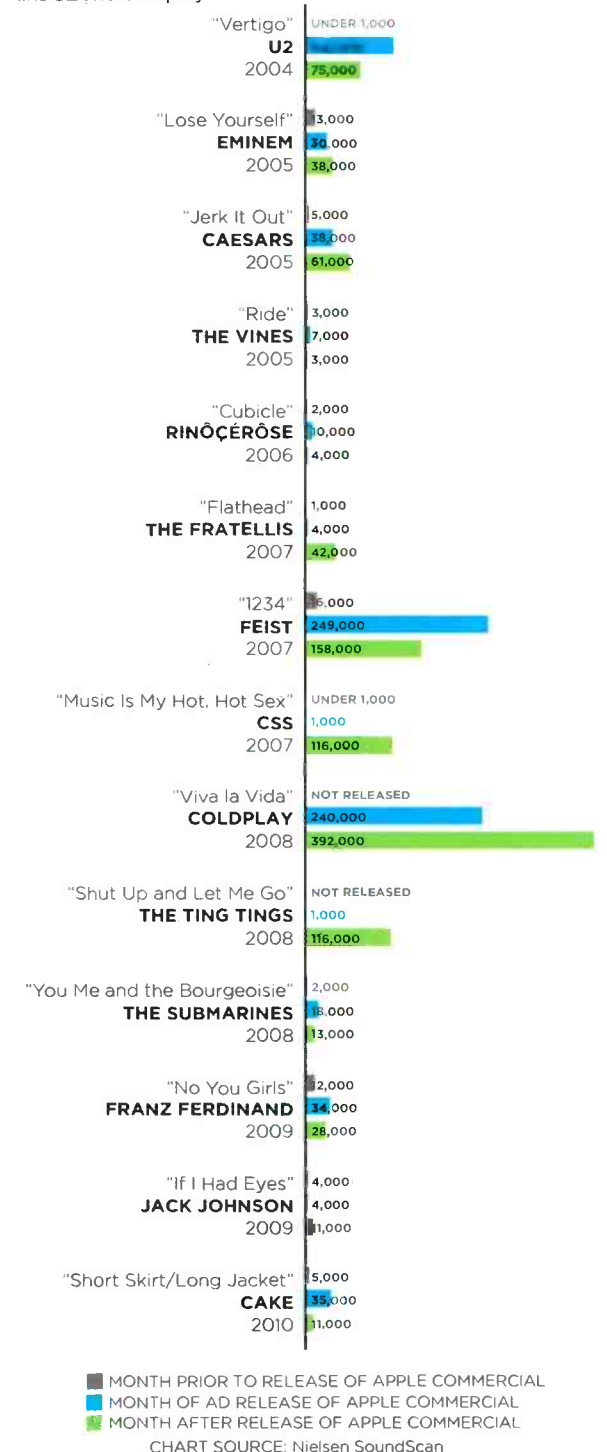
The good news may be that other brands are finding ways to incorporate music as meaningfully as Apple has, if not as consistently. Target often uses great tracks, according to Mother's King. Some car ads have featured a shot of the vehicle with the right music and limited dialogue. King cites as examples Buick's use of the Airborne Toxic Event's "Wishing Well" and Cadillac's placement of Phoenix's "1901."

But Apple has done it better than others, music supervisor Mike Boris says. Boris worked with the band Orba Squara, getting its music licensed for a Goodyear ad a year before Apple used the instrumental track of the group's song "Perfect Timing" for its first iPhone ad. The sales impact was immediate, according to Boris.

"For the most part, Apple has stuck to music that's mostly acoustic, sparse and organic," he says. "It's almost its own genre now."

SYNCHS IN THE SPOTLIGHT

Steve Jobs had an ear for music, both indie and mainstream, and often cherrypicked the songs featured in some of Apple's best-known spots of the last decade (for example, Feist's "1234" for an iPod nano commercial). The ads gave a tremendous awareness boost and sales lift to emerging artists, as well as superstars like U2 and Coldplay.

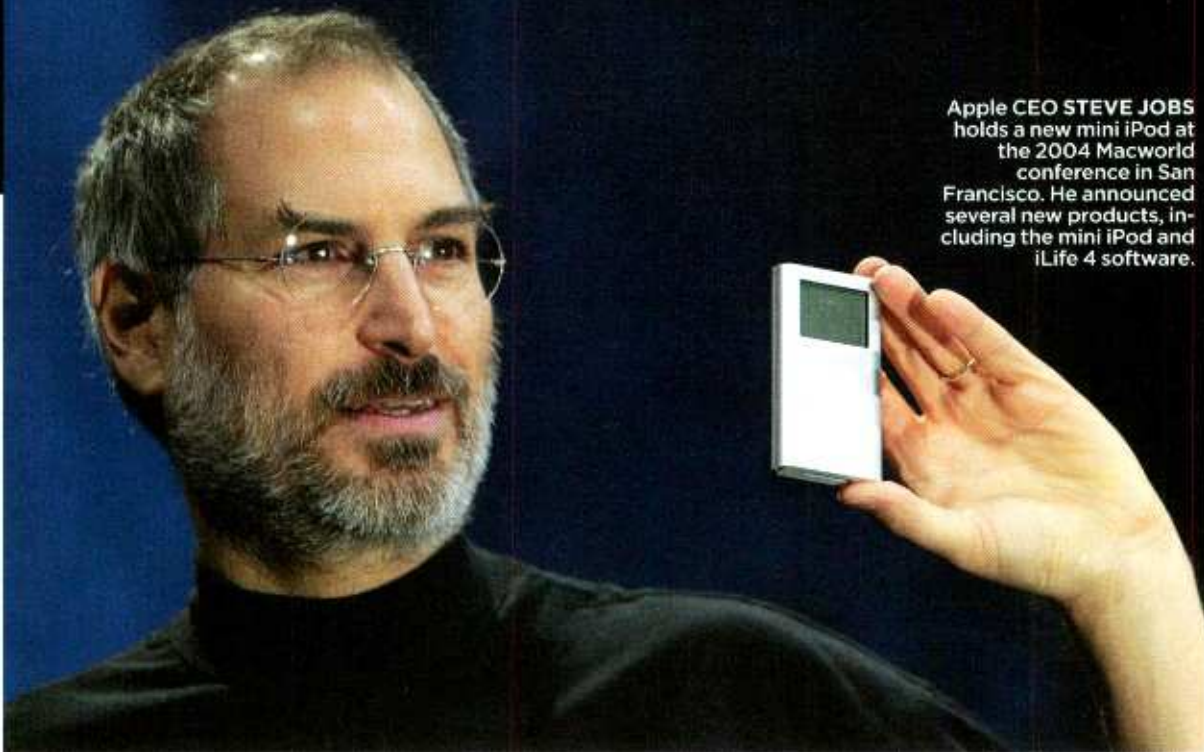


From left: Poster ads for the iPod in San Francisco; Pearl Jam in Los Angeles; Feist on board with John Lennon and Yoko Ono promoting Apple in 1998; Feist in a TV ad for the iPod nano.

FAR LEFT: JUSTIN SULLIVAN/GETTY IMAGES; CENTER: GILLES MINGASSON/LIAISON/GETTY IMAGES

Apple CEO STEVE JOBS holds a new mini iPod at the 2004 Macworld conference in San Francisco. He announced several new products, including the mini iPod and iLife 4 software.

THE LEGACY OF
STEVE JOBS
1955-2011



[FROM THE BILLBOARD ARCHIVES]

The iTunes Boom

IN 2004, BILLBOARD'S BRIAN GARRITY AND SCOTT BANERJEE CHATTED WITH STEVE JOBS ON THE ONE-YEAR ANNIVERSARY OF ITUNES. TO SAY ITUNES HAD CHANGED EVERYTHING? MASSIVE UNDERSTATEMENT.

MAY 1, 2004—Ultimately, the digital music revolution wouldn't be where it is today without Steve Jobs, who threw open the doors to iTunes, Apple's virtual music store, one year ago. Since co-founding Apple in 1976, the company chief executive has revolutionized the world with popular innovations such as the Macintosh PC, its widely copied operating system, the mouse and the color monitor. Now he's done it again.

Before iTunes opened a year ago on April 28, record labels had been searching for an effective alternative to their nemesis: illegal peer-to-peer file-sharing networks. All five majors took a chance on Jobs and his plan to sell songs for 99 cents through iTunes. A year later, music pirates are slowly being converted into music buyers, and some are calling the innovation a possible savior of the beleaguered industry.

"iTunes provided an important glimmer of hope for an industry that was really under siege," says Cary Sherman, president of the industry's trade group the RIAA. Now iTunes is projected to sell more than 125 million songs per year.

When you launched iTunes one year ago, people were skeptical. One year later, iTunes is a huge success. What did it take?

When we launched iTunes, the legal download market was dead; it was a failure. There were three things that we were able to bring to it. Many of the legal models had been subscription-based. We felt strongly that people didn't want to rent their music. If they were old enough to buy LPs, CDs, cassettes, they didn't want to rent it, they wanted to buy it. With DVDs, the pendulum has swung from renting your movies to buying and owning them. You've got people like Blockbuster hurting.

There needed to be some commonality and simplicity in terms of pricing. We had to work with the labels and convince them that uniformity of pricing in terms of singles and uniformity of personal use rights were paramount to make this work. We fought very hard for that, and we were successful. The second component was the iTunes Music Store. It looks simple, but it's a complex piece

of technology. Our competitors saw this and thought they could create one of these in a month. It turned out to be a lot harder than it looks. And then the third thing was marketing. We've invested a lot to market iTunes. We see that as an investment we'll have to continue to make for years to come. A lot of our competitors don't want to or don't have the money to make that marketing investment.

Has iTunes helped bring back music into people's lives?

Oh, there's no question... On the iTunes Music Store, someone has bought over 93% of the songs just once, and that included over a half-million songs. This is not a service that's just selling the hits. There's a tremendous breadth, interest in music on the eclectic edge. The most important thing we did is let people listen to 30-second previews for free. People are listening to songs they've never heard. When they hear 20%-25% of the song for free, they get a chance to bounce all around the store.

What is your view on the album as an art form, and to what extent has the personalized playlist displaced it?

Well, first, let's look at the data. Just under half the songs we've sold are part of albums. We have given our customers a choice. They've chosen to buy half their music as songs and half as albums. I think that's terrific. And frankly, it surprises everyone, including us. We thought the album ratio would be less. Now, the way we do pricing is we price the songs at 99 cents but we let the albums float depending on how much we have to buy them for from the labels. The album percentage could be higher if the labels let us price them more competitively. Personally, I'd like to see a \$7.99 album. Rather than buy three songs off an album, I think more people would buy the entire album if it were priced at \$7.99.

Are there concerns on your part in terms of wholesale pricing strategies?

The important thing is to keep the price of the single no higher than 99 cents. The customers have told us loud and clear that that's what they want, and we're pretty passionate about that. It's a

little bit of a counterbalance to the labels overpricing the albums, because the customers will just buy the singles. The labels have an incentive to price the albums attractively in light of the 99 cent singles. That's the key. The interesting thing is that the music companies don't know their customers. There's no direct link. To them, Best Buy is the customer. But we know the customers now. We've got a really good feel for some of these issues. We know that the customers think that 99 cents is a really good price for a song, but they don't want to pay a penny more than that.

Exclusives are increasingly popular on iTunes. Will we see more of these?

We like it and we promote it. I think people see iTunes as an interesting way to break a new record. We've got millions of people a day going to iTunes to see what's new. We had an "American Idol" [star] break an album on iTunes, and it was No. 2 for a week. I think you're going to start to see more and more of that.

What's your take on the compatibility landscape of the digital music industry?

The only people talking about that are the sour grapes comments from the guys that are losing. I don't think customers are talking about that at all—they're just going out and buying an iPod.

CDs and DVDs play in the same devices. Shouldn't the same level of simplicity exist for downloads?

The iPod will load MP3s from anywhere. You can go buy a CD and run it on any jukebox. You can run iTunes on Windows and load these tunes into your iPod. The iPod can take music from anywhere. The iPod had a market share as of last December of 46% of all the MP3 players sold in December. That's including the \$50 players. Most of those are given as gifts, but they're never used because they only hold, like, 16 songs. If you look at the portable music players that are in use—there aren't statistics on this—but our guess is the iPod is well over half. And the iTunes Music Store has a market share of 70% of the legally downloaded music in this country.

How do you view the subscription model?

We have more discussions with the content owners than anyone else. This is something we've pursued right from day one. If for \$10 a month you could put 10,000 songs on your iPod, we'd like to know about it. But you can't, because there's no business model that makes sense for the labels, or the subscription fees you would have to pay are ridiculous. It doesn't matter what kind of technology we develop or Microsoft develops for something like that if there's no content to be licensed with acceptable terms to use it. One of the failures of technology companies is that they build technologies thinking everything else will work out. Look at Microsoft's tablet PC. It's a terrible failure. Just because you build it doesn't mean they will come.

Do you perceive illegal file sharing as a continuing threat?

There will always be music on the Internet that people can steal. What's new is not theft. What's new is a distribution channel for stolen property called the Internet. So there will always be illegal music on the Internet.

We have to offer a far better experience than you can get by stealing music. We have to offer reliable, fast downloads; pristine encoding; we have to offer a phenomenal user interface that lets you sample music and learn about artists. We have to do it for a really reasonable price, and you have to compete with stealing music; we're in the early stages of competing successfully with stealing music, and no one's going to claim that the tide has been turned, but we have a little glimmer of light at the end of the tunnel.

And hopefully with a lot of work over the next few years that will grow, and we'll see the legal download market as 10% of the legal music sold on CDs in the next four or five years. I think in the course of 10 years, that can be pretty explosive; that it can be much higher in 10 years. I think over time we're going to make some serious headway. And I think we've shown the way, all in one year.

"The world has lost a visionary. And there may be no greater tribute to Steve's success than the fact that much of the world learned of his passing on a device he invented."

—President Barack Obama

"No words can adequately express our sadness at Steve's death or our gratitude for the opportunity to work with him. We will honor his memory by dedicating ourselves to continuing the work he loved so much."

—Apple CEO Tim Cook, in a memo to Apple employees

"Steve and I first met nearly 30 years ago, and have been colleagues, competitors and friends over the course of more than half our lives... For those of us lucky enough to get to work with him, it's been an insanely great honor."

—Microsoft chairman Bill Gates

@SteveCase: I feel honored to have known Steve Jobs. He was the most innovative entrepreneur of our generation. His legacy will live on for the ages.

—AOL co-founder Steve Case, chairman of the Case Foundation

@RonASpaulding: RIP Steve Jobs. You changed our culture forever. Our future is a bit more dim without you in it.

—Fontana Distribution president Ron Spaulding

@benjaminmadden: Damn. RIP STEVE JOBS. Thanx for all the stuff you gave us. Life is SHort. Live it up.

—Good Charlotte's Benji Madden

@SonicbidsPanos: Steve Jobs. You changed my life.

—Sonicbids founder Panos Panay

@THEREALSWIZZ: RIPS STEVE JOBS THE GREAT! HE CHANGED OUR WORLD IN MANY WAYS NOW HE IS GOING 2 ANOTHER WORLD OF GREATNESS I GUESS HE GRADUATED WITH HONORS

—producer/MC/DJ Kasseem "Swizz Beatz" Dean

@MileyCyrus: Thank you for connecting all of us Mr. Jobs. RIP.

—Miley Ray Cyrus

@atrak: It's pretty amazing how Steve Jobs was able to personify everything great about Apple. All we can say is thank you.

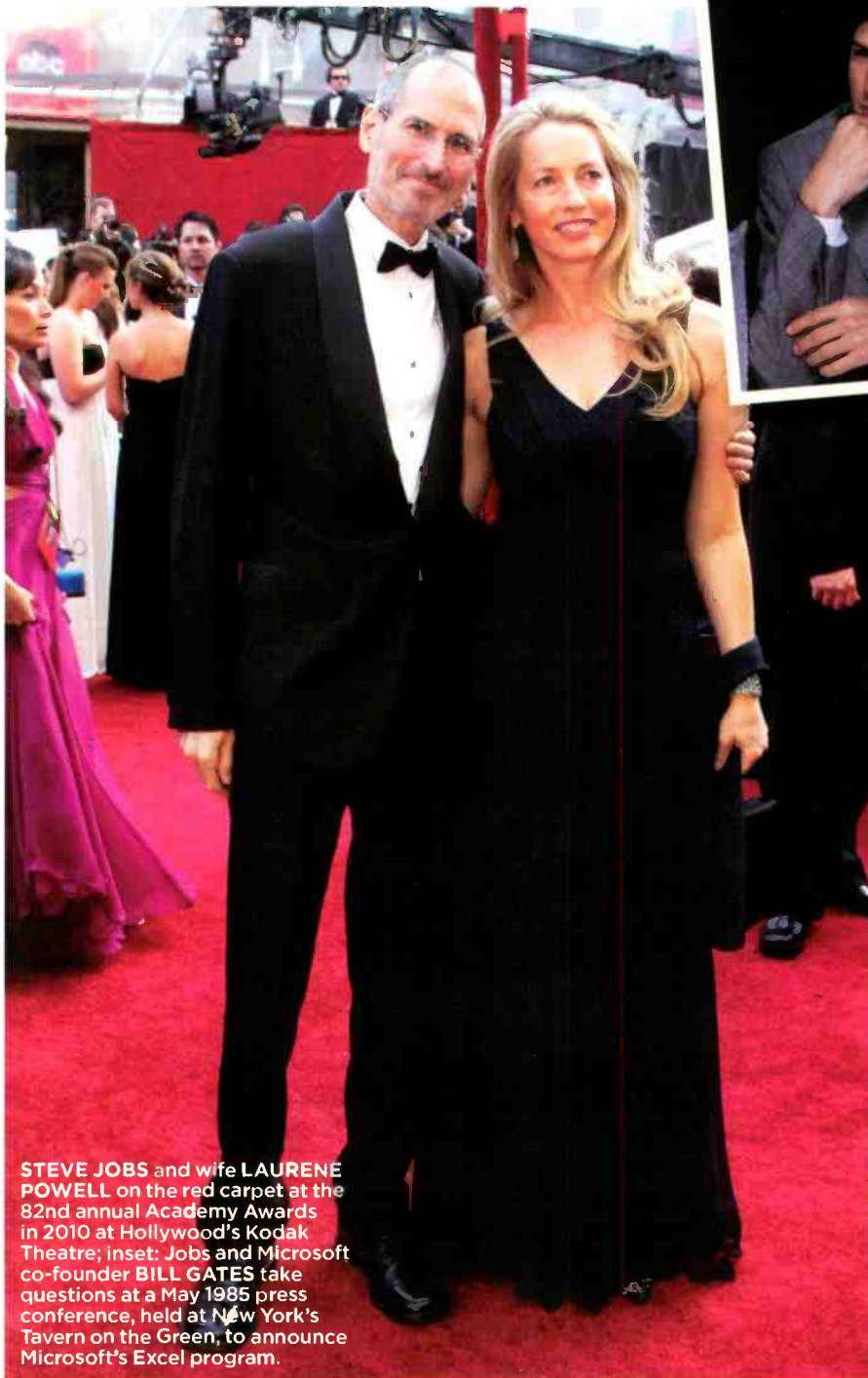
—Fool's Gold co-founder Alain "A-Trak" Macklovitch

@patrick_wilson: I liked the part of Steve Jobs that wasn't afraid to tell someone they were fucking up.

—Weezer's Patrick Wilson

@MarcusTGrant: you put the world in our palms.

—the Collective's Marcus Grant



STEVE JOBS and wife LAURENE POWELL on the red carpet at the 82nd annual Academy Awards in 2010 at Hollywood's Kodak Theatre; inset: Jobs and Microsoft co-founder BILL GATES take questions at a May 1985 press conference, held at New York's Tavern on the Green, to announce Microsoft's Excel program.

What People Said

THE REACTION TO JOBS' DEATH WAS SWIFT AND PASSIONATE

@questlove: Adopted. DropOut. FontLover. LSDlover. Dreamer. Innovator. Fired from his own Apple 1ce. Pixarlogist. 338 PATENTS! philanthropist. #JOBS
—the Roots' Ahmir "Questlove" Thompson

@ethank: If anyone sees Woz at the Outback across from Infinite Loop, give him a hug.
—Former Warner Music Group technology executive Ethan Kaplan

@bunyan71: I had the distinct honor of working with Mr. Jobs on the "Lose Yourself" iTunes commercial. He was so hands-on and brilliant. RIP.
—Shady Records co-founder/ Eminem manager Paul D. Rosenberg

"He made a new generation realize that they had to pay for music and that it is a tough battle when you are competing against free."
—Martin Bandier, Sony/ATV Music Publishing chairman/CEO

"Steve and I certainly disagreed about some issues, as business partners sometimes do, but I respected him not only for his astounding genius but for what set him apart from so many other technological innovators: his deep love of music. I believe much of his amazing success is attributable to just that—his ability to envision devices and the listening experience from the perspective of a passionate music fan. He is irreplaceable."
—Warner Music Group chairman Edgar Bronfman Jr.

"I found him to be a very shy person, and yet a very deep person—an unusually soulful person to be in a position of power."
—Paul Vidich, former executive VP at Warner Music Group, the first major to sign with iTunes

"It's almost incomprehensible that such a force of nature could ever be subdued, much less stilled. With his passing the world has lost a rare original, Disney has lost a member of our family, and I have lost a great friend. An incomparable innovator, Steve influenced two separate centuries and forever changed what we believe is possible."
—Walt Disney Co. president/CEO Bob Iger, in a memo to Disney employees

LEFT: ALEXANDRA WYMAN/GETTY IMAGES; RIGHT: ANDY FREEBERG/GETTY IMAGES

BEYOND THE T-SHIRT BOOTH

CONSOLIDATION, CROSS-PROMOTION, BRAVADO, HOT TOPIC AND LIVE NATION MERCHANDISING. NORDSTROM AND URBAN OUTFITTERS. LOTS OF INTENSE COMPETITION. TODAY'S MERCH BIZ IS STRONG—AND GROWING.

BY RAY WADDELL

ILLUSTRATION BY WARD SUTTON

In the traditional hierarchy of the music business, if touring was last to be invited to the party, merchandising was relegated to the kids' table.

Now, as the live business has ascended to the top of the music industry food chain, the merch business has not only moved up in status accordingly but also transcended its live events boundaries to become a powerful revenue force in its own right, driven not only by innovative live-music bundling concepts, but an ever-expanding Internet distribution channel and a growing music apparel presence at retail.

In short? Music merchandising has matured. In the past, merch deals for artists were set up much like a label deals, with advances (and recoupment by the merch company), royalty rates and revenue percentages. But where they once were only as long-lived as a tour or album cycle, increasingly today merch deals last longer and, like label contracts, have grown more complex.

"If I were to say they were all getting easier, I'd be getting slammed the next day," says Tom Bennett, CEO of Bravado, a subsidiary of Universal Music Group (UMG). "But I would say that most artists, because of the nature of their earning capacity and the way the pie is split up now, are very intensely focused on what their piece of pie is on the merchandising."

Merch is "increasingly integrated" into an artist's career now, according to Live Nation Merchandise CEO Dell Furano. "In the last five years in particular, merchandising by artist managers and the merch companies starts with the single

release, starts with the album, starts with the tour," he says. "We have a lot more cross-marketing. That's a growing trend. Sell the music, sell the merchandise, sell it together, package it and cross-promote it."

Like the rest of the music industry, the merch business has undergone widespread consolidation. The two biggest players are Live Nation Merchandise (a subsidiary of Live Nation Entertainment) and UMG's Bravado. Beyond that, Cinder Block and Dream On, Dreamer are two of only a handful of remaining independents. Another factor is label-run merch companies, exclusive of the Bravado/UMG situation—a result of labels acquiring as many rights as possible in signing recording contracts.

"If you're a band, you have more choices, particularly in your concert merchandising" Furano says, citing labels, major firms, independents and DIY as options. "Some bands will decide to do the merchandising themselves. And then each step becomes a little more complicated. You have the concert merchandising, you have the retail merchandising, and you have your e-commerce. Different merchandise companies have different strengths in different areas."

There's a wealth of options, but some see a dearth of expertise. "There aren't a lot of people out there that are veterans of the business," says Joseph Bongiovi, co-founder of Brothers Entertainment Merchandise, recently acquired by AEG Live subsidiary BandMerch.

The number of options available to artists "depends on what they want to do," Bennett says. "I believe the performance of certain music-related merchandising companies has dramatically improved over the last five years," but he adds that it's very tough for smaller companies to compete on the scale of what Bravado does.

"We've improved the service, the team; we do more and different types of things," Bennett says. "It's harder for others to compete at that level, and therefore for a new act—assuming you're a new act with aspirations, hopes and dreams—like anything else you want to get into bed with the best company you can. So there's actually less choice for full-service merchandising."

As VP of merchandising at Sony Music, Mat Vlasic oversees the merch initiatives across all Sony labels, and works with international affiliates as well. All merch activity at Sony exists under the Thread Shop banner, initially an Epic Records endeavor that's now used primarily as a retail brand for music-merch efforts at retailers like Nordstrom and Urban Outfitters. Vlasic estimates that about 85% of all new record contracts today include some element of merch rights.

"Some labels are more aggressive in getting [merch rights] than others, and some of the deals are so highly competitive that they start taking some of those rights off the table when they sign the deals," Vlasic says. "The various business and legal affairs

"The big miss with all these rights we have, and all these great artists, is we were basically only selling a T-shirt."

—TOM BENNETT, BRAVADO

people who are negotiating those deals have our pitch template, and will rope us in as needed to talk to managers."

And it's not just deals for new artists. "We're also going back to our more established or iconic artists and doing deals with them," Vlasic says. "We just did a new deal with the Strokes to do all their stuff, and we just closed a deal with Bob Dylan, which is really a first for him at licensing and retail. He's always had tour merch, but that was it."

These deals are structured "7 million different ways," Vlasic adds. Sometimes it's just a matter of artists having a seamless merch operation. "Generally, on the newer acts we're already going to be running their website, so it just makes sense to have an online store intertwined, and we might as well do their tour and retail merch," he says. "We'd obviously like to do it all, but in the case of Dylan, he's had a touring situation for many years, and it wasn't an option to change."

Most in the industry agree that labels eagerly acquire merch rights, but operate them with varying degrees of expertise. The skills involved are complex.

"Label merch operations have gotten a bit better, but the ability to issue the contract, develop the artwork, clear the rights, get the product approved, run it parallel with the management firm so they're in the final stages of releasing the record, manufacturing the product for the lowest price, manufacturing the right amount of the product, shipping it, collecting the money, paying the royalty and doing every step of that process at the lowest possible cost structure, that requires a lot of expertise," Furano says. "The margins are thin. It's very competitive."

Vlasic admits that the merch biz has been a learning experience. "We've grown organically over the last three or so years. We've learned just as you learn anything—you make mistakes, you fix them, you hone your craft, you invest in infrastructure, you invest in talent acquisition, you build the business," he says, adding that the challenges are many. "This is a company that's been set up to just sell music, so to start incorporating T-shirts and stickers and buttons is a challenge. But you learn and you build. We've done a good job."

Bennett points out that Bravado shouldn't be compared to merch operations at some labels. "Bravado is not a bolted-on business," he says. "We don't just represent Universal acts. We represent acts as diverse as Michael Jackson on Sony, Metallica on Sony in the U.S., Katy Perry on EMI, Red Hot Chili Peppers [and] a ton of other projects."

The top executives at Bravado have more than a century of experience in the merch business, Bennett says. "That's not something you can get easily, or the relationships that come along with that," he adds. "We're trying to run [Bravado] very much as a stand-alone business that has to justify what it does and how it does it to each and every one of its artists, regardless of what label—if they're even on a label."

Even if they don't directly see revenue from merch sales, the labels have come to realize they can benefit from strategic merchandising programs.

"For certain releases, merch is really helping to drive the CD release. For Lady Gaga, we had a humongous merch program at many retailers all around the world. Getting that image, and the news out there that the product was coming, was well-driven by apparel-type retailers," Bennett says. "It's rare now that an act of any level would look to release a record without at least trying to understand what value the merch component could bring. Because merch will sell a lot around the release of a new record, or add to the visibility of the project or both. It's integral, and it's great to see artists, managers, retailers and record companies alike are all getting it."

And if a merch company like Live Nation Merchandise finds itself alternatively cooperating and competing with labels, "that's just life," Furano says. "The approach hasn't changed: 'Can we make the artist more money from more sources in his merchandising on a worldwide basis—touring, retail, licensing, e-commerce—than our competitors? Can we do it with better service?' Every day we go to the office and that is our focus."

Live Nation Merchandise has about 100 clients, down about 40 from recent years. "We trimmed our roster some, focused on artists where we have long relationships with the management firms, and we focused on more established artists," Furano says.

The Internet has created opportunities for bands to chart their own merch course. "There are bands out there that have no record deal, no management, and they're selling thousands of T-shirts at Hot Topic," BandMerch's Bongiovi says. "The reason Hot Topic is having so much success is they understand the regional part of the business. They also embrace what we used to call 'cult followings,' meaning a smaller niche. Now a cult following is millions online."

Bongiovi says BandMerch is targeting developing bands to help them "extend their brand, reach more kids and give them better tools online and on the merchandising side to help them on tour, as well as better ways to get their products out to retail," he says. "You become a resource for emerging talent at a time when, if you're an emerging talent, you're not going to become huge, but you're definitely going to be able to maintain a business for yourself. Some of these bands just on their down-loading alone are making tens of thousands of dollars a month."

Just as UMG's relationship with Bravado can add value for both act and label, BandMerch's affiliation with AEG Live can provide juice when the latter can add a merchandising component to a tour offer.

Still, "it has to be right for the artist," Bongiovi says. "In bringing a tour/merch deal to the table, there are ways to make it more beneficial to the artist, but ultimately it comes down to: 'If you're smart as a brand, what's the best company for you to extend your brand? Who's going to give you the right attention to take your brand to the next level, to take your database from 100,000 people online to a few million people, which ultimately allows you to maybe not do a record deal next time?' You don't have to worry about selling millions of records anymore; you sell a few hundred thousand and make more money [with merch] than you did selling a million [records]." And, as Live Nation's new affiliation with UMG through Live Nation's Front Line division has a strategic ticketing element to it, Bongiovi believes the relationship between BandMerch and AEG Live has promising potential as the latter ramps up its own ticketing operation, Outbox Enterprises.

"[AEG's] new ticketing system will help us create what I want to create: a one-stop place for any given property," Bongiovi says. "You have property X, and they have an e-commerce site or shopping cart connected to their website—you should be able to buy everything about that property at that one place. You don't have to go one place for the music, somewhere else for the merch, somewhere else for the tickets, somewhere else for the screen-savers, somewhere else for the ringtones."

Smaller merch companies tout their boutique approach, saying it allows for more focus on each artist. Large companies counter with scale and leverage.

Vlasic believes many bands don't maximize their merch revenue potential, sometimes sacrificing earnings for autonomy.

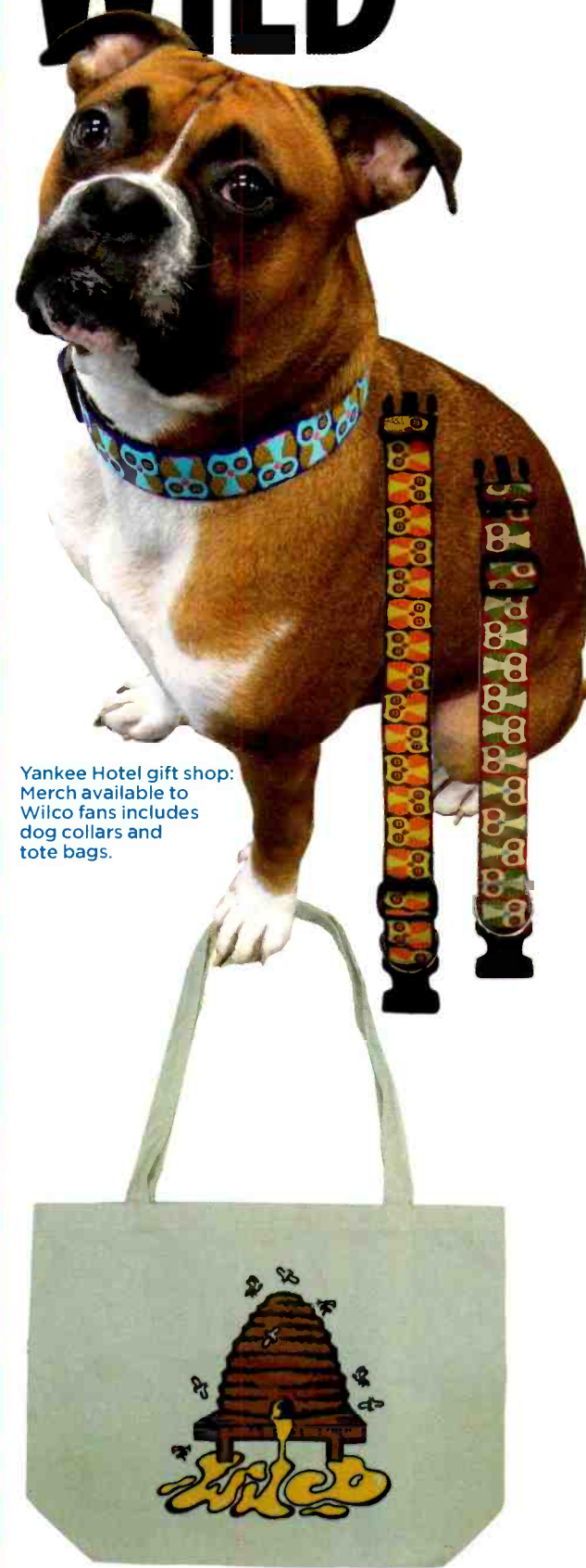
"A lot of bands when they start out really want to do it themselves, and that works up until a certain point where they need a professional to take over and monitor inventory, especially for touring," he says. "I see why they want to do it themselves. They think the margins are going to be better, they think they're going to make more money, but the reality is when they don't have somebody who can be really dedicated to inventory management, they don't necessarily know how to properly merchandise product. There are also a lot of missed opportunities at retail that some bands forgo. They don't think it's worth it, or they think it might negatively impact their fan base."

If there is a missed opportunity out there, Bennett believes it may be the lack of deeper product lines from artists. "The biggest miss is people like us and our competitors are not doing enough of either the slightly more up-market or more varied product," he says. "The big miss with all these rights we have, and all these great artists, is we were basically only selling a T-shirt."

Overall, Bennett says he "couldn't be more excited" about the state of music merchandising. "It's one of the few areas of our business that came through this thing called 'the great recession' relatively intact, and it really does feel that touring is coming back strong," he says. "Retail is strong, online sales are growing, and it feels like quite a stable force in the business." ■■■

Nashville-based Ray Waddell (@billboardtour) is executive director of content and programming for touring and live entertainment at Billboard. He writes the weekly *On the Road* column.

MERCH GONE WILD



Yankee Hotel gift shop: Merch available to Wilco fans includes dog collars and tote bags.

Bundles Of Joy



Raining merch: A Slayer bundle from PAID

"The idea of bundling is natural," says Keith Garde, president of celebrity services at Worcester, Mass.-based PAID. PAID is a multifaceted artist services company that

counts Aerosmith, "Weird Al" Yankovic, Slayer and Slash among its clients. It provides the pick-pack-and-ship and customer service functions for physical sales and integrates with such digital artist service providers as Topspin Media and Moontoast.

"One of the things we at PAID have found to be a winning formula is the tried-and-true stuff like merch and apparel—and the modern delivery content," says Garde, a former co-manager of Aerosmith and executive VP of its management company, Collins Management. "When you combine the two, you can market online, provide immediate access online and continue to bring value to what you do in the real world." Not only do bundles increase the value for the customer, but selling bundles can make good economic sense. "People," Garde adds, "are always looking for a deal."

Social commerce provides a great opportunity for artists of all stripes to sell bundles. A host of services allows artists to sell directly to fans within their Facebook pages—no need to navigate to another Web page to complete the transaction. Nimbit has long offered its acts a Facebook store to sell digital and physical items. Topspin has partnered with RootMusic to allow its artists to integrate accounts and sell digital and/or physical goods on the RootMusic BandPage.

Moontoast Impulse is centered on the Facebook platform. There aren't any upfront or monthly costs to start an Impulse artist page—Moontoast takes a 15% cut of sales. ReverbNation has a Facebook app that creates a storefront that's linked to the artist's Reverb Store. If the artist already has ReverbNation's Band Profile app installed, the Reverb Store is automatically added to the Facebook profile. The company takes a varying flat fee from sales.

Most of these companies also allow artists to integrate entire storefronts at their websites. One exception is Bandcamp, the increasingly popular service that allows artists to sell digital and physical goods directly from their Bandcamp pages. The San Francisco-based company started offering digital-physical combinations in November 2009.

Digital delivery is the easy part of the physical-digital bundle. Taking care of the physical items is far more complicated. CDs, LPs, T-shirts and other items need to be manufactured and stored. There are shipping costs and taxes to consider. And with shipping physical items comes a slew of customer service issues not seen in digital delivery.

Independent artists need to be aware of certain nuances to physical sales, Topspin senior director of artist services Wayne Leeloy says. For example, some indie acts will opt to charge a flat shipping fee because it's so simple, he says. But rates can vary greatly—especially for international shipments.

Leeloy advises artists to think about scale and how much time they have to dedicate to fulfilling orders. Fortunately, a number of service providers can integrate with direct-to-fan companies to handle the warehousing of physical inventory and order fulfillment. Los Angeles-based Audiolife has integrated with Topspin, ReverbNation and AEG. Other Topspin fulfillment partners are Paso Robles, Calif.-based Kufala; Burlington, Wash.-based ConneXtion; and Reading, England-based Sandbag. Framingham, Mass.-based Nimbit not only offers the online platform that enables direct-to-fan sales, but it can also handle fulfillment orders for its clients' physical items.

But Leeloy says they'll find that managing customers' needs and concerns could require additional help from either a record label or third-party service provider. "It can be pretty overwhelming," he says.

—Glenn Peoples



Wilco the store: Among the band's offerings are baby clothes and the "freaker," a knitted beverage cozy.

ers, yo-yos, T-shirts, dog collars or baby clothes," Margherita says. "When it goes well, it's fun for the business."

It's also fun—and beneficial—for the independent businesses that Wilco partners with, including Intelligentsia Coffee and Souldier, a Chicago company that creates custom guitar straps, headbands, belts, camera straps and drumstick bags. As Margherita and Wilco frontman Jeff Tweedy explain, partnering with small shops—many of which have roots in Chicago or Massachusetts—starts on an organic level.

"The Wilco coffee thing came about because Intelligentsia is here in Chicago and [bassist] John [Stirratt] and [multi-instrumentalist] Pat [Sansone] are big fans, and they made some connections," Tweedy says. "It was kind of a surprise to me that we had Wilco coffee. It's more a collaboration with a local business that we feel is doing something cool, rather than straight-up merch. Some think it's kind of weird, but I think it's fun for us to reach out to other people doing stuff that we like and seeing if there's any way that our worlds connect."

Of all the merchandise Wilco has dreamed up, the Todd Simeone-designed Wilco bicycle—Tweedy's idea—wins the prize for most creative. Only one single-speed, light blue cruiser was created, awarded to a lucky fan who participated in the preorder for the band's new album.

"We'll meet people on the road and a lot of the fans can do crafts and technical stuff, and we start a dialogue to come up with an idea," Margherita says. "The bike had been in the works for a long time; we just didn't know what we wanted to do with it. It's a constant process of generating ideas."

FAIR TRADE COFFEE, DOG COLLARS, YO-YOS, EVEN A BICYCLE—WILCO'S MERCH PLAN IS ABOUT CREATIVITY AND COLLABORATION

BY JILLIAN MAPES

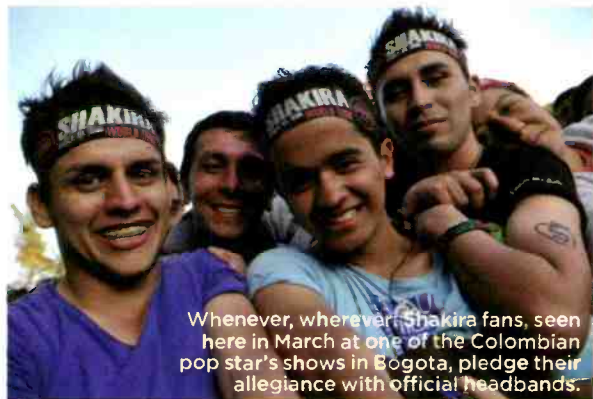
Wilco has taken great strides to become not only an independent band, but its own business. Most recently, this has included Wilco's record label, dBpm (decibels per minute), distributed by indie label Anti-. *The Whole Love*, the alt-Americana band's eighth album (released Sept. 27), served as dBpm's banner release. Before that, in 2010, it was the founding of Wilco's annual Solid Sound music and arts festival at the Massachusetts Museum of Contemporary Art.

"Sometimes people ask me, 'What do you think about the music business?' I really don't," band manager Tony Margherita says. "Sometimes I feel like we're on an outer road outside of the main highway of the music business. We're kind of on the service road."

But before dBpm (the band was picked up by Nonesuch following the release from its Reprise contract) and before Solid Sound, it all started with merch. Seven or eight years ago, Wilco and the small team at Tony Margherita Management ditched outside companies and started handling its own. With the exception of physically designing the pieces and fulfilling the orders that come through Wilco's online store, the band's wide array of quirky merch offerings are handled in-house.

"We commission all the art, we approve all the art, we do all of the ordering of the actual stock and supplying both for the road and for the company that does the [online] fulfillment for us," Margherita says. "In the past we'd done it with several merchandise companies, but I just sat down and said, 'I know we can do it better than this.' I remember showing up at a gig and the official tour shirt was not even there. It was like, 'This cannot happen. There's going to be 7,000-8,000 people here and we don't have the shirt!'"

Wilco's merch selections have evolved far beyond tour shirts, catering to the Chicago band's mature, cult-y fan base. Attendees of Wilco's three-month North American and European jaunt this fall will find posters and ball caps nestled on the merch table alongside a "freaker" (a one-size-fits-all knitted beverage cozy), as well as a vinyl-record carrying case. Merch catering to environmentally conscious fans—such as Wilco-branded reusable nylon sandwich and snack bags (\$8 and \$10, respectively, and handmade by Massachusetts company snackTAXI)—are also available. Wilco drummer Glenn Kotche even has sweatbands for sale (\$3, in three colors), embroidered with his last name and a cricket. "We just try to make cool, quality items, whether they're post-



Whenever, wherever, Shakira fans, seen here in March at one of the Colombian pop star's shows in Bogota, pledge their allegiance with official headbands.

The Changing Rules Of (Moving Merch On) The Road

Live Nation Merchandise CEO Dell Furano says merch per-caps are "down slightly" overall, but points out that a variety of factors influence sales. "We don't measure the same way you measure ticket sales," he says. "Arenas and our big headliners continue to do really solid business at a consistent level. Artists that tour in the summer, if they don't have a record, the tour sales will be down by a third. If you have a new record and a major tour, we'll do good if not better per-heads as last time. Overall, I'd say solid to good with areas of softness."

Through Live Nation's multirights deals with such acts as Madonna, U2, Shakira, Nickelback and Jay-Z, Live Nation Merchandise has "built-in" deals with world-class artists, but that's only a small percentage of the merch division's 100-plus client roster.

"You got to know which ponds to fish in," Furano says. "You always fish in the pop pond. And you always keep your pole in the country pond, too. Country, pop, rock, alternative—those are always the strongest areas with the biggest breakout potential, which is what we always look for."

In terms of trends, "shirts are still king, and caps," Furano says. "Probably the biggest change is [that there's] much more overseas touring. We're doing per-heads in Moscow that we've never seen before; Eastern Europe like we've never seen before; Greece. In South America, where they used to be 10% of what we do [stateside], they're now a third of what we do here. These global tours are an important element."

Even if shirts and hats are mainstays, the styles of merch are evolving, "from two-fers a few years ago, to burnouts last year, to a combination of things this year," BandMerch president Joseph Bongiovi says. "Items for women are becoming more prevalent. Now you have styles and sizes built for male and female separately."

Pricing, as in every business, is a critical consideration. "With newer artists, we keep the prices down," Furano says. And ticket prices always play a role in sales volume. "It's a simple theory: The higher the ticket price, the more dedicated the fan; the higher the merchandise sales, the more desire to have a souvenir. When you start having discounted tickets, soft tickets, giveaways, festivals, [you get fewer] passionate fans, and it changes [things] a lot."

Figuring out how to maximize sales on the road is a moving target. "You have to look at each venue," Furano says. "You have to make sure the buildings have good displays, an adequate number of vendors—which is a big issue. They always want to keep the vending staff down so the individual vendors make more money. The merchandisers want more vendors so they don't miss sales. The negotiations [are] never routine."

The best way to sell more merch, according to Cinder Block COO Michael Kromnick, is for bands to connect with fans on the deepest possible level, both in social media and in person, before the first note is played. "Through personal contact at meet-and-greet events, through crowd-sourced content and finally through constant communication, a strong bond is formed," he says. "The stronger the bond, the more merch will be sold." —RW

SYNERGY AT WORK

TOURING, RETAIL, ONLINE: THEY MUST WORK TOGETHER AND SEPARATELY

BY RAY WADDELL

The three legs of the merchandising stool are touring, retail and online. All three require a focused and unique approach, and the challenge today is for merchandisers to synergize rather than cannibalize.

How can merchandisers accomplish this? "By just being smart, patient and strategic," BandMerch president Joseph Bongiovi says. "Each one deserves its own exclusivity when it comes to artwork and product."

Each market segment has its own place in consumer consciousness, Bongiovi says. "When you sell something to someone at a concert, it's an impulse buy," he says. "Retail tends to be a little more fashion-forward, a little more lifestyle, a little more art-based, or retro-based sometimes."

Live Nation Merchandise CEO Dell Furano says the approach at his company models what's happening in the sports merch business. "They do huge business at the event, at retail and online," Furano says. "You have a certain mix; you keep a lot of exclusive product design for the specific channels."

While tour merch is about the souvenir for fans, e-commerce is about deep product lines. "If we're selling 30 products on the road with Kiss, we can sell 200 products at Kiss Online, offer a broader scope of products, better selection, women's and children's nighishirts, whatever it might be."

Bravado CEO Tom Bennett agrees. "[Online] is about variety, exclusivity of the product, uniqueness, making sure you're giving that core fan that's going to a website, Twitter, Facebook—that's absolutely engaged in social media for the artist—give them a chance to get something that isn't available everywhere," he says. "It gives us a chance to make some cool, hip stuff that we don't make in huge quantities."

Right now, retail works for only a small group of artists. "The classic bands do the biggest at retail," Furano says. "And retail has become more challenging, because over the last seven or eight years all the independent record stores are gone. Record retailers were huge business for us; Virgin, Tower . . . they bought everything—new groups, alternative groups, heavy metal—and they took chances on new artists. Today, there's not nearly the number of independents."

On the other hand, lifestyle retailers like

Hot Topic have become more important than ever, as have mass retailers. "We sell a lot of product to Gap, Old Navy, Target, [and] they want more Beatles, AC/DC, Aerosmith, the Who, Kiss—classic rock bands, which is a specialty of ours," Furano says.

Shelf space is a challenge, and "the artists it hurts most are the real heavy, heavy metal groups and the new alternative groups," Furano says. "It's much harder to get a lot of traction at retail for them." Other genres are expanding, he adds. "Hot Topic now carries Justin Bieber and Taylor Swift shirts. Two years ago they never would have carried those [artists]."

Bravado's Bennett says his company's relationship with parent Universal Music Group brings a lot to the party at retail, particularly in bundling music with merch when the former can be difficult to find.

"If you go to any mall in America, you'll struggle to find a music CD," Bennett says. "So by us having a good look and a good experience for the shopper at some of these stores as diverse as Forever 21, Zara, H&M or Urban Outfitters, sometimes that's your first mode of contact to actually know that something is happening with artists—around a release week even—because you won't see that at a mall. And in some countries . . . like Australia and Holland, the biggest retailers for the record were actually apparel retailers that we were able to convert to

be apparel/music [retailers]."

Bongiovi says the collectible memorabilia business has exploded online, "especially for our A properties. We have an auction function proprietary to each site, so there's a Bon Jovi section of their e-commerce site and we auction products, whether it's one-of-a-kind or limited edition. We did a program with Jon [Bon Jovi] where each night we auctioned off the acoustic guitar from that night, with photos of him playing it, signing it [and] dating it."

Price isn't the main consideration here, Bongiovi says, adding, "You're not gouging your audience, you're giving them what they want, and they're excited about it. Obviously the margins are wonderful as well. Certain properties have created a business that didn't exist before. I have a saying to acts: 'Your garbage is our gold. Don't throw anything out. We can always create a feel to that for the audience.'"

Bennett doesn't really believe that online and retail can cannibalize tour merch.

"Once an act is at a certain level, they get to be more popular to a lot more people than they can play to. They can't play in every city, even if they go out and play hundreds of dates in America in the hundreds of towns that there are," he says. [Retail and online] reach past the fan base you can reach by just going to a concert. It might be every couple of years that an act is hitting a particular city. You need to have the availability of the product in those marketplaces."

So if an artist has all three channels in play, which is the strongest?

"Retail and tour for the artists we deal with will be the higher of the three, and if the artist is doing an arena tour and not as much in retail, it's probably going to be tour," Sony Music VP of merchandising Mat Vlasic says. Online attracts core fans, and online sales are increasing. "But there's something to say for a 30-SKU pad sitting in the middle of a Walmart that has 250,000 people walking through it every week," he says. "There are a lot of impulse buyers."

Bottom line, each channel has its benefits and drawbacks. "It depends on the artist, the timing, if they have an album out, if there's cross-promotion at retail," Vlasic says. "The idea is to penetrate every place you can." . . .



Beatles for sale: Fab Four merch can be found at department stores like Bloomingdale's.



Let's put the T in...: Shirts from classic rock bands like Kiss are among the top-selling items at mass retailers like Target and Old Navy.

MARKET. PROMOTE. ENGAGE.

A CONVERSATION WITH BANDMERCH'S **JOSEPH BONGIOVI**
BY RAY WADDELL

Joseph Bongiovi and Steve Miles co-founded Brothers Entertainment Merchandising, which the AEG-owned BandMerch acquired earlier this year. Bongiovi and Miles now serve as president and senior VP, respectively.

Established in 2000, the BandMerch roster includes AFI, Alice in Chains, Leonard Cohen, Rise Against, Ricky Martin and Nine Inch Nails, with the Brothers deal adding Bon Jovi, Jeff Dunham, Buckcherry and others to the mix.

Bongiovi is a veteran branding/merchandising executive with innovative ideas about extending an artist's brand into every corner possible. Billboard spoke with him about the state of the business, merch A&R and labels entering the merch biz.

You said in the release announcing the acquisition that entertainment properties have "increasingly limited choices in terms of marketing their brands." Did you mean outlets in general or merchandising firms specifically?

A little bit of both. Obviously, it depends on the outlet or channel you're talking about. Retail has become really tough, with very limited shelf space, and the numbers are so tight, it's crazy. It's all about mass, all about quantity over anything else to amortize the costs. And it's few and far between as far as those [retailers] that can really support those kinds of programs.

I never considered myself a merchandiser. I've always considered myself a tool for bands to expand their brand in the lifestyle market. Not even "entertainment"; I like "lifestyle" because that really encompasses fitness, music, entertainment, TV, film, whatever—it's something that affects people's lifestyles and the way they look at themselves. There are not a lot of companies that embrace that for brands.

When looking for bands, do you approach it like A&R—see potential and sign and invest and work on a royalty-type basis?

Absolutely. We do a deal with them where we can support them any way they want, whether it's a supply deal for a tour and give them product they can handle themselves—like they're used to doing anyway—step it up in the quality of the product and in getting them a great price, and then help them with distribution channels like building a really great state-of-the-art e-commerce site for them, or help them establish an even better relationship through us with the Hot Topics of the world, the mom-and-pops out there they can generate some revenue from. We have a 30,000-square-foot fulfillment center in Burbank, Calif., where we fulfill all the online items. We can even offer distribution for CDs.

These days merch is among the top considerations, not just for a tour, but for the entire career. Would you agree?

We've been trying to get them to consider us as early as possible.



Some of them still don't. Even just strategically, as a brand, thinking far enough ahead and getting us involved early enough to where we can build the e-commerce shop that has downloading capabilities so that when your first single comes out and you're sending an email blast out to whatever database you have, you're already set up with the merch look and feel that matches the album, et cetera. Creatively, it's all cohesive, where in the past merch was like an afterthought.

It's so much different now. Fans are demanding that it be so much more integrated, the artwork to be more sophisticated. It's great to have that black photo T—and by the way, the black photo T still sells really well—but there's a lot of other stuff you want to create around these brands.

When we talk about labels entering the merch business, you did it at PolyGram. Do labels have the skill sets necessary?

No. It depends on the label and the situation. A lot of times we end up helping. They'll say, "Listen, we have the merch rights. Let's partner." So we'll do a deal with the label to be their merch solution. Obviously, touring is a very specific area where you really need to know what you're doing.

Retail and e-commerce are also unique. On the e-commerce side, while they think they understand the Internet, which they do when it comes to downloading of music and building of websites, the e-commerce side is much different and much more proactive. You can't just build it and hope somebody's going to come to your store and buy your merch. You've got to market, you have to promote, you have to engage the consumer.

Are merch rights part of just about every new label deal?

Merch rights are definitely asked for. But there are some smart managers out there who are getting in on these new acts before they get their record deal. There are smart attorneys and business managers out there saying, "You may not want to [give up those rights]." And it depends on the property. You look at Katy Perry or Justin Bieber, those rights weren't necessarily included in their record deal, and if they were they were very quickly negotiated out. Once you're an established artist, everything's negotiable anyway.

Merchandising is bigger and deeper than ever, but is it healthier?

As healthy as it's ever been. It's taken more seriously now, because there are so many more avenues for distribution. Not only the physical distribution, but the distribution of a brand. If you're a smart merchandiser, if you're a brand specialist, you're creating a look and a feel that's used across every avenue of communication you can imagine, from one cellphone to another, one computer to another, one person live at a concert to another.

ASCAP Congratulates

All of Our Latin Grammy Award Nominees



EDUARDO CABRA (10)



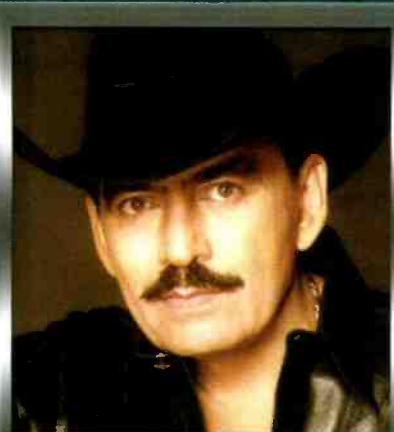
FRANCO DE VITA (SGAE) (5)



CLAUDIA BRANT (3)



DESMOND CHILD (3)



JOAN SEBASTIAN (3)



MANÁ (3)



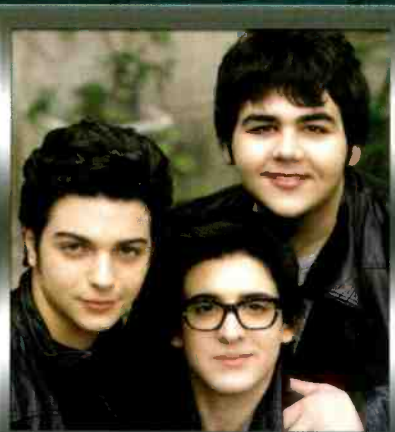
ALEJANDRA GUZMÁN (2)



ALEX UBAGO (SGAE) (2)



AUREO BAQUEIRO (2)



IL VOLO (SIAE) (2)



LENA (2)



RUBÉN BLADES (2)

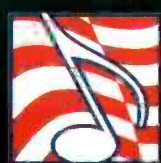
Alejandro Sanz
Alexander Acha
Amaury Gutiérrez
Annie Colina
Armando Ávila
Belanova
Daddy Yankee
Daniel Santacruz
El Gran Combo

Emiliano Brancchiari
Enrique Iglesias
Eric Bazilian
Felipe Álvarez
Francisco Oroz
Gilberto Santa Rosa
Jarabe de Palo (SGAE)
Joe Posada
Jorge Drexler (SGAE)

Juan Carlos Maguel
Little Joe & La Familia
Marco Antonio Solís
Mario Domm (SACM)
Max Capote
Monchi y Natalia
Mónica Vélez (SACM)
Myriam Hernández
No Te Va A Gustar

Pablo Alborán
Paula Fernandes
Rafa Arcaúte
Rafy Monclova
Ricardo Arjona
Tito El Bambino
Tortilla Factory
Vicente Fernández
Victor "El Nasi"
Yoel Henríquez

ASCAP es tu mejor opción
Únete a ASCAP hoy



ASCAP
www.ascaplatino.com



THE LATIN RECORDING ACADEMY®

Latin Music's Sure Bet

LAS VEGAS TO HOST 12TH ANNUAL LATIN GRAMMY AWARDS

BY JUSTINO ÁGUILA



Tops with 10: Duo CALLE 13 leads the field of contenders with 10 Latin Grammy nominations.

The 12th annual Latin Grammy Awards will air live from the Mandalay Bay Resort & Casino in Las Vegas on Nov. 10 on the Univision network.

Broadcast in Spanish since the show moved to Univision in 2005, the event is one of the network's most highly rated programs, according to the Latin Recording Academy.

Las Vegas' role as host of the show is part of an agreement among the academy, Univision, the Mandalay Bay Events Center and the Las Vegas Convention and Visitors Authority. The awards show will be held at the Mandalay Bay through 2012.

Puerto Rican duo Calle 13 has set a record with 10 nominations this year, and Shakira will be honored as Person of the Year.

Lifetime achievement honors will be presented to Mexican-American songstress Linda Ronstadt, Puerto Rican singer/guitarist Jose Feliciano, Brazilian crooner Gal Costa, Mexican rock pioneer Alex Lora, Argentine ensemble Les Luthiers, Afro-Uruguayan percussionist Ruben Rada and the late Colombian salsa singer/songwriter Joe Arroyo, who died in July.

The trustees' awards will be bestowed on songwriter/composer/producer Manuel Alejandro, Mexican arranger/musician

Jesus "Chucho" Ferrer and Ray Santos, known as "El Maestro" of the mambo sound.

The Latin Grammys are presented in 46 categories for albums and songs that are recorded at least 51% in Spanish or Portuguese and released between July 1, 2010, and June 30, 2011. The prizes recognize recordings from around the globe that fulfill the language eligibility requirements.

This special feature highlights nominations in key categories including best new artist, producer of the year and song of the year.



Children's champion: SHAKIRA will be honored for her music and her philanthropic efforts to aid underprivileged kids.

Shakira: Person Of The Year

Recognized for her artistic, philanthropic achievements

BY JUSTINO ÁGUILA

Known as a prolific singer/songwriter and a champion of children's well-being, Shakira has been named the Latin Recording Academy's 2011 Person of the Year for her artistic and philanthropic achievements.

The youngest artist to receive the recognition, Shakira, 34, joins a roster of previously honored recording artists that includes Carlos Santana, Gloria Estefan and Ricky Martin.

Shakira's gala tribute on Nov. 9 is being held one day before the Latin Grammy Awards at the Mandalay Bay Convention Center in Las Vegas. She's also nominated in three cat-

egories, including album of the year.

A native of Colombia, Shakira has combined rock, Latin and Mediterranean influences in her music. In 1996, her album *Pies Descalzos* produced the hits "Estoy Aquí" and "Se Quiere... Se Mata."

She continued to gain fans with other offerings like *Donde Estan los Ladrones* in 1998 followed by *Shakira: MTV Unplugged*, which earned Shakira her first Grammy for best Latin pop album and two trophies at the 2000 Latin Grammys.

Shakira released her first English-language album, *Laundry Service*, in 2001, which introduced her to a bigger audience. In 2005, *Fijacion Oral Vol. 1* included the hit "La Tortura," featuring Spanish singer/songwriter Alejandro Sanz. The album earned her four Latin Grammys.

"La Tortura" set a chart record by spending 25 weeks atop Billboard's Hot Latin Songs chart, one of nine No. 1s on the list for Shakira. The singer has also had five chart-toppers on Top Latin Albums, including her most recent, *Sale el Sol*, which spent 12 weeks at No. 1. Shakira's album sales stand at 9.9 million units, according to Nielsen SoundScan.

Shakira, at 18, founded the Pies Descalzos Foundation, a charity created to support the academic needs of underprivileged children. Also, the singer has continued helping children around the world through benefit concerts and other charitable work.

"We are honored to pay homage to this dynamic, socially conscious woman whose illustrious career has touched so many people around the world," Latin Recording Academy president/CEO Gabriel Abaroa Jr. says.



Behind The Ballots

LOOKING AT HOW LATIN LABELS VIE FOR GRAMMYS

BY LEILA COBO

When ballots for the mainstream Grammy Awards are announced by the Recording Academy, voters immediately get a flurry of emails and postcards from supportive record companies labeled “For your consideration,” urging academy members to vote for a specific artist or recording.

The academy doesn’t prohibit such solicitations through postal mail, email or advertisements. But it does state that neither the Grammy logo nor specific information about award categories should be included in those solicitations.

The Latin Recording Academy offers the same guidelines to those seeking support for Latin Grammy nominees. Those guidelines affect how Latin music companies, managers and publicists pursue nominations and votes.

The process begins with the first round of voting for the nominations, when the academy sends ballots and a list of all submitted and screened recordings to voters.

“We sent out a list of all our submissions to everyone we knew,” one label’s marketing director says.

But direct calls to action aren’t the only way to raise awareness.

“We always make sure the right people, especially in the artistic community, hear the music,” says Tomas Cookman,

president of indie Nacional Records, which received five nominations.

It’s hard to say who the “right people” are, as the Latin Recording Academy has many members and because finalists for many of the categories—including the main ones like album, record and song of the year—are decided upon by a small voting committee and not by the voters are large. So many in search of a Latin Grammy cast a wide net.

Cristian Castro, for example, had never garnered a Latin Grammy nomination before. This year, his label and management felt strongly that his album, *Viva el Principe* (Universal)—an homage to legendary Mexican singer Jose Jose produced by Rafael Perez Botija, Jose Jose’s original producer—merited a nomination.

“We designed his tour precisely during the voting period to remind everybody about this great album,” Castro’s manager Walter Kolm says. *Viva el Principe* was nominated in the best male pop album category, which isn’t selected by committee but by voters at large.

Despite the best intentions and the most massive exposure, however, some recordings don’t receive the expected number of nominations.

A case in point is Don Omar, whose worldwide smash hit, “Danza Kuduro” (featuring Lucenzo), was nominated for best urban song (which receives general voting) but not for song of the year (which is by committee), despite the fact that it’s been the longest-running No. 1 on Billboard’s Hot Latin Songs chart in the past year and has even topped airplay charts in Spain.

“If [omitting Don Omar] was not deliberate, then I must state that the various ‘pop aficionado’ members of the committee have taken themselves far too seriously,” Don Omar’s manager Adam Torres wrote in a letter to Billboard. “In my humble opinion, they disregarded the purpose of the song’s creative process and ultimate



Anticipation: Latin Recording Academy president/CEO GABRIEL ABAROA JR. announced the nominations for the 12th annual Latin Grammy Awards, which will air Nov. 10 on Univision.

intent, which I believe is to touch and impact as many people as possible with music. So it’s jolting to me to have seen some of the names, titles and number of nominations for some of the selections when I have not seen, heard or felt the impact of them in many places throughout the world.”

Regardless of how nominations are garnered, once they’re announced, publicists get to work.

“All publicists create a very detailed promotional plan,” says Nevarez Communications’ Mayna Nevarez, whose clients include Castro and Daddy Yankee. “The moment they’re nominated we sent out press releases, we talk about the album with the dailies, do TV interviews, mention the nominations repeatedly.”

So do labels. Select-O-Hits publishes ads (in Billboard, among others) and runs retail promotions to spur sales. Sales bumps, president Johnny Phillips says, are biggest when artists perform, but are still seen with nominations.

The outreach, Nevarez adds, goes beyond the United States. “In Latin America, the press gives the Latin Grammy nominations a lot of relevance. It really opens the door, especially with new artists.”

Is getting a Latin Grammy nomination or award a sure-fire route to increased sales? Everyone agrees that it isn’t—but it certainly helps.

“It’s part of that brand equity we speak about so much,” one major-label executive says. “It’s a very positive thing. But it doesn’t [make or break] a career. I’ve had many acts get multiple nominations and nothing much happens.”

Nacional’s Cookman adds, “In the end, being able to say, ‘I got two Latin Grammy nominations’—people look at you differently. For a media-savvy artist it’s an amazing thing, because people pay attention to it. It’s an eye-grabber on your press release.”

The Newcomers

Best new artist nominees arrive from multiple cultures

BY JUSTINO ÁGUILA

This year’s contenders for the best new artist Latin Grammy Award originate from Brazil, Puerto Rico, Spain, Italy and Uruguay. But each qualifies for a nomination in this category reserved for acts that have released recordings based on albums that “first establish their identity to the public as performers,” according to the Latin Recording Academy.

PABLO ALBORAN

The self-titled album on EMI Music from Spanish-born Pablo Alboran features romantic and moving pop ballads. The crooner’s lyrics and voice shine most when performing his songs in an acoustic arrangement, showcasing his flamenco-inspired music with a raspy voice that has inspired millions of viewers to check him out on YouTube. His performances stand out with the sim-

licity of just his voice and the light strumming of his guitar.

MÁX CAPOTE

Born in a region of Uruguay that’s riddled with gangs and drug trafficking, Max Capote’s love of rock’n’roll began as a child when he found he could escape the troubles around him by listening to a local radio show called “Golden Hits.” It was how he discovered such artists as Chuck Berry, Little Richard and Jerry Lee Lewis. With a nomination for his Oja Musica album *Chicle*, the singer/songwriter brings a heartwarming, whimsical vibe to his music. He effortlessly meshes several genres from lounge to bolero and a ‘60s sensibility. Add Capote’s visual style of a trademark suit, tie and shades to the mix and his pop-inspired melodies stand out in a fresh, hip and cool way.

PAULA FERNANDES

The popularity of Brazil’s country music, known as sertanejo, continues to thrive and songstress Paula Fernandes is keeping the tradition of the music alive on her album *Paula*

Fernandes Ao Vivo (Universal Music Brazil), which is also in the running for best sertaneja album. The singer/songwriter has been performing since she was a child. Now with a high profile in her native country the entertainer is set on bringing her music to new audiences.

IL VOLO

Hailing from Italy, classical crossover trio Il Volo recently played its first North American tour and performed in more than a dozen cities. The teenage threesome—Piero Barone, Ignazio Boschetto and Gianluca Ginoble—were first seen on Italian talent show “Ti Lascio Una Canzone” in 2009 and are now focused on attracting an international following. Live Nation, in association with Geffen Records, released the act’s Italian- and English-language album and presented its recent tour. Universal Music Latino released the Spanish version of the album, which qualified the group for this nomination.

SIE7E

David Rodriguez, better-known as Sie7e, left a well-paying advertising agency job in Puerto Rico only a few years ago to pursue his dream of writing and singing music. The gamble paid off. First, Sie7e self-released



Fresh faces: Among the nominees for best new artist are (clockwise from top left) SIE7E, IL VOLO and PABLO ALBORAN.

the independent album *La Buena Vida*; its success led to a deal in June with Warner Music Latina, which released new set *Mucha Cosa Buena*, which earned him this nomination. The new album features endearing lyrics and fast-moving rhythmic compositions set in batucada, samba and salsa. It spent six weeks on Billboard’s Top Latin Albums chart and peaked at No. 17.



CARLOS BAUTE FONSECA CAMILA
BOB DYLAN REIK CAMILA
JENCARLOS CANELA
LADY ANTEBELLUM
NEIL DIAMOND LA ONDA CRUIZ CONTROL
ALEKS SYNTEK
PLAYA LIMBOGER
BRYAN MICHAEL CANTRELL
LADY ANTEBELLUM
SWIZZ BEATZ
SON DE SANTIAGO SANCTUARY
MUMFORD & SONS
ANNIE TATE RICKY RICHTER
MIGUEL ANGEL ROMERO
SHIRLEY CAESAR JERRY CANTRELL
VICTOR CRISTOBAL
LADY ANTEBELLUM
BOB DYLAN REIK CAMILA
JENCARLOS CANELA
CARLOS BAUTE SWIZZ BEATZ
JOEY MONTANA

**AWARD
WINNING**
SONGS
START WITH SESAC
SONGWRITERS

WRITE. PLAY. GET PAID.

SESAC CONGRATULATES LATIN GRAMMY® NOMINEES:
EL GÜERO Y SU BANDA CENTENARIO "ESTARE MEJOR" - BEST BANDA ALBUM
DON TETTO "MIENTEME, PROMETEME" - BEST ROCK ALBUM

AND TO OUR SONGWRITERS WHO CONTRIBUTED TO LATIN GRAMMY® NOMINATED PROJECTS:
JACOB LUTRELL ("Euphoria"/Enrique Iglesias), JENCARLOS CANELA ("Armando"/Pitbull),
FONSECA/SAYCO ("Lenguaje de Amor"/Alex Campos), AND BILL O'CONNELL ("Pure Imagination"/Dave Valentin)

www.sesaclatina.com





THE LATIN RECORDING ACADEMY

Premier Producers

Versatile veterans are competing for the prize

BY JUSTINO ÁGUILA

The bar has been set high for the Latin Grammy nominees in the category of producer of the year. The field features five veteran and versatile producers who have worked with some of the best-selling artists in Latin music.

RAFAEL ARCAUTE

He's no stranger to the Latin Grammys and this year Rafael Arcaute returns with a nod for his work with multiple nominee Calle 13. The Argentine producer has achieved a distinctive career by working with such rock and alternative music acts as Diego Torres, Fito Paez and Alberto Spinetta. This year he's nominated for his work on Calle 13's *Entren los Que Quieran*, which peaked at No. 6 on Billboard's Top Latin Albums chart and has sold 57,000 units, according to Nielsen SoundScan.

AUREO BAQUEIRO

Mexican-born Aureo Baqueiro has had a thriving career producing the work of many well-known artists including Alejandro Fernandez. The prolific producer is being rec-

ognized for six projects that earned him a spot among his highly regarded colleagues. Those albums are Leonel Garcia's *Tu*, Benny Ibarra's *La Marcha de la Vida*, Alex Jorge y Lena's self-titled album, Ha*Ash's *A Tiempo*, Paty Cantu's *Afortunadamente No Eres Tu* and Fernandez's *Dos Mundos Revolucion En Vivo*.

DESMOND CHILD

One of the busiest producers in the business straddling an impressive mix of genres, Desmond Child said recently that he challenges artists by pushing them away from their comfort zones, which isn't always an easy transition. That said, the results continue to speak volumes as the producer and co-writer of Ricky Martin's *Musica + Alma + Sexo* finds a top spot among his peers. The CD debuted at No. 1 on Top Latin Albums, spending two weeks atop the tally.

ISIDRO INFANTE

Puerto Rico-born pianist/arranger Isidro Infante has worked with some of the biggest names in the business including Tito Puente, Celia Cruz and Johnny Pacheco. Previously nominated for dozens of Grammy Awards, the producer this year has received a Latin Grammy nomination for *Salsa: Un Homenaje*



Behind the soundboard: **DESMOND CHILD** (left) and **GUSTAVO SANTAOLALLA** are among the nominees for producer of the year.

A el Gran Combo, which peaked at No. 3 on Top Latin Albums.

GUSTAVO SANTAOLALLA

A previous winner of both Grammy and Academy Awards, Gustavo Santaolalla returns to the ranks of nominees with several projects including Superville's *Reverie*, Antonio Carmona's *De Noche* and Gustavo

Galindo's *Entre la Ciudad y el Mar*, which peaked at No. 14 on Latin Pop Albums. Born in El Palomar, Argentina, the producer began his career in the late '60s with Arco Iris, the band he co-founded. His cinematic scores have been heard in such films as "Brokeback Mountain" and "Babel," both of which earned an Oscar for best original music score.



Romantic at heart: "A Donde Vamos A Parar" by **MARCO ANTONIO SOLÍS** is up for song of the year.

At The Creation

Writers honored with song of the year nominations

BY JUSTINO ÁGUILA

The song of the year category recognizes the earliest stage in the creative process that leads to a successful record. This Latin Grammy is given exclusively to the songwriter, unlike record of the year, which goes to the recording artist and producer. In the case of this year's nominees, all the artists either wrote or co-wrote the music.

'A DONDE VAMOS A PARAR'

Writer: Marco Antonio Solís
Hitmaker Marco Antonio Solís has become one of Latin music's most recognized singer/songwriters with a career spanning several decades. Once the lead singer of Los Bukis, he has gone on to write successful songs for himself and other artists. His nomination is for "A Donde Vamos A Parar," which

stays within his romantic style. It's from his album *En Total Plenitud*, a 12-track set with carefully crafted songs complete with string instruments. The album showcases his ability to orchestrate fresh melodies for lovers and the broken-hearted alike.

'LATINOAMERICA'

Writers: Rafael Arcaute, Calle 13
Calle 13 enters this year's Latin Grammys with 10 nominations. The pair known as Residente and Visitante return to the awards with recognition for song of the year thanks to their album *Entren los Que Quieran*. It was produced by Argentine producer Rafael Arcaute, who through the years has made a name for himself by collaborating with alternative acts.

'LO MEJOR DE MI VIDA ERES TU'

Writers: Eric Bazilian, Claudia Brant, Andreas Carlsson, Desmond Child, Ricky Martin
Five songwriters collaborated on the nominated track from Ricky

Martin's album *Musica + Alma + Sexo*. The single, featuring Natalia Jimenez, stayed at No. 1 for two weeks on the Hot Latin Songs chart and sold more than 130,000 units, according to Nielsen SoundScan. Co-writer Desmond Child, who produced Martin's album, is up for producer of the year as well.

'QUE EL SONETO NOS TOME POR SORPRESA'

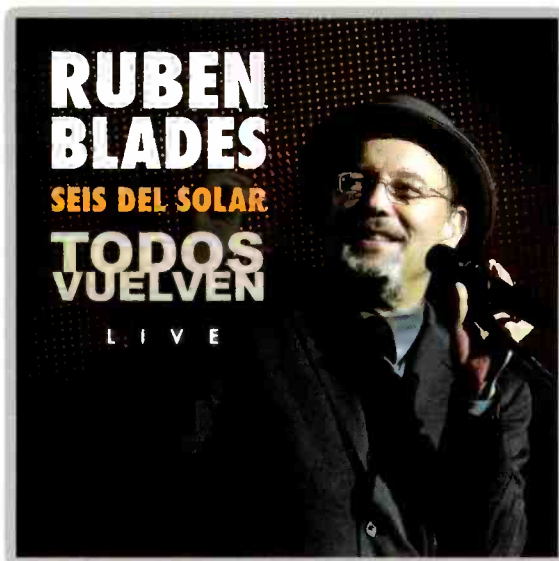
Writer: Jorge Drexler
Uruguayan musician Jorge Drexler returns to the Latin Grammys with the song "Que el Soneto Nos Tome Por Sorpresa," which is featured in the film "Lope." The singer/songwriter has worked with such artists as Shakira, Maria Rita and Victor Manuel. Now he returns to the ranks of Latin Grammy nominees with a tenderly written ballad.

'SOLAMENTE TU'

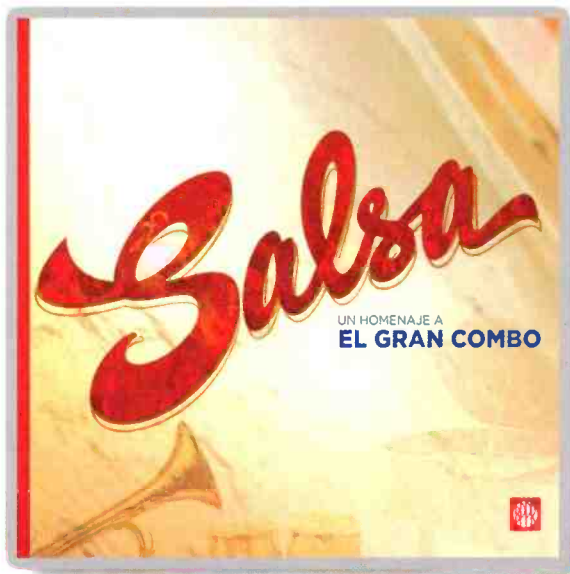
Writer: Pablo Alboran
Also nominated in the best new artist category, Spain's Pablo Alboran is a contender for song of the year as writer of "Solamente Tu." The singer/songwriter's soulful ballads with flamenco and acoustic combinations only add to his well-crafted harmonies and lyrics about life and love.

Select-O-Hits Congratulates all of our Latin Grammy Nominees

Select-O-Hits..The #1 Independent Latin Music Distributor



Ruben Blades
(Todos Vuelven Live)
• Best Salsa Album
• Best Long Form Music Video



El Gran Combo
(Salsa: Un Homenaje A El Gran Combo)
• Best Salsa Album



Edwin Bonilla
(Homenaje A Los Rumberos)
• Best Salsa Album
• Best Engineered Album



Sie7e
(Mucha Cosa Buena)
• Best New Artist
• Best Alternative Song



Jose Alberto (El Canario)
(Original Limited Edition)
• Best Salsa Album



Los Temerarios
Coming Soon

COMING SOON

Diana Reyes
(Ajustando Cuentas)
November 1, 2011



**Independent Music is
Alive and Well at
Select-O-Hits/Selecto Latino**

www.selectohits.com - phone: 901.388.1190



www.thevmg.net

SHAKIRA

Singer
Songwriter
Producer
Performer
Advocate
Entrepreneur

And Now..... Latin Grammy's® 2011
Person Of The Year!

WE SALUTE AND CONGRATULATE YOU ON THIS LATEST ACHIEVEMENT.
WITH PRIDE AND HONOR, YOUR SONY MUSIC FAMILY WORLDWIDE



'BLOOD' SIMPLE?
Peter Gabriel talks
orchestral arrangement



'FLOWER' GIRL
"Idol" runner-up
Lauren Alaina arrives



MSSRS. RIGHT
Hamilton Park brings
R&B groups back



GOING DEEP
James Morrison seeks
an awakening



A SURE BET
Grouplove draws heat
with "Colours"

42

43

43

46

47

MUSIC

In July, invitations began circulating for a free concert sponsored by Paper magazine, to be held in a warehouse in Brooklyn. That fact alone wasn't unusual, but the lineup was a little puzzling: local super-producer/art collector Swizz Beatz—and a solo Joe Jonas, formerly of the multiplatinum, teen-girl-fantasy trio the Jonas Brothers.

Rap fanatics and Paper's 30-something, cosmopolitan audience arrived confused—would Jonas perform former Jonas Brothers pop-rock mega hits, like "Burnin' Up" and "Lovebug," as a warm-up for Beatz' cacophonous raps? But after Jonas took the stage clad in a sharp-looking blazer, a tough crowd converted. He played a brief set of electric, R&B-infused tracks from his solo debut, *Fastlife* (due Oct. 11 on Hollywood Records), and it was clear the man onstage was no longer the cute kid from the Disney Channel. (A healthy number of his longtime fans were in attendance, too, if the hormonal screams were any indication.)

Transforming a charmed teenhood career into a viable adult one is possibly one of the entertainment industry's most difficult feats. For every Justin Timberlake, there are 10 former boy-band members whose post-group disinterest led them to hang up their hats. Jonas, now 22, is five years past his family band's first album (*It's About Time*), and the group is on hiatus. Brother Nick has a solo album and is working on Broadway; Kevin is a newlywed. Joe's betting on his own transition with a slick, infectious R&B and club album that showcases not who he was, but who he's become: an adult with a refined sense of style, a love for club culture and, apparently, a lot of heartbreak to sing about.

"Everything that I write about I pull from personal things that I'm going through, whether good or bad," Jonas says from his home in Los Angeles, on a break from his tour with Cash Money Records' R&B star Jay Sean. "It can be a scary thing sometimes when you say, 'OK, here's my journal. What do you think?'"

Specifically, Jonas has perfected the art of sounding anguished in his signature velveteen tenor. On lead single "Just in Love," just anointed with a racy feature from Lil Wayne and a sexy Parisian video (which stirred controversy after the directors of the independent 2010 film "For Lovers Only" accused the video's directors of plagiarism), he croons about an overwrought relationship. Another, "Kleptomaniac," produced by R&B specialist Adonis (Usher's No. 1 "My Boo"), bemoans a girl with a bad streak, and is mature both in Jonas' delivery and its dubstep beat. While



Ladies love him, girls adore him: JOE JONAS

POP BY JULIANNE ESCOBEDO SHEPHERD

ON ONE

Joe Jonas grows up his sound on solo debut. Women swoon.

Fastlife was largely produced by Timberlake collaborators Danja and Rob Knox, its sound was guided by Jonas' love for club music, and his improvement as a DJ, something he picked up during the last Jonas Brothers tour.

"I wanted to be able to come up with something different than stuff everybody hears on the

radio or whatever," Jonas says. "I know a lot of celebrities go and just DJ, so I didn't want to be like, 'Oh, I'm a celebrity and now I DJ,' or anything like that. I've been really practicing and learning with other DJs, which is really great. That was exactly where [the path of the album] was at. Whether it meant completely doing some-

thing totally left, or just like the dubstep stuff, trying to create my own."

While Jonas was sending mixtapes to his friends and going out dancing, his label and management were parlaying his new lifestyle into the next phase of his career.

"To have a successful group and individually break away, it's never a guarantee," says manager Johnny Wright, who has worked with the Jonases since 2006 and has been behind the careers of virtually every major boy band since New Kids on the Block. "The discussion we had with Joe was just, 'Let it just happen naturally. If you grow the way that you're growing, you mature, the music matures, you bring all the fan base and pick up new fans along the way.'"

Jonas' team has been gearing up for *Fastlife* for more than a year, with a massive blueprint befitting a Jonas. Asked about the label's rollout plan, Disney Music executive VP Ken Bunt's instinct is a gasp and a laugh: "Wow." A better question might have been what isn't part of the plan: stops on "The Ellen DeGeneres Show," "Late Night With Jimmy Fallon," "Live! With Regis and Kelly," "The Tonight Show With Jay Leno," "Today" and "Dancing With the Stars," while "Late Show With David Letterman" and "MTV World Stage" are already done. E! Entertainment Television premiered the videos for "See No More" and "Just in Love" on air and online, and when Ryan Seacrest has a sick day at "American Top 40," he calls Jonas to fill in.

That's about half of what's on the schedule, so certainly Jonas is doing all right—a fact Bunt attributes, in part, to the Jonas Brothers' early savvy with social media and their fierce connection to their fans. "They were one of our first artists who really understood the power of YouTube and online," Bunt says. "We're seeing this whole new era of artists who really grasp it now, but they were among the first and never really got the credit for that." The singer's new mobile app includes a live-chat feature for when Jonas wants to talk with his fans.

But having a tight schedule is nothing new for Jonas. What is, however, is the ability to express himself in such a direct, personal way. "Writing without my brothers was interesting," he says, "because a lot of times when you're writing with other people you're feeding off each other, coming up with a concept. You may not all want to write a breakup song. [With *Fastlife*], I was able to dive deeper into my relationships and things that I've gone through personally, and discuss what it means to have those emotions." Cue screams, fainting.

Banner year: **Bon Iver** added four North American dates to the back end of his fall tour, wrapping a huge 2011 before a hometown crowd at Madison, Wis.' **Orpheum Theatre** on Dec. 10. "For the Chicago play, we've selected the **UIC Pavilion**, which is a larger arena-style venue," management says. "We're hoping that this show is an introduction to a step we may need to take in 2012 in playing larger capacities worldwide" ... Swim good: Thanks to what he called "an overzealous promoter," **Frank Ocean's** first solo dates—New Orleans (**House of Blues**, Nov. 5), New York (**Bowery Ballroom**, Nov. 6), Los Angeles (**El Rey Theatre**, Nov. 15)—were leaked online, prompting Ocean to announce on his Tumblr three European stops: Paris, London and Amsterdam ... Protest rock: Two days after a pair of rare performances at **All Tomorrow's Parties** in Asbury Park, N.J., **Neutral Milk Hotel** icon **Jeff Mangum** popped up again on Oct. 4 at the Occupy Wall Street march in Manhattan, playing solo among a crowd of protesters. Only his seventh live performance in the past 10 years, it came days after rumors of a **Radiohead** protest set were squashed ... Better late: Eleven years after backing out of the Super Bowl's halftime show, **Madonna** is reportedly set to perform at the Feb. 5 event in Indianapolis, though publicist **Liz Rosenberg** wouldn't confirm or deny. In 2000, Madonna did say she'd be open to giving it another go ... Get well: **Adele** canceled 10 U.S. dates starting Oct. 7 after doctors suggested she seek an "extended rest period" for her ailing voice ... Game on: **Foo Fighters** will headline the closing ceremonies of **BlizzCon 2011**, an annual gaming convention set for Oct. 21-22 at the **Anaheim (Calif.) Convention Center**. It's already sold out, though fans can view live coverage of the event by purchasing a "virtual ticket." **Dave Grohl** quipped, "We're pretty sure ... music historians will look back at BlizzCon 2011 as the unquestionable pinnacle of Foo Fighters' long and illustrious career." Noted!

—Chris Payne

MUSIC

INDIE ROCK BY REGGIE UGWU

SEA CHANGE

Future Islands venture into the unknown with 'On the Water'

Samuel T. Herring is starting to get nervous. His band, the Baltimore-via-North Carolina trio Future Islands, is on the verge of releasing its third and most high-profile album yet—*On the Water*, due Oct. 11 from Thrill Jockey Records.

"It leaked the other day, or yesterday, I think, and the mixed reviews are already starting to come in," Herring says two weeks before street date. "I guess I've been waiting on the mixed reviews."

It's taken the singer and his band—which includes bassist William Cashion and keyboardist Gerrit Welmers—a long time to get to the point where anyone cared enough about their music to publish a review in the first place. Now that they've crossed that threshold, and delivered an album that probably no one, not even themselves, expected, the anticipation is starting to take its toll.

Last summer's *In Evening Air* was the breakthrough. The band's second full-length LP

since forming in 2006, *In Evening Air* struck listeners with its astute deconstruction of new wave sentimentality. And then there was Herring's voice, which by that point had devolved into a ragged, theatrical howl—a turbid mixture of Vincent Price, '70s Bowie and Michael Crawford as the Phantom of the Opera. Thrill Jockey signed the band after hearing *In Evening Air* in near-finished form.

"[Future Islands] have the rare ability to capture your 100% absolute attention," label spokesman David Halstead says. "It's more than just a good beat and a catchy bassline."

The band toured almost constantly in support of *In Evening Air*, opening for Okkervill River and Titus Andronicus and playing Los Angeles' raucous Fuck Yeah Festival. Future Islands earned a growing army of ardent supporters in part due to Herring's unsettling stage persona, which involves him singing with throat-



Chomp on this! FUTURE ISLANDS

shredding sincerity, arching his back while gazing wide-eyed into the audience, thrusting his fists into the air and, occasionally, pantomiming interactions with a phantom presence. He's also been known to break into tears.

"The songs come from a passionate place, so it's easy for me to be passionate onstage," Herring says. "I've had people who absolutely were in love [with our live show] and I've had people who were just really terrified by me. Honesty is a weird thing to deal with in art, but I want our audience to know this is real. These are real stories. There's a lot of pain and anger and sadness and truth in them."

Halstead says the live show has been instrumental in turning casual Future Islands listeners into true believers.

"I've seen skeptics walk into a show and leave absolutely floored," he says. "I've had complete strangers lean over and tell me, 'This band is amazing!' in the middle of a set, and when you think about it, that never really happens."

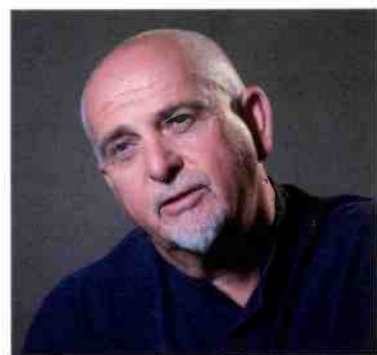
The new album invokes a quiet intimacy for long stretches, which will likely make it more difficult to translate for a ravenous crowd—part of the reason for Herring's current apprehension. *On the Water* was recorded at the riverfront house/live-in studio of original Lower Dens drummer Abram Sanders in North Carolina, away from the band members' busy lives in their adopted home of Baltimore. Vivid narratives have always been a staple of Future Islands' songs, but *On the Water* is the closest thing to a full concept album that the band has ever pro-

duced. It revolves around a narrator who reconciles with love, memory and loss while traveling between two bodies of water.

"We slowed things down on this record, not purposefully, but just because that's the way the songs came out when we were writing them," Herring says. "You can't take a song back. And I don't want to hide a beautiful song just because it's not what we think our fans are expecting."

The new album landed a coveted spot on NPR's "First Listen" online streaming series, and the band has some "tastefully selected" movie and TV licensing deals that Thrill Jockey isn't yet revealing. Future Islands will headline a nationwide tour Oct. 25-Dec. 3, including a stop at Fun Fun Fun Fest in Austin in early November.

During the past year-and-a-half, Peter Gabriel has taken something of a sledgehammer to a batch of music—both his own and others'. Working with arranger John Metcalfe, Gabriel first reinterpreted songs by David Bowie, Paul Simon, Arcade Fire and others for his 2010 release *Scratch My Back* (Real World/Virgin), which peaked at No. 26 on the Billboard 200. Gabriel then invited those same acts to take their shot at his own catalog for the companion project *I'll Scratch Yours* (which currently only exists online). Now, his tour



supporting *Scratch My Back* has yielded *New Blood*, a set of orchestral versions of 13 of his songs with some new partners—Ane Brun in place of Kate Bush on "Don't Give Up" and daughter Melanie Gabriel on "Downside Up"—and an ambient piece called "A Quiet Moment" that serves as a segue between the main album and a bonus track of "Solsbury Hill." *New Blood*, again created

6 QUESTIONS

with PETER GABRIEL
by GARY GRAFF

with Metcalfe, arrives Oct. 10 through Real World/Virgin, with a companion video, "New Blood Live in London," coming Oct. 25 on DVD, Blu-ray and 3D.

1 After doing *Scratch My Back*, what led you to approach orchestral versions of your own material for *New Blood*?

This was an accidental project in the sense that it fell out of *Scratch My Back*. When I took it on the road, there was about an hour's worth of material and I wanted to play at least two hours. So we started looking at what else I could do, and then it was an obvious thought to try doing some orchestral arrangements from my material. And in applying that to my stuff, it really felt like it was reinventing some of those songs in a way that really got me going, and I thought, "Oh, we better record this."

2 What was the arrangement process like?

Obviously we were applying John Metcalfe's ears and intelligence as well as my ideas. We started off together and I explained what I was looking for, and then John would come back with some

first drafts. Occasionally, such as [on Bowie's] "Heroes" on the *Scratch My Back* project, they sounded perfect to me, but more often it would go two, three, four times back and forth and I would point things out that I thought could be better or suggest some alternative harmonic ideas. In the end, the moods felt better defined in some ways, and also the vocals and the lyrics—you hear them better in these arrangements than in my original arrangements.

3 Did "Don't Give Up" take on a different character or meaning for you by having a different duet partner?

Yes, I think so. That's probably one of the most covered if not the most covered song I've written. There's been quite a few other versions by other artists, and of course Kate is very much in people's minds when they hear that song. So it's tough for any singer to come in and take it on, and Ane did a wonderful job and really made it her own.

4 Is any more being done with the *I'll Scratch Yours* component?

Well, out of the 12 artists [covered on

Scratch My Back] we've had six tracks back, and there's really outstanding things there. Some of the artists who originally hoped to be part of this just aren't going to be able to come through, so we're looking at getting three or four other artists who have sort of done my stuff in one form or another in order to get to an album's worth. And I know you don't have to do an album any longer; you can do song by song, but I still like the album format.

5 But aren't you also the perfect candidate to embrace more short-form, download-friendly types of projects, too?

I've got no problem with the songs being cut up and distributed separately, but I really would miss the opportunity to put them together and sequence them and have them tell the story as a single, united body of work rather than just a succession of bits and pieces. That's still the way I'd like to work.

6 Do you see yourself continuing to pursue the orchestral, deconstructed approach of *Scratch My Back* and *New Blood*?

I would like to roll it to a halt. We have a short tour in November, and that may be the end of it. I'm itching to get back to writing and to generating some new stuff, and I will review some of the many tracks that are in the can in some states of completion. There's a lot of material, but very few finished lyrics or vocals.

COUNTRY BY DEBORAH EVANS PRICE

TEEN DREAM

'American Idol' runner-up Lauren Alaina follows winner Scotty McCreery's lead

Before I was on 'American Idol,' I thought it would be so easy," says Lauren Alaina, the "American Idol" season 10 runner-up. "It was so shocking to me how much hard work I had to put into it. I'm so glad it wasn't as easy as I expected because it prepared me—I feel like no matter what comes at me, I'll be able to handle it."

Now, the 16-year-old Georgia native is preparing to release her debut album, *Wildflower*, Oct. 11 through 19/Interscope/Mercury Nashville. It was recorded during the summer while Alaina was on the American Idols Live! tour. "I was singing at night and waking up and recording my album," she says. "[Producer] Byron Gallimore would fly to where I was and we'd do it there." Recording sessions took place in cities including Chicago, Atlanta and Nashville. "I was really lucky because there were good studios around," Alaina says. "We would just drive over to the studio and get to business."

In selecting songs, the high school junior, who plans to take classes online this year, kept her fan base in mind by picking material that was age- and lyrically appropriate. "I have adult fans too, but I feel like the adults would respect me more for singing songs that are appropriate for my age than singing grown-up songs," she says.

She says the title track was a perfect fit. "That's my personality. I'm a wildflower." And the lead single, "Like My Mother Does," is also autobiographical. "I fell in love with it because me and my mom are best friends," she says of the song, which peaked at No. 2 on Billboard's Country Digital Songs chart and is No.



39 this week on Hot Country Songs. "We do pretty much everything together... My mom and I have always been so close, but being on 'American Idol,' I feel like it brought us even closer."

Alaina, who's been writing songs since she was 9, co-wrote "Funny Thing About Love" with Brett James and Luke Laird. "We actually wrote another song first and then we just started randomly

jamming and came up with the music, then I started spitting out words for it," she says. "We put together a chorus and then I called them four or five days later and we [finished] the song."

The album also includes a tune by one of Alaina's heroes, Carrie Underwood, who co-wrote "Eighteen Inches" with Kelley Lovelace and Ashley Gorley.

In June, 19/Interscope/Mercury Nashville released the *American Idol Season 10 Highlights: Lauren Alaina EP* exclusively to Walmart to whet fans' appetites (the project peaked at No. 6 on Top Country Albums), and *Wildflower* has been promoted through a presale campaign on Alaina's website (laurenalainaoofficial.com) and postcards announcing the street date that were handed out during the American Idols Live! tour. Additional support will come from advertising at radio, TV and print outlets.

In a strategic move by the labels involved, the debut album from "American Idol" winner Scotty McCreery, *Clear As Day*, arrived Oct. 4 (also on 19/Interscope/Mercury Nashville), one week before *Wildflower*.

"They do share a fan base together by nature of sharing the 'American Idol' experience together," Universal Music Group Nashville VP of marketing Tom Lord says of Alaina and McCreery. "This allows us to message both releases to the fan base, so people going to retail to buy one will see the other positioned at retail at the same time.

"We went one week apart from each other so that they can each have their own street date," Lord adds, "and so that they wouldn't be competing with each other for similar media bookings in the same week."

"It's really cool that our careers are being laid out around the same time," Alaina says of McCreery. "We went through this whole experience together. That's a bond we don't have with anyone else."



R&B BY GAIL MITCHELL

Love Jones

Industry vet Andre Harrell revives a genre mainstay with first Harrell Records signing, Hamilton Park

Whatever happened to R&B vocal groups? Sure, there have been a few sightings along the way—comeback attempts by established acts like Jagged Edge and Dru Hill, TV-bred newcomers (Day26, Brutha) and would-be stars waiting in the wings prepping for another run (Elektrik Red, RichGirl). But it's been years since an R&B group, once a mainstay of the genre, has really hit it big.

That may soon change as two new male acts

look to breathe life back into the group dynamic. Two weeks ago, the debut album by teen quartet Mindless Behavior (Billboard, Dec. 4, 2010), *#1 Girl* (Streamline/Conjunction/Interscope), shot to No. 7 on the Billboard 200. The group's second single, "Mrs. Right" (featuring Diggy), has entered the top 20 on Hot R&B/Hip-Hop Songs, and *#1 Girl* is now No. 27 with sales of 51,000, according to Nielsen SoundScan.

Next up: fellow foursome Hamilton Park, the first act signed by industry veteran Andre Harrell to his new Atlantic-distributed label, Harrell Records. The group's first single, "Thing Called Us," is No. 57 on Hot R&B/Hip-Hop Songs and a self-titled EP arrives Oct. 11.

If there's one thing Harrell, founder of Uptown Records (Mary J. Blige, Heavy D) is bullish on, it's Hamilton Park's ability to go the distance. "I've got a track record with groups," says Harrell, whose résumé includes game-changers Guy and Jodeci. "I know what to look for, what makes sense from a record standpoint. Hamilton Park had the group thing down when I met them. All they needed was a tweak or two."

Harrell first met Hamilton Park—Anthony, Mr. Marcus Lee, Chris Voice and Royce P—last year when he staged the Superstar Soul Search in partnership with Radio One in Atlanta. Although the high school grads missed the registration deadline for the competition, word of their talent reached Harrell, prompting him to meet the group, which is managed by Atlantic Southeast regional manager Yancey Richardson and Don "Frame" Howard through their L7 Entertainment. Hamilton Park was invited to perform the national anthem for the Soul Search finals, and it wasn't long before the act was in New York singing for Atlantic executives.

"We're modeling ourselves off the old pattern of what groups were," Lee says, noting that the group has been together for five years, polishing its vocal prowess in church choirs and camaraderie skills on the basketball courts of Atlanta's Hamilton Park Recreation Center. "We've watched other groups break up after rushing to a destination without understanding what it takes, the ups and downs. We're no choirboys; we've made

mistakes. But when you stay prayed up, you can work through things."

Hamilton Park possesses a down-home, Southern soulfulness. In addition to the love-ballad single "Thing Called Us," the group's six-song EP features early viral buzz track "Computer Love" and a contemporary take on the Guy classic "Piece of My Love."

The collection is all in keeping with the group's chivalry-isn't-dead philosophy. "We're connoisseurs of love whose end-all, be-all goal isn't just to get in the bed," Anthony says. "It's about heart-to-heart communication from a mature young man's perspective about love, relationships, sadness and happiness."

"All of my groups have had a strong male attitude," Harrell adds. "I liked the fact that Hamilton Park are church boys and athletes, yet kind of street."

A preorder campaign for the EP includes an exclusive deluxe CD bundle containing a T-shirt and rubber wrist band with the group's logo plus instant access to the extended version of the single's video. Deluxe CD purchasers will also receive access to a preorder pass allowing them to unlock exclusive content—detailed profiles of each member—during a four-week period leading up to the EP's release.

Hamilton Park will get a chance to showcase its wares as one of the featured acts on the 22-date *Scream Tour: The Next Generation*. Launching Sept. 30 in Augusta, Ga., and wrapping Nov. 20 in Richmond, Va., the trek's lineup includes Mindless Behavior, Diggy Simmons, Jacob Latimore, the OMG Girlz and special guests the New Boyz.

"This whole generation is missing love on the radio," Harrell says. "Hamilton Park can bring back that emotional energy."

ALBUMS

POP

DEMI LOVATO

Unbroken

Producers: various
Hollywood Records

Release Date: Sept. 20

A product of the same Disney Channel star factory that created Miley Cyrus, Selena Gomez and the Jonas Brothers, Demi Lovato veered dramatically off-script last year when she left a tour with the Jonases to enter rehab for cutting and eating disorders. But if you expected Lovato to brush that unsavoriness under the rug on her third studio album, *Unbroken*, think again—the set is a surprisingly frank examination of Lovato's recent troubles. By Mouse House standards, it's practically on par with Hole's 1994 album, *Live Through This*. "Would it make you feel better to watch me while I bleed?" she asks in "Skyscraper," a Toby Gad-produced ballad. Later, in the song "For the Love of a Daughter," which Lovato co-wrote with the Academy Is... lead singer William Beckett, she begs a parent to "put the bottle down." *Unbroken* offsets the heaviness with some lighter fare, most appealingly in the form of "All



RODNEY ATKINS

Take a Back Road

Producers: Ted Hewitt, Rodney Atkins
Curb Records

Release Date: Oct. 4

You can say this much for Rodney Atkins—his albums are full of personality. On his fourth release, *Take a Back Road*, the Knoxville, Tenn., native presents himself as an easygoing regular guy, a dedicated family man, a loyal friend and even a bit of a romantic. It's a new wrinkle for him in such tracks as "Cabin in the Woods" and "She's a Girl." Most important, Atkins makes listeners feel these attributes with vocal performances that sound so earnest and sincere you'd expect lightning to strike the disc if he wasn't telling the truth. There's also an audible



aim on this outing to reclaim the commercial momentum of 2006's *If You're Going Through Hell* after stumbling a bit with *It's America* in 2009, so there's a little more grit on the title track, "He's Mine," "The Corner," "Growing Up Like That" and "Tips." And there's some genial wit on "Family" and the anthemic "Lifelines." This is one back road that may return Atkins to country's highway of hits.—GG

Night Long," the killer Timbaland/Missy Elliott club jam that opens the album. But Lovato pulls remarkably few punches here.—MW

COUNTRY

LADY ANTEBELLUM

Own the Night

Producer: Paul Worley
Capitol Nashville

Release Date: Sept. 13

After the success of its first two albums, and especially 2010's *Need You Now*, one might expect Lady Antebellum to kick up its heels a little on its third release. Not quite. The trio is selling subtlety on *Own the Night*, a decidedly gentle and even dour affair dominated by songs about lost love (curious since Lady A lady Hillary Scott recently announced her marriage engagement) and string-laden ballads clearly aimed at the heartstrings tugged by the *Need You Now* title track. The tune "Just a Kiss" in particular follows that same mold, with Scott and Charles Kelley trading vocals and a big, lush bridge that sweeps the track into a dramatic crescendo. There's a lot more where that came from in "Wanted You More," "As You Turn Away" and "Heart of the World." Elsewhere, "Cold As Stone" has a slight Celtic flavor and "Friday Night" is the set's lone out-and-out rocker. There's a great deal of craft and melodic sophistication at work here, but in raising one bar Lady A has lost some of the breezy fun that marked its earlier work.—GG

ROCK

DREAM THEATER

A Dramatic Turn of Events

Producer: John Petrucci
Roadrunner Records

Release Date: Sept. 13

Dream Theater fans have been anxiously awaiting the band's new album, *A Dramatic Turn of Events*. With co-founder and drummer extraordinaire Mike Portnoy

unexpectedly departing the group last year, the question of who would follow in his iconic shoes has loomed large. But new drummer Mike Mangini takes his place behind the kit like business as usual. Dream Theater has wisely turned the shakeup into a new (and needed) change of direction. The epic songs and nonstop

time changes remain, but the band sounds fresher and looser than it has in ages. The group's members are clearly enjoying a rediscovered melodicism and experimentation in their songwriting. Dream Theater digs in with impressive might into twisting, hook-heavy journeys like "Bridges in the Sky," "Breaking All Illusions" and "Outcry," yet also softens into a vulnerability never heard before on songs like "Far From Heaven" and "Beneath the Surface" (the latter a heartbreak story of lovers too immobilized by pain to reach out to each other). Fans, rejoice: The spirit carries on, very much intact.—CT

SOUNDTRACK

PEARL JAM

Pearl Jam Twenty

Producer: Pearl Jam
Columbia Records

Release Date: Sept. 20

Pearl Jam hasn't been shy about digging into its archives in the years running up to its current 20th-anniversary bonanza. But with Cameron Crowe's career-spanning documentary "Pearl Jam Twenty" in theaters worldwide, the famously rock-friendly director did what any fan with such unprecedented access to the band's vaults would—he made the soundtrack an epic mixtape, complete with his own extensive liner notes. The two-disc, 29-song effort takes choice live musical moments from the film ("Alive," from the band's third show ever, in 1990 Seattle; a stirring 2010 "Better Man" singalong from New York's Madison Square Garden) and rolls them up with previously unreleased demos and instrumentals (1991's sweet "Acoustic #1," featuring frontman Eddie Vedder's big voice front and center; Mike McCready's guitar-only take on 1998's "Given to Fly") that capture the veteran act's songwriting process through the years. For hardcore fans, there's much here to love and dissect. For the more casual listener, it's an engaging musical portrait of the first 20 years of a great American rock band.—JL



SETH MacFARLANE

Music Is Better Than Words

Producer: Joel McNeely
Universal Republic

Release Date: Sept. 27

Given Seth MacFarlane's position as one of Hollywood's highest-paid writer/producers, it doesn't exactly come as a shock to learn that the "Family Guy" creator has recorded an album. After all, less powerful showbiz players than he have convinced labels to bankroll similar forays into music. (This year in particular has produced a bumper crop, with recent records from actors-turned-singers Jeff Bridges, Tim Robbins and Hugh Laurie.) But if *Music Is Better Than Words* carries a whiff of inevitability, its content—and its quality—does indeed surprise. Fronting an honest-to-goodness big band captured live at Los Angeles' historic Capitol Studios, MacFarlane offers charming renditions of such vocal-jazz standards as "You're the Cream in My Coffee" and "It's Easy to Remember (And So Hard to Forget)." Norah Jones and Sara Bareilles appear for sure-thing duets in "Two Sleepy People" and "Love Won't Let You Get Away," respectively. But it's MacFarlane who turns in the album's most impressive performance in a haunting take on David Raksin and Johnny Mercer's "Laura."—MW



CHICKENFOOT

Chickenfoot III

Producers: Mike Fraser,
Chickenfoot

earMUSIC/eOne Music

Release Date: Sept. 27

Supergroups tend to bring out the cynic in most music fans, and with historically good reason. But Chickenfoot sounded surprisingly right right from the get-go in 2009, and *Chickenfoot III* (the quartet's smirkingly titled second effort) is even better than its self-titled debut. It's a rare case of a group that's equal to—or perhaps even greater than—the sum of its parts, cranking out beefy blues-rock with virtuosic sheen from guitarist Joe Satriani and powered by Red Hot Chili Peppers drummer Chad Smith's muscular whomp. Chickenfoot covers a good deal of ground on the 10 tracks of *III*. The songs range from the riffy, Rolling Stones-styled "Alright Alright" to the rootsy groove of "Something Gone Wrong." Meanwhile, Sammy Hagar and Michael Anthony harmonize in vintage Van Halen fashion on "Different Devil," and "Lighten Up" nods to Deep Purple, a collective influence. The track "Three and a Half Letters" might carry some socio-political weight, but this is an album that really wins hearts with its granite thump'n'roll.—GG

REVIEWS

SINGLES

FOSTER THE PEOPLE

Helena Beat (4:35)

Producer: Greg Kurstin

Writer: M. Foster

Publisher: Smims Coffee and Tea Music Publishing (BMI)

Startime/Columbia

With indie crossover MGMT shying away from the dance-floor on its recent material, up-and-coming Los Angeles rock band Foster the People continues to pick up the slack with "Helena Beat," the second single off debut set *Torches*. Like the surprise hit "Pumped Up Kicks," "Helena Beat" pairs some moderately disturbing lyrics ("I tie my hands up to the chair so I don't fall that way") with a light-hearted beat, half-daring listeners to rethink what they're dancing to. Frontman Mark Foster and the band could probably stand to back off the studio tricks a bit—the high-pitched falsetto vocals of the "Kicks" chorus run the entire song here. And although "Helena Beat" lacks the earworm quality of its predecessor, the song finds its own identity as a more fleshed-out synth-rock track.—CP

DANCE/ELECTRONICA

NERO

Promises (Skrillex Remix) (4:28)

Producers: Joe Ray, Dan Stephens, Alana Watson, Sonny Moore

Writers: J. Ray, D. Stephens, A. Watson, S. Moore

Publishers: EMI/EMI/Copyright Control MTA Records

For those unfamiliar with the format, the "Promises" remix is a bit of a head-butt: After one verse and chorus, a sweet, unsuspecting vocal

gets attacked by the sonic equivalent of dinosaurs with laser beams attached to their heads. That's the essential effect when Skrillex gets his hands on a track like "Promises" by U.K. electronic outfit Nero. Skrillex strips the original "Promises" of its turbo-charged breakbeats, isolates the vocal and allows it to fly almost a capella for a spell. Then he unloads an explosive

bass drop on top, complete with harmonic synths, machine drones and high-pitched screeches that have become signatures of his aggressive dubstep style. Out of context, the shift sounds abrupt—but on a nightclub dancefloor or under a tent at a festival, it's pure adrenaline.—KM

R&B

MONICA

Anything (To Find You) (Featuring Rick Ross) (3:42)

Producer: Missy Elliott

Writers: various

Publishers: various

RCA Records

"Anything (To Find You)," the first single from Monica's forthcoming seventh studio album, *New Life*, is a throw-back to '90s hip-hop, right down to the "Who Shot Ya" sample and producer Missy Elliott declaring, "As we proceed to give you what you need!" The 30-year-old singer has been out of the spotlight as of late, but the single reassures fans that she's still got the smooth, soulful vocals that can slide gracefully over a backing beat. After Rick Ross grunts through an open-



FLORENCE & THE MACHINE

What the Water Gave Me (5:32)

Producer: Paul Epworth

Writers: F. Welch,

F. White

Publisher: not listed

Universal Island

"What the Water Gave Me," the first sounds from Florence & the Machine's sophomore album, *Ceremonials*, sounds like nothing else on mainstream

radio. However, like the band's surprise crossover hit, "Dog Days Are Over," there's a familiar structure in place that makes the choruses hit hard—and pop fans hit the replay button. After building up for more than three minutes, frontwoman Florence Welch begins wailing over the amalgamation of her Machine's harps and percussion. The lyrics ("Be the overflow/Pockets full of stones") eerily allude to Virginia Woolf's drowning, while the song shares its title with an abstract Frida Khalo painting. Clearly, Florence & the Machine are trying to inject some culture into their comeback single—luckily for the listener, the unstoppable hook is all the group really needed to stave off a sophomore slump.—JB



ing verse, Monica arrives with lyrics that combine attitude and vulnerability. "I'm open, won't you come inside?/And I

promise that I will treat you better than right," she sings. With "Anything (To Find You)," Monica has issued another soft jam to secure her status as an R&B queen in the company of Mary J. Blige.—MD

POP

KELLY CLARKSON

Mr. Know It All (3:53)

Producers: Brian Kennedy, Ester Dean

Writers: B. Seals, E. Dean, B. James, D. Jones

Publishers: various

S/19/RCA

After painting with darker tones on 2007's uneven *My December*, Kelly Clarkson triumphantly returned to bubble-gum pop-rock with 2009's *All I Ever Wanted*. While "Mr. Know It All," the lead single off Clarkson's up-

coming *Stronger*, features some nasty gibes at an ex-boyfriend, the singer is clearly staying put in a sunny, upbeat sound. Unlike "Never Again," the vitriolic breakup single from *My December*, "Mr. Know It All" pairs Clarkson's frustration with an upbeat arrangement that's awash in gentle guitar chords and twinkling piano. The song floats between the righteous declarations ("You like to bring me down, don't you?/Well, I ain't going down") of the verses before arriving at the phrase, "You don't know a thing about me," in the hook. Clarkson has handled this subject with more intensity in the past, but "Mr. Know It All" presents her as a more tempered, mature artist before her fifth full-length is released.—JSL

LEGEND & CREDITS

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

CONTRIBUTORS: Jeff Benjamin, Maggie Doherty, Gary Graff, Jessica Letkemann, Jason S. Lipshutz, Kerri Mason, Chris Payne, Ryan Reed, Christa Titus, Mikael Wood

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



COLDPLAY

Paradise (4:38)

Producers: Markus Dravs, Daniel Green, Rik Simpson

Writer: Coldplay

Publishers: various

Capitol

Boiling strings, rattling synthesizers, bass-heavy beats—has Coldplay made a Kanye West record? Not exactly, but "Paradise," the new single from the group's upcoming fifth studio album, *Mylo Xyloto*, does bring a few new ideas to the table. For the lightweight chorus, Chris Martin dangles the title word ("Para-para-paradise") like a squirming fish on a hook. The rest of the lyrics aren't much more descriptive—Martin sings about a girl wanting to escape into her own dreams amid a bleak landscape—but

Coldplay's main appeal has never been its lyrical content. Musically, "Paradise" suggests a massive budget, with Will Champion's hard-hitting percussion sounding particularly lavish. Rock fans who couldn't get behind *Viva la Vida or Death and All His Friends* probably won't appreciate "Paradise," but the track is another slice of warm-hug ecstasy for those who've been onboard since "Yellow."—RR



Breaking his mold:
JAMES MORRISON

POP BY RICHARD SMIRKE

From Grief To Glory

Brit singer James Morrison turns personal loss into No. 1 album; Starbucks tie-in launches phase two of campaign

The past few years have been a tumultuous, life-changing period for British singer/songwriter James Morrison. It started with the birth of his first child, Elsie. Then, roughly 12 months ago, his father, a struggling alcoholic, died, leaving the artist inconsolable. "It was a very emotionally charged period of time," says the candid 27-year-old, who channeled his experiences, joy and grief into his third studio set, *The Awakening*.

"Without losing my dad, this album wouldn't have been the record that it is," says Morrison, who's signed to Island Records/Universal and published by Sony/ATV Music Publishing. "To write about something so personal but not have it feel like I'm giving too much away . . . that's a delicate thing to deal with, and I feel like I've done it with a sense of dignity and tact. I've made an album that I feel really proud of, and it has really connected with people."

Landing Morrison the second No. 1 album of his career, *The Awakening* debuted atop the U.K. albums chart, with first-week sales of 62,000 units, according to the Official Charts Co. His first No. 1 was his 2006 debut, *Undiscovered*, followed by 2008's sophomore set *Songs for You, Truths for Me*, which peaked at No. 3. The BRIT Award-winning artist, who scored a Europe-wide smash in 2008 with the single "Broken Strings"—an emotive duet with Nelly Furtado—has posted total worldwide record sales of 5 million, according to Island.

"James has one of the best soul voices in the U.K., if not the world," Island Records U.K. GM Jon Turner says. He credits Morrison's maturity as an artist as the key force behind the singer's third successive hit album.

"I haven't broken the mold musically," Morrison adds, "but I feel that I've broken the mold for myself as an artist. I wanted to move away from the poppy side of things a bit. This time I felt that I had the confidence to be the artist

that I wanted to be and not worry about success."

To launch *The Awakening*, key radio executives were invited to Island's London offices in July to hear an exclusive album playback, introduced by Morrison. That personal touch "really galvanized support and got people onboard," Turner says.

Lead single "I Won't Let You Go" received strong backing from regional radio stations across the United Kingdom, many of which began playing the track five weeks early. The soulful rock-pop ballad, which debuted at No. 5 on the U.K. singles chart on Sept. 25, has also been placed in regular daily rotation by the two leading national networks: top 40 station BBC Radio 1 and AC-formatted BBC Radio 2. "It's only a certain type of artist that can play on both those stations," Turner says. Also driving albums, he adds, was a street-week performance on the BBC 2 TV show "Later . . . With Jools Holland."

The second phase of what Island envisions as a yearlong campaign is getting under way. Commencing Oct. 9 with an in-store concert at its flagship London store, Starbucks will launch a nationwide promotional campaign through which customers can download one *Awakening* track from iTunes for free. To maintain sales during the holiday season, second single "Up," a duet with British singer Jessie J, will be released in the United Kingdom on Dec. 5.

Morrison will embark on a six-date U.K. headlining tour in November. That will be followed by a wider national trek in January and February, booked by London-based Creative Artists Agency. A U.S. run of live dates will also take place in early 2012, according to Island, although details haven't yet been announced. *The Awakening* is slated for domestic release in March or April through Universal Republic.

"I'm going to go over there and sing my ass off," Morrison says of his U.S. plans. "Hopefully they'll love it—I'll sell some records and have a hit in America."

RIHANNA'S RECORD PACE

The singer logs the fastest run to 20 Hot 100 top 10s among solo acts

Rihanna roars to a 20th Billboard Hot 100 top 10 faster than any other solo artist as "We Found Love," featuring Calvin Harris, darts 16-9 this week (see chart, page 54). Having first graced the list in the June 11, 2005, issue, the singer reaches the milestone in a span of six years and four months, besting Madonna for the quickest collection of 20 top 10s among soloists (from an artist's first Hot 100 appearance). The Material Girl tallied her 20th such hit, "Hanky Panky," the week of July 28, 1990, for a stretch of six years and nine months from her chart arrival with "Holiday."

Among the 14 total acts with at least 20 top 10s, Rihanna—the swanky club's fifth female member—reaches the mark the second-fastest. Only the Beatles sprinted to the sum more swiftly, taking just two years, seven months and one week between their chart entrance with "I Want to Hold Your Hand" (Jan. 18, 1964) and "Yellow Submarine," which sailed 52-8 on Aug. 27, 1966. Rihanna pushes the Supremes to third place among all acts. Motown's dream girls collected their 20 career top 10s during a span of six years, five months and one week between 1964 and 1970. —Gary Trust



Another milestone:
RIHANNA

RIHANNA'S 20 BILLBOARD HOT 100 TOP 10s

YEAR	PEAK POSITION	TITLE
2005	No. 2	"Pon De Replay"
2006	No. 1 (3 weeks)	"SOS"
2006	No. 6	"Unfaithful"
2007	No. 9	"Break It Off" (Rihanna and Sean Paul)
2007	No. 1 (7)	"Umbrella" (featuring Jay-Z)
2007	No. 7	"Hate That I Love You" (featuring Ne-Yo)
2008	No. 3	"Don't Stop the Music"
2008	No. 1 (1)	"Take a Bow"
2008	No. 1 (2)	"Disturbia"
2008	No. 1 (6)	"Live Your Life" (T.I. featuring Rihanna)
2009	No. 2	"Run This Town" (Jay-Z, Rihanna and Kanye West)
2009	No. 9	"Russian Roulette"
2010	No. 8	"Hard" (featuring Jeezy)
2010	No. 1 (5)	"Rude Boy"
2010	No. 1 (7)	"Love the Way You Lie" (Eminem featuring Rihanna)
2010	No. 1 (1)	"Only Girl (In the World)"
2010	No. 1 (1)	"What's My Name?" (featuring Drake)
2011	No. 1 (1)	"S&M" (featuring Britney Spears)
2011	No. 7	"Cheers (Drink to That)"
2011	No. 9*	"We Found Love" (featuring Calvin Harris)

*Still charting

No little girl: CADY GROVES



MORRISON: JULIAN BROAD; RIHANNA: IAN GAVAN/GETTY IMAGES; GROVES: LAUREN RANDOLPH

Making It In America

High-profile synchs, key TV appearances and tour slots—including Florence & the Machine—get the ball rolling for Grouplove

Approximately 19 months before the Sept. 13 release of its full-length debut, *Never Trust a Happy Song* (Canvasback Music/Atlantic), Los Angeles-based rock quintet Grouplove ironically survived by licensing its song “Getaway Car” to HBO’s “How to Make It in America.” Seven months later, the CW Network caught wind of the band and licensed its catchy tune “Colours” for an episode of “90210.”

“It wasn’t a lot of money,” Grouplove frontman Christian Zucconi recalls, “but it was enough to cover our rent and not let us work shitty day jobs while we got the band up and running.”

Those TV synchs, along with early support from such music websites as the Hype Machine and NME, have helped Grouplove earn an opening slot for Florence & the Machine, a co-headlining tour with Foster the People, key festival bookings, late-night TV appearances and a chart-climber in “Colours.” The single moves 21-19 in its ninth week on Billboard’s Alternative airplay chart and has sold 37,000 downloads, according to Nielsen SoundScan. Its video has garnered 565,000 views on YouTube. *Never Trust a Happy Song* debuted at No. 4 on Heatseekers Albums and has sold 6,000 copies.

Alternative WSUN-FM Tampa, Fla., is one of Grouplove’s chief radio supporters. The station has played “Colours” 561 times through Oct. 2, according to Nielsen BDS.

“I wanted WSUN to be the first modern rock station to play it,” WSUN PD Michael Sharkey says, “and the response has been very positive. People want to hear something that sounds unique without being weird.”

Ben Berger co-manages Grouplove with his



Warming up: GROUPLOVE

brother Nicky Berger as Berger Management. The initial promotional push began with the Jan. 25 release of a self-titled EP, which has sold 11,000 copies, according to SoundScan. The band’s profile quickly grew following the placement of “Colours” on key music blogs, which sparked additional touring opportunities. Each day during the month leading up to the release of *Never Trust a Happy Song*, the band posted fresh content on its website, ranging from videoclips from the road to drawings by Grouplove vocalist/keyboardist Hannah Hooper.

“This was effective,” Berger says, “because what we wanted to get across is that they’re five friends having the best time doing what they’ve always wanted to do.”

Grouplove—whose other members include Andrew Wessen (vocals/guitar), Sean Gadd (vocals/bass) and Ryan Rabin (drummer/producer)—formed in 2009 after the bandmates randomly met a year earlier at an artist colony in Greece. The quintet made its national TV debut in late March on NBC’s “Last Call With Carson Daly.” “Last Call” music producer/

booker Davis Powers says he booked the band immediately after it opened for Florence & the Machine at Los Angeles’ Wiltern a few months prior. “I didn’t really know about them until I saw that show,” Powers says.

“Last Call” taped Grouplove during its headlining concert at Los Angeles’ 500-capacity Troubadour earlier this year. “It made the perfect scenario to give them their TV debut,” Powers adds.

Since then, Grouplove has embarked on its own headlining North American club tour and played such festivals as Chicago’s Lollapalooza and England’s Reading and Leeds. Its music has also been licensed to HBO’s “Entourage,” a Chevrolet ad and the videogames “Madden NFL 12” and “FIFA 12.” The act performed on “Conan” in late September and is scheduled to appear on “Late Show With David Letterman” in November. In the coming months Grouplove will tour Europe and Australia, perform at a number of U.S. holiday radio show concerts and play a mix of headlining shows and opening slots in North America early next year.

TURNING THE TABLES

Erik Arbores, 14-year-old Dutch science whiz, also on way to becoming a chart-topping DJ

Very young faces are nothing new in pop music. But a 14-year-old chart-topping DJ? That might be a first.

Meet Erik Arbores. The science whiz, Katy Perry fan, budding pianist and DJ/producer is signed to one of the world’s biggest dance labels, superstar DJ Armin van Buuren’s Armada.

Arbores’ first release, the three-track EP *Take It*, was released worldwide on Sept. 26 and quickly shot to the top of the Dutch iTunes chart. One of its trance-y tracks, “Bliss,” entered the overall Dutch charts at No. 20 and recently debuted on American radio on DJ Austin Kramer’s “Fresh Friday” show on SiriusXM’s dance-dedicated BPM channel.

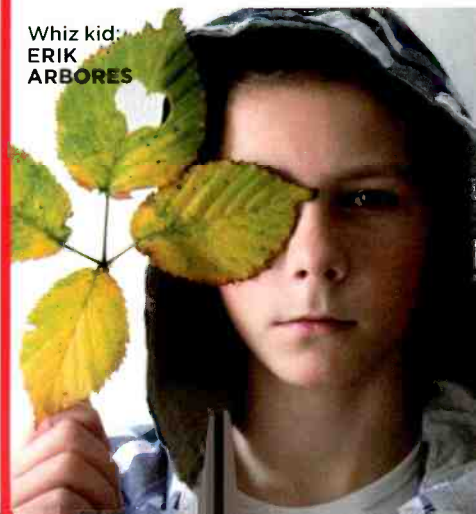
Arbores is a prodigy in more than just music: He skipped four grades in his native Holland and is attending the Delft University of Technology, where he’s studying physics. “Understanding the structure of science helps with understanding melody and rhythm,” he says. “And the creativity required in music helps with thinking outside the box in science, which is often how new insights are discovered.”

For Armada co-owner/director Maykel Piron, Arbores symbolizes a new age. “When I was 14, I snuck into clubs,” he says. “But these days, videoclips and music are all over the Internet. So kids can get a taste of what’s going on. And music production tools are more accessible.”

Armada is planning a full-tilt U.S. dance radio promotion campaign behind *Take It*. In the meantime, the label is building Arbores’ online footprint with an introductory YouTube video and new Facebook page.

Arbores hopes to pursue a career as an international DJ, like mentor van Buuren. “I remember creating my own mixtapes and trying to produce my first few tracks at 14,” van Buuren recalls. “None of that sounded as high-profile as Erik’s stuff. The future holds a great career in music for him.” —Kerri Mason

Whiz kid: ERIK ARBORES



BALANCING ACT

RCA newcomer Cady Groves spices her pop with a little spunk

In the music video for Cady Groves’ debut single, “This Little Girl,” the pint-sized pop singer enlists binoculars and various hiding spots to watch her boyfriend canoodle with another girl behind her back. Eventually, she duct-tapes the guy to a wall in her apartment. “This little girl is capable of murder, because you hurt her,” Groves sings.

The seething sentiment doesn’t exactly match the sunny pop-rock arrangement of “This Little Girl.” But the single is catching on—the video counts 48,000 views on Vevo since its Sept. 26 debut—while unveiling the spunky 22-year-old Oklahoma native’s real-life heartbreak story. After signing to RCA Records in May 2010 and moving to California, Groves became romantically involved with one of the songwriters working on her debut album. That is, until she discovered he had a secret girlfriend.

Devastated, Groves scrapped all the material she had previously written and decided to start

anew. “It was hard to even write at that point,” she says. “I just wanted everyone to leave me alone, to hide away. What was great was the label saying, ‘We understand what’s going on, but we see something that you can’t see. There’s a silver lining in you writing right now.’”

So Groves pressed on and delivered an album set for early 2012 that balances her anger and natural poise: “This Little Girl” and “Your Window” are full of vitriol, while “We’re the Shit” is a loving shout-out to her fans. RCA senior VP of marketing Aaron Borns says the upcoming promotion campaign will involve amplifying Groves’ natural pop appeal without keeping her pissed-off lyrics at the forefront.

“It’s coming from a genuine place,” Borns says. “Even if some of the subject matter isn’t as light as the sound of the songs may allude to initially, that only makes it more interesting for people.”

“This Little Girl” will continue being pushed to

top 40 formats, with Groves spending the rest of the year doing promotional radio tours and attending press events. Borns says the main marketing focus is the song’s video, which features a cameo by country star/“The Voice” coach Blake Shelton. Groves says she got in touch with him through Twitter, where the two initially bonded over “being crazy funny and inappropriate.”

Shelton (@blakeshelton) has since helped promote Groves on the social platform and posted links to the “Girl” video for his 709,000 followers.

Groves, who has 32,000 followers (@cadygroves), tweets dozens of times per day and often laces her musings with profanity. Though she may look like an innocent teenybopper, the singer/songwriter wants to be taken seriously as an adult talent.

“I get enough crap for looking younger than I am,” she says. “That’s not what I’m going for.”

—Jason Lipshutz

MARKETPLACE

For ad placement in print and online call Jeff Serrette 1-800-223-7524—1-212-493-4199/Jeffrey.Serrette@billboard.com

TALENT



HANS EDLER

Legendary rock 'n roll icon from Europe.

#1 hit song "Black Fender"

Listen to it, and other Edler hits, at iTunes, Amazon, YouTube etc.

For more info:
www.hansedler.com

DON'T MISS AN ISSUE



Issue #40 • October 8, 2011

To Order Back Issues Online, Go To:
billboard.com/backissues

BILLBOARD CLASSIFIEDS

www.billboard.com

for more info call: 800-223-7524

REAL ESTATE

By Order Of The United States Bankruptcy Court, Southern District of Florida, Miami Div
Case No. 11-17075-BKC-RAM, RE: Claudio Eleazar Osorio & Amarilis Moran Osorio

AUCTION

November 3rd



MIAMI-BEACH WATERFRONT ESTATE

15 Star Island Drive, Miami Beach, FL: 9-Bed / 9-Bath / 2-Half Bath, Exquisite, Bayfront Estate located on Exclusive, Guard-gated Star Island. Spectacular Miami Skyline Views, Minutes to South Beach, Easy Access to Atlantic Ocean. \$10.5 Million Minimum Bid - 2% Broker Participation.

THE JILLS
TWICE THE SELLING POWER
WWW.THEJILLS.COM

Contact us for Bankruptcy Court Bidder Requirements

FISHERAUCTION.COM • 800.331.6620

THEJILLS.COM • 305.915.2556

Lamar Fisher AU93:AB106/Subject to all terms of sale



NOTICES/ANNOUNCEMENTS

TAP INTO THE PUBLIC'S FRUSTRATION ABOUT WALL STREET AND POLITICS

Check out two songs called "BIG BUCKS" and "RUN FOR OFFICE." Both songs have received some airplay. Both are available for publishing deals.

Listen to free clips at

www.barrows.com/music.html.

For Business Inquiries, Contact Robert Barrows at R.M. Barrows Advertising, 650-344-1951

Billboard Classifieds Covers Everything

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

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



Located on Virginia's Eastern Shore WINDINGDALE a historic estate w/sweeping panorama of Occohannock Creek, just minutes from your deep water boathouse to the Chesapeake Bay. Circa 1780 renovated in 2008. A grand living rm, banquet size dining rm, kitchen opening into a dramatic waterside glassed porch. First floor master bedroom w/own mini-kitchen. 2nd and 3rd floors have 3 bedrms & 3 baths. 85 acres of conservation protected property. Original outbldgs in excellent condition.

For details visit www.windingdale123.com Offered for \$3,950,000 MLS 31660
Dave Griffith, Broker • Coldwell Banker Harbour Realty
cell 757 647 2649 • www.davegriffith.com

TAX PREPARATIONS

IRS PROBLEMS SOLVED

GROUP OF EXPERT TAX ATTORNEYS AND CPA'S WHO HAVE BEEN SOLVING SERIOUS IRS TAX CASES LIKE YOURS FOR OVER 20 YEARS. YOU'VE TRIED THE REST, NOW COME TO THE BEST! LET US PUT AN END TO YOUR SUFFERING. RELEASE OF BANK ACCOUNT LEVIES AND WAGE GARNISHMENTS, REMOVAL OF FEDERAL TAX LIENS FROM CREDIT REPORTS, PENALTY ABATEMENTS, OFFERS IN COMPROMISE, INSTALLMENT PAYMENT PLANS, AUDIT REPRESENTATION, APPEALS, UNFILED BACK TAX RETURNS, BUSINESS PAYROLL TAX ISSUES. CALL TAX PROBLEM SOLVERS TODAY AT 1-800-55-SOLVE (76583)

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS INTRODUCTORY OFFER FOR NEW ADVERTISERS!
1-800-223-7524 or
jeffrey.serrette@billboard.com

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'FAMILY' MATTERS
 >> He's... a... chart-ing... guy! Seth MacFarlane, creator of "Family Guy," debuts at No. 2 on the Traditional Jazz and Heatseekers album charts (and No. 111 on the Billboard 200) with *Music Is Better Than Words*. The standards collection includes duets with Sara Bareilles and Norah Jones.

WINTERTIME
 >> Absent from the Billboard 200 since 1985, Johnny Winter returns with *Roots*, debuting at No. 163. The new guest-laden set includes such stars as Vince Gill and Susan Tedeschi, and also arrives at No. 4 on Blues Albums.



I WANNA ROCK
 >> Half of this week's Billboard 200 top 10 comprises rock sets, led by Blink-182's No. 2 arrival with *Neighborhoods* (151,000 sold, according to Nielsen SoundScan). Wilco's *The Whole Love* is next at No. 5, with 82,000. Switchfoot, Chickenfoot and Mastodon (Nos. 8-10) complete the rockin' fivesome.

CHART BEAT

>> As her new album, *Miss Little Havana*—which is exclusive to Target and iTunes—debuts on the Billboard 200 at No. 28, Gloria Estefan enjoys her first No. 1 on Dance Club Songs since "Oye" the week of Sept. 19, 1998, with "Wepa," her sixth career topper on the list. She first reigned with "Tradiclon" in the Dec. 25, 1993, issue.

>> Now a trio following the departure of Michael Steele, the Bangles grace the Billboard 200 for the first time since July 21, 1990, as *Sweetheart of the Sun*, the group's first studio album since 2003, bows at No. 148. Of the Bangles' four prior chart entries, they rose as high as No. 2 with *Different Light* in 1987.

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

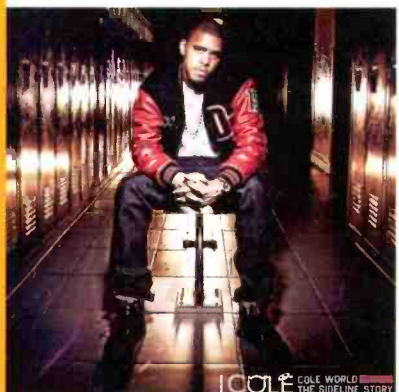
Billboard CHARTS

J. Cole's 'Story' Starts At No. 1 On Billboard 200

Just one week after 85-year-old **Tony Bennett** grabbed his first No. 1 album on the Billboard 200 with *Duets II*, another artist nets his first No. 1—but he's a little younger.

Rapper **J. Cole**, 26, bows in the No. 1 slot with *Cole World: The Sideline Story*, selling 218,000 copies, according to Nielsen SoundScan.

It's the Roc-A-Fella/Columbia artist's first album and marks the first time a solo artist's debut effort has entered at No. 1 since May 14, 2010. That week, **B.o.B** started at No. 1 with *The Adventures of Bobby Ray* with 84,000. (For more on B.o.B this week, see page 54.)



Cole's launch is the highest sales week for any act's debut chart effort since **Nicki Minaj's** *Pink Friday* started with 375,000 at No. 2 on Dec. 11, 2010.

With Cole's fellow Columbia acts **Adele** and **Bennett** at Nos. 3 and 4, re-

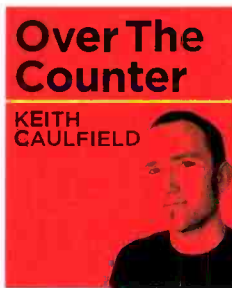
spectively, it marks the first time an imprint has locked down three of the top four since Columbia itself did so on the Jan. 8 chart.

REISSUE MANIA: Just outside the top 10 on the Billboard 200 this week, **Pink Floyd's** reissue of *The Dark Side of the Moon* re-enters at No. 12 with 26,000 sold (up 3,607%). The act rereleased 14 of its albums last week and a boxed set collecting all of the newly refurbished titles. *Dark Side* got the glossiest red treatment, as it was available in expanded versions dubbed "Experience" and "Immersion." Each came equipped with bonus live tracks and assorted outtakes, with the lavish "Immersion" edition carrying a list price of \$130.

Dark Side continues to hold the record for the most weeks charted on the Billboard 200, with 781 nonconsecutive frames on the tally. It first debuted on the chart upon its release in 1973 and eventually peaked at No. 1. It was a fixture on the chart from its initial release until 1988. The album returned to the list in late 2009 after we revised chart eligibility rules regarding older releases. It was last on the chart, previous to this week, on July 9, when it ranked at No. 74.

Five more Pink Floyd titles dot the Billboard 200: *The Wall* (No. 40;

10,000), *Wish You Were Here* (No. 71; 7,000), *Animals* (No. 83; 6,000), *Meddle* (No. 174; 3,000) and the *Discovery Studio Box Set* (No. 175; 3,000). Combined, the 14 reissued studio albums sold 67,000 copies, with the least popular being *More*. The week previous, they moved just 3,000.



Over The Counter

KEITH CAULFIELD

More was originally released in 1969, but was reissued in 1973 as *Dark Side* was beginning its mammoth chart run. Another classic No. 1 album, but of a more recent vintage, also makes a big gain this week: **Nirvana's** *Nevermind*

bounds 146-13 with 25,000 (up 647%). The jump is owed to the 1991 set's 20th-anniversary reissue packages that dropped last week.

The original album's sales have been merged with all the newly reissued versions of the set, save for a "super deluxe" package, which charts separately at No. 131 (4,000). Among the "super" set's 70 tracks are many live or alternative versions of *Nevermind's* original track list, including a whopping 22 songs that weren't on the album. Because it had such an expansive amount of additional songs, it's treated as a unique entity on our charts.

FRANKMUSIK POPS: British singer/producer **Frankmusik** bows at No. 11 on the Dance/Electronic Albums chart

with his proper U.S. debut album, *Do It in the AM*, shifting 1,000 copies in its first week.

The Cherrytree/Interscope act (aka **Vincent Frank**) is on the road with **Erasure**, opening for the veteran electronic/pop act (Billboard, Aug. 6). It's a perfect combo, as Frankmusik also produced Erasur's new album, *Tomorrow's World*, out Oct. 11 in the United States. Frankmusik's latest single, "No I.D.," features his labelmate **Colette Carr**, and its "Grease"-inspired video has notched 1.2 million views since its YouTube debut on Sept. 10. Its preceding single, the title track (featuring **Far*East Movement**), has collected 1.9 million views on YouTube.

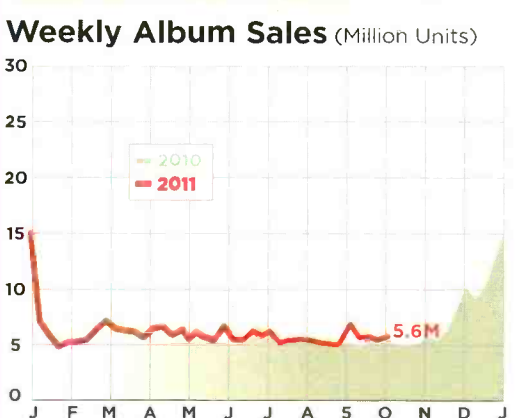
'IDOL' COMEBACK? This year's "American Idol" winner, **Scotty McCreery**, is poised to become the first "Idol" champ since **Ruben Studdard** in 2003 (and only third overall) to debut at No. 1 on the Billboard 200 with his first album.

Industry prognosticators suggest McCreery's *Clear As Day* will bow atop the tally next week with perhaps 170,000 copies sold. That would easily mark the biggest debut sales week for any "Idol" winner since 2008, when **David Cook's** self-titled set started at No. 3 with 280,000. In 2009, **Kris Allen's** self-titled album bowed at No. 11 with 80,000, and then last year, **Lee DeWyze's** *Live It Up* started at No. 19 with 39,000.

Market Watch A Weekly National Music Sales Report

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,570,000	1,919,000	20,366,000
Last Week	5,282,000	1,852,000	20,775,000
Change	5.5%	3.6%	-2.0%
This Week Last Year	5,312,000	1,616,000	19,443,000
Change	4.9%	18.8%	4.7%

*Digital album sales are also counted within album sales.



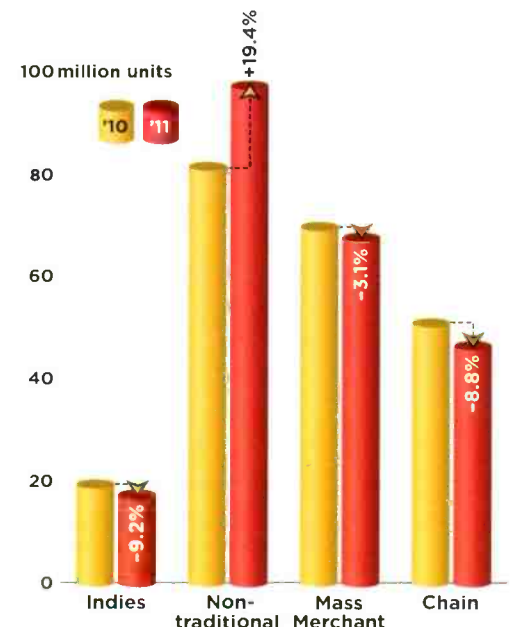
	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	221,073,000	228,495,000	3.4%
Digital Tracks	860,360,000	951,739,000	10.6%
Store Singles	1,586,000	1,876,000	18.3%
Total	1,083,019,000	1,182,110,000	9.1%
Albums w/TEA*	307,109,000	323,668,900	5.4%

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



	2010	2011	CHANGE
CD	157,170,000	151,574,000	-3.6%
Digital	61,874,000	74,145,000	19.8%
Vinyl	2,003,000	2,726,000	36.1%
Other	25,000	52,000	108.0%

For week ending Oct. 2, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	J. COLE	Cole World: The Sideline Story		1
2	NEW	1	BLINK-182	Neighborhooods		2
3	3	32	ADELE	21	3	1
4	1	2	TONY BENNETT	Duets II		1
5	NEW	1	WILCO	The Whole Love		5
6	2	1	LADY ANTEBELLUM	Own The Night		3
7	5	3	LIL WAYNE	Tha Carter IV		1
8	NEW	1	SWITCHFOOT	Vice Verses		8
9	NEW	1	CHICKENFOOT	Chickenfoot III		9
10	NEW	1	MASTODON	The Hunter		10
11	9	8	JAY Z KANYE WEST	Watch The Throne		1
12	RE-ENTRY	781	PINK FLOYD	Dark Side Of The Moon	15	1
13	146	255	GREATEST GAINER NIRVANA	Nevermind	40	1
14	4	2	DEMI LOVATO	Unbroken		4
15	14	19	FOSTER THE PEOPLE	Torches		9
16	13	13	JASON ALDEAN	My Kinda Party	2	2
17	16	4	BRANTLEY GILBERT	Halfway To Heaven		7
18	11	7	GEORGE STRAIT	Here For A Good Time		3
19	20	16	VARIOUS ARTISTS	NOW 39		3
20	22	17	LUKE BRYAN	Tailgates & Tanlines		2
21	15	11	RED HOT CHILI PEPPERS	I'm With You		2
22	NEW	1	MACHINE HEAD	Unto The Locust		22
23	25	20	BEYONCE	4		4
24	21	23	LADY GAGA	Born This Way		1
25	29	25	ADELE	19		10
26	27	27	MUMFORD & SONS	Sigh No More		8
27	7	2	MINDLESS BEHAVIOR	#1 Girl		1
28	NEW	1	GLORIA ESTEFAN	Miss Little Havana		28
29	NEW	1	JASON DERULO	Future History		29
30	17	6	THE BEATLES	1		1
31	32	28	ERIC CHURCH	Chief		10
32	NEW	1	LEANN RIMES	Lady & Gentlemen		32
33	23	32	MAROON 5	Hands All Over		1
34	6	2	NEEDTOBREATHE	The Reckoning		6
35	NEW	1	VARIOUS ARTISTS	WOW Hits 2012		35
36	37	59	LMFAO	Sorry For Party Rocking		12
37	34	35	BAD MEETS EVIL	Hell: The Sequel (EP)		1
38	36	33	BLAKE SHELTON	Red River Blue		12
39	28	5	STAINED	Stained		3
40	RE-ENTRY	126	PINK FLOYD	The Wall	43	1
41	56	57	RIHANNA	Loud		3
42	41	31	WYNTON MARSALIS & ERIC CLAPTON	Play The Blues: Live From Jazz At Lincoln Center Jazz At Lincoln Center/Reprise Jazz 528531/RHINO (24.98)		31
43	NEW	1	JESSICA REEDY	From The Heart		43
44	12	2	CODY SIMPSON	Coast To Coast (EP)		12
45	46	43	HUGH LAURIE	Let Them Talk		16
46	31	65	SOUNDTRACK	Drive		31
47	44	52	TAYLOR SWIFT	Speak Now		3
48	45	42	THE BAND PERRY	The Band Perry		4
49	NEW	1	ALLSTAR WEEKEND	All The Way		49
50	50	44	ZAC BROWN BAND	You Get What You Give		1



The supergroup's second album (though cutely titled //) arrives with 42,000. It follows its self-titled 2009 set, which debuted and peaked at No. 4 with 52,000.

It's a rather low-key debut (13,000) for the singer, whose self-titled first album bowed at No. 11 with 42,000. The new album's lead single, "Don't Wanna Go Home," hit No. 10 on Mainstream Top 40, while follow-up "It Girl" rises 17-16 this week.



Recently reduced to a trio after Nathan Darmody departed the group last month, the band's second studio set debuts with 9,000. It follows a full-length (Suddenly Yours, No. 197) and an EP (Suddenly, No. 62) in 2010.

Priced at \$5 at Family Christian stores, the album nets the largest percentage gain on the chart—up 109%. A \$5 sale tag at the chain also helps Chris August at No. 147 (up 90%).



After the band took a spin on the ABC network's "Dancing With the Stars" stage on Sept. 27, its album jumps 30% and returns to the top 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	39	29	JAKE OWEN	Barefoot Blue Jean Night		1
52	54	24	LE'ANDRIA JOHNSON	The Awakening Of Le'Andria Johnson (EP)		24
53	8	2	GAVIN DEGRAW	Sweeter		1
54	55	30	PISTOL ANNIES	Hell On Heels		1
55	59	75	JUSTIN BIEBER	My Worlds Acoustic		1
56	30	38	KATY PERRY	Teenage Dream		1
57	33	26	JACKIE EVANCHO	Dream With Me		1
58	49	47	SELENA GOMEZ & THE SCENE	When The Sun Goes Down		1
59	48	40	LADY ANTEBELLUM	Need You Now		3
60	75	71	PITBULL	Planet Pit		7
61	NEW	1	PHONTE	Charity Starts At Home		61
62	61	51	CASTING CROWNS	Until The Whole World Hears		1
63	64	55	BRUNO MARS	Doo-Wops & Hooligans		1
64	NEW	1	EVIDENCE	Cats & Dogs		64
65	42	34	BARBRA STREISAND	What Matters Most		1
66	26	2	SUPERHEAVY	SuperHeavy		26
67	53	39	DAVID GUETTA	Nothing But The Beat		1
68	10	2	PEARL JAM	Pearl Jam Twenty (Soundtrack)		10
69	51	36	GAME	The R.E.D. Album		1
70	65	58	JUSTIN MOORE	Outlaws Like Me		1
71	RE-ENTRY	40	PINK FLOYD	Wish You Were Here	6	1
72	63	48	BRAD PAISLEY	This Is Country Music		1
73	NEW	1	SEBASTIAN BACH	Kicking & Screaming		73
74	60	46	KIDZ BOP KIDS	Kidz Bop 20		1
75	40	12	ANTHRAX	Worship Music		12
76	NEW	1	9TH WONDER	The Wonder Years		76
77	52	64	EMINEM	Recovery		3
78	67	60	NICKI MINAJ	Pink Friday		1
79	170	18	PAGE SETTER TENTH AVENUE NORTH	The Light Meets The Dark		15
80	24	2	TORI AMOS	Night Of Hunters		24
81	76	69	VARIOUS ARTISTS	NOW 38		1
82	113	107	SKRILLEX	Scary Monsters And Nice Sprites (EP)		82
83	RE-ENTRY	29	PINK FLOYD	Animals	4	1
84	89	79	SOUNDTRACK	Shake It Up: Break It Down		22
85	NEW	1	STEVEN WILSON	Grace For Drowning		85
86	19	2	OPETH	Heritage		19
87	70	2	THE OAK RIDGE BOYS	It's Only Natural		70
88	80	67	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 4		14
89	NEW	1	1-1-SIX	Man Up		89
90	47	63	AMY WINEHOUSE	Back To Black		2
91	88	86	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		2
92	38	2	THE JAYHAWKS	Mockingbird Time		38
93	NEW	1	BILL & GLORIA GAITHER	Bill & Gloria Gaither Present: The Old Rugged Cross		93
94	73	81	CHRIS BROWN	F.A.M.E.		1
95	81	66	ELI YOUNG BAND	Life At Best		1
96	105	96	BIG SEAN	Finally Famous		1
97	62	15	PRIMUM	Green Naugahyde		15
98	94	46	TONY BENNETT	Duets: An American Classic		1
99	124	133	THE SCRIPT	Science & Faith		1
100	58	54	SOUNDTRACK	Victorious: Music From The Hit TV Show		5

THE BILLBOARD 200 ARTIST INDEX

1-1-SIX	89	JASON ALDEAN	16	SEBASTIAN BACH	73
3 DOORS DOWN	188	ALLSTAR WEEKEND	49	BAD COMPANY	180
9TH WONDER	76	TORI AMOS	80	BAD MEETS EVIL	37
		ANTHRAX	75	THE BAND PERRY	48
		CHRIS AUGUST	147	THE BANGLES	148
		AVENGED SEVENFOLD	179	THE BEATLES	30
ADELE	3,25	AWOLNATION	112	TONY BENNETT	4,98
TRACE ADKINS	162				
AEROSMITH	133				

BEYONCE	23	BUSH	139	ERIC CLAPTON	116
BLINK-182	2	COLBIE CAILLAT	128	COMMITTED	195
BLAKE SHELTON	12	JOHNNY CASH/WILLIE NELSON	104	ALICE COOPER	160
BOYZ II MEN	124	CASTING CROWNS	62	CREDENCE CLEARWATER	189
BRUNO MARS	63	KENNY CHESNEY	102	REVISITED	173
CHICKENFOOT	9	CHICKENFOOT	9	BILLY CURRINGTON	167
CHRIS BROWN	94	ERIC CHURCH	31		
CHRIS BROWN BAND	50,110	THE CIVIL WARS	155		
DAVID GUETTA	140				

JASDN DERULO	29	GLORIA ESTEFAN	28	FOSTER THE PEOPLE	140
THE DEVIL WEARS PRADA	136	JACKIE EVANCHO	57	GRATEFUL DEAD	193
DRAKE	156	EVIDENCE	64	DAVID GUETTA	67
DREAM THEATER	117			IL VOLO	114
DUM DUM GIRLS	105			MICHAEL JACKSON	171
				ETTA JAMES	198
				BETH HART/JOE	150
				BONAMASSA	120
				THE JAYHAWKS	92
				JAY Z KANYE WEST	11
				J COLE	24,138
				LE'ANDRIA JOHNSON	52

MAT KEARNEY	194	LADY ANTEBELLUM	6,59,199
KIDZ BOP KIDS	74	LADY GAGA	24,138
		MIRANDA LAMBERT	197

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	96	85	KELLY ROWLAND	Here I Am		9
102	82	82	KENNY CHESNEY	Hemingway's Whiskey		1
103	103	90	WIZ KHALIFA	Rolling Papers		1
104	99	106	JOHNNY CASH/WILLIE NELSON	VH1 Storytellers		56
105	NEW	1	DUM DUM GIRLS	Only In Dreams		105
106	NEW	1	BILL & GLORIA GAITHER	Bill & Gloria Gaither Present: Tent Revival Homecoming		106
107	92	87	JILL SCOTT	The Light Of The Sun		1
108	95	88	BON IVER	Bon Iver		1
109	78	80	FOO FIGHTERS	Wasting Light		1
110	101	95	ZAC BROWN BAND	The Foundation		2
111	NEW	1	SETH MACFARLANE	Music Is Better Than Words		111
112	138	154	AWOLNATION	Megalithic Symphony		112
113	RE-ENTRY	14	RADIOHEAD	The King Of Limbs		1
114	98	157	IL VOLO	Il Volo		10
115	104	94	CHRIS YOUNG	Neon		1
116	102	114	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66
117	57	8	DREAM THEATER	A Dramatic Turn Of Events		3
118	107	101	THEORY OF A DEADMAN	The Truth Is...		8
119	18	2	THRICE	Major/Minor		18
120	NEW	1	BETH HART/JOE BONAMASSA	Don't Explain		120
121	NEW	1	ESPINOZA PAZ	Canciones Que Duelen		121
122	RE-ENTRY	13	LECRAE	Rehab		1
123	69	45	FOREIGNER	Feels Like The First Time		45
124	119	124	BOYZ II MEN	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection		70
125	86	61	GERARDO ORTIZ	Entre Dios y El Diablo		24
126	91	97	JUSTIN BIEBER	My World 2.0		2
127	116	115	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection		100
128	109	92	COLBIE CAILLAT	All Of You		6
129	106	93	RASCAL FLATTS	Nothing Like This		1
130	115	102	FLORENCE + THE MACHINE	Lungs		14
131	NEW	1	NIRVANA	Nevermind (Super Deluxe Edition)		131
132	123	129	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection		109
133	130	138	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67
134	RE-ENTRY	6	THE HEAD AND THE HEART	The Head And The Heart		134
135	NEW	1	VARIOUS ARTISTS	Music Inspired By The Story		135
136	68	10	THE DEVIL WEARS PRADA	Dead Throne		10
137	134	125	MIGUEL	All I Want Is You		37
138	137	134	LADY GAGA	The Fame		3
139	79	18	BUSH	The Sea Of Memories		18
140	121	116	KIRK FRANKLIN	Hello Fear		5
141	NEW	1	SOUNDTRACK	Footloose		141
142	NEW	1	DARYL HALL	Laughing Down Crying		142
143	136	128	SEETHER	Holding Onto Strings Better Left To Fray		9
144	RE-ENTRY	5	FLOGGING MOLLY	Speed Of Darkness		9
145	128	123	JOURNEY	Journey's Greatest Hits		10
146	110	110	TRAIN	Save Me, San Francisco		17
147	RE-ENTRY	2	CHRIS AUGUST	No Far Away		147
148	NEW	1	THE BANGLES	Sweetheart Of The Sun		148
149	149	140	LEDISI	Pieces Of Me		1
150	84	2	JAMIE GRACE	One Song At A Time		84

The band played NBC's "Saturday Night Live" (Sept. 25) and guested for the entire hour of a special edition of Comedy Central's "The Colbert Report" (Sept. 26). In turn, the album, which was also discounted to \$5.99 at Amazon MP3, is up by 123%.

134
A one-day \$3.99 sale price in the Amazon MP3 store lifts the title with an overall gain of 73%. Just in terms of downloads, it's up by 88%.

Released shortly before the remake hits theaters on Oct. 14, its soundtrack arrives (4,000). The standard 12-track album features four covers of the original 1984 No. 1 soundtrack's tunes, including the title track.

142
The pop veteran returns to the Billboard 200 as a solo artist for the first time since 1993's *Soul Alone* debuted and peaked at No. 177. His highest-charting solo effort is 1986's *Three Hearts in the Happy Ending Machine*, which hit No. 29.

186
The band's new album, *Here and Now* (due Nov. 21), released its first two singles last week: "When We Stand Together" (45,000) and "Bottoms Up" (18,000) (see the Billboard Hot 100, page 54). Subsequent buzz prompts a 38% gain for its last set.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	145	153	LIONEL RICHIE	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection		127
152	93	19	ST. VINCENT	Strange Mercy		19
153	161	189	WILLIE NELSON	Super Hits		2
154	100	62	GEORGE STRAIT	Icon: George Strait		62
155	147	165	THE CIVIL WARS	Barton Hollow		12
156	166	159	DRAKE	Thank Me Later		1
157	126	131	CHRISTINA PERRI	lovestrong.		1
158	133	141	THE BLACK KEYS	Brothers		3
159	132	136	P!NK	Greatest Hits... So Far!!!		1
160	87	22	ALICE COOPER	Welcome 2 My Nightmare		22
161	120	37	GIRLS	Father, Son, Holy Ghost		37
162	135	113	TRACE ADKINS	Proud To Be Here		1
163	NEW	1	JOHNNY WINTER	Roots		163
164	117	83	ONEREPUBLIC	Waking Up		21
165	154	143	ELVIS PRESLEY	An Afternoon In The Garden		85
166	158	163	TAYLOR SWIFT	Fearless		6
167	129	127	BILLY CURRINGTON	Enjoy Yourself		9
168	131	91	VARIOUS ARTISTS	Muppets: The Green Album		1
169	172	196	HANK WILLIAMS JR.	Greatest Hits, Vol. 1		5
170	148	146	SKILLET	Awake		1
171	180	197	MICHAEL JACKSON	Number Ones		3
172	142	152	YOUNG THE GIANT	Young The Giant		42
173	RE-ENTRY	21	CREEDEnce CLEARWATER REVISITED	Extended Versions		74
174	RE-ENTRY	74	PINK FLOYD	Meddle		2
175	NEW	1	PINK FLOYD	Discovery Studio Box Set		175
176	66	117	BRITNEY SPEARS	Femme Fatale		1
177	RE-ENTRY	9	THE TEMPTATIONS	The Best Of The Temptations- Volume 1-The '60s: 20th Century The Millennium Collection		132
178	114	108	SOUNDTRACK	Country Strong		1
179	139	180	AVENGED SEVENFOLD	Nightmare		1
180	RE-ENTRY	15	BAD COMPANY	Extended Versions		82
181	NEW	1	MAN OVERBOARD	Man Overboard		181
182	200	192	FLEET FOXES	Helplessness Blues		1
183	137	47	BLAKE SHELTON	Loaded: The Best Of Blake Shelton		18
184	35	2	NEVER SHOUT NEVER	Time Travel		35
185	NEW	1	PRESS PLAY	World Anthem		185
186	RE-ENTRY	143	NICKELBACK	Dark Horse		3
187	144	139	SOUNDTRACK	Burlesque		18
188	85	119	3 DOORS DOWN	Time Of My Life		1
189	151	166	CREEDEnce CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits		8
190	RE-ENTRY	2	OH, SLEEPER	Children Of Fire		142
191	174	176	EMINEM	Curtain Call: The Hits		2
192	183	24	LAURA STORY	Blessings		63
193	NEW	1	GRATEFUL DEAD	Europe '72: The Complete Recordings		193
194	153	151	MAT KEARNEY	Young Love		1
195	RE-ENTRY	2	COMMITTED	Committed		172
196	RE-ENTRY	2	LOS TIGRES DEL NORTE	MTV Unplugged		134
197	169	168	MIRANDA LAMBERT	Revolution		1
198	184	191	ETTA JAMES	The Best Of Etta James: 20th Century Masters The Millennium Collection		153
199	159	122	LADY ANTEBELLUM	Lady Antebellum		2
200	173	182	FRANK SINATRA	Nothing But The Best		1

See Charts legend on billboard.biz for rules and explanations. © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HUGH LAURIE	45	MAN OVERBOARD	181	NEEDTOBREATHE	34	ONEREPUBLIC	164	PINK FLOYD	129	RASCAL FLATTS	129	THE SCRIPT	99	BARBRA STREISAND	65	SHAKE IT UP: BREAK IT DOWN	84	THRICE	119	NOW 39	19	WIZ KHALIFA	103
LECRAE	122	MAROON 5	33	WILLIE NELSON	153	OPETH	86	12, 40, 71, 83, 174, 175	143	RED HOT CHILI PEPPERS	143	SEETHER	143	ST. VINCENT	152	VICTORIOUS: MUSIC FROM THE HIT TV SHOW	100	LOS TIGRES DEL NORTE	196	NOW THAT'S WHAT I CALL COUNTRY: VOLUME 4	88	CHRIS YOUNG	115
LEDISI	149	WYNTON MARSALIS & ERIC CLAPTON	42	NEVER SHOUT NEVER	184	GERARDO ORTIZ	125	PINK	159	JESSICA REEDY	21	CODY SIMPSON	44	SUPERHEAVY	66	TAYLOR SWIFT	47	146	196	WOW HITS 2012	35	CHRIS YOUNG	115
LIL WAYNE	7	MASTODON	10	NICKELBACK	186	JAKE OWEN	51	PISTOL ANNIES	54	LIONEL RICHIE	151	FRANK SINATRA	200	TAYLOR SWIFT	47	SWITCHFOOT	8	146	196	WOW HITS 2012	35	CHRIS YOUNG	115
LMPAO	36	MIGUEL	137	NICKELBACK	186	BRAO PAISLEY	72	PITBULL	60	RIHANNA	41	SKILLET	170	THE TEMPTATIONS	177	THEY ARE MEN	118	146	196	WOW HITS 2012	35	CHRIS YOUNG	115
OMI LDVAD	14	MINDLESS BEHAVIOR	27	NIRVANA	13, 131	PEARL JAM	68	ELVIS PRESLEY	165	LEANN RIMES	32	SKILLET	170	TENTH AVENUE NORTH	79	THEORY OF A DEADMAN	118	146	196	WOW HITS 2012	35	CHRIS YOUNG	115
LYNYRD SKYNYRD	91	MUMFORD & SONS	26	THE OAK RIDGE BOYS	87	CHRISTINA PERRI	157	PRESS PLAY	185	KELLY ROWLAND	101	STAIN'D	39	THREE DOG NIGHT	132	THEY ARE MEN	118	146	196	WOW HITS 2012	35	CHRIS YOUNG	115
SETH MACFARLANE	111	OH, SLEEPER	190	PHONTE	61	RADIOHEAD	113	PRIMUS	97	JILL SCOTT	107	LAURA STORY	192	DRIVE	46	THREE DOG NIGHT	132	146	196	WOW HITS 2012	35	CHRIS YOUNG	115
MACHINE HEAD	22											GEORGE STRAIT	18	FOOTLOOSE	141			146	196	WOW HITS 2012	35	CHRIS YOUNG	115

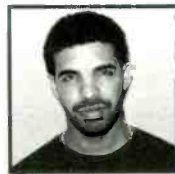
UNCHARTED™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSAPCE PAGE	
1	1	37	#1 TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	15 WKS
2	6	35	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES	
3	1	38	DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY	
4	4	33	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD	
5	1	37	NOISIA	WWW.MYSPACE.COM/DENOSIA	
6	5	34	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC	
7	3	34	PORTA	WWW.MYSPACE.COM/PORTA1	
8	10	33	SUNGH A JUNG	WWW.MYSPACE.COM/JUNGSUNGH A	
9	1	37	PORTER ROBINSON	WWW.MYSPACE.COM/PORTERROBINSON	
10	13	30	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	
11	3	37	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS	
12	14	26	METRONOMY	WWW.MYSPACE.COM/METRONOMY	
13	17	1	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK	
14	15	25	T. MILLS	WWW.MYSPACE.COM/TMILLS	
15	12	37	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI	
16	25	5	ORELSAN	WWW.MYSPACE.COM/ORELSAN	
17	32	21	EXCISION	WWW.MYSPACE.COM/EXCISION	
18	19	1	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET	
19	27	1	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA	
20	21	34	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA	
21	18	37	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	
22	27	22	PITTY	WWW.MYSPACE.COM/BANDAPITTY	
23	23	36	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN	
24	RE-ENTRY	1	MODULAR PUNK	WWW.MYSPACE.COM/MODULARPUNK	
25	33	1	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON	
26	22	32	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR	
27	35	29	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK	
28	29	27	PAROV STELAR	WWW.MYSPACE.COM/STELAR1	
29	1	28	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN	
30	31	15	NEOCLUBBER	WWW.MYSPACE.COM/NEOCLUBBER	
31	35	2	MORD FUSTANG	WWW.MYSPACE.COM/MOROFUSTANG	
32	30	20	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	
33	11	4	MACKLEMORE	WWW.MYSPACE.COM/MACKLEMORE	
34	7	36	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC	
35	39	37	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	
36	37	37	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS	
37	26	9	TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS	
38	11	6	MILES KANE	WWW.MYSPACE.COM/MILESKANEMUSIC	
39	RE-ENTRY	1	ARASH	WWW.MYSPACE.COM/ARASHMUSIC	
40	28	27	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC	
41	34	16	IAMX	WWW.MYSPACE.COM/IAMX	
42	RE-ENTRY	1	MIAMI HORROR	WWW.MYSPACE.COM/MIAMIHORROR	
43	RE-ENTRY	1	COM TRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE	
44	40	18	HADOUKEN!	WWW.MYSPACE.COM/HADOUKEN	
45	50	12	JAMIE WOON	WWW.MYSPACE.COM/JAMIEWOON	
46	1	2	MEY TAL COHEN	WWW.MYSPACE.COM/DEWATERPRIEST	
47	RE-ENTRY	1	MODESTEP	WWW.MYSPACE.COM/MODESTEP	
48	45	2	SLOW CLUB	WWW.MYSPACE.COM/SLOWCLUB	
49	42	11	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	
50	38	7	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC	

Fans could download dubstep artist Excision's annual *Shambhala* mix album—released Sept. 28—by “liking” his Facebook page, so it's no surprise that he gained 13,000 Facebook fans last week. In turn, he rises 32-17 on *Uncharted*.



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

Rising 48-30 on the Social 50 chart, Drake jumps thanks to the recent debut of the music video for his single “Headlines.” Since bowing Oct. 2, it has accumulated nearly 1 million YouTube views, raising his overall profile views from 30,000 to 32,000 during the tracking week. In addition, he gained 71,000 Facebook fans last week.



YOUTUBE SONGS				YouTube
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	8	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	9	2	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
3	8	8	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
4	5	8	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
5	8	8	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	1	1	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
7	8	8	DANZA KUDURO	DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
8	1	1	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
9	1	6	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
10	13	8	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
11	11	8	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL (ISLAND/DMJM)
12	10	5	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	14	1	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
14	12	8	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
15	1	1	MR. KNOW IT ALL	KELLY CLARKSON (S19/RCA)

AOL RADIO SONGS				AOL
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	11	9	#1 PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
2	8	10	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
3	7	6	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
4	1	6	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
5	2	24	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
6	3	11	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
7	4	4	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
8	5	5	NOT OVER YOU	GAVIN DEGRAW (J/RCA)
9	1	1	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
10	10	8	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
11	5	6	YOU MAKE ME FEEL...	COBRA STARSHIP FEATURING SABI (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)
12	6	14	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
13	9	25	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
14	1	1	JET LAG	SIMPLE PLAN FEATURING NATASHA BEDINGFIELD (ATLANTIC)
15	1	1	PARADISE	COLDPLAY (CAPITOL)

NEXT BIG SOUND 25™		NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.
1	DELILAH	
2	FRANKMUSIK	
3	CHRISTOPHE MAE	
4	3LAU	
5	PARK JUNG MIN	
6	JORGE SANTA CRUZ	
7	TWIN SISTER	
8	CJ HILTON	
9	KAVINSKY	
10	PORCELAIN BLACK	
11	MODESELEKTOR	
12	NIGHTRAGE	
13	MEGAFUN	
14	THE DUKE SPIRIT	
15	DAN MANGAN	

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 (more than 80 overall), SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan. All rights reserved.

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
2	4	12	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
3	6	8	GREATEST GAINER SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
4	3	11	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	14	14	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHAOY/INTERSCOPE)
6	10	14	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SAMI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
7	16	16	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
8	26	26	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
9	18	18	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
10	12	8	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
11	21	21	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
12	10	10	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/IDJMG)
13	14	8	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)
14	13	25	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POL/D GROUNDS/JRCA)
15	16	5	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
16	17	6	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
17	23	5	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
18	21	4	MR. KNOW IT ALL	KELLY CLARKSON (S/19/RCA)
19	20	20	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
20	19	9	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
21	18	16	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
22	24	12	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
23	29	29	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
24	26	12	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)
25	22	16	PRETTY GIRLS	IYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
26	NEW	NEW	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
27	30	4	THIS CITY	PATRICK STUMP FEAT. LUPE FIASCO (ISLAND/IDJMG)
28	31	4	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
29	28	19	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
30	27	10	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
31	32	8	FASTER	MATT NATHANSON (VANGUARD CAPITOL)
32	34	3	DEDICATION TO MY EX (MISS THAT)	LLOYD FEAT. ANDRE 3000 & LIL WAYNE (YOUNG-GOLDFIE/ZONE 4/INTERSCOPE)
33	36	3	NOT OVER YOU	GAVIN DEGRAW (J.RCA)
34	40	2	CRIMINAL	BRITNEY SPEARS (JIVE/RCA)
35	NEW	NEW	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
36	33	33	SKYSCRAPER	DEMI LOVATO (HOLLYWOOD)
37	35	2	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)
38	37	5	NO SLEEP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
39	35	4	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
40	NEW	NEW	GOOD FEELING	FLO RIDA (POE BOY/ATLANTIC)

Lady Gaga logs her 10th Mainstream Top 40 top 10, as "You and I" rises 12-10. Dating to her first week in the top bracket (Dec. 20, 2008, with "Just Dance," featuring O'Donoghue), she boasts the list's highest top 10 total, ahead of runner-up Rihanna's eight.

Rihanna, meanwhile, debuts at No. 26 with her own "We Found Love," featuring Calvin Harris, and No. 35 as a featured artist on Nicki Minaj's "Fly." With the bows, Rihanna ties Britney Spears for the second-most appearances (28) in the chart's 19-year history, just one below Mariah Carey's record 29. "Found" additionally equals "Hate That I Love You" (Sept. 22, 2007) for Rihanna's highest Mainstream Top 40 debut rank.

Rihanna holds the chart's marks for the most No. 1s (eight) and top 10s (18).

See page 46 for more on Rihanna's history-making move into the top 10 (16-9) on the Billboard Hot 100.



LADY GAGA

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	4	19	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
3	3	36	F**KIN' PERFECT	PINK (LAFACE/RCA)
4	5	17	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
5	1	52	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
6	7	28	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
7	6	40	FIREWORK	KATY PERRY (CAPITOL)
8	11	7	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
9	8	15	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
10	10	16	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
11	13	6	GREATEST GAINER SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
12	11	19	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
13	14	17	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
14	15	8	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
15	17	14	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)
16	23	4	MR. KNOW IT ALL	KELLY CLARKSON (S/19/RCA)
17	20	10	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
18	16	12	LONG WAY TO GO	JOSH GRACIN (AVERAGE JOE 5)
19	19	9	THE LAST GOODBYE	DAVID COOK (19/RCA)
20	18	20	NEVER GONNA LEAVE THIS BED	MAROON 5 (A&M/OCTONE/INTERSCOPE)
21	21	9	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
22	30	2	BRIGHTER THAN THE SUN	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	24	3	LET THE RAIN	MARCO REY (ORGANICA)
24	22	6	ANYTHING IS POSSIBLE	JOURNEY (NOMOTAT)
25	25	11	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
2	3	11	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
3	1	17	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
4	29	29	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	1	16	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
6	1	16	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
7	11	11	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
8	1	11	MR. KNOW IT ALL	KELLY CLARKSON (S/19/RCA)
9	7	17	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
10	11	11	BRIGHTER THAN THE SUN	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
11	13	7	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	14	20	FASTER	MATT NATHANSON (VANGUARD/CAPITOL)
13	15	14	NOT OVER YOU	GAVIN DEGRAW (J.RCA)
14	19	19	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
15	18	9	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
16	16	14	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
17	10	17	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
18	28	2	GREATEST GAINER CRAWLING BACK TO YOU	DAUGHTRY (19/RCA)
19	20	18	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
20	19	14	LOUD MUSIC	MICHELLE BRANCH (REPRISE)
21	23	8	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
22	21	16	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POL/D GROUNDS/JRCA)
23	22	11	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
24	40	2	WHEN WE STAND TOGETHER	NICKELBACK (ROADRUNNER/RRP)
25	24	11	HEAVEN	O.A.R. (WIND-UP)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 WALK	FOO FIGHTERS (ROSWELL/RCA)
2	2	12	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
3	3	38	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	10	10	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EONE)
5	12	12	NOT AGAIN	STAINED (FLIP/ATLANTIC)
6	6	12	TONIGHT	SEETHER (WIND-UP)
7	7	12	UP ALL NIGHT	BLINK-182 (DGC/INTERSCOPE)
8	17	17	MAKE IT STOP (SEPTEMBER'S CHILDREN)	RISE AGAINST (DGC/INTERSCOPE)
9	13	3	PARADISE	COLDPLAY (CAPITOL)
10	11	28	SAIL	AWOLNATION (RED BULL)
11	32	32	ROPE	FOO FIGHTERS (ROSWELL/RCA)
12	12	16	ROLL AROUND YOUR STONE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED GLASSNOTE)
13	10	30	COUNTRY SONG	SEETHER (WIND-UP)
14	48	2	GREATEST GAINER BOTTOMS UP	NICKELBACK (ROADRUNNER/RRP)
15	17	8	WHAT YOU WANT	EVANESCENCE (WIND-UP)
16	15	46	SHAKE ME DOWN	CAGE THE ELEPHANT (DSP/JIVE/RCA)
17	20	39	HOWLIN' FOR YOU	THE BLACK KEYS (NONESUCH/WARNER BROS.)
18	16	15	BLOW ME AWAY	BREAKING BENJAMIN (HOLLYWOOD)
19	23	23	HELENA BEAT	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
20	19	9	IRRESISTIBLE FORCE	JANE'S ADDICTION (CAPITOL)
21	22	10	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)
22	21	10	UNDER AND OVER IT	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
23	24	10	PROMISES, PROMISES	INCUBUS (IMMORTAL EPIC)
24	25	14	LOST IN MY MIND	THE HEAD AND THE HEART (SUB POP)
25	28	16	THE LAST TIME	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
26	27	7	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
27	18	18	WHIRRING	THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
28	29	10	MONSTER YOU MADE	POP EVIL (EONE)
29	37	8	DARK HORSES	SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
30	32	8	IT'S NOT ME IT'S YOU	SKILLET (ARDENT/IND/ATLANTIC)
31	33	9	NO MATTER WHAT	PAPA ROACH (ELEVEN SEVEN)
32	35	11	EVERY TIME YOU GO	3 DOORS DOWN (UNIVERSAL REPUBLIC)
33	4	4	THIS IS GONNA HURT	SIXX: A.M. (ELEVEN SEVEN)
34	HOT SHOT DEBUT	DEBUT	FACE TO THE FLOOR	CHEVELLE (EPIC)
35	NEW	NEW	BURIED ALIVE	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
36	39	19	REMOUR HAS IT	ADELE (XL/COLUMBIA)
37	3	18	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
38	50	2	TAKE IT OR LEAVE IT	SUBLIME WITH ROBE (FUELED BY RAMEN/RRP)
39	30	17	SUNSET IN JULY	311 (311/ATO/RED)
40	40	4	STAY YOUNG, GO DANCING	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
41	46	2	BITCH CAME BACK	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
42	44	2	A WARRIOR'S CALL	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
43	43	3	COLOURS	GROUPLOVE (CANVASBACK/ATLANTIC)
44	4	6	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
45	4	4	WHAT THE WATER GAVE ME	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
46	47	3	IF I HAD A GUN...	NOEL GALLAGHER'S HIGH FLYING BIRDS (MERCURY/IDJMG)
47	RE-ENTRY	RE-ENTRY	BIG FOOT	CHICKENFOOT (LANO SHARK/EONE)
48	4	8	JUNK OF THE HEART (HAPPY)	THE KOOKS (AS/RAJWERKS/CAPITOL)
49	41	16	LONG TIME	CAKE (UPBEAT/ILG)
50	RE-ENTRY	RE-ENTRY	BUSY BEIN' BORN	MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG)

Chevelle previews its sixth studio album, due in early December, as "Face to the Floor" debuts on Rock Songs at No. 34 (1.8 million first-week audience impressions) and Active Rock (see billboard.biz/charts) at No. 38. The band is currently on tour with Bush.



CHEVELLE

ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 NOT AGAIN	STAINED (FLIP/ATLANTIC)
2	2	17	WALK	FOO FIGHTERS (ROSWELL/RCA)
3	3	15	TONIGHT	SEETHER (WIND-UP)
4	4	12	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
5	5	18	BLOW ME AWAY	BREAKING BENJAMIN (HOLLYWOOD)
6	6	10	UNDER AND OVER IT	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
7	8	10	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EONE)
8	8	24	THE LAST TIME	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
9	9	17	MONSTER YOU MADE	POP EVIL (EONE)
10	10	4	WHAT YOU WANT	EVANESCENCE (WIND-UP)
11	35	2	GREATEST GAINER BOTTOMS UP	NICKELBACK (ROADRUNNER/RRP)
12	12	16	IT'S NOT ME IT'S YOU	SKILLET (ARDENT/IND/ATLANTIC)
13	14	7	THIS IS GONNA HURT	SIXX: A.M. (ELEVEN SEVEN)
14	13	12	NO MATTER WHAT	PAPA ROACH (ELEVEN SEVEN)
15	15	30	COUNTRY SONG	SEETHER (WIND-UP)
16	16	7	A WARRIOR'S CALL	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
17	28	28	BURIED ALIVE	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
18	20	9	MAKE IT STOP (SEPTEMBER'S CHILDREN)	RISE AGAINST (DGC/INTERSCOPE)
19	21	21	EVERY TIME YOU GO	3 DOORS DOWN (UNIVERSAL REPUBLIC)
20	19	6	GET THRU THIS	ART OF DYING (INTIMIDATION/REPRISE)
21	22	3	BITCH CAME BACK	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
22	18	13	THAT FIRE	BLACK TIDE (DGC/INTERSCOPE)
23	23	5	THE COLLAPSE	ADELITAS WAY (VIRGIN/CAPITOL)
24	21	8	IRRESISTIBLE FORCE	JANE'S ADDICTION (CAPITOL)
25	29	5	CURL OF THE BURL	MASTODON (SIRE/REPRISE)

HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	17	WALK	FOO FIGHTERS (ROSWELL/RCA)
3	3	12	NOT AGAIN	STAINED (FLIP/ATLANTIC)
4	4	3	LIES OF THE BEAUTIFUL PEOPLE	SIXX: A.M. (ELEVEN SEVEN)
5	6	13	TONIGHT	SEETHER (WIND-UP)
6	5	21	LOWLIFE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
7	8	9	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EONE)
8	7	30	COUNTRY SONG	SEETHER (WIND-UP)
9	11	11	BIG FOOT	CHICKENFOOT (LANO SHARK/EONE)
10	10	26	SO FAR AWAY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
11	9	24	GHOST OF DAYS GONE BY	ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
12	22	2</		

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	17	#1 MADE IN AMERICA <small>(T.KEITH/T.KEITH,B.PINSON,G.S.REEVES)</small>	Toby Keith SHOW DOG/UNIVERSAL	1	1
2	1	1	14	TAKE A BACK ROAD <small>(T.HEWITT/R.ATKINS/R.AKINS,L.LAIRD)</small>	Rodney Atkins CURB	1	1
3	3	5	16	LONG HOT SUMMER <small>(D.HUFF/K.URBAN/R.MARX,K.URBAN)</small>	Keith Urban CAPITOL NASHVILLE	3	3
4	7	8	11	GOD GAVE ME YOU <small>(S.HENDRICKS/D.BARNES)</small>	Blake Shelton WARNER BROS./WMN	4	4
5	6	6	17	HERE FOR A GOOD TIME <small>(T.BROWN/G.STRAIT/G.STRAIT,B.STRAIT,D.DILLON)</small>	George Strait MCA NASHVILLE	5	5
6	8	7	28	JUST FISHIN' <small>(M.KNOX/C.BEATHARD,M.CRISWELLE,M.HILL)</small>	Trace Adkins SHOW DOG/UNIVERSAL	6	6
7	5	4	20	BAREFOOT BLUE JEAN NIGHT <small>(J.MOI/R.CLAWSON/D.ALT/M.A.NE,PASLAY,T.SAWCHUK)</small>	Jake Owen RCA	1	1
8	9	10	31	CRAZY GIRL <small>(M.WRUCKE/L.BRICE,L.ROSE)</small>	Eli Young Band REPUBLIC NASHVILLE	8	8
9	4	3	23	YOU AND TEQUILA <small>(B.CANNON,K.CHESENEY/J.M.BERG,D.CARTER)</small>	Kenny Chesney Featuring Grace Potter BNA	3	3
10	10	13	11	SPARKS FLY <small>(N.CHAPMAN,T.SWIFT/T.SWIFT)</small>	Taylor Swift BIG MACHINE	10	10
11	11	11	9	BAGGAGE CLAIM <small>(FLIDDELL,C.AINLAY,G.WORF/M.LAMBERT,N.HEMBY,L.LAIRD)</small>	Miranda Lambert RCA	11	11
12	12	14	10	COUNTRY MUST BE COUNTRY WIDE <small>(D.HUFF/M.DEKLE,C.FORD,B.GILBERT)</small>	Brantley Gilbert VALORY	12	12
13	14	16	7	WE OWNED THE NIGHT <small>(P.WORLEY,LADY ANTEBELLUM/D.HAYWOOD,C.KELLEY,D.DAVIDSON)</small>	Lady Antebellum CAPITOL NASHVILLE	13	13
14	13	15	11	I GOT YOU <small>(N.VIS,T.HOMPSON,K.THOMPSON,J.SELLERS,P.JENKINS)</small>	Thompson Square STONEY CREEK	13	13
15	18	23	8	GREATEST GAINER TATTOOS ON THIS TOWN <small>(M.KNOX/N.THRASHER,W.MOBLEY,M.DULANEY)</small>	Jason Aldean BROKEN BOW	15	15
16	15	17	11	EASY <small>(D.HUFF/RASCAL,FLATTS/K.ELAM,M.MDBLEY)</small>	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE	15	15
17	16	18	10	ONE MORE DRINKIN' SONG <small>(J.NIEMANN,D.BRAINARD,U.J.L.NIEMANN,R.BROWN)</small>	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	16	16
18	17	20	10	LET IT RAIN <small>(FLIDDELL,C.AINLAY/D.NAIL,J.SINGLETDN)</small>	David Nail MCA NASHVILLE	17	17
19	19	19	10	LOVE DON'T RUN <small>(L.MILLER/J.LEATHERS,B.GLOVER,R.THIBODEAU)</small>	Steve Holy CURB	19	19
20	21	22	17	AIR POWER COST OF LIVIN' <small>(R.DUNN/P.COLEMAN,R.DUNN)</small>	Ronnie Dunn ARISTA NASHVILLE	20	20
21	20	21	10	I GOT NOTHIN' <small>(F.ROGERS/D.RUCKER,C.MILLS)</small>	Darius Rucker CAPITOL NASHVILLE	20	20
22	25	31	7	KEEP ME IN MIND <small>(K.STEGALL,Z.BROWN,I.Z.BROWN,W.OURRETTE,N.COWAN)</small>	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	22	22
23	24	26	10	DRINK IN MY HAND <small>(J.JOYCE/E.CHURCH,M.PHEENEY,L.LAIRD)</small>	Eric Church EMI NASHVILLE	23	23
24	22	25	10	ALL YOUR LIFE <small>(N.CHAPMAN/B.HENNINGSEN,C.HENNINGSEN)</small>	The Band Perry REPUBLIC NASHVILLE	22	22
25	23	24	10	FISH <small>(K.STEGALL/C.CAMPBELL,S.MITH,A.UNDERWOOD)</small>	Craig Campbell BIGGER PICTURE	23	23



Second single from Shelton's *Red River Blue* set improves 7-4 and returns to No. 1 on Country Digital Songs (see page 55) for a second week (2-1, 57,000). Meanwhile, his cover of the "Footloose" theme helps drive a No. 23 start for the soundtrack on Top Country Albums.



His *Hemingway's Whiskey* set yields a fifth chart entry at No. 50. The song was preceded by a No. 3 peak for "You and Tequila" (No. 9 this issue), which ended a three-track No. 1 streak off the set. That run matched Chesney's previous best of three straight leaders.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	28	23	STORM WARNING <small>(D.HUFF/H.HAYES/H.HAYES,G.SAMPSON,BUSBEE)</small>	Hunter Hayes ATLANTIC/WMN	26	26
27	26	27	20	TAKE IT OFF <small>(B.CANNON/D.DAVIDSON,A.GORLEY,K.LOVELACE)</small>	Joe Nichols SHOW DOG/UNIVERSAL	26	26
28	28	29	16	LONG WAY TO GO <small>(K.STEGALL/A.JACKSON)</small>	Alan Jackson AC/EMI NASHVILLE	28	28
29	29	30	28	AMEN <small>(M.BRIGHT/S.BLACK,H.BLAY,DCK,C.GRAVITT,G.O'BRIEN)</small>	Edens Edge BIG MACHINE	29	29
30	36	39	6	YOU <small>(J.STROUD/C.YOUNG,L.LAIRD)</small>	Chris Young RCA	30	30
31	33	37	5	I DON'T WANT THIS NIGHT TO END <small>(J.STEVENS/L.BRYAN,D.DAVIDSON,R.AKINS,B.HAYSLIP)</small>	Luke Bryan CAPITOL NASHVILLE	31	31
32	31	35	11	I'M GONNA LOVE YOU THROUGH IT <small>(M.MCBRIDE,B.GALLIMORE/B.HAYSLIP/S.I.SAACS,J.YEARLY)</small>	Martina McBride REPUBLIC NASHVILLE	31	31
33	32	33	10	BAIT A HOOK <small>(J.STOVER/R.AKINS,J.MODRE,J.S.STOVER)</small>	Justin Moore VALORY	32	32
34	30	32	18	TOUGH <small>(FLIDDELL,L.WDOTTEN/L.SATCHER)</small>	Kellie Pickler BNA	30	30
35	34	36	10	DIDN'T I <small>(O.FRIZELL/R.CLAWSON/B.GLOVER,K.JACOBS,R.MONTANA)</small>	James Wesley BROKEN BOW	33	33
36	35	34	10	MY HEART CAN'T TELL YOU NO <small>(T.BROWN/S.CLUMIE,D.W.MORGAN)</small>	Sara Evans RCA	34	34
37	37	38	10	LET'S GET TOGETHER <small>(P.VASSAR,R.COPPERMAN/P.VASSAR,T.MULLINS)</small>	Phil Vassar RODEOWAVE	36	36
38	39	41	12	WHERE I COME FROM <small>(M.KNOX/R.CLAWSON,D.DAVIDSON)</small>	Montgomery Gentry AVERAGE JOE'S	38	38
39	38	40	18	LIKE MY MOTHER DOES <small>(C.STEWART,A.PEARCE/N.CHAPMAN,L.ROSE,N.WILLIAMS)</small>	Lauren Alaina INTERSCOPE/MERCURY	38	38
40	40	43	5	THE TROUBLE WITH GIRLS <small>(M.BRIGHT/P.WHITE,C.TOMPKINS)</small>	Scotty McCreery INTERSCOPE/MERCURY	40	40
41	41	42	18	HUNT YOU DOWN <small>(M.WRIGHT,D.COOK,M.COLLIE/L.J.THODGES,M.COLLIER,RUTHERFORD)</small>	JT Hodges SHOW DOG/UNIVERSAL	41	41
42	42	45	11	THIS OLE BOY <small>(P.O'DONNELL/B.HAYSLIP/D.DAVIDSON,R.AKINS)</small>	Craig Morgan BLACK RIVER	42	42
43	43	46	10	GOT MY COUNTRY ON <small>(K.STEGALL/K.ARCHER,J.WEAVER,D.MYRICK)</small>	Chris Cagle BIGGER PICTURE	43	43
44	44	44	17	WHERE COUNTRY GROWS <small>(B.CANNON/I.A.SHEPHERD,B.PINSON)</small>	Ashton Shepherd MCA NASHVILLE	42	42
45	45	49	7	LET'S DON'T CALL IT A NIGHT <small>(C.LINDESE/C.JAMES,B.LDNG,T.MCBRIDE)</small>	Casey James BNA	45	45
46	47	47	10	IT AIN'T GOTTA BE LOVE <small>(B.GALLIMORE/B.ELDRIDGE,B.DANIEL/W.BATTLE)</small>	Brett Eldredge ATLANTIC/WMN	46	46
47	46	51	8	THREATEN ME WITH HEAVEN <small>(V.GILL,J.HOBBS,J.NEIBANK,I.V.GILLA,GRANT,W.DWSLEY,D.O'BRIAN)</small>	Vince Gill MCA NASHVILLE	46	46
48	51	57	7	WANNA MAKE YOU LOVE ME <small>(J.STROUD/J.COLLINS,B.PINSON)</small>	Andy Gibson OMP/R&J	48	48
49	48	52	5	SOMEBODY'S CHELSEA <small>(D.HUFF/R.MCINTIRE,L.HENGBER,W.ROBINSON)</small>	Reba STARBUCK/VALORY	48	48
50	HOT SHOT DEBUT	1	1	REALITY <small>(B.CANNON,K.CHESENEY/K.CHESENEY,B.JAMES)</small>	Kenny Chesney BNA	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	3	#1 LADY ANTEBELLUM <small>(CAPITOL NASHVILLE 94431 (18.98))</small>	Own The Night	1	1
2	3	4	10	JASON ALDEAN <small>(BROKEN BOW 7697 (18.98))</small>	My Kinda Party	2	1
3	4	2	7	BRANTLEY GILBERT <small>(VALORY B60100 (14.98))</small>	Halfway To Heaven	2	2
4	2	3	4	GEORGE STRAIT <small>(MCA NASHVILLE 015924/UMGN (13.98))</small>	Here For A Good Time	1	1
5	5	5	1	LUKE BRYAN <small>(CAPITOL NASHVILLE 70412 (16.98))</small>	Tailgates & Tanlines	1	1
6	6	6	10	ERIC CHURCH <small>(EMI NASHVILLE 94268* (16.98))</small>	Chief	1	1
7	HOT SHOT DEBUT	1	1	LEANN RIMES <small>(CURB 79203* (18.98))</small>	Lady & Gentlemen	7	7
8	7	9	12	BLAKE SHELTON <small>(WARNER BROS. 527370/WMN (18.98))</small>	Red River Blue	1	1
9	9	15	40	TAYLOR SWIFT <small>(BIG MACHINE T50300A (18.98) +)</small>	Speak Now	3	1
10	10	11	10	THE BAND PERRY <small>(REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98))</small>	The Band Perry	2	2
11	12	12	54	GREATEST GAINER ZAC BROWN BAND <small>(SOUTHERN GROUND/ARISTA/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) +)</small>	You Get What You Give	1	1
12	8	7	9	JAKE OWEN <small>(RCA 89547/SMN (10.98))</small>	Barefoot Blue Jean Night	1	1
13	13	8	4	PISTOL ANNIES <small>(COLUMBIA 94916 EX/SMN (11.98))</small>	Hell On Heels	1	1
14	11	10	10	LADY ANTEBELLUM <small>(CAPITOL NASHVILLE 97702 (18.98))</small>	Need You Now	3	1
15	15	16	15	JUSTIN MOORE <small>(VALORY J40200A (10.98))</small>	Outlaws Like Me	1	1
16	14	13	10	BRAD PAISLEY <small>(ARISTA NASHVILLE 83274/SMN (11.98))</small>	This Is Country Music	1	1
17	16	—	7	THE OAK RIDGE BOYS <small>(DIFFERENCE MEDIA 44218 EX/CRACKER BARREL (11.98))</small>	It's Only Natural	16	16
18	17	19	10	VARIOUS ARTISTS <small>(UNIVERSAL/EMI/SONY MUSIC 015731/UM (18.98))</small>	NOW That's What I Call Country: Volume 4	3	3
19	18	18	7	ELI YOUNG BAND <small>(REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98))</small>	Life At Best	3	3
20	19	21	10	KENNY CHESNEY <small>(BNA 57445/SMN (11.98) +)</small>	Hemingway's Whiskey	1	1
21	22	23	12	CHRIS YOUNG <small>(RCA 85497/SMN (19.98))</small>	Neon	2	2
22	23	22	10	RASCAL FLATTS <small>(BIG MACHINE RFD100A (13.98))</small>	Nothing Like This	1	1
23	NEW	1	1	SOUNDTRACK <small>(ATLANTIC 528899/WMN (18.98))</small>	Footloose	23	23
24	20	17	3	GEORGE STRAIT <small>(MCA NASHVILLE 016007/UME (7.98))</small>	Icon: George Strait	17	17
25	27	28	9	TRACE ADKINS <small>(SHOW DOG/UNIVERSAL 015694 (9.98))</small>	Proud To Be Here	2	2

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	29	10	BILLY CURRINGTON <small>(MERCURY 014407/UMGN (9.98))</small>	Enjoy Yourself	2	2
27	24	27	10	SOUNDTRACK <small>(RCA 72911/SMN (11.98))</small>	Country Strong	2	2
28	28	31	17	BLAKE SHELTON <small>(REPRISE 525092/WMN (18.98))</small>	Loaded: The Best Of Blake Shelton	4	4
29	31	35	10	SARA EVANS <small>(RCA 49693/SMN (10.98))</small>	Stronger	1	1
30	33	34	11	RONNIE DUNN <small>(ARISTA NASHVILLE 85762/SMN (11.98))</small>	Ronnie Dunn	1	1
31	29	26	5	GLEN CAMPBELL <small>(SURFDDG 528496* (13.98))</small>	Ghost On The Canvas	6	6
32	34	36	10	TIM MCGRAW <small>(CURB 79205 (18.98))</small>	Number One Hits	5	5
33	30	32	5	SUNNY SWEENEY <small>(REPUBLIC NASHVILLE 015751/UNIVERSAL REPUBLIC (10.98))</small>	Concrete	1	1
34	36	38	10	BILLY CURRINGTON <small>(MERCURY 015290/UME (7.98))</small>	Icon: Billy Currington	22	22
35	25	14	3	KRISTIN CHENOWETH <small>(MASTERWORKS 80719 SONY MASTERWORKS (11.98))</small>	Some Lessons Learned	14	14
36	37	41	10	JOSH TURNER <small>(MCA NASHVILLE 015348/UME (7.98))</small>	Icon: Josh Turner	20	20
37	35	40	11	DARIUS RUCKER <small>(CAPITOL NASHVILLE 26939 (18.98))</small>	Charleston, SC 1966	1	1
38	44	46	10	KEITH URBAN <small>(CAPITOL NASHVILLE 47695 (11.98))</small>	Get Closer	2	2
39	32	25	14	SCOTTY MCCREERY <small>(19/MERCURY/INTERSCOPE 015805 EX/IGA (6.98))</small>	American Idol Season 10 Highlights: Scotty McCreery	2	2
40	42	45	10	ZAC BROWN BAND <small>(SOUTHERN GROUND/ATLANTIC 523728/AG (25.98) CD/DVD)</small>	Pass The Jar: Live	2	2
41	41	42	10	SUGARLAND <small>(MERCURY 014758*/UMGN (13.98) +)</small>	The Incredible Machine	1	1
42	48	44	10	ALAN JACKSON <small>(ARISTA NASHVILLE 78681/SMN (11.98))</small>	34 Number Ones	7	7
43	NEW	1	1	SONIA LEIGH <small>(SOUTHERN GROUND 002* (10.98))</small>	1978 December	43	43
44	46	49	10	JERROD NIEMANN <small>(SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98))</small>	Judge Jerrod & The Hung Jury	1	1
45	49	47	25	ALISON KRAUSS & UNION STATION <small>(ROUNDER 610665*/CONCORD (18.98))</small>	Paper Airplane	1	1
46	39	33	10	HANK 3 <small>(HANK 3 301* (15.98))</small>	Ghost To A Ghost/Gutter Town	14	14
47	38	37	14	LAUREN ALAINA <small>(19/MERCURY/INTERSCOPE 015805 EX/IGA (6.98))</small>	American Idol Season 10 Highlights: Lauren Alaina	6	6
48	51	51	10	THOMPSON SQUARE <small>(STONEY CREEK 7677 (13.98))</small>	Thompson Square	3	3
49	52	50	2	COLT FORD <small>(AVERAGE JOE'S 226 (14.98))</small>	Every Chance I Get	3	3
50	43	43	11	AARON LEWIS <small>(STROUD/ARISTAVARIOUS 01013 (7.98))</small>	Town Line (EP)	1	1

BETWEEN THE BULLETS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	26	#1 ALISON KRAUSS & UNION STATION <small>(ROUNDER 610665*/CONCORD)</small>	Paper Airplane	1
2	2	40	STEVE MARTIN AND THE STEEP CANYON RANGERS <small>(40 SHARE/ROUNDER 610660*/CONCORD)</small>	Rare Bird Alert	2
3	NEW	1	RICKY SKAGGS <small>(SKAGGS FAMILY 10122 +)</small>	A Skaggs Family Christmas: Volume Two	3
4	3	70	DIERKS BENTLEY <small>(CAPITOL NASHVILLE 610660*/CONCORD)</small>	Up On The Ridge	4
5	4	39	SARAH JAROSZ <small>(SUGAR HILL 4062*/WELK)</small>	Follow Me Down	5
6	6	6	VARIOUS ARTISTS <small>(O Brother, Where Art Thou?: Bona Fide Parties And Unreleased Tracks LOST HIGHWAY/MERCURY/UMG 014749 EX/UME)</small>	Palomino	6
7	7	77	TRAMPLED BY TURTLES <small>(BANJODAD 07*)</small>	Bright Morning Stars	7
8	8	10	THE WAILIN' JENNYNS <small>(RED HOUSE 234)</small>	Antifogmatic	8
9	9	12	PUNCH BROTHERS <small>(NONESUCH 521980*/WARNER BROS. +)</small>	Country Hits Bluegrass Style	9
10	10	11	RICKY SKAGGS <small>(SKAGGS FAMILY 1011)</small>	Country Hits Bluegrass Style	10

KEITH'S A 'MADE' MAN

Toby Keith logs his 20th leader on Hot Country Songs, as "Made in America" becomes the Oklahoman's first in exactly two years, following two

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DEBT.
1	HOT SHOT DEBUT	1 WK	J. COLE	COLE WORLD ROC. NATION/COLUMBIA 5750/SONY MUSIC	
2	1	6	LIL WAYNE	THE CARTER YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 01548/UNIVERSAL	
3	3	8	JAY Z KANYE WEST	WATCH THE THRONE ROC-A-FELLA/ROC NATION/DEF JAM 015426/DJMG	
4	4	14	BEYONCÉ	4 PARKWOOD/COLUMBIA 90824/SONY MUSIC	
5	2	2	MINDLESS BEHAVIOR	#1 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 015936/IGA	
6	5	16	BAD MEETS EVIL	HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA	
7	8	46	RIHANNA	LOUD SRP/DEF JAM 014927/DJMG	
8	11	15	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA	
9	10	1	PHONTE	CHARITY STARTS AT HOME HBD 1	
10	11	1	EVIDENCE	CATS & DOGS RHYMESAYERS 0144	
11	6	6	GAME	THE R.E.D. ALBUM DGC 013729/IGA	
12	13	1	9TH WONDER	THE WONDER YEARS IT'S A WONDERFUL MUSIC GROUP 02	
13	7	68	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411/IGA	
14	9	45	NICKI MINAJ	PRNK FRIDAY YOUNG MONEY/CASH MONEY 015021/UNIVERSAL REPUBLIC	
15	10	28	CHRIS BROWN	F.A.M.E. JIVE 85067/RCA	
16	14	14	BIG SEAN	FINALLY FAMOUS G.O.O.D./DEF JAM 015421/DJMG	
17	14	10	KELLY ROWLAND	HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC	
18	15	27	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG	
19	13	15	JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527941/WARNER BROS.	
20	18	44	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA	
21	17	28	KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/RCA	
22	19	16	LEDISI	PIECES OF ME VERVE FORECAST 015557/VG	
23	21	69	DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC	
24	48	5	COMMITTED	COMMITTED SONY PICTURES TELEVISION/EPIC 83030/SONY MUSIC	
25	22	31	MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RCA	
26	25	19	VARIOUS ARTISTS	SELF MADE VOL. 1 MAYBACH 527800/WARNER BROS.	
27	23	21	TYLER, THE CREATOR	GOBLIN XL 529*	
28	12	2	Z-RO	METH J PRINCE/RAP-A-LDT 4 LIFE 03993/RAP-A-LDT	
29	20	5	JILL SCOTT	THE ORIGINAL JILL SCOTT...VOL. 1 HIDDEN BEACH 00102	
30	24	11	DJ KHALED	WE THE BEST POWERWE THE BEST/YOUNG MONEY/CASH MONEY 016580/UNIVERSAL REPUBLIC	
31	26	8	ACE HOOD	BLOOD SWEAT & TEARS WE THE BEST/DEF JAM 015639/DJMG	
32	27	17	TECH N9NE	ALL 6'S & 7'S STRANGE 87/RBC	
33	28	60	KEM	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469	
34	46	46	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 014851/DJMG	
35	30	22	SADE	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC	
36	39	57	THE TEMPTATIONS	ICON: THE TEMPTATIONS MOTOWN 014607/UJME	
37	29	53	LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY 015002/UNIVERSAL REPUBLIC	
38	32	47	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA	
39	31	8	GUCCI MANE & WAKA FLOCKA FLAME	101 BROS/SOUND PRESENTS FEAR BOY/MCA/0171 BROS. SIBO 52820/WARNER BROS.	
40	38	63	RICK ROSS	TEFLON DON MAYBACH/SUP-AN-SLIDE/DEF JAM 014366*/DJMG	
41	40	42	R. KELLY	LOVE LETTER JIVE 80874/RCA	
42	37	30	LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520870*/AG	
43	36	28	JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RCA	
44	47	27	MAC MILLER	ON AND ON AND BEYOND ROSTRUM DIGITAL EX	
45	41	22	BEASTIE BOYS	HOT SAUCE COMMITTEE PT. TWO BROOKLYN DUST 05639*/CAPITOL	
46	35	10	JOSS STONE	LPI STONE'D 527789*/SURFDOG	
47	42	47	KID CUDI	MEN OF THE UNDERGROUND THE LEGEND OF MR. PHOENIX/DEF JAM 014891/UNIVERSAL REPUBLIC	
48	44	27	MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC	
49	NEW	NEW	SYLEENA JOHNSON	CHAPTER V: UNDERATED SHANACHIE 5794	
50	NEW	NEW	VAN HUNT	WHAT WERE YOU HOPING FOR? GODLESS-HOTSPOT 79255/THIRTYTIGERS	

T-Pain's "5 O'Clock," featuring Wiz Khalifa and Lily Allen, punches in to the upper half of the Hot R&B/Hip-Hop Songs chart (64-49) with a 1.7 million increase in audience impressions, 35% of which come from a 55-play spike during the tracking period at KKDA Dallas.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROMOTION LABEL
1	2	12	#1	MARVIN & CHARDONNAY	BIG SEAN REAL KANYE WEST & ROSCOE DASH G.O.O.D./DEF JAM/DJMG
2	1	16	QUICKIE	MIGUEL BLACK ICE/BYSTORM/JIVE/RCA	
3	7	7	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
4	6	8	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
5	3	17	BEST THING I NEVER HAD	BEYONCÉ PARKWOOD/COLUMBIA	
6	5	13	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.	
7	9	9	WET THE BED	CHRIS BROWN FEAT. LUDACRIS JIVE/RCA	
8	4	11	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING ROC-A-FELLA/ROC NATION/DEF JAM/DJMG	
9	8	20	I'M ON ONE	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
10	5	18	HOW TO LOVE	LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
11	12	9	MRS. RIGHT	MINDLESS BEHAVIOR FEAT. DIGGY STREAMLINE/CONJUNCTION/INTERSCOPE	
12	14	5	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/DJMG	
13	11	14	MARVINS ROOM	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
14	16	9	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/DJMG	
15	19	4	PARTY	BEYONCÉ FEAT. ANDRE 3000 PARKWOOD/COLUMBIA	
16	18	8	IMA BOSS	MEEK MILL FEAT. RICK ROSS MAYBACH/WARNER BROS.	
17	23	8	WORK OUT	J. COLE ROC NATION/COLUMBIA	
18	21	5	FLY	NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
19	17	17	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
20	20	6	COPY, PASTE	DIGGY ATLANTIC	
21	30	3	TONY MONTANA	FUTURE EPIC/COLUMBIA	
22	21	11	DEDICATION TO MY EX (MISS THAT)	LLOYD FEAT. ANDRE 3000 & LIL WAYNE YOUNG-GOLDIE/ZONE 4/INTERSCOPE	
23	24	5	TOO EASY	TYRESE FEAT. LUDACRIS VOLTRON RECORDZ/CAPITOL	
24	28	11	BOO THANG	VERSE SIMMONS FEAT. KELLY ROWLAND BIVISION/KONJIVE/DJMG	
25	27	6	LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIOUS J/RCA	
26	29	12	THING CALLED US	HAMILTON PARK HARRELL/L7/ATLANTIC	
27	33	3	TROUBLE	BEI MAE/JOR FEAT. J. COLE JIVE/RCA	
28	31	3	LAY IT ON ME	KELLY ROWLAND FEAT. BIG SEAN UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC	
29	34	2	ONLY WANNA GIVE IT TO YOU	ELLE VARNER FEAT. J. COLE J/RCA	
30	37	3	I LOVE YOU	PHYLLISIA FEAT. YUNG JOC & JAH CURE SOBE	
31	NEW	NEW	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA	
32	NEW	NEW	Y.U. MAD	BROGMAN FEAT. NICKI MINAJ & LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
33	36	3	4 AM	MELANIE FONA SRC/UNIVERSAL REPUBLIC	
34	22	11	ANYTHING (TO FIND YOU)	MONICA FEAT. RICK ROSS J/RCA	
35	32	16	OH MY	OLUJAMBA FEAT. FABIOLUS, ROSCOE DASH & WIZ KHALIFA APHILLIATES/EONE	
36	38	2	FLY TOGETHER	RED CAPE FEAT. RYAN LESLIE & RICK ROSS SHAKEDOWN/BAD BOY/INTERSCOPE	
37	35	8	SHAKE LIFE	YOUNG JEEZY CT/DEF JAM/DJMG	
38	NEW	NEW	WOP	J. OASH STEREO/FAME	
39	NEW	NEW	25/8	MARY J. BLIGE MTRIARCH/GEFFEN/INTERSCOPE	
40	40	2	FOOL FOR YOU	CEE LO GREEN FEAT. MELANIE FONA OR PHILIP BAILEY RADICULTURE/ELEKTRA/ATLANTIC	

BETWEEN THE BULLETS

COLE, PHONTE ARRIVE



Neither group reached the top 10 with any of its albums. Meanwhile, 9th Wonder debuts at No. 12 with *The Wonder Years*.

J. Cole isn't the only rapper from North Carolina making some noise on Top R&B/Hip-Hop Albums as Greensboro native Phonte, formerly of the trio Little Brother and duo the Foreign Exchange, debuts his first solo album, *Charity Starts at Home*, at No. 9. The project sold just south of 8,000 units, according to Nielsen SoundScan. Previous to this set, Phonte had five other charted works as a member of Little Brother, with bandmates Rapper Big Pooh and 9th Wonder. In addition, he had two Billboard-charted projects as half of the Foreign Exchange with Dutch producer Nicolay.

—Karinah Santiago

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROMOTION LABEL
1	1	15	#1	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS SHADY/INTERSCOPE
2	2	18	HOW TO LOVE	LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
3	3	26	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
4	6	17	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN SHOTTY/WARNER BROS.	
5	5	28	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAVYR MR. 305/POLO GROUNDS/J/RCA	
6	7	9	CHEERS (DRINK TO THAT)	RIHANNA SRP/DEF JAM/DJMG	
7	9	8	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
8	4	19	I'M ON ONE	LUIGI FEAT. WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
9	10	18	IN THE DARK	DEV INDIE: POP/UNIVERSAL REPUBLIC	
10	8	24	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
11	14	7	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	13	10	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.O.D./DEF JAM/DJMG	
13	12	15	FAR AWAY	TYGA FEAT. CHRIS RICHARDSON YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
14	16	8	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE DECADE/DANCE/FUELED BY RAMEN/RRP	
15	18	6	FLY	NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	
16	11	17	BEST THING I NEVER HAD	BEYONCÉ PARKWOOD/COLUMBIA	
17	15	16	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL	
18	19	9	GOT 2 LUV U	SEAN PAUL FEAT. ALEXIS JORDAN VP/ATLANTIC	
19	21	4	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSICIASTRALWORKS/CAPITOL	
20	27	4	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE	
21	24	5	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DECADE/DANCE/FUELED BY RAMEN/ATLANTIC/RRP	
22	23	8	WORK OUT	J. COLE ROC NATION/COLUMBIA	
23	22	6	LAY IT ON ME	KELLY ROWLAND FEAT. BIG SEAN UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC	
24	30	3	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/DJMG	
25	26	6	IT GIRL	JASON DERULO BELUGA HEIGHTS/WARNER BROS./WARNER	
26	37	2	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE/UNIVERSAL	
27	25	9	QUICKIE	MIGUEL BLACK ICE/BYSTORM/JIVE/RCA	
28	17	14	GUCCI GUCCI	KREAYSHAWN COLUMBIA	
29	30	10	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING ROC-A-FELLA/ROC NATION/DEF JAM/DJMG	
30	NEW	NEW	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA	
31	31	6	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/DJMG	
32	28	11	I WANNA GO	BRITNEY SPEARS JIVE/RCA	
33	35	7	MR. SAXOBEAT	ALEXANDRA STAN ULTRA	
34	39	3	MRS. RIGHT	MINDLESS BEHAVIOR FEAT. DIGGY STREAMLINE/CONJUNCTION/INTERSCOPE	
35	40	5	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA	
36	38	7	DEDICATION TO MY EX (MISS THAT)	LLOYD FEAT. ANDRE 3000 & LIL WAYNE YOUNG-GOLDIE/ZONE 4/INTERSCOPE	
37	36	14	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMMONS ROBBINS	
38	29	11	MARVINS ROOM	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
39	34	12	NO SLEEP	WIZ KHALIFA ROSTRUM/ATLANTIC/RRP	
40	NEW	NEW	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROMOTION LABEL
1	1	25	#1	SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON BLUES BABE/WARNER BROS.
2	2	21	LIFE OF THE PARTY	CHARLIE WILSON P MUSIC/JIVE/RCA	
3	4	29	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELLE UNIVERSAL REPUBLIC	
4	5	22	YES	MUSIQ SOULCHILD ATLANTIC	
5	7	26	PIECES OF ME	LEDISI VERVE FORECAST/VERVE	
6	9	24	FOOL FOR YOU	CEE LO GREEN FEAT. MELANIE FONA OR PHILIP BAILEY RADICULTURE/ELEKTRA/ATLANTIC	
7	6	23	RADIO MESSAGE	R. KELLY JIVE/RCA	
8	8	20	SURE THING	MIGUEL BLACK ICE/BYSTORM/JIVE/RCA	
9	11	17	MOTIVATION	KELLY ROWLAND UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC	
10	12	19	NO ONE GONNA LOVE YOU	JENNIFER HUDSON ARISTA/RCA	
11	10	19	IN THE MOOD	JOHNNY GILL NOTIFI	
12	13	10	STAY	TYRESE VOLTRON RECORDZ/CAPITOL	
13	14	7	SO GONE (WHAT MY MIND SAYS)	JILL SCOTT FEAT. PAUL WALL BLUES BABE/WARNER BROS.	
14	16	19	LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIOUS J/RCA	
15	15	15	SHE AIN'T YOU	CHRIS BROWN JIVE/RCA	
16	18	14	STAY TOGETHER	LEDISI FEAT. JAHEIM VERVE FORECAST/VERVE	
17	17	20	SURVIVE	MARY MARY MY BLOCK/COLUMBIA	
18	20	5	MAKE YOU SAY OOH	KEITH SWEAT SWEAT SHOP/EDNE	
19	19	5	MORE THAN YOU'LL EVER KNOW	BOYZ II MEN FEAT. CHARLIE WILSON BENCHMARK ENTERTAINMENT/MSM	
20	30	3	25/8	MARY J. BLIGE MTRIARCH/GEFFEN/INTERSCOPE	
21	21	9	WALK ON	MINT CONDITION CAGED BIRD/SHANACHIE	
22	27	3	DEAR JOE	JOE 563/KEDAR	
23	22	5	4 AM	MELANIE FONA SRC/UNIVERSAL REPUBLIC	
24	26	6	PICTURE PERFECT	ERIC ROBERSON FEAT. PHONTE PURPOSE/EONE	
25	24	12	MOVIN' DOWN THE LINE	RAFAEL SAADII COLUMBIA	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROMOTION LABEL
1	2	9	#1	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	1	20	I'M ON ONE	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
3	3	7	#10	SHEWILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	4	12	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.O.D./DEF JAM/DJMG	
5	10	6	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/DJMG	
6	5	11	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING ROC-A-FELLA/ROC NATION/DEF JAM/DJMG	
7	8	22	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
8	6	13	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS SHADY/INTERSCOPE	
9	7	22	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
10	9	28	MY LAST	BIG SEAN FEAT. CHRIS BROWN G.O.O.D./DEF JAM/DJMG	
11	11	25	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAVYR MR. 305/POLO GRO	

AIRPLAY MONITORED BY
nielsen
BDS

SALES DATA COMPILED BY
nielsen
SoundScan

Billboard DANCE

AIRPLAY MONITORED BY
nielsen
BDS

SALES DATA COMPILED BY
nielsen
SoundScan

JAZZ/ CLASSICAL/ WORLD

OCT
15
2011

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	7	#1	WEPA	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE
2	5	6		IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
3	8	4		YOU AND I	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
4	10	4		PAPI	JENNIFER LOPEZ ISLAND/IDJMG
5	7	8		MEDIATE	INXS FEAT. TRICKY PETROL. ELECTRIC/ATCO/RHINO
6	11	7		SHOW ME	JESSICA SUTTA HOLLYWOOD
7	12			LITTLE BAD GIRL	DAVID GUETTA FEAT. TINO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
8	1	9		I'M STILL HOT	LUCIANA VIOLENT LIPS/AUDACIOUS
9	4	9		COLLIDE	LEONA LEWIS / AVICHI SYCO/J/RC/A
10	16	6		IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCUSKEY NETWORK
11	4	10		CHAMPAGNE SHOWERS	LMFAO FEAT. NADIA KILLS PARTY ROCK/WILL I AM/CHRISTY/INTERSCOPE/UNIVERSAL
12	17	5		DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE
13	15	6		MOVES LIKE JAGGER	MARQON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
14	9	8		TONITE	NICOLA FASANO FEAT. KAT DELUNA JOLLY ROGER
15	13	11		CALIFORNIA KING BED	RIHANNA SRP/DEF JAM/IDJMG
16	21	6		FLOOR ON FIRE	TAYLOR DAYNE CBM
17	18	14		FREAK LIKE ME	MAYRA VERONICA MVA
18	19	12		HOLDIN' ON	DAVE AUDE FEAT. ELIJAH AUDACIOUS
19	22	5		LOVE SLAYER	JOE JONAS HOLLYWOOD
20	12	1		NEVER WILL BE MINE	RYE RYE FEAT. ROBYN N.E.T./INTERSCOPE
21	23	4		GIVE YOURSELF UP	KATHY SLEDGE FEAT. ADAM BARTA GLOBAL GROOVE
22	28	3		BRING IT BACK	GLOBAL DEEJAYS SUPERSTAR
23	26	5		TURN IT UP	TARYN MANNING LITTLE VANILLA
24	31	3		POWER IT GIRL	JASON DEBUJO BELLEGA HEIGHTS/WARNER BROS.
25	25	8		SHE MAKES ME WANNA	JLS JIVE/RCA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	30	1		FEEL SO ALIVE	CONSUELO COSTIN BILL FRIAR ENTERTAINMENT
27	32	3		INVISIBLE	SKYLAR GREY KID/NAKORNER/INTERSCOPE
28	24	9		NO ONE GONNA LOVE YOU	JENNIFER HUDSON ARISTA/RCA
29	34	4		HIGH OFF THE FAME	CANDYMAN 187 FEAT. SNOOP DOGG WE GOT THE JUICE
30			HOT SHOT DEBUT	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
31	41	3		TONIGHT	D'HAENTI
32	11	2		RAIN	C&C MUSIC FACTORY FEAT. SCARLETT SANTANA C&C MUSIC FACTORY
33	27	5		CHERRY BOMB	LUX BORN TOMORROW
34	39	3		LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
35	44	2		WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
36	20	1		BEHIND THE WHEEL 2011	DEPECHE MODE REPRISE/RHINO
37	48	2		SOMEONE LIKE YOU	ADELE XL/COLUMBIA
38	40	4		ASHES	EVA IN YA FACE/TOMMY BOY
39	33	7		MUSIC IS A SAVIOR	THE HOUSE REJECTS FEAT. RACHEL CLAUDIO SEA TO SUN
40	29	1		SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
41	50	2		FEEL SO CLOSE	CALVIN HARRIS ULTRA
42	38	13		I WANNA GO	BRITNEY SPEARS JIVE/RCA
43			NEW	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD
44	14	14		TALKING TO THE UNIVERSE	ONO MIND TRAIN/TWISTED
45	46	8		DR. JECKYLL & MR. FAME	BLACK CARDS ISLAND/IDJMG
46			NEW	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
47	45	10		OPM	KATRINA RED RED
48			NEW	LEVELS	AVICHI VICIOUS
49	47	7		NEVER KNEW	LIAM KEEGAN FEAT. ALEXIS SALGAO CARRILLO
50	35	11		SET FIRE TO THE RAIN	ADELE XL/COLUMBIA

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	20	#1	LADY GAGA	THE FEMME MACHINE/CONCORD
2	2	15		LMFAO	SOBBY FOR PARTY ROCKING PARTY ROCK/WILL I AM/CHRISTY/INTERSCOPE 015670/GA
3	3	5		DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL
4	4	41		SKRILLEX	SCARY MONSTERS AND NIC SPRITES BIG BEAT/MAULSTRAP/ATLANTIC 526918/AG
5	5	43		DEADMAU5	4X4-12 MAUSTRAP 2518*/ULTRA
6	7	43		DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*
7	6	3		NEON INDIAN	ERA EXTRA/MOM + POP 033*
8	8	16		OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*
9	13	15		SKRILLEX	MORE MONSTERS AND NIC SPRITES BIG BEAT/MAULSTRAP/ATLANTIC DIGITAL EXAG
10	11	44		VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
11			NEW	FRANKMUSIC	DO IT IN THE AM CHERRYTREE/ISLAND/INTERSCOPE 016129/MGA
12			NEW	APPARAT	THE DEVIL'S WALK MUTE 9506*
13	9	3		LADYTRON	GRAVITY THE SEDUCER NETWORK 30924*
14			NEW	SPANK ROCK	EVERYTHING IS BORING AND EVERYONE IS A F---ING LIAR BAD BLOOD 00001*
15	14	61		LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHRISTY/INTERSCOPE 014633*/MGA
16	15	9		BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011
17			RE-ENTRY	CUT /// COPY	ZONOSCOPE MODULAR 134*/
18			NEW	ARMIN VAN BUUREN	UNIVERSAL RELIGION: CHAPTER FIVE ARMADA DIGITAL EX
19	20	28		KESHA	I AM THE DANCE COMMANDER... KEMOSABE/RCA 86508/RMG
20	25	33		JAMES BLAKE	JAMES BLAKE POLYDOR 02/UNIVERSAL REPUBLIC
21			RE-ENTRY	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
22	16	10		LITTLE DRAGON	RITUAL UNION PEACEFROG 074333*
23	12	2		IVY	ALL HOURS NETWORK 30936
24	19	36		VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734
25	24	12		BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT FEARLESS 30153

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	20	#1	SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
2	2	13		IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
3	3	14		CINEMA	BENNY BENASSI FEAT. GARY GO ULTRA
4	5	15		BOUNCE	CALVIN HARRIS FEAT. KELIS ULTRA
5	9			IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCUSKEY NETWORK
6				PRESSURE	NADIA ALI STARKILLERS & ALEX KENI SPINNING SIMPLY DELICIOUS STRICTLY RHYTHM
7	24			WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
8	13			MOVES LIKE JAGGER	MARQON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
9	9	11		TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
10				PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
11	7	14		SUN IS UP	INNA ULTRA
12	17	3		PROMISES	ANDAIN BLACK HOLE
13	15	2		PAPI	JENNIFER LOPEZ ISLAND/IDJMG
14			NEW	DEREZEDD	DAFT PUNK WALT DISNEY
15	18	2		GLAD YOU CAME	THE WANTED MERCURY/IDJMG
16			NEW	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
17	19	6		WORLD KEEPS TURNING	SYLVIA TOSUN SEA TO SUN
18	11	4		EYES	KASKADA FEAT. MINOY GLEOHILL ULTRA
19			RE-ENTRY	CHEERS (DRINK TO THAT)	RIHANNA SRP/DEF JAM/IDJMG
20	16	7		READY 2 GO	MARTIN SOLVEIG FEAT. KELE BEAT/ATLANTIC
21			NEW	FEEL SO CLOSE	CALVIN HARRIS ULTRA
22	25	6		YOU MAKE ME FEEL...	CORSA STARSHIP FEAT. SABI DECA/DANCE FUELED BY RAMEN/ATLANTIC/CRP
23	12	17		RAISE YOUR WEAPON	DEADMAU5 MAULSTRAP/ULTRA
24			NEW	LEVELS	AVICHI VICIOUS
25	10	14		I WANNA GO	BRITNEY SPEARS JIVE/RCA

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	3	#1	TONY BENNETT	DUETS II RPA/COLUMBIA 66253/SONY MUSIC
2			NEW	SETH MACFARLANE	MUSIC IS BETTER THAN WORDS UNIVERSAL REPUBLIC 015591*
3	2	3		MILES DAVIS QUINTET	LIVE IN EUROPE 1967 BOOTLEG SERIES VOL. 1 COLUMBIA/LEGACY 9403/SONY MUSIC
4	8			PAT METHENY	WHAT'S IT ALL ABOUT NONESUCH 527912/WARNER BROS.
5	5	36		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK FRANK SINATRA/REPRISE 50224/WARNER BROS.
6			NEW	SOPHIE MILMAN	IN THE MOONLIGHT EDNE 2157
7	3	2		MILES DAVIS QUINTET	LIVE IN EUROPE 1967 BEST OF BOOTLEG VOL. 1 COLUMBIA/LEGACY 9403/SONY MUSIC
8			NEW	JOHN SCOFIELD	A MOMENT'S PEACE EMARCY 015590/DECCA
9	9	3		SOUNDTRACK	BOARDWALK EMPIRE: VOLUME 1 HBO 628266/ELEKTRA
10			NEW	BARBARA COOK	YOU MAKE ME FEEL SO YOUNG DRG 94786
11			NEW	PONCHO SANCHEZ AND TERENCE BLANCHARD	GHAND Y DIZZY! CONCORD PICANTE 33095/CONCORD
12	6	3		SONNY ROLLINS	ROAD SHOWS VOL. 2 EMARCY 015949/DECCA
13			NEW	CHRISTIAN MCBRIDE BIG BAND	THE GOOD FEELING JACK AVENUE 1053
14	4	2		PATRIZIO	PATRIZIO CONCORD JAZZ 33236/CONCORD
15			NEW	VARIOUS ARTISTS	MILES ESPANOL: NEW SKETCHES OF SPAIN EDNE 2104

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	3	#1	TROMBONE SHORTY	FOR TRITE VERVE FORECAST 015586/VG
2			NEW	BILL FRIESEL	ALL WE ARE SAYING... SAVOY JAZZ 17836/SLG
3			NEW	ACOUSTIC ALCHEMY	ROSELAND QNSIDE HEADS UP 33247/CONCORD
4	4	27		BONEY JAMES	CONTACT VERVE FORECAST 015375/VG
5			NEW	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810/CONCORD
6	12	4		JESSY J	HOT SAUCE HEADS UP 33089/CONCORD
7			NEW	BOB JAMES / KEIKO MATSUI	ALTAIR & VEGA TAPPAN ZEE 2125/EDNE
8			NEW	SPYRO GYRA	A FOREIGN AFFAIR AMHERST 6611
9			NEW	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/VG
10	14	51		DAVE KOZ	HELLO TOMORROW CONCORD 31753
11			NEW	RAMSEY LEWIS AND HIS ELECTRIC BAND	RAMSEY TAKING ANOTHER LOOK MAPEN 00208/HIDDEN BEACH
12	10	16		MICHAEL FRANKS	TIME TOGETHER SHANACHIE 5189
13	20			EUGE GROOVE	STVEN LARGE SHANACHIE 5190
14	15			PAUL HARDCASTLE	HARDCASTLE VI TRIPPIN' N' RHYTHM 48
15	15	10		BELA FLECK & THE FLECKTONES	ROCK-ET > SCIE-ENCE EDNE 2133

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	14	#1	SPIN	BONEY JAMES VERVE FORECAST/VERVE
2	3	13		FRIDAY NIGHT	JONATHAN FRITZEN WOODWARD AVE.
3	9			EASY COME EASY GO	PAUL HARDCASTLE TRIPPIN' N' RHYTHM
4				PUSH	JACKIE M JOYNER ARTISTRY
5				MASSIVE TRANSIT	CINDY BRADLEY TRIPPIN' N' RHYTHM
6	6	6		HOT SAUCE	JESSY J HEADS UP CONCORD
7	12	15		FEELS SO GOOD	JONATHAN BUTLER RENDEZVOUS
8	8	8		LOVELY DAY	JILL SCOTT HIDDEN BEACH
9				PUSH TO START	PAUL TAYLOR PEAK/UNIVERSAL
10	15	3		EYES FOR YOU	DARYL HALL VERVE FORECAST/VERVE
11	10	13		SHAKE IT	NILS BAJA/TSR
12	8			LATIN HAZE	OLI SILK FEAT. MARC ANTOINE TRIPPIN' N' RHYTHM
13	28			MARSEILLE	ANDY SNITZER FEAT. CHUCK LOEB NATIVE LANGUAGE
14	11			90 DEGREES AT MIDNIGHT	RANDY SCOTT TRIPPIN' N' RHYTHM
15	20	3		BOOM TOWN	RICHARD ELLIOT ARTISTRY/MACK AVENUE

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	3	17	#1	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST MORMON TABERNACLE CHOIR 505592
2	4	2		ANNA NETREBKO	LIVE AT THE METROPOLITAN OPERA DG 015867/UNIVERSAL CLASSICS GROUP
3	5	2		VITTORIO GRIGOLO	ARRIVEDERCI SONY CLASSICAL 91134/SONY MASTERWORKS
4				CHICAGO SYMPHONY ORCHESTRA BRASS	LIVE CSO RESOUND 9011101
5				KRONOS QUARTET	STEVE REICH: WTC 9111 NONESUCH 528236/WARNER BROS.
6	6	15		MILOS KARADAGLIC	MEDITERRANEAN DG 015579/UNIVERSAL CLASSICS GROUP
7	0	44		ERIC WHITACRE	LIGHT & GOLD DECCA 014850/UNIVERSAL CLASSICS GROUP
8	9	42		MORMON TABERNACLE CHOIR	MEMBERS OF THE MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 5053126
9				VARIOUS ARTISTS	BIZET: CARMEN SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP
10	13	22		CHICAGO SYMPHONY ORCHESTRA (MUTI)	VERDI: MESSA DA REQUIEM CSO RESOUND 9011106
11	11	5		SHARON ISBIN	GUITAR PASSIONS SONY CLASSICAL 84219/SONY MASTERWORKS
12				K. GAUVIN/M.N. LEMIEUX IL COMPLESSO BAROCO A. CURTIS	HANDEL NAIVE 5261
13	1	62		ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	FOREVER VIENNA ANDRE RIEU POLYDOR/RCA 014439/UMC
14	12	23		VARIOUS ARTISTS	THE ROYAL WEDDING: THE OFFICIAL ALBUM DECCA 015604
15			NEW	ALAN CURTIS	GLUCK: EZIO VIRGIN CLASSICS 70829/EMI CLASSICS

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	17	#1	JACKIE EVANCHO	DREAM WITH ME

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	12	#1 RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/WPCA)
2	2	23	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & WAYER (MR. 305/POLO GROUNDS/WPCA)
3	3	33	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
4	4	19	OLVIDAME	JULION ALVAREZ Y SU NORTEÑO BANDA (FONOVISA)
5	6	19	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
6	16	10	GREATEST GAINER	RICKY MARTIN (SONY MUSIC LATIN)
7	7	31	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
8	8	4	PROMISE	ROMEO SANTOS FEAT. USHER (SONY MUSIC LATIN)
9	15		EL AMOR	ARJONA (METAMORFOSIS)
10	9	21	YOU	ROMEO SANTOS (SONY MUSIC LATIN)
11	11	12	TU OLOR	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
12	17	16	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WIL.L.I.A.M./CHERRYTREE/INTERSCOPE)
13	12	18	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
14	10	20	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE (DISA)
15	11	22	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
16	18	15	ENSENEME A OLVIDAR	DAREYES DE LA SIERRA (DISA)
17	17	4	EL MENTIROSO	BANDA CARNAVAL (DISA)
18	19	8	EL MIL AMORES	PESADO (DISA/ASL)
19	14	3	CUANTO ME CUESTA	LA ABROLADORA BANDA EL LIMON (DISA)
20	13	26	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
21	20	17	AMOR CLANDESTINO	MANA (WARNER LATINA)
22	1	5	PARA NO PERDERTE	ESPINOZA PAZ (DISA/ASL)
23	25		DE MI	CAMILA (SONY MUSIC LATIN)
24	21	3	MAQUINA DEL TIEMPO	TITO 'EL BAMBINO' FEAT. WISIN & YANDEL (SIENTE)
25	8		ENHORABUENA	FIDEL RUEDA (DISA)
26	27	5	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS (FONOVISA)
27	22	6	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
28	29	4	ENERGIA	ALEXIS & FIDO (SONY MUSIC LATIN)
29	35		TU MIRADA	REIK (SONY MUSIC LATIN)
30	42	4	MAS QUE NUNCA	DUELO (FONOVISA)
31	33	11	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO (DISA)
32	47	2	NADA IGUALES	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
33	38	3	MOVES LIKE JAGGER	MARCOON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
34	48	4	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
35	36	6	ELLA ES MI MUJER	JORGE SANTACRUZ Y SU GRUPO QUIN (DEL/SONY MUSIC LATIN)
36	43	3	RESPIRA	LUIS FONSI (UNIVERSAL MUSIC LATIN)
37	13		QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECODITOS (DISA)
38	49	2	AQUILES AFIRMO	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
39	28	8	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
40	HOT SHOT DEBUT		AYER	ENRIQUE IGLESIAS (UNIVERSAL MUSIC LATIN)
41	37	8	NO LA VOY A ENGANAR	EL TRONO DE MEXICO (FONOVISA)
42	NEW		EL VERDADERO AMOR PERDONA	MANA (WARNER LATINA)
43	NEW		TU DECIDES	LOS HURACANES DEL NORTE (DISA)
44	39	15	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
45	32	14	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTEÑA (ME NUESTRA/FONOVISA)
46	NEW		TE ESTOY ENGANANDO CON OTRA	CALIBRE 50 (DISA)
47	34	6	COMO TU NO HAY 2	BEATRIZ LUENGO FEAT. YOTUEL (SONY MUSIC LATIN)
48	NEW		INTENCIONAL (ME PRENDE)	DJ ERICK RINCON PRESENTS... 3BALL MITY (LA PENCAIN MOTION)
49	41	13	QUITATE LA VENDA	EL GUERO Y SU BANDA CENENARIO (A.R.C.)
50	30	15	MI CORAZON INSISTE	JENCARLOS CANELA (BULLSEYE)

Wisin & Yandel complete a head-spinning 7-1-11 trajectory on Hot Latin Songs for "Tu Olor," the largest fall from No. 1 since Fanny Lu's "Y Si Te Digo" in 2007 (1-15). Aiding the arc for "Tu" were rotation variations at audience-heavy WSKQ New York, which went 21-67-30 in plays during the same period.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	HOT SHOT DEBUT		#1 ESPINOZA PAZ	CANCIONES QUE DUELEN DISA 721659/UMLE
2	1	4	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN
3	4	19	GREATEST GAINER	LOS TIGRES DEL NORTE MTV UNPLUGGED MTV/FONOVISA 354644/UMLE
4	2	11	VARIOUS ARTISTS	PUROS TRANKAZOS FONOVISA 354649/UMLE
5	3	82	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
6	5	17	IL VOLO	IL VOLO EDICION EN ESPANOL OPERA BULLES/GATEWAY/REFFEN 015745/UMLE
7	8	65	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014448/UMLE
8	6	82	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
9	4	37	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
10	7	4	DUELO	VUELA MAS ALTO FONOVISA 354654/UMLE
11	14	25	MANA	DRAMA Y LUZ WARNER LATINA 526530
12	10	6	BRONCO	25 ANIVERSARIO FONOVISA 354618/UMLE
13	50		SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
14	13	44	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATIN 015013/UMLE
15	6		LOS YONIC'S	35 ANIVERSARIO FONOVISA 354653/UMLE
16	16	45	DON OMAR	MEET THE ORPHANS, THE KING IS BACK ORFANATO/MACHETE 014857/UMLE
17	14	19	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN
18	38	2	CHARLIE ZAA	DE BOHEMIA THE ENTITY 1099
19	34		MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402
20	20	18	FRANCO DE VITA	VITA EN PRIMERA FILA SONY MUSIC LATIN 78112
21	22	4	MARISELA	EL MARCO DE MIS RECUERDOS IM 9843
22	18	70	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
23	21	36	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
24	15	2	AKWID	READY HITS 21: LIMITED EDITION PLATINO 9030
25	24	28	INTOCABLE	2011 GOOD I 029/DASMI
26	26	28	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE
27	46	4	PAGE SETTER	PEPE AGUILAR NEGOCIO CON LA PENA VENEZUELA/UNIVERSAL MUSIC LATIN 654174/UMLE
28	NEW		JUAN GABRIEL	UNO ES JUAN GABRIEL FONOVISA 354655/UMLE
29	28	27	GERARDO ORTIZ	MORIR Y EXISTIR EN VIVO DEL 82733/SONY MUSIC LATIN
30	30	24	TIERRA CALI	UN SIGLO DE AMOR (REEDICION) UNIVERSAL MUSIC LATIN 654133/UMLE
31	27	36	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
32	31	46	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA FONOVISA 570058/UMLE
33	32		VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN
34	29	4	LOS AMOS	D.A.S. 2011 VENEZUELA/UNIVERSAL MUSIC LATIN 654175/UMLE
35	24	17	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS 2000 - 2010 DISA 729590/UMLE
36	17	2	JIMMY GONZALEZ Y EL GRUPO MAZZ	THE RETURN OF THE BAD BOYS 2011 FREDDIE 3085
37	25	64	JULION ALVAREZ Y SU NORTEÑO BANDA	NI LO INTENTES DISA 721551/UMLE
38	36	14	LUIS FONSI	TIERRA FIRME UNIVERSAL MUSIC LATIN 015761/UMLE
39	40	25	JOAN SEBASTIAN	EL POETA DEL PUEBLO MARSART 4438/BALBOA
40	39	48	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
41	43	17	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN
42	42	30	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
43	41	60	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812
44	37	13	REIK	PELIGRO SONY MUSIC LATIN 89571
45	62	8	ALEJANDRA GUZMAN	20 ANOS DE EXITOS EN VIVO CON MODERATTO CAPITOL LATIN 29638
46	44	51	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISA 354570/UMLE
47	33	28	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATIN 015369/UMLE
48	35	48	ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO/MAX/DISA 721593/UMLE
49	49	78	CHINO & NACHO	MI NINA BONITA MACHETE 014142/UMLE
50	47	5	AMANDA MIGUEL & DIEGO VERDAGUER	EL MEJOR SHOW ROMANTICO DE AMERICA DIAM 8524

Espinoza Paz debuts at No. 1 on Top Latin Albums and Regional Mexican Albums with *Canciones Que Duelen*, shifting just north of 4,000, according to Nielsen SoundScan. The title is his second to lead the overall Latin tally and the third to top the Regional Mexican list.



REGIONAL MEXICAN ALBUMS

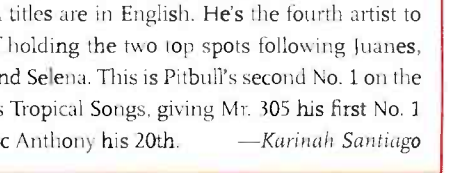
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	NEW		#1 ESPINOZA PAZ	CANCIONES QUE DUELEN DISA 721659/UMLE
2	1	4	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN
3	3	19	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE
4	2	11	VARIOUS ARTISTS	PUROS TRANKAZOS FONOVISA 354649/UMLE
5	5	37	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
6	4	4	DUELO	VUELA MAS ALTO FONOVISA 354654/UMLE
7	6	6	BRONCO	25 ANIVERSARIO FONOVISA 354618/UMLE
8	8	63	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
9	36		VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
10	11	28	INTOCABLE	2011 GOOD I 029/DASMI
11	13	28	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE
12	RE-ENTRY		PEPE AGUILAR	NEGOCIO CON LA PENA VENEZUELA/UNIVERSAL MUSIC LATIN 654174/UMLE
13	14	27	GERARDO ORTIZ	MORIR Y EXISTIR EN VIVO DEL 82733/SONY MUSIC LATIN
14	16	24	TIERRA CALI	UN SIGLO DE AMOR (REEDICION) UNIVERSAL MUSIC LATIN 654133/UMLE
15	17	42	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA FONOVISA 570058/UMLE
16	18	24	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN
17	15	4	LOS AMOS	D.A.S. 2011 VENEZUELA/UNIVERSAL MUSIC LATIN 654175/UMLE
18	10	43	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS 2000 - 2010 DISA 729590/UMLE
19	7	2	JIMMY GONZALEZ Y EL GRUPO MAZZ	THE RETURN OF THE BAD BOYS 2011 FREDDIE 3085
20	12	22	JULION ALVAREZ Y SU NORTEÑO BANDA	NI LO INTENTES DISA 721551/UMLE



Pitbull makes Hot Latin Songs history as "Rain Over Me" shoots to No. 1 and "Give Me Everything" holds at No. 2, giving the chart its first occurrence where both titles are in English. He's the fourth artist to accomplish the feat of holding the two top spots following Juanes, Alejandro Fernandez and Selena. This is Pitbull's second No. 1 on the survey. "Rain" also tops Tropical Songs, giving Mr. 305 his first No. 1 and featured artist Marc Anthony his 20th. —Karinah Santiago

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	17	#1 IL VOLO	IL VOLO EDICION EN ESPANOL OPERA BULLES/GATEWAY/REFFEN 015745/UMLE
2	3	65	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014448/UMLE
3	2	82	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
4	7	25	MANA	DRAMA Y LUZ WARNER LATINA 526530
5	4	50	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
6	6	44	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATIN 015013/UMLE
7	5	6	LOS YONIC'S	35 ANIVERSARIO FONOVISA 354653/UMLE
8	11	71	MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402
9	8	18	FRANCO DE VITA	FRANCO DE VITA: EN PRIMERA FILA SONY MUSIC LATIN 78112
10	9	4	MARISELA	EL MARCO DE MIS RECUERDOS IM 9843
11	NEW		JUAN GABRIEL	UNO ES JUAN GABRIEL FONOVISA 354655/UMLE
12	12	14	LUIS FONSI	TIERRA FIRME UNIVERSAL MUSIC LATIN 015761/UMLE
13	13	13	REIK	PELIGRO SONY MUSIC LATIN 89571
14	20	8	ALEJANDRA GUZMAN	20 ANOS DE EXITOS EN VIVO CON MODERATTO CAPITOL LATIN 29638
15	14	51	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISA 354570/UMLE
16	10	28	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATIN 015369/UMLE
17	16	5	AMANDA MIGUEL & DIEGO VERDAGUER	EL MEJOR SHOW ROMANTICO DE AMERICA DIAM 8524
18	17	45	VARIOUS ARTISTS	TOP LATINO VS DISCOS MVS 70157/SONY MUSIC LATIN
19	19	14	JENCARLOS CANELA	UN NUEVO DIA BULLSEYE 4942
20	RE-ENTRY		NATALIA JIMENEZ	NATALIA SONY MUSIC LATIN 92171



HOT LATIN SONGS: 119 stations; 167 regional Mexican; 26 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, Promethues Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	8	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL SPINNIN/BLANCO Y NEGRO	
3	NEW	IRIS GOO GOO DOLLS WARNER BROS.	
4	1	I WON'T LET YOU GO JAMES MORRISON ISLAND	
5	2	NO REGRETS DAPPY ALL AROUND THE WORLD	
6	3	IT GIRL JASON DERULO BELUGA HEIGHTS	
7	4	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO	
8	10	LIGHTERS BAD MEETS EVIL FT. BRUNO MARS SHADY	
9	12	SOMEONE LIKE YOU ADELE XL	
10	11	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	OCTOBER 15, 2011
1	58	BO PEEP BO PEEP T-ARA EMI	
2	2	RISING SUN EXILE RHYTHMZONE	
3	NEW	ITSUKA SIO KI/OON	
4	12	TAISETSU NA HIKARI FUMIKA ARIOLA	
5	8	ON MY MIND COOY SIMPSON WARNER	
6	41	BOKU NO TAKARAMONO CYCLAMEN TOYS FACTORY	
7	4	FLYING GET AKB48 KING	
8	32	ENDLESS SAKANAKTION VICTOR	
9	6	MORE KISS FAIRIES SONIC GROOVE	
10	NEW	BRIDGE GOSPELLERS KI/OON	

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	OCTOBER 15, 2011
1	1	NEW AGE MARLON ROUETTE UNIVERSAL	
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	3	TURN THIS CLUB AROUND R.I.D. FT. U-JEAN KONTOR	
4	1	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	
5	6	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
6	7	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
7	5	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO	
8	10	WELCOME TO ST. TROPEZ DJ ANTOINE VS TIMATI HOUSEWORKS/PHONAG/GLOBAL	
9	9	WIR SIND AM LEBEN ROSENSTOLZ ISLAND	
10	8	NUR NOCH KURZ DIE WELT RETTEN TIM BENZKO SONY MUSIC	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	OCTOBER 15, 2011
1	NEW	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL SPINNIN/BLANCO Y NEGRO	
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	NEW	IRIS GOO GOO DOLLS WARNER BROS.	
4	1	NO REGRETS DAPPY ALL AROUND THE WORLD	
5	3	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO	
6	5	I WON'T LET YOU GO JAMES MORRISON ISLAND	
7	4	IT GIRL JASON DERULO BELUGA HEIGHTS	
8	8	HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO	
9	6	ALL ABOUT TONIGHT PIXIE LOTT MERCURY	
10	NEW	LIGHTERS BAD MEETS EVIL FT. BRUNO MARS INTERSCOPE	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	NEW	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	1	ELLE ME DIT MIKA CASABLANCA	
3	6	SOMEONE LIKE YOU ADELE XL	
4	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
5	5	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS	
6	7	GOOD FEELING FLD RIDA PDE BOY	
7	3	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
8	NEW	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
9	4	MAN DOWN RIHANNA SRP	
10	10	SET FIRE TO THE RAIN ADELE XL	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS)	OCTOBER 15, 2011
1	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	2	SOMEONE LIKE YOU ADELE XL	
3	4	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
4	10	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM	
5	12	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGIN	
6	6	YOU MAKE ME FEEL... COBNA STARSHIP FT. SABI DECA/DANCE/REUELED BY PAVENAT/LANTIC	
7	5	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	
8	9	STEREO HEARTS GYM CLASS HEROES FT. ADAM LEVINE DECA/DANCE/REUELED BY RAVEN	
9	7	LIGHTERS BAD MEETS EVIL FT. BRUNO MARS SHADY/INTERSCOPE	
10	8	CHEERS (DRINK TO THAT) RIHANNA SRP/DEF JAM	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	OCTOBER 15, 2011
1	1	HELLO HUH GAK A-CUBE	
2	3	SIXTH SENSE BROWN EYED GIRLS NEGA	
3	2	DON'T SAY GOODBYE DAVIGHI CORE/CONTERS	
4	4	STEP KARA DSP MEDIA	
5	NEW	THE WAY I AM ZIA (FEAT. HA OONG KYUN) LOEN	
6	27	PARADISE INFINITE WOOLLM	
7	5	EVEN NOW SUNG SI-KYUNG JELLYFISH	
8	57	TODAY THAT HURTS MORE THAN YESTERDAY KIM GUN MO MEDIA LINE	
9	7	SO COOL SISTAR STARSHIP ENTERTAINMENT	
10	6	HOT SHOT BROWN EYED GIRLS NEGA	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	NEW	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
3	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	NEW	MR. KNOW IT ALL KELLY CLARKSON S/19	
5	3	STEREO HEARTS GYM CLASS HEROES FT. ADAM LEVINE DECA/DANCE	
6	NEW	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
7	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
8	4	YOU MAKE ME FEEL... COBNA STARSHIP FT. SABI DECA/DANCE	
9	8	CHEERS (DRINK TO THAT) RIHANNA SRP	
10	6	TONIGHT TONIGHT HOT CHELLE RAE JIVE	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	2	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	1	ONE THOUSAND VOICES THE VOICE OF HOLLAND 8BALL	
3	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	NEW	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
5	6	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
6	5	MAN DOWN RIHANNA SRP	
7	4	PARADISE COLOPLAY PARLOPHONE	
8	7	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	
9	8	WELCOME TO ST. TROPEZ DJ ANTOINE VS TIMATI HOUSEWORKS/PHONAG/GLOBAL	
10	10	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	1	SOMEONE LIKE YOU ADELE XL	
2	2	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
3	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	1	I WON'T LET YOU GO JAMES MORRISON ISLAND	
5	2	PARADISE COLOPLAY PARLOPHONE	
6	NEW	LA NOTTE DEI DESIDERI JOVANNOTTI MERCURY	
7	5	I SOLITI VASCO ROSSI EMI	
8	NEW	MAN DOWN RIHANNA SRP	
9	6	BENVENUTO LAURA PAUSINI WARNER	
10	NEW	BRUCERO PER TE NEGRITA NOT LISTED	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBO/NIELSEN)	SEPTEMBER 25, 2011
1	1	AGAPE MUSICAL PADRE MARCELO ROSSI SONY MUSIC	
2	2	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
3	4	MUSICAS PARA CHURRASCO VOL. 1 SEU JORGE UNIVERSAL	
4	3	ADELE XL/COLUMBIA	
5	10	TEENAGE DREAM KATY PERRY CAPITOL	
6	8	SALE EL SOL SHAKIRA EPIC	
7	6	EXTRAORDINARIO AMOR DE DEUS ALINE BARROS HK	
8	NEW	I'M WITH YOU RED HOT CHILI PEPPERS WARNER BROS.	
9	5	BOLEROS ROBERTA MIRANDA SOM LIVRE	
10	7	O PODER DA ALIANCA LUDMILA FERBER SOM LIVRE	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	1	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS	
2	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	4	BAILANDO POR AHI JUAN MAGAN SONY MUSIC	
4	2	DANZA KUDURO DON OMAR & LUNCENZO YANIS/ORFANATO	
5	NEW	VENCER AL AMOR INDIA MARTINEZ NOT LISTED	
6	6	GIVE ME EVERYTHING PITBULL FT. NE-YO AFROJACK & NAYER MR. 305/POLLO GROUNDS	
7	5	PARADISE COLOPLAY PARLOPHONE	
8	9	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
9	7	ROLLING IN THE DEEP ADELE XL	
10	NEW	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	2	NEW AGE MARLON ROUETTE UNIVERSAL	
2	1	TURN THIS CLUB AROUND R.I.D. FT. U-JEAN KONTOR	
3	NEW	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
4	3	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
5	6	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS	
6	5	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
7	4	I WON'T LET YOU GO JAMES MORRISON ISLAND	
8	8	WELCOME TO ST. TROPEZ DJ ANTOINE VS TIMATI HOUSEWORKS/PHONAG/GLOBAL	
9	RE	ONE NIGHT IN IBIZA MIKE CANDYS & EVELYN WOMBATMUSIC/SIRUP	
10	7	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	1	SOMEONE LIKE YOU ADELE XL	
3	NEW	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
4	1	MAN DOWN RIHANNA SRP	
5	5	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
6	1	PARADISE COLOPLAY PARLOPHONE	
7	6	ELLE ME DIT MIKA CASABLANCA	
8	1	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS	
9	RE	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
10	10	I'LL BE THERE (LA VACHE) MILK INC ARS	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	2	SET FIRE TO THE RAIN ADELE XL	
4	1	VART JAG MIG I VARLDEN VANDER DEN SVENSKA BJORNSTAMMEN GOLDENBEST	
5	1	PARADISE COLOPLAY PARLOPHONE	
6	10	SOMEONE LIKE YOU ADELE XL	
7	3	DON'T GO BREAKING MY HEART AGNES KING ISLAND ROCKYSTAR	
8	NEW	CRIMINAL BRITNEY SPEARS JIVE	
9	RE	WHAT ARE WORDS CHRIS MEDINA 19	
10	10	ROLLING IN THE DEEP ADELE XL	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	OCTOBER 15, 2011
1	2	GIVE ME EVERYTHING PITBULL FT. NE-YO AFROJACK & NAYER MR. 305/POLLO GROUNDS	
2	1	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
3	11	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
4	1	DE MI CAMILA SONY MUSIC	
5	7	BASTA YA JENNI RIVERA FT. MARCO ANTONIO SOLIS FONOVISA	
6	6	MARCHATE JULION ALVAREZ Y SU NORTEÑO BANDA DISA	
7	10	ME VOY JESSE & JOY WARNER	
8	1	TE ESTOY ENGANANDO CON OTRA CALIBRE 50 DISA	
9	1	AMOR CLANDESTINO MANA WARNER	
10	13	EL AMOR ARJONA METAMORFOSIS	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	1	NEW AGE MARLON ROUETTE UNIVERSAL	
2	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	1	I WON'T LET YOU GO JAMES MORRISON ISLAND	
4	NEW	SOMEONE LIKE YOU ADELE XL	
5	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
6	NEW	BRENNA TUATS GUAT HUBERT VON GOISERN BLANKO	
7	7	THE GOLDEN AGE THE ASTEROIDS GALAXY TOUR SMALL GIANTS	
8	8	DO IT, BABY LEONARD FT. DR. MARBUSE MAJOR BABIES	
9	NEW	NUR NOCH KURZ DIE WELT RETTEN TIM BENZKO SONY MUSIC	
10	10	TURN THIS CLUB AROUND R.I.D. FT. U-JEAN KONTOR	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	3	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
4	1	SET FIRE TO THE RAIN ADELE XL	
5	9	STEREO HEARTS GYM CLASS HEROES FT. ADAM LEVINE DECA/DANCE	
6	1	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS	
7	7	WHITESTONES WHITESTONE V.D. NORDEN	
8	10	SOMEONE LIKE YOU ADELE XL	
9	8	PARADISE COLOPLAY PARLOPHONE	
10	7	RING MEG GABRIELLE UNIVERSAL	

DENMARK		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 15, 2011
1	NEW	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	1	SYND FOR DIG MEDINA LABEL MADE	
3	4	I MINE OJNE RASMUS SEEBACH ARTPEOPLE	
4	5	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
5	2	JEG' I LIVE BURHAN G COPENHAGEN	
6	8	GERONIMO DIONE AURA KODOLMUSIC	
7	6	FUGT I FUNDAMENTET NIK & RAS MUSICALL	
8	1	KLOVN MORTEN HAMPENBERG/ALEXANDER BROWN DISCO/WAX	
9	NEW	F**K HVOR ER DET FEDT (AT VAERE HIP HOPER) KATO FT. CLEMENS DISCO WAX	
10	NEW	IKKE MER 'MIG (NIKLAS F*** DIG) NIKLASS SONY MUSIC	

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	

26/8 (Mary J Blige Music. ASCAP/Universal Music Corporation. ASCAP/Style Ink Music Publishing. ASCAP/Slide That Music. ASCAP/EMI April Music. ASCAP. AMP/HL RBH 39)

4 AM (EMI Foray Music. SESAC/Rico Love Is Still A Rapper. SESAC/Hood 66 Music. SESAC/Grandma's Boy Publishing. SESAC. HL RBH 53)

5 C/OCKLOCK (Nappy Boy Publishing. ASCAP/Universal Music Z Songs. BMI/PGH Sound Publishing. ASCAP/WB Music Corp. ASCAP/Sony/ATV Tunes LLC. ASCAP/Sony/ATV Music Publishing. UK. PHS/V2 Music Publishing Ltd. ASCAP/Kurstin Publishing Ltd. ASCAP/EMI April Music. ASCAP/EMI Blackwood Music Inc. BMI/EMI Music Publishing Ltd. PHS/Universal Songs Of PolyGram International. BMI. AMP/HL H100 62 RBH 49

A

THE ADVENTURES OF RAIN DANCE MAGGIE (Magging Songal Music. BMI/Earl Grey Songs. ASCAP/H100 66 AFTER MIDNIGHT (Not Listed) H100 88

ALL YOUR LIFE (EMI Blackwood Music Inc. BMI. BMI/Rainbow Skyline Music. BMI/Cactus Moser Music. BMI. HL. CS 24. H100 76

ALONE WITH YOU (Songs of Mox Publishing. SESAC/Tunes of R and T Direct. SESAC/Razor & Tie. SESAC/Mighty Seven. BMI/Songs For Beans. BMI/UX Music. BMI/Little Blue Egg. ASCAP/Crazy Water Music. ASCAP/Kobalt Music Publishing Corp. ASCAP. AMP/HL RBH 66

E

AMOR CLODESTINO (Flutum Music. ASCAP/WB Music Corp. ASCAP. AMP/HL RBH 66

ANYTHING (TO FIND YOU) (Mass Confusion Productions. Inc. ASCAP/Universal Music Corporation. ASCAP/Canon's Land Music Publishing. ASCAP/EMI April Music. Inc. ASCAP/Nappy Puddy Music. ASCAP/Universal Music Z Tunes LLC. ASCAP/Kensapo Music Publishing. ASCAP/4 Blunts Ltd. AI. Once Publishing. BMI/First N' Gold Publishing. BMI/Sony/ATV Songs LLC. BMI/Warner-Tamerlane Publishing Corp. BMI/Big Magic Music. BMI/209 Cent Harbinger Music. ASCAP/Bernhard Music. ASCAP/WB Music Corp. ASCAP/Music Sales Corporation. ASCAP/Jobete Music. Inc. ASCAP. AMP/HL RBH 66

B

ANILLES AFIRMO (DEL Meiodies. BMI) 13

AQUINO SEA EN SILENCIO (CUATRO PERDES) (TN Ediciones Musicales. BMI) LT 45

AYER (Not Listed) LT 40

BAGGAGE CLAIM (Sony/ATV Tee Publishing Company. BMI/Pink Dog Publishing. BMI/Tiltawatt Music. BMI/Carnival Music Group. BMI/Buewater Music Services Corporation. BMI/Universal Music - Careers. BMI/High Powered Machine Music. BMI. HL. CS 11. H100 61

BAIT A BODY (EMI Blackwood Music Inc. BMI/Rhettlex Music. BMI/High Powered Machine. BMI/Double Barrelz Ace Music. BMI/Super 96 Music. LLC. BMI/EMI April Music Inc. ASCAP/Songs Of Countrywide. ASCAP. HL. CS 33

BARFOUT BLUE JEAN NIGHT (Music Of Cal IV. BMI/Cal IV Entertainment. LLC. BMI/Cal IV Songs. ASCAP/Papertron Songs. SOCAN) CS 7. H100 39

BASTA YA (Orsma. Inc. ASCAP) LT 26

BEST THING I NEVER HAD (FAZE 2 Music. BMI/Songs Of Universal Inc. BMI/ATV Music. Inc. ASCAP/Big Day Publishing. ASCAP/Christopher Mather Music. BMI/Hico Music Publishing. BMI/DJL Songs. ASCAP/Downtown Music Publishing LLC. ASCAP/Roc Nation Music. ASCAP/Nonidies Soul Music Publishing. ASCAP. AMP/HL H100 51. RBH 10

BETTER WITH THE LIGHTS OFF (Phinary Wave Bran BMI/Waven Music Publishing. BMI/Nites Hollow/I-Dnar Publishing. Designee. ASCAP/David Singer-Vine Publishing. Designee. ASCAP/Dawn Tates Publishing. Designee. ASCAP/Endo Pop Music. ASCAP/Songs Of Universal. Inc. BMI/Culture Beyond Ur Experience Publishing. BMI. AMP/HL H100 94. RBH 19

BOO THANG (Verse & Sham Publishing. BMI/BVJusion Publishing. BMI/Versé of the Juggernauts. BMI/SEI Company Music Publishing. BMI/Share of the Juggernauts. BMI/Ashlee Ross. BMI) RBH 52

BRIGHTER THAN THE SUN (Pummary Lou Music. BMI/Write 2 Live Publishing. ASCAP/Kobalt Music Publishing America. Inc. ASCAP) H100 69

BULLPUPPOO (Melanie Hancock Music. ASCAP/Big Loud Corp. ASCAP. AMP/HL CS 56

BURN OUT (DRIVE FATE) (Cheekmate Publishing. BMI/Songs Of Universal. Inc. BMI/Publishing Of NYLA. BMI. AMP/HL RBH 99

C

CALLING ALL THE MONSTERS (Walt Disney Music Company. ASCAP) H100 100

CAMOUFLAGE (House Of Sea Gayle Music. ASCAP/Words & Music. ASCAP/EMI April Music. Inc. ASCAP/Dim1 Have To Be Music. ASCAP. HL. CS 51

CHANGE (Sony/ATV Tee Publishing Company. BMI/Songs Of Stellar Angels Music. BMI/Blank Sheet Music. BMI/Sixteen Stars Music. BMI/HonPro Entertainment Group. Inc. BMI/Roster Record Music. BMI/209 Cent Harbinger Music. ASCAP/Red Cape Songs. ASCAP. HL. CS 58

CHEERS (DRINK TO THAT) (Tap N' Field Entertainment LLC. ASCAP/WB Music Corp. ASCAP/Universal Music Corporation. ASCAP/Lift Pocket Music. ASCAP/Coby Gibson Publishing. Designee. ASCAP/Airmo Music Corp. ASCAP/Avni Laura Publishing LLC. SOCAN/Primary Wave Bran. BMI/Fery High Songs. ASCAP/Warner-Tamerlane Publishing Corp. BMI/Sony/ATV Songs LLC. BMI) AMP/HL H100 13. RBH 89

COMO TU NO HAY 2 (Moklas Muertes Publishing. SGA/E/Robalou Publishing. SGA/E/Sociedad General De ASES De Espana. SGA/E/Adamed Sucedez Publishing. Designee. BIEM) LT 47

D

CDPY PASTE (Crow's Tee Publishing. BMI/Songs Of Universal. Inc. BMI/WB Music Corp. ASCAP/Jerry Lee Publishing Corp. AMP/HL RBH 28

COST OF LIVING (Patron Radio Songs. SESAC/Sony/ATV Timber. SESAC/Sony/ATV Tee Publishing Company. BMI/Show-bility Music. BMI) HL. CS 20

COUNTDOWN (2082 Music Publishing. ASCAP/WB Music Corp. ASCAP/DJL Songs. ASCAP/Downtown Music Publishing LLC. ASCAP/EMI April Music. Inc. ASCAP/Big Day Publishing. ASCAP/Dat Damn Dean Music. BMI/2412 Songs LLC. BMI/Permusic. BMI/Canon's Land Music Publishing. ASCAP/Universal Music Corporation. ASCAP/Blyer Ten Publishing. ASCAP/Mike Ten Publishing Inc. BMI/Totaly Famous Music. ASCAP. AMP/HL RBH 71

COUNTRY MADE BE COUNTRY WIDE (Square D Music. ASCAP/Average ZIS Music Publishing. BMI/Warner-Tamerlane Publishing Corp. BMI/Indiana Angel Music. BMI. AMP/CS 12. H100 64

CRAZY GIRL (I-Mike Curt Music. BMI/Sweet Hysteria Music. BMI/Sony/ATV Tee Publishing Company. BMI/Cake Taker. BMI/ICE. BMI. AMP/HL CS 8. H100 38

CUANTO ME CUESTA (Monrotones. ASCAP) LT 19

DANCE (ASS) (FF To Def Publishing. LLC. BMI/Sony/ATV Tunes LLC. ASCAP/Glo-Joe Music Inc. BMI/WVA Panama. ASCAP/Two Works. ASCAP/Beats Music. Inc. ASCAP/Stone Diamond Music. BMI/BMG Chrysalis Music Publishing. BMI/Est-I Publishing. BMI. HL. RBH 56

DEAR JOE (Not Listed) RBH 73

DEDICATION TO MY EX (MISS THAT) (D Smith Publishing. BMI/Myl Det Starts Tomorrow. Inc. BMI/Songs Of Universal. Inc. BMI/Andre Benjamin Publishing. BMI. AMP/HL H100 81. RBH 44

DE MI (Sony/ATV Discos Music Publishing LLC. ASCAP) LT 23

DIA DE SUERTE (Sony/ATV Latin Music Publishing. LLC. ASCAP/AMP CS 23. H100 78

DI DON'T I (Anose Music. ASCAP/EMI April Music. Inc. ASCAP/91 One Songs. ASCAP/Curb Songs. ASCAP/Jacobson. ASCAP/Sony/ATV Tee Publishing Company. BMI) AMP/HL CS 35

DI QUE REGRESARAS (Sinaloa Music. LLC. BMI) LT 25

DIRT ROAD ANTHEM (Warner-Tamerlane Publishing Corp. BMI/Indiana Angel Music. BMI/Average ZIS Entertainment Group. LLC. BMI/Average ZIS Music Publishing. BMI) AMP H100 49

DRONDE ESTAS PRESUMIDA (Ampa Musical. LLC. BMI) LT 14

DRINK IN MY HAND (Sony/ATV Tee Publishing Company. BMI/Sinertina Music. BMI/Sony/ATV Acuff Rose Music. BMI/Universal Music - Careers. BMI/High Powered Machine Music. BMI) AMP/HL CS 23. H100 78

E

EASY (Songs Of Universal. Inc. BMI/Kreative Songs. BMI/Universal Music Corporation. ASCAP/Infra Final Songs Of Eleven. ASCAP/Wapokonetta Music. ASCAP. AMP/HL CS 16. H100 52

THE EDGE OF GLORY (Stelani Gernarotta p/va Lady Gaga. BMI/Sony/ATV Songs LLC. BMI/House Of Gaga Publishing. Inc. BMI/Glo-Joe Music Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/Carbay Music Publishing. BMI/Azowell And Sons Publishing. ASCAP/Universal Music Corporation. ASCAP. AMP/HL H100 37

ELLA ES MI MUJER (RGC Music. BMI/DEL Meiodies. BMI) LT 3

EMBRUJADO (Paloma Music. BMI) LT 44

ENERGIA (Alexis & Fido Music Publishing. ASCAP/Sony/ATV Discos Music Publishing LLC. ASCAP/Egbert Rosa Ctron Publishing. Designee. ASCAP) LT 28

ENDOBUENENA (Barba Music Corporation. ASCAP) LT 25

ENSENAMA O OLVIDAR (Caryes De La Sierra Music. BMI/Universal-Musica Unica Publishing. BMI/WAPA Musical. LLC. BMI/Warner-Tamerlane Publishing Corp. BMI) LT 16

EVERY TEARDROP IS A WATERFALL (Universal Music-MGB Songs. ASCAP/Westhough Music. Inc. BMI/InVing Music. Inc. BMI/Upaja Music Inc. BMI) AMP/HL H100 92

F

F.A.M.E. (Young Jeezy Music. Inc. BMI/EMI Blackwood Music Inc. BMI/Colonne Rock Bar Publishing. BMI/WB Music Corp. ASCAP/Daman And Ya Majesty's Music. ASCAP/Warner-Chappell Music Holland. BV/Chrysalis Music. ASCAP/Warner Publishing. ASCAP. AMP RBH 88

FAR AWAY (Marshteklow Music. BMI/SPZ Music. Inc. BMI/Downtown DMF Songs. BMI/NOG Music Publishing LLC. ASCAP/OB Music Publishing. ASCAP/PYS Publishing LLC. ASCAP/SStone Aggie Music. BMI) AMP/HL RBH 46

FAR AWAY (Yigman Music. BMI/EMI Blackwood Music Inc. BMI/Stalene Music. BMI/Money Mack Music. BMI/Jess Jackson Publishing. BMI/Songs Of Universal. Inc. BMI/Chris Richardson Music. BMI) AMP/HL H100 98

FASTER (Stage Three Songs. ASCAP/Little Voices Music. ASCAP/BMG Gold Songs. ASCAP/EMI April Music. Inc. ASCAP/Rogue Leader Music. ASCAP/BMG Rights Management (US) LLC. ASCAP. HL. H100 85

FIGHT FOR YOU (Jason Derulo. BMI/InVing Music. Inc. BMI/God Solider Songs Ltd. ASCAP/WB Music Corp. ASCAP/Hudnar Publishing Company. ASCAP/Rising Storm Music. ASCAP. AMP H100 83

FISH (Melodies Of Bigger Picture. SESAC/Bigger Picture Group. LLC. SESAC/ASCAP Peanut Publishing. SESAC/Geonarc Publishing. SESAC/Catnouch Entertainment. BMI/Chad Jeff. Jack The Music. SESAC/Pead Cactus. SESAC) CS 25. H100 95

FLY (Harajuku Barbie Music. BMI/Money Mack Music. BMI/Songs Of Universal. Inc. BMI/Jonathan Rotem Music. BMI/Sony/ATV Songs LLC. BMI/Monster Music International. Inc. ASCAP/NetWorth Entertainment. LLC. ASCAP/Kevin Hissink Designee. ASCAP/William Jordan. ASCAP/Clernmie Hissink Patton. BMI) AMP/HL H100 43. RBH 24

FLY TOGETHER (Phenome Music. ASCAP/First N' Gold Publishing. BMI/Sony/ATV Songs LLC. BMI/NEC/Selektion Publishing. ASCAP/Universal Music Corporation. ASCAP. AMP/HL RBH 58

FOOL FOR YOU (Jacks Lou Emporium. BMI/EMI Blackwood Music Inc. BMI/Chrysalis Songs. BMI/God Given Music. BMI. HL. RBH 21

FRID (EMI Blackwood Music Inc. BMI/Dramik Music Publishing. BMI/Universal-Musica Unica Publishing. BMI/WAY Publishing. BMI/Desolina Music. ASCAP/Universal Music Corporation. ASCAP) LT 6

G

GIVE ME EVERYTHING (Pibull's Legacy Publishing. BMI/Universal Music - Careers. BMI/Tenor Music. BMI/TALPA Music Publishing. BMI/ATP In The Ground Publishing. ASCAP/Universal Music Z Tunes LLC. ASCAP/Sony/ATV Songs LLC. BMI/Abuela y Tu Songs. BMI) AMP/HL H100 15. LT 2. RBH 84

GOD GAVE ME YOU (No Gang Music Publishing. ASCAP/Razor & Tie Music Publishing. LLC. ASCAP) CS 4. H100 29

GOD GOOD NIGHT (Not Listed) RBH 80

GOOD LIFE (Midnite Magic Music. ASCAP/Velvet Hammer Music. ASCAP/Sony/ATV Tunes LLC. ASCAP/Aorntman Music. ASCAP/Kobalt Music Publishing America Inc. ASCAP/Patrol Games Publishing. ASCAP/IFJ Publishing Co. ASCAP. HL H100 20

GO 2 LIV U (Dulky Rock Music. PHS/EMI April Music. Inc. ASCAP/Write 2 Live Publishing. ASCAP/EMI April Music Publishing. BMI/Amara. Inc. ASCAP) HL. H100 84

GOT MY COUNTRY ON (Interlomb Combustion Music. BMI/Southside Independent Music Publishing LLC. BMI/Very Publishing. BMI/Music Of Stage Three. BMI/Songs Of Common. BMI/BMG Chrysalis Music Publishing. BMI/Danny Nyck Music. BMI/Pool 49 Music. BMI) CS 43

GUCCI GUDDI (Natasia Zlot Publishing Designee/Anthony Negrete Publishing Designee/Michael Weiner Publishing Designee) H100 96 RBH 83

H

HEADLINES (Live Write LLC. BMI/EMI Blackwood Music Inc. BMI/Mavor & Moses LLC. SOCAN/Bao-10a Productions LLC. ASCAP/Sony/ATV Tunes LLC. ASCAP. HL. H100 22. RBH 2

HERE FOR A GOOD TIME (Day Money Music. ASCAP/HonPro Publishing. ASCAP/Rico Love Is Still A Rapper. SESAC/EMI Foray Music. BMI/HonPro Entertainment Group. Inc. BMI/Sixteen Stars Music. BMI/Tenoradio Publishing. BMI) CS 5. H100 53

HIMANDLIC (For The Write - Price. ASCAP/Royne Music. ASCAP/Jazz The Man Music. ASCAP) RBH 93

HOME (Chrysalis Music. ASCAP/Sugar Lake Music. ASCAP/BMG Rights Management (Ireland) Limited. INSP/Chesnut Barn Music. BMI/Big White Tracks. ASCAP) CS 2

HURD PARTNER (Robert Williams. ASCAP/Ten Beats Publishing. Designee. ASCAP/Young Chris Music. ASCAP/Cherry Lane Music Publishing Company Inc. ASCAP. CLM. RBH 67

HOW TO LOVE (Young Money Publishing Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/EMI Blackwood Music Inc. BMI/You Need Me. Don't Leave Me. BMI/LaMer Seymour Publishing. Designee. ASCAP/LaVelle Seymour Publishing. Designee. ASCAP/Blammer Boy Publishing. ASCAP/Bling Publishing. ASCAP/Songs Of Universal. Inc. BMI. AMP/HL H100 17. RBH 11

HUNT YOU DOWN (Songs Of Universal. Inc. BMI/Adeline 29 Publishing. BMI/Sing Station. BMI/Boomer Soe Songs. BMI/Coltie Dawg Music. BMI/Alexa Bridge Music Publishing. BMI/Universal Music Corporation. ASCAP/Memphanna. ASCAP. AMP/HL CS 41

I

I COULD BE THE DNE (Mac And Black Music LLC. BMI/Black To Black Songs. BMI/EMI Warner-Tamerlane Publishing Corp. BMI) AMP CS 57

I DON'T WANT THIS NIGHT TO END (Sony/ATV Tee Publishing Company. BMI/Planet Hit Songs. BMI/EMI Blackwood Music Inc. BMI/String Stretcher Music. BMI/Rhettlex Music. BMI/WB Music Corp. ASCAP/Melissa's Money Music Pub-

lishing. ASCAP/Get A Load Of This Music. ASCAP) AMP/HL CS 31. H100 90

IF I DIE YOUNG (Pearlheart Publishing. BMI/Ron Bravo Music. Inc. BMI) H100 23

IF IT'S LOVE (Songs Of Universal. Inc. BMI/Kenny Rogers. BMI/Chest. BMI/Uncle Budde's Music. Inc. ASCAP) AMP/HL RBH 27

IF YOU WANT TO (Hatha way. SESAC/Atira Empire Music. BMI/Cisum Naast Publishing. ASCAP/Terence Lilly. SESAC) RBH 98

IF GOT NOTHIN' (Universal Music Corporation. ASCAP/Cadaja Publishing. ASCAP/Music. ASCAP/SIII Working For The Women. ASCAP/EverGreen Copyrights. BMI) AMP/HL CS 21. H100 83

I GOT YOU (This Is Hi. Inc. ASCAP/Fiber & Moly Music. ASCAP/Big Loud Music. ASCAP/Big Loud Music. BMI/Mack 2 Music. BMI/Big Loud Bucks. BMI/Sony/ATV Cross Keys Music Publishing. ASCAP/Sony/ATV Tee Publishing Company. BMI) HL. CS 14. H100 87

I LOVE YOU (Debrae Barker Publishing. ASCAP/Sony/ATV Songs LLC. BMI) HL. RBH 70

IMBSS (Robert Williams. ASCAP/4 Blunts Ltd. AI Once Publishing. BMI/Sony/ATV Songs LLC. BMI/First N' Gold Publishing. BMI/Daman Jahil Tucker. ASCAP) HL RBH 23

I'M FLEXIN' (Domani And Ya Majesty's Music. ASCAP/WB Music Corp. ASCAP/Sippa Land Publishing. BMI/Songs Of Universal. Inc. BMI) AMP/HL RBH 68

I'M GONNA LOVE YOU THROUGH IT (WB Music Corp. BMI/Melissa's Money Music Publishing. ASCAP/Get A Load Of This Music. ASCAP/Nashvilleville Songs. BMI/Sony/ATV Cross Keys Music Publishing. ASCAP/Sony/ATV Tee Publishing Company. BMI) HL. CS 14. H100 87

I'M ON ONE (DJ Khaled Publishing. BMI/Songs Of Universal. Inc. BMI/Money Mack Music. BMI/Young Money Publishing Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/First N' Gold Publishing. BMI/Sony/ATV Songs LLC. BMI/Brother Bagz Publishing. BMI/Prother Bagz Publishing. SOCAN/Live Write LLC. BMI/R. Sheehan Publishing. Designee. BMI/Underground Music. BMI. AMP/HL H100 34. RBH 9

INTENTALO (ME PRENDE) (Not Listed)

IN THE OAKS (Indie Pop Music. ASCAP/Sony/ATV Tunes LLC. BMI) HL. H100 14

IN THE MIDDLE (Precious Baby Publishing. ASCAP/T-Bella Publishing. BMI) RBH 81

IN THE MOOD (Skiz LLC. ASCAP/Stageormusic Company. BMI/Jerrod Stacy. ASCAP/Black Phantom Music. ASCAP/Hot-Iahmusic. BMI/Warner-Tamerlane Publishing Corp. BMI) AMP/HL 45

ISMILE (Gertrude's Music Publishing. BMI/Hocazana Music. ASCAP/Universal Music Corporation. ASCAP/Avant Garde Music Publishing. ASCAP/EMI April Music. Inc. ASCAP) AMP/HL RBH 29

IT Ain't GOTTA BE LOVE (FSMG. MRO/English by Music. BMI/Chrysalis One Songs. BMI/Universal Music Inc. BMI) AMP/HL CS 46

IT GIRL (Robit Music. ASCAP/Here's Lookin' At You Kidd Publishing America Inc. BMI/Marlonas. ASCAP/ATV Songs LLC. BMI/Hey Kiddo Music. ASCAP/Kobalt Music Publishing America Inc. ASCAP/Regina Derulo. BMI/InVing Music. Inc. BMI) HL. H100 19

IT WILL RAIN (Mars Force Music. ASCAP/Roc Nation Music. ASCAP/Music Farnamann LLC. ASCAP/EMI April Music. Inc. ASCAP/Ty Plane Music. ASCAP/Universal Music Corporation. ASCAP. AMP/HL H100 28

I WANNA GO (Marlonas AB. STRM/Songs Of Kobalt Publishing America Inc. BMI/Marlonas. ASCAP/Kobalt Music Publishing America Inc. ASCAP/M. Karim Songs. ASCAP/EMI April Music. Inc. ASCAP) HL H100 24

J

JUST A KISS (Warner-Tamerlane Publishing Corp. BMI/Haywood Music. BMI/RAD/IDJ Publishing. BMI/EMI Foray Music. SESAC/Hillar. Dawn Songs) SESAC/EMI Blackwood Music Inc. BMI/String Stretcher Music. BMI) AMP/HL H100 32

JUST FISHIN' (Sony/ATV Acuff Rose Music. BMI/Sw/Ring Circus Songs. BMI/Do YouTube Tee Publishing Company. BMI/IVE Hits Music. BMI/Do Write Music. LLC. BMI) HL. CS 6. H100 65

K

KEEP ME IN MIND (Wermerford Music. BMI/LI Dub Music. BMI/Angelika Music. BMI/Southern Ground) BMI) CS 22. H100 39

KEEP YOUR HEAD UP (S-Curve Songs Worldwide. BMI) AMP H100 63

L

LAST FRIDAY NIGHT (T.G.I.F.) (When I'm Rich You'll Be My Bitch. ASCAP/WB Music Corp. ASCAP/Kasz Music Publishing. ASCAP/Marlonas. ASCAP/Kobalt Music Publishing America. Inc. ASCAP/Bornie McKee Music. BMI/Where Da Kasz At. BMI/Universal Music - Careers. BMI) AMP/HL H100 18. 29

LATE NIGHTS & EARLY MORNINGS (Marshmallow Music. BMI/SFZ Music. Inc. BMI/DownTown DMF Songs. BMI/Dam Rich Music. BMI/EMI Blackwood Music Inc. BMI) HL RBH 31

LAY IT ON ME (Dat Damn Dean Music. BMI/Songs Of Universal. Inc. BMI/Hi-Boy Music. BMI/Can't Teach Ben The Shih. BMI/FF To Def Publishing LLC. BMI) AMP/HL RBH 43

LET IT RAIN (Scramble Music. ASCAP/Carnival Music Corp. ASCAP/BMG Gold Songs. ASCAP/Gusbean. ASCAP/W. Jean's World Group. ASCAP) CS 18. H100 86

LET'S NOT CALL IT A NIGHT (PENDING. BMI/Songs Of Send Me The Checks Music. SESAC/EMI Foray Music. SESAC/Olson Music. LLC. BMI/BMG Chrysalis Music Publishing. BMI/Turn Me On Music. BMI) HL. CS 45

LET'S GET TOGETHER (Phyester Music. Inc. ASCAP/Universal Music. ASCAP) CS 37

LIFE OF THE PARTY (Iom's Kid Music. BMI/Mamas Rebelly Publishing. ASCAP. Toibher Music. BMI/UL Eddie Seranzo Music. BMI/Deanna's Dimes. ASCAP/William Serano Publishing. Designee. ASCAP) RBH 25

LIGHTERS (Shropm Shady Music. BMI/Songs Of Universal. Inc. BMI/Antra Music. BMI/Warner-Tamerlane Publishing Corp. BMI/Mars Force Music. ASCAP/Bughouse. ASCAP/Bag Music. ASCAP/Roc Nation Music. ASCAP/Music Farnamann LLC. ASCAP/EMI April Music. Inc. ASCAP/Ty Plane Music. ASCAP/AT For Art's Sake Music. ASCAP/AfterHouse Entertainment. Inc. ASCAP/Roc Music 4 Live Publishing. ASCAP/Jarncore Photos Publishing. Inc. BMI/EMI Blackwood Music Inc. BMI/Philanora Worldwide Publishing. BMI/Platinum Ice Publishing. BMI) AMP/HL H100 11. LT 27

LIKE 'EM ALL (Make An Sound Publishing. ASCAP/Crown World Publishing. ASCAP/Sony/ATV Tunes LLC. ASCAP/10 Down Productions Publishing. ASCAP/100 Music. BMI/Crown World Publishing Inc. BMI/Universal Music. Inc. ASCAP/Editors Music/Iscales Fantasia. ASCAP) HL RBH 75

LIKE MY MOTHER DOES (Soy/ATV Tee Publishing Company. BMI/Cake Taker. BMI/OE. BMI/PA In The Art Publishing. BMI/Perfect Music. BMI) HL. CS 39

LING HOT SUMMER (Richard Marx Music. ASCAP/Mary Music. BMI/Songs Of Universal. Inc. BMI) AMP/HL CS 2. H100 46

LONG WAY TO GO (EMI April Music. Inc. ASCAP/Tri-Angels Music. BMI) HL. CS 28

LOVE DON'T RUN (Mike Curb Music. BMI/Chermylic Music. BMI/9T One Songs. ASCAP/Anose Music. ASCAP/Little Champion Music. LLC. ASCAP/Dream Rock Music. Inc. ASCAP. AMP CS 19. H100 89

LOVE ON TOP (EMI April Music. Inc. ASCAP/Day Publishing. Designee. ASCAP/2082 Music Publishing. ASCAP/WB Music Corp. ASCAP/EMI April Music. Inc. ASCAP/Downtown Music Publishing LLC. ASCAP. AMP/HL RBH 58

LOVE LIKE A LOVE SONG (Antonina Songs. ASCAP/BMG Gold Music. BMI/Songs Of Universal. Inc. BMI/Maria Deia Rocca. BMI/MIN-D Music. BMI/Downtown Music Publishing LLC. ASCAP. AMP/HL H100 55

M

MADE IN AMERICA (Toloco Tunes. BMI/Bobby's Lyrics. Land & Livestock. BMI/Do Write Music. LLC. BMI/Sweetwater Jams. BMI/Reynolds Publishing Corp. BMI) CS 1. H100 41

MAGIC (Nayvadas Maximus Music. BMI/Making Moves Inc. BMI) AMP/HL RBH 78

MAKE YOU SAY DOH (Blaq Chrome Music. BMI/Sweatle Publishing. ASCAP/Zenab Music Publishing. BMI) RBH 63

MAN DOWN (Publishing. Designee. BMI/Universal Music Corporation. ASCAP/InVing Music. Inc. BMI/Snokey. BMI/Merocce Music. ASCAP. AMP/HL RBH 42

MAQUINA DEL TIEMPO (Tio E. Panton Publishing. ASCAP/EMI Blackwood Music Publishing. LLC. ASCAP/WY Publishing. BMI/Universal-Musica Unica Publishing. BMI) LT 24

MARILYN MONROE (Not Listed) RBH 94

MARVIN & CHARDONNE (FF To Def Publishing. LLC. BMI/Peace Gimmie My Publishing Inc. BMI/EMI Blackwood Music Inc. BMI/Songs Of Universal. Inc. BMI/Roscoe Dash Publishing. ASCAP/Carnival Music. ASCAP/EMI April Music. Inc. ASCAP) AMP/HL H100 36. RBH 3

MARVINS ROOM (EMI Blackwood Music Inc. BMI/Live Write LLC. BMI/Mavor & Moses LLC. SOCAN/Beck. PHS) HL H100 56. RBH 12

MAS QUE NUNCA (Serca Music Publishing Inc. BMI) LT 30

EL MENTHROSS (Marcha Musical Corporation. ASCAP) LT 17

MI COPAZON INSISTE (Rustel Music Publishing. ASCAP) LT 50

EL MIL AMORES (Pacific Latin Copyright Inc. ASCAP/Topazo Musical Corporation. ASCAP) LT 18

MORE THAN YOU'LL EVER KNOW (Nepheu Write Music. ASCAP/Pacific Coast Pate Publishing. BMI/De. Clance Music. BMI/Py Tee Publishing. BMI/Mamas Rebelly Publishing. ASCAP) RBH 61

MOTIVATION (EMI Blackwood Music Inc. BMI/Jimup Music. BMI/EMI Foray Music. SESAC/Rico Love Is Still A Rapper. SESAC/Hyproc Beats. BMI/Rebel Made LLC. BMI/Songs Of Kobalt Music Publishing America. Inc. BMI/Young Money Publishing Inc. BMI) AMP/HL H100 44. RBH 13

MOVES LIKE JAGGER (Sudgee Music. BMI/Universal Music Careers. BMI/Matza Ball Music. BMI/Where Da Kasz At. BMI/Man/Songs. BMI/Lozhan Balls Song. BMI/Marlonas. BMI) AMP/HL H100 2. LT 33

MOVIN' DOWN THE LINE (Lignone Music. ASCAP/Universal Music Corporation. ASCAP) AMP/HL RBH 87

MR. KNOW IT ALL (B-Uneek Songs. ASCAP/Universal Music Corporation. ASCAP/Dat Damn Dean Music. BMI/Songs Of Universal. Inc. BMI/Young Money Corp. ASCAP/External Control Music. BMI/Young Money Corp. ASCAP/EMI April Music. Inc. ASCAP/Din1 Have To Be Music. ASCAP) HL H100 45

MR. SAXOBREAT (Ultra Empire Music. BMI/SC MediaPro Music Entertainment. SRL) H100 26

MRS. RIGHT (Conjunction Entertainment. BMI/EMI Blackwood Music Inc. BMI/Bootleggers Stop. ASCAP/Secondhand Star shop. ASCAP/Digg Music Publishing LLC. BMI/Warner-Tamerlane Publishing Corp. BMI. AMP/HL H100 73. RBH 15

MY HEART CAN'T T

EDITORIAL

EDITOR: DANYEL SMITH danyel.smith@billboard.com
BILLBOARD.BIZ EDITOR: Jem Aswad 212-493-4167
DEPUTY EDITOR: Louis Hau 212-493-4185
SPECIAL FEATURES EDITOR: Thom Duffy 212-493-4179
MUSIC EDITOR: Benjamin Meadows-Ingram 212-493-4302
MANAGING EDITOR: Chris Woods 212-493-4208
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SENIOR CORRESPONDENTS: Ed Christman (Publishing/Retail) 212-493-4175, Phil Gallo (Film/TV) 323-525-2292, Andrew Hampp (Branding) 212-493-4213, Gail Mitchell (R&B) 323-525-2289
SENIOR EDITORIAL ANALYST: Glenn Peoples glenn.peoples@billboard.com
CORRESPONDENT: Mitchell Peters 323-525-2322
INTERNATIONAL: Lars Brandle (Australia), Wolfgang Spahr (Germany)
COPY EDITOR: Christa Titus
ASSOCIATE EDITOR OF LATIN AND SPECIAL FEATURES: Justino Aguila 323-525-2081
ASSISTANT EDITOR: Devon Maloney 212-493-4366
EDITORIAL ASSISTANT: Elizabeth Hurst 212-493-4188
CONTRIBUTING EDITOR, BILLBOARD.BIZ: Andy Gensler 212-493-4094
CONTRIBUTORS: Larry Blumenfeld, Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Ben Sheffner, Mikael Wood

BILLBOARD.COM

EDITOR: M. TYE COMER 212-493-4176
MANAGING EDITOR: Jessica Letkemann 212-493-4189
NEWS EDITOR: Marc Schneider 212-493-4155
ASSOCIATE EDITOR: Erika Ramirez 212-493-4129
MULTIMEDIA COORDINATOR: Lisa Binkert 212-493-4174
VIDEO EDITORS: Matt Campbell, Hanon Rosenthal
ASSISTANT VIDEO EDITOR: Alex Blumberg
EDITORIAL ASSISTANTS: Jason Lipshutz 212-493-4169, Jillian Mapes 212-493-4170

DESIGN & PHOTOGRAPHY

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

CHARTS & RESEARCH

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

PUBLISHER

LISA RYAN HOWARD

ADVERTISING & SPONSORSHIP

ASSOCIATE PUBLISHER, ENDEMIC: Tommy Page 212-493-4190
ASSOCIATE PUBLISHER, CONSUMER: Jeff Mazzacano 212-493-4198
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Christopher Robbins 212-493-4197
EAST COAST ACCOUNT MANAGER: Caleb Hannabury 212-493-4381
MIDWEST SALES DIRECTOR: Chauncie Burton 312-401-5800
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez 212-493-4193
SPONSORSHIP SALES MANAGER: Ed Plum 212-493-4257
ACCOUNT MANAGER: Alexandra Hartz 212-493-4184
DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299
WEST COAST SALES DIRECTOR: Onnalee MacDonald 323-525-2237
NASHVILLE: Lee Ann Photoglo 615-376-7931 (Labels), Cynthia Mellow 615-352-0265 (Touring)
EUROPE: Frederic Fenucci 011-44-798-525-1814
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-884-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax: 612-9440-7788
CLASSIFIEDS/PRO SMALL SPACE SALES: Jeff Serrette 212-493-4199
JAPAN: Aki Kaneko 323-525-2199

MANAGER OF SALES ANALYTICS: Mirna Gomez 212-493-4180
EXECUTIVE ASSISTANT/ADVERTISING COORDINATOR: Peter Lodola 212-493-4191
DIGITAL SALES ASSOCIATES: Alyssa Convertini, Mandy Evans
DIGITAL
GENERAL MANAGER: STEVEN TOY 212-493-4048
DIRECTOR, PRODUCT DEVELOPMENT: Caryn Rose
DIGITAL PROJECT MANAGER: Joseph Bell
MANAGER, SOCIAL MARKETING: Katie Morse
MANAGER, AD OPS: Eric Silverstein

MARKETING & CREATIVE SERVICES

SENIOR MARKETING DIRECTOR: LILA GERSON 212-493-4043
SENIOR MARKETING MANAGER: Kerri Bergman 212-493-4040
MARKETING MANAGER: Mark Khamsakul 212-493-4432
MARKETING DESIGN MANAGER: Kim Grasing
MARKETING COORDINATOR: Julie Cotton

CIRCULATION

DIRECTOR, CIRCULATION: JAMIE FALLON
MANAGER, CIRCULATION: Elisabeth Cesarano
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International) or nbb@omeda.com

CONFERENCES

EXECUTIVE DIRECTOR: NICOLE PURCELL
SENIOR MANAGER, CONFERENCE MARKETING: Nicole Carbone 212-493-4041
CONFERENCE MARKETING MANAGERS: Brooke Barasch, Andrea Martin
DIRECTOR OF OPERATIONS: Kimberly Rose
OPERATIONS MANAGER: Courtney Marks

LICENSING

VICE PRESIDENT, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN 212-493-4111
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 212-493-4110
DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: Susan Petersen 212-493-4118
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel
MAGAZINE REPRINTS: Wright's Media 773-652-5295 or pgmia.wrightsmedia.com

PRODUCTION

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

OPERATIONS

GROUP FINANCIAL DIRECTOR: Barbara Grieninger
PERMISSIONS COORDINATOR: Dana Parra 212-493-4112

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 212-493-4100
Edt. Fax: 646-654-5368
Adv. Fax: 646-654-4799

LOS ANGELES: 5700 Wilshire Blvd., 5th Fl., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395

MIAMI: 101 Grandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

NASHVILLE: P.O. Box 331848
Nashville, TN 37203

PROMETHEUS
global media

CHIEF EXECUTIVE OFFICER

RICHARD D. BECKMAN

DEBI CHIRICHELLA: CHIEF FINANCIAL OFFICER/CHIEF OPERATING OFFICER; Howard Appelbaum: PRESIDENT, BUSINESS DEVELOPMENT; Gautam Guliani: CHIEF TECHNOLOGY OFFICER; Dana Miller: SENIOR VICE PRESIDENT, CREATIVE SERVICES; Doug Bachelis: VICE PRESIDENT, MARKETING; Madeline Krakowsky: VICE PRESIDENT, CIRCULATION; Rory McCafferty: VICE PRESIDENT, ONLINE; Meghan Milkowski: CORPORATE PRODUCTION DIRECTOR; Richard Tang: VICE PRESIDENT, FINANCE; Jody Blanford: CONTROLLER; Rob Schoorl: VICE PRESIDENT, HUMAN RESOURCES; Andrew Min: VICE PRESIDENT, LICENSING

CHAIRMAN

JAMES A. FINKELSTEIN

- Adweek
- The Hollywood Reporter
- Billboard
- Back Stage
- Film Journal International
- ShowEast
- Cinema Expo International
- CineAsia
- The Clio Awards



ASCAP HONORS ATL LEGENDS

ASCAP's rhythm and soul team hosted its star-studded ATL Legends event at the W Hotel Midtown in Atlanta on Sept. 28 to toast the city's music icons who have given back to the community and helped transform the local scene into an internationally renowned music center.

PHOTOS: THE PICTURE GROUP

ABOVE: ATL Legends honoree Ne-Yo (far left) poses here with (from left) ASCAP rhythm and soul director of membership Jennifer Drake, VP of membership Nicole George and fellow honoree Devyne Stephens, CEO of Upfront Megatainment.

UPPER LEFT: Recording artist/songwriter Johna Austin (right), who's signed to Jermaine Dupri's So So Def Recordings, looked on proudly as his co-honoree was presented with a proclamation from Atlanta's city council.

LOWER LEFT: ATL Legends honoree Ludacris with manager and Disturbing Tha Peace co-founder Chaka Zulu.

BELOW: Atlanta's city council issued three proclamations that evening, including one for Upfront Megatainment CEO Devyne Stephens (left) to recognize his contributions to the Atlanta community. Stephens poses here with fellow honoree Shanti Das, founder/CEO of Press Reset Entertainment.



On Sept. 22, R&B group Mindless Behavior took over Universal CityWalk's new 5 Towers outdoor concert venue in Hollywood for its album release party. The fan frenzy for the group that has been sweeping the globe and shutting down streets has provided a sales boost to the group's album, *#1 Girl*, which has sold 51,000 units in its first two weeks, according to Nielsen SoundScan. From left: group manager Keisha Gamble, Mindless Behavior's Princeton and Ray Ray, Creative Management Group owner Kenneth Crear, and the group's Roc Royal and Prodigy. PHOTO: JESSE GRANT/UNIVERSAL CITYWALK 5 TOWERS

.biz Additional photos online this week at billboard.biz.
To submit your photos for consideration, please send images to backbeat@billboard.com.





MYSPACE, BILLBOARD GET AMP'D UP FOR ADVERTISING WEEK

B.o.B, Natasha Bedingfield and Far*East Movement were the headliners at Myspace's Amp'd Up! concert on Oct. 3 in New York—but the name on everyone's lips was Justin Timberlake. Myspace's new creative director (Billboard.biz, June 29) held a private reception for marketers and ad agencies at Radio City Music Hall's Roxy Suite prior to the Advertising Week concert—co-presented by Billboard.com and Advertising Week—but the closest he got to the Best Buy Theater stage was a brief hang with B.o.B in the stage-right VIP section during Far*East Movement's energetic opening set. He checked out shortly after. PHOTOS: FERNANDO LEON/PICTUREGROUP except where noted

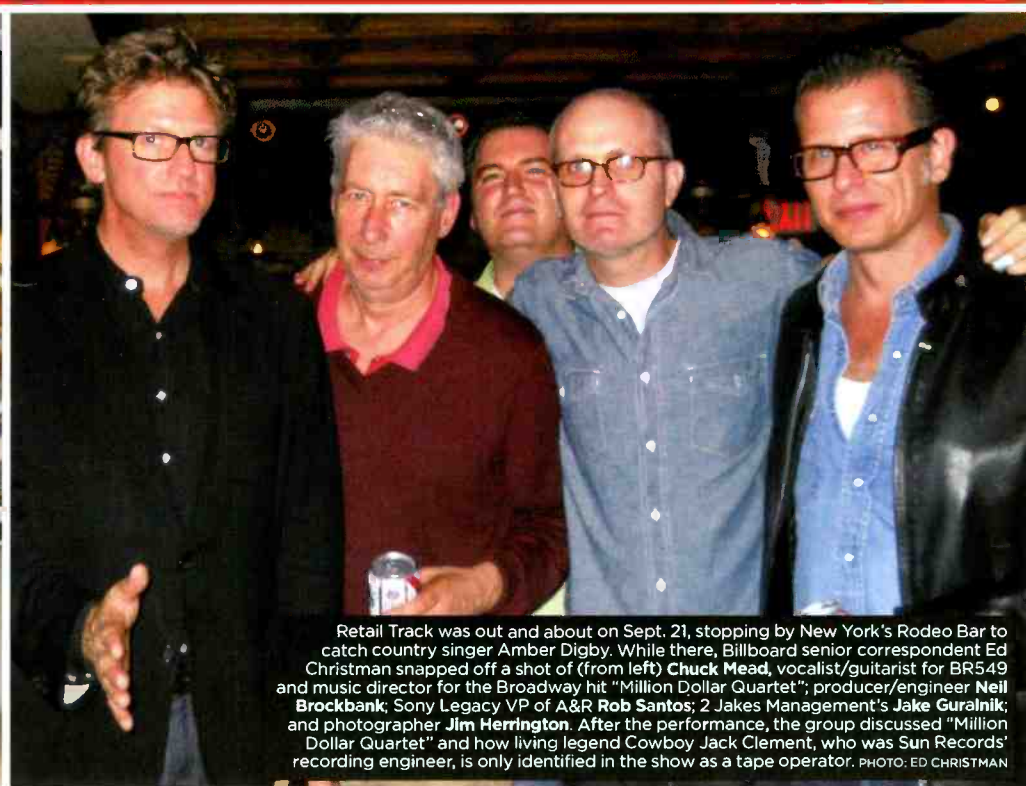
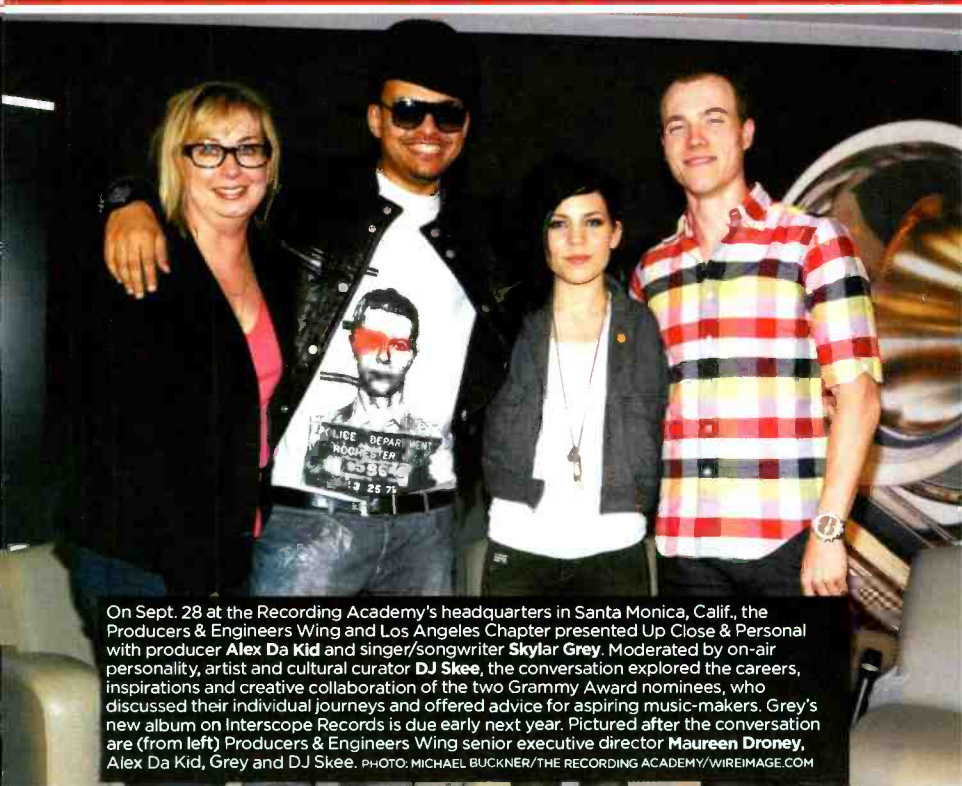
UPPER LEFT: Myspace senior director of music marketing **Roslynn Cobarrubias** (far left) is the hostess with the mostess, posing with (from left) SiriusXM's **DJ Wonder**, Myspace production manager **Randy Nangpi** and the Cardinal Agency's **DJ DB**

UPPER RIGHT: Far*East Movement and its team pal around backstage after the group's riveting set that pumped up the crowd for the rest of the night. From left: band drummer **JT**; production manager **Christopher Franco**; musical director **Kanobby**; the group's **DJ Virman**, media director/FM member **Denny "DJ Denkym" Kym**; the group's **J. Splif**, **KeV Nish** and **Prohgress**; and band manager/Stampede Management partner **Russell Redeaux**

CENTER LEFT: "No other company has the rights Myspace has," said **Tim Vanderhook** (left), who along with brother **Chris** (center) is co-CEO of Myspace. "Nobody has the relationships we have with the four major labels, the catalog of 25,000 independent artists and 42 million songs." Here, the pair further their relationship with Grammy Award-nominated artist **B.o.B**. PHOTO: RANDY NANGPI/NEVAFALE PRODUCTIONS

CENTER RIGHT: The trifecta of party planners (from left): Billboard editorial director **Bill Werde**, Myspace senior director of music marketing **Roslynn Cobarrubias** and Advertising Week executive director **Matt Sheckner** put together the kickoff bash to end all kickoff bashes.

LOWER LEFT: **Natasha Bedingfield** and her team hung out behind the scenes before she hit the stage. From left: DAS Communications president and Bedingfield manager **William Derrella**, DAS CEO **David Sonenberg**, Bedingfield and DAS manager **Jason Richardson**



On Sept. 28 at the Recording Academy's headquarters in Santa Monica, Calif., the Producers & Engineers Wing and Los Angeles Chapter presented Up Close & Personal with producer **Alex Da Kid** and singer/songwriter **Skylar Grey**. Moderated by on-air personality, artist and cultural curator **DJ Skee**, the conversation explored the careers, inspirations and creative collaboration of the two Grammy Award nominees, who discussed their individual journeys and offered advice for aspiring music-makers. Grey's new album on Interscope Records is due early next year. Pictured after the conversation are (from left) Producers & Engineers Wing senior executive director **Maureen Droney**, Alex Da Kid, Grey and DJ Skee. PHOTO: MICHAEL BUCKNER/THE RECORDING ACADEMY/WIREIMAGE.COM

Retail Track was out and about on Sept. 21, stopping by New York's Rodeo Bar to catch country singer Amber Digby. While there, Billboard senior correspondent Ed Christman snapped off a shot of (from left) **Chuck Mead**, vocalist/guitarist for BR549 and music director for the Broadway hit "Million Dollar Quartet"; producer/engineer **Neil Brockbank**; Sony Legacy VP of A&R **Rob Santos**; 2 Jakes Management's **Jake Guralnik**; and photographer **Jim Herrington**. After the performance, the group discussed "Million Dollar Quartet" and how living legend Cowboy Jack Clement, who was Sun Records' recording engineer, is only identified in the show as a tape operator. PHOTO: ED CHRISTMAN

Billboard. Hollywood THE REPORTER

FILM & TV MUSIC CONFERENCE

Oct 24-25, 2011

Renaissance Hollywood
Hotel & Spa, LA.

LEARN. SHARE. NETWORK.

The one and only place to network with the hottest music supervisors, composers, directors, songwriters and producers and the business.

NEW Panel Highlight!

THE CONNECTION BETWEEN COMPOSERS AND DIRECTORS.

SPONSORED BY BMI

MODERATOR:



Doreen Ringer Ross,
VP, Film & Television
Relations, BMI

SPEAKERS:



Mychael Danna,
Composer,
"MONEYBALL"



Bennett Miller,
Director,
"MONEYBALL"



Ed Shearmur,
Composer,
"ABDUCTION"



John Singleton,
Director,
"ABDUCTION"

PURCHASE YOUR TICKET TODAY AND SAVE

www.FilmAndTVMusicConference.com

Registration: 212.493.4263 Conferences@Billboard.com

Sponsorship: 646.315.2961 Cebele.Marquez@Billboard.com

FOUNDING SPONSOR:



CONFERENCE SPONSORS:





Now I know there are rock stars
in the financial industry.

Sports and Entertainment Specialty Group. Just as good music takes the right skill, so does financial guidance. That's why our client advisors are true music industry insiders with a proven track record of delivering the right solutions exactly when you need them. We understand how contract changes can affect you. And how your credit needs will vary throughout your career. Simply put, your business is our business.

Call Andrew Kintz* at 615.748.4434 or visit suntrust.com/talent.

Royalty & Catalog Lending

Financial Planning

Retirement Planning

Investment Management



* Andrew Kintz, Managing Director, Sports and Entertainment Specialty Group, is a registered representative of SunTrust Investment Services, Inc., and an employee of SunTrust Banks, Inc.

Securities and Insurance Products and Services: Are not FDIC or any other Government Agency Insured • Are not Bank Guaranteed • May Lose Value

SunTrust Sports and Entertainment Specialty Group is a marketing name used by SunTrust Banks, Inc., and the following affiliates: Banking and trust products and services are provided by SunTrust Bank. Securities, insurance (including annuities and certain life insurance products) and other investment products and services are offered by SunTrust Investment Services, Inc., an SEC-registered investment adviser and broker/dealer and a member of FINRA and SIPC. Other insurance products and services are offered by SunTrust Insurance Services, Inc., a licensed insurance agency.

© 2011 SunTrust Banks, Inc. SunTrust and Live Solid. Bank Solid. are federally registered service marks of SunTrust Banks, Inc.