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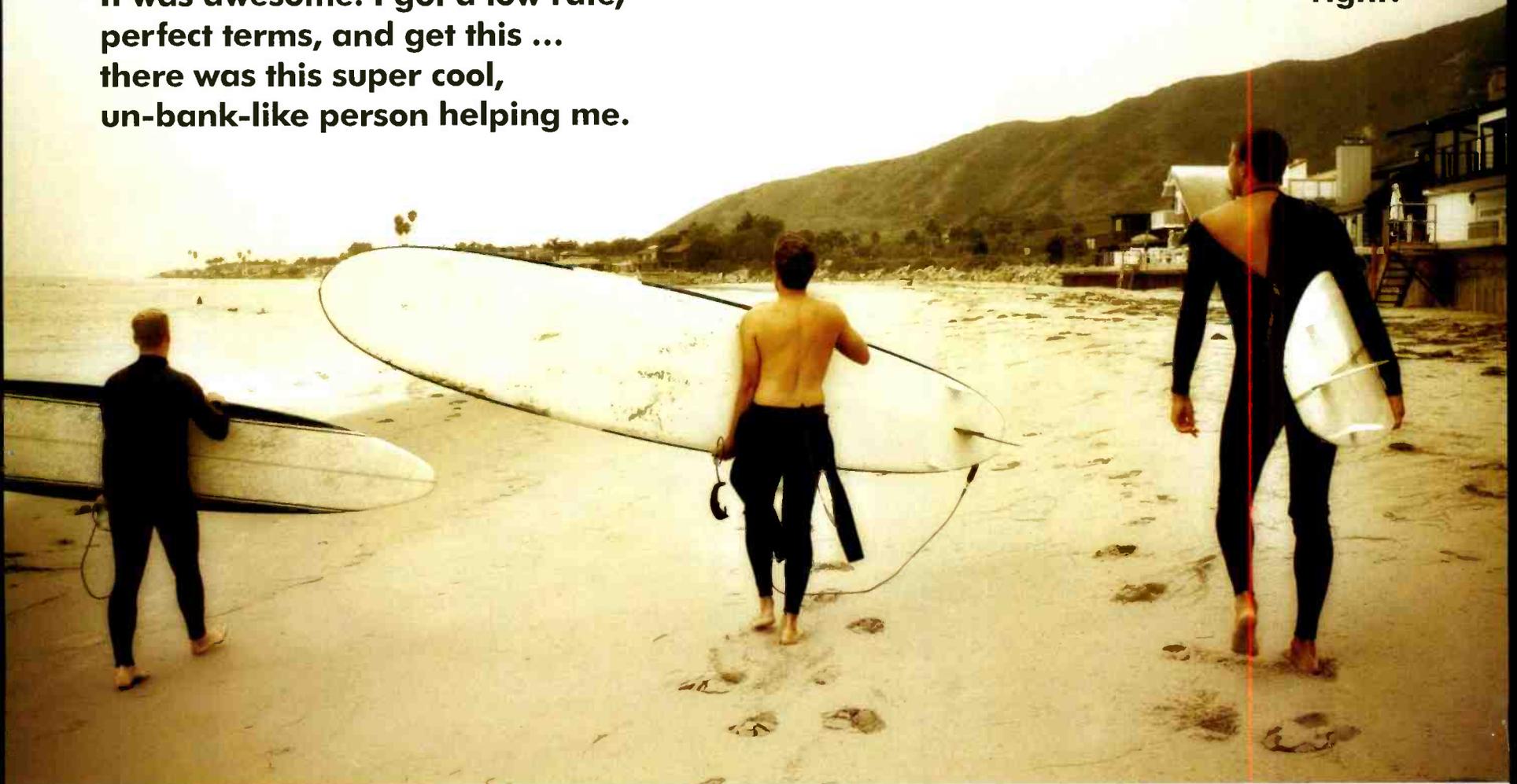
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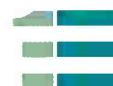
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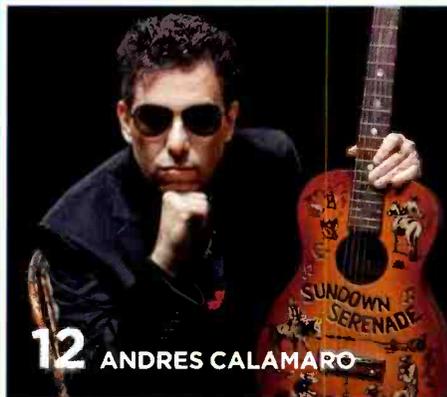
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SCOTT BORCHETTA 20

ON THE COVER: Blink-182 photograph by Estevan Oriol

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
This week on [Billboard.com](#), vote for the best Mashup Mondays video of the season. Was it Hanson covering Weezer? Grace Potter covering Beyoncé? Rewatch them all and cast your vote.

Events

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

FILM & TV MUSIC

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

TOURING

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

On the Road. In Your Hand.

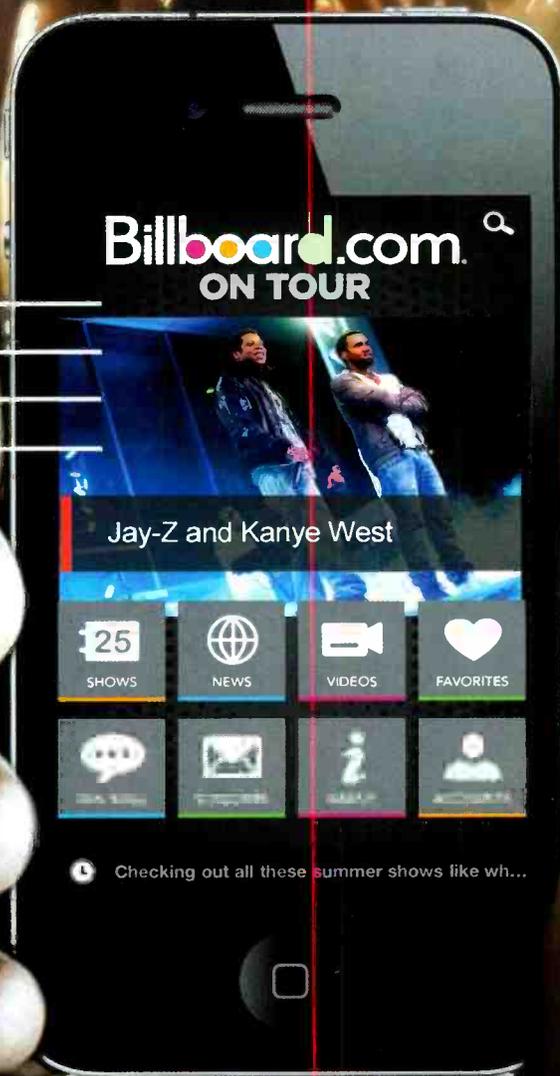
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BIG CATCH
Even as it bids on EMI, BMG buys Bug Music



PAC AND PLAY
Performing arts centers turn to promoters



TIME TO LISTEN
Calculating the value of streaming music



PRIME PLACEMENT
Target expands shelf space for Latin music



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A chat with Sonos CEO John MacFarlane

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>>>EU EXTENDS COPYRIGHT TERMS

The European Union has extended the term of copyright protection offered to sound recordings from 50 to 70 years, following a prolonged lobbying effort by the music industry. As a result, many popular titles released nearly 50 years ago won't fall into the public domain for another two decades. Among the beneficiaries are the Beatles, whose first single, "Love Me Do," was released in 1962. The new regulations will be implemented by EU member countries during the next two years.

>>>CALLE 13 NABS 10 LATIN GRAMMY NODS

Puerto Rican urban duo Calle 13 dominated the Latin Grammy Award nominations with 10 nods, including for album of the year for *Entren los Que Quieran* and record and song of the year for "Latino-america." Venezuelan singer/songwriter Franco De Vita received five nominations, while Mexican pop star Marco Antonio Solís received four. Univision will air the Latin Grammys live from Las Vegas at 8 p.m. ET on Nov. 10.

>>>CELLFISH BUYS APP BANDSINTOWN

Mobile application publisher Cellfish has acquired popular Facebook app Bandsintown for an undisclosed sum. Bandsintown enables fans to track and discover concerts based on their musical preferences and location. Its concert application programming interface is used by Shazam, eMusic, SoundHound, Root-Music, ReverbNation, all four major labels and independent labels.

Reporting by Leila Cobo, Glenn Peoples and Richard Smirke.

UP FRONT

DIGITAL BY ANTONY BRUNO

Subscription Renewal

Rhapsody, MOG upgrades point to forces reshaping on-demand streaming music services

With Facebook about to unveil a new music platform and Spotify's U.S. beta launch drawing attention away from rival subscription services, MOG and Rhapsody are proving the old adage that competition breeds innovation, rolling out significant upgrades to their respective offerings.

MOG's new feature is a free, ad-supported music tier called FreePlay, which provides visitors with full-track streams without requiring them to register or apply for a free trial. Unlike Spotify's free tier (which will impose a monthly cap on listening hours after an unlimited six-month trial period), MOG isn't limiting how much music a free user can stream. Instead, FreePlay features a fuel-gauge-like indicator, prominently displayed on the top left of the screen, that empties as non-subscribers rack up listening hours. It can also be replenished by additional interaction with the site, such as watching a movie trailer, recommending a song to a friend, referring new MOG subscribers or logging in using Facebook Connect. The idea is to reward users who support its advertisers and help the service grow.

"If you're an influencer, you'll never have to pay," MOG CEO David Hyman says. "If you're logged in through Facebook Connect, then the simple act of listening to music and making playlists could be earning you points based on the type of influencer you

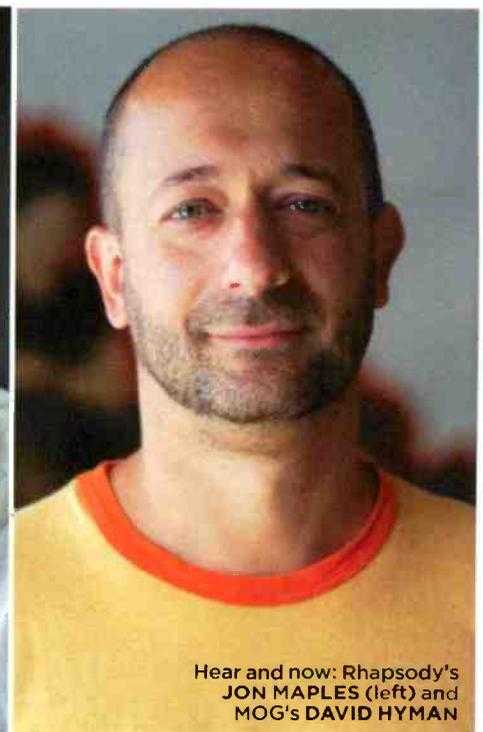
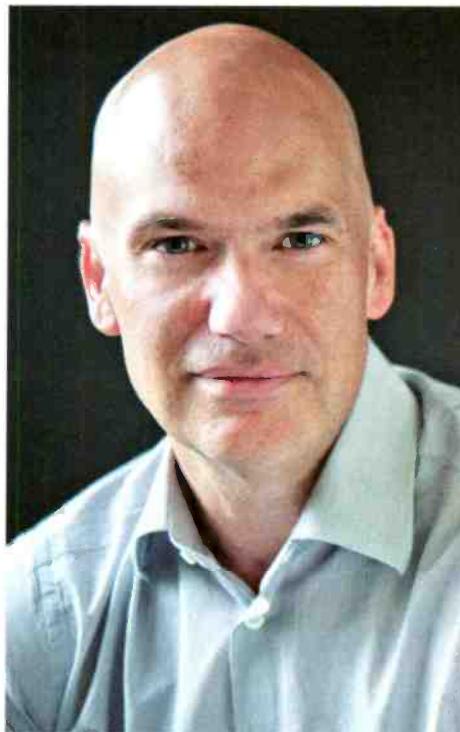
are. This is a way to get mass virality around usage through a real free offering."

Meanwhile, Rhapsody has rolled out a new social layer, a major upgrade for a decade-old service that predates the notion of social networking. Subscribers can now follow other Rhapsody users, copy their playlists and browse their listening histories, as well as share their own playlists and listening histories on Facebook. It even extends to Rhapsody's band profiles, where subscribers can see which users are listening to any given artist the most.

The added social layer is limited for the time being to the recently redesigned Web-based version of the service and its mobile app, not the downloadable Rhapsody client. According to the company, streams on Rhapsody have increased 20% since the new Web platform debuted in June, before the social features were introduced.

"We've had challenges because we've had so many platforms and so many developments over the years," says Jon Maples, senior director of content programming and user experience at Rhapsody. "But I don't think it was particularly difficult once we had the new [Web] platform."

Even rival subscription service Rdio, which launched last year, felt compelled to chime in after these announcements, alerting the press that it intends to roll out a free tier of its own that'll be free of ads, although fur-



Hear and now: Rhapsody's JON MAPLES (left) and MOG's DAVID HYMAN

ther details weren't immediately available. Rdio currently only offers free access during a seven-day trial period.

Why all this activity now? It would be easy to point to the U.S. launch of Spotify, but these initiatives have been in the works for more than a year. Still, they arrive at a crucial time for the two services.

Spotify has attracted new subscribers at a faster rate than any of its older competitors. And multiple industry sources say Facebook will unveil a new music platform on Sept. 22 at its F8 developers conference that will serve as a central hub of sorts for multiple subscription music services, such as Spotify, MOG, Rdio and others. The result

would allow subscribers of any participating service to include what song or playlist they're listening to in their Facebook feed. Followers could then play any of those songs using any participating service.

For MOG, which is still struggling to sign up subscribers, a free music tier would allow it to use Facebook as a marketing tool.

"We think that this, coupled with a potential Facebook music platform, will be a key watershed seminal moment for our company," MOG's Hyman says.

For Rhapsody, which announced in July that it had

topped 800,000 subscribers, the addition of a social element to its service better positions it to compete with whatever Facebook comes out with.

"Your social network is a lot of things," Maples says. "It could be your parents, your friends, your co-workers. They're not the same as your music friends. We think that can be a little bit wide, and not focused. We're trying to be more focused."

More efforts like these will be vital if the subscription music business is to ever meet its thus far unfulfilled promise of reaching a mass consumer audience. ●●●

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Back In Action

BMG's Bug Music deal marks its first big acquisition of the year and confirms that it remains in the hunt for publishing assets



Brothers in arms: Bug Music client **KINGS OF LEON** and Bug CEO **JOHN RUDOLPH** (inset, left) and **BMG CEO HARTWIG MASUCH**.

There's been a persistent rumor about BMG Rights Management, the music publishing joint venture between German media giant Bertelsmann and private-equity firm Kohlberg, Kravis & Roberts: If it doesn't succeed in acquiring the publishing assets of either Warner Music Group (WGM) or EMI Group, KKR will exit the JV.

But BMG's acquisition of leading independent publisher Bug Music (Billboard.biz, Sept. 12) strongly suggests otherwise—not just because it comes in the middle of Citigroup's auction of EMI but also because Bug is a particularly prized catch. Make no mistake: This deal demonstrates that BMG is here to stay.

According to sources, Bug Music has annual revenue of about \$80 million, with net publisher's share of about \$31 million and about \$20 million in earnings before interest, taxes, depreciation and amortization. That's up from the numbers the company had when it was shopped last year, when Billboard reported that Bug Music had annual revenue of about \$70 million and an NPS of \$26 million, with \$14 million in EBITDA.

Once it completes its acquisition of Bug, Billboard estimates that BMG will boast annualized revenue of about \$330 million. BMG is the fifth-largest music publisher in the world. Sony/ATV Music Publishing, the smallest of the four major music publishers, generates about \$500 million in annual revenue.

BMG's deal to acquire Bug, which came through an auction run by J.P. Morgan, is set to close in October. While BMG didn't disclose what it is paying, sources say it will fork over \$300 million in an all-cash deal to Bug owners Spectrum Equity Investors and Crossroads Media. Sources say other bidders in the Bug auction included Simon Fuller's XIX Entertainment and the London office of Australian financial firm Macquarie Group.

On Sept. 8, Bug CEO John Rudolph sued Bug in a California state court for breach of contract, alleging that the company is providing him with only a portion of the 2% equity stake in the company (Billboard.biz, Sept. 12) that he's owed. But the suit is unrelated to the BMG deal and isn't expected to affect its completion.

Last year, J.P. Morgan called off an auction for Bug after it failed to generate the desired \$270 million-\$300 million that Spectrum and Crossroads were then seeking.

This time around, Bug apparently benefited from three factors.

One was stronger-than-expected investor interest in WGM. The Warner auction, which drew 10 bidders including BMG, was won by Access Industries, which bid \$3.3 billion for the major-label group and completed the acquisition in July. Also boosting music asset valuations, financial executives say, are recent signs of further evolution in the digital market, with the U.S. launch of Spotify and the beta launches of cloud music services by Amazon, Google and Apple.

Finally, recent acquisitions also lifted Bug's value. Last October, it acquired the Saban Music Group catalog, which includes theme music from cartoons like "Mighty Morphin Power Rangers" and "Teenage Mutant Ninja Turtles." It also acquired Countdown Media, a supplier of cover music with a catalog of 150,000 recordings, which generates about \$8 million in annual revenue, mainly through iTunes sales.

The Bug catalog also includes songs from such legends as Johnny Cash, Woody Guthrie, Del Shannon, Iggy Pop and Stevie Ray Vaughan, as well as contemporary stars like Kings of Leon, Ryan Adams and Wilco. The company also is a JV owner of Kara DioGuardi's Arthouse Entertainment, which has a roster that includes songwriters Jeff Cohen, Mike Elizondo and James Poyser.

Bug represents the latest feather in the cap of hyper-acquisitive BMG and its CEO Hartwig Masuch, as well as the company's first significant acquisition of 2011. From mid-2009 through the end of 2010, BMG acquired Crosstown Songs America, Stage Three Music, Cherry Lane Music Publishing, Evergreen Copyrights and Chrysalis, consolidating those acquisitions under the name of BMG Chrysalis in the United States and the United Kingdom.

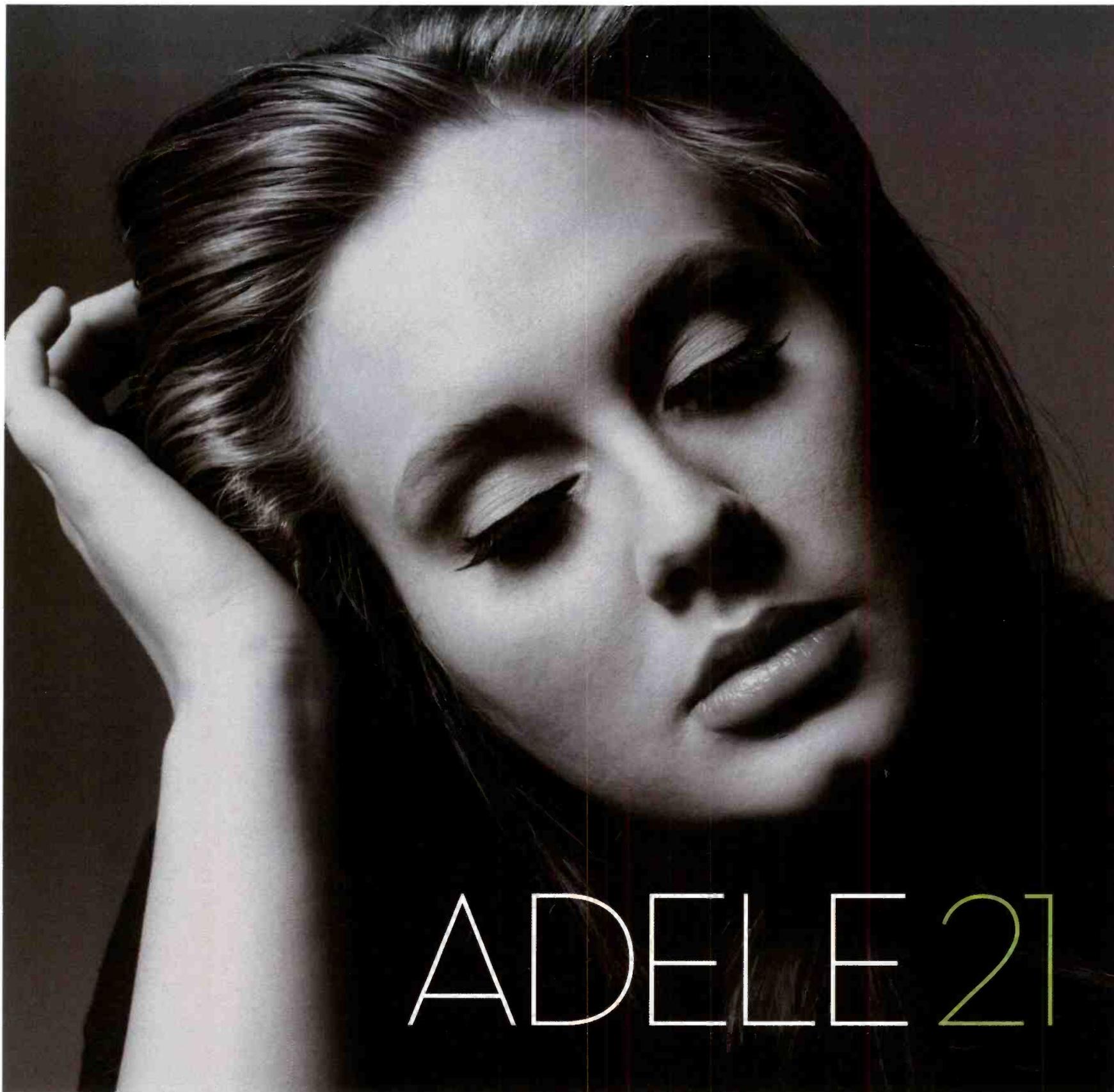
Meanwhile, sources say it remains in the hunt to buy EMI. Bids for the second round of that auction are due at the end of September.

While BMG and Bug Music executives decline to comment beyond the press release issued to announce the deal, the pending Bug acquisition is "an important deal for BMG," says David Grinberg, a partner and chairman of the mergers and acquisitions practice group at Manatt Phelps & Phillips, which served as BMG's legal adviser on the deal. "It makes them one of the top four or five companies in this area, which is a tremendous accomplishment for the time they have been in business." He adds, "I don't think BMG are done."

Publishers Place

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Crossing The Aisle

Performing arts centers are turning to promoters to book shows



It's adapt or die out there in the concert jungle. Faced with dwindling budgets and mounting competition, many performing arts centers are adapting by partnering with outside promoters. Doing so enables PACs to tap into additional financial and marketing assets, particularly when they're looking to book acts once considered atypical for arts venues.

"As budgets are being cut, venues don't have the resources, nor do they have the marketing ability, to do the 'cooler' things," says **Dan Steinberg**, president of Square Peg Concerts in Auburn, Wash.

Of course, "cool" is a relative term, and while some "cooler" acts can reap benefits from the PAC database, others need outside help. For example, a PAC email list will suffice "if you're **Ben Folds** and your audience is deep that way and you have 15-20 years of cross-collateralization of a fan base," Steinberg says.

But, he cautions, an arts venue may not have the necessary resources to fill seats for shows featuring younger, hipper acts.

"Anybody can promote **Eddie Vedder** in a beautiful, arts center format and it will be fine," Steinberg says. "But if you're not Eddie Vedder and you're playing those beautiful arts centers, but you're still carrying street cred—say, an **Avett Brothers**—it's important that the fan base knows you're there, because there will be some backlash when you roll through town and you didn't let your fan base know you were there because you booked the show with someone that doesn't market to that age group or that demographic."

Steinberg says he usually gets a call from a PAC when the act it wants is a little too expensive or outside the PAC's marketing range. "The act gets the best of both worlds," he says. "They still get the service they expect from a promoter and the beauty of that room by the building coming together with the promoter to fill those seats, because at the end of the day we all just want to see that room full." Deal structures are as varied as the acts, but Steinberg likes it when the PAC takes a financial risk. Sometimes the PAC can be a partner and share in the upside by "throwing rent into the pot," he says.

"The hope is we make our money on the good

ones together and when we lose, we're doing everything we can to protect each other," Steinberg says.

Randy Vogel, director of theaters/operations for the Mesa (Ariz.) Arts Center, says he generally turns to outside promoters to fill in the gaps after he's finished booking his standard performing arts season. That's when budgeting constraints raise their head.

"We all have limited funds to bring in shows, and so with those limited funds you want to be able to maximize the number of events you have," Vogel says. "So we're making the arts center far more reasonable and accessible to a promoter. Basically, [we tell them], 'We have faith that the show's going to sell tickets. We want you to make money, but we want you to bring the show to us.'" The Mesa Arts Center has four theaters, but Vogel says he usually only works with outside promoters on shows in the 1,600-seat Ikeda Theatre or the 550-seat Piper Theatre. Last year, MAC partnered with Live Nation to bring **Pat Metheny** to the venue in April. And among the more recent shows he thinks he would've missed without an outside promoter are **Return to Forever** with **Zappa Plays Zappa** (Sept. 17) and the Australian Pink Floyd Show (Oct. 15).

"We're witnessing things that are amazing to me," Vogel says. "The dark days are really disappearing. All of my theaters operate an average of 230 days a year each, but some are actually doing closer to 250-260 days a year. We're exceeding our budget goals."

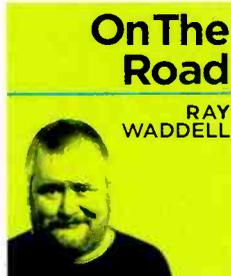
Steinberg says he's seeing more promoter-PAC partnerships, but adds that "an old-school arts center vibe" remains where some of the venue operators "are just not willing to change, to the point of, 'As a nonprofit, we will always lose money and we don't care.'"

But, Steinberg says, there's a big difference between using a venue as a means to enlighten the public and keep the arts alive and simply being reckless with a budget.

"If you don't care that you're losing money and continue to promote six weeks of dance every year regardless of the fact that your demand is down 40%," he says, "then you're just not running a good business, regardless of being a nonprofit or not."

The 2011 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 billboardtouringconference.com.

biz For 24/7 touring news and analysis, see billboard.biz/touring.



BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,068,210 (£2,544,685) \$119.90/\$43.96	NEIL DIAMOND O2 Arena, London, July 9, 11, 13	35,952 39,992 three shows	Live Nation
2	\$2,911,080 (£1,813,510) \$120.39/\$88.29	DOLLY PARTON O2 Arena, London, Sept. 7-8	25,308 27,278 two shows	Live Nation
3	\$2,852,951 \$250/\$165/\$99/ \$49	ROD STEWART The Colosseum at Caesars Palace, Las Vegas, Aug. 31, Sept. 3-4, 7, 10-11	22,235 six sellouts	Concerts West/AEG Live
4	\$1,303,360 (£810,635) \$176.86/\$16.08	PLACIDO DOMINGO, ANGELA GHEORGHIU O2 Arena, London, July 19	10,976 15,838	Kilimanjaro Live/AEG Live
5	\$931,249 (\$922,821 Canadian) \$70.13	PEARL JAM, MUDHONEY Bell Centre, Montreal, Sept. 7	13,278 16,000	Evenko, Paul Mercs Concerts
6	\$791,605 \$69.50/\$49.50	JOURNEY, NIGHT RANGER, FOREIGNER New Orleans Arena, New Orleans, Sept. 10	13,504 sellout	Beaver Productions
7	\$716,194 (£443,835) \$84.72	JAMES TAYLOR O2 Arena, London, July 15	8,454 8,779	Kennedy Street Entertainment
8	\$687,386 (1,108,815 reais) \$309.96/\$55.79	RICKY MARTIN Credicard Hall, São Paulo, Aug. 26	6,573 7,054	T4F-Time For Fun
9	\$667,969 (\$658,390 Canadian) \$71.02/\$50.73	AMERICAN IDOLS LIVE Air Canada Centre, Toronto, Sept. 9	11,485 sellout	AEG Live
10	\$667,282 \$49.75/\$20	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 27	25,784 sellout	Live Nation
11	\$665,209 \$49.75/\$19.75	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE First Niagara Pavilion, Burgettstown, Pa., Aug. 26	23,738 sellout	Live Nation
12	\$648,356 \$103/\$78	R. KELLY, KEYSIA COLE, MARSHA AMBROSIOUS Verizon Center, Washington, D.C., July 2	7,652 12,548	AEG Live, CD Enterprises
13	\$631,714 (\$629,952 Canadian) \$79.72/\$59.67	KEITH URBAN, THE BAND PERRY John Labatt Centre, London, Ontario, Sept. 12	8,186 8,447	Live Nation
14	\$614,514 (\$608,056 Canadian) \$130.66/\$35.37	X-FEST: JANE'S ADDICTION, WEEZER, SOCIAL DISTORTION & OTHERS Fort Calgary Historic Park, Calgary, Alberta, Aug. 20	8,682 10,000	The Union
15	\$600,378 \$49.75/\$10.75	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Verizon Wireless Amphitheater, Charlotte, N.C., Sept. 9	17,897 sellout	Live Nation
16	\$586,770 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS Cruzan Amphitheatre, West Palm Beach, Fla., Sept. 10	16,345 19,000	Live Nation
17	\$554,188 \$49.75/\$10.75	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Time Warner Cable Music Pavilion, Raleigh, N.C., Sept. 10	19,464 sellout	Live Nation
18	\$549,270 \$49.75/\$10.75	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Farm Bureau Live, Virginia Beach, Va., Sept. 11	19,009 sellout	Live Nation
19	\$541,832 \$250/\$49.50	JANET JACKSON Greek Theatre, Los Angeles, Sept. 1	5,808 sellout	Nederlander Concerts
20	\$535,778 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE USANA Amphitheatre, West Valley City, Utah, Sept. 9	12,323 19,900	Live Nation
21	\$523,442 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE Comfort Dental Amphitheatre, Englewood, Colo., Sept. 10	14,956 16,794	Live Nation
22	\$512,533 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS 1-800-ASK-GARY Amphitheatre, Tampa, Fla., Sept. 9	13,897 18,000	Live Nation
23	\$511,777 \$45/\$37.50	KATY PERRY, ROBYN, DJ SKEET SKEET Toyota Center, Houston, July 29	12,235 sellout	Beaver Productions
24	\$511,595 \$75/\$55	EDDIE VEDDER, GLEN HANSARD Chicago Theatre, Chicago, June 28-29	6,873 two sellouts	Jam Productions
25	\$510,560 \$65/\$45	AMERICAN IDOLS LIVE Target Center, Minneapolis, Aug. 3	9,632 sellout	AEG Live
26	\$508,783 (£315,450) \$60.48	IRON MAIDEN, AIRBOURNE Aberdeen Exhibition & Conference Centre, Aberdeen, Scotland, July 21	8,412 sellout	Live Nation-U.K.
27	\$508,592 \$55.25/\$15	JASON ALDEAN, CLAY WALKER, THOMPSON SQUARE Shoreline Amphitheatre, Mountain View, Calif., July 27	21,261 sellout	Live Nation
28	\$508,455 \$65/\$45	AMERICAN IDOLS LIVE Schottenstein Center, Columbus, Ohio, Aug. 9	9,677 10,135	AEG Live
29	\$506,898 \$125.50/\$89.50/ \$69.50/\$39.50	LADY ANTEBELLUM, TROY OLSEN Harveys Outdoor Arena, Lake Tahoe, Nev., July 29	7,025 sellout	Another Planet Entertainment
30	\$506,477 \$95/\$24.75	MÖTLEY CRÜE, POISON, NEW YORK DOLLS i wireless Center, Moline, Ill., Aug. 6	9,000 sellout	Live Nation
31	\$504,120 \$150/\$95	JOSH GROBAN Mohegan Sun Arena, Uncasville, Conn., July 30	4,298 4,653	Live Nation
32	\$503,335 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN Cruzan Amphitheatre, West Palm Beach, Fla., Aug. 20	13,211 19,000	Live Nation
33	\$501,570 \$65/\$45	AMERICAN IDOLS LIVE Wells Fargo Center, Philadelphia, Aug. 17	9,326 9,848	AEG Live
34	\$500,567 \$45/\$37.50	KATY PERRY, JANELLE MONÁE, DJ SKEET SKEET Bridgestone Arena, Nashville, Aug. 19	12,122 sellout	Beaver Productions, AEG Live
35	\$497,910 \$45/\$37.50	KATY PERRY, JANELLE MONÁE, DJ SKEET SKEET Scottrade Center, St. Louis, Aug. 20	12,005 sellout	Beaver Productions

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Swelling Stream

What's the potential value of the streaming music market?

From Spotify to Rdio, a new breed of streaming services is being hailed as the future of music.

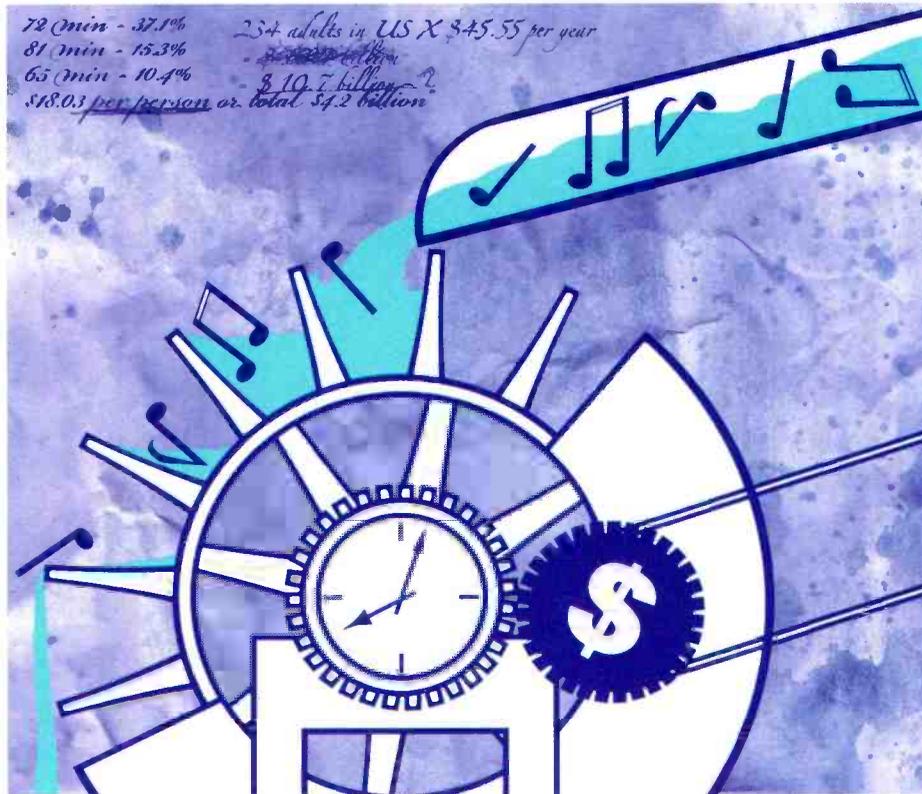
But how much revenue will these services generate?

Webcasters and subscription music services pay royalties on a per-play basis, which means the income that rights-holders earn is limited by the amount of time consumers actually spend listening to music.

But consumers can only listen to so much music in a given day. Consider the results of a 2009 Nielsen study titled "How U.S. Adults Use Radio and Other Forms of Audio." The study found that respondents listened to audio media for an average of 165 minutes per day. Terrestrial radio accounted for 84 minutes per day—far greater than other audio sources, including CDs and tapes (27 minutes), satellite radio (12), MP3 players (eight), audio stored on a computer (seven), audio streamed on a computer (six) and audio on a mobile phone (less than one). Other sources of audio, mostly music heard in public places like stores or restaurants, accounted for an average of 21 minutes per day.

What would that be worth in a world where streaming services account for all music listening hours? To get an idea, we did some back-of-the-envelope calculations, applying standard royalty rates for on-demand and noninteractive streaming to the listening trends tracked in the Nielsen study.

To account for changes in consumer habits, we updated the listening minutes for each audio category. Based on



changes in listener behavior documented elsewhere, as well as our own educated estimates, we adjusted time spent listening to terrestrial radio (down 3% to 81.5 minutes), satellite radio (up 20% to 14.4), MP3 players (up 20% to 9.6), stored audio on a computer (up 15% to 8.1), streamed audio on a com-

puter (up 90% to 11.4) and mobile audio (up 85% to 1.9). We also cut time spent listening to physical formats by 30% to 18.9 minutes. Total audio minutes were left unchanged at 165, which was divided by four to get a rough estimate for the number of songs, i.e. streams.

In an unlikely, best-case scenario in which

all time spent listening to audio is done with on-demand music services, the average American would generate royalties of \$45.55 per year based on a per-song royalty of 0.3 cents. Spread across 234.5 million adults (according to the 2010 U.S. Census), that would work out to \$10.7 billion annually.

But Arbitron estimates that talk and sports stations accounted for about 18% of the 12-and-over audience in the fall of 2009, a figure that we're assuming has remained steady. If we convert that audience share into share of listening minutes and remove it from our total, the potential value of listening drops to \$40.92 per person, or \$9.6 billion.

And what if consumers don't stop listening to music on the radio? Now the value of royalties is down to \$22.47 per person, or \$5.3 billion. Finally, if people stopped listening to music they own and instead listened to music through subscription services—and if we leave out songs heard in public places (which generate performance royalties for songwriters and publishers at a different rate)—the value of royalties would be \$9.21 per person per year, or \$2.2 billion.

These numbers drive home a couple of important points. First, for streaming music to become the backbone of the recorded-music business, the services

need to grow from niche status into mainstream products.

Second, per-stream royalties may not be enough to sustain the music business. In fact, rights-holders already recognize as much in some of the licensing deals they negotiate. For example, the licenses being sought by music startup Beyond Oblivion include a provision that will pay rights-holders a predetermined minimum if that amount isn't exceeded by per-play royalties, the company says.

And pure-play webcasters like Pandora are required to pay SoundExchange per-stream royalties or 25% of revenue, whichever is greater. So far, no webcaster's revenue has grown enough for it to pay the latter, so all are still paying royalties on a per-stream basis. If webcasters' ad revenue eventually grows large enough that they no longer pay per-stream royalties, recording artists, performers and labels would stand to profit from it.

After all, there are only so many hours in a day.

Billboard's inaugural Future-Sound conference will be held Nov. 17-18 at Terra in San Francisco. For more information and to register, go to future-soundconference.com.

biz For 24/7 digital news and analysis, see billboard.biz/digital.

BITS AND BRIEFS

TWITTER TOPS 100 MILLION ACTIVE USERS

Five years after its launch, Twitter has reached 100 million active users. The company says more than half of them log in every day and that 40% of active users only read tweets of other users they follow. The service is popular among recording artists, with the company claiming that its active users include 87% of "Billboard's Top 100 musicians of 2010" (whatever that means). It's also popular with developers. In July, the company announced 1 million apps incorporating Twitter had been created by more than 750,000 developers.

LITTLE ATTENTION PAID TO TWEETS, FACEBOOK UPDATES

Use of social media may be a mandatory marketing practice these days, but don't expect followers to pay attention for long. According to research by

URL shortening service bit.ly, a tweet and a Facebook update have a mean "half-life" of only 2.8 hours and 3.2 hours, respectively (Bit.ly defines a half-life as the amount of time at which a link will receive half of the clicks it will ever receive after it's reached its peak.) At 3.4 hours, email has only slightly better staying power. By contrast, bit.ly says, YouTube videos boast a half-life of 7.2 hours.

INDIEGOGO RAISES \$1.5 MILLION

Crowd-funding website IndieGoGo has raised \$1.5 million from Metamorphic Ventures, MHS Capital and Zynga co-founder Steve Schoettler. Founded in 2008, the San Francisco-based company is similar to the better-known Kickstarter and the music-focused Pledge Music. Musicians, painters, filmmakers and other users can pitch their projects on IndieGoGo to raise money from supporters.

Digital Domain

GLENN PEOPLES



FULLY LOADED 'CLIP'

Despite Apple's dominance of the market for digital media players, SanDisk continues to churn out affordable, feature-packed MP3 players. The company's latest, the tiny Sansa Clip Zip, has a 1.1-inch LCD display and a built-in microphone. It comes in 4GB and 8GB versions with a microSDHC card slot to expand the memory. It supports all major file formats, including MP3, AAC, WMA, WAV, FLAC, Ogg Vorbis and Audible. And as the name says, the player can be clipped onto clothing.

The 4GB and 8GB versions of the Clip Zip retail for \$49.99 and \$69.99, respectively. —GP



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SEP 24 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	ORIGINAL ARTIST
1	1	12	#1 HOW TO LOVE	LIL WAYNE
2	2	24	DIRT ROAD ANTHEM	JASON ALDEAN
3			PUMPED UP KICKS	FOSTER THE PEOPLE
4	20	2	SHE WILL	LIL WAYNE FEATURING DRAKE
5			GOD GAVE ME YOU	BLAKE SHELTON
6	3	17	ROLLING IN THE DEEP	ADELE
7	4		SUPER BASS	NICKI MINAJ
8	17	2	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA
9	9	15	PARTY ROCK ANTHEM	LMFAO FEATURING LA JREN BENNETT & GOODROCK
10	6	25	THE LAZY SONG	BRUNO MARS
11	10	11	REMIND ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD
12	8	21	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
13	11		CRAZY GIRL	ELI YOUNG BAND
14	14	13	I'M ON ONE	DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE
15	12		OTIS	JAY-Z & KANYE WEST FEATURING OTIS REDDING
16	13	21	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
17	21	4	CHEERS (DRINK TO THAT)	RIHANNA
18	18	18	JUST A KISS	LADY ANTEBELLUM
19		13	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY
20	16	12	I LOVE YOU 'TIS BIG	SCOTTY MCCREERY



"She Will" rockets up the chart, becoming the record 18th top five ringtone for Lil Wayne (20-4, up 93%). Wayne also leads all artists with most top 10s (23), most top 20s (38) and is tied with Kanye West for most No. 1s (4), including the chart's current topper, "How to Love."

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



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Against The Tide

Target stores expand space devoted to Latin music titles

Target has been unusually aggressive this year in partnering with top Latin artists with new albums to release, including **Ricky Martin**, **Natalia Jimenez** and, most recently, **Gloria Estefan** (Billboard, Sept. 17). Martin and Jimenez provided the retailer with exclusive deluxe editions of their releases, while Estefan will be releasing the CD of her forthcoming album *Little Miss Havana* exclusively through Target.

But an even more important initiative for the overall Latin music market has been another one that Target recently rolled out. In early September, the retail chain doubled the shelf space it devotes to Latin music in most of its stores and has moved Latin titles from the back of its music depart-

ment to the front.

Target VP of entertainment **John Butcher** says the move is part of the retailer's regular efforts to tweak its entertainment offerings, noting that "once a year, Target resets the shopping experience in our entertainment division."

But there's no downplaying its significance for Latin music sales, especially at a time when the number of retailers specializing in Latin music continues to shrink and big-box retailers scale back space devoted to all genres of music.

U.S. sales of Latin albums plunged 25% in 2010, outpacing the 12.8% decline in the overall market, and are down about 3% year to date, even as the broader market has rebounded 3% from

a year earlier, according to Nielsen SoundScan.

But at Target, Butcher says, "our Latin business is growing," although he couldn't provide specific sales figures. The chain has 1,726 stores nationwide.

"In some stores we had 4 feet of Hispanic titles, now we have 4-16 feet," Butcher says. "We've definitely seen an uptick in our Latin music sales over the past couple of years." Butcher wouldn't elaborate on exactly what Target had done to increase its Latin music business, but privately, label executives have been saying during the past year that Target has become more ambitious in its marketing of Latin product.

A prime example was its partnership with Martin, who launched his new studio album, *Musica + Alma + Sexo* (Sony), with a private concert in early February for Target employees and clients in New York.

In exchange for getting ex-



Musica + Target + deluxe edition exclusive: **RICKY MARTIN**

clusive dubs on a deluxe version of the album, which featured six additional tracks, the retailer crafted a multifaceted marketing and promotional campaign, including TV spots on both Spanish- and English-language networks and prominent in-store placement by checkout lines in its stores.

To date, Martin's manager **Bruno del Granado** says,

the retailer has accounted for more than half of the title's sales, which have totaled 104,000, according to SoundScan.

"The fact that we have a segment that continues to grow," Butcher says, "is very exciting."

biz For 24/7 Latin news and analysis, see billboard.biz/latin.

EN BREVE

IGLESIAS RECORDS NEW TRACKS FOR 'EUPHORIA' REISSUE

Enrique Iglesias is finalizing production of three to four new tracks that will be part of a repackaged edition of his 2010 album *Euphoria*, set for release in November on Universal Music Latino/Republic. One of the new tracks, "I Like How It Feels," featuring Pitbull and produced by RedOne, will be released to radio this month. Iglesias also recorded a song with Jennifer Lopez titled "Mouth 2 Mouth," according to a tweet from Justin Franks (aka DJ Frank E), the producer of the track. —Leila Cobo

PERUVIAN SINGER GIANMARCO KICKS OFF U.S. TOUR OCT. 12

Peruvian singer/songwriter Gianmarco will kick off a nine-city U.S. theater tour in support of his album, *Dias Nuevos*, on Oct. 12 at the Murray Theater in Salt Lake City. The tour, which will include stops in Chicago, Los Angeles and New York, will be presented by Gianmarco's management, EarthTown Entertainment, and sponsored by travel agency Costamar Travel. *Dias Nuevos* is available only digitally in the United States on indie Caracola Records and features duets with Alejandro Sanz, Juan Luis Guerra and Diego Torres. —LC

JOAN SEBASTIAN LAUNCHES EPIPHONE GUITAR LINE

Grammy Award-winning regional Mexican singer Joan Sebastian has partnered with Gibson's Epiphone subsidiary to create two limited-edition guitars—Soñador/The Dreamer and Triunfadora/The Achiever. The two models will retail for \$499 and \$999, respectively. Sebastian spent 18 months working on the designs, which feature a solid Sitka spruce top with hand-scalloped, lightweight bracing and a mahogany neck. The instruments were inspired by Gibson's J-185 guitar, which was originally introduced in 1951. —Justino Águila

R.O.C.K. In The USA

Andres Calamaro to play first U.S. gigs as Latin rockers make inroads in live market

With his dark glasses and rock'n'roll roots, Argentina's Andres Calamaro may be the most emblematic rock star in a country full of rock stars. The iconic artist, 50, has released more than 30 albums and has years of international touring behind him.

So why is he only now embarking on his first U.S.

concert tour? "Somebody had to invite me," Calamaro deadpans by phone from Buenos Aires.

Calamaro is part of a growing group of Latin rock artists who are finding an increasingly receptive market in the United States, as online platforms like Facebook, Twitter and YouTube help

them build fan bases despite a lack of strong—and in many cases, any—radio support.

Mexican rock group Maná, which sold out four nights at Los Angeles' Staples Center in June, has provided the most dramatic example of the potential drawing power of rock in Spanish. But other acts are also finding success on the road.

Mexican progressive rock group Caifanes added a second show in L.A. on its current reunion tour. Emerging rock act Zoé's many summer dates included gigs in Minneapolis and Charlotte, N.C. And Mexican band Molotov's current tour includes stops in more than 20 U.S. cities.

Calamaro's five-stop U.S. tour, which begins Sept. 30 at the Hollywood Palladium, is being promoted by Live Nation and produced by Defiant Concerts of Los Angeles.

"If he's a big star in Argentina, a big star in Mexico, a huge star in Spain, there's no reason why he won't be a star in the U.S.," says Manuel Moran, VP of Latin program-

ming and touring at Live Nation. "[Just] because radio stations won't play their music... doesn't mean they don't have a fan base."

For decades, heralded waves of rock bands from Latin America and Spain landed in the States, only to be pushed aside by bigger, radio-friendly trends. But with the touring market becoming more receptive to Latin and Spanish rock acts, Delanuca Music Group owner Gustavo Fernandez, a storied veteran of the Latin rock scene, has been encouraging some acts on his roster, like Colombian rock group Skampida, to come to the United States, hit the road in a van and play gigs.

"We have to get the people in the clubs who've never heard of these bands to say, 'Whoa, you guys fucking rock!'" Fernandez says. "I constantly hear that, so I know I'm on the right track."

Defiant Concerts presi-

dent Nicolas Veinberg sensed he was onto something when he brought Argentine singer/songwriter Leon Gieco to Hollywood's Whisky a Go Go last year. With the support of big promoters and smart social media campaigns, rock artists from South America can attract audiences to bigger venues than previously thought possible.

"Every one of these guys has their audience; you just have to find it," Veinberg says.

Since his 1997 album *Alta Suciedad* (Warner), his first to be released in the United States, Calamaro has generated only modest U.S. album sales of 15,000 units, according to Nielsen SoundScan.

But the Argentine rocker is hoping his U.S. tour will expose his music to a wider audience. "I always thought that my music should be played much more in the United States," he says.

—Judy Cantor-Navas

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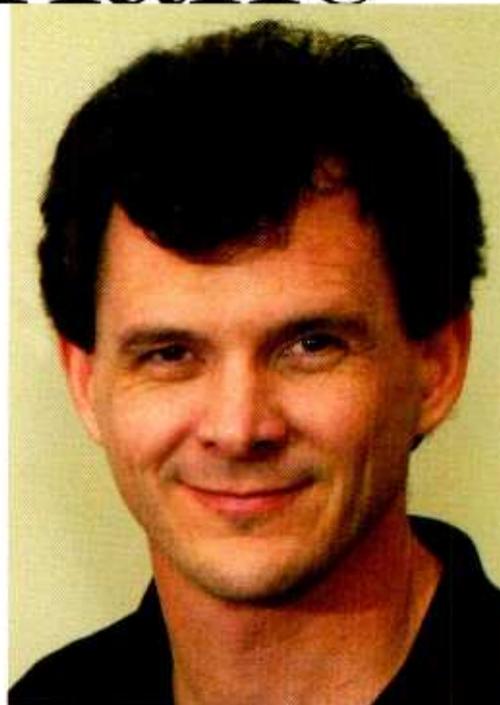
Nice to meet you: **ANDRES CALAMARO**



SONOS
FOUNDER/CEO

John MacFarlane

The head of the pioneering maker of home entertainment systems talks about the streaming music boom.



Sonos launched in 2002 with a rather futuristic concept—create a home entertainment system designed specifically for music fans who want to stream music into multiple rooms wirelessly.

What it created was revolutionary. Its first ZonePlayer system, which debuted in 2005, enabled music fans to listen to digital music stored on a computer in any room in their house. Over time, successive versions of the Sonos system added the ability to stream music directly from subscription music services and webcasters like Rhapsody, Napster, Pandora, iheartradio, Spotify and MOG, and enabled users to control their systems through mobile apps downloaded to their iPhone, iPad or Android handset.

During the past year, the company says it has seen a sharp acceleration in sales—a welcome development after years of slow and steady growth.

The Sonos system is available at about 900 independent consumer electronics retailers in the United States, but it's also eyeing a bigger presence at big-box retailers, including Best Buy, where it expects to be available in all of the chain's stores in the next month, and Target, where it's currently only available online.

In an interview with Billboard, founder/CEO John MacFarlane talks about the growing popularity of streaming music services and how it has benefited his company.

Any plans to ramp up your marketing efforts?

We need to do a lot of work on that front. That's where a million homes start to matter. When you're in 100,000 homes, advertising is heavy lifting. We'll be doing a lot more now. The first challenge for us was to get into the stores. If you do a lot of advertising and customers can't figure out where to buy it from, it won't do you much good. We'll solve that problem and right behind it put a lot of work into better marketing.

Will Sonos enter the services game?

Lots of people are going to have lots of innovative ideas. When the smartphone came out, we moved our controller onto an iPhone or Android instead of selling our own. Lots of people said that was stupid, that we'd lose sales of our controller. That's crazy. People have these wonderful things in their pocket, and that's how they want to control their music, not some controller you want to sell them.

What other services do you have in mind?

Let's say you're listening to a programmed radio station and you want to just put [a song you heard] in your library. Right now on Pandora, you can tag it to buy it from Amazon. But what if you'd rather have it drop right into your Rhapsody library? That's another example. Or, Google Plus has this thing called Circles, where you can pay attention to what five people are listening to, but they may have different services. I think that's another example. Any time you're doing something socially with what people are listening to, you have to map it across services.

What has been the biggest challenge you've faced since founding Sonos nine years ago?

People stopped believing in the music business for a while, and they're only starting to believe again. You'd run into a lot of people saying it was just going away. When the whole industry—from the artists to the labels to the manufacturers—[is] wondering if there's a future in the business, it just slows everything down. It creates a lot of noise. But I'm a big believer that there are more people listening to music than ever before. It just has to reconfigure a little bit.

To what do you attribute the recent acceleration in sales at Sonos?

I would say the content services took a lot longer than we thought, and now I'd say they're moving a lot faster than we thought. If you asked me four years ago, I'd have said most [users'] music on Sonos came from their own library. The most now is from a streaming music service. Five years ago, it'd be 90% library and maybe 10% paid services. As

of last December, it's now 80% streaming services.

Which streaming services do your customers use most?

In Sweden, Spotify is No. 1. In the U.K., it's Spotify and Napster. In the U.S., you see Pandora, Spotify, Rhapsody and SiriusXM. Generally, our customers will have Pandora and an on-demand service. They use both. That's almost uniform. It's not that surprising when you think about it because, on average, our users have at least three different units in the house, so they may be playing Pandora in one room and Spotify in another. Sometimes you want a programmed playlist and other times you want to choose what you're listening to. They're totally synergistic. In our eyes, they're totally beneficial to each other. I don't see any evidence of one hurting the other.

You expect to double your business in the next year. How so?

The key parameter we think about is the number of homes we're in. So when we say doubling, that's how we think about it. We're profitable, and aim to keep it that way.

This year we're just shy of a quarter of a billion in revenue. We don't take any revenue from any of the content services—we don't have a preference. The only revenue is from unit sales.

Who's the typical Sonos customer today?

We just came out with a new unit called the Play:3. It's \$100 less expensive than the Play:5. That dug into a new set of people. But the core of who we sell to are what we call modern music lovers. They're people that love music, want to listen to it at home and have either a home collection or they'll use one of the streaming services. That number is growing. With Spotify marketing, with Rhapsody and Napster working, that number is growing quite a bit.

How are you adapting to the challenges coming from other connected home entertainment appliances?

That's nothing but good. The more people playing it, everybody wins. If you're a young man or woman in a dorm room and you want to stream music to

one room, AirPlay is absolutely where to go. If you have a home and you have multiple places you want to listen to music, there's no one that touches us. About 90% of the time, the first purchase is made by the male of the household. Then, after they get it set up, the wife drives the second purchase, for the second or third room. It's why we're experimenting with Target, because their typical buyer is a female buyer.

So what's next then?

There are 45 million rooms of music to fill just in the markets we're in now. So we're just getting started. When the majority of people have a subscription music service, that will be an incredible place to begin placing interesting opportunities to listen on top of that. Imagine a Sonos where you can try different Turntable.fm rooms and hear what different people are playing. You can't do that today because not everybody has a subscription service, or if I want to share a playlist with you, it's hard to do. We're just 1% of the way in.

Our users may be playing Pandora in one room and Spotify in another. In our eyes, they're totally beneficial to each other. I don't see evidence of one hurting the other.



GROWING

Party of three: Blink-182's
TOM DeLONGE, MARK
HOPPUS and TRAVIS
BARKER

PAINS

BREAKING UP WAS THE EASY PART. **BLINK-182** NAVIGATED TRAGEDIES, SUCCESSFUL SIDE PROJECTS, LABEL FRUSTRATIONS, A MANAGEMENT MERGE AND HUGE TOURS — TO COME BACK WITH A DYNAMIC NEW ALBUM

BY JASON LIPSHUTZ

It's Sept. 3, and Blink-182 is about to tear through a bunch of snotty anthems and trademark masturbation jokes during its show at Salt Lake City's USANA Amphitheatre. Hours before the concert, bassist Mark Hoppus is sitting outside in a black T-shirt and gold sunglasses, drinking bottled water and talking about a few of the gut-wrenching tracks on the band's new album, *Neighborhoods*.

"I couldn't," he says, "write a happy song for this record."

Everyone gets older. But when did Blink-182—the band that ran around naked in its most iconic music video (for "What's My Age Again?") and titled its 2001 fourth album *Take Off Your Pants and Jacket*—get so damn serious?

"As people and performers, we definitely still have some stuff we need to work out, and we need to grow up with," says Hop-

pus, 39, via Skype. “[The album] is lyrically pretty heavy in a lot of places. Maybe that’s where we are in our heads. We’ve gone through a lot of stuff over the past few years. We’re in a better place because of it all—but we’ve gone through some shit.”

Pop-punk fans who are still humming “What’s My Age Again?” and “All the Small Things” won’t find a single sunny ode to immaturity on *Neighborhoods* (due Sept. 27 from DGC/Interscope). Over spiky guitar blasts and bashed cymbals, the lyrics linger on restlessness and regret. The chorus of the album’s first single: “And all these demons/They keep me up all night.”

Hoppus, guitarist Tom DeLonge and drummer Travis Barker could have made *Neighborhoods* an even darker album—or never have made it at all. An indefinite hiatus that began in late 2004 ended only after Barker survived a plane crash in South Carolina on Sept. 19, 2008. The tragedy claimed four lives and left the drummer in an intensive care unit for months with severe burns.

And when the members of Blink-182 reunited in 2009, they faced a future without Jerry Finn, their longtime producer who died in 2008 after suffering a brain hemorrhage. The band also returned to Interscope—the label that helped its 2003 self-titled album sell 2.2 million copies, according to Nielsen SoundScan. This after the landscape of majors had drastically altered. “The label itself has no resources or capital to do what they used to,” DeLonge says of the band’s current label situation. “They just have you locked up on a contract.”

But the past eight years have also made the Southern California trio better songwriters. *Neighborhoods* is easily the band’s tightest album to date. And the members have proved that they can still conjure a big audience. The band’s 2009 comeback North American tour sold 93% of available tickets, according to Billboard Boxscore. Since then, Blink-182 has landed partnerships with AT&T and Best Buy, and the members have incorporated their personal business ventures like Famous Stars and Straps and Macbeth Footwear into promotion for the band. The music video for “Up All Night,” the arena-ready first single from *Neighborhoods*, has garnered 2.3 million YouTube views in the two weeks since its online premiere—all the more impressive as the band’s previous video was released before YouTube existed.

Blink-182 broke up when pop-punk was still in vogue, and the band releases *Neighborhoods* as the genre lacks exciting mainstream representation. The group’s peers have experienced free-falling sales. According to Nielsen SoundScan, Good Charlotte has sold 52,000 copies of its 2011 album, *Cardiology* (Epic), after moving 3.5 million copies of 2002’s *The Young and the Hopeless*, while Sum 41’s latest, 2011’s *Screaming Bloody Murder* (Island), has sold 36,000 copies, a far cry from the 1.9 million sold of the band’s 2001 breakout, *All Killer, No Filler*.

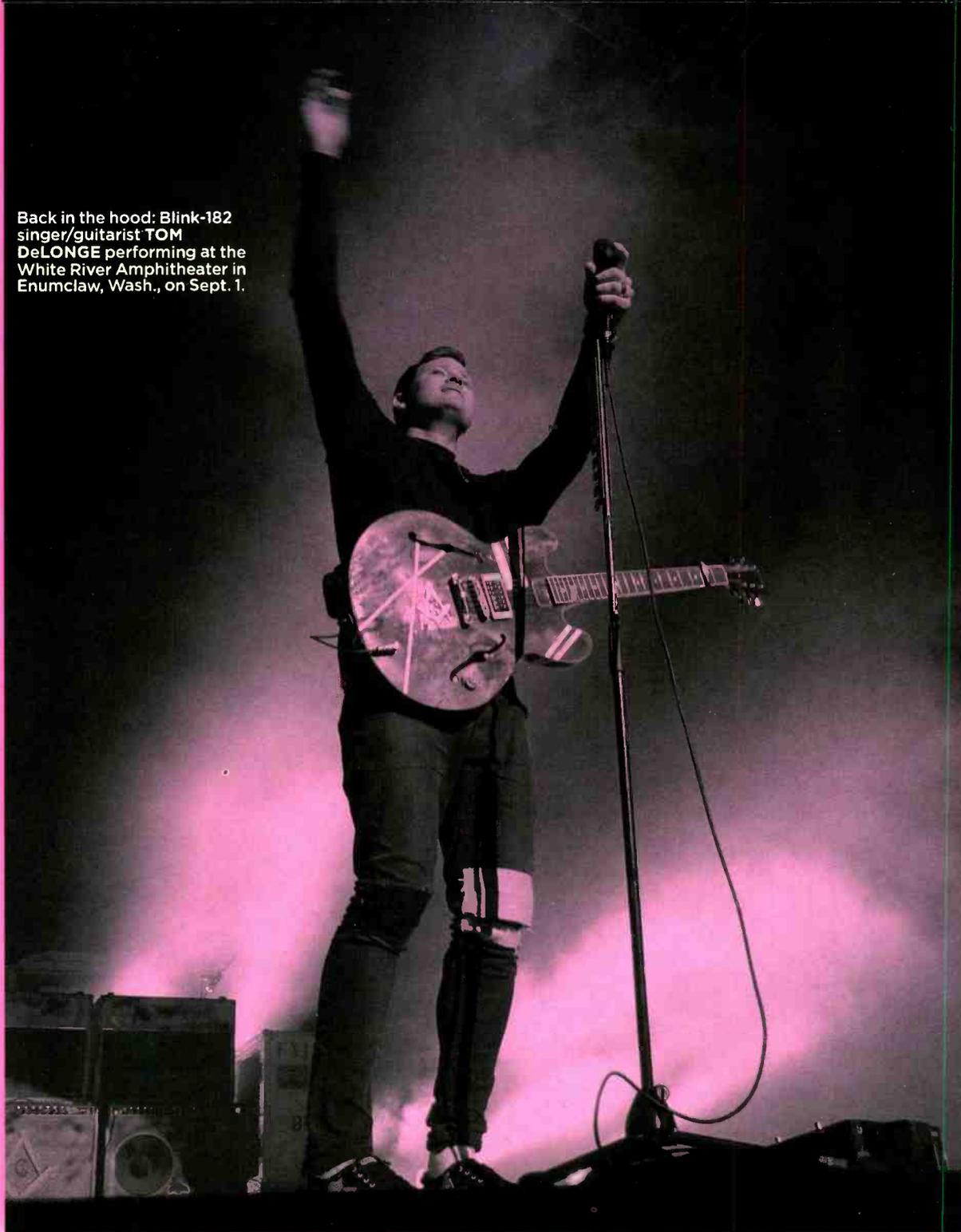
Judging from the band’s recent touring numbers and single sales, however, Blink-182’s tumultuous time apart may have been the best thing for its mainstream survival. “If you take the kind of break they took, it’s in that sweet spot where the old fans are still engaged and the band’s myth just grows during the hiatus,” says Dennis Dennehy, executive VP of marketing and publicity at Interscope Geffen A&M. “They knew when to step back, and they knew when to step back in.”

‘I THOUGHT HE WAS GOING TO DIE’

In late 2004, Blink-182 was coming off a self-titled album that had yielded three more top 10s on Billboard’s Alternative Songs chart (“Feeling This,” “I Miss You” and “Down”) and a summer co-headlining trek with No Doubt that grossed \$8.5 million, according to Billboard Boxscore. *Blink-182* had showcased a dark, adult side of the band, and was on its way to selling 2.2 million copies. Hoppus and Barker were gearing up for a planned spring 2005 tour and had some ideas for a new album, but DeLonge needed an extended break to spend time with his family. The tour was scrapped, and DeLonge, frustrated with his bandmates’ refusal to take a break, stopped talking to them.

The members quickly moved on to side projects: Hoppus and Barker formed alt-rock band +44. Its 2006 debut, *Where Your Heart Stops Beating*, has sold 274,000 copies, while DeLonge led rock outfit Angels & Airwaves and helped sell 589,000 copies of 2006 album *We Don’t Need to Whisper*, according to SoundScan. “I was in the mind-set that Blink would never get back together,” says Barker, who also recorded with punk-rap group the Transplants and DJ AM in the downtime, “and it was on to the next chapter of my life.”

Back in the hood: Blink-182 singer/guitarist TOM DeLONGE performing at the White River Amphitheater in Enumclaw, Wash., on Sept. 1.



Barker and DeLonge hadn’t spoken for nearly four years when a Learjet 60 the drummer was aboard crashed during takeoff in Columbia, S.C., in 2008. Coincidentally, DeLonge was boarding a plane in South Carolina with the rest of Angels & Airwaves when the news broke; within minutes, he was crying in his seat. “I thought he was going to die,” says DeLonge, who quickly reached out to his former bandmate. “Instantly after the plane crash, I was like, ‘Hey, I want to play music with him again.’”

The group announced its reunion at the 2009 Grammy Awards, and Hoppus says that all three members agreed that Blink-182 should tour and restore some chemistry before creating new

music. With tickets priced \$20-\$70 and acts like Weezer and Fall Out Boy serving as support, the 2009 North American reunion tour focused on amphitheaters and visited only six arenas in the 41 dates reported to Billboard Boxscore. Of those dates, the band managed 22 sellouts and a gross of \$21.2 million. Comparatively, Blink-182’s summer 2000 tour, which followed the 1999 release of the band’s most successful album, *Enema of the State* (4.5 million sold, according to Nielsen SoundScan), featured \$20-\$25 ticket prices and hit 15 arenas during 30 reported dates, but sold 80% of tickets and grossed \$7 million from those dates.

Although the band did big business touring its hits, the plan was always to return with a new set of songs, according to Rick DeVoe, Blink-182’s manager since 1993. “It seemed like the right thing,” he says, “to show fans, ‘We’re coming back, it’s going to take a minute, but our plans are to . . . go in and make a record and tour that record a couple years later.’”

Recording an album proved to be a lot trickier than organizing a comeback tour. Instead of trying to find a replacement for Finn, whom Hoppus says was “the invisible fourth member of Blink-182,” the members decided to self-produce the record and primarily worked in their home-based studios. *Neighborhoods* was recorded in spurts between the U.S. tour, a 14-date European trek in 2010 and the members’ various solo endeavors. DeLonge released a new Angels & Airwaves album, *Love*, in February 2010. Hoppus became the host of Fuse’s “Hoppus on Music” last September. Barker released his rap-centric debut solo album, *Give the Drummer Some* (Interscope), last March before joining Lil Wayne on his 2011 tour.

Unfortunately, the band’s studio autonomy and personal projects stalled the recording process. “We were working in our own studios, so there wasn’t the pressure of the budget for the album,” Hoppus says. Last April, the band issued a statement saying

TEAM BLINK-182

ALBUM: *Neighborhoods*

LABEL: DGC/Interscope

RELEASE DATE: Sept. 27

MANAGEMENT: Rick DeVoe and Chris Georggin at Rick DeVoe Management, Paul Rosenberg at Goliath Management, Lawrence “LV” Vavra at Deckstar Management

PRODUCER: Blink-182

PUBLISHING: Hi My Name Is Mark, Jolly Old Saint Dick, Beat Poet Music/EMI

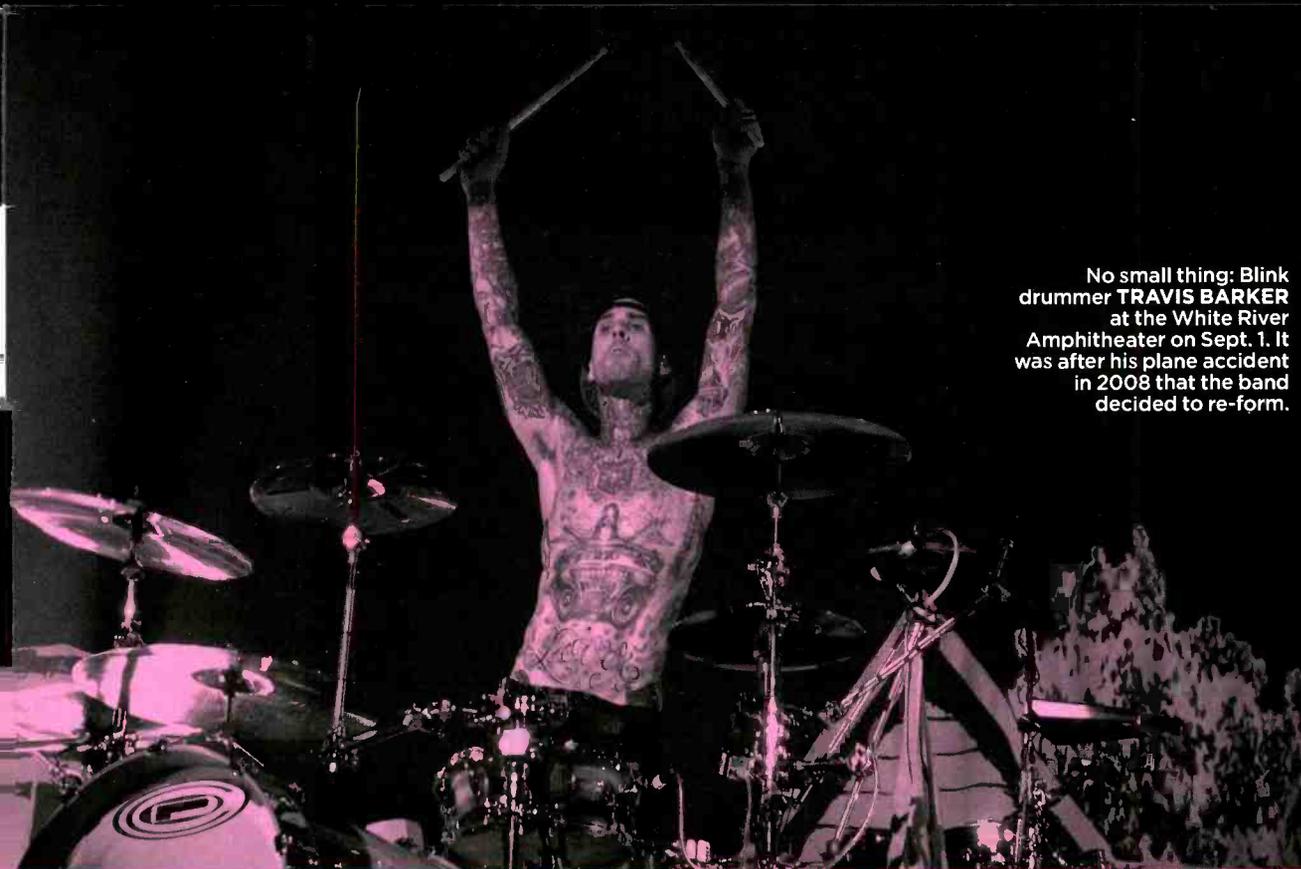
SITE: Blink182.com

PUBLICITY: Dennis Dennehy at Interscope Geffen A&M

TOURING: 2011 Honda Civic tour, European arena tour in summer 2012

BOOKING AGENTS: Daryl Eaton at Creative Artists Agency

TWEETS: @blink182, @tomdelonge, @markhoppus, @travisbarker



No small thing: Blink drummer **TRAVIS BARKER** at the White River Amphitheater on Sept. 1. It was after his plane accident in 2008 that the band decided to re-form.

that it didn't want to do "another 'greatest hits' tour," and put off a 2011 European tour until 2012 in order to finish the album. "They were getting traction on the record," says Interscope head of A&R Martin Kierszenbaum, who acted as a consultant on the album. "They felt really good and were having fun again, and they wanted to finish it."

Even so, the label set a July 31 deadline for Blink-182 to hand in the new album. "Geffen was a little bit concerned about the volatility of Blink," DeVoe says. "There were so many rumors flying around the Internet: if Blink was really going to do this record, are they just getting back to do the reunion tour or whatever. They had to put a concrete date in stone that said, 'You're going to have to turn it in at this time, or there's going to be penalties.'"

While Dennehy wouldn't comment on the specifics of Blink's contract with Interscope and what kind of split the band receives on *Neighborhoods*, he denies the suggestion that any financial ultimatum was presented to the band in the event of a missed deadline.

"It's something we usually do to . . . help the creative process. You work toward a deadline and you hope to make it," he says. Meanwhile, Hoppus notes that the band didn't mind being given a due date. "We wanted it," he says. "We needed it, because we'd already lagged and taken up so much time in recording that we actually had to postpone a European tour. We didn't want to postpone another tour. We wanted the record to be done."

Blink-182's representation situation was another factor that made *Neighborhoods* a more complicated release than the band's previous five. A result of the band's 2004 split was each member hiring his own attorney, and while DeVoe still manages the group with Chris Georggin, Paul Rosenberg (who also manages Eminem) and Lawrence "LV" Vavra of Deckstar Management both serve as Barker's representation for Blink-182 after overseeing the release of *Give the Drummer Some*.

"Our band operates a little bit strange now, because we have all these different managers and attorneys," DeLonge says. "We all came back together and said, 'Hey, let's do it!' But now with 50 people involved, it's horrible." Dennehy says of the group's management situation: "It's a lot more people to get approval for things on, but once you get approval, you're absolutely certain you have it."

For DeVoe, however, it's more about the idea that a major label may not fit Blink-182's needs anymore. After the band rose through the ranks of the Jay Boberg-led MCA Records in the early '00s, Geffen absorbed MCA in 2003 and issued *Blink-182* that year. While DGC remains home to rock acts like Rise Against, the All-American Rejects and All Time Low, Interscope has greatly pared down its rock department since the release of Blink-182's last album, sources say.

"There are some wonderful people that I've been fortunate to work with at the label . . . but I don't know what [Blink-182's] future is [there]," DeVoe says. "I look at the rock department and I can't honestly tell you that we're on a rock label. We don't have the relationship like we used to, if that makes sense. We were always meeting with the president, A&R, everybody. And now it's very few and far between with the meets and conversations. And some of them don't even exist."

Dennehy says that Interscope plans to continue a relationship with the band after *Neighborhoods*. "We're in the business of putting out Blink-182 albums, and . . . we're excited about the future now that they're back together," he says. Meanwhile, Hoppus doesn't express any displeasure with the band's label situation, and Barker says there weren't any "horror stories" involved with the release.

But DeLonge says that he hopes the band will issue future albums through a service like Modlife, a revenue-sharing online service that DeLonge helped launch in 2008. Modlife is a social networking platform on which artists post music, videos and blogs on microsites within the site, and decide whether the original content should be free to the public or paid for by site members.

"Modlife is kind of like if you took a fan club, a record label and a merchandising company with a multimillion-dollar piece of technology and you handed it to a band for free, and you do a revenue share," DeLonge says. Rock acts like Korn, Forever the Sickest Kids and DeLonge's Angels & Airwaves are among the site's most high-profile members. Is Blink-182 next? "My goal would be that it would be," DeLonge says.

BLINK-DIY

As DeLonge ponders a more DIY-friendly future for the band, Blink-182 has approached the sponsorships, song releases and social media incorporated in the rollout of *Neighborhoods* with a pure punk attitude. After all, says Against Me! frontman and recent tour mate Tom Gabel, the trio is still a bunch of mischievous SoCal kids at heart, and the punk scene still looks up to them.

"They fill arenas and get played on the radio, but they still come from that place," Gabel says. "I don't view their success as any different than Green Day's, and if Green Day's still a punk band, then Blink-182 certainly is too."

Blink-182's new partnership with AT&T may have led to the band unveiling live content on AT&T's Facebook page. And the trio appeared in a national spot for the HTC Status phone. A partnership with Best Buy will let fans buy a uniquely colored HTC Status complete with preloaded Blink-182 music at the big-box retailer.

But the deal also led to the release of a "fan montage" for "Up All Night," in which the band put together a three-minute trib-

ute clip after sifting through more than 10,000 "unauthorized" Blink-182 fan videos on YouTube. "To launch our first single in eight years, AT&T helped us search YouTube for every instance of fans using our music without our permission," a caption in the video reads. "And then we rewarded them for it."

In addition, Hoppus and DeLonge appear in a "film festival" for the fan montage currently on AT&T's YouTube page, in which they honor YouTube users in tongue-in-cheek categories like "Least Tattooed Travis Barker Impersonator" and "Best Fan Parody Video That Almost Ended in Manslaughter." "We've been able to integrate a number of different things across AT&T's different platforms," says Brian Frank, head of rock and alternative marketing for Interscope Geffen A&M.

Dennehy says that "Up All Night" has been primarily pushed to alternative and rock radio, helping the track reach No. 2 on the Alternative Songs chart and 116,000 in sales, according to Nielsen SoundScan. In a spur-of-the-moment decision, however, the next song released from *Neighborhoods*, the non-single "Heart's All Gone," was unveiled online without warning through Hoppus' Google Plus account on Aug. 5.

"We decided we wanted to release 'Heart's All Gone,' and the next day we had it up," Hoppus says. The band members have stayed active on their personal Twitter accounts (Hoppus is in the lead with 1.8 million followers), and after releasing the "Up All Night" video online, the group challenged fans to post their favorite screen shots of the clip on Blink's Facebook page, and received 6,000 responses. "Now it's about getting directly to the people," Hoppus says. "It allows artists more direct access and a lot more control over their music."

Although Modlife won't be involved in the release of *Neighborhoods*, the members' personal business ventures have been integrated into the 2011 Honda Civic tour, which Blink-182 is currently headlining alongside My Chemical Romance, Macbeth Footwear, which DeLonge co-founded in 2002, has had Blink-182 tour updates on its site's home page. Famous Stars and Straps, Barker's skater-focused apparel company, has tents at the band's recent concerts and sponsored a Blink-182 ticket giveaway in early September. According to DeVoe, giant airplane banners promoting Fuse's "Hoppus on Music" have flown over audiences at recent Blink shows.

Last May, the band announced its spot on the Live Nation-promoted Honda Civic tour after serving as the annual trek's inaugural headliner in 2001. Although the album will be released well after the 41-date tour's Aug. 5 kickoff, Dennehy sees the band's return to the Honda Civic tour, which has previously featured acts like the Black Eyed Peas and Paramore, as a key partnership in the album rollout. The tour, meanwhile, continues the less-is-more venue strategy of the band's 2009 comeback trek: The group is playing four arenas and 37 amphitheatres, with tickets starting at \$20.

As Blink-182 maps its future, and the end of the Honda Civic tour (Oct. 15), one factor has put a kink in its international touring plans: Barker's decision to no longer fly. For the postponed European dates next summer, "I'll be taking my Queen Mary ship over," Barker says. Hoppus adds that the band likely won't tour again before next summer, but hopes to visit places like Australia and Japan soon.

Meanwhile, the band is eyeing synch placements on ESPN and TV opportunities for the week of release. Indie retailers like Hot Topic and Interpunk.com will carry different-colored vinyl editions of *Neighborhoods* that include MP3 download cards.

The trio will also spend time on solo endeavors—Hoppus will return to "Hoppus on Music," DeLonge will continue working with Angels & Airwaves, and Barker hopes to wrap a new Transplants album shortly. They have lofty individual goals outside of Blink-182, but none of them believes that *Neighborhoods* is the end of the band's recording career, or just a stopgap before their next large-scale tour. DeLonge describes the group as "funny and relaxed, and exactly back to where it was before things got crazy." Barker says the three are "cracking jokes, like it always was."

"We've always said we'd continue to do Blink-182 as long as it's fun," Hoppus says, "and when it wasn't fun we stopped it. Now that it's fun again, I want it to keep going for as long as I can."

Jason Lipshutz (@jasonlipshutz) works for *Billboard.com* and edits singles reviews for *Billboard* magazine.

"INSTANTLY AFTER THE PLANE CRASH, I WAS LIKE, 'HEY, I WANT TO PLAY MUSIC WITH TRAVIS AGAIN.'"

TOM DeLONGE, BLINK-182

THE IS IT A MIXTAPE? OR IS IT AN ALBUM? WHY HIP-HOP'S NEWEST (AND BIGGEST) STARS CONTINUE TO GIVE AWAY FULLY PRODUCED "MIXTAPES" FOR FREE

BY STEVEN J. HOROWITZ

TAPES

On Feb. 13, 2009, the mixtape paradigm shifted. Aligned with Lil Wayne, the then-unsigned Drake, who'd spent the few years before releasing buzzy mixtapes (rapping over hits), unleashed his almost entirely original mixtape *So Far Gone*. He did so on his website, October's Very Own, which quickly went into bandwidth overdrive. Reportedly, to date, there have been millions of downloads.

Drake—whose platinum debut, *Thank Me Later* (Young Money/Cash Money/Universal Republic), bowed atop the Billboard 200 the following year (July 3, 2010)—had redefined the mixtape model for the digital era. (He released three free songs through October's Very Own as recently as last week, with second album *Take Care* due Oct. 24.) Far from its adolescent iteration, the mixtape—a compilation of music generally distributed outside of label purview—had evolved from a mere display of DJ skills to a promotional tool packed with exclusive freestyles to an actual album-before-the-album, one that could spawn chart-topping singles like "Best I Ever Had," without labels at the helm.

In hip-hop today, free, original mixtapes have become standard. They're offered on websites like DatPiff.com and LiveMixtapes.com, which have erased CD-peddling bootleggers from city street corners. DJs—like Doo Wop and DJ Clue—who once shouted over tracks on popular tapes like '95 *Live* and *Springtime Stickup*, have been almost entirely weeded from the equation. And where MCs once hijacked beats from others to serve as the sonic quilt for their release, mixtapes have become a creative survival of the fittest. Rappers who dropped freestyle mixtapes can no longer show-and-prove through lyrics alone—original beat selection, artwork and overall artistry determine worthiness.

The original mixtape approach has also crossed genre lines. Artists in the R&B realm have likewise adopted the format, most recently The Weeknd and The-Dream with *Thursday* and *1977*, presented as a "free album." Pop singers have even dabbled in mixtape releases. Jojo, whose label disputes have been made public over the past few years, dropped her debut mixtape *Can't Take That Away From Me* in September 2010, while dance diva La Roux teamed with Major Lazer for May 2010's *Lazerproof*, a collection of artist-approved original remixes.

"The game favors people that can produce quality music and then turn right around and produce more quality music—which is not a given," Atlantic Records VP of A&R Zvi Edelman says. His signee, Wiz Khalifa, leveraged free, original mixtapes like 2010's *Kush & OJ* and 2011's *Cabin Fever* into the building of a dedicated fan base that helped, along with an intensive touring strategy, make his Atlantic/Rostrum Records debut, *Rolling Papers*, one of the few hip-hop debuts to sell more than 500,000 copies (it's now at 570,000, according to Nielsen SoundScan) in 2011.

A batch of newcomers—such as J. Cole, Big Sean, Dom Kennedy, Mac Miller and Smoke DZA—has adapted to the consumer demand for free, original rap music. The philosophy is often described this way: As a reward for artists remaining loyal to them (by giving away original music), fans return the favor by buying concert tickets, merchandise and "real" albums from record labels. The result is a give-and-take relationship that keeps rappers in control of their brand and marketing, and iTunes playlists full of free albums disguised as "mixtapes." The payoff is an active fan base, which labels and management hope stimulates retail purchases.

"Active consumers will support [you] and go out and buy your album, buy your concert tickets and your merch. The passive consumer will download it for free, talk about it and that's it," says Al Branch, GM of Hip-Hop Since 1978, which manages Drake, Nicki Minaj and others. "The active consumer is very reactionary, and you can get that consumer to respond quite quickly."

What exactly distinguishes an album from a mixtape? "These days, mixtapes are really albums," Rostrum Records founder/president Benjy Grinberg says. "The difference, is that you don't make any direct money off of it. But the benefits of building the reputation of the artists are pretty amazing."

From many artists' standpoint, the freedom of creating an original mixtape is limitless. Big K.R.I.T., who was scheduled to release studio debut *Live From the Underground* (Def Jam) on Sept. 27 (it's now due early 2012), built his career with free mixtapes including *K.R.I.T. Wuz Here* (2010), *Return of 4eva* and *Last King 2 (God's Machine)*, the latter two released this year. All of the self-produced tapes employ samples and audioclips from films—two major hoops to jump through, as far as clearances, with a retail release.

"When you're talking about an album, some samples you can't clear. And it causes you to get more creative," the Meridian, Miss.-born K.R.I.T. (real name: Justin Scott) says, noting also the pleasures of working within the system "Drawing deep in myself and coming up with content and subject matter—and as far as writing lyrics, really taking out more time to piece together a story, making hooks more melodic. It's a growing experience."

Some established acts lean on mixtapes as marketing tools for pending retail albums. Lil Wayne is an example. He dropped freebie *Sorry 4 the Wait* through WeezyThanxYou.com six weeks before *Tha Carter IV* as an apology for the latter's delay. Wale, whose second set *Ambition* (Maybach Music Group/Warner Music Group) is scheduled for release Nov. 1, offered his most recent mixtape, *11-11*, through Hulkshare.com, a file-sharing site that immediately buckled under the weight of posting the link to his million-plus Twitter followers. The tactic of crashing servers by releasing tapes on low-capacity sites—a growing trend among artists like J. Cole and the Weeknd—appears to only ramp up demand.

"It's like a never-ending commercial," Wale says. He estimates that 1.2 million people downloaded *11-11* in the first three

A pretty big deal: BIG K.R.I.T. says that creating mixtapes like his 2011 release *Return of 4Eva* (inset) is a "growing experience."



days—a feat flaunted in label press releases, and retweeted all over. But he's realistic about the residual effects. "I'm definitely not going to get 1.2 million album sales in the first week. That's just the reality of it," he says. "I just hope that the majority of the people who love the mixtape go out and support *Ambition*."

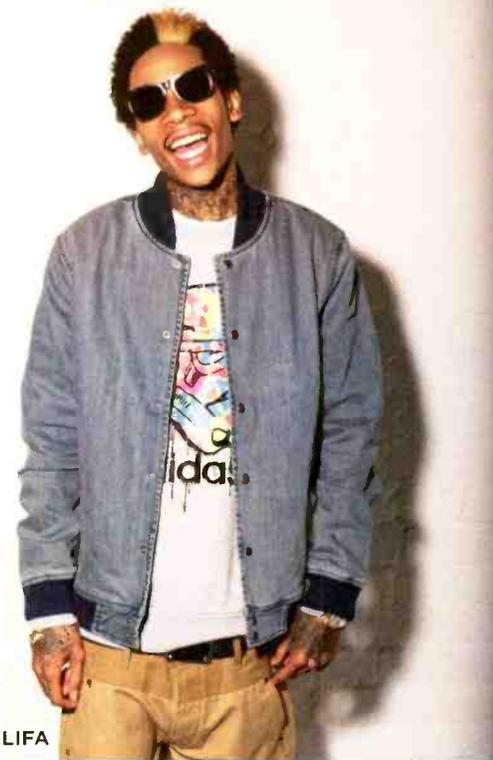
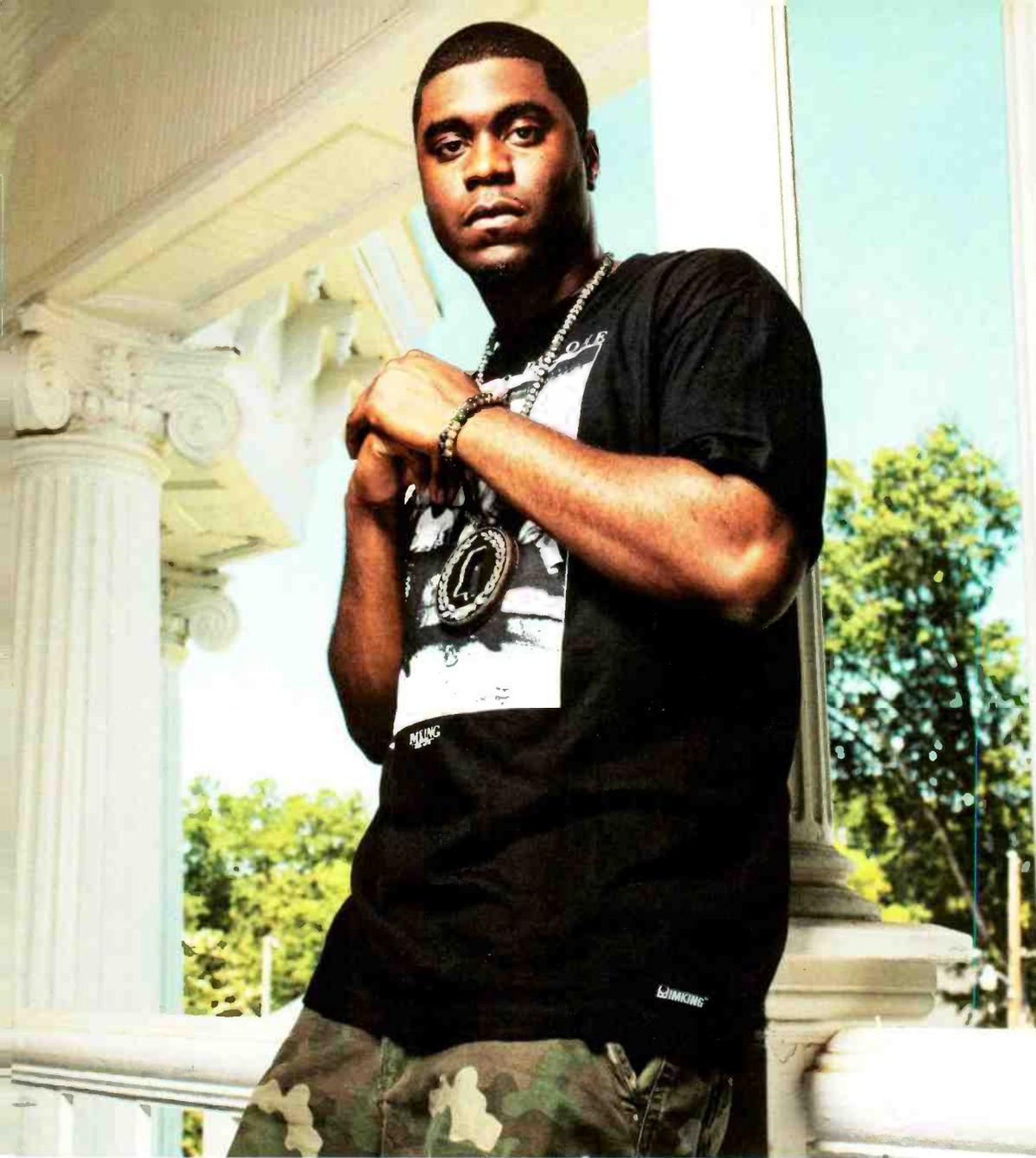
Even on smaller scales, the model can shine. New Orleans' Curren\$y released his third studio album, *Pilot Talk* (Roc-a-Fella/DD172/Def Jam), in 2010, avoiding the sample clearance issues of his mixtapes by employing live instrumentation and production from Ski Beatz. The now Warner Bros. Records signee utilized online mediums like Ustream and Twitter to build a relationship with fans and deliver free mixtapes such as 2008's *Fast Times at Ridgemont Fly* and 2009's *How High* with Wiz Khalifa, helping the non-mixtape *Pilot Talk* sell 52,000 copies, according to Nielsen SoundScan.

McKenzie Eddy, a singer/songwriter and president of Blu Roc Records who handled A&R for Curren\$y's album and its sequel (*Pilot Talk II*), says, "Free records and selling records—it's all about having something to drive the building of your brand. Giving away albums is equally as important as selling them."

Some major labels have begun to embrace the format by repackaging the giveaways as retail EPs. Universal and Young Money/Cash Money pared down *So Far Gone* to a seven-track EP with two new cuts. It was released in September 2009 and has sold 608,000 units, according to SoundScan. Last year, Def Jam monetized its first mixtape with Fabolous' *There Is No Competition 2: The Grieving Music EP*, an adaptation of its free companion.

Def Jam senior VP of A&R Sha Money XL, says that major labels' adjusted attitude toward mixtapes isn't only rooted in compensatory motives, but also in the emphasizing of talent—to build careers with longevity. "We're doing this because rappers want their artistic abilities to be displayed," he says. As president of G-Unit Records, Sha helped 50 Cent craft his career through steal-your-hit-style mixtapes in the early '00s. And Sha signed Big K.R.I.T. to Def Jam. "You can rap over someone else's beats, but it's not as impactful as giving them a song you created."

The mixtape revolution began as a presentation of turntable



WIZ KHALIFA



CURREN\$Y

skills by such DJs as Lovebug Starski, DJ Hollywood, Brucie B and Kid Capri. By the mid-'90s, it became the battle of the strongest Rolodex, with turntablists like DJ Clue and Funkmaster Flex netting exclusives for their own street and retail releases.

But around the turn of the millennium, artists had begun to assimilate the mixtape model. Instead of offering new tracks and freestyles for DJ-administered mixtapes, prolific groups like G-Unit and Dipset strategized on how they could use the model as a full-length promotional vehicle for studio albums. DJs were elbowed into secondary roles, and became known more for facilitating underground distribution to bootleggers and corner stores.

Flex, a DJ at WQHT (Hot 97) New York and host of MTV's *Funk Flex Full Throttle* who released four gold-certified retail mixtapes between 1995 and 2000, put his career as a mixtape DJ on ice when he noticed the shift. "The artist started to want better control," says Flex, who has refocused his non-Hot 97 energies on his InFlexWeTrust.com. "Some DJs were only as big as the exclusives they got."

Mixtape culture reached critical mass in January 2007 when DJ Drama, one of the few DJs to persevere with his Gangsta Grillz brand, was arrested along with DJ Don Cannon and 17 others in a police raid on their Aphilliates Music Group headquarters in Atlanta—a part of the RIAA's quest to put an end to mixtape profiteering. "A lot of us, including myself, had to find other avenues," DJ Drama says. "After that raid, it got a little scary and nerve-racking." He has since abandoned mixtapes as a revenue stream, instead releasing them for free in a tastemaker role.

Indeed, for artists who have constructed careers on a mixtape foundation, signing with a major may not always be the end-goal. Acts like Odd Future and Tech N9ne have sidestepped major labels, releasing albums on their own imprints and distributing through companies like RED or Fontana. "You don't have to put out a commercial album to build your fan base," Grinberg says. "You could have an artist who's on a major and an artist who doesn't have a label or a manager—they can both get a mixtape out there and compete. It really levels the playing field."

Steven J. Horowitz (@speriod) is news editor at HipHopDX and associate editor at YRB magazine.

THANK ME NOW

PRODUCER NOAH "40" SHEBIB TALKS ARTIST-TO-FAN (AND VICE VERSA) TRUST

When Drake and producer Noah "40" Shebib set out to make the 2009 mixtape *So Far Gone*, it wasn't to earn a Grammy Award nomination or spawn a chart-topping hit. But the 17-track giveaway—a free album dressed as a mixtape—accomplished just that, simultaneously branding the artist and changing the music industry's perception of how a mixtape can function as a marketing tool.

What began as recording sessions in hotel rooms for Drake's platinum 2010 studio debut, *Thank Me Later*, quickly became an experiment in cutting genre-bending songs and manipulating digital mediums. Samples from Peter Bjorn and John and Lykke Li tracks were rebuilt as hip-hop confections while the pair were on the road during Lil Wayne's 2008-09 I Am

Music tour. When tracks were posted to Drake's website, October's Very Own (OVO), they got immediate feedback—and gratification.

Shebib, who earned his stripes as an engineer and producer on the Canadian hip-hop circuit, reveled in the freedom of recording what would become *So Far Gone*, which he refers to as Drake's "first album" due to its original content and artwork.

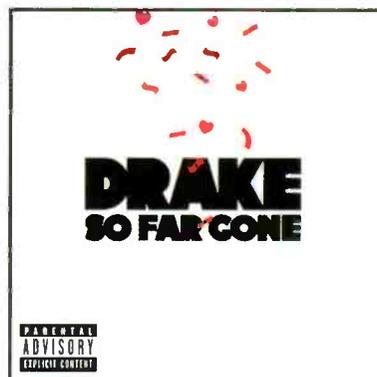
"Was Drake willing to put the PB&J record on his major-label debut? I don't think he was. Did he have the balls to

do it on the mixtape? Hell yeah," Shebib says. "That was probably one of the biggest benefits outside of the legal restrictions, as far as sample clearances and paperwork and producers."

Released Feb. 13, 2009, *So Far Gone* crashed OVO's servers due to high traffic. It later spawned the Boi-1da-produced "Best I Ever Had," nominated for two Grammys—a rarity for mixtape cuts—and set the stage for *Thank Me Later*, which would produce the hits "Fancy," "Over," "Miss Me" and "Find Your Love." According to Shebib, Drake pioneered an approach to the mixtape platform—developing a trust between fan and artist.

"That was a big move—a power move—as far as utilizing that attitude, which is that if I give it to them for free, they're going to respect that and come back and buy the product at some point," he says. "It opened the eyes for a lot of artists, like, 'Hey, you know what? I can do that, too. That might up my value.'"

Drake has yet to revisit the free mixtape model in anticipation of his sophomore release, *Take Care* (due Oct. 24), but the effect still lingers. "You hear the stories of [Jay-Z and Kanye West's] *Watch the Throne* being recorded in a hotel room. Me and Drake, that's how we started this shit," Shebib says. "It was organic and done with a need to just put the music out. That was the coolest thing about it." —S/JH



DAYS OF THUNDER

SCOTT BORCHETTA

HAS PLAYED IN PUNK AND COUNTRY BANDS,
BEEN A PROMOTIONS GUY,
WORKED AT INDIES AND MAJORS—
THEN STARTED HIS OWN

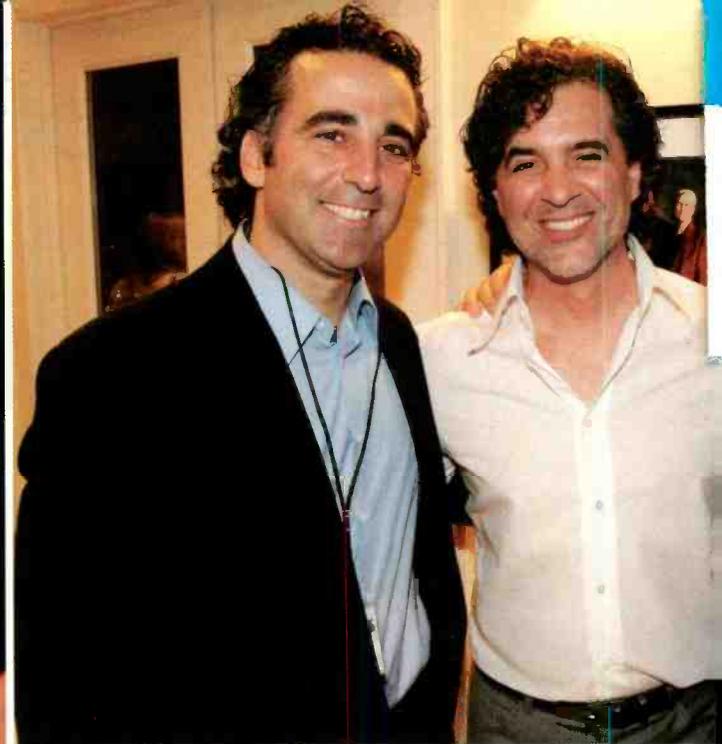
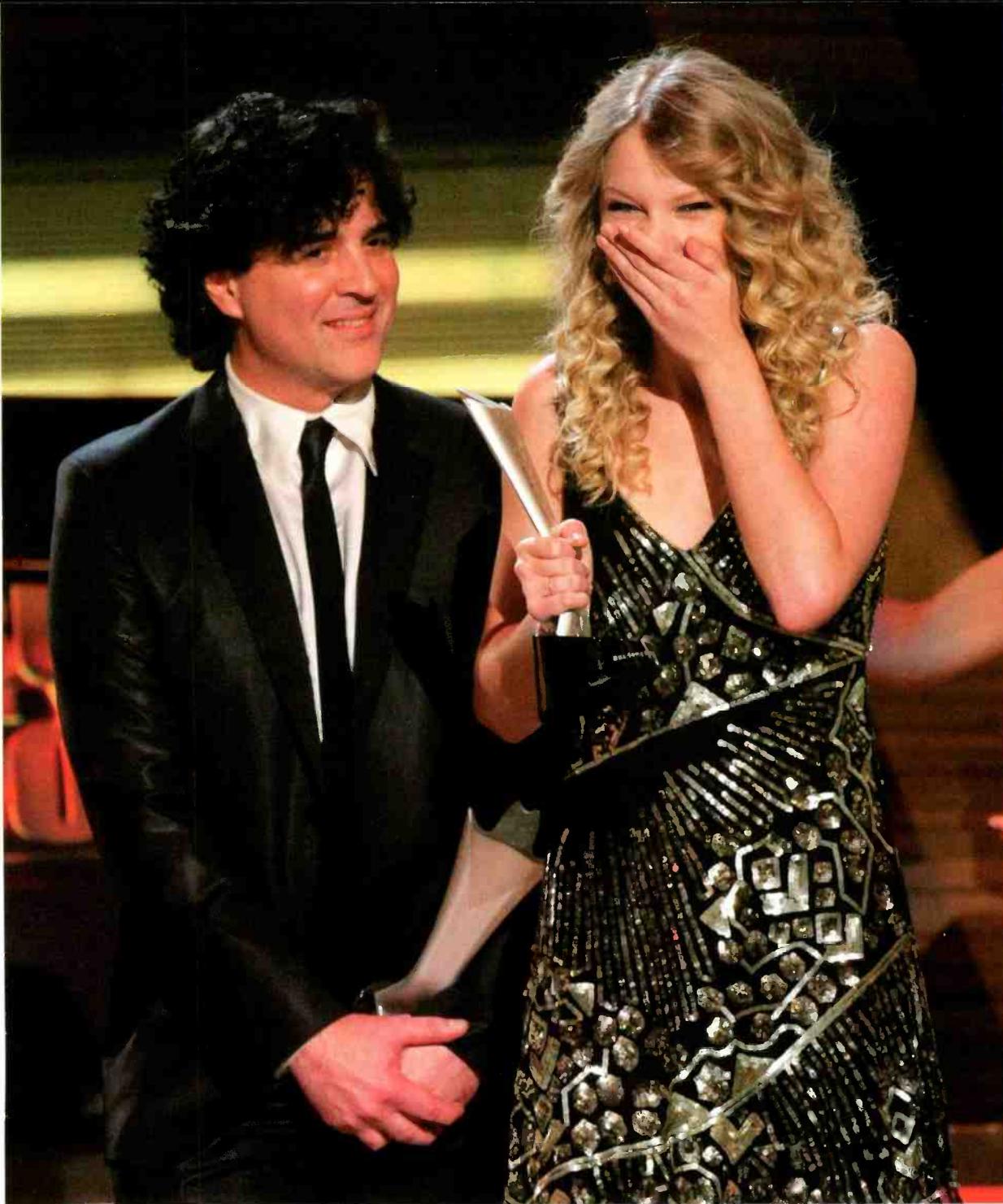
BIG MACHINE.

WITH TAYLOR SWIFT, REBA,
RASCAL FLATTS AND MORE
WINNING BIG FOR THE LABEL,

THIS PORSCHE-DRIVING, MIDNIGHT-OIL-BURNING EXEC
HAS SET NASHVILLE BACK ON ITS HEELS

BY TOM ROLAND





➦ Borchetta and TAYLOR SWIFT accept the album of the year award at the 44th annual Academy of Country Music Awards in April 2009.

There's a photo in the Big Machine lobby of an '80s rock musician Borchetta: big hair and his shirt opened almost to his navel.

There's his Porsche with the "DOMN8" vanity plates.

There's the punkish, black-painted veneer on the brick in his office that defies Nashville's more gentlemanly tastes.

And there's a certain sonic ritual from his '90s stint as senior VP of national promotion at MCA. He invariably blasted Queen's "We Are the Champions" through the hallway—according to former label president Tony Brown—every time his staff launched a single to No. 1.

They reached that mark a lot. McEntire, George Strait, Vince Gill, Wynonna Judd, Mark Chesnutt and Trisha Yearwood were all on the roster during the '90s. Borchetta had good material to pitch, and the chart numbers suggest his department did a good job of pitching. MCA was named country's top label of the year by Billboard every year during his tenure.

Borchetta was good, and he knew it.

"People think he's egotistical," says R&J Records founder James Stroud, who hired Borchetta in 1998 as senior executive of promotion and artist development for the now-defunct DreamWorks Nashville. "I don't think he's egotistical at all. He's confident. There's a difference. He's always been someone that will get out there and take a shot—but he's also someone who when you sit him down, he'll listen to you."

"He likes to win," says Jimmy Harnen, president of Republic Nashville, a label Borchetta established in 2009 as a co-venture with Universal. "It takes courage to say it—and then deliver it. And he does both."

Courage indeed. Borchetta had the audacity to start a record company in 2005 when the erosion of label profits had many predicting the end of the music business. They continue to predict the end, though Borchetta's Big Machine has grown from a single imprint to three labels—Big Machine, Valory Music and Republic Nashville—all housed under the Big Machine Label Group banner.

The sale of 16.4 million Taylor Swift albums, as tabulated by Nielsen SoundScan, is the best-known part of the story, but she's not the only success for Big Machine. Jack Ingram, who'd bounced through several different labels, released what would become his first No. 1 single within the label's first five weeks of operation. Garth Brooks enlisted Big Machine to promote his 2007 single, "More Than a Memory," to radio, and it became the only single in history to debut atop Billboard's Hot Country Songs chart.

The collective company has gone on to break Justin Moore and the Band Perry, cross over singer/songwriter Jewel to the country chart, coax a No. 1 single out of Jimmy Wayne with "Do You Believe Me Now," pick up a platinum single with Jaron & the Long Road to Love's "Pray for You" and induce McEntire, Rascal Flatts and McBride to entrust Big Machine with their careers, which were already significant before Big Machine even existed.

It's a success story built on a bit of luck and a lot of willpower.

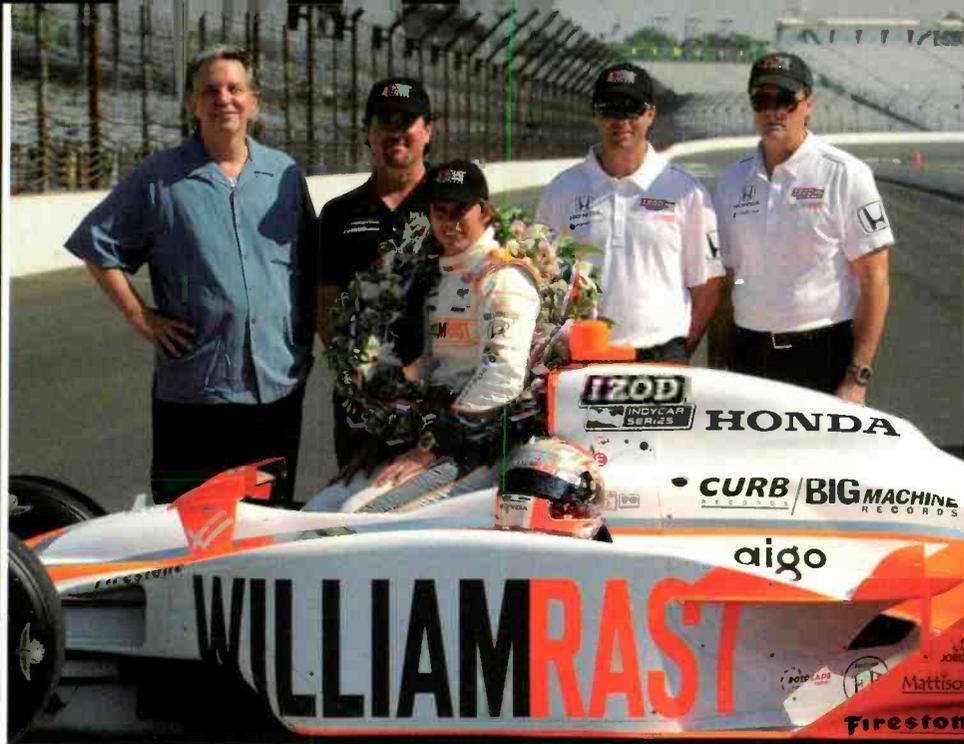
"It's almost kind of a punk-rock ethos," Borchetta says. "We think we're right until you prove us wrong."

“WEST COAST WILDCATTER.”

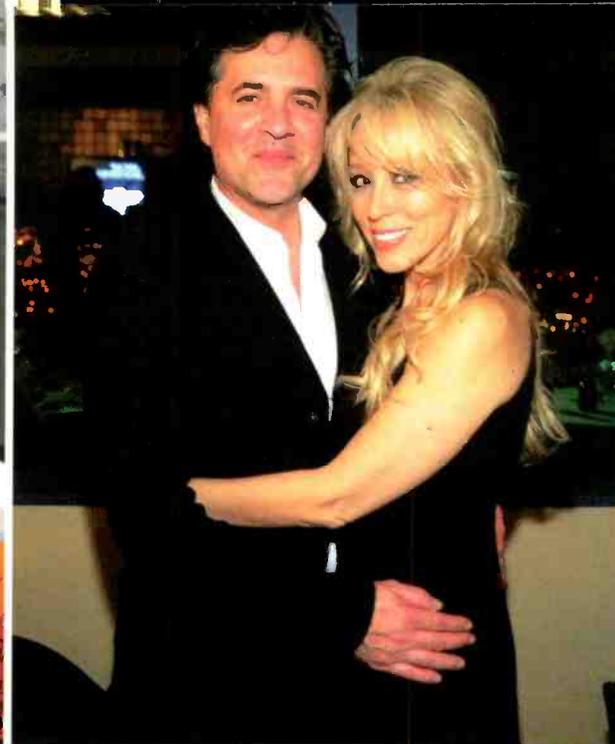
That's Scott Borchetta evaluating his personal brand, and there's barely a beat of hesitation before he states it. ¶ It's a phrase that brings to mind images of a daring oil baron. More surely, an inveterate risk-taker. And—for someone who bases his business in Nashville—a president and CEO whose makeup is defined by another culture. ¶ While the world associates Borchetta and his acts at Big Machine Label Group—Taylor Swift, Reba McEntire, Rascal Flatts, Martina McBride and the Band Perry—with Tennessee's charm, Borchetta brings a different aesthetic to Music Row. Born and raised in Southern California, he references Sid Vicious and a Sunset Strip background with an authority that casually proves that he thinks beyond the typical Music City borders. And the images that surround him are more typical of Los Angeles flash than Middle Tennessee chivalry.



At a Nashville Grammy Block Party in 2007 with Universal Republic's AVERY LIPMAN (left) and MONTE LIPMAN.



From left: Curb Records' MIKE CURB and Borchetta stand alongside their co-sponsored car at the 2011 Indianapolis 500 with race winner DAN WHELDON and Bryan Herta Autosport co-founders BRYAN HERTA and STEVE NEWEY.



With his wife, hair and makeup artist SANDAY BORCHETTA, at the 2009 ASCAP Country Music Awards in Nashville.

FOR ALL THE SWAGGER, THOUGH, BORCHETTA also likes to play the underdog. It's a role he's assumed nearly every step of the way, starting with his move to Music City, which came on the heels of a dare from his father, Lofton Creek Records president Mike Borchetta, who had relocated his now-defunct Mike Borchetta Independent Record Promotions from L.A. to Tennessee in the late '70s.

"When I first came to Nashville, I didn't fit in here," Borchetta says from behind his desk at the Big Machine office, a bustling operation inside an inconspicuous, converted house—one of many such structures—on 16th Avenue. "But I also found that I didn't have to fit in here, which was really liberating."

Even in California, Borchetta was never convinced that he fit in. He grew up in suburban San Fernando Valley, a self-described "rebellious teen in a single-mother household." He determined that he would create for himself a more adventurous future. Borchetta raced motocross bikes in those years, though his father (then in record promotion for such labels as RCA, Mercury and Capitol) steered him into quarter-midget auto racing. "We went to one of the motocross races, and they had branches hanging over the tracks," Mike Borchetta recalls. "It was just not safe."

Young Borchetta also hit the Hollywood concert circuit in a series of upstart punk and new wave bands, playing fabled venues like the Troubadour and the Starwood Club. But when Mötley Crüe took hold of the city in 1981, Borchetta thought that the stylistic tide was turning against him. He decided to roll the dice in Nashville. "There was a monumental shift," he says. "I saw that, and I'm like, 'You know what? It's time for me to see the rest of the world.'"

Starting over in Music City, he again hit the club circuit, playing bass in local hard-rock bands Burning Hearts and Asphalt Jungle—and he signed up for a time with Sweetwater, a country act featuring former Oak Ridge Boy Willie Wynn. He simultaneously picked up promotion work with his dad's firm, and it wasn't long before he was recruited, circa 1984, for a full-time gig with a company that shared his California background: the MTM label, owned by Mary Tyler Moore. The firm, based in Nashville, faced an uphill battle. "It was an independent label," Borchetta says now, "that had no business being in business."

It had some acts he could believe in, though, and Borchetta rattled cages in his promotion role. MTM outstripped expectations,

"Scott was floored. He was insulted, he was hurt, he was pissed off and walked out. And then I went 'Oh, my gosh, what have I done?'"

—TONY BROWN

developing a lineage of hit singles for Holly Dunn, Judy Rodman and Schuyler, Knobloch & Overstreet in a run of less than four years. Borchetta was out of a job when parent MTM Enterprises was sold to a British TV company and the label was dismantled.

Through that job, Borchetta realized his aggressive style and extraordinary energy were ideal for promotion. For a short term, he returned to independent radio promotion, still putting in extra hours at night as a musician. It wasn't until he signed up in 1991 with MCA under Shelia Shipley Bidy that he finally devoted himself completely to an executive role—one his father had advocated for some time. Mike Borchetta still remembers outlining the long-term options to his son: "Scott, do you want to be a 50-year-old musician or a 50-year-old record executive who has the world by the seat of the pants?"

At MCA, Scott Borchetta saw the clout that major labels had. Radio programmers were more likely to take his phone calls—and more receptive when they did. After all, the label was stocked with such talents as Strait, McEntire and Vince Gill, all of whom were at the peak of careers that have since launched them into the Country Music Hall of Fame. The company was one of country's elite labels, though not its top dog.

"It was Joe [Galante's] town, period," Borchetta says, referring

to the former Sony Music Nashville chairman. "It was RCA all the way, and then MCA was No. 2."

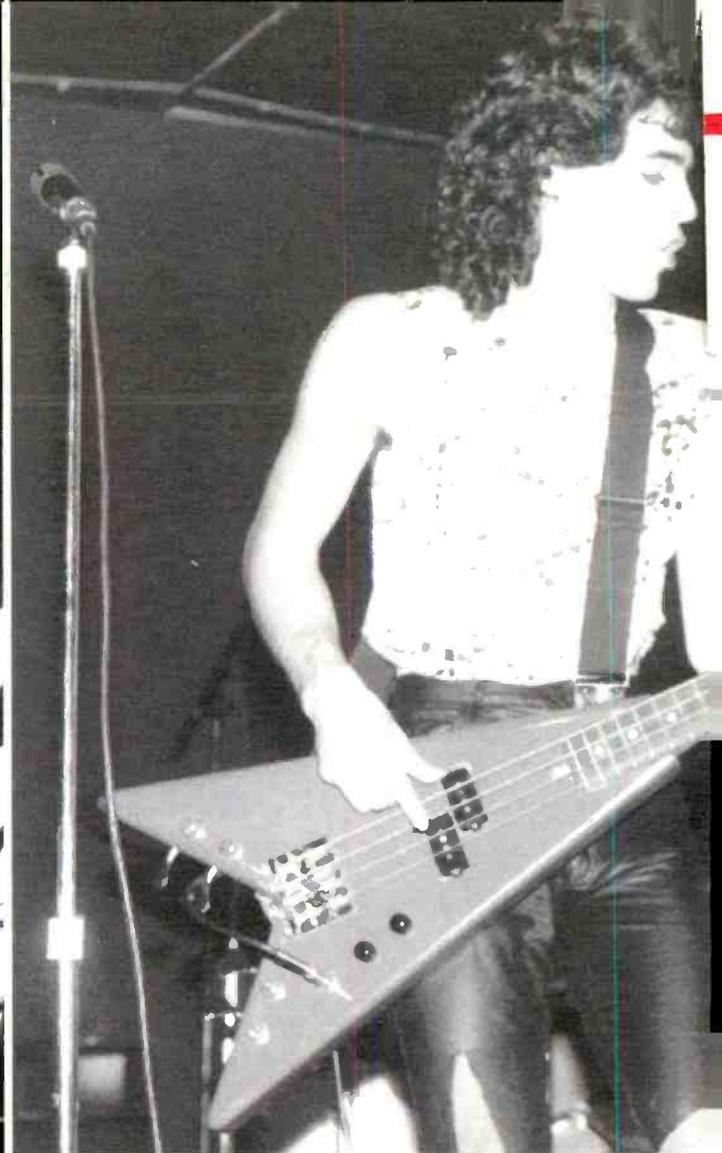
The ever-ambitious Borchetta wasn't satisfied. He lined up the two rosters and saw that the top acts for both companies were fairly evenly matched. But as he looked at the next tier at both labels, he saw an opportunity to gain ground on RCA. Borchetta recalls: "I would go back and say, 'We have to win with Marty Stuart, McBride & the Ride and Trisha [Yearwood]. They can't touch us in this space—we have to break those.'"

The company did. MCA picked up four gold albums with Stuart in the '90s, and Yearwood earned gold, platinum or double-platinum awards with six albums during Borchetta's six-year tenure. McBride & the Ride scored four straight top five singles in 1992-93, but split up two years later after changing the band lineup. During Borchetta's time with the label, MCA finished as the No. 1 country label in Billboard's year-end chart polls from 1991 to 1997. Borchetta became senior VP of the promotion department when Shipley Bidy was tapped to run Decca in 1994. And MCA chairman Bruce Hinton and president Tony Brown began giving Borchetta more prominent public roles as a speaker at gold parties and No. 1 ceremonies.

The accolades emboldened Borchetta. Even in his first year at

"Putting out safe records puts people out of business. This is a business of gamblers, whether it was Mo Ostin or David Geffen or any of those guys who are my idols."

—SCOTT BORCHETTA



◀ Taking time out for a funny pose at a staff photo shoot in 1999.

“It’s kind of a punk-rock ethos. We think we’re right until you prove us wrong.”

—SCOTT BORCHETTA

MCA, he was known to offer his opinion about which songs were ideal radio singles, even when other departments stayed silent. Artists began calling him for his advice, and he gave it freely.

“It was done innocently but aggressively,” Borchetta says, “because that’s who I am.” Brown recalls arguing with Borchetta about edits and mixes, creative decisions he believed should be left to A&R. A power struggle developed between the two department heads, creating what Brown terms “a distraction” for the staff. Even though Brown believed Borchetta was “the best promotion man in town,” Brown and Hinton both took part in firing him in 1997.

“I got kicked out of my own club,” Borchetta says today.

“Scott was floored,” Brown recalls. “He was insulted, he was

hurt, he was pissed off and walked out. And then I went, ‘Oh, my gosh, what have I done?’”

What he’d done, basically, was refuel Borchetta’s underdog attitude—and give him freedom. With severance supporting him, Borchetta returned to the racetrack for a time—but it was only a short time. Within days, Borchetta was talking to James Stroud—who’d produced several Schuyler, Knobloch & Overstreet hits for MTM—about joining a DreamWorks division that was taking shape.

Stroud wanted Borchetta to run promotion, but Borchetta wanted a greater role. After several meetings and plenty of discussion about business theory and acumen, Stroud offered the West Coast

wildcatter the chance to learn the other parts of running a label—from finance to A&R—as long as his promotion staff produced.

“I thought, ‘If I could keep from firing him, then he’s going to be a huge success.’” Stroud recalls with a laugh.

Under the Stroud-Borchetta team, Toby Keith rose from mid-level artist to bona fide superstar at DreamWorks. Each of Keith’s six albums with the label has sold a minimum of 1.6 million units, according to Nielsen SoundScan, with two titles—*Unleashed* and *Shock N’ Y’all*—surpassing 4.3 million. The only one of Keith’s studio albums in his previous contract with Mercury to top 1 million was his self-titled 1993 debut, which now stands at 1.1 million. Darryl Worley notched three No. 1 singles with the label, and Borchetta did indeed get firsthand training from Stroud, who shared some of his knowledge about using arrangements and key signatures to cast artists in their best light.

“I realized that he was not a promotion person that turned out to be a great record executive,” Stroud says. “He was really a record executive that happened to be a good promotion guy. He just didn’t have a shot at doing it.”

When DreamWorks folded into Universal in 2005, Borchetta had a chance to test those skills with his own company. Keith and Borchetta formed their own labels, Show Dog and Big Machine, respectively, sharing a promotion staff for a short time. With the music business steadily shrinking, Borchetta’s move raised eyebrows. He raised even more when he put his faith in a then-15-year-old singer/songwriter named Taylor Swift. Swift walked away from a development deal with the well-entrenched RCA in part because the label wanted her to record other songwriters’ material instead of her own. Borchetta believed her own songs could be hits, and she bought into his plan, even though she had plenty of reason to be skeptical.

“He’d never run a record label before,” Swift said in 2010. “And didn’t even have a building or a staff or funding or anything.”

But he had a background as an artist, and he convinced Swift—as he would with every other artist he would sign—that he was sensitive enough to give her creative space, but passionate enough to fight for her chance at being heard. He took a big chance by releasing ballads—“Tim McGraw” and “Teardrops on My Guitar”—as her first two singles instead of uptempo songs, which are typically perceived as more radio-friendly. Those two tracks peaked at Nos.

COURTESY OF BMG



📍 Borchetta playing bass in his band Burning Hearts in 1983.



📍 Borchetta at the NASCAR Weekly Series (Super Truck division) in 2003.

6 and 2, respectively, on Billboard's Hot Country Songs chart.

"We had to break the sound as much as anything else," he says. "Putting out safe records puts people out of business. This is a business of gamblers, whether it was Mo Ostin or David Geffen or any of those guys who are my idols. They didn't get here by churning out more pablum that we think radio will play. I will shoot myself before I do that. It's kind of what's wrong with America actually: 'This is short term; we think this will work for a week.' We decide to invest in things we think will be here 20 years from now."

Even when the stakes were raised—as they were in the aftermath of Swift's second album, *Fearless*, nabbing the 2010 album of the year Grammy Award—Borchetta avoided the label temptation to overcoach his act as she developed her follow-up, 2010's *Speak Now*.

"He has let me write about who I am," Swift said last fall. "He let me make this record without feeling like I had any sort of cage I had to operate within. I'd come in and play him songs every once in a while, and a few times we had just insane jumping-up-and-down dance parties in his office because

we were so happy with what the world was going to hear."

WHEN BORCHETTA FOUNDED BIG MACHINE IN 2005, he did away with guaranteed expense accounts, requiring his executives to justify their expenditures in advance. "That makes everybody accountable," he says. He added imprints—Valory Music and Republic Nashville—as the company grew. He established B.A.D. Management with Irving Azoff and Virginia Davis to represent several Big Machine acts, including Jewel, Steel Magnolia and Edens Edge. Rascal Flatts joined Swift at Big Machine last year. McBride came aboard at Republic Nashville last fall.

And then McEntire signed with Valory in 2008. She'd reached No. 1 on Hot Country Songs just once since 1998—with the 2004 release "Somebody." McEntire paid immediate dividends for Valory, topping the list in 2009 with "Consider Me Gone" and again in 2010 with "Turn On the Radio."

"Maybe Scott's greatest moment is bringing Reba back," says Brown, who has patched up the differences he had with

"I asked him, 'Scott, do you want to be a 50-year-old musician or a 50-year-old record executive who has the world by the seat of the pants?'"

—MIKE BORCHETTA,
LOFTON CREEK RECORDS

Borchetta at MCA.

Borchetta has been able to lure established artists in part because of his dedication to winning. Republic Nashville's Harnen, who sang on a top 10 pop hit in 1989—Synch's "Where Are You Now?"—understands it firsthand.

"I watched a lot of people not really work hard for my career, and I lost," Harnen says. "I didn't go to graduate school, I ran up credit card debt, and my life was a shambles because honestly, I'd put all my hours in and, respectfully, I think a lot of people who were involved in my career didn't."

The atmosphere at Big Machine is different.

"You drive by our offices late at night and the lights are always on," Harnen says. "As an artist, that's really encouraging: 'Somebody in there cares as much as I care.' That creates a certain magic—when everybody on the same team is rolling equally as hard."

Borchetta, in particular, is rolling. His master plan, in business, as in life, appears to be his personality. He has reconnected with his racing roots—Big Machine and Curb co-sponsored Dan Wheldon's winning entry at this year's Indianapolis 500, and the company became the first label to sponsor a nationally televised race in Indy with the July 31 Brickyard 400. In addition, Borchetta will receive the Spirit of Excellence Award during the T.J. Martell Foundation's honors on Nov. 3 in New York, where he'll be celebrated alongside TV host Drew Carey, golfer Arnold Palmer and Coca-Cola chief sustainability officer Beatriz Perez.

The West Coast wildcatter is no longer quite the outsider he once was. He's now thinking about both his legacy and—in a way that has to resonate with his artists—thinking about the difference that Big Machine can help them make through their music and the things they most care about.

"Taylor did something really good for a lot of people today," he says. "[The Band Perry's] Kimberly Perry did something really good for a lot of people today, and Martina McBride is going to talk about breast cancer and unite millions of people with ["I'm Gonna Love You Through It"], a song people told us we shouldn't put out. She's going to help a lot of people today. When you can take chances and do that, that's what we're supposed to do." 🌟

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LATIN
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MUSIC

POP BY PHIL GALLO

MAKING LEMONADE

After a physical assault in New York, Gavin DeGraw dusts himself off and delivers his fourth album

In the early morning hours of Aug. 8, singer/songwriter Gavin DeGraw was assaulted by a group of unknown men in Manhattan's East Village, not far from the bar he co-owns with his brother, the National Underground. DeGraw, 34, was then hit by a taxi following the assault, and rushed to New York's Bellevue Hospital after a passerby called 911. The incidents left DeGraw with a broken nose, a concussion and several face lacerations, among other injuries, and forced the singer to miss 11 of 21 scheduled appearances on the Maroon 5/Train summer tour. The story was picked up by national media outlets including People and VH1 and came while "Not Over You," the lead single from his new album, *Sweeter* (arriving Sept.

20 on RCA), was playing on AC radio and just beginning to be worked at mainstream top 40.

Fortunately for DeGraw, he rapidly recovered and was able to do a promotional run in Europe earlier this month. "Not Over You," which was sent to adult top 40 radio in June and supported later that month with a video release and a July 20 appearance on "The Tonight Show With Jay Leno," saw an upswing in sales a week prior to the attack and closed out August on a strong note, taking its total to 118,000 copies, according to Nielsen SoundScan.

RCA intends to stick with "Not Over You" through the album's release. "Even though it has been out there for a while it is still developing," RCA VP of marketing Nick Pirovano says. "The increase in radio adds and digital track sales say the single is connecting. It's not at a tipping point."

DeGraw, too, is in a period of transition, bringing in new elements to his songwriting while he works to reconnect with a fan base that made *Chariot (Stripped)* a hit in 2004. That project, a repackaging of his 2003 J Records debut, *Chariot*, with a bonus disc featuring acoustic versions of the album's original songs as well as a cover of

Sam Cooke's "A Change Is Gonna Come," peaked at No. 56 on the Billboard 200, but spent more than 100 weeks on the chart and has sold 819,000 units, according to Nielsen SoundScan. *Chariot* also featured the hit single "I Don't Want to Be"—the theme to CW drama "One Tree Hill"—which climbed to No. 10 on the Billboard Hot 100.

Sweeter is DeGraw's fourth album in eight years, and the first he hasn't written himself.

●●●●●
"Artistically, I have to put reality at the forefront."

—GAVIN DeGRAW

According to the singer, inspiration arrived from multiple sources—Elton John's first album, the Rolling Stones' balladry, Billy Joel's "She's Always a Woman"—but it was experimenting with co-writers that had the biggest impact. Andrew Frampton, who's known for his work with Natasha Bedingfield and the Script, and

OneRepublic's Ryan Tedder both co-wrote two songs with DeGraw, and Butch Walker produced three tracks on the album.

"I want people to see what I do musically and the meeting of the minds affiliated with this album," DeGraw says during a stop at Billboard's Los Angeles office in late August. "This isn't just a solo album for me, and I think that's why it feels more special. There were others who brought their gifts to the record, gifts that I didn't necessarily have. It's better than I could've made on my own."

Pointing to Walker's work on the songs "Soldier," "Radiation" and "Candy," DeGraw says, "He was able to listen to the songs and come in with the right arrangements, bring in the right players for the songs and the right gear for the performances."

"You don't always have a magic moment in the studio," DeGraw continues, "but you want those moments to happen. I remember when we were tracking 'Soldier,' in the second verse I was digging in hard, the groove was so good and everyone was jelling. I heard Butch go, 'Woo!'—a primal scream that said, 'This feels so good.' You can't fake that. We kept it because you can't re-



Moving on:
GAVIN DeGRAW

create the performance that makes you do that."

Overall, DeGraw says, "This album feels like it has a freshness similar to the first album. It's just more mature. Not completely mature, not too high-brow—there is still a lot of that discovery element to this album. [But] there's more risk—me as a person being willing to expose more of my own feelings and accepting the fact that not every song has to be romantic or fit into the image you want to convey about yourself. Artistically, I have to put romance aside at times and put reality at the forefront."

The result is an album that places vocals and piano in the foreground rather than the band sound found on earlier releases *Chariot*, *Gavin DeGraw* (2008) and *Free* (2009), all released on J.

Neither Pirovano nor DeGraw would comment on a second single—DeGraw is slated to perform "Not Over You" on NBC's "Today" and "Live! With Regis and Kelly" the week of release—but one should be out by the time he starts a 22-city co-headlining with David Cook on Oct. 9. "A lot depends on how pop radio responds," Pirovano says.

As for the rest? DeGraw, who grew up in the Catskills in South Fallsburg, N.Y., says that once he had recovered from his injuries and was gearing up for *Sweeter*'s promotion, the No. 1 question he was asked was whether he would leave Manhattan. "Of course not," he says. "In New York I've had a thousand great nights and one bad one. Why would I leave?"

ROAD WORK

Top billin'? The order of the **Big Four's** recent show was **Anthrax**, then **Megadeth**, then **Slayer**, then **Metallica**. "Now that all those bands are touring together," the **New York Times' Ben Ratliff** said, "the order of billing becomes an important question. Imagine all the lawyers, all the cold logic." In his review of the show's **Yankee Stadium** stop on Sept. 14, he also said that **Metallica** earned its spot. The band headlines **San Francisco's Fillmore** for four nonconsecutive nights Dec. 5-10, and **LuLu**, a **Metallica/Lou Reed** collaboration, is due from Universal Music in November... Bigtime: **The Pains of Being Pure at Heart's** fall jaunt features **Big Troubles**, yes, but **Twin Sister** has just been added. Baltimore's **Ottobar** ("the hottest club in Baltimore for underground and up-and-coming acts," according to **eHow**) hosts the final show on Oct. 18... Go, Celtic: **Razor & Tie's Michael Londra** (*Beyond Celtic*, on CD and DVD Oct. 11) is touring with his 16-piece orchestra. Londra's best-known for **Riverdance**, but his new set has already been broadcast on **PBS** 200-plus times. He plays **Salem, Ore.'s Elsinore's Theater** on Dec. 9... House rules: Is it Americana? Is it pop? Whatever **Martha's Trouble** is, the duo will tour to support its new **Anchor Tattoo** (mostly East Coast and the South) in people's homes Sept. 23-Dec. 23. The intent to do so was posted at the band's site, and "requests began flooding in," the band's rep says. Stops include **Grafton, Mass.**, and **Clover, S.C.** The duo also plays **Baytowne Wharf Amphitheater** in **Destin, Fla.**, on Dec. 21... There was a **Maybach** parked out front: **Island Def Jam's Fabolous** performed his recent "Soul Tape" at **New York's S.O.B.'s** on Sept. 14, backed by a live band—word is, it was the performance of his "Y'all Don't Hear Me, Tho" that impressed. (**Red Cafe** performed with him.) **Lloyd Banks**, **Trey Songz** and **Vado** also joined Fab onstage. **Bradley Wete** of **Entertainment Weekly** and **Brian "B. Dot" Williams** of **RapRadar.com** were in attendance. The show also celebrated the 10th anniversary of **Fab's Ghetto Fabolous**, released Sept. 11, 2001. NYC FTW.



Clap for them: CLAP YOUR HANDS SAY YEAH

INDIE ROCK BY JASON LIPSHUTZ

CUE THE APPLAUSE

Buzz band Clap Your Hands Say Yeah fizzles, only to return; stays indie

Within a short span of time, Clap Your Hands Say Yeah (CYHSY) appeared to experience the entire life span of an indie buzz band: the unique, massively hyped debut (2005's *Clap Your Hands Say Yeah*); the "disappointing" follow-up (2007's *Some Loud Thunder*); and a hiatus marked by under-the-radar solo outings. But frontman Alec Ounsworth doesn't agree with that general narrative—particularly the dismissal of *Thunder*—and hopes that the newly re-formed band's self-released third outing, *Hysterical* (due Sept. 20), will change it for good.

"The second record definitely has a place with us. It's not some sort of write-off album," Ounsworth says. "It seems like a very natural progression to get to this record, even though it seems like a roundabout way."

When CYHSY arrived in 2005 with its self-released debut, the Brooklyn-based quintet—Robbie Guertin, Tyler Sargent, Lee Sargent, Sean Greenhalgh and Ounsworth (who lives in Philadelphia)—immediately made noise. The album's jangly guitars and cacophonous vocals earned raves from Pitchfork, NPR and Tiny Mix Tapes and eventually sold 160,000 copies, according to Nielsen SoundScan. The band returned two years later with a higher profile and still no label backing. *Thunder* entered the Billboard 200 at No. 47, but received mixed reviews. According to Soundscan, *Thunder* has sold 62,000 units, and the band has been relatively quiet since its release.

"We were just not in the correct headspace to make a third album," says Ounsworth, who issued a solo album, *Mo Beauty* (Anti-), in 2009. "We were like, 'We're going to let it breathe for a second and come back and make a record that we honestly are passionate about making.'"

That moment finally arrived in late 2010, when the band reconvened and started basic tracking in Hoboken, N.J., before finishing

overdubbing in Dallas with producer John Congleton (St. Vincent, the Walkmen). CYHSY wrapped *Hysterical* in the spring. The album recalls the pop-rock sunniness of the band's debut, and according to manager Nick Stern, that quality is more important than the still-unsigned band's promotional backing.

"The only reason the first record got big was because it was awesome," Stern says. "[*Hysterical*] will do well if people like it, no matter what the business model is."

Until then, the group is doing the little things to get the word out about the new set, which will be distributed by RED in the United States and Co-Op/V2 internationally. CYHSY posted two new tracks, "Same Mistake" and "Maniac," on its website (clapyourhandssayyeah.com) in June and July, and set up official Twitter (@cyhsyband) and Facebook pages earlier this year. A preorder campaign launched in August to give fans the chance to purchase *Hysterical* in deluxe LP form, with a silkscreen poster or an embroidered fleece jacket.

Most crucially, however, is the overhaul of the band's live show. "[We] tried to position the record in such a way that it can translate well live," Ounsworth says, adding that CYHSY boosted its preproduction efforts to ensure the new songs flowed seamlessly with its older material within the group's live set. According to Stern, CYHSY's next 18 months will focus on touring the album, with trips to Australia, Japan and Europe followed by a spring U.S. tour and festival dates.

"It's a weird position to be in, because we still have our fans from the first two records, but we can't be absolutely sure they all waited for us," Ounsworth says with a laugh. "We're going to have to wait and see... I don't doubt that they'll still be there for us when we come back around."

ROCK BY DEBORAH EVANS PRICE

Exhale

Needtobreathe settles into itself on new release

"The title just says it," Needtobreathe lead vocalist Bear Rinehart says of his band's new album, *The Reckoning*, due Sept. 20 on Atlantic. "We want to be an important band. We want to be a band that people believe in and that people are impacted by. Being a band is more than just a single on the radio, and we've developed that relationship with fans now, so we put the pressure on ourselves to deliver something that they would love."

The Reckoning follows the South Carolina-based rockers' 2009 release, *The Outsiders*, which debuted at No. 20 on the Billboard 200 and No. 9 on the Rock Albums chart, and has sold 274,000 units, according to Nielsen SoundScan. The new album marks the first time the band—which includes Rinehart's brother Bo, drummer Joe Stillwell and bassist Seth Bolt—has recorded an entire album at its own Plantation Studios in Charleston, S.C.

Rinehart says, "We could not imagine leaving home again. We had just gotten back from being on the road for two years, so we were not going to go spend two months in L.A. trying to make a record. We had the producer, Rick Beato; and his engineer came to us, and they lived in Charleston while we recorded."

The new 14-song set finds



Look! Over there! NEEDTOBREATHE

HIP-HOP BY CLAIRE LOBENFELD

HARD DAY'S NIGHT

The Knux returns, backed by Cherrytree and with a sophomore album saturated in hooks

Three years ago, Los Angeles by way of New Orleans duo the Knux (brothers Kentrell "Krispy" Lindsey and Alvin "Joey" Lindsey) arrived with its Interscope debut, *Remind Me in 3 Days*... The album reached No. 23 on Billboard's Heatseekers Albums chart and was embraced by critics, landing on many year-end best-of lists. But the project, a potent hybrid of hip-hop and post-punk, was also met with confusion—years ahead of Lil Wayne's rock experiments and with a sound that fell outside of many fans' preconceptions of either genre, the Knux failed to connect on a massive scale. A label reshuffling followed and on Sept. 27 the Knux returns with its second full-

length, *Eraser*, this time through Cherrytree/Interscope.

"If someone is making top-quality, envelope-pushing, maverick music, I have to get behind it," Cherrytree president Martin Kierszenbaum says. "[*Eraser*] makes me feel like the first time I heard the Clash. When I listen to it, I hear elements of hip-hop, punk and rock, but they're not blended together—they're living organically next to each other."

Rap-rock hybrids are nothing new, but the Lindseys, who grew up playing in New Orleans marching bands and produce all of their own songs, have always been about more than a mashup for marketing sake.

"Regular hip-hop albums

the band, which co-produced the project with Beato (Shine-down, Jump Little Children), exploring new sonic ground.

"We've never had a song in a minor key," Rinehart says, pointing to album opener "Oohs and Ahhs." Other songs include the Celtic-flavored ballad "A Place Only You Can Go," which features uilleann pipes; the acoustic-driven "White Fences"; and the gospel-influenced "Able." The album's single, "Drive All Night," is No. 30 on Billboard's Triple A

radio chart, and the focal point throughout is the Rinehart brothers' soulful songwriting.

"We've looked at all of the records as a process in the journey that we've been on," Rinehart says of the band's previous releases—*Daylight* (2006), *The Heat* (2007) and *The Outsiders*, all of which appeared on Atlantic. "Each record has gotten better and we've learned from the past. On this one, we put pressure on ourselves because we felt like we were at a place where we weren't trying to fig-

ure out who we were anymore. Maybe [because] we're from a small town, we had this humble thing. There was always a chip on our shoulder to prove that we belonged with the better bands."

Needtobreathe is currently opening for Taylor Swift on her *Speak Now* tour, and will spend the fall doing "secret shows" at small clubs in 10-15 markets between dates, with ticket sales announced the morning of the show. The band made its first appearance on "The Tonight Show With Jay Leno" on Sept. 14.

"The strongest way of spreading the word is giving the fans things to be excited about," Atlantic VP of rock marketing and A&R Anthony Delia says. "All along the way they've been posting videos from inside the studio. [We've] already put a couple of songs—'Drive All Night' and 'Slumber'—[on the band's site, needtobreathe.net]. We're putting 'The Reckoning' up this week, so we'll have a good amount of the record out there."

The Reckoning will be available in several packages, including ones featuring a limited-edition T-shirt, a clock or a poster. "We've got our preorder campaign rolling," Delia says. "Our goal to launch a record like this is to superserve the core audience." ●●●

are produced scatterbrained because they're just trying to get a single," Kentrell Lindsey says. "When you go in and try to create a concept, like Lady Gaga's *The Fame* album . . . you come up with something more consolidated and more vibey."

Eraser is certainly that. An amalgam of the brothers' interest in bands like Thin Lizzy and ZZ Top and their love of what Kripsy calls "rap-y singing" a la Madonna's "Justify My Love," the 13-song collection is poppier than the group's debut, and packed with quicker, catchier and potentially bigger hooks.

So why rap instead of sing?

"There are a lot of songs [about] women," Lindsey says. "Joey has a lot more emotional stuff; my stuff is more sexual, physical. Hip-hop helps us both be ourselves within the song."

With monotone basslines reminiscent of Joy Division, as on the track "Razorblade," and '70s guitar wails, as heard on the lead single, "She's So Up," it's clear the Knux is onto something. "We love just straight-forward rock'n'roll," Lindsey says. "We wanted to do that even more on this album—make the guitars really hot, just build the melody lines really simple."

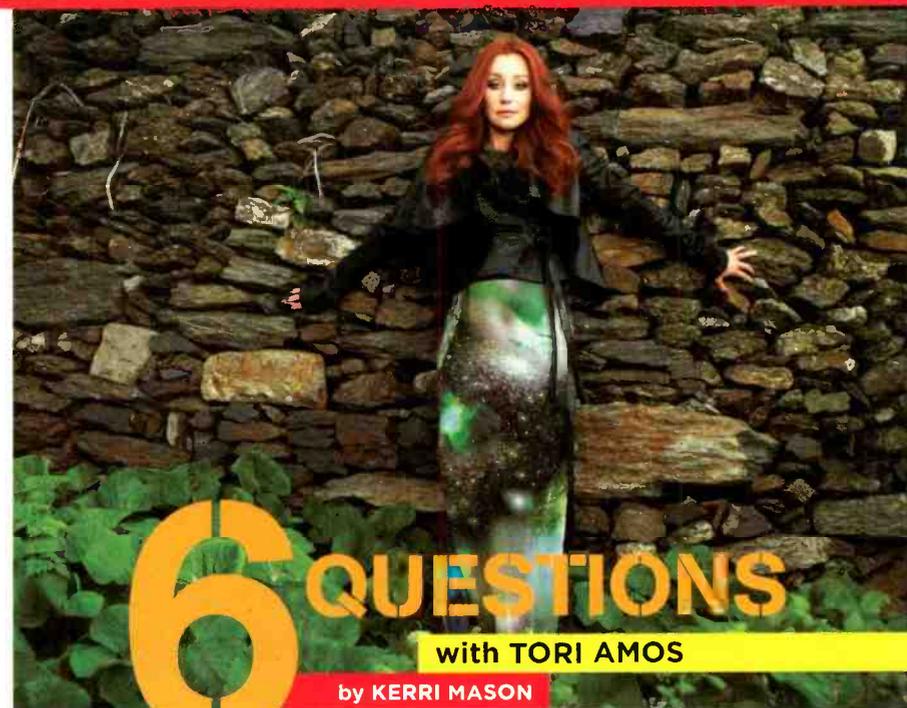
To Kierszenbaum, it's

the tension of that mix that makes the Knux work. "They are on the cusp of introducing a [new] sound," he says without hesitation.

The group's new single, "Run" featuring Kid Cudi, made a splash when the video, depicting a day in the life of a New York model, was released during New York's Fashion Week. But Kierszenbaum is convinced that the key to making the Knux blow up will be getting the act in front of the fans.

"It's going to be very much about their live performance," he says. "They can be mainstream [if] we take the time to expose them and organically grow it. [They're] making genre-pushing, boundary-pushing music that's absolutely in the realm of pop music, which I think can appeal to a very big fan base. Is it going to take a minute? Sure. Did it take a minute with Lady Gaga? Absolutely. So I'm not afraid."

Accordingly, the Knux, who will appear on "Late Show With David Letterman" on Sept. 28, plans to spend the majority of the coming year touring. ●●●



A classically trained pianist and songwriter, Tori Amos has spent nearly 20 years challenging expectations and the very concept of "mainstream-friendly." As an icon of the '90s alternative boom, she sang openly about religion, rape and the steamy underbelly of femininity, mounting her piano bench like so many rock stars straddled their guitars. In the process, she has sold 8.4 million albums, according to Nielsen SoundScan, inspired a legion of loyal fans and reclaimed the piano as an instrument of resistance.

On Sept. 20, Amos returns with *Night of the Hunters*, her 12th album and first release with classical powerhouse Deutsche Grammophon. *Hunters* is also her first collection created as a song cycle—a series of songs designed to be performed together and in sequence—but while it's inspired by 400 years of classical tradition, *Hunters* is definitely an Amos affair. Here, she talks about her new label, the challenge of stepping into the shoes of legends and the upcoming 20th anniversary of her landmark 1992 debut on Atlantic, *Little Earthquakes*.

1 How did Decca approach you about doing a song cycle?

[Deutsche Grammophon executive producer Dr. Alexander Bühr] said to me, "We have this idea for you to do a 20th-century song cycle." I said, "Why me?" [Bühr] said, "Because I've been studying your work for a long time, and I hear the classical influence, and you're ready to take the next step and really embrace this world. Variations on a theme are very much a part of our tradition in classical music, and we need 20th-century variations on our themes." And I said, "If I get it really wrong, it's bad on so many levels, I'd rather poop on my Manolos in public than screw up Schubert." When you start using things from the masters, you have to approach it with a delicate ruthlessness. Because if you're intimidated by it, you shouldn't be doing it, and if you don't understand why the structures are working, and build a sonic cathedral, you don't take a song cycle on.

2 In the '90s you called your fans "ears with feet," which was a very social-media concept before it even existed. How has the Web changed what it means to be a fan?

Without the Internet, a lot of music and performers who are still able to create wouldn't be able to because without it, you're totally dependent on radio and television. Not that those aren't good things, because they are, but the programmers would have almost complete and total control to what the public is exposed to, and that's driven by advertisers. If you're saying things that advertisers don't want out there . . . they say, "We don't want to have you on our playlist." The Internet has made it so you can be a rule-breaker, like me, and not conform.

3 How does the 20th anniversary of *Little Earthquakes* make you feel?

It's hard to believe it's been 20 years. If you would have told me that then, when I was 28, I would

have thought, "Oh, I'll be old." It's strange . . . In some ways I know I'm very different, especially since I became a mom. Being a mom didn't change me in a small way. It really ticked out a lot of negative self-destructive sides and focused those volatile minister's daughter feelings into creative expressions. I had them when I wrote *Little Earthquakes*, but unfortunately I didn't keep it to my creative expressions.

4 What's planned for the anniversary?

We're recording different songs from my whole catalog over the last 20 years with the Metropole Orchestra in Holland some time in 2012—things from *Little Earthquakes* and things up through recent times. We'll make a release out of that.

5 What do you think of the industry's current state?

When I was just starting out in my late teens, the idea of having a seventh record was really exciting, whether that was from James Taylor or Joni Mitchell or Carly Simon. You wanted to grow with all these songwriters and what they were saying and thinking. Now if you get beyond a third or fourth record, it's almost as if the public wants the next new thing. I don't think that's very healthy for the industry, because who's going to play [the] Merriweather [Post Pavilion in Maryland] when James Taylor stops doing it? Who is going to do that in 20 years, every year, over and over, unless you nurture the generation that came before?

6 But your fans aren't like that.

I've been very blessed that there are people out there for whom the deal has been, if I don't sell out and do something that is disgraceful for both me and the listener, that they might give me a shot. That's the contract we signed with each other. It's not a casual thing and I'm not casual about it, which is why I think the relationship works. ●●●



THE KNUX: DON MONICK; AMOS: VICTOR DE MELLO





Prime time:
YOUNG THE GIANT

ROCK BY JEFF BENJAMIN

Taking A Giant Step

New single, free remix EP and on tour with Incubus—Young the Giant rides post-VMAs momentum

The performance lineup at this year's MTV Video Music Awards included such pop, R&B and hip-hop stars as Lady Gaga, Beyoncé, Lil Wayne, Adele, Bruno Mars and Chris Brown. However, there was only one act holding down the rock front: up-and-coming indie outfit Young the Giant. And within hours of the show's end, the five-piece band—a former MTV PUSH Artist of the Week—found itself on the Billboard 200 for the first time.

"We didn't know we were the only rock act until a couple days before [the show] and that made us a bit more nervous," recalls lead singer Sameer Gadhia, whose fellow members include guitarists Jacob Tilley and Eric Cannata, bassist Payam Doostzadeh and drummer François Comtois. "With the new generations of bands, it's very hard for rock to hit that realm; we're not on top 40 radio. But playing to an audience like that at the VMAs was amazing for us."

Following Young the Giant's performance of first single "My Body," which included 300 fans from the group's hometown of Irvine, Calif., the band's self-titled Roadrunner Records album bowed on the Billboard 200 at No. 130. The full impact of the group's VMAs performance was felt the following week when the album skyrocketed to No. 42 (10,000 copies sold), according to Nielsen SoundScan. The set was initially made available through digital outlets last October; its physical version was released in January.

"We wanted to give as much of an incubation period as possible for people to discover the band," co-manager Drew Simmons of Foundations Artist Management says about the split release. "We've found a lot of value in discovery, especially when it's in an organic way. One of the roots of our campaign has been, 'Let people own this band and fall in love with the music but also feel that they are a part of this band's growth and development.' Luckily, over the past

year, we've been afforded the opportunity for that growth."

The next step: fortifying the momentum. "That's our primary goal," Simmons adds. "After a year of growth, this is the band's prime opportunity to take a larger step."

Those larger steps include a tour with Incubus running until early October, an iTunes "Live From SoHo" release and, as a treat for fans, a free EP featuring eight remixes of Young the Giant songs created by fellow rock acts including Two Door Cinema Club, Tokyo Police Club and Ra Ra Riot. The EP, released Sept. 12 and available only through the group's Facebook page, also includes two winning fan submissions chosen by the band.

"They've always felt that connecting and giving back to their fans is very important. You don't always have that with an artist," says Madelyn Scarpulla, senior VP of marketing and creative services for Roadrunner.

Both the band and Roadrunner hope to make even bigger strides in the final months of 2011 and well into 2012 through the development of creative partnerships with various companies, as well as the group's headlining tours and crossing over to pop radio with second single "Cough Syrup." The track is No. 13 on the Alternative tally this week.

Conventional wisdom would've had Young the Giant performing its latest single on the VMAs. However, co-manager Ben Adelson says the main intent was to build awareness of the act. "Our thinking was to expose the band," he says. "It really wasn't to expose one song. And we felt 'My Body' [which peaked at No. 5 on Alternative] was the best one to do that."

"If you're a band that can sell albums, you can sustain a career and a live following," Adelson adds. "And that's been our focus: 'Whatever exposure we get, let's get people to go back to the album.' So far, so good."

9/11 REFLECTIONS

Tenth anniversary of terrorist attacks spurs download gains of patriotic songs

This issue reflects the tracking week that ended on Sunday, Sept. 11, the 10th anniversary of the terrorist attacks in New York, Pennsylvania and Washington, D.C. Consumers turned to their computers and favorite download services to purchase thematically appropriate songs—many of which were written in response to Sept. 11, 2001.

Leading the list is Alan Jackson's "Where Were You (When the World Stopped Turning)," which sold 14,000 downloads last week, according to Nielsen SoundScan. Those downloads represented a gain of 952.1%. The song, written by the country titan about the attacks, spent five weeks atop Billboard's Hot Country Songs list and was later a Grammy Award nominee for song of the year.

Other tracks that seem to have gained from Sept. 11 reflections include Jay-Z and Alicia Keys' "Empire State of Mind" (12,000, up 54.4%), Lee Greenwood's "God Bless the USA" (8,000, up 376.5%) and Toby Keith's "Courtesy of the Red, White and Blue (The Angry American)" (6,000, up 116.2%).

Darryl Worley's "Have You Forgotten?" also saw a big bump, earning a 652.5% increase and selling 5,000. Meanwhile, Keith's "American Soldier" vaulted by 66% (3,000 sold).

—Keith Caulfield



Download favorite:
ALAN JACKSON

Of the top-five-selling songs related to Sept. 11 memorials and remembrances, four of them were former No. 1s on Hot Country Songs or the Billboard Hot 100. Only Lee Greenwood's "God Bless the USA" missed the top slot, peaking at No. 7 on the country tally.

ARTIST	TITLE (WEEK ENDING SEPT. 11)	UNITS SOLD	GAIN
Alan Jackson	"Where Were You (When the World Stopped Turning)"	14,000	952.1%
Jay-Z + Alicia Keys	"Empire State of Mind"	12,000	54.4%
Lee Greenwood	"God Bless the USA"	8,000	376.5%
Toby Keith	"Courtesy of the Red, White and Blue (The Angry American)"	6,000	116.2%
Darryl Worley	"Have You Forgotten?"	5,000	652.5%

SOURCE: Nielsen SoundScan

In control:
POP EVIL



As The Idol Turns

Almost 10 years after his win, 'Pop Idol' champ Will Young remains a chart force

As the countdown begins for the U.S. premiere of "The X Factor" (Sept. 21), an early U.K. winner shows he's still got the chops.

Will Young found fame as the 2002 winner of "Pop Idol," the pioneering Simon Fuller-created British TV singing contest that preceded "American Idol." A decade later, his career is still burning brightly. *Echoes*, the London-based singer's fifth studio set, debuted at No. 1 on the U.K. albums chart.

The dance-flavored album, produced by Richard X (M.I.A., Kelis, Goldfrapp), scored first-week sales of 66,000, according to the Official Chart Co. (OCC). Having previously claimed chart success with a succession of downtempo pop ballads, Young says making a record utilizing electronic rhythms and beats is the culmination of a long-held dream.

"It's an album that I've wanted to do for about five years, and I've been waiting like a tiger, ready to pounce," jokes the 32-year-old singer, who's signed to RCA Label Group and managed by Fuller's XIX Entertainment. "You have to evolve as a pop artist. It's like being a magician: If you show all your best hands at the beginning, you have nothing left to reveal."

Young adds that he sought inspiration for *Echoes* from fellow U.K. dance-pop acts Pet Shop Boys and Everything but the Girl. "I wanted to hark back to that type of sound with strong bass but also very melodic," he says, noting that he recruited Richard X to the production chair by threatening to "sort him" if he didn't sign up. "He was so terrified



Eye of the tiger: WILL YOUNG

that he agreed to do it," Young says with a laugh.

The artist's highest-selling U.K. album is 2003's *Friday's Child*, which has moved 1.7 million units, according to the OCC. His total record sales stand at 4.5 million, according to RCA; combined singles sales are at 3.6 million.

"I've been really lucky in that I have a manager, Simon Fuller, who has really looked after me," the Sony/ATV-published artist says. "Every decision is based on longevity, not instant fame or riches."

In return, Young has consistently matured as an artist, says RCA senior product manager Poppy Stanton, who calls *Echoes* "the most cohesive and strongest body of work that Will has ever made." She credits support from AC-styled BBC Radio 2, which A-listed lead single "Jealousy" and placed the track in regular rotation.

A 60-minute prime-time TV special on British commercial network ITV1 titled "A Night With Will Young" was also "hugely important for second-week sales," Stanton says. Following the broadcast, which featured live performances of old and new material, *Echoes* dropped only two places to No. 3 on

the U.K. chart. Another high-profile TV spot followed on Sept. 17 when Young performed *Echoes* track "Hearts on Fire" on ITV1's "The Jonathan Ross Show."

The next stage of the campaign commences Oct. 27 when Young starts a 23-date U.K. theater tour, booked by London-based Creative Artists Agency. First stop: Oasis Leisure Centre in Swindon, England. Additional international or stateside plans haven't yet been made, although Stanton is hopeful that, in light of its U.K. success, *Echoes* will receive a European rollout early next year.

Young's solitary U.S. success occurred in June 2010 when the single "Leave Right Now" hit No. 81 on the Billboard Hot 100. The chart action followed the artist's performance on the 2010 season finale of "American Idol."

"I really believe in this record," says Young, who's also exploring acting opportunities after a number of well-received appearances on several British TV dramas. "I want as many people as possible to hear it."

DECLARING WAR

Pop Evil begins new chapter with eOne, hits top 10 again at active rock

Pop Evil frontman Leigh Kakaty made a bold statement when he ripped up the band's Pazzo Music/Universal Republic contract onstage at the Rock the Range Festival this past May in Columbus, Ohio. The gesture has since sparked a new chapter for the Michigan rock group. Taking sophomore set *War of Angels* with them, Kakaty and his fellow band members signed a new deal with eOne Entertainment.

It looks like the move is paying off. Released July 5, *War of Angels* sits at No. 8 on Billboard's Rock Albums chart and No. 43 on the Billboard 200, with 21,000 units sold, according to Nielsen SoundScan. The album's lead single, "Last Man Standing," peaked at No. 6 on the

Active Rock tally, while follow-up "Monster You Made" is No. 9 on that chart.

"It feels amazing, like a weight has been lifted off the band's shoulders to have the success we've had [thus far]," Kakaty says.

War of Angels is a heavier and more mature departure from Pop Evil's 2008 debut album, *Lipstick on the Mirror*, which peaked at No. 12 on Heatseekers Albums and has sold more than 84,000 copies, according to SoundScan. For its second album, the band worked with famed producer Johnny K (Disturbed, Stained, Megadeth) at his Chicago studio.

"We wanted to take some of the strengths that Johnny K had and re-

ally develop our 'evil side' as we call it, our heavier side," Kakaty says.

The sophomore set also marked the first time that lead guitarist Tony Greve and bassist Matt DiRito were involved in the writing process, having both joined the band after *Lipstick on the Mirror* was already written. "Those guys bring a lot of metal and dirty rock to the band," Kakaty says. Rounding out the group are guitarist Dave Grahs and drummer Josh Marunde.

Along with its current chart success, Pop Evil is also gearing up for the 2011 college football season. The band rewrote fight song "In the Big House" for its favorite team, the University of Michigan's Wolverines.

"We just wanted to say, 'Hey,

we're a Michigan band that really loves your football program,'" Kakaty says. "We were so proud of how it came out. This is an exciting opportunity to get the college and student body into it." So far, the "House" video has racked up more than 106,000 views on YouTube.

Next up, Pop Evil is preparing to open for 3 Doors Down and Theory of a Deadman. The national tour kicks off Sept. 29 in Chattanooga, Tenn.

"We just want to do well with what we can control—that's our live show and the songs we write," Kakaty says. "If we continue to do those things, then hopefully good things will continue to happen, and we can stand the test of time."

—Megan Vick

TIME SPENT LISTENING

Folk-rock band Dawes latest VH1 campaign headliner

California has long been romanticized in song. Now folk-rock band Dawes hopes its ode to the Golden State—"Time Spent in Los Angeles"—will make waves with a boost from VH1. The Americana act, which released second album *Nothing Is Wrong* (ATO/Sony/RED) in June, is the latest headliner in the cable network's long-running You Oughta Know campaign.

While pop superstars Bruno Mars and Adele number among Know alumni, VH1 executive VP of talent and music programming Rick Krim says his team focuses more on finding the right fit for a mature audience rather than sticking to a specific genre.

"Dawes has great songs, hearken-ing back to the classic sound of the Band, Jackson Browne and the Eagles. But they do it in a way that's fresh and current," Krim says. "They have the potential to reach a very wide audience."

The ties between the Band and Dawes go beyond Krim's comparison. When the Band's Robbie Robertson needed a backing group for a string of solo appearances, he tapped Dawes, which had garnered notable buzz behind its 2009 debut, *North Hills*. That album has sold 32,000, according to Nielsen SoundScan. Since its release, *Nothing Is Wrong* has sold 26,000 copies and peaked at No. 64 on the Billboard 200.

The quartet, now signed to Q Prime Management, will get additional exposure when "Time Spent in Los Angeles" joins mtvU's video rotation in the coming weeks. Next month, the rootsy rockers will play NPR's "Mountain Stage" show and its "World Cafe" tribute concert, in addition to co-headlining a tour with Blitzen Trapper. The flurry of activity follows a summer on the road, backing and opening for Jackson Browne, Alison Krauss & Union Station, Bright Eyes and M. Ward.

"We're a considerably unestablished band," Dawes frontman Taylor Goldsmith says. "And the only way that's going to change is by not leaving people alone." —Jillian Mapes

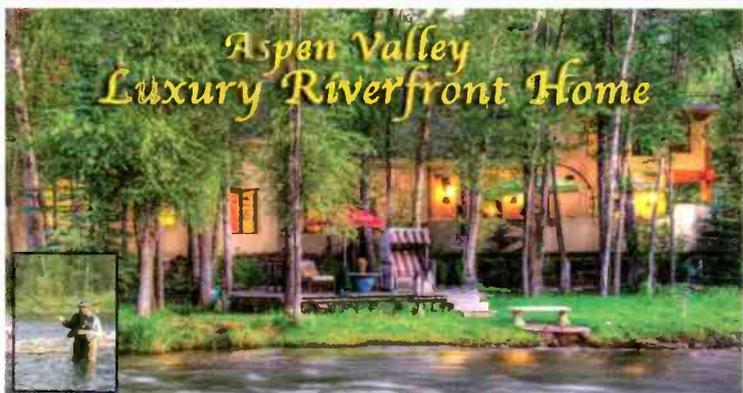
Golden opportunity: DAWES



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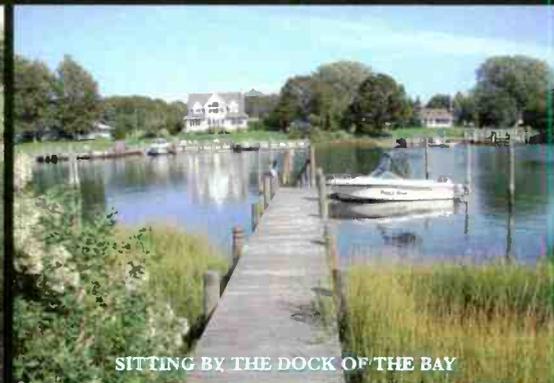
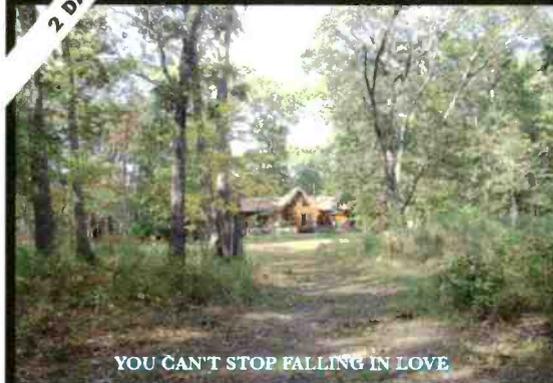


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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'HURRICANE' GRACE

>> Grace Jones makes her Billboard chart return after more than a decade, as *Hurricane*—her 10th album and first since 1989—debuts at No. 20 on Dance/Electronic Albums. She last charted in 2000 with a remix of her classic single "Pull Up to the Bumper," which hit No. 4 on Dance Club Songs.

JESSIE'S GIRLS

>> A week after MTV Video Music Awards performer Jessie J jumped up the Billboard 200 with *Who You Are*, another similarly named female act makes a splash. Saxophonist Jessie J nets her first No. 1 on Contemporary Jazz Albums, bowing atop the list with *Hot Sauce*, her third effort.



THUNDER WONDER

>> Celtic Thunder earns its highest debut on the Billboard 200 as *Storm* crashes in at No. 25 with 14,000 sold, according to Nielsen SoundScan. The album's arrival comes a week before its wide release on Sept. 20. All sales this week come from QVC, which hosted the act on Sept. 1 and offered an exclusive deluxe version of the set.

CHART BEAT

>> As 7 returns to the Billboard 200 at No. 4, the Beatles extend their top 10 span on the chart to 47 years, seven months and two weeks, dating to the 92-3 blast of *Meet the Beatles* in the Feb. 8, 1964, issue. The top 10 stretch is the longest among groups, as the Fab Four wrests the mantle from the Rolling Stones (45 years and six months), who last ranked in the upper bracket with *Exile on Main St.* in June 2010.

>> After Foster the People's "Pumped Up Kicks" last week became the first Alternative No. 1 to reach Rhythmic in 10 years, the song's crossover continues. The track becomes the 8-year-old Dance Airplay chart's 144th No. 1—but first to have topped the Alternative tally.

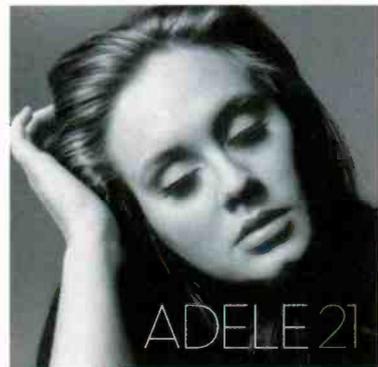
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There's No Stopping Adele's '21' ... Right?

Lil Wayne's *Tha Carter IV* easily holds at No. 1 on the Billboard 200 for a second week, as it sells another 219,000 (down 77%), according to Nielsen SoundScan. It arrived atop the list with 964,000 last week—the year's second-largest sales frame.

Its sizable second-week decline isn't surprising. The last three albums to post bigger debuts—all a million-plus—also saw large sophomore-frame drops. Earlier this year, **Lady Gaga's** *Born This Way* fell 84% from a 1.11 million start. Previous to that, **Taylor Swift's** *Speak Now* and Wayne's *Tha Carter III* both declined by 69% after debuting with 1.05 million and 1.01 million, respectively.

Meanwhile, **Adele's** *21* moves up one spot to No. 2 with 121,000 (down 21%), while last week's runner-up, **Red**



Hot Chili Peppers' I'm With You, falls to No. 5 with 58,000 (down 75%).

With 3.4 million sold, Adele's *X1/Columbia* set is the fastest-selling album since 2005. At this point that year, **50 Cent's** *The Massacre* had sold about 1 million more, with 4.5 million shifted through the week ending Sept. 11.

Plus, *21* is by far 2011's biggest-selling album and seems a lock to take home the honor once the year ends.

Columbia expects the effort to shift 4.5 million by Dec. 31, with its sales rising to between 5 million and 6 million by next March. The latter sum will include whatever sales bump the singer will likely receive from next year's Grammy Awards (Feb. 12), where Adele will take home at least a few trophies.

Statistically speaking, it's almost impossible for any upcoming album to pose a threat to *21*'s likely year-end dominance. Since 2000, the only time a year's top seller was released in its last five months was in 2007: **Josh Groban's** *Noel* sold 3.7 million units in three months' time. The Christmas collection was released Oct. 1 and surpassed the "High School

Musical 2" soundtrack (3 million) as 2007's top seller.

Diving deeper, it's rare for a late-in-the-year title to surpass 3 million copies. There simply isn't enough time to rack up those kinds of sales.

Over The Counter

KEITH CAULFIELD



There have been only 11 albums since 2000 that were released after Aug. 1 that sold 3 million by year's end. And since 2005, it has happened only twice: *Noel* with its 3.7 million and **Susan Boyle's** *I Dreamed a Dream* with 3.1 million (2009) following its Nov.

24 street date.

However, that's not to say *21* will absolutely, positively end up as the year's biggest-selling album. There could always be a left-field hit that takes everyone by surprise. (Boyle, anyone?) Or, we may see *Noel*-sized sales from **Michael Bublé's** holiday set, *Christmas*, due out Oct. 24.

Every year since *Noel*, we've been looking for, well, the next *Noel*. There have been contenders from **Enya**, **Sting** and **Chris Botti**, but only Bublé seems a sure bet for blockbuster sales.

FAB (AT NO.) FOUR: The Beatles' 7 re-enters the Billboard 200 at No. 4 with

60,000 (up 5.786%) after the hits package debuted on iTunes last week. The album's lofty return rested on promotion from the retailer, a sale price of \$9.99 and a successful Twitter campaign. The set, first released in 2000, sold just 1,000 copies the previous week.

On Twitter, the promoted hashtag #mybeatles1 asked fans to name their favorite 1 track. The question prompted responses from all sorts of Fab Four fans, including such stars as **Justin Bieber** ("She Loves You"), **Ke\$ha** ("I Want to Hold Your Hand"), **Foo Fighters** ("Hey Jude") and **Coldplay** ("Something").

I spent eight weeks at No. 1 on the Billboard 200 in late 2000 and early 2001 and has sold 11.8 million copies in the United States, according to Nielsen SoundScan. It's the sixth-biggest-selling album of the past 20 years. The 27-track set contains every No. 1 hit by the band on the Billboard Hot 100 and the United Kingdom's Official Singles Chart.

FOR THE RECORD: Last issue we reported that **Lil Wayne** had 11 concurrently charting singles on the Billboard Hot 100 (page 50), tying **David Cook** and **Taylor Swift** for the most simultaneous singles by a solo act. Actually, he had 12, thus marking the most by a soloist. Only **the Beatles** have held more such titles, with 14 on April 11, 1964.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,490,000	1,819,000	21,255,000
Last Week	6,652,000	2,279,000	22,425,000
Change	-17.5%	-20.2%	-5.2%
This Week Last Year	4,832,000	1,483,000	20,028,000
Change	13.6%	22.7%	6.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	205,384,000	212,061,000	3.3%
Digital Tracks	801,840,000	889,586,000	10.9%
Store Singles	1,468,000	1,784,000	21.5%
Total	1,008,692,000	1,103,431,000	9.4%
Albums w/TEA*	285,568,000	301,019,600	5.4%

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

DIGITAL TRACKS SALES

'10	801.8 million
'11	889.6 million

SALES BY ALBUM FORMAT

CD	146,357,000	140,975,000	-3.7%
Digital	57,163,000	68,525,000	19.9%
Vinyl	1,840,000	2,518,000	36.8%
Other	24,000	44,000	83.3%

For week ending Sept. 11, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2010	2011	CHANGE
Current	114,218,000	112,659,000	-1.4%
Catalog	91,166,000	99,402,000	9.0%
Deep Catalog	69,281,000	77,801,000	12.3%

CURRENT ALBUM SALES

'10	114.2 million
'11	112.7 million

CATALOG ALBUM SALES

'10	91.2 million
'11	99.4 million

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

UNCHARTED™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	
1	5	34	#1 TRAPHIK	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
2	2	35	DJ BL3ND	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
3	3	32	YOUR FAVORITE ENEMIES	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
4	RE-ENTRY		TYLER WARD	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
5	4	24	MADDI JANE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
6	23	30	SUNGHA JUNG	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
7	12	32	GIRL TALK	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
8	RE-ENTRY		DAVE DAYS	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
9	6	1	PORTA	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
10	11	2	METRONOMY	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
11	RE-ENTRY		ALYSSA BERNAL	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
12	7	22	T. MILLS	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
13	13	31	DIYAR PALA	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
14	14	27	PRETTY LIGHTS	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
15	10	34	NOISIA	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
16	9	9	DAMIAN MCGINTY	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
17	17	21	CHILDISH GAMBINO	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
18	18	34	ENTER SHIKARI	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
19	12	12	NEOCLUBBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
20	16	34	THE BLOODY BEETROOTS - DEATH CREW 77	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
21	8	31	JESUS ADRIAN ROMERO	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
22	15	29	NICOLAS JAAR	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
23	RE-ENTRY		POMPLAMOOSE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
24	29	16	ROSA DE SARON	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
25	25	33	DASH BERLIN	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
26	20	25	MAREK HEMMANN	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
27	26	24	PAROV STELAR	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
28	36	17	GOD IS AN ASTRONAUT	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
29	21	24	JOSEPH VINCENT	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
30	RE-ENTRY		FELGUK	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
31	NEW		BEN HOWARD	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
32	30	18	EXCISION	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
33	28	19	PITTY	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
34	40	13	IAMX	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
35	RE-ENTRY		THE JEZABELS	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
36	3	26	BONDAN PRAKOSO & FADE2BLACK	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
37	46	17	BORGORE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
38	4	2	MACKLEMORE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
39	47	15	HADOUKEN!	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
40	31	34	SUPERMAN IS DEAD	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
41	48	9	JAMIE WOON	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
42	19	1	PURITY RING	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
43	50	5	EMILIE AUTUMN	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
44	RE-ENTRY		MODESTEP	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
45	NEW		WHEN SAINTS GO MACHINE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
46	43	9	GOLD PANDA	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
47	RE-ENTRY		VILLE BABY	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
48	45	2	MIAMI HORROR	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
49	RE-ENTRY		MILES KANE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
50	RE-ENTRY		LIL CRAZED THE K.I.D	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	

As anticipation mounts for U.K.-based folk artist Ben Howard's debut album, *Every Kingdom* (due Oct. 3 in his homeland), he arrives at No. 31 on Uncharted, with a notable week-to-week play increase. The video for the single "Keep Your Head Up" has earned 174,000 YouTube views since its premiere on Aug. 18.



SOCIAL 50™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	
1	1	42	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
2	2	42	RIHANNA	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
3	4	42	LADY GAGA	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
4	9	42	SHAKIRA	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
5	7	31	ADELE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
6	8	42	MICHAEL JACKSON	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
7	11	42	KATY PERRY	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
8	10	42	EMINEM	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
9	20	40	PITBULL	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
10	6	42	DAVID GUETTA	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
11	17	11	LIL WAYNE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
12	32	42	TAYLOR SWIFT	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
13	3	42	SELENA GOMEZ	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
14	13	42	BEYONCE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
15	NEW		QUEEN	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
16	15	40	CHRIS BROWN	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
17	5	1	RED HOT CHILI PEPPERS	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
18	12	42	NICKI MINAJ	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
19	RE-ENTRY		BOYCE AVENUE 3 PEACE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
20	26	42	AVRIL LAVIGNE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
21	25	42	LINKIN PARK	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
22	18	19	LMFAO	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
23	RE-ENTRY		SKRILLEX	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
24	30	42	DON OMAR	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
25	14	39	BRITNEY SPEARS	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
26	23	31	BRUNO MARS	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
27	1	34	WIZ KHALIFA	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
28	14	6	TIFFANY ALVORD	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
29	28	42	USHER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
30	36	42	AKON	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
31	39	14	SOULJA BOY	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
32	RE-ENTRY		CHRISTINA GRIMMIE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
33	27	42	COLDPLAY	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
34	43	42	THE BLACK EYED PEAS	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
35	49	28	JENNIFER LOPEZ	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
36	35	35	DEMI LOVATO	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
37	37	40	DRAKE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
38	NEW		MEGAN & LIZ	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
39	RE-ENTRY		THE BEATLES	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
40	31	41	ENRIQUE IGLESIAS	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
41	35	21	AVENGED SEVENFOLD	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
42	36	7	DESTORM	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
43	42	17	KANYE WEST	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
44	27	27	TYLER WARD	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
45	19	14	DEADMAU5	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
46	44	37	SNOOP DOGG	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
47	RE-ENTRY		JUSTIN TIMBERLAKE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
48	RE-ENTRY		BOB MARLEY	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
49	RE-ENTRY		50 CENT	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
50	48	14	DAFT PUNK	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	

Paying tribute to Queen frontman Freddie Mercury, YouTube and Google featured videos in celebration of what would have been the rock star's 65th birthday on Sept. 5. The awareness stirs a No. 15 debut on the Social 50 chart. The act gained 96,000 fans last week, along with 324,000 YouTube profile views.



YOUTUBE SONGS				YouTube
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	4	5	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	2	5	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	6	1	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
4	8	5	DANZA KUDURO	DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
5	10	1	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
6	3	2	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	5	2	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/IDJMG)
8	11	5	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
9	7	5	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
10	-	1	WISH YOU WERE HERE	AVRIL LAVIGNE (RCA)
11	13	5	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
12	14	5	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
13	15	5	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
14	19	5	MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)
15	24	4	BABY	JUSTIN BIEBER FEAT. LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)

AOL RADIO SONGS				AOL
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	10	3	#1 JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)
2	1	21	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	2	8	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
4	3	9	MOVES LIKE JAGGER	MARDON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
5	11	2	NOT OVER YOU	GAVIN DEGRAW (J/RCA)
6	4	11	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
7	7	3	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
8	7	7	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
9	-	22	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
10	5	5	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
11	-	9	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
12	12	5	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
13	-	7	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
14	4	12	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
15	15	3	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)

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	VOLUMES	
2	KARETUS	
3	DER CHECKER	
4	DAVE DAYS	
5	ACTIVE CHILD	
6	THE PLOT IN YOU	
7	COLD BLANK	
8	GUY SEBASTIAN	
9	ANNALISA	
10	MANNARINO	
11	I BREAK HORSES	
12	THE STORY SO FAR	
13	BOSSE	
14	BLOOD RED SHOES	
15	LEPROUS	

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 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 rights reserved. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	14	#1 LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	
2	10		LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
3	2	20	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	
4	3	22	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/JRCA)	
5	8		MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	
6	4	18	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
7	5		HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
8	6	12	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)	
9	19		GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
10	10	10	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
11	12	26	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
12	11	17	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)	
13	19	5	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
14	13		I'M ON ONE	LU KHALED (ME THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
15	15	7	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/JMG)	
16	18	6	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAVEN/RRP)	
17	20	8	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAVEN/ATLANTIC/RFP)	
18	14	33	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)	
19	16		MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
20	22	5	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)	
21	23		YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
22	17	18	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
23	21	14	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)	
24	26	8	OTIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/JMG)	
25	27	11	TAKE A BACK ROAD	RODNEY ATKINS (CUBB)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	29	11	MADE IN AMERICA	TORY KEITH (SHOW DOG/UNIVERSAL)	
27	30	15	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	
28	28	14	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)	
29	36	5	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
30	3	6	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)	
31	31	9	LONG HOT SUMMER	KEITH URBAN (CAPITOL NASHVILLE)	
32	25	29	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	
33	34	7	MARVIN & CHARDONNAY	BIG SEAN FEAT. KATYNE WOOD & ROSCOE DASH (G.O.O.D./DEF JAM/JMG)	
34	24	13	REMINDE ME	BRAD PAINLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	
35	40	7	MARVIN'S ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
36	33	17	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
37	46	4	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
38	39	16	JUST FISHIN'	TRACE ADKINS (SHOW DOG/UNIVERSAL)	
39	42	11	HERE FOR A GOOD TIME	GEORGE STRAIT (MCA NASHVILLE)	
40	43	9	TAKE OVER CONTROL	AFRO FEAT. EVA SIMONS (ROBBINS)	
41	35	27	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/UMG)	
42	47	6	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)	
43	45	8	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)	
44	48	10	CRAZY GIRL	ELI YOUNG BAND (CARNIVAL/REPUBLIC NASHVILLE)	
45	62	2	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	
46	53	4	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	
47	52	5	PRETTY GIRLS	TYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
48	12		LOVE DONE GONE	BILLY CURRINGTON (MERCURY NASHVILLE)	
49	55	4	BAGGAGE CLAIM	MIRANDA LAMBERT (RCA NASHVILLE)	
50	44	17	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	3	12	#1 MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	
2	1	8	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
3	17		PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
4	8	24	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	
5	9	9	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAVEN/RFP)	
6	4	5	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
7	5	9	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAVEN/ATLANTIC/RFP)	
8	7	6	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/JMG)	
9			MR. KNOW IT ALL	KELLY CLARKSON (S/19/RCA)	
10	20	16	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
11	11	19	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
12	12	13	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
13	1		WANTED YOU MORE	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
14	13	24	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)	
15	21	20	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)	
16	18	48	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	
17	6	2	MIRROR	LIL WAYNE FEAT. BRUNO MARS (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
18	33	2	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	
19	15	35	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
20	24	22	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
21	17	16	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	
22	16	13	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)	
23	37	4	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)	
24	42	4	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
25	27	14	REMINDE ME	BRAD PAINLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	30	9	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)	
27	23	15	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)	
28	3		DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
29	31	5	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
30	32	19	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
31	1		POLICE DOG BLUES	HUGH LAURIE (WARNER BROS./RHINO)	
32	22	8	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/JMG)	
33	58	2	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	
34	65	5	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
35	34	12	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
36	13	2	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	
37	36	12	TAKE A BACK ROAD	RODNEY ATKINS (CUBB)	
38	52	9	SKYSCRAPER	DEMI LOVATO (HOLLYWOOD)	
39	14	2	BLUNT BLOWIN	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
40	53		SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)	
41	10	2	LOVE ON TOP	BEYONCE (PARKWOOD/COLUMBIA)	
42	49	5	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)	
43	54	16	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	
44	41	18	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
45	66	3	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	
46	61	6	PRETTY GIRLS	TYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
47	25	2	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI (JIVE/RCA)	
48	47	22	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
49	50	14	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	
50	43		RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRCA)	

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	3	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
2	2	34	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
3	21		ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
4	5	7	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	
5	15		EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	
6	8	23	SAIL	AWOLNATION (RED BULL)	
7	1		THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)	
8	12		DREAM ON	MARSMITH (COLUMBIA/LEGACY)	
9	4		MY BODY	YOUNG THE GIANT (ROADRUNNER/RFP)	
10	9	19	RUMOUR HAS IT	ADELE (XL/COLUMBIA)	
11	19	69	KNEE DEEP	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
12	10	9	FASTER	MATT HANSEN (ACROBAT/VANGUARD/CAPITOL)	
13	12	61	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
14	11	14	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)	
15	15	87	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	7	16	#1 HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
2	3	23	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
3	4	13	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
4	5	24	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)	
5	1	2	MIRROR	LIL WAYNE FEAT. BRUNO MARS (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
6	4	4	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
7	5		HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
8	8	7	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/JMG)	
9	6	2	BLUNT BLOWIN	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
10	2	3	LOVE ON TOP	BEYONCE (PARKWOOD/COLUMBIA)	
11	22		MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
12	14	10	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRCA)	
13	17		I'M ON ONE	LU KHALED (ME THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
14			GUCCI GUCCI	KREAYSHAWN (COLUMBIA)	
15	15		BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)	

BLUES™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	3	#1 POLICE DOG BLUES	HUGH LAURIE (WARNER BROS./RHINO)	
2	1		LET THEM TALK	HUGH LAURIE (WARNER BROS./RHINO)	
3	1		YOU DON'T KNOW MY MIND	HUGH LAURIE (WARNER BROS./RHINO)	
4	3	26	SHELTER ME	TAB BENNETT WITH LOUISIANA'S LEROUX (TELARC/BLUES/CONCORD)	
5	1		ST. JAMES INFIRMARY	HUGH LAURIE (WARNER BROS./RHINO)	
6	2	75	BAD TO THE BONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)	
7	4	60	PRIDE AND JOY	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)	
8	5	6	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND (REVOLUTION/REPRISE/WARNER BROS.)	
9	6	88	THE THRILL IS GONE	B.B. KING (GEFFEN/CHRONICLES/UMI)	
10	1		SWANEE RIVER	HUGH LAURIE (WARNER BROS./RHINO)	
11	8		SOUL MAN	BLUES BROTHERS (ATLANTIC/RHINO)	
12	88		WHAT'D I SAY (PART 1)	RAY CHARLES (ATLANTIC/WARNER STRATEGIC MARKETING)	
13	10	60	TEXAS FLOOD	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)	
14	9	15	AIN'T NO LOVE IN THE HEART OF THE CITY	BOBBY BLUE BLAND (GEFFEN/CHRONICLES/UMI)	
15	14	79	LIE TO ME	JONNY LANG (A&M/UMI)	

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	1	#1 WANTED YOU MORE	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
2	1	65	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	
3	4	14	REMINDE ME	BRAD PAINLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	
4	6	9	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS./WMN)	
5	2	22	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)	
6	5	26	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
7	7	19	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
8	8	20	TAKE A BACK ROAD	RODNEY ATKINS (CUBB)	
9	12	27	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	
10	11	17	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	
11	9	21	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)	
12	15	2	THE TROUBLE WITH GIRLS	SCOTTY MCCREERY (19/INTERSCOPE/MERCURY)	
13	10	21	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	
14	14	11	EASY	RASCAL FLATTS FEAT. NATHASHA BEDINGFIELD (BIG MACHINE)	
15	13	11	HELL ON WHEELS	PISTOL ANNIES (COLUMBIA)	

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	2	#1 PROMISE	ROMEO SANTOS FEAT. USHER (SONY MUSIC LATIN)	
2	1				

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

In a format known for its rapid artist turnover, Britney Spears' sustained success at pop radio has reached new heights. Spears claims the mark for the longest span of No. 1s on Billboard's Mainstream Top 40 chart, as "I Wanna Go" rises 2-1 on the Nielsen BDS-based airplay tally.

Spears scored the first of her six No. 1s on the chart the week of Feb. 20, 1999, with "... Baby One More Time." She thus extends her stretch of leading the list to a record 12 years, seven months and four days.

In the chart's history, Spears is tied with Mariah Carey and Beyoncé for the third-highest No. 1 sum. Rihanna rules with eight leaders, followed by Lady Gaga, Katy Perry and P!nk, each with seven.

"Go" is Spears' first Mainstream Top 40 No. 1 from her seventh studio album, *Femme Fatale*. Lead single "Hold It Against Me" reached No. 3, and "Till the World Ends" rose to No. 4.



SPEARS

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	27	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	33	F**KIN' PERFECT PINK (LAFACE/RCA)
3	4	49	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
4	14	14	DON'T YOU WANNA STAY JASON ALOEAN WITH KELLY CLARKSON (BROKEN BOW/REO)
5	16	16	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
6	5	37	FIREWORK KATY PERRY (CAPITOL)
7	25	25	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
8	8	36	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	10	13	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
10	40	40	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
11	11	12	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
12	12	16	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
13	13	4	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
14	16	3	GREATEST GAINER SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
15	15	26	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
16	11	11	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
17	18	7	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
18	17	20	WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TOURDFORCE)
19	19	11	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
20	23	23	THE LAST GOODBYE DAVID COOK (19/RCA)
21	21	11	LONG WAY TO GO JOSH GRACIN (AVERAGE JOE'S)
22	24	24	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
23	28	28	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
24	25	17	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
25	26	5	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
2	3	14	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
3	10	10	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
4	26	26	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	14	14	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
6	10	8	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
7	12	12	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
8	6	16	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	14	14	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
10	8	8	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
11	13	17	FASTER MATT NATHANSON (VANGUARD/CAPITOL)
12	16	11	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	14	18	ARMS CHRISTINA PERRI (ATLANTIC/RRP)
14	12	20	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
15	15	22	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
16	12	12	ALL THAT YOU ARE GOD GOOD DOLLS (WARNER BROS.)
17	23	4	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
18	20	11	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
19	18	11	NOT OVER YOU GAVIN DEGRAW (J/RCA)
20	30	2	GREATEST GAINER MR. KNOW IT ALL KELLY CLARKSON (S/19/RCA)
21	19	13	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
22	21	11	LOUD MUSIC MICHELLE BRANCH (REPRISE)
23	25	6	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
24	22	15	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
25	8	8	I WANNA GO BRITNEY SPEARS (JIVE/RCA)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	15	WALK FOO FIGHTERS (ROSWELL/RCA)
3	3	15	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	5	9	GREATEST GAINER NOT AGAIN STAINED (FLIP/ATLANTIC)
5	4	7	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
6	1	1	UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE)
7	18	18	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
8	7	27	COUNTRY SONG SEETHER (WIND-UP)
9	12	9	TONIGHT SEETHER (WIND-UP)
10	9	29	ROPE FOO FIGHTERS (ROSWELL/RCA)
11	13	13	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
12	13	14	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
13	25	25	SAIL AWOLNATION (RED BULL)
14	10	15	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
15	15	29	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
16	18	36	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
17	14	14	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
18	16	43	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/RCA)
19	20	20	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
20	21	5	WHAT YOU WANT EVANESCENCE (WIND-UP)
21	26	15	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
22	23	6	IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
23	19	20	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
24	24	7	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
25	27	14	SUNSET IN JULY 311 (311/ATO/RED)
26	30	11	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
27	25	19	GET UP! KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
28	35	4	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
29	33	1	HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA)
30	29	13	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
31	22	17	PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
32	11	7	PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
33	28	7	MONSTER YOU MADE POP EVIL (SDNE)
34	32	32	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
35	37	37	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
36	34	13	LONG TIME CAKE (UPBEAT/ILE)
37	38	5	IT'S NOT ME IT'S YOU SKILLET (ARDENT/INO/ATLANTIC)
38	39	16	RUMOUR HAS IT ADELE (XL/COLUMBIA)
39	36	36	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
40	41	5	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
41	HOT SHOT DEBUT	1	WHAT THE WATER GAVE ME FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
42	42	3	BIG FOOT CHICKENFOOT (LAND SHARK/EONE)
43	NEW	1	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
44	NEW	1	STAY YOUNG, GO DANCING DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
45	46	3	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
46	43	13	MONSTER PARAMORE (FUELED BY RAMEN/RRP)
47	40	1	JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL)
48	49	2	THE CHILLS BLUE OCTOBER (UP DOWN/BRANDO/RED)
49	45	16	WHAT YOU KNOW TWO DOOR CINEMA CLUB (RED/GLASSNOTE)
50	48	2	COLOURS GROUPLOVE (CANVASBACK/ATLANTIC)

Snow Patrol equals its quickest rise to the Triple A top 10, as "Called Out in the Dark," the title cut from its new EP, bounds 18-10 in its second week. The song, the group's ninth top 10, matches the two-week sprint to the top tier of eventual three-week No. 1 "Take Back the City" (21-7, Oct. 11, 2008).



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 WALK FOO FIGHTERS (ROSWELL/RCA)
2	2	9	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
3	3	9	UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE)
4	4	34	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	5	32	SAIL AWOLNATION (RED BULL)
6	6	7	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
7	8	23	GREATEST GAINER WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
8	7	15	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
9	9	14	SUNSET IN JULY 311 (311/ATO/RED)
10	10	6	IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
11	13	14	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
12	11	32	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
13	17	10	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
14	12	15	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
15	14	9	NOT AGAIN STAINED (FLIP/ATLANTIC)
16	19	8	HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA)
17	18	18	PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
18	20	5	WHAT YOU WANT EVANESCENCE (WIND-UP)
19	21	21	TONIGHT SEETHER (WIND-UP)
20	16	18	PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
21	22	6	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
22	23	6	COLOURS GROUPLOVE (CANVASBACK/ATLANTIC)
23	23	7	JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL)
24	27	8	GET IT DADDY SLEEPER AGENT (MOM + POP)
25	25	11	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
2	3	23	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
3	19	19	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	5	6	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
5	15	15	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
6	20	20	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
7	7	18	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
8	8	15	COMEBACK KID BRETT DENNEN (DUALTONE)
9	9	10	I MIGHT WILCO (DBPM ANTI-EPITAPH)
10	18	2	GREATEST GAINER CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FUNCTION/ISLAND/IDJMG)
11	14	14	MAYHEM IMELDA STAUNTON (AMBASSADOR/DECCA)
12	1	3	HOW COME YOU NEVER GO THERE FEIST (ARTS & CRAFTS)
13	10	14	RISE ABOVE 1 REVEA CARMY FEAT. BOHO & THE EDGE (MARIJUELA/MERCURY/ISLAND/INTERSCOPE)
14	12	12	RUMOUR HAS IT ADELE (XL/COLUMBIA)
15	13	13	OPTIONS GOMEZ (ATO/RED)
16	15	15	BARTON HOLLOW THE CIVIL WARS (SENSIBILITY)
17	20	17	STAY YOUNG, GO DANCING DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
18	17	17	MIRACLE WORKER SUPERHEAVY (UNIVERSAL REPUBLIC)
19	11	11	HOLDIN ON TO BLACK METAL MY MORNING JACKET (ATO/RED)
20	30	2	LUCKY NOW RYAN ADAMS (PAX AM/CAPITOL)
21	19	6	JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL)
22	26	3	CALAMITY SONG THE DECEMBERISTS (CAPITOL)
23	23	15	HEART ON FIRE SCARS ON 45 (CHOP SHOP/ATLANTIC)
24	22	15	FLOWER AMOS LEE (BLUE NOTE/CAPITOL)
25	3	4	BRAND NEW DAY TREVOR HALL (VANGUARD)

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	25	#1 BAREFOOT BLUE JEAN NIGHT <small>2 WKS</small> J. MOI, R. CLAWSON (D. ALTMAN, E. PASLAY, I. SAWCHUK)	Jake Owen RCA		1
2	3	5	21	TAKE A BACK ROAD T. HEWITT, R. ATKINS (R. AKINS, L. LAIRD)	Rodney Atkins Curb		2
3	5	6	14	MADE IN AMERICA T. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith Show Dog-Universal		3
4	4	4	19	YOU AND TEQUILA B. CANNON, K. CHESNEY (M. BERG, D. CARTER)	Kenny Chesney Featuring Grace Potter BNA		4
5	1	1	12	LONG HOT SUMMER D. HUFF, K. URBAN (R. MARK, K. URBAN)	Keith Urban Capitol Nashville		5
6	7	1	17	REMIND ME F. ROZELLE, B. PAISLEY, C. DUBOIS, K. LOVELACE	Brad Paisley Duet With Carrie Underwood Arista Nashville		1
7	6	10	25	JUST FISHIN' M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins Show Dog-Universal		7
8	9	11	14	HERE FOR A GOOD TIME T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA Nashville		8
9	10	13	10	GOD GAVE ME YOU S. HENDRICKS (D. BARNES)	Blake Shelton Warner Bros./WMN		9
10	11	12	30	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band Carnival/Republic Nashville		10
11	12	14	22	LOVE DONE GONE C. CHAMBERLAIN, B. CURRINGTON (S. CAMP, M. GREEN)	Billy Currington Mercury		11
12	13	17	8	BAGGAGE CLAIM F. LIDDELL, C. AINLAY, G. WOLF (M. LAMBERT, N. HEMBY, L. LAIRD)	Miranda Lambert RCA		12
13	16	10	10	SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift Big Machine		13
14	15	18	18	I GOT YOU N.V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square Stoney Creek		14
15	16	19	23	COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert Valory		15
16	17	20	17	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. L. NIEMAN, R. BROWN)	Jerrold Niemann Sea Gayle/Arista Nashville		16
17	20	22	12	AIR POWER EASY D. HUFF, RASCAL FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield Big Machine		17
18	21	27	4	AIR POWER WE OWNED THE NIGHT P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, D. DAVIDSON)	Lady Antebellum Capitol Nashville		18
19	19	21	36	LOVE DON'T RUN C. MILLER, J. LEATHERS, B. GLOVER, R. THIBODEAU	Steve Holy Curb		19
20	23	24	32	AIR POWER LET IT RAIN F. LIDDELL, C. AINLAY (D. NAJL, J. SINGLETON)	David Nail MCA Nashville		20
21	22	23	17	I GOT NOTHIN' R. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker Capitol Nashville		21
22	24	25	14	COST OF LIVIN' R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn Arista Nashville		22
23	25	26	15	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell Bigger Picture		23
24	29	38	5	GREATEST GAINER TATTOOS ON THIS TOWN M. KNOX (N. THRASHER, W. MOBLEY, M. DULANEY)	Jason Aldean Broken Bow		24
25	26	29	7	ALL YOUR LIFE N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry Republic Nashville		25



Texas-based group claims its first top 10 with lead track from fourth studio set *Life at Best* (No. 13 on Top Country Albums). Song ranks at No. 9 on Country Digital Songs with 34,000 downloads, reaching a new total of 839,000.



Blake Shelton's contribution to the new country-heavy "Footloose" soundtrack (due Sept. 27) is his cover of Kenny Loggins' iconic theme song that topped the *Billboard* Hot 100 in 1984. It previews the updated film, out Oct. 14. (For the full chart, see billboard.biz/charts.)

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	35	5	DRINK IN MY HAND J. JOYCE (E. CHURCH, M. PHEENEY, L. LAIRD)	Eric Church EMI Nashville		26
27	27	28	17	TAKE IT OFF B. CANNON (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Joe Nichols Show Dog-Universal		27
28	30	30	28	STORM WARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes Atlantic/WMN		28
29	31	31	13	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson Arista/EMI Nashville		29
30	18	15	16	I LOVE YOU THIS BIG M. BRIGHT (R. JACKSON, E. DEAN, B. JAMES, J. SMITH)	Scotty McCreery 19 Interscope/Mercury		15
31	33	33	25	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge Big Machine		31
32	34	34	7	BAIT A HOOK J. STOVER (R. AKINS, J. MOORE, J. S. STOVER)	Justin Moore Valory		32
33	32	32	15	TOUGH F. LIDDELL, L. WOOTEN (L. SATCHER)	Kellie Pickler 19/BNA		30
34	36	37	15	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLIMIE, D. W. MORGAN)	Sara Evans RCA		34
35	35	36	22	DIDN'T I D. FRIZELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley Broken Bow		33
36	37	39	27	WANNA TAKE YOU HOME M. SERLETIC (T. GOSSIN, M. SERLETIC, W. MOBLEY)	Gloriana Emblem/Warner Bros./War		34
37	38	40	17	LET'S GET TOGETHER P. VASSAR (R. COPPERMAN, P. VASSAR, T. MULLINS)	Phil Vassar RodeoWave		36
38	39	42	8	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYSLIP, J. SAACS, J. YEARY)	Martina McBride Republic Nashville		38
39	40	45	4	KEEP ME IN MIND K. STEGALL, Z. BROWN, Z. BROWN, W. DURRETT, N. COWAN	Zac Brown Band Southern Ground/Atlantic/Bigger Picture		39
40	44	2	2	I DON'T WANT THIS NIGHT TO END J. STEVENS (L. BRYAN, D. DAVIDSON, R. AKINS, B. HAYSLIP)	Luke Bryan Capitol Nashville		40
41	41	43	15	LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina 19 Interscope/Mercury		40
42	42	44	9	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry Average Joe's		42
43	48	60	3	YOU J. STROLD (C. YOUNG, L. LAIRD)	Chris Young RCA		43
44	47	46	12	WUNT YOU DOWN H. HUNT, T. D. COOK, M. COLLIE (J. T. HODGES, M. COLLIE, R. RUTHERFORD)	JT Hodges Show Dog-Universal		41
45	46	48	8	WHERE COUNTRY GROWS B. CANN (N. A. SHEPHERD, B. PINSON)	Ashton Shepherd MCA Nashville		42
46	48	50	8	THIS OLE BOY P. DONNELL (B. HAYSLIP, D. DAVIDSON, R. AKINS)	Craig Morgan Black River		46
47	54	-	2	THE TROUBLE WITH GIRLS M. BRIGHT (P. WHITE, C. TOMPKINS)	Scotty McCreery 19 Interscope/Mercury		47
48	50	51	12	FERRIS WHEEL B. BEAVERS (K. JACOBS, J. KELLEY, R. THIBODEAU)	Jason Jones Warner Bros./New Revolution		48
49	58	-	2	GOT MY COUNTRY ON K. STEGALL (K. ARCHER, J. WEAVER, D. MYRICK)	Chris Cagle Bigger Picture		49
50	51	49	7	MY NAME IS MONEY Z. BROWN, M. MANGANO (S. LEIGH)	Sonia Leigh Southern Ground/Bigger Picture		45

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 GEORGE STRAIT <small>1 WK</small> MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time		1
2	3	3	45	JASON ALDEAN BROKEN BOW 7897 (18.98)	My Kinda Party		2
3	2	2	2	JAKE OWEN RCA 89547/SMN (10.98)	Barefoot Blue Jean Night		1
4	2	2	5	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines		1
5	4	7	7	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief		1
6	1	1	3	PISTOL ANNIES COLUMBIA 94916 EX/SMN (11.98)	Hell On Heels		1
7	7	6	9	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue		1
8	12	11	16	GG BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music		1
9	11	9	46	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		2
10	10	8	51	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 52126/AG (25.98 CD/DVD)	You Get What You Give		1
11	9	10	46	TAYLOR SWIFT BIG MACHINE T50300A (18.98)	Speak Now		3
12	17	19	85	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		3
13	13	5	4	ELI YOUNG BAND CARNIVAL/REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best		3
14	NEW	1	1	HANK 3 HANK 3 301* (15.98)	Ghost To A Ghost/Gutter Town		14
15	8	12	11	SCOTTY MCCREERY 19 INTERSCOPE/INTERSCOPE 015805/DIGA (6.98)	American Idol Season 10 Highlights: Scotty McCreery		1
16	14	13	12	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me		1
17	20	17	147	ZAC BROWN BAND RICARDO BROTHERS PICTURES/SONY MUSIC 51993/VAG (13.98)	The Foundation		2
18	6	-	2	GLEN CAMPBELL SURFDISC 528496* (13.98)	Ghost On The Canvas		6
19	18	18	50	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey		1
20	26	23	44	BLAKE SHELTON PREPARE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton		4
21	19	21	13	VARIOUS ARTISTS UNIVERSAL MUSIC GROUP 015871/UMG (18.98)	NOW That's What I Call Country: Volume 4		1
22	16	14	8	TRACE ADKINS SHOW DOG-UNIVERSAL 015694 (9.98)	Proud To Be Here		2
23	23	15	9	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon		2
24	24	22	43	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This		1
25	28	24	51	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself		2

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 ALISON KRAUSS & UNION STATION <small>22 WKS</small> ROUNDER 610665*/CONCORD	Paper Airplane		1
2	2	2	26	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert		2
3	5	6	67	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge		1
4	3	17	3	SARAH JAROSZ SUGAR HILL 4062*/WELK	Follow Me Down		1
5	4	3	3	VARIOUS ARTISTS LOST HIGHWAY/MERCURY/UMG 014749 EX/UMG	Bona Fide Rarities And Unreleased Tracks		1
6	6	7	74	TRAMPLED BY TURTLES BANJODAD 07*	Palomino		1
7	15	22	2	SIERRA HULL ROUNDER 610658/CONCORD	Daybreak		1
8	9	3	3	BLUE HIGHWAY ROUNDER 619107/CONCORD	Sounds Of Home		1
9	7	31	1	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars		1
10	14	26	1	ABIGAIL WASHBURN FOREIGN CHILDREN ROUNDER 613289/CONCORD	City Of Refuge		1
26	22	7	3	SUNNY SWEENEY REPUBLIC NASHVILLE 015751/UNIVERSAL REPUBLIC (10.98)	Concrete		1
27	25	16	48	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong		1
28	29	25	14	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn		1
29	32	28	27	SARA EVANS RCA 49893/SMN (10.98)	Stronger		1
30	27	20	4	JEFF BRIDGES RAMP 71491*/BLUE NOTE (18.98)	Jeff Bridges		10
31	30	26	11	LAUREN ALAINA 19 INTERSCOPE/INTERSCOPE 015800/DIGA (6.98)	American Idol Season 10 Highlights: Lauren Alaina		1
32	36	34	48	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		1
33	31	27	41	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		6
34	34	33	25	BILLY CURRINGTON MERCURY 015290/UMG (7.98)	Icon: Billy Currington		22
35	33	30	47	SUGARLAND MERCURY 914758*/UMGN (13.98)	The Incredible Machine		1
36	21	-	2	ROBERT EARL KEEN LOST HIGHWAY 015657*/UMGN (10.98)	Ready For Confetti		21
37	40	40	25	JOSH TURNER MCA NASHVILLE 015348/UMG (7.98)	Icon: Josh Turner		20
38	37	31	43	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		1
39	39	35	71	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 52126/AG (25.98 CD/DVD)	Pass The Jar: Live		2
40	45	41	42	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones		7
41	38	29	32	SOUNDTRACK SONY MUSIC PRODUCTIONS 34811/SONY MUSIC (10.98)	Country Strong: More Music From The Motion Picture		5
42	35	32	22	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)	Paper Airplane		1
43	15	-	3	STONEY LARUE B SIDE 7157* (13.98)	Velvet		15
44	43	38	31	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square		3
45	42	39	51	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 83274/SARV (9.98)	Judge Jerrod & The Hung Jury		1
46	41	37	28	AARON LEWIS STROUD/AVARIOS 01013 (7.98)	Town Line (EP)		1
47	48	45	48	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive		4
48	44	36	19	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get		3
49	58	63	14	PAGE SETTER RANDY TRAVIS WARNER BROS. 524503/WMN (18.98)	Anniversary Celebration: 25		4
50	47	43	23	CRAIG CAMPBELL ACOUSTIC PEACH 525571/BIGGER PICTURE (18.98)	Craig Campbell		14

BETWEEN THE BULLETS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 ALISON KRAUSS & UNION STATION <small>22 WKS</small> ROUNDER 610665*/CONCORD	Paper Airplane		1
2	2	2	26	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert		2
3	5	6	67	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge		1
4	3	17	3	SARAH JAROSZ SUGAR HILL 4062*/WELK	Follow Me Down		1
5	4	3	3	VARIOUS ARTISTS LOST HIGHWAY/MERCURY/UMG 014749 EX/UMG	Bona Fide Rarities And Unreleased Tracks		1
6	6	7	74				

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	3	LIL WAYNE	#1 THE CARTER IV (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	2	5	JAY Z & KANYE WEST	WATCH THE THORNE (ROC-A-FELLA/ROC NATION/DEF JAM)
3	11	11	BEYONCÉ	4 PARKWOOD/COLUMBIA 90824/SONY MUSIC
4	4	3	GAME	THE R.E.D. ALBUM DGC 013729/IGA
5	13	13	BAD MEETS EVIL	HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA
6	11	12	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/JRCA 66060/RMG
7	9	43	RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG
8	7	42	NICKI MINAJ	PINK FRIDAY (YOUNG MONEY/CASH MONEY 015021/UNIVERSAL REPUBLIC)
9	13	65	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411/AGA
10	8	8	KELLY ROWLAND	HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC
11	10	25	CHRIS BROWN	F.A.M.E. JIVE 86067/JLG
12	15	24	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG
13	12	12	JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527941/WARNER BROS.
14	16	11	BIG SEAN	FINALLY FAMOUS G.O.O.D./DEF JAM 015421/IDJMG
15	2	2	JILL SCOTT	THE ORIGINAL JILL SCOTT...VOL. 1 HIDDEN BEACH 00102
16	12	18	TYLER, THE CREATOR	GOBLIN XL 529*
17	18	41	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
18	21	25	KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/JLG
19	5	5	ACE HOOD	BLOOD SWEAT + TEARS WE THE BEST/DEF JAM 015539/IDJMG
20	22	13	LEDISI	PIECES OF ME VERVE FORECAST 015557/VG
21	20	8	DJ KHALED	WE THE BEST FOREVER (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
22	RE-ENTRY		SHAGGY	SUMMER IN KINGSTON RANCH DIGITAL EX
23	23	66	DRAKE	THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
24	25	28	MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RMG
25	19	50	LIL WAYNE	I AM NOT A HUMAN BEING (CASH MONEY/UNIVERSAL REPUBLIC)
26	43	43	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY (ROC-A-FELLA/DEF JAM 014655/IDJMG)
27	24	5	GUCCI MANE & WAKA FLOCKA FLAME	FERRARI BOYZ MIZZY/1017 BRICK SQUAD 528278/WARNER BROS.
28	27	16	VARIOUS ARTISTS	SELF MADE...VOL. 1 MAYBACH 527800/WARNER BROS.
29	26	14	TECH N9NE	ALL 6'S & 7'S STRANGE 87/RBC
30	28	19	SADE	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
31	35	57	KEM	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469
32	29	19	BEASTIE BOYS	HOT SAUCE COMMITTEE PT. TWO BROOKLYN DYST 05639/CAPITOL
33	36	44	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA
34	34	25	JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RMG
35	32	32	JOSS STONE	LP1 STONE'D 527769*/SURFDOG
36	39	54	THE TEMPTATIONS	ICON: THE TEMPTATIONS MOTOWN D14607/UME
37	38	38	LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520870*/AG
38	41	9	R. KELLY	LOVE LETTER JIVE 80874/JLG
39	40	60	RICK ROSS	TEFLON DON MAYBACH/SJP/N-SUDE/DEF JAM 014366*/IDJMG
40	43	44	KID CUDI	MAN ON THE MOUNTAIN II DREAM (DGC 014649*/UNIVERSAL REPUBLIC)
41	42	24	MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
42	48	52	TREY SONGZ	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG
43	31	2	COMMITTED	COMMITTED SONY PICTURES TELEVISION/EPIC 85335/SONY MUSIC
44	50	9	BRIAN MCKNIGHT	JUST ME MR. SOLANE 5182/EONE
45	45	49	WAKA FLOCKA FLAME	FLOCKAVELU 1017 BRICK SQUAD/ASYLUM 522740/WARNER BROS.
46	44	5	ROYCE DA 5'9"	SUCCESS IS CERTAIN GRACIE 00004*
47	59	52	MARVIN GAYE	ICON: MARVIN GAYE MOTOWN 014578/UME
48	58	24	MAC MILLER	ON AND ON AND BEYOND ROSTRUM DIGITAL EX
49	37	2	BOSS HOGG OUTLAWZ	SERVE & COLLECT III BOSS HOGG OUTLAWZ 5144/EONE
50	54	40	CHARLIE WILSON	JUST CHARLIE P. MUSIC/JIVE 61696/JLG

Beyoncé bags her sixth Mainstream R&B No. 1 as "Best Thing I Never Had" jumps 5-1. She overtakes the top spot from hubby Jay-Z, whose "Otis" (with Kanye West) drops to No. 2. Bey is now in second place among females for most No. 1s in the chart's 18-year history, trailing Alicia Keys (seven).



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	14	#1 BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
2	3	8	OTIS	JAY Z & KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
3	17	17	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	13	13	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
5	15	15	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	6	9	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOPÉ DASH (G.O.O.D./DEF JAM/IDJMG)
7	11	11	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
8	11	5	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	4	4	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	7	25	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
11	13	10	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
12	14	14	WET THE BED	CHRIS BROWN FEAT. LUDACRIS (JIVE/RCA)
13	14	14	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
14	10	20	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
15	15	32	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
16	16	16	MRS. RIGHT	MINDLESS BEHAVIOR FEAT. DIGGY (STREAMLINE/CONJUNCTION/INTERSCOPE)
17	18	19	UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
18	21	6	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
19	19	8	ANYTHING (TO FIND YOU)	MONICA FEAT. RICK ROSS (J/RCA)
20	17	18	MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)
21	23	5	IMA BOSS	MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
22	20	1	OH MY	DJ DRAMA FEAT. FABILOUS, ROSCOPÉ DASH & WIZ KHALIFA (APHILLIATES/EONE)
23	29	29	BOO THANG	VERSE SIMMONS FEAT. KELLY ROWLAND (BUVISION/KONLIVE)
24	25	9	THING CALLED US	HAMILTON PARK (HARRILL/LJ7/ATLANTIC)
25	30	30	COPY, PASTE	DIGGY (ATLANTIC)
26	26	26	SHAKE LIFE	YOUNG JEEZY (CTE/DEF JAM/IDJMG)
27	27	5	WORK OUT	J. COLE (ROC NATION/COLUMBIA)
28	39	2	NI**AS IN PARIS	JAY Z & KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
29	35	3	LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIOUS (J/RCA)
30	32	3	DEDICATION TO MY EX (MISS THAT)	LLOYD FEAT. ANDRE 3000 (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
31	40	2	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
32	24	10	SO FRESH	CJ HILTON FEAT. NAS (J/RCA)
33	28	28	POT OF GOLD	GAME FEAT. CHRIS BROWN (DGC/INTERSCOPE)
34	3	2	TOO EASY	TYRESE FEAT. LUDACRIS (VOLTRON RECORDZ/CAPITOL)
35	22	11	TILL I'M GONE	TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
36	33	15	ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)
37	31	13	BREAK MY HEART	ESTELLE FEAT. RICK ROSS (HOME SCHOOL/ATLANTIC)
38	38	18	BALLIN'	YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)
39	39	39	PARTY	BEYONCÉ FEAT. ANDRE 3000 (PARKWOOD/COLUMBIA)
40	36	15	NOVACANE	FRANK OCEAN (DOD FUTURE/REDZONE/IDJMG)

BETWEEN THE BULLETS

DAS RACIST SAYS 'RELAX'



Das Racist, the humorous yet academic rap group formed by Himanshu Suri, Ashok Kondabolu and Victor Vazquez, debuts its first studio album, *Relax*, on Top R&B/Hip-Hop Albums at No. 53 and Heatseekers Albums at No. 21 with 1,000 sold, according to Nielsen SoundScan. Prior to this set (which boasts production from Diplo and El-P) they released two mixtapes, *Shut Up, Dude* and *Sit Down, Man*, in 2010 off the Web-driven popularity of their track "Combination Pizza Hut and Taco Bell." The mixtapes gained momentum online and led to performances this year at the Governor's Ball Festival in New York and the South by Southwest Festival in Austin. Das Racist is currently on tour through November.

—Karinah Santiago

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	2	12	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
3	23	23	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
4	16	16	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	25	25	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
6	4	21	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	14	14	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
8	7	14	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
9	1	1	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/IDJMG)
10	8	13	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
11	15	15	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)
12	14	12	FAR AWAY	TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	13	13	OTIS	JAY Z & KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
14	15	7	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOPÉ DASH (G.O.O.D./DEF JAM/IDJMG)
15	12	20	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
16	17	11	MRS. GUCCI	KREAYSHAWN (COLUMBIA)
17	19	5	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
18	18	10	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
19	21	4	GG SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
20	8	8	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
21	16	18	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
22	23	6	GOT 2 LUV U	SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)
23	25	6	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
24	9	9	NO SLEEP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
25	10	5	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCEFUELED BY RAMEN/RRP)
26	26	3	SHAKE LIFE	KELLY ROWLAND FEAT. BIG SEAN (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
27	31	3	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
28	29	5	WORK OUT	J. COLE (ROC NATION/COLUMBIA)
29	27	11	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)
30	32	3	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS./WARNER)
31	35	35	PRETTY GIRLS	RYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
32	36	2	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCEFUELED BY RAMEN/ATLANTIC/RRP)
33	NEW		WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
34	38	3	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
35	1	1	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
36	4	4	DEDICATION TO MY EX (MISS THAT)	LLOYD FEAT. ANDRE 3000 (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
37	2	2	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
38	38	38	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
39	34	34	WHERE THE GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
40	NEW		BIRTHDAY DRESS	LIL PLAY FEAT. MATTHEW KOMA (DARKCHILD/STUMPY MONEY/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)
2	2	18	LIFE OF THE PARTY	CHARLIE WILSON (P. MUSIC/JIVE/RCA)
3	5	34	I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/RCA)
4	6	19	YES	MUSIQ SDULCHILD (ATLANTIC)
5	3	23	PIECES OF ME	LEDISI (VERVE FORECAST/VERVE)
6	4	16	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL REPUBLIC)
7	7	17	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
8	8	8	RADIO MESSAGE	R. KELLY (JIVE/RCA)
9	11	14	GG MOTIVATION	KELLY ROWLAND (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
10	9	16	IN THE MOOD	JOHNNY GILL (NOTIFI)
11	10	16	NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RCA)
12	13	21	FOOL FOR YOU	CEE LO GREEN FEAT. MELANIE FRAH & PHILIP BARLEY (RADICULTURE/ELEKTRA/ATLANTIC)
13	14	7	STAY	TYRESE (VOLTRON RECORDZ/CAPITOL)
14	12	16	LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIOUS (J/RCA)
15	15	12	SHE AIN'T YOU	CHRIS BROWN (JIVE/RCA)
16	17	4	SO GONE (WHAT MY MIND SAYS)	JILL SCOTT FEAT. PAUL WALL (BLUES BABE/WARNER BROS.)
17	16	17	SURVIVE	MARY MARY (MY BLOCK/COLUMBIA)
18	18	19	NOBODY GREATER	VASHAWN MITCHELL (EMI GOSPEL)
19	19	11	STAY TOGETHER	LEDISI FEAT. JAHEIM (VERVE FORECAST/VERVE)
20	21	5	WALK ON	MINT CONDITION (CAGED BIRD/SHANACHIE)
21	24	9	MOVIN' DOWN THE LINE	RAPHAEL SAAQID (COLUMBIA)
22	22	11	HIMAHOLIC	KELLY PRICE (MY BLOCK/SANG GIRL/MALACO)
23	23	10	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
24	2	2	MORE THAN YOU'LL EVER KNOW	BOYZ II MEN FEAT. CHARLIE WILSON (BENCHMARK ENTERTAINMENT/MSM)
25	29	2	4 AM	MELANIE FIONA (SRC/UNIVERSAL REPUBLIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	2	8	OTIS	JAY Z & KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
3	5	6	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	9	9	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOPÉ DASH (G.O.O.D./DEF JAM/IDJMG)
5	19	19	SUPER BASS	NICKI MINAJ (YOUN

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	2	8	#1 CALIFORNIA KING BED	RIHANNA SRP/DEF JAM/IDJMG
2	5	9	LITTLE BAD GIRL	DAVID GUETTA FEAT. TINO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
3	4	11	FREAK LIKE ME	MAYRA VERONICA MYA
4	6	6	COLLIDE	LEONA LEWIS / AVICHI SYCO/J/RMG
5	7	9	HOLDIN' ON	DAVE AUDE FEAT. ELIJAH AUDAICIOUS
6	11	6	I'M STILL HOT	LUCIANA VIOLENT LIPS/AUDAICIOUS
7	10	10	CHAMPAGNE SHOWERS	LMFAO FEAT. NATALIA KILLS PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE/UNIVERSAL
8	14	4	WEPA	GLORIA ESTEFAN CRESCENT MOON
9	3	4	BEHIND THE WHEEL 2011	DEPECHE MODE REPRISE/RHINO
10	12	12	PUT YOUR HANDS UP (IF YOU FEEL LOVE)	KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL
11	11	11	TALKING TO THE UNIVERSE	OND MIND TRAIN/TWISTED
12	13	9	BEST THING I NEVER HAD	BEYONCE PARKWOOD/COLUMBIA
13	17	5	UNDIVIDED	BLUSH FEAT. SNOOP DOGG FAR WEST/NETWORK
14	17	5	MEDIATE	INXS FEAT. TRICKY PETROL ELECTRIC/ATCO/RHINO
15	18	5	TONITE	NICOLA FASANO FEAT. KAT DELUNA JOLLY ROGER
16	16	6	NEVER WILL BE MINE	RYE RYE FEAT. ROBYN N.E.T./INTERSCOPE
17	20	3	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
18	22	4	SHOW ME	JESSICA SUTTA HOLLYWOOD
19	10	10	RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT INTERSCOPE
20	19	6	NO ONE GONNA LOVE YOU	JENNIFER HUDSON ARISTA/RCA
21	8	10	I WANNA GO	BRITNEY SPEARS JIVE/RCA
22	27	3	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
23	1	3	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCUSKEY NETWORK
24	21	8	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA
25	23	5	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
26	25	10	ALL TIME LOW	THE WANTED GLOBAL TALENT/MERCURY/IDJMG
27	26	7	OPM	KATHINA RED RED
28	HOT SHOT DEBUT	PAPI	JENNIFER LOPEZ ISLAND/IDJMG	
29	31	5	DR. JECKYLL & MR. FAME	BLACK CARDS ISLAND/IDJMG
30	44	2	POWER PICK DON'T HOLD YOUR BREATH	YOU AND I LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
31	NEW	MUSIC IS A SAVIOR	THE HOUSE REJECTS FEAT. RACHEL CLAUDIO SEA TO SUN	
32	33	4	FLOOR ON FIRE	TAYLOR DAYNE CBM
33	39	3	SHE MAKES ME WANNA	JLS FEAT. DEV JIVE/JLG
34	41	1	NEVER KNEW	LIAM KEEGAN FEAT. ALEXIS SALGADO CARRILLO
35	35	4	ASS ON THE FLOOR	DIDDY - DIRTY MONEY FEAT. SWIZZ BEATZ BAD BOY/INTERSCOPE
36	32	7	OUTTA CONTROL	J786 STARBUSS
37	36	8	LOVE SLAYER	JOE JONAS HOLLYWOOD
38	47	2	CHERRY BOMB	LUX BORN TOMORROW
39	45	2	SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
40	41	2	TURN IT UP	TARYN MANNING LITTLE VANILLA
41	48	2	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
42	43	21	LITTLE WHITE Doves	DIRTY VEGAS OM
43	40	7	DIAMOND JIGSAW	UNDERWORLD OM
44	42	7	GIVE YOURSELF UP	KATHY SLEDGE FEAT. ADAM BARTA GLOBAL GROOVE
45	NEW	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
46	29	14	ASHES	EVA IN YA FACE/TOMMY BOY
47	NEW	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC	
48	30	15	HIGH OFF THE FAME	CANDYMAN 187 FEAT. SNOOP DOGG WE GOT THE JUICE
49	NEW	FEEL SO ALIVE	CONSUELO COSTIN BILL FRIAR ENTERTAINMENT	
50	NEW			

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	2	17	#1 LADY GAGA	BOYS IN THE TRAP/STREAMELINE/KONLIVE/INTERSCOPE 015373/IGA
2	1	2	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL
3	12	12	LMFAO	SORRY FOR PARTY ROCKING PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE 015670/IGA
4	38	38	SKRILLEX	SCARY MONSTERS AND NICE SPRITES BIG BEAT/MAULSTRAP/ATLANTIC 528918/AG
5	40	40	DEADMAU5	4X4=12 MAULSTRAP 2518*/ULTRA
6	40	40	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*
7	8	13	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*
8	13	11	THIEVERY CORPORATION	CULTURE OF FEAR ESL 117*
9	10	41	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
10	NEW	THE FIELD	LODGING STATE OF MIND KOMPAKT DIGITAL EX	
11	11	58	LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633/IGA
12	NEW	BELANOVA	ISUENO ELECTRO II UNIVERSAL MUSIC LATIN 015979/UMLC	
13	14	12	SKRILLEX	MORE MONSTERS AND SPRITES BIG BEAT/MAULSTRAP/ATLANTIC DIGITAL EX/AG
14	12	6	BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011
15	16	7	LITTLE DRAGON	RITUAL UNION PEACEFROG 074333*
16	RE-ENTRY	THE CHEMICAL BROTHERS	HANA (SOUNDTRACK) BLACK LIPS 10233/UNIVERSAL STUDIOS/RELIANT/MUSIC	
17	15	25	KESHA	I AM THE DANCE COMMANDER... KEMOSABE/RCA 86508/RMG
18	21	33	VIC LATINO	ULTRA DANCE 12 ULTRA 2734
19	22	23	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
20	NEW	GRACE JONES	HURRICANE PIAS 41	
21	RE-ENTRY	Tiesto	CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001	
22	19	9	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT FEARLESS 30153
23	18	4	NERO	WELCOME REALITY MTA DIGITAL EX/MERCURY
24	23	11	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND FLASHBACK 32820/RHINO
25	24	31	JAMES BLAKE	JAMES BLAKE POLYDOR 02/UNIVERSAL REPUBLIC

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	2	4	#1 PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
2	1	17	SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
3	3	11	CINEMA	BENNY BENASSI FEATURING GARY GO ULTRA
4	6	10	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
5	4	10	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
6	5	11	I WANNA GO	BRITNEY SPEARS JIVE/RCA
7	13	6	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCUSKEY NETWORK
8	10	11	SUN IS UP	INNA ULTRA
9	7	14	RAISE YOUR WEAPON	DEADMAU5 MAULSTRAP/ULTRA
10	12	5	PRESSURE	NADIA ALL, STARKILLERS & ALEX KENJI SIMPLY DELICIOUS/STRICTLY RHYTHM
11	11	12	BOUNCE	CALVIN HARRIS FEATURING KELIS ULTRA
12	9	3	YOU MAKE ME FEEL...	COBRA STARSHIP FEATURING SABI DECA/DANCEFUELED BY RAMEN/ATLANTIC/RP
13	8	5	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
14	18	20	SUN AND MOON	ABOVE & BEYOND FEATURING RICHARD BEDFORD ANJUNABEATS/ULTRA
15	15	11	LITTLE BIRD	KIM SOZZI ULTRA
16	16	8	DROP IT LOW	KAT DELUNA GLOBAL MUSIC BRAND/MASS APPEAL/EONE
17	14	11	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL
18	24	4	READY 2 GO	MARTIN SOLVEIG FEATURING KELE BEAT/ATLANTIC
19	22	3	WORLD KEEPS TURNING	SYLVIA TOSUN SEA TO SUN
20	NEW	EYES	KASKADEE FEATURING MINOY GLEOHILL ULTRA	
21	4	BEST THING I NEVER HAD	BEYONCE PARKWOOD/COLUMBIA	
22	17	5	CALL YOUR GIRLFRIEND	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
23	20	5	LITTLE BAD GIRL	DAVID GUETTA FEAT. TINO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
24	NEW	SHOW ME	JESSICA SUTTA HOLLYWOOD	
25	NEW	AWAKEN	JES ULTRA	

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	1	14	#1 FRANK SINATRA & COUNT BASIE	THE COMPLETE REPRISE STUDIO RECORDINGS (FRANK SINATRA 2012) CONCORD
2	2	33	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE PAT PATACK FRANK SINATRA REPRISE 32821/WARNER BROS.
3	3	13	PAT METHENY	WHAT'S IT ALL ABOUT NONESUCH 527912/WARNER BROS.
4	14	15	CHARLIE HADEN QUARTET WEST	SOPHISTICATED LADIES EMARCY 015347/DECCA
5	NEW	TIERNEY SUTTON	AMERICAN ROAD BFM JAZZ 062408/AVARESE SARABANDE	
6	6	13	MADELEINE PEYROUX	STANDING ON THE ROOFTOP PENNYWELL 015636*/DECCA
7	24	THE NEW GARY BURTON QUARTET	COMMON GROUNO MARK AVENUE 1061	
8	RE-ENTRY	KEVIN EUBANKS	ZEN FOOD MUCK AVENUE 1054	
9	7	30	NINA SIMONE	S.O.U.L. SONY MUSIC CMG 83788/SONY MUSIC
10	11	VARIOUS ARTISTS	IN A BOSSA NOVA MOOD UNIVERSAL SPECIAL MARKETS 015663/EXSTARBUCKS	
11	2	MIGUEL ZENON	ALMA ADENTRO: THE PUERTO RICAN SONGBOOK MARSALIS 0016	
12	12	50	SOUNDTRACK	TREME: SEASON 1 HBO/GEFFEN 014910/IGA
13	8	24	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES	HERE WE GO AGAIN: CELEBRATING... BLUE NOTE 96388/BLG
14	15	15	KURT ELLING	THE GATE CONCORD JAZZ 31230/CONCORD
15	5	14	COREA, CLARKE & WHITE	FOREVER CONCORD 32627

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	1	14	#1 MORMON TABERNACLE CHOIR	THIS IS THE CHRIST MORMON TABERNACLE CHOIR 905692
2	NEW	CHICAGO SYMPHONY ORCHESTRA BRASS	LIVE CD50 RESOUND 9011101	
3	2	12	MILOS KARADAGLIC	MEDITERRANEAN DG 015679/UNIVERSAL CLASSICS GROUP
4	3	39	MORMON TABERNACLE CHOIR	MEN OF THE MORMON TABERNACLE CHOIR NORWICH TABERNACLE CHOIR 5053126
5	7	41	ERIC WHITACRE	LIGHT & GOLD DECCA 014850/UNIVERSAL CLASSICS GROUP
6	5	20	VARIOUS ARTISTS	THE ROYAL WEDDING DECCA 0156804
7	9	16	ZUILL BAILEY/AWADAGIN PRATT	BRAMS: WORKS FOR CELLO AND PIANO TELARC 32664/CONCORD
8	4	2	SHARON ISBIN	SHARON ISBIN & FRIENDS SONY CLASSICAL 84219/SONY MASTERWORKS
9	6	VARIOUS ARTISTS	BIZET: CARMEN SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP	
10	NEW	TRINITY YOUTH AND ADULT CHORUS	ROBERT MORAN: TRINITY REQUIEM INNOVA 244	
11	11	33	S. DINNENSTEIN/KAMMERORCHESTER STAATSKAPPELLE BERLIN	BACH: A STRANGE BEAUTY SONY CLASSICAL 81742/SONY MASTERWORKS
12	12	22	JOSH WRIGHT	JOSH WRIGHT SHADOW MOUNTAIN 5055981
13	10	59	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA ANDRE RIEU/POLYDOR/HP-O 014439/UME
14	NEW	R. FLEMING C. MALTMAN STAATSKAPPELLE DRESDEN	NEW YEARS EVE CONCERT 2010 UNTEL CLASSICA 015399/DECCA	
15	13	5	J. FISCHER ORCHESTRE PHILHARMONIQUE OF MONTE-CARLO	POEME DECCA 015535/UNIVERSAL CLASSICS GROUP

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	NEW	#1 JESSY J	HOT SAUCE HEADS UP 33089/CONCORD	
2	3	24	BONEY JAMES	CONTACT VERVE FORECAST 015375/VG
3	4	73	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/VG
4	56	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD	
5	15	46	FOURPLAY	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD
6	13	MICHAEL FRANKS	TIME TOGETHER SHANACHIE 5189	
7	5	12	PAUL HARDCASTLE	HARDCASTLE VI TRIPPIN' 'N' RHYTHM 48
8	RE-ENTRY	KEIKO MATSUI	THE ROAD... SHANACHIE 5188	
9	14	27	PAUL HARDCASTLE	DESIRE: THE ULTIMATE SEDUCTIVE ALBUM TRIPPIN' 'N' RHYTHM 46
10	9	17	BELA FLECK & THE FLECKTONES	ROCK-ET > SCIE-NCE EONE 2133
11	7	14	DAVE KOZ	HELLO TOMORROW CONCORD 31753
12	8	17	EVGEN GROOVE	S'VEN LARGE SHANACHIE 5190
13	16	58	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*
14	RE-ENTRY	KIRK WHALUM	EVERYTHING IS EVERYTHING MACK AVENUE 5145/RENDEZVOUS	
15	RE-ENTRY	LIZZ WRIGHT	FELLOWSHIP VERVE FORECAST 014673/VG	

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	1	14	#1 JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC
2	2	20	IL VOLO	IL VOLO OPERA BLUES/GATICA/PIENTOR/GEFFEN 015517/6GA
3	4	14	IL VOLO	IL VOLO EN SPANOL: OPERA BLUES/GATICA/PIENTOR/GEFFEN 015517/6GA
4	8	2CELLOS	2CELLOS MASTERWORKS 91011/SONY MASTERWORKS	
5	13	56	ZOE KEATING	INTO THE TREES ZOE KEATING 03 EX
6	JENNY OAKS BAKER	WISH UPON A STAR: A TRIBUTE... SHADOW MOUNTAIN 5055026		
7	NEW	MORMON TABERNACLE CHOIR	GLAD CHRISTMAS TIDINGS MORMON TABERNACLE CHOIR 505810	
8	8	62	STING	SYMPHONICOMES CHERRYTREE/DG 014464/UNIVERSAL CLASSICS GROUP
9	7	60	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442
10	1	42	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN CHERRYTREE/DG 014562/DECCA
11	4	38	DUE VOCE	DUE VOCE TUNETONES 014271/UME
12	12	ALFIE BOE	BRING HIM HOME DECCA 015330	
13	RE-ENTRY	RENEE FLEMING	DARK HOPE DECCA 014186	
14	RE-ENTRY	WILLIAM ORBIT	PIECES IN A MODERN STYLE 2 DECCA 014181/UNIVERSAL CLASSICS GROUP	
15	RE-ENTRY	VARIOUS ARTISTS	HALLELUJAH BROADWAY MIND THE GAP 06802/MANHATTAN	

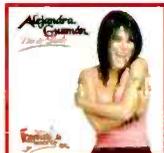
SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	1	20	#1 MASSIVE TRANSIT	CINDY BRADLEY TRIPPIN' 'N' RHYTHM
2	2	11	SPIN	BONEY JAMES VERVE FORECAST/VERVE
3	4	14	PUSH	JACKIE JOYNER ARTISTRY
4	21	ANYTHING'S POSSIBLE	DAVE KOZ CONCORD/CMG	
5	10	FRIDAY NIGHT	JONATHAN FRITZEN WOODWARD AVE.	
6	12	FEELS SO GOOD	JONATHAN BUTLER RENDEZVOUS	
7	10	PUSH TO START	PAUL TAYLOR PEAK/EONE	
8	10	25	MARSEILLE	ANDY SNITZER FEAT. CHUCK LOEB NATIVE LANGUAGE
9	6	10	SHAKE IT	NILS BAJAJ/TSR
10	5	LATIN HAZE	OLI SILK FEAT. MARC ANTOINE TRIPPIN' 'N' RHYTHM	
11	11	EASY COME EASY GO	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM	
12	12	5	LOVELY DAY	JILL SCOTT HIDDEN BEACH
13	3	HOT SAUCE	JESSY J HEADS UP/CONCORD	
14	14	THE WINDY DANCE	NICKI COLIENNE TRIPPIN' 'N' RHYTHM	
15	3	13	NOW THAT THE SUMMER'S HERE	

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLY GROUNDS/JRCA)
2	2	30	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
3	16	16	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
4	3	16	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
5	8	9	GG RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLY GROUNDS/JRCA)
6	6	13	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
7	5	28	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
8	9	9	TU OLOR	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
9	16	15	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
10	10	31	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
11	12	23	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJ/MG)
12	13	12	ENSENAME A OLVIDAR	DAREYES DE LA SIERRA (DISA)
13	14	19	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
14	15	17	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE (DISA)
15	18	7	FRIO	RICKY MARTIN (SONY MUSIC LATIN)
16	11	14	AMOR CLANDESTINO	MANA (WARNER LATINA)
17	7	8	YOU	ROMEO SANTOS (SONY MUSIC LATIN)
18	24	6	EL MENTIROSO	BANDA CARNAVAL (DISA)
19	1	4	EL MIL AMORES	PESADO (DISA/ASL)
20	20	17	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
21	25	5	ENHORABUENA	FIDEL RUEDA (DISA)
22	21	12	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
23	38	2	EL AMOR	ARJONA (METAMORFOSIS)
24	HOT SHOT DEBUT		PROMISE	ROMEO SANTOS FEAT. USHER (SONY MUSIC LATIN)
25	25	5	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
26	29	18	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
27	30	12	MI CORAZON INSISTE	JENCARLOS CANELA (BULLSEYE)
28	28	8	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO (DISA)
29	31	10	QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECOITOS (DISA)
30	37	3	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
31	27	18	GRITAR	LUIS FONSI (UNIVERSAL MUSIC LATIN)
32	35	11	SOLO PIENSO EN TI	JERRY RIVERA (VENEMUSIC)
33	NEW		ENERGIA	ALEXIS & FIDO (SONY MUSIC LATIN)
34	41	5	NO LA VOY A ENGANAR	EL TRONO DE MEXICO (FONOVISA)
35	36	20	LLAMA AL SOL	TITO "EL BAMBINO" SIENTE
36	50	2	PARA NO PERDERTE	ESPINOZA PAZ (DISA/ASL)
37	15	4	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/DJ/MG)
38	33	10	QUITATE LA VENDA	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
39	40	2	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS (FONOVISA)
40	34	6	I'M SORRY	SIEZE (LA VIDA BUENA/WARNER LATINA)
41	32	14	ME TOCA A MI	BANDA SINALDENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
42	NEW		DE MI	CAMILA (SONY MUSIC LATIN)
43	42	3	SHAKE SENORA	PITBULL FEAT. T-PAIN & SEAN PAUL (MR. 305/POLY GROUNDS/JRCA)
44	NEW		SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
45	NEW		MAS QUE NUNCA	DUELD (FONOVISA)
46	47	3	COMO TU NO HAY 2	BEATRIZ LUENGO FEAT. YOTUEL (SONY MUSIC LATIN)
47	45	15	NINAS PUDIENDES Y PODEROSAS	VOZ DE MANDO (DISA)
48	48	14	POR SER TU MUJER	NATALIA JIMENEZ (SONY MUSIC LATIN)
49	43	11	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTENA (MENDIETA/FONOVISA)
50	NEW		DUELE DUELE	24 HORAS (CACAO/MACHETE/UNIVERSAL MUSIC LATIN)

Alejandra Guzman earns her third top 10 on Hot Latin Songs as "Dia de Suerte" shoots 16-9. The title, her inaugural top 10 on Capitol Latin, is her first to reach the upper tier since "Volvete a Amar" peaked at No. 6 in July 2006 when she was a Sony Music Latin artist.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	HOT SHOT DEBUT		#1 GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN
2	1	8	VARIOUS ARTISTS	PUROS TRANKAZOS (FONOVISA 354649/UMLE)
3	NEW		DUELO	VUELA MAS ALTO (FONOVISA 354645/UMLE)
4	RE-ENTRY		PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
5	7	14	GG IL VOLO	IL VOLO OPERA RUIES/GATICA/PENTON/GETTEN 015745/UMLE
6	RE-ENTRY		CAMILA	DE JARTE DE AMAR (SONY MUSIC LATIN 59881)
7	4	3	BRONCO	25 ANIVERSARIO (FONOVISA 354618/UMLE)
8	2	62	ENRIQUE IGLESIAS	EUPHORIA (UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014481/UMLE)
9	47	47	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
10	5	3	LOS YONIC'S	35 ANIVERSARIO (FONOVISA 354653/UMLE)
11	15	41	GG CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATIN 015071/UMLE
12	9	34	LOS BUKIS	35 ANIVERSARIO (FONOVISA 354608/UMLE)
13	22	22	MANA	DRAMAMA Y LUZ WARNER LATINA 526530
14	13	67	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
15	NEW		BELANOVA	SUENO ELECTRO II (UNIVERSAL MUSIC LATIN 015979/UMLE)
16	NEW		LOS AMOS	D.A.S. 2011 (VENEMUSIC/UNIVERSAL MUSIC LATIN 054175/UMLE)
17	6	42	DON OMAR	MEET THE ORPHANS THE KING IS BACK (ORFANATO/MACHETE 014957/UMLE)
18	11	16	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE
19	10	5	FRANCO DE VITA	EN PRIMERA FILA (SONY MUSIC LATIN 78112)
20	12	24	GERARDO ORTIZ	MORIR Y EXISTIR EN VIVO DEL 82733/SONY MUSIC LATIN
21	14	6	AVENTURA	14 + 14 (PREMIUM) LATIN 80211/SONY MUSIC LATIN
22	NEW		MARISELA	EL MARCO DE MIS RECUERDOS (M 9843)
23	21	33	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA (DISA 721627/UMLE)
24	20	25	INTOCABLE	2011 GOOD 1 02 (D.A.S.M)
25	18	8	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
26	17	21	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN
27	22	25	CALIBRE 50	DE SINALOA PARA EL MUNDO (DISA 721639/UMLE)
28	24	44	VARIOUS ARTISTS	30 ANIVERSARIO (DISA RECORDS 7000 - 2010 (DISA 729590/UMLE)
29	16	61	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENOS (DISA 721551/UMLE)
30	25	43	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE
31	28	11	LUIS FONSI	TIERRA FIRME (UNIVERSAL MUSIC LATIN 015761/UMLE)
32	23	10	REIK	PELIGRO (SONY MUSIC LATIN 89571)
33	19	25	GLORIA TREVI	GLORIA (UNIVERSAL MUSIC LATIN 015369/UMLE)
34	29	45	PITBULL	ARMANDO (MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN)
35	27	21	TIERRA CALI	UN SIGLO DE AMOR (VICTORIN/VENEMUSIC/UNIVERSAL MUSIC LATIN 054133/UMLE)
36	33	22	JOAN SEBASTIAN	EL POETA DEL PUEBLO (MUSART 4438/BALBOA)
37	NEW		PEPE AGUILAR	NEGOCIARE CON LA PENA (VENEMUSIC/UNIVERSAL MUSIC LATIN 054174/UMLE)
38	NEW		OMEGA	EL DUENO DEL FLOW 2 (PLANET 226)
39	32	14	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN
40	26	68	MARC ANTHONY	ICONOS (SONY MUSIC LATIN 67402)
41	35	17	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS (DISA 721650/UMLE)
42	37	57	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO (COLECCION DE CORRIDOS CAJILE MUSIC 3812)
43	34	75	CHINO & NACHO	MI NINA BONITA (MACHETE 014142/UMLE)
44	NEW		LINDEROS DEL NORTE	LOCO POR TU AMOR (PLATINO USA 2000/PLATINO)
45	NEW		LA MAFIA	LIVE IN THE 80'S (URBANA 1009)
46	44	5	PATRULLA 81	COMO EL FENIX (FONOVISA 354648/UMLE)
47	31	5	ALEJANDRA GUZMAN	20 ANOS DE EXITOS EN VIVO CON MODERATO (CAPITOL LATIN 29638)
48	36	8	LUIS ENRIQUE	SOY Y SERE (TOP STOP 30020/SONY MUSIC LATIN)
49	30	2	AMANDA MIGUEL & DIEGO VERDAGUER	EL MEJOR SHOW ROMANTICO DE AMERICA (OJAM 8524)
50	38	9	LOS INVASORES DE NUEVO LEON	30 ANIVERSARIO (SERCA 6926)

Alexis & Fido debut at No. 7 on Latin Rhythm Airplay with "Energia," the duo's 11th top 10 since its chart career began in 2005. The song is the act's first listing without the accompaniment of a featured vocalist since "Bartender" peaked at No. 3 in 2009.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	20	#1 OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
2	1	17	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
3	3	33	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
4	4	34	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
5	5	17	ENSENAME A OLVIDAR	DAREYES DE LA SIERRA (DISA)
6	6	22	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE (DISA)
7	12	10	EL MENTIROSO	BANDA CARNAVAL (DISA)
8	11	12	EL MIL AMORES	PESADO (DISA/ASL)
9	14	29	EL ARDIDO	LARRY HERNANDEZ MENDIETA/FONOVISA
10	7	23	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO (DISA/ASL)
11	9	47	ME ENCANTARIA	FIDEL RUEDA (DISA)
12	13	7	ENHORABUENA	FIDEL RUEDA (DISA)
13	8	18	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
14	10	22	PROMETI	INTOCABLE (GOOD 1)
15	15	14	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO (DISA)
16	17	13	QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECOITOS (DISA)
17	22	9	NO LA VOY A ENGANAR	EL TRONO DE MEXICO (FONOVISA)
18	25	8	PARA NO PERDERTE	ESPINOZA PAZ (DISA/ASL)
19	21	3	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS (FONOVISA)
20	19	15	QUITATE LA VENDA	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	30	12	#1 GG DUELE DUELE	24 HORAS (CACAO/MACHETE/UNIVERSAL MUSIC LATIN)
2	7	9	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLY GROUNDS/JRCA)
3	1	26	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
4	4	15	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLY GROUNDS/JRCA)
5	11	10	MI ALMA LOCA	ANDY ANDY (WEPA/PLANET)
6	3	16	SOLO PIENSO EN TI	JERRY RIVERA (VENEMUSIC)
7	NEW		PROMISE	ROMEO SANTOS FEAT. USHER (SONY MUSIC LATIN)
8	17	3	FRIO	RICKY MARTIN (SONY MUSIC LATIN)
9	6	21	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
10	12	26	ELLA NO TA EN ESO	KALIMETE (SUENOS)
11	15	22	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
12	14	15	PEGATE	GRUPO TROJ (JDK)
13	25	16	NO SOY TU TIPO	J-MARTIN FEAT. MELINA LEON (EL MOVIMIENTO)
14	8	7	ESA MUCHACHA	LOS HERMANOS ROSARIO (LOS HERMANOS ROSARIO)
15	5	15	MADE FOR YOU	YUNEL CRUZ (KUBE)
16	13	4	WEPA	GLORIA ESTEFAN (CRESCENT MOON)
17	2	16	LOCOS LOS 2	LUIS ENRIQUE (TOP STOP)
18	35	4	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
19	16	24	APRENDERE	HECTOR ACOSTA EL TORITO (D.A.M./VENEMUSIC)
20	24	6	LATIN GIRL "DESACATE"	CHOSEN FEW URBANO (CHOSEN FEW EMERALD)

BETWEEN THE BULLETS

GERARDO ORTIZ ARRIVES AT NO. 1



Gerardo Ortiz bows atop Latin Albums with second studio set *Entre Dios y el Diablo* selling 15,000 copies, according to Nielsen SoundScan —his best sales week yet. Its success follows debut album *Ni Hoy Ni Manana* (No. 5, 66,000 sold) in 2010 and two live sets earlier this year (combined sales: 51,000). Ortiz has more to celebrate: He's a finalist in 10 categories at the upcoming Billboard Mexican Music Awards, including artist of the year.

—Karinah Santiago

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

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	NEW	ALL ABOUT TONIGHT PIXIE LOTT MERCURY	
3	NEW	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO	
4	19	ALL FIRED UP THE SATURDAYS FASCINATION	
5	2	STAY AWAKE EXAMPLE MINISTRY OF SOUND	
6	NEW	COLLIDE LEONA LEWIS / AVICII SYCO	
7	3	HEART SKIPS A BEAT LILY MURS FT. RIZZLE KICKS SYCO	
8		FEEL SO CLOSE CALVIN HARRIS FLY EYE	
9	6	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
10		NEW AGE MARLON ROUDETTE UNIVERSAL	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	SEPTEMBER 24, 2011
1	57	NIJI NO UTA TSUYOSHI DOMOTO JOHNNY'S	
2	2	FLYING GET AKB48 KING	
3	15	TRY AGAIN FOR JAPAN TSUYOSHI NAGABUCHI NAYUTAWAVE	
4		MY FAVORITE SONGS KANA UEMURA KING	
5	1	KAZOKU NI NAROUYO MASAHARU FUKUYAMA UNIVERSAL	
6	NEW	AKASHI FLUMPOOL A-SKETCH	
7	NEW	FIGHTERS SANDAME J SOUL BROTHERS RHYTHMZONE	
8	62	YOU AND I LADY GAGA UNIVERSAL	
9	39	PARAPPA OZ NAYUTAWAVE	
10	21	SAILIN' SPECIAL OTHERS & KJ (FROM DRAGON ASH) VICTOR	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	SEPTEMBER 24, 2011
1	1	I'M WITH YOU RED HOT CHILI PEPPERS WARNER BROS.	
2		NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	
3	NEW	STURM AUF'S PARADIES SALTATIO MORTIS EDEL	
4		21 ADELE XL	
5	NEW	EKREM EKO FRESH SONY MUSIC	
6	NEW	MATTTTER FIXED MARLON ROUDETTE UNIVERSAL	
7	7	BLACK AND WHITE AMERICA LENNY KRAVITZ ROADRUNNER/ATLANTIC	
8	RE	WENN WORTE MEINE SPRACHE WAERE TIM BENDZKO SONY MUSIC	
9	NEW	GANZ NORMALER WAHNSINN FR. SONY MUSIC	
10	8	ZAZ ZAZ PLAY-ON	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CO.)	SEPTEMBER 24, 2011
1	NEW	PLAYING IN THE SHADOWS EXAMPLE MINISTRY OF SOUND	
2	4	21 ADELE XL	
3	5	CLASSIC JDE MCLEDDERRY UCI	
4	2	NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	
5	3	ECHOES WILL YOUNG RCA	
6	NEW	1 THE BEATLES APPLE/CAPITOL	
7	1	I'M WITH YOU RED HOT CHILI PEPPERS WARNER BROS.	
8		19 ADELE XL	
9	NEW	MY HEART DORIS DAY ARWIN	
10	RE	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	1	ELLE ME DIT MIKA CASABLANCA	
2		MAN DOWN RIHANNA SRP	
3	3	LITTLE BAD GIRL DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC	
4	4	FRENCH CANCAN (MONSIEUR SAINTE NITOUCHE) INNA MODJA WARNER	
5	5	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
6		PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	
7	8	WELCOME TO ST. TROPEZ DJ ANTOINE VS TIMATI HOUSEWORKS/PHONAG/GLOBAL	
8	NEW	SOMEONE LIKE YOU ADELE XL	
9	NEW	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
10	NEW	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUND	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	SEPTEMBER 24, 2011
1	3	21 ADELE XL	
2		NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	
3	1	THA CARTER IV LIL WAYNE YOUNG MONEY/CASH MONEY	
4	2	I'M WITH YOU RED HOT CHILI PEPPERS WARNER BROS.	
5	9	SORRY FOR PARTY ROCKING LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	
6		WATCH THE THRONE JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM	
7	15	HANDS ALL OVER MAROON 5 A&M/OCTONE	
8	10	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
9	6	HELL: THE SEQUEL BAD MEETS EVIL SHADY/INTERSCOPE	
10	8	NOW! 18 VARIOUS ARTISTS EMI/WARNER/UNIVERSAL	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	SEPTEMBER 24, 2011
1	1	DON'T SAY GOODBYE DAVICHI CORECONTENTS	
2	24	STEP KARA DSP	
3	3	SO COOL SISTAR STARSHIP	
4		I TURNED OFF THE TV... LEESSANG FT. T. KWON JUNG YUL JUNGLE	
5	4	TOP GIRL G.NA CUBE	
6	NEW	I HOPE IT'S YOU ZIA LOEN	
7	5	THE ANSWER TO ME IS YOU LEESSANG FT. T. KWON JUNG YUL JUNGLE	
8	NEW	OH MY GODDESS SUNG SI-KYUNG JELLYFISH	
9	6	REMINISCENCE LEESSANG FT. BAEK JI YOUNG JUNGLE	
10	NEW	GET OUT JYJ C-JES	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	SEPTEMBER 24, 2011
1	1	21 ADELE XL	
2		MAKING MIRRORS GOTYE ELEVEN	
3	2	I'M WITH YOU RED HOT CHILI PEPPERS WARNER BROS.	
4		NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	
5	NEW	VOWS KIMBRA WARNER BROS.	
6	NEW	BLUE SKY BLUE PETE MURRAY SONY MUSIC	
7	5	WHITE HEAT: 30 HITS ICEHOUSE DIVA	
8	7	19 ADELE XL	
9	NEW	THA CARTER IV LIL WAYNE YOUNG MONEY/CASH MONEY	
10	RE	1 THE BEATLES APPLE/CAPITOL	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2		MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	4	MAN DOWN RIHANNA SRP	
4	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
5	3	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	
6		KIJK ME NA KEIZER EN DE MUNNIK ARTIST & COMPANY	
7	NEW	SLAVE TO THE MUSIC JAMES MORRISON ISLAND	
8		STERKER NU DAN OOI NICK & THOMAS ARTIST & COMPANY	
9	10	SOMEONE LIKE YOU ADELE XL	
10	8	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	1	I SOLITI VASCO ROSSI EMI	
2	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	2	SHIMBALAIE MARIA GADU SOM LIVRE	
4	8	SARO LIBERA EMMA UNIVERSAL	
5	6	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD BOO BOO WAX	
6	10	IL MIO GIORNO MIGLIORE GIORGIA DISCHI DI GIOCCOLATA	
7	NEW	STANZA VUOTA MONE ITALIAN WAY	
8		DANZA KUDURO DON OMAR & LUNCENZO YANIS	
9	9	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG JOVANNOTTI MERCURY	
10	NEW	I WON'T LET YOU GO JAMES MORRISON ISLAND	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	AUGUST 29, 2011
1	1	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
2	2	MUSICAS PARA CHURRASCO VOL. 1 SEU JORGE UNIVERSAL	
3	3	AO VIVO NO RIO LUAN SANTANA SOM LIVRE	
4	4	BACK TO BLACK AMY WINEHOUSE ISLAND	
5	5	CHICO CHICO BUARQUE BISCOITO FINO	
6	6	PODER DA CRIACAO DIOGO NOGUEIRA EMI	
7	7	20 ANOS DE SUCESSO ZEZE DI CAMARGO & LUCIANO SONY MUSIC	
8		TEENAGE DREAM KATY PERRY CAPITOL	
9	9	MULTISHOW AO VIVO CAETANO VELOSO & MARIA GADU UNIVERSAL	
10	10	NUMBER 1 2011 JULIO IGLESIAS SOM LIVRE	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	3	BAILANDO POR AHI JUAN MAGAN SONY MUSIC	
2	2	DANZA KUDURO DON OMAR & LUNCENZO YANIS/ORFANATO	
3	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS	
4	6	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS	
5	5	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
6	RE	HACIA LO SALVAJE AMARAL ANTARTIDA	
7	NEW	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
8	RE	WHERE THEY GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
9	8	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
10	4	ROLLING IN THE DEEP ADELE XL	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	1	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
2		LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO	
3	3	I WON'T LET YOU GO JAMES MORRISON ISLAND	
4		MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
5	5	WELCOME TO ST. TROPEZ DJ ANTOINE VS TIMATI HOUSEWORKS/PHONAG/GLOBAL	
6		DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	
7	NEW	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS	
8	NEW	ONE NIGHT IN IBIZA MIKE CANDOY & EVELYN FT. PATRICK KILLER WOMBAT/MUSIC/SRP	
9	NEW	NEW AGE MARLON ROUDETTE UNIVERSAL	
10	RE	UP IN THE SKY 77 BOMBAY STREET GADGET	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2		SOMEONE LIKE YOU ADELE XL	
3	3	MAN DOWN RIHANNA SRP	
4	5	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
5	4	IL NOUS FAUT ELISA TOVATI & TOM DICE PLAY-ON	
6		ELLE ME DIT MIKA CASABLANCA	
7	NEW	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS	
8	RE	LOUDER DJ FRESH FT. SIAN EVANS MINISTRY OF SOUND	
9	NEW	CALLED OUT IN THE DARK SNOW PATROL FICTION	
10		LOCA PEOPLE (WHAT THE F**K!) SAK NOEL SPINNIN'	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	NEW	ELEKTROPOP OLEG BABERIBA	
2	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	2	SET FIRE TO THE RAIN ADELE XL	
4	NEW	MARACA MOHOMBI 2101	
5	4	VART JAG MIG I VARLDEN VANDER DEN SVENSKA BJORNSTAMMEN GOLDENBEST	
6		WHAT ARE WORDS CHRIS MEDINA 19	
7	5	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
8		CALL MY NAME TOVE STYRKE SONY MUSIC	
9	NEW	GOOD FEELING FLO RIDA POE BOY	
10	NEW	FADE INTO DARKNESS AVICII LE7EL/SVERATONE	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	SEPTEMBER 24, 2011
1		AMOR CLANDESTINO MANA WARNER	
2		GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS	
3	4	NADA IGUALES LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC	
4	3	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
5	18	ME CONTAGIAS LUPILLO RIVERA D'SA	
6	7	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
7	8	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	
8	12	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
9	11	QUE NOS PASO? REYLI BARBA FT. YURIDIA SONY MUSIC	
10		ME VOY JESSE & JOY WARNER	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	NEW	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO	
2		MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	2	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
4		FEEL SO CLOSE CALVIN HARRIS FLY EYE	
5	8	COLLIDE LEONA LEWIS / AVICII SYCO	
6	NEW	NA NA NA ONE DIRECTION SYCO	
7	10	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
8	5	MARRY YOU BRUNO MARS ELEKTRA	
9	NEW	CALLED OUT IN THE DARK SNOW PATROL FICTION	
10	NEW	ALL ABOUT TONIGHT PIXIE LOTT MERCURY	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	2	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2		MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	NEW	DOMINO JESSIE J LAVA	
4	3	STEREO HEARTS GYM CLASS HEROES FT. ADAM LEVINE DECA/DANCE	
5	4	DON'T FORGET YOUR ROOTS SIX60 MASSIVE	
6		NA NA NA ALEXANDRA STAN PLAY-ON	
7	10	CHEERS (DRINK TO THAT) RIHANNA SRP	
8	NEW	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
9	8	SET FIRE TO THE RAIN ADELE XL	
10	5	YOU AND I LADY GAGA STREAMLINE/KONLIVE	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 24, 2011
1	1	SOMEONE LIKE YOU ADELE XL	
2		MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3		GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS	
4		RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
5	3	MAN DOWN RIHANNA SRP	
6		SET FIRE TO THE RAIN ADELE XL	
7	NEW	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
8	NEW	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS	
9	6	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
10		ROLLING IN THE DEEP ADELE XL	

GREECE		ALBUMS	
THIS WEEK	LAST WEEK	(CYTA-IFPI)	SEPTEMBER 17, 2011
1	4	KLEISTA TA STOMATA ANTONIS REMOS HEAVEN MUSIC	
2	5	MINDS 2011 KALOKAIRI VARIOUS	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Island Def Jam Music Group appoints **Todd Glassman** senior VP of promotion and promotes **Christine Chiappetta** to senior VP of rock promotion. Glassman was senior VP of promotion at Universal Motown, and Chiappetta was VP of promotion.

Universal Music Group names **Andrew Kronfeld** president of global marketing. He was executive VP of international marketing at Universal Music Group International.

Def Jam Recordings appoints hip-hop producer **No I.D.** executive VP of A&R. Def Jam has also signed an exclusive label deal with the producer's Artium Recordings. No I.D. has worked with such artists as Kanye West, Big Sean, Rick Ross, Method Man and Jay-Z.



CHIAPPETTA

KRONFELD

NO I.D.

CERDA

TOURING: Online ticketing startup Eventbrite adds **Ashley Capps** to its board of directors. Capps founded Knoxville, Tenn.-based AC Entertainment and is a co-founder of the Bonnaroo Music & Arts Festival.

Center Operating Co., which manages the American Airlines Center in Dallas, appoints **Tara Green** chief revenue officer. She was VP/COO of the North Texas Super Bowl XLV host committee.

DIGITAL: Apple promotes **Eddy Cue** to senior VP of Internet software and services. He was VP at iTunes.

Music video portal Vevo names **Michael Cerda** senior VP of product development. He was VP of tech at Myspace.

RELATED FIELDS: Industry Public Relations names **Kisha Maldonado-Madrid** partner. She was director of publicity at Capitol Records.

—Edited by Mitchell Peters

GOODWORKS

ASCAP'S WILLIAMS TALKS DOCUMENTARY, ADDICTION

In the new documentary "Paul Williams Still Alive," a film about singer/songwriter Williams' road to recovery from alcohol and drug abuse, there's archival footage of the artist on "The Merv Griffin Show" crudely mocking married life.

"I was making jokes about how my marriage vows disappear when I buy a plane ticket, and that kind of crap," says the ASCAP president/chairman, who has been sober since March 5, 1990.

During filming, Williams pleaded with director Stephen Kessler to cut the scene, saying, "I don't want my daughter to see this. It's horrific." But later, he realized the "Merv" footage was necessary if the movie was going to recount his struggle with addiction. "If we're making a film that's really about recovery and putting your life back together, for [viewers] to appreciate where my life is today, you really have to see that," he says. The documentary recently screened at the Toronto International Film Festival.

Later this month, Williams will appear at the 34th annual treatment/recovery conference Power, Fame and Recovery: Addiction, Health and Wellness in the Public Eye. The Foundations Recovery Network and MusiCares event—featuring a keynote by attorney Robert Shapiro and 30 other workshops—will be held Sept. 26-29 at the Breakers in Palm Beach, Fla.

"I'll take [music director/pianist] Chris Caswell and interweave some songs and the story of my own recovery," Williams says, adding that he travels the country speaking up to 30 times per year about his sobriety.

For more information about the Power, Fame and Recovery conference, go to FoundationsEvents.com or call 877-345-3274.

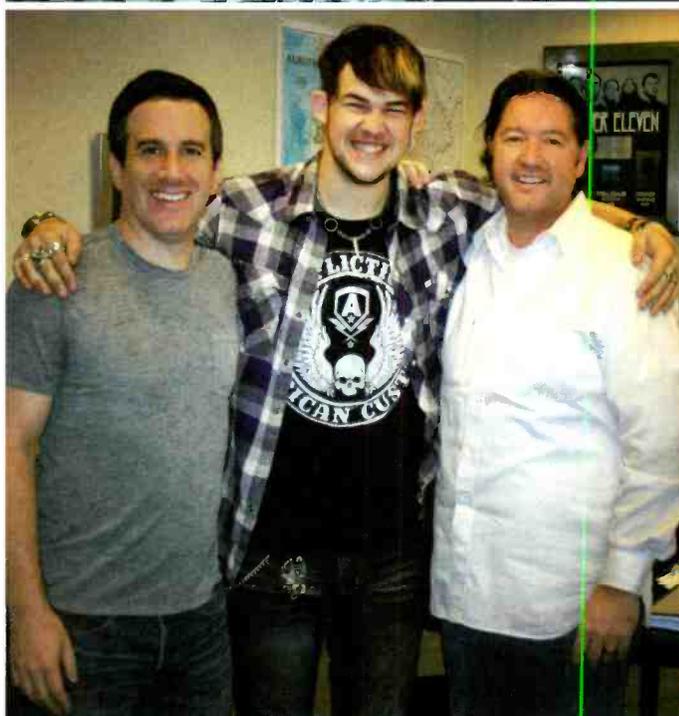
—Mitchell Peters



The industry gathered at the Chateau Marmont in Hollywood on Sept. 6 to celebrate the release of **David Guetta's** new album, *Nothing But the Beat*. The highly anticipated set inspired the Capitol tower building to adorn itself in red lights to celebrate—a first for the L.A. landmark. The star-studded guest list included (from left) Astralwerks Records senior VP/GM **Glenn Mendlinger**, Guetta, EMI North America executive VP of marketing and promotion **Greg Thompson** and EMI Music executive VP/GM **Dominic Pandiscla**. PHOTO: KRISTAN DOWLING

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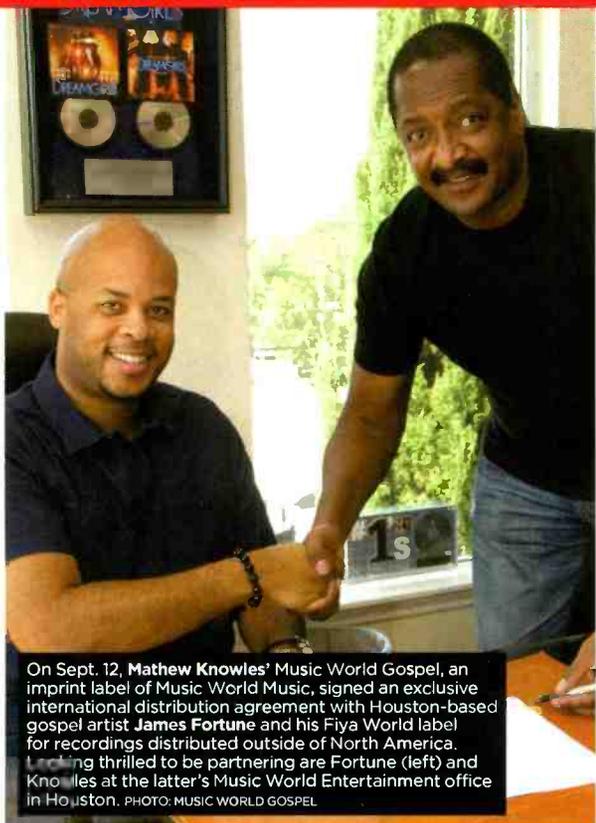
Season 10 "American Idol" resident rocker **James Durbin** signed a recording contract with Wind-up Records on Aug. 22. Of the signing, Durbin said, "Wind-up Records isn't a label, it's a family, and I wanted to be a part of that. They are true music fans that want to see me have a long career as an artist. I couldn't have asked for more when signing a record deal." Wind-up will release Durbin's debut album this fall. Durbin (center) is pictured here with Wind-up chief creative officer **Gregg Wattenberg** (left) and CEO **Edward Vetri**. PHOTO: ZHANNA VED



Regional Mexican singer/songwriter **Gerardo Ortiz** (center) showcased new music from his album *Entre Dios y el Diablo* at a CD release party at the Conga Room in downtown Los Angeles on Sept. 6. The event hosted members of the industry who came out to support the Del Records/Sony artist—a Billboard Mexican Music Awards finalist in 10 categories, including artist, digital download and norteño album of the year (for two separate releases). Ortiz is flanked here by BMI associate director of Latin writer/publisher relations **Marissa Lopez** and his manager, **Richard Chang**. PHOTO: EDDIE SAKAKI/THE CONGA ROOM



National Music Publishers' Assn. president/CEO **David Israelite** (second from left) presents Platinum Note awards for songwriting to the Script's **Glen Power**, **Danny O'Donoghue** and **Mark Sheehan** (from left) for their multiplatinum song "Breakaway" backstage at the band's Sept. 1 show at Constitution Hall in Washington, D.C. PHOTO: NMPA



On Sept. 12, **Mathew Knowles'** Music World Gospel, an imprint label of Music World Music, signed an exclusive international distribution agreement with Houston-based gospel artist **James Fortune** and his Fiya World label for recordings distributed outside of North America. Fortune is thrilled to be partnering with Fortune (left) and Knowles at the latter's Music World Entertainment office in Houston. PHOTO: MUSIC WORLD GOSPEL



Man Made Music presented Soho House Summer Sessions, an exclusive rooftop event featuring Neon Trees on Sept. 7 at Soho House in New York. The intimate TV and branding industry soiree included an energizing performance by Neon Trees frontman **Tyler Glenn** for a perfect summer evening under the stars. Mingling at Soho House are (from left) Neon Trees' **Chris Allen** and **Elaine Bradley**, Man Made Music founder/president **Joel Beckerman**, Glenn and Neon Trees' **Branden Campbell**. PHOTO: MARISA ERIN PHOTOGRAPHY

Warner Music Nashville hosted a No. 1 celebration for **Blake Shelton's** four-week chart-topping single, "Honey Bee" (Warner Bros./WMN), on Sept. 8, with the artist's promotion team taking him out for a night on the town. Clowning around in the back are Shelton (left) and VP of promotion **Bob Reeves**. In the front are (from left) national director of promotion **Kristen Williams**, coordinator **Tyler Wall**, senior VP of promotion **Chris Stacey**, Southeast regional representative **Lou Ramirez** and Northeast regional rep **George Meeker**. PHOTO: TREE PAINE



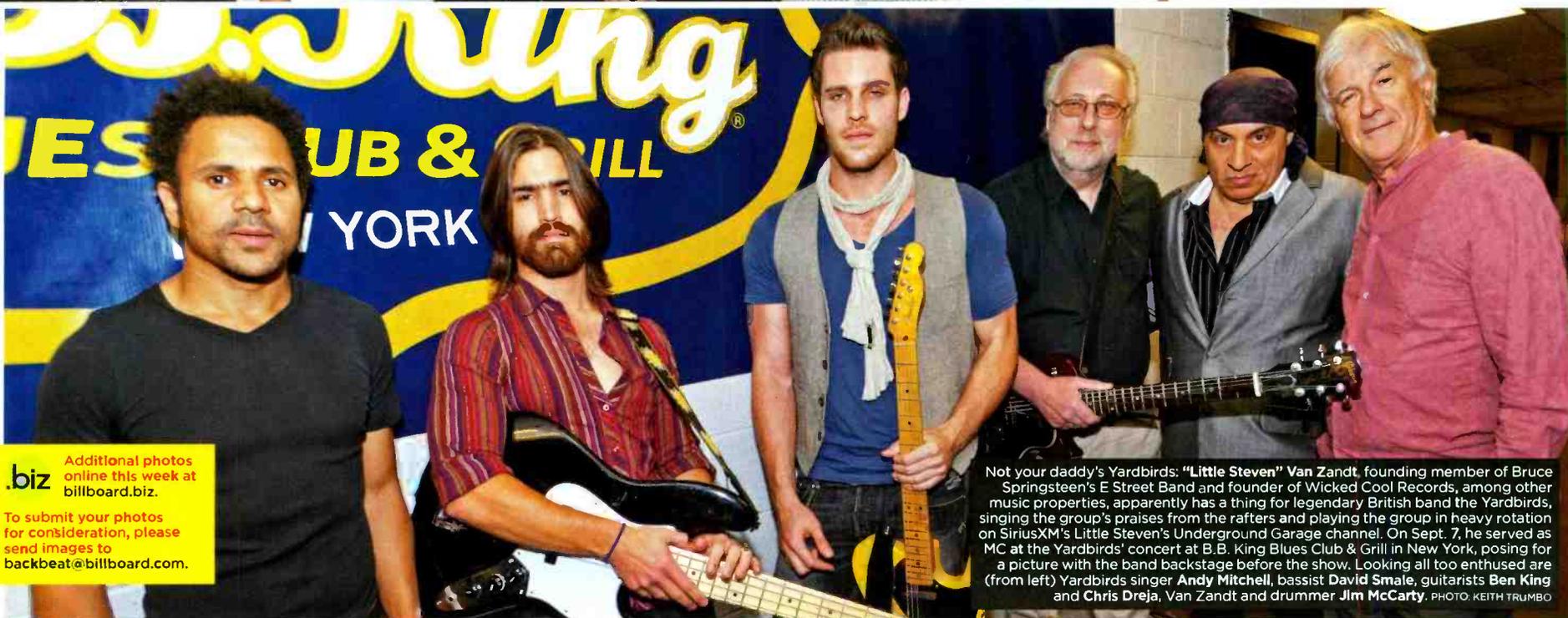
"This is what you get for coming to see an old dude who's got 61 years of music," **Quincy Jones** teased halfway through a rare, live concert on Sept. 7 at the Hollywood Bowl in Los Angeles. Miles Davis Properties representative (and Davis' nephew) **Vince Wilburn Jr.** was there to reconnect with family friend and Davis collaborator Jones. PHOTO: INGRID C. HERTFELDER



On Sept. 7, BMI presented the latest installment of its Noche Bohemia showcase series at the Gibson Showroom in Beverly Hills. The lineup featured popular Latin acts **U.N.O.**, **Horacio Palencia**, **Paulyna Carraz**, **Arthur Hanlon**, **Norka** and **Orlando**, who each performed sets of songs they have written for themselves and other Latin recording artists. Pictured here after the event are (from left) songwriter **Javier Sanroman**, Hanlon, BMI VP of Latin writer/publisher relations **Delia Orjuela**, Palencia, Norka, songwriter/producer **Archie Peña** and BMI associate director of Latin writer/publisher relations **Marissa Lopez**. PHOTO: MARLENE T. MERAZ



Former "American Idol" champ **Ruben Studdard** (left) rolled through the "Tom Joyner Morning Show" Red Velvet Cake Studio on Sept. 8 for a soul-stirring performance of his new inspirational radio single, "Medicine (For Someone Else)," from the charity CD *Medicine: Live at the Black Academy of Arts and Letters* (MCG Records), which benefits arts programs for young people at the Black Academy of Arts and Letters in Dallas. Studdard spent the hour talking to syndicated radio host **Tom Joyner** about his current musical project and community involvement before doing an in-studio performance. PHOTO: RANCE ELGIN



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Not your daddy's Yardbirds: "**Little Steven**" **Van Zandt**, founding member of Bruce Springsteen's E Street Band and founder of Wicked Cool Records, among other music properties, apparently has a thing for legendary British band the Yardbirds, singing the group's praises from the rafters and playing the group in heavy rotation on SiriusXM's Little Steven's Underground Garage channel. On Sept. 7, he served as MC at the Yardbirds' concert at B.B. King Blues Club & Grill in New York, posing for a picture with the band backstage before the show. Looking all too enthused are (from left) Yardbirds singer **Andy Mitchell**, bassist **David Smale**, guitarists **Ben King** and **Chris Dreja**, Van Zandt and drummer **Jim McCarty**. PHOTO: KEITH TRUMBO

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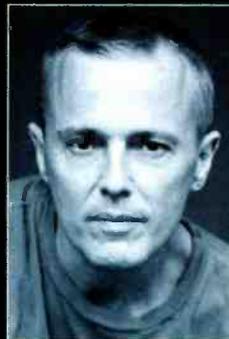
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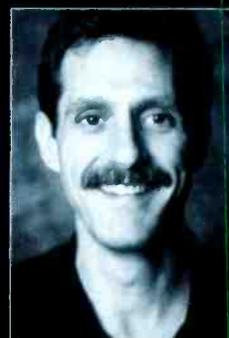
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Music Supervisor,
BET



Ginger Shankar,
Composer



Allison Wright Clark,
Head of Development,
Angry Mob Music



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Danny Jacob,
Composer



Nathan Barr,
Composer



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