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BOOK EXCERPT

TECHNOLOGY VS. CULTURE CREATORS
CAN A NEW MARKET RISE FROM THE ASHES?

JUSTIN BIEBER

A CALL FOR GOOD WORKS AND
A CROSSOVER TO ADULTHOOD

ON WHY HIS HOLIDAY ALBUM AIMS BEYOND THE SEASON

THE POWERFUL
PERSPECTIVE OF
PAUL SIMON

RIHANNA, KELLY CLARKSON,
LADY GAGA, MARY J. BLIGE.
THE ART OF SELLING
DELUXE EDITIONS

MARKETING
METHOD MAN
& SOUR PATCH KIDS

MOOGFEST'S
BIG SUCCESS

“Vocally,
his balls have
dropped.”

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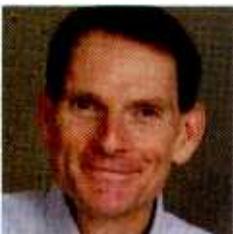
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No. 1

ON THE CHARTS

| ALBUMS | | |
|------------------------|------------------------------------|--|
| | PAGE | ARTIST / TITLE |
| THE BILLBOARD 200 | 46 | ADELE / 21 |
| HEATSEEKERS | 49 | AWOLNATION / MEGALITHIC SYMPHONY |
| TOP COUNTRY | 53 | SCOTTY MCCREERY / CLEAR AS DAY |
| BLUEGRASS | 53 | ALISON KRAUSS + UNION STATION / PAPER AIRPLANE |
| TOP R&B/HIP-HOP | 54 | LIL WAYNE / THA CARTER IV |
| CHRISTIAN | 56 | CASTING CROWNS / COME TO THE WELL |
| GOSPEL | 56 | KIERRA SHEARD / FREE |
| DANCE/ELECTRONIC | 57 | M83 / HURRY UP WE'RE DREAMING |
| TRADITIONAL JAZZ | 57 | TONY BENNETT / DUETS II |
| CONTEMPORARY JAZZ | 57 | TROMBONE SHORTY / FOR TRUE |
| TRADITIONAL CLASSICAL | 57 | HILARY HAHN / VALENTINA LISITSA / CHARLES IVES: FOUR SONATAS |
| CLASSICAL CROSSOVER | 57 | JACKIE EVANCHO / DREAM WITH ME |
| WORLD | 57 | CELTIC THUNDER / STORM |
| TOP LATIN | 58 | CHINO & NACHO / SUPREMO |
| ARTISTS | | |
| | PAGE | ARTIST |
| SOCIAL 50 | 48 | JUSTIN BIEBER |
| UNCHARTED | 48 | TRAPHIK |
| SONGS | | |
| | PAGE | ARTIST / TITLE |
| THE BILLBOARD HOT 100 | 50 | ADELE / SOMEONE LIKE YOU |
| HOT 100 AIRPLAY | 51 | MAROON 5 FEAT. CHRISTINA AGUILERA / MOVES LIKE JAGGER |
| HOT DIGITAL | 51 | RIHANNA FEATURING CALVIN HARRIS / WE FOUND LOVE |
| HEATSEEKERS | 49 | BRANTLEY GILBERT / COUNTRY MUST BE COUNTRY WIDE |
| MAINSTREAM TOP 40 | 52 | MAROON 5 FEAT. CHRISTINA AGUILERA / MOVES LIKE JAGGER |
| ADULT CONTEMPORARY | 52 | ADELE / ROLLING IN THE DEEP |
| ADULT TOP 40 | 52 | ADELE / SOMEONE LIKE YOU |
| ROCK | 52 | FOO FIGHTERS / WALK |
| ALTERNATIVE | 52 | BUSH / THE SOUND OF WINTER |
| TRIPLE A | 52 | COLDPLAY / PARADISE |
| HOT COUNTRY | 53 | BLAKE SHELTON / GOD GAVE ME YOU |
| MAINSTREAM R&B/HIP-HOP | 54 | LIL WAYNE FEATURING DRAKE / SHE WILL |
| RHYTHMIC | 54 | DRAKE / HEADLINES |
| ADULT R&B | 54 | CEE LO GREEN FEAT. M.FIONA OR PBAILEY / FOOL FOR YOU |
| RAP | 54 | DRAKE / HEADLINES |
| HOT R&B/HIP-HOP | 55 | LIL WAYNE FEATURING DRAKE / SHE WILL |
| CHRISTIAN | 56 | CASTING CROWNS / COURAGEOUS |
| CHRISTIAN AC | 56 | AARON SHUST / MY HOPE IS FOR YOU |
| CHRISTIAN CHR | 56 | MAT KEARNEY / DOWN |
| GOSPEL | 56 | EARNEST PUGH / I NEED YOUR GLORY |
| DANCE CLUB | 57 | JENNIFER LOPEZ / PAPI |
| DANCE AIRPLAY | 57 | MORGAN PAGE, SULTAN + NED SHEPARD / IN THE AIR |
| SMOOTH JAZZ | 57 | PAUL HARDCASTLE / EASY COME EASY GO |
| HOT LATIN | 58 | RODME SANTOS FEATURING USHER / PROMISE |
| RINGTONES | 8 | BLAKE SHELTON / GOD GAVE ME YOU |
| THIS WEEK ON .biz | | |
| | ARTIST / TITLE | |
| TOP CATALOG ALBUMS | ADELE / 19 | #1 |
| DIGITAL ALBUMS | ADELE / 21 | #1 |
| INTERNET ALBUMS | CASTING CROWNS / COME TO THE WELL | #1 |
| INDEPENDENT ALBUMS | JOE / THE GOOD, THE BAD, THE SEXY | #1 |
| MUSIC VIDEO SALES | TAYLOR SWIFT / JOURNEY TO FEARLESS | #1 |

CONTENTS

VOLUME 123, NO. 40



10 RICARDO MONTANER



38 SHAILA DUBCAL



43 2 CHAINZ

UPFRONT

- 5 EDITIONS OF YOU Simultaneous deluxe/standard album releases emerging as new model for majors.
- 6 6 Questions: Sebastian Genesis
- 8 Digital Entertainment
- 9 On The Road
- 10 Latin

FEATURES

- COVER STORY
- 12 DO YOU HEAR WHAT I HEAR? *Under the Mistletoe* is Justin Bieber's first holiday collection.
- 16 SIMON SAYS Paul Simon on songwriting and the state of pop music.
- 18 [NOT] PAID IN FULL In an excerpt from his book "Free Ride," a former Billboard editor discusses why creators must reassert their rights in the information economy.
- 21 AT THE MOVIES Highlights from the Billboard/Hollywood Reporter Film & TV Music Conference.
- SPECIAL FEATURE
- 27 PERFECTLY PROLIFIC Songwriter Claudia Brant is nominated for three Latin Grammy Awards.
- SPECIAL FEATURE
- 33 A LEGACY OF INSPIRATION Sounds of Blackness celebrate 40 years of vision in song.

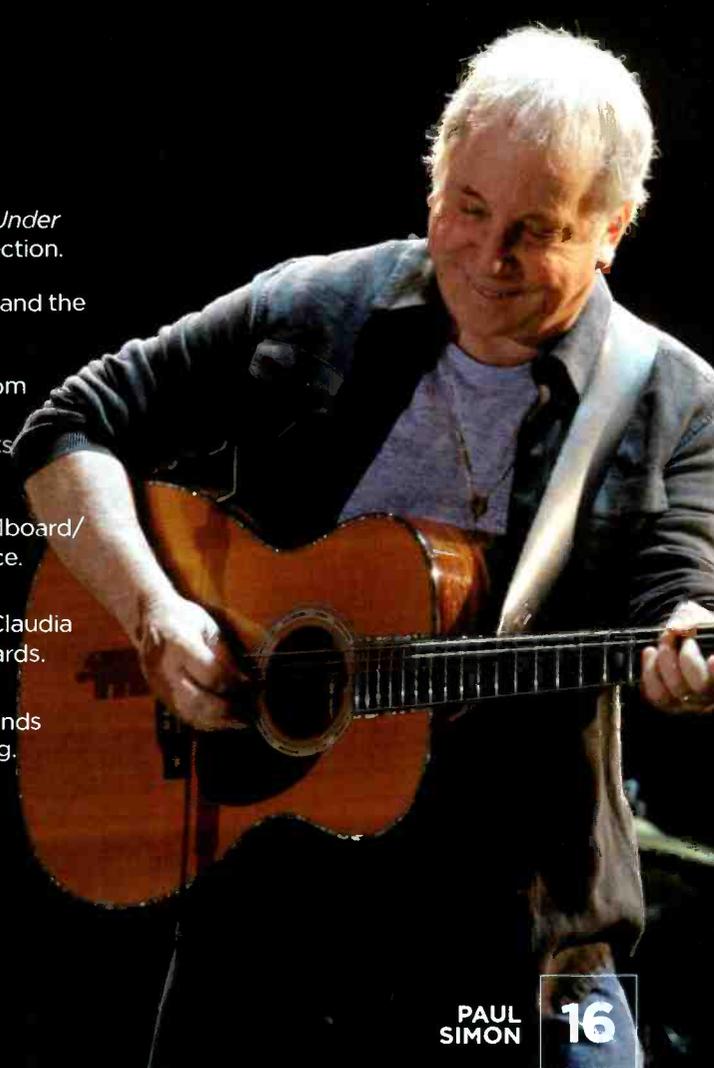
MUSIC

- 37 CAN'T STAY AWAY Cristian Castro records a second album of Jose Jose covers.
- 39 6 Questions: Dave Mustaine
- 40 Reviews
- 42 Happening Now

IN EVERY ISSUE

- 44 Marketplace
- 45 Over The Counter
- 45 Market Watch
- 46 Charts
- 61 Backbeat

ON THE COVER: Justin Bieber photograph by Kenneth Cappello



PAUL SIMON 16

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
To kick off Billboard.com's brand-new country column, the 615, the one and only **Miranda Lambert** will be on hand for a live Q&A on Nov. 1, the same day her new album, *Four the Record*, is released.

Events

FUTURE SOUND
Billboard's FutureSound event, in association with Loeb & Loeb, is set for Nov. 17-18 in San Francisco. Keynotes include Turntable.fm's Seth Goldstein and SV Angel's Ron Conway. More: future-soundconference.com.

TOURING

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



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BRING THE CANDY
Sour Patch Kids teams
with Method Man



JOINT POINT OF SALE
Loudbytes' physical-
digital sales bundles



BLUE RIDGE BEATS
Why Moogfest made
its home in Asheville



NO LABEL NEEDED
Argentine Montaner's
hot live streak

6

8

9

10

**>>>EMI
TO BE SPLIT,
SOURCES SAY**

Citigroup appears likely to split the recorded-music and publishing operations of EMI Group in its auction of the major-label group, according to industry sources. Warner Music Group owner Access Industries and the Bertelsmann/Kohlberg Kravis Roberts joint venture BMG Rights Management were the leading contenders at press time to buy EMI Music and EMI Music Publishing, respectively. Ron Perelman's MacAndrews & Forbes and Sony Corp. are still vying for the recorded-music and publishing divisions, respectively, sources say.

**>>>LAYOFFS
AT CLEAR
CHANNEL,
CUMULUS**

Radio giants Clear Channel and Cumulus have laid off staff, although it wasn't clear at press time how many jobs were shed. Cumulus is streamlining staff following its recent acquisition of Citadel Broadcasting. KLOS Los Angeles PD Bob Buchmann and evening host Jim Ladd were among those let go at Cumulus. Clear Channel's layoffs appear to be focused on small and midsize markets.

**>>>CRITERION
FOUNDER
GOLDSN DIES**

Mickey Goldsen, founder/CEO of music publisher Criterion Music, died Oct. 19 at his home in Encino, Calif. He was 99. Criterion's catalog includes works by Lee Hazlewood, Jackson Browne and Lyle Lovett. Goldsen co-founded the Assn. of Independent Music Publishers in 1977. He is survived by daughters Eileen, owner of French Fried Music, and Nancy; and son Bo, president of Criterion.

Reporting by Ed
Christman and Mike
Stern.

CLARKSON: HARPER SMITH

UP FRONT

RETAIL BY ED CHRISTMAN

Editions Of You

Simultaneous deluxe/standard album releases emerging as new model for majors

The recording industry has long envied the book publishing business model of higher-margin hardcover releases followed by less expensive paperbacks of the same titles.

Now the major labels are approaching their own modified version of this sales model: releasing higher-margin deluxe editions at the same time as cheaper standard-album releases.

At a time when the majors have lowered wholesale prices on front-line CDs, the growing popularity of deluxe albums with extra content is helping offset downward pricing pressure on other titles.

Label executives estimate that 40%-50% of new major-label releases debut in deluxe/standard versions. Kelly Clarkson's *Stronger* and Evanescence's self-titled third album are among the latest releases to receive the deluxe/standard treatment, with forthcoming superstar albums like Drake's *Take Care*, Rihanna's *Talk That Talk* and Mary J. Blige's *My Life II... The Journey Continues (Act I)* to follow in November.

Although they decline to disclose specific numbers, label executives confirm that more established artists are releasing deluxe editions of new albums day-and-date with standard versions and that the ones with extra content wholesale for between \$2 and \$6 more, with most priced around \$12.50.

During the past eight years, most majors have lowered wholesale prices for front-line titles from established artists from \$12 to a range of about \$9.10-\$10.50. But the growth of deluxe

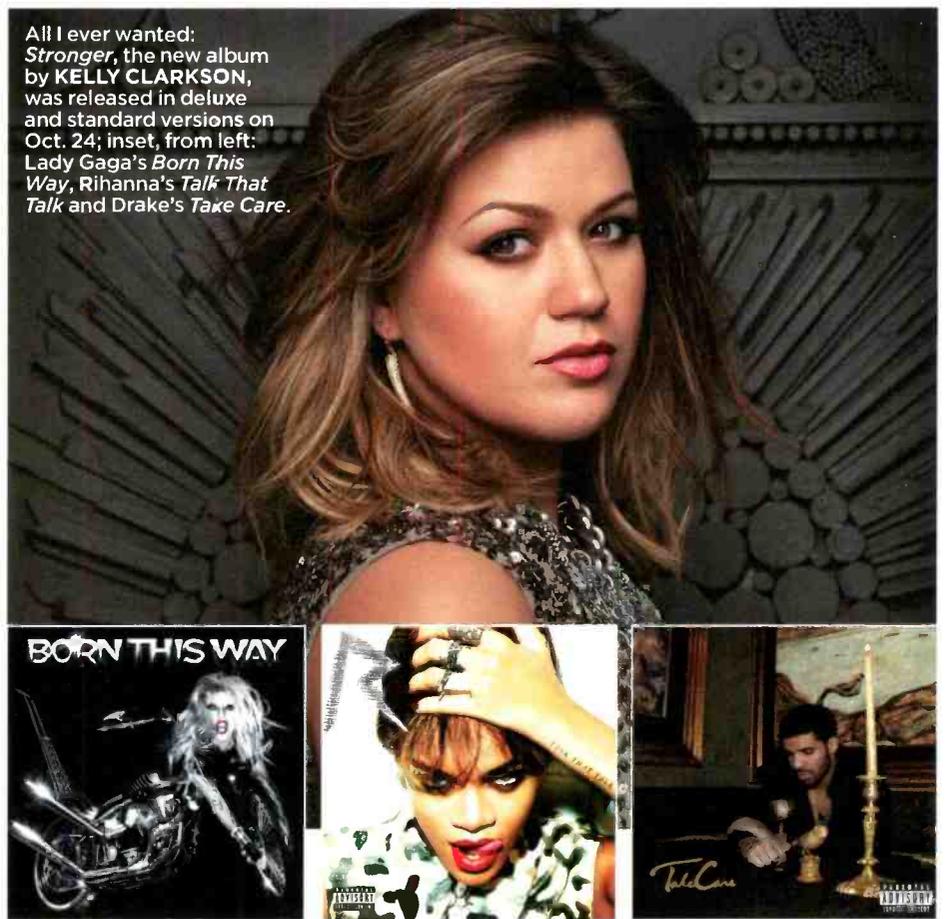
album sales, particularly during the crucial initial weeks of an album's release, can often produce a blended wholesale price that approaches the previous pricing level, executives say.

Take, for example, Lady Gaga's *Born This Way*. For the week ended May 29, the title sold 1.1 million units in the United States, of which 446,000 were CDs, and the remaining 662,000 were digital, according to Nielsen SoundScan, largely thanks to the estimated 450,000 units sold at Amazon's MP3 store for 99 cents each.

The deluxe edition of *Born This Way* contained three extra tracks plus a second remix disc. Interscope's wholesale pricing of the album was \$14 for the deluxe CD, \$11.20 for the deluxe digital album, \$10.35 for the standard CD and \$8.40 for the standard digital album. Based on the fact that the deluxe edition accounted for about 70% of first-week CD sales of *Born This Way* and that the deluxe digital version at iTunes accounted for 85%-90% of iTunes' total Lady Gaga album sales that week, Billboard estimates that *Born This Way* had a blended wholesale price of \$12.46 in its first week of release—slightly higher than the typical wholesale price of a superstar album in 2004.

Label sales and distribution executives say they see encouraging signs of growing consumer acceptance of deluxe editions of new albums. One reason is their simultaneous release with standard releases, finally marking a break from the industry's long-criticized practice of releasing a deluxe edition with extra ma-

All I ever wanted:
Stronger, the new album
by KELLY CLARKSON,
was released in deluxe
and standard versions on
Oct. 24; inset, from left:
Lady Gaga's *Born This
Way*, Rihanna's *Talk That
Talk* and Drake's *Take Care*.



terial months after a standard album release, forcing die-hard fans to buy the album again—or pushing them to peer-to-peer file-sharing networks to download the tracks they didn't already have.

Today, a major-label head of sales says, "the consumer is now trained to look for the versions that carry more music and content [on street date]."

Overall, "we are selling about 60%/40% in favor of the deluxe albums in titles that have them," Trans World VP of music and new media Ish Cuebas says. "But lately that is reaching an 80%/20% split

for first-week sales." He adds that sales of deluxe editions are holding up better beyond the first week, and now deluxe editions can still generate steady sales as much as two months later.

As deluxe editions sell for a longer period, a national distribution executive at a major label estimates that the deluxe/standard split for some titles is approaching 50%/50% for the first year of release. In the digital format, deluxe editions are drawing an even

higher share of sales, often as much as 90% in the debut week, label executives report.

Meanwhile, the growing draw of deluxe editions for new releases has exacerbated retailer frustration over exclusive deluxe editions that the majors continue to give to iTunes and big-box stores like Best Buy, Target and Walmart. The tactic hurts more than ever, Cuebas says, because "now you are messing with 80% of my first-week sales."

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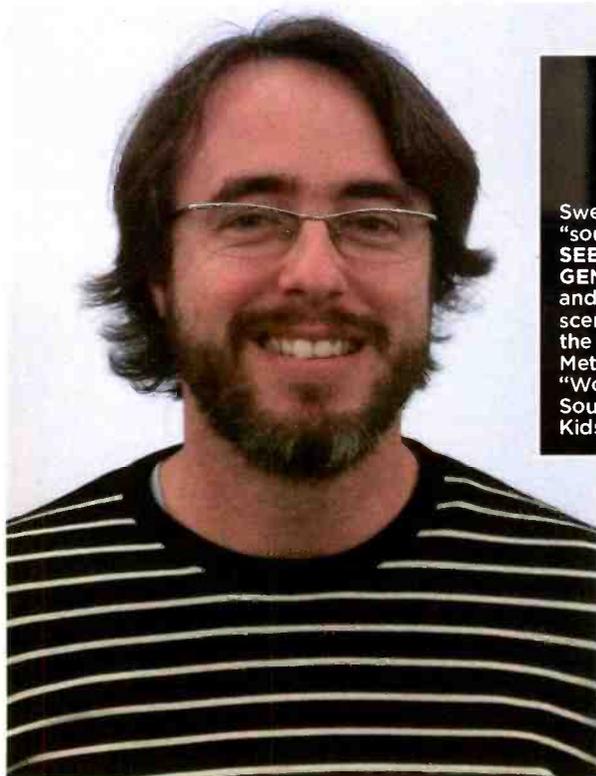
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6 QUESTIONS

with **SEBASTIAN GENESIO**

by **ANDREW HAMPP**



Sweet and "sour": Kraft's **SEBASTIAN GENESIO** and (right) a scene from the video for Method Man's "World Gone Sour (The Lost Kids)."

Method Man has had many famous duet partners through the years, from his fellow members in Wu-Tang Clan to longtime collaborator Redman to Mary J. Blige.

But in a recently released video teams up with a famous group of a different sort—the Sour Patch Kids.

"World Gone Sour (The Lost Kids)" is the hip-hop artist's first solo single in five years. In the clip, which Kraft Foods posted on the Sour Patch Kids' official YouTube page, the "lost" Sour Patch Kids wreak havoc on the rapper's home, recording studio and Facebook profile (Billboard.biz, Oct. 5).

The digital single has generated only negligible sales since its release in early October, according to Nielsen SoundScan. But the campaign, a teaser for the forthcoming release of a "World Gone Sour" console videogame by a yet-to-be-named publisher, remains one of the most surprising branded entertainment programs of the year.

Billboard caught up with Sour Patch Kids marketing director Sebastian Genesio to find out more about the brand's Method Man collaboration.

1 Among the celebrities that would seem to be a fit for Kraft, the star of "How High" doesn't naturally come to mind. Why was Method Man the right choice?

Our biggest concern was not being authentic enough. That's why we gave him total freedom to create the track. We needed for consumers to actually see this as a piece of content to share and be proud of sharing it. We got more than half a million views in a week, and it's become one of our most viral, shared clips. The response from consumers has been extremely positive—if you look at the number of people who "like" it on YouTube versus dislikes you can see that.

2 What was your brand objective?

For Sour Patch Kids, the equity of the brand is to deliver that sour and sweet duality. It's something that's really relevant for

consumers. We've been experimenting with that message for several years with increased success among teens and adults. Music, gaming and social media are just the right platforms for us to talk to consumers in the right way. We had more than 2 million fans on our Facebook page, organic fans who were there before we actually started talking to them. And music is our next move as part of our journey here. We're trying to find content that's authentic to consumers so we can keep our brand equity.

3 "World Gone Sour" will be a videogame later this winter. How does the music video tie into that launch?

We wanted to use music as a way to break the message through, then finish in the gaming world. We already launched a mobile game [Sour Fling] that's available on iTunes, so we're attacking everything at the same time so that people are aware that Sour Patch Kids need to be eaten—otherwise they will go sour, and they do.

4 You worked with visual-effects studio Framestore to help animate the Sour Patch Kids. What about your ad agency, Mother? How did it contribute to the project?

They basically were the creative force behind the video and also responsible for the direction. I tell you, they really were the Sour Patch Kids. They beat themselves up trying to come up with fun new ideas.

5 Aside from YouTube views and Facebook likes, what other metrics are you using to track success?

We've had a lot of success on Xbox Live in terms of views. It's a different channel but we were able to leverage the linking of music and games in one platform. When we launched this, Method Man became a trending topic on Twitter, which is sort of huge, so we're seeing a lot of traction there. Our focus now is how to keep that exciting and keep it up. We're focusing on doing some more things that would keep this fresh. People were surprised by this and we amused them. That's exactly what we do with the candy.

6 The video is accompanied by a parental advisory warning that refers viewers to the Entertainment Software Ratings Board's website. Why include that for a relatively harmless song about candy?

Because it's associated with gaming, the rating you would see in videogames. We want to link all elements of pop culture—music, gaming, social media—and then use those as the basis for the brand as it expands its message.



“Our favorite movie star!”

- Randy Phillips, *AEG Live*

**“...a bona fide
teen-pop dreamboat...”**

- Jon Caramanica, *The New York Times*

**“This could be a
forever story.”**

- Usher, *Justin Bieber: Never Say Never*



“Live, he delivers the goods!”

- Debra Rathwell, *AEG Live*

From your fans at



Tag, You're It

Loudbytes finds a way to generate digital sales at physical retail

Los Angeles-based Loudbytes has created a system, currently in beta, for combining digital music products and brick-and-mortar retail. And it just might give the record industry a much-needed shot in the arm.

Here's how it works. A retailer that uses a point-of-sale system with the Loudbytes plug-in can bundle physical merchandise, like a T-shirt or hoodie, with a digital download.

When the customer purchases the physical item, the point-of-sale software counts the sale of both items and Loudbytes' software notes the sale for royalty purposes.

After the transaction, the customer receives a receipt with information on how to download the music files. It may have either a bar code, which can be scanned with a typical smartphone, or a download code and the Web address of the redemption location. Once a customer redeems the download code, Nielsen SoundScan counts it as a sale.

Loudbytes was founded in 2007 with the goal of bringing digital products into the physical world, founder Ruben Lozano says. His experience in digital media extends back to Loud Energy, the online CD store

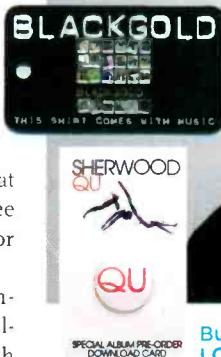
founder/CEO Lozano. Among its advisory board members are such industry heavyweights as ex-Capitol and Atlantic CEO Jason Flom, Vans Warped tour co-founder Kevin Lyman and Union Entertainment Group co-founder John Greenberg.

Loudbytes originally had the most traction with hang tags, stickers and buttons that would typically provide free digital music downloads for promotional purposes.

But last year, the company began focusing on selling downloads bundled with physical merchandise after recording artists began expressing a desire to sell download codes that would be counted by SoundScan. "That's when things started to shift for the company because we really saw what the potential is with the model," Lozano says.

Now the company is working with La Jolla Group, the owner of such surfing-related lifestyle brands as Rusty and O'Neill; San Diego Boardshops, a chain of surf and skate retail stores in San Diego; and other retailers targeting a young demographic.

On the content side, Loudbytes has worked with indie labels like SideOneDummy, Myspace Records, Victory and Suburban Noize. Since its system started handling download sales, the company's hang tags have been used by bands like Flogging Molly, Something



Bundle up: Loudbytes founder RUBEN LOZANO; inset: a hang tag and an album download card for Loudbytes clients.

Corporate and Black Gold, and music publisher Primary Wave Music.

Even the four major labels have begun expressing interest in selling music through Loudbytes, Lozano says, noting that while those conversations haven't yet resulted in any deals, they show how eager labels are for new ideas. Three years ago, he says, meetings with the majors "just completely would not have happened."

Loudbytes is aiming for a wider retail footprint through its strategic partnership with Retail Pro, the Folsom, Calif.-based provider of point-of-sale software to 35,000 retailers in 63 countries, including American Apparel, Helly Hansen and Victorinox. Loudbytes provides the company with a plug-in that integrates the Loudbytes system into Retail Pro software.

"It's really a no-brainer," says Mike Bishop, VP of business and partner development at Retail Pro. "It has a simple integration [and] is simple to implement for our retailers and resellers."

The Retail Pro partnership helps further open up a potentially valuable retail channel that other companies aren't focusing on.

Combining digital and physical worlds has proved difficult in the past. Perhaps the most prominent example has been the numerous attempts to operate in-store, CD-burning digital kiosks, which haven't gained significant traction.

But finding a more effective

way to sell bundled packages of physical and digital products is critical at a time when brick-and-mortar sales channels are drying up. Independent record stores continue to shut down, while big-box retailers are devoting shrinking amounts of floor space to music.

Music sales at nontraditional brick-and-mortar stores are weak, too. Through Oct. 16, year-to-date unit sales at nontraditional retail outlets like Starbucks, Hot Topic and Toys 'R' Us fell 4% from the same period last year, despite a 3% increase among all retail categories, according to Nielsen SoundScan. Loudbytes has the potential to get music to a "retailer that would love to sell music but is never going to sell a CD," Lozano says.

The pitch to retailers is compelling because the system puts little pressure on them. Because Loudbytes can connect to the point-of-sale system, the retailer doesn't have to pay the cost of carrying music inventory. Instead, the retailer pays Loudbytes after the digital-physical bundle is sold.

Retail Pro's Bishop thinks Loudbytes is unlike anything on the market and "is right up the alley of 80% of our customer base."

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

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

BITS AND BRIEFS

HOW TABLET, SMARTPHONE OWNERS USE DEVICES WHILE WATCHING TV

About 40% of U.S. tablet computer and smartphone owners use their devices every day while watching TV, according to a recent survey by Nielsen. Checking email was the most common task that survey respondents performed on their devices while watching TV, followed by performing unrelated Web searches, visiting a social network site, checking sports scores, searching for details related to a TV show and looking up information or deals related to something seen in a commercial.

MIDEMLAB TAKING APPLICATIONS

The deadline for applications for MIDEM's annual MidemLab competition is Nov. 4. Balderton Capital, French consulting firm Bluenove and Music Ally will select the 30 finalists who will compete in MidemLab 2012. Micro-

soft's BizSpark program will provide coaching sessions for the finalists. MidemLab recognizes the startup companies and app developers that have created the most innovative digital solutions for the music industry. In 2012, MidemLab will be open for the first time to startups and developers that devise non-music-related products or services that can help the music business reach and monetize audiences.

ATOM FACTORY, GETTY IN DISTRIBUTION PACT

Atom Factory Music Licensing, which was co-founded by Lady Gaga manager Troy Carter, has signed its first commercial licensing distribution pact with Getty Images Music. Under the agreement, Getty Images will serve as the commercial licensing distribution platform for works included in AFML's library. Getty customers will have access to precleared AFML tracks of hip-hop, pop and world music.

Digital Domain

GLENN PEOPLES



MIXER TO GO

DJ equipment maker Numark has rolled out a new four-channel DJ controller called the N4. The portable unit has a built-in mixer that works with or without a computer and allows DJs to mix from CD players, turntables and MP3 players.

The N4 has touch-sensitive control wheels and a USB audio interface. It comes with two software programs: Serato DJ Intro and a four-deck version of Virtual DJ LE.

Numark hasn't yet set a release date for the N4, which is expected to retail for about \$500.



RINGTONES™ NOV 5 2011 Billboard

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ORIGINAL ARTIST |
|-----------|-----------|----------------|---------------------------|---------------------------------------|
| 1 | 2 | 14 | #1 GOD GAVE ME YOU | BLAKE SHELTON |
| 2 | 9 | 5 | SEXY AND I KNOW IT | LMFAO |
| 3 | 1 | 18 | HOW TO LOVE | LIL WAYNE |
| 4 | 3 | 4 | SOMEONE LIKE YOU | ADELE |
| 5 | 4 | 13 | PUMPED UP KICKS | FOSTER THE PEOPLE |
| 6 | 5 | 30 | DIRT ROAD ANTHEM | JASON ALDEAN |
| 7 | 8 | 26 | HALLOWEEN (MOVIE THEME) | JOHN CARPENTER |
| 8 | 6 | 8 | SHE WILL | LIL WAYNE FEATURING DRAKE |
| 9 | 7 | 8 | MOVES LIKE JAGGER | MAROON 5 FEATURING CHRISTINA AGUILERA |
| 10 | 10 | 24 | CRAZY GIRL | ELI YOUNG BAND |

Blake Shelton's "God Gave Me You" ascends to No. 1 in its 14th week on the chart, giving Shelton his first No. 1 ringtone. Only Jason Aldean's "Big Green Tractor" (15 weeks), Mariah Carey's "All I Want for Christmas Is You" (29) and Lady Antebellum's "Need You Now" (32) took longer to hit the top.

| | | | | |
|----|----|----|--------------------------------|---|
| 11 | 15 | 2 | WE FOUND LOVE | RIHANNA FEATURING CALVIN HARRIS |
| 12 | 11 | 21 | PARTY ROCK ANTHEM | LMFAO FEATURING LAUREN BENNETT & GOONROCK |
| 13 | 12 | 21 | SUPER BASS | NICKI MINAJ |
| 14 | 13 | 10 | CHEERS (DRINK TO THAT) | RIHANNA |
| 15 | 19 | 22 | THRILLER | MICHAEL JACKSON |
| 16 | 14 | 23 | ROLLING IN THE DEEP | ADELE |
| 17 | 17 | 5 | MONSTER MASH | BOBBY "BORIS" PICKETT & THE CRYPT-KICKERS |
| 18 | 26 | 2 | I DON'T WANT THIS NIGHT TO END | LUKE BRYAN |
| 19 | 18 | 16 | TAKE A BACK ROAD | RODNEY ATKINS |
| 20 | 24 | 8 | HEADLINES | DRAKE |

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



| | GROSS/ Ticket Price(s) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
|----|--|---|--|--|
| 1 | \$4,337,062 \$98.50/\$76.50/ \$43.50 | TAYLOR SWIFT, NEEDTOBREATHE, JAMES WESLEY, CHARLIE WORSHAM Cowboys Stadium, Arlington, Texas, Oct. 8 | 55,451 sellout | The Messina Group/AEG Live |
| 2 | \$4,076,130 (\$4,538,685 pesos) \$149.48/\$41.11 | CORONA CAPITAL: THE STROKES, PORTISHEAD & OTHERS Autódromo Hermanos Rodríguez, Mexico City, Oct. 15 | 77,613 80,000 | OCESA-CIE |
| 3 | \$3,545,890 \$500/\$250/ \$175/\$55 | ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, Oct. 18-19, 21-23 | 20,979 five sellouts | Caesars Entertainment |
| 4 | \$3,148,046 \$89.50/\$39.50 | TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM Arrowhead Stadium, Kansas City, Mo., Sept. 24 | 48,562 sellout | The Messina Group/AEG Live |
| 5 | \$2,859,153 \$180/\$21 | SHAKIRA Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Oct. 14-15 | 24,788 26,196 two shows | SBS Entertainment, Live Nation |
| 6 | \$1,826,025 \$69.50/\$59.50/ \$25 | TAYLOR SWIFT, NEEDTOBREATHE, DAVID NAIL Jobing.com Arena, Glendale, Ariz., Oct. 21-22 | 27,029 two sellouts | The Messina Group/AEG Live |
| 7 | \$1,726,661 \$69.50/\$59.50/ \$25 | TAYLOR SWIFT, NEEDTOBREATHE, JAMES WESLEY Phillips Arena, Atlanta, Oct. 1-2 | 26,244 two sellouts | The Messina Group/AEG Live |
| 8 | \$1,565,757 \$59.50/\$29.50 | FOO FIGHTERS, CAGE THE ELEPHANT, MARIACHI EL BRONX The Forum, Inglewood, Calif., Oct. 13-14 | 30,280 two sellouts | Goldenvoice/AEG Live |
| 9 | \$1,138,538 (14,800,988 pesos) \$61.19 | MICHAEL BUBLÉ Auditorio Nacional, Mexico City, Aug. 20-21 | 18,606 19,366 two shows | Zignia Live |
| 10 | \$1,036,714 (13,477,281 pesos) \$59.32 | EARTH, WIND & FIRE Auditorio Nacional, Mexico City, Aug. 26, 28 | 17,476 19,366 two shows | OCESA-CIE |
| 11 | \$1,003,828 \$69.50/\$59.50/ \$25 | TAYLOR SWIFT, NEEDTOBREATHE, JAMES WESLEY KFC Yum! Center, Louisville, Ky., Oct. 11 | 14,848 sellout | The Messina Group/AEG Live |
| 12 | \$969,570 \$500/\$189.50/ \$99.50/\$49.50 | BRITNEY SPEARS, NICKI MINAJ, JESSIE & THE TOY BOYS, NERVO Atlantic City Boardwalk Hall, Atlantic City, N.J., Aug. 6 | 8,925 11,277 | Caesars Atlantic City |
| 13 | \$907,573 \$69.50/\$59.50/ \$25 | TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM BOK Center, Tulsa, Okla., Sept. 21 | 12,546 sellout | The Messina Group/AEG Live |
| 14 | \$896,946 \$69.50/\$59.50/ \$25 | TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM EnergySolutions Arena, Salt Lake City, Sept. 28 | 13,720 sellout | The Messina Group/AEG Live |
| 15 | \$856,123 \$69.50/\$59.50/ \$25 | TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM Verizon Arena, North Little Rock, Ark., Oct. 4 | 13,566 sellout | The Messina Group/AEG Live |
| 16 | \$834,916 \$69.50/\$59.50/ \$25 | TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM Pepsi Center, Denver, Sept. 27 | 12,908 sellout | The Messina Group/AEG Live |
| 17 | \$830,289 \$69.50/\$59.50/ \$25 | TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM New Orleans Arena, New Orleans, Oct. 5 | 12,943 sellout | The Messina Group/AEG Live |
| 18 | \$828,037 \$149/\$49 | VICENTE FERNÁNDEZ Arena at Gwinnett Center, Duluth, Ga., Oct. 8 | 8,753 9,946 | Ralph Hauser Promotions |
| 19 | \$792,634 \$79.50/\$69.50/ \$25 | TAYLOR SWIFT, NEEDTOBREATHE, DAVID NAIL Valley View Casino Center, San Diego, Oct. 20 | 10,834 sellout | The Messina Group/AEG Live |
| 20 | \$758,364 \$69.50/\$59.50/ \$25 | TAYLOR SWIFT, NEEDTOBREATHE, DAVID NAIL Chesapeake Energy Arena, Oklahoma City, Oct. 15 | 11,592 sellout | The Messina Group/AEG Live |
| 21 | \$710,426 \$69.50 | TAYLOR SWIFT, NEEDTOBREATHE, DAVID NAIL United Spirit Arena, Lubbock, Texas, Oct. 14 | 10,419 sellout | The Messina Group/AEG Live |
| 22 | \$707,031 (8,730,986 pesos) \$145.76/\$20.24 | KATY PERRY, NATALIA KILLS Palacio de los Deportes, Mexico City, Sept. 3 | 16,869 16,884 | OCESA-CIE |
| 23 | \$700,447 \$125/\$85/ \$59.50/\$29.50 | JOURNEY, FOREIGNER, NIGHT RANGER Rose Garden, Portland, Ore., Oct. 19 | 9,508 sellout | Live Nation |
| 24 | \$572,135 \$53.75/\$39.75 | JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Pepsi Center, Denver, Oct. 21 | 11,052 sellout | Live Nation |
| 25 | \$550,766 \$59.50/\$25 | KEITH URBAN, JAKE OWEN Allstate Arena, Rosemont, Ill., Oct. 14 | 10,509 11,549 | Jam Productions |
| 26 | \$536,395 \$50/\$45 | FURTHUR Monterey County Fairgrounds, Monterey, Calif., Oct. 7-8 | 11,772 13,000 two shows one sellout | Another Planet Entertainment |
| 27 | \$514,744 \$75/\$55/\$35 | KEITH URBAN, JAKE OWEN HP Pavilion, San Jose, Calif., Oct. 1 | 7,878 8,500 | Another Planet Entertainment |
| 28 | \$482,853 \$99.50/\$79.50/ \$49.50/\$25 | JOURNEY, FOREIGNER, NIGHT RANGER Darlen Lake Performing Arts Center, Darien Center, N.Y., Aug. 10 | 13,566 20,843 | Live Nation |
| 29 | \$480,375 \$59.50/\$35/\$25 | KEITH URBAN, JAKE OWEN CenturyLink Center, Omaha, Neb., Aug. 20 | 9,254 12,543 | AEG Live |
| 30 | \$478,191 \$77.50/\$19.25 | KEITH URBAN, JAKE OWEN HSBC Arena, Buffalo, N.Y., Sept. 8 | 10,271 13,960 | AEG Live |
| 31 | \$477,065 \$125/\$89.75/ \$69.75/\$49.75 | DEF LEPPARD, HEART Gibson Amphitheatre, Universal City, Calif., Sept. 7 | 4,875 6,021 | Live Nation |
| 32 | \$476,493 \$49.75/\$35.75 | JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE EnergySolutions Arena, Salt Lake City, Oct. 22 | 9,860 sellout | Live Nation |
| 33 | \$469,627 \$49.75/\$39.75 | JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Charleston Civic Center, Charleston, W.Va., Oct. 1 | 9,857 sellout | Live Nation |
| 34 | \$466,067 \$65/\$45/\$23 | KEITH URBAN, JAKE OWEN Power Balance Pavilion, Sacramento, Calif., Oct. 2 | 8,031 8,500 | Another Planet Entertainment |
| 35 | \$463,592 \$75/\$55/\$31/ \$20 | BLINK-182, MY CHEMICAL ROMANCE, MATT & KIM DTE Energy Music Center, Clarkston, Mich., Sept. 11 | 15,409 sellout | Live Nation, Palace Sports & Entertainment |



In the Moog:
THE FLAMING LIPS

Asheville's Electronic Heartbeat

Moogfest boasts history and headliners Flaming Lips, Moby and Terry Riley

Some might consider Asheville, N.C., an unlikely place to stage an electronic-themed niche music festival. They would be wrong.

The second Moogfest is set to take place in Asheville Oct. 28-30, tapping into a burgeoning electronic/DJ music scene. The city was also the home of the late **Bob Moog**, inventor of the iconic Moog synthesizer, and the electronic instrument company he founded, Moog Music, is headquartered there.

Moogfest producer **Ashley Capps**, president of AC Entertainment in Knoxville, Tenn., producer of the Big Ears festival in that city and co-producer (with Superfly Presents) of Bonnaroo in Manchester, Tenn., has been producing concerts in Asheville for some 20 years. He says AC is always looking at ideas on which to build special events and festivals, and Moogfest was rooted in several elements.

"First of all, we loved Asheville," Capps says. "It was a very strong music market for us, and people there are very passionate about their support for arts and culture in general, and music in particular. So it was a natural place to think about developing a concept."

Capps became aware in the '90s that Moog called Asheville home. "Artists wanted to meet him," he recalls. "Through that, I met him, and I was inspired by how other artists were inspired by Bob Moog's creativity and vision as a person as well as a musical inventor. At the same time, I learned these amazing electronic musical instruments were still being manufactured in Asheville. These things became the impetus to build an event around Bob Moog and his personal creative visions."

Capps says Moogfest was in the works, at least conceptually, before the live electronic music scene exploded. "I had seen the contemporary electronica thing kind of ebb and flow, but the roots of doing Moogfest go back several years and really predate the current boom in electronica," he says. "You could kind of see it coming, but I would be lying if I said I realized it was going to blow up to the extent that it has at the present time."

The lineup for Moogfest 2011 includes the **Flaming Lips, Moby, Passion Pit, STS9, Tangerine Dream, TV on the Radio, Special Disco Version** featuring **LCD SoundSystem's James Murphy** and **Pat Mahoney, Umphrey's McGee, Chromeo, Suicide, St. Vincent** and **Toro Y Moi**. Also among the performers is

electronic music pioneer **Terry Riley**, whose son, performer/composer **Gyan Riley**, will join him onstage.

"This is very much a curated event, and it's absolutely true that every single artist that plays was selected for a reason," Capps says. Asked who the curator is, Capps says, "That would be me, with a lot of help. Three of us [at AC] are very actively involved in the booking process, which also evolved from discussions with people from Moog Music, the Bob Moog Foundation and sometimes artists came to us asking to play the event. It's very much a collective effort."

Beyond the music, Moogfest includes workshops and sessions with such panelists as **Moby, Dan Deacon** and **Neon Indian's Alan Palomo**. Capps is particularly pleased that legendary producer/musician **Brian Eno's** new EP, *Panic of Looking*, due Nov. 8, will be released early at Harvest Records in Asheville during Moog-

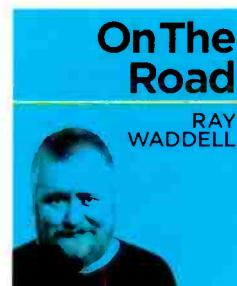
fest weekend. Eno will be attending the festival for the opening of his video installation, 77 Million Paintings, and presenting an "illustrated talk" on Saturday afternoon during Moogfest.

Several shows will take place at AnimMoog Playground, a space adjacent to the Renaissance Hotel downtown and named for Moog's new iPad app. Most of the venues are indoor rooms, including the Asheville Civic Center, Thomas Auditorium, Diana Wortham Theatre, Asheville Music Hall and the Orange Peel, which AC books.

"The range of venues enables us to create different types of performance experiences appropriate to the music the artist makes," Capps says. "I really love the way the experience changes as you go from venue to venue; it's one of the things that sets the festival apart. Everything's within walking distance, which is very important to us."

Last year's total attendance was about 24,000, and Capps expects "a few more" this year. Weekend passes are \$184.50, up from \$149.50 last year, with individual days at \$75. "Ticket sales, especially weekend passes," he says, "have gone way beyond what we did last year."

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



On The Road

RAY WADDELL

'Happy' Days

Argentine star Ricardo Montaner is enjoying a big year—without the benefit of a label

Earlier this month, **Ricardo Montaner**, the veteran Argentine singer/songwriter with boyish good looks and a powerful voice, performed an impressive series of four concerts at Buenos Aires' Rex Theater, which seats 3,000. But it was just the encore to a string of performances in the city earlier in the year, when Montaner played 12 sellout shows at the Luna Park Amphitheater, which seats 8,000.

Indeed, Montaner has been touring virtually nonstop through Argentina and Latin America since early 2010, playing more than 120 shows—including a massive outdoor concert at Mar del Plata for 250,000. It's estimated that he's performed for more than 1 million people in the past 18 months.

Latin Notas

LEILA COBO



The twist? Montaner's big numbers come while he is between recording contracts and without the benefit of major-label promotion or a new album in the market.

"Without a distributed album, I've had one of the most ambitious tours in my entire career," Montaner says by phone from Buenos Aires.

"It's a tour that hasn't stopped in almost two years."

Montaner and his management did what an increasing number of artists are now doing when they

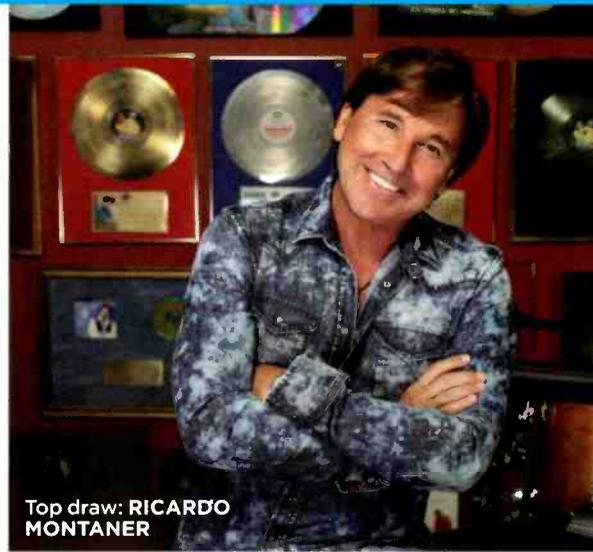
found themselves in flux: assume the marketing and promotional duties typically handled by a label.

The results are startling, even with Montaner's status as a Latin American artist and his successful touring history.

"We did all the marketing ourselves," says manager **Fernando Castellar**, who has offices in Miami and Argentina but works with local promoters in every market.

"And when you have that direct connection with radio and television—when you can negotiate different types of promotions and really dictate what you want and what you need and engage the programmers and develop those personal relations—the results are different."

The launch for Montaner's burst of dates was the song "Soy Feliz" (I'm Happy), which Montaner says "became something of a hymn," and drove sales of the compilation album of the same name—his last one on EMI. Released throughout South America, it ended 2010 as Argentina's seventh-top-selling album of the year, according to the country's chamber of record producers CAPIF.



Top draw: RICARDO MONTANER

Instead of signing with a single promoter for region-wide touring, Castellar created alliances with local promoters (in Argentina he works with RGB, the company owned by promoter/TV executive **Gustavo Yankelevich**), which allowed better cost control and, most important, direct oversight of the shows.

Then, last spring, Montaner penned and recorded a new track, "Yo Creo" (I Believe), which he performed on "Gran Hermano," the South American version of "Big Brother" that airs in Argentina and its surrounding countries. Its impact was such that the governor of Argentina called and asked

if the track could be the city's official song.

"That song took off so well, even without a label, that it stretched out a tour that was already over a year old," says Montaner, a tireless worker who alternates tour dates with his current gig as judge on "Idol Puerto Rico," the Puerto Rican version of "American Idol."

Despite the success, Montaner is getting ready to return to label life. "Yo Creo," he says, will be included on his new album, to be released early next year with Sony.

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

EN BREVE

TV NETWORKS PICK UP ANTHONY/LOPEZ SHOW 'Q'VIVA!'

Producers of the Marc Anthony/Jennifer Lopez program "Q'Viva! The Chosen" have partnered with several networks including U.S.-based Univision, Mexico's Televisa and Colombia's Caracol TV to air the show when it debuts in 2012. American Airlines and BlackBerry will be the exclusive sponsors. Anthony calls the show a "docu-journey," giving undiscovered acts from 21 Latin American countries the chance to perform on TV for a global audience. Choreographer Jaime King will join Anthony and Lopez during their travels. Executives for the program, produced by "American Idol" creator Simon Fuller, expect to announce more network deals soon.

SIRIUSXM LAUNCHES LATIN CHANNELS

SiriusXM is introducing a new suite of commercial-free Latino channels featuring music, sports, news, talk and entertainment. The move is part of a technology upgrade, SiriusXM 2.0, boasting enhanced hardware, software, audio and data services and increased bandwidth. The channels include Caliente, Viva and La Mezcla and feature Latin music stars as well as artists like Katy Perry, Lady Gaga and Britney Spears who are popular among Spanish-language audiences. Telemundo talk show host Cristina Saralegui will also have her own lifestyle program.

XIMENA SARIÑANA TO TOUR U.S.

Warner Bros. artist Ximena Sariñana, whose self-titled release in July was her first English-language album, is headlining a 25-city U.S. tour. It begins Nov. 4 in Portland, Ore., and ends Dec. 22 in Chicago. Other stops include Seattle, Boston and New York. The Mexican bilingual pop singer/songwriter released her first album, *Mediocre*, in 2008, and toured Europe in September opening for Sia and Oh Land. Graffiti6 will join Sariñana on the first leg of her tour, with Avalanche City performing on later dates.

—Justino Águila

Nickelodeon, Televisa Team For Tweens

New series 'MissXV' seeks to replicate success of 'Quinceañera' in U.S., Latin America

Nickelodeon Latin America and Mexico's Televisa network are partnering to launch a new youth- and music-inspired telenovela, "MissXV," hoping to lure the highly sought Latin tween demographic.

The series is based on the popular 1987 Mexican soap "Quinceañera," which starred Mexican actresses

Thalía and Adela Noriega in a coming-of-age story about two best friends.

Updated for the Nickelodeon set, the Televisa soap premieres in late March. The executive producer is Pedro Damian, who also worked on the hugely successful teen soap "Rebelde." That show, filmed between 2004 and 2006, ran for three seasons

on Televisa and made its teen actor/singers household names as they acted and performed in a real-life band called RBD. (The group's name is based on the TV show.)

Executives of "MissXV" say that the show will include musical elements, but unlike "Rebelde," will generally stay away from featuring the cast as a group on the program. But the actor/singers will perform as the band EME15, and will record music and tour during the show's hiatus.

The series began production in mid-October and will continue to tape for about six months, aiming for 120 one-hour episodes, according to Damian.

"We have the commitment to do a second season for 80 episodes, but my hope is that we can do more," Damian says.

Juan "JC" Acosta, senior VP/CFO and executive in charge of production for parent company MTV Networks Latin America, Canada and

U.S. Hispanic, says the show is based on the theme of a quinceañera, or sweet 16 party, which in Mexico and other Latin American countries is celebrated at 15, as reflected in the show's title.

The original 1987 soap had traditional melodramatic storylines, but Damian says "MissXV" is more in line with a comedic show like Nickelodeon's "iCarly." He hopes the telenovela will appeal to tweens, teens and their parents in the same way that the U.S.-based Nickelodeon shows frequently transcend the targeted tween market.

Nickelodeon's Latin American division is no stranger to the youthful telenovela franchise. Its shows include "Isa TKM" (2009), produced in Colombia with SPTI; "Sueña Conmigo" (2010), produced in Argentina with Televisa and Illu-

—Justino Águila



Ready to party: The cast of "MissXV"

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COUNSELORS AT LAW



Do You Hear What I Hear?

THE RUSTLE OF A MASSIVE (INCLUDING MACY'S) HOLIDAY RETAIL CAMPAIGN? THE HIGH NOTES OF A VAST PHILANTHROPIC EFFORT? A MAMMOTH SOCIAL PUSH, AND ALBUM GUESTS LIKE THE BAND PERRY, BUSTA RHYMES AND MARIAH CAREY? YES, IT'S ALL THERE. BUT MOSTLY? THAT DEEPENING SOUND IS OF JUSTIN BIEBER, GROWING UP.

BY KERRI MASON

Justin Bieber wants to talk candy.

"Have you ever had Certs before?" he asks, en route to a sold-out football stadium in Caracas, Venezuela. It's the final date of the Latin American leg of his My World tour, which started in Hartford, Conn., 18 months and 130 shows ago. "The fruit-flavored ones, they're amazing. I have a full box of them in my hand right now and I'm tearing through it."

It's a moment of sweet respite for the teen idol, who in two short years went from busker in his native Stratford, Ontario, to one of the top pop artists in the world. The tale of his meteoric rise—the discovery of his persona and voice on YouTube, the early tutelage by Usher, plus his multi-instrumental talent and self-driven work ethic—has become its own kind of pop culture fairy tale, a creation myth for the social media generation.

The narrative is told and retold in the press, and in his box-office smash, this year's "Never Say Never," which is the highest-grossing concert film in U.S. history at \$73 million, according to Box

Office Mojo. In second place is Michael Jackson's "This Is It" at \$72.1 million.

With an army of self-proclaimed "Beliebers"—thoroughly in-love young girls who hang on his every tweet and shaggy hair toss—at 17, Bieber has also become one of the most powerful guys in show business. He posts a picture of Los Angeles traffic by means of Instagram—and nearly crashes the service by racking up 50 new followers per minute. He makes an appearance at New York's Macy's Herald Square to launch his Someday fragrance, and causes a flash mob of desperate fans that makes the local news. Someday logged more than \$3 million in sales at the retail chain during the next three weeks, a new record for a celebrity-backed fragrance, according to the company.

"Bieber is a pop culture phenomenon, and he got that way through social media," Teen Vogue entertainment director Danielle Nussbaum says. "His fans made him famous, and he's responded in kind by giving them every single piece of himself that he can. He's created a brand, but also granted his fans a level of access that a lot of musicians just don't."

Bieber and his team now aim to channel that trust and influence, while setting up the young star for a career that will last beyond his fans' high school graduations. The juggernaut of choice: Christmas.

Under the Mistletoe (RBMG/Island), Bieber's first holiday album and fifth release, drops Nov. 1. But it's not just a convenient gift option for his devoted legion, or a fulfillment of Tina Fey prophecy (she famously called him a "dreamy Christmas elf" during his June 2010 "Saturday Night Live" appearance): It's his most musically mature work to date, and a launch pad for one of the biggest philanthropic campaigns ever mounted by a pop music star.

Announced Oct. 27 in a YouTube video message to his fans—"His version of a press conference," Universal VP of marketing David Grant says—the Believe Charity Drive enlists Bieber's faithful to help raise millions for a collection of philanthropic organizations—like City of Hope and the Boys & Girls Club—by the time his next studio album drops in 2012. (The date is still TBD.)

For Bieber, the effort is personal.

"I remember growing up not having a lot, especially around Christmastime," he says. "We had to get stuff from the food bank, so one of the charities we're helping out is the food bank in my town. I want every one of my fans to feel like they're helping out the world in some way. And being the one to influence them to do that, that's something positive I can do with what God's given me."

Bieber donated \$1 of every ticket sold on the second half of the My World tour to Pencils of Promise, a New York-based nonprofit that builds schools in developing countries. His Someday fragrance is manufactured and distributed by Give Back Brands, which was founded as a philanthropic organization and donates all proceeds to charity. He's even a top wish-granter for the Make-a-Wish Foundation.

"Justin and his team are always looking for ways to give back," Grant says. "The Believe Charity Drive brings out his philanthropic side more."

The drive will rely primarily on direct donations (fans will be able to go to a microsite and select a charity of choice), as well as brand partner fund matching and donations, partner outreach and promotions, a Believe charity merchandise line and a portion of the revenue from *Mistletoe*.

Under the Mistletoe wasn't always meant to be a full album.

"Justin just wanted to do a single Christmas song. Then it became an EP, because we thought the kids would want more than one," manager/SB Projects founder Scooter Braun says. "Then we went into the studio, and it started getting really good."

The album is now 11 cuts deep. There are five standards, and Bieber co-wrote each of the six new songs. If there's a theme beyond general seasonal merriment, it's the one best captured by first single "Mistletoe": It's Christmas, shawty, but I only have eyes for you. It's already sold 164,000 copies, according to Nielsen SoundScan.

That perspective has won Bieber his adolescent fans—they apparently adore a hand-holding kind of innocence, with the ever-so-slight hint of eventual experience. But the seduction is more upfront on this album, because, well . . .

"Vocally, his balls have dropped," Braun says.

Island Def Jam Music Group (IDJMG) president/COO Steve Bartels puts it more gently. "The album really shows his growth as a young man, and his voice has just blossomed," he says. "It will pleasantly surprise many people. It's not your typical holiday album."

There is indeed a warmer, deeper quality to Bieber's voice that gives lines like "It sort of feels like it's Valentine's"—on a slow jam called "Christmas Eve," which is co-written by Chris Brown—a more mature resonance. Album opener "Only Thing I Ever Get for Christmas" goes down as smooth as eggnog (sans rum). A duet with his mentor Usher on the Nat "King" Cole classic "The Christmas Song (Chestnuts Roasting on an Open Fire)" finds them both wielding vocal runs and falsetto leaps, very much at home with the pomp and performance of yuletide R&B.

There was one case in which a bass-ier Bieber wasn't a bonus: his duet with Mariah Carey on her own smash "All I Want for Christmas Is You," which Carey suggested after hearing an early recording of Bieber's solo take on it. The catch: It had to be sung in her original key.

"That was the hardest song to do," Braun says. "A year ago that



His world: JUSTIN BIEBER with manager SCOOTER BRAUN, vocal coach JAN SMITH and USHER RAYMOND (from left) backstage at the 2011 Georgia Music Hall of Fame Awards on Sept. 17 in Atlanta. Smith was inducted into the hall, while Bieber received the Horizon Award; inset: SELENA GOMEZ and Bieber attend the Teen Choice Awards on Aug. 7 in Universal City, Calif.

Team Bieber

ALBUM: *Under the Mistletoe*

LABEL: RBMG Music Group/Island Def Jam Music Group

WORLDWIDE RELEASE: Nov. 1

ALBUM PRODUCERS: Chris Hicks, Thaddis "Kuk" Harrell

MANAGEMENT: Scott "Scooter" Braun at SB Projects

BIG DEALS: Give Back Brands (Someday fragrance), 1-800 Flowers, Proactiv, Just Beats (Beats by Dre)

TV APPEARANCES: "The Tonight Show With Jay Leno" (Oct. 31), "The Ellen DeGeneres Show" (Nov. 1), "Chelsea Lately" (Nov. 1), "Dancing With the Stars" (Nov. 1), "Today" (Nov. 4, Nov. 23), "The View" (Nov. 23), American Music Awards (Nov. 20), "Christmas in Rockefeller Center" (Nov. 30), "Dick Clark's Primetime New Year's Rockin' Eve With Ryan Seacrest" (Dec. 31)

AGENTS: Mark Cheatham and David Zedeck (touring), Nick Styne (film/TV) and Marlene Tsuchii (international touring) at Creative Artists Agency

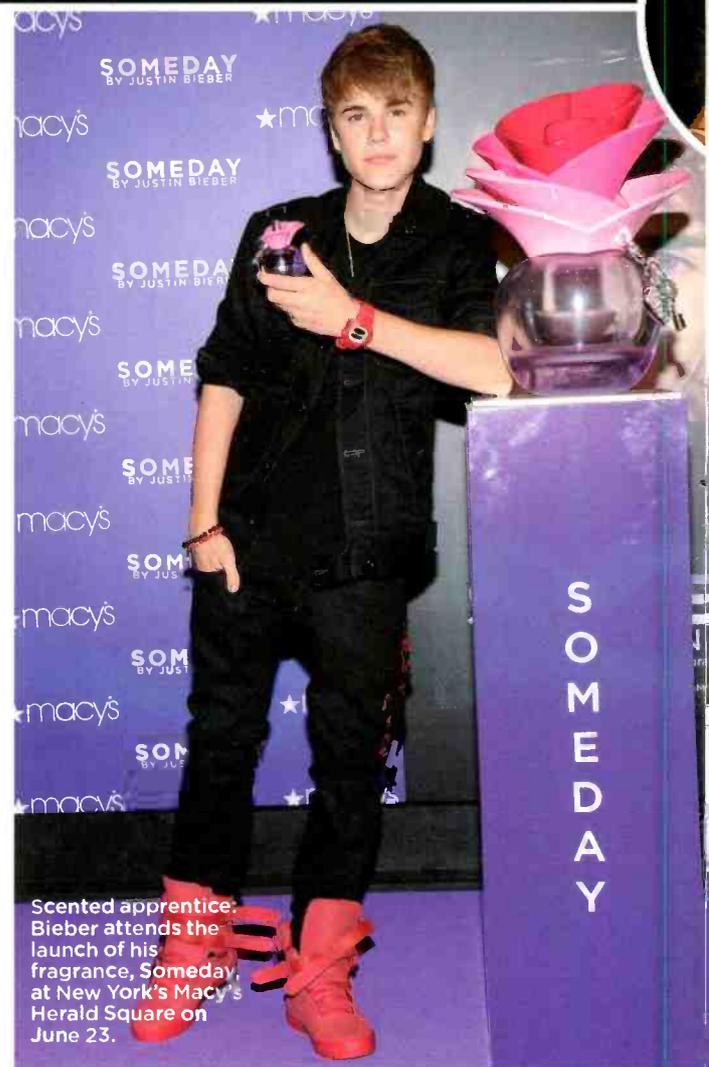
ATTORNEY: Aaron Rosenberg at Myman Greenspan Fineman Fox Rosenberg & Light

WEBSITES: JustinBieberMusic.com, Facebook.com/justinbieber

PUBLISHING: Universal Publishing

PUBLICITY: Melissa Victor and Laura Swanson at Island Def Jam Music Group

TWEETS: @justinbieber



Scented apprentice: Bieber attends the launch of his fragrance, Someday, at New York's Macy's Herald Square on June 23.

would have been no problem."

"Yes, that was high," Bieber says. "But I grinded it out and we got it down."

"Home This Christmas" with the Band Perry is a simple country ballad. "Fa La La" with Boyz II Men sounds even better a capella, its four-part harmonies shining. (That version is included on the 15-track deluxe edition.) But the album standout might be "Drummer Boy," featuring Busta Rhymes, an adrenaline shot of techno-inflected hip-pop with Bieber playing the drums live, and nearly keeping a Busta-like pace with his own rap.

"These songs show he really can do anything he wants: He's rapping on one, singing a classic on another, R&B, country, pop," Braun says. "I hope people will hear it and say, 'He's not going anywhere.'"

Getting people to hear it has thus far not been a problem. "Mistletoe" debuted Oct. 17 on Ryan Seacrest's syndicated radio show. The snowy video—culminating in a rosy-cheeked Bieber

planting one on a blushing brunette—dropped the next day at 7:54 p.m. in a rare simultaneous premier on MTV and Vevo. Within hours, it was the No. 1 single on iTunes, a first for a Christmas tune in the month of October and, believe it or not, for Bieber. (His previous highest debut, "Never Say Never," debuted at No. 2 on Feb. 13.)

"We built a campaign to drive this song to No. 1," Grant says. "Justin used social networks to tease out the launch. So did Ryan simultaneously. And the single went up on iTunes instantly, which is sometimes hard to pull off."

Universal also flicked the switch on a paid online media campaign, including display ads on sites like Vevo, YouTube and Just Jared, plus targeted Facebook ads and paid search.

"We always put together campaigns for single launches, but this is a more massive one," Grant says. "Bieber fans live on Facebook and Twitter. Paid media allows us to maximize what we do there, but also spread wider to lifestyle sites."

CLOCKWISE FROM TOP LEFT: BEN ROSE/WIREIMAGE.COM; JAMIE MCCARTHY/GETTY IMAGES

“It’s a different day and age now. It’s a strange time when the biggest artists in the world aren’t even going platinum.”

SCOOTER BRAUN, MANAGER

To add even more heft to the social push, the label is also developing an *Under the Mistletoe* Facebook application. Launched Oct. 26, the app invites Beliebers to upload a side profile photo of themselves, lips puckered. It will then generate an image of them kissing their dream Christmas date—where else?—under the mistletoe. The app encourages girls to make the image their main profile pic on Facebook and/or Twitter and to share the experience with their friends. “It adds a whole other viral element to the campaign,” Grant says.



On Oct. 21, Universal launched “12 Days of Bieber,” a countdown to release date meant to “really mobilize the fan base and put them into a frenzy of anticipation,” Grant says. Each day, Bieber will post a piece of content for his more than 36 million Facebook fans and 13 million Twitter followers—like the cover of next single “The Christmas Song,” or a video greeting from he and Carey.

The *Mistletoe* campaign then ramps up for the holidays. Throughout November and December, there are major retail, film and media partnerships in place.

Macy’s will attempt to get even more traction out of Bieber’s *Someday* fragrance, which launched at the 800-location department store chain in June. Macy’s shoppers will be able to purchase an exclusive bundle containing *Someday* and a limited edition of *Under the Mistletoe*, marking one of the few times the retailer has sold music. They’ll also be able to download a free bonus song, an acoustic version of album track “All I Want Is You.” Macy’s will donate \$2 to the Make-a-Wish Foundation for every unit sold, contributing to the Believe Charity Drive goal.

An “Animagic” version of Bieber will make an appearance in “Santa Claus Is Coming to Town,” the classic TV special that airs each year on ABC. A fully animated, stop-motion video will show a doll-like Bieber—designed to match the beloved characters from the cartoon—performing his *Mistletoe* version of the title song. It will be featured on the early December broadcast, and serve as a value-add for the Sony/Classic Media DVD release. (Consumers can download it after purchase.)

“I’m excited for that,” Bieber says. “Growing up and seeing [that special] every year, it’s really funny that they’re actually making one of me.”

A live-action video for “Santa Claus Is Coming to Town” will also make it into movie theaters for the high-traffic Thanksgiving weekend, through a partnership with the Sony Pictures release “Arthur Christmas”—an animated 3-D jaunt through Santa’s high-tech workshop, meant for preteens. The video will screen before the film in 3,000-plus theaters on opening weekend, starting Nov. 23. “It’s an opportunity to reach the younger end of Justin’s demo,” Grant says. Bieber’s version of “Santa Claus” will also back trailers for the film.

To close the year in grand fashion, Bieber will join Lady Gaga on “Dick Clark’s Primetime New Year’s Rockin’ Eve With Ryan Seacrest” broadcast. But Braun isn’t sure exactly what he’ll perform. “Christmas will be over, and we’re working a Christmas album,” he says. “But we’re going back into the studio to record [more of his next album]. We’ll figure it out.”

The top-selling holiday albums, according to Nielsen SoundScan, belong to Kenny G (*Miracles—The Holiday Album*, 7.2 million sold), Josh Groban (*Noel*, 5.3 million) and Celine Dion (*These Are Special Times*, 5.2 million)—artists with their main footholds in older demographics. But that doesn’t phase Team Bieber. “In the beginning there was discovery by very young fans, but over the course of the past few years his listeners and purchasers have evolved older,” IDJMG’s Bartels says. “Naturally his core fans

will check the project out, but it’s a great holiday gift that many will pick up regardless of age.” (See *Over the Counter*, page 45.)

“I hope it’s a platinum record, and I feel it will be,” Braun says. “It’s a different day and age now. It’s a really strange time when the biggest artists in the world aren’t even going platinum.”

Beyond the immediate sales effect of *Mistletoe*, Braun sees it as a steppingstone toward a larger destiny for Bieber.

“All the hype and the kids running down the street screaming, you lose the chance to say that this started because of the music. This album lets the music speak for itself,” he says. “I don’t want to draw comparisons, but there was a band during the British Invasion that had girls screaming at them. I think you know who I’m talking about.”

Whether the Biebs has a “White Album” in him or not remains to be seen. But the goal of longevity guides his team’s decision-making: It informed the creation of the “Never Say Never” movie, which presented him as a young musical prodigy rather than a passing fad. It put him on the cover of highly regarded cultural barometers like *Vanity Fair*. *Mistletoe* is a similar step in that

older, more credible, broader-appeal direction.

“There is no doubt that Justin has defined the voice of a generation, and most certainly, many generations to come,” says Barry Weiss, chairman/CEO of Universal Republic and Island Def Jam Motown. “He has the charisma, the natural talent and the drive and determination to last a lifetime.”

While his schedule is jam-packed with promotion throughout the holiday season, Bieber, for his part, is focusing on the important stuff. “My favorite gift I ever got was my first bike, which was a red bike,” he says. “It was right after I learned how to ride a two-wheeler.”

And despite what “Mistletoe” says about forgoing the folks for a new love—Bieber will actually be home for Christmas.

“I’ll be with my family,” he says. “I make sure I take time off to be with them around Christmastime.”

Spoken like a true career artist.

Kerri Mason (@hotwaterinc) is a New York-based freelance writer. For more on Bieber, go to Billboard.com and Billboard.biz.

Home For The Holidays

NEW CHRISTMAS TITLES BY JUSTIN BIEBER, MICHAEL BUBLÉ AND THE CAST OF “GLEE” COULD LIFT YEAR-END SPIRITS

Christmas music recorded by established mainstream artists always translates into found money.

If you don’t believe that, just ask Justin Bieber and Michael Bublé, whose holiday-themed albums are expected to be two of the biggest releases of the holiday shopping season, if planned shipments are any indications.

Industry sources say both albums have shipped 1 million units to retail. The Bieber album, *Under the Mistletoe*, streets Nov. 1, and comes in two versions: a deluxe edition that shipped 600,000 units and a standard version that shipped 400,000. Bublé’s *Christmas* hit stores Oct. 24.

“Everyone is hoping Bublé will do what Josh Groban did a few years ago... while Bieber should do great as well,” Trans World Entertainment buyer Mark Hudson says.

Groban’s *Noel* album, released in October 2007, sold 3.7 million units that year and was 2007’s top-selling album in the United States. It has since gone on to sell nearly 5.3 million units, according to

Nielsen SoundScan.

Unlike other releases by superstar artists, a Christmas album’s debut week usually isn’t its strongest sales week. Rather, its sales escalate as the calendar gets closer to Dec. 25. As a result, industry sources project Bublé’s *Christmas* to generate relatively modest first-week sales of 85,000 units, while teen phenom Bieber’s holiday album is expected to sell 225,000 in its debut week.

The category is a reliable year-end seller, with a handful of releases retaining a particularly timeless appeal, such as Vince Guaraldi Trio’s 1965 classic *A Charlie Brown Christmas* and Bing Crosby’s *White Christmas*. During the SoundScan era, Kenny G’s 1994 album *Miracles: The Holiday Album* is the top-selling holiday-themed title with U.S. sales of 7.2 million units; followed by Celine Dion’s 1998 album *These Are Special Times*, with sales of 6.2 million units; Groban’s *Noel*; and Mariah Carey’s 1994 album *Merry Christmas* with 5.1 million units, according to SoundScan.

Also expected to generate strong sales this year is

Glee The Music: The Christmas Album Volume 2, despite the Fox TV show’s recent ratings decline. The first “Glee” Christmas album, which arrived in November 2010, sold 916,000 units last year and has sold 931,000 total, according to SoundScan. Industry sources say it has shipped 400,000 units in the United States. Meanwhile, other new holiday albums like She & Him’s *A Very She & Him Christmas*, Seasons Greetings: *A Jersey Boys Christmas*, Carole King’s *A Holiday Carole* and Chicago’s *XXXIII-O Christmas Three*, have a chance to be sleeper hits.

And let’s not forget the Mannheim Steamroller and Trans-Siberian Orchestra holiday franchises. Trans-Siberian Orchestra, whose Christmas albums have sold a collective 7.2 million units, is on tour for the holiday selling season, although it isn’t supporting a new release. Mannheim Steamroller released *Christmas Symphony* on Oct. 11, but the holiday ensemble founded and led by Chip Davis has been showing signs of slowing sales. Its previous two Christmas-themed releases have sold a combined 181,000 units, and its last million-selling Christmas album came out in 2004. Still, the entire Mannheim Steamroller Christmas catalog sold 849,000 units in 2010, according to SoundScan.

—Ed Christman



SIMON SAYS

ACCLAIMED TOUR. STRONG ALBUM. NEW COMPILATION. MAJOR 'GRACELAND' ANNIVERSARY. AT 70, THE SINGULAR PAUL SIMON ON SONGWRITING, AND THE STATE OF POP MUSIC

BY PHIL GALLO

Songwriter is the title of Paul Simon's first compilation released by Sony Music. It's a title he takes seriously, the job description he holds closest to his heart, and an area in contemporary pop music that he finds has become emotionally vacant.

Simon's April release, *So Beautiful or So What*, his first project since joining Concord Music Group, was a healthy reminder that Simon continues to be one of pop music's greatest songwriters, a title he's laid claim to for 45 years. "The Sound of Silence," "Bridge Over Troubled Water," "Graceland," "The Obvious Child" and the new "Rewrite"—all featured on *Songwriter*—are highlights of a canon that seems to never peak in quality, a collection of personal yet universal songs that touch on a multitude of musical styles far beyond the original folk of his beginnings.

In lieu of his mammoth success as a recording artist, it's easy to overlook the fact that Simon spent years honing his craft as a songwriter prior to Simon & Garfunkel's 1965 breakout hit, "The Sound of Silence." He wrote and recorded in a variety of settings with Carole King and others, working as a song-plugger for music publisher E.B. Marks and scoring a pop hit as co-author of "Red Rubber Ball" by the Cyrle.

"I really see myself as a songwriter," Simon says as he gears up for second round of U.S. touring behind *So Beautiful or So What*. "Next is a record maker and third is as a performer. I like all the aspects of my career, but as a songwriter—that's my first love. By calling the album *Songwriter* it says, 'Pay attention to the songs.' ... There are probably five or maybe 10 songs I've written that I have always thought were good songs. Maybe not hits or particularly well-known, but examples of my writing that have traveled well over the decades."

He runs down the list: "Peace Like a River," from his 1972 debut solo album; "The Late Great Johnny Ace," which he wrote after the murder of John Lennon; "Rene and Georgette Magritte with the Dog After the War," from 1983's *Hearts and*

Bones ("It was a surrealistic song about a surrealistic painter," Simon says); "Darling Lorraine," from 2000's *You're the One*, which "is one of the best songs I ever wrote, but it's seven minutes long so it never got played on the radio"; and "Tenderness," which gospel group the Dixie Hummingbirds recorded with him and preferred over their other collaboration, "Loves Me Like a Rock." "I thought that was pretty good for a young guy to write," he says of the recording from 1973.

While Sony Legacy is pushing its new compilation—his first four solo albums from the early to mid-'70s were also released in June—Concord is entering the second phase of its promotions for the album, which the label sees as having a life span of more than a year, possibly two. As part of its December pledge drive, PBS will air a video of Simon's June concert at New York's Webster Hall that'll be available on DVD. Simon, who'll only swap out three songs from the April set list, is on a U.S. tour that wraps Dec. 6, and he's already planning a trek for next year.

"We're in the very early stages of creating a *Graceland* reunion for the second quarter of next year," Simon says, planning a tour that, when it played around the world in 1987, had a 24-member ensemble.

In July, with the 25th anniversary of *Graceland* looming, Simon returned to South Africa with his band and performed with trumpeter Hugh Masekela and Ladysmith Black Mambazo for a crowd of 300. Director Joe Berlinger, whose credits include documentaries on the West Memphis Three and Metallica, shot the performance for a film that'll be included in a 25th-anniversary boxed set that Sony Legacy will release in late spring. Berlinger's movie is also expected to be submitted to film festivals.

"The documentary," Simon says, "took me back to the artistic aspects and the political aspects of making *Graceland* and the controversy that surrounded it and how it was resolved, plus what remains of it and what we learn from it."

As reviews have pointed out, *Graceland* and *So Beautiful or So What* share a fair number of

traits—Simon's phrasing, which he says he has worked on to hide the lack of power in his voice; the African touches; and the inspiration of black music from the American South.

Robert Smith, VP of A&R and artist and content development at Concord Music Group, says *So Beautiful or So What* "is so new, but stylistically it reflects back on his career. It's good that it will coincide with *Graceland*—the two stand side by side very well."

The genius of celebrating *Graceland* and *So Beautiful or So What* is the seamless way in which music from the two albums mesh. *Graceland*, the first international "world music" hit, brought together South African township jive, a cappella, zydeco and Mexican conjunto; *So Beautiful or So What* combines gospel, the guitar music of Mali and Bo Diddley. Simon sees it as much more.

"It felt, not intentionally, like the recapitulation of the whole career," he says of *So What*. "I started by writing the ballads, because I didn't want to start with the rhythm tracks, which is the way I have worked since [1990's] *Rhythm of the Saints*."

"After I made up a guitar lick for 'Rewrite' I brought in a kora player that gave it an acoustic African feeling. Then I went to 'Getting Ready for Christmas Day.' That track has a Bo Diddley feel to it, a foot-stomping late-'50s/early-'60s New York feel. Once we added the sample of Rev. J.M. Gates it made the whole thing quite unusual. I'm using old sounds a lot—and always have—then some of the African things I am comfortable with. It was a track that worked—my favorite track on the whole album."

Early rock'n'roll and gospel from the '30s and '40s—B.B. King turned him on to the Golden Gate Quartet—were primary influences on the album, which he says was recorded with "almost no bass, very little instrumentation and nothing from within the Pro Tools vocabulary."

Simon began work on the album on his own dime in early 2010. His deal with Warner Bros. was ending—"I wanted to leave. I was frustrated"—and when he left, he took with him the 12 albums in his catalog. Those titles wound up

"Pay attention to the songs":
PAUL SIMON

at Sony Legacy, the home of his five Simon & Garfunkel studio albums and other related material.

With much of *So Beautiful or So What* completed, he took the album to several labels and played it for A&R executives and label heads, and was most impressed by the enthusiastic attitude of Concord's Smith.

"I was stunned by how good and contemporary it was," Smith says. "For a label like ours it was a good fit—we're very good at reaching an adult audience, but we have to use alternative means. This was done so far in advance of its release that we had the opportunity to set it up before it came out. By then, every song on the album was available as a stream."

The response was significant. *So Beautiful or So What* posted Simon's highest first-week chart position, No. 4 on the Billboard 200, on sales of 68,000 copies the week of April 12, according to Nielsen SoundScan. With 254,000 total units sold, it'll likely top his last album for Warner Bros., *Surprise*, which has sold 296,000. The album is one of Concord's best sellers this year, alongside Alison Krauss' *Paper Airplane* (284,000).

A wave of promotion will come in December when PBS starts airing Simon's Webster Hall concert. Smith says Hear Music and Concord will work the album for more than a year just as they



have with the James Taylor/Carole King album *Live at the Troubadour*, which sold 557,000 copies in 2010 and 58,000 units so far this year.

A tour of venues in the 4,000- to 7,000-capacity range should also bump up sales. On Oct. 17, four days after Simon turned 70, he began a 31-date tour that wraps Dec. 6. It's his second since the release of *So Beautiful or So What*: The first round of 13 shows—booked in theaters and clubs in April and May—grossed \$2.6 million with a dozen sellouts, according to Billboard Boxscore. England's Glastonbury Festival, Israel, Italy and Ireland were among his 21 international stops during the summer.

Simon's show includes a half-dozen songs from his new album, a few *Graceland* classics and the gospel-influenced "Gone at Last," plus other hits and covers. "My favorite part of the show," he says, referring to Junior Parker's "Mystery Train," which he uses as a coda on "Hearts and Bones" and the Beatles' "Here Comes the Sun," which he performed with George Harrison on a 1976 episode of "Saturday Night Live."

Two of the oldest songs in the show are included because of new life breathed into them: "The Only Living Boy in New York" (the only Simon & Garfunkel song in the set) and "Peace Like a River," a ballad from his self-titled debut

TEAM SIMON

MANAGEMENT: Jeff Kramer at OK Management

BOOKING: Brian Greenbaum at Creative Artists Agency

PUBLISHING: Paul Simon Music, BMI (U.S.), Universal Music Publishing Group (rest of the world)

PUBLICITY: Joel Amsterdam at Concord Music Group

ATTORNEY: Don Passman at Gang Tyre Ramer & Brown

TOURING: Oct. 17-Dec. 6 (U.S.)

SITES: PaulSimon.com, Facebook.com/paulsimon

that has been covered by Spoon and Elvis Costello.

"The Only Living Boy in New York" was part of the successful "Garden State" soundtrack and appeared in Honda's most recent TV campaign. Released on *Bridge Over Troubled Water*, which

won the 1970 album of the year Grammy Award, it was the B-side to "Cecilia."

"That song, at the time of the album, was almost a hit. If they would have released it, it would have been a hit," Simon says. "At the time, before Michael Jackson, the record company would say after three or four singles, 'That's all we can put out. We don't want to look like we're greedy.' So they didn't put out a fifth single. Time goes by and then comes 'Garden State.' It's the first time for a [new] generation [to hear it], so I put it back in the show."

Another song restored to the set list is "The Obvious Child," the lone single from *The Rhythm of the Saints*, an album Simon says "was most underestimated at the time it was released. Now it's almost at the level of *Graceland*. At the time people were a little disappointed because it wasn't as accessible. I understand that. *Graceland* felt very akin to '50s rock'n'roll—three chords, major chords, 4/4 time—but the guitar parts were different and they divided the symmetry of the patterns. *Rhythm of the Saints* was all percussion—the polyrhythms were much more different and I started to write changes that were much more adventurous than the three-chord South African stuff.

"It took a while [to appreciate] and it came out of the musicians' community, drummers first and then guitarists and then songwriters who would

say, 'Hey, that's as good as *Graceland*.'"

Simon has spent the last 10 years picking up awards—among them Rock and Roll Hall of Fame induction as a solo artist (2001), a Lifetime Achievement Grammy Award and Kennedy Center Honors (2002) and joining the American Academy of Arts and Sciences in October. All of which suggest he knows a good song when he hears one. Despite his roots in the Brill Building style of writing potential hits, Simon says he no longer feels connected to the current pop world, sharing more of a connection with indie rock acts.

"It's very hard for one generation to understand another generation, so take whatever I say with a grain of salt," he says. "I find pop music doesn't come from the heart. There's sparser instrumentation, not a lot of top end and the drum sound is different because it's mostly a machine sound. Same with the bass. It's compressed to jump out on the radio.

"Records have a short life span and people are expected to have short careers, so they hit and then move on and do whatever it is they do," he adds. "That makes record companies shape their business to do those kinds of records."

Los Angeles-based Phil Gallo is senior correspondent at *Billboard*, covering film and TV.



[NOT] PAID IN FULL

WHY CREATORS MUST REASSERT THEIR RIGHTS IN THE INFORMATION ECONOMY

BY ROBERT LEVINE

Piracy isn't just draining record-label revenue—it's threatening the economic viability of creating content. In his new book, "Free Ride: How Digital Parasites Are Destroying the Culture Business, and How the Culture Business Can Fight Back" (Doubleday), former Billboard executive editor Robert Levine provides a rejoinder to the Silicon Valley cliché that "information wants to be free." As he points out, "The information that wants to be free is almost always the information that belongs to someone else."

In "Free Ride," Levine outlines how boardroom and courtroom battles have shaped the dysfunctional online media business. He chronicles the passage of the Digital Millennium Copyright Act, examines the rise of Napster and YouTube and reports on Google's role in funding advocacy groups that lobby against intellectual property protections. He also takes a look at how the same problems decimating the recording industry are also hurting newspapers, TV networks, book publishers and movie studios.

In an excerpt from his concluding chapter, Levine breaks down the challenges facing the culture business—and suggests survival tactics.

THE INTERNET HAS BEEN SO OPEN for so long that many people just assume its structure is the inevitable result of the technological advances that created it. That's not really the case. Technology makes certain things inevitable: broadband speeds will get faster, computers will get more powerful, and almost everything related to either one will get cheaper. But it doesn't dictate how engineers set up the resulting networks, much less how politicians regulate them. Those are *our* choices. And fully closed or fully open networks would be the worst two choices we could make.

Washington helped create the Internet as it exists today, by passing the Digital Millennium Copyright Act (DMCA),

letting the Internet operate freely across borders, and encouraging the growth of online commerce in a variety of ways. In the next few years, a series of regulatory decisions coming to a head there and in other capitals will either lock in the status quo or open the possibility of change. Among the most important decisions are on "net neutrality": proposals that would forbid Internet service providers from favoring some services and sites or slowing down others. Other decisions involve how much control companies like Apple can exercise over how their devices interact with the Internet and whether the United States can block Web sites that violate its laws. Although online companies play up the idea of keeping the Internet "unregulated," establishing this openness would actually require regulating Internet service providers, device makers and other companies. For all their talk of innovation, Google and other technology giants have the same agenda as the media companies and Internet service providers they lobby against: *regulation for thee but not for me.*

Online activists present the choice about our online future as one between control and creativity, but it's really about commerce or chaos. A completely closed system would indeed defeat the purpose of the Internet; it would limit both commerce and creativity. But so would an absolutely open one, where selling digital media—or anything that can be reduced to zeros and ones—would be almost impossible in the long run. We'd have a 21st-century communications infrastructure supporting a 17th-century economy, where artists need patrons and only physical items have value. That doesn't sound like progress.

In fact—although reports of its death have been greatly exaggerated—one reason for the Web's decline relative to the app world is the fact that it's hard to sell media there and even harder to make money giving it away. Condé Nast, which owns Wired, seems to agree. An iPad app of the magazine's June 2010 issue sold more than 100,000 copies—more than its print counterpart, for the same \$4.99 price. The magazine gets 70% of that, plus advertising revenue. And although apps based on subsequent issues sold fewer copies, publishers are still learning how to build appealing apps, and the iPad is still growing as a platform. Condé Nast saw so much potential in Apple's device that it made the Wired app designer, Scott Dadich, its VP of digital magazine development. Suddenly, it seems, the future involves paying for stuff.

But that future can come about only if there's an effective way to make sure more stuff is paid for than taken. That means revisiting or interpreting the DMCA to give Internet service providers, online locker services, and ad networks at least some responsibility for how their products are used. As Congress recognized at the time, it would be impractical for Internet service providers to have legal responsibility for everything they carry on their networks. But it seems increasingly irresponsible for them to do nothing. The way some Web sites and online locker services maintain willful ignorance about copyright infringement—arguing that it's someone else's problem—is no way to run a legitimate business. Giving safe harbor if they use a basic level of filtering, as YouTube does now, would be a reasonable compromise. This wouldn't slow innovation; it would encourage it. As pirate sites lost their unfair advantage, legitimate services would attract more investment and prosper. Online companies could try to make things better, not just cheaper.

Questions about the future of the online world are becoming more urgent as consumers connect televisions and other devices to the Internet. For now, film and television companies still count on a steady stream of revenue from cable, a closed system that makes piracy impractical. But devices like Google TV will increasingly bring the Internet into the living room—online locker services, Russian pirate movie sites, and all. In order to preserve the free-for-all that helps them thrive, technology companies are promoting regulations that would nearly forbid Internet service providers to stop them. "We need to be conservative in this debate and preserve what has worked in driving this economy," Lawrence Lessig said at an April 2008 Federal Communications Commission hearing, "and what has worked is a neutral network."

But this status quo works far better for technology companies than for creators. If a country had a market where about a quarter of all commerce was illegal and the rest was dominated by a few large companies, no one would call that

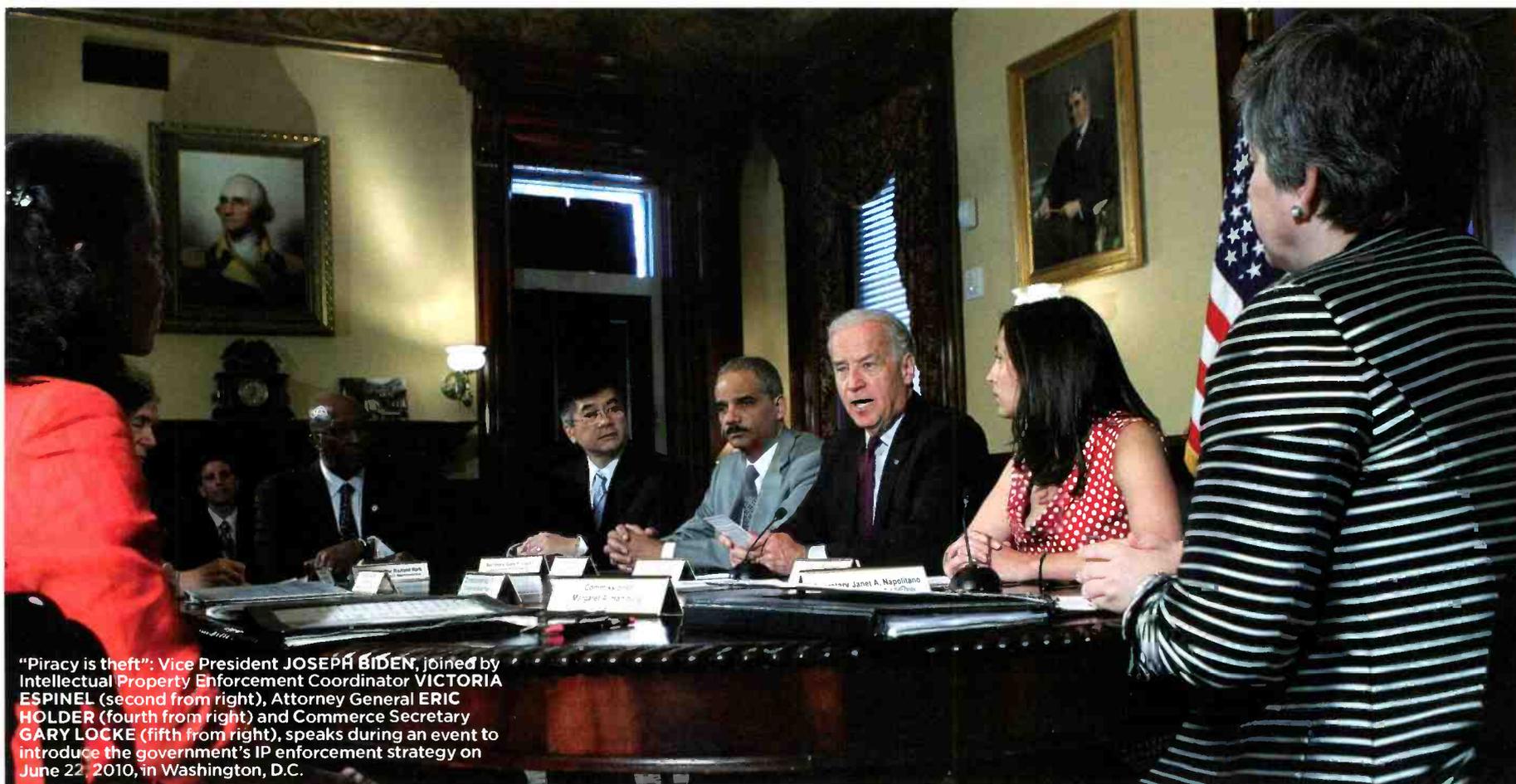
economy a success. You can't have a functioning economy without a market, you can't have a market without some form of property rights, and those rights don't mean anything if they can't be enforced. Do we really want to risk destroying a centuries-old market for cultural products to ensure that the Internet can continue to work the way it did in 1995?

GOOGLE AND THE PUBLIC ADVOCACY organizations allied with it promote the idea of an "open Internet," which refers to several loosely intertwined ideas, including net neutrality and an absence of barriers to the exchange of data. The goal of an open Internet is promoted as a progressive idea, and the phrase is filled with positive associations: After all, who doesn't want to be *open*? Public advocacy groups say this openness is the key to preserving free expression online, but it allows corporations as well as people to act as they wish, which isn't progressive at all. On an Internet of sites that exchange data without restrictions, the information that wants to be free could include a record of everything you've ever done online. These notions of open and closed aren't absolutes, of course; it makes more sense to think of them as points on a continuum. Both have their advantages. Linux, the open-source operating system, has both flexibility and power. Wikipedia, the ultimate open media product, is a fantastic tool for accessing information. And crowdsourcing journalism that involves combing through massive amounts of data has been very effective.

Closed systems seem better suited to commerce, though. It's one reason DVDs became such a moneymaker for Hollywood studios. It's why video game publishers have cut investment in PC titles to focus on closed consoles like Microsoft's Xbox 360 and Nintendo's Wii. (The most successful PC game of recent years, *World of Warcraft*, is a closed system of its own; it charges a subscription fee.) And it's why apps sell much better for Apple's iPhone platform than for Google's Android operating system. The online world needs to support both.

THE LONGER THE CURRENT ONLINE CHAOS LASTS, the more bitter the fight between creators and copyright infringers gets. In December 2008, the RIAA announced it would stop suing individual uploaders in favor of finding a way to cut piracy by cooperating with Internet service providers. But a few small film studios and porn producers have retained

"FOR ALL THEIR TALK OF INNOVATION, GOOGLE AND OTHER TECHNOLOGY GIANTS HAVE THE SAME AGENDA AS THE MEDIA COMPANIES AND INTERNET SERVICE PROVIDERS THEY LOBBY AGAINST: REGULATION FOR THEE BUT NOT FOR ME."



"Piracy is theft": Vice President **JOSEPH BIDEN**, joined by Intellectual Property Enforcement Coordinator **VICTORIA ESPINEL** (second from right), Attorney General **ERIC HOLDER** (fourth from right) and Commerce Secretary **GARY LOCKE** (fifth from right), speaks during an event to introduce the government's IP enforcement strategy on June 22, 2010, in Washington, D.C.

lawyers to file copyright infringement lawsuits against individuals, seemingly as a moneymaking venture. From early 2010 to January 2011, a law firm called the U.S. Copyright Group filed almost 100,000 lawsuits against U.S. residents who had uploaded films such as "The Hurt Locker" and "Far Cry," and then sent letters offering to settle for \$1,500. While creators have the right to seek redress for infringement, these mass suits are turning the justice system into a reverse lottery that addresses widespread losses by trying to collect absurd amounts of money from an unlucky few. Several organizations, including the Electronic Frontier Foundation, have lined up to help fight the suits, most of which will probably end up being dismissed for jurisdictional or technical reasons.

Copyright laws do need to be revised to bring some order to the Internet; we need shorter terms of protection, a way to take quicker action against commercial-scale pirates, and less draconian damages for individual infringers. Specifically, a small-claims court for copyright infringement would allow independent artists to assert their rights without burdening the court system and distinguish casual downloaders from moneymaking operations. To deal with the former, it's much fairer to sue 100,000 illegal downloaders for \$50 each than it is to sue 50 users for \$100,000 each, and the law should make that possible. Making such suits an unpleasant but routine event—like getting a speeding ticket—would cut down on infringement as well.

Passing new laws will be difficult: copyright holders know the current level of potential damages gives them negotiating leverage with technology companies, and online activists still hope to legalize file sharing. For the near future at least, the fight will be over how—or even if—the copyright laws we already have will be enforced. And for all the Obama administration's admiration for Google, Hollywood has enormous influence with the Democrats, and Vice President Joe Biden has always championed the protection of intellectual property. In June 2010, Biden threw down the gauntlet at a press conference and said, "Piracy is theft." He appeared with Victoria Espinel, a former negotiator in the Office of the U.S. Trade Representative, whom President Barack Obama had appointed the first "copyright czar." In a report released that day, Espinel introduced a strategy to fight online piracy and trafficking in counterfeit goods that focuses on interagency cooperation and an insistence on seeing infringement—along with patent and trademark violations—as an issue that negatively affects several sectors of the U.S. economy. (Formally, Espinel holds the title of U.S. intellectual property enforcement coordinator, with a purview that extends to patents, trademarks, and counterfeit goods off-line as well

as on the Internet.) Espinel's report also recommended cooperating more extensively with foreign governments and, in a significant nod to fair use, asserted that "strong intellectual property enforcement efforts should be focused on stopping those stealing the work of others, not those who are appropriately building upon it."

Espinel, who has won respect in both Hollywood and Silicon Valley—no small feat—doesn't think we have to choose between the media business and the Internet. "One of the things that I'm trying to avoid is having people view policies—net neutrality is a good example—as creating a conflict with intellectual property enforcement," she says. "There's this view that the administration has two policy goals—one is to keep the Internet open and accessible, and the other is to enforce intellectual property laws—and one of those needs to be sacrificed for the benefit of the other. That's not my view, and I think we should be able to move forward and accomplish both of those goals, and I think that's true in a number of areas."

But some technology executives seem to resent the idea that copyright laws will be enforced at all. Many mocked Espinel's report, which said movie and video piracy cost the U.S. economy \$20.5 billion a year. (The number is probably exaggerated, but even a quarter of that would be way too much.) Michael Arrington, the founder of the TechCrunch blog, wrote about an off-the-record meeting he attended between Espinel and several top technology executives and complained that "Espinel has a single agenda when it comes to copyright issues." But that agenda is *enforcing the law*. According to his post, Espinel reminded him, "My job title is Intellectual Property Enforcement after all."

WHATEVER HAPPENS, the future won't be what it used to be.

Back in 1993, almost everyone predicted the information superhighway would be a huge boon to the culture business. Good jobs would be created by new opportunities to sell music, movies, and other forms of entertainment still being developed. Independent artists would be able to sell their work without studios or labels. Media would improve in quality, as well as quantity.

The Internet has brought forth many wonders, from the silly to the sublime to the skateboarding bulldog on YouTube (which is both). Newspapers no longer have a monopoly on serious journalism, and their mistakes are promptly challenged. Anyone can create culture instead of simply consuming it. It's never been easier to distribute creative work. At the same time, it's never been harder to get paid for it.

The Internet has been an impressive engine of economic

growth. But a great deal of that growth has gone to a small number of technology companies. They depend on informative journalism to make their search engines useful, and they depend on compelling music and movies to make digital players worth owning. But the companies that fund those cultural products have never been in worse shape. They're cutting jobs, and with them the ability to create and market new work. Those search engines and players won't be nearly as valuable without them.

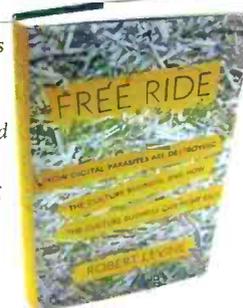
The current situation is slowly robbing the Internet of its potential. Rather than encourage innovation and excellence, it rewards cost cutting and crowdsourcing. The effects can be underwhelming. In his book "You Are Not a Gadget: A Manifesto," the computer scientist Jaron Lanier points out that two of the most widely acclaimed results of the remarkable technological advances of the Internet are Wikipedia and Linux, a free encyclopedia and a new version of the Unix operating system.

We can do better.

No one believes that piracy could be stopped by a law like the Preventing Real Online Threats to Economic Creativity and Theft of Intellectual Property (PROTECT IP) Act or the agreement in July between media companies and Internet service providers. And even stopping it completely wouldn't solve all of the culture businesses' problems. But regulations like these, whether private or public, would allow a working market to emerge. Creators would sell, consumers would buy and both would benefit. Music and movie companies will probably never enjoy the kinds of profit margins they did in the 1990s, but they could return to stability by persuading creators that they still have value in a world of digital distribution. Artists would have the option of working with big companies or making their own way in an online economy that allowed them to do business, not just take donations.

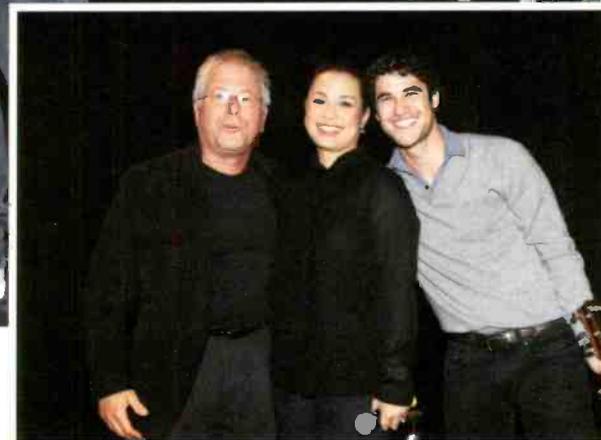
In a functioning market, online media would get better, not just cheaper. And this, in turn, would fuel the growth of more technology companies. This wouldn't break the Internet; it would help it live up to its potential.

From *"Free Ride: How Digital Parasites Are Destroying the Culture Business, and How the Culture Business Can Fight Back"* by Robert Levine. Published by arrangement with Doubleday, an imprint of Knopf Doubleday Publishing Group, a division of Random House. It was published Oct. 25.





"Glee" star **Darren Criss** serenades composer **Alan Menken** (far left) by playfully altering lyrics from his songs from "Beauty and the Beast" and "The Lion King," amusing **Billboard** editorial director **Bill Werde**. A fan of Menken's work since he was a youngster, Criss spoke of his days at the University of Michigan where he'd perform Menken's material. Once Criss finished his parodies, singer/actress **Lea Salonga** joined him to sing "A Whole New World" from "Aladdin." Below, Menken, Salonga and Criss share a moment after the panel.



AT THE MOVIES

From award-winning composers to Darren Criss to esteemed music supervisors—the conference was a really big show

The creative process in film, TV and, especially, animation was thoroughly examined at the two-day **Billboard/Hollywood Reporter Film & TV Music Conference**, while prominent music supervisors got into the nitty gritty about budgets. At the conference's first panel, which explored how composers and directors connect in the independent film world, Lakeshore Entertainment senior VP of music **Brian McNelis** made a point that would be re-phrased throughout the two days. "Talent is the entry threshold," he said, but "experience is what sells."

Held Oct. 24 and 25 at the Hollywood Renaissance Hotel in Hollywood, attendees were exposed to the inner workings of film and TV composers, network music supervisors, publishers, songwriters and musicians. The audience included such musicians as Philly soul legend **Bunny Sigler** and **Meters** drummer **Ziggy Modeliste**, lawyers, managers, students and aspiring songwriters. The main room was packed during nearly every panel, the hallway jammed during breaks that provided networking opportunities.

On the lighter side, "Glee" star **Darren Criss** and Broadway/

Disney animation songstress **Lea Salonga** surprised **Maestro Award** winner **Alan Menken** with a performance that included "A Whole New World" and humorous reworking of Menken's tunes from his Academy Award-winning films like "The Lion King" and "Beauty and the Beast." **Rita Wilson** made a surprise appearance the morning of Oct. 25 to talk about her album *AM/FM* that **Decca** will release Feb. 7. The audience was treated to her recording of **Felice and Boudleaux Bryant's** "All I Have to Do Is Dream."

Attendees got an exclusive look at the processes of several music supes on panels that included prominent members of the **Guild of Music Supervisors**. **John Houlihan**, whose recent supervision credits include the CBS series "The Defenders" and 2010 documentary "Waiting for 'Superman,'" showed how a TV show can budget as little as a few thousand dollars for three songs in one episode and then spend \$90,000 on three tracks in the next episode.

In one example after another, executives from major broadcast and cable networks spoke enthusiastically about their open-

ness to independent music and undiscovered artists. They, along with music supervisors, drove home the point that music needs to be cleared easily, preferably around the world. Hiccups in the process, **Disney Channel's Steve Vincent** said, mean "the song is dead to me."

Two panels in particular drew rave reviews from attendees. On day one, musicians known for their pop, rock, folk and gospel work shared their experiences when crossing over into film. **Linkin Park's Mike Shinoda**, who's finishing his first score for the Sony film "The Raid," said, "I was kind of afraid to stretch myself too thin, but we made it work and it has gone more quickly than I ever thought, which bodes well for the next project, whatever that might be."

Twentieth Century Fox president of music **Robert Kraft**, who moderated the panel that included **Take 6** co-founder **Mervyn Warren**, **Tears for Fears' Curt Smith** and singer/songwriter **Peter Himmelman**, was impressed with **Shinoda's** comments on the importance of accepting critiques whether they come from bandmates or directors. "Working in a band prepares you in a way for the collaboration of filmmaking," Kraft said.

Five award-winning composers—**Mark Isham**, **Tyler Bates**, **Christopher Young**, **Trevor Morris** and **Nathan Barr**—each brought two clips for a day-two panel in which they explained what went into the process of composing for films like "The Rum Diary" and such TV shows as "True Blood" and "The Tudors."

At a jam-packed cocktail party after the conference, one young attendee active in digital media called it an amazing event. "You know the shows and the films," he said, "but hearing from the composer how the music came to be is something I never thought I would hear." —*Phil Gallo*

'A MUSICAL IS A SHARED MEDIUM'

Composer
Alan Menken on
art and career

Celebrated film composer Alan Menken, the recipient of the 2011 Hollywood Reporter/Billboard Maestro Award, has won eight Academy Awards for his work in such beloved animated movie musicals as "The Little Mermaid," "Beauty and the Beast," "Aladdin" and "Pocahontas." During the Hollywood Reporter/Billboard Film & TV Conference, he participated in an onstage Q&A with Billboard editorial director Bill Werde to talk about his craft. The following is an edited excerpt from their conversation.

When you win your first Academy Award, it must be a transcendent experience. Does it get to be a real yawner by No. 6 or 7?

No. I just keep waiting for people to realize I don't deserve them or something. The first time I won, I was so terrified. It was like, "What am I doing up here? This is amazing and incredible." And it kept happening. I feel, acutely, that when I'm up there I represent a lot of people. I represent my musical director, I represent my orchestrator, I represent the directors and certainly the lyricists. So there are a lot of people that need to be acknowledged and thanked—you share those awards with them.

You've mentioned a few times today the BMI Lehman Engel Musical Theatre Workshop that you did when you first got started. What did you take out of that?

Lehman Engel started this workshop for writers who haven't written for musical theater. [He taught] the ABCs of a musical: what makes a good musical, where the songs would go, how the songs were written. You learn humility: You're going to be playing your songs, you're going to be taking criticism from a very large group of people and they're your peers.

One of the things you learn from writing musicals is don't ever get attached to a song, because it's not about the song—it's about the song in the context of the musical. Does it tell the story? Does it fit the character? Does it support the rest of the score? And does it represent the audience? Many times in a musical, you replace the song with a song you knew wasn't as good as a song technically, but it worked better. You learn how much a musical is a shared medium. It's not about you. It's really about collaboration on this side and collaboration with the audience.

Do you ever get writer's block?

I only get writer's block if it's a bad assignment. Because of the way I write, everything I write is in some form an homage, so that I know the style, I know the emotion.

Are there particular directors or producers or kinds of people that you have in mind in terms of things still to come?

Right now I'm doing my first non-Disney animated musical ["Lidsville"]. It's at DreamWorks. Live-action film scores and live-action film musicals are things I have my eyes on. I have feelers out to do various things, nothing concrete at the moment. I'm at a period right now where a lot of things are happening theatrically—we just opened "Sister Act" on Broadway. And [the 1992 movie musical] "Newsies," which was just about the biggest bomb I could imagine—we opened the theatrical version in New York and it appears to be a hit. A big hit. It's so strange. ...

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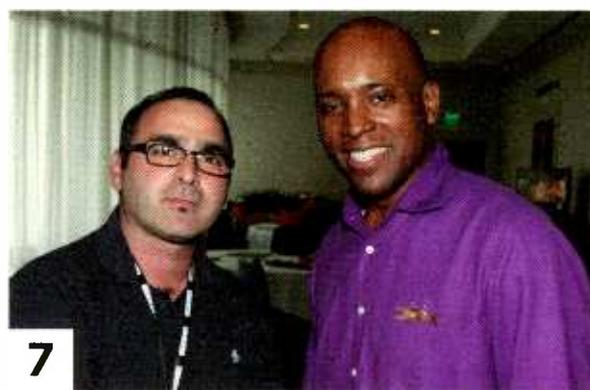
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1 Composer/producer/performer **Bunny Sigler** (left), who helped define Philadelphia soul in the '70s, meets Linkin Park's **Mike Shinoda** during a networking break from the many panels.

2 Singer/songwriter **Peter Himmelman** (left) greets Take 6 co-founder **Mervyn Warren** before the "Out of the Band, Onto the Screen" panel. Other participants pictured are (from left) Tears for Fears' **Curt Smith**, Fox's **Robert Kraft** and composers **J. Ralph** and **Cliff Martinez**.

3 Attendees used speed networking to gain one-on-one advice from such industry professionals as Electronic Arts senior music supervisor **Cybele Pettus** (seated).

4 Music supervisor **John Houlihan**, who used actual music clearance reports to demonstrate wide variances in budgets, chatted with attendees at the Guild of Music Supervisors panel.

5 APM Music music director **Edwina Travis-Chin** (left) chats with **Janet Lopez**, co-music supervisor on HBO's "Enlightened." They appeared on the "Three Hits" panel, examining music's role AMC's "Breaking Bad" and FX's "Justified."

6 "Moneyball" composer **Mychael Danna** (left) and director **Bennett Miller** flank BMI VP of film and TV relations **Doreen Ringer Ross**, who moderated a panel that explored creative relationships on "Moneyball" and "Abduction."

7 Elias Arts music supervisor **Jason Kramer** (left) and BET DJ **Kelly G** were among the panelists who discussed upcoming projects that need music.

REAL TALK

"I've been sent CDs that have nothing but a crayon drawing on them. What do they expect me to do with that?"

—GREG STILL, PRESIDENT, MUSIC MAKES PICTURES

"Warner has their amazing music, but no one can tell you what's there."

—THOMAS GOLUBIC, MUSIC SUPERVISOR, AMC'S "BREAKING BAD"

"The worst thing is when a director tells me he plays a little guitar, or used to be in a band. I worry they'll be listening to the score... more for the music than for the drama."

—EDWARD SHEARMUR, FILM COMPOSER

PUPPET MASTERS

ASCAP's 'Music of the Muppets' panel connects two ends of the rainbow

Presented by ASCAP and moderated by the society's executive VP of membership Randy Grimm, "The Music of the Muppets" was easily the happiest panel of the conference.

And how could it not be, with performers, composers—including ASCAP president (and "Rainbow Connection" composer) Paul Williams—arrangers and executives from the Muppets' long film career. There were clips of and behind-the-scenes stories about the Nov. 23 release "The Muppets," the first Muppet movie in a decade.

The panel included arranger Chris Caswell, Muppet performer/associate producer/puppet captain Bill Barretta, composer Christophe Beck, "Pictures in My Head" co-writer Jeannie Lurie, director James Bobin, music producer Ed Mitchell and Walt Disney Studios VP of creative, music and soundtracks Kaylin Frank. Everyone onstage was in good spirits, but it was obvious just how seriously they take their jobs.

For example, Bobin (who worked with Sasha Baron Cohen on "Ali G" and "Borat") talked about how he wrote five-page essays about what he wanted each of the film's dozen songs to accomplish. He discussed the sounds he pushed for (lots of banjo and tack piano), and even ideas for lyrics. If a dozen songs sounds like a lot, note this statistic: Nearly 85 of the movie's 90 minutes include some form of music.

"Part of the reason [I] spent so much time was because the songs not only have to be great pieces of music, they have to work visually," Bobin said. He saw his job as "paying homage



ASCAP's "Music of the Muppets" panel was filled with funny stories about the fabled puppets' past and the work that went into the new film that arrives on Thanksgiving. ASCAP president **Paul Williams** (far left), who wrote "Rainbow Connection" for 1979's "The Muppet Movie," shared amazing tales about Jim Henson. From left are puppet captain **Bill Barretta**; composer **Christophe Beck**; Walt Disney Studios VP of creative, music and soundtracks **Kaylin Frank**; director **James Bobin**; arranger **Chris Caswell**; songwriter **Jeannie Lurie** ("Pictures in My Head"); music producer **Ed Mitchell**; and ASCAP executive VP of membership **Randy Grimm**.

to the '70s Muppet movies and shows that everyone loved, but [also] staying contemporary." Williams added that he thought it was a "natural progression" from Ali G to the Muppets. "They both mix sentiment with silliness, [and] neither of them speaks down to their audience."

The music supervisors were also helped by the good will everyone seemed to have toward the Muppets. Even Nirvana, which was asked to license 1991's "Smells Like Teen Spirit," came aboard.

"They've almost never allowed that song to be used," Frank said. But when Nirvana's surviving members heard how it was going to be used—sung by a barbershop quartet—they not only agreed: Drummer Dave Grohl makes a cameo in the film.

The publishers of Cee Lo Green's 2010 smash "Fuck You" also balked until they were told the song would be clucked by a bunch of chickens. When they ran the idea by Green, he was more than happy to make the deal.

—Steve Mirkin



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1 Actress/producer/singer **Rita Wilson** (left) is working on her debut album for Decca and stopped by to say hello to Billboard publisher **Lisa Ryan Howard** before discussing her reasons for making the leap into recording.

2 Networks use music in areas beyond just programming. That was a hot topic for (from left) Man Made Music's **Joel Beckerman**, Fox's **Steve Celi**, MTV senior VP of creative music integration **Joe Cuello**, mun2 music programming director **Roberto Isaac**, Disney Channel music and soundtracks chief **Steve Vincent**, Greenberg Taurig attorney **Ken Burry** and Hollywood Reporter music editor **Shirley Halperin**, who moderated the panel.

3 Drummer/attendee **Ziggy Modeliste**, known for his work with the Meters, and his wife/manager, **Kathy**, spoke with fans and professionals about his recent self-released album, *New Life*.

TOP TWEETS

@ClaireRatliff
So many gifted people, so much information and many, many valuable connections! Thanks, Billboard! #filmtvconf

@ASCAP
Still smiling about our Music of the #Muppets panel @ the @Billboard/@THR#FilmTVConf.

@jeremypeters
Concept of important music moments still worth paying for. Good to hear from Steve Schnur at #filmtvconf. We at @ghostly & @QuiSci agree.

@harryfoxagency
Awesome surprise performance by @darrencriss from Glee w/ Oscar winning composer @AIMenken @billboard Film & TV Conference in LA #FilmTVConf

@ZiggyModeliste
Great to hear Alan Menken speak today @ THR@ #FilmTVConf

FROM NETWORKS TO NETWORKING

Between hang-time and happy hours attendees made great connections



1 At the conclusion of the conference, Hunnypot Unlimited threw its bi-weekly bash that it also webcasts. Checking out the DJs and bands at the Highlands club were (from left) Saban Brands music supervisor **Juan Carlos Quintero**, Megatrax director of marketing **Jonathan Weiner** and co-founder/chief creative officer **J.C. Dwyer**, and Ole Musicbox's **Jonathan Firstenberg**.

2 After peppering panelists with questions from the audience, songwriter **Ronald "Happy Ron" Hill** (center) hobnobbed at the closing cocktail party with Steuco Recordings' **Jason Moore** and singer/songwriter **Rebecca Sullivan**.

3 Hunnypot's **John Anderson** was producer and DJ at the closing party. Besides several DJs, the evening featured performances from Canadian electro act Golden-boy and Australian new wave band Clubfeet.

4 During the closing networking happy hour, composer/guitarist/singer **Freddy Charles** (left) chats with National Assn. of Record Industry Professionals' **Daniel Higgins**. The

two participated in one of NARIP's recent music supervisor sessions.

5 Rain stopped falling on the morning of the conference's second day, allowing attendees the opportunity to venture outside on the roof of the Renaissance Hotel. Party-goers hung out for more than an hour after the bar closed. Among them were (from left) Electrodyne Music Publishing creative director **Lucy Macedo**, EastWest Recording Studios manager **Candace Stewart**, **Tom Rogers** of the Canadian Embassy and singer/songwriters **Tova Litvin** and **Roz**.

6 From left: **Anna Maria Hall** and **Marilyn Batchelor** of production music library Killer Tracks mingle with Christian music specialist **Rene Meeks-Stanley** of London Elliott Music and R&B/gospel singer **Angela Shella**.

7 Singer **Gaby Hernandez** (left), former member of Los Angeles soul outfit Build an Ark who recently released a solo album, with Fox Sports executives **Martha Diermann** and **Jerry Davis**.

THE ROAD AHEAD

During the panel "2012 and Beyond: What the Near Future Holds," industry experts discussed everything from orchestral work to Facebook.

Jumee Park, director of film/TV, Downtown Music Services: "Your career is not just local. It's global, especially with the Internet. If your music is on SoundCloud, Myspace, Facebook, any of that, you have to understand it's the World Wide Web. You can't assume that your career is limited to just right here. It's everywhere."

more rock, guys that are coming from a non-traditional place sort of combining with more orchestral work."

P.J. Bloom, music supervisor: "It's a great time for anybody in the creative business. There's so much content, so many outlets for content, and right now all this content needs music in various forms."

Chris Woods, executive VP/COO, TuneSat: "The Internet promotes transparency and accountability for all rights owners—and that's really the future of the music business."

Amos Newman, agent, William Morris Endeavor: "On the composing side, you're going to see a convergence of more electronic music,

Peter Cohen, talent producer, Mark Burnett Productions ("The Voice"): "It's hard to predict what's going to be the next trend, so just be original. Going back to my A&R days, if I heard one more thing that sounded like Limp Bizkit, I was going to kill myself. Or if it sounded like Coldplay. And fast-forwarding to 'The Voice,' if one more person came in and sang Adele, we just couldn't take it anymore. So whether you're a composer or a songwriter or producer, just be original. That's what's next." ★★

Steve Schnur, worldwide executive of music and marketing, Electronic Arts: "Embrace the fact that between social games, production houses, films, videogames and television, there are a lot of opportunities. You need to be willing to learn how to do each one and to adjust."



Billboard editorial director **Bill Werde** (far left) moderated the panel "2012 and Beyond: What the Near Future Holds" with (from left) **P.J. Bloom**, **Jumee Park**, **Amos Newman**, **Chris Woods**, **Peter Cohen** and **Steve Schnur**.

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Acclaimed songwriter Claudia Brant nominated for three Latin Grammy Awards

BY LEILA COBO

Twenty years ago, Claudia Brant stood onstage at the fabled OTI Song Festival in Acapulco, Mexico, rehearsing "Adonde Estas Ahora," the song she had written and was performing for Latin America's most important song festival of the time.

"It was a very particular, very refined song," she recalls. "And when we finished that first rehearsal, all the orchestra musicians congratulated us and said, 'That song is amazing.' I looked at Sebastian Schon [who co-wrote the song with her] and we said, 'We're not going to win.' Because it wasn't your typical festival song."

But win it did, setting the stage for two decades of accolades for the Argentine-born Brant, who has written for a long list of stars—Latin and mainstream—and has won a plethora of awards, including SESAC Latina's songwriter of the year honor three years in row, as well as multiple ASCAP Latin Music Awards and Billboard Latin Music Awards.

With more than 500 songs in her catalog, Brant is versatile. A prolific composer who writes in both English and Spanish, she has collaborated with a broad range of writers, from Desmond Child, David Foster, Walter Afanasieff and Humberto Gatica to Luis Fonsi, Noel Schajris, Kike Santander and Gianmarco. She has also written music for film and TV.

But nowhere is Brant more recognized than in the Latin music arena, where she is perhaps the best-known female composer today and a creator of some of the biggest hits on the charts in pop, regional Mexican and even tropical music.

Brant traces her musical beginnings to her native Buenos Aires, where she started composing as a child and joined several rock and pop bands as a singer in her teens. Midway through university careers in architecture and graphic design, she dropped out to pursue music full time. She released an album and competed at the 1991 OTI festival, which in turn led to two more solo albums in Argentina.

Brant would eventually move to Los Angeles, where she truly found her voice as a songwriter, penning material for dozens of artists. Yet she never fully relinquished her career as a singer.

Earlier this year she released her fifth album, *Manuscrito*, which includes acoustic versions of 10 of her biggest hits, among them "No Me Doy por Vencido" (recorded by Luis

Perfectly Prolific

Versatile voice: CLAUDIA BRANT has written hits in both English and Spanish.

Fonsi), "Ni Rosas Ni Juguetes" (recorded by Paulina Rubio) and "Dime Quien Es" (recorded by Los Rieleros del Norte).

The album is up for two Latin Grammy Awards on Nov. 10 for best female pop artist and best engineered album. But Brant the songwriter is right behind. "Lo Mejor de Mi Vida Eres Tú," which she wrote with Child and Ricky Martin (who recorded it), is up for song of the year.

In between songs and sessions, Brant spoke with Billboard from her Los Angeles home.

You produce such a steady flow of music. Were you surrounded by music as a child? Were your parents musicians?

My mother played the piano as a child and still plays quite well and has a great ear. My father too. But I'd be lying if I said I grew up in a musical home. In fact, there wasn't a piano in my house, although we heard a lot of music. My parents were jazz lovers and listened to Tony Bennett and Armando Manzanero and Bing Crosby. They liked great songs and crooners.

I would say my first musical memory was listening all day to the Carpenters, which I loved. Later on I realized that I was drawn to the quality of the arrangements and the vocal harmonies.

When I was around 6 years old, my parents gave me a nylon string guitar and I started taking weekly lessons. And because I don't have siblings, I would spend hours and hours playing that guitar and inventing things. I'd write the lyrics on a little notebook and I'd record on my cassette player. I'd

record the guitar on one player, the voice on another and the second vocal part on another. I had my own little homemade multitrack.

You had recorded three albums in Argentina with Warner Music. Why did you decide to leave and aim for a career in songwriting?

As an artist it was very difficult to get international exposure. I had sold decently and had released an album in the U.S., but with very mild support. I was out of a contract with Warner and I had a huge number of songs that artists outside of Argentina were already beginning to record. And remember, there were no MP3s back then. I had to make a tape and mail it out for the song to be heard.

So I wanted to make a career as a composer but Argentina was too far away. And I had my friend [composer/arranger] Jorge Calandrelli in Los Angeles, so I packed my bags and came here.

I had some contacts because I'd had songs recorded by Diego Torres and Natalia Oreiro, so I had a bunch of meetings and I saw everybody I possibly could. In the midst of this, I met [composer/producer] Kiko Cibrian. I would drive to his home in San Diego twice a week and we would write one song one day and another the next. And all those songs, one by one, were eventually recorded.

That's when I realized all that could be done. I met with every publisher and they asked, "Who is your publisher? Who controls these songs?" I had no clue.

continued on >>p31



Her sum-Two of CLAUDIA BRANT'S Latin Grammy nominations are for her album "Manuscrito"

CLAUDIA BRANT

Congratulations Claudia! on your nominations for the Latin Grammy Awards 2011

BEST ALBUM VOCAL POP FEMALE
"Manuscrito"

Artist: Claudia Brant (E35 Music)

BEST RECORDING ENGINEERING
"Manuscrito"

Moogie Canazio & Brad Haehnel, engineers; Ron Mc Master, mastering engineer (Claudia Brant) [E35 Music]

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1 Latin Grammy nomination 2004

"Producer of the year" - Dj Kane

1 Latin Grammy 2009

"Song of the year" - *Aquí estoy yo*

3 Latin Grammy nominations 2011:

"Best female vocal pop album"

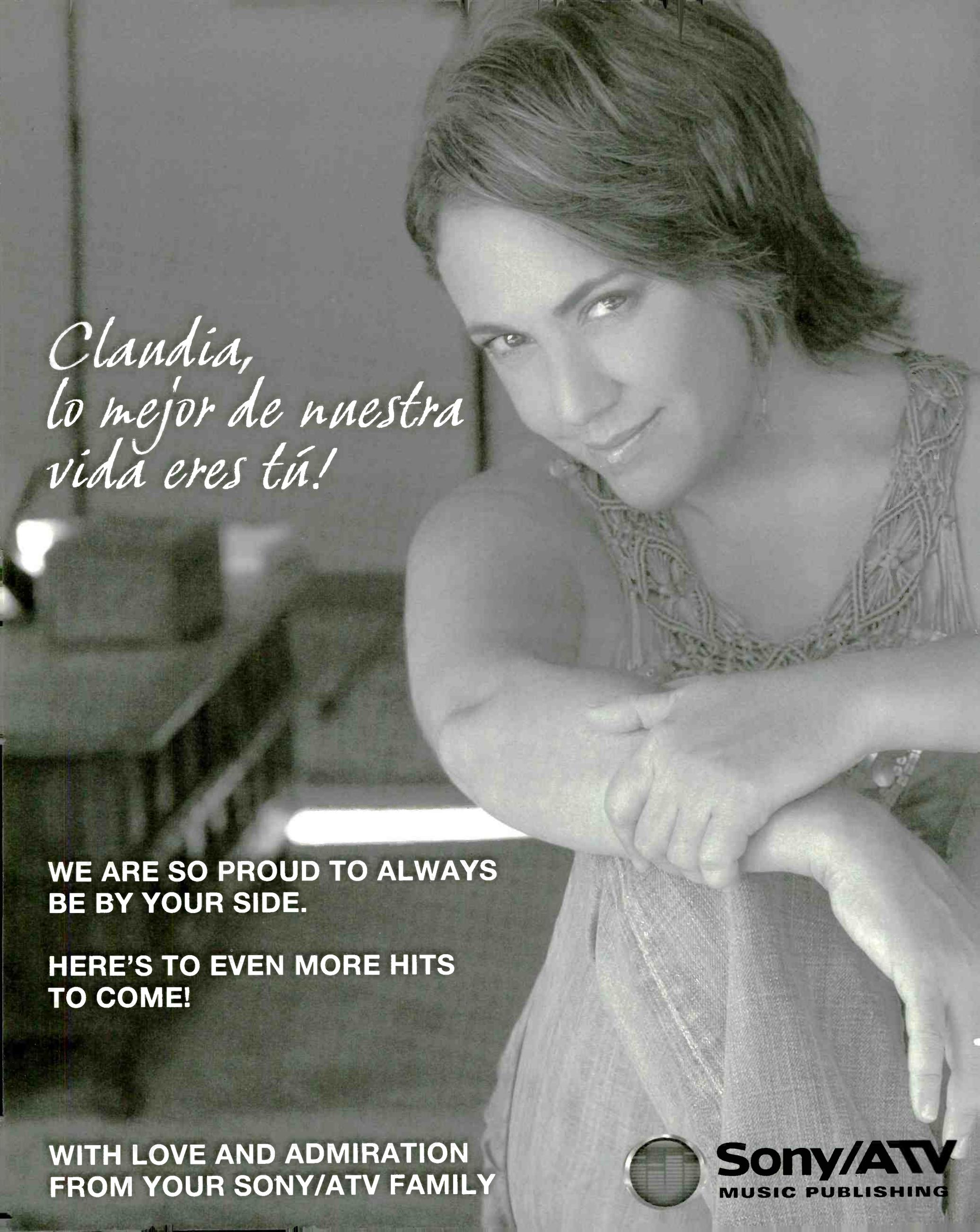
& "Best engineered album" *Manuscrito*

"Song of the year" for Ricky Martin's

hit Single *Lo mejor de mi vida eres tú*



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MUSIC PUBLISHING



Awards night: **CLAUDIA BRANT** (left) was joined by ASCAP VP of membership **ALEXANDRA LIOUTIKOFF** and **MARIO DOMM** at the El Primo ASCAP New York Awards in 2005.

from >>p28 You eventually signed with **peermusic**, which got you a work visa. Then you went with **Maximo Aguirre Songs**, and now you're with **Sony/ATV**. One of your appealing qualities to publishers is that you're very prolific. To what do you attribute that? I'm very disciplined when it comes to work. I'll write a cumbia one day, a salsa the next and something for Leona Lewis the next, so I have to be very organized. I'm also a mother of two children. And now I have my own album. If I'm not organized, I'd go crazy. Also, it's about having many years of experience and knowing what direction to take with each song and each artist. So, I sharpen my pencil and the chances of hitting a target are much higher. Although some days the well dries up and I have to go take a hike for two, three hours and wait until inspiration strikes again.

You've written with countless names: Luis Fonsi, Noel Schajris, Kike Santander. Do you prefer to co-write?

I also write alone a lot. But I love to co-write, especially with genres that aren't my usual stomping grounds, because I learn. For example, when I began to write with guys from Monterrey, Mexico, my mind opened to other songs, other melodies, other themes. In English, I love to learn what vocabulary is hip and what isn't. I learn a lot from my co-writers. But I also love to sit down alone in my studio with my guitar and write a song from beginning to end. I can write on Skype with Coti [in Spain]. Working on Ricky Martin's album with Desmond Child was a trip. He's a genius and a very demanding person, so it was tough, but when we heard the results they were unbelievable. No matter how successful you are, there's always something to be learned.

You've been penning hits for 20 years. What's the biggest change you hear between songs today and before?

What's playing on radio is far more hit-driven now. Before you heard ballads, now it's one up-

tempo after another. And I'd venture to say that an important percentage is of doubtful quality or artistic value. It's hard for me to listen to radio now. But, it's more beat-driven, the hook is more important. And now that I'm writing increasingly for the American market, writing in English, I find that the concept, the idea, is very important. Listen to songs like "Last Friday Night" or "TiK ToK." You begin the song with a concept. Before, things were more innocent. But the market is increasingly shrinking and you have to go for the sure thing.

After having so many radio hits, how about promoting one of the songs on your own album?

The album is something I did 100% with love, and to have it get this type of recognition is like a breath of fresh air. As for getting it on radio, it's in the plans. But we have to find the way. When you listen to the current context of Latin radio, getting one of the songs on my album there is a challenge. I'm pretty sure we're going to make it happen anyway, but it's a completely different element.

What is the biggest difference between writing for the English and Spanish marketplaces?

There's a basic difference at a production level. In the American market you have to deliver a record, not a demo. If Edgar Cortazar and I record something for a regional Mexican artist, he'll play the guitar and sing and we send it. That's it. If I write a song for Leona Lewis, I have to deliver a record. It has to sound like a record. A&R is not going to listen to a song that's just a recorded song. It has to be a fully produced demo. Something that she could just cut vocals on top. So, it's far more complex.

How about the difference between writing for various genres?

At a lyrical level, for example, regional Mexican and the American market have nothing to do with each other. A regional Mexican song has

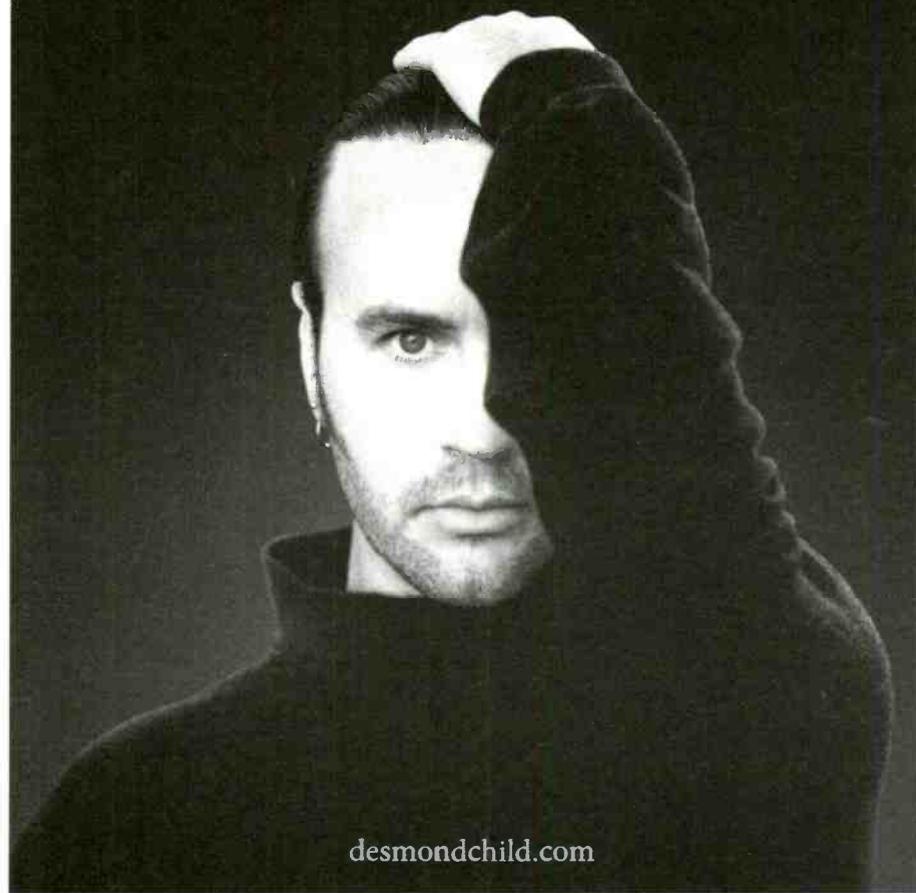


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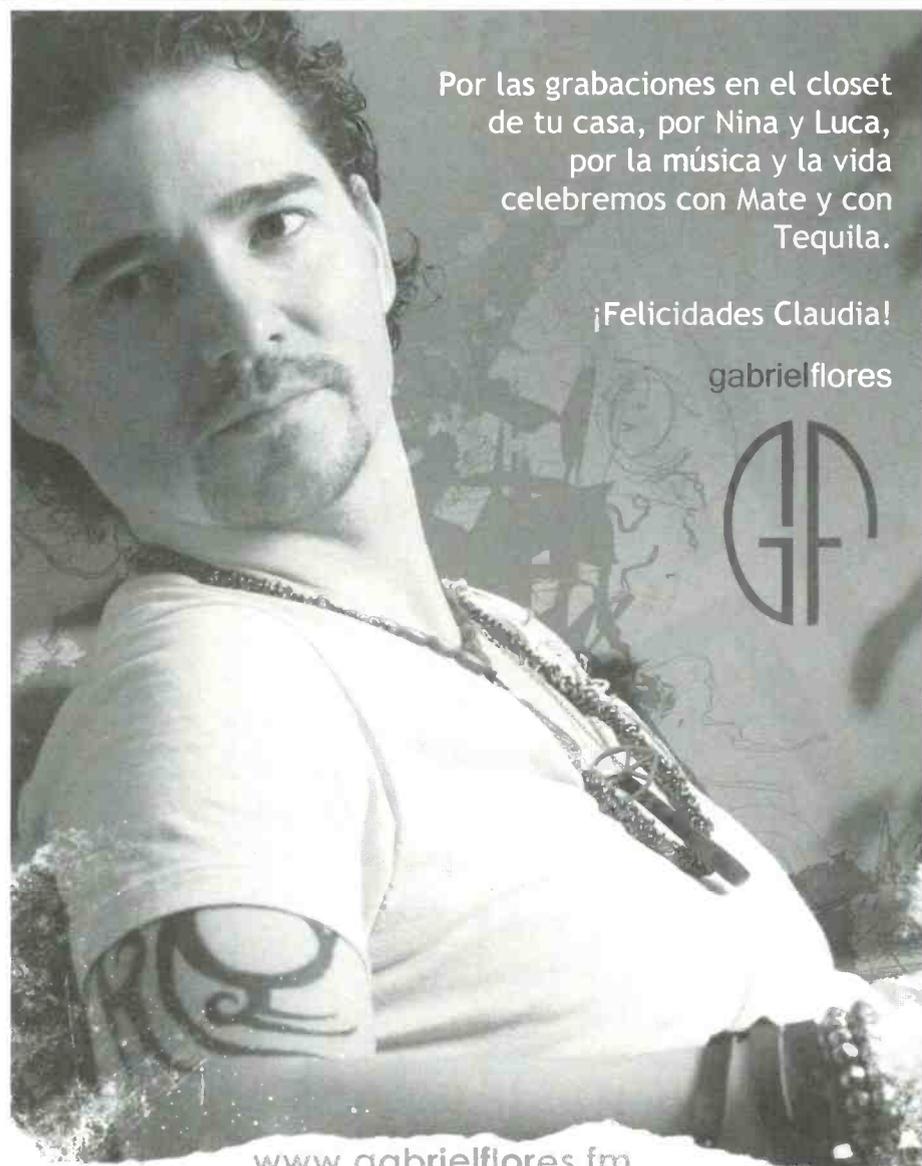
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Friends in harmony: CLAUDIA BRANT and LUIS FONSI take the stage at the 2009 Latin Grammy Awards.

Kudos For Claudia

Peers and admirers offer praise for Brant's songwriting

"Claudia is an amazing talent, very smart and a pleasure to work with. We wrote several songs together for my album [*Musica + Alma + Sexo*] including 'Lo Mejor de Mi Vida Eres Tu,' which is now nominated for a Latin Grammy. She is pure light."

—RICKY MARTIN, SINGER/SONGWRITER

"I always say Claudia is my partner in crime. I met her about 10 years ago and since then we have written more than 150 songs. Among them are 'Aquí Estoy Yo,' 'Gritar,' 'No Me Doy por Vencido,' 'Quién Te Dijo Eso'—the list is long. It is a blessing and luxury to work by her side. Without a doubt she is one of the most important singer/songwriters in our music."

—LUIS FONSI, SINGER/SONGWRITER

"Claudia is an extremely versatile songwriter and knows how to work in many genres. From regional Mexican to Latin pop and from dance music to ballads and rock, she knows her craft well. When she creates melodies and lyrics she does so with such elegance and passion and can adapt to any situation and work with all types of personalities. But her expectations are high. She's a great collaborator, knows how to listen and has a beautiful voice."

—MIKE SANTANDER, PRODUCER/SONGWRITER

"In 15 years of friendship and songs she never ceases to astonish and amaze me. And she still has a lot more to bring us."

—NOEL SCHAJRIS, SINGER/SONGWRITER

"Claudia is the quintessential songwriter: someone who never rests and if she does, is only [doing so] until the next song. [She's] versatile and dedicated. It was a dream come true to work together through the years."

—MAXIMO AGUIRRE, PRESIDENT, PACIFIC LATIN COPYRIGHT

"Claudia is methodical, a dreamer, human, fun and extremely talented. I'm very fortunate because she's also my friend."

—BETO CUEVAS, SINGER/SONGWRITER

"I met Claudia many years ago as a grand singer. Then we started... writing songs to make a living. We grew together and we continue growing."

—COTI, SINGER/SONGWRITER

"Claudia is an extraordinary songwriter. She always has the right words. I've been a record producer for eight years and she's always my first call when it comes to writing in Spanish."

—MOOGIE CANAZIO, PRODUCER/ENGINEER/MIXER

Compiled by Justino Águila.

a verse and a chorus—maybe two verses. It doesn't have a bridge. The vocabulary we use needs to be familiar to the people that listen to this type of music. You have to get under the skin of the person from Monterrey who will buy an album dealing with their issues. If we're writing a song in English for Celine Dion, obviously we need to consider that it will be performed by a person with a huge range, so the number of notes we can use is far bigger. We're not constrained to three chords and four notes.

Or if you write a salsa. [One time] we wrote a salsa track for Victor Manuelle, and we originally wrote a ballad. But if you do that, the ballad has to have enough syllables in each line so it's clearly delineated and it works when you transfer it to a salsa beat. So, each genre has its little tricks. Although, of course, there are songs I write without thinking of a particular genre and the producer decides that it works.

Is there a particular song you want everybody to know you wrote?

There are several. "No Me Doy por Vencido" was probably the most significant because of what happened with that song [which spent 19 weeks at No. 1 on Billboard's Hot Latin Songs chart]. I had the pleasure of including it on *Manuscrito*, because it's the first single off my album and because I wrote it with Fonsi, who's like a brother to me. That song has special meaning for me. When I saw Fonsi sing it at the Nobel Prize ceremony with an orchestra, oh, my God. It was too much. And "Lo Major de Mi Vida Eres Tu" because it was Ricky [Martin's] first single, and I had wanted to work with him for years. Now we're nominated together, and it was a pleasure to be part of that.

As a songwriter, are you exploring other revenue streams?

I've been lucky to have had a lot of singles through the years. But when I started with peer, I had many recorded songs, but none of them were singles. And now, I'm writing singles. I always think the song I'm writing will be the artist's big hit. I'm writing hit records. If you write songs today, but they're not singles, it's complicated. And I'm also beginning to produce, because I see I have the talent and the head for it.

A Legacy Of Inspiration

A new home: The self-titled 10th album from **SOUNDS OF BLACKNESS** is the group's first release through Malaco Music Group.



SOUNDS OF BLACKNESS CELEBRATE 40 YEARS OF VISION IN SONG

BY GAIL MITCHELL

The value of longevity often gets lost in today's fast-paced digital world.

But Sounds of Blackness celebrate the concept in style.

This inspirational ensemble, which has won three Grammy Awards and three Stellar Awards, marks its 40th anniversary this year with the release of its self-titled 10th album, which also is its first for Malaco Music Group.

Under the direction of leader/founder Gary Dennis Hines, Sounds of Blackness have evolved from a local favorite in their hometown of St. Paul, Minn., to worldwide popularity—all without compromising their original vision.

Fortifying that vision were James "Jimmy Jam" Harris and Terry Lewis, Twin Cities natives who signed the group to their A&M-distributed label Perspective and produced the group's 1991 debut hit single, "Optimistic." The track reached No. 17 on Billboard's dance chart that year.

"If you're building a huge skyscraper, people see the 50 stories

up but they don't see the 10 stories deep that are needed to support the building," Harris says. "In building our label, Sounds of Blackness was that for us. We got a lot of negative feedback about the inspirational concept at that time. But as Terry likes to say, it's not about what people want but what they need. And we felt there was a need for uplifting, positive music."

Former Perspective VP/GM Kevin Fleming recalls that the act was "the ensemble of choice for events and cultural projects long before the group got the record deal. For them to still be relevant and accepted today says a lot."

As does the legacy of talent that has passed through the Sounds door, including Alexander O'Neal and Ann Nesby, whose voice propelled the group's signature sound on "Optimistic" and follow-up hit "I Believe." Nesby says, "The group's impact was impressive considering we were a gospel group with an inspirational song that crossed over to urban mainstream. It set the pace for inspirational/gospel music to be embraced by urban radio for years to come."

During its career, Sounds of Blackness have performed or recorded with everyone from Quincy Jones and Elton John to Dolly Parton and Usher. The group's music has also been featured on several soundtracks, including the one for 2010 Academy Award winner "Precious."

The group's Oct. 18 release reflects its ongoing global appeal, featuring guest appearances by musicians and singers from India and Japan. Upcoming projects include participating in "The Negro Spiritual Project," a PBS special slated to air early next year.

"It comes down to the music," says D.A. Johnson, executive director of Malaco's gospel division, of the group's 40-year career. "Sounds of Blackness isn't your typical act. They're a self-contained group of accomplished musicians and vocalists committed to their crafts. And it's not just about recording for this group but preserving, teaching and perpetuating the arts to future generations."

Hines recently spoke with Billboard about the group's early



Spreading the word: **SOUNDS OF BLACKNESS** performed on VH1 in the United Kingdom in January 1997.

beginnings, legacy and future.

How did Sounds of Blackness come together?

The foundation of the group was birthed out of Macalester College in St. Paul, Minn. Back then in 1968-69, it was a predominantly white, small private college that had embarked on an ambitious program to recruit students of color. One of the offshoots of the expanded educational opportunities program was a number of student-initiated groups like the Black Arts Midwest theater group and a 60-voice choir called Macalester College Black Voices.

I came to the school as a student in 1970. In January 1971, the group asked me to become director after the previous director transferred to another school. Musically, the choir already had quite a rep.

The name change came after I shared a vision the good Lord gave me for the group: to perform music of the culture with posi-

tive messages. We wanted to do R&B, gospel, jazz, blues, African ... the music of the diaspora. And that provided the root of our name and encompassed our three components: spiritual, Afro-centric and inspirational.

What kind of gigs was the group doing at the time?

Between singers and musicians, we had 45 members performing on campus and also doing local gigs. We were also performing regionally, which turned into national appearances before graduation. Our first big show was in San Francisco for the National Urban League in 1974. We were on the bill with the Pointer Sisters, the Hawkins Singers, Abbey Lincoln and the great Jon Hendricks. In 1975, we opened for the Jackson 5 at the St. Paul Civic Center.

What was it like working with such a large group?

We were very self-contained. Within the group we had our own

wardrobe people and PR staff. Even though full membership was between 40 and 50, we would go with whatever the accommodations allowed. Sometimes the budget only allowed for 15-20. We learned to be supportive of the group's representation in any configuration, to never forgo an opportunity. In the words of Malcolm X, it was by any means necessary.

Total membership now is 30: 20 singers and 10 musicians. We take about half that on the road as the touring group. And we're still self-contained. Assistant director Billy Steele is an awesome musician and producer. He and drummer Larry "Cadillac" Robinson did four songs on the new record, including "Testify," written and co-produced with our vocalist/choreographer Carrie Harrington. Our new single, "Fly Again," was co-written and co-produced by yours truly, the song's featured vocalist Jamecia Bennett and Christian rap artist Xross.

How did Sounds of Blackness land on Perspective's radar in 1990?

We were doing the conventional employment by day, music by night thing. Then we came full circle. The Sounds and the Flyte Tyme Band with Jimmy Jam and Terry Lewis appeared on many of the same local shows in the '70s, like the annual Ms. Black Minnesota Pageant. So we spent a lot of time backstage together.

One day Jam and Lewis called us to add background vocals on Alexander O'Neal's Christmas album, *My Gift to You*. Then they asked us to do a second song. As the session paperwork was being done, they asked, "Who's your label?" We didn't have one. They said, "We're going to call you." And they did.

Rap and new jack were popular then. What was their vision for an inspirational group?

The first thing they said was, "Don't **continued on >>p36**

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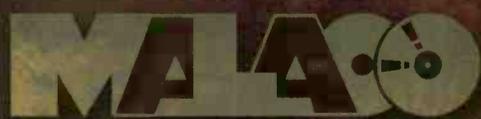


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Odds of having 3 multi-platinum albums

1/1,650,000

Odds of having a child diagnosed with autism

1/110

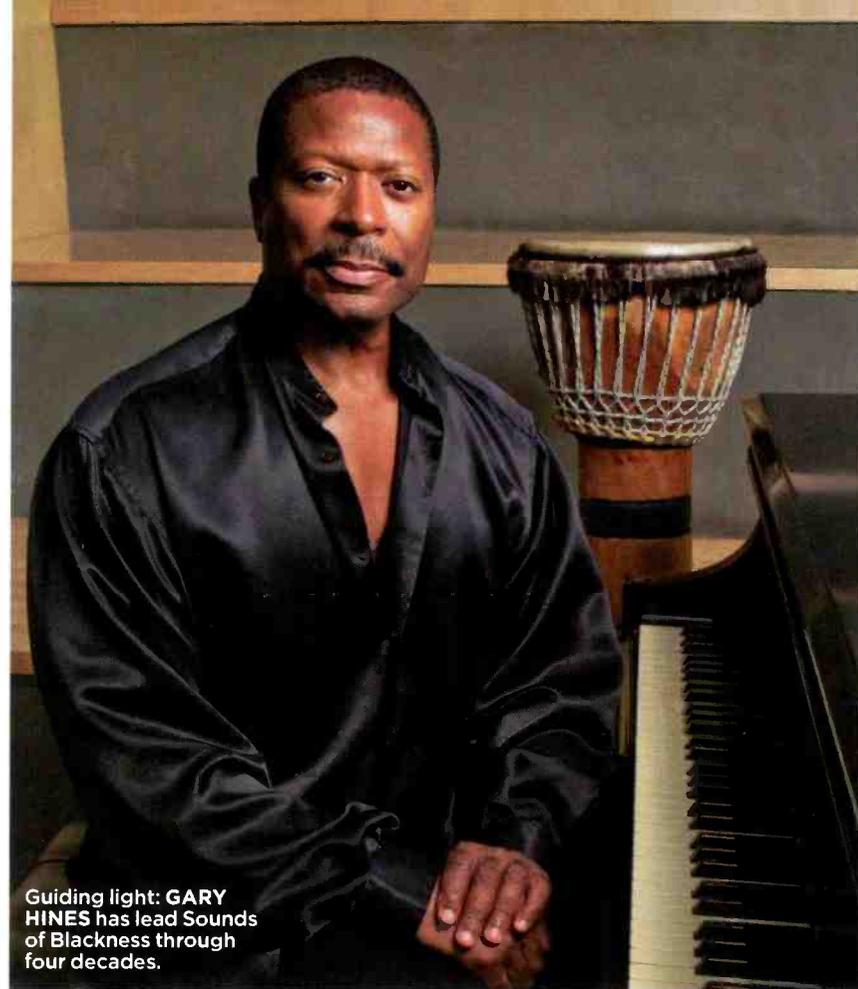


Toni Braxton encourages you to learn the signs of autism at autismspeaks.org

Early diagnosis can make a lifetime of difference.



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Guiding light: **GARY HINES** has lead *Sounds of Blackness* through four decades.

from >>p34 change anything. We want to present you to the world just as you are." They were adamant about that. Most of the tracks from first album *The Evolution of Gospel* stemmed from our earlier stage productions. The first single, "Optimistic," was the last song we recorded. Jam, Lewis and I worked on the lyrics together. "Optimistic" carried hope and inspiration in an upbeat tempo with a new jack loop. It was in the pocket of the times but with a breath of fresh air musically and lyrically.

Is that the secret behind the group's longevity?

We've kept going by the grace of God and the dedication of truly great people who also happen to be very talented musicians and singers. Our legacy is one of inspiration. We know music can inspire, heal and unite people. So much of the music of the African-American experience is born of suffering and unspeakable circumstances. If we could persevere under those circumstances, then our music and message can be an inspiration to people of all backgrounds.

As the sole original member, what has kept you going?

Again, the grace of God. But did you ever see "Close Encounters"? People in the movie had an implanted vision. They kept forming this vision out of mashed potatoes, mud; the vision wouldn't leave them alone. And so it is with me and Sounds.

What special memories come to mind?

One of the funnier ones happened with Boyz II Men. We both won our first Grammys together. We were supposed to be doing interviews backstage, but we were crying like newborns. Whenever we see each other, we immediately start laughing because we know that's what we're thinking about. Then going to Ghana for the Pan African Festival with Stevie Wonder in the '90s. Being there after years of singing about Africa... that was a life-changing experience.

Speaking of full circle, former Sounds vocalist Ann Nesby's daughter Jamecia

is featured on the group's latest single.

The next generation of Sounds is something we used to talk about as a concept. Now it's a reality. We've got at least five younger members who are offspring of members, some of whom are no longer active and some of whom still are, like Cynthia Johnson.

Since Sounds was founded at a college, what role does education play now for the group?

Both at home and overseas—including Japan and the U.K.—we offer music workshops and master classes that not only teach and explore the music of the African-American culture but its history and context as well. It's not only for music students. We visit schools, community centers, juvenile detention centers, halfway houses, women's shelters, prisons. We've been partnering with domestic violence agencies for the past five years and have contributed music that's actually utilized in the training of survivors and staff persons.

One of those songs appears on the new album: "A Call to Healing" with lead vocals by Johnson. It's the third song in a trilogy addressing domestic violence. The first was "Healing" followed by "The Path of Healing." We're serious about putting the music to work directly in people's lives. Coming up are performances in the U.K. in early November during which time we'll hold "Roots & Rhythm" master classes, which will culminate in a performance with the workshop participants.

Could a new act go against the grain like Sounds did 40 years ago and survive today?

It would be difficult, but I believe it could. Perseverance, staying true to one's self while keeping a pulse on what's happening... those ingredients would be absolutely crucial. It could trend back to what's old is new again. Everything now is so formulaic. For someone to break out like we did would be new [laughs]. If that happens—and works well—then everybody will want to get on-board. And that's a bandwagon I'd like to see people jump on.



CAN'T STOP ME NOW
Tyrese returns to music with his own label



VOLVER VOLVER
Dúrcal taps mother's legacy on new album



SO FAR, SO GOOD ...
Megadeth's Mustaine talks "Th1rt3en"



GIVING BIRTH
Mom-to-be Dev delivers first solo set



LIGHTNING ROD
The Wanted strikes a chord with hot single

38

38

39

42

43

MUSIC

LATIN BY LEILA COBO

CAN'T STAY AWAY

Cristian Castro looks to woo new listeners with another album of classic José José covers

Cover songs can be double-edged swords. When they fail, the artist is labeled an unimaginative wannabe. But when they work, the original song's magic rubs off, highlighting the new singer's talents and reeling in new fans.

In Latin music, no one in recent memory has proved this as well as Cristian Castro did with *Viva el Principe* (Universal), his album of songs by José José, the Mexican icon known for his velvety voice and string of hits in the '80s. Released last November, the album was such a resounding success—the third-best-selling Latin album of the year in the United States, according to Nielsen SoundScan, and more than 700,000 copies sold worldwide, according to the label—that Castro is now releasing an encore. *Mi Amigo el Principe*, also featuring José José's songs, is due Nov. 1 on Universal Music Latino. Like its predecessor, the album's title is inspired by José José's nickname, el Principe de la Cancion (the Prince of Song).

But this time, building on the triumph of the first CD, Universal is promoting the album with an international plan that extends beyond Mexico and the United States and into Spain, Argentina and Chile, among other places—countries where *Viva el Principe* was released but barely pushed.

"There's great nostalgia for this great singer's repertoire," Castro says of José José. At the time he released *Viva el Principe*, Castro told *Billboard* it was his first album of covers—and likely his last. Now, however, he says, "I always thought that one album wasn't enough to cover the spectrum of José José's repertoire."

The fact is, *Viva el Principe* exceeded everyone's expectations. A follow-up seemed a logical next step to capitalize on that success and keep Castro's career on the rise. Castro is certainly a major star already—through the years he's amassed enough hits to become the third-highest-ranked artist in the history of *Billboard*'s Hot Latin Songs chart (*Billboard*, Oct. 8)—but his 2009 album, *El Culpable Soy Yo*, only sold 20,000 copies, according to SoundScan. So, later that year, Castro changed course. Instead of recording another album of original material, the singer agreed to the covers concept after a meeting with says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula.

It wasn't an arbitrary decision. Castro has known José José—a good friend of his mother, Mexican TV actress Veronica Castro—since he was a kid. That relationship, coupled with Castro's beautiful voice and the fact that the album included a duet with José José himself, lent cred-

ibility to *Viva el Principe*, helping Castro land his first Latin Grammy Award nod for best male pop vocal album.

"The secret to the success of this concept is based on respecting the great songs that José José performed," Lopez says. "There's a mix of nostalgia from consumers who already knew the songs, and then there's new consumers who are discovering them [through] Castro."

The project's success has opened new doors for Castro, who's been managed by Walter Kolm, his former president at Universal Music Latino and the person who worked *Viva el Principe*, since June. Kolm has been aggressive in finding sponsorships and booking tours in the United States and Latin America, including countries where Castro has rarely performed. In Argentina, for example, he'll play 20-plus shows next spring, supported by a sponsorship deal from Pepsi. Stateside, Castro played eight cities last summer, but next year, Kolm says, he'll launch a more extensive tour.

Universal promoted *Viva el Principe* through TV campaigns more than radio, and the label plans to repeat the formula for *Mi Amigo el Principe*. "Our marketing is based on image," Universal Music Latino/Machete GM Luis Estrada says. "We're having a major TV spot campaign that will run through the holidays."

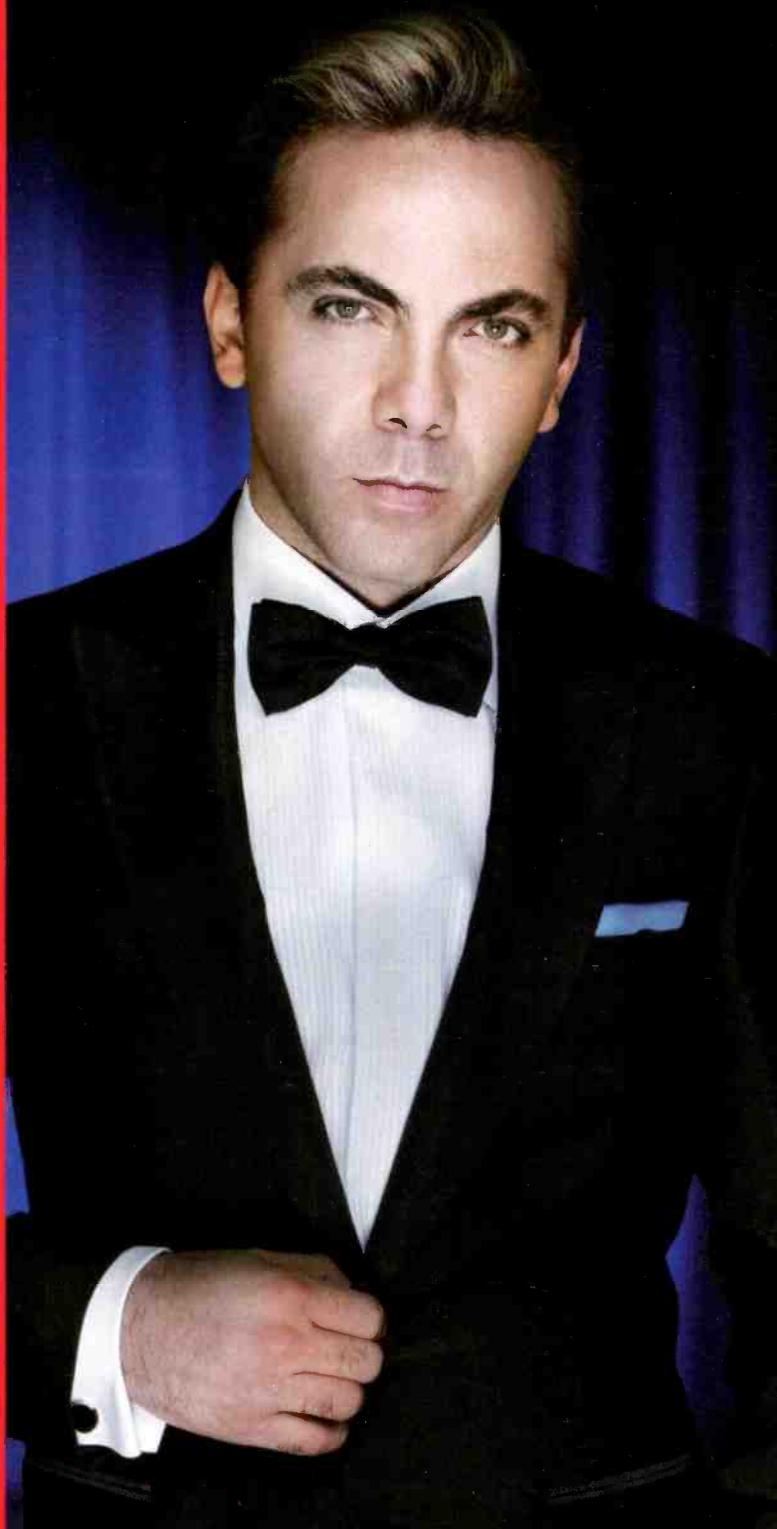
Castro also filmed a TV special that will air in Mexico, Spain and the United States and includes promotional spots featuring interviews with José José and album producer Rafael Perez Botija.

But Universal is confident the music on *Mi Amigo* will speak for itself. "The album is made up of songs that in their time sold over 50 million albums," Estrada says. "[They] are part of the soundtrack of most Mexicans' and many Latin Americans' [lives]."

Castro points out that the first single, "Lo Dudo," is from the album *Secretos*, "which sold 10 million copies in its day."

Despite the possibilities, however, Castro doesn't plan to depend on José José forever. "I'm surprised at this great success, but I think it will be the last cover album," Castro says. "I'm the first person who doesn't want to succeed with covers. Quite the contrary—I'm composing now, and I promise to deliver my singer/songwriter album in July 2012."

In the meantime, however, José José's repertoire is the gift that keeps on giving. "Thank God my voice allowed me to do this and that people liked the album concept," Castro says. "Particularly in Mexico, which hadn't reacted like this to one of my albums in a long time. It was a tremendous step."



All bases covered:
CRISTIAN CASTRO

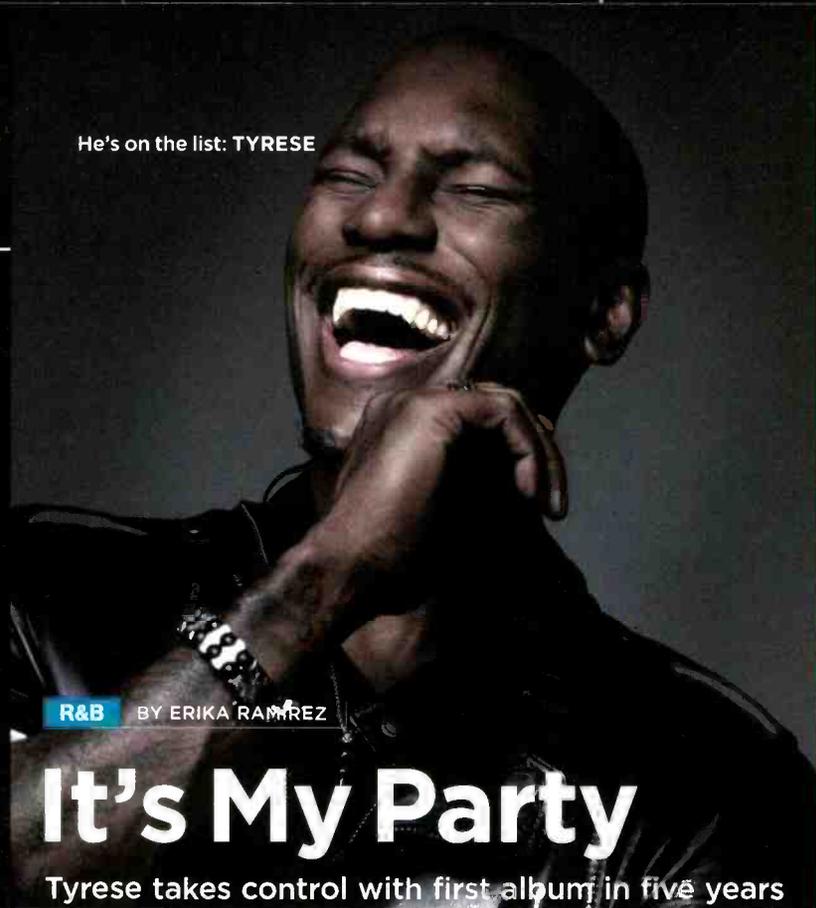
GABRIELA SAAVEDRA

ROAD WORK

Physical graffiti: Jason Bonham's Led Zeppelin Experience—the touring tribute band/multimedia extravaganza presented by Annerin Productions and fronted by the son of late Zep drummer John Bonham—returned Oct. 14 with a sold-out show at Los Angeles' Greek Theatre. The act then hit Englewood, N.J., to begin what's being billed as its final East Coast swing with stops at the Tower Theater outside Philadelphia (Oct. 29), New York's Best Buy Theater (Nov. 1) and the National in Richmond, Va. (Nov. 12). It all wraps up Nov. 18 at Ruth Eckerd Hall in Clearwater, Fla. . . . Rockin' the boat: Riot grrrl supergroup Wild Flag will make two jumps across the pond for a series of U.K. shows: The first, two-date trip includes a Dec. 9 stop at the much-hyped All Tomorrow's Parties Nightmare Before Xmas festival in Minehead, England (Dec. 9-11), while the second round, booked by Art and Industry's Mick Griffiths begins, literally, on a boat at the famed Thekla in Bristol on Jan. 27 and ends at London's Electric Ballroom on Feb. 1. . . . The world's a stage: Now in its ninth year, globalFEST is returning to New York on Jan. 8 at Webster Hall. The celebrated world music festival will feature an international lineup including Haitian composer Bélo, Malian folk-rap act SMOD and Silk Road Project Ensemble, a collective of musicians from across the globe originally founded by Yo-Yo Ma. . . . What's French for "buzz band"? After five successful years in Chicago's Union Park, tastemaker site Pitchfork is taking its eponymous festival to Paris. On Oct. 28 and 29 indie favorites like Real Estate, Washed Out and Bon Iver (whose Justin Vernon co-curated the event) will take the stage at La Grande Halle de la Villette. Also look out for a pre- and post-party on Oct. 27 and 29, respectively, at waterfront hot spot Point Ephémère. Sounds tres hype!

—Jon Blistein

He's on the list: TYRESE



R&B BY ERIKA RAMIREZ

It's My Party

Tyrese takes control with first album in five years

After a tumultuous hiatus from music, filled with a "nasty divorce," successful international film debuts and a departure from his record label, Tyrese Gibson returns with a new album that he says is the best of his career. *Open Invitation*, arriving Nov. 1 on the singer/actor's own label, Voltron Recordz, with distribution through EMI Music Services, is an upbeat project packed with high-profile guests—a far cry from the sound he was known for while on J Records.

"Clive Davis, Larry Jackson and the team at J Records did everything they could do to create some energy around my albums," says Tyrese, who ended his four-year, two-album relationship with J in 2006. "But there were certain things that we weren't on the same page about."

Tyrese, 32, says he found himself with increasingly less say over his projects, and that he felt neglected when he experimented with rap on his third studio album, *Alter Ego*, in 2006. "Major record labels can really put an artist in a vulnerable space, because if you don't do things the way they want you to do it—don't sing the songs they want you to sing, don't wear the clothes they want you to wear in your videos—it's almost considered to be politically incorrect," Tyrese says. "If you have an opinion that may be the opposite of theirs, [there's] a strong possibility they won't get behind you and your album. There were times when I felt [that]."

After parting ways with J, Tyrese made the most of his free agency, starring in several blockbusters including all three films in the "Transformers" franchise and 2011's "Fast Five." Anxious to return to music on his own terms,

Tyrese set out to create a label deal in which he would own his masters. After meeting and brainstorming with Jesse Flores at EMI, he launched Voltron Recordz in February.

But even before finalizing the deal, he had already invited more than a dozen producers and songwriters into his home studio to work on *Open Invitation*. "I don't know too many independent albums that feature Rick Ross, T.I., Faith Evans and this level of production," Tyrese says. The album's first single, "Stay," is No. 5 on Billboard's Adult R&B chart and No. 25 on Hot R&B/Hip-Hop Songs.

"This time it's all him," says MBK Entertainment CEO Jeff Robinson, who's known Tyrese since the singer was 17, and has come aboard to help with the project. "With other artists I'm much more in control [and] involved in how the album is rolled out. This one is different: He's ultimately calling the shots."

Tyrese is behind every moving part of *Open Invitation*, from promotion and funding to executing retail initiatives. For instance, before playing the album for iTunes executives, he met with Best Buy and Target to talk product placement and rollout.

"A female friend of mine was sitting in a record label meeting—they were going through the names of the artists whose albums were coming out in November," he says. "The president at a major label—I won't say who—says, 'Tyrese is never going to sell albums as an independent artist. . . . The most he'll do is sell albums to black people.'"

"They don't think that you'll sell albums unless you're on a major record label," Tyrese adds. "I use that as motivation."

●●●●●
"They don't think that you'll sell albums unless you're on a major record label. I use that as motivation."

—TYRESE

LATIN BY JUSTINO ÁGUILA

Family Affair

Shaila Dúrcal channels her iconic mother on new album of traditional Mexican ballads

As Spanish singer Shaila Dúrcal prepares to release her new album, *Asi* ("This Way"), she can't help but think of her mother, legendary chanteuse Rocío Dúrcal, who died in 2006.

Back then Shaila was in the middle of recording a tribute album, *Recordando* ("Remembering"), for her mother. But before she completed the project, Rocío died. "It was supposed to be a surprise for my mother," says Dúrcal, 32. "It's one of the most special albums of my career, but it was also a bittersweet experience. The album had new versions of songs that my mother had performed, and it also marked my love for regional Mexican music."

With *Asi* (EMI Music/Capitol Latin), Dúrcal's fifth studio set, she upholds her love for the traditional sounds of Mexico, expanding a career that started as a child under the watchful eyes of her late mother and her father, Filipino singer/actor Antonio "Junior" Morales Barreto. The album, due Nov. 1, contains 11 ranchera-style love ballads, recorded with an eloquent guitar backdrop to complement Dúrcal's rich, soulful voice.

a list of goals, but I do want to grow as an artist," she says.

However, that growth has sometimes been a long, meticulous process. In fact, *Asi* was supposed to be released last year, after its first single, "Convenceme," peaked at No. 26 on Billboard's Regional Mexican Airplay chart. But Dúrcal, who co-produced the album with her husband, Dorio Ferreira, says she wanted to take her time and find the right songs, a search that extended into 2011.

And now that long search is finally paying off: The new single, "El Día Que Me Fui" ("The Day I Left"), recently debuted at No. 39 on the regional Mexican tally.

The marketing push for *Asi* calls for going beyond the traditional 18-34 demo, Alvarado says. Dúrcal has a broad fan base that includes the young bilingual, bicultural generation, but also a group of loyal fans who grew up listening to her mother. According to Alvarado, the album will be promoted through radio, retail and online campaigns, as well as a 2012 tour that will visit 50-plus cities.

But *Asi* has another secret weapon:



Stretching out: SHAILA DÚRCAL

Rancheras range in theme from lamenting lost love to bashing cheating men. They require a strong, mature vocalist who can convey a series of heart-rending emotions in two- to three-minute songs. Dúrcal ably lives up to the task.

"Shaila has the ability to relate to so many people through her music," EMI Music/Capitol Latin VP of marketing and promotions David Alvarado says. "She has a famous last name, and she's been in the spotlight since she was born—but she also has the talent to back up the legacy of her name."

In the '90s Dúrcal was a backup singer for her mother, learning how to perform and manage the rigors of touring. In 2004, she released her first, self-titled album, focused solely on Latin pop music. Now Dúrcal is expanding into regional Mexican, but she doesn't want to stop there. "I don't necessarily make

The renowned Jose Hernandez, leader of Mariachi Sol de Mexico—which recently backed up Dúrcal for her performance at the Billboard Mexican Music Awards—arranged the album.

"Working with her brings back a lot of memories [of] when I used to back up her mom," Hernandez says. "I toured with Shaila last year, and I like that she thinks big. Her shows are explosive."

As for Dúrcal herself, she says she's looking forward to promoting the album and putting everything she learned from her mother to use.

"One of the biggest things she taught me was to have patience and enjoy every step of this business," Dúrcal says. "She always said that when you're performing there's always at least one person in the audience listening, and that you should perform for that person and sing with heart."

R&B BY GAIL MITCHELL

A New Day

Bay Area indie artist Goapele reconnects with fans on fourth album 'Break of Dawn'

The video for Goapele's new buzz track "Play" says it all—crisp, sultry and modern, the clip makes it clear that the Oakland, Calif., soul singer best-known for her ethereal 2001 hit "Closer" is getting back to business.

"I just went on a vibe and ad-libbed, letting go of my inhibitions," Goapele says of the track, which was produced by production duo Electric Thunderbolt and serves to introduce *Break of Dawn*, her first album in six years. "[The song] speaks to who I am now because I don't want to hold back. I want to share more of myself."

Break of Dawn, which arrived Oct. 24 through her family-owned label Skyblaze in partnership with Decon, reflects a singer seeking "to slow down and experience life more—love, loss and everything in between," as she puts it. In the six years since her last studio release, Goapele has given birth to her daughter (now 4 years old) and experienced the deaths of her father and a close friend.

When she did return to the studio in 2009, she says she was determined to "record at my own pace." Working with such producers as Kerry "Krucial" Brothers, Bobby Ozuma and Malay, she began crafting her vision, and for the first time, opened the sessions to outside songwriters.

"As a singer/songwriter, so much of my identity has been wanting to do everything myself," says Goapele, whose name means "to move forward" in the Setswana language. "With some of these songs it's been nice to write with others, keep what works and grow naturally."

"Hush," a lullaby inspired by Goapele's daughter, was co-written with Carman Michelle. "Play," now No. 81 on Billboard's Hot R&B/Hip-Hop Songs chart, will be followed by the ballad "Tears on My Pillow."

The daughter of political activist parents, Goapele began

cultivating her talent as a student at a performing arts elementary school. She sang with the Oakland Youth Choir while in high school and attended Berklee College. When she returned home after graduation, she began forging a niche in the Bay Area's thriving indie scene. Goapele's eclectic fusion of jazz, soul and hip-hop, insightful lyrics and sensuous vocals took root in 2001 with her debut Skyblaze album, *Closer*.

The project's regional popularity caught the attention of Sony Urban Music/Columbia. In association with Skyblaze, the major revamped and reissued the album in 2002 as *Even Closer*. *Change It All* was her last set with Columbia. It peaked at No. 32 on Top R&B/Hip-Hop Albums.

To reconnect with her fan base, Goapele is playing shows on the East and West Coasts. She performed at B.B. King's Blues Club & Grill in New York on street date and will make stops in Baltimore, Los Angeles and Seattle. A longer tour will kick off early next year. And remixes of "Play" and "Tears" are being ramped up to target new fans, with a strong push at college radio and through Facebook and Twitter.

Managed by former Recording Academy VP Angelia Bibbs-Sanders, now president/CEO of the Debut Group, and repped by ICM agent Dana Sims, Goapele is in talks for a film project. Also planned are brand partnerships—fashion, cosmetics, books—and work with charitable foundations.

In the meantime, Goapele isn't planning on another six-year hiatus. She's already at work on a new album that will follow her one-off deal with Decon.

"I'm happy with the foundation that's been laid up to now," Goapele says of her career to this point. "I started off a little guarded, feeling like I needed to protect myself from this industry. But I've grown into myself as a woman and musically. I don't need to be timid at this point in my life or career." •••

Shining again: GOAPELE

6 QUESTIONS

with DAVE MUSTAINE
by GARY GRAFF

Megadeth frontman Dave Mustaine says there's nothing unlucky about his band's new album, *Th1rt3en*, arriving Nov. 1 on Roadrunner. "Thirteen is not a bad number," says Mustaine, who founded the iconic thrash metal band after being kicked out of Metallica in 1983. "The whole unlucky part came about with the Templar Knights. Friday the 13th is associated with them."

After 28 years, Megadeth's primary associations, on the other hand, are of genre-defining metal and big business. With worldwide sales of more than 30 million, according to the label, and a seat at the top of the headbanging pantheon alongside Metallica, Slayer and Anthrax as a key member of the scene's Big Four, Megadeth is a force. *Th1rt3en* is, fittingly, the band's 13th studio album and comes on the heels of the Big Four Tour, a series of epic concerts including a sold-out seven-hour show at New York's Yankee Stadium. The new album was recorded at the band's own Vic's Garage studio in California with original bassist Dave Ellefson (his first studio appearance with the band in a decade) and marks the first time the band has worked with producer Johnny K (Disturbed, 3 Doors Down, Sevendust).

1 It's not an accident that the new album is titled *Th1rt3en*, is it?

Thirteen is all over the place. Obviously it's the 13th record. Then a little less obvious, I was born on the 13th [of September in 1961]. I started playing when I was 13. Jesus and his disciples are 13. When I look at a dollar, there's 13 stars and 13 arrows and 13 leaves... Even going down to the insanity of a super-committee, which has six members on each side and then the president.

2 Did you have any particular vision or creative mission for the album?

Well, we had such a limited time to do this record. When we came home from touring, we had two

months off and my manager [Mark Adelman] basically laid it out that it was in my best interests to consider doing a record in that two-month period, even though it was almost impossible. But what made it a little bit easier was [Roadrunner] was working with us on this. "Sudden Death" was a song we did for "Guitar Hero" that they allowed to be on the record. Then we got an offer to do [the title song for the videogame] "NeverDead." So we went from needing 13 to having to come up with 11 new songs, which took some pressure off even though we still had to do it in about seven weeks.

3 What impact did Johnny K have?

Andy Sneap wasn't available, and David Ellefson



had recommended him. I didn't know if he was going to work. I like the bands he's produced, but they're not necessarily my genre, not thrash metal. So I didn't know if he was going to pull it off. But when we first started the record, he said, "I know we're under a time crunch. If you need my help with anything, just let me know." We ended up working together great, even on the songwriting. I came out with a really great friend in Johnny.

4 What did it mean to have Dave Ellefson back in the studio with you again?

That was fun, too. Dave's a really great player. We had our differences and all that stuff, and went

our separate ways. I'm the last person on Earth who would've thought he'd be back in Megadeth, and I think Dave was the second-to-last person. When we got back together again, he was a much better bass player and a better man, too. He had done a lot of growth. When the opportunity came to play again, it was not as far-fetched as one would think.

5 This is your last album for Roadrunner, and you've been critical of the label in the past. But it sounds like it was better for you this time around.

We have had kind of an up and down time with Roadrunner, but right now everything is good. This album signified the era of, hopefully, a new regime. They were very helpful, and we helped

things by putting down some firm boundaries and standing our ground and saying "we can't do that" when we had to. So I'm very excited, very optimistic about the future.

6 What has the Big Four experience meant to you?

It's been wonderful. It certainly makes me take a hard sideways look at what I missed out on because of the differences that we had in the past. When we were kids, we were like brothers together. We would share food. So I'm stoked we're all getting along again, and I think it's really good for the fans, too. It's a great time now, and I hope it keeps going. •••

ALBUMS

ROCK

MEGADETH

Th1rt3en

Producer: Johnny K
Roadrunner Records

Release Date: Nov. 7

The number 13 is reputed to bring ill fortunes, but apparently not in the case of Megadeth. The appropriately titled 13th studio album from one of thrash metal's Big Four is a ripping, muscular exercise in hard-hitting rage'n'roll. The set is bolstered by founding bassist Dave Ellefson's return to the studio for the first time in a decade and a crisp sonic attack by producer Johnny K. Most important, frontman Dave Mustaine is as ornery as ever, trading fierce guitar licks with Chris Broderick as he lashes out at politics ("We the People," "Guns, Drugs & Money," "New World Order," "Millennium of the Blind") and taps into evil theatrics for such mini-movies as "Public Enemy No. 1," "Black Swan" and "Deadly Nightshade." He even turns insightfully autobiographical on the title track. Meanwhile, women's rights groups won't likely adopt the snarling track "Wrecker" as their theme song. Mustaine & Co. have been written off plenty of times during the past decade or so, but *Th1rt3en*



LOU REED & METALLICA

Lulu

Producers: Lou Reed, Metallica, Hal Willner, Greg Fidelman
Warner Bros. Records

Release Date: Nov. 7

This unlikely two-disc collaboration between Lou Reed and Metallica

grew out of a seed sown in 2009, when the Bay Area metal band backed the former Velvet Underground frontman in a performance at the Rock and Roll Hall of Fame's 25th-anniversary concerts at Madison Square Garden in New York. (Hit up YouTube for their blistering rendition of "White Light/White Heat.") But if *Lulu's* roots can be traced to an institution celebrating rock's popular appeal, it's hard to imagine how they could have traveled any farther: Loosely based on a series



of century-old works by German playwright Frank Wedekind, the 10-track set may be the least commercially minded album released by a major label this year. And it's virtually guaranteed to be the only one that begins, "I would cut my legs and tits off when I think of Boris Karloff and Kinski." Metallica furnishes some vaguely memorable riffs in "The View" and "Iced Honey," but *Lulu* is mostly Uncle Lou in full ranting-poet mode. Heavy? For sure. Metal? Not so much.—MW

It's probably not a coincidence that the band members' look (suits, ties, hats and beards) echoes that of Bob Dylan's bandmates from 1970. Together since 2005, the Deep Dark Woods has already been honored by Canadian music organizations. Boldt is a balladeer who adjusts the tension level just so, finding ways to keep the slow pace of the songs interesting through arrangements that incorporate banjo, mello-tron and pedal steel guitar. The influences are obvious—English folk ballads, Laurel Canyon, Robbie Robertson and Gram Parsons—but the assured engineering and mix by Darren Van Niekerk gives *The Place I Left Behind* a timeless, organic sound. It feels weather-beaten and worn in, like a great album from the Band.—PG

shows they're not ready to trust in peace quite yet.—GG

TOM WAITS

Bad As Me

Producers: Tom Waits, Kathleen Brennan
Anti-Records

Release Date: Oct. 24

At the age of 61, Tom Waits takes a holiday from atonality, odd instrumentation and

general weirdness on his first album of new recordings in seven years. *Bad As Me* is proto-typical Waits—heavy on the blues, smoky jazz and wordplay—yet also a revelation on the multitude of ways he can present a song vocally. No other release in his 18-album canon possesses as great a range in his phrasing or approach. The urgency and guttural wails of Captain Beefheart and Howlin' Wolf are primary influences here, the overall sound industrial and hard, rich in echo yet musically natural. Traditional instruments get the job done, driven by outstanding guitar work from Marc Ribot and the steady drumming of son Casey Waits. Guests include Les Claypool and Flea on bass, guitarist David Hidalgo, Augie Meyers on accordion and Keith Richards, who powerfully riffs through "Satisfied" and adds tender harmonies on a ballad ("Last Leaf") about aging and resiliency. Songs are highly personal, filled with analogies and metaphors and commonly written in the first person. Fierce as Waits can be on *Bad As Me*, the album also has its softer side—the tender "Kiss Me" reaches back to "On a Foggy Night," and "Back in the Crowd" is a rare Mexican journey for Waits.—PG

FOLK

THE DEEP DARK WOODS

The Place I Left Behind

Producer: The Deep Dark Woods
Sugar Hill Records

Release Date: Oct. 18

On the first quarter of the Deep Dark Woods' first album for Sugar Hill, *The Place I Left Behind*, the quintet from Saskatoon, Sas-

katchewan, positions itself as a friendly folk-oriented unit with country underpinnings to add a little spark to the strummed guitars. Once the album gets into its fourth song, "Virginia," singer/songwriter/guitarist Ryan Boldt unveils a whole new folk-rock arsenal indebted to but not overwhelmed by the harmonies and rich, rural instrumentation of the Band.

AMERICANA

SHELBY LYNNE

Revelation Road

Producer: Shelby Lynne
Everso Records

Release Date: Oct. 18

On *Revelation Road*, her 12th and most intimate album, Shelby Lynne sings that she's "got misery to share, with anyone who cares." The result is a forthright and soul-baring benchmark in a career that has seen her try on a gamut of styles and personas. Here, Lynne takes on the roles of producer, writer and sole performer (vocals and instruments). The 11 songs' sparse arrangements are some of her richest yet. Lynne digs in deeply to both her past and her general psyche: "I'll Hold Your Head" is a gentle acoustic paean to her younger sister, Allison Moorer-Earle, while the gospel-flavored "Heaven's Only Days Down the Road" recounts the horror of their father killing their mother and then himself. Other gems include soulful pieces like the title track, "Even Angels" and "Toss It All Aside." Elsewhere, "Woebegone" adds some electric crunch to the mostly rootsy mix. Some happiness can be felt amid the misery, but they're rendered so artfully that you'll want to keep both company.—GG



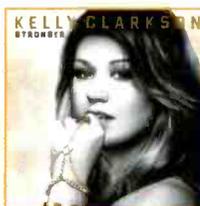
MICHAEL BUBLÉ

Christmas

Producers: David Foster, Bob Rock, Humberto Gatica
143/Reprise Records

Release Date: Oct. 24

Michael Bublé is such a shoo-in for Christmas album success that any stylistic risk he takes feels like a revelation. Several surprises crop up on the new *Christmas*, Bublé's first yuletide-related release since 2003's five-song EP, *Let It Snow!* (Strangely, last year's U.K.-only *A Holiday Gift for You* got no more Christmas-y than "Mack the Knife.") Most appealingly, the Canadian crooner does "White Christmas" as an uptempo doo-wop number instead of the lugubrious ballad one might expect. His model for the Irving Berlin standard appears to have been the Drifters' 1954 rendition, not Bing Crosby's from the '40s. Bublé takes the opposite tack in "All I Want for Christmas Is You," slowing down the bubbly Mariah Carey hit to a pensive shuffle that recalls Bublé's own "Home." And his closing version of "Feliz Navidad" (with Mexican singer Thalía) stays unexpectedly low-key—at least until the choir-of-thousands shows up near the end. *Christmas* hews more closely to tradition in "Silent Night" and "Jingle Bells," the latter featuring London's Puppini Sisters. But Bublé flexes his distinctive charm throughout.—MW



KELLY CLARKSON

Stronger

Producers: various
RCA Records

Release Date: Oct. 24

You wouldn't expect Kelly Clarkson—or any of the "American Idol" crowd, really—to draw inspiration for a title track from Friedrich Nietzsche. But in the tumultuous nine years since she won the reality show's inaugural season, Clarkson can testify that what doesn't kill you only makes you stronger—and she is. In fact, she's in her strongest form yet on fifth album *Stronger*. Clarkson's voice is full, robust and, most important, not Auto-Tuned across these new songs. This helps make such tracks as first single "Mr. Know It All," "Honestly," "The War Is Over" and the closing power-ballad "Breaking Your Own Heart" some of her finest performances yet. Clarkson and her corps of collaborators also explore electro-tinged pop on several songs, and there's some kinetic new wave on "You Can't Win." She's in fist-waving girl power mode throughout, although a few of her more defiant bon mots may also be read as messages to the music industry. Give the first "Idol" winner props for spirited toughness as well as a bit of philosophical daring.—GG

REVIEWS

SINGLES



DAUGHTRY

Crawling Back to You (3:45)

Producer: Howard Benson

Writers: C. Daughtry,
M. Frederiksen

Publishers: Surface Pretty Deep

Ugly Music/Universal Music Careers, Sienna Sienna Songs (BMI)

19 Entertainment/RCA

Oh, Chris Daughtry, what did you do this time? On the first single from his band Daughtry's third album, *Break the Spell*, the former "American Idol" finalist is contrite and repentant, whipping himself for unspecified sins ("lessons learned and bridges burned to the ground") and seeking forgiveness from his loved one. "I thought I was stronger," Daughtry sings—but would we really believe him in the role of heartless cad? Hardly. Daughtry's emotional drama plays out in prime Power Ballad 101 form, starting gently with piano and acoustic guitar before swelling into an anthemic chorus. Meanwhile, a dramatic descending chord pattern, and a guitar solo that echoes the angst that's dripping from Daughtry's vocals, mark the track's outro. The guy certainly has a conscience—and a heart. We'll see if he left any for the album's other 11 tracks.—GG

COUNTRY

ANDY GIBSON

Wanna Make You Love Me (2:50)

Producer: James Stroud

Writers: J. Collins, B. Pinson

Publishers: various

DMP/R&J

Country newcomer Andy Gibson gives a solid first effort with "Wanna Make You Love Me," his debut radio single that has cracked Billboard's Hot Country Songs chart. The light and cheery ode to the girl who makes him strive for self-improvement has insightful,

relatable lyrics: "Old people make me cry/Goodbyes make me drink/Tom Petty makes me drive too fast/The Bible makes me think." Backed heavily by strings, the track has a steady, driving beat that moves the song along and showcases Gibson's delightfully smooth vocals. A nice three-part harmony gives the chorus a boost, as Gibson sings about all the romantic

moves his significant other causes him to make. With "Wanna Make You Love Me" as an introduction—and a proven songwriting prowess co-penning Kelly Clarkson and Jason Aldean's hit "Don't You Wanna Stay"—Gibson's solo career already looks promising.—MD

RAP

WALE FEATURING KID CUDI

Focused (3:32)

Producer: Kore

Writers: O. Akintimehin,
D. Fezari, S. Mescudi,
W. Johnson

Publishers: various

MMG/Warner Bros. Records

Despite flopping commercially, *Wale's* debut album, 2009's *Attention: Deficit*, showcased a gifted, thematically scattered MC, capable of breaking out under the right circumstances. The Washington, D.C., rapper has since reinvented himself as a Rick Ross cohort, and although "Focused," from forthcoming set "Ambition," is stamped with the "Maybach Music" battle cry and flirts with Lex Luger-style buildups, the track retains fragments of the positive, go-getting *Wale* of old. Once the beat gets going, Kid Cudi's raspy sing-song



B.O.B FEATURING LIL WAYNE

Strange Clouds (3:46)

Producers: Lukasz "Dr. Luke" Gottwald, Cirkut

Writers: various

Publishers: various

RebelRock/Grand Hustle/Atlantic

On his latest single, the title track off his upcoming album, rapper B.o.B makes a big departure from the pop duets with artists like Bruno Mars

and Hayley Williams that made him a star. Instead of re-creating "Magic" or "Airplanes," Bobby Ray moves his style in a harder direction, spitting self-assured rhymes over an aggressive mid-tempo electronic beat. B.o.B's flow is fully on display here, with lines like, "I hit her with that pipe, call that Nancy Kerrigan/Stay on the greenest greens, call us vegetarians." Meanwhile, the massive chorus bestows pop fans and partygoers with their pristine hook. By combining the deep bass and heavy beat with celebratory club lyrics and a guest verse from Lil Wayne, B.o.B has his sights set on a takeover of all of hip-hop, not just its mainstream sect.—RJC



stays mostly on the sidelines, with *Wale* tackling the song's two main verses. Though the clever wordplay remains, *Wale* sounds too content to bask in the Maybach lifestyle with lines like "Fly as shit for no goddamn

reason" coming off as needlessly nonchalant. Fortunately, the track showcases enough of his complex persona that it would've sounded out of place on Maybach Music Group's bombastic *Self Made, Vol. 1* compilation.—CP

INDIE

GRIMES

Oblivion (4:12)

Producer: Claire Boucher

Writer: C. Boucher

Publisher: Arbutus Records
Arbutus Records

The evolution of Grimes, the art-pop project of Montreal's Claire Boucher, has been remarkable in its rapidity: In the past two years, Boucher has issued two full-lengths and a split 12-inch with the art-

ist d'Eon, each of which has showcased haunting arrangements and a slow embrace of crisp refrains. "Oblivion," the first single from her next album, *Visions*, echoes the hushed grace of recent single "Vanessa," but where that track used clean piano stabs as its fulcrum, Boucher is relying on crackling percussion to propel her sound. The lyrics are often difficult to decipher, but her ethereal vocals add a soothing layer to the song's bouncing synthesizers. Although Grimes is still a bit of an unknown entity, "Oblivion" is just as intoxicating as any Rihanna and Lady Gaga single, and Boucher is consistently proving herself an independent artist to watch.—JL



HOT CHELLE RAE FEATURING NEW BOYZ

I Like It Like That (3:08)

Producers: Emanuel

Kiriakou, Andrew Goldstein

Writers: various

Publishers: various

RCA

Nashville-based pop-rock act Hot Chelle Rae scored a hit this summer with "Tonight, Tonight," which reached No. 7 on the Billboard Hot 100, and it's already back on the tally with the follow-up. "I Like It Like That" is a top-down synth-pop romp with plenty of funk guitar and features spots from Los



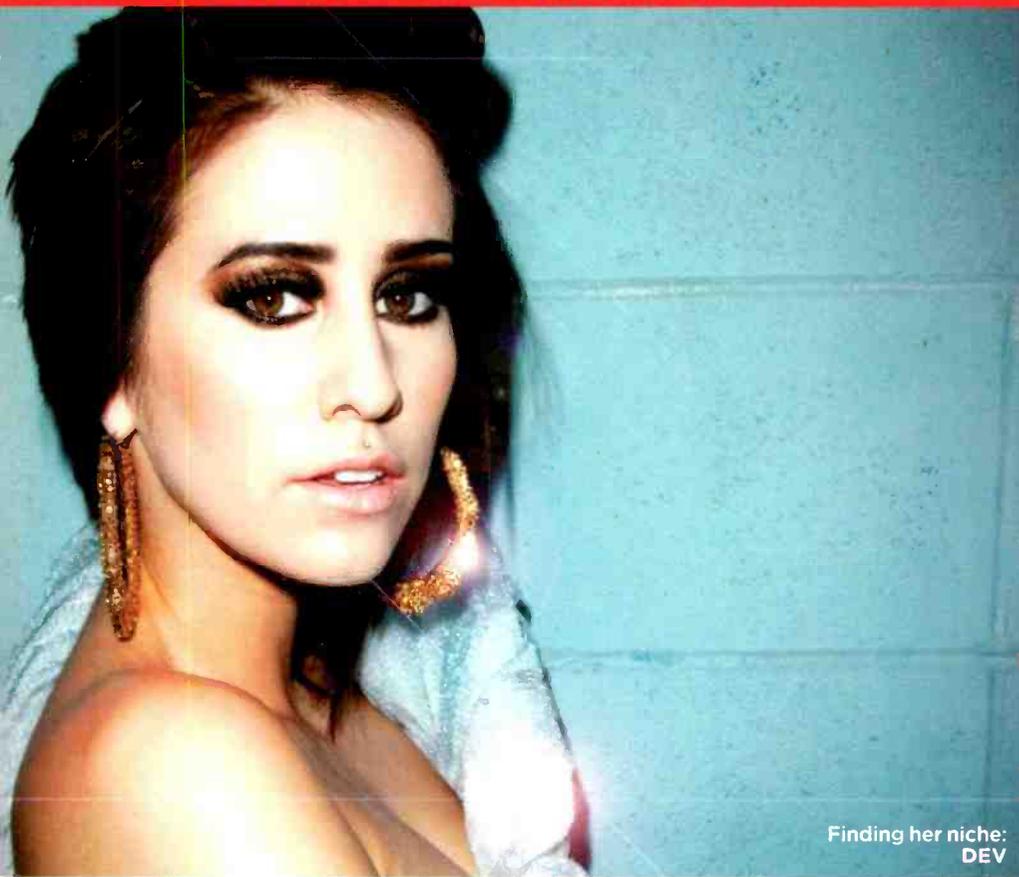
Angeles rappers New Boyz. The song's lyrical content is half-baked—"I like it like that!/Hey, windows down/Chillin' with the radio on," goes the chorus, and frontman Ryan Follese offers an alcoholic beverage to an on-duty cop in the second verse—but no one's turning to Hot Chelle Rae for incredible depth. Is "I Like It Like That" a game-changing pop track? No. Is it an earworm with a memorable chorus that has a good chance to rule pop radio? You bet.—JB

LEGEND & CREDITS

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Finding her niche: DEV

DANCE BY ANGIE ROMERO

Coming Into Her Own

After paying dues as a featured artist, Dev is savoring solo success with 'In the Dark'

One could say that Devin Star Tailles, better-known as Dev, is pregnant with twins—even though they'll be delivered weeks apart. Her firstborn child, Emilia, is due in December. However, her Universal Republic debut solo album, *The Night the Sun Came Up*, will arrive Jan. 10. In the interim, the woman whose voice mesmerized fans on Far*East Movement's Billboard Hot 100 No. 1 "Like a G6" is prepping the runway with her first solo hit, "In the Dark."

"I've been the featured girl this past year," says the 22-year-old artist, whose voice has graced projects ranging from David Guetta and British boy band JLS to Demi Lovato's latest single, "Who's That Boy." But, Dev adds, "I'm finally coming into my own as an artist and as a woman."

After the Cataracs-produced ode to the Gulfstream G650 jet spent 26 weeks on the Hot 100, Dev stepped out officially as a solo artist with "Bass Down Low," released in January. Although it's been certified gold, it "never quite crossed over to pop or exploded at radio," Universal Republic head of A&R Wendy Goldstein says.

"In the Dark" is a different story. Since its April 14 release, the heavily synthesized dance track has been climbing up several charts, including the Hot 100 (No. 12) and Mainstream Top 40 (No. 8). (It peaked at No. 1 on Dance Club Songs, where it's No. 9 this week.) Three different remixes with Flo Rida, Kanye West and 50 Cent are helping gain further traction. And the track has sold 661,000 downloads, according to Nielsen SoundScan.

Released in the United Kingdom in September, *The Night the Sun Came Up* was originally slated to arrive Nov. 1 in the United States. Now the stateside version is being revamped to include some fresh tracks. "An album getting pushed back sometimes has a negative connotation," Uni-

versal Republic co-president/COO Avery Lipman says. "I'd actually characterize this as the album date being readjusted because we feel we have a really good thing going and want to have a really great thing going." Plans are to release another single before Jan. 10, the Enrique Iglesias-assisted "Naked," which Lipman calls "a big [dance] record." The album's track list also includes a duet with Fabolous called "Kiss My Lips."

Handling the album's production are the Cataracs, whom Dev credits with helping her find her niche: dance music rooted in bass and electronica but still paying homage to the hip-hop culture. The Los Angeles-based songwriting/production duo of David Singer-Vine and Niles Hollowell-Dhar discovered Dev on Myspace in 2008.

"I had two tracks on there," recalls Dev, who at the time was working at Old Navy. "One was a diss track to this girl from my hometown. The other was a cover of Amy Winehouse's 'Back to Black.'" Nowadays, the singer uses Twitter (@devishot) and Tumblr (devishotofficial.tumblr.com) to engage directly with her growing fan base, and has begun selling merchandise on DevsHot.com.

Aware for months that Dev was planning to start a family with fiancé and skateboard aficionado Jimmy Gorecki, the label shot several videos in advance as well as promotional photos before the singer started to show.

For her part, Dev says she's committed to touring as early as next spring: "'In the Dark' is still growing," says the Los Angeles transplant, who was born and raised in Manteca, Calif. "If I were to drop the album right now, being seven months pregnant, I wouldn't be able to tour for maybe another six months. But I think dropping it in three months will allow me to get adjusted, and then get out and tour because I feel this album really deserves that. It's been a long process, but I'm excited." ...

MATCH POINT

With 18 weeks at No. 1 on Adult R&B, Jill Scott ties with Maxwell

Last year, Jill Scott toured with Maxwell on a co-headlining arena jaunt. Now the soul diva meets up with him again—but in the record books.

Scott's "So in Love," featuring Anthony Hamilton, spent its record-tying 18th week at No. 1 on Billboard's Adult R&B airplay chart last issue. It matches the 18-week run that Maxwell's "Fortunate" achieved between May and September 1999.

This week, "Love" slips to No. 2, pushed down by Cee Lo Green's "Fool for You," which skips 3-1 in its 27th week on the tally. The track, featuring either Melanie Fiona or Phillip Bailey, isn't just Green's first No. 1 on the chart—it's also his first chart entry.

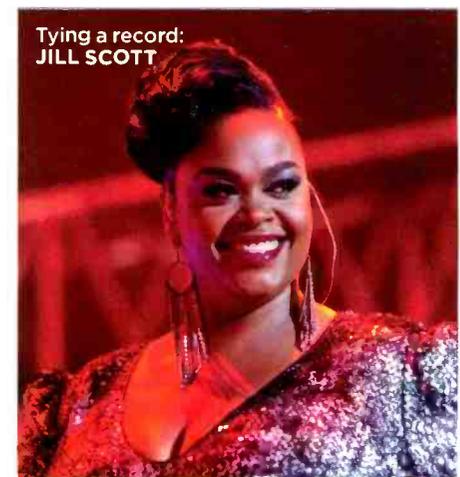
Scott isn't a stranger to the No. 1 slot on Adult R&B. "Love" is her third No. 1 and 10th top 10 effort. It was the lead single from her album *The Light of the Sun*, which became her first No. 1 on the Billboard 200 on July 9.

The set was her first collection of new music in four years and marked a fresh start for the artist. After a decade with Hidden Beach Recordings, she exited the company and formed her own label, Blues Babe, part-

nering with Warner Bros. to release *The Light of the Sun* and future recordings.

"It's like starting all over again. Music shouldn't be a chore or feel like any kind of burden," Scott told *Billboard* in the July 2 issue. "It's free and alive. And that's where I am."

—Keith Caulfield



Tying a record: JILL SCOTT

MOST WEEKS AT NO. 1 ON THE ADULT R&B CHART

| Debut Date | Artist | Title | Label | Weeks at No. 1 |
|------------|---------------------------------------|--------------------------------|-------------------------------|----------------|
| 3/27/99 | Maxwell | "Fortunate" | Rock Land/Interscope/Columbia | 18 |
| 4/30/11 | Jill Scott featuring Anthony Hamilton | "So in Love" | Blues Babe/Warner Bros. | 18 |
| 2/15/97 | Kenny Lattimore | "For You" | Columbia | 17 |
| 5/6/00 | Yolanda Adams | "Open My Heart" | Elektra/EEG | 16 |
| 11/4/95 | Whitney Houston | "Exhale (Shoop Shoop)" | Arista | 16 |
| 7/28/01 | Maxwell | "Lifetime" | Columbia/SUM | 15 |
| 11/4/06 | Robin Thicke | "Lost Without U" | Star Trak/Interscope | 15 |
| 12/3/05 | Mary J. Blige | "Be Without You" | Geffen/Interscope | 14 |
| 4/7/07 | Musiq Soulchild | "teachme" | Atlantic | 14 |
| 5/25/96 | Toni Braxton | "You're Makin' Me High" | LaFace/Arista | 13 |
| 9/19/98 | Deborah Cox | "Nobody's Supposed to Be Here" | Arista | 13 |
| 12/4/04 | Fantasia | "Truth Is" | J/RMG | 13 |
| 10/2/10 | Charlie Wilson | "You Are" | P Music/Jive/JLG | 13 |

Former Time keepers: ORIGINAL 7VEN



Lightning Strikes Again

Fresh from supporting Justin Bieber on a South American trek, U.K. boy band the Wanted ramps up sophomore release

True to its name, the Wanted is proving to be a popular draw in its home market. The U.K. boy band debuted at No. 2 with "Lightning," the latest single from its sophomore set, *Battleground*, due Nov. 7 in the United Kingdom.

The slick, dance-flavored pop ballad, co-written and produced by Steve Mac (Leona Lewis, Susan Boyle), landed first-week sales of 71,000, according to the Official Charts Co. Only Rihanna's "We Found Love" (featuring Calvin Harris) dethroned the quintet a third U.K. No. 1 single by holding onto the top spot for a third successive week.

Signed to Island Records/Universal, the Wanted comprises Max George, Siva Kaneswaran, James McGuinness, Tom Parker and Nathan Sykes. Published by Global Talent, the band first topped the U.K. singles chart with the feel-good anthem "All Time Low" in August 2010. Follow-up singles "Heart Vacancy" and "Glad You Came" reached Nos. 2 and 1, respectively. The act scored another top five hit with the official 2011 "Comic Relief" charity single "Gold Forever," which peaked at No. 3 in March. The group's combined singles sales total more than 1.2 million, with its 2010 self-titled debut album selling 425,000 copies, according to the OCC.

"They tick all the boxes," says Island Records U.K. co-president Ted Cockle, who attributes the band's breakthrough to a succession of radio-friendly singles and a highly dedicated work ethic. "They don't blow out anything related to



Multiple hits: THE WANTED

the grass-roots fans," he says, citing an exhaustive street-week nationwide regional radio tour. "They dig in and do their bit by turning up everywhere and doing everything possible to make sure that people remain loyal to them."

Strong support from national top 40 station BBC Radio 1 and commercial networks Global Radio, Bauer and Guardian Media Group was a key driver behind "Lightning," Cockle says. The band also performed live on ITV1's "X Factor" on Oct. 16. Further prime-time TV appearances, including the BBC 1 shows "Strictly Come Dancing" and "The National Lottery Draw," will take place prior to the album's release.

The Wanted will be competing against several high-profile pop releases, including past U.K. chart-toppers Pixie Lott and Cher Lloyd. Cockle is optimistic, however, that his act will deliver a top two entry during a busy chart week that also includes the "Twilight: Breaking Dawn (Part 1)" soundtrack. The band's inaugural U.K. arena tour commences Feb. 15 at Nottingham Arena, booked by London-based Creative Artists Agency.

Although British boy bands have traditionally struggled to mirror their domestic success in the United States, the international push behind the Wanted is heating up. Support shows with a U.S. megastar are due to be announced shortly. And Justin Bieber is a self-confessed fan, having invited the band to support him on a recent South American trek.

The group's earlier U.K. hit "Glad You Came" is, meanwhile, generating a warm reception from U.S. pop stations, Cockle says. To capitalize on that, the Wanted—signed to Mercury Records for North America—recently crossed the Atlantic to do a week of promotional appearances. A sellout show at New York's 500-capacity Gramercy Theatre took place Oct. 25.

"Nobody is getting carried away," says Cockle, who anticipates a full U.S. push to begin early next year. "Sometimes people end up in America because you just feel that it's the right thing to do. This one is a definite pull from the States rather than us pushing. But we're more than happy to have a run at it." ■■■

JUST GETTING STARTED

2 Chainz nears critical mass with DJ Drama-hosted eighth mixtape

When it comes to his career, 2 Chainz possesses Zen-like patience. After forming Playaz Circle with Dolla Boy in 1997, the rapper formerly known as Tity Boi scored success 10 years later when the duo's 2007 Disturbing Tha Peace/Def Jam debut, *Supply & Demand*, reached No. 3 on Billboard's Top R&B/Hip-Hop Albums chart on the strength of the No. 4 Hot R&B/Hip-Hop Songs single "Duffle Bag Boy," featuring Lil Wayne. But then the duo stalled with 2009 follow-up *Flight 360: The Takeoff*. The album peaked at No. 11 on Top R&B/Hip-Hop Albums but only reached No. 74 on the Billboard 200.

Two years and seven solo mixtapes later—together with a new moniker—the rapper is nearing critical mass. On Nov. 1, 2 Chainz will release his DJ Drama-hosted *Gangsta Grillz* mixtape *T.R.U. REALigion*, a testament to his relentless touring regimen, self-financing and persistence. "My whole campaign is believing that I got this far by being independent and, at the same time, being true to myself," the 27-year-old says.

Viral cuts like "Spend It" and the silky "Feeling You" have rocketed the College Park, Ga., native to the top of the hip-hop buzz chain, a position bolstered by appearances on Drama's "Oh My (Remix)" and French Montana's "Whip." Explaining the rapid rise in listener interest, 2 Chainz says, "It's definitely the realness. I can depict a story that you can just feel is real—whether checking the résumé or not."

His networking with Drama and Montana is paying off. *T.R.U.* features Raekwon, Young Jeezy, Birdman and Kreayshawn. Also on tap are planned guest appearances on upcoming albums by Big K.R.I.T., B.o.B and Twista. Then 2 Chainz plans to release a commercial full-length album.

Although he's still not associated with a label, 2 Chainz is content for now. "I have to realize it's a revolving door as far as me investing in myself," he says. "That's the only reason I'm getting my buzz up. But I'm making enough to feed the machine. This is my eighth mixtape. I'm literally just getting started."

—Steven J. Horowitz

Feeding the machine:
2 CHAINZ



SEVEN UP

The Time returns to the charts with a new name—Original 7ven—and first album since 1990

The Time—the funky septet established by Prince in 1981—is back on the charts with a new name and a new album.

Original 7ven is the new moniker adopted by the group after Prince denied rights to the original name. *Condensate*, released Oct. 18 on Time-Life's SRR Records, debuts at No. 10 on Billboard's Top R&B/Hip-Hop Albums and No. 58 on the Billboard 200. It's the band's first new release since 1990's *Pandemonium*, which peaked at No. 9 on Top R&B/Hip-Hop Albums and No. 18 on the Billboard 200.

Rather than making a fight out of the name situation, the group decided to view it as an opportunity for a fresh start.

"We took it as a chance to be liberated," keyboardist/co-producer Jimmy Jam says. "We sound like ourselves because we have a sound, for sure. But we certainly

didn't have the constraints of the name and therefore felt we could do music that represented where we're at right now."

Guitarist Jesse Johnson, meanwhile, says that taking on a new name also ends any confusion between the Time—the original lineup that included Jam and bassist Terry Lewis, who were kicked out of the band by Prince in 1983—and Morris Day & the Time, which tours regularly and includes Johnson, hype man Jerome Benton, keyboardist Monte Moir and drummer Jellybean Johnson. "It got confusing for people," Jesse Johnson says. "[But] we are the original guys. People will know who we are when they hear the Original 7ven."

Though some of the *Condensate* material dates back to the '90s—particularly the song "Go Home to Your Man,"

according to Lewis—most of the album's 14 songs were developed during the past three years. That's when the group began recording in earnest following its performance at the 2008 Grammy Awards. Johnson says, "It's a reinvention instead of the same old same old. I never wanted to be part of that. I wanted to make sure every song was something built from the ground up, now."

Now in promotion mode, Original 7ven has shot a video for first single "#Trendin'." TV appearances are being lined up as well as screenings of a documentary about the group, which will be part of a deluxe *Condensate* package. An Oct. 18 showing of the 80-minute film at the Grammy Museum in Los Angeles was followed the next night by a concert at neighboring Club Nokia.

Jam says the group will plan most of its touring for next year. "We're planning on doing a ton of festival things. There are also some possibilities for bills with people that are kind of intriguing—but I can't say names yet." —Gary Graff



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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



21 FOR '21'

>> At No. 1 on the Billboard 200, Adele's *21* notches its 21st non-consecutive frame of selling at least 100,000 copies in a week. The last album to earn more 100,000-plus sales weeks was Mariah Carey's *The Emancipation of Mimi*, with 23, in 2005. *Mimi* went on to become the year's top seller, with 5 million sold.

MY, MY, 'MYLO'

>> Coldplay's *Mylo Xyloto* should bump Adele's *21* from the top spot on the Billboard 200 next week as the band's new set is projected to sell at least 425,000, according to industry prognosticators. Kelly Clarkson's new *Stronger* (150,000-160,000) and Michael Bubl 's *Christmas* (90,000) are also aiming for the top four.



BLUESY TURN

>> Actress Katey Sagal hits a Billboard music chart for the first time in 17 years, as her cover of "Strange Fruit" debuts at No. 9 on Blues Digital Songs (see page 51). The tune was heard in the Oct. 18 episode of FX's "Sons of Anarchy" (in which she stars). Sagal notched one previous Billboard chart entry, when *Well...* spent two weeks on Heatseekers Albums in 1994.

CHART BEAT

>> With a 13th week atop the Billboard 200 for *21*, Adele logs one of the five longest reigns by a woman in the chart's 55-year history. Whitney Houston has two of the longest, with "The Bodyguard" soundtrack (20 weeks, 1992-93) and her self-titled debut (14, 1986). In between is Carole King's *Tapestry* (15, 1971), while Judy Garland's *Judy at Carnegie Hall* also ruled for 13 weeks (1961).

>> How far has Jason Aldean, who logs his latest top 10 on Hot Country Songs (see page 53), come in his career? Four years ago, he name-dropped an icon in "Johnny Cash." Now, Lauren Alaina is name-dropping *him*. In "Georgia Peaches" she sings, "We love country everything, from Alan Jackson to Aldean!"

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SAGAL: JAMES MINGHIN III/FOX

Billboard

CHARTS

Casting Crowns Bows; Bieber's Bright Season?

Adele's *21* jumps back to No. 1 on the Billboard 200 this week (rising 2-1), marking its 13th week atop the tally. That's the most weeks at No. 1 since the soundtrack to "Titanic" set sail in 1998 and spent 16 weeks at the top. *21* sold 106,000 copies last week, according to Nielsen SoundScan (the eighth week in a row it has shifted 100,000 copies).

lights up the Billboard Hot 100 this week, debuting at No. 11 (see page 50). It previews his first holiday album, *Under the Mistletoe*, out Nov. 1 (see story, page 12).

But, will Bieber's album be a blockbuster seller? His manager **Scotter Braun** says, "I hope it's a platinum record, and I feel it will be." But holiday albums aren't always guaranteed sellers—especially those by acts that appeal to a young audience.

The 17-year-old's most recent release, *Never Say Never: The Remixes*, launched at No. 1 on March 5 and has shifted 746,000 copies in the United States. Considering it was a remix set and not a proper studio offering, that's a pretty handsome number. Before that, his *My Worlds Acoustic* album dropped in November 2010; it has sold 735,000. Again, *Acoustic* wasn't a studio release, so its sales should be viewed with a careful eye.

The Bieb's last studio album, *My World 2.0*, spent four weeks at No. 1 and has tallied 2.9 million in sales. But *2.0* came out in March 2010. Certainly, Bieber Fever has cooled a bit since then—he's been absent from the Billboard 200's top 10 since the June 11 issue.

new recordings (including a number of covers) and it showcases a maturing Bieber, our guess is that it will sell more than either *Remixes* or *Acoustic*.

Mistletoe follows in the footsteps of some monster holiday albums that have been released the past few years, from the likes of **Josh Groban**, **Susan Boyle** and **Andrea Bocelli**. The difference with *Mistletoe* is that Bieber's core fan base is rather young and not necessarily the traditional Christmas album buying audience, which is generally older consumers—and mostly women (Over the Counter, Oct. 29).

The closest comparable Christmas album of recent vintage to Bieber's *Mistletoe* (though it's not a perfect one) might be **Taylor Swift's** 2007 *Holiday Collection* EP. Both Swift and Bieber are superstar young artists who appeal to a younger audience.

Holiday Collection started its life as a Target-exclusive CD (but widely available digitally). Presently, it's still physically exclusive to iTunes. Had Swift's *Holiday* been available to all retailers, its sales figure could have been more robust than its 781,000 total.

Back in ye olden days of the late '90s and early '00s, when teen pop ruled the charts, a number of pop acts issued

Christmas albums. Everyone from 'N Sync and 98 Degrees to **Christina Aguilera** and **Destiny's Child** got with the holiday spirit.

However, the biggest of that bunch is 'N Sync's 1998 *Home for Christmas* set. When *Home* debuted at No. 7 on the Nov. 28 Billboard 200 (one rung below the group's self-titled effort, in its 34th week on the list), the charts were just starting to feel the full impact of 'N Sync's then-new, teen- and tween-driven stardom. The group had only arrived on the Billboard 200 that April with its first album, and it wasted no time in rushing out a holiday package.

By that point, 'N Sync had already moved 2.1 million copies and spawned the Mainstream Top 40 hits "I Want You Back" (No. 7) and "Tearin' Up My Heart" (No. 6). *Home for Christmas* went on to sell 1.3 million by year's end and has sold 2.7 million total.

While other teen-oriented acts followed with their own Christmas offerings, none caught fire like 'N Sync's set. In 1999, then red-hot vocal group 98 Degrees treated fans to *This Christmas* (1 million total), while in 2000, Aguilera's *My Kind of Christmas* arrived (857,000). The latter came just a year after her self-titled album opened at No. 1. In late 2001, Destiny's Child's 8 *Days of Christmas* bowed—six months after its third studio album, *Survivor*, debuted at No. 1. So far, 8 *Days* has shifted 696,000.

CASTING CROWNS



Casting Crowns settles for the runner-up slot yet again, as *Come to the Well* bows at No. 2 with 99,000. While initial projections had the band battling with Adele for the top slot, the British diva held tight by a little more than 6,000 copies. *Come* is the fourth top 10 for the band and its fifth No. 1 on the Christian Albums chart. It previously hit No. 2 once before, with 2007's *The Altar and the Door*.

CHRISTMAS FEVER: Justin Bieber's new Christmas single, "Mistletoe,"

Over The Counter

KEITH CAULFIELD



Because *Mistletoe* is a collection of

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|-----------|-----------------|----------------|
| This Week | 4,828,000 | 1,651,000 | 20,480,000 |
| Last Week | 5,218,000 | 1,772,000 | 21,337,000 |
| Change | -7.5% | -6.8% | -4.0% |
| This Week Last Year | 5,173,000 | 1,507,000 | 18,575,000 |
| Change | -6.7% | 9.6% | 10.3% |

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

| | 2010 | 2011 | CHANGE |
|---------------------------|----------------------|----------------------|-------------|
| OVERALL UNIT SALES | | | |
| Albums | 236,137,000 | 243,675,000 | 3.2% |
| Digital Tracks | 918,252,000 | 1,014,142,000 | 10.4% |
| Store Singles | 1,684,000 | 1,972,000 | 17.1% |
| Total | 1,156,073,000 | 1,259,789,000 | 9.0% |
| Albums w/TEA* | 327,962,200 | 345,089,200 | 5.2% |

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

DIGITAL TRACKS SALES

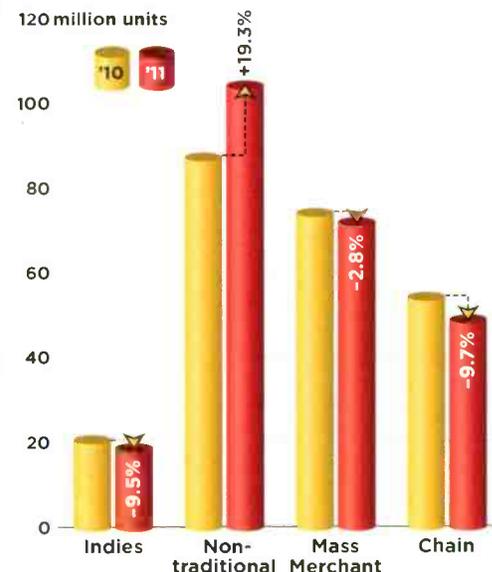


SALES BY ALBUM FORMAT

| | | | |
|---------|-------------|-------------|--------|
| CD | 167,693,000 | 161,443,000 | -3.7% |
| Digital | 66,263,000 | 79,266,000 | 19.6% |
| Vinyl | 2,155,000 | 2,911,000 | 35.1% |
| Other | 27,000 | 55,000 | 103.7% |

For week ending Oct. 23, 2011. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan



| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|--|-------|---------------|
| 101 | 107 | 118 | ZAC BROWN BAND | The Foundation | 2 | 1 |
| 102 | RE-ENTRY | 82 | SOUNDTRACK | Footloose | 9 | 1 |
| 103 | 99 | 101 | SOUNDTRACK | Shake It Up: Break It Down | 22 | 1 |
| 104 | NEW | 1 | STING | Best Of 25 Years | 104 | 1 |
| 105 | 111 | 84 | JESSICA REEDY | From The Heart | 43 | 1 |
| 106 | NEW | 1 | THE COUNTDOWN SINGERS AND ORCHESTRA | Monster Mash And Other Terrifying Tunes | 106 | 1 |
| 107 | 88 | 29 | BRITNEY SPEARS | Femme Fatale | 1 | 1 |
| 108 | 101 | 105 | WIZ KHALIFA | Rolling Papers | 1 | 1 |
| 109 | 98 | 127 | FOO FIGHTERS | Wasting Light | 1 | 1 |
| 110 | NEW | 1 | SOUNDTRACK | Courageous | 110 | 1 |
| 111 | 94 | 96 | TENTH AVENUE NORTH | The Light Meets The Dark | 15 | 1 |
| 112 | 86 | 89 | SOUNDTRACK | Drive | 31 | 1 |
| 113 | 79 | 44 | MASTODON | The Hunter | 10 | 1 |
| 114 | 185 | 193 | SOUNDTRACK | Burlesque | 18 | 1 |
| 115 | RE-ENTRY | 21 | CHRIS TOMLIN | Glory In The Highest: Christmas Songs Of Worship | 19 | 1 |
| 116 | 55 | 52 | MAYER HAWTHORNE | How Do You Do | 52 | 1 |
| 117 | 108 | 95 | ELI YOUNG BAND | Life At Best | 6 | 1 |
| 118 | NEW | 1 | JASON CRABB | The Song Lives On: Gospel Classics And Church Favorites | 118 | 1 |
| 119 | 95 | 98 | SOUNDTRACK | Victorious: Music From The Hit TV Show | 1 | 1 |
| 120 | 70 | 48 | NIRVANA | Nevermind | 10 | 1 |
| 121 | 109 | 111 | BOYZ II MEN | The Best Of Boyz II Men: 20th Century Masters The Millennium Collection | 70 | 1 |
| 122 | 15 | 2 | JOE JONAS | Fastlife | 15 | 1 |
| 123 | 93 | 72 | WYNTON MARSALIS & ERIC CLAPTON | Play The Blues: Live From Jazz At Lincoln Center | 31 | 1 |
| 124 | 123 | 126 | ELVIS PRESLEY | An Afternoon In The Garden | 85 | 1 |
| 125 | 102 | 90 | GAVIN DEGRAW | Sweeter | 1 | 1 |
| 126 | 104 | 110 | THEORY OF A DEADMAN | The Truth Is... | 8 | 1 |
| 127 | 112 | 117 | RASCAL FLATTS | Nothing Like This | 1 | 1 |
| 128 | 100 | 76 | GAME | The R.E.D. Album | 1 | 1 |
| 129 | 148 | 138 | DRAKE | Thank Me Later | 1 | 1 |
| 130 | NEW | 1 | CHINO & NACHO | Supremo | 130 | 1 |
| 131 | 119 | 103 | AMY WINEHOUSE | Back To Black | 2 | 1 |
| 132 | 124 | 120 | KENNY CHESNEY | Hemingway's Whiskey | 1 | 1 |
| 133 | 117 | 106 | JILL SCOTT | The Light Of The Sun | 1 | 1 |
| 134 | 92 | 64 | NEEDTOBREATHE | The Reckoning | 1 | 1 |
| 135 | 116 | 123 | THREE DOG NIGHT | The Best Of Three Dog Night: 20th Century Masters The Millennium Collection | 109 | 1 |
| 136 | 142 | 116 | AWOLNATION | Megalithic Symphony | 112 | 1 |
| 137 | 136 | 128 | THE SCRIPT | Science & Faith | 1 | 1 |
| 138 | 129 | 121 | BARRY WHITE | The Best Of Barry White: 20th Century Masters The Millennium Collection | 100 | 1 |
| 139 | 96 | 75 | CODY SIMPSON | Coast To Coast (EP) | 12 | 1 |
| 140 | 139 | 145 | THE CIVIL WARS | Barton Hollow | 12 | 1 |
| 141 | 130 | 165 | IL VOLO | Il Volo | 10 | 1 |
| 142 | 126 | 91 | PINK FLOYD | The Wall | 1 | 1 |
| 143 | 118 | 124 | AEROSMITH | The Best Of Aerosmith: 20th Century Masters The Millennium Collection | 67 | 1 |
| 144 | NEW | 1 | THE GASLIGHT ANTHEM | iTunes Session (EP) | 144 | 1 |
| 145 | 145 | 150 | LADY GAGA | The Fame | 3 | 1 |
| 146 | 157 | 156 | TAYLOR SWIFT | Fearless | 6 | 1 |
| 147 | 105 | 81 | BARBRA STREISAND | What Matters Most | 1 | 1 |
| 148 | 190 | 200 | DAFT PUNK | Tron: Legacy (Soundtrack) | 30 | 1 |
| 149 | 140 | 162 | BOB SEGER & THE SILVER BULLET BAND | Greatest Hits | 8 | 1 |
| 150 | RE-ENTRY | 8 | MANDISA | What If We Were Real | 68 | 1 |
| 151 | 50 | 2 | RADIOHEAD | TKOL RMX 1 2 3 4 5 6 7 | 50 | 1 |
| 152 | 146 | 142 | LIONEL RICHIE | The Best Of Lionel Richie: 20th Century Masters The Millennium Collection | 127 | 1 |
| 153 | 138 | 137 | HANK WILLIAMS JR. | Greatest Hits, Vol. 1 | 5 | 101 |
| 154 | 120 | 102 | VARIOUS ARTISTS | When Folk Meets Rock | 102 | 1 |
| 155 | 71 | 42 | VARIOUS ARTISTS | The Lost Notebooks Of Hank Williams | 42 | 1 |
| 156 | 149 | 119 | KELLY ROWLAND | Here I Am | 3 | 1 |
| 157 | 151 | 158 | PINK | Greatest Hits... So Far!!! | 5 | 1 |
| 158 | RE-ENTRY | 7 | YOUNG THE GIANT | Young The Giant | 42 | 1 |
| 159 | 181 | 174 | THE JAYHAWKS | Mockingbird Time | 38 | 1 |
| 160 | NEW | 1 | MANHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA | Christmas Symphony | 160 | 1 |
| 161 | 154 | 135 | THE TEMPTATIONS | Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection | 132 | 1 |
| 162 | 143 | 131 | CREEDENCE CLEARWATER REVISITED | Extended Versions | 74 | 1 |
| 163 | 173 | 187 | SOUNDTRACK | Country Strong | 6 | 1 |
| 164 | 168 | 188 | SKILLET | Awake | 1 | 1 |
| 165 | 144 | 139 | JOURNEY | Journey's Greatest Hits | 10 | 1 |
| 166 | RE-ENTRY | 78 | COLDPLAY | Viva La Vida or Death And All His Friends | 2 | 1 |
| 167 | 81 | 108 | EVANESCENCE | Fallen | 7 | 1 |
| 168 | 135 | 147 | WILLIE NELSON | Super Hits | 2 | 133 |
| 169 | NEW | 1 | SHELBY LYNNE | Revelation Road | 169 | 1 |
| 170 | 158 | 159 | LEDISI | Pieces Of Me | 1 | 1 |
| 171 | 128 | 192 | FIVE FINGER DEATH PUNCH | War Is The Answer | 1 | 1 |
| 172 | 160 | 154 | BAD COMPANY | Extended Versions | 82 | 1 |
| 173 | 169 | 168 | MICHAEL JACKSON | Number Ones | 3 | 13 |
| 174 | 194 | 177 | CHRISTINA PERRI | lovestrong. | 1 | 1 |
| 175 | 77 | 12 | MAYDAY PARADE | Mayday Parade | 12 | 1 |
| 176 | 152 | 132 | BON IVER | Bon Iver | 2 | 1 |
| 177 | 133 | 65 | ARJONA | Independiente | 65 | 1 |
| 178 | RE-ENTRY | 106 | MIRANDA LAMBERT | Revolution | 1 | 1 |
| 179 | 134 | 112 | TONY BENNETT | Duets: An American Classic | 1 | 1 |
| 180 | 150 | 114 | ANTHRAX | Worship Music | 12 | 1 |
| 181 | 165 | 169 | GEORGE STRAIT | The Best Of George Strait: 20th Century Masters The Millennium Collection | 76 | 1 |
| 182 | 170 | 141 | GEORGE STRAIT | Icon: George Strait | 62 | 1 |
| 183 | 171 | 41 | DEADMAU5 | 4X4=12 | 47 | 1 |
| 184 | 180 | 170 | COLBIE CAILLAT | All Of You | 1 | 1 |
| 185 | 162 | 146 | KIRK FRANKLIN | Hello Fear | 1 | 1 |
| 186 | 127 | 86 | JASON DERULO | Future History | 29 | 1 |
| 187 | 182 | 164 | THE BLACK KEYS | Brothers | 1 | 1 |
| 188 | 176 | 144 | MIGUEL | All I Want Is You | 37 | 1 |
| 189 | RE-ENTRY | 30 | JOHNNY CASH/WILLIE NELSON | VH1 Storytellers | 56 | 1 |
| 190 | 106 | 33 | STYLES P | Master Of Ceremonies | 33 | 1 |
| 191 | 195 | 182 | FRANK SINATRA | Nothing But The Best | 1 | 1 |
| 192 | RE-ENTRY | 10 | SOUNDTRACK | Rio | 70 | 1 |
| 193 | 177 | 189 | ONEREPUBLIC | Waking Up | 21 | 1 |
| 194 | 198 | 171 | BUSH | The Sea Of Memories | 18 | 1 |
| 195 | 172 | 133 | TIM MCGRAW | Number One Hits | 27 | 1 |
| 196 | 156 | 172 | JANIS JOPLIN | Super Hits | 113 | 1 |
| 197 | RE-ENTRY | 3 | WILD FLAG | Wild Flag | 53 | 1 |
| 198 | 47 | 2 | BRITNEY SPEARS | B In The Mix: The Remixes: Vol. 2 | 47 | 1 |
| 199 | NEW | 1 | VARIOUS ARTISTS | WOW Christmas: 32 Christian Artists And Holiday Songs | 199 | 1 |
| 200 | 184 | 140 | GERARDO ORTIZ | Entre Dios y El Diablo | 24 | 1 |



On sale for \$7.99 at iTunes, the classic 1984 soundtrack returns to the chart for the first time (up 108%) since 1985. Meanwhile, the new remake's companion set rises 16-14 (up 17%).



This single-disc distillation of his triple-disc boxed set (25 Years, released Sept. 27) and features a smattering of familiar hits. The box has thus far moved 2,000 copies in a month's time.

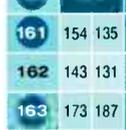
106 With Halloween just around the corner (its sales impact will be felt on the next two weeks' worth of charts), we're starting to see creepy compilations (suitable for any haunted house) dot the tally. This one shifts 4,000.

122 It's not the first album to fall by 100 positions out of the top 20 in its second week. (It's down 79%.) Earlier this year, both Thrive's Major/Minor (18-119) and Parachute's The Way It Was (19-130) collapsed hard too.

160 The always-hot-during-the-holidays act rolls in with its new Christmas set (3,000 sold), also topping the New Age list. It's the group's 16th leader, tying Jim Brickman for the most No. 1s in the chart's 23-year history.



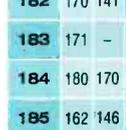
151



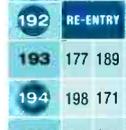
156



173



182



195

| | | | | | | | | | | | | | | | | | | | | | |
|---|-----|---------------------|-----|-------------------|-----|-----------------|-----|-----------------------|-----|------------------------------------|-----|----------------|-----|-----------------|-----|--|-----|-----------------|-----|-------------|----|
| MANNHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA | 160 | SCOTTY MCCREERY | 3 | NEEDTOBREATHE | 134 | BRAD PAISLEY | 81 | RADIOHEAD | 151 | JILL SCOTT | 133 | BRITNEY SPEARS | 107 | SOUNDTRACK | 33 | VICTORIOUS: MUSIC FROM THE HIT TV SHOW | 119 | VARIOUS ARTISTS | 155 | CHRIS YOUNG | 99 |
| WYNTON MARSALIS & ERIC CLAPTON | 123 | TIM MCGRAW | 195 | WILLIE NELSON | 168 | CHRISTINA PERRI | 174 | RASCAL FLATTS | 127 | THE SCRIPT | 137 | STING | 104 | A.N.T. FARM | 33 | THE LOST NOTEBOOKS OF HANK WILLIAMS | 155 | HANK WILLIAMS | 155 | CHRIS YOUNG | 99 |
| BRUNO MARS | 66 | MIGUEL | 188 | NIRVANA | 120 | KATY PERRY | 59 | REAL ESTATE | 52 | BOB SEGER & THE SILVER BULLET BAND | 149 | GEORGE STRAIT | 46 | COUNTRY STRONG | 163 | THE TEMPTATIONS | 161 | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |
| MASTODON | 113 | NICKI MINAJ | 62 | PINK FLOYD | 73 | PINK FLOYD | 73 | RED HOT CHILI PEPPERS | 52 | BLAKE SHELTON | 50 | THE SCRIPT | 137 | THE TEMPTATIONS | 161 | TENTH AVENUE NORTH | 111 | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |
| MAYDAY PARADE | 175 | MINI/OLESS BEHAVIOR | 31 | PINK | 157 | PINK | 157 | THE ORIGINAL 7VEN | 58 | BARBRA STREISAND | 147 | STING | 104 | THE TEMPTATIONS | 161 | THEORY OF A DEADMAN | 112 | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |
| MARTINA MCBRIDE | 22 | MONTGOMERY GENTRY | 28 | PISTOL ANNIES | 57 | PITBULL | 91 | GERARDO ORTIZ | 200 | THE CIVIL WARS | 12 | THE SCRIPT | 137 | THE TEMPTATIONS | 161 | THREE DOG NIGHT | 135 | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |
| | | JUSTIN MOORE | 71 | ONE REPUBLIC | 193 | ELVIS PRESLEY | 124 | KELLY ROWLAND | 156 | DAFT PUNK | 30 | THE SCRIPT | 137 | THE TEMPTATIONS | 161 | CHRIS TOMLIN | 115 | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |
| | | MUMFORD & SONS | 30 | THE ORIGINAL 7VEN | 58 | PUSCIFIER | 27 | | | THE GASLIGHT ANTHEM | 144 | THE SCRIPT | 137 | THE TEMPTATIONS | 161 | | | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |
| | | THE OAK RIDGE BOYS | 95 | GERARDO ORTIZ | 200 | | | | | THE GASLIGHT ANTHEM | 144 | THE SCRIPT | 137 | THE TEMPTATIONS | 161 | | | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |
| | | ONE REPUBLIC | 193 | JAKE OWEN | 74 | | | | | THE GASLIGHT ANTHEM | 144 | THE SCRIPT | 137 | THE TEMPTATIONS | 161 | | | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |
| | | THE ORIGINAL 7VEN | 58 | | | | | | | THE GASLIGHT ANTHEM | 144 | THE SCRIPT | 137 | THE TEMPTATIONS | 161 | | | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |
| | | GERARDO ORTIZ | 200 | | | | | | | THE GASLIGHT ANTHEM | 144 | THE SCRIPT | 137 | THE TEMPTATIONS | 161 | | | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |
| | | JAKE OWEN | 74 | | | | | | | THE GASLIGHT ANTHEM | 144 | THE SCRIPT | 137 | THE TEMPTATIONS | 161 | | | THE TEMPTATIONS | 161 | CHRIS YOUNG | 99 |

| UNCHARTED™ | | DATA PROVIDED BY | NEXT BIG SOUND |
|------------|-----------|------------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST (M/PRINT/LABEL) |
| 1 | 1 | 40 | #1 TRAPHIK WWW.MYSPACE.COM/TRAPHIK |
| 2 | 3 | 41 | DJ BL3ND WWW.MYSPACE.COM/BLNDZYZ |
| 3 | 4 | 37 | MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC |
| 4 | 2 | 36 | TYLER WARD WWW.MYSPACE.COM/TYLERWARD |
| 5 | 5 | 37 | PORTA WWW.MYSPACE.COM/PORTA1 |
| 6 | 7 | 36 | SUNGHAI JUNG WWW.MYSPACE.COM/JUNGSUNGHAI |
| 7 | 6 | 40 | NOISIA WWW.MYSPACE.COM/DENOISIA |
| 8 | 9 | 28 | T. MILLS WWW.MYSPACE.COM/TMILLS |
| 9 | 28 | 5 | MORD FUSTANG WWW.MYSPACE.COM/MORDFUSTANG |
| 10 | 8 | 37 | GIRL TALK WWW.MYSPACE.COM/GIRLTALK |
| 11 | 10 | 29 | METRONOMY WWW.MYSPACE.COM/METRONOMY |
| 12 | 12 | 37 | DIYAR PALA WWW.MYSPACE.COM/DIYARPALA |
| 13 | RE-ENTRY | | MUSTARD PIMP WWW.MYSPACE.COM/MUSTARDPIMP |
| 14 | 18 | 40 | ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI |
| 15 | 11 | 33 | PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS |
| 16 | 39 | 17 | ZEDD WWW.MYSPACE.COM/OFFICIALZEDD |
| 17 | 19 | 37 | JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANNET |
| 18 | 15 | 31 | MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN |
| 19 | 17 | 18 | NEOCLUBBER WWW.MYSPACE.COM/NEOCLUBBER |
| 20 | 16 | 25 | PITTY WWW.MYSPACE.COM/BANDAPITTY |
| 21 | 29 | 40 | ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL |
| 22 | 36 | 12 | TOTALLY ENORMOUS EXTINCT DINOSAURS WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS |
| 23 | 20 | 40 | DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS |
| 24 | 22 | 39 | POMPLAMOOSE WWW.MYSPACE.COM/POMPLAMOOSEMUSIC |
| 25 | 49 | 11 | UMEK WWW.MYSPACE.COM/DJUMEK |
| 26 | RE-ENTRY | | STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC |
| 27 | 26 | 15 | GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA |
| 28 | RE-ENTRY | | TOKIMONSTA WWW.MYSPACE.COM/TOKI/BEATS |
| 29 | 23 | 30 | PAROV STELAR WWW.MYSPACE.COM/STELAR1 |
| 30 | 27 | 8 | ORELSAN WWW.MYSPACE.COM/ORELSAN |
| 31 | 14 | 35 | NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR |
| 32 | 30 | 23 | GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT |
| 33 | 41 | 8 | VILLE BABY WWW.MYSPACE.COM/VILLEBABYMUSIC |
| 34 | 32 | 3 | CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL |
| 35 | 33 | 40 | SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD |
| 36 | 35 | 7 | MODESTEP WWW.MYSPACE.COM/MODESTEP |
| 37 | 38 | | JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST |
| 38 | 34 | 19 | IAMX WWW.MYSPACE.COM/IAMX |
| 39 | 37 | 18 | AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE |
| 40 | NEW | | DESIGNER DRUGS WWW.MYSPACE.COM/DESIGNERDRUGSCLUBMUSIC |
| 41 | 43 | 7 | MACKLEMORE WWW.MYSPACE.COM/MACKLEMORE |
| 42 | 40 | 32 | BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK |
| 43 | 31 | 40 | THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS |
| 44 | RE-ENTRY | | MEY TAL COHEN WWW.MYSPACE.COM/DEWWWATERPRIEST |
| 45 | RE-ENTRY | | PARADISE FEARS WWW.MYSPACE.COM/PARADISEFEARS |
| 46 | 47 | 21 | BORGORE WWW.MYSPACE.COM/BORGORE |
| 47 | 42 | 9 | MILES KANE WWW.MYSPACE.COM/MILESKANEMUSIC |
| 48 | 45 | 21 | HADOUKEN! WWW.MYSPACE.COM/HADOUKEN |
| 49 | 46 | 30 | JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC |
| 50 | 48 | 2 | DATSIK WWW.MYSPACE.COM/DJDATSIK |

Electronic duo Designer Drugs make its Uncharted debut at No. 40 thanks to a burst of 16,000 SoundCloud plays. Several of the act's new remixes—released Oct. 17 and 18—helped fuel the growth. Rerubs of "Antonio" by Annie and "Innerspace" by Mission Control each amassed more than 3,000 plays. The pair was also interviewed on music blog Into the AM.



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

Maddi Jane curated a playlist for YouTube Music Tuesdays on Oct. 17, earning her the highest re-entry on the Social 50, as she returns to the tally at No. 34. The playlist, which featured songs from Adele (No. 2) and Maroon 5, helped raise her YouTube profile views from 104,000 to 153,000 week to week and add a total of 26,000 overall fans.



| MYSPACE SONGS | | DATA PROVIDED BY | NEXT BIG SOUND |
|---------------|-----------|------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE (M/PRINT/LABEL) |
| 1 | 1 | 13 | #1 SOMEONE LIKE YOU ADELE XL/COLUMBIA |
| 2 | 2 | 13 | MOVES LIKE JAGGER MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) |
| 3 | 8 | 24 | SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 4 | 3 | 9 | HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 5 | 4 | 24 | PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GODNOCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE) |
| 6 | 7 | 24 | ROLLING IN THE DEEP ADELE XL/COLUMBIA |
| 7 | 9 | 9 | YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) |
| 8 | 14 | 39 | IF I DIE YOUNG THE BANO PERRY (REPUBLIC NASHVILLE) |
| 9 | 10 | 23 | GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 10 | 18 | 7 | GOD GAVE ME YOU BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN) |
| 11 | 19 | 24 | MOTIVATION KELLY ROWLAND FEATURING LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC) |
| 12 | 5 | 24 | DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW) |
| 13 | 13 | 13 | CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE) |
| 14 | 6 | 7 | SHE WILL LIL WAYNE FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 15 | 10 | 7 | NOTHING THE SCRIPT (PHONOGENIC/EPIC) |

| YAHOO! SONGS | | DATA PROVIDED BY | NEXT BIG SOUND |
|--------------|-----------|------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE (M/PRINT/LABEL) |
| 1 | 2 | 5 | #1 PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) |
| 2 | 1 | 8 | SOMEONE LIKE YOU ADELE XL/COLUMBIA |
| 3 | 4 | 5 | STEREO HEARTS GYM CLASS HEROES FEATURING ADAM LEVINE (DECAYDANCE/FUELED BY RAMEN/RRP) |
| 4 | 7 | 2 | YOU MAKE ME FEEL... COBRA STARSHIP FEATURING SABI (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP) |
| 5 | 3 | 9 | MOVES LIKE JAGGER MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) |
| 6 | — | 1 | WITHOUT YOU DAVID GUETTA FEATURING USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL) |
| 7 | 11 | 2 | FLY NICKI MINAJ FEATURING RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 8 | 5 | 8 | LIGHTERS BAD MEETS EVIL FEATURING BRUNO MARS (SHADY/INTERSCOPE) |
| 9 | 12 | 2 | WE FOUND LOVE RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/UNIVERSAL) |
| 10 | 9 | 14 | SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 11 | 13 | 6 | IF I DIE YOUNG THE BANO PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC) |
| 12 | 8 | 19 | GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA) |
| 13 | 6 | 19 | PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GODNOCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE) |
| 14 | 14 | 2 | IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC) |
| 15 | 10 | 9 | I WANNA GO BRITNEY SPEARS (JIVE/RCA) |

| NEXT BIG SOUND 25™ | | DATA PROVIDED BY | NEXT BIG SOUND |
|--------------------|--------------------|---|----------------|
| THIS WEEK | ARTIST | The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound. | |
| 1 | WRETCH 32 | | |
| 2 | J-ROCKS | | |
| 3 | I FIGHT DRAGONS | | |
| 4 | HONEYHONEY | | |
| 5 | U-KISS | | |
| 6 | BRIDGIT MENDLER | | |
| 7 | DEER TICK | | |
| 8 | MARIA GAD? | | |
| 9 | SINGULAR | | |
| 10 | ROGER SHAH | | |
| 11 | EPHIXA | | |
| 12 | DALE EARNHARDT JR. | | |
| 13 | KISSY SELL OUT | | |
| 14 | ALEXANDRA STAN | | |
| 15 | STRUCTURES | | |

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 charts © 2011, Prometheus Global Media, LLC. All rights reserved.

HOT 100 AIRPLAY™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|--------------------------------------|---|
| 1 | 1 | #1 MOVES LIKE JAGGER 6 WKS | MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) |
| 2 | 2 | SOMEONE LIKE YOU | ADELE (XL/COLUMBIA) |
| 3 | 12 | STEREO HEARTS | GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE FUELED BY RAMEN/RRP) |
| 4 | 3 | PUMPED UP KICKS | FOSTER THE PEOPLE (STARTIME/COLUMBIA) |
| 5 | 6 | YOU MAKE ME FEEL... | COBRA STARSHIP FEAT. SABI (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP) |
| 6 | 5 | PARTY ROCK ANTHEM | LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE) |
| 7 | 7 | WITHOUT YOU | DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL) |
| 8 | 8 | IN THE DARK | DEV (INDIE-POP/UNIVERSAL REPUBLIC) |
| 9 | 28 | GIVE ME EVERYTHING | PITBULL (MR. 305/POLO GROUNDS/J/RC/A) |
| 10 | 11 | SEXY AND I KNOW IT | LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE) |
| 11 | 15 | WE FOUND LOVE | RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/IDJ/MG) |
| 12 | 13 | HEADLINES | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 13 | 10 | LIGHTERS | BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE) |
| 14 | 12 | YOU AND I | LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) |
| 15 | 17 | SHE WILL | LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 16 | 14 | SUPER BASS | NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 17 | 16 | GOOD LIFE | ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 18 | 22 | NI**AS IN PARIS | JAY Z, KANYE WEST (ROC-A-FELLA/ROC NATION/DEF. JAM/IDJ/MG) |
| 19 | 18 | MR. SAXOBEAT | ALEXANDRA STAN (ULTRA) |
| 20 | 21 | ROLLING IN THE DEEP | ADELE (XL/COLUMBIA) |
| 21 | 19 | HOW TO LOVE | LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 22 | 23 | MR. KNOW IT ALL | KELLY CLARKSON (19/RC/A) |
| 23 | 24 | GOD GAVE ME YOU | BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN) |
| 24 | 20 | LAST FRIDAY NIGHT (T.G.I.F.) | KATY PERRY (CAPITOL) |
| 25 | 25 | JUST A KISS | LADY ANTEBELLUM (CAPITOL NASHVILLE) |

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|------------------------------|--|
| 26 | 34 | FLY | NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 27 | 30 | CRAZY GIRL | ELI YOUNG BAND (REPUBLIC NASHVILLE) |
| 28 | 27 | I'M ON ONE | DI KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 29 | 33 | NOTHING | THE SCRIPT (PHONOGENIC/EPIC) |
| 30 | 29 | TONIGHT TONIGHT | HOT CHELLE RAE (JIVE/RC/A) |
| 31 | 31 | MARVIN & CHARDONNAY | BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF. JAM/IDJ/MG) |
| 32 | 28 | I WANNA GO | BRITNEY SPEARS (JIVE/RC/A) |
| 33 | 36 | IT GIRL | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 34 | 45 | 5 O'CLOCK | T-PAIN FEAT. WIZ KHALIFA & LILLY ALLEN (KOMVICT/NAPPY BOY/JIVE/RC/A) |
| 35 | 39 | BAGGAGE CLAIM | MIRANDA LAMBERT (RCA NASHVILLE) |
| 36 | 26 | HERE FOR A GOOD TIME | GEORGE STRAIT (MCA NASHVILLE) |
| 37 | 38 | SPARKS FLY | TAYLOR SWIFT (BIG MACHINE) |
| 38 | 32 | IF I DIE YOUNG | THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC) |
| 39 | 46 | WORKOUT | J. COLE (ROC NATION/COLUMBIA) |
| 40 | 40 | COUNTRY MUST BE COUNTRY WIDE | BRANTLEY GILBERT (VALORY) |
| 41 | 58 | IT WILL RAIN | BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) |
| 42 | 43 | THAT WAY | WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.) |
| 43 | 37 | TAKE A BACK ROAD | RODNEY ATKINS (CURB) |
| 44 | 44 | WE OWNED THE NIGHT | LADY ANTEBELLUM (CAPITOL NASHVILLE) |
| 45 | 41 | THE EDGE OF GLORY | LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) |
| 46 | 35 | LONG HOT SUMMER | KEITH URBAN (CAPITOL NASHVILLE) |
| 47 | 5 | TATTOOS ON THIS TOWN | JASON ALDEAN (BROKEN BOW) |
| 48 | 2 | THE ONE THAT GOT AWAY | KATY PERRY (CAPITOL) |
| 49 | 49 | I GOT YOU | THOMPSON SQUARE (STONEY CREEK) |
| 50 | 59 | PARTY | BEYONCÉ FEAT. ANDRE 3000 (PARKWOOD/COLUMBIA) |

ROCK™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
|-----------|-----------|-------------------------------------|---|-------|
| 1 | 1 | #1 SOMEONE LIKE YOU 4 WKS | ADELE (XL/COLUMBIA) | 2 |
| 2 | 2 | PUMPED UP KICKS | FOSTER THE PEOPLE (STARTIME/COLUMBIA) | 2 |
| 3 | 6 | PARADISE | COLDPLAY (CAPITOL) | 2 |
| 4 | 5 | NOTHING IN THE DEEP | ADELE (XL/COLUMBIA) | 5 |
| 5 | 6 | NOTHING | THE SCRIPT (PHONOGENIC/EPIC) | 5 |
| 6 | 10 | WHEN WE STAND TOGETHER | NICKELBACK (ROADRUNNER/RRP) | 5 |
| 7 | 12 | FIX YOU | COLDPLAY (CAPITOL) | 5 |
| 8 | 9 | SHAKE IT OUT | FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC) | 5 |
| 9 | 29 | SAIL | AWOLNATION (RED BULL) | 5 |
| 10 | 28 | VIVA LA VIDA | COLDPLAY (CAPITOL) | 3 |
| 11 | 2 | HEARTBEAT | THE FRAY (EPIC) | 5 |
| 12 | 19 | CLOCKS | COLDPLAY (CAPITOL) | 5 |
| 13 | 13 | THE ADVENTURES OF RAIN DANCE MAGGIE | RED HOT CHILI PEPPERS (WARNER BROS.) | 5 |
| 14 | - | RENEGADE | DAUGHTRY (19/RC/A) | 5 |
| 15 | - | FACE TO THE FLOOR | CHELLE (EPIC) | 5 |

COUNTRY™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
|-----------|-----------|------------------------------------|---|-------|
| 1 | 1 | #1 GOD GAVE ME YOU 4 WKS | BLAKE SHELTON (WARNER BROS./WMN) | 2 |
| 2 | 6 | I DON'T WANT THIS NIGHT TO END | LUKE BRYAN (CAPITOL NASHVILLE) | 3 |
| 3 | 7 | IF I DIE YOUNG | THE BAND PERRY (REPUBLIC NASHVILLE) | 3 |
| 4 | 24 | JUST A KISS | LADY ANTEBELLUM (CAPITOL NASHVILLE) | 3 |
| 5 | 33 | CRAZY GIRL | ELI YOUNG BAND (REPUBLIC NASHVILLE) | 3 |
| 6 | 26 | TAKE A BACK ROAD | RODNEY ATKINS (CURB) | 3 |
| 7 | 32 | DIRT ROAD ANTHEM | JASON ALDEAN (BROKEN BOW) | 2 |
| 8 | 8 | EASY | RASCAL FLATTS, NATASHA BEDINGFIELD (BIG MACHINE) | 3 |
| 9 | 20 | REMEM ME | BRAD PASKLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE) | 3 |
| 10 | 13 | TATTOOS ON THIS TOWN | JASON ALDEAN (BROKEN BOW) | 3 |
| 11 | 22 | KEEP ME IN MIND | ZAC BROWN BAND (SOUTHERN GROUNDWATER/ATLANTIC/BOGGER PICTURE) | 3 |
| 12 | 12 | WE OWNED THE NIGHT | LADY ANTEBELLUM (CAPITOL NASHVILLE) | 3 |
| 13 | 11 | BAREFOOT BLUE JEAN NIGHT | JAKE OWEN (RCA) | 3 |
| 14 | 10 | I'M GONNA LOVE YOU THROUGH IT | MARTINA MCBRIDE (REPUBLIC NASHVILLE) | 3 |
| 15 | 16 | ALL YOUR LIFE | THE BAND PERRY (REPUBLIC NASHVILLE) | 3 |

R&B/HIP-HOP™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
|-----------|-----------|-----------------------------------|--|-------|
| 1 | 16 | #1 MAKE ME PROUD 22 WKS | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) | 2 |
| 2 | 1 | YOUNG, WILD & FREE | SNOOPOO & WIZ KHALIFA FEAT. BRUNO MARS (POSTRUM/ATLANTIC) | 2 |
| 3 | 1 | 5 O'CLOCK | T-PAIN FEAT. WIZ KHALIFA & LILLY ALLEN (KOMVICT/NAPPY BOY/JIVE/RC/A) | 2 |
| 4 | 2 | SUPER BASS | NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) | 2 |
| 5 | 11 | HEADLINES | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) | 2 |
| 6 | 6 | NI**AS IN PARIS | JAY Z, KANYE WEST (ROC-A-FELLA/ROC NATION/DEF. JAM/IDJ/MG) | 2 |
| 7 | 12 | FLY | NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) | 2 |
| 8 | 4 | STRANGE CLOUDS | B.O.B FEAT. LIL WAYNE (REBEL/ROCK/GRAND HUSTLE/ATLANTIC) | 2 |
| 9 | 10 | SHE WILL | LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) | 2 |
| 10 | 7 | HOW TO LOVE | LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) | 2 |
| 11 | 19 | LIGHTERS | BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE) | 2 |
| 12 | 11 | GIVE ME EVERYTHING | PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RC/A) | 2 |
| 13 | 14 | WORK OUT | J. COLE (ROC NATION/COLUMBIA) | 2 |
| 14 | 21 | BETTER WITH THE LIGHTS OFF | NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/ASYLUM/WARNER BROS.) | 2 |
| 15 | 13 | MARVIN & CHARDONNAY | BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF. JAM/IDJ/MG) | 2 |

LATIN™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
|-----------|-----------|----------------------------------|---|-------|
| 1 | 1 | #1 DANZA KUDURO 22 WKS | DON OMAR & LUZCO (VINO/SONY MUSIC LATIN) | 2 |
| 2 | 2 | PROMISE | ROMEO SANTOS FEAT. USHER (SONY MUSIC LATIN) | 2 |
| 3 | 3 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN) | 2 |
| 4 | 4 | WAKA WAKA (THIS TIME FOR AFRICA) | SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN) | 2 |
| 5 | 5 | I KNOW YOU WANT ME (CALLE OCHO) | PITBULL (ULTRA) | 2 |
| 6 | 6 | RABIOSA | SHAKIRA (EPIC/SONY MUSIC LATIN) | 2 |
| 7 | 7 | HEROE | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN) | 2 |
| 8 | 11 | BON, BON | PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN) | 2 |
| 9 | 10 | TABOO | DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN) | 2 |
| 10 | 8 | WEPA | GLORIA ESTEFAN (CRESCENT MOON) | 2 |
| 11 | 3 | EL VERDADERO AMOR PERDONA | MANA (WARNER LATIN) | 2 |
| 12 | 27 | VEN CONMIGO | DADDY Yankee FEAT. PRINCE ROYCE (EL CARTEL) | 2 |
| 13 | 1 | THE ANTHEM | PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT) | 2 |
| 14 | 73 | CORAZON SIN CARA | PRINCE ROYCE (TOP STOP) | 2 |
| 15 | 58 | LOCA | SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN) | 2 |

HOT DIGITAL SONGS™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
|-----------|-----------|---------------------------------|--|-------|
| 1 | 3 | #1 WE FOUND LOVE 1 WK | RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/IDJ/MG) | 2 |
| 2 | 7 | SEXY AND I KNOW IT | LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE) | 2 |
| 3 | 1 | SOMEONE LIKE YOU | ADELE (XL/COLUMBIA) | 2 |
| 4 | 60 | MAKE ME PROUD | DRAKE FEAT. NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) | 2 |
| 5 | - | MISTLETOE | JUSTIN BIEBER (SCHCOOLBOY/RAYMOND BRAUN/ISLAND/IDJ/MG) | 2 |
| 6 | 4 | PUMPED UP KICKS | FOSTER THE PEOPLE (STARTIME/COLUMBIA) | 2 |
| 7 | 5 | MOVES LIKE JAGGER | MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) | 2 |
| 8 | 8 | WITHOUT YOU | DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL) | 2 |
| 9 | 15 | STEREO HEARTS | GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE FUELED BY RAMEN/RRP) | 2 |
| 10 | 18 | PARADISE | COLDPLAY (CAPITOL) | 2 |
| 11 | 2 | YOUNG, WILD & FREE | SNOOPOO & WIZ KHALIFA FEAT. BRUNO MARS (POSTRUM/ATLANTIC/RRP) | 2 |
| 12 | 9 | YOU MAKE ME FEEL... | COBRA STARSHIP FEAT. SABI (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP) | 2 |
| 13 | 30 | PARTY ROCK ANTHEM | LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE) | 2 |
| 14 | 13 | IT GIRL | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) | 2 |
| 15 | 6 | 5 O'CLOCK | T-PAIN FEAT. WIZ KHALIFA & LILLY ALLEN (KOMVICT/NAPPY BOY/JIVE/RC/A) | 2 |
| 16 | 10 | YOU AND I | LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) | 2 |
| 17 | 25 | SUPER BASS | NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) | 2 |
| 18 | 21 | MR. KNOW IT ALL | KELLY CLARKSON (19/RC/A) | 2 |
| 19 | 25 | GOOD FEELING | FLO RIDA (P.D.F. 60Y/ATLANTIC) | 2 |
| 20 | 15 | IN THE DARK | DEV (INDIE-POP/UNIVERSAL REPUBLIC) | 2 |
| 21 | 4 | CHEERS (DRINK TO THAT) | RIHANNA (SRP/DEF. JAM/IDJ/MG) | 2 |
| 22 | 11 | HEADLINES | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) | 2 |
| 23 | 19 | GOD GAVE ME YOU | BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN) | 2 |
| 24 | 23 | NI**AS IN PARIS | JAY Z, KANYE WEST (ROC-A-FELLA/ROC NATION/DEF. JAM/IDJ/MG) | 2 |
| 25 | 4 | IT WILL RAIN | BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) | 2 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
|-----------|-----------|--------------------------------|---|-------|
| 26 | 26 | MR. SAXOBEAT | ALEXANDRA STAN (ULTRA) | 2 |
| 27 | 38 | FLY | NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) | 2 |
| 28 | 24 | ROLLING IN THE DEEP | ADELE (XL/COLUMBIA) | 2 |
| 29 | 17 | STRANGE CLOUDS | B.O.B FEAT. LIL WAYNE (REBEL/ROCK/GRAND HUSTLE/ATLANTIC) | 2 |
| 30 | 11 | I DON'T WANT THIS NIGHT TO END | LUKE BRYAN (CAPITOL NASHVILLE) | 2 |
| 31 | 30 | SHE WILL | LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) | 2 |
| 32 | 28 | HOW TO LOVE | LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) | 2 |
| 33 | 32 | LOVE YOU LIKE A LOVE SONG | SELENA GOMEZ & THE SCENE (HOLLYWOOD) | 2 |
| 34 | 40 | IF I DIE YOUNG | THE BAND PERRY (REPUBLIC NASHVILLE) | 2 |
| 35 | 31 | GOOD LIFE | ONEREPUBLIC (MOSLEY/INTERSCOPE) | 2 |
| 36 | 24 | JUST A KISS | LADY ANTEBELLUM (CAPITOL NASHVILLE) | 2 |
| 37 | - | A THOUSAND YEARS | CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC) | 2 |
| 38 | 30 | CRAZY GIRL | ELI YOUNG BAND (REPUBLIC NASHVILLE) | 2 |
| 39 | 29 | LIGHTERS | BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE) | 2 |
| 40 | 37 | GIVE ME EVERYTHING | PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RC/A) | 2 |
| 41 | 9 | NOTHING | THE SCRIPT (PHONOGENIC/EPIC) | 2 |
| 42 | 18 | TAKE A BACK ROAD | RODNEY ATKINS (CURB) | 2 |
| 43 | 36 | TONIGHT TONIGHT | HOT CHELLE RAE (JIVE/RC/A) | 2 |
| 44 | 43 | NOT OVER YOU | GAVIN DEGRAW (J/RC/A) | 2 |
| 45 | 48 | WORK OUT | J. COLE (ROC NATION/COLUMBIA) | 2 |
| 46 | 33 | BETTER WITH THE LIGHTS OFF | NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/ASYLUM/WARNER BROS.) | 2 |
| 47 | 42 | MARVIN & CHARDONNAY | BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF. JAM/IDJ/MG) | 2 |
| 48 | 45 | DIRT ROAD ANTHEM | JASON ALDEAN (BROKEN BOW) | 2 |
| 49 | 12 | EASY | RASCAL FLATTS FEAT. NATASHA BEDINGFIELD (BIG MACHINE) | 2 |
| 50 | 2 | DANCE (ASS) | BIG SEAN (G.O.O.D./DEF. JAM/IDJ/MG) | 2 |

HOLIDAY™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
|-----------|-----------|-----------------------------------|---|-------|
| 1 | - | #1 MISTLETOE 1 WK | JUSTIN BIEBER (SCHCOOLBOY/RAYMOND BRAUN/ISLAND/IDJ/MG) | 2 |
| 2 | 3 | ALL I WANT FOR CHRISTMAS IS YOU | MARIAH CAREY (COLUMBIA/LEGACY/SONY MUSIC) | 2 |
| 3 | 1 | BABY, IT'S COLD OUTSIDE | DEAN MARTIN (CAPITOL) | 2 |
| 4 | 2 | AVE MARIA | JOSH GROBAN (143 REPRISE/WARNER BROS.) | 2 |
| 5 | 4 | CHRISTMAS LIGHTS | COLDPLAY (CAPITOL) | 2 |
| 6 | 6 | CHRISTMAS EVE (SARAJEVO 12/24) | TRANS-SIBERIAN ORCHESTRA (LAVA/AG) | 2 |
| 7 | 5 | SAME OLD LANG SYNE | DAN FOGELBERG (FULL MONTE/EPIC/LEGACY/SONY MUSIC) | 2 |
| 8 | 4 | WINTER SONG | SARA BAREILLE & INGRID MICHELSON (HOTEL CAFE/EPIC/SONY MUSIC) | 2 |
| 9 | 9 | WHERE ARE YOU CHRISTMAS? | FAITH HILL (INTERSCOPE/IGA) | 2 |
| 10 | 18 | CHRISTMAS CANON | TRANS-SIBERIAN ORCHESTRA (LAVA/AG) | 2 |
| 11 | 16 | ROCKIN' AROUND THE CHRISTMAS TREE | BRENDA LEE (DECCA/UMI) | 2 |
| 12 | 8 | BELIEVE | JOSH GROBAN (WARNER SUNSET/REPRISE/WARNER BROS.) | 2 |
| 13 | 1 | WHITE CHRISTMAS | BING CROSBY (DECCA/MCA SPECIAL PRODUCTS/UMI) | 2 |
| 14 | 7 | BABY, IT'S COLD OUTSIDE | GLEE CAST (20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC) | 2 |
| 15 | 17 | TEXAS CHRISTMAS | WHAM! (COLUMBIA/LEGACY/SONY MUSIC) | 2 |

BLUES™

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
|-----------|-----------|-----------------------------------|---|-------|
| 1 | 3 | #1 PRIDE AND JOY 10 WKS | STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC) | 2 |
| 2 | 2 | BAD TO THE BONE | GEORGE THOROGODOO AND THE | |

| MAINSTREAM TOP 40 | | |
|-------------------|-----------|--|
| THIS WEEK | LAST WEEK | TITLE |
| 1 | 1 | #1 MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) |
| 2 | 11 | SOMEONE LIKE YOU ADELE (XL/COLUMBIA) |
| 3 | 15 | STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP) |
| 4 | 14 | PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) |
| 5 | 17 | YOU MAKE ME FEEL... CORRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP) |
| 6 | 6 | WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL) |
| 7 | 11 | SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE) |
| 8 | 11 | IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC) |
| 9 | 11 | YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) |
| 10 | 9 | PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE) |
| 11 | 15 | WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG) |
| 12 | 10 | LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE) |
| 13 | 12 | GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA) |
| 14 | 16 | IT GIRL JASON DERULO (BELLUGA HEIGHTS/WARNER BROS.) |
| 15 | 13 | SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 16 | 7 | MR. KNOW IT ALL KELLY CLARKSON (19/RCA) |
| 17 | 14 | I WANNA GO BRITNEY SPEARS (JIVE/RCA) |
| 18 | 19 | MR. SAXOBEAT ALEXANDRA STAN (ULTRA) |
| 19 | 20 | NOTHING THE SCRIPT (PHONOGENIC/EPIC) |
| 20 | 25 | IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) |
| 21 | 21 | KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) |
| 22 | 31 | GREATEST GAINER THE ONE THAT GOT AWAY KATY PERRY (CAPITOL) |
| 23 | 27 | FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 24 | 26 | CRIMINAL BRITNEY SPEARS (JIVE/RCA) |
| 25 | 32 | GOOD FEELING FLO RIDA (POE BOY/ATLANTIC) |
| 26 | 26 | LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD) |
| 27 | 24 | HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) |
| 28 | 22 | CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG) |
| 29 | 23 | BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.) |
| 30 | 30 | DEDICATION TO MY EX (MISS THAT) LLOYD FEAT. ANDIE SKOOL & LIL WAYNE (YOUNG GOLDIEZONE 4/INTERSCOPE) |
| 31 | 33 | NOT OVER YOU GAVIN DEGRAW (J/RCA) |
| 32 | 29 | THIS CITY PATRICK STUMP FEAT. LUPE FIASCO (ISLAND/IDJMG) |
| 33 | 35 | DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC) |
| 34 | 36 | JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 35 | 38 | I LIKE IT LIKE THAT HOT CHELLE RAE FEAT. NEW BOYZ (RCA) |
| 36 | NEW | 5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN (KONVICT/NAPPY BOY/JIVE/RCA) |
| 37 | 39 | WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RRP) |
| 38 | NEW | BLACKOUT BREATHE CAROLINA (FEARLESS) |
| 39 | 37 | DON'T HOLD YOUR BREATH NICOLE SCHERZINGER (INTERSCOPE) |
| 40 | 40 | I LIKE HOW IT FEELS ENRIQUE IGLESIAS FEAT. PITBULL & THE WAYS (UNIVERSAL REPUBLIC) |

| ADULT CONTEMPORARY | | |
|--------------------|-----------|---|
| THIS WEEK | LAST WEEK | TITLE |
| 1 | 1 | #1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA) |
| 2 | 2 | IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC) |
| 3 | 3 | F**KIN' PERFECT PINK (LAFACE/RCA) |
| 4 | 3 | JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC) |
| 5 | 5 | DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED) |
| 6 | 7 | SOMEONE LIKE YOU ADELE (XL/COLUMBIA) |
| 7 | 10 | JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 8 | 31 | FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) |
| 9 | 10 | GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 10 | 9 | FIREWORK KATY PERRY (CAPITOL) |
| 11 | 11 | THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) |
| 12 | 12 | KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) |
| 13 | 14 | MR. KNOW IT ALL KELLY CLARKSON (19/RCA) |
| 14 | 13 | MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) |
| 15 | 16 | GREATEST GAINER BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| 16 | 15 | THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC) |
| 17 | 17 | SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA) |
| 18 | 22 | TALKING TO YOU (IS LIKE TALKING TO MYSELF) DARYL HALL (VERVE FORECAST/VERVE) |
| 19 | 21 | LET THE RAIN MARGO REY (ORGANICA) |
| 20 | 19 | LONG WAY TO GO JOSH GRACIN (AVERAGE JOE'S) |
| 21 | 20 | TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA) |
| 22 | 18 | LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) |
| 23 | 23 | TELL ME I'M WRONG JUSTIN BIEBER (THE ORANGE LOUNGE) |
| 24 | 25 | A BRIGHTER DAY THE DOOBIE BROTHERS (HOR) |
| 25 | 26 | NOTHING THE SCRIPT (PHONOGENIC/EPIC) |

| ADULT TOP 40 | | |
|--------------|-----------|--|
| THIS WEEK | LAST WEEK | TITLE |
| 1 | 1 | #1 SOMEONE LIKE YOU ADELE (XL/COLUMBIA) |
| 2 | 2 | MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) |
| 3 | 4 | PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) |
| 4 | 5 | NOTHING THE SCRIPT (PHONOGENIC/EPIC) |
| 5 | 3 | TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA) |
| 6 | 7 | MR. KNOW IT ALL KELLY CLARKSON (19/RCA) |
| 7 | 8 | YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) |
| 8 | 6 | GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 9 | 9 | BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| 10 | 11 | NOT OVER YOU GAVIN DEGRAW (J/RCA) |
| 11 | 13 | JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 12 | 15 | CRAWLING BACK TO YOU DAUGHTRY (19/RCA) |
| 13 | 14 | LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) |
| 14 | 16 | WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RRP) |
| 15 | 14 | FASTER MATT NATHANSON (VANGUARD/CAPITOL) |
| 16 | 12 | IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC) |
| 17 | 17 | PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE) |
| 18 | 19 | THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.) |
| 19 | 20 | YOU MAKE ME FEEL... CORRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP) |
| 20 | 24 | STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP) |
| 21 | 26 | IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) |
| 22 | 23 | HEAVEN O.A.R. (WIND-UP) |
| 23 | 34 | GREATEST GAINER HEARTBEAT THE FRAY (EPIC) |
| 24 | 22 | GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA) |
| 25 | 25 | KISS ME SLOWLY PARACHUTE (MERCURY/IDJMG) |

| ROCK SONGS | | |
|------------|----------------|--|
| THIS WEEK | LAST WEEK | TITLE |
| 1 | 1 | #1 WALK FOO FIGHTERS (ROSWELL/RCA) |
| 2 | 3 | THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE) |
| 3 | 15 | THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.) |
| 4 | 4 | PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) |
| 5 | 5 | TONIGHT SEETHER (WIND-UP) |
| 6 | 6 | NOT AGAIN STAINED (FLIP/ATLANTIC) |
| 7 | 7 | PARADISE COLDFPLAY (CAPITOL) |
| 8 | 9 | BOTTOMS UP NICKELBACK (ROADRUNNER/RRP) |
| 9 | 14 | GREATEST GAINER FACE TO THE FLOOR CHEVELLE (EPIC) |
| 10 | 8 | MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE) |
| 11 | 19 | ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) |
| 12 | 12 | SAIL AWOLNATION (RED BULL) |
| 13 | 13 | WHAT YOU WANT EVANESCENCE (WIND-UP) |
| 14 | 17 | COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP) |
| 15 | 18 | HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA) |
| 16 | 4 | PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC) |
| 17 | 10 | UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE) |
| 18 | 15 | COUNTRY SONG SEETHER (WIND-UP) |
| 19 | 16 | ROPE FOO FIGHTERS (ROSWELL/RCA) |
| 20 | 21 | UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK) |
| 21 | 20 | IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL) |
| 22 | 23 | MONSTER YOU MADE POP EVIL (EONE) |
| 23 | 22 | DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC) |
| 24 | 25 | SOMEONE LIKE YOU ADELE (XL/COLUMBIA) |
| 25 | 27 | THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN) |
| 26 | 11 | THESE DAYS FOO FIGHTERS (ROSWELL/RCA) |
| 27 | 28 | BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.) |
| 28 | 24 | BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD) |
| 29 | 26 | LOST IN MY MIND THE HEAD AND THE HEART (SUB POP) |
| 30 | 34 | SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC) |
| 31 | 29 | NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN) |
| 32 | 33 | BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RRP) |
| 33 | 12 | COLOURS GROUPOVE (CANVASBACK/ATLANTIC) |
| 34 | 31 | A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC) |
| 35 | 30 | IT'S NOT ME IT'S YOU SKILLET (ARDENT/INO/ATLANTIC) |
| 36 | 4 | AFTER MIDNIGHT BLINK-182 (DGC/INTERSCOPE) |
| 37 | 40 | HEARTBEAT THE FRAY (EPIC) |
| 38 | 37 | ABERDEEN CAGE THE ELEPHANT (OSP/JIVE/RCA) |
| 39 | 39 | TAKE IT OR LEAVE IT SUBLINE WITH ROME (FUELED BY RAMEN/RRP) |
| 40 | 38 | HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC) |
| 41 | 43 | THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL) |
| 42 | HOT SHOT DEBUT | NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP) |
| 43 | 49 | CURL OF THE BURL MASTODON (REPRISE/WARNER BROS.) |
| 44 | NEW | CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG) |
| 45 | NEW | ALL I EVER WANTED THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG) |
| 46 | 48 | GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/ILG) |
| 47 | NEW | DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA) |
| 48 | NEW | BULLET IN MY HAND RED LIGHT KING (HOLLYWOOD) |
| 49 | NEW | LUCKY NOW RYAN ADAMS (PAX AM/CAPITOL) |
| 50 | 47 | IF I HAD A GUN... NOEL GALLAGHER'S HIGH FLYING BIRDS (MERCURY/IDJMG) |

Seether's fifth studio album, *Holding Onto Strings Better Left to Fray*, becomes its first to produce multiple leaders on Active Rock (see billboard.biz/charts), as "Tonight" (2-1) follows former 11-week topper "Country Song" to the apex. The group has tallied five No. 1s dating to its first, "Fine Again," in 2003.



| ALTERNATIVE | | |
|-------------|-----------|---|
| THIS WEEK | LAST WEEK | TITLE |
| 1 | 1 | #1 THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE) |
| 2 | 2 | WALK FOO FIGHTERS (ROSWELL/RCA) |
| 3 | 15 | THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.) |
| 4 | 4 | PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) |
| 5 | 6 | COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP) |
| 6 | 8 | SAIL AWOLNATION (RED BULL) |
| 7 | 15 | UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE) |
| 8 | 7 | MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE) |
| 9 | 9 | HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA) |
| 10 | 10 | PARADISE COLDFPLAY (CAPITOL) |
| 11 | 11 | ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) |
| 12 | 14 | DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC) |
| 13 | 13 | PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC) |
| 14 | 12 | IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL) |
| 15 | 15 | TONIGHT SEETHER (WIND-UP) |
| 16 | 16 | FACE TO THE FLOOR CHEVELLE (EPIC) |
| 17 | 17 | WHAT YOU WANT EVANESCENCE (WIND-UP) |
| 18 | 18 | COLOURS GROUPOVE (CANVASBACK/ATLANTIC) |
| 19 | 20 | ABERDEEN CAGE THE ELEPHANT (OSP/JIVE/RCA) |
| 20 | 19 | NOT AGAIN STAINED (FLIP/ATLANTIC) |
| 21 | 21 | PUNCHING IN A DREAM THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC) |
| 22 | 34 | GREATEST GAINER THESE DAYS FOO FIGHTERS (ROSWELL/RCA) |
| 23 | 25 | TAKE IT OR LEAVE IT SUBLINE WITH ROME (FUELED BY RAMEN/RRP) |
| 24 | 23 | ALL I EVER WANTED THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG) |
| 25 | 3 | JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL) |

| TRIPLE A | | |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | TITLE |
| 1 | 1 | #1 PARADISE COLDFPLAY (CAPITOL) |
| 2 | 3 | SOMEONE LIKE YOU ADELE (XL/COLUMBIA) |
| 3 | 29 | LOST IN MY MIND THE HEAD AND THE HEART (SUB POP) |
| 4 | 24 | HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC) |
| 5 | 26 | LUCKY NOW RYAN ADAMS (PAX AM/CAPITOL) |
| 6 | 26 | ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) |
| 7 | 9 | CALAMITY KING THE DECEMBERISTS (CAPITOL) |
| 8 | 14 | THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.) |
| 9 | 10 | CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG) |
| 10 | 8 | PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) |
| 11 | 9 | HOW COME YOU NEVER GO THERE FEIST (ARTS & CRAFTS) |
| 12 | 12 | STAY YOUNG, GO DANCING DEATH CAB FOR CUTIE (BARSUK/ATLANTIC) |
| 13 | 13 | I MIGHT WILCO (DBPM/ANTI-/EPITAPH) |
| 14 | 14 | HEART ON FIRE SCARS ON 45 (CHOP SHOP/ATLANTIC) |
| 15 | 16 | SHE WALKS IN SO MANY WAYS THE JAYHAWKS (ROUNDER/CMG) |
| 16 | 15 | MAYHEM IMELDA STA (AMBASSADOR/DECCA) |
| 17 | 20 | THE WALK MAYER HAWTHORNE (UNIVERSAL REPUBLIC) |
| 18 | 17 | JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL) |
| 19 | 18 | DRIVE ALL NIGHT NEEDTOBREATHE (ATLANTIC/RRP) |
| 20 | NEW | GREATEST GAINER HEARTBEAT THE FRAY (EPIC) |
| 21 | 21 | BRAND NEW DAY TREVOR HALL (VANGUARD) |
| 22 | 23 | TIME SPENT IN LOS ANGELES DAWES (ATO/RED) |
| 23 | NEW | SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC) |
| 24 | 24 | HEAVEN O.A.R. (WIND-UP) |
| 25 | NEW | CHANGE THE SHEETS KATHLEEN EDWARDS (ZOE/ROUNDER) |

With a 19th week at No. 1, Adele's "Rolling in the Deep" becomes one of just 10 songs in the Adult Contemporary chart's 50-year history to log at least that many weeks at the summit. The track joins Uncle Kracker's "Drift Away," featuring Dobie Gray, which began a 28-week reign in 2003; Train's "Hey, Soul Sister" (22, 2010); Kelly Clarkson's "Breakaway" (21, 2005); Celine Dion's "A New Day Has Come" (21, 2002); Bruno Mars' "Just the Way You Are" (20, 2010); and four songs that each led for 19 weeks: Colbie Caillat's "Bubbly" (2008), Daniel Powter's "Bad Day" (2006), Phil Collins' "You'll Be in My Heart" (1999) and Dion's "Because You Loved Me" (1996).

On Adult Top 40, Gavin DeGraw notches his fourth top 10, and first since 2008, with "Not Over You" (11-10). The advance grants Ryan Tedder placements at Nos. 10 and 9 (Caillat's "Brighter Than the Sun") as a co-writer, while his band OneRepublic ranks at No. 8 with former four-week leader "Good Life."



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40: 143, 76 and 92 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 169 all-format rock stations, including 53 ALTERNATIVE and 27 TRIPLE A, panels, are electronically monitored 24 hours a day, 7 days a week. See Charts legend on billboard.biz for rules and explanations. © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------|-------------|----------------|---|--|-------|---------------|
| 1 | 1 | 3 | 16 | #1 GOD GAVE ME YOU <small>2 WKS</small> | Blake Shelton © WARNER BROS./WMN | 1 | 1 |
| 2 | 3 | 6 | 8 | CRAZY GIRL | Eli Young Band © REPUBLIC NASHVILLE | 2 | 2 |
| 3 | 2 | 4 | 20 | HERE FOR A GOOD TIME | George Strait © MCA NASHVILLE | 2 | 2 |
| 4 | 9 | 10 | 12 | BAGGAGE CLAIM | Miranda Lambert © RCA | 4 | 4 |
| 5 | 7 | 9 | 16 | SPARKS FLY | Taylor Swift © BIG MACHINE | 5 | 5 |
| 6 | 8 | 11 | 26 | COUNTRY MUST BE COUNTRY WIDE | Brantley Gilbert © VALORY | 6 | 6 |
| 7 | 4 | 1 | 19 | LONG HOT SUMMER | Keith Urban © CAPITOL NASHVILLE | 1 | 1 |
| 8 | 5 | 5 | 27 | TAKE A BACK ROAD | Rodney Atkins © CURB | 1 | 1 |
| 9 | 10 | 12 | 10 | WE OWNED THE NIGHT | Lady Antebellum © CAPITOL NASHVILLE | 1 | 1 |
| 10 | 11 | 13 | 11 | TATTOOS ON THIS TOWN | Jason Aldean © BROKEN BOW | 10 | 10 |
| 11 | 12 | 14 | 24 | I GOT YOU | Thompson Square © STONEY CREEK | 11 | 11 |
| 12 | 13 | 15 | 18 | EASY | Rascal Flatts Featuring Natasha Bedingfield © BIG MACHINE | 12 | 12 |
| 13 | 14 | 18 | 10 | KEEP ME IN MIND | Zac Brown Band © SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE | 13 | 13 |
| 14 | 15 | 17 | 38 | LET IT RAIN | David Nail © MCA NASHVILLE | 14 | 14 |
| 15 | 16 | 16 | 23 | ONE MORE DRINKIN' SONG | Jerrold Niemann © SEA GAYLE/ARISTA | 15 | 15 |
| 16 | 17 | 19 | 11 | DRINK IN MY HAND | Eric Church © EMI NASHVILLE | 16 | 16 |
| 17 | 20 | 22 | 13 | AIR POWER ALL YOUR LIFE <small>3 WKS</small> | The Band Perry © REPUBLIC NASHVILLE | 17 | 17 |
| 18 | 18 | 21 | 21 | I GOT NOTHIN' | Darius Rucker © CAPITOL NASHVILLE | 18 | 18 |
| 19 | 21 | 25 | 8 | AIR POWER GAINER GREATEST I DON'T WANT THIS NIGHT TO END <small>3 WKS</small> | Luke Bryan © CAPITOL NASHVILLE | 19 | 19 |
| 20 | 19 | 20 | 26 | COST OF LIVIN' | Ronnie Dunn © ARISTA NASHVILLE | 19 | 19 |
| 21 | 22 | 29 | 8 | YOU | Chris Young © RCA | 21 | 21 |
| 22 | 28 | 38 | 4 | REALITY | Kenny Chesney © BNA | 22 | 22 |
| 23 | 23 | 24 | 24 | STORM WARNING | Hunter Hayes © ATLANTIC/CMB | 23 | 23 |
| 24 | 24 | 28 | 14 | I'M GONNA LOVE YOU THROUGH IT | Martina McBride © REPUBLIC NASHVILLE | 24 | 24 |
| 25 | 26 | 27 | 18 | LONG WAY TO GO | Alan Jackson © ACR/EMI NASHVILLE | 25 | 25 |



Aldean adds a lucky 13th top 10 to his career tally, having missed the top 10 only once, when "Relentless" peaked at No. 15 in September 2008. His radio chart history includes six No. 1 titles, a pair of No. 2 tracks and five other top 10 peaks.



Fourth track from *Get Closer* album draws Hot Shot Debut applause as it hopes to follow the set's prior two singles—"Long Hot Summer" and "Without You"—to No. 1. Only lead single "Put You in a Song" missed the top slot, and barely, having peaked at No. 2.

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------------------|-------------|----------------|-----------------------------|--|-------|---------------|
| 26 | 29 | 30 | 31 | AMEN | Edens Edge © BIG MACHINE | 26 | 26 |
| 27 | 33 | 42 | 4 | CAMOUFLAGE | Brad Paisley © ARISTA NASHVILLE | 27 | 27 |
| 28 | 30 | 31 | 17 | BAIT A HOOK | Justin Moore © VALORY | 28 | 28 |
| 29 | 31 | 32 | 21 | MY HEART CAN'T TELL YOU NO | Sara Evans © RCA | 29 | 29 |
| 30 | 35 | 41 | 4 | HOME | Dierks Bentley CAPITOL NASHVILLE | 30 | 30 |
| 31 | 34 | 35 | 15 | WHERE I COME FROM | Montgomery Gentry © AVERAGE JOE'S | 31 | 31 |
| 32 | 32 | 33 | 28 | DIDN'T I | James Wesley © BROKEN BOW | 32 | 32 |
| 33 | 36 | 37 | 8 | THE TROUBLE WITH GIRLS | Scotty McCreery © 19INTERSCOPE/MERCURY | 33 | 33 |
| 34 | 38 | 53 | 3 | LIKE MY DOG | Billy Currington © MERCURY | 34 | 34 |
| 35 | 40 | 45 | 4 | ALONE WITH YOU | Jake Owen © RCA | 35 | 35 |
| 36 | 45 | — | 2 | RED SOLO CUP | Toby Keith © SHOW DOG-UNIVERSAL | 36 | 36 |
| 37 | 39 | 40 | 14 | THIS OLE BOY | Craig Morgan © BLACK RIVER | 37 | 37 |
| 38 | 41 | 43 | 18 | LET'S DON'T CALL IT A NIGHT | Casey James © 19BNA | 38 | 38 |
| 39 | 42 | 46 | 8 | GOT MY COUNTRY ON | Chris Cagle © BIGGER PICTURE | 39 | 39 |
| 40 | 49 | 60 | 3 | A WOMAN LIKE YOU | Lee Brice © CURB | 40 | 40 |
| 41 | 48 | 51 | 3 | SOMETHIN' 'BOUT A TRUCK | Kip Moore MCA NASHVILLE | 41 | 41 |
| 42 | 46 | 48 | 8 | THREATEN ME WITH HEAVEN | Vince Gill © MCA NASHVILLE | 42 | 42 |
| 43 | 43 | 44 | 15 | WHERE COUNTRY GROWS | Ashton Shepherd © MCA NASHVILLE | 43 | 43 |
| 44 | 47 | 49 | 6 | WANNA MAKE YOU LOVE ME | Andy Gibson © DMP/R&J | 44 | 44 |
| 45 | HOT SHOT DEBUT | 1 | 1 | YOU GONNA FLY | Keith Urban © CAPITOL NASHVILLE | 45 | 45 |
| 46 | 52 | 55 | 4 | DRINK MYSELF SINGLE | Sunny Sweeney © REPUBLIC NASHVILLE | 46 | 46 |
| 47 | 51 | 50 | 8 | SOMEBODY'S CHELSEA | Reba © STARSTRUCK/VALORY | 47 | 47 |
| 48 | 53 | 52 | 9 | BULLETPROOF | Steel Magnolia © BIG MACHINE | 48 | 48 |
| 49 | 60 | — | 2 | AMY'S SONG | Brent Anderson © SEA GAYLE/ARISTA NASHVILLE | 49 | 49 |
| 50 | 55 | 57 | 4 | THAT GIRL | Kevin Fowler © AVERAGE JOE'S | 50 | 50 |

TOP COUNTRY ALBUMS™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------------------|-------------|----------------|---|---|-------|---------------|
| 1 | 1 | 1 | 3 | #1 SCOTTY MCCREERY <small>3 WKS</small> | Clear As Day 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98) | 1 | 1 |
| 2 | 3 | 2 | 6 | LADY ANTEBELLUM | Own The Night CAPITOL NASHVILLE 94431 (18.98) | 1 | 1 |
| 3 | 2 | — | 2 | LAUREN ALAINE | Wildflower 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98) | 2 | 2 |
| 4 | 6 | 28 | 4 | GREATEST SOUNDTRACK GAINER | Footloose ATLANTIC 528899/WMN (18.98) | 4 | 4 |
| 5 | 5 | 4 | 51 | JASON ALDEAN | My Kinda Party BROKEN BOW 7697 (18.98) | 2 | 1 |
| 6 | 8 | 5 | 11 | LUKE BRYAN | Tailgates & Tanlines CAPITOL NASHVILLE 70412 (16.98) | 1 | 1 |
| 7 | 4 | — | 2 | MARTINA MCBRIDE | Eleven REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98) | 4 | 4 |
| 8 | 10 | 6 | 77 | BRANTLEY GILBERT | Halfway To Heaven VALORY 801000 (14.98) | 2 | 2 |
| 9 | HOT SHOT DEBUT | 1 | 1 | MONTGOMERY GENTRY | Rebels On The Run AVERAGE JOE'S 233 (14.98) | 9 | 9 |
| 10 | 9 | 3 | 3 | RODNEY ATKINS | Take A Back Road CURB 79255 (18.98) | 3 | 3 |
| 11 | 12 | 8 | 13 | ERIC CHURCH | Chief EMI NASHVILLE 94266 (16.98) | 1 | 1 |
| 12 | 13 | 12 | 52 | TAYLOR SWIFT | Speak Now BIG MACHINE TS0300A (18.98) ⊕ | 1 | 1 |
| 13 | 11 | 7 | 7 | GEORGE STRAIT | Here For A Good Time MCA NASHVILLE 015924/UMGN (13.98) | 1 | 1 |
| 14 | 16 | 14 | 14 | THE BAND PERRY | The Band Perry REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98) | 2 | 2 |
| 15 | 14 | 10 | 15 | BLAKE SHELTON | Red River Blue WARNER BROS. 527370/WMN (18.98) | 1 | 1 |
| 16 | 17 | 15 | 57 | ZAC BROWN BAND | You Get What You Give SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722 AG (18.98) ⊕ | 1 | 1 |
| 17 | 15 | 9 | 9 | PISTOL ANNIES | Hell On Heels COLUMBIA 94916 EX/SMN (11.98) | 1 | 1 |
| 18 | 7 | — | 2 | HUNTER HAYES | Hunter Hayes ATLANTIC 528890/WMN (18.98) | 7 | 7 |
| 19 | 20 | 17 | 18 | JUSTIN MOORE | Outlaws Like Me VALORY JM0200A (10.98) | 1 | 1 |
| 20 | 19 | 16 | 8 | JAKE OWEN | Barefoot Blue Jean Night RCA 89547/SMN (10.98) | 1 | 1 |
| 21 | 18 | 13 | 11 | LADY ANTEBELLUM | Need You Now CAPITOL NASHVILLE 97702 (18.98) | 1 | 1 |
| 22 | 22 | 19 | 37 | BRAD PAISLEY | This Is Country Music ARISTA NASHVILLE 83274/SMN (11.98) | 1 | 1 |
| 23 | 23 | 18 | 19 | VARIOUS ARTISTS | NOW That's What I Call Country: Volume 4 UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98) | 3 | 3 |
| 24 | 24 | 21 | 5 | THE OAK RIDGE BOYS | It's Only Natural DIFFERENCE MEDIA 44218 EX/CRACKER BARREL (11.98) | 16 | 16 |
| 25 | 26 | 23 | 15 | CHRIS YOUNG | Neon RCA 85497/SMN (10.98) | 2 | 2 |

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------------|-------------|----------------|--|---|-------|---------------|
| 26 | 25 | 22 | 10 | ELI YOUNG BAND | Life At Best REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98) | 3 | 3 |
| 27 | 27 | 24 | 48 | RASCAL FLATTS | Nothing Like This BIG MACHINE RF0100A (13.98) | 1 | 1 |
| 28 | 28 | 25 | 26 | KENNY CHESNEY | Hemingway's Whiskey BNA 57445/SMN (11.98) ⊕ | 1 | 1 |
| 29 | 21 | 11 | 3 | VARIOUS ARTISTS | The Lost Notebooks Of Hank Williams EGYPTIAN/CMB/COLUMBIA 09010/SONY MUSIC (11.98) | 11 | 11 |
| 30 | 33 | 32 | 52 | SOUNDTRACK | Country Strong RCA 72911/SMN (11.98) | 2 | 2 |
| 31 | 31 | 29 | 6 | GEORGE STRAIT | Icon: George Strait MCA NASHVILLE 016007/UME (7.98) | 17 | 17 |
| 32 | 32 | 27 | 47 | TIM MCGRAW | Number One Hits CURB 79205 (18.98) | 6 | 6 |
| 33 | 34 | 31 | 33 | SARA EVANS | Stronger RCA 49693/SMN (10.98) | 1 | 1 |
| 34 | 30 | 36 | 16 | BLAKE SHELTON | Loaded: The Best Of Blake Shelton EGYPTIAN 525092/WMN (18.98) | 4 | 4 |
| 35 | 37 | 35 | 57 | BILLY CURRINGTON | Enjoy Yourself MERCURY 014407/UMGN (9.98) | 2 | 2 |
| 36 | 29 | 20 | 4 | LEANN RIMES | Lady & Gentlemen CURB 79203 (18.98) | 7 | 7 |
| 37 | 35 | 33 | 12 | TRACE ADKINS | Proud To Be Here SHOW DOG-UNIVERSAL 015694 (9.98) | 2 | 2 |
| 38 | 39 | 38 | 24 | RONNIE DUNN | Ronnie Dunn ARISTA NASHVILLE 85762/SMN (11.98) | 1 | 1 |
| 39 | 36 | 34 | 31 | BILLY CURRINGTON | Icon: Billy Currington MERCURY 015290/UME (7.98) | 22 | 22 |
| 40 | 40 | 37 | 31 | JOSH TURNER | Icon: Josh Turner MCA NASHVILLE 015348/UME (7.98) | 20 | 20 |
| 41 | 43 | 40 | 54 | DARIUS RUCKER | Charleston, SC 1966 CAPITOL NASHVILLE 26939 (18.98) | 1 | 1 |
| 42 | 38 | 42 | 1 | GLEN CAMPBELL | Ghost On The Canvas SURFD0G 528496 (13.98) | 6 | 6 |
| 43 | 45 | 44 | 53 | SUGARLAND | The Incredible Machine MERCURY 014758/UMGN (13.98) ⊕ | 1 | 1 |
| 44 | 41 | 39 | 40 | KEITH URBAN | Get Closer CAPITOL NASHVILLE 47695 (11.98) | 2 | 2 |
| 45 | 50 | 47 | 48 | PACE SETTER ALAN JACKSON <small>34 Number Ones</small> | Alan Jackson ARISTA NASHVILLE 76681/SMN (11.98) | 7 | 7 |
| 46 | 46 | 43 | 9 | SUNNY SWEENEY | Concrete REPUBLIC NASHVILLE 015751/UNIVERSAL REPUBLIC (10.98) | 7 | 7 |
| 47 | 49 | 51 | 25 | COLT FORD | Every Chance I Get AVERAGE JOE'S 226 (14.98) | 3 | 3 |
| 48 | 48 | 49 | 37 | THOMPSON SQUARE | Thompson Square STONEY CREEK 7677 (13.98) | 3 | 3 |
| 49 | 47 | 48 | 67 | JERROD NIEMANN | Judge Jerrod & The Hung Jury SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98) | 1 | 1 |
| 50 | RE-ENTRY | 11 | 11 | DOLLY PARTON | Better Day DOLLY 528216/WMN (18.98) | 11 | 11 |

BLUEGRASS ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. |
|-----------|-----------|----------------|---|---|-------|
| 1 | 1 | 29 | #1 ALISON KRAUSS & UNION STATION <small>3 WKS</small> | Paper Airplane ROUNDER 610665/CDN/CORD | 1 |
| 2 | 2 | 34 | STEVE MARTIN AND THE STEEP CANYON RANGERS | Rare Bird Alert 40 SHARE/ROUNDER 610660/CDN/CORD | 1 |
| 3 | 4 | 23 | SARAH JAROSZ | Follow Me Down SUGAR HILL 4067/WEWK | 1 |
| 4 | 3 | 73 | DIERKS BENTLEY | Up On The Ridge CAPITOL NASHVILLE 85410 | 1 |
| 5 | 6 | 9 | VARIOUS ARTISTS | Brother, Where Art Thou? Bona Fide Reissues And Unreleased Tracks LOST HIGHWAY/MERCURY/IDJMG 014749 EX/UME | 1 |
| 6 | 5 | 37 | THE WAILIN' JENNY'S | Bright Morning Stars RED HOUSE 234 | 1 |
| 7 | 7 | 57 | STEVE IVEY | Best Of Bluegrass IMI 0017/SON/OMA | 1 |
| 8 | 13 | 3 | GREENSKY BLUEGRASS | Handguns BIG BLUE 200 0007 | 1 |
| 9 | 10 | 36 | THE GRASCALS | The Grascals & Friends: Country Classics With A Bluegrass Spin CRACKER BARREL 1002 EX/BLUEGRASCAL | 1 |
| 10 | 8 | 31 | ABIGAIL WASHBURN | City Of Refuge FOREIGN CHILDREN/ROUNDER 613289/CONCORD | 1 |

BETWEEN THE BULLETS

TOP 10 'REBELS'



Montgomery Gentry opens with Hot Shot Debut honors at No. 9 on Top Country Albums with *Rebels on the Run*, the duo's seventh studio set—its first for the Average Joe's label—which moves 12,000 copies, according to Nielsen SoundScan, to arrive at No. 6 on Top Independent Albums and No. 28 on the Billboard 200. The duo has opened inside the top 10 on Top Country Albums with each of its nine releases, which include a pair of hits packages in 2005 and 2009. The lead single from *Rebels* is "Where I Come From," which rises 34-31 in its 15th week on Hot Country Songs.

—Wade Jensen

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE (IMPRINT/DISTRIBUTING LABEL) | CERT. |
|-----------|-----------|----------------|--------------------------------|---|-------|
| 1 | 1 | 9 | #1 LIL WAYNE | THE CARTER IV YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | |
| 2 | NEW | 1 | JOE | THE GOOD, THE BAD, THE SEXY 563 000113/KEDAR | |
| 3 | 2 | 4 | J. COLE | COLE WORLD: THE SIDELINE STORY ROC NATION/COLUMBIA 57003/SONY MUSIC | |
| 4 | 3 | 11 | JAY Z KANYE WEST | WATCH THE THRONES ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG | |
| 5 | 5 | 17 | BEYONCE | 4 PARKWOOD/COLUMBIA 90824/SONY MUSIC | |
| 6 | 8 | 5 | GG MINDLESS BEHAVIOR | #1 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 019886/IGA | |
| 7 | NEW | 1 | LALAH HATHAWAY | WHERE IT ALL BEGINS HATHAWAY/STAX 32197/CONCORD | |
| 8 | 6 | 19 | BAD MEETS EVIL | HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA | |
| 9 | 4 | 2 | JOHNNY GILL | STILL WINNING J SKILLZ 1101/NOTIFI | |
| 10 | NEW | 1 | THE ORIGINAL 7VEN | CONDENSATE CHRONOLOGVRLTYE TYME 26890/SAGUARO ROAD | |
| 11 | 10 | 48 | NICKI MINAJ | PINK FRIDAY YOUNG MONEY/CASH MONEY 019221/UNIVERSAL REPUBLIC | |
| 12 | 11 | 49 | RIHANNA | LOUD SRP/DEF JAM 014927/IDJMG | |
| 13 | 12 | 71 | EMINEM | RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014111/IGA | |
| 14 | 14 | 17 | BIG SEAN | FINALLY FAMOUS G.O.O.D./DEF JAM 015421/IDJMG | |
| 15 | 15 | 18 | PITBULL | PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA | |
| 16 | 7 | 2 | DJ DRAMA | THIRD POWER AFFILIATES 2163/EONE | |
| 17 | 13 | 31 | CHRIS BROWN | F.A.M.E. JIVE 86067/RCA | |
| 18 | 17 | 30 | WIZ KHALIFA | ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG | |
| 19 | 9 | 3 | MAYER HAWTHORNE | HOW DO YOU DO UNIVERSAL REPUBLIC 016109* | |
| 20 | 16 | 9 | GAME | THE R.E.D. ALBUM DGC 013729/IGA | |
| 21 | 20 | 72 | DRAKE | THANK ME LATER YOUNG MONEY/CASH MONEY 014225/UNIVERSAL REPUBLIC | |
| 22 | 19 | 18 | JILL SCOTT | THE UGHT OF THE SUN BLUES BABE 527941/WARNER BROS. | |
| 23 | 21 | 13 | KELLY ROWLAND | HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC | |
| 24 | 22 | 19 | LEDISI | PIECES OF ME VERVE FORECAST 015557/VG | |
| 25 | 23 | 31 | KIRK FRANKLIN | HELLO FEAR FO YO SOUL/VERITY 77917/RCA | |
| 26 | 24 | 47 | MIGUEL | ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA | |
| 27 | 18 | 3 | STYLES P | MASTER OF CEREMONIES ASTI/PHANTOM/D-BLOCK 2092/EONE | |
| 28 | 25 | 22 | VARIOUS ARTISTS | SELF MADE VOL. 1 MAYBACH 527800/WARNER BROS. | |
| 29 | 26 | 34 | MARSHA AMBROSIOUS | LATE NIGHTS & EARLY MORNINGS J 64926/RCA | |
| 30 | 50 | 1 | CEE LO GREEN | THE LADY KILLER RADICULTURE 525601/ELEKTRA | |
| 31 | 34 | 63 | KEM | INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469 | |
| 32 | 31 | 20 | TECH N9NE | ALL 6'S & 7'S STRANGE 87/RBC | |
| 33 | 27 | 24 | TYLER, THE CREATOR | GOBUN LX 529* | |
| 34 | 30 | 8 | JILL SCOTT | THE ORIGINAL JILL SCOTT FROM THE VAULT VOL. 1 HIGH DEN BEACH 00102 | |
| 35 | 33 | 60 | THE TEMPTATIONS | ICON: THE TEMPTATIONS MOTOWN 014607/UMJ | |
| 36 | 35 | 49 | KANYE WEST | MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 014889/IDJMG | |
| 37 | 36 | 11 | ACE HOOD | BLOOD SWEAT + TEARS WE THE BEST/DEF JAM 015539/IDJMG | |
| 38 | 28 | 14 | DJ KHALED | WE THE BEST RHYMING THE BEST YOUNG MONEY/CASH MONEY 019882/UNIVERSAL REPUBLIC | |
| 39 | 37 | 66 | RICK ROSS | TEFLON DON MAYBACH/SUP-N-SLIDE/DEF JAM 014366/IDJMG | |
| 40 | 15 | 15 | SADE | THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC | |
| 41 | 48 | 5 | R. KELLY | LOVE LETTER JIVE 80874/RCA | |
| 42 | 41 | 45 | YELAWOLF | TRUNK MUZIK 0-60 GHET-O-VISION/DGC/INTERSCOPE 014450/IGA | |
| 43 | 42 | 56 | LIL WAYNE | I AM NOT A HUMAN BEING CASH MONEY 015002/UNIVERSAL REPUBLIC | |
| 44 | 46 | 31 | JENNIFER HUDSON | I REMEMBER ME ARISTA 60819/RCA | |
| 45 | 50 | 1 | KID CUDI | MAN ON THE MOON II DREAM ONV.G.O.O.D. 014649/UNIVERSAL REPUBLIC | |
| 46 | 51 | 11 | GUCCI MANE & WAKA FLOCKA FLAME | FERRARI BOYZ MIZZY/0177 BRICK SQJAD 528278/WARNER BROS. | |
| 47 | 40 | 33 | LUPE FIASCO | LASERS 1ST & 15TH/ATLANTIC 520870*/AG | |
| 48 | 47 | 30 | MAC MILLER | ON AND ON AND BEYOND (EP) ROSTRUM DIGITAL EX | |
| 49 | 52 | 29 | TEDDY PENDERGRASS | S.O.U.L. SONY MUSIC CMG 84097/SONY MUSIC | |
| 50 | 39 | 4 | PHONTE | CHARITY STARTS AT HOME HBD 1 | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------------|---------------------------------|---|
| 1 | 1 | 10 | #1 SHE WILL | LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 2 | 2 | 11 | HEADLINES | DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 3 | 6 | 8 | GG NI**AS IN PARIS | JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG |
| 4 | 3 | 16 | THAT WAY | WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS. |
| 5 | 5 | 12 | WEY THE BED | CHRIS BROWN FEAT. LUACRIS JIVE/RCA |
| 6 | 4 | 15 | MARVIN & CHARDONNAY | BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.O.D./DEF JAM/IDJMG |
| 7 | 7 | 7 | PARTY | BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA |
| 8 | 8 | 12 | MRS. RIGHT | MINDLESS BEHAVIOR FEAT. DIGGY STREAMLINE/CONJUNCTION/INTERSCOPE |
| 9 | 11 | 12 | BODY 2 BODY | ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/IDJMG |
| 10 | 9 | 19 | QUICKIE | MIGUEL BLACK ICE/BYSTORM/JIVE/RCA |
| 11 | 10 | 14 | OTIS | JAY Z KANYE WEST FEAT. OTIS REDDING ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG |
| 12 | 17 | 11 | WORK OUT | J. COLE ROC NATION/COLUMBIA |
| 13 | 15 | 17 | MARVIN'S ROOM | DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 14 | 14 | 23 | I'M ON ONE | DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 15 | 16 | 11 | IMA BOSS | MEEK MILL FEAT. RICK ROSS MAYBACH/WARNER BROS. |
| 16 | 12 | 20 | BEST THING I NEVER HAD | BEYONCE PARKWOOD/COLUMBIA |
| 17 | 18 | 6 | TONY MONTANA | FUTURE EPIC/COLUMBIA |
| 18 | 20 | 4 | 5 O'CLOCK | T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN KONVICT/NAPPY BOY/JIVE/RCA |
| 19 | 19 | 8 | FLY | NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 20 | 22 | 5 | ONLY WANNA GIVE IT TO YOU | ELLE VARNER FEAT. J. COLE J/RCA |
| 21 | 28 | 3 | DANCE (ASS) | BIG SEAN G.O.O.D./DEF JAM/IDJMG |
| 22 | 25 | 14 | BOO THANG | VERSE SIMMONDS FEAT. KELLY ROWLAND BUISION/KONVICT/IDJMG |
| 23 | 24 | 6 | TROUBLE | BEI MAEJOR FEAT. J. COLE JIVE/RCA |
| 24 | 26 | 9 | LATE NIGHTS & EARLY MORNINGS | MARSHA AMBROSIOUS J/RCA |
| 25 | 38 | 2 | LOTUS FLOWER BOMB | WALE FEAT. MIGUEL MAYBACH/WARNER BROS. |
| 26 | 31 | 3 | I'M FLEXIN' | T.I. FEAT. BIG K.R.I.T. GRAND HUSTLE/ATLANTIC |
| 27 | 21 | 9 | COPY, PASTE | DIGGY ATLANTIC |
| 28 | 27 | 8 | TOO EASY | TYRESE FEAT. LUACRIS VOLTRON RECORDS/CAPITOL |
| 29 | 23 | 9 | DEDICATION TO MY EX (MISS THAT) | LLOYD FEAT. ANDRE 3000 & LIL WAYNE YOUNG GOLDIE/ZONE 4/INTERSCOPE |
| 30 | 33 | 4 | Y.U. MAD | BREEMAN FEAT. NICKI MINAJ & LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 31 | 32 | 6 | I LOVE YOU | PHYLLISIA FEAT. JAH CURE & YUNG JOC OR URBAN MYSTIC SOBE |
| 32 | NEW | 1 | YOU THE BOSS | RICK ROSS FEAT. NICKI MINAJ MAYBACH/DEF JAM/IDJMG |
| 33 | 35 | 6 | 4 AM | MELANIE FIDNA SRC/UNIVERSAL REPUBLIC |
| 34 | 30 | 20 | SUPER BASS | NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 35 | 29 | 15 | THING CALLED US | HAMILTON PARK HARRRELL/7/ATLANTIC |
| 36 | 40 | 2 | UNTIL IT'S GONE | MONICA J/RCA |
| 37 | RE-ENTRY | 1 | DRANK IN MY CUP | KIRKO BANGZ LMG/UNA/AUTHORIZED/WARNER BROS. |
| 38 | 36 | 5 | FLY TOGETHER | RED CAPE FEAT. RYAN LESLIE & RICK ROSS SHAKEDOWN/BAD BOY/INTERSCOPE |
| 39 | 37 | 4 | 25/8 | MARY J. BLIGE MatriArch/Geffen/InterScope |
| 40 | 39 | 3 | THE WALLS | MARIO FEAT. FABOLOUS J/RCA |

BETWEEN THE BULLETS

JOE, LALAH HATHAWAY RETURN



R&B veteran Joe turns on the Top R&B/Hip-Hop Albums chart again as his ninth studio set, *The Good, the Bad, the Sexy*, debuts at No. 2, selling nearly 33,000, according to Nielsen SoundScan. The opening-week position matches the bow and peak of his last studio effort, *Signature*. His new album's current single, "Dear Joe," slips 71-88 on Hot R&B/Hip-Hop Songs, though it rises 22-17 on Adult R&B.

Just a few spots south in the top 10, Lalah Hathaway's sixth release, *Where It All Begins*, launches at No. 7. Her first album since 2008 also arrives at No. 32 on the Billboard 200 with 11,000 sold—her best SoundScan-era (1991-present) sales week. *Where* includes her cover of father Donny's "You Were Meant for Me" (No. 17 on Hot R&B/Hip-Hop Songs in 1978), which peaked at No. 84 in September.

—Karinah Santiago

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------------|---------------------------------|--|
| 1 | 1 | 1 | #1 HEADLINES | DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 2 | 3 | 10 | IN THE DARK | DEV IN DIE/POP/UNIVERSAL REPUBLIC |
| 3 | 2 | 21 | SHE WILL | LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 4 | 4 | 18 | HOW TO LOVE | LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 5 | 5 | 12 | LIGHTERS | BAD MEETS EVIL FEAT. BRUNO MARS SHADY/INTERSCOPE |
| 6 | 12 | 5 | SEXY AND I KNOW IT | LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE/UNIVERSAL |
| 7 | 9 | 11 | STEREO HEARTS | GYM CLASS HEROES FEAT. ADAM LEVINE DECADE/DANCE/VEUELED BY RAMEV/RRP |
| 8 | 8 | 31 | GIVE ME EVERYTHING | PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA |
| 9 | 11 | 7 | MOVES LIKE JAGGER | MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE |
| 10 | 6 | 20 | BETTER WITH THE LIGHTS OFF | NEW BOYZ FEAT. CHRIS BROWN SHOTTY/WARNER BROS. |
| 11 | 17 | 4 | 5 O'CLOCK | T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN KONVICT/NAPPY BOY/JIVE/RCA |
| 12 | 14 | 9 | FLY | NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN |
| 13 | 7 | 29 | PARTY ROCK ANTHEM | LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE |
| 14 | 18 | 6 | NI**AS IN PARIS | JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG |
| 15 | NEW | 1 | WITHOUT YOU | DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL |
| 16 | 20 | 4 | GG WE FOUND LOVE | RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG |
| 17 | 19 | 11 | WORK OUT | J. COLE ROC NATION/COLUMBIA |
| 18 | 10 | 13 | MARVIN & CHARDONNAY | BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.O.D./DEF JAM/IDJMG |
| 19 | 21 | 8 | YOU MAKE ME FEEL... | COBRA STARSHIP FEAT. SABI DECADE/DANCE/VEUELED BY RAMEV/ATLANTIC/RRP |
| 20 | 22 | 9 | IT GIRL | JASON DERULO BELUGA HEIGHTS/WARNER BROS./WARNER |
| 21 | 15 | 12 | CHEERS (DRINK TO THAT) | RIHANNA SRP/DEF JAM/IDJMG |
| 22 | 25 | 9 | BODY 2 BODY | ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/IDJMG |
| 23 | 28 | 3 | SOMEONE LIKE YOU | ADELE XL/COLUMBIA |
| 24 | 27 | 8 | PUMPED UP KICKS | FOSTER THE PEOPLE STARTIME/COLUMBIA |
| 25 | 35 | 2 | THAT WAY | WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS. |
| 26 | 23 | 12 | GOT 2 LUV U | SEAN PAUL FEAT. ALEXIS JORDAN VP/ATLANTIC |
| 27 | 26 | 19 | LAST FRIDAY NIGHT (T.G.I.F.) | KATY PERRY CAPITOL |
| 28 | 24 | 18 | FAR AWAY | TYGA FEAT. CHRIS RICHARDSON YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 29 | NEW | 1 | DANCE (ASS) | BIG SEAN G.O.O.D./DEF JAM/IDJMG |
| 30 | 40 | 2 | IT WILL RAIN | BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC |
| 31 | 32 | 2 | GOOD FEELING | FLO RIDA POE BOY/ATLANTIC |
| 32 | 34 | 10 | MR. SAXOBEAT | ALEXANDRA STAN ULTRA |
| 33 | 29 | 20 | BEST THING I NEVER HAD | BEYONCE PARKWOOD/COLUMBIA |
| 34 | NEW | 1 | COUNTDOWN | BEYONCE PARKWOOD/COLUMBIA |
| 35 | 31 | 6 | MRS. RIGHT | MINDLESS BEHAVIOR FEAT. DIGGY STREAMLINE/CONJUNCTION/INTERSCOPE |
| 36 | 32 | 10 | DEDICATION TO MY EX (MISS THAT) | LLOYD FEAT. ANDRE 3000 & LIL WAYNE YOUNG GOLDIE/ZONE 4/INTERSCOPE |
| 37 | 36 | 13 | OTIS | JAY Z KANYE WEST FEAT. OTIS REDDING ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG |
| 38 | 30 | 9 | LAY IT ON ME | KELLY ROWLAND FEAT. BIG SEAN UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC |
| 39 | 33 | 12 | QUICKIE | MIGUEL BLACK ICE/BYSTORM/JIVE/RCA |
| 40 | NEW | 1 | INTERNATIONAL LOVE | PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------------|-----------------------------|--|
| 1 | 3 | 27 | #1 FOOL FOR YOU | CEE LO GREEN FEAT. MELANIE FIDNA OR PHILIP BAILEY/RADICULTURE/ATLANTIC |
| 2 | 1 | 1 | SO IN LOVE | JILL SCOTT FEAT. ANTHONY HAMILTON BLUES BABE/WARNER BROS. |
| 3 | 2 | 24 | LIFE OF THE PARTY | CHARLIE WILSON P. MUSIC/JIVE/RCA |
| 4 | 4 | 32 | IF IT'S LOVE | KEM FEAT. CHRISSETTE MICHELE UNIVERSAL REPUBLIC |
| 5 | 5 | 13 | STAY | TYRESE VOLTRON RECORDS/CAPITOL |
| 6 | 8 | 20 | MOTIVATION | KELLY ROWLAND UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC |
| 7 | 9 | 26 | RADIO MESSAGE | R. KELLY JIVE/RCA |
| 8 | 6 | 25 | YES | MUSIQ SOULCHILD ATLANTIC |
| 9 | 14 | 17 | STAY TOGETHER | LEDISI FEAT. JAHEIM VERVE FORECAST/VERVE |
| 10 | 10 | 29 | PIECES OF ME | LEDISI VERVE FORECAST/VERVE |
| 11 | 7 | 23 | SURE THING | MIGUEL BLACK ICE/BYSTORM/JIVE/RCA |
| 12 | 11 | 22 | IN THE MOOD | JOHNNY GILL NOTIFI |
| 13 | 12 | 22 | NO ONE GONNA LOVE YOU | JENNIFER HUDSON ARISTA/RCA |
| 14 | 13 | 10 | SO GONE (WHAT MY MIND SAYS) | JILL SCOTT FEAT. PAUL WALL BLUES BABE/WARNER BROS. |
| 15 | 16 | 6 | 25/8 | MARY J. BLIGE MatriArch/Geffen/InterScope |
| 16 | 15 | 8 | MAKE YOU SAY OOH | KEITH SWEAT SWEAT SHOP/EDNE |
| 17 | 22 | 6 | DEAR JOE | JOE 563/KEDAR |
| 18 | 21 | 8 | 4 AM | MELANIE FIDNA SRC/UNIVERSAL REPUBLIC |
| 19 | 18 | 16 | BEST THING I NEVER HAD | BEYONCE PARKWOOD/COLUMBIA |
| 20 | 17 | 8 | MORE THAN YOU'LL EVER KNOW | BOYZ II MEN FEAT. CHARLIE WILSON BENCHMARK ENTERTAINMENT/MSM |
| 21 | 20 | 12 | WALK ON | MINT CONDITION CAGED BIRD/SHANACHIE |
| 22 | 19 | 18 | SHE AIN'T YOU | CHRIS BROWN JIVE/RCA |
| 23 | 23 | 4 | REAL LOVE | ERIC BENET JORDAN HOUSE/CAPITOL |
| 24 | 24 | 3 | UNTIL IT'S GONE | MONICA J/RCA |
| 25 | 28 | 4 | DON'T KISS ME | CARL THOMAS VERVE FORECAST/VERVE |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------------|---------------------|--|
| 1 | 1 | 12 | #1 HEADLINES | DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 2 | 2 | 10 | SHE WILL | LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 3 | 3 | 9 | NI**AS IN PARIS | JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG |
| 4 | 4 | 15 | MARVIN & CHARDONNAY | BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.O.D./DEF JAM/IDJMG |
| 5 | 5 | 23 | I'M ON ONE | DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 6 | 6 | 14 | THAT WAY | WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS. |
| 7 | 9 | 9 | WORK OUT | J. COLE ROC NATION/COLUMBIA |
| 8 | 10 | 11 | BODY 2 BODY | ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/IDJMG |
| 9 | 13 | 8 | FLY | NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 10 | 7 | 14 | OTIS | JAY Z KANYE WEST FEAT. OTIS REDDING ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG |
| 11 | 11 | 16 | LIGHTERS | BAD MEETS EVIL FEAT. BRUNO MARS SHADY/INTERSCOPE |
| 12 | 12 | 28 | GIVE ME EVERYTHING | PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA |
| 13 | 8 | 25 | PARTY ROCK ANTHEM | LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE |
| 14 | 16 | 4 | SEXY AND I KNOW IT | LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE/UNIVERSAL |
| 15 | | | | |

DANCE CLUB SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | IMPRINT / PROMOTION LABEL | |
|-----------|-----------|----------------|---------------------------|--|--|--------------------|
| 1 | 2 | 7 | #1 PAPI | JENNIFER LOPEZ | ISLAND/DJ/MG | |
| 2 | 3 | 10 | SHOW ME | JESSICA SUTTA | HOLLYWOOD | |
| 3 | 4 | 9 | DON'T HOLD YOUR BREATH | NICOLE SCHERZINGER | INTERSCOPE | |
| 4 | 5 | 9 | WITHOUT YOU | DAVID GUETTA FEAT. USHER | WHAT A MUSIC/ASTRALWERKS/CAPITOL | |
| 5 | 6 | 10 | YOU AND I | LADY GAGA | STREAMLINE/KONLIVE/INTERSCOPE | |
| 6 | 7 | 9 | IN THE AIR | MORGAN PAGE, SULTAN + NEJ SHEPARD, AND BT FEAT. ANGELA MCCULLUSKEY | NETWERK | |
| 7 | 8 | 9 | FLOOR ON FIRE | TAYLOR DAYNE | CBM | |
| 8 | 17 | 3 | SEXY AND I KNOW IT | LMFAO | PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE | |
| 9 | 10 | 8 | LOVE SLAYER | JOE JONAS | HOLLYWOOD | |
| 10 | 11 | 8 | WE FOUND LOVE | RIHANNA FEAT. CALVIN HARRIS | SRP/DEF JAM/DJ/MG | |
| 11 | 12 | 6 | IT GIRL | JASON DEBUSSAY | BELUGA HEIGHTS/WARNER BROS. | |
| 12 | 13 | 6 | WEPA | GLORIA ESTEFAN | CRESCENT MOON/VERVE FORECAST/VERVE | |
| 13 | 14 | 6 | BRING IT BACK | GLOBAL DEEJAYS | SUPERSTAR | |
| 14 | 15 | 6 | INVISIBLE | SKYLAR GREY | KIDNAKORNER/INTERSCOPE | |
| 15 | 16 | 5 | RAIN | CNC MUSIC FACTORY FEAT. SCARLETT SANTANA | C&C MUSIC FACTORY | |
| 16 | 17 | 4 | LOVE YOU LIKE A LOVE SONG | SELENA GOMEZ & THE SCENE | HOLLYWOOD | |
| 17 | 18 | 4 | MOVES LIKE JAGGER | MAROON 5 FEAT. CHRISTINA AGUILERA | ASMO/OCNE/INTERSCOPE | |
| 18 | 19 | 4 | MEDIATE | INXS FEAT. THICKY PETROL | ELECTRIC/ATCO/BHIND | |
| 19 | 20 | 4 | TONIGHT | D'MANTI | D'MANTI | |
| 20 | 21 | 4 | WE'RE ALL NO ONE | NERVO FEAT. AFROJACK & STEVE AOKI | ASTRALWERKS/CAPITOL | |
| 21 | 22 | 4 | GIVE YOURSELF UP | KATHY SLEDGE FEAT. ADAM BARTA | GLOBAL GROOVE | |
| 22 | 23 | 4 | COUNTDOWN | BEYONCE | PARWOOD/COLUMBIA | |
| 23 | 24 | 4 | SOMEONE LIKE YOU | ADELE | XL/COLUMBIA | |
| 24 | 25 | 4 | POWER PICK | I LIKE HOW IT FEELS | ENRIQUE KALIAS FEAT. PITBULL & THE WAKES | UNIVERSAL REPUBLIC |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | IMPRINT / PROMOTION LABEL |
|-----------|----------------|----------------|-------------------------------------|--|---|
| 26 | 25 | 7 | FEEL SO ALIVE | CONSELO COSTIN | BILL FRIAR ENTERTAINMENT |
| 27 | 10 | 12 | I'M STILL HOT | LUCIANA | VIOLENT LIPS/AUDACIOUS |
| 28 | 20 | 1 | TONITE | NICOLA FASANO FEAT. KAT DELUNA | JOLLY ROGER |
| 29 | 22 | 8 | TURN IT UP | TARYN MANNING | LITTLE VANILLA |
| 30 | 36 | 1 | BRAND NEW BITCH | ARJULIE | UNIVERSAL |
| 31 | 14 | 15 | LITTLE BAD GIRL | DAVID GUETTA FEAT. TAO CRUZ & LUDACRIS | WHAT A MUSIC/ASTRALWERKS/CAPITOL |
| 32 | 34 | 3 | WHEN I START (TO BREAK IT ALL DOWN) | ERASURE | MUTE |
| 33 | 18 | 13 | CHAMPAGNE SHOWERS | LMFAO FEAT. NATALIA KILLS | FRYR/ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE/UNIVERSAL |
| 34 | 30 | 7 | HIGH OFF THE FAME | CANDYMAN 187 FEAT. SNOOP DOGG | WE GOT THE JUICE |
| 35 | 33 | 5 | FEEL SO CLOSE | CALVIN HARRIS | ULTRA |
| 36 | 43 | 3 | UN DEUX TROIS | LAURA LAURE | SOUL PLANE |
| 37 | 40 | 3 | LOCA PEOPLE | SAK NOEL | ULTRA |
| 38 | 28 | 12 | COLLIDE | LEONA LEWIS / AVICHI | SYCD/J/RCA |
| 39 | 41 | 4 | PUMPED UP KICKS | FOSTER THE PEOPLE | STARTIME/COLUMBIA |
| 40 | 37 | 9 | SHE MAKES ME WANNA | JLS FEAT. DEV JIVE/RCA | |
| 41 | 42 | 4 | LEVELS | AVICHI | VICIOUS |
| 42 | 48 | 1 | COMPLICATED | ANITA PRIME | PHULL |
| 43 | 44 | 3 | YOU MAKE ME FEEL... | COBRA STARSHIP | FEAT. SABI DECA/DANCE/VEELED BY RAMEN/ATLANTIC/RFP |
| 44 | 49 | 2 | GLAD YOU CAME | THE WANTED | GLOBAL TALENT/GEFFEN/POLYDOR |
| 45 | HOT SHOT DEBUT | | BUY MY LOVE | WYNTER GORDON | BIG BEAT/ATLANTIC |
| 46 | 39 | 6 | LIGHTS | ELLIE GOULDING | CHERRYTREE/INTERSCOPE |
| 47 | NEW | | GIVE THROUGH MY HEART | EDDIE AMADOR & KIMBERLY COLE | FEAT. GARZA UTUSON/SONY/STEREOPHONIC/CRYSTAL SHIP |
| 48 | NEW | | BLACKOUT | BREATHE CAROLINA | FEARLESS |
| 49 | NEW | | MAYHEM | JULISSA VELOZ | CARRILLO |
| 50 | 38 | 8 | CHERRY BOMB | LUX | BORN TOMORROW |

DANCE/ELECTRONIC ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|--------------------------|---|---|
| 1 | NEW | | #1 M83 | HURRY UP WE'RE DREAMING | M83 9510/MUTE |
| 2 | 2 | 18 | LMFAO | SORRY FOR PARTY ROCKING | PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 015678/IGA |
| 3 | 3 | 23 | LADY GAGA | BORN THIS WAY | STREAMLINE/KONLIVE/INTERSCOPE 015373/IGA |
| 4 | 4 | 44 | SKRILLEX | SCARY MONSTERS AND NICER SPRINTS | BIG BEAT/MAUSSTRAP/ATLANTIC 526918/AG |
| 5 | 5 | 2 | BJORK | BIOPHILIA | ONE LITTLE INDIAN/NONESUCH 528728/WARNER BROS. |
| 6 | 6 | 7 | DAVID GUETTA | NOTHING BUT THE BEAT | WHAT A MUSIC/ASTRALWERKS 78300/CAPITOL |
| 7 | 7 | 10 | DAFT PUNK | TRON: LEGACY (SOUNDTRACK) | WALT DISNEY 005872* |
| 8 | 8 | 2 | RADIOHEAD | TKOOL | BMX 1 2 3 4 5 6 7 TICKER TAPE 010/TBD |
| 9 | 9 | 46 | DEADMAUS | 4X4=12 | MAUSSTRAP 25187/ULTRA |
| 10 | 10 | 2 | BRITNEY SPEARS | B IN THE MIX: THE REMIXES VOL. 2 | RCA 97362 |
| 11 | 11 | 3 | OWL CITY | ALL THINGS BRIGHT AND BEAUTIFUL | UNIVERSAL REPUBLIC 015544* |
| 12 | 12 | 6 | ERASURE | TOMORROW'S WORLD | MUTE 9508 |
| 13 | 13 | 47 | VARIOUS ARTISTS | UKF OUBSTEP 2010 | UKF DIGITAL EX |
| 14 | 14 | 18 | SKRILLEX | MORE MONSTERS AND SPRINTS | BIG BEAT/MAUSSTRAP/ATLANTIC DIGITAL EX/AG |
| 15 | 15 | 3 | ZOLA JESUS | CONATUS | SACRED BONES 062* |
| 16 | 16 | 64 | LADY GAGA | THE REMIX | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633/IGA |
| 17 | 17 | 3 | DJ SHADOW | THE LESS YOU KNOW, THE BETTER | ISLAND 016088/VG |
| 18 | 18 | 6 | NEON INDIAN | EHA | EXTRANA MOM + POP 033* |
| 19 | 19 | 19 | BASSNECTAR | DIVERGENT SPECTRUM | AMORPHOUS 011 |
| 20 | 20 | 28 | DAFT PUNK | TRON: LEGACY RECONFIGURED | WALT DISNEY 013540 |
| 21 | NEW | | CLASS ACTRESS | RAP/RCHER | CARPARK 65* |
| 22 | 22 | 21 | KESHA | I AM THE DANCE COMMANDER... | KEMOSABE/RCA 86508/RMG |
| 23 | RE-ENTRY | | KC AND THE SUNSHINE BAND | FLASHBACK WITH KC AND THE SUNSHINE BAND | FLASHBACK 52820/RHINO |
| 24 | 24 | 39 | VIC LATINO | ULTRA DANCE 12 | ULTRA 2734 |
| 25 | RE-ENTRY | | TIESTO | CLUB LIFE VOLUME ONE | LAS VEGAS MUSICAL FREEDOM 001 |

DANCE AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | IMPRINT / PROMOTION LABEL | |
|-----------|-----------|----------------|---------------------|--|--|---|
| 1 | 4 | 12 | #1 IN THE AIR | MORGAN PAGE, SULTAN + NEJ SHEPARD, AND BT FEAT. ANGELA MCCULLUSKEY | NETWERK | |
| 2 | 1 | 5 | WITHOUT YOU | DAVID GUETTA FEAT. USHER | WHAT A MUSIC/ASTRALWERKS/CAPITOL | |
| 3 | 2 | 17 | CINEMA | BENNY BENASSI | FEAT. GARY GO | ULTRA |
| 4 | 3 | 11 | PRESSURE | NADIA AIL | STARROLLERS & ALEX KENI | SPINNY/SIMPLY DELICIOUS/STRICTLY RHYTHM |
| 5 | 5 | 2 | IN THE DARK | DEV | INDIE-POP/UNIVERSAL REPUBLIC | |
| 6 | 6 | 23 | SAVE THE WORLD | SWEDISH HOUSE MAFIA | ASTRALWERKS/CAPITOL | |
| 7 | 7 | 8 | FEEL SO CLOSE | CALVIN HARRIS | ULTRA | |
| 8 | 8 | 10 | PUMPED UP KICKS | FOSTER THE PEOPLE | STARTIME/COLUMBIA | |
| 9 | 9 | 10 | TIL DEATH | WYNTER GORDON | BIG BEAT/ATLANTIC | |
| 10 | 10 | 3 | SOMEONE LIKE YOU | ADELE | XL/COLUMBIA | |
| 11 | 11 | 1 | WE FOUND LOVE | RIHANNA FEAT. CALVIN HARRIS | SRP/DEF JAM/DJ/MG | |
| 12 | 12 | 6 | PROMISES | ANDAIN | BLACK HOLE | |
| 13 | 13 | 17 | SUN IS UP | INNA | ULTRA | |
| 14 | 14 | 7 | EYES | KASKADEE | FEAT. MINDY GLEDHILL | ULTRA |
| 15 | 15 | 5 | MOVES LIKE JAGGER | MAROON 5 FEAT. CHRISTINA AGUILERA | ASMO/OCNE/INTERSCOPE | |
| 16 | 16 | 2 | BETTER HALF OF ME | DASH BERLIN | NAPHTH | |
| 17 | 17 | 2 | FADE INTO DARKNESS | AVICHI | ULTRA | |
| 18 | 18 | 9 | YOU MAKE ME FEEL... | COBRA STARSHIP | FEAT. SABI DECA/DANCE/VEELED BY RAMEN/ATLANTIC/RFP | |
| 19 | RE-ENTRY | | GLAD YOU CAME | THE WANTED | GLOBAL TALENT/MERCURY/NOJMG | |
| 20 | 20 | 3 | SEXY AND I KNOW IT | LMFAO | PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE | |
| 21 | RE-ENTRY | | DEREZED | DAFT PUNK | WALT DISNEY | |
| 22 | 22 | 4 | WE'RE ALL NO ONE | NERVO | FEAT. AFROJACK & STEVE AOKI | ASTRALWERKS/CAPITOL |
| 23 | 23 | 15 | LEVELS | AVICHI | VICIOUS | |
| 24 | 24 | 18 | BOUNCE | CALVIN HARRIS | FEAT. KELIS | ULTRA |
| 25 | NEW | | PARTY IN MY HEAD | SEPTEMBER | ROBBINS | |

TRADITIONAL JAZZ ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|--|---|--|
| 1 | 1 | 6 | #1 TONY BENNETT | DUETS II | RPM/COLUMBIA 66253/SONY MUSIC |
| 2 | 2 | 4 | SETH MACFARLANE | MUSIC IS BETTER THAN WORDS | UNIVERSAL REPUBLIC 015591* |
| 3 | 3 | 2 | TONY BENNETT | THE CLASSIC CHRISTMAS ALBUM | RPM/COLUMBIA 35576/SONY MUSIC |
| 4 | 4 | 39 | FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. | THE VERY BEST OF THE RAT PACK | FRANK SINATRA/REPRISE 52024/WARNER BROS. |
| 5 | 5 | 1 | MILES DAVIS QUINTET | LIVE IN EUROPE 1967: BEST OF THE BOOTLEG VOL. 1 | COLUMBIA LEGACY 94870/SONY MUSIC |
| 6 | 6 | 1 | SOUNDTRACK | BOARDWALK EMPIRE: VOLUME 1 | HBO 628266/ELEKTRA |
| 7 | 7 | 19 | PAT METHENY | WHAT'S IT ALL ABOUT | NONESUCH 52192/WARNER BROS. |
| 8 | 8 | 1 | VARIOUS ARTISTS | MILES ESPANOL: NEW SKETCHES OF SPAIN | EONE 2104 |
| 9 | 9 | 1 | PONCHO SANCHEZ AND TERENCE BLANCHARD | CHANDY & DIZZY! | CONCORD PICANTE 33095/CONCORD |
| 10 | 10 | 19 | MADELEINE PEYROUX | STANDING ON THE ROOFTOP | PENNYWELL 015636*/DECCA |
| 11 | 11 | 4 | CHRISTIAN MCBRIDE BIG BAND | THE GOOD FEELING | MACK AVENUE 1053 |
| 12 | 12 | 36 | NINA SIMONE | S.O.U.L. | SONY MUSIC CMG 83788/SONY MUSIC |
| 13 | 13 | 4 | SOPHIE MILMAN | IN THE MOONLIGHT | EONE 2157 |
| 14 | 14 | 1 | STANLEY JORDAN | FRIENDS | MACK AVENUE 1062 |

CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|------------------------------------|--------------------------------|---------------------------------|
| 1 | 1 | 6 | #1 TROMBONE SHORTY | FOR TRUE | VERVE FORECAST 015586/VG |
| 2 | 2 | 3 | GEORGE BENSON | GUITAR MAN | CONCORD JAZZ 33099*/CONCORD |
| 3 | 3 | 2 | RICHARD ELLIOT | IN THE ZONE | MACK AVENUE 7026/ARTISTRY |
| 4 | 4 | 62 | ESPERANZA SPALDING | CHAMBER MUSIC SOCIETY HEADS UP | 31810*/CONCORD |
| 5 | 5 | 69 | KENNY G | HEART AND SOUL | CONCORD 32048 |
| 6 | 6 | 4 | ACOUSTIC ALCHEMY | ROSELAND | ON/SHORE HEADS UP 33247/CONCORD |
| 7 | 7 | 14 | BONEY JAMES | CONTACT | VERVE FORECAST 015375/VG |
| 8 | 8 | 4 | BILL FRISELL | ALL WE ARE SAYING... | SAVDOY JAZZ 17836/SLG |
| 9 | 9 | 52 | FOURPLAY | LET'S TOUCH THE SKY | HEADS UP 32030/CONCORD |
| 10 | 10 | 30 | KEIKO MATSUI | THE ROAD ... | SHANACHE 5188 |
| 11 | NEW | | DAVE KOZ | ULTIMATE CHRISTMAS | JUST KOZ 79780/CAPITOL |
| 12 | 12 | 5 | RAMSEY LEWIS AND HIS ELECTRIC BAND | RAMSEY TAKING ANOTHER LOOK | MAFENZI 00206/HIDDEN BEACH |
| 13 | 13 | 9 | MICHAEL FRANKS | TIME TOGETHER | SHANACHE 5189 |
| 14 | 14 | 6 | SPYRO GYRA | A FOREIGN AFFAIR | AMHERST 6611 |
| 15 | 15 | 23 | BELA FLECK & THE FLECKTONES | ROCK-ET | > SCIE-NCE EONE 2133 |

SMOOTH JAZZ SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | IMPRINT / PROMOTION LABEL | |
|-----------|-----------|----------------|----------------------|------------------|---------------------------|---------------------|
| 1 | 2 | 12 | #1 EASY COME EASY GO | PAUL HARCASTLE | TRIPPIN' 'N' RHYTHM | |
| 2 | 1 | 17 | SPIN | BONEY JAMES | VERVE FORECAST/VERVE | |
| 3 | 3 | 16 | FRIDAY NIGHT | JONATHAN FRITZEN | WOODWARD AVE. | |
| 4 | 4 | 9 | HOT SAUCE | JESSY J | HEADS UP/CMG | |
| 5 | 5 | 4 | THE LADY IN MY LIFE | GEORGE BENSON | CONCORD JAZZ/CMG | |
| 6 | 6 | 6 | BOOM TOWN | RICHARD ELLIOT | ARTISTRY/MACK AVENUE | |
| 7 | 7 | 18 | FEELS SO GOOD | JONATHAN BUTLER | RENDEZVOUS | |
| 8 | 8 | 18 | MARRAKESH | ACOUSTIC ALCHEMY | HEADS UP/CMG | |
| 9 | 9 | 1 | LOVELY DAY | JILL SCOTT | HIDDEN BEACH | |
| 10 | 10 | 6 | EYES FOR YOU | DARYL HALL | VERVE FORECAST/VERVE | |
| 11 | 11 | 4 | ALL MY LIFE | TIM BOWMAN | TRIPPIN' 'N' RHYTHM | |
| 12 | 12 | 36 | LATIN HAZE | OLI SILK | FEAT. MARC ANTOINE | TRIPPIN' 'N' RHYTHM |
| 13 | 13 | 8 | RED SUEDE SHOES | CHUCK LOEB | TWEETY | |
| 14 | 14 | 26 | MASSIVE TRANSIT | CINDY BRADLEY | TRIPPIN' 'N' RHYTHM | |
| 15 | 15 | 16 | SHAKE IT | NILS BAJAJTSR | | |

TRADITIONAL CLASSICAL ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT / PROMOTION LABEL |
|-----------|-----------|----------------|----------------------------------|--------------------------------|---------------------------------------|
| 1 | 2 | 2 | #1 HILARY HAHN VALENTINA LISITSA | CHARLES IVES: FOUR SONATAS | DG 018882/DECCA CLASSICS |
| 2 | 3 | 3 | LANG LANG VIENNA PHILHARMONIC | LISZT: MY PIANO HERO | SONY CLASSICAL 89141/SONY MASTERWORKS |
| 3 | 4 | 3 | THE LONDON CLASSICAL ORCHESTRA | PAUL MOZART'S DECEASED KINGDOM | MFL/HEARST/ELAR 33839/CONCORD |
| 4 | 5 | 20 | MORMON TABERNACLE CHOIR | THIS IS THE CHRIST | MORMON TABERNACLE CHOIR 5055982 |
| 5 | 6 | 18 | MILO KARADAGLIC | MEDITERRANEAN | DG 015579/DECCA CLASSICS |
| 6 | 7 | 5 | VITTORIO GRIGOLO | ARRIVEDERCI | SONY CLASSICAL 91134/SONY MASTERWORKS |
| 7 | 8 | 5 | ANNA NETREBKO | LIVE AT THE METROPOLITAN OPERA | DG 015987/DECCA CLASSICS |
| 8 | 9 | 7 | CHICAGO SYMPHONY ORCHESTRA BRASS | LIVE CSO | RESOUND 9011101 |
| 9 | 10 | 47 | ERIC WHITACRE | LIGHT & GOLD | DECCA 014850/DECCA CLASSICS |
| 10 | 11 | 24 | CHICAGO SYMPHONY ORCHESTRA | VERDI: MESSA DA REQUIEM | CSO RESOUND 9011006 |
| 11 | 12 | 24 | JEFFREY BIEGEL | A STEINWAY CHRISTMAS ALBUM | STEINWAY & SONS 30005/ARKIV |
| 12 | 13 | 13 | SHARON ISBIN | GUITAR PASSIONS | SONY CLASSICAL 84219/SONY MASTERWORKS |
| 13 | 14 | 13 | EMERSON STRING QUARTET | MAZET: THE PRUSSIAN QUARTETS | SONY CLASSICAL 85968/SONY MASTERWORKS |
| 14 | 15 | 61 | VARIOUS ARTISTS | BIZET: CARMEN | SUGAR/DECCA 014591/DECCA CLASSICS |

CLASSICAL CROSSOVER ALBUMS™

| THIS WEEK | LAST WEEK | WEEK |
|-----------|-----------|------|
|-----------|-----------|------|

HOT LATIN SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------------------|----------------|---|---|
| 1 | 1 | 7 | #1 PROMISE | ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN |
| 2 | 2 | 26 | GIVE ME EVERYTHING | PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA |
| 3 | 3 | 36 | TABOO | DON OMAR DRIFANATO/MACHETE/UNIVERSAL MUSIC LATIN |
| 4 | 4 | 8 | EL AMOR | ARJONA METAMORFOSIS |
| 5 | 5 | 22 | OLVIDAME | JULION ALVAREZ Y SU NORTENO BANDA FONOVISA |
| 6 | 13 | 4 | GG EL VERDADERO AMOR PERDONA | MANA WARNER LATINA |
| 7 | 8 | 11 | EL MIL AMORES | PESADO DISA/ASL |
| 8 | 5 | 15 | RAIN OVER ME | PITBULL FEAT. MARC ANTHONY MR. 305/POLO GROUNDS/JRCA |
| 9 | 9 | 22 | DI QUE REGRESARAS | LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA |
| 10 | 20 | 6 | MAQUINA DEL TIEMPO | TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE |
| 11 | 14 | 22 | MR. SAXOBEAT | ALEXANDRA STAN ULTRA |
| 12 | 11 | 34 | TE AMO Y TE AMO | LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN |
| 13 | 7 | 19 | PARTY ROCK ANTHEM | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE |
| 14 | 10 | 15 | TU OLOR | WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN |
| 15 | 17 | 24 | YOU | ROMEO SANTOS SONY MUSIC LATIN |
| 16 | 22 | 4 | AYER | ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN |
| 17 | 18 | 12 | EL MENTIROSO | BANDA CARNAVAL DISA |
| 18 | 24 | 6 | MOVES LIKE JAGGER | MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE |
| 19 | 12 | 25 | RABIOSA | SHAKIRA FEAT. PITBULL OR EL CATA EPIC/SONY MUSIC LATIN |
| 20 | 15 | 23 | DONDE ESTAS PRESUMIDA | CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA |
| 21 | 16 | 8 | PARA NO PERDERTE | ESPINOZA PAZ DISA/ASL |
| 22 | 21 | 7 | DE MI | CAMILA SONY MUSIC LATIN |
| 23 | 26 | 18 | ENSENAME A OLVIDAR | DAREYES DE LA SIERRA DISA |
| 24 | 27 | 8 | BASTA YA | JENNI RIVERA FEAT. MARCO ANTONIO SOLIS FONOVISA |
| 25 | 29 | 7 | ENERGIA | ALEXIS & FIDO SONY MUSIC LATIN |
| 26 | 28 | 11 | ENHORABUENA | FIDEL RUEDA DISA |
| 27 | 37 | 5 | NADA IGUALES | LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN |
| 28 | 47 | 5 | NO FUE FACIL | ROBERTO TAPIA FONOVISA |
| 29 | 44 | 3 | SOMEONE LIKE YOU | ADELE XL/COLUMBIA |
| 30 | 25 | 20 | AMOR CLANDESTINO | MANA WARNER LATINA |
| 31 | 31 | 5 | AQUILES AFIRMO | GERARDO ORTIZ DEL/SONY MUSIC LATIN |
| 32 | 30 | 6 | TU MIRADA | REIK SONY MUSIC LATIN |
| 33 | 43 | 2 | IN THE DARK | DEV INDIE-POP/UNIVERSAL REPUBLIC |
| 34 | 42 | 3 | TE QUIERO A MORIR | BANDA EL RECOO DE CRUZ LIZARRAGA FONOVISA |
| 35 | 23 | 13 | FRIO | RICKY MARTIN SONY MUSIC LATIN |
| 36 | 38 | 7 | MAS QUE NUNCA | DUELO FONOVISA |
| 37 | 33 | 3 | VERSOS DE MI ALMA | VOZ DE MANDO DISA |
| 38 | HOT SHOT DEBUT | | LOVUMBA (PRESTIGE) | DADDY YANKEE EL CARTEL |
| 39 | 34 | 6 | RESPIRA | LUIS FONSI UNIVERSAL MUSIC LATINO |
| 40 | 40 | 14 | EL PUNTO FINAL | CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO DISA |
| 41 | 35 | 9 | ELLA ES MI MUJER | JORGE SANTACRUZ Y SU GRUPO QUIN DEL/SONY MUSIC LATIN |
| 42 | 36 | 3 | WEPA | GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE |
| 43 | 39 | 3 | 400 MIL VEINTE AÑOS | TIERRA CALI VICTORIA/VEVEMUSIC |
| 44 | RE-ENTRY | | INTENCIONAL (ME PRENDE) | DJ ERICK RINCON PRESENTS... 3BALL MTY LA PENCAJIN-MOTION/FONOVISA |
| 45 | 45 | 4 | TU DECIDES | LOS HURACANES DEL NORTE DISA |
| 46 | 41 | 7 | SUPER BASS | NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 47 | 50 | 11 | NO LA VOY A ENGANAR | EL TRONO DE MEXICO FONOVISA |
| 48 | 32 | 17 | AUNQUE SEA EN SILENCIO (CUATRO PAREDES) | ENIGMA NORTENA MENDIETA/FONOVISA |
| 49 | 49 | 16 | QUE A TODA MADRE (QUE A TODO DAR) | BANDA LOS RECODITOS DISA |
| 50 | 48 | 4 | TE ESTOY ENGANANDO CON OTRA | CALIBRE 50 DISA |

TOP LATIN ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/DISTRIBUTING LABEL) |
|-----------|-----------------------|----------------|-----------------------------------|---|
| 1 | HOT SHOT DEBUT | | #1 CHINO & NACHO | SUPREMO MACHETE 016190/UMLE |
| 2 | 1 | 3 | ARJONA | INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA |
| 3 | 7 | 7 | GERARDO ORTIZ | ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN |
| 4 | 4 | 2 | VOZ DE MANDO | DE CORAZON RANCHERO DISA 721652/UMLE |
| 5 | 3 | 4 | ESPINOZA PAZ | CANCIONES QUE DUELEN DISA 721659/UMLE |
| 6 | 5 | 85 | PRINCE ROYCE | PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN |
| 7 | 7 | 85 | CAMILA | DEJARTE DE AMAR SONY MUSIC LATIN 59881 |
| 8 | 6 | 22 | LOS TIGRES DEL NORTE | MTY UNPLUGGED MTV/FONOVISA 354644/UMLE |
| 9 | 8 | 14 | VARIOUS ARTISTS | PURDS TRANKAZOS FONOVISA 354549/UMLE |
| 10 | 10 | 68 | ENRIQUE IGLESIAS | EPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014440/UMLE |
| 11 | 9 | 20 | IL VOLO | IL VOLO EDICION EN ESPAÑOL OPERA BLUES/GAT/CAIRENTORSEFEN 015745/UMLE |
| 12 | 11 | 40 | LOS BUKIS | 35 ANIVERSARIO FONOVISA 354608/UMLE |
| 13 | 13 | 28 | MANA | DRAMA Y LUZ WARNER LATINA 526530 |
| 14 | 12 | 3 | ALERTA ZERO | VIVO EN TU PIEL FONOVISA 354650/UMLE |
| 15 | NEW | | NOEL TORRES | ILEGAMOS. ESTAMOS Y SEGUIMOS DEL 98804/SONY MUSIC LATIN |
| 16 | 15 | 53 | SHAKIRA | SALE EL SOL EPIC 77433/SONY MUSIC LATIN |
| 17 | 16 | 9 | BRONCO | 25 ANIVERSARIO FONOVISA 354618/UMLE |
| 18 | 14 | 48 | DON OMAR | MEET THE ORPHANS THE KING IS BACK DRIFANATO/MACHETE 016510/UMLE |
| 19 | 17 | 9 | LOS YONIC'S | 35 ANIVERSARIO FONOVISA 354653/UMLE |
| 20 | 36 | 5 | GG CHARLIE ZAA | DE BOHEMIA THE ENTITY 1099 |
| 21 | 19 | 7 | DUELO | VUELA MAS ALTO FONOVISA 354654/UMLE |
| 22 | 20 | 47 | CRISTIAN CASTRO | VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE |
| 23 | 21 | 39 | VARIOUS ARTISTS | LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE |
| 24 | 18 | 22 | AVENTURA | 14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN |
| 25 | 25 | 73 | GERARDO ORTIZ | NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN |
| 26 | 22 | 21 | FRANCO DE VITA | EN PRIMERA FILA SONY MUSIC LATIN 78112 |
| 27 | 23 | 31 | CALIBRE 50 | DE SINALOA PARA EL MUNDO DISA 721639/UMLE |
| 28 | 27 | 39 | WISIN & YANDEL | LOS VAQUEROS. EL REGRESO WY/MACHETE 015218/UMLE |
| 29 | 30 | 31 | INTOCABLE | 2011 GOOD I 029/DASMI |
| 30 | 27 | 27 | TIERRA CALI | UN SIGLO DE AMOR VICTORIA/VEVEMUSIC/UNIVERSAL MUSIC LATINO 641330/UMLE |
| 31 | 49 | 49 | LARRY HERNANDEZ | 20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE |
| 32 | 35 | 27 | VARIOUS ARTISTS | ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN |
| 33 | 28 | 50 | VARIOUS ARTISTS | 40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE |
| 34 | 34 | 28 | JOAN SEBASTIAN | EL POETA DEL PUEBLO MUSART 4438/BALBOA |
| 35 | 29 | 67 | JULION ALVAREZ Y SU NORTENO BANDA | NI LO INTENTES DISA 721551/UMLE |
| 36 | 31 | 7 | MARISELA | EL MARCO DE MIS RECUERDOS IM 9843 |
| 37 | 32 | 1 | AKWID | READY HITS 21: LIMITED EDITION PLATINO 9030 |
| 38 | 24 | 3 | HENRY SANTOS | INTRODUCING SIENTE/UNIVERSAL MUSIC LATINO 655092/UMLE |
| 39 | 38 | 30 | GERARDO ORTIZ | MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN |
| 40 | 40 | 51 | PITBULL | ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN |
| 41 | 44 | 17 | LUIS FONSI | TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE |
| 42 | 37 | 7 | LOS AMOS | D.A.S. 2011 VENEZUELA/UNIVERSAL MUSIC LATINO 654175/UMLE |
| 43 | 39 | 3 | LOS CUATES DE SINALOA | EL SHAKA SONY MUSIC LATIN 95511 |
| 44 | 41 | 16 | REIK | PELIGRO SONY MUSIC LATIN 89571 |
| 45 | 43 | 20 | JORGE SANTACRUZ Y SU GRUPO QUIN | LA SUPREMACIA DEL 91180/SONY MUSIC LATIN |
| 46 | 46 | 63 | LOS INQUIETOS DEL NORTE | VAMOS A DARLE CON TODO EAGLE MUSIC 3812 |
| 47 | 49 | 7 | PEPE AGUILAR | NEGOCIARE CON LA PENA (EP) VENEZUELA/UNIVERSAL MUSIC LATINO 654174/UMLE |
| 48 | 42 | 74 | MARC ANTHONY | ICONSOS SONY MUSIC LATIN 67402 |
| 49 | 56 | 49 | VARIOUS ARTISTS | TOP LATIN V5 DISCOS 605 76157/SONY MUSIC LATIN |
| 50 | 59 | 11 | ALEJANDRA GUZMAN | 20 AÑOS DE EXITOS EN VIVO CON MODERATO CAPITOL LATIN 29638 |

REGIONAL MEXICAN AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------------|-----------------------|---|
| 1 | 1 | 26 | #1 OLVIDAME | JULION ALVAREZ Y SU NORTENO BANDA FONOVISA |
| 2 | 2 | 18 | EL MIL AMORES | PESADO DISA/ASL |
| 3 | 3 | 23 | DI QUE REGRESARAS | LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA |
| 4 | 4 | 39 | TE AMO Y TE AMO | LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN |
| 5 | 5 | 16 | EL MENTIROSO | BANDA CARNAVAL DISA |
| 6 | 6 | 14 | PARA NO PERDERTE | ESPINOZA PAZ DISA/ASL |
| 7 | 5 | 28 | DONDE ESTAS PRESUMIDA | CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA |
| 8 | 9 | 23 | ENSENAME A OLVIDAR | DAREYES DE LA SIERRA DISA |
| 9 | 10 | 13 | ENHORABUENA | FIDEL RUEDA DISA |
| 10 | 13 | 9 | BASTA YA | JENNI RIVERA FEAT. MARCO ANTONIO SOLIS FONOVISA |
| 11 | 8 | 40 | CUANTO ME CUESTA | LA ARROLLADORA BANDA EL LIMON DISA |
| 12 | 19 | 10 | NADA IGUALES | LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN |
| 13 | 24 | 17 | NO FUE FACIL | ROBERTO TAPIA FONOVISA |
| 14 | 12 | 7 | AQUILES AFIRMO | GERARDO ORTIZ DEL/SONY MUSIC LATIN |
| 15 | 16 | 35 | EL ARDIDO | LARRY HERNANDEZ MENDIETA/FONOVISA |
| 16 | 22 | 3 | TE QUIERO A MORIR | BANDA EL RECOO DE CRUZ LIZARRAGA FONOVISA |
| 17 | 18 | 12 | MAS QUE NUNCA | DUELO FONOVISA |
| 18 | 14 | 7 | VERSOS DE MI ALMA | VOZ DE MANDO DISA |
| 19 | 21 | 20 | EL PUNTO FINAL | CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO DISA |
| 20 | 17 | 11 | ELLA ES MI MUJER | JORGE SANTACRUZ Y SU GRUPO QUIN DEL/SONY MUSIC LATIN |

TROPICAL AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|------------|----------------|---------------------------------|---|
| 1 | 1 | 7 | #1 PROMISE | ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN |
| 2 | 6 | 15 | RAIN OVER ME | PITBULL FEAT. MARC ANTHONY MR. 305/POLO GROUNDS/JRCA |
| 3 | 5 | 6 | EL AMOR | ARJONA METAMORFOSIS |
| 4 | 2 | 9 | ERES LINDA | TITO NIEVES TMM |
| 5 | 5 | 21 | GIVE ME EVERYTHING | PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA |
| 6 | 11 | 3 | EL VERDADERO AMOR PERDONA | MANA WARNER LATINA |
| 7 | 9 | 32 | TABOO | DON OMAR DRIFANATO/MACHETE/UNIVERSAL MUSIC LATINO |
| 8 | 4 | 6 | MAQUINA DEL TIEMPO | TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE |
| 9 | 3 | 10 | WEPA | GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE |
| 10 | 14 | 8 | PA QUE ME MIRE | WASON PREMIUM LATIN |
| 11 | 23 | 5 | AYER | ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO |
| 12 | 13 | 12 | LATIN GIRL "DESACATE" | CHOSEN FEW URBANO CHOSEN FEW EMERALD |
| 13 | 24 | 15 | MI ALMA LOCA | ANDY ANDY WEPA/PLANET |
| 14 | NEW | | SITU ME BESAS | VICTOR MANUELLE SONY MUSIC LATIN |
| 15 | 28 | 5 | QUIZAS | TOBY LOVE FEAT. YURIDIA SONY MUSIC LATIN |
| 16 | NEW | | CONTIGO ME SIENTO NITIDO | RUINA NUEVA RUINA NUEVA |
| 17 | 10 | 10 | COMO LO HACES TU | NORCA CRESCENT MOON |
| 18 | 19 | 6 | FANFARRON | FANNY LU UNIVERSAL MUSIC LATINO |
| 19 | 6 | 6 | NO ME QUIERO ENAMORAR | ALEX WAYNE MA |
| 20 | 12 | 4 | ENERGIA | ALEXIS & FIDO SONY MUSIC LATIN |

LATIN POP AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------------|---------------------------|---|
| 1 | 6 | 7 | #1 PROMISE | ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN |
| 2 | 1 | 9 | EL AMOR | ARJONA METAMORFOSIS |
| 3 | 4 | 4 | EL VERDADERO AMOR PERDONA | MANA WARNER LATINA |
| 4 | 3 | 36 | TABOO | DON OMAR DRIFANATO/MACHETE/UNIVERSAL MUSIC LATINO |
| 5 | 5 | 8 | DE MI | CAMILA SONY MUSIC LATIN |
| 6 | 3 | 27 | GIVE ME EVERYTHING | PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA |
| 7 | 2 | 17 | RAIN OVER ME | PITBULL FEAT. MARC ANTHONY MR. 305/POLO GROUNDS/JRCA |
| 8 | 10 | 9 | MOVES LIKE JAGGER | MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE |
| 9 | 14 | 6 | SOMEONE LIKE YOU | ADELE XL/COLUMBIA |
| 10 | 13 | 5 | AYER | ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO |
| 11 | 7 | 20 | PARTY ROCK ANTHEM | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE |
| 12 | 9 | 21 | DIA DE SUERTE | ALEJANDRA GUZMAN CAPITOL LATIN |
| 13 | 11 | 8 | TU MIRADA | REIK SONY MUSIC LATIN |
| 14 | 12 | 7 | RESPIRA | LUIS FONSI UNIVERSAL MUSIC LATINO |
| 15 | 23 | 6 | MAQUINA DEL TIEMPO | TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE |
| 16 | 15 | 26 | RABIOSA | SHAKIRA FEAT. PITBULL OR EL CATA EPIC/SONY MUSIC LATIN |
| 17 | 21 | 7 | GOOD LIFE | ONEREPUBLIC MDSLEY/INTERSCOPE |
| 18 | 16 | 14 | FRIO | RICKY MARTIN SONY MUSIC LATIN |
| 19 | 4 | 4 | IN THE DARK | DEV INDIE-POP/UNIVERSAL REPUBLIC |
| 20 | 19 | 24 | YOU | ROMEO SANTOS SONY MUSIC LATIN |

LATIN RHYTHM AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|------------|----------------|------------------------------|---|
| 1 | 1 | 37 | #1 TABOO | DON OMAR DRIFANATO/MACHETE/UNIVERSAL MUSIC LATINO |
| 2 | 3 | 7 | GG MAQUINA DEL TIEMPO | TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE |
| 3 | 2 | 20 | TU OLOR | WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO |
| 4 | 5 | 13 | ENERGIA | ALEXIS & FIDO SONY MUSIC LATIN |
| 5 | 4 | 62 | DANZA KUDURO | DON OMAR & LUCENZO YANIS DRIFANATO/MACHETE/UNIVERSAL MUSIC LATINO |
| 6 | 6 | 56 | DANDOLE | GOCHO FEAT. JOWELL Y OMEGA NEW ERA/VEVEMUSIC |
| 7 | 11 | 3 | LOVUMBA (PRESTIGE) | DADDY YANKEE EL CARTEL |
| 8 | 8 | 62 | ESTOY ENAMORADO | WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO |
| 9 | 7 | 28 | VEN CONMIGO | DADDY YANKEE FEAT. PRINCE ROYCE EL CARTEL |
| 10 | 10 | 9 | LATIN GIRL "DESACATE" | CHOSEN FEW URBANO CHOSEN FEW EMERALD |
| 11 | 12 | 8 | EL POETA | CHIND & NACHO MACHETE/UNIVERSAL MUSIC LATINO |
| 12 | 9 | 44 | LA MELODIA | JOEY MONTANA CAPITOL LATIN |
| 13 | 13 | 48 | LLUEVE EL AMOR | TITO "EL BAMBINO" SIENTE |
| 14 | 14 | 10 | PEGATE MAS | OYLAND & LENNY SONY MUSIC LATIN |
| 15 | NEW | | NA, NA, NA, NA, NA | BABY RASTA & GRINGO OJARS |
| 16 | 15 | 29 | LLAMA AL SOL | TITO "EL BAMBINO" SIENTE |
| 17 | 18 | 7 | A ELLA LE GUSTA EL DEMBOW | RKM & KEN Y PINA |
| 18 | 20 | 3 | TU BANDERA | MIGUELITO W&D |
| 19 | 17 | 14 | MUERTE EN HAWAII | CALLE 13 SONY MUSIC LATIN |
| 20 | 22 | 11 | PARISERA | PLAN B FEAT. DE LA GHETTO PINA |

| EURO | | DIGITAL SONGS | | (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 5, 2011 |
|-----------|-----------|----------------------|---|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | 1 | WE FOUND LOVE | RIHANNA FT. CALVIN HARRIS SRP | |
| 2 | 2 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 3 | 4 | SEXY AND I KNOW IT | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE | |
| 4 | 8 | WHEREVER YOU WILL GO | CHARLENE SOBIA PEACEFROG | |
| 5 | 10 | PARADISE | COLDPLAY PARLOPHONE | |
| 6 | 9 | WITHOUT YOU | DAVID GUETTA FT. USHER WHAT A MUSIC | |
| 7 | NEW | LIGHTNING | THE WANTED GLOBAL TALENT/GEFFEN | |
| 8 | 17 | GOT 2 LUV U | SEAN PAUL FT. ALEXIS JORDAN VP | |
| 9 | | STEREO HEARTS | GYM CLASS HEROES FT. ADAM LEVINE DECADE/DANCE | |
| 10 | | someone like you | ADELE XL | |

| JAPAN | | BILLBOARD JAPAN HOT 100 | | (HANSHIN/SOUNDSCAN JAPAN/PLANTECH) NOVEMBER 5, 2011 |
|-----------|-----------|------------------------------|---|---|
| THIS WEEK | LAST WEEK | | | |
| 1 | NEW | ZERO | BUMP OF CHICKEN TOY'S FACTORY | |
| 2 | 10 | WINTER MAGIC | KARA UNIVERSAL | |
| 3 | 29 | OH MY GOD! | NMB48 YOSHIMOTO R AND C | |
| 4 | 51 | IN MY HEAD | CNBLUE WARNER | |
| 5 | NEW | SHANGRI-LA | ACID BLACK CHERRY AVEX-J-MORE | |
| 6 | 19 | KAMISAMA | CHIHARU TAMASHIRO VICTOR | |
| 7 | 2 | IF I HAD A GUN... | NOEL GALLAGHER'S HIGH FLYING BIRDS SONY | |
| 8 | 23 | RED ROCKET SHIP | THE BAWDIES VICTOR | |
| 9 | NEW | EIEN WA TADA NO ICHIBYO KARA | JAYED O JUJU TOY'S FACTORY | |
| 10 | NEW | YOUR BEST FRIEND | MAI KURAKI NORTHERN | |

| GERMANY | | ALBUMS | | (MEDIA CONTROL) NOVEMBER 5, 2011 |
|-----------|-----------|--|---------------------------------------|----------------------------------|
| THIS WEEK | LAST WEEK | | | |
| 1 | NEW | FUER EINEN TAG | HELENE FISCHER CAPITOL | |
| 2 | 2 | MTV UNPLUGGED: LIVE AUS DEM HOTEL ATLANTIC | UDO LINDBERG MTV | |
| 3 | NEW | 23 | 23 SONY MUSIC | |
| 4 | 1 | TABALUGA UND DIE ZEICHEN DER ZEIT | PETER MAFFAY SONY MUSIC | |
| 5 | NEW | BOSSAURA | KOLLEAGH SELFMADE | |
| 6 | 3 | ABENTEUER | ANDREA BERG SONY MUSIC | |
| 7 | NEW | ROCK 'N' ROLL THERAPY | DICK BRAVE & THE BACKBEATS SONY MUSIC | |
| 8 | 7 | WIR SIND AM LEBEN | ROSENSTOLZ ISLAND | |
| 9 | 7 | 21 | ADELE XL | |
| 10 | NEW | FOOTSTEPS 2 | CHRIS DE BURGH FERRYMAN/STARWATCH | |

| UNITED KINGDOM | | ALBUMS | | (THE OFFICIAL UK CHART CO.) NOVEMBER 5, 2011 |
|----------------|-----------|------------------------------------|--|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | NEW | NOEL GALLAGHER'S HIGH FLYING BIRDS | NOEL GALLAGHER'S HIGH FLYING BIRDS SOUR MASH | |
| 2 | NEW | LETTERS | MATT CAROLE SYCO/COLUMBIA | |
| 3 | 1 | THE ULTIMATE COLLECTION | STEPS SONY MUSIC | |
| 4 | 3 | 21 | ADELE XL | |
| 5 | 2 | + | ED SHEERAN ASYLUM | |
| 6 | 5 | THE AWAKENING | JAMES MORRISON ISLAND | |
| 7 | NEW | THE ULTIMATE COLLECTION | DANIEL O'DONNELL BROCKWELL | |
| 8 | NEW | TEENAGE DREAM | KATY PERRY CAPITOL | |
| 9 | RE | DOO-WOPS & HOOLIGANS | BRUNO MARS ELEKTRA | |
| 10 | NEW | HANDS ALL OVER | MAROON 5 A&M/OCTONE | |

| FRANCE | | DIGITAL SONGS | | (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 5, 2011 |
|-----------|-----------|--------------------|---|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | 1 | SOMEONE LIKE YOU | ADELE XL | |
| 2 | 2 | WE FOUND LOVE | RIHANNA FT. CALVIN HARRIS SRP | |
| 3 | 3 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 4 | 4 | ELLE ME DIT | MIKA CASABLANCA | |
| 5 | 8 | SEXY AND I KNOW IT | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE | |
| 6 | 5 | GOOD FEELING | FLO RIDA POE BOY | |
| 7 | 6 | RAIN OVER ME | PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS | |
| 8 | 9 | WITHOUT YOU | DAVID GUETTA FT. USHER WHAT A MUSIC | |
| 9 | RE | PARADISE | COLDPLAY PARLOPHONE | |
| 10 | NEW | DANZA KUDURO | LUNCENZO FT. OON OMAR YANIS | |

| CANADA | | ALBUMS | | (NIELSEN SOUNDSCAN) NOVEMBER 5, 2011 |
|-----------|-----------|-------------------------|--|--------------------------------------|
| THIS WEEK | LAST WEEK | | | |
| 1 | 1 | 21 | ADELE XL | |
| 2 | 1 | DUETS II | TONY BENNETT RPM/COLUMBIA | |
| 3 | 5 | SORRY FOR PARTY ROCKING | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE | |
| 4 | 1 | CLEAR AS DAY | SCOTTY MCCREERY 19/MERCURY NASHVILLE | |
| 5 | NEW | MICHIGAN LEFT | ARKELLS UNIVERSAL | |
| 6 | 10 | A NAPOLI | MARC HERVIEUX ATAM CLASSIQUE | |
| 7 | 3 | METALS | FEIST ARTS & CRAFTS | |
| 8 | 8 | OWN THE NIGHT | LADY ANTEBELLUM CAPITOL NASHVILLE | |
| 9 | 2 | EVANESCENCE | EVANESCENCE WIND-UP | |
| 10 | NEW | LE DESERT DES SOLITUDES | CATHERINE MAJOR SPECTRA | |

| KOREA | | BILLBOARD KOREA K-POP HOT 100 | | (BILLBOARD KOREA) NOVEMBER 5, 2011 |
|-----------|-----------|-------------------------------|------------------------------|------------------------------------|
| THIS WEEK | LAST WEEK | | | |
| 1 | NEW | THE BOYS | GIRLS GENERATION SM | |
| 2 | 1 | ERA OF LOVE | LEE SEUNG GI HOOK | |
| 3 | 39 | LOVE IS MOVE | SECRET IS | |
| 4 | NEW | BAD | TABLO FT. JINSIL YG | |
| 5 | 6 | AIRBAG | TABLO FT. NAUL YG | |
| 6 | 11 | IT HURTS | BAEK JI YOUNG YEIN MOON/WHA | |
| 7 | 22 | BROWN CITY | TWO MONTHS CJ E&M | |
| 8 | 1 | HELLO | HUH GAK A-CUBE ENTERTAINMENT | |
| 9 | 4 | TOKYO GIRL | BUSKER BUSKER CJ E&M | |
| 10 | 21 | THE STATION | BUSKER BUSKER CJ E&M | |

| AUSTRALIA | | ALBUMS | | (ARIA) OCTOBER 24, 2011 |
|-----------|-----------|--------------------------------------|--|-------------------------|
| THIS WEEK | LAST WEEK | | | |
| 1 | 1 | 21 | ADELE XL | |
| 2 | NEW | THE BEST OF COLD CHISEL: ALL FOR YOU | COLD CHISEL COLD CHISEL | |
| 3 | 3 | BEYOND THE SUN | CHRIS ISAAK UTV | |
| 4 | 2 | DUETS II | TONY BENNETT RPM/COLUMBIA | |
| 5 | 4 | MAKING MIRRORS | GOTYE ELEVEN | |
| 6 | 6 | SORRY FOR PARTY ROCKING | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE | |
| 7 | 7 | NOTHING BUT THE BEAT | DAVID GUETTA WHAT A MUSIC/VIRGIN | |
| 8 | NEW | A MILLION SUNS | SHANNON NOLL MERCURY | |
| 9 | NEW | FUTURE HISTORY | JASON DERULO BELUGA HEIGHTS/WARNER BROS. | |
| 10 | NEW | SONGS FROM THE HEART | MARK VINCENT SONY MUSIC | |

| NETHERLANDS | | DIGITAL SONGS | | (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 5, 2011 |
|-------------|-----------|------------------------------|---|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | 1 | SOMEBODY THAT I USED TO KNOW | GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN | |
| 2 | 4 | IK NEEM JE MEE | GER'S PARDOEL TOP NOTCH | |
| 3 | 2 | WE FOUND LOVE | RIHANNA FT. CALVIN HARRIS SRP | |
| 4 | 7 | PARADISE | COLDPLAY PARLOPHONE | |
| 5 | 3 | VIDEO GAMES | LANA DEL RAY STRANGER | |
| 6 | 5 | TITANIUM | DAVID GUETTA FT. SIA WHAT A MUSIC | |
| 7 | 6 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 8 | NEW | WITHOUT YOU | DAVID GUETTA FT. USHER WHAT A MUSIC | |
| 9 | 9 | SEXY AND I KNOW IT | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE | |
| 10 | NEW | MISTLETOE | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN | |

| ITALY | | DIGITAL SONGS | | (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 5, 2011 |
|-----------|-----------|---------------------------|--|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | 1 | SOMEONE LIKE YOU | ADELE XL | |
| 2 | 4 | LA DIFFERENZA TRA ME E TE | TIZIANO FERRO EMI | |
| 3 | 3 | WITHOUT YOU | DAVID GUETTA FT. USHER WHAT A MUSIC | |
| 4 | 1 | PARADISE | COLDPLAY PARLOPHONE | |
| 5 | 7 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 6 | 1 | WE FOUND LOVE | RIHANNA FT. CALVIN HARRIS SRP | |
| 7 | RE | LA NOTTE DEI DESIDERI | JOVANNOTTI MERCURY | |
| 8 | 1 | I WON'T LET YOU GO | JAMES MORRISON ISLAND | |
| 9 | 9 | BENVENUTO | LAURA PAUSINI WARNER | |
| 10 | 5 | BUONGIORNO A TE | LUCIANO PAVAROTTI DECCA | |

| BRAZIL | | ALBUMS | | (APBO/NIELSEN) OCTOBER 16, 2011 |
|-----------|-----------|-------------------------------|--------------------------------|---------------------------------|
| THIS WEEK | LAST WEEK | | | |
| 1 | 1 | AGAPE MUSICAL | PADRE MARCELO ROSSI SONY MUSIC | |
| 2 | 2 | PAULA FERNANDES AO VIVO | PAULA FERNANDES UNIVERSAL | |
| 3 | 3 | REBELDES 2011 | REBELDES EMI | |
| 4 | 4 | MUSICAS PARA CHURRASCO VOL. 1 | SEU JORGE UNIVERSAL | |
| 5 | 6 | SALE EL SOL | SHAKIRA EPIC | |
| 6 | 5 | 21 | ADELE XL/COLUMBIA | |
| 7 | 7 | TEENAGE DREAM | KATY PERRY CAPITOL | |
| 8 | NEW | E VOCE - AO VIVO | GUSTAVO LIMA SOM LIVRE | |
| 9 | 10 | O PODER DA ALIANCA | LUDMILA FERBER SOM LIVRE | |
| 10 | RE | AO VIVO NO RIO | LUAN SANTANA SOM LIVRE | |

| SPAIN | | DIGITAL SONGS | | (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 5, 2011 |
|-----------|-----------|-----------------------|--|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | 2 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 2 | 1 | RAIN OVER ME | PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS | |
| 3 | 5 | PARADISE | COLDPLAY PARLOPHONE | |
| 4 | NEW | BAILANDO POR EL MUNDO | JUAN MAGAN FT. PITBULL & EL CATA SONY MUSIC | |
| 5 | 3 | VENCER AL AMOR | INOIA MARTINEZ SONY MUSIC | |
| 6 | RE | WE FOUND LOVE | RIHANNA FT. CALVIN HARRIS SRP | |
| 7 | 8 | PERDONAME | PABLO ALBORAN CON CARMINHO TRAMECA ESTUDIOS Y PRODUCCIONES | |
| 8 | 6 | DANZA KUDURO | DOM OMAR & LUNCENZO YANIS/ORFANATO | |
| 9 | NEW | COM UN FANTASMA | CHEOKA VALE | |
| 10 | 7 | ROLLING IN THE DEEP | ADELE XL | |

| SWITZERLAND | | DIGITAL SONGS | | (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 5, 2011 |
|-------------|-----------|--------------------|---|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | 2 | WE FOUND LOVE | RIHANNA FT. CALVIN HARRIS SRP | |
| 2 | 3 | SOMEONE LIKE YOU | ADELE XL | |
| 3 | 6 | PARADISE | COLDPLAY PARLOPHONE | |
| 4 | 1 | NEW AGE | MARLON ROUDETTE UNIVERSAL | |
| 5 | 4 | RAIN OVER ME | PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS | |
| 6 | NEW | WITHOUT YOU | DAVID GUETTA FT. USHER WHAT A MUSIC | |
| 7 | 7 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 8 | 5 | GOT 2 LUV U | SEAN PAUL FT. ALEXIS JORDAN VP | |
| 9 | NEW | SEXY AND I KNOW IT | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE | |
| 10 | 1 | ELLE | STRESS FT. NOAH VERAGUTH UNIVERSAL | |

| BELGIUM | | DIGITAL SONGS | | (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 5, 2011 |
|-----------|-----------|------------------------------|---|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | 1 | SOMEBODY THAT I USED TO KNOW | GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN | |
| 2 | 3 | I FOLLOW RIVERS | LYKKE LI LL RECORDINGS | |
| 3 | 5 | WE FOUND LOVE | RIHANNA FT. CALVIN HARRIS SRP | |
| 4 | 2 | SOMEONE LIKE YOU | ADELE XL | |
| 5 | 9 | PARADISE | COLDPLAY PARLOPHONE | |
| 6 | 4 | VIDEO GAMES | LANA DEL RAY STRANGER | |
| 7 | 7 | SKINNY LOVE | BIRDY JASMINE VAN DEN BOGAERDE | |
| 8 | 3 | SEXY AND I KNOW IT | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE | |
| 9 | 6 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 10 | RE | WITHOUT YOU | DAVID GUETTA FT. USHER WHAT A MUSIC | |

| SWEDEN | | DIGITAL SONGS | | (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 5, 2011 |
|-----------|-----------|-------------------------------|--|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | NEW | MISTLETOE | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN | |
| 2 | 1 | SET FIRE TO THE RAIN | ADELE XL | |
| 3 | 2 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 4 | 8 | PARADISE | COLDPLAY PARLOPHONE | |
| 5 | 5 | WE FOUND LOVE | RIHANNA FT. CALVIN HARRIS SRP | |
| 6 | 1 | SOMEONE LIKE YOU | ADELE XL | |
| 7 | 7 | VART JAG MIG I VARLDEN VANDER | DEN SVENSKA BJORNSTAMMEN GOLDENBEST | |
| 8 | NEW | SEXY AND I KNOW IT | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE | |
| 9 | NEW | SATAN I GATAN | VERONICA MAGGIO UNIVERSAL | |
| 10 | 9 | WITHOUT YOU | DAVID GUETTA FT. USHER WHAT A MUSIC | |

| MEXICO | | AIRPLAY | | (NIELSEN BOS) NOVEMBER 5, 2011 |
|-----------|-----------|------------------------------|---|--------------------------------|
| THIS WEEK | LAST WEEK | | | |
| 1 | 1 | TE DEJO EN LIBERTAD | HA'ASH SONY MUSIC | |
| 2 | 2 | DE MI | CAMILA SONY MUSIC | |
| 3 | 6 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 4 | 5 | BASTA YA | JENNI RIVERA FT. MARCO ANTONIO SOLIS FONOVISA | |
| 5 | 4 | GIVE ME EVERYTHING | PITBULL FT. NE-YO AFROJACK & NAYER MR. 305/POLO GROUNDS | |
| 6 | 3 | LAST FRIDAY NIGHT (T.G.I.F.) | KATY PERRY CAPITOL | |
| 7 | 11 | TU MIRADA | REIK SONY MUSIC | |
| 8 | 9 | MARCHATE | JULION ALVAREZ Y SU NORTEÑO BANDA DISA | |
| 9 | 8 | PARTY ROCK ANTHEM | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE | |
| 10 | 12 | ME VOY | JESSE & JOY WARNER | |

| IRELAND | | DIGITAL SONGS | | (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 5, 2011 |
|-----------|-----------|--------------------------|---|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | 1 | WE FOUND LOVE | RIHANNA FT. CALVIN HARRIS SRP | |
| 2 | 2 | JAR OF HEARTS | CHRISTINA PERRI ATLANTIC | |
| 3 | 3 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 4 | NEW | LIGHTNING | THE WANTED GLOBAL TALENT/GEFFEN | |
| 5 | 5 | SEXY AND I KNOW IT | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE | |
| 6 | 4 | STEREO HEARTS | GYM CLASS HEROES FT. ADAM LEVINE DECADE/DANCE | |
| 7 | 6 | TITANIUM | DAVID GUETTA FT. SIA WHAT A MUSIC | |
| 8 | NEW | READ ALL ABOUT IT | PROFESSOR GREEN FT. EMELI SANDE VIRGIN | |
| 9 | 7 | THE A-TEAM | ED SHEERAN ASYLUM | |
| 10 | 1 | WHAT MAKES YOU BEAUTIFUL | ONE DIRECTION SYCO | |

| NEW ZEALAND | | DIGITAL SONGS | | (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 5, 2011 |
|-------------|-----------|-------------------------------|---|--|
| THIS WEEK | LAST WEEK | | | |
| 1 | 2 | WE FOUND LOVE | RIHANNA FT. CALVIN HARRIS SRP | |
| 2 | 1 | SOMEBODY THAT I USED TO KNOW | GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN | |
| 3 | 3 | MOVES LIKE JAGGER | MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE | |
| 4 | 7 | SEXY AND I KNOW IT | LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE | |
| 5 | 8 | FEEL SO CLOSE | CALVIN HARRIS FLY EYE | |
| 6 | 4 | DOMINO | JESSIE J LAVA | |
| 7 | 5 | STEREO HEARTS | GYM CLASS HEROES FT. ADAM LEVINE DECADE/DANCE | |
| 8 | NEW | EVERYTHING'S GONNA BE ALRIGHT | THE BABYSITTERS CIRCUS THE BABYSITTERS CIRCUS | |
| 9 | 6 | DON'T FORGET YOUR ROOTS | SIX60 MASSIVE | |
| 10 | 9 | GOOD FEELING | FLO RIDA POE BOY | |

| PORTUGAL | |
|----------|--|
|----------|--|

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

DIGITAL: Twitter taps former record label marketing manager **Tatiana Simonian** (@drtatiana) to handle music partnerships for the company's content and programming team. She was manager for social media, mobile and app campaigns for Disney Music Group and has a background in journalism and social media.

RECORD COMPANIES: Sony Music Nashville names **Karen Kane** director of artist development/marketing. She was director of music business at Murray State University in Kentucky.

Jay Frank launches DigSin, a new record label that revolves around a subscription model focusing on digital singles. He was senior VP of music strategy at CMT.



PUBLISHING: Downtown Music Publishing promotes **Sean McGraw** to VP of licensing administration and names **Young Hwang** VP of royalties. McGraw was director of licensing administration, and Hwang was VP of royalties at BMG Rights Management (formerly Cherry Lane Music Publishing).

BrightShop, the digital marketing division of Primary Wave Music, appoints **Robert Dippold** partner/GM. He was GM/head of marketing at Trustkill Records.

TOURING: The Windish Agency in Los Angeles taps **Latane Hughes** as a music agent. He co-founded the indie label/promotion company Guns in the Sun.

RADIO: Clear Channel Digital appoints **Brian Lakamp** president. He was executive VP of digital media at Clear Channel.

RELATED FIELDS: SESAC promotes **Jamie Dominguez** to senior director of writer/publisher relations. She was director.

—Edited by Mitchell Peters

GOODWORKS

ROCK THE VOTE TEAMS WITH W LOS ANGELES-WESTWOOD

Nonprofit organization Rock the Vote has teamed with the W Los Angeles-Westwood to host a monthly series at the hotel's intimate Whiskey Blue lounge in an effort to raise voting awareness and education leading up to the 2012 election.

"Rock the Vote Nights" launched Sept. 15 with Los Angeles act Caught a Ghost, and alt-rappers the Knux and DJ CC Sheffield helped usher in the second night on Oct. 20. The next event will take place Nov. 16 with a soon-to-be-announced artist.

The nights are designed to serve as a "place where all the publicists, agents and managers who we work with on a daily basis can get together once a month and network and talk about new ideas for Rock the Vote," Rock the Vote director Kelly Fogel says.

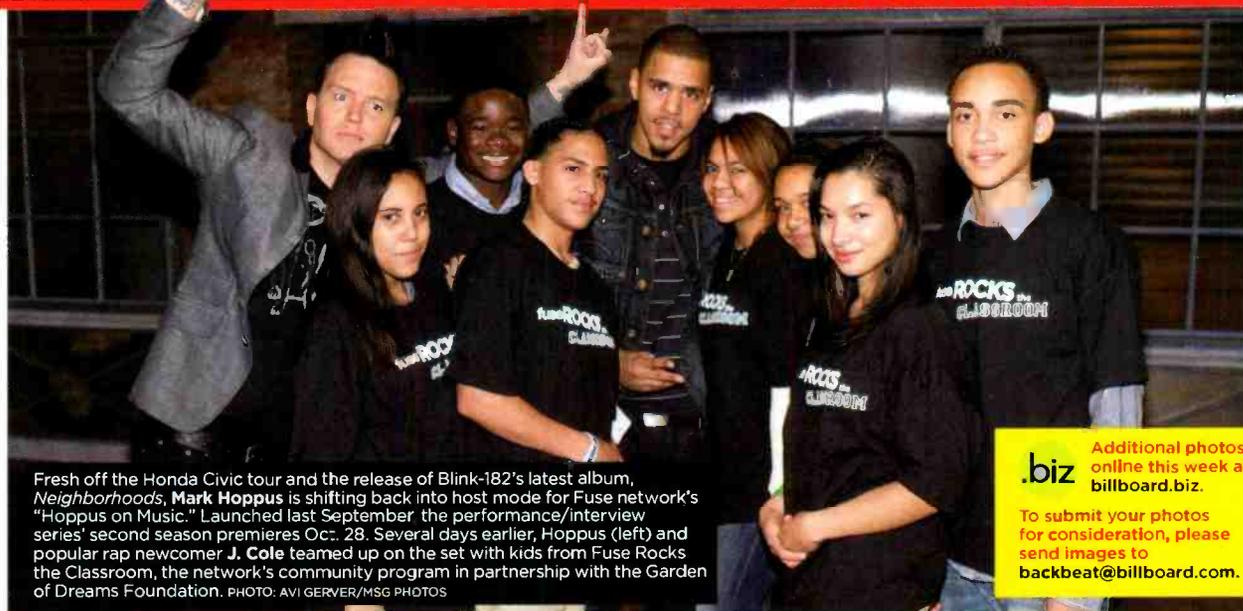
Fogel created the "Rock the Vote Nights" brand about four years ago and has since held voting registration events during numerous concert tours and at such music festivals as Lollapalooza and Austin City Limits. She currently has a proposal in with Live Nation and "other bigger corporations" to host "Rock the Vote Nights" in major concert venues throughout 2012.

"The main goal of everything we do is voter registration, which is really starting up again now," she says, noting that Rock the Vote helped get 2.5 million registration downloads in the 2008 election.

The monthly series at the hotel is planned to continue through the 2012 elections.

—Mitchell Peters

BACKBEAT



Fresh off the Honda Civic tour and the release of Blink-182's latest album, *Neighborhoods*, **Mark Hoppus** is shifting back into host mode for Fuse network's "Hoppus on Music." Launched last September the performance/interview series' second season premieres Oct. 28. Several days earlier, Hoppus (left) and popular rap newcomer **J. Cole** teamed up on the set with kids from Fuse Rocks the Classroom, the network's community program in partnership with the Garden of Dreams Foundation. PHOTO: AVI GERVER/MSG PHOTOS

.biz Additional photos online this week at billboard.biz.

To submit your photos for consideration, please send images to backbeat@billboard.com.



Award-winning lyricist **Hal David** ushered in his 90th birthday in style during a tribute at the Music Center of Los Angeles on Oct. 17. Billed as "Love, Sweet Love," the evening of music and dining brought out such artists and creative associates as Paul Williams (who hosted the affair), Smokey Robinson, B. J. Thomas, Jackie DeShannon, Valerie Simpson (Ashford & Simpson) and David's longtime writing partner, composer **Burt Bacharach**. Topping off the proceedings—benefiting the Blue Ribbon of the Music Center and the ASCAP Foundation—was a surprise performance by Stevie Wonder. Here, Bacharach (left) and David, who will receive the fourth Gershwin Prize next spring in Washington, D.C., reunite with their vocal muse **Dionne Warwick** ("Walk On By," "Alfie," "I Say a Little Prayer"). PHOTO: VINCE BUCCI



Currently in the midst of a three-year residency at Caesars Palace in Las Vegas with the "Million Dollar Piano" show, **Elton John** is still busy racking up millions in sales. Universal Music Enterprises/Verve Music Group president/CEO **Bruce Resnikoff** recently presented the music icon with plaques commemorating domestic sales of 5 million for *Greatest Hits Volume II*, 3 million in DVD sales for "Elton 60: Live at Madison Square Garden" and 11 million in track sales for "Something About the Way You Look Tonight." PHOTO: ROBERT KNIGHT



Hot Chelle Rae was surprised by a group of RCA executives at the band's Roseland Ballroom show in New York with a plaque commemorating double-platinum sales of hit single "Tonight Tonight." The group's new album, *Whatever*, is due Nov. 29. Celebrating backstage are (from left) RCA senior VP of promotion **Shannah Miller**; co-manager **Jason Jenner** of Hamlin/Jenner Management; RCA CEO **Peter Edge** and senior VP of A&R **Keith Naftaly**; band members **Jamie Folllese**, **Ryan Folllese**, **Ian Keaggy** and **Nash Overstreet**; RCA executive VP of promotion **Joe Riccitelli**; president/COO **Tom Corson**; VP of marketing **Dan Mackta**; VP of digital marketing **Jennifer Fowler**; co-manager **John Hamlin**; and RCA senior VP of sales **Bob Anderson**. PHOTO: HAL HOROWITZ/PICTUREGROUP



BILLBOARD MEXICAN MUSIC AWARDS

The inaugural Billboard Mexican Music Awards, taped Oct. 20 at the Orpheum Theatre in Los Angeles, featured the best of regional Mexican music for the first time on a nationally televised awards show. Presented by State Farm and broadcast on Telemundo Oct. 27, the awards honored the genre's top acts. The big winner was newcomer Gerardo Ortiz, who took home six awards including artist of the year. There were also performances by special award honorees Jenni Rivera, Paquita la del Barrio and Los Tucanes de Tijuana, as well as Larry Hernandez and Intocable. Mariachi star/actor Pedro Fernandez and "Queen of the South" actress Kate del Castillo were the hosts. Go to telemundo.com/premiosbillboard for a winners' list.

ABOVE LEFT: Brothers **Chalo** and **Felipe Meza** of Los Inquietos del Norte earned their win for norteño album of the year with *Vamos A Darle Con Todo: Coleccion de Corridos*. PHOTO: ARNOLD TURNER/A. TURNER ARCHIVES

ABOVE CENTER: Perhaps the most dapper artist of the evening was **Larry Hernandez**, whose red jacket complemented the circus-themed ambience onstage during a performance of his hit "Arrastrando las Patas." The track went on to win norteño song of the year, while Hernandez also claimed the award for songs artist of the year. PHOTO: CHRIS HASTON/TELEMUNDO

ABOVE RIGHT: Newly appointed Telemundo president **Emilio Romano** (left) attends the network's pre-awards party at the Orpheum Theatre with Billboard publisher **Lisa Ryan** and editorial director **Bill Werde**. PHOTO: ARNOLD TURNER/A. TURNER ARCHIVES

UPPER RIGHT: A visibly emotional **Paquita la del Barrio**, known for her outspoken feminist songs, was presented with the Premio La Voz (The Voice Award), honoring a distinct personality who has made a mark in the world of Mexican music. Del Barrio received her award from renowned actress **Kate Del Castillo**. "We all carry a Paquita la del Barrio inside each of us," said Del Castillo, who co-hosted the show. PHOTO: CHRIS HASTON/TELEMUNDO

LOWER RIGHT: Telemundo's executive media team takes a break from the action backstage with Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**. From left: manager of talent business strategy **Alejandra Figueroa**, director of publicity and talent strategy **Jennifer Gomez-Vita**, Cobo, senior VP of communications and talent strategy **Alfredo Richard**, VP of publicity and talent strategy **Suzette Millo** and manager of events and talent relations **Stefania Fernandez**. PHOTO: ARNOLD TURNER/A. TURNER ARCHIVES

BELOW RIGHT: Norteño icons Los Tucanes de Tijuana, honored with the first Premio Legado Musical (Legacy Award) for career achievement, celebrated backstage at the Orpheum Theatre. From left are **Tomas Herrera**, **Gustavo Labrada**, **Mario Quintero**, **Alfredo Gonzalez** and **David Servin**. PHOTO: ARNOLD TURNER/A. TURNER ARCHIVES

BELOW LEFT: **Jenni Rivera** closes her performance at the Billboard Mexican Music Awards with a smile and a high-five. Rivera, who will soon release new album *Joyas Prestadas* in both ranchera and pop versions, was named female artist of the year. She was also presented with Telemundo's Star Award. PHOTO: CHRIS HASTON/TELEMUNDO

LEFT: Artist of the year **Gerardo Ortiz** puts his hand to his heart as he picks up one of his six awards. Ortiz, who debuted on Billboard's Latin charts only a year ago, also won the best new artist and male artist of the year categories. PHOTO: CHRIS HASTON/TELEMUNDO



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TONY BENNETT
J. COLE
ST. VINCENT
MARY J. BLIGE
DRAKE
EVANESCENCE
BLINK-182
LEANN RIMES
ESTELLE
ROMEO SANTOS
AND MORE

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BRUNO CROLOT SPEAKS

REGGAE-COUNTRY MASHUP
WARNER NASHVILLE TEAMS WITH VP RECORDS

REDDING'S DAUGHTER ON JAY-Z, KANYE & 'OTIS'

KELLY ROWLAND
DEMI LOVATO
JOSS STONE
SHAGGY
REBECCA BLACK

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