

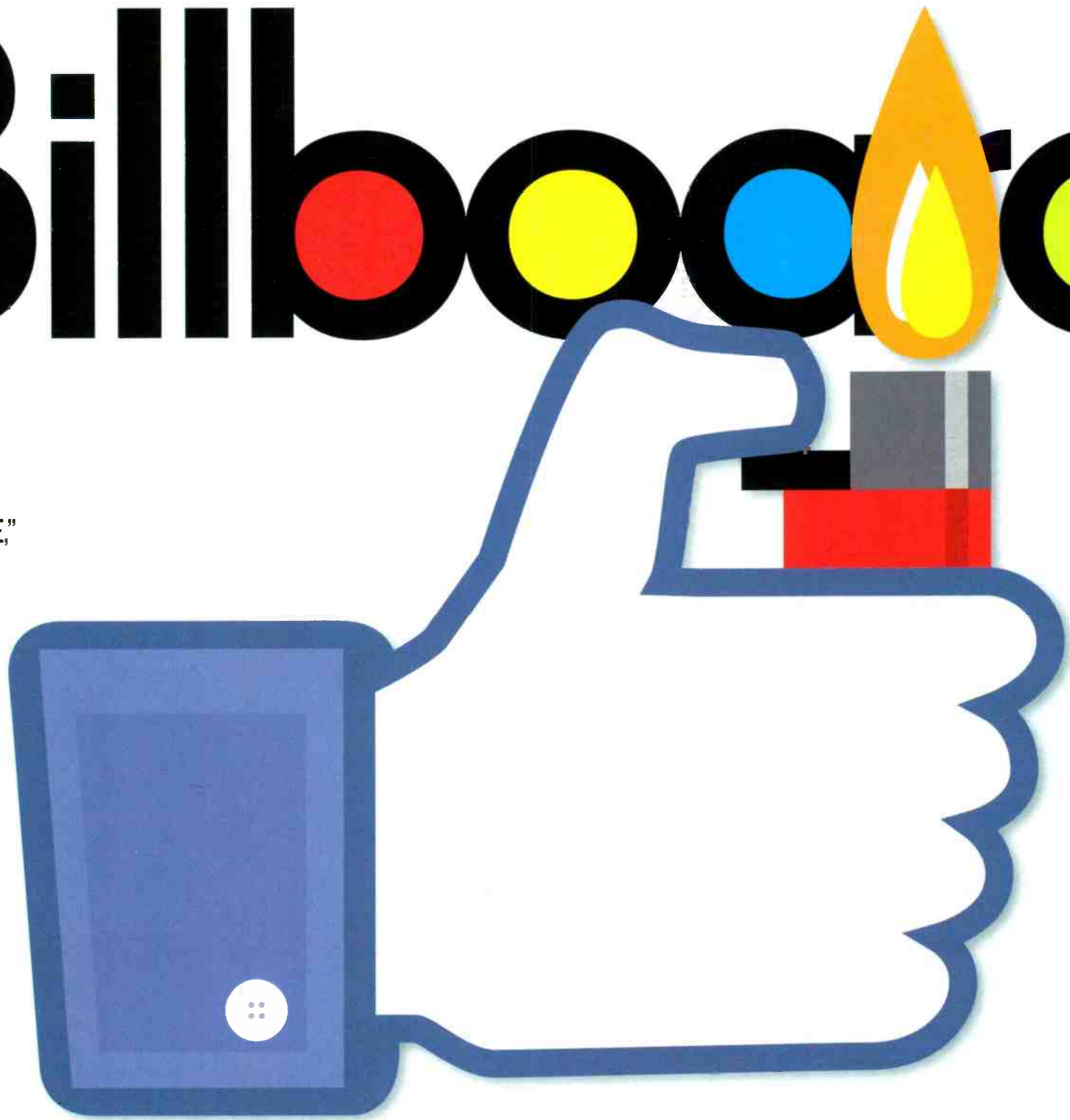
TALENT MERGE: PRIMARY WAVE & VIOLATOR MANAGEMENT JOIN FORCES

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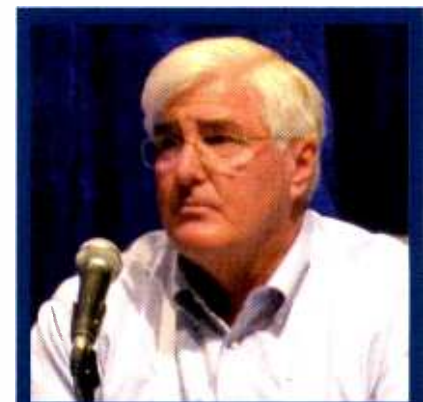
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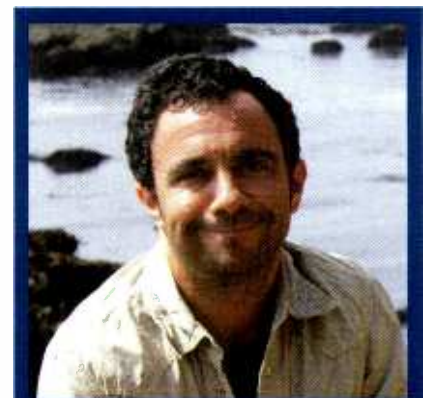
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ON THE CHARTS

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INTERNET ALBUMS	#1 LADY ANTEBELLUM / OWN THE NIGHT
INDEPENDENT ALBUMS	#1 THE DEVIL WEARS PRADA / DEAD THRONE
MUSIC VIDEO SALES	#1 JACKIE EVANCHO WITH DAVID FOSTER / DREAM WITH ME IN CONCERT
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ceoMarkZuck Mark Zuckerberg
You think you've seen Facebook, but you ain't seen nothin' yet. #fB

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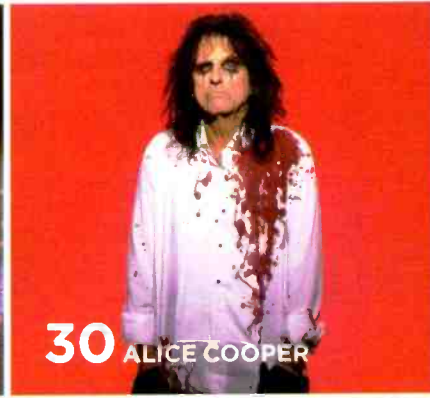
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misskatiemo Missy Elliott
#fB is where everyone's talking about the upcoming Facebook dev conference.

koloseyevitz Kolseyevitz
Getting stoked for #Facebook #fB. Breakout sessions "The Future of Digital Music" & "Mobile + Social" are looking reaaaaal good. #fB

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Can't wait for #Facebook #fB

ozakier ozakier
Thank last week's #Facebook changes were big? Get ready for #fB this Thursday, more changes are coming. facebook.com/fB



RYAN ADAMS 20

360 DEGREES OF BILLBOARD

HOLLYWOOD FRONT

Online

.COM EXCLUSIVES
Explore our new, photo-laden style column, the Hook, at Billboard.com/column/the-hook. Written and curated by columnist Gregory DelliCarpini Jr., the Hook is where music and fashion connect.

Events

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

FILM & TV MUSIC

The Billboard/Hollywood Reporter Film & TV Music Conference will take place Oct. 24-25 at Los Angeles' Renaissance Hollywood. Speakers have been announced. For more, go to filmandtvmusic-conference.com.

TOURING

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

robindindaya! Robin Dindaya
Facebook adding Spotify, MOG, Rdio, Rhapsody, and more? #fB

geoffcalver Geoff Calver
Weather in San Fran this week! So excited for #fB!



TOWER OF POWER
KCMP Minneapolis' rise as triple A influencer



GRAND OPENING
Train pens theme song for "Biggest Loser"



GREAT DAYS
John Prine's enduring success on the road



HI, I'M PABLO
New Spanish pop star preps U.S. debut



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joehmiles joeh miles
Facebook designers talking FB at @fbconf #FB #fbconf #tag:am/pH05mU/ 18 Sep

giberf Eric Giberf
One way to clear out old bug tickets; transition to a new tool leaving the craft (open bugs) behind. developers.facebook.com/blog/post/559/#FB #Facebook 18 Sep

fbplatform Facebook Platform
#FBfacts: The Like button was announced @ #FB 2010 - What's your favorite website with the Like button? 18 Sep

dayformight Jason Truong
Hiring the road next week for #FB in SF. Should be fun. fb.facebook.com/ 18 Sep

ondacube Samuel Fischer
Les mecs vont représenter grave ! RT "was suppperrrrrry" #FF our guys at #FB conference next week. @guitaunesimon @psidocass @kevintunc 18 Sep

UP FRONT

MANAGEMENT BY RAY WADDELL AND ED CHRISTMAN

GIANT STEPS

What Universal Music's artist management tie-up with Live Nation means for the biz

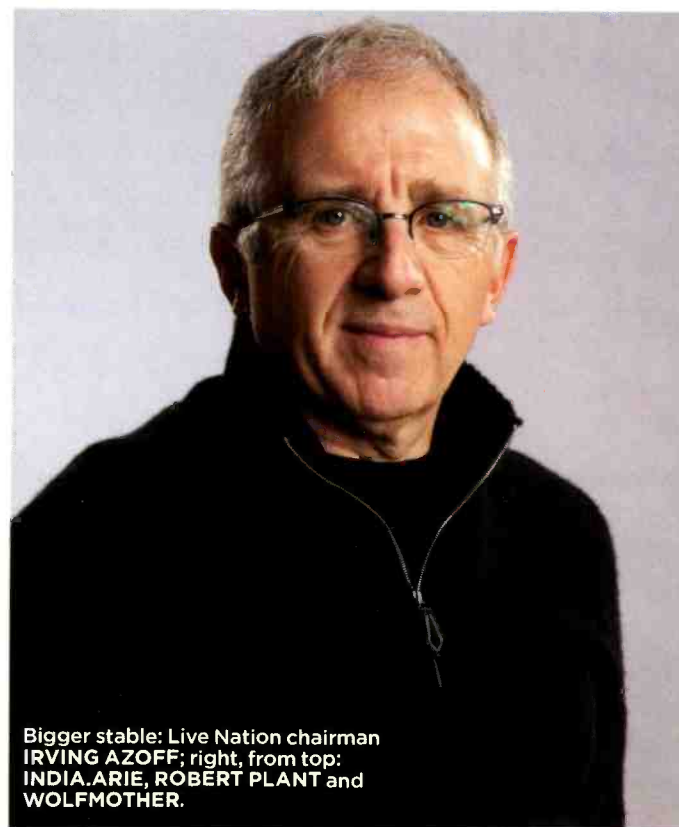
An affiliation between an artist management company and a label is hardly a novel arrangement. Just ask Red Light Management/ATO Records or Tenth Street Entertainment/Elven Seven Music.

But by aligning the interests of the world's largest record label with the largest concert promoter, artist management firm and ticketing company, Live Nation Entertainment and Universal Music Group's new management partnership (Billboard.biz, Sept. 19) is investing an unprecedented amount of firepower in the concept of a management/label alliance.

Under their joint-venture partnership, Live Nation's Front Line Management will acquire a 50% stake in UMG's artist management companies, which include Trifold, Twenty First Artists, 5B and Sanctuary.

While each will continue to be run separately, the heads of those companies will report to Front Line, which is the managing partner of the JV. Front Line isn't investing any capital in the venture. Instead, it will acquire an ownership stake in exchange for its expertise. UMG and Front Line will also collaborate on developing bundled, direct-to-consumer product offerings for other UMG artists.

As recorded-music sales continue to slide, labels have been acquiring as many rights as they can when signing new artist deals, including management and ticketing. But the labels don't always know what to do with these rights once they acquire them. Front Line and Ticketmaster immediately



Bigger stable: Live Nation chairman IRVING AZOFF; right, from top: INDIA ARIE, ROBERT PLANT and WOLFMOTHER.



solve that problem for UMG.

Universal Music chairman/CEO Lucian Grainge "is hell-bent on building his management company and was looking for a way to bring it all together," says an executive at a rival management company who requested anonymity. "And now it looks like he has found a way to make that happen without worrying about how to manage the business."

UMG's management clients include Robert Plant, India Arie, Craig David, Wolfmother, the Darkness, ZZ Top, Slipknot, Steve Azar and doz-

ens of others.

How will UMG artists benefit from a tie-up with Front Line? Expect to see more bundled sales of concert tickets and UMG music, as well as with merchandise, a thriving business in which Live Nation and Universal's Bravado division are the market leaders. For instance, artists could bundle a new CD, digital album or mobile product with a ticket sale or a VIP opportunity, offering them through their own websites—an approach that meshes with Live Nation's and Bravado's interest in growing

direct-to-fan sales.

According to a source familiar with the situation, the two partners expect to roll out their first bundled offerings in the United States, the United Kingdom and Germany, in cases where Universal artists are either having their tour booked by Live Nation or have their ticketing handled by Ticketmaster.

As for Live Nation's market-leading Ticketmaster, which is facing competition on all fronts, the alliance with a partner of the size and scope of UMG could prove to be a stra-

tegetic advantage as it seeks to align with nontraditional ticketing partners. If the UMG/Live Nation partnership starts delivering results, it could inspire other labels to seek their own alliances with management firms—possibly even with Front Line itself. But while affiliations between management companies and labels—and with promoters, merchandising firms, ticketing companies and music publishers—will continue to proliferate, some managers and artists will still choose to live outside the "big box" system. It's a boutique approach that has worked well not only for the likes of veteran superstar/manager pairings like Bruce Springsteen/Jon Landau and Toby Keith/T.K. Kimbrell, but also new stars like Lady Gaga (Troy Carter) and Justin Bieber (Scooter Braun).

The notion of affiliated artist management and label services doesn't sit well with some artists because one of a manager's primary responsibilities is to fight for a client's interests vis-a-vis his or her label, pressing the label for more money, marketing services, tour support and promotional backing.

Live Nation has multi-rights deals with superstars like Jay-Z and Madonna. But for all practical purposes, Live Nation abandoned its plans of handling recorded-music projects when ex-chairman and head of Live Nation Artists Michael Cohl left the company in 2008.

Though Live Nation still retains some recorded-content rights under its multi-rights deals, it seems clear that Live Nation will end up partnering with a label for content projects, particularly with a Madonna album on the horizon. In a brief interview, Live Nation Entertainment chairman and Front Line founder Irving Azoff declined to comment on the specifics of the UMG/Live Nation deal, but he confirmed that "if we do get a label partner on Madonna, that decision will be made by Madonna and [her manager] Guy Oseary."

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AZOFF: CHRISTOPHER BEYER; WOLFMOTHER: MARK METCALFE/GETTY IMAGES; ARIE: MONICA MORGAN/WIREIMAGE.COM; PLANT: OLLIE MILLINGTON/REDFERNS/GETTY IMAGES

>>> R.E.M. CALLS IT A DAY

R.E.M., the seminal band from Athens, Ga., whose jangly, Byrds-inspired guitar sound helped define indie rock and played a key role in the emergence of alternative rock as a radio format and retail category, called it quits Sept. 21. The announcement came six months after the release of the band's 15th studio album, *Collapse Into Now* (Warner Bros.). "We walk away with a great sense of gratitude, of finality and of astonishment at all we have accomplished," the band said in a statement on its website. "To anyone who ever felt touched by our music, our deepest thanks for listening."

>>> PANDORA OVERHAULS WEBSITE

Web radio company Pandora unveiled an overhaul of its website, with simplified station creation and expanded artist information and listener profiles. Also new are dedicated URLs for individual stations to encourage sharing and player control buttons like pause, thumbs up/down and a new shuffle function. Pandora also sharply increased its listening limit for free users from 40 hours a month to 320 hours.

>>> VIMEO LAUNCHES MUSIC STORE

Vimeo has opened a music store where video creators can purchase and download music for use in their clips. The store offers more than 45,000 tracks from multiple genres and enables creators to search for music by genre or more than 100 categories of metadata, such as tempo or mood.

Reporting by
Antony Bruno, Jason
Lipshutz and Marc
Schneider.

MANAGEMENT BY ED CHRISTMAN

Allied Forces

Primary Violator's top executives talk about opportunities in artist management

Primary Wave Music's merger of its talent management division with Chris Lighty's Violator Management (Billboard.biz, Sept. 16) represents its boldest move yet to make serious inroads in what it sees as a vital growth area.

Newly christened Primary Violator boasts superstar Lighty clients like Mariah Carey, Sean "Diddy" Combs, 50 Cent and LL Cool J, as well as Cee Lo Green and Eric Benét, both of whom were signed by former OutKast/Nas manager Michael "Blue" Williams after he merged his Family Tree Entertainment firm with Primary Wave in 2009.

Primary Violator will be headed by Primary Wave Music founder/CEO Larry Mestel, who will be chairman/CEO of the merged company; Lighty, who will be COO; and Williams, who will be president.

"We want to make as big a push in management as in publishing," Mestel says. "To do that, we wanted to get into business with some of its titans... We will take a very aggressive, no-holds-barred stance when it comes to going after artists."

Primary Wave got its start in 2006 as a music publisher with its purchase of an ownership stake in Kurt Cobain's song catalog. Since then, the New York-based company has acquired stakes in other celebrated catalogs, including Hall & Oates, Steve Earle and Motown legend Lamont Dozier, while also aggressively diversifying into other services. The company's BrightShop division provides digital marketing and production services, while its Brand Synergy Group, which is

helmed by former Island Def Jam senior VP of strategic marketing Jeff Straughn, recently brokered Rihanna's high-profile advertising partnership with Nivea.

But expanding its footprint in artist management is clearly a top priority for Primary Wave. In interviews with Billboard after the deal's announcement, Lighty, Mestel and Williams discuss their reasons for linking up and why they're filling a void left by record labels.

CHRIS LIGHTY



How will your clients benefit from the deal?

Primary Wave has a digital arm bigger than the one we have. We know the whole business is digital. It'll give us an interesting set of tools for our clients, since we can't rely on the record company to do the things they used to.

And the fact that Primary Wave has a publishing arm is a plus. We see so many writers come and go and didn't focus on them. But we'll try and build up our relationships with songwriters now.

What will your role be at Primary Violator?

Because we'll have a bigger staff now, I can go out there and service my clients, and also help bring in more big clients. Also, I can focus on trying to find the right brand extensions, like the 50 Cent deal [with Pure Growth Partners for his Street King energy drink] and things like that. It takes a lot of... energy to form these types of lucrative ventures. This merger will allow me more time to pursue these deals.

Also, it's been a long time since I've had someone that can push me. The last time was Lyor Cohen at Rush Management. Since then, I haven't had anyone who really pushed me. With Larry, I feel I'll have that kind of relationship. Besides Larry, Blue and I have a great relationship. It will be good to have other people in the room to bounce things off of, especially when thinking outside the box.

How do you see this evolving?

I'm looking forward to finding some great new talent, and to further develop the brand extension. For the artists, we will become the next alternative to what's out there. There is a lack of great management companies—and we're trying to fill the void with this merger.

LARRY MESTEL



Why do this deal?

We were already building a management company. We have Cee Lo, Eric Benét and Ginuwine. We wanted

to supercharge this effort, so we are putting together two of the best executives in the business with Blue and Chris. We intend to build this into a powerhouse.

Are you looking to build an urban/pop powerhouse, or will you pursue management clients across genres?

We have deals with managers like Scott Fraser [Saving Abel] and Jerry Blair [Ebony Bones, Alex Young] so we are definitely diversifying the genres that our management side is involved in. What makes this deal so different is we will leverage our Brand Synergy Group, our digital marketing BrightShop, our television and movie synch teams and all of our publishing marketing so that our management clients can use these tools. That is the power of what we are bringing to this deal.

Chris and Blue will build this joint venture as the main vehicle for management, and we will go after artists that are underserved and with managers that don't have the resources that Primary Wave has.

As an artist manager, you typically won't have the publishing rights to a client's songs, which means you'd only collect a 10%-20% cut of their revenue from a synch placement. Why would you do that when you could try to secure that same synch for one of Primary Wave's songwriters and collect 50%?

We don't market based on what percentage we get. We market based on opportunity. Let's say we have an artist that is a management client and there is an urban synch opportunity—doing that placement would be additive, not dilutive.

How will you grow the business?

We will take a very aggressive, no-holds-barred stance when it comes to going after artists. We are offering artists services that aren't being provided elsewhere.

MICHAEL 'BLUE' WILLIAMS



What made this deal happen?

Chris and I have been doing this separately for about 20 years.

He's someone

that I've always looked up to. Over the last few years, both of us had the desire to grow. Primary Wave gave me that chance. Chris said he was thinking about making a move. I told him that Primary Wave would be a great place to make that move. Larry Mestel thought it was great and he did everything he needed to do to make it happen.

What's the next move?

In the past, the labels did all the work and they coddled the managers because most of them didn't know how to do their jobs. But now the labels supply fewer services, so artists need management that knows how to navigate the marketplace. Nowadays, they aren't just artists, like athletes aren't just players. They are all brands.

How do you see your role in the operation versus what Chris will be doing?

I'm spending more time on the West Coast because out here there are film and TV opportunities. Chris will be based in New York. So right now, we'll do things depending, logistically, where they fall. Both of us will start kicking in doors, and talking Primary Violator up, and letting the word spread.

What benefit does this deal bring to you and Lighty?

When you're a manager, doing it as long as we have, where you have to solve every problem and handle everything, you reach a point of almost mental fatigue. But now with Primary Wave we have a chance to be in a room with a bunch of smart people, so they can push you and also help you provide more services to the artists. And we have a big staff to provide any level of service a client needs.

How will you grow your client roster?

I like to call it "big game hunting." Artists should get the message that it's OK to fire your manager and come to us as we try and find new ways to make money in this environment.

parallelpath Paralel Path
#ReadWatchListen. Thursday's #FB will introduce new #Facebook buttons that will facilitate socialization of content: http://ow.ly/BzCRV

giberl Giberl
With Facebook launching so much stuff (subscriptions, enhanced developer tools and policies) what's going to be left for #FB next week?

simon_bapbat Simon Bapbat
Wondering if there is a LON-SFO nerd bird for #FB next week? Getting there by beg, borrow & steal as me on the United at 10:35

cajunen Jemma Saurio
And here we go: the plethora of complaints from facebook users as new changes are rolled out today: #FB

RADIO BY PAUL HEINE

Twin Cities Tastemaker

Minnesota Public Radio's KCMP tops commercial triple A rival as it boosts emerging acts

As some prominent triple A stations struggle with Arbitron's new electronic ratings system, the format has taken an unusual twist in Minneapolis.

Programming an expansive, stylistically diverse playlist, Minnesota Public Radio's KCMP (the Current) isn't just beating its commercial rival in the ratings. Label promotion executives say it's also moving the music sales needle in its market like no other noncommercial triple A does.

The upstart station has consistently outperformed Clear Channel's established KTCZ (Cities 97) among listeners aged 25-54 since January, ranking in the top five of the advertiser-friendly demographic for three months from April to August. No other noncommercial triple A comes close to the Current's total audience share, which since June has stood at 4% or more of the Minneapolis-St. Paul market.

The ratings are especially significant in light of KCMP's adventurous playlist, which can veer from the quirky folk of Bon Iver to a bouncy '80s ska tune by Madness to local hip-hop act Atmosphere. The Current's playlist also encompasses arena-fillers Arcade Fire and Foo Fighters, crossovers from Coldplay and Adele, triple A staples Wilco and the Decemberists and a host of local acts.

Edgier and more aggressive than many non-commercial triple As, its 5,000-song music library includes 75 artists in current rotation, which account for 45% of the station's airplay, according to PD Jim McGuinn, who previously programmed commercial alternative stations in Philadelphia and St. Louis.

"It should be interesting and challenging enough that it doesn't insult serious music fans," McGuinn says, "but is still inviting to the non-hardcore fans, so they don't feel like it's a club they can't join."

Schooled in the noncomm radio aesthetic at Philadelphia's WXPB, McGuinn has applied fundamental commercial radio programming practices—fast music rotations, contesting, cross-promotion, concise jock raps, count-downs and social media—in a noncommercial environment. That combination has made the Current a tastemaker and a springboard from which labels spread acts to stations in other cities.

After KCMP became one of the first triple A stations to add "Home" by Edward Sharpe & the Magnetic Zeroes, local sales of the band's *Up From Below* album shot up 54% when the station moved the song into heavy rotation the week ending Nov. 8, 2009, according to Nielsen SoundScan. That made Minneapolis-St. Paul the band's top-selling market that week, even though it ranks only 13th in size among all U.S. demographic market areas. "Home" peaked at No. 9 on Billboard's Triple A airplay chart and spent 15 weeks on the Alternative airplay chart, peaking at No. 25.

"They really went after it and that served as a catalyst for us to spread the record to other stations around the country," Vagrant Records GM Dan Gill says.

Early KCMP airplay on Mumford & Sons' "Little Lion Man" is credited with making the band's



Let me come home: EDWARD SHARPE & THE MAGNETIC ZEROS (far left) performing at KCMP Minneapolis; MUMFORD & SONS; and KCMP PD JIM MCGUINN (inset).



debut album, *Sigh No More* (Glassnote), a top 10 seller in Minneapolis-St. Paul when it came out on Feb. 16, 2010. During the first three months following the album's release, it sold 3,700 units in Minneapolis-St. Paul, more than in any other U.S. market outside of New York, according to SoundScan.

When the band booked its 2010 U.S. tour in support of the album, it sold out Minneapolis' Varsity Theater in one day. On the act's previous tour stop in the city, it played to 17 people.

"We networked McGuinn with other programmers to talk about what he was seeing with the band and it spread like wildfire," says Danny Buch, senior VP of promotion and artist development at Sony's RED, which distributes *Sigh No More*.

More recently, KCMP's embrace of James Vincent McMorrow gave the Irish singer/songwriter valuable promotional support. His debut album, *Early in the Morning* (Vagrant), has sold 15,000 units since its release in January, according to SoundScan, peaking at No. 12 on the Heatseekers Albums chart. Minneapolis-St. Paul has gen-

erated the third-largest number of sales for the album after only New York and Los Angeles, according to SoundScan.

Several factors work in the station's favor. Like San Francisco and Seattle, Minneapolis has long been a public radio stronghold, thanks to a population that's more educated and younger than the national average—44% are aged 20-44, according to the U.S. Census. Without an alternative rock station in town, the Current appeals to a broad coalition of alt-rockers, indie-rock fans and traditional triple A listeners.

"We draw on the ideology and best practices of the progressive FM era of the early '70s, college radio in the '80s and a little bit of the attitude of alternative stations of the '90s," McGuinn says.

The station also benefits from occupying a musical niche that has grown during the past sev-

eral years. "When the Current launched in 2005, playing the Decemberists and Arcade Fire was a lot more fringe than playing them today," McGuinn says.

Relying on listener donations to cover a large chunk of its operating costs makes participating in the local music community more essential than for a commercial station. Those efforts, in turn, have benefited its local standing with listeners. KCMP has reached record sponsorship sales and corporate underwriting during the past fiscal year, McGuinn says.

Vagrant's Gill says KCMP has proved to be a vital promotional vehicle for his label's artists.

"It's a real godsend for indie labels like ours," Gill says. "When they give a record a shot, they have the audience that allows you to see how the record is going to perform." ...

THE SOUND OF PHILADELPHIA

As WXPB's 'World Cafe' marks its 20th year, station grows Web presence

More than two decades after it became one of the first public radio stations to evolve from block programming to an adventurous strain of triple A, Philadelphia's WXPB is more than just a launch pad for new artists. It's also widely regarded as one of the most influential triple As in the nation.

As it marks the 20th anniversary of its signature, nationally syndicated "World Cafe" program, one of the station's biggest challenges is squaring the tastes of older, long-time listeners with the younger audience it's trying to cultivate. "Our

airstaff is able to connect the musical dots between the Black Keys and Muddy Waters, Animal Collective and the Grateful Dead," says Bruce Warren, assistant station manager for programming and executive producer of "World Cafe."

While indie rock and singer/songwriters ride shotgun on the air, WXPB last year launched a pair of Web radio streams to more narrowly target online listeners: XPN2 offers a deeper exploration of indie and modern rock, with an emphasis on unsigned and emerging acts. Folk Alley, meanwhile, mixes

singer/songwriters, Celtic, acoustic, Americana and other compatible genres. Both are hosted by station personalities.

"There are a lot of people getting music from the Internet that they're not getting from their radio stations," Warren says. "The conversation is happening online so you have to be there."

WXPB is also a key contributor to NPR Music's online portal, providing on-demand archived broadcasts of "World Cafe" and its Friday "Free at Noon" concert series, along with one-off concerts

broadcast on the station. Last year it launched XPoNential Radio, a 24/7 adaptation of the station carried by 35 NPR outlets from Alaska to Mexico as a high-definition radio side channel, and the Key, a website devoted to Philadelphia musicians, as part of NPR's ARGO Network.

A decline in corporate underwriting coupled with uncertainty over government funding of public media has the station focusing more efforts on listener support. "Membership is still pretty good," Warren says, "but it's more of a struggle than ever before." —PH

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Broadway 'Guy'

Seth MacFarlane joins the cast of actors taking their music to a higher level

Actors who embarrass themselves as recording artists are a long Hollywood tradition. So whenever a film or TV star threatens to release an album, it tends to awaken memories of **Don Johnson** or **Bruce Willis** rather than the accomplished double-threats of earlier eras, like **Bing Crosby** or **Barbra Streisand**.

This year alone three actors have immersed themselves in recording projects: **Jeff Bridges** as a country troubadour on *Jeff Bridges* (Blue Note), "House" star **Hugh Laurie** as a New Orleans jazz and blues pianist on *Let Them Talk* (Warner Bros./Rhino) and now "Family Guy" creator **Seth MacFarlane** as a big band singer reviving the glory days of the 1950s on *Music Is Better Than Words* (Universal Republic), due Sept. 27.

But unlike many Hollywood vanity projects of the past, these albums feature artists with real chops who approached the recording process with a respect for the music. All three aligned themselves with top-name producers, arrangers and songwriters—MacFarlane with **Joel McNeely**, Laurie with **Joe Henry** and Bridges with **T Bone Burnett**. All three albums have landed in major-label pipelines as well.

As he selected songs to record for *Music Is Better Than Words*, MacFarlane says he deliberately steered clear of those already made famous by his idol **Frank Sinatra**. After all, he says during a break from editing the forthcoming "Family Guy" movie, "no one is going to sing 'Come Fly With Me' as well as Sinatra."

Instead of singing the same songs as the Chairman of the Board, MacFarlane opted to embrace the legend's approach to choosing material. "A lot of the songs he made famous were relatively forgotten before he got his hands on them," he says. "He'd pick a **Jerome Kern** song or a **Rodgers & Hart** song from the '20s or '30s and have **Billy May** or **Nelson Riddle** or **Gordon Jenkins** make them new again with an arrangement."

The only songs on MacFarlane's album that have been recorded with any frequency are **David Raksin** and **Johnny Mercer's** "Laura" and "Two Sleepy People" from **Frank Loesser** and **Hoagy Carmichael**. The title

track is a slow, swinging version of an **Andre Previn**, **Betty Comden** and **Adolph Green** song from the **Gene Kelly-Cyd Charise** film "It's Always Fair Weather." The rarely recorded "Nine O'Clock," penned by **Robert Merrill**, was in "Take Me Along," a musical version of **Eugene O'Neill's** "Ah, Wilderness" starring **Jackie Gleason**. And "She's Wonderful, Too" is a completed version of a **George Gershwin**-inspired 20-second cue McNeely had written for an episode of "Young Indiana Jones."

MacFarlane put his chops on display in August at L.A. nightclub Vibrato, demonstrating both knowledge and sharp musical instincts that go beyond the Broadway-inspired spoofs of "Family Guy." Backed by McNeely and a big band, he introduced songs by title and songwriter with an accompanying anecdote. Like Sinatra, he also discussed the arrangements written by his collaborator. "Joel writes in a visual way," MacFarlane says. "It's orchestral jazz, not big band, and that's what differentiated Sinatra's music from his contemporaries. He wanted rich, lush orchestration . . . It's the kind of thing I like to hear."

NOTES: This year's Emmy Award winners in the music categories were **Carter Burwell** (composition for a mini-series, movie or special), **Garth Neustadter** (original dramatic score) and **Harry Connick Jr.** (music direction). The Guild of Music Supervisors continues to push for a music supervision Emmy . . . Director **Terrence Malick** filmed scenes at the Austin City Limits Music Festival that included actor **Christian Bale**, who played bongos with **Fleet Foxes** . . . **Radiohead** will play four songs Sept. 26 on "The Colbert Report" . . . **Douglas Freese's** "Fix: The Ministry Movie" will be screened Oct. 19 in New York during the CMJ conference.

The Billboard/Hollywood Reporter Film & TV Music Conference will be held Oct. 24-25 at the Renaissance Hollywood Hotel in Los Angeles. For more information and to register, go to filmandivmusicconference.com.

Sound + Vision

PHIL GALLO



The cream in my coffee: **SETH MacFARLANE** with **SARA BAREILLES** performing in March at Club Nokia in Los Angeles

'Loser' Like Me

How Train landed the unusual assignment of crafting a TV theme song



Weight, weight, don't tell me: **TRAIN** and the cast of NBC's "The Biggest Loser."

TV theme songs, especially ones with established pop musicians, have become rarities in prime-time TV.

But the unmistakable pop-rock sounds of Train will soon open NBC's weight-loss competition show, "The Biggest Loser." The San Francisco band has written and recorded a theme song for the program, which will begin airing it during its second episode on Sept. 27.

A 22-second portion of the new song, "Brand New Book"—the chorus and bridge of the tune—will play during the opening credits, which features the show's trainers shouting instructions and encouragement to contestants. A minute-long version is on tap for use later this season.

Discussions about a theme song for the show began in June when Daryl Berg, executive director of music for Reveille, the company that produces the show, reached out to EMI Music Publishing for potential songwriters. Reveille wanted to add music to help freshen up the show, the Sept. 20 season premiere of which was watched by 6.1 million people, according to Nielsen.

"EMI pitched me a bunch of artists," Berg says. "We narrowed it to three and we got our No. 1 choice."

Seeking to capture the uplifting nature of the show, Berg says he saw Train as a perfect fit. The band's mainstream appeal certainly didn't hurt either. Its ubiquitous 2009 single "Hey, Soul Sister" has sold 5.6 million digital tracks in the United States, making it the eighth-biggest-selling digital song of all time, according to Nielsen SoundScan.

Train's Monahan co-wrote two songs for submission, an uptempo number that wasn't used and "Brand New Book," which is still energetic, but a bit slower.

"Pat has a different work ethic than many artists," says the band's manager, Jonathan Daniels of Crush Management. "He's like an Olympic athlete and if I say there's an assignment, he gets really focused on hitting the goal."

EMI, Reveille and the band went back and forth as demos were turned in and Train shaped the song to fit the show's needs. "They were interested in something dramatic," Daniels says, "and they really didn't have much to change."

Rather than contract a composer or band to the standard work-for-hire deal, Berg says Reveille felt "there was more value in getting a band of stature. It's more interesting



to have Train providing the flavor and vibe for the show."

TV theme songs have largely disappeared, with production companies and TV networks usually opting for instrumentals, partly because hiring a popular band to write and record a theme song can be an expensive proposition.

At the time Monahan was writing songs for "The Biggest Loser," he was also penning a track for the new John Singleton film, "Abduction." "To Be Loved," the leadoff Train track on the Sony Music soundtrack for the Lionsgate film, was recorded, mixed and mastered in the four days that preceded the band's two-month tour with Maroon 5 that wraps Sept. 24.

While the group's songs have been licensed for use in TV shows, movies, ad campaigns and videogames, the two new songs are Train's most prominent synch placements of new material since the act's "Original" was in 2004's "Spider-Man 2" and "Shake Up Christmas" was recorded for Coca-Cola ads that aired last year.

Daniels says it's too early in the process to determine whether "Brand New Book" or "To Be Loved" will be released as singles or included on the next Train album. "My hope is that 'The Biggest Loser' has them on to play the song—it would be good closure."

Train hasn't performed either song while on tour, but Monahan has been writing extensively and has about half an album's worth of new songs. The band will go into the studio in November to start recording its next album, tour China and Southeast Asia in December and finish the album in January.

"Train was a perfect match for the show," Berg says. "And with EMI and Sony, this could not have gone smoother."

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Just Tryin' To Have Me Some Fun

Manager Al Bunetta talks about the enduring touring success of John Prine



Ah, blow up your TV: JOHN PRINE in 2009 at the House of Blues in New Orleans.

There are some famously long-lived relationships between managers and artists. **Punch Andrews** and **Bob Seger**, **Jon Landau** and **Bruce Springsteen**, **Irving Azoff** and **the Eagles**, and **Erv Woolsey** and **George Strait** are among those that immediately come to mind.

But away from the arenas and stadiums where those superstars perform is another manager/artist pairing that has been every bit as rewarding: **Al Bunetta** and legendary singer/songwriter **John Prine**.

"Most of it on a handshake," Bunetta says of their 40-year partnership. "Now we're at a certain age where we got to put stuff on paper."

After all these years on the road, Prine is still playing big rooms and prime dates, working as much as he wants and on his own terms. Though he cut his teeth in clubs and coffeehouses, Prine has played 3,000-capacity or larger rooms for more than three decades, with a route that includes theaters, auditoriums and performing arts centers, augmented by key festivals and, now, music-themed cruises.

It's a remarkable track record for an acoustic-based folk artist whose shows feature zero pyrotechnics. Instead, Prine continues to pack venues by charming audiences with his renditions of such early classics as "Illegal Smile," "Angel From Montgomery" and "Your Flag Decal Won't Get You Into Heaven Anymore," and latter-day favorites like "In Spite of Ourselves" and "She Is My Everything."

Prine, who survived a cancer scare in the late '90s and turns 65 on Oct. 10, now works about 50 dates per year. He's playing scattered concerts this fall, including the Mountain Winery in Saratoga, Calif., on Sept. 28; Massey Hall in Toronto on Oct. 21; and the Orpheum Theatre in Phoenix on Nov. 19.

For the last 20 or so years, Bunetta's management company has also served as his in-house booking agency—an unusual arrangement that's allowed under Tennessee law for firms based in the state. Taking booking in-house was a natural extension of a do-it-yourself approach that the artist and manager first embraced with their founding of Oh Boy! Records in 1981. The label has released all of Prine's albums since then, and a new collection of previously unreleased studio tracks and live recordings, *The Singing Mailman Delivers*, is due Oct. 25.

Befitting an artist of his stature, Prine's headlining ticket prices start in the \$40 range, and they sell. "We win more than we lose, and nobody gets creamed," Bunetta says. "John won't have a promoter get hurt. You've got to keep the business flourishing."

Prine gets so many offers to play that his camp has to be selec-

tive. "You can't just do things for monetary gain," Bunetta says. "We won't, [which] is why we get top money. John has his standards, and it's all about doing what's right."

That includes packaging synergistically when appropriate, pairing up with such acts as **Emmylou Harris**, **Loudon Wainwright III** or **Old Crow Medicine Show** in some markets. Bunetta says many of the good packaging ideas come from the promoters, particularly the young ones. "Most of the time they work," he says.

Prine has worked with many of the same talent buyers for decades, including **Chuck Morris** in the Rockies, **Danny Zelisko** in the Southwest, **Peter Jest** in Wisconsin, Jam in Chicago and buyers at such Prine mainstays as Carnegie Hall in New York and Wolftrap in Vienna, Va. Prine also has cultivated relationships with younger promoters, including Bowery Presents, **Jason Zink's** Sherpa Concerts and **Darin Lashinsky's** NS2.

Phoenix promoter Zelisko, who recently launched Danny Zelisko Presents after exiting Live Nation earlier this year, is one of those guys who has worked with Prine forever, estimating he has worked "hundreds" of Prine's shows through the years—more than any other artist in a 30-year promotion career.

Asked to weigh in on the secret to Prine's ability to keep packing them in, Zelisko cites the connection he's established with fans that inspires repeat business.

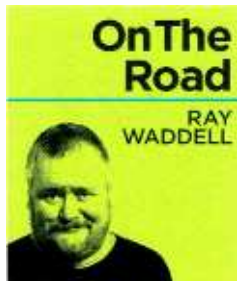
"John is the one performer that I look forward to [for] what he is going to say in between songs as much as the next song itself," Zelisko says. "He stays out of the market for at least a year-and-a-half or more between plays, so he is welcomed back like a returning friend who never overstayed his welcome. The bottom line is he knows, 'You'll never miss me if I don't go away.'"

Bunetta agrees, saying he doesn't subscribe to the "out of sight, out of mind" theory when it comes to touring. "Out of sight, more desirable, I think," he says.

What does he think accounts for Prine's longevity as a successful touring act?

"John's greatness first; loyalty first and second; and just tenacity," he says. "I've done the same fucking thing for 40 years. You've got to get good at something after 40 years. But the loyalty John and I have for each other means more than anything."

The 2011 Billboard Touring Conference & Awards will be held Nov. 9-10 at the Roosevelt Hotel in New York. For more information and to register, go to billboardtouringconference.com.



On The Road
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JordyBoyy *what's next?*
Hopefully all the year's #FB we will see the introduction of Facebook Music, and hopefully some more improvements on the Smartphone app.

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,557,890 \$250/\$185/ \$155/\$95	LUIS MIGUEL The Colosseum at Caesars Palace, Las Vegas, Sept. 15-18	15,206 16,231 four shows three sellouts	Concerts West/AEG Live, Caesars Entertainment
2	\$1,182,582 \$100/\$80/\$30	STEELY DAN Ravinia Festival, Highland Park, Ill., Aug. 12-13	32,264 two sellouts	in-house
3	\$842,909 \$99/\$35	FYF FEST: DEATH FROM ABOVE 1979, EXPLOSIONS IN THE SKY & OTHERS Los Angeles State Historic Park, Los Angeles, Sept. 3	20,524 25,000	Goldenvoice/AEG Live
4	\$772,674 \$79.50/\$39.50	JOURNEY, NIGHT RANGER, FOREIGNER Bridgestone Arena, Nashville, Sept. 13	11,932 13,032	NS2
5	\$599,319 \$45/\$36	KATY PERRY, JANELLE MONÁE, DJ SKEET SKEET KFC Yum! Center, Louisville, Ky., Sept. 10	13,555 sellout	The Messina Group/AEG Live
6	\$596,442 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE Shoreline Amphitheatre, Mountain View, Calif., Sept. 16	17,631 22,000	Live Nation
7	\$588,612 \$75/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE San Manuel Amphitheater, Devore, Calif., Sept. 17	14,764 20,000	Live Nation
8	\$567,210 \$125/\$65	MARC ANTHONY Amway Center, Orlando, Fla., Sept. 18	6,184 10,809	Live Nation
9	\$519,442 \$47.50/\$37.50	KATY PERRY, JANELLE MONÁE, DJ SKEET SKEET BOK Center, Tulsa, Okla., Sept. 17	12,475 sellout	Beaver Productions
10	\$497,014 \$149.50/\$19.38	SADE, JOHN LEGEND Quicken Loans Arena, Cleveland, July 9	8,969 10,222	Live Nation
11	\$496,844 \$125.50/\$89.50/ \$69.50/\$39.50	MIRANDA LAMBERT Harveys Outdoor Arena, Lake Tahoe, Nev., Aug. 19	6,110 6,500	Another Planet Entertainment
12	\$496,335 \$75/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE Cricket Wireless Amphitheatre, Chula Vista, Calif., Sept. 18	12,940 19,000	Live Nation
13	\$496,041 \$59.75/\$27.50	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Toyota Pavilion at Montage Mountain, Scranton, Pa., Aug. 25	13,995 17,286	Live Nation
14	\$494,345 \$95/\$25	MÖTLEY CRÛE, POISON, NEW YORK DOLLS Comcast Center, Mansfield, Mass., July 19	8,777 sellout	Live Nation
15	\$493,115 \$65/\$45	AMERICAN IDOLS LIVE Time Warner Cable Arena, Charlotte, N.C., July 28	9,239 sellout	AEG Live
16	\$492,165 \$70/\$45/\$35/ \$25	MAROON 5, TRAIN, GAVIN DeGRAW California Mid-State Fair, Paso Robles, Calif., July 23	12,455 14,250	in-house
17	\$491,235 \$65/\$45	AMERICAN IDOLS LIVE U.S. Airways Center, Phoenix, July 17	9,235 9,757	AEG Live
18	\$491,220 \$65/\$45	AMERICAN IDOLS LIVE Verizon Center, Washington, D.C., Aug. 19	9,064 9,804	AEG Live
19	\$490,315 \$70/\$45/\$35/ \$25	JASON ALDEAN, THOMPSON SQUARE California Mid-State Fair, Paso Robles Calif., July 26	12,497 14,328	in-house
20	\$490,209 \$69.50/\$49.50	JOURNEY, NIGHT RANGER, FOREIGNER FedExForum, Memphis, Sept. 14	8,577 10,500	Beaver Productions
21	\$489,261 \$65/\$62.75	SOUNDGARDEN Bill Graham Civic Auditorium, San Francisco, July 21	7,791 8,000	Another Planet Entertainment
22	\$487,758 \$150.50/\$17.25	SADE, JOHN LEGEND Sprint Center, Kansas City, Mo., July 26	8,224 9,953	Live Nation
23	\$482,205 \$45/\$35/\$25	KATY PERRY, NATALIA KILLS Allstate Arena, Rosemont, Ill., Aug. 21	13,617 sellout	Jam Productions
24	\$481,580 \$95/\$75	MÖTLEY CRÛE, POISON, NEW YORK DOLLS Mohegan Sun Arena, Uncasville, Conn., July 15	7,308 sellout	Live Nation
25	\$480,880 \$65/\$45	AMERICAN IDOLS LIVE Joe Louis Arena, Detroit, Aug. 7	8,980 sellout	AEG Live
26	\$480,740 \$65/\$45	AMERICAN IDOLS LIVE DCU Center, Worcester, Mass., Sept. 1	8,840 9,701	AEG Live
27	\$479,960 \$95/\$49.50	MÖTLEY CRÛE, POISON, NEW YORK DOLLS Star Pavilion at Hersheypark Stadium, Hershey, Pa., July 13	7,154 sellout	Live Nation
28	\$476,819 \$45/\$23/\$20	KATY PERRY, NATALIA KILLS Xcel Energy Center, St. Paul, Minn., Aug. 23	14,402 sellout	Jam Productions
29	\$476,022 \$55/\$35	MÖTLEY CRÛE, SICK PUPPIES Cheyenne Frontier Days, Cheyenne, Wyo., July 27	9,209 sellout	Romeo Entertainment Group
30	\$475,231 \$54.50/\$25	KEITH URBAN, JAKE OWEN Thompson-Boling Arena, Knoxville, Tenn., Aug. 12	9,124 15,027	The Messina Group/AEG Live
31	\$474,350 \$47.50/\$37.50	KATY PERRY, JANELLE MONÁE, DJ SKEET SKEET New Orleans Arena, New Orleans, Sept. 8	11,496 sellout	Beaver Productions
32	\$473,155 \$65/\$45	AMERICAN IDOLS LIVE Verizon Wireless Arena, Manchester, N.H., Aug. 31	8,831 sellout	AEG Live
33	\$469,625 \$45/\$35/\$25	KATY PERRY, JANELLE MONÁE, DJ SKEET SKEET Sprint Center, Kansas City, Mo., Aug. 17	12,995 sellout	Jam Productions
34	\$469,460 \$95/\$45	MÖTLEY CRÛE, POISON, NEW YORK DOLLS Covelli Centre, Youngstown, Ohio, July 29	5,944 sellout	Eric Ryan Productions
35	\$467,635 \$65/\$45	AMERICAN IDOLS LIVE Rose Garden, Portland, Ore., July 9	8,695 9,044	AEG Live

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MaganT2013 1:04 PM
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New Kid In Town

Spanish pop artist Pablo Alboran's breakout year continues with three Latin Grammy nods

Among the artists who received multiple Latin Grammy Award nominations was a name that may not be familiar to many U.S. Latin music fans.

Spanish pop singer **Pablo Alboran** was nominated for best new artist, best male pop album for his self-titled debut on EMI

and, most surprisingly, song of the year for "Solamente Tu."

Alboran, 22, has been enjoying a breakout year in Spain where *Pablo Alboran*, released

in February, has become the top-selling album of the year by a new act and has already been certified double-platinum there for shipments of 120,000, according to Promusicae. The album will be released in the United States digitally on Oct. 25. A physical release isn't scheduled until February.

Although Alboran has benefited from support at Spanish radio—"Solamente Tu" topped Promusicae's airplay chart—he first established a fan base online through YouTube and

social networks.

It's a strategy commonly pursued in the United States by regional Mexican acts, who often get noticed by major labels after gathering online fans and YouTube views. But it's far less common to see the online-to-airplay formula

Latin Notas

LEILA COBO



work for a pop artist like Alboran, a singer/songwriter who sings flamenco-tinted songs that are sometimes reminiscent of **Alejandro Sanz**.

"He's really been a phenomenon geared toward social networks," EMI Music Spain president **Simon Bose** says. "YouTube, Facebook, Twitter and Tuenti, a very young platform. Those have been the big pillars that have supported Pablo."

Alboran grew up singing and playing the guitar in talent shows and bars. Six years ago, he hooked up with producer **Manuel Illan** and the two began recording tracks together. While their intention was to eventually record

an album, they weren't in any rush to get something out, Alboran says, speaking on the phone from Spain prior to a concert.

"We are both very meticulous and didn't want to record an album that had something we didn't like," he says.

Then in February 2010, Bose signed Alboran to EMI. But Alboran and Illan weren't finished in the studio, so Alboran began shooting home videos of himself performing his songs on an acoustic guitar and posted them to YouTube, tagging each title with the words "en mi casa" ("in my house").

"We needed people to see a little of what we were doing," Alboran says. "But to our surprise, the repercussion was immediate."

The videos began gathering views: first hundreds, then thousands, then hundreds of thousands. The "en mi casa" version of "Solamente Tu" has generated more than 9 million views.

Propelled by the online activity and subsequent radio support, Alboran's album debuted at No. 1 on the Promusicae album chart in February and EMI immediately began booking him to play small clubs.



Only you: PABLO ALBORAN

"His appeal is most evident close up," Bose says. "He can play two, three meters in front of you and totally disarm you."

Alboran began playing increasingly bigger Spanish venues through the summer. And although his social following isn't huge—he has 108,000 Twitter followers and 275,000 Facebook likes—they're committed fans, as evidenced by his touring schedule. Alboran has performed 90-some shows during the summer at 2,500-

to 5,000-capacity venues.

EMI has already begun marketing Alboran abroad, and earlier this year released his album in Argentina, where "Solamente Tu" is the theme of a soap opera.

"The Internet has had everything to do with my success," Alboran says. "But more than the Internet, it's the people behind each computer."

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

EN BREVE

SHAKIRA RETURNS TO PUERTO RICO

After a five-year absence from Puerto Rico, Shakira will perform two shows at San Juan's Coliseo de Puerto Rico Jose Miguel Agrelot as part of her worldwide *Sale el Sol* tour. The Colombian superstar will perform Oct. 14-15 at the nearly 14,000-seat venue. SBS Entertainment, which is producing both shows, sold out the first date within three days and immediately added a second date. SBS has made a point of offering accessible concert tickets to all of its shows. In Shakira's case, prices start as low as \$21 and top out at \$180. —Leila Cobo

IGLESIAS PARTNERS WITH ATLANTICO RUM, METROPCS

Enrique Iglesias has partnered with Atlantico Rum on the liquor brand's new print advertising campaign. Iglesias, who has a stake in the company, says he was introduced to Atlantico by friends and "quickly became a fan." In another brand partnership, mobile carrier MetroPCS Communications and telecom company Huawei are sponsoring Iglesias' tour, which is being produced by Concerts West/AEG Live. The sponsorship includes a contest on MetroPCS' Facebook page where fans can enter a sweepstakes for the chance to win a trip to Miami, including airfare, hotel accommodations, autographed souvenirs, a Huawei smartphone and a meet-and-greet and photo with the Spanish superstar. —LC

JENNIFER LOPEZ TO APPEAR IN FIAT ADS

Fiat will feature pop singer Jennifer Lopez in TV ads for its 2012 Fiat 500 Cabrio, as part of a partnership that also includes placement of the car in Lopez's music video for "Papi," the current single from her new album, *Love?* (Island Def Jam). A 30-second trailer of the video aired Sept. 12 on ESPN's "Monday Night Football." —Justino Aguila

THE BILLBOARD Q&A?

Chilean pop singer Myriam Hernandez recently traveled to Los Angeles from her native country to help announce this year's nominees for the Latin Grammy Awards. But she turned out to be a nominee herself, earning a best female pop vocal album nod for *Seducion* (Universal Latino), which was released in the United States in April and peaked at No. 11 on Billboard's Latin Pop Albums chart. It was the first Latin Grammy nomination for the veteran performer, who is a major recording star in Chile.

"I've been in the music industry for 21 years," she says. "I've received other awards and I've had No. 1 records, but to receive this honor is something very magical."

In an interview following the nominations announcement, Hernandez talks about *Seducion* and what she has planned next.

What kind of reaction have you received for *Seducion*?

Within 48 hours it went gold in Chile. That is a



MYRIAM HERNANDEZ

privilege, because we all know how tough the music business is today.

What is the album about?

It's an album I adore and I called it *Seducion* because everything was seducing me—I was seduced to work. I really enjoyed working with the album's producer Manny Lopez and Jorge Luis Piloto, the artistic director. I also think it's very important that when I'm working on the album I have direct contact with songwriters because I like to give them

feedback. When I'm in the studio, I'm very hands-on and like giving my opinion about the direction of a song. I don't take that responsibility lightly, because I'm the one who will be on the cover and will live with that album forever.

How high a priority do you place on connecting with your fans online?

Facebook and Twitter are extremely important to me. It's a way to reach a lot of people and fast. The only reason I haven't been on in the last hour is because I was onstage for the nominations. As soon as I get to my phone, I'm going to tweet. I want people in Chile to know that this is dedicated to them.

What do you plan to do next?

Most of the year up to December is almost booked. I go to Chile next for a concert, then Peru, Ecuador and then Argentina. I perform again in Chile during November in a series of seven concerts as I continue promoting the album. I'd also like to come to the U.S. for the Latin Grammys. This is an exciting time, but it also makes me think about calling my producers right away so we can work on new projects. It's important to keep the momentum going.

—Justino Aguila

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mickeymantis 11:04 AM
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businessinsider.com/facebook-music.
8 hours ago

itzinger | LinkedIn | Facebook to Offer Path to Media ny: ma/jpADzA #FB

TALKNYC | Twitter | #FB Summit takes off Thursday with speculation about if Facebook plans to release new media platform to share a virtual space

houberikristof | Twitter | Does sharing a link on your facebook wall count as a like? According to the facebook like widget it does, anyone know about this issue? #FB

ednry | Twitter | Facebook is Expected to Unveil Media-Sharing Service | mp/6K0Sz3 ← Who else is going to #FB?

TURNTABLE.FM
CO-FOUNDER/
CHAIRMAN

Seth Goldstein

One of Turntable.fm's founders on why the startup will be as important for artists as Twitter and Facebook.

It's unusual for a digital music service to attract the attention of both music fans and recording industry executives in equal measure. Turntable.fm is one of those rarities, emerging from virtually nowhere in May to become one of the year's hottest music startups.

After initially operating on an invite-only basis, Turntable.fm recently opened to the public and now has more than 650,000 registered users who have created more than 300,000 listening rooms and stream about 1 million songs a day.

In mid-September, the company confirmed it raised \$7 million in venture funding, led by Union Square Ventures. But that also included music industry heavyweights like Madonna manager Guy Oseary, Lady Gaga manager Troy Carter and former Interscope, MTV and Myspace executive Courtney Holt.

Turntable.fm doesn't intend to become another digital music flash in the pan. Operating under licensing restrictions imposed by the Digital Millennium Copyright Act (DMCA), the company is in talks with labels and publishers to add more interactive features to the service. It just released a mobile app to extend the online party into the real world. And it has several other plans that include artists, concerts and other elements of the music industry.

In an interview conducted in advance of his keynote appearance at Billboard's FutureSound conference, co-founder/chairman Seth Goldstein addresses Turntable.fm's success, its near-term challenges and how it intends to maintain its momentum into the new year.

Did you expect Turntable.fm to blow up the way it did?

We didn't have any expectations around this. We were focused on creating something that would get people to engage in a meaningfully social way. Turntable.fm is not purely music. There's gaming aspects, avatars, a chart. Music is a key ingredient, but it's not the only ingredient.

Is it more of a music service or a social service?

That's semantics. Some might say you go into it for the music, but you stay there because you're chatting with friends. Others might say you go there to find friends and you wind up listening to music. Clearly music is an essential ingredient. I don't think it would be successful without music. But I also think that if we didn't have chat, we wouldn't be seeing the kind of engagement that we've seen.

What has the experience of running Turntable.fm taught you?

People are driven to share their tastes with their friends. Think about how

the service went viral. We didn't market it. It marketed itself. When people are DJ'ing, you want to tell your friends on Facebook and on Twitter that you're DJ'ing. It naturally markets the service, and we didn't fully expect that. We built social hooks into the service, but we didn't know the extent to which people naturally want to promote and share the music that they're playing.

We were also surprised at the large international interest for this. We had to turn off international usage very soon so we could be compliant with [overseas copyright laws], but very early on there was an enormous market in Japan and Brazil. It's clearly not a U.S.-only phenomenon.

We also noticed that the conventional notion of [genres] is a relic of a bygone day. One of the most interesting rooms on Turntable.fm is the mashup room, where the only theme that ties people together is the fact that people have to mash up two songs. One of my favorites is [called] "orange bear indie room," where the only caveat is that you have to wear

the avatar of the orange bear. It's interesting to see how people create communities around their own categorization schemes.

I was one of the original investors in a company called Del.i.cious, and the whole point was that people would tag things however they wanted to. So I think we're seeing how powerful it is when users are given the opportunity to organize their own music.

Are you pursuing music licenses?

It's a sensitive topic. We are respectful of the rights-holders, and we're really trying to do the right thing across the industry for artists, labels, publishers, managers and agents. We understand there are a number of constituencies. We believe the service we have built is fully compliant with the DMCA, and we've been paying through SoundExchange. That being said, we understand the value of introducing more interactive features to create an even more compelling user experience. To that end, we've had some good initial, productive conversations across the entire music ecosystem.

What kind of interactive features do you have in mind?

We've introduced an iPhone application that takes the online experience and moves it offline. It's not a joke, but imagine three of us walk into a bar and essentially command the audio system of the bar to take turns DJ'ing, if they're using a jukebox.

We're working with some events and concerts [ideas] where . . . the opening act is a turntable platform where people in the audience can take turns DJ'ing with people on-stage. Music started very social with concerts and listening parties. We're trying to add social value back to the music equation.

How will you maintain momentum and not wind up as just another fad?

We just focus on creating a great product that everyone will enjoy. There's no world domination plans. We've been very fortunate to have artists like ?uestlove from the Roots and Lady Antebellum come on the platform and build

relationships with fans. I think you'll see that continue.

You'll see more and more artists use this platform organically, and more labels and managers and agents programming talent within Turntable rooms so you have your Facebook account, your Twitter account and you have your Turntable room. You can kind of create new kinds of promotional programming that really hits those different platforms.

We hope to be able to extend Turntable internationally. There are more platforms than just the iPhone. There are distribution partnerships with other music services and other social networks we anticipate working with. We think Turntable is fundamentally a discovery service.

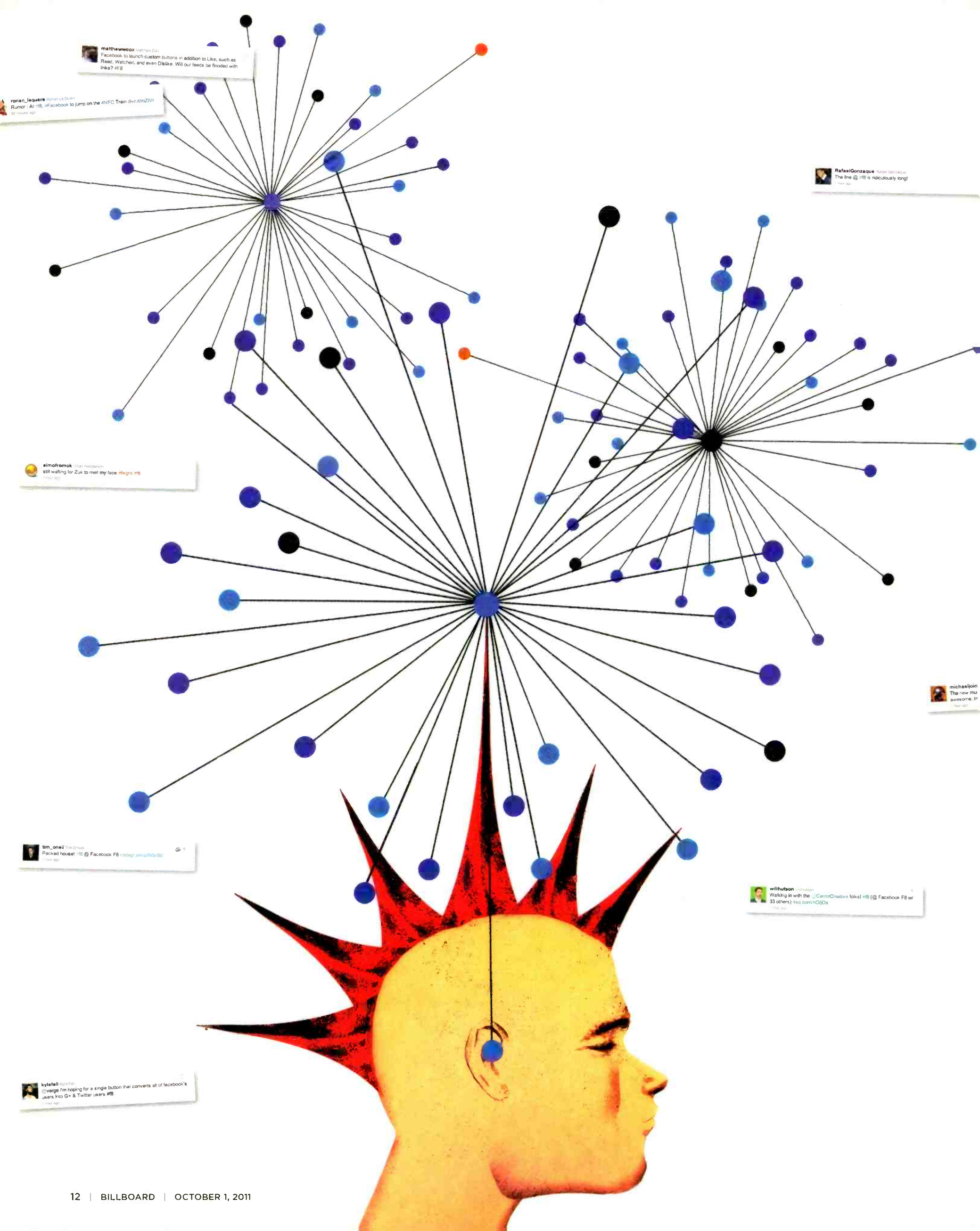
What's the secret to landing venture capital funding? And do you plan to monetize Turntable?

The ability to attract financing was driven by the fact that anyone who uses Turntable loves it.

As for monetization, when you have the level of engagement we seem to have, there are a lot of ways naturally to drive revenue off of that kind of experience. You'll see us experiment with different kinds of virtual goods and virtual transactions, sponsorships where certain rooms with certain talent might be brought to you by certain brands. But it's important to us that all the potential monetization techniques will add value to the consumer experience.

Goldstein will present a keynote case study at Billboard's FutureSound conference, set for Nov. 17-18 at Terra in San Francisco. For more information and to register, go to future-soundconference.com.

We built social hooks into the service, but we didn't know the extent to which people naturally want to promote and share the music that they're playing.



matthewcox Matthew Cox
Facebook to launch custom buttons in addition to Like, such as Read, Watched, and even Dislike. Will our feeds be flooded with links? #FB

ronan_lequere Ronan Le Quere
Rumor: At #FB, #Facebook to jump on the #NFC Train div.#mZVt

RafaelGonzague Rafael Gonzague
The line @ #FB is ridiculously long!

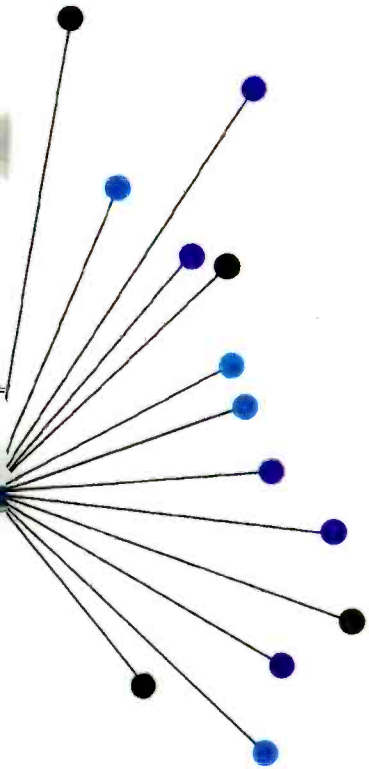
elmofromok Thom Henderson
Still waiting for Zuk to meet my face #eignr #FB

michaeljoia
The new mu awesome. In

tim_oneil Tim O'Neil
Packed house! #FB @ Facebook FB #instagram/N0cBt

willhuton Will Hutson
Walking in with the @CarrotCreative folks! #FB (@ Facebook FB w/ 33 others) 4sq.com/NQj0s

kylefall Kyle Fall
@verge I'm hoping for a single button that converts all of facebook's users into G+ & Twitter users #FB



THE

ohnosco Ross Miller
Introducing Facebook Music... it's just the same 30-second techno beat on loop ad infinitum. #FB
10 minutes ago

BNLiveRealtme @BNLiveRealtme
Facebook is expected to add a new "music" tab to its more than 750 million user profiles. #FB
20 minutes ago

LynziFloren Lynzi Floren
Andy Samberg was funny in #FB keynote w "Zuck-Dawg" but I would've loved a @theloneyisland music number.
10 minutes ago

zenilk @zenilk2011
communication lady is pregggo, awf!
10 minutes ago

shareenpathak @shareenpathak
#FB livestream is like MTV for techie nerds. Th
10 minutes ago

KyleBabeon Kyle Babeon
#FB is trying it's hardest to be the new VMA's
10 minutes ago

etAlly Ally Shurt
Is Mark Zuckerberg the main guy from Lonely Island? #FB
10 minutes ago

amanda @amanda_beech
I think @spotify should have given the #FB a playlist. Feels like I'm stuck on hold, forced to listen to the Mission Impossible soundtrack.
21 minutes ago

indie_danielle @indiedanielle
I love how Zuck pauses for applause from the audience before there is any. BAHAAHAHAHA! He wishes he could be Steve Jobs. #FB
1 minute ago

coreytrance @coreytrance
I wud when Prof Irwin Corey accepted an award for Thomas Pynchon. This is not that. #FB
15 minutes ago

JoshHercus Josh Hercus
RT @JoshHercus: Watch #FB Live!
#Facebook #SocialCrush
4 minutes ago

tristanwalker @tristanwalker
The absolute best thing to come out of keynotes like #FB and apple, etc? Zero emails.
14 minutes ago

AndriesClaus @AndriesClaus
Whoever chose this mus
10 minutes ago

JesperBylund @jesperbylund
LOLI Fake Mike Zuckerberg from lonely island takes the stage! #FB
3 minutes ago

NuffFear @NuffFear
Yeah... that intro wasn't awkward or anything.
1 minute ago

whowowow
atures for Facebook are supposed to be pretty
eased to find out what exactly they are. #FB
10 minutes ago

ebreakdown @ebreakdown
Facebook employee gives away Facebook music detail on Twitter.
bt.ly/qm1qj #FB
1 hour ago

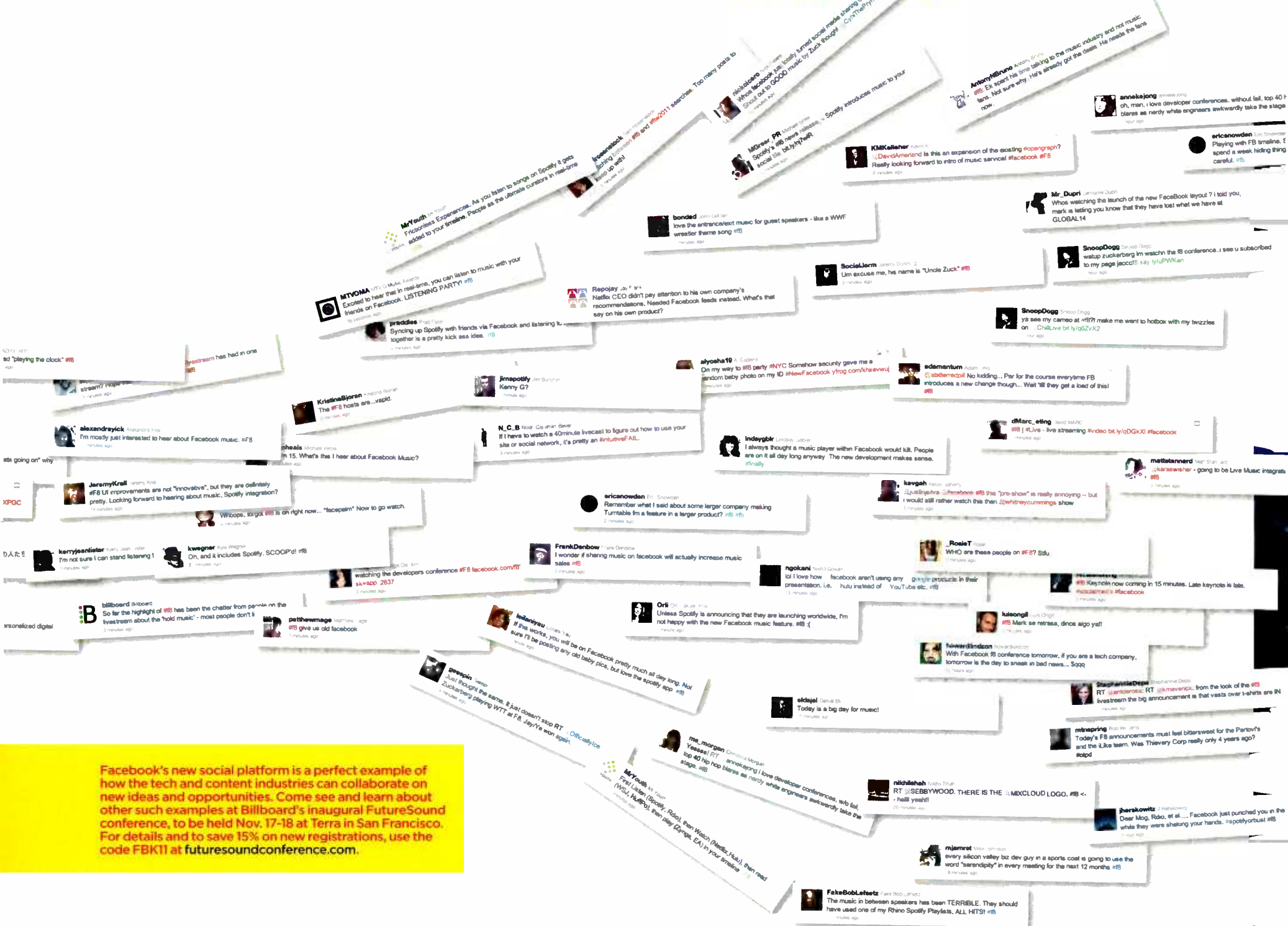
NEW

CONNECTIVITY

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TICKETFLY. FACEBOOK'S SOCIAL "CONNECTIVE TISSUE"
IS THE FOUNDATION FOR THE NEXT GENERATION IN MUSIC.

BY GLENN PEOPLES
ILLUSTRATION BY BRIAN STAUFFER

"THIS IS JUST THE START OF A HOST OF FEATURES IN



Facebook's new social platform is a perfect example of how the tech and content industries can collaborate on new ideas and opportunities. Come see and learn about other such examples at Billboard's inaugural FutureSound conference, to be held Nov. 17-18 at Terra in San Francisco. For details and to save 15% on new registrations, use the code FBK11 at futuresoundconference.com.

IT'S A GENERALLY ACCEPTED FACT THAT APPLE SAVED THE MUSIC BUSINESS.

In the '00s with the iPod, iTunes and a fierce vision for a new way to experience music, Apple created a sensational alternative to illegal services and inferior legal ones. Music would never be the same. But times change. Now, another single company offers the industry its best chance to reinvent itself, usher in a new age of innovation and make the business and the experience of music exciting yet again. And that company isn't even a music company. Like it or not—that company is Facebook.

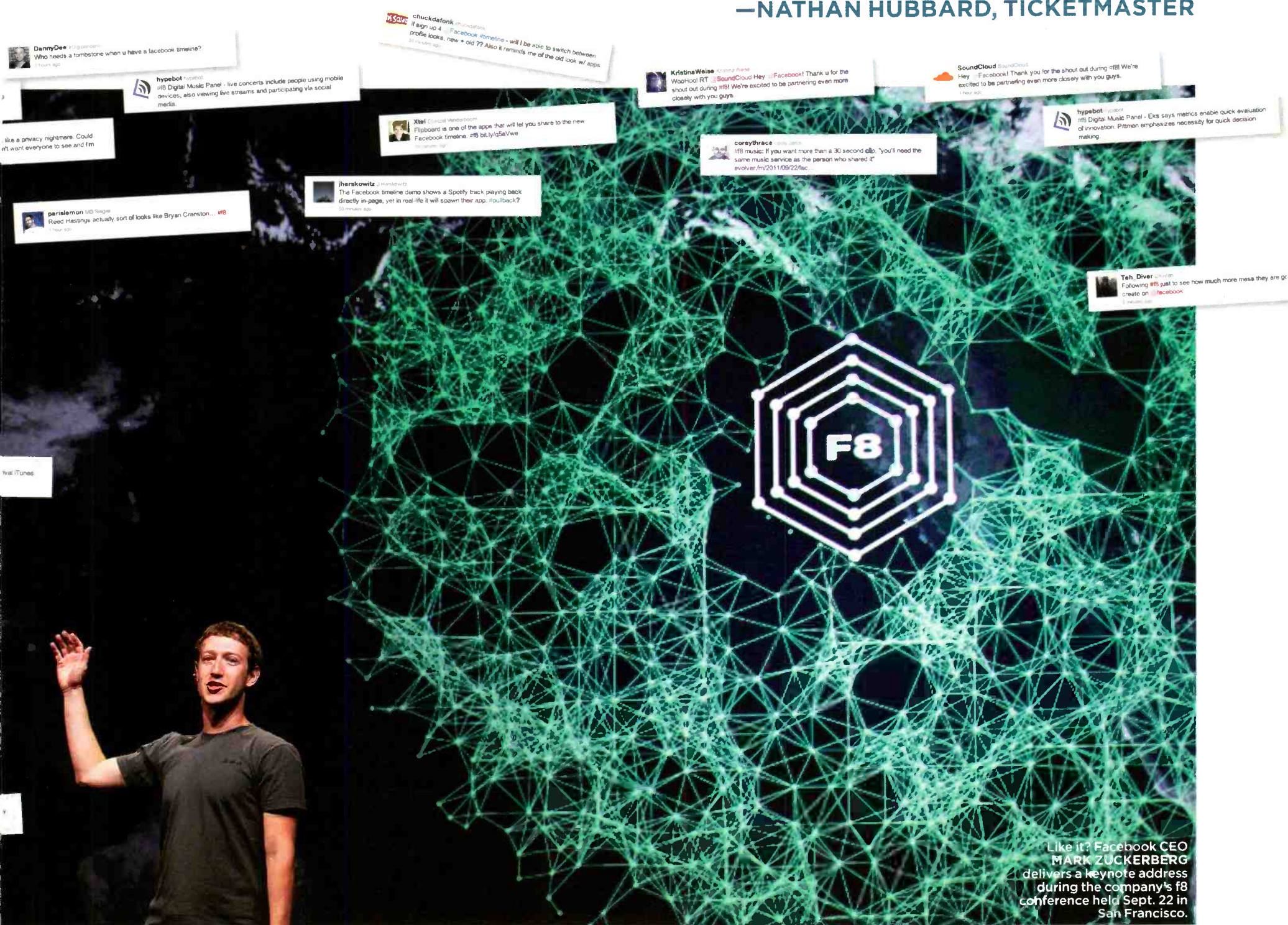
There won't be a licensed music service or beautifully designed MP3 players. Facebook just wants your time. It's the place where 142 million Americans spent 53.5 billion minutes in May, according to Nielsen—by far the most of any single website or brand. According to Facebook, it has 700 million global users with an average of 130 friends each. This com-

mand on Americans' time gives music companies what they need for the next generation of digital products: a "social graph" that represents relationships between its 700 million users and the things they care about: movies, books, videos, events and music. The latest version of the Open Graph, debuted at Facebook's Sept. 22nd f8 conference in San Francisco, allows companies to integrate their websites with Facebook's vast social structure in new ways. By tapping into the Graph API, or application programming interface, sharing activities and interests is easier and more powerful than ever. As a result, companies are building better, more meaningful products that take advantage of consumers' social nature. Clear Channel executive VP of digital Brian Lakamp calls it the "social connective tissue" that brings the value of millions of personal relationships into his company's new iHeartRadio service. Pandora, Spotify and Ticketmaster use it, too. In short, there seems to be an agreement that Facebook makes products better. And without its Graph API and the breadth of its user base, a wide range of music services would be stuck in the 2000s. Entire new markets are sprouting up around its social platform. RootMusic, whose BandPage app allows artists to market themselves on Facebook, raised \$16 million from GGV Capital, Northgate Capital and Mohr Davidow Ventures. In January, FanBridge announced a \$2 million funding round and the acquisition of

San Francisco-based Damtheradio, creator of a music-oriented Facebook marketing app similar to BandPage. More established companies are also investing in the platform. Ticketmaster, one of the world's largest e-commerce companies, now builds its products "on the rails of social," CEO Nathan Hubbard says. In August Ticketmaster unveiled an interactive seat map where users can see where their Facebook friends are sitting at a particular event. "This is just the start of a host of features in social that you'll see across everything we do." Artist services company ReverbNation already had a popular Facebook marketing app for artists when in September it launched an advertising service called Promote It that uses Facebook's Ads API to help artists create effective ad campaigns on the platform. Promote It is a major investment with a dedicated team of engineers who have been working on it since December, ReverbNation COO Jed Carlson says. The social network has even helped birth a new generation of ticketing companies. Eventbrite has raised nearly \$80 million to date. Ticketfly has raised \$15 million, including a \$12 million round in April. TicketBiscuit, Ticket ABC and ShowClix have also raised funding in the last year. All can attribute some portion of their success to social marketing enabled by Facebook. Ticketfly CEO Andrew Dreskin, whose first ticketing company TicketWeb launched in 1995, calls social media "a watershed mo-

SOCIAL YOU'LL SEE ACROSS EVERYTHING WE DO."

—NATHAN HUBBARD, TICKETMASTER



Like it? Facebook CEO MARK ZUCKERBERG delivers a keynote address during the company's f8 conference held Sept. 22 in San Francisco.

ment" for ticketing because artists and venues can harness the marketing power of fans. "It's a dream come true for ticket sellers."

In fact, a number of ticketing companies are part of Facebook's Open Graph launch: Ticketmaster, Ticketfly, Eventbrite and secondary ticketing services StubHub and ScoreBig.

Facebook could eventually transform e-commerce, too. Already such companies as Moontoast, Topspin Media and Nimbit offer the tools to let people set up online stores within Facebook. Shopping within the platform is in its early stages but is a promising channel—what's more seamless than making a purchase where you already spend your time online?

Ticketmaster could end up selling tickets within the Facebook platform, Hubbard says. Although he notes that "some evidence shows people prefer separate commerce and content experiences," Hubbard says that Facebook is "doing a really great job" of driving awareness to its events. "If that ultimately means creating a more seamless experience by integrating e-commerce into the social experience, we're going to be there."

But Facebook's biggest contribution to music could be in the area that needs the help most: music subscription services. If iTunes boosted digital music into low-earth orbit, Facebook can send it on a course to the moon by turning subscription services into a household product.

Facebook solves a number of key problems that might otherwise

doom cloud-based music services that offer unlimited access to large catalogs of music. Spotify, MOG, Rdio and even veterans Rhapsody and Napster need to generate greater public interest. Subscription services could represent the future of music, yet they accounted for just 5% of U.S. digital sales in 2010, according to IFPI's "Recording Industry in Numbers 2011" report.

They need word-of-mouth marketing. Fortunately for them, Facebook's immense audience, combined with the viral nature of social media and people's passion for music, creates a powerful channel to promote these products. "It's one of the most cost-effective routes," Rdio COO Carter Adamson says, "in terms of marketing these services."

Reaching the biggest possible audience at social networks means giving consumers a free taste in hopes of later converting them into paying customers. So, subscription services are tweaking their business models accordingly. In mid-September, both MOG and Rdio announced free versions of their subscription music services. (Spotify has had a free tier of service since its U.S. launch in July.) Both will give consumers free listening on their Web-based services—but all-important mobile access will cost extra.

The timing of the announcements was hardly a coincidence. Facebook's f8 developers' conference was a week away and new integrations with a variety of music services were set to be unveiled. Executives from both companies expressed a desire take

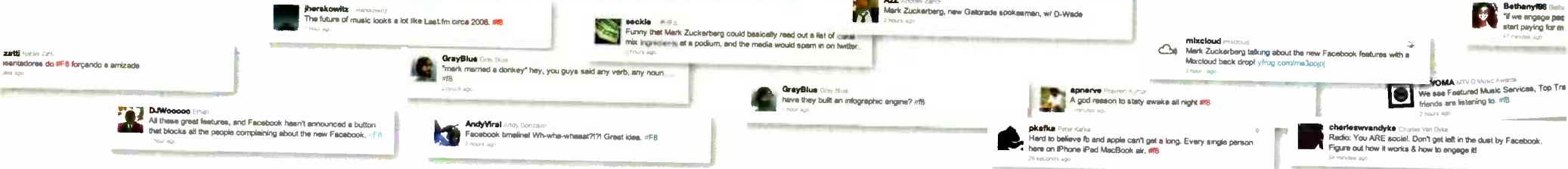
advantage of the social nature of music by reducing the barriers to using their services. "Obviously we wanted to be as friction-free as possible, free to share and play music with friends on Facebook and other places," Adamson says.

MOG and Rdio are just two of the music services that announced Facebook integrations during the f8 conference. Spotify, Rhapsody, Deezer, iHeartRadio, Mixcloud, Turntable.fm, Earbits, Songza and SoundCloud are also integrated with Facebook's new Open Graph so users' listening activity appears in their friends' news feed. Because they offer free listening in one fashion or another, music played on these services can easily be experienced by friends, too.

Rhapsody isn't following its competitors' move into free music, however. The veteran company believes its premium service is a better marketing tool than a free one, Rhapsody president Jon Irwin says. Rather than opening up its service to the masses, it will stick to offering free trials because "the amount of time you can experience the service for free may be shorter, but the value of the experience you're going to have is orders of magnitude greater."

But perhaps Facebook's most important gift to subscription services will be its social graph, that connective tissue that can instantly give context to unwieldy catalogs of music as large as 15 million songs. Imagine a new subscriber who signs up for a premium subscription service. Combing the catalog for desirable music is a

"THE AMOUNT OF SHARING PEOPLE ARE DOING ON THE NEW PANDORA



Connecting the music service account to one's Facebook account instantly allows the user to share musical experiences with friends. By receiving friends' recommendations, and by browsing others' playlists and cloud-based collections, a catalog of 15 million becomes more manageable and more valuable.

Context wasn't always so important. Sharing an MP3 playlist has been either too technically complicated or too cost-prohibitive. Sharing large numbers of MP3s is a cumbersome process. And sharing in the MP3 world is an asymmetrical exercise: People may share what they've purchased on iTunes, but they can't share the actual music experience unless the recipient also owns the music.

A subscription service can make sharing easy if three criteria are met, says Gustav Söderström, Spotify's Stockholm-based chief product officer. The music needs to be a link rather than a file. The shared music must not have any marginal cost (otherwise sharing can become a financial burden to the recipient). And there needs to be a free tier, which many services have already discovered.

Those three factors, combined with the power of Facebook's Graph API, seem to be getting results for Spotify. Söderström wouldn't share exact numbers, but he says Spotify's examination of its users' behavior has shown a correlation between Facebook and high engagement. Users who connect their Spotify account to Facebook listen to a wider variety of tracks, have more than double the number of playlists in their libraries and are more likely to convert to being a paid user than those who haven't linked their accounts. And although he wouldn't reveal what percent of Spotify users have linked the two accounts, "it's a big number and a very popular feature," he says.

It's probably more than a coincidence that Spotify is perhaps the most social of all music services and also the one with the most hype, attention and momentum. The service already has a reported 140,000 paying subscribers in the United States, putting it well ahead of both Rdio and MOG, according to industry sources.

Now expected to be in serious competition with Clear Channel's newly launched iHeartRadio app, Pandora, which already has more than 100 million registered users, debuted a redesigned and more social product on Sept. 21. In the original version, Pandora

found it difficult to add social features in a way that "felt native to the experience," chief technology officer Tom Conrad says. So when the company started a redesign of Pandora about a year ago, its top goal was making sharing songs and stations much easier.

The company wanted to help its users share music with people who are likely to be interested as well as with "musical mentors," a group of people that Conrad says may or may not include close friends. The result was a Facebook-powered music feed that's solely about music discovery. Sharing on Pandora defaults to the ecosystem but can be expanded to a user's Facebook followers with an additional button click. The results have been encouraging, Conrad says. "The amount of sharing people are doing on the new Pandora has increased by a factor of between five and 10 times."

Others are seeing good returns, too. Hubbard says adoption of Ticketmaster's social seat map feature has been "fantastic" and that 80% of buyers who "tag" their seats choose to share their location with everyone, not just their Facebook friends. "That's what I think is really cool about these seat maps—they're part of the power of the event... for people to potentially begin to expand their own networks," Hubbard says.

ALTERNATIVES TO THE ALGORITHM?

WHAT YOU DON'T KNOW ABOUT FACEBOOK'S EDGERANK COULD HURT YOU

If an artist with 1 million Facebook followers posts a video, will all 1 million fans see it?

Not necessarily. Some fans miss the video because they didn't see it in their front-page feed. Others could miss it due to how Facebook filters its users' news feeds, and how it allows them to manage information on their own.

Facebook employs a tool called EdgeRank that acts as a filter. By paying attention to the friends that a user follows most closely, Facebook is attempting to make following hundreds or thousands of friends a more manageable and enjoyable experience. This approach to information might sound familiar. In February, Google changed its search algorithm in order to improve search results. To combat the rise in content farms that churn out low-value content—blog posts with copied content, generic how-to guides—Google started moving it further down the search results. In turn, sites with strong analysis and in-depth reports moved up the rankings. Google claims it affected an astounding 11.8% of queries.

But EdgeRank doesn't just move items down the order. It may remove them completely from a person's Top News feed, the main-page feed that creates a "best of" selection of posts from a person's favorite friends and pages. Facebook users can also set their feed to show all of their friends' posts by selecting the Most Recent option. Top News is like sipping water through a straw, whereas Most Recent

is like turning on a fire hose.

Since what people don't know about EdgeRank and the Top News feed can end up hurting them, social commerce company Moontoast has made an effort to educate its users. "People are spending the majority of their time on social networks and having information come to them," Moontoast VP of client services Tim Putnam says. "So we're enabling artists to be part of that news stream."

EdgeRank works as an equation with three variables: affinity, weight and decay. Affinity is a measure of the user's relationship with followers. Weight is the result of the type of object being shared in the news feed, such as text, photo, video or hyperlink. Decay refers to the process by which a news feed object becomes less valuable the more time passes since its posting.

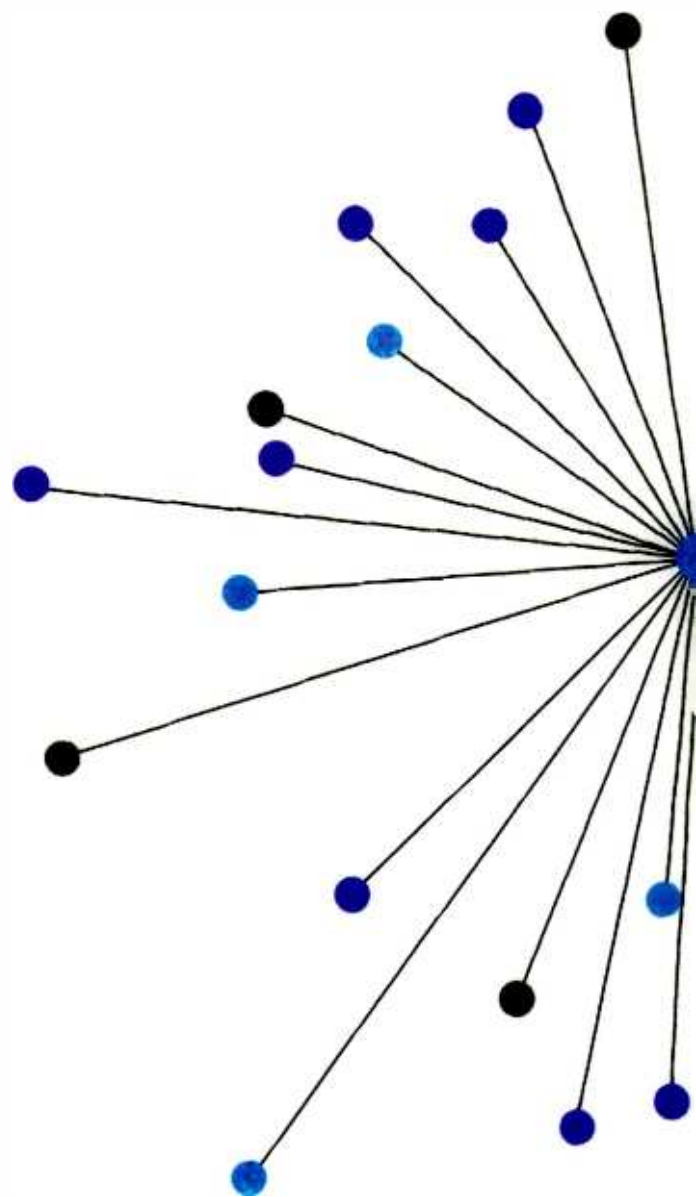
Without trying to game EdgeRank, artists and brands should be using all available tools to engage with fans, Putnam says. That means asking them questions, using Facebook surveys and posting photos and videos. "Clicking 'like' and leaving a comment is worth something, but opening a photo or looking at a video is worth a bit more because it's deeper engagement."

A new study by EdgeRank Checker has found that updating a Facebook page using third-party applications can reduce the likelihood of engagement by up to 80%. The analysis of more than 1 million updates on 50,000-plus different pages revealed a number of factors could be

at play. Facebook penalizes third-party apps by assigning their posts a lower weight in EdgeRank. Multiple posts from an app like TweetDeck are collapsed into a single post—although this may be a helpful feature for space-restricted mobile phones. In addition, applications allow a Facebook user to post at regularly scheduled times or intervals. Since those posts tend to lack engagement, EdgeRank will "punish" such third-party-derived posts, according to EdgeRank Checker.

Finally, Facebook's News Feed just became even more confusing. On Sept. 14, Facebook started rolling out a new feature called "subscriptions" that gives a user more hands-on power over the feed. Through the subscription option a user can opt between three levels of engagement: all updates, most updates (a normal setting) or important updates only (which shows highlights like a new job or a new home address).

Subscriptions allow Facebook users to better differentiate between friends and interesting strangers. Like Twitter, a Facebook subscription is a good option for following news sources, bloggers, thought leaders and, perhaps, bands. If these people have their updates set to "public" and not "friends," subscribers will get their updates, too. But there's a twist: Subscribers can actually do their own filtering. The subscriptions menu allows them to choose which types of content—photos, status updates, games—they want to see from each person. —GP



HAS INCREASED BY A FACTOR OF BETWEEN FIVE AND 10 TIMES."

—TOM CONRAD, PANDORA



If not for Facebook, what else would companies use to build social features? For creating context, enhancing the live experience and enabling music discovery, music services don't have many other options. Google's new Google Plus social network (see story, below) debuted to rave reviews but lacks Facebook's audience and developer interest. It at some point may be a formidable Facebook foe, but for now it's too niche.

Two leading alternatives are Twitter and Tumblr. But Facebook has a "relationship structure," Spotify's Söderström says. In contrast, Twitter and Tumblr have one-way social graphs, meaning that a person follows other people—often complete strangers—who don't necessarily reciprocate. That kind of social graph may be good for some companies, he says, but not for music services.

And forget about trying to build a social graph to duplicate Facebook. Söderström explains that Spotify would have to create relationships by asking its customers for their friends' email addresses. "It's just a lot more seamless to have an existing graph than to find out who your friends are yourself," he says.

Besides, Facebook's vast reach is incredibly valuable. "Things we do on Facebook hit a larger audience than they do on Twit-

ter," Vevo GM Fred Santarpia says, pointing to a successful Facebook premiere of a Kanye West and Jay-Z performance of "H*A*M" that has accumulated 3.4 million views. "Any platform that has that kind of massive adoption represents an opportunity for partners."

Facebook dominates. Not a single executive Billboard spoke with had anything but positive things to say about his business' relationship with the company. Its executives and engineers have a reputation for being smart, agile and forward-thinking. "From my perspective, in the limited time Vevo has been here and working with Facebook, the relationship has been incredibly positive," Santarpia says. Ticketmaster's Hubbard has a similar sentiment. "I have to say they've been a really great partner to work with."

The warm feelings between music companies and Facebook are a contrast to the often combative relationships Apple has with those companies. That makes sense. Facebook doesn't license music, instead playing the role of helpful facilitator to Apple's steadfast retailer. So far, Facebook and the music biz are simply having a blissful honeymoon.

The company is playing the facilitator role with artists, too.

One example is the "Musician's Playbook," a free, 40-page how-to guide that Facebook released in August. The document explains the basics of Facebook and its profile pages. It offers tips on how to increase fan engagement, upload content to pages, deal with fake profiles and facilitate the removal of copyrighted material.

Whatever the downsides of getting in bed with the world's biggest social network, companies don't seem to mind. "There's also a risk that you rely on a partner too much for too many things and something changes strategically that you do open yourself up to a risk there," Vevo's Santarpia says. "But if they're partnering, I think that's something everybody is doing with their eyes wide open and the benefits outweigh the risks."

For an upstart music subscription service like Rdio, it's a partnership that makes sense. "Once you have access to everything, the best way to discover new stuff is through people and these conversations—primarily through people you trust," Adamson says. "We'll see more and more content and verticals going social, and these conversations will continue to happen everywhere."

Glenn Peoples (@billboardglenn) is senior analyst at Billboard.

WHITHER GOOGLE PLUS

WHILE FACEBOOK EXPANDS INTO MUSIC, GOOGLE'S RIVAL PLATFORM IS JUST FINDING ITS LEGS

It's easy to forget that Facebook isn't the only social networking platform available to the music industry.

No, we're not talking about Myspace. We're talking Google Plus.

Google unveiled the service this past June, and it's been in a limited "field trial" ever since, with only those receiving invites able to join and create profiles. Unlike Facebook, Google Plus doesn't have a "feed" for all users' online activity or a place for artists to post streams of their music or videos. It also doesn't offer a way for developers to create add-on applications for direct-to-fan sales or content.

What it does do, rather, is focus on selective sharing and small groups, with the goal being to gain more control over the social connections people make online. Instead of a massive list of followers, Google Plus allows for the creation of specific groups, called Circles. These groups can be limited in scope—ones for family, friends and professional colleagues—allowing users to share different information to different circles.

Google Plus also includes:

- **Sparks:** A search and share tool designed to ease the way people find information about specific interests online, and then connect with others with similar interests.
- **Huddle:** A group messaging tool that lets connected users share photos in a sort of private album.
- **Hangouts:** Lets users watch streaming video at the same time, including live video chat through webcams that let all involved see each other's feed as opposed to one-on-one chat. It later added

the ability to initiate a group viewing session from within YouTube through an added "share" button.

All have been well-received from a critical perspective as being improvements to the social experience not offered by Facebook. Yet the success of any social network depends on reaching critical mass. Google Plus reached 25 million by late July, according to comScore, less than a month after going live and limited to those with invites. But there are signs that interest may be leveling off. According to Experian Hitwise, traffic to the site fell 3% to 1.8 million the last week of July, and average time spent on the site fell 10% in the same time frame.

So. The music industry has approached the service rather cautiously. Google has a history of killing off initiatives that don't achieve the desired traction (Google Wave and Google Buzz, for example). And it isn't yet clear whether Google has any intention of trying to match Facebook's 700 million members, or if this is just an elaborate ploy to protect its search engine business.

Dabbling is the best way to define how artists have engaged with Google Plus so far. One of the early case studies comes from singer/songwriter Daria Musk. She's been using the Hangouts feature to host small, online concerts for fans. Doing so highlighted both the opportunity and the challenge of the nascent service. On the plus side, Hangouts concerts are more interactive than a typical live stream in that artists and fans can see and talk to each other through webcams rather than just leave text-based remarks. The downside is that Hangouts is only designed to sup-

port 10 users at once.

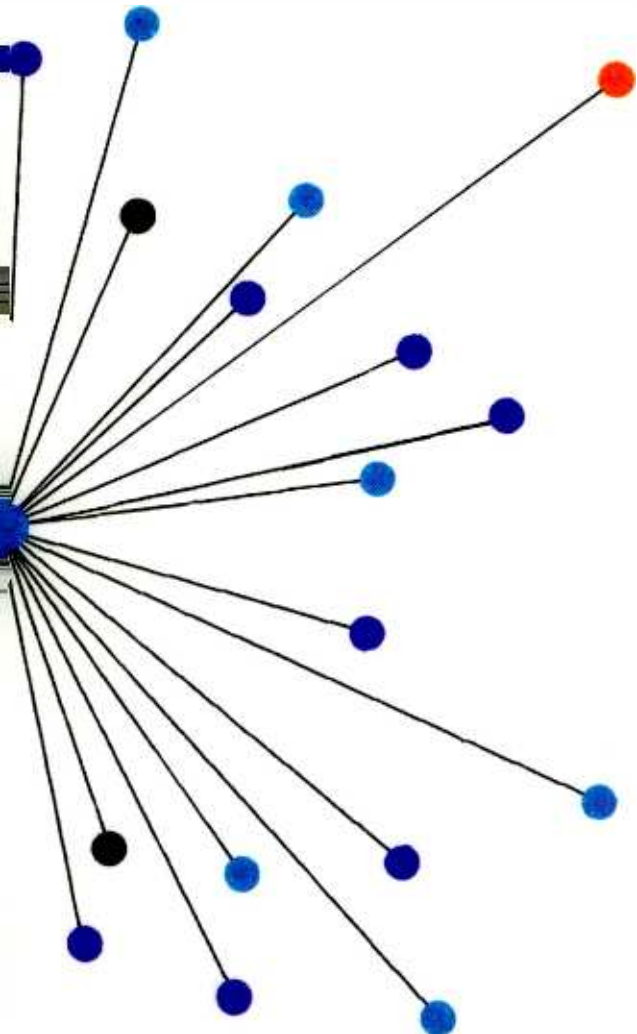
But Google's response to the interest in Musk's Hangouts led to some interesting changes. The company first assigned engineers to help Musk handle the larger number of viewers, but ultimately decided it would be easier to migrate the stream off of Hangouts and onto YouTube. And there's now a "share" button on YouTube videos that lets users initiate a Hangouts session directly from a given video.

But it's worth watching where Google goes with Google Plus, particularly given its interest and reach in digital music today. YouTube is, of course, one of the few online music success stories, while Google Music (music.google.com) remains in beta, just like Google Plus. How well Google Plus taps into these music sources so that users can share their music, playlists and other music activity with each other could be a major boon for the service.

And don't just watch Google, either. The company earlier this month released a set of application programming interfaces that allow third-party developers to integrate certain Google Plus features into their own applications. That's limited to publicly shared data today, but likely will soon incorporate such functions as Circles, Hangouts and more. Mixing those APIs with that of either YouTube or Google Music could result in some interesting developments.

Opening its platform to developers was the turning point in Facebook's success as a social media platform, albeit a controversial one given the privacy implications that Facebook still struggles with. Which indicates that the real opportunity in Google Plus has yet to be revealed—if it's even known.

—Antony Bruno



HISTORY CHANNELS

“Pan Am,” “Playboy Club” and “Boardwalk Empire” will be among the biggest users of existing songs on TV this fall, and publishers like Sony/ATV, Fort Knox/Trio and Shapiro-Bernstein are ahead of the game—artists from St. Vincent to Javier Colon to Raphael Saadiq are also onboard **By Phil Gallo**

Brian Holland, one-third of the Holland-Dozier-Holland songwriting team that wrote and produced many of the songs that are most intimately identified with Motown, was sitting in Geoff Bywater's New York office this summer watching an early cut of the pilot for NBC's “The Playboy Club.” Three actresses portraying the Ikettes started singing the Marvelettes' 1962 top 10 hit “Playboy.”

“That's my jam,” Holland said of the Holland-Dozier-Holland composition, according to Bywater, senior VP of music for Twentieth Television, the division of Fox that produces the show for NBC. “I was screening it for him to get ideas, to see what he'd suggest. We're offering opportunities for publishers to get us songs. There are a lot of songs not being used by other shows. The fun thing is finding new ways to expose great songs.”

“The Playboy Club,” “Pan Am” and “Boardwalk Empire” could provide a bonanza for writers like Holland and for the music publishing companies with songs from the '50s, early '60s and the years around World War I. As AMC's “Mad Men”—which uses far fewer synch licenses than these shows intend to use—moves forward through the mid-'60s, “Playboy Club” and “Pan Am” will become hotbeds for copyrights related to the pre-“yeah, yeah, yeah” world—early Motown, '50s rock'n'roll, jazz and pop crooners like Bobby Darin. Music is so central to these three shows that they stand to be the among the heaviest users of existing songs on prime-time TV this fall.

Publishers have jumped on the period-piece bandwagon. Music supervisors are looking at material from a wide array of sources. In the first four episodes after the “Playboy Club” pilot, among the songs being performed are the Four Seasons' hit “Walk Like a Man” (published by MPL Communications), Donnie Raye and Hughie Prince's “Boogie Woogie Bugle Boy” (Universal Music Publishing), Andy Razof and Joe Garland's “In the Mood” (Shapiro-Bernstein), Rodgers & Hart's “The Lady Is a Tramp” (Warner/Chappell), Eddie Cooley and John Davenport's “Fever” (Fort Knox/Trio), Henry Mancini and Johnny Mercer's “Moon River” (Sony/ATV) and Luther Dixon and Willie Denson's “Mama Said” (ABKCO/EMI Longitude). Synch licenses in the pilot include jazz and blues from the well-known (John Coltrane's “Mary's Blues”) to the obscure (Sonny Rhodes' “You Better Stop”)—both of which are controlled by Concord Music Group.

“We're finding little gems that work nicely alongside better-known songs,” says “Playboy Club” music supervisor Wendy Levy, who's considering uses of very early Stax releases. “We're going out to a lot of publishers and you find that these older songs have a lot of split rights. If there's any discussion about the split being in question, even internationally, we don't use the song.”

Bruce Gilbert cleared for take-off in the “Pan Am” pilot two recordings from 1962, Buddy Greco's Sony-owned version of “Around the World” (CEBCO Music/Liza Music) and Julie London's EMI recording of “Must Be Catchin'” (EMI Uniart); the Sonics' 1965 cover of Little Richard's “Keep a Knockin'” (Songs of Universal, Sony/ATV) and Darin's 1967 version of Leslie Bricusse's “Fabulous Places” (EMI Hastings) and “Mack the Knife.” As the show takes flight, the French pop of Brigitte Bardot and Serge Gainsbourg will be in the mix.

“The biggest concern of everyone is that this reflects the experience of this small group of stewardesses,” says series supervisor Ann Kline, who also oversees Showtime's “Shameless” and NBC's “Harry's Law,” among others. “It's amazing how important Pan Am was to people. People with nothing from the period call to tell me stories about the airline.”

While “Pan Am,” a Sony Pictures Television production scheduled to premiere on ABC on Sept. 25, is strictly using song placements and score, “The Playboy Club” will take the tack used by “Boardwalk Empire” and the '60s-set “American Dreams” (NBC, 2002-05): employing contemporary artists to sing music of the past and, in some cases, cast them.

“Playboy Club”—which stars Tony Award winner Laura Benanti, Leah Renee and Naturi Naughton—has lined up Colbie Caillat as Lesley Gore, Raphael Saadiq as Sam Cooke and Javier Colon as Ray Charles. Bruno Mars is in talks to appear on the show as well, and the series plans to place James Brown, Roy Orbison, Frank Sinatra and Sammy Davis Jr. in plots. Every episode will feature a performance by Benanti, usually at the start of the program. Whether it's the stunt casting or the regulars, the show intends to bring a modern sensibility to the music.

“Only one character needed to sing, Carol Lynn, the character played by Laura Benanti,” “Playboy Club” creator/executive producer Chad Hodge says. “Going forward, when we were casting the Bunnies we said, ‘It's a bonus if you can sing.’ The first thing I said was I wanted this to be like ‘Moulin Rouge’—filled with music, historically accurate but updated. We do want to take the songs and make them our own. The show has a patina and a tone, a perfected memory gloss that is very intentional.”

AT HBO'S “BOARDWALK EMPIRE,” set in 1921 Atlantic City, N.J., Regina Spektor, known for top 10 album *Far* in 2009, has sung the role of Fanny Brice, and actress Kathy Brier channeled Sophie Tucker. Vince Giordano & the Nighthawks have held down the job of house band at the Atlantic City nightclub Babbette's onscreen and in recordings. In the coming season, its second, the voices of St. Vincent, Adam Green and Justin Townes Earle will be heard, as will David Johansen tackling “Strut Miss Lizzy” as Jack Teagarden.

“This is a sleeping repertoire and we bring a band and modern recording to it,” says show supervisor Randall Poster, who first visited the era's repertoire in Martin Scorsese's 2004 film “The Aviator,” which also involved Giordano. “We're using a lot of songs. Nothing has really been out of bounds. We've become good customers for a few publishing companies [among them Irving Berlin, Sony/ATV, Universal Music Publishing and EMI] who want to see this repertoire used. There are songs that have not been played in 90 years. The music is being given a great platform.”

Fox's “Glee” fostered an appetite for underutilized repertoire of the '70s and '80s, but “Pan Am” and “The Playboy Club” went older and deeper in their pilots.

While both shows play off the sex appeal of groups of women, “Playboy Club” is more performance-driven. Actors portraying Ike & Tina Turner do “Shake a Tail Feather” and “Tina's Wish.” Lead Bunny Carol tackles the Chords' doo-wop standard “Sh-Boom” and Fred Fischer's toddlin' town tribute from 1922, “Chicago.” Flashy in its opening stanza, the show's music team is exploring ways to incorporate Playboy founder Hugh Hefner's fondness for jazz in the show.

“I love how they use music as a time stamp,” says Wende

Crowley, the Sony/ATV VP who heads the publisher's film, TV and videogame division and a former music supervisor on CBS' “Cold Case” (2003-10) that used period music to great effect. “On ‘Cold Case,’ one week it's 1928 and the next it's 1996, but you get to use music as a character and it will be like that on these shows,” Crowley says. “It's not only about [placement], but these [pilots] use music in a cool and creative way.”

Sony/ATV has had a dozen songs on “Boardwalk Empire,” including “You Made Me Love You (I Didn't Want to Do It),” the most-played love song in ASCAP's repertoire in the 1910s. That's no mean feat considering the healthy number of public domain tunes—Sheldon Brooks' “Dark Town Strutters Ball,” the 1921 Eddie Cantor hit “Margie” and Jean Schwartz's “Wild Romantic Blues” that Nellie McKay covered—the show uses. “Moon River,” “Crazy” and Orbison songs are likely to land on “Playboy Club.” A highly musical episode of “Pan Am” is in the discussion stage, which could significantly involve Sony/ATV copyrights.

“Playboy Club” and “Pan Am” employ scores—David Schwartz writes for the former, Blake Neely for the friendly skies—while “Boardwalk Empire” operates with a sparse sonic landscape.

“We've probably licensed more organ music than any other show in history,” he says, only half joking. “It's challenging in terms of ambient music so we have a trombone player practicing, we use solo piano or piano rolls and or classical music [in restaurants and parlors] to give it some texture.” “Boardwalk Empire,” which begins its second 12-episode run on Sept. 25, opens with Kathy Brier backed by Giordano's Nighthawks singing Irving Berlin's “After You Get What You Want (You Don't Want It),” a hit in February 1920 for the vaudeville duo of Van & Schenck. It's one of two Berlin songs included on the show's soundtrack that Elektra released Sept. 13, and the first time music from the series has been made available.

“The reason to do a soundtrack is to organically take music and offer the artistry of the show,” says Ken Weaver, executive VP of Atlantic Records Group, which includes Elektra. “I like to stay as true as possible [to the show].” Another plus: Half the 16 songs on the soundtrack are public domain, significantly reducing the CD's cost.

“Playboy Club,” if all works out, has plans for a physical soundtrack, Bywater says, but without a label attached to Fox or NBC it would be put out to bid. The show will follow the “Glee” strategy of releasing new songs each week on iTunes, releasing recordings the Friday before the Monday airings through Universal Music Group's Verve Records.

“Eyeballs and ears are what everybody is looking for and everyone realizes we're trying to create audiences for the show, the artists and the music,” Bywater says.

It turns out it doesn't matter if you're taking about the Cold War or World War I—there's a soundtrack itching to get out and the more young stars associated with the music the better.

“What Randall is trying to do is get a new audience for the show by having young folks [sing],” says Giordano, a bassist and singer who has dedicated half a century to the music from the first half of the 20th century. “Not everyone has an ear for this music. You have to get the energy right, the vibrato, the short staccato in the horns. We're very sincere—we don't play this music as corny. And getting pop stars involved extends its life.” ●●●

The Billboard/Hollywood Reporter Film & TV Music Conference will be held Oct. 24-25 at the Hollywood Renaissance Hotel in Los Angeles. For more information and to register, go to billboardevents.com.

“These older songs have a lot of split rights. If there's any discussion about the split being in question, even internationally, we don't use the song.” **Wendy Levy, music supervisor**



HBO's "Boardwalk Empire," set in 1921 Atlantic City, N.J., taps contemporary acts like **VINCE GIORDANO & THE NIGHTHAWKS** to perform older repertoire.



ABC's "Pan Am" will feature '60s music recorded by such acts as Julie London, the Sonics and Bobby Darin.



"The Playboy Club," on NBC, stars **LAURA BENANTI**, who will perform on the show usually at the start of each episode.



Pop singer **COLBIE CAILLAT** will portray her '60s counterpart **LESLEY GORE** (inset) in an episode of NBC's "The Playboy Club."



“I’m mentally free and physically well, and I love what I do. I’m not the guy I was. If I was, I couldn’t be alive.”
—RYAN ADAMS

WILDEST DREAMS

Legendary producer Glyn Johns pretty much wants to adopt him. Keyboardist Benmont Tench put him in touch with Capitol. Norah Jones is on the new record—and triple A is loving the single. But, really, just how do they all keep up with the new Ryan Adams?
BY JILLIAN MAPES

How does he function? How long have you got?" Legendary producer Glyn Johns, his Surrey accent flaring, is asking, rhetorically, about alt-country troubadour Ryan Adams.

"He functions like no one else on the planet. How does he compare with the other people I've worked with?"

The question hangs. Johns, after all, is the original "Let It Be" producer, the man behind the boards when Pete Townshend and Roger Daltrey made *Who's Next*—and the producer behind Adams' new album, *Ashes & Fire*. It's due Oct. 11 on Adams' own PAX-AM Records, through a new distribution deal with Capitol (stateside) and Columbia (internationally). "He's certainly as good and as interesting as anybody I've ever worked with," Johns concludes. "I have a huge respect for him as a songwriter, and equally as a performer."

This is Adams' 13th record since disbanding influential alt-country group Whiskeytown in 2000. "If you're a Ryan Adams fan," Capitol/Virgin president Dan McCarroll says, "you're certainly not sitting around, pining to hear more music."

Though far from dour, Adams is a bit less diplomatic about his work. "I'm not commercial-minded," he says with a laugh. "Which explains a lot of my career. I just like making tunes all the time, which I've gotten a little bit of hate for. For some time, people thought my work was disingenuous for the sole fact of how much I did. Thing is, there's a lot of positivity too—and the intention is good."

Adams is all about the positivity these days. During his "break," he released heavy metal concept record *Orion* (exclusively on vinyl) and the double album *III/IV*, both on PAX-AM, in 2010. *III/IV*, originally recorded in 2006 but rejected by then-label Lost Highway, went on to sell 47,000 copies (according to Nielsen SoundScan)—a sum Adams is particularly proud of. Perhaps more crucially, Adams made some major life changes: He quit smoking, overcame inner ear and balance problems caused by tracheitis and tinnitus and, in March 2009, married singer/actress Mandy Moore.

"I feel like I could do anything now," he says. "I'm mentally free and physically well, and I love what I do. I'm not the guy I was. If I was, I couldn't be alive."

A sense of gratitude does dominate first single "Lucky Now," which debuted online Aug. 23 and is No. 15 on Billboard's Triple A chart. With a little help from famous friends like Norah Jones and Benmont Tench, *Ashes & Fire* showcases Adams' most mellow melodies in years—and feels like a rebirth for the North Carolina native.

"One of the ways that literature has connected with me is from people who wrote about their experience—people like Henry Miller and Allen Ginsberg, and Bob Mould in music," he says. "All these people are talking about their lives in a really unembarrassed way. It's romantic how much they expose themselves, how much of themselves they let crumble in their work so they can be reborn."

Longtime friend and collaborator Jones notes Adams' lifted spirits, which she sums up as "having joy all over the place." On a

lark, Jones lent her vocal, piano and songwriting talents to seven of the 11 tracks on *Ashes & Fire*. She describes the recording process as funny, fast and full of spontaneity.

"It had been a long time since Ryan was in the studio," she says, "which is a big deal for him, because he's made so many records. This was the first period where he has really not done that for a few years. I could tell he was really excited. Especially working with Glyn, who's like our uncle, [saying things] like, 'Come on, kids, get to work,' in his stern voice [while at the same time] telling a dirty joke."

NINE ALBUMS LATER, after his contract with Lost Highway ended in 2008, Adams turned his attention to PAX-AM (Pax Americana), the label he formed in 2004 to release demo material that was, according to him, of little interest to Lost Highway. Adams is serious about maintaining PAX-AM's identity, noting that *Ashes & Fire* is only distributed through majors. Capitol's McCarroll and VP of marketing Greg Thompson are confident the label will continue its relationship with Adams beyond this album.

"The record was made, and we gave people the opportunity to see if they wanted to be the distributor or just be involved," Adams says. "It's a different situation when you can say, 'I have this, and I was wondering if you wanted to be a part of it.' There's not really a sense of a loss of control."

ALBUM: *Ashes & Fire*

LABEL: PAX-AM, through Capitol (Canada, United States) and Columbia (worldwide)

RELEASE DATES: Oct. 11 (Canada, United States), Oct. 10 (United Kingdom, New Zealand), Oct. 7 (Australia, Germany)

MANAGEMENT: John Silva at Silva Artist Management

PRODUCER: Glyn Johns

STUDIO: Sunset Sound (Hollywood)

PUBLISHING: Bug Music

SITES: PAXAMrecords.com, Facebook.com/ryanadams

PUBLICITY: Steve Martin at Nasty Little Man

TOURING: West Coast acoustic tour in October

BOOKING AGENT: Frank Riley at High Road Touring (United States), Russell Warby at William Morris Endeavor (rest of the world)

TWEETS: @theyryanadams; @ryanadamsalbums

McCarroll didn't sense much hesitancy from Adams. Their relationship was bridged by people close to the artist: Manager John Silva (of Silva Artist Management), who also works with Capitol on the Beastie Boys, and Tom Petty & the Heartbreakers keyboardist Tench, one of McCarroll's closest friends and Adams' repeat collaborator, tipped off the label to *Ashes & Fire*.

"Tench is pretty tough on records, and he kept saying to me, 'Man, this Ryan Adams record is amazing,'" McCarroll recalls. "So I met with Ryan, and we sat for probably three hours and talked about records. He was in such a great space about the record and about his life that it made it even more appealing to want to be in business with him."

He continues: "Then Ryan called Benmont and was like, 'Is this guy for real?'"

DURING THE COURSE of his 11-year solo career (and alongside backing band the Cardinals), Adams has sold 2.3 million records, according to Nielsen SoundScan. Needless to say, word-of-mouth and engaging his core fan base have served him well, but Capitol is looking to go beyond his regular MO.

Adams' last two records, both on PAX-AM, didn't have major-label marketing power or continuing promotional campaigns behind them. In the immediate, Capitol's Thompson looks to tastemaker media outlets—New York magazine, the Onion A.V. Club—and triple A radio (like WFUV New York) to herald *Ashes & Fire*. Early on during the campaign, Thompson was already gushing over the triple A reception.

"We're not even supposed to release 'Lucky Now' for a couple more weeks and it was No. 1 most-added at triple A yesterday," he said on Aug. 30. NPR is also part of the equation, as Adams prepares for appearances on programs like WXPN Philadelphia's "World Cafe" and WNYC New York's "Soundcheck."

Adams will also perform on TV, visiting "Conan" on Oct. 10 and "Late Show With David Letterman" on Dec. 5. The break between late-night appearances not only accommodates Adams' eight-date West Coast acoustic tour—his first in two years—but also brings the campaign into its second phase: the holiday season.

"We're going to make sure people savor it, and that we have a nice, strong build into the holidays," Thompson says. "We all realize that a Ryan Adams record is always going to be a marathon and not a sprint—even if Ryan's trying to sprint toward the next one."

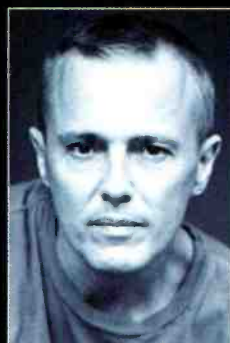
Jillian Mapes (@jumonsmapes) is a writer, editor and Web producer for Billboard.com.

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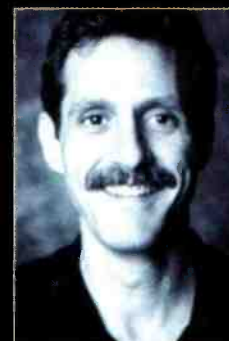
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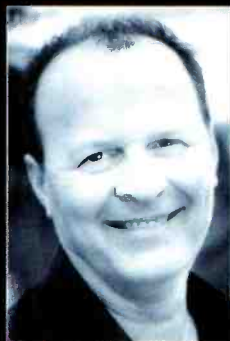
Gingger Shankar,
Composer



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Jason Derulo delivers sophomore set



GIRL POWER
Dum Dum Girls' more mature sound



HOMECOMING
Daryl Hall talks TV, new U.S. release



SWEET START
One Direction finds success on "X Factor"



WORD-OF-MOUTH
Fans give Ben Rector his highest debut

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MUSIC

HIP-HOP BY JASON LIPSHUTZ

IT'S YOURS!

In 2009, J. Cole became the first artist signed to Jay-Z's Roc Nation. Now, with all eyes on him, his debut arrives

There are 16 songs and three bonus tracks of tightly wound rhymes and sinewy beats on J. Cole's debut album, *Cole World: The Sideline Story*, but the 26-year-old rapper says that the true nature of the album lies in the material that didn't make the final cut.

"To me [the album] represents all the songs that actually aren't even on this album, whether it be mixtape stuff [or] stuff I'm saving for the next album," Jermaine "J." Cole says two weeks before *Cole World* hits shelves Sept. 27 through Roc Nation/Columbia.

Even the album's first song, "Dolla and a Dream III," he says, is proof that his back story is just as important as *Sideline Story*. "Just to be able to start the album with the third [song] in a series does a lot, because it's an instant connection with the fans who have been there for a while," Cole says of the track, which builds on songs that had appeared on his earlier mixtapes, *The Come Up* and *The Warm Up*. "And [it prompts] the new people to go back and do their homework."

Those arriving late to the J. Cole train have a lot to catch up on. Since releasing *The Come Up* and signing with Sony/Jive in 2007, Cole has released a collection of acclaimed mixtapes; made the shift to Roc Nation in 2009, after Jay-Z heard *The Warm Up*'s "Lights Please"; appeared on Jay-Z's chart-topping 2009 album, *The Blueprint 3*; played arenas in support of Rihanna; and received coaching (and a guest verse) from Roc Nation label head Jay-Z.

He's also produced the bulk of his own music, including many songs on his mixtapes and 13 of his album's 16 tracks, including the single "Work Out," which came out in June and has sold 118,000 copies, according to Nielsen SoundScan. "Work Out" will appear on *Cole World* as a bonus track.

"The value in him is not just with the pen and the pad, but [that] he's creating these records and concepts from scratch," says Bystorm Entertainment president Wayne Barrow, who manages Cole.

Cole World has been a long time coming. The single "Who Dat?" and its video were released in the summer of 2010. The song, which Cole co-produced, peaked at No. 32 on Billboard's Hot R&B/Hip-Hop Songs chart, but recording for *Cole World* continued. In the meantime, Cole made several guest appearances including one on Miguel's "All I Want Is You," which rose to No. 7 on the same chart, and Cole performed live, spending the spring and fall of 2010 on U.S. college tours.

For Cole, the hardest part of transitioning from 20-track mixtapes to a proper full-length was arriving with a cohesive statement. He credits the

tone of *Cole World*—which features reflective tracks like "Breakdown" as well as uptempo fare like the Brian Kidd-produced "Can't Get Enough," featuring Trey Songz—to RCA Music Group president of urban music and Bystorm CEO Mark Pitts and Jay-Z, who served as mentors and spent hours with the rapper cutting down the track list.

"A lot of things [Jay-Z] said, I was like, 'Are you sure?' And then, of course, it made sense," Cole says. "When I did my mixtapes, I knew there were songs on there that I'd be like, 'Ah, I'll probably skip this one.' On this one, I literally press play and the whole album will flow."

One of *Cole World*'s flashiest tracks is "Mr. Nice Watch," an electro-tinged banger featuring Jay-Z that Cole says came together in the last week of recording. It leaked online on Sept. 14, and within hours "Mr. Nice Watch" was trending on Twitter.

Barrow says that "Mr. Nice Watch" will "wholeheartedly" be released as a single, although a Roc Nation representative, who asked to remain anonymous, says the track wasn't designed to bait Jay-Z fans into noticing Cole. "Obviously with Jay on the record, it's something that gets more eyeballs," the rep says. "But Jay wants J. Cole to be J. Cole, and not 'Jay-Z's artist.'"

Before Cole had a chance to establish himself at retail, Rihanna approached him to join her *Loud* arena tour, which kicked off in June and also featured Cee Lo Green. Cole spent the months leading up to *Cole World*'s release as support on the pop music trek, which Barrow says gave him an opportunity "to showcase his talent in front of folks that didn't know anything about him." In between dates, Cole played a prime slot at Bonna-roo, where a packed crowd rapped along to mixtape cuts like "Blow Up" and "Before I'm Gone."

On Sept. 14, the rapper appeared on MTV2's "Sucker Free Road to Release," which documented the making of *Cole World* and offered fans exclusive video footage. On the same day, Cole debuted the music clip for "Can't Get Enough," which was shot in Barbados and features a cameo by Rihanna. Following the album release, Cole will perform at scattered U.S. shows before heading to Europe for a fall headlining tour.

And other partnerships are in the works. "A number of brands have approached him to be front and center for their campaigns," the Roc Nation rep says.

In the meantime, Cole is staying happy and humble. "When I think of this, I think of all the things that I've done, and all the things that I've been through," he says. "To get to this point is a dream come true."



Turn up the lights: J. COLE

Give 'em enough rope: The first Check Yo Ponytail tour hops on the rails on Oct. 20 in Los Angeles at the historic **Mayan Theater**, and has stops at Portland, Ore.'s **Branx** (Oct. 26) and Miami's new-ish (with **Adamson** sound system) **Grand Central** (Nov. 5) before wrapping it up in Austin at **Fun Fun Fun Fest** on Nov. 6. Bill includes **Spunk Rock**—supporting his *Everything Is Boring and Everyone Is a Fucking Liar* (Bad Blood Records), **the Death Set**, **Pictureplace** and **Franki Chan**. Visuals are by **Demonbabies**, all shows are all ages, and the sure to be wild-ass nights are booked by the **Windish Agency**... November rain: **Guns N' Roses** are going out on their first U.S. tour in five years. Lineup? **Axl Rose**, **DJ Ashba** (guitar), **Dizzy Reed** (keyboards), **Tommy Stinson** (bass), **Richard Fortus** (guitar), **Ron "Bumblefoot" Thal** (guitar), **Chris Pitman** (keyboards) and **Frank Ferrer** (drums). **Monster Energy** is "fueling" the jaunt that begins Oct. 28 at Orlando, Fla.'s **Amway Center Arena**. As recently as February, while on tour with **Ozzy Osbourne**, **Slash** told the Los Angeles Daily that if Rose called him, he "would do whatever it takes to at least have a conversation about [a reunion]." We'll see. Meanwhile, last week at New York's **Best Buy Theater**, **Slash** was playing with **Matt Sorum** and **Duff McKagan** (among others) at a benefit for **Road Recovery Foundation** (a nonprofit that helps young adults battle addiction). **Slash**, who has been sober since '06, was being honored. He's scheduled to release a live album, *Made in Stoke 24/7/11*, on Nov. 14 on **Eagle Vision**. Live renditions of both **GNR** and **Velvet Revolver** songs are to be included on the two-CD/one-DVD set... B-boys will be B-boys: At long last **Mos Def** aka **Yaslin** is reuniting with **Talib Kweli** for a series of shows. Dates include Oct. 5 at New York's **Irving Plaza**—which will be the place to be. The number and quality of surprise special guests should be phenomenal. The run closes out Nov. 11 at Indianapolis' **Egyptian Room**. The duo has also confirmed a 2012 studio album—would be its first in 14 years. About time!

POP BY GAIL MITCHELL

HITMAN

Twenty-two years old, 9.6 million singles sold—Jason Derülo is just getting warmed up

Jason Derülo is a hit factory. Less than two years after he launched his solo career, the Miami-based singer/songwriter has already reeled off three multimillion-selling singles: "Whatcha Say," "In My Head" and "Ridin' Solo." But as he gears up for the Sept. 27 release of his sophomore album, *Future History*, the Beluga Heights/Warner Bros. pop talent and his camp are determined to show that there's a lot more to this young artist than his three Billboard Hot 100 top 10 hits.

"We just happened to have these massive singles out of the gate," says Derülo's manager, attorney Frank Harris. "The hits came so quick that no one got to know who Jason Derülo is. So this album is pivotally important, giving him a chance to connect more with people. This time out, the music is more diverse and more reflective of an eclectic artist who can make all types of records."

Derülo, who was writing songs for Sean "Diddy" Combs, Danity Kane, Sean Kingston and Lil Wayne when he was 16 years old, hit the ground running on his solo career in August 2009 with the release of the single "Whatcha Say." Derülo was 19 at the time and the song was a runaway hit, climbing to the

top of the charts with 3.6 million copies sold, according to Nielsen SoundScan.

"In My Head" followed in December and peaked at No. 5, setting up Derülo's self-titled debut, which arrived the following March. The set debuted and peaked at No. 11 on the Billboard 200 and spawned another hit single, "Ridin' Solo," which peaked at No. 9 on the Billboard Hot 100 and helped generate a total of 9.6 million in singles sales. In May, Derülo received the 2011 BMI songwriter of the year award. Now 22, he describes *Future History* as a project born of evolution.

"It's the bridge between where I've come from, where I see myself going and what my future holds," Derülo says of the new album, which was recorded at Los Angeles' Serenity Studio. "My growth as a singer and performer over the last three years has been amazing. But I think my growth as a man is the key to this album. There's more mature subject matter, more emotion, more edge."

Producers on the project include Beluga Heights founder J.R. Rotem, as well as Frank E, the-Dream, the Fliptones and Eman. Derülo penned several of the set's 12 tracks on his



Prepped for success: **JASON DERÜLO**

own, and collaborated with the-Dream, Kara DioGuardi and Claude Kelly on others. On *Future History*, Derülo once again mashes up pop, rock, electronic and R&B, but he says the overall feel offers "a little more urban flavor this time around."

The collection's second single, "It Girl," about the ideal woman, is climbing the Hot 100; it's No. 30 this week with 246,000 in sales, according to SoundScan. Lead single "Don't Wanna Go Home" peaked at No. 14 with 992,000 in sales.

"The music this time is more diverse and more reflective of an eclectic artist who can make all types of records," says Harris, who has been managing Derülo since the singer was

13. "Although Jason had predominantly made R&B records when he was younger, we didn't want to limit what he did musically. We wanted a global perspective. And to get on a world stage, we decided it would be through pop records. The first meeting I had when he signed to Warner Bros. was with the label's head of international. Since then, Jason has gone platinum in Australia and the U.K.; now the idea is to catch up to that in America."

Accordingly, Warner's marketing strategy is focused on raising and building Derülo's national profile through TV (including "Good Morning America"), social media and a series of fan-focused projects,

including a Sept. 27 concert in tandem with Jet Blue at New York's JFK terminal billed as "Live From Terminal Five." Contest winners from 25 markets will be flown in, with local radio partner WHTZ busing in winners. Also during street week: a flash mob in Manhattan with the New York Knicks in front of the Madison Square Garden marquee and a live-streamed performance on MTV.com from the Gramercy Hotel, both on Sept. 28. Prior to that, Derülo jetted to Europe for a series of TV appearances (he'll later co-host the MOBO Awards on Oct. 5) and promotional stops to coincide with the album's Sept. 19 release there.

DERÜLO: NICK SPANOS; DUM DUM GIRLS: LAUREN DUKOFF

INDIE ROCK BY DEVON MALONEY

Big Girls Now

Dum Dum Girls polish their lo-fi grit and deliver a sophomore album that truly shines

Dum Dum Girls frontwoman Kristin "Dee Dee" Gundred has simple goals.

"As corny as it sounds, it's my dream to do this and only this," she says of making music. "To contribute and do something worthwhile."

Corny or not, for Gundred and her all-girl California garage-pop band, the dream is coming true. Since Dum Dum Girls' debut, *I Will Be*, which arrived as an initial pressing on HoZac in July 2010, the band has signed to indie powerhouse Sub Pop, rereleased *I Will Be* (through Sub Pop) and cut the EP *He Gets Me High* (Sub

Pop). Now, Dum Dum Girls return with their second full-length, *Only in Dreams*. Co-produced by legendary songwriter/producer Richard Gottehrer and the Raveonettes' Sune Rose Wagner, the album arrives on Sub Pop Sept. 27.

Recorded at Queens of the Stone Age frontman Josh Homme's Pink Duck studio, *Only in Dreams* puts a new gloss on the band's signature lo-fi sound and showcases the group's evolution. It's also the act's first release to feature tracking by the full band—Jules (guitar), Bambi (bass) and Sandy (drums), in addition to Gundred.



Looking smart: **DUM DUM GIRLS**

"As much as I love writing songs and recording [on my own], that can always remain a hobby," says Gundred, who recorded *I Will Be* by herself. "But having

a band and touring is the reality of what Dum Dum Girls [have become]. I wanted a record that reflected that."

Gottehrer, whose influence on Dum

CHRISTIAN BY DEBORAH EVANS PRICE

Resurrection

Rush of Fools weathers the storm, moves on

The past three years have been tough for Rush of Fools.

After the Alabama-based rockers' self-titled 2007 debut spawned the hit "Undo," which reigned at No. 1 on Billboard's Christian Songs chart for seven weeks and was named ASCAP's Christian song of the year, the band was riding high as Christian music's hottest new group. Then, things started falling apart.

"We released our second album, *Wonder of the World*, in September 2008 and then in December the label [Midas Records] shut down," guitarist/songwriter Kevin Huguley says. "We lost a band member [JD Frazier]—we're still really close, but he felt the calling to leave. At the same time, our drummer's mom was going through cancer, and we dealt with that together. Then we had our trailer stolen with all of our equipment."

But that wasn't all. "We no longer had a record label, so we had to walk through all the legal paperwork and the lawsuit to get free," Huguley says. Rush of Fools sued Midas for breach of contract in December 2009. The case was settled in May 2010. Finally free, the band signed with eOne Christian Music, and on Sept. 27 will deliver its third album, and first with eOne, *We Once Were*.

Produced by Nashville-based Rusty Varenkamp, who engineered the band's first two albums, and Oxford, Miss.-based Dennis Herring (Elvis Costello, Modest Mouse, Buddy Guy, Counting Crows), *We Once Were* finds the band—Huguley, Wes Willis, Jacob Chesnut, Jamie Sharpe and Jak Blount—exploring more personal songwriting with a bolder and more aggressive sound.

"It's definitely a fresh sound for us," says Willis, sitting in Herring's studio while putting the finishing touches on the album. "And lyrically, it drives even more to the heart of us just trying to live honest lives in front of people. It's not always easy or fun, but we think it's worth it."

Huguley adds, "Walking through all of that gave us songs that I don't think we could have ever had had we not been through those painful things."

Herring says he's been keeping an eye on Rush of Fools since he first heard the band's debut, and that he was intrigued when he received an email from Willis about producing the band. "I definitely could tell they were great

songwriters at the core, and Wes is a distinctive singer," Herring says. "They are really passionate, which is the No. 1 thing that attracts me to artists."

We Once Were also finds Rush of Fools exploring a different approach to the songwriting process. "Half the record was written by the entire band," says Huguley, who had served, along with Willis, as the band's principal songwriter on the previous two releases. "That has really opened up a whole new musical platform that we can stand on now. This isn't Kevin and Wes singing songs



and some band with them. This is a Rush of Fools project written by Rush of Fools."

The album's lead single, "Grace Found Me," is No. 50 on Christian Songs, and eOne has been pursuing album presales at shows as well as online and at iTunes. "We completed three weeks of radio promotional tours to a tremendous response," eOne Christian Music VP Bob Morrison says. "We secured a free download at the K-LOVE network and were overwhelmed with the fan response. The download also carries the Complete Your Album functionality at iTunes and we expect the fans to respond to that."

"The album turned out better than we expected," Morrison continues. "We allowed the band to really dig into who they are now, rather than try to re-create the past. So much has changed in the lives of the band that they really aren't who they once were. That freedom to creatively express themselves has made for a much stronger recording and a much more focused band."

Dum Girls has grown since he first mixed *I Will Be*, says that polishing the group's surf-tinged melodies and showcasing Gundred as a songwriter have been the most important elements in evolving the band's sound.

"This album was a conscious attempt to show people what [Gundred] can really do," says Gottehrer, who's known for his work with bands that feature strong frontwomen like the Go-Go's and Blondie.

Not that *Only in Dreams* leaves the quartet's scratchy four-track aesthetic in the dust—that sound is too essential.

"Those early recordings were pretty rough, but that's kind of my world, that DIY sort of music," says Dean Hudson, who came across Gundred's project as an obscure Myspace profile several years ago and now serves as the band's A&R rep at Sub Pop. "I don't often hear

the production as being grating if it's a four-track recording—I like that stuff."

And therein lies the new challenge for Dum Dum Girls—will smoothing out the band's rough edges alienate its original fan base?

"You [have] to maintain that aesthetic that people loved, but present it in a more universal, palatable way, so that a wider audience can appreciate it," Gottehrer says. "If you keep doing lo-fi [productions], you maintain your audience. You might grow a bit, but you never reach your potential."

For her part, Gundred isn't worried about moving the band's sound forward. "[On] some of my favorite records—be it Patti Smith or Elvis or David Bowie—the lyrics are generally understandable, the vocals are high, but that doesn't make it a slick commercial record," she says. "As I'm more comfortable being a frontperson,

I'm more comfortable being louder in the mix."

Though *I Will Be* sold only 16,000 copies (according to Nielsen SoundScan), the team is confident the response to the more pop-oriented *Dreams* will reflect the group's growth.

"There's some folks who are always going to like bands [only] when they're small, and that's fine, but we want [Dum Dum Girls] to grow," Hudson says. "We get everything in front of as many people as we possibly can." Gottehrer, too, sees a bright future for the band.

"I look at Dee Dee as a potential Chrissie Hynde," he says, referencing the Pretenders' legendary frontwoman. "[Hynde] was a singer in the pop world but was credible in the rock'n'roll world, too. This record demonstrates... that Dum Dum Girls are indeed career artists."

6 QUESTIONS

with DARYL HALL
by JIM ALLEN

In 1969, Philadelphia friends Daryl Hall and John Oates began a musical partnership that blended rock and pop with their hometown's signature soul—a sound they dubbed "rock and soul." It worked. From the mid-'70s to the mid-'80s, Hall & Oates racked up six No. 1 hits including "Rich Girl," "Private Eyes," "Kiss on My List," and "Maneater," on the way to becoming one of the biggest-selling pop duos with at least 10 certified platinum albums, according to the RIAA. They were inducted into the Songwriters Hall of Fame in 2003, but Hall and Oates have never been joined at the hip—they began moonlighting as solo artists as early as Hall's 1977 *Sacred Songs* sessions.

Since 2007, Hall has also hosted award-winning Web series "Live From Daryl's House" (livefromdarylshouse.com), where he invites everyone from Train to Todd Rundgren to his home in Millerton, N.Y., for candid conversations, live performances and off-the-cuff collaborations. Now 64, Hall is preparing to bring "Live From Daryl's House" to TV and for the Sept. 27 Verve Forecast release of *Laughing Down Crying*—his first set of solo songs to arrive stateside since the 2003 release of his 1996 set *Can't Stop Dreaming* (Liquid 8).

1 "Live From Daryl's House" comes to TV this fall—how will that work?

I'm really excited about it. I've done 48 shows [online]. We're re-editing those shows for television. And of course we're

more about who we were as individual people, and that started being reflected in what we were doing musically. We're more like brothers than friends, and as long as we can find time to do things [together], we do them. Creatively, I think we've moved away from working together as far as creating new music, at least for the near future. We like playing songs that we have given the world together. And we also like doing stuff on our own.

4 Longtime bassist/collaborator T-Bone Wolk died at the start of the *Laughing Down Crying* sessions. Is the album a tribute to him?

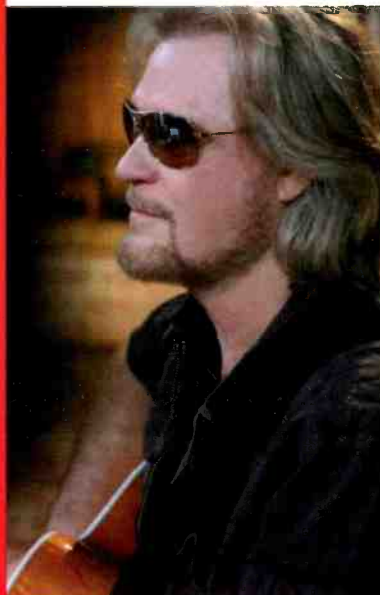
This album is a total tribute to T-Bone. We worked on the preparation for this collection of songs [together] and then we went in the studio, and within the first week, T-Bone passed. T-Bone was really part of this record all the way through. His spirit is on every song, even the ones he didn't play on.

5 What's your outlook on the music business?

I've always been very self-sufficient, and [now] the business has gone my way, I feel much more in control and comfortable in the sort of chaotic condition of the music business... with the idea that big isn't better, that loyalty is what's important; having a loyal tribe is more important than having sort of everyman.

6 Why a new record now?

I've gone through a lot of changes—T-Bone being one of them—in my personal life... a new way of thinking, a new way of relating to people. I couldn't tell you how many changes I've made in a personal sense, combined with the way the world is, this upside-down thing that seems to be going on. That's one of the reasons I called the record *Laughing Down Crying*, because it's complete confusion. It reflects a very transitional time in my life, a very intense time. I tried to get all that into 10 or 11 songs, and I think I pulled it off.



continuing on the Internet, so we're always coming up with new shows. It'll be virtually the entire country covered with various local stations; the majority of the shows are being shown Saturday or Sunday night in the 11-12, 12-1 area.

2 Any favorite guests?

Smokey [Robinson] was the one who I'd say was my childhood idol. I wanted to be Smokey. I learned a lot from Smokey, and so my feelings for him go way, way back, and it was a very magical experience, not unlike what I did with the Temptations at the Apollo Theater back in the '80s with John Oates.

3 How did you balance a solo career with being in a duo?

When John and I first started, we depended on each other. We were two kids making our way through a very tough part of the record business, the streets of Philadelphia, the streets of New York. As we grew up, we found out

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DREAMSEEKERS

THE BEST MUSIC YOU'VE NEVER HEARD



6

STRANGE TALK Indie/Pop Melbourne, Australia

This month, these Australian indie poppers stormed to the top of Uncharted thanks to the massive success of their video for their song, "Climbing Walls," which was sponsored by Cheer detergent and contained hidden links; those that clicked them would nab prizes. The video has racked up over 400,000 views on YouTube since being uploaded on August 10.

THE DREAMSEEKERS INITIATIVE IS BILLBOARD'S MONTHLY RECAP OF SOME OF THE BEST UNDISCOVERED TALENT OUT THERE TODAY. IT COMBINES BILLBOARD'S UNCHARTED CHART, WHICH RANKS ARTISTS NEVER BEFORE APPEARING ON A MAJOR BILLBOARD CHART BASED ON ONLINE ACTIVITY, AND EDITORIAL SPOTLIGHTS FROM BILLBOARD PRO, BILLBOARD'S SUBSCRIPTION-BASED SERVICE FOR INDEPENDENT AND EMERGING ARTISTS, AS WELL AS THEIR MANAGERS, LABELS, PROMOTERS, AND OTHER ENTREPRENEURS WHO SUPPORT THEM.

While Uncharted includes all under-the-radar artists making waves online, Billboard Pro connects mem-

bers, like those featured monthly inside this insert, to the power of the Billboard brand. Members receive exposure to thousands of industry insiders and more than 10 million music fans through Billboard's websites and social media, profiles in the widely read Billboard Bulletin, and Billboard Pro's Featured Artist program. For the industry, the Dreamseekers platform can help labels, publishers and managers identify emerging artists who have built their fanbases from the ground up.

This pull-out features a four-week recap of Uncharted, as well as spotlights on Pro members and editorial. Stay tuned for more opportunities, both for developing artists and for industry players to catch an early glimpse of burgeoning musical talent.

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CHEVROLET

Billboard Pro. FEATURED ARTIST

DIVERSE ELEGANCE

20 Hip-Hop
Pemberton, NJ

IN THE NORTHEAST, HIP-HOP IS DEFINED BY ITS BIGGEST AND MOST RECOGNIZABLE SCENES: NEW YORK AND PHILADELPHIA. BUT FOR PEMBERTON, N.J.-BASED HIP-HOP QUARTET DIVERSE ELEGANCE, IT'S ALL ABOUT BRINGING SOME LOVE TO THE GARDEN STATE--AND KEEPING THE LOVE UPBEAT.

"We come from a small town and have small-town bonds, so luckily, we didn't get involved in any kind of negativity," reminisces Frank Harvey, a.k.a. Mizzy, one of the band's four lyricists.

The flow-conscious emcee is quick to point out that Diverse's positive image goes beyond self-aware lyrics and his own down-to-earth persona. Although the band has jumped at opportunities to showcase in larger markets, there's no denying the groups, genuine, love-of-the-game feel that comes from representing the local scene.

"In New Jersey, we're most focused on collaboration, rather than competition," says Harvey, referencing the group's willingness to embrace input and influence of peers within the regional hip-hop scene.

That said, the four members of Diverse Elegance bring no shortage of creative input to the table. Besides the versatile, punch line-driven Mizzy, there's Smax, a fast-spitting emcee in the vein of Twista; Loony, a skilled songwriter with a voice for melodies; and Spitty, a "home run-hitting" freestyler with a knack for making crowds ooh and ahh. "We're a bunch of jokesters," says Harvey, laughing. "We have a sense of friendly competition ... we like to push and inspire each other."

Members of the quartet grew up in the same neighborhood and cut their teeth on the rap game through casual freestyling and karaoke. Ten years ago, they decided to take their craft to the next level, recording original music and introducing themselves to the local live music scene. This fall, the collective has a slew of shows lined up in the Northeast, to promote their recent mixtape, "Almost Famous."

While the quartet is ecstatic over the positive feedback they've received, Diverse Elegance remains forward-thinking and realistic about the future, which includes sticking to its independent roots.

"I can't say we're chasing a record deal," ex-

plains Harvey. "With the whole industry changing, you don't necessarily need to be signed to be successful."

Nevertheless Diverse Elegance has received advice and praise from numerous labels, which compare the group to fellow Jerseyan Joe Budden for its strong lyricism. (As a four-man outfit, they've also been likened to, as Harvey puts it, "a young Slaughterhouse," referencing Budden's critically-acclaimed crew.)

Above all, Diverse Elegance remains energized in style and substance. Its members recall times when they were turned down for performances, simply because of their genre. "Rap has a negative image to many who don't really know specific artists or love hip-hop," explains Harvey. Much like inspirations Nas and Lupe Fiasco, the four emcees of Diverse Elegance bring a welcome intelligence and sense of consciousness to their rhymes.

"At the end of the day, we can really rap. It's not all about production [or] swag," says Harvey. "It's all about ... a beat, a microphone and [an act that] can really rock a crowd, [one that] can really put lyrics together with a flow that's engaging." -Chris Payne

TOP 5 BY YOUTUBE VIEWS*

	ARTIST	YOUTUBE VIEWS	UNCHARTED MONTHLY RANK
1	TraPhik	2,619,317	2
2	Tyler Ward	924,273	5
3	Maddi Jane	725,705	4
4	Strange Talk	668,098	6
5	Sungha Jung	462,277	11

*Views during recap period, Aug. 20 through Sept. 17 chart weeks

TOP 5 BY TWITTER FOLLOWERS*

	ARTIST	NEW TWITTER FOLLOWERS	UNCHARTED MONTHLY RANK
1	Damian McGinty	56,942	10
2	PITTY	41,663	37
3	Jota Quest	23,382	56
4	Bombay Bicycle Club	14,475	31
5	Childish Gambino	12,658	22

*New followers during recap period, Aug. 20 through Sept. 17 chart weeks

TOP 5 BY MYSPACE MUSIC PLAYS*

	ARTIST	MYSPACE MUSIC SONG PLAYS	UNCHARTED MONTHLY RANK
1	Your Favorite Enemies	300,853	3
2	Colette Carr	221,174	8
3	Girl Talk	68,857	9
4	DJ BL3ND	56,168	1
5	PoRtA	36,827	7

*Song plays during recap period, Aug. 20 through Sept. 17 chart weeks

2 TRAPHIK
Hip-hop/Rap
Los Angeles, CA

This Uncharted mainstay hit a major milestone this month: The rapper/comedian netted his 1 millionth YouTube subscriber. To celebrate, Traphik posted a video of him and "American Idol" contestant Andrew Garcia, driving around Los Angeles, goofing off and freestyling.



15 METRONOMY
Electronic/Pop
London, UK

Er tish electronic band Metronomy released their third record "The English Riviera" back in April, to overwhelming positive reviews and even scored a Mercury Prize nomination. The buzz has not faded: the band has seen success on both YouTube and Last.fm holding them steady in the ranks.



22 CHILDISH GAMBINO
Hip-hop/Rap
Los Angeles, CA

It's been a big year for Childish Gambino, the hip-hop side project of actor/comedian Donald Glover. With the release of his EP and the success of his I AM DONALD tour (half concert, half stand-up), the renaissance man signed a deal with Glassnote Records. Glassnote will release his new record, Camp, in November.



45 PURITY RING
New York, NY

Following the August 26 release of this up-and-coming electronic duo's newest track "Belispeak," buzz around the band has started to grow, especially after they nabbed a "Best New Track" stamp from Pitchfork. The song has garnered over 43,000 plays on SoundCloud.



TOP 50 UNCHARTED

Chart Weeks August 20 - September 17, 2011

1	DJ BL3ND www.myspace.com/blendizzy	26	NEOCLUBBER www.myspace.com/neoclubber
2	TRAPHIK www.myspace.com/traphik	27	ROSA DE SARON www.myspace.com/bandarosadesaron
3	YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemies	28	BONDAN PRAKOSO & FADE2BLACK www.myspace.com/bondanfade2black
4	MADDI JANE www.myspace.com/maddijanemusic	29	JOSEPH VINCENT www.myspace.com/josephvincentmusic
5	TYLER WARD www.myspace.com/tylerward	30	PAROV STELAR www.myspace.com/stelar1
6	STRANGE TALK www.myspace.com/strangetalkmusic	31	BOMBAY BICYCLE CLUB www.myspace.com/bombaybicycleclub
7	PORTA www.myspace.com/porta1	32	SUPERMAN IS DEAD www.myspace.com/supermanisdead
8	COLETTE CARR www.myspace.com/colettecarr	33	GOD IS AN ASTRONAUT www.myspace.com/godisanastronaut
9	GIRL TALK www.myspace.com/girltalk	34	POMPLAMOOSE www.myspace.com/pomplamoosemusic
10	DAMIAN MCGINTY www.myspace.com/damianmcginty	35	PITTY www.myspace.com/bandapitty
11	SUNGHA JUNG www.myspace.com/jungsungha	36	EXCISION www.myspace.com/excision
12	T. MILLS www.myspace.com/tmills	37	IAMX www.myspace.com/iamx
13	DAVE DAYS www.myspace.com/davedays	38	HADOUKEN! www.myspace.com/hadouken
14	DIYAR PALA www.myspace.com/diyarpala	39	JAMIE WOON www.myspace.com/jamiewoon
15	METRONOMY www.myspace.com/metronomy	40	MANGA www.myspace.com/mangaweb
16	NOISIA www.myspace.com/denoisia	41	UMEK www.myspace.com/djumek
17	JESUS ADRIAN ROMERO www.myspace.com/jesusadriannet	42	VILLE BABY www.myspace.com/villebabymusic
18	PRETTY LIGHTS www.myspace.com/prettylights	43	MODESTEP www.myspace.com/modestep
19	THE BLOODY BEETROOTS - DEATH CREW 77 www.myspace.com/thebloodybeetroots	44	GOLD PANDA www.myspace.com/goldpanda
20	NICOLAS JAAR www.myspace.com/nicolasjaar	45	PURITY RING www.myspace.com/purityring
21	ENTER SHIKARI www.myspace.com/entershikari	46	EMILIE AUTUMN www.myspace.com/emilieautumn
22	CHILDISH GAMBINO www.myspace.com/childishgambinotherapper	47	ARASH www.myspace.com/arashmusic
23	ALYSSA BERNAL www.myspace.com/alyssabernal	48	TOTALLY ENORMOUS EXTINCT DINOSAURS http://www.myspace.com/totallyenormousextinctdinosaurs
24	DASH BERLIN www.myspace.com/dashberlin	49	THE SUBS www.myspace.com/thesubstrax
25	MAREK HEMMANN www.myspace.com/marekhemmann	50	ZEDD www.myspace.com/officialzedd

TOP 5 BY FACEBOOK FANS*

	ARTIST	NEW FACEBOOK FANS	UNCHARTED MONTHLY RANK
1	PORTA	132,513	7
2	DJ BL3ND	130,119	1
3	Jesus Adrian Romero	75,965	17
4	Damian McGinty	66,734	10
5	Maddi Jane	64,459	4

*New fans during recap period, Aug. 20 through Sept. 17 chart weeks

CASE STUDY: DAVID WAX MUSEUM PLAYS HOUSE SHOWS, GETS BOOKED AT NEWPORT FOLK

WHEN THE DAVID WAX MUSEUM TOOK THE STAGE LAST MONTH AT THE NEWPORT FOLK FESTIVAL, HUNDREDS OF FANS SPORTING WAX MERCH DANCED WITH PRIDE IN THE FRONT ROWS. MANY OF THESE FANS LOOKED MORE INVESTED THAN THE TYPICAL FESTIVAL ATTENDEE THAT WEEKEND. AFTER ALL, THEY'D SHARED MEALS WITH BAND MEMBERS DAVID WAX AND SUZ SLEZAK AND MINGLED WITH THEM IN LIVING ROOMS AND BACKYARDS ACROSS THE COUNTRY.

Since 2007, Boston's David Wax Museum has built its fan base thanks in part to a grassroots tactic increasing in popularity in these economic times: house shows.

The genre-bending band, which describes its sound as "Mexic-Americana" (a fusion of Mexican folk music with American indie rock), credits much of its success to the buzz generated by years of cozy living room performances.

HOUSE SHOWS: "TRUE" SOCIAL NETWORKING

"When people think of house concerts, it can have kind of a bad connotation or a taboo about it, like it's something my parents would go to in the '60s to listen to folk bands play," says Dan Perrino, David Wax Museum's booking agent. But he says that perception is changing: "[Nowadays] they're a little bit more accepted, and cooler.

It's true social networking."

When the band toured to promote its 2009 album "Carpenter Bird," "it was a way we could fill in dates around our tour," Slezak says. "We would call up a friend or a fan in Philadelphia or Buffalo, New York, or any town along our route. They would invite their friends in their community, and we could show up in a town where we had never played, play for 30 or 50 people, and really win fans over in a natural way."

MAKING CONNECTIONS

Wax and Slezak relied on Facebook to spread the word about upcoming performances and book shows at fans' homes. "It's one thing to go and see a band at a venue, and another to get to hang out with the band before and after the show, and have a potluck together" Slezak says.

Mailing lists also come in handy

when you're trying to get on a major festival line-up. Last summer, David Wax Museum entered a contest to win a spot on the Newport Folk Festival stage, and asked everyone on their mailing list to vote for them. It worked: they won the contest and were invited back to perform again this year.

MAKING A LIVING

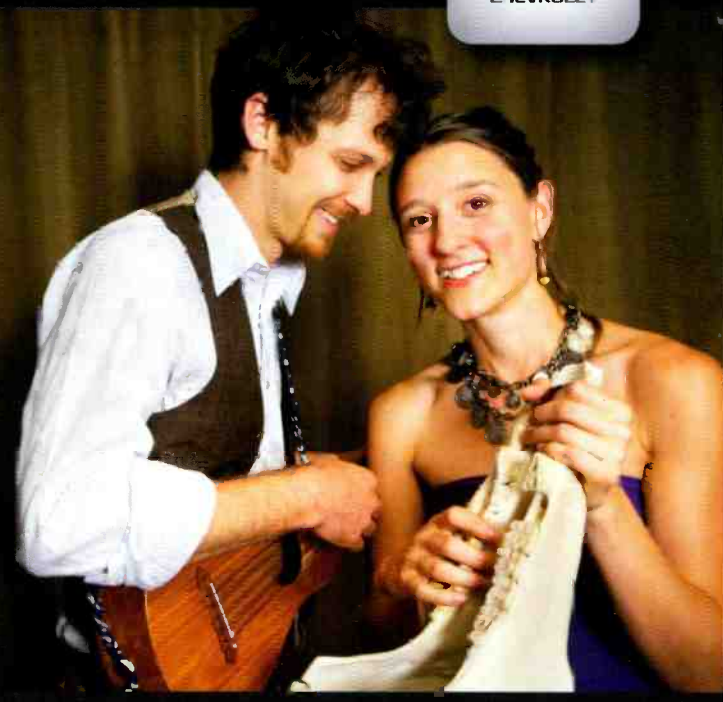
House concerts also help musicians to make a living doing what they love. "As we were growing," Slezak says, "it was a way we could support ourselves, because venues take a big percentage of the money that comes in, and people are less likely to buy merchandise because they have spent money on beer and French fries."

SLOW AND STEADY GROWTH

With gigs lined up at places such as the 9:30 Club in Washington, D.C. and the Hotel Café in Los Angeles, David Wax Museum (now on tour to promote their latest album, "Everything Is Saved"), no longer needs to do house concerts. Still, the duo continues to play them when they get a chance.

"A lot of times, as a young band, you think, 'I've got to play this certain venue or open for this band in this bigger club,'" says Slezak. "But in reality people have been to that club 20 times, so it's not as special as if you were on a dock in the lake out back of someone's house in the middle of July."

—Elizabeth Weinstein



HOW TO:

NOT KILL YOUR BANDMATES ON THE ROAD



JOEL GRAVES, KEYBOARDIST/GUITARIST/SINGER OF THE BAND EVEREST, TOURED EUROPE WITH MY MORNING JACKET. HE'S SEEN THE PEAKS AND VALLEYS OF ROAD LIFE, AND HE'S DEVELOPED A STRATEGY FOR KEEPING CALM WHILE COOPED UP WITH BANDMATES. CHECK OUT HIS TIPS BELOW.

After a taxing European summer tour opening for My Morning Jacket a few years ago, we [Everest] were practically packed into a tin can, sleeping on each other's shoulders for a month while chasing a tour bus through long, sweaty drives. We were beyond exhausted, and the conflicts weren't just showing—they were boiling over.

It's difficult enough to keep a single relationship healthy, but a five-headed beast of artistic personalities? Tall order. The bright side? Being in a band can teach you how to navigate personality differences and improve your relationships. Here are five suggestions for how to keep the beat rockin' full-sail ahead.

1. GIVE SPACE.

We all have our bad days. Over time, you might learn that a certain member of your band is a grump in the morning or that another member might be nursing a screaming hangover. At these times, simply give bandmates a wide berth.

2. TAKE SPACE.

When your band roams everywhere together like a pack of wolves, it's easy to forget how to walk away and do your own thing. If you're feeling a little homesick or overwhelmed by your constant companions, take a hike and enjoy the opportunity

to experience the city you're visiting. Do whatever works to retain equilibrium and you'll be a much happier person—and much easier to get along with.

3. DON'T TAKE THINGS PERSONALLY.

Artists are sensitive by nature. It's easy when you've been away from home to become overly touchy, but you have to try to avoid this. You might think the drummer is mad at you, but in reality, he or she might just be worried about their lost dog back home. Don't assume that someone's head-trip revolves around you.

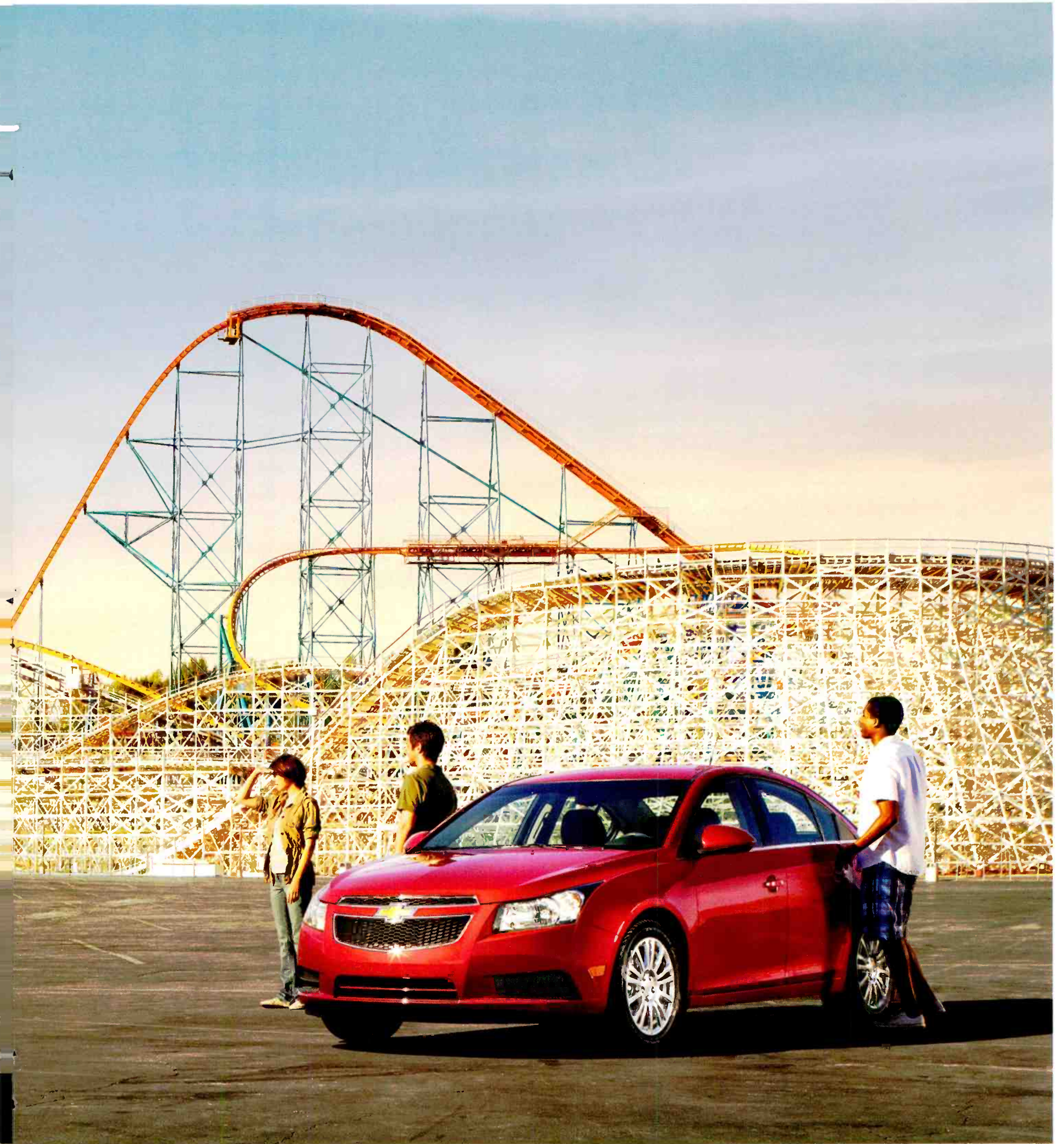
4. BE SELF-AWARE, BUT NOT SELF-ABSORBED.

It's easy to get wound up in your own head, but don't forget how your actions directly affect your group. Simple things like cleaning up after yourself will go a long way. Also, if a band mate is annoying you, be kind and direct in your delivery but let them know. Passive-aggressive behavior will only lead to bitter outbursts.

5. KNOW WHEN TO CALL IT.

Most musicians—myself included—like to imbibe on the road. Blowing off steam breaks up the monotony of traveling in tight quarters, but it can also take a toll if you don't know how to manage it. If there's a night when your head is pounding and you want to go to bed even though the party train is going full-steam, listen to your body: You'll live to party another day.

—Joel Graves



The 42-MPG-hwy 2012 Chevy Cruze Eco. Chevy Runs Deep



ALBUMS

AMERICANA

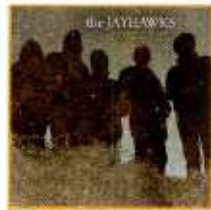
RY COODER

Pull Up Some Dust and Sit Down

Producer: Ry Cooder
Nonesuch/Perro Verde Records

Release Date: Aug. 30

Social indignities continue to provide a thematic backbone for Ry Cooder. The guitarist dips into familiar Tex-Mex styles, blues and West Coast soul on his 14th solo album, *Pull Up Some Dust and Sit Down*. Cooder continues to emphasize stories of the downtrodden and oppressed, reaching into history—Jesse James, John Lee Hooker—to comment on modern issues like war, the rich getting richer and lying politicians. He lays out his journalistically constructed tales in a voice that alternates between rumbled croon and a Woody Guthrie-esque holler, a voice perfectly aligned with the ragged qualities of his slide guitar, accordion and roadhouse backing band. Cooder is out to raise a ruckus here, but he wants listeners as tuned in to his message as a Washington Square protest singer in the '60s would. His stories are of everyday people—leadoff track “No Banker Left Behind” dissects the recent government bailouts and the ef-



THE JAYHAWKS

Mockingbird Time

Producer: Gary Louris
Rounder Records

Release Date:

Sept. 20

Like David Crosby and Graham Nash, Gary Louris and Mark Olson release worthwhile material on their own, but strike a rare level

of simpatico when paired together. The founders of the stellar Minneapolis band reunite for their first Jayhawks outing together since 1995's classic *Tomorrow the Green Grass*. Album opener “Hide Your Colors” is overflowing with Jayhawks trademarks—the paired vocals, minor key transitions, hooks galore—and an elegant use of strings. As songwriters they get wistful about past romances, alternating between metaphors and direct remembrances as their songs utilize numerous bridges to



shake up the usual verse-chorus-verse structure. “So much color in the sky that is in your eyes” is one of the set's sweeter lines, arriving in the title track in the middle of the 12-song album. The snappy and simple “She Walks in So Many Ways” is a standout, as is the gentle “Tiny Arrows” that captures an early-'70s Crosby vibe. Besides Louris and Olson, other original members on *Mockingbird Time* include Karen Grotberg (keyboards, vocals), Tim O'Reagan (drums, vocals) and Marc Perlman (bass).—PG

fect on Main Street USA, while “Simple Tools” salutes laborers who work with their hands. It would be a perfect time for Cooder to revisit a gem from his 1970 debut: Alfred Reed's Depression-era classic “How Can a Poor Man Stand Such Times and Live?,” the lyrical model for “Pull Up Some Dust and Sit Down” that seems to carry truth from one generation to the next.—PG

ROCK

BUTCH WALKER & THE BLACK WIDOWS

The Spade

Producers: Butch Walker & the Black Widows
Dangerbird Records

Release Date: Aug. 30

After producing (and song doctoring) the exacting likes of Katy Perry, P!nk and Avril Lavigne, it's not surprising that Butch Walker would want to cut loose a little when he hits the studio for his own music. *The Spade*, his sixth solo album since the end of power-pop group Marvelous 3, is crammed full of riffs, hooks and swinging grooves that are meant to be played loud—and through speakers rather than earbuds. Walker and his Black Widows are reverential of classic songcraft and referential throughout. The band takes winking, friendly shots at Bryan Adams (“Summer of '89”) and Duran Duran (“Synthesizers”) and mining memories with good-humored cheer while also cutting a wide swath through punk, garage pop, country rock and even bluegrass (on the song “Dublin Crow”). It tells you why so

many other artists want to work with the guy—and why everyone should be listening to him.—GG

COUNTRY

JAKE OWEN

Barefoot Blue Jean Night

Producers: Joey Moi, Rodney Clawson, Tony Brown

RCA Records

Release Date: Aug. 30

On a couple of songs from

his third album, *Barefoot Blue Jean Night*, Jake Owen sings about setting the world on fire. He's clearly a man with a burning desire to do just that. This time around, Owen opted to hang up his songwriting spurs and instead tap some of Nashville's top guns. He also brought in a new production team that includes veteran hitmaker Tony Brown and Nickelback as-

sociate Joey Moi. And the moves have paid off, earning the artist his first No. 1 on Billboard's Top Country Albums chart. *Barefoot Blue Jean Night* is loaded with vivid, richly composed songs that rock (“Anywhere With You,” “Settin' the World on Fire”), twang (“Keepin' It Country,” “Apple Pie Moonshine”) and yank at the heartstrings (“Wide Awake,” “The Journey of Your Life”). The songs “Heaven” and “Alone With You” are full of pop sheen, while the rootsy title track is a signature piece that showcases a more authoritative and nuanced vocal style that helps take Owen to the proverbial next level throughout the 11-song set.—GG

R&B

COMMITTED

Committed

Producers: Deke Sharon, Ed Boyer, Warryn Campbell
Epic Records

Release Date: Aug. 30

A cappella music can be a tricky sell in the mainstream marketplace. Just ask Nota, victor of the first season of NBC's “The Sing Off,” which failed to capitalize on its TV exposure. Second-season champ Committed may be a surer bet, though. On its debut album, the Huntsville, Ala., sextet mixes smooth boy-band harmonies with spiritual resonance on tracks like “Do Anything” and “That's When I'll Get Over You.” Elsewhere, “Soon Ah Will Be Done,” a traditional arranged by Take 6's Cedric Dent, leaves no doubt about Committed's church roots. There's also a New Jack-styled rendition of Stevie Wonder's “As,” a finger-snapping treatment of Al Green's “Let's Stay Together” and a clever, soulified reinvention of Lynyrd Skynyrd's “Sweet Home Alabama.” The arrangements throughout the album are a testament to the group's range and offer another reason to commit some time and attention to a genuinely worthy reality show winner.—GG



GEORGE STRAIT

Here for a Good Time

Producers: George Strait, Tony Brown
MCA Nashville

Release Date: Sept. 6

Country music veteran George Strait may be *Here for a Good Time* on his 39th studio album, but some of the characters that populate the 11-song set don't share that same sentiment. Save for the smooth and slightly frisky “Love's Gonna Make it Alright,” the rockin' title track and Strait's album-closing tribute to his fans, “I'll Always Remember You,” the new album mines some surprisingly dark and downcast territory. There's alcoholism (“Drinkin' Man”), romantic turmoil (“Shame on Me,” “House Across the Bay”) and all manners of misfortune, ranging from a bull that ups and dies during a championship ride on the Texas-swing flavored “Lone Star Blues” to the fish that won't bite on the “Blue Marlin Blues.” Strait—who co-wrote seven of the songs with his son, Bubba, and Dean Dillon—is in typically strong vocal form throughout. And his firm, unwavering tenor provides a kind of reassurance that even the darkest tales have a shot to turn out all right.—GG



PRIMUS

Green Naugahyde

Producer: Les Claypool
Prawn Song/ATO Records

Release Date: Sept. 13

Les Claypool and his assorted

Primus bandmates have covered a great deal of sonic ground during the past 27 years. The trio's newest album, *Green Naugahyde*, its first new studio set since 1999's *Antipop*, brings together bits of Primus' past. With longtime guitarist Larry LaLonde and short-term late-'80s drummer Jay Lane, *Green Naugahyde* features a mix that certainly references Primus' early work, particularly 1990's *Fizzle Fry*. But it still stretches the group's arty funk in fresh directions. Space is the most striking feature of these 13 tracks. Each of the players has a distinct territory within the mix, creating a sinewy and seldom-overlapping dynamic best felt in such extended pieces as “Last Salmon Man,” “Jilly's on Smack” and in the staccato attack of “Extinction Burst.” Claypool has plenty of socio-political topics on his mind this time, too. But he employs them without sacrificing the wry wit that fans revere and the unconverted find too weird.—GG

REVIEWS

SINGLES



JASON DERÜLO

It Girl (3:17)

Producer: Emanuel Kiriakou

Writers: J. Derülo, L. Robbins, E. Kiriakou, E.K. Bogart

Publishers: various

Beluga Heights/Atlantic Records

Like fellow pop singer Taio Cruz, Jason Derülo's Euro-dance-friendly pop songs rush in and out, with more than one hook being offered and very little personality to obstruct the melody's infiltration into the listener's workday. On "It Girl," such rootsy elements as whistling and acoustic guitar become cybernetic goop in the mix. Derülo's lyrics aren't mind-blowing, but he certainly knows how to italicize them: Lots of artists have requested permission to rock their audience all night long, but few have nailed the exact shot of rebelliousness required for a line like "Let me play it loud/Let me play it loud like!" for a hit in this slick, Auto-Tune pop era. Derülo isn't a particularly rocking guy, but "It Girl" is the rare adult contemporary pop song that nails its shot at another format.—*DW*

here is the interplay of Farrell's vocals and the atmospheric sounds knocking around in the reverb-friendly mix courtesy of drummer Stephen Perkins and TV on the Radio's Dave Sitek, who served as bassist and co-producer.—*JL*

POP

DAVID GUETTA FEATURING SIA

Titanium (4:05)

Producers: David Guetta,

Giorgio Tuinfort, Afrojack

Writers: S. Furler, D. Guetta, G. Tuinfort, N. van de Wall

Publishers: various

What a Music/Astralwerks/Capitol

David Guetta's latest single from *Nothing But the Beat* is immediately reminiscent of La Roux's 2009 smash single "Bulletproof," along with that track's myriad remixes. "Titanium" doesn't mimic the melody of "Bulletproof"—here, the synths build from individual plunks to thick bouts of electro-dub that smack against the listener's speakers—but the song expresses a similar sentiment about invincibility without adding anything new to the theme. Guetta enlists Australian singer Sia for vocals, and though her performance is exceptional, the flat lyrics make it difficult



LEONA LEWIS

Collide (4:00)

Producer: Sandy Vee

Writers: various

Publishers: various

Syco/J/RMG

With "Collide," the first single from her forthcoming third album, Leona Lewis has created a dance-pop track to prove she belongs with the best of the divas. Using a sample from Swedish DJ Avicii's "Penguin," producer Sandy Vee updates the record for pop radio and helps showcase a previously unseen side of Lewis. While the singer can easily trump the simple melody of the verses with her proven vocal power, she keeps things simple with a monotone pre-chorus before bursting into the soaring chorus. If anyone thought Lewis was strictly a ballad singer due to previous hits like "Bleeding Love" and "Happy," the singer's latest single proves them to be mistaken. "Collide" confirms that Lewis is a multifaceted vocalist, keeping her main instrument—the voice that won her Britain's "X Factor" in 2006—at the forefront.—*JLB*



ROCK

JANE'S ADDICTION

Irresistible Force (3:59)

Producer: Rich Costey

Writers: Perry Farrell, Dave Navarro, Stephen Perkins, David Sitek

Publishers: various

Capitol Records

The Master Musicians of Joujouka-meets-Dave Navarro guitar crunch of "End to the Lies" acted as Jane's Addiction's first taste of next month's *The Great Escape Artist*. Now, the midtempo, synth-aided arc of second single "Irresistible Force" further teases the band's first

new album in eight years as a contemplative, shadow-filled groove piece. While "Force" is less overtly "rock" than "Lies," the new tune overcomes its spoken-word start with a mesmerizing verse-chorus melody. Meanwhile, Perry Farrell turns a physics lesson into a quasi-cosmic come-on ("The irresistible force met the immovable object/Banging together") in true Jane's style. Navarro's guitar sneaks in for a brief solo, but the point

to identify with the emotion behind her words. "You shoot me down/But I won't fall/I am titanium, I am titanium," she sings on the chorus. "Titanium" alludes to "Bulletproof"

directly, but instead of neatly acknowledging its forebear, the song hits too many notes that dance fans have already heard before.—*JB*

DANCE/ELECTRONIC

LMFAO

Sexy and I Know It (3:19)

Producer: Party Rock

Writers: various

Publishers: Yeah Baby

Music, Chebra Music, Party

Rock Music (ASCAP)

Party Rock/Will.i.am/

Cherrytree/Interscope

LMFAO's "Party Rock Anthem" topped the Billboard

Hot 100 for a few tangible

reasons—the massive chorus,

the duo's charisma and

instant catchphrase "Every-

everyday I'm shufflin'" pushed

the song to No. 1. Yet Redfoo

and SkyBlu owned summer 2011 because "Anthem," like their latest single "Sexy and I Know It," featured masterful production highlighted by an unstoppable synthesizer squelch. The "Sexy" hook is more sinister than its predecessor, with the ebullient beat seducing the listener as the duo tries to do the same to its female subjects. Fortunately, Red and Sky still don't take themselves too seriously, as they brag about sporting "a Speedo, trying to tan my cheeks" and let the electro-pop escalate around their vocals. Say what you will about LMFAO's party-first lyrics and general aesthetic: The duo knows how to craft a deliriously fun dance song.—*JSL*

THE BAND PERRY

All Your Life (3:52)

Producer: Nathan

Chapman

Writers: B. Henningsen,

C. Henningsen

Publishers: EMI

Blackwood Music,

Rainbow Skyline Music,

Cactus Moser Music (BMI)

Republic Nashville

"All Your Life" marks the

fourth single from the Band

Perry's self-titled debut disc,

and like its predecessors—

"Hip to My Heart," "If I Die

Young" and "You Lie"—the

song is anchored by Kimberly

Perry's distinctive lead vocals,

with brothers Neil and Reid

adding tasteful harmonies.

Laced with dobro, Nathan

Chapman's production has an

earthy, organic feel that

underscores the trio's earnest

delivery. The lyrics express a

young woman's requirements

for a potential suitor, and they



simple: "I don't want the whole world/The sun, the moon and all their light/I just want to be the only girl/You love all your life." It's an unpretentious and heartfelt sentiment that this talented trio drives home with warmth and charm. "All Your Life" sounds like another hit from the Band Perry's breakthrough first album.—*DEP*

LEGEND & CREDITS

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POP BY RICHARD SMIRKE

Headed For The Top

Debut single from Brit 'X Factor' finalist One Direction lands biggest first-week sales of the year

Antonio "L.A." Reid, Simon Cowell and Paula Abdul: Take note. On the same week that she made her judging debut (Sept. 21) on Fox's "The X Factor," Nicole Scherzinger has proved to be an equally shrewd hit-maker on the other side of the pond.

The former Pussycat Doll was serving as a guest judge during the 2010 season of the U.K. "X Factor" show when five young men—Liam Payne, Louis Tomlinson, Niall Horan, Harry Styles and Zayn Malik—auditioned as individual singers. Spotting their combined potential, Scherzinger suggested that the teenagers team up as a group. Adopting the moniker One Direction, the newly formed boy band subsequently finished third in the competition. Ten months later, the quintet finds itself ruling at No. 1 on the U.K. singles chart with its debut, "What Makes You Beautiful."

The hooky pop track, which mixes rich vocal harmonies with slick synth and rock guitar production, moved 153,000 units in its first week, leapfrogging over Adele, Bruno Mars and Jennifer Lopez to score the biggest first-week sales of 2011, according to the Official Charts Co. The Syco/Sony Music Entertainment group, which has amassed more than 500,000 followers on Twitter, is set to drop its debut studio album later this year, with a release date to be confirmed.

"There was clearly a big gap in the market for a kind of Justin Bieber-style boy band for pre- and early teens, and One Direction fits the bill perfectly," says Gennaro Castaldo, spokesman for leading U.K. entertainment retailer HMV. He credits Syco/Sony with driving sales using a "full-on launch campaign" that included the label teaming with HMV for a nationwide helicopter public appearance tour, which saw thousands of hysterical fans attend in-store signings in Scotland and England.

Similar scenes accompanied a Sept. 18 scheduled appearance on BBC Radio 1's "Official Chart Show." Due to a large number of devotees waiting

for the band at Radio 1's London base, however, the group's guest appearance had to be moved to a secret location. Additional promotional appearances leading up to street week included live performances on ITV1 TV shows "Daybreak," "This Morning" and "Red or Black."

The radio strategy, meanwhile, was propelled by top 40-formatted BBC Radio 1, which A-listed "What Makes You Beautiful" and placed the track in regular rotation. The song was also championed by Radio 1 DJ Scott Mills, who made it his record of the week.

"While you might expect a new boy band to appeal largely to a base of teenage girls, we have found that the single generates a passionate reaction from all demos within Radio 1's target audience, both male and female," BBC Radio 1 music policy executive Nigel Harding says. He describes "What Makes You Beautiful" as a track that "succeeds musically and lyrically . . . that could lead to One Direction's U.K. chart performance being repeated elsewhere in the world."

In line with previous "X Factor" finalists, a follow-up single is expected to be serviced to radio in advance of the album's rumored fall release, although Syco/Sony declined to comment. Confirmed activity for the coming months includes promotional trips to Holland, Sweden and Italy, following a Twitter-led campaign in which European fans will compete to earn "air miles" to bring One Direction to their country. The group has also partnered with cellphone manufacturer Nokia to create two specially customized handsets featuring exclusive content, available for purchase in October.

"With the possible exception of [fellow U.K. boy band and "X Factor" alumni] JLS, which appeals to an older market and slightly [more urban] demographic, there's no one else out there like One Direction," says Castaldo, who speculates that the group is a strong bet to win the No. 1 U.K. album crown during the upcoming holiday season. ●●●

ANOTHER NIGHTMARE

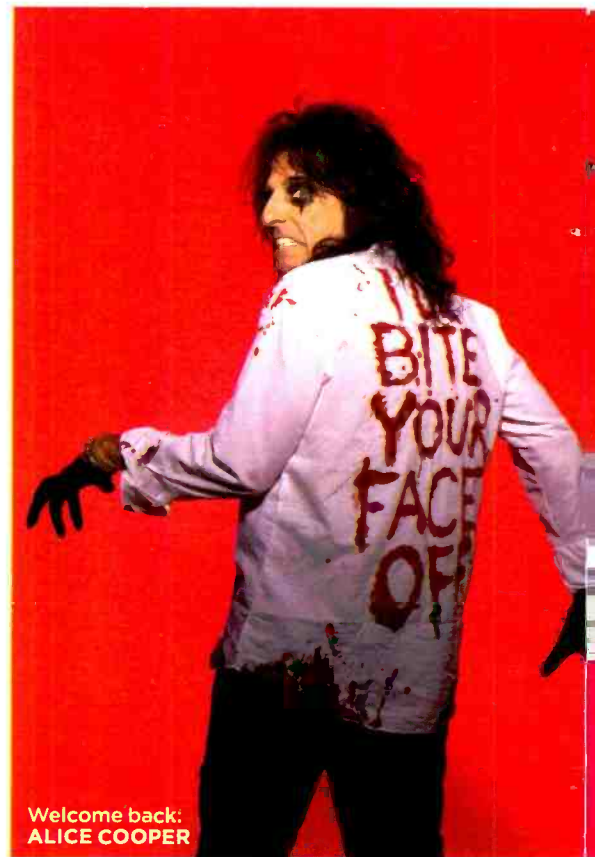
Alice Cooper scares up his highest-charting album since 1989

Iconic rocker Alice Cooper returns to the Billboard 200 this week with his highest-charting album since 1989 as *Welcome 2 My Nightmare* bows at No. 22 with 18,000 sold, according to Nielsen SoundScan.

He last rose higher on the list with the Epic album *Trash*, which climbed to No. 20 courtesy of heavy MTV and radio support of the surprise hit single "Poison." The tune reached No. 7 on the Billboard Hot 100 and marked his highest-charting Hot 100 effort since "You and Me" went to No. 9 in 1977.

Welcome 2 is the sequel to his 1975 concept set *Welcome to My Nightmare*, which peaked at No. 5 and spent 37 weeks on the tally. The new album boasts a guest turn from a recent Hot 100 mainstay: Ke\$ha, who duets with Cooper on the track "What Baby Wants."

—Keith Caulfield



ALICE COOPER'S TOP 10 HIGHEST-CHARTING ALBUMS ON THE BILLBOARD 200

DEBUT DATE	TITLE	PEAK POSITION on the Billboard 200
3/17/73	"Billion Dollar Babies"	1
7/1/72	"School's Out"	2
3/22/75	"Welcome to My Nightmare"	5
8/31/74	"Alice Cooper's Greatest Hits"	8
12/8/73	"Muscle of Love"	10
8/12/89	"Trash"	20
12/4/71	"Killer"	21
10/1/11	"Welcome 2 My Nightmare"	22
7/17/76	"Alice Cooper Goes to Hell"	27
3/20/71	"Love It to Death"	35

COOPER: ROSS HALFEN; SIMPSON: CHRIS BALDWIN

Captain crunch: CODY SIMPSON



POP BY GAIL MITCHELL

Who Is Ben Rector?

Word-of-mouth, social media and intense touring give indie singer/songwriter his best showing yet

Without a label, publicist or big celebrity tweets and only limited iTunes placements—two tiny thumbnails in New & Noteworthy—Ben Rector's fourth studio album, *Something Like This* (Good Time Records), bows this week at No. 41 on the Billboard 200. The debut marks the singer/songwriter/musician's highest-charting project. His 2010 effort, *Into the Morning*, peaked at No. 11 on Heatseekers Albums.

So who is Rector and what's the catch?

"A lot of people have been asking that question," Rector says with a laugh. "I'm pretty much a nobody; just a guy who plays pop music. But there is no funny business here, no gimmicks. Even in the cycle for my last album, there was no enormous break, huge tour or epic TV. I try to put enough craft into my music so it's not super simple or gimmicky... for me it's all about the song."

Actually, Rector has been steadily building a following since his college days at the University of Arkansas. Melding pop, rock and folk influences, the business major began writing songs in earnest. After winning the grand prize in the John Lennon Songwriting Contest's pop category in 2006, he began hitting the road in his sophomore year on weekends to perform. "It was like leading a crazy, separate life," he recalls. "I'd go to class during the week and then jump in a van and go. I can't believe I survived—and graduated."

One of his performances in Texas led to his meeting eventual manager Paul Steele, co-founder

of Nashville-based Trivate Entertainment. "He was almost 19 when I first heard him," says Steele, who also manages the group Green River Ordinance. "His recordings were garage-y, lo-fi, but there was something about the texture of his voice and how mature it sounded."

Rector released his first album, *Twenty Tomorrow*, in 2007, followed by *Songs That Duke Wrote* and *Into the Morning*. Now Nashville-based, the prolific artist has maintained an intense touring schedule. He co-headlined the Three Amigos tour in 2010 with Steve Moakler and Andrew Ripp and toured that same year with Dave Barnes and Five for Fighting. Since then, he's toured with Drew Holcomb & the Neighbors as well as Matt Wertz. He was also tapped to perform on the VH1 Best Cruise Ever with Train, the Script and Lifehouse.

"I felt like I showed up to a formal party in a T-shirt and shorts," Rector says of the cruise. "I was shocked that anyone on that boat had heard of me."

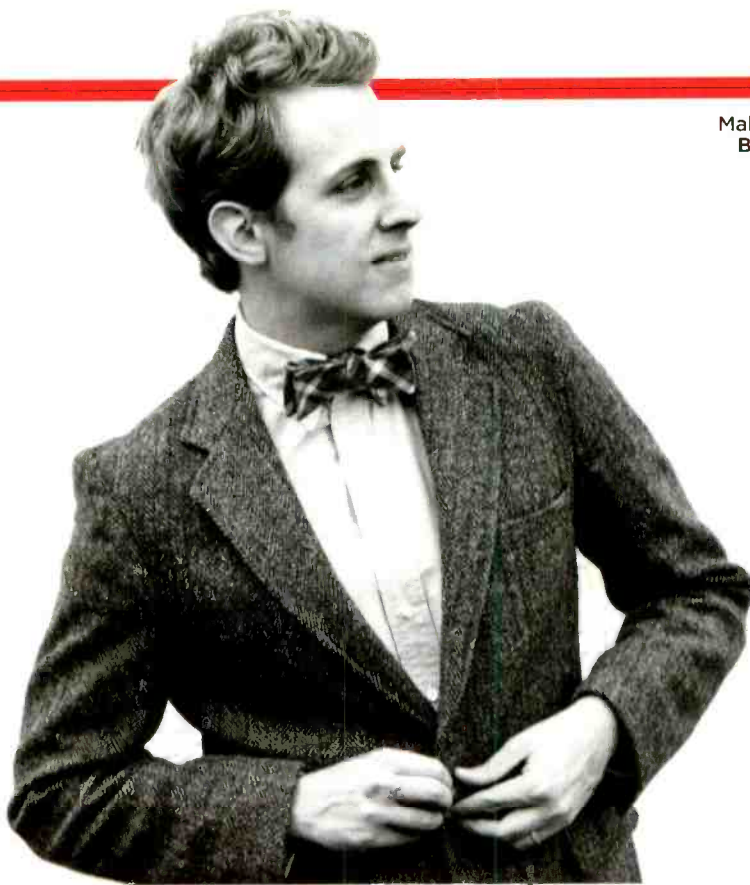
The exposure most likely led to Rector's track "After All" appearing last year on TV shows "Pretty Little Liars" and "Castle." However, Steele says the push behind *Something Like This* was focused on

"things we could actually control. We decided to focus hard on everyone who has heard one of Ben's records, followed him on Twitter or Facebook, watched him perform or bought his CDs." The approach netted an increase from 5,800 Facebook fans in February 2010 to 26,200 today, while his Twitter followers rose from approximately 2,500 to 13,900 in that time frame.

For the sake of full disclosure, Steele says they did spend a couple hundred dollars on a Facebook ad. But that, along with the two iTunes placements and a YouTube push behind four buzz-building videos, were the only formal promotional efforts.

So what's next? Reconnecting with fans and attracting new ones. Rector is back on the road as of Sept. 22 for a five-week headlining tour. Steele has also partnered with synch company Secret Road for more licensing opportunities.

"We'll do as much as we can independently," says Steele, whose staff numbers full-timer Samantha Higinbotham and two interns. "But our ideal plan is to find a partner who can come alongside and support what we're doing. We've proven he can sell records; last week is a good testament to that." ●●●



DRIVER'S SEAT

Cliff Martinez's score finds a parking space on the album charts

Ryan Gosling's sex appeal and the sensuous sound of the cristal baschet helped the digital version of the score-driven soundtrack to "Drive" land at No. 2 on Billboard's

Top Soundtracks chart. *Drive* (Lakeshore Entertainment) is also the rare indie soundtrack to rev up onto the Billboard

200, pulling into space No. 65.

Score composer and former Red Hot Chili Peppers drummer Cliff Martinez plays the cristal baschet—54 chromatically tuned glass rods similar to the glass harmonica—on a score that complements the five electronic songs chosen by "Drive" director Nicolas Winding Refn. The tracks are two songs composed by Johnny Jewel, Riz Ortolani's "Oh My Love" from 1971 Italian film "Goodbye Uncle Tom" and two French DJs' work.

Released by FilmDistrict, "Drive" grossed \$11.3 million in its opening weekend (Sept. 16-18), according to Box Office Mojo, and was well-received at the Cannes Film Festival, where Refn was honored as best director.

Martinez's score was one of the final touches to the film. "One of the producers, Adam Siegel, invited me to see it before it went to Cannes," Lakeshore senior VP of music Brian McNelis says. "The composer was unresolved, but he said they were thinking of doing something unique [with the music]. I knew it was a special film so I played a clip of Cliff playing the cristal baschet, and Adam said, 'This is the sound.'"

McNelis and Martinez had just finished working together on the film "The Lincoln Lawyer." McNelis' and Lakeshore's relationship with Gosling dates back to his 2006 breakout film, "Half Nelson," for which he received an Academy Award nomination.

Drive clocks in at No. 15 on the Digital Albums chart, selling 7,000 copies, according to Nielsen SoundScan. The physical album will be released Sept. 27. —Phil Gallo

At the wheel: CLIFF MARTINEZ plays the cristal baschet.



ROOM FOR ONE MORE

Aussie teen king Cody Simpson ready to go 'Coast to Coast' in the U.S.

Although he's frequently compared to Justin Bieber, Cody Simpson is ready to prove there's room under the spotlight for more than one teen king.

The 14-year-old Australian sensation arrived on the scene in 2009 when producer Shawn Campbell (Missy Elliott, Ciara) discovered Simpson on YouTube. Shortly thereafter, he signed to Atlantic. His first U.S. single, "iYiYi," sold 38,000 downloads, according to Nielsen SoundScan; his first EP, *4U*, peaked at No. 4 on Billboard's Heatseekers Albums chart.

Now Simpson—who has racked up 1.3 million Twitter followers, 1.6 million Facebook likes and more than 85 million YouTube views—is celebrating the Sept. 20 release of his second EP, *Coast to Coast*, available at major digital and physical retailers as well as Claire's, Toys R Us and Justice. Lead single "On My Mind," which peaked at No. 39 on the Mainstream Top 40 tally, has sold more than 86,000 downloads, according to SoundScan. Two days before the EP's release, Simpson wrapped up

a nationwide mall tour, sponsored by Claire's and anti-bullying website Defeat the Label. Kicking off in Lake Grove, N.Y., and ending in Los Angeles, the tour drew more than 3,000 fans at each of its nine stops, according to Atlantic.

Simpson isn't just making waves with catchy pop singles, however. He's also the centerpiece of a merchandise campaign. EP preorders came with bundles featuring a Simpson locker poster, T-shirt, four-string backpack and button pack. Fans who purchased a limited-quantity preorder package through QVC also received a Simpson back-to-school kit that included a poster, silicone bracelet and No. 2 pencil. The artist's website posted a similar back-to-school offer featuring "143 sunglasses"—teen slang for "I love you," inspired by the chorus of "iYiYi"—and recently added a 16-month school calendar. Simpson also has his own cereal: Cody Crunch is available exclusively at CodyCrunch.com.

"[Simpson's] fans want to own as much as

they can of the things associated with him," Atlantic director of marketing Chris Stang says. "For this audience, merch is an important part—not only of the marketing of an artist but of the fan experience."

Fans will soon be seeing a lot more of Simpson. Having appeared on the Sept. 23 episode of Disney's "PrankStars," the teen will perform on "The Ellen DeGeneres Show" (Sept. 27). He's slated for "Live! With Regis and Kelly" (Dec. 8) as well as guest spots on ABC's "Extreme Makeover: Home Edition" and Nickelodeon's "Bucket and Skinner" later this year.

Next up: a tour of Australia and a brief stint in Japan before returning stateside to finish recording his full-length album, tentatively scheduled for early 2012.

As for the Bieber comparisons? Simpson doesn't seem bothered. "When you listen to the EP, you can tell it sounds different [from Bieber]," he says. "It's not a competition." —Megan Vick



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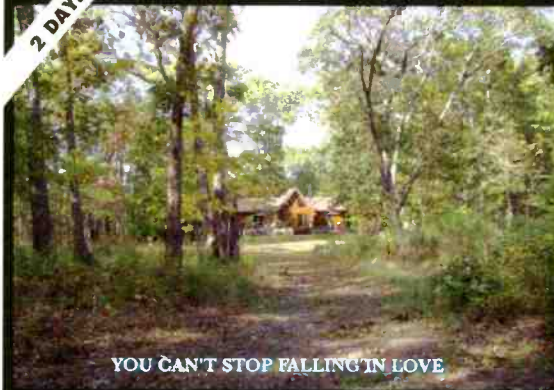
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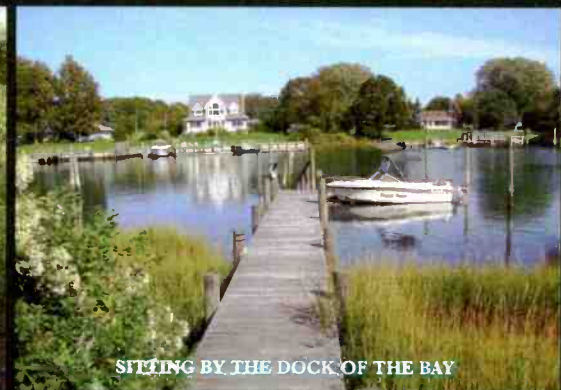
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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LONG ROAD TO NO. 1

>> Jazz veteran **Sonny Rollins**, 81, earns his first No. 1 on Traditional Jazz Albums as *Road Shows Vol. 2* debuts in the top slot with 1,000 copies sold. The saxophonist will be celebrated at the Kennedy Center Honors in December, alongside Nell Diamond, Meryl Streep, Yo-Yo Ma and Barbara Cook.

WORLD RETURNS

>> **Baha Men** (of "Who Let the Dogs Out" fame) return to the Billboard charts for the first time since 2002 as *10 Great Songs* debuts at No. 5 on Top World Albums. The pop/dance act is working on a new studio project, led by the single "Go." Baha Men have topped the World chart three times previously, for a cumulative 65 weeks at No. 1.



EMMY EDGE

>> Canadian Tenors' "Hallelujah" re-enters Classical Digital Songs at No. 2 (6,000, up 2,321—see page 39) after the quartet sang it during the Emmy Awards' memorial medley on Sept. 18. The song is from the act's self-titled debut, which earns a 318% gain this week (1,000 copies sold).

Lady Antebellum 'Owns' Billboard 200

As expected, country trio **Lady Antebellum** nets its second No. 1 album on the Billboard 200 as *Own the Night* debuts in the top slot, selling 347,000, according to Nielsen SoundScan.

The launch marks the biggest sales week for an album by a group since **Sade's** *Soldier of Love* bowed at No. 1 with 502,000 on the Feb. 27, 2010, chart. (Indeed, Sade is a group, led by vocalist **Sade Adu**.) The start for *Own the Night* is also the largest for any country release since **Taylor Swift's** *Speak Now* blew in at No. 1 with 1.1 million on Nov. 13, 2010.



Own the Night follows Lady A's breakthrough second album, *Need You Now*, which started atop the Billboard 200 in February 2010 with 481,000. The band's self-titled first album debuted and peaked at No. 4 off a 43,000 start in 2008.

Lady Antebellum remains only the third country group to have notched No. 1

sets on the Billboard 200 following **Dixie Chicks** and **Rascal Flatts**. The Chicks have three leaders, and Rascal has four.

STEPPIN' UP: Living legend **Tony Bennett** may score his first No. 1 album on the Billboard 200 next week as *Duets II* is on track to sell as many as 155,000-170,000 copies, according to industry prognosticators.

The closest the 14-time Grammy Award winner has come to No. 1 on the Billboard 200 was in 2006, when his first *Duets*

album debuted and peaked at No. 3 off a 202,000 start. The 85-year-old vocalist has been charting on Billboard's tallies since 1951 and notched his first hit on the Billboard 200 tally six years later.

Standing in Bennett's way is **Lady Antebellum's** *Own the Night*, which may hold at No. 1 for a second week.

It's too early to say exactly how far *Own the Night* will erode, but it's likely it will decline by 53%-65%. All but four of the 16 country albums that have arrived in the top 10 this year experienced a second-week decline in that range. If *Own the Night* follows that projection, its second-week number will fall somewhere between 139,000 and 163,000.

CHART 'MOVES': **Bob Seger** becomes one of the last superstars to cross

over the digital retail threshold as two of his albums made their digital debut last week in the iTunes store: *Live Bullet* and *Nine Tonight*.

Seger had been one of the few multi-platinum acts to withhold their music from iTunes, along with **Garth Brooks**, **AC/DC** and the bulk of **Kid Rock's** catalog. They're now the only acts among the top 100-selling album artists in Nielsen SoundScan history to take a pass on iTunes.

In turn, *Nine Tonight* and *Live Bullet* return to the Billboard 200 at Nos. 70 and 89 with 7,000 and 5,000 sold, respectively.

One can imagine that the rest of Seger's catalog will eventually make its way to iTunes.

MULTIFACETED: **Kristin Chenoweth** claims her highest-charting album on the Billboard 200 as *Some Lessons Learned* starts at No. 50 with 9,000 sold. While it's not her best sales week, it is her highest sales start.

The Emmy and Tony Award-winning singer/actress also takes a bow on Top Country Albums at No. 14—her first entry on the list.

She previously visited the Christian Albums chart (*As I Am*, No. 31 in 2005) and the Holiday Albums tally (*A Lovely Way to Spend Christmas*,

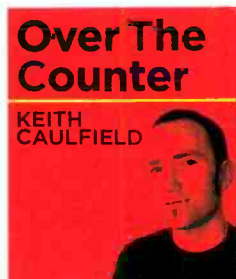
No. 7 in 2008).

Of course, she's now more famous than ever, following her multiple guest appearances on Fox TV's "Glee," playing the big-voiced April Rhodes.

ICONS RISING: How far can a \$7 sale tag on an 11-track greatest-hits collection take you? Right to No. 62 on the Billboard 200, as **George Strait's** *ICON* bows with 8,000. The budget set went for \$7 at Walmart, where many other similar titles are being sold for bargain prices. Universal Music Enterprises' *ICON* brand has sent three earlier titles onto the chart—from **Billy Currington**, **Josh Turner** and **Lynyrd Skynyrd**—but Strait's is by far the highest-charting. It helps that Strait just arrived on the tally with a new studio set last week, helping raise his profile in stores.

The *ICON* brand follows in the footsteps of the successful *20th Century Masters: The Millennium Collection* line. The latter has notched million-selling sets from **Lynyrd Skynyrd** (2.6 million) and **ABBA** (1.2 million), with efforts from **Marvin Gaye**, **Eric Clapton** and the **Jackson 5** all clearing more than 900,000 each.

There are nine *20th Century Masters* albums on the list this week, led by the series' biggest-seller: **Sky-nyrd's** best-of at No. 86. The line has had a higher profile on the Billboard 200 recently, as mass merchants offer it at discount pricing.



Over The Counter

KEITH CAULFIELD

CHART BEAT

>> Jazz-influenced balladeer **Margo Rey** scores the highest-debating first Adult Contemporary chart entry for an independently signed artist (dating to the list's adoption of Nielsen BDS data in 1993), as "Let the Rain," released on the Organica label, arrives at No. 24. Funny coincidence: Rey is married to comedian **Ron White**, who's notched two No. 1s on Comedy Albums.

>> At the Adult Contemporary chart's No. 30 anchor position, **Roxette** makes its first appearance since the No. 27-peaking "Wish I Could Fly" in 2000, courtesy of the bow of "She's Got Nothing On (But the Radio)." The Swedish pop pair has placed titles on the survey in the '80s, '90s, '00s and '10s—the only duo to do so.

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

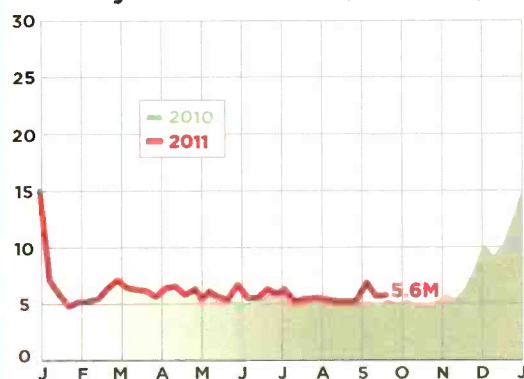
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,581,000	1,849,000	21,011,000
Last Week	5,490,000	1,819,000	21,255,000
Change	1.7%	1.6%	-1.1%
This Week Last Year	5,349,000	1,602,000	19,895,000
Change	4.3%	15.4%	5.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	210,733,000	217,643,000	3.3%
Digital Tracks	821,734,000	910,597,000	10.8%
Store Singles	1,510,000	1,814,000	20.1%
Total	1,033,977,000	1,130,054,000	9.3%
Albums w/TEA*	292,906,400	308,702,700	5.4%

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

ALBUM SALES

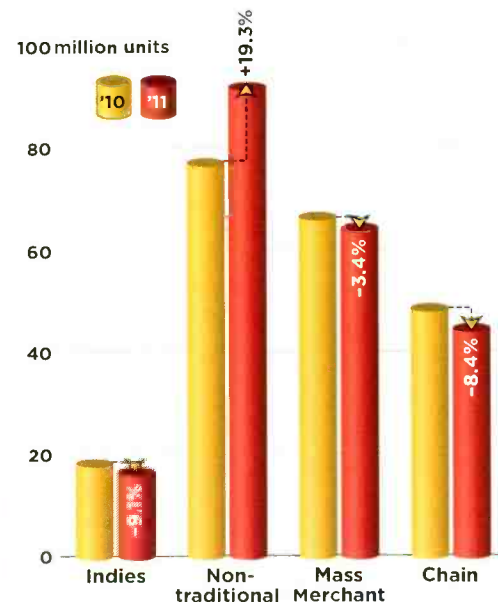


SALES BY ALBUM FORMAT

Format	2010	2011	CHANGE
CD	150,044,000	144,630,000	-3.6%
Digital	58,765,000	70,374,000	19.8%
Vinyl	1,899,000	2,594,000	36.6%
Other	25,000	44,000	76.0%

For week ending Sept. 18, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan



Main Billboard 200 chart listing artists, titles, and peak positions. Top entry: LADY ANTEBELLUM - Own The Night (Peak 1).

15 The band's first studio set in 12 years arrives with 24,000, providing the group with its best rank since 1995's Tales From the Punch Bowl (featuring the No. 12 Alternative hit "Wynona's Big Brown Beaver") debuted and peaked at No. 8.

19 The singer (given name Annie Clark) took to Twitter (@st_vincent) to tout her third release in mid-July to her nearly 400,000 followers. The promo paid off: It's St. Vincent's best sales week and highest-charting album.

The arrival atop the Blues Albums chart marks the sixth leader on that tally for Clapton and the first for jazz stalwart Marsalis.

The veteran rock band makes its Razor & Tie debut with this rerecorded compilation of its biggest hits. Physically, it's exclusive to Walmart, while it's available to all digital retailers.

The singer/instrumentalist returns with his second album, also debuting at No. 1 on Contemporary Jazz, starting with 7,000. The set features guests ranging from the Rebirth Brass Band to Kid Rock and Jeff Beck.

Continuation of the Billboard 200 chart, listing artists 51-100. Top entry in this section: CASTING CROWNS - Until The Whole World Hears (Peak 4).

THE BILLBOARD 200 ARTIST INDEX

Artist index listing 100 artists and their corresponding chart positions.

UNCHARTED™			DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	MYSPACE PAGE
1	2	36	#1 18 WKS DJ BL3ND	WWW.MYSPACE.COM/WBLENDIZZY
2	1	35	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
3	1	35	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES
4	RE-ENTRY		PORTER ROBINSON	WWW.MYSPACE.COM/PORTERROBINSON
5	32		TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
6	5	32	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
7	9	32	PORTA	WWW.MYSPACE.COM/PORTA1
8	33		GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
9	31		SUNGH A JUNG	WWW.MYSPACE.COM/JUNGSUNGH A
10	35		DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
11	12	23	T. MILLS	WWW.MYSPACE.COM/TMILLS
12	30	11	FELGUK	WWW.MYSPACE.COM/FELGUK
13	15	35	NOISIA	WWW.MYSPACE.COM/DENNOISIA
14	10	24	METRONOMY	WWW.MYSPACE.COM/METRONOMY
15	14	28	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
16	26		MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
17	RE-ENTRY		AEROPLANE	WWW.MYSPACE.COM/AERDPLANEMUSICLOVE
18	1	22	CHILDISH GAMBINO	WWW.MYSPACE.COM/CHILDISHGAMBINOTHEHIPHOP
19	18	35	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
20	13	32	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA
21	21	1	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSAORIANNET
22	9	13	NEOCLUBBER	WWW.MYSPACE.COM/NEOCLUBBER
23	22		NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
24	20	35	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
25	37	19	EXCISION	WWW.MYSPACE.COM/EXCISION
26	25	37	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN
27	28	18	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT
28	27	25	PAROV STELAR	WWW.MYSPACE.COM/STELAR1
29	11	37	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
30	33	20	PITTY	WWW.MYSPACE.COM/BANDAPITTY
31	16	10	DAMIAN MCGINTY	WWW.MYSPACE.COM/DAMIANMCGINTY
32	36		BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK
33	RE-ENTRY		ORELSAN	WWW.MYSPACE.COM/ORELSAN
34	23	34	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
35	46	10	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA
36	24	17	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON
37	40	35	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
38	34		IAMX	WWW.MYSPACE.COM/IAMX
39	39	16	HADOUKEN!	WWW.MYSPACE.COM/HADOUKEN
40	35	6	THE JEZABELS	WWW.MYSPACE.COM/JEZABELSBAND
41	RE-ENTRY		TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS
42	49		MILES KANE	WWW.MYSPACE.COM/MILESKANEMUSIC
43	RE-ENTRY		MUSTARD PIMP	WWW.MYSPACE.COM/MUSTARDPIMP
44	RE-ENTRY		ZEDD	WWW.MYSPACE.COM/OFFICIALZEDD
45	RE-ENTRY		LA DISPUTE	WWW.MYSPACE.COM/LADISPUTE
46	29	25	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
47	41	10	JAMIE WOOD	WWW.MYSPACE.COM/JAMIEWOOD
48	RE-ENTRY		JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST
49	RE-ENTRY		COM TRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE
50	11	6	EMILIE AUTUMN	WWW.MYSPACE.COM/EMILIEAUTUMN

Dubstep artist Porter Robinson explodes on *Uncharted*, re-entering at an eye-popping No. 4 thanks to the debut of his *Spitfire* EP on Sept. 13 on Beatport and SoundCloud. On the former, it quickly rose to the retailer's No. 1 spot, while the latter helped it gather 134,000 plays.



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

Demi Lovato's publicity campaign kicked into high gear during the last week in the leadup to the release of her new album, *Unbroken*, on Sept. 20. In turn, she rises 36-29 on the *Social 50* chart. In the last week, Lovato earned 112,000 new fans and gained nearly 100,000 YouTube profile views.



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

MYSPACE SONGS			myspace music	
THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	8	#1 2 WKS SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	2	8	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
3	3	19	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	19	19	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
5	19	19	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	6	19	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
7	8	4	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	10	4	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/IDJMG)
9	19	19	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
10	7	18	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
11	11	34	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
12	13	14	I'M ON ONE	DJ KHALED FEAT. DRAKE, RICK ROSS & LIL WAYNE (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	12	14	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
14	14	11	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
15	15	19	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)

YAHOO! SONGS			MUSIC	
THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	8	#1 4 WKS GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
2	2	14	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
3	3	11	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
4	5	4	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
5	4	4	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
6	6	14	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
7	19	19	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
8	8	9	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	4	4	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
10	12	3	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
11	15	24	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
12	10	7	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	13	14	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
14	1	1	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
15	5	5	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)

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, Like 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 Chart's Legend on Billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40

Mainstream Top 40 chart listing songs like 'Moves Like Jagger' by Maroon 5 and 'Tonight Tonight' by Hot Chelle Rae.

As it spends a third week atop the Billboard Hot 100, Maroon 5's "Moves Like Jagger," featuring Christina Aguilera, likewise rules Mainstream Top 40 (3-1).



ADULT CONTEMPORARY

Adult Contemporary chart listing songs like 'Rolling in the Deep' by Adele and 'Someone Like You' by Adele.

ADULT TOP 40

Adult Top 40 chart listing songs like 'Tonight Tonight' by Hot Chelle Rae and 'Mr. Know It All' by Kelly Clarkson.

ROCK SONGS

Rock Songs chart listing songs like 'Walk' by Foo Fighters and 'Paradise' by Coldplay.

ACTIVE ROCK

Active Rock chart listing songs like 'Not Again' by Staind and 'Walk' by Foo Fighters.

HERITAGE ROCK

Heritage Rock chart listing songs like 'The Adventures of Rain Dance Maggie' by Red Hot Chili Peppers.

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 137, 77 and 92, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, 169 all-format rock stations, including 55 ACTIVE ROCK and 20 HERITAGE ROCK stations, 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. All rights reserved.

DANCE CLUB SONGS™

Table of Dance Club Songs chart for week of Oct 1, 2011. Includes columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Promotion Label.

Continuation of Dance Club Songs chart from last week. Includes columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Promotion Label.

TRADITIONAL JAZZ ALBUMS™

Table of Traditional Jazz Albums chart for week of Oct 1, 2011. Includes columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Label.

TRADITIONAL CLASSICAL ALBUMS™

Table of Traditional Classical Albums chart for week of Oct 1, 2011. Includes columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Label.

CONTEMPORARY JAZZ ALBUMS™

Table of Contemporary Jazz Albums chart for week of Oct 1, 2011. Includes columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Label.

CLASSICAL CROSSOVER ALBUMS™

Table of Classical Crossover Albums chart for week of Oct 1, 2011. Includes columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Label.

DANCE/ELECTRONIC ALBUMS™

Table of Dance/Electronic Albums chart for week of Oct 1, 2011. Includes columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Label.

DANCE AIRPLAY™

Table of Dance Airplay chart for week of Oct 1, 2011. Includes columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Label.

SMOOTH JAZZ SONGS™

Table of Smooth Jazz Songs chart for week of Oct 1, 2011. Includes columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Label.

WORLD ALBUMS™

Table of World Albums chart for week of Oct 1, 2011. Includes columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Label.

See charts on Billboard.com for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS. AIRPLAY: 6 charts... See charts on Billboard.com for TRADITIONAL JAZZ ALBUMS, TRADITIONAL CLASSICAL ALBUMS, CONTEMPORARY JAZZ ALBUMS, CLASSICAL CROSSOVER ALBUMS and WORLD ALBUMS. Legend for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	31	#1 TABOO	DON OMAR (OPFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
2	1	21	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
3	3	17	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
4	5	10	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRCA)
5	1	11	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
6	7	29	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
7	8	1	TU OLOR	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
8	13	20	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
9	1	16	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
10	24	2	GG PROMISE	ROMEO SANTOS FEAT. USHER (SONY MUSIC LATIN)
11	14	18	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
12	10	32	CUANTO ME CUESTA	LA ARROLDADORA BANDA EL LIMON (DISA)
13	14	14	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/MILLI JAM/CHERRYTREE/INTERSCOPE)
14	11	24	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
15	12	13	ENSENAME A OLVIDAR	QAREYES DE LA SIERRA (DISA)
16	15	8	FRIJO	RICKY MARTIN (SONY MUSIC LATIN)
17	17	19	YOU	ROMEO SANTOS (SONY MUSIC LATIN)
18	16	15	AMOR CLANDESTINO	MANA (WARNER LATINA)
19	19	6	EL MIL AMORES	PESADO (DISA/ASL)
20	23	3	EL AMOR	ARJONA (METAMORFOSIS)
21	21	6	ENHORABUENA	FIDEL RUEDA (DISA)
22	18	7	EL MENTIROSO	BANDA CARNAVAL (DISA)
23	25	6	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
24	30	4	LIGHTERS	BAD MEETS EVELI FEAT. BRUNO MARS (SHADY/INTERSCOPE)
25	32	12	SOLO PIENSO EN TI	JERRY RIVERA (VENEMUSIC)
26	42	2	DE MI	CAMILA (SONY MUSIC LATIN)
27	26	19	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
28	22	13	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
29	27	13	MI CORAZON INSISTE	JENCARLOS CANELA (BULLSEYE)
30	39	3	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS (FONOVISA)
31	HOT SHOT DEBUT		MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. WISIN & YANDEL (SIENTE)
32	20	18	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
33	26	9	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO (DISA)
34	33	2	ENERGIA	ALEXIS & FIDO (SONY MUSIC LATIN)
35	11	11	QUITATE LA VENDA	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
36	36	3	PARA NO PERDERTE	ESPINOZA PAZ (DISA/ASL)
37	41	15	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
38	37	5	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
39	49	12	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTENA (MENIDIETA/FONOVISA)
40	34	6	NO LA VOY A ENGANAR	EL TRONO DE MEXICO (FONOVISA)
41	6	4	COMO TU NO HAY 2	BEATRIZ LUENGO FEAT. YOTUEL (SONY MUSIC LATIN)
42	19	19	GRITAR	LUIS FONSI (UNIVERSAL MUSIC LATIN)
43	NEW		MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (ARMA/OCTONE/INTERSCOPE)
44	29	11	QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECORDITOS (DISA)
45	NEW		TU MIRADA	REIK (SONY MUSIC LATIN)
46	RE-ENTRY		ELLA ES MI MUJER	JORGE SANTACRUZ Y SU GRUPO QUIN (DEL/SONY MUSIC LATIN)
47	NEW		RESPIRA	LUIS FONSI (UNIVERSAL MUSIC LATIN)
48	44	2	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
49	45	2	MAS QUE NUNCA	DUELO (FONOVISA)
50	NEW		NO FUE FACIL	ROBERTO TAPIA (FONOVISA)

Tito "El Bambino" earns his 15th top 10 on Latin Rhythm Songs as "Maquina del Tiempo" (with Wisin & Yandel) sprints into the top tier (20-6) in its second week. It's his third single from *Invincible*, following "Llueve el Amor" and "Llama el Sol," which peaked at Nos. 1 and 2, respectively.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1 GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN
2	2	9	VARIOUS ARTISTS	PUROS FRANKAZOS FONOVISA 354649/UMLE
3	1	80	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
4	3	2	DUELO	VUELA MAS ALTO FONOVISA 354654/UMLE
5	18	17	GREATEST GAINER	LOS TIGRES DEL NORTE MTV UNPLUGGED MTV/FONOVISA 354644/UMLE
6	5	15	IL VOLO	IL VOLO EDICION EN ESPANOL OPERA BUELGARCA/ENTONOGGIFEN 015749/UMLE
7	1	80	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
8	9	48	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
9	8	63	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMLE
10	7	4	BRONCO	25 ANIVERSARIO FONOVISA 354618/UMLE
11	12	35	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
12	10	4	LOS YONIC'S	35 ANIVERSARIO FONOVISA 354653/UMLE
13	11	42	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE
14	19	16	FRANCO DE VITA	EN PRIMERA FILA SONY MUSIC LATIN 78112
15	13	23	MANA	DRAMA Y LUZ WARNER LATINA 526530
16	17	43	DON OMAR	MEET THE OPHIANS: THE KING IS BACK (OPFANATO/MACHETE 014857/UMLE)
17	16	2	LOS AMOS	D.A.S. 2011 VENEMUSIC/UNIVERSAL MUSIC LATINO 654175/UMLE
18	14	68	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
19	21	17	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN
20	22	2	MARISELA	EL MARCO DE MIS RECUERDOS IM 9843
21	23	34	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
22	24	26	INTOCABLE	2011 GOOD I 029 D/ASMI
23	25	34	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
24	26	22	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN
25	28	45	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE
26	27	26	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE
27	20	25	GERARDO ORTIZ	MORIR Y EXISTIR EN VIVO DEL 82733/SONY MUSIC LATIN
28	30	44	LARRY HERNANDEZ	20 SUPER EXITOS MENIDIETA/FONOVISA 570058/UMLE
29	3	12	LUIS FONSI	TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE
30	40	69	MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402
31	33	26	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE
32	35	11	TIERRA CALI	UN SIGLO DE AMOR VICTORIA/VENEMUSIC/UNIVERSAL MUSIC LATINO 654133/UMLE
33	2	62	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE
34	36	23	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA
35	32	11	REIK	PELIGRO SONY MUSIC LATIN 89571
36	38	2	OMEGA	EL DUENO DEL FLOW 2 PLANET 226
37	15	2	BELANOVA	SUENO ELECTRO II UNIVERSAL MUSIC LATINO 015979/UMLE
38	51	48	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
39	42	58	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812
40	37	2	PEPE AGUILAR	NEGOCIARE CON LA PEN VENEMUSIC/UNIVERSAL MUSIC LATINO 654174/UMLE
41	39	15	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN
42	34	46	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
43	41	18	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEAMOS DISA 721650/UMLE
44	43	76	CHINO & NACHO	MI NINA BONITA MACHETE 014142/UMLE
45	RE-ENTRY		ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO MAX/DISA 721593/UMLE
46	56	49	MARCO ANTONIO SOLIS	EN TOTAL PLENTUO FONOVISA 354570/UMLE
47	HOT SHOT DEBUT		LOS TERRIBLES DEL NORTE	LA MERA MERA FREDDIE 3085
48	57	6	LOS HURACANES DEL NORTE	CORRIDOS QUE DEJAN HUELLA GARMEX 61111
49	NEW		SOUNDTRACK	PEQUEÑOS GIGANTES SONY MUSIC LATIN 95510
50	55	26	RIGO TOVAR	40 ANIVERSARIO FONOVISA 354633/UMLE

With one chart-topper under his belt, Romeo Santos looks to equal the No. 1 count of his band Aventura on Hot Latin Songs as second solo single "Promise," featuring Usher, jumps 24-10. Santos' debut track, "You," spent seven weeks at No. 1 earlier this year.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1 GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN
2	2	9	VARIOUS ARTISTS	PUROS FRANKAZOS FONOVISA 354649/UMLE
3	3	2	DUELO	VUELA MAS ALTO FONOVISA 354654/UMLE
4	8	17	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE
5	4	4	BRONCO	25 ANIVERSARIO FONOVISA 354618/UMLE
6	5	35	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
7	7	2	LOS AMOS	D.A.S. 2011 VENEMUSIC/UNIVERSAL MUSIC LATINO 654175/UMLE
8	6	61	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
9	10	34	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
10	11	26	INTOCABLE	2011 GOOD I 029 D/ASMI
11	12	22	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN
12	14	41	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE
13	13	26	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE
14	9	25	GERARDO ORTIZ	MORIR Y EXISTIR EN VIVO DEL 82733/SONY MUSIC LATIN
15	16	40	LARRY HERNANDEZ	20 SUPER EXITOS MENIDIETA/FONOVISA 570058/UMLE
16	17	22	TIERRA CALI	UN SIGLO DE AMOR VICTORIA/VENEMUSIC/UNIVERSAL MUSIC LATINO 654133/UMLE
17	15	20	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE
18	18	19	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA
19	RE-ENTRY		VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
20	RE-ENTRY		VAMOS A DARLE CON TODO	EAGLE MUSIC 3812

BETWEEN THE BULLETS

LATIN ALBUMS TUNES IN REALITY TV



The pint-sized contestants of Univision talent show "Pequeños Gigantes" arrive at No. 49 on Top Latin Albums with the soundtrack to the singing-and-dancing competition. Twenty-eight children competed for spots in rival groups on the show, with act Los Irresistibles emerging as the winner. The soundtrack is the first reality TV set to chart since 2004, when the "Objetivo Fama" companion album debuted and peaked at No. 41 on the May 29 tally.

—Karinah Santiago

HOT LATIN SONGS: 16 stations; (58 regional Mexican); (30 Latin pop); (17 tropical); (9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on Billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Razor & Tie appoints **Pete Giberga** VP of A&R. He will continue to serve as a manager at Career Artist Management.

Wind-up Records names **Adam Zengel** director of branding. He was manager of synchronization at Igem Music Group.

PUBLISHING: BMI promotes **Stuart Rosen** to senior VP/general counsel. He was VP of legal.



GIBERGA

ROSEN

HILL

CONNELL

TOURING: The Windish Agency taps **Daniel Traci** as a music agent in New York. He was an agent at International Creative Management.

Nederlander Concerts taps **Shannon Russell** as sales manager for the City National Grove of Anaheim (Calif.) venue. She previously held the dual roles of director of convention services and senior sales manager at the Sheraton Anaheim Hotel.

DIGITAL: Mobile app development firm Mobile Roadie appoints **Andrew Mains** COO. He was VP of sales and marketing at Topspin.

TV/FILM: BET Networks names **Eddie Hill** senior VP of consumer marketing. He was senior VP of marketing at WWE.

RELATED FIELDS: RightsFlow appoints **Fred Beteille** senior VP of operations and technology. He was senior director of strategic technology at the Harry Fox Agency.

SESAC promotes **J.D. Connell** to VP/counsel of new media licensing. He was director of new media.

Webster & Associates Public Relations & Marketing promotes **Jeremy Westby** to VP of operations. He was account executive.

—Edited by Mitchell Peters

GOODWORKS

FAR*EAST MOVEMENT PREPS ISA CONCERTS

In the coming weeks, Asian-American group Far*East Movement and film production crew Wong Fu Productions will stage some of their biggest charity-focused International Secret Agents concerts yet for fans in Northern and Southern California.

A portion of ticket sales proceeds from the concerts—Sept. 24 at the San Jose Civic Auditorium and Oct. 1 at Long Beach's Harry Bridges Memorial Park on the Queen Mary—will be donated to youth educational nonprofit 4C the Power.

Since 2008, Far*East Movement and Wong Fu Productions have staged ISA concerts in Los Angeles, New York, San Francisco and Seattle. The group's Kev Nish says the L.A.-based hip-hop act—which also includes members Prohgress, J-Splif and DJ Virman—has worked with 4C the Power through the years and has even participated in workshops. “We’d go and teach workshops and try to inspire kids, especially with budgets being cut in schools,” says Nish, whose group is in the studio working on the follow-up album to 2010’s *Free Wired* (Interscope/Cherrytree), which spawned the Billboard Hot 100 No. 1 “Like a G6.” “The first that goes out is music and anything creative.”

In addition to Far*East Movement, acts confirmed to perform include YouTube stars Ryan Higa and David Choi, “America’s Best Dance Crew” champ La.M.m.E, comedian Kevin Wu and singer Cathy Nguyen in San Jose, and B.o.B and Sean Kingston in Long Beach.

Tickets for the events are available at ISAtv.com.

—Mitchell Peters

BACKBEAT



Zac Brown looked across at the two Country Music Hall of Famers and two veteran rock stars who shared the Club Nokia stage with him as part of the Sept. 13 All for the Hall Los Angeles fund-raising concert. He then modestly suggested that he didn't belong in such esteemed company. The All for the Hall concert series brought together five songwriters from different generations, genres and backgrounds and lined them up across the stage for an evening of jamming and brilliant music. Among those in attendance were (from left) Country Music Hall of Fame and Museum director **Kyle Young**, REO Speedwagon's **Kevin Cronin**, **Sheryl Crow**, **Brown**, **Emmylou Harris** and **Vince Gill**. PHOTO: ALEX BERLINER



Grammy Award-winning trio Lady Antebellum celebrated the Sept. 13 release of its third studio album, *Own the Night*, with an intimate performance for fan club members, EMI execs and industry VIPs at New York's Irving Plaza. After the show, Lady A's **Charles Kelley** and **Dave Haywood** told Billboard they hoped new track “Stone” would be a future single—after current top 20 hit “We Owned the Night” runs its course. Haywood noted that watching album track sales is a great gauge in picking future singles. From left at the event are EMI Music Services executive VP **Dominic Pandiscia**, Billboard associate charts director **Gary Trust** and director of charts **Silvio Pietroluongo**, Kelley, Capitol Records Nashville president/CEO **Mike Dungan**, Lady A's **Hillary Scott** and Haywood. PHOTO: CAPITOL RECORDS NASHVILLE



Last time Nappy Roots dropped by Billboard, the rap group was celebrating the gold-certified success of its 2002 Atlantic debut, *Watermelon, Chicken & Gritz*. During the Los Angeles stopover on its current tour, the act visited Billboard senior correspondent **Gail Mitchell** to discuss the Oct. 11 arrival of fifth album *Nappy Dot Org*. The new set, released through Nappy Roots Entertainment Group/AVJ Records, was produced by the pioneering collective Organized Noize (TLC, OutKast, Goodie Mob). From left are Nappy Roots' **Fishscales**, **Mitchell** and Nappy Roots' **B. Stille**, **Big V** (aka Vito), **Skinny DeVille** and **Ron Clutch**. PHOTO: AKI KANEKO

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BMI spiked the mix at the Austin City Limits Music Festival, held Sept. 16-18 in Austin. In the spirit of BMI's diverse roster and of the fest itself, the BMI stage drew deep crowds with genre-jumping panache. Caught backstage are (from left) BMI assistant VP of writer/publisher relations **Clay Bradley**; Kingston Springs members **James Guldry** and **Matthew DeMalo**; hip-hop artist **Chancellor Warhol**; Kingston Springs' **Jon Pardi**, **Ian Ferguson** and **Alexander Geddes**; and BMI senior director of writer/publisher relations **Mark Mason**. PHOTO: ERIKA GOLDRING



The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research held its third annual Family Day Los Angeles event on Sept. 18 at CBS Studios in Studio City, Calif. The event included carnival games and live entertainment provided by "The Voice" finalist Dia Frampton and bands Honor Society and the Downtown Fiction. Families from the music, entertainment and medical communities, along with many celebrities, including Family Day chairman and Atlantic Records executive VP **Kevin Weaver** (right), came together to honor this year's award recipients, Universal Pictures president of film music and publishing **Mike Knobloch** (center) and Paramount Pictures president of motion picture music **Randy Spendlove**. PHOTO: LINDSEY ROWE



"This is the biggest night of our career," Gourd's accordionist/keyboardist **Claude Bernard** joked early on during the alt-country band's album release party at Los Angeles' Echo on Sept. 13. But the smiles on attendees' faces at the 350-capacity venue proved it was an evening to remember. The Austin-based group was in high spirits for the release of its Vanguard Records debut, *Old Mad Joy*. From left: Gourd's manager **Joe Priesnitz**, Vanguard senior director of artist and media relations **Lucy Sabini**, Gourd's sound engineer **Mark Creaney** (in red shirt), Gourd's members **Keith Langford** (gray beard) and **Jimmy Smith** (green hat), Vanguard VP of national promotion **Ayappa Biddanda** (back row, middle), Bernard, Vanguard VP of A&R and marketing **Stephen Brower** (middle, with glasses and beard), Welk Music Group director of A&R **Bill Bentley**, Gourd's members **Kevin "Shinyribs" Russell** (white shirt) and **Max Johnston** (gray T-shirt, glasses). PHOTO: MITCHELL PETERS



On Sept. 13, the RIAA sent off eight-year chairman/CEO **Mitch Bainwol** (left) in style with the "You Say Goodbye, I Say Hello" event that also welcomed his successor, **Cary Sherman**, at its Washington, D.C., headquarters. Bainwol is leaving to become CEO of the Alliance of Automobile Manufacturers. Sherman has served as RIAA president since 2001 after joining the organization in 1997. They pose here with a commemorative plaque presented to Bainwol at the event. PHOTO: CARLY GLAZIER



GUILD OF MUSIC SUPERVISORS STUMPS DURING EMMY WEEK

It was no coincidence that the Guild of Music Supervisors held a get-together on Sept. 12—sandwiched between the Creative Arts Emmy Awards on Sept. 10 and the Primetime Emmy Awards on Sept. 18. President Maureen Crowe wants the troops to rally behind GMS' push for a music supervision Emmy. "When you elevate the music supervisors, you elevate the music," Crowe told *Billboard.biz* at the gathering, held on the rooftop pool patio of the London Hotel in West Hollywood, Calif. PHOTOS: MICHAEL TIGHE

UPPER LEFT: "True Blood" supervisor **Gary Calamar** recounting his recent trip to Germany's Popkomm for GMS' **Maureen Crowe** (right) and **Julia Riva**, owner/president of Four Jay's Music Publishing and GMS sponsor.

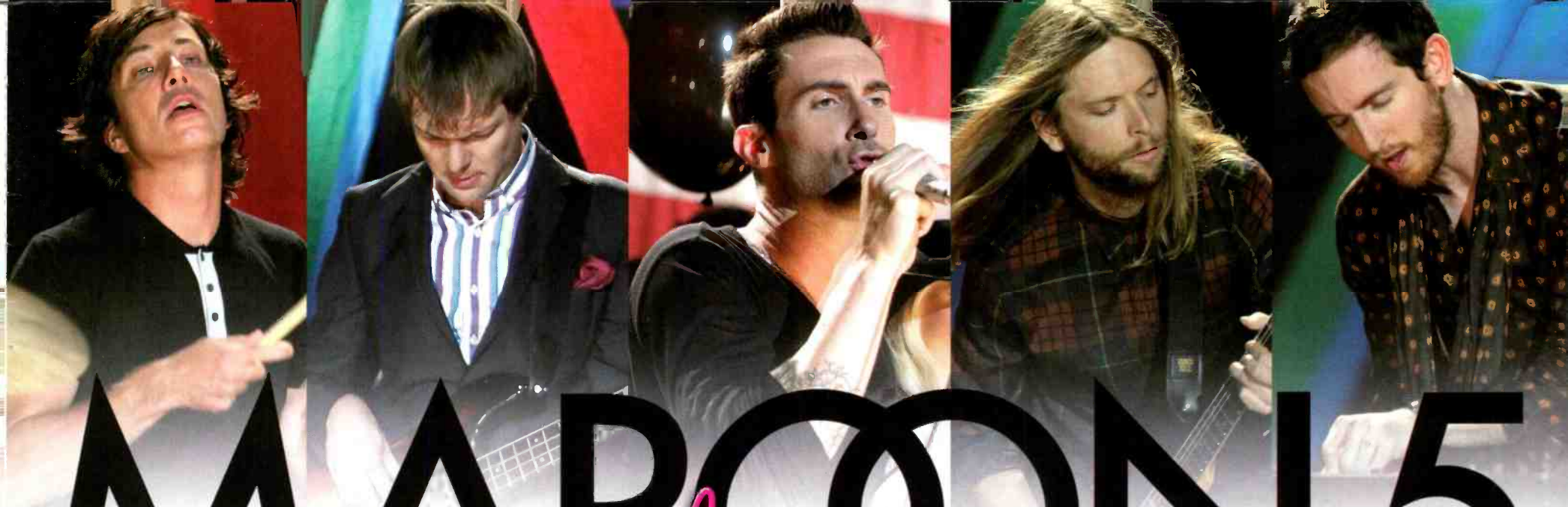
UPPER RIGHT: The event resembled a family gathering as more than 40 music supervisors were joined by publishers and music library representatives feasting on hamburgers and truffle fries. From left: Sony/ATV Music Publishing director of videogames, film and TV music **Randy Sheffer** and VPs of film & TV music/music supervisors **Wende Crowley** and **Billy Gottlieb**; BMG VP of film & TV catalog marketing **Ed Razzano**; "Vampire Diaries" music supervisor **Chris Mollere**; "Q'Viva" music clearance coordinator **Joey Singer**; and Recording Academy trustee and writer/producer **Darrell Brown**.

LOWER LEFT: Enjoying the refreshments are (from left) music supervisor **Trygve Toven**, GMS' **Maureen Crowe** and Television Academy governor **Mark Watters**.

LOWER RIGHT: GMS' **Maureen Crowe** (left), Killer Tracks VP of sales **Anna Maria Hall** and Song Stew founder **Jonathan McHugh** chat about the ways in which the guild can better petition for its members.



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