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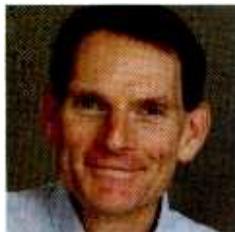
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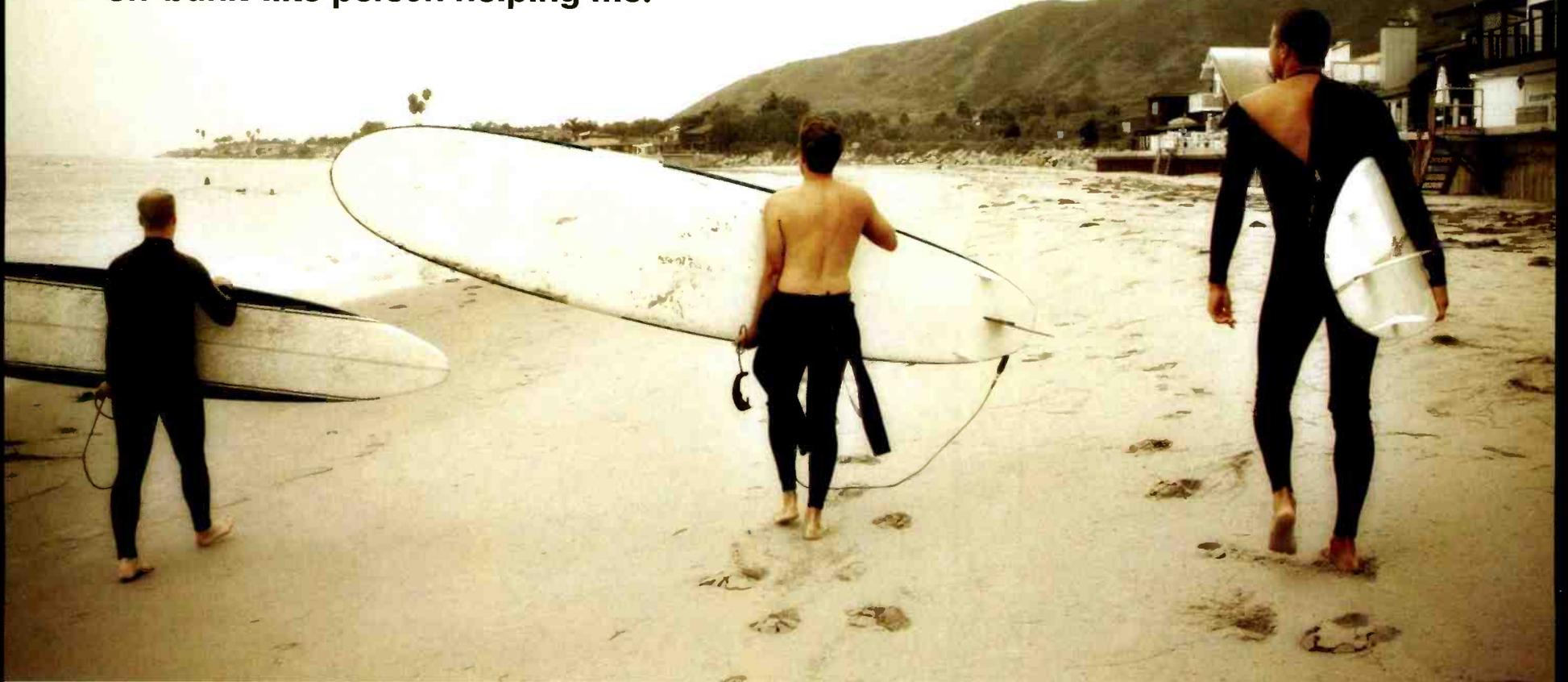
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ON THE CHARTS

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ON THE COVER: Miranda Lambert photograph by Rande St. Nicholas

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
This week on Billboard.com, check out our track-by-track review of Coldplay's new album, *Mylo Xyloto*, and as Halloween approaches, find out who readers voted as the scariest musician ever.

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.



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PUT ME IN, COACH
Tinnie Tempah scores big with baseball synch



DASHBOARD STEREO
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HITS 'N' GIGGLES
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CALLIN' BATON ROUGE
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>>> CITIGROUP STILL MULLING EMI BIDS

The fate of EMI Group was still uncertain at press time as owner Citigroup continued to weigh whether to sell the major-label group to a single bidder or break up the company and sell EMI's recorded-music and publishing divisions to separate entities. A second round of bids submitted in early October fell short of Citigroup's expectations. One looming uncertainty: EMI's potential pension fund liabilities, which would be assigned to the recorded-music operation in the event that the label group is sold in pieces.

>>> MERLIN, YOUTUBE SIGN LICENSING DEAL

Merlin, the indie-label master rights licensing agency, reached a global licensing deal with YouTube. Under the agreement, Merlin member labels will be paid a portion of advertising revenue generated by YouTube videos featuring their repertoire. Merlin's members include Merge, Warp, Epitaph, Tommy Boy, One Little Indian, Beggars Group, Sub Pop and Domino.

>>> PANDORA HIRES FIRST MARKETING CHIEF

Pandora named Cisco marketing executive Simon Fleming-Wood as its first chief marketing officer, representing the webcasting company's first top-level executive hiring since it went public in June. Fleming-Wood joins Pandora as it attempts to establish a foothold in the automotive market and faces growing competition from Clear Channel's iHeartRadio service and the re-launched AOL Radio, powered by new partner Slacker.

Reporting by Ed Christman and Glenn Peoples.

UP FRONT

DIGITAL BY GLENN PEOPLES

Merch For The Masses

Direct-to-fan sales have long focused on the converted—can YouTube's Merch Store expand their scope?

Selling concert tickets and music-related merchandise from artist websites provides an effective way to serve dedicated fans. But what about the legions of casual fans who probably won't visit those sites and who represent a significant, untapped sales opportunity?

To reach them, artists need—and until recently, have lacked—an online platform that caters to a mass audience.

During the past year, e-commerce services like Moon-toast, Nimbit and RootMusic (through a partnership with Topspin Media) have enabled artists to sell merch and music from their Facebook pages.

And in mid-October, YouTube announced the pending launch of Merch Store, a new platform that allows artists and labels to create storefronts on YouTube channel pages that feature downloads, merch and tickets. The stores will be available at YouTube artist channels, but not on individual video pages, according to YouTube product manager Chris LaRosa.

As the Web's de facto video clearing house, YouTube is a promising platform for direct-to-consumer sales. With so much of fan attention focused on this one destination, it makes sense to integrate e-commerce to benefit artists and labels, especially when few of them are getting rich from all the traffic they generate.

Among the first YouTube partners to adopt Merch Store are indie rock band Portugal. the Man, cover-song sensation Karmin and hip-hop label Duck Down Records.

Duck Down co-founder Drew Friedman doesn't think YouTube has reinvented the wheel with Merch Store. After all, Duck Down already has an e-commerce store that accounts for about 10% of its sales.

But YouTube has unsurpassed volume. According to comScore, U.S. unique viewers on Google's video sites (the overwhelming majority of which visit YouTube) totaled 162 million in August, up 11% from a year earlier and dwarfing nearest rival Vevo.com, which had 62.3 million unique viewers in August, up 37%.

YouTube estimates it streams more than 3 billion videos each day to viewers around the world. That means untapped potential to a label like Duck Down that posts video content to YouTube every day. "Their reach is what's so exciting," Friedman says.

Merch Store lets artists opt in for a choice of offerings from different third-party partners. Topspin can enable artists to sell digital and physical music, such as physical merchandise as T-shirts, concert tickets and fan experiences. Songkick will provide a feed of artists' events, with links to buy tickets. iTunes and Amazon provide links for download sales (strongly suggesting that YouTube parent Google is still a ways from launching its own digital music store).

Rather than allow for sales directly within YouTube channel pages, Merch Store will only display the items for sale. To buy an item, a fan must click on a link to the appropriate partner. YouTube will keep a small commission to cover its costs, according

Viral marketing: Cover-song duo **KARMIN**, one of the first acts to sign up for YouTube's Merch Store.



to a representative.

Other streaming and download services have talked about selling merch and tickets for years, with little to show for it. For instance, in April 2010, Myspace Music began offering artists the ability to add buy links to ticket vendors on their profiles as part of the planned rollout of a broader Myspace Events calendar and ticketing platform. But by then, Myspace's popularity was already in steep decline.

With direct-to-consumer commerce such a natural extension of digital music consumption, why have large online services been so slow to embrace them?

Until recently, there has been a lack of adequate partners. Music streaming services

can typically do only one thing well—some not even that—and can't easily shift resources to selling other types of items.

Today, numerous venture-backed startups offer services that can be integrated into a Web page, including one that is hosted on a social networking site or a streaming site like YouTube. YouTube doesn't need to be a jack-of-all-trades. It can focus on offering the best streaming experience, while letting its partners specialize in other areas. Because there are other potential partners, the debut of YouTube's Merch Store could help propagate additional

storefronts at other streaming services. Topspin has a number of competitors, such as Moon-toast, Nimbit and Bandcamp. BandsInTown and Eventful compete in the same concert listing market as Songkick.

But for now, Merch Store will be a learning experience for artists, consumers and even Google. For all its eye-popping traffic, YouTube hasn't been an arena where consumers are accustomed to spending money.

"What we'll see in the next six months to a year," YouTube's LaRosa says, "is the artists learning what works in the store and in this space."

BRANDING BY ANDREW HAMMP

Extra Base Hit

Major League Baseball synch deal boosts the profile and sales of Tinie Tempah's 'Written in the Stars'

Tinie Tempah's "Written in the Stars," featuring Eric Turner, was the U.K. rapper's breakout U.S. hit, peaking at No. 12 on the Billboard Hot 100 in May.

But the song is now enjoying a strong second wind thanks to a synch licensing pact with Major League Baseball. Since Aug. 12, the single has served as the theme song of the MLB's post-season marketing campaign, appearing in TV spots and during game coverage.

The spots went into heavier rotation after the MLB playoffs kicked off Sept. 30. U.S. digital track sales of the title totaled 26,000 units during the two weeks ended Oct. 16, surging more than 77% from sales of 14,000 during the prior two weeks, and lifting total sales to 1.5 million, according to Nielsen SoundScan.

As the Texas Rangers and the St. Louis Cardinals face off in the World Series, "Written in the Stars" will continue to be exposed to a huge nationwide TV audience. MLB executives estimate the total promotional time on Fox and Turner Sports to be worth \$40 million-\$50 million in free media exposure, an extraordinary amount of incremental exposure for the song.

Neither MLB nor the song's primary publisher EMI Music Publishing would comment on specific financial terms. "For us it wasn't so much about the money. It was more about the significant impact it would have in the short and long term to Tinie in his career and for this song," says Brian Monaco, executive VP of sales and strategic marketing for EMI Music Publishing.

The deal represents MLB's biggest music-related marketing campaign to date. It also included a Sept. 14 performance by Tempah at the MLB Fan Cave interactive event space located inside the old Tower Records at the corner of Broadway and Fourth Street in Manhattan. The show was streamed at MLBFanCave.com.

"Written in the Stars" had been on MLB's radar for a little while as a potential theme song, but the Tempah connection came courtesy of Rick Krim, a former EMI executive who now serves as executive VP of talent and music programming at VH1.

"He introduced us to the right people to have that conversation," MLB chief marketing officer Jacqueline Parkes says, noting that he happened to be a fan of the New York Yankees.

The Tempah campaign has been a home run for Parkes, who praised the song's ability to help the league reach its target of 18- to 34-year-olds and then some. "It's caught on with fans and celebrities alike—even the baseball players themselves talk about 'Written in the Stars,'" Parkes says. "It's resonated very well with all of our constituents."

The newfound emphasis on incorporating music into its campaigns began with Parkes' boss Tim Brosnan, executive VP of business at MLB. "He's a big believer in music and sports' ability to transcend generations," Parkes says. "This song really helped us create an anthemic feel for the overall campaign."

The licensing deal was one of the first major commercial synchs brokered by the newly aligned licensing groups at EMI Music and EMI Music Publishing, which combined departments on

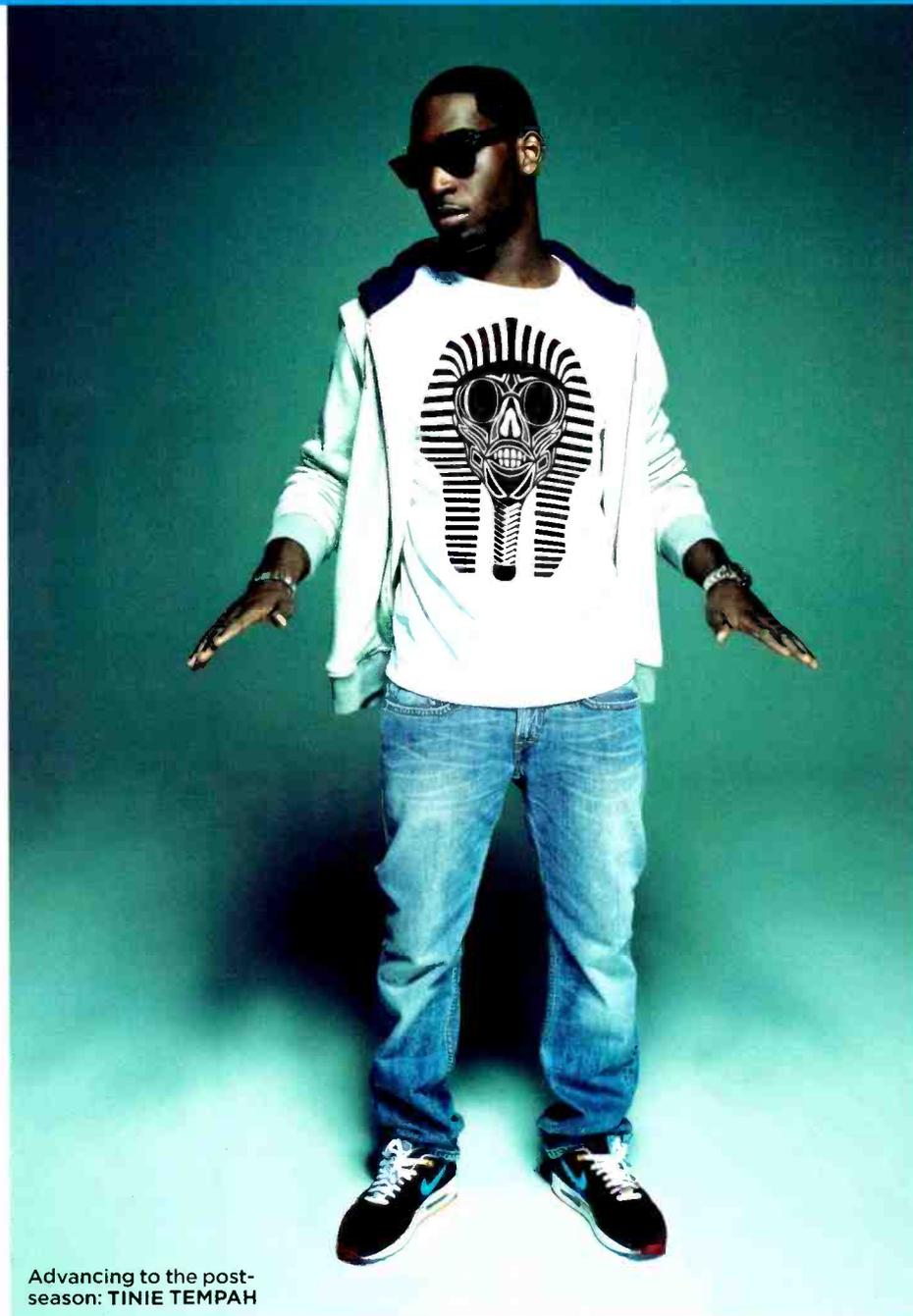
April 1 to become a one-stop shop for recorded music and publishing. In addition to owning the master recording of "Written in the Stars," EMI owns 75% of the composition as it represents two of the song's writers, Tinie Tempah (real name: Patrick Okogwu) and Eshraque Mughal. Warner/Chappell Scandinavia's 2Stripes Music Publishing owns the remaining 25%.

"It's exciting for the artist and definitely a new platform," EMI Music Publishing's Monaco says. "We thought Tinie was perfect because he's really starting to break in the U.S. He'd already broken in the U.K. and we knew the MLB was going to put such an aggressive digital push behind it. We realized they had over 21 million registered users and 28 million Facebook fans, which was really important to us."

Prior to the MLB partnership, "Written in the Stars" had scored a couple of other synchs, including summer promos for USA Network's "Necessary Roughness" and the theme song for the WWE's Wrestlemania XXVII event earlier this year, both of which contributed to the song's summer chart peak.

Now, Monaco is hoping to leverage Tempah's newfound exposure to make a U.S. hit out of second single "Pass Out," already No. 1 in the United Kingdom, as well as push Tempah's *Disc-Overy* album, which peaked at No. 21 on the Billboard 200 on June 4 and has sold 58,000 units, according to SoundScan.

"Once people get a chance to hear 'Pass Out,'" Monaco says, "they may want to hear more." ●●●



Advancing to the post-season: TINIE TEMP AH

HOME FRONT

360 DEGREES OF BILLBOARD

ORTIZ



Hardcore corridos singer Gerardo Ortiz was the big winner at the inaugural Billboard Mexican Music Awards, taking home six honors, including artist, new artist, male artist, albums artist (for 2010's *Ni Hoy Ni Manana* and this year's *Morir y Existir: En Vivo*) and norteño artist of the year. He also won vocal event song of the year for "Culiacan vs. Mazatlan," a Calibre 50 track with Ortiz as a featured artist.

Gerardo Ortiz Wins Big At Billboard Mexican Music Awards

The awards show, presented by State Farm, took place Oct. 20 at the Orpheum Theatre in Los Angeles and will be broadcast on Telemundo at 7 p.m. ET on Oct. 27, marking the first time a major U.S. TV network has produced and aired an awards show dedicated entirely to regional Mexican music, the top-selling genre of Latin music in the United States.

Ortiz stands out among a new generation of corrido singers who have managed to scale both the airplay and sales charts. His multiple awards were particularly impressive given that he didn't debut on Billboard's Hot Latin Songs or Top Latin Albums charts until mid-2010.

His success this year has also been marked by tragedy. In March, the young artist narrowly survived an ambush in Colima, Mexico, that killed his cousin and business manager Ramiro Caro and their driver.

Other multiple award winners included Larry Hernandez, who won songs artist and norteño song of the year (for "Arrastrando las Patas") and ranchera icon Vicente Fernandez, who won ranchero/mariachi artist and

ranchero/mariachi album of the year for *El Hombre Que Mas Te Amo*. Also winning two awards were newcomers Julion Alvarez y Su Norteño Banda, who won song and banda song of the year (both for "Ni Lo Intentes"), and legendary romantic group Los Bukis, who won album and duranguense/grupero album of the year for *35 Aniversario*.

La Arrolladora Banda el Limon received the airplay artist of the year award and Telemundo's Premio Tu Mundo, which was determined by online fan voting.

The winners of the Billboard Mexican Music Awards are determined by chart performance as chronicled in Billboard magazine and on Billboard.com during the eligibility period of Aug. 28, 2010, through Aug. 20, 2011. Award categories are based on sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS.

Three other acts received special awards: Los Tucanes de Tijuana (the Legacy Award), Paquita la del Barrio (the Voice Award) and Jenni Rivera (Telemundo's Star Award).

For a complete list of winners, go to telemundo.com/premiosbillboard. ●●●

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[UNOFFICIAL, BUT STILL AMAZING]

The Billboard Tumblr Top 30

On the occasion of the launch of our own Billboard Tumblr (billboard.tumblr.com), a look at some other business creatives, labels and venues that manage interesting, smart, beautiful and even wise Tumblrs. Most are still figuring out how to use the microblogging platform—as a promotional platform seems to be a common theme. But some of these Tumblrs are more about communicating a brand's mission or history, or are about communication for the sake of it. Is that the new promo? The following entities are in no order except alphabetical, and are a little ahead of most.

1. ADAM CURRY'S TUMBLR

adamc1999.tumblr.com

As a former MTV VJ and podcasting pioneer, Adam Curry focuses on his "No Agenda" podcast, along with bits of aggregated news, Skype interviews and photo commentary about everything from Google to the Obamas to Amazon.

2. ALL JET. NO LAG

alexanderljung.tumblr.com

Here SoundCloud co-founder Alexander Ljung allows viewers to sample his service. Plus he posts Instagram shots from places like Washington, D.C., and Zanzibar's Azanzi Beach Resort, as well as audio files from f8 about moves like SoundCloud partnering with Facebook.

3. ANNIE LIN

annielin.tumblr.com

Attorney Annie Lin of San Francisco's Brave Noise Legal (content licensing, rights management, digital media distribution, deal-making) doubles as music supervisor/co-founder of the San Francisco Mixtape Society. She posts links to stories like "A Brief History of Contractual Obligation Albums, Good and Bad," as well as graphics that will tell you "what your indie rock crush says about you."

4. ANTI-

antirecords.tumblr.com

The eclectic indie's Tumblr is clean, crisp and gorgeous to look at. It features promotional media for such acts as Mavis Staples, Tom Waits, Wilco and Billy Bragg. Plus there's an Anti- playlist, links to the label's store and a lot of links back to antilabelblog.com.

5. BENNY BLANCO

bennyblanco.tumblr.com

Producer Benny Blanco has worked hits for Justin Bieber, Taio Cruz, Ke\$ha and more. His Tumblr features vintage book covers, song lyrics and evocative photos, as well as stuff he categorizes as "nonsense."

6. BIG. CRUSH.

bigcrush.tumblr.com

The musings of a digital strategist at Mother New York: Jessica Amason is also a professor, music writer and mastermind behind the infamous This Is Why You're Fat Tumblr phenomenon/book. She posts magazine covers, infographics and GIFs. For the CMJ Music Marathon, she put together an interactive map of New York restaurants recommended by artists from Hurray to Earth to Kanye West.

7. BROKEMOGUL

brokemogul.tumblr.com

The music supervisor for HBO's "How to Make It America," the CW's "90201" and the "Entourage" franchise, Scott Vener hosts mini-contests and posts odes to up-and-coming artists, show mixtapes, N.W.A mashups and birthday wishes for John Lennon.

8. CLAUDE KELLY

claudekelly.tumblr.com

Songwriter Claude Kelly has written hits like Britney Spears' "Circus" and Kelly Clarkson's "My Life Would Suck Without You." On his wood-paneled Tumblr, he posts everything from inspirational graffiti to new demos, as well as insights into his songwriting process and valuable tips for newbies.

9. CREGHEAD & CO.

creagheadco.com

Craghead & Co. is a Brooklyn-based comedy and music promotion company. Its Tumblr showcases the crew's striking promotional posters, recent projects, clips of Carole King and the odd vintage album cover.

10. DEF JAM RECORDINGS

defjambl.com

"Respecting DJs since 1984." So states the Tumblr of the legendary label. And while it features promo posters and download opportunities for current artists like Young Jeezy, Ne-Yo, the-Dream and Frank Ocean, there are also vintage images of acts like Jay-Z, Foxy Brown, Nas and co-founders Rick Rubin and Russell Simmons.

11. EMI: LIVE FROM THE OFFICE OF A RECORD LABEL

emimusic.tumblr.com

This slick, jammed Tumblr is stacked with stuff like Coldplay's new video for "Paradise," links to articles about Katy Perry and Peter Gabriel and live clips of Pink Floyd from the '70s. Plus links to the Twitter feeds of EMI artists. Full service.

12. EPITAPH

epitaphrecords.tumblr.com

The indie punk label (Bad Religion, New Found Glory, Alkaline Trio) runs its crisp Tumblr as a fully functional website, complete with a music player and links to merchandise, YouTube and more. There are extremely energetic shots of kids who love punk.

13. FRED WILSON DOT VC

fredwilson.vc

New York-based Union Square Ventures has a relationship with Tumblr, so it's no surprise that its co-founder has a vibrant account. From industry juice to amusing viral images, Wilson's followers have plenty of material for reblogging. And thanks to Wilson's regular Last.fm updates, his love of Beirut and Belle & Sebastian is no secret.

14. FUELED BY RAMEN

fueledbyramen.tumblr.com

The Florida pop-punk label that helped launch the careers of Fall Out Boy, Gym Class Heroes and Panic! at the Disco is no stranger to online promotion. Its comprehensive Tumblr contains info on the FBR street team, a Web store and tour dates.

15. THE GRAMERCY THEATRE

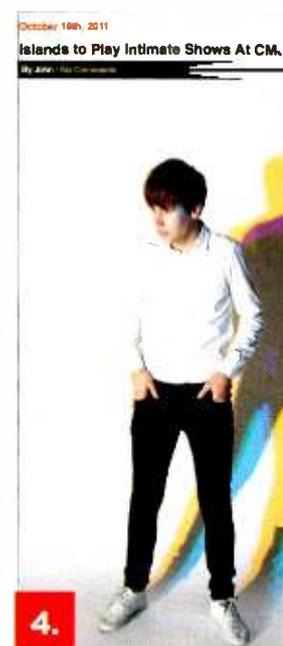
gramercytheatre.tumblr.com

From Kendrick Lamar to Nerdcast Live, the Manhattan venue hypes its shows through Tumblr, often featuring special promotions and giveaways.

16. HOPE TO HAPPINESS

frankdenbow.tumblr.com

Frank Denbow has launched such projects as SongVoodoo and SingSend.com, and is working on his own startup, Songsicle. At his Tumblr, he does everything from offer up his own Steve Jobs story to sharing advice on how to hack conferences and meetups.



17. ILLEGAL ART

illegalart.tumblr.com

As label home to Girl Talk, Illegal Art's Tumblr is often stacked with posts that link to media stories. Also: plenty of Girl Talk press bits and information regarding the label's up-and-coming acts.

18. IRVING PLAZA

irvingplaza.tumblr.com

Another New York venue, Irving Plaza promotes its many rock, pop and hip-hop shows through Tumblr. You'll find giveaways, contests and coverage of past events as well.

19. IT WAS ALL A DREAM

richardxl.tumblr.com

He doesn't post that often, but XL co-founder Richard Russell runs a pared-down, yet vibrant Tumblr that features videos and news bits relating to XL acts like Radiohead, Adele and Tyler, the Creator.

20. JE SUIS ELEGANT QUE VOUS

americanpsycho.me

Clipse manager Steven Victor posts photos of private jets, backstage passes and New Balance sneakers—as well as Jadakiss and Pusha clips. The crisp shots include ones of bottles waiting to be popped. Tightly lifestyle-focused, this often-updated Tumblr.

21. THE LIGHTNING COLLECTIVE

thelightningcollective.com

If it's music and if it's cool, the Lightning Collective has probably posted it. This promotions and production company offers a stream of videos, links to news and more from an array of artists both well-known and obscure.

9 THINGS YOU SHOULD KNOW ABOUT TUMBLR

Don't overlook the new star of social media. The service, along with Facebook and Twitter, is becoming one of the few platforms a brand can't live without. Time spent at the service's billions of pages was only one-hundredth of time spent at Facebook in May, but Tumblr's newfound influence means it's a company you should know about. Maybe you should start Tumblr-ing?

1. Tumblr has accumulated 11 billion posts from 30.7 million blogs, according to the company's web site. Users post an average of 14 original posts each month, and each is reblogged (Tumblr's equivalent to Twitter's retweet function) three times.

2. Tumblr increased its unique U.S. audience to 11.9 million from 4.2 million from May 2010 to May 2011, according to Nielsen—an increase of 183%.

3. Some of Tumblr's growth may be attributed to former Newsweek editor Mark Coatney, who joined the company as media evangelist in 2010. During his time at Tumblr, 240 media organizations have joined the platform, according to a CNNMoney report.

4. Nearly 12 million U.S. Tumblr users are female teens and 53.5% of total users are female, according to Nielsen. Overall, Tumblr users are quite young: 44.4% are ages 18-34, and 12.9% are ages 12-17. Tumblr readers are 75% more likely than average to be between 18 and 34.

5. For sharing potentially viral content, it's hard to beat Tumblr. Typepad and Blogger are time-consuming and complex in comparison. Neither has social elements that are a necessity.

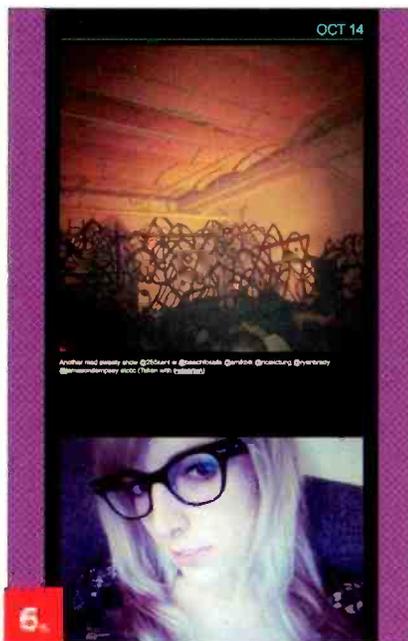
6. Half of Tumblr posts are photos. The remainder are text, links, music and video, according to the company. It explains why a reported 20% of Tumblrs are dedicated to fashion.

7. Tumblr has become a popular second (or third) platform for brands. Sites like Fader and Fluxblog have a Tumblr page in addition to their existing sites, blogs and social media pages. Because it's so easy to use, maintaining Tumblr in addition to regular, text-heavy sites is simple.

8. Venture capital likes Tumblr. A lot. In September the company announced a new funding round of \$85 million led by two Silicon Valley titans: Greylock Partners and Insight Venture Partners. The company first received angel investments from Betaworks and individual investors. Later VC rounds featured Spark Capital and Union Square Ventures, an investor in Turntable.fm, SoundCloud and Kickstarter.

9. Its latest funding valued the company at \$800 million, according to a Wall Street Journal report. Like Facebook, Tumblr has focused on gaining market share before figuring out how it'll make money. Like Twitter, its advertising model will likely be more innovative and less intrusive than typical display ads.

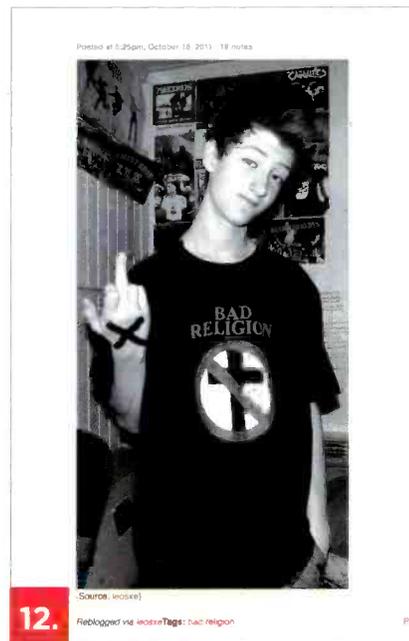
—Glenn Peoples



6.



8.



12.



18.



27.



28.

22. MEROK

merok.tumblr.com

The label that helped discover bands like Crystal Castles and Klaxons, Merok's Tumblr is worth following for those with an ear to the underground. Checking posts on current acts like Active Child and Teengirl Fantasy is a good start.

23. ONE BITE AT A TIME

onebiteatatime.tumblr.com

As co-founder/chief technology officer of Grooveshark, Josh Greenberg gravitates toward cerebral stuff like mini-films about 9mm girls in microscopic worlds.

24. POLYVINYL

polyvinylrecords.tumblr.com

"Ever wonder what it's like to work at a record label?" asks Polyvinyl Records' Tumblr. Much of Polyvinyl's DIY approach rubs off here: candid photos from around the office, rare MP3s and inside news.

25. THE SHOOTER JENNINGS FEED

tennesseewolf.tumblr.com

SiriusXM DJ and singer/songwriter Shooter Jennings (son of country legend Waylon) has drifted to Tumblr. Playlists for each month are a highlight of his site. Plus: shots of items captioned "full-blown album in the can."

26. SONGKICK

songkick.tumblr.com

Stocked with incredible clips: Bob Dylan in Barcelona, Paul Simon in Hollywood, the Black Keys at Virgin Mobile FreeFest, a shot of

a recent Pearl Jam set list. The Tumblr is quietly kind of incredible. There should be more posts.

27. SOUNDCLLOUD

soundcloud.tumblr.com

News about SoundCloud meetups, as well as about artists like Tim Exile, DJ BeatKid and Boska. Not to mention updates about contests—"Make Beats"—lifestyle brands like Stussy are doing with SoundCloud.

28. TERRORBIRD MEDIA

terrorbirdmedia.tumblr.com

This radio promo company's primary targets are college and noncommercial outlets. The Tumblr is crammed with clips from underground, indie, electronic and experimental artists.

29. UNIVERSAL MUSIC GROUP

universalmusic.tumblr.com

Rihanna. Justin Bieber. Lady Gaga. Eminem. Even Kanye West at New York's Occupy Wall Street. The folks at UMG post all sorts of media, from YouTube videos to quirky viral images.

30. WBR VIDEO > BLOG

wbrvideo.tumblr.com

The official blog of the Warner Bros. Records video and content production department, this is an amazing stash of videos from R.E.M., Jack's Mannequin, Gary Clark Jr. and many more.

Reporting by Jeff Benjamin, Jon Blistein, Maggie Doherty and Chris Payne.

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Playing For Laughs

On NBC's 'Up All Night,' music provides punch lines



Sing out: **MAYA RUDOLPH** (right) with a Bangles impersonator in drag in NBC's "Up All Night"; **ZOOEY DESCHANEL** (far right) in Fox's "New Girl."



When the fall TV season was announced, Fox's "New Girl" held a unique position in the realm of musical possibilities for a sitcom.

Part of the quirky appeal of **Zooey Deschanel's** character was that she would break into a song at a moment's notice—"I've Had The) Time of My Life" from the movie "Dirty Dancing" was central to the pilot's poignant conclusion—positioning it as the most music-friendly comedy in ages. The fact that Deschanel is also half of indie-pop duo **She & Him** certainly didn't hurt.

Then "Up All Night" arrived on NBC with **Will Arnett**, **Christina Applegate** and **Maya Rudolph** playing some of the most music-obsessed characters ever seen in a sitcom. In its initial episodes, nearly a dozen music-related references have popped up, among them a hipster battle that mentioned **Radiohead** and Los Angeles female quartet **Warpaint**, leading up to a punch line about **Train**. A car-shopping episode brought in **Beastie Boys'** "Sabotage" and **J. Geils Band** albums never issued on CD. Finding a car with a tape deck evidently wasn't enough for the show's writers—they ultimately had the in-dash player chew up a **Spin Doctors** cassette.

The characters on "Up All Night" have also blamed **Lisa Stansfield** for the breakup of a romance and created a faux boy band and a **Bangles** tribute group comprising men in drag.

"Music is an obsession of mine," says the show's creator **Emily Spivey**, a staff writer at "Saturday Night Live" for a decade. "I wanted to use music to set the tone because taste in music says so much about a person. If I could, I would have the radio playing in their house all the time, but that becomes expensive. I would be the **Martin Scorsese** of sitcoms."

Instead of licensing wall-to-wall music, music supervisor **Martyn LeNoble**—the original bassist for **Porno for Pyros**, who has also played with **the Cult** and **Dave Gahan**—has composed themes that echo the sounds of bands like **the Specials** and **the Cure**.

The early '90s dominate the music references in the show, mainly to suggest that Arnett's character is still listening to music he loved while in college. Rudolph's character Ava is a

talk show host who was in a **TLC**-like band. "That era in music and fashion delights me," Spivey says.

"Up All Night" isn't alone in its pop obsessions, as music references are also catching on this season with established hit sitcoms. ABC's "Modern Family" humorously turned the band names of

Sound + Vision

PHIL GALLO



England Dan & John Ford Coley and **Crosby, Stills, Nash & Young** into pseudonyms for a character's fists. **Josh Groban's** guest appearance on NBC's "The Office" put **Extreme's** power ballad "More Than Words" at the center of a family's unspoken discord.

Sitcoms that picture the role music plays in people's lives have fared a good deal better in recent years than shows that explicitly focus on people working in various aspects of the music business. ABC's "Mr. Sunshine," set in a struggling San Diego sports arena/concert venue, was gone after nine episodes earlier this year; CBS dropped the A&R/indie rock-themed "Love Monkey" after eight episodes in 2006; and if you can remember Fox's short-lived 2002 sitcom "That '80s Show," set in a San Diego record store, you probably belong on "Jeopardy."

Spivey and the "Up All Night" team are now preparing their first guest appearance by an actual music star: **Stevie Nicks**, a result of "Edge of Seventeen" being placed in the pilot. "I feel like we haven't been going long enough" to cast musicians, Spivey says, noting that her dream would be to place **Ween** in an episode. "But that would make no sense."

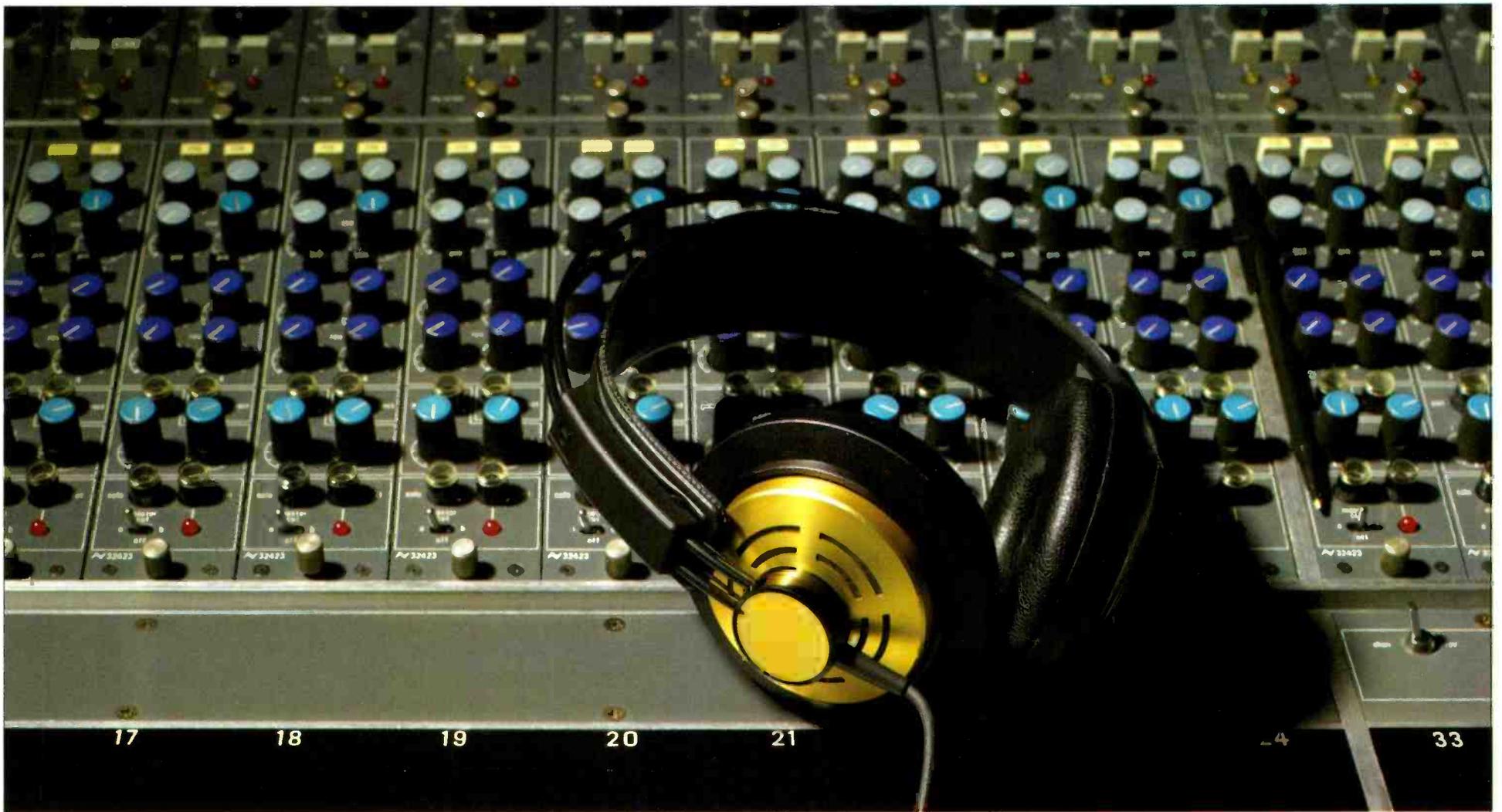
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ALSO: **Aaron Eckhart** ("The Rum Diary," "The Dark Knight") will portray **Beach Boys** drummer **Dennis Wilson** in **Randall Miller** and **Jody Savin's** film "The Drummer." Eckhart and **James William Guercio**, the former manager of the Beach Boys, have joined as executive producers on the film, which is expected to go into production in spring/summer 2012. . . . The cover of **Ronald Blackwell's** "Li'l Red Riding Hood" being used to promote NBC's "Grimm" is sung by **Brooke Thomas**, an independent artist that the network found on YouTube. **Sam the Sham & the Pharaohs** took the song to No. 2 on the Billboard Hot 100 in 1966. . . . TNT won't air a third season of "Memphis Beat," which featured original music by **Keb' Mo'**. . . . **Queen Latifah** is financing "Percentage," a film in which she will star alongside **Cam'ron** and **Macy Gray**. . . . **Coldplay's** TV appearances to promote **Mylo Xyloto** (Oct. 24) include "The Ellen DeGeneres Show" (Oct. 27) and "Saturday Night Live" (Nov. 12). . . . The Hub TV Network's singing competition "Majors & Minors" has released the dates that its previously announced lineup of mentors will appear on the show, including **Leona Lewis** and **Ryan Tedder** (Oct. 23), **Avril Lavigne** (Oct. 30) and **Colbie Caillat** (Nov. 6).

FOR THE RECORD

Nickelback's new singles "Bottoms Up" and "When We Stand Together" were released at the same time. A review of "Bottoms Up" in the Oct. 22 issue of Billboard incorrectly referred to the song as the first single from the band's forthcoming album, *Here and Now*. The review also incorrectly described Mike Kroeger as Nickelback's guitarist. He is the band's bassist.



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Fire On The Bayou

Louisiana's Bayou Country Superfest stakes its claim as an iconic music event

It was a confident **Quint Davis** who spoke with us two years ago when the New Orleans Jazz & Heritage Festival producer launched the inaugural Bayou Country Superfest for Memorial Day weekend at Louisiana State University's Tiger Stadium in Baton Rouge, La. Produced in conjunction with TMG/AEG Live president **Louis Messina**, Superfest's first-year headliners were **Kenny Chesney** and **Taylor Swift**, two acts whose tours Messina produces. But launching a new event that costs millions is always risky, especially in an iffy economy. Now, with four crowds of more than 75,000 having packed Tiger Stadium for Superfest, the event has established itself as one of the premier U.S. country music festivals.

This year, Bayou Country Superfest has booked **Keith Urban**, **Rascal Flatts**, **Carrie Underwood**, **Jason Aldean**, **Eric Church**, **Dierks Bentley**, **Sara Evans**, **Little Big Town**, **Joe Nichols** and **Jerrod Niemann**, and the event is expected to continue to grow. Scheduled for Memorial Day Weekend 2012 (May 26-27), Superfest has become a destination event with staying power.

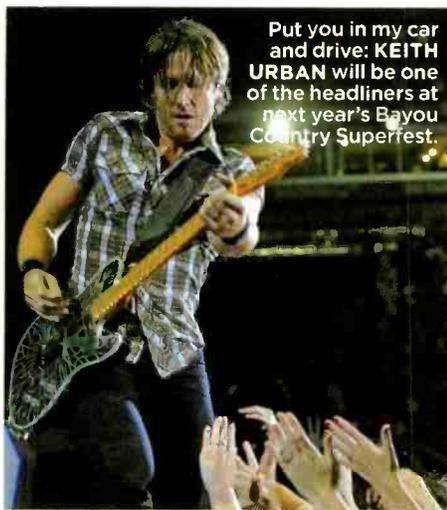
The first year "blew out beyond our expectations," Davis says, adding that it was immediately evident that the event was a national draw. "We had Ticketmaster print out the area codes of everybody that bought a ticket that first year, and it was 32 pages long. People came from 1,000 towns, 47 states, two provinces in Canada and a couple military bases in Germany."

Still, Chesney and Swift are two of the biggest touring artists on the planet. "The question was: Was this a one-time thing, or could it really become one of the national iconic, big-time country music festivals? The second year we did 75,000 people from 45 states. They came back, and the thing stood up. So now as we go into year three, we're staking a claim as America's Memorial Day weekend festival."

Urban, who headlines Saturday night with Underwood, and Aldean, who headlines Sunday night with Flatts, are both return visitors. Davis says that speaks volumes to the stature of the event. "It has a reputation now, [and these artists] all wanted to be part of it," he says. "I'm a live show guy, and I'm excited about the show, because it's a hot show."

There has been a learning curve, but the university athletic department's experience in hosting 93,000 people inside and tens of thousands more outside each fall for football is invaluable. "That first year was like running a marathon one centimeter at a time," Davis says. "There were challenges, but now that it's been done we've figured out all the logistics."

Like all successful festivals, Superfest has one factor in particular working in its favor: value. "We've got a two-night discount ticket for \$80 that works out to \$8 an act," Davis says. "Our best sideline seat is \$150 for both nights, so you can



Put you in my car and drive: **KEITH URBAN** will be one of the headliners at next year's Bayou Country Superfest.

sit right up by the stage and you're seeing Rascal Flatts, Carrie Underwood and Jason Aldean for \$16 each. It's a great entertainment value."

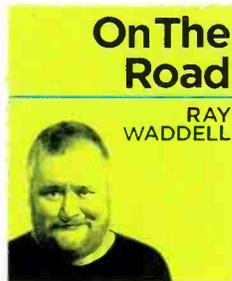
The lineup has meat all the way down to the bone. "Everybody on the show has had major hit records," Davis says, adding that, like the school's football games, Superfest is a party. "One of the reasons our thing is a success, in terms of both the audience coming back and the performers wanting to do it, is our show rocks. We have a fantastic music audience down here. They're lathered up for this thing, and that brings the best out of the performers. I know the personality of our show, and it's not laid-back. So the show needs pop. We need people that can go out there and rock the house."

Major sponsors of the 2012 Superfest are the State of Louisiana Department of Culture, Recreation and Tourism, the Baton Rouge Area Convention & Visitors Bureau and Bud Light. L'Auberge Casino & Hotel of Baton Rouge is an official sponsor of the festival.

Davis believes sponsor interest will continue to grow. "We've only done it twice, so it's really interesting as it grows as a national event," he says. "I've got one festival that's 42 years old and is an icon in America [JazzFest], and here is one that's only 2 years old... Now that this thing is establishing itself going into year three, we're starting to grow with the local sponsorships. And as the years go by we'll grow both ends—not only more national sponsors but the local businesses in Baton Rouge want to associate with it."

The talent level will sustain as booking agents can now point their artists toward an established, well-run event, while artists tell one another how much fun they have. "The show we've come up with this year you can't come up with just because you've got money," Davis says. "They have to want to be on it. This has really taken root, and I think it's here to stay."

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



On The Road
RAY WADDELL

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,155,105 \$500/\$250/ \$175/\$55	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, Oct. 13-15	12,568 three sellouts	Caesars Entertainment
2	\$1,285,617 \$129.50/\$89.50/ \$39.50/\$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Staples Center, Los Angeles, Oct. 6	15,432 sellout	Concerts West/AEG Live
3	\$1,122,650 (\$1,473,365 New Zealand) \$300.56/\$75.33	PLACIDO DOMINGO, KATHERINE JENKINS CBS Canterbury Arena, Christchurch, New Zealand, Oct. 6	8,202 8,250	Domingo Christchurch
4	\$1,097,941 \$119/\$39.50	CAIFANES Nokia Theatre L.A. Live, Los Angeles, Oct. 14-15	13,900 two sellouts	Goldenvoice/AEG Live
5	\$1,077,999 \$129.50/\$89.50/ \$49.50/\$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Prudential Center, Newark, N.J., Sept. 24	14,131 sellout	Concerts West/AEG Live
6	\$1,011,807 \$129.50/\$89.50/ \$39.50/\$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Allstate Arena, Rosemont, Ill., Oct. 1	14,787 sellout	Concerts West/AEG Live
7	\$981,367 (\$1,013,350 Canadian) \$125.41/\$18.88	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Air Canada Centre, Toronto, Sept. 29	12,970 sellout	Concerts West/AEG Live
8	\$973,149 (\$976,998 Australian) \$129.89/\$99.56	MEAT LOAF, THIRSTY MERC Sydney Entertainment Centre, Sydney, Oct. 12	9,357 10,000	Frontier Touring
9	\$855,263 \$99.50/\$69.50/ \$35/\$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE HP Pavilion, San Jose, Calif., Oct. 7	14,336 sellout	Concerts West/AEG Live
10	\$699,300 \$250/\$25	FIRE RELIEF: THE CONCERT FOR CENTRAL TEXAS Frank Erwin Center, Austin, Oct. 17	15,078 16,378	Live Nation, in-house
11	\$680,663 \$299/\$250/ \$125/\$65	BARRY MANILOW Paris Theatre at Paris Las Vegas, Las Vegas, Oct. 8-10, 14-16	5,552 6,983 six shows	Concerts West/AEG Live
12	\$634,810 \$85/\$50	LOVEVOLUTION AFTER: GARETH EMERY, MOBY & OTHERS Oracle Arena, Oakland, Calif., Sept. 24	9,550 14,549	Skills DJ Workshop
13	\$630,133 \$85.75/\$39.75	CHRIS BROWN, KELLY ROWLAND, T-PAIN, TYGA Verizon Center, Washington, D.C., Sept. 17	7,926 11,606	Live Nation, Haymon Entertainment
14	\$629,880 \$159/\$69/\$59/ \$49	ENRIQUE IGLESIAS, PITBULL Red Rock Casino Amphitheatre, Las Vegas, Oct. 8	7,316 sellout	Red Rock Casino Resort
15	\$603,196 \$99.50/\$69.50/ \$39.50/\$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE TD Garden, Boston, Sept. 22	12,267 sellout	Concerts West/AEG Live
16	\$589,221 \$64.75/\$34.75	FURTHUR Greek Theatre, Los Angeles, Oct. 5-6	10,528 11,714 two shows	Nederlander Concerts
17	\$570,473 \$72.50/\$29	TIM MCGRAW, LUKE BRYAN, THE BAND PERRY Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 12	15,447 18,580	Live Nation
18	\$569,054 \$71.50/\$26.25	TIM MCGRAW, LUKE BRYAN, THE BAND PERRY Riverbend Music Center, Cincinnati, July 31	15,089 18,899	Live Nation
19	\$564,574 \$80/\$25	KEITH URBAN, JAKE OWEN Target Center, Minneapolis, Oct. 15	10,264 11,192	G.A.M.E.
20	\$563,548 \$89.50/\$69.50/ \$39.50/\$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Palace of Auburn Hills, Auburn Hills, Mich., Sept. 30	10,868 sellout	Concerts West/AEG Live
21	\$557,209 \$90/\$70/\$45/ \$20	DEF LEPPARD, HEART USANA Amphitheatre, West Valley City, Utah, Aug. 31	11,331 19,500	United Concerts
22	\$554,697 (\$536,120 Australian) \$124.16/\$85.36	BRYAN ADAMS Sydney Opera House, Sydney, Sept. 17-19	5,836 three sellouts	Frontier Touring
23	\$550,408 \$89.50/\$69.50/ \$39.50/\$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Patriot Center, Fairfax, Va., Sept. 27	8,047 sellout	Concerts West/AEG Live
24	\$549,788 \$98/\$68	MARC ANTHONY, JOEY VEGA Mohegan Sun Arena, Uncasville, Conn., Sept. 10	7,631 sellout	Cardenas Marketing Network
25	\$547,778 \$75/\$45	EVANESCENCE Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Oct. 6	7,789 sellout	Rompeolas
26	\$532,275 \$125/\$85/\$65/ \$35	DEF LEPPARD, HEART BOK Center, Tulsa, Okla., Sept. 20	6,665 12,743	Live Nation
27	\$527,773 \$79.50/\$59.50/ \$39.50/\$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Sprint Center, Kansas City, Mo., Oct. 3	9,825 sellout	Concerts West/AEG Live
28	\$524,721 \$175/\$145/\$65/ \$15	MAROON 5, TRAIN, NIKKI JEAN DTE Energy Music Center, Clarkston, Mich., Aug. 21	15,309 sellout	Live Nation, Palace Sports & Entertainment
29	\$517,063 \$49/\$30	DEF LEPPARD, HEART Iowa State Fair, Des Moines, Iowa, Aug. 13	10,554 11,605	Triangle Talent, Iowa State Fair
30	\$507,229 \$171/\$142.50/ \$75.75/\$37.50	MARC ANTHONY, JOEY VEGA Oracle Arena, Oakland, Calif., Sept. 23	7,069 7,295	Cardenas Marketing Network, Live Nation
31	\$504,672 (\$493,201 Canadian) \$101.81/\$71.12	JOSH GROBAN Rexall Place, Edmonton, Alberta, Sept. 2	5,963 11,080	Live Nation
32	\$502,840 \$75/\$35	CAMILA Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Oct. 1	10,683 11,045	Publivent
33	\$501,120 \$40/\$25	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Illinois State Fair, Springfield, Ill., Aug. 14	15,329 sellout	Triangle Talent, Illinois State Fair
34	\$497,684 (\$485,280 Australian) \$123.07/\$84.61	BRYAN ADAMS Palais Theatre, Melbourne, Australia, Sept. 15-16	5,543 two sellouts	Frontier Touring
35	\$489,120 \$45/\$25	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Iowa State Fair, Des Moines, Iowa, Aug. 12	11,412 sellout	Triangle Talent, Iowa State Fair

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Success Is Spelled E-X-I-T-O

Fonseca is the latest artist to score big at Colombian mass merchant

Exito, the Colombian mass merchandiser and super-market chain that is the country's largest retailer, is also emerging as its top music seller.

The twist, though, is that Exito—the name means “success”—rarely stocks music. But during the past three years, the company's periodic partnerships with key artists have yielded the country's biggest-selling albums.

The latest is with Colombian singer/songwriter **Fonseca**, whose evocative tropical/pop album, *Ilusion* (released Sept. 30), is being sold exclusively in Exito-owned stores through Nov. 30, when it will be available to all retailers.

The album has sold 50,000 copies of 100,000 shipped, according to Exito marketing director **Martin Nova**—a stunning success in Colombia where a gold certification is 10,000 copies.

Fonseca also receives

Meeting in the aisle: **FONSECA**

a media blitz worth around \$1 million, according to manager **Felipe Jaramillo**, including prime positioning, branding and signage in some 300 Exito-owned properties, promotional appearances in Exito stores around the country and a 15-city, 17-date concert tour promoted by Exito.

“The level of promotion—it's so massive and simultaneous—

is amazing,” Fonseca says, speaking from Bucaramanga, Colombia, during a promo stop at an Exito store. “There are billboards, posters, TV spots. I think it's the only way to put so many copies of the CD on the street and reach as many people this quickly.”

Even with radio hits, Fonseca adds, “you need to wait for each single to cycle. Here, the results are immediate.”

Exito's music promotions are few and far between, which makes them hugely coveted—particularly because Colombia doesn't have an iTunes store.

“Selling music is not our business,” Nova says. “It's more an innovation and marketing tool, but we've had great opportuni-

ties. We get offered every single album release in Colombia.”

Exito started its musical partnerships when Nova took the post three years ago. The first deal was with **Carlos**

Vives, who sold 280,000 copies of his 2009 album *Clasicos de la Provincia 2*, according to Nova. Last year it was **Shakira**, who sold 120,000 copies of *Sale el Sol*, and a smaller cam-

campaign with **Julio Iglesias** tied to Mother's Day sold 75,000 copies of a compilation.

A big factor in generating Exito's sales is pricing. Albums in Colombia typically retail for between \$10 and \$13, but Exito sells them for between \$6 and \$8.

“Our consumer is the typical middle-class woman,” Nova says. “But clearly, her children are also future clients of Exito.”

That determines the success of more targeted campaigns, like one Exito did around **Lady Gaga** and another surrounding an electronica festival that has Exito selling a compilation album in its consumer electronic stores. Nova says that sales in the store have

jumped 25% since the promotion's start.

Partnering with Fonseca, with his wholesome good looks and broad appeal, could have even greater results.

“More than short-term gains, we looking at the long term, because the consumer clearly identifies [the promotions] with Exito,” Nova says. “We're able to increase our market share.”

For Fonseca, who signed to Sony following a split with EMI, the reach is also long term. The Exito tour may be the longest tour ever to be scheduled in Colombia and could serve not only as a valuable promotional tool, but as a setup for the album's release in other markets. Sony has already released *Ilusion* in Ecuador and Venezuela and will offer the album in the remainder of South America by year's end. Jaramillo and Sony are in conversations for release of the album in North America, where touring potential may be more important for Latin labels than record sales.

However, Jaramillo says, “For us the album continues to be super important. You can't undermine selling 100,000 copies.”

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

Latin Notas

LEILA COBO



include videos, [Web] pages and things like games.

Not everyone is Maná, the world's most successful Latin rock band. Have you ever turned anyone away? Yes, we have turned clients away, but most of the time we tell them it doesn't make sense to spend money when they're not ready. They have to know what they want as an organization.

How are you surviving in this economy? Budget cuts in the music industry have affected us. Labels are cutting back and business can be slow. But our advantage is that we can adapt to this new economy with a diverse slate of clients from the U.S. to Latin America. If the pace is slow in

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



DIEGO PRUSKY

one country, we have clients in other parts of the world. We also work with clients outside of music [such as Univision]. Also, we started right before the economy went sour, so we had made a name for ourselves and people still come to us for price and volume.

—Justino Águila

THE BILLBOARD Q&A

InStyle Digital Marketing president/founder **Diego Prusky** has assisted some of the music industry's biggest names navigate the digital space, helping clients look beyond their own websites to use social media platforms and other online tools to build audiences.

St. Louis-based InStyle has worked with clients like Warner Music Group's and Universal Music Group's Latin music labels, and has spearheaded online marketing campaigns for such acts as Maná, Juanes, Cristian

Castro and Luis Fonsi.

Prusky talked to *Billboard* about InStyle's approach to music marketing.

Why should artists go to you instead of an agency with similar services?

We have teams of people domestically and internationally who can work on a single project and move quickly. Sometimes we have three days to prepare and sometimes we have five months. We don't just point at Facebook and Twitter. Our specialty is understanding social media, communi-

cations and the [search engine optimization] process. We look at every project objectively and measure the success.

What if you don't get the results you're looking for?

It's very important for us to be transparent with our clients. The first thing we do is create a plan and develop clear objectives. It helps when an artist has presence, but we measure everything. A group like Maná received about 150,000 hits on a [promotional] landing page that we built [for 2011 album *Drama y Luz*]. We also saw 50,000 clicks on iTunes [in the] U.S. and 40,000 hits on a Facebook game. But we also have to look at the artist and the experience and the relationship with the consumer—this is key. We combine different aspects of media and advertising campaigns that

EN BREVE

PEERMUSIC LATIN SCHOLARSHIP DEADLINE IS FEB. 10

The BMI Foundation is taking applications for its ninth annual Peermusic Latin scholarship competition. The competition is open to songwriters and composers ages 16-24 who are enrolled in any college or university within the United States or Puerto Rico. The prize will be given to the best composition in any Latin genre and must be 100% original in order to compete for the \$5,000 award. Entries must be postmarked by Feb. 10. For more information, go to bmifoundation.org.

FLAMENCO STAR DIEGO EL CIGALA TO TOUR NORTH AMERICA

Latin Grammy Award-winning Spanish flamenco singer **Diego El Cigala** embarks on his first major North American tour in October. Stops include Knight Concert Hall in Miami on Oct. 27, Town Hall in New York on Nov. 1 and the Harris Theater for Music and Dance at Millennium Park in Chicago on Nov. 11. For more information, go to elcigala.com.

INDIANA UNIVERSITY HOSTING LATIN MUSIC CONFERENCE

Indiana University's Latin American Music Center is celebrating its 50th anniversary with a conference Oct. 19-23 titled “Examining the Musical Interactions between the U.S. and Latin America.” The conference will feature keynote addresses by **Carol Hess**, musicology professor at Michigan State University; **Alejandro Madrid**, associate professor/director of graduate studies in the Latin American and Latino studies program at the University of Illinois in Chicago; and **Robin Moore**, professor of ethnomusicology at the University of Texas in Austin.

—Justino Águila

UNIVERSAL
MUSIC GROUP
INTERNATIONAL COO

Max Hole

Universal's international chief talks about why he's excited about emerging markets.

As Universal Music Group scours the globe for new business opportunities, Universal Music Group International COO Max Hole is at the center of much of the action.

The former UMGI executive VP and Asia Pacific president assumed the COO post in July 2010, charged with overseeing Universal's operations outside of North America, the United Kingdom and France.

Since then, Universal has struck a worldwide recording and artist services agreement with Talpa Media Group of the Netherlands for Talpa's "The Voice" TV singing competition franchise and opened a new regional business development unit in Singapore for Universal Music Southeast Asia. It promoted UMGI executive VP of international marketing Andrew Kronfeld to the newly created post of UMG president of global marketing. And it played a key role in shepherding the *Songs for Japan* charity album and in Chinese search engine Baidu's landmark licensing agreement with One-Stop China, a joint venture established by Universal, Sony Music Entertainment and Warner Music Group (Billboard, July 30).

As head of Universal's worldwide classical music business, Hole's duties also include growing the company's flagship classical labels Deutsche Grammophon and Decca Classics. He has appointed a new senior management team for classical music, including senior VP of classical artists and repertoire Costa Pilavachi (former president of EMI Classics), and has moved Deutsche Grammophon's headquarters from its longtime base in Hamburg to Berlin, the home of Universal Music Deutschland.

Billboard caught up with Hole during his recent visit to the Sydney offices of Universal Music Australia. In an interview, the executive chats about opportunities in emerging markets, classical music and UMG's restructuring under his boss, chairman/CEO Lucian Grainge.



How is Universal retooling itself for the times ahead?

We've had to diversify, but at the heart of what we do is music and artists. The thing that hasn't changed is our 100% focus on A&R. We're having a pretty big year with international this year. It's because of the strength of our local repertoire in places like Germany, and in Japan and France, that gives us our depth. In America, Lucian is hiring and strengthening our businesses in A&R. That hasn't changed.

How has Lucian Grainge been enjoying his new gig?

I think he loves it. He loves Los Angeles. We've had great success in the past but clearly needed some renovation and renewal. He's really close with Jimmy Iovine on the West Coast and he's brought in Barry Weiss, who he's also very close with, on the East Coast.

And he's stirring it up, either promoting from within people like [Island Def Jam Music Group executive VP/head of A&R] Karen Kwak or bringing in people from the outside like [Def Jam Recordings executive VP of A&R] No I.D. or [A&R consultant] Brandon Creed or [Geffen Records chairman] Gee Roberson. There's a whole host of new A&R people. [Universal Republic executive VP of A&R] Rob Stevenson has come back to us. He's a real asset for us to have back.

Which Universal acts should we keep an eye out for?

Lana Del Ray is very exciting. Jimmy Iovine has an artist, Lloyd, who I think we're going to break big. She's not a new artist, but the new Florence & the Machine album is sensational. In classical, we've got a pianist called Ben Grosvenor, who is one of the most talented pianists that we've seen. We've got a rich stream of new artists coming through. •••

Why are emerging markets a high priority for you?

Over the last 30 years, we made 85% of our revenue in 10 countries. Over the next 30 years, that will change dramatically. Because of mobile devices and social media, we're going to start to see our revenue grow in Brazil, China, India, Indonesia, Russia—countries where we really struggled are going to become a reality. We're expanding in the Middle East, because we can make music offerings for telcos to hit the consumer in Qatar and the United Arab Emirates.

It's a challenge to make money from music in India. Would you do it through licensing deals rather than physical sales?

No. Physical sales have declined to an alarming point in India. But India has an expanding middle class, which is interested in fashion and popular culture both in the Indian language and in the English language. They increasingly have smart-

phones and we have the prospect of being able to sell direct. Also, we can offer telcos music services that attract customers to their business.

You launched a regional office in Singapore in July. What opportunities are in Southeast Asia?

We're doing well in Asia. Sandy Monteiro runs Southeast Asia for me. Singapore is a market where we have a very good partnership with SingTel and it's growing the business. Whereas physical sales are disappearing in Singapore, the digital business is really taking off. Asia is an important priority and it's growing for us.

Australian concert promoter Michael Chugg has long discussed a Pan-Asian touring circuit.

It's starting to happen. You're starting to see a lot of artists play Hong Kong, Taipei, Singapore, Manila, Jakarta and into mainland China. It's sort of become a circuit.

You were also closely involved in the Baidu deal. Do you have high hopes for the China market?

Two years ago, I was pretty pessimistic about China. In the last year, I've become a lot more optimistic. We took a decision a while ago that we were going to invest in Mandarin-language music; China's a 95% Mandarin-language market. And the Baidu deal was a big step along the way. Baidu agreed that if we could make a deal for a legitimate music service, they would remove deep linking. It suddenly gives us the potential for real growth. And we're hoping iTunes could launch in China in the not-too-distant future. It's still a small market, but in the next three to five years, it really could be something.

You're involved in reinvigorating classical for Universal. What's directing your efforts?

I felt we'd lost our way a little with classical music. It had become a little isolated and separate from

the mainstream, so I set about trying to bring it back into the mainstream of our business. Our managing directors are just as likely to be asked by me about what we're doing with [conductors] Gustavo Dudamel or Daniel Barenboim as they are with Justin Bieber or Lady Gaga.

You ignore classical music at your peril. There is a huge audience for classical music, certainly the ticket business for classical music is bigger than ever. Because of the collapse of retail, we're finding it difficult to communicate with the classical consumer. We're doing a lot of things to try and change that. We're signing a lot of new artists, [guitarist Milos Karadaglic] being a very good example of an artist who's playing classical music but he understands the power of promotion. We're trying to bring some pop music discipline to the way we promote classical music and to really focus on a few artists. It's not rocket science. It's about paying attention.

Because of mobile devices and social media, we're going to start to see our revenue grow in Brazil, China, India, Indonesia, Russia—countries where we struggled are going to become a reality.



PARIS
TEXAS

FASTEST GIRL IN TOWN

MORE THAN JUST HER "THE HOUSE THAT BUILT ME," MIRANDA LAMBERT RETURNS WITH A NEW SOLO ALBUM, A NEW GROUP ALBUM AND MORE APPEARANCES THAN THE NEWLYWED, HEADLINING, PLATINUM SUPERSTAR CAN SHAKE A STICK AT
BY DEBORAH EVANS PRICE

Newlysigned artists: often timid, pliable souls so happy to have a record deal that they can be easily molded into someone else's vision.

Sony Music Nashville chairman/CEO Gary Overton knew during his first conversation with Miranda Lambert she wasn't that kind of girl. "I remember having a lunch with her at the Palm before she made her first record for Sony," says Overton, who was heading EMI Music Publishing's Nashville division at the time. He was trying to sign Lambert as a songwriter.

"She said, 'I can tell you this: They're not going to tell me what music to record. I'm going to do it my way.' I said,

'Well, that's kind of not the way it happens on Music Row,' and she goes, 'Well, that's the way it's going to happen with me, or I'll just go back to Texas and make my living. I'm not going to change my music or anything else.'"

"I was telling everybody that at that point," says Lambert, whose fourth album, *Four the Record*, is due Nov. 1. "I probably just didn't know any better, being that young, and brand-new in town. But I'm glad I made that stance,

because people took it seriously—and they still do. I'm still doing music my way, and it's working."

"It's working" is an understatement. In a format where female acts have generally languished in recent years, Lambert has exploded—thanks to a distinctive voice, impressive songwriting chops and an incendiary stage presence. Her 2005 Epic debut, *Kerosene*, has sold more than 1 million copies, according to Nielsen SoundScan. Lambert's 2007 *Crazy Ex-Girlfriend* scanned 1.1 million, and 2009's *Revolution* has sold 1.4 million. All three albums debuted at No. 1 on Billboard's Top Country Albums chart.

Revolution spawned the hits "White Liar," "Only Prettier," "Heart Like Mine" and "The House That Built Me," a poignant Tom Douglas/Allen Shamblin-penned ballad that swept nearly every major awards show, earning song of the year honors from the Country Music Assn. and Academy of Country Music as well as the Grammy Award for best female country vocal performance. She's the reigning CMA female vocalist and has won the last two ACM top female vocalist honors. *Revolution* was named album of the year by both the CMA and ACM.

SO EXPECTATIONS ARE HIGH. But Lambert refuses to let her successful past paralyze her creative future.

"I went into it without a plan," she says. "I figured that I'm not going to make *Revolution* again, and I really shouldn't. Part of being an artist is evolving and reinventing yourself, so I went into the studio with an open mind and let the songs lead the way. That's why there's everything on this record from rock to blues to

country—all my musical influences. I listened to a lot of Jerry Jeff Walker, David Allan Coe, Willie [Nelson] and Waylon [Jennings] growing up."

Raised in Lindale, Texas, Lambert's youth was not only steeped in music that would provide a bedrock foundation for her unique brand of country, her parents were private investigators. This provided young Miranda with a bird's-eye view of the town's most interesting characters and situations. "I definitely think that influenced me," Lambert says. "So between my real life and what I've lived through, and what I've seen my parents live through, it all mixes together and makes my style unique."

As a teen, she honed her skills on the competitive Texas music circuit. She gained her first national exposure on country talent competition "Nashville Star," placing third on the show in 2003. "It definitely helped me," she says. "I don't think I'd be talking to you right now if it weren't for 'Nashville Star.' It gave me a launching pad, and I'm thankful for opportunities like that. If it weren't for 'American Idol,' we wouldn't have Kelly Clarkson or Carrie Underwood to make the music industry look great."

In 2003, Lambert signed with Epic Records. Her debut single, "Me and Charlie Talking," released in the fall of 2004, peaked at No. 27 on Hot Country Songs the following March. Though the title track and highest-charting single of debut album *Kerosene* only peaked at No. 15, the album debuted at No. 1 and went platinum.

Her sophomore album, *Crazy Ex-Girlfriend*, produced four singles—the title track, "Famous in a Small Town," "Gunpowder & Lead" and "More Like Her," which peaked

TEAM LAMBERT

ALBUM TITLE:
Four the Record

LABEL:
RCA Nashville

RELEASE DATE:
Nov. 1

MANAGEMENT:
Marion Kraft at Shopkeeper Management

PRODUCERS:
Frank Liddell at Carnival Productions, Chuck Ainley and Glenn Worf

A&R:
Lisa Ramsey-Perkins at Sony Music Nashville

STUDIO:
Sound Stage Studios (Nashville)

PUBLISHING:
Sony/ATV Music Publishing

SITE:
MirandaLambert.com

PUBLICITY:
Wes Vause at Sony Music Nashville, Marcel Pariseau at True Public Relations

BOOKING:
Joey Lee at William Morris Endeavor

ATTORNEY:
Jess Rosen at Greenberg Traurig

TWEETS:
@Miranda_Lambert

at Nos. 50, 14, 7 and 17, respectively. Despite the lack of a top five hit, the album debuted at No. 1 and was certified platinum. *Revolution* was a game-changer for Lambert. "I had chart success," she says. "I'd never had a top five before *Revolution*. I had good sales and got on big tours, but definitely having a couple of No. 1s under my belt really kicked things into gear."

First single "Dead Flowers" only hit No. 37, but "White Liar" peaked at No. 2. "The House That Built Me" topped the chart for four weeks. "Only Prettier" peaked at No. 12, and "Heart Like Mine" became her second No. 1. "It was kind of a slow build," says Lambert, who turns 28 on Nov. 10. "It took a while for people to grasp what I was about because I'm a little left-of-center and I do have kind of a feisty image. But I feel like now people understand where I'm coming from. It has taken three records to get there fully, but now radio and fans have embraced what it is about me that's different—and now they like it."

Lambert's vocal style makes her music decidedly country, but in terms of her lyrical content and production, there's a definite edge. "Whatever I do is country with my accent and the way I sing," she says, "but my records have so much more to them. There's a lot of different influences. I'm kind of all over the map."

Lambert thinks diversity is part of her appeal, and that approach plays a big part in *Four the Record*. "This album has something for everyone," she says. "You can't just listen to the first single, 'Baggage Claim,' and go, 'That's what the album sounds like.' Different people will have different favorite songs and that's what I like about it. I can reach the mass audience if I come from different perspectives on every song."

"It's spectacular," Sony Music Nashville's Overton says. "The cool thing was, she knows that a song like 'The House That Built Me' is a one-time song. If you're lucky enough to have one come along in your career, it's wonderful. She didn't try to find a song that's similar to that, like a lot of artists try to do. She was like, 'I'm not trying to recreate that. I'm going to keep moving and find some other great songs, or write them.' I think that was important."

"Baggage Claim" is No. 9 on Hot Country Songs and climbing. Lambert penned the tune with Natalie Hemby and Luke Laird, and contributes her songwriting skills to six of the 14 tracks. Lambert co-wrote four songs and penned two tunes solo, "Dear Diamond" and "Safe."

"I'm really proud of 'Dear Diamond,'" Lambert says. "I had this vision. I wanted Patty Loveless to sing on it because I was in Switzerland doing a festival last September and Patty was there. We got to spend some time together. She was already one of my heroes, but I definitely left there loving her even more. So as soon as I wrote it I was like, 'I want Patty to sing on this song,' and she did. It was a dream come true. It's really special to me."

Lambert and her husband, Blake Shelton, duet on "Better in the Long Run," penned by Charles Kelley, Ashley Monroe and Gordie Sampson. She and Shelton co-wrote the poignant "Over You," about the death of his older brother. "He got into a car accident when he was 24 and Blake was 14," she says. "He was sharing with me about that experience and we wrote that song. It's very personal and really close to both of our hearts."

Of course, Lambert is also known for sassy uptempo tunes that include fire—and firearms—and *Four the Record* doesn't disappoint in that department. "Fastest Girl in Town" opens with the lines, "You got the bullets, I got the gun/I got a hankerin' for getting into something/I hit the bottle, you hit the gas/I heard your '65 can really haul some ass."

"I wrote that one with Angaleena [Presley]," Lambert says of her Pistol Annies bandmate (see story, above), "and to me, that's classic Miranda. That's a song everyone would expect to hear from me. It's one of my favorites."

A broken heart and revenge are also territories she's visited before in hits like "Kerosene" and "Crazy Ex-Girlfriend." She does so again on "Mama's Broken Heart," penned by Brandy Clark, Shane McAnally and Kasey Musgraves. "Wish I could be just a little less dramatic/Like a Kennedy when Camelot went down in flames/Leave it to me to be holding the matches/When the fire trucks show up and there's nobody else to blame/Can't

ON THE SIDE

LAMBERT BUSY WITH PISTOL ANNIES, NEAL MCCOY, HUSBAND BLAKE SHELTON

In addition to recording her new album, *Four the Record*, Miranda Lambert has found time in her busy schedule for two creative detours. She recently topped Billboard's Top Country Albums chart with *Hell on Heels*, the debut project from Pistol Annies, a trio she formed with friends Ashley Monroe and Angaleena Presley. Initially intended as a digital-only release, the album bowed atop the country chart and arrived at No. 5 on the Billboard 200, prompting Sony Music Nashville to rush copies to stores.

"I don't think the label knew what was going to happen and in hindsight they probably should have planned for a bigger release," Lambert says. "We had Walmart and Target calling the label going, 'We need the Pistol Annies record in our stores [because] the people are asking.' It was actually great that it happened that way because we'd rather there be a high demand than none."

Lambert attributes the success to honest, relatable music. "We all have something to say as individual women and as individual artists," she says, "and [when] you put all three opinions together, all three lifestyles and what we've all been through, it just felt like we were saying something that most people think and don't actually say. I'm like that in my solo career. I take risks and I'm honest in my music, and we just carried it out with this Pistol Annies project."

In addition to the Annies and her solo set, Lambert has been in the studio with husband Blake Shelton producing an album with country veteran Neal McCoy, a Texas compatriot who sang at their May wedding. "We actually worked together with Brent Rowan, Blake and I, to produce an album on Neal," Lambert says of *XII*, which will be released on Cleveland-based Blaster Records in January. First single "A-OK," penned by Barry Dean, Luke Laird and Brett Eldredge, was just released.

"I've known Neal for a long time. We were right around the corner from each other in East Texas," Lambert says. "He asked Blake to be a part of [the new album] and then Blake asked me to be a part of it. We got together with Brent and it's been a great experience. Neal is such an amazing entertainer still to this day. Our goal is to get him back on the radio, get some hits and have him go out on a tour." —DEP

get revenge and keep a spotless reputation."

For anyone who thought love and marriage would soften her edge, Lambert says it's unlikely to happen. "I have that angst naturally," she says. "I always lean toward a sad song or an angry song more than a love song, but now that I am happy and in love and married, I can have the perspective of both."

"She's an artist in the true sense of the word," Overton says. "She's marching ahead. She's not trying to pander to anyone or think, 'How do I capture this audience or this crowd?' There is music within her and she listens to it. That's how she makes her records and that's how she makes up the set list each night."

"People sign up for that," Overton adds. "They see it. They see this strong woman and this incredible live stage show. When you think of Miranda, there's an image.

You know what Miranda is, what she means, what she stands for. There are other artists who don't have that."

Overton further notes that despite the fiery reputation, Lambert is a kind soul with a soft side that not everyone sees. "Having been around Miranda now for the last year-and-a-half, it's very interesting," he says. "I don't want to blow her cover [because] she is that sassy, very strong woman, but I've had occasion to see that very sweet and tender side of her that a lot of people don't see [when they] just buy a ticket to a show."

A ROAD WARRIOR

It's a Friday afternoon and Lambert is having her hair highlighted and cut before taking the stage in Baton Rouge, La., on a stop of her *Revolution* tour. Juggling an interview and hair stylist doesn't pose a problem for the multitasking art-



Packing heat, Pistol Anniés' MIRANDA LAMBERT, ANGALEENA PRESLEY and ASHLEY MONROE (from left)

ist. Performing is a passion and Lambert's live show has been a major factor in her career trajectory.

"They worked hard early on in her career setting her up to be a headlining act instead of taking the easy money and continuing to open for the Kenny Chesneys and the Brad Paisleys," Overton says of Lambert's management and booking agencies. "She could have just taken the money, but said, 'No, I want to build a following,' and that's been one of the keys."

Lambert says she assumed headliner status out of necessity. "There really wasn't anywhere else to go," she says. "I had been on pretty much every big tour you could be on and I had to sink or swim at that point. I had to work and earn my spot to be the one right before Kenny Chesney at a stadium, and where do you go from there? You don't want to be an opener the rest of your career.

You have to step out and get your feet wet and take that chance. I think we've done it the right way . . . A lot of money and a lot of people's lives are on the line, but so far it's working great." Lambert will wrap her current tour on Oct. 22 in Jonesboro, Ark., then hit the road again in January with Chris Young and Jerrod Niemann as her opening acts.

If *Four the Record* debuts at No. 1 on Top Country Albums, Lambert will hold the distinction of having every album she's released bow atop the chart. Lambert's booking agent, Joey Lee at William Morris Endeavor, credits her live show with spurring her success. "It's been the beast behind the whole thing since day one, since before she even had a single," Lee says. "She's always been a performer."

Lambert played her first few headlining dates in the

fall of 2009 and launched her first major tour as a headliner in the spring of 2010, and has been progressively growing her business. "In the spring of 2011, we played 4,000- to 6,000-seat venues and in the fall, she's playing 5,000-7,500 seats," Lee says. "In the spring of next year, everything is pretty much 6,000-9,000 and in the summer she's doing a run of amphitheaters, which are all 12,000-18,000. Then we'll probably finish up doing arenas. 2012 will be all arenas and amphitheaters. There will only be eight or 10 fair and festival dates."

Lee says the growth of Lambert's touring has been strategically planned and next year it'll be stepping things up. "We're jumping into a lot of the major markets that we tried to stay out of in 2010 and 2011," he says. "We've primarily played secondary markets in the spring and summer now that she's jumping up to the major markets. She starts out Jan. 9."

Lee attributes Lambert's success to the fact that "she's an artist who from day one has always had something to say and still does. It reflects in her music, in her live shows and the way she conducts business. She's an all around artist—a singer, a writer, a performer and she has something to say."

During the next month, Lambert will be busy launching *Four the Record*.

"Our awareness campaign started in June at the CMA Music Festival," Sony Music Nashville senior VP of marketing Paul Barnabee says. "We had a very unique street date in 11/1/11 and began to start making people think of the date. We secured the Web address and created the site www.whatis1111.com. We then hired street teams to give away T-shirts, stickers and fans, all branded with www.whatis1111.com. We also asked the teams to chalk the streets with the message."

The label capitalized on Lambert's performance on the final night of the CMA Music Fest by flying an airplane over the crowd at LP Field in Nashville before the start of the show with the question "What Is 1111?" In July, Lambert was a guest on "Good Morning America" where she revealed that the numerical message was the release date of *Four the Record*.

"All those folks who signed up at the website were sent an email alerting them that it was Miranda's album release date," Barnabee adds. "We've since set up some of the usual partners such as preps, blog interviews, as well as radio syndicators. We also utilized her tour markets to continue to promote the new album and release date."

In addition, Sony Music Nashville is partnering with the Hipstamatic iPhone app to launch a "Listen & Create" photo contest where fans will take photos inspired by the song "Mama's Broken Heart." The winner will be chosen based on the photo's number of Facebook likes and will receive an autographed guitar.

And, during street week Lambert will appear on "Today" and "Live! With Regis and Kelly." On Nov. 9, she'll perform during ABC's live telecast of the CMA Music Awards. She'll also appear on "Access Hollywood," AP TV, "The Tonight Show With Jay Leno," "The Ellen DeGeneres Show" and "Jimmy Kimmel Live!" Among the magazines featuring her on the cover will be Ladies Home Journal, Texas Monthly and People Country.

"Miranda's music has always been the best marketing tool," Barnabee says. "Our job is to let folks know when it's coming and just how freaking great it is."

Overton notes that Lambert often gets TV and print opportunities not generally offered to country acts, and it's no secret her music has been deemed cool by rock critics who usually turn up their noses at country. "It's scary," Lambert says. "I'm just trying to break down doors for other artists who want to be themselves."

She's happy with where her defiant streak has led her. "I'm right where I want to be right now in my life and that's a great feeling," she says with a sigh. "I have set goals and I've reached them. I just want to keep going and make sure that I stay on a good path."

Deborah Evans Price is a Nashville-based freelance journalist. Her work also appears in *Country Weekly* and *CMA Close Up* and on AOL's *the Boot* and watchgmctv.com.

5 THINGS YOU DIDN'T KNOW ABOUT MIRANDA LAMBERT

1.

"I can make very good chicken-fried steak, chicken-fried venison to be exact. I double-batter."

2.

"I played saxophone in my high school band."

3.

"I have a farm and every animal on my farm is named after a song or an artist in country music. Some examples are one of my dogs is 'Delta Dawn' and I've got a mini horse named Annie after 'Polk Salad Annie.' I've got another mini horse named Sugar. She was already named, but there's a million songs that you could put with that one. I have chickens and they are all named, collectively Ain't Nobody Here but Us Chickens."

4.

"I do not like jazz music at all."

5.

"I used to dream of being a barrel racer and I'm still trying to achieve that goal before I die. I always wanted to be a little girl going really fast with the hair flying behind me. I just have to get the going really fast part down." —DEP

**GUILD OF MUSIC
SUPERVISORS' MAUREEN
CROWE ON MUSIC THAT TELLS
STORIES—AND THE FUTURE
OF HER ORGANIZATION
BY PHIL GALLO**

SOUND FACTORIES

In 2010 the new Guild of Music Supervisors made a high-profile debut. There was an awards ceremony, a party to celebrate supervisors on TV shows and a lobbying campaign to create an Emmy Award for music supervision.

Now entering its second year, guild president Maureen Crowe says the organization, which hopes to have 125 members by year's end, is planning a second awards event—most likely during Grammy Week—and working to establish a presence at the upcoming Film Independent Spirit Awards.

"A lot of supervisors are the ones looking for real artists," says Crowe, whose supervisor credits include "Chicago," "Poseidon" and "The Replacements." "We're committed to the music business, and elevating it. While the current movement of just finding new bands and new songs is great, nobody is more driven by that than music supervisors and we hope the guild puts a spotlight on the shows that do a great job."

The group also continues to expand its educational outreach. Its primary aim is to place music supervisors on par with other behind-the-scenes jobs in film and TV while elevating the quality of music in numerous visual mediums. Crowe spoke with Billboard while in New York to work on "The Late Quartet," a drama directed by Yaron Zilberman for RKO Pictures about a musician stricken with Parkinson's disease and its impact on a string quartet, starring Philip Seymour Hoffman, Catherine Keener and Christopher Walken.

With a year under your belt, what is the key direction for the guild now?

For membership, we're reaching out to commercial music supervisors, who seem very interested in getting involved with us, [and] also to corporate people who work with products at places like Nike and use music to tell a story. Our goal is to be that conduit to media and have a galvanizing voice when we go out to the Directors Guild or Producers Guild, the Television Academy or the Motion Picture Academy. On our website we're going to be updating the role and definition of a music supervisor to include understanding budgets, how to deal with different agencies, technical delivery requirements, clearances and also marketing. It's important that we show that our members understand the whole process. We also want to be an educational tool for directors with their projects as they navigate the somewhat complicated world of music.

Is your site's aim more to build awareness of the guild, or to provide information about music supervision?

It's mostly for people who are starting out, or who have had minimal exposure with a music supervisor. I get a dozen calls from students with a short [film] and they don't have the rights to a Randy Newman song—and they need it tomorrow. Music schools teaching the music business need [supervision] to be more intricately woven into all media—so they understand it like they understand special effects. They know there are some effects they can do on their computer, and that it will look a whole lot better if it's done at George Lucas' place. Same thing with music, but it's not in the curriculum.

What about people already working in the industry?

A lot of people in the industry have gotten music for free for so long they don't see why there would be any issue over music they want to use. Or that they have to pay for it: "Gosh, I'm 27, 28 years old and I have my new show and I have never paid for music, so why would I have to pay for it now?" The business affairs people have to explain that music is the same as actors, the clothes, graphic design. It's a big education. We want to clean the industry of people who are calling themselves music supervisors who may be just pitching music, or carpetbagging. Too many people are saying, "I'll use whatever." It hurts the studios and creates a lot of frustration.

Are labels and musicians getting behind you?

Some labels are. I was talking to [Glassnote president] Daniel Glass in Memphis... The conversation I had with Daniel was that we need to do things in film schools and television schools and talk about music in a much broader sense. We are not a separate industry. I'd be hard pressed to pick out any media that had no music in it. Music is a driver.

Since the summer there has been a lot of that in cable TV. Has that side of the industry upped the ante with music?

The HBO shows have always been great and they spend money on music. That's why they're very distinguishable. "Mad Men" on AMC or "Boardwalk Empire" [prove] that quality shows have quality music. It goes hand in hand. When you see a show paying attention to music, it shows. And when music is given short shrift, it says you're shortchanging your own program.

The fall network schedule features comedies that use music more, especially "New Girl" with Zooey Deschanel.

She's found her niche. Go back in her credits and you'll see she sings a lot. She writes original songs and it would be wonderful if we heard some of that. It's [a sign] that truly creative people see music as a wonderful part of storytelling.

That still seems rare—that music gets to play a role in storytelling on TV.

Go to BMI's and ASCAP's film and television awards and you hear the same exact cue for 20 shows whether it's a new show, an entertainment show or a reality show. They are indistinguishable from one another. That's depressing. When you hear great theme music it elevates the show, like the theme to "Housewives of New Jersey." Whatever a show is, it's unique and it should be treated uniquely—a memorable cue can give the show extra legs.

What's happening in the world of film?

We see a flexibility in the amount they want to pay so people try to cut budgets and say, "Let's use free music and have my nephew do that." Again, it's about getting the information out there that we deserve recognition.

The Guild of Music Supervisors will discuss budgets and how they affect music choices at the Billboard/Hollywood Reporter Film & TV Music Conference being held Oct. 24-25 at the Renaissance Hollywood Hotel in Los Angeles. For more information and to register, go to filmandtvmusicconference.com.



THE GUILD OF PROSPEROUS INTENT: "We want to clean the industry of people who are calling themselves music supervisors who may just be pitching music, or carpetbagging," guild president MAUREEN CROWE says.

A SONG IS BORN FROM 'THE HURRICANE' TO 'THE RUM DIARY,' CHRISTOPHER YOUNG PUTS FILMS ON THE JAZZ TRACK

After graduating from UCLA, Christopher Young attended North Texas State, the mecca for studying large ensemble jazz. A drummer and fan of Stan Kenton and the arrangers who worked with Frank Sinatra, Young was keen on getting into that game. He took a detour and wound up tucking away his knowledge of jazz arranging for three decades as he scored films ranging from "Jennifer 8" to "Wonder Boys" to "Spider-Man 3." Now Johnny Depp's film version of Hunter S. Thompson's novel "The Rum Diary" has changed that.

"I've written scores that have had jazz elements," Young says. "'The Hurricane' and 'Shade' had some funky jazz and 'Rounders' had some of that Vegas-style funk. Jazz has always been in my blood but I haven't had the opportunity to channel this style."

Lakeshore Records will distribute the soundtrack to "The Rum Diary," the first release from Depp's company Infinitum Nihil. Available digitally on Oct. 25 and on CD Nov. 29, the film opens Oct. 28. Young is now writing and recording "semi-country-influenced music" for the Billy Bob Thornton/Eva Longoria film "The Baytown Disco."

"That's the wonderful thing about being a film composer—you get to modify your style on every film," Young says. "Actually, it's a blessing and a curse."

The soundtrack to "The Rum Diary" is the sort of jazz that was popular from the mid-'50s to the early '60s, when instrumentals could be significant hits.
It's set in the 1950s in Puerto Rico and [director] Bruce Robinson encouraged me to emulate that era's sound. I was always a tremendous fan of Sinatra and all of those arrangers [like Gordon Jenkins, Billy May, Neal Hefti and Nelson Riddle] so that aesthetic was deep in my heart. There were so many jazz musicians sitting in the back of my mind... this was an impression of my time spent listening to that music.

Did you approach this as you would a film score, or as if you were making a jazz album?
Most of the tracks on the CD were served up as thematic possibilities for the film and in truth I can't recall which melody came first based on what Bruce encouraged me to think about. We recorded at East West Studios, the same place Sinatra recorded [such songs as "My Way," "That's Life," "Strangers in the Night" and "The Lady Is a Tramp"], over the course of four days.

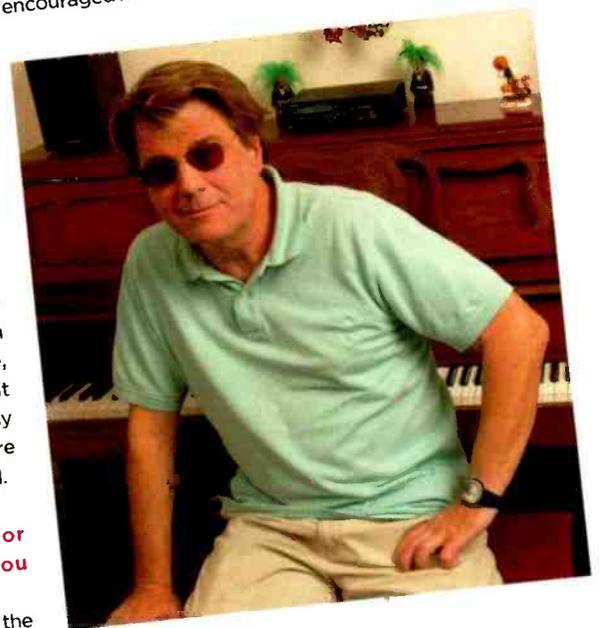
Word has it you wanted this to be released on a jazz label. Instead, Depp is releasing it. How did that come about?
When you're a film composer, no matter what the style is, it is presented as film music and the people who buy it are film music fans. I thought maybe, just maybe, there would be a jazz label interested. But it was kind of complicated once Johnny and his band added some tracks. To share a score with Johnny Depp is pretty wild.

Did you read Thompson's novel or does that get in the way when you score a film?

I asked Bruce, "Do you want me to read the book?" [and he] said, "No." I knew about Hunter, but I didn't do literary research before I sat at the piano. When I did [2001's] "The Shipping News" [director] Lasse Halstrom said "absolutely not" to me about reading the book. George Romero told me to not read a Stephen King book. When I did "Flowers in the Attic" [in 1987] no one encouraged me to read the book, but I did and it changed my entire perspective. I'd been brought in after the director walked off, and no one knew what to do. It was a thriller, but the book illuminated the fact that it needed to be about the children.

You formed a big band to perform at a jazz club in Hollywood.
We're playing at the Catalina Bar and Grill [on Oct. 27]. It's a 20-piece band with strings playing the tracks in "The Rum Diary." I'm a little nervous. Never in all my years would I think I could put together a band to play my music live outside a recording studio.

Christopher Young is among the participants at the Billboard/Hollywood Reporter Film & TV Music Conference being held Oct. 24-25 at the Renaissance Hollywood Hotel in Los Angeles. For more information and to register, go to filmandtvmusicconference.com.



ROMEO, OH, ROMEO

WITH A WILL SMITH-PRODUCED ABC SITCOM, AND A SOLO DEBUT ALBUM THAT ALREADY FEATURES TWO NO. 1s, **ROMEO SANTOS**, FORMERLY OF HIS MASSIVELY SUCCESSFUL BAND AVENTURA, ARRIVES WITH THE NEW HEFT OF THE LATIN DEMO—BUT AIMS TO REACH EVERYONE

BY LEILA COBO

Anthony “Romeo” Santos was born in the Bronx in 1981. His mom: Puerto Rican. His dad: Dominican. This month, it was announced that Santos will be starring in an upcoming multi-camera ABC comedy series. He will portray the son of Dominicans living in New York’s Washington Heights who is torn between his grand ambitions and his parents’ traditions.

In other words, Santos has pretty much agreed to play himself. “It’s a show where, as they say, ‘Each head is its own world,’” Santos says. The series is produced by Overbrook Entertainment, the company founded by partners James Lassiter and Will Smith.

“My dad in the show owns a mom-and-pop restaurant. He’s really old-fashioned, really radical, and wants to do things his way. And his dream is for me to take over the restaurant. And [my character wants] to grow, to be a developer who owns all these buildings,” adds Santos, whose real father is a retired cab driver and construction worker. “[He] never gave me permission to be an artist.”

But artist he is. And that sits just fine with the growing contingency of producers, marketers, brands and record companies that want to reach that growing—but continuously elusive—younger, bilingual, bicultural, home-grown Latino who is fluent in English but keeps one foot firmly anchored in his or her roots, culture and language.

“They say all Latin kids in the U.S. right now who are 18 and under, 92% are born in the U.S.,” Santos’ manager Johnny Marines says. “So the idea is first generation versus second generation. What parents view as success . . . the second and third generation have much bigger goals and look at success in different ways. And although this is going to be a story told through a Dominican family, it exists in all cultures and all races. Everybody can relate.”

In the Latin realm, Santos isn’t the first U.S.-born artist to attempt reaching a young, bilingual demographic. But as lead singer and lead composer of urban/bachata group Aventura, he has arguably been the most successful. Aventura has sold more than 1.7 million albums in the United States, including *The Last*, which was the top-selling Latin album of 2009 (according to Nielsen SoundScan).

Now, as Santos prepares for the Nov. 8 release of his solo debut album, the bilingual/bicultural *Formula, Vol. 1*, his potential appears to be growing. “You,” the album’s first single, spent seven weeks at No. 1 on Billboard’s Hot Latin Songs chart earlier this summer. Current single “Promise,” featuring Usher, reaches No. 1 this week and also tops the Latin digital download chart. Since the release of its video two weeks ago, sales of the track doubled, reaching 49,000 this week, according to Nielsen SoundScan.

“Romeo has crossed over without singing in English,” says Sony U.S. Latin president Ruben Leyva, who signed Santos. “He’s been able to do what other artists have been able to do—reach a dominant-English-speaking audience—only by singing in Spanish.”

Santos is signed to Sony U.S. Latin but a joint effort between the label and RCA/Jive Records allows him to enjoy atypical dual promotion in both English and Spanish media. The “Promise” video, for example—which features Usher singing bachata in English—was pushed heavily on MTV and reached No. 1 on its most-played list.

In the meantime, Walmart, which is releasing an exclusive version of the album, is doing massive TV promotion for the project.

Spots are running on both Spanish-language and mainstream TV channels, including ads during the Latin Grammy Awards telecast on Nov. 10.

Many are hoping this rollout will be the blueprint to reaching a new Latin fan and music buyer. “It’s the perfect combo of having a super artist together with the power still wielded by a major label,” Sony Music Latin VP of marketing Paula Kaminsky says.

The issue is, of course, how do you replicate Santos?

Like most major successes in any market, he is an oddity, in every sense of the word. Or, as comedian George Lopez says in the intro skit that opens the album, “Romeo, you have the formula. Eres el mas chignon [You’re the shit].”

Now 30, Santos created Aventura more than a decade ago, crafting traditional bachata—the typical rhythm of the Dominican Republic known for its syncopated percussion and plucked guitar—but with traces of R&B, English, graphic lyrics and Santos’ high tenor. The group, signed to indie Premium Records, steadily gained a following, much of it in New York, before breaking out with the 2002 single “Obsession,” which became a surprise No. 1 in Europe. From there, Aventura’s star rose, thanks to Santos’ theatrical antics onstage, coupled with his songs—veritable mini soap operas.

For millions who would’ve been hard pressed to pronounce the word “bachata,” much less identify the music, the genre became a household name. Aventura’s *Kings of Bachata* became the second-best-selling album of 2007, according to Nielsen SoundScan. *The Last* was the top-selling album in 2009, and Aventura had the top Latin tour on Billboard’s 2010 year-end charts, including four sold-out dates at New York’s Madison Square Garden.

Rumors swirled about Santos going solo, and in January it became official. He signed a multimillion-dollar multi-album deal. But even with that move, he broke rank with the norm. While most acts who aim for Latin and mainstream markets usually release albums in English and Spanish that are then promoted to their respective markets by the respective labels, Santos’ aim was always to reach one unified fan base.

“We made sure the deal wouldn’t differentiate albums by language,” Marines says. “We felt it would over-separate the fan base, and we wanted to make sure everybody could go get one album.”

Indeed, while *Formula, Vol. 1* is about 60% bachata, the overall track list is a reflection of its multicultural author. While “Promise,” “You,” “All Aboard” (featuring Lil Wayne) and two skits are bilingual, there’s also straight-ahead bachata, a marvelous fusion with flamenco guitarist Tomatito (“Mi Santa”), a pop ballad with Mario Domm of Camila (“Rival”) and a mix of bachata and rap with Spanish underground rapper La Mala Rodriguez (“Magia Negra”).

Walmart’s 20-track exclusive album also includes the uptempo “Aleluya,” in English and Spanish and featuring Pitbull. That song, along with others on the Walmart version, may later be included in a deluxe version to be released in 2012.

“It was supposed to have more English material,” Santos says of his album, noting that in the next year he plans to record five new English-language songs. “But I didn’t want to take that risk with my fans. I always wanted to do stuff like that but I was slowly taking my fans there.”

In fact, at the 2010 Billboard Latin Music Conference, when asked how he wanted to grow beyond Aventura’s success, he said he wanted to have mainstream acts, like Usher and Justin Timberlake, sing bachata. “I said, ‘There’s something I’m miss-

ing, and that’s putting these artists from the Anglo market into my bachata world.’”

The connection with Usher came through AEG Live CEO Randy Phillips, who was impressed after Aventura sold out two shows at Los Angeles’ Staples Center in 2009. Phillips introduced Usher to Marines, who proposed that the two record together.

“Seeing him perform, hearing his music but also seeing how incredible he is as a performer, I said, ‘This is the thing that people will remember,’” Usher says in a behind-the-scenes video on YouTube. The TV deal was similarly serendipitous. Overbrook Entertainment’s Lassiter and Smith developed the idea of a show with a Latin star and contacted former record executive Steve Stoute, founder of marketing firm Translation. Stoute didn’t know Santos but had already set his eyes on him. He called Marines out of the blue and asked for a meeting.

“I asked them, ‘Are you guys aware I’ve never done this before?’” Santos says with a laugh. Santos is soft-spoken—in sharp contrast with his dramatic, sometimes very sexual onstage presence.

“I’m very private, not the interview type,” he says over wine one evening at his suite at the W Hotel in Miami Beach. He’s with Marines, and on the kitchen counter there’s takeout food from PF Chang’s. Santos, in black jeans and a sweater, lounges on the couch, talking through each of his tracks, something he hasn’t even done yet on his Twitter (@RomeoSantosPage), where he has more than 81,000 followers.

“I don’t tweet very much,” he says with a small laugh. “I still believe in the mystery of an artist. I believe in going out when I’m ready to sell my product. A lot of artists are out there every day. But I remember the Julio Iglesiases, the Jose Josés—and it was about the music.”

“There really isn’t a formula for success,” he adds. “The way Aventura became successful was so weird. We didn’t have a major label. They say everything has a reason, but it’s not easy to find. The only thing that was right was the music.”

TEAM SANTOS

ALBUM: *Formula, Vol. 1*

LABEL: Sony U.S. Latin

RELEASE DATE: Nov. 8

MANAGEMENT: Johnny Marines (@johnnymarines)

PUBLISHING: Mayimba Music (ASCAP) o/b/o Palabras de Romeo

MANAGEMENT CONSULTANT/BOOKING:

Angelo Medina at Angelo Medina Group

PUBLICITY: John Reilly at Rogers & Cowan,

Nanette Lamboy at Artist Solutions

ATTORNEY: Paul Schindler at Greenberg Traurig

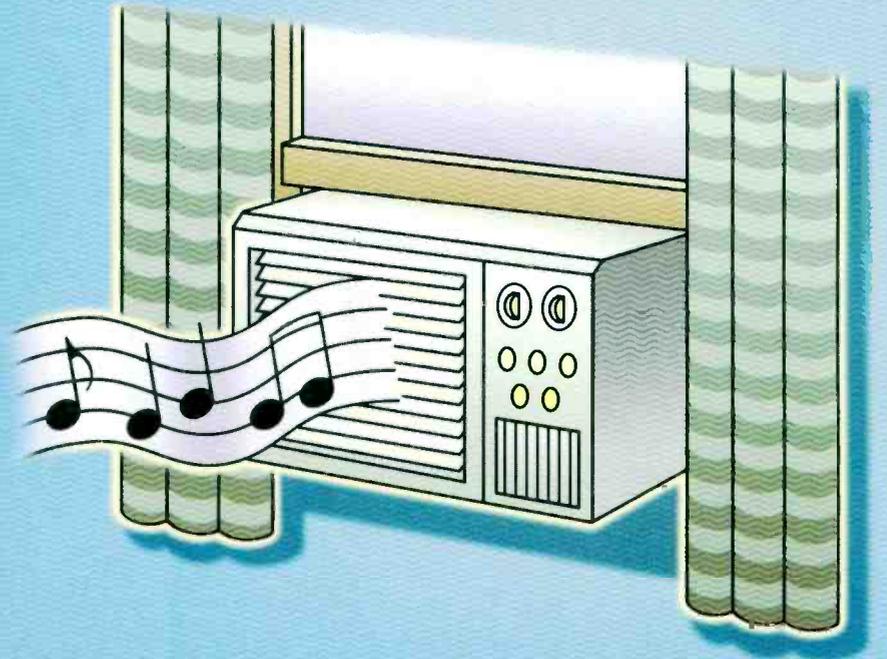
HOLLYWOOD: Ariel Emanuel at WME

UPCOMING TV: “Primer Impacto” (Nov. 8, Univision), “Al Rojo Vivo” and “Cristina” (Nov. 8, Telemundo), Latin Grammy Awards (Nov. 10, Univision)

SITES: RomeoSantosOfficial.com; Facebook.com/romeosantosofficial

TWEETS: @RomeoSantosPage

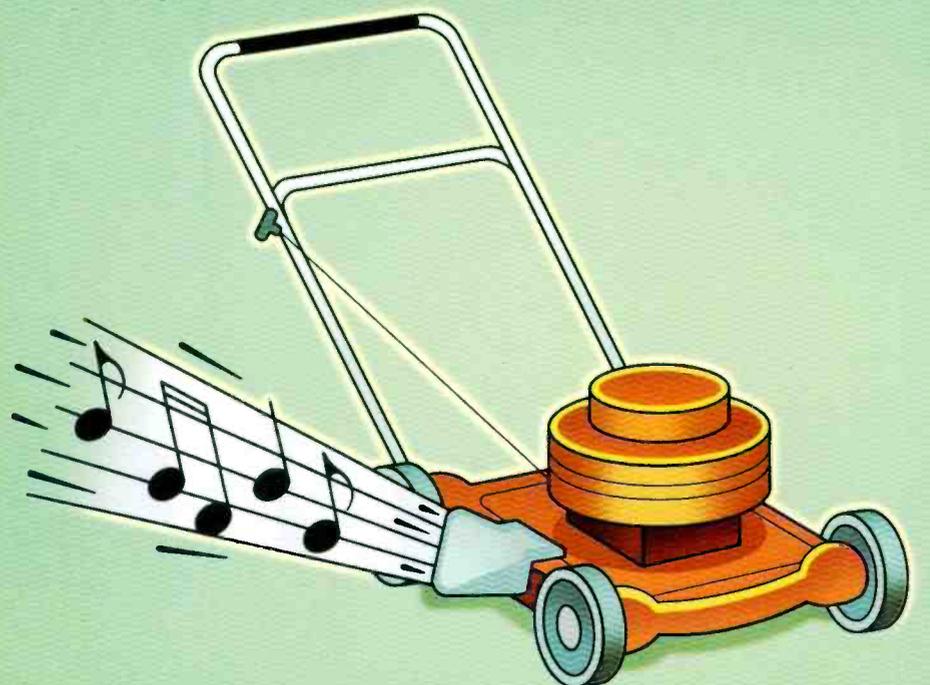




FROM THE FRIDGE TO THE FERRARI

**BRANDS LIKE PANDORA AND
IHEARTRADIO ARE SUDDENLY
EVERYWHERE—THE MONETIZATION
MODELS ARE TRYING TO KEEP UP**

BY ANDREW HAMPP



Four years ago, David Goodman, the president of CBS Radio's Interactive Music Group, ran an ad campaign during New York's Advertising Week touting radio's relative ubiquity. From laptops to cellphones to thermostats, the ad asked the question: "Which of these is not CBS Radio?" The only exception at the time was a toaster. But now, Goodman says, "If I had to do that again, I'd probably be wrong. There probably is a toaster with a radio somewhere."

Goodman's not exaggerating. Streaming music services like Pandora, iHeartRadio, Spotify and Vevo are virtually everywhere these days—from connected TVs, iPads and Xboxes to BMWs, Jeeps and Chevys. And, after this year's Consumer Electronics Show, they're coming to the kitchen in Wi-Fi-enabled appliances like Samsung's LCD refrigerator. The advent of other music start-ups like Spotify, MOG, Turntable.fm and Rdio has only accelerated the arms race to get streaming music on more alternative platforms, even as the economic benefits for these companies remain minimal.

In the case of Pandora, mobile listening now accounts for an astonishing 70% of the company's 37 million active monthly users across 400 different Pandora-enabled devices. Yet Pandora has yet to monetize a significant chunk of that activity through ad sales.

"We're really focused on growth, and we think the most important thing we can do right now is establish our presence and ubiquity," Pandora founder Tim Westergren says. "As you reach scale, it begins to make sense to have a more localized sales team, no matter how small it is to sell. Our goal is to do that as quickly as possible and in a more orderly fashion."

Clear Channel Digital president Brian Lakamp describes the distribution-neutral strategy as a marketing play. "We need to be in all those places so consumers don't miss opportunities to interact with our properties," he says. Clear Channel notably held a two-day music festival Sept. 24-25 in Las Vegas that served as a kickoff event for iHeartRadio's new and improved mobile app, which already has deals with auto partners like Ford and Toyota as well as JVC navigation receivers.

The digital arms race comes at a time when digital radio listening is gaining the lion's share of media attention but still accounts for just fractions of overall consumption. The Radio Advertising Bureau recently estimated that streaming radio only accounted for 4% of all radio listening in 2010, although digital ad revenue increased by 24% to \$615 million for the full year (with total radio ad revenue up 6% to \$17.3 billion). Pandora, which doesn't report revenue figures to the RAB, posted ad revenue of \$58.3 million for the second quarter, a 118% hike from the same period in 2010.

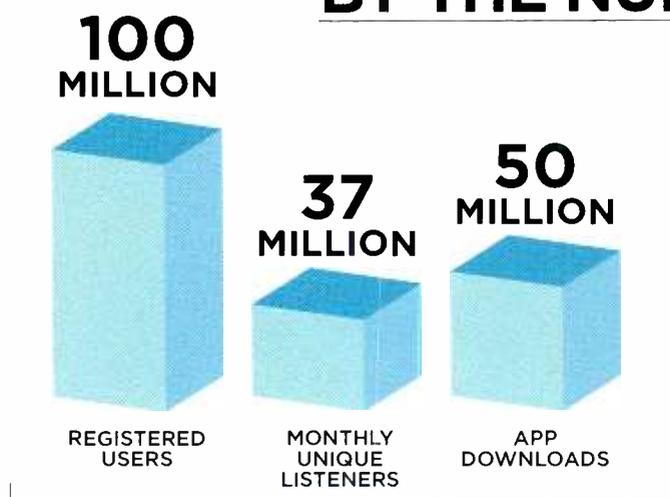
One distributor looking to enhance the ad model for streaming music is Microsoft's Xbox 360, which announced plans to add nearly 40 entertainment providers to its Xbox Live lineup, including iHeartRadio and Vevo. Ross Honey, GM of content acquisition for Microsoft's interactive entertainment business, says media partners have the option of leveraging a new ad product called NUAD, which synchs with Microsoft's Kinect technology and adds more layers of interactivity to ads. Xbox Live has a worldwide base of 35 million active users.

"We are committed to helping our partners drive a bigger business for themselves—they have to be successful for us to be successful," Honey says. He points to the multiplatform success of such longtime Xbox media partners as Netflix and Last.fm as proof of this win-win model. "It took a lot of effort to help them grow their business."

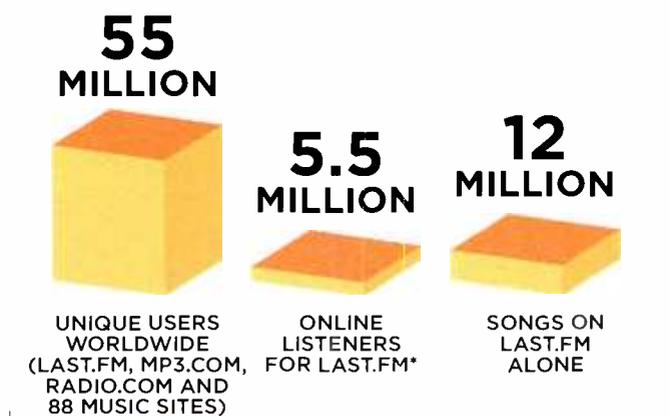
Even MOG, the 5-year-old music on-demand service, is amping up its offline efforts, recently teaming with BMW for a new in-car app set to roll out later this month on the iPhone. Ethan Forchette, who works in advanced technology planning and strategy at BMW, recently told Billboard.biz that apps like MOG and Pandora are starting to help boost BMW's position among potential customers. "The premium auto segment is pretty competitive right now, but this integration of technology on top of our features could definitely tip the scale."

But perhaps the biggest benefactors of all these new platforms may soon be the record labels themselves. While services like Pandora and iHeartRadio are collecting ad revenue to boost their own bottom line, the expansion of other services like Vevo, Spotify and Rdio will only further benefit the labels as the interactive license models evolve, BTIG Media analyst Rich Greenfield says. "The labels want services like Spotify to grow, because the opportunity to drive everlasting subscriptions is a much more meaningful chunk of dollars than online radio dollars," he says. "Even if the dollars were huge in advertising, the labels won't see them."

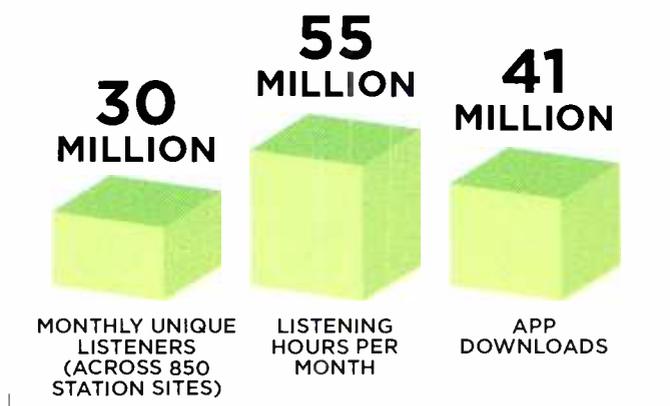
BY THE NUMBERS



PANDORA
DEVICES INCLUDE FORD SYNC, BMW APPS, ALPINE RECEIVERS, MINI CONNECTED, SAMSUNG LCD REFRIGERATOR, APPLE IOS (IPHONE, IPOD TOUCH, IPAD) AND XBOX LIVE



LAST.FM/CBS RADIO
DEVICES INCLUDE ANDROID, IPHONE, IPOD TOUCH, XBOX LIVE, WINDOWS PHONE, LOGITECH SQUEEZEBOX, SONOS MULTI-ROOM MUSIC SYSTEM AND IKON DIGITAL RADIO



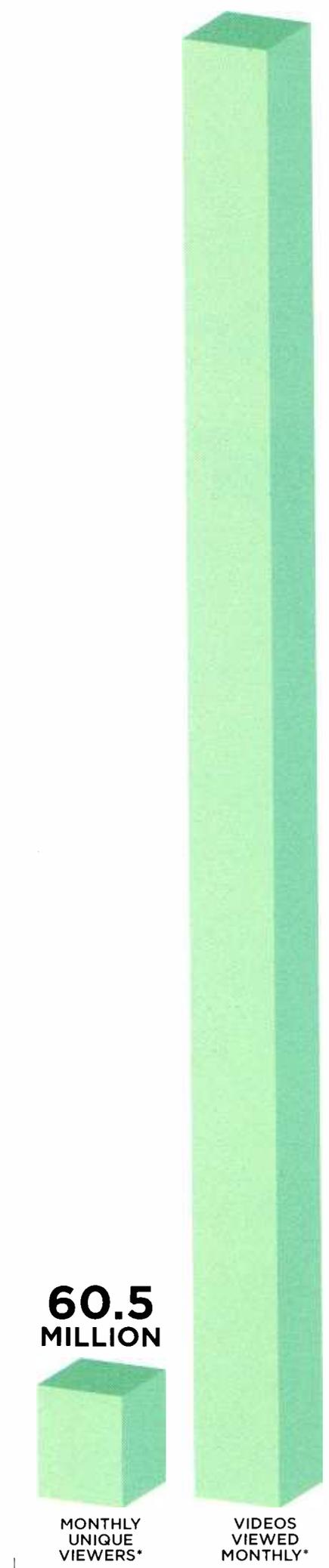
IHEARTRADIO
DEVICES INCLUDE TOYOTA ENTUNE, FORD SYNC, JVC NAVIGATION SYSTEMS, IPHONE, IPAD, BLACKBERRY AND XBOX LIVE



SPOTIFY
DEVICES INCLUDE IPHONE, IPOD TOUCH AND IPAD

SOURCES: Company data; *ComScore Media Matrix (August); **Facebook application data according to AppData (October)

788.3 MILLION



VEVO
DEVICES INCLUDE APPLE IOS, ANDROID, WINDOWS PHONE 7, BLACKBERRY PLAYBOOK, GOOGLE TV, BOXEE AND XBOX LIVE

Diane

Because of your "singular" voice,
you've given so many singers theirs.

You're a national treasure
and you own my heart.

I love you.

Kristin Chenoweth

A Hitmaker Reaches New Heights

Diane Warren, fresh from a Golden Globe victory, embraces new deal with Universal Music Group

BY MELINDA NEWMAN

Cher doesn't mince words when asked the secret to songwriter Diane Warren's monumental success. The two have a long history, stretching from 1989's "If I Could Turn Back Time" to this year's Golden Globe-winning "You Haven't Seen the Last of Me" from the movie "Burlesque."

"No one can say it quite like Diane does," Cher says. "She knows how to write songs that express emotions everyone has, but she can say it better than anyone else."

Beyoncé agrees. The multiple Grammy Award winner cut her first Warren song this year when she recorded "I Was Here" for her album 4.

"When Diane first played me 'I Was Here,' I got chills," she recalls. "My album was just about done but I knew that this song had to be on it. I knew it was going to be a very special song. It just fit where I was in my life and expressed something I believed and wanted to share."

"As an artist," Beyoncé adds, "you want your music to mean something or to help someone get through something, and when a song has a great message and meaning, it is what you strive for."

The two plan to work together again on the forthcoming remake of "A Star Is Born," starring Beyoncé, according to Warren's manager, Merck Mercuriadis.

It has been nearly 30 years since Warren's first major hit, Laura Branigan's "Solitaire," and her mega-watt success has seldom dimmed.

Through the years, she has written or co-written 97 Billboard Hot 100 hits. Her songs have earned five Golden Globe, six Oscar and nine Grammy nominations. Her work has been acclaimed by ASCAP, the Songwriters Hall of Fame, the Academy of Country Music, the Ivor Novello Awards and others.

But now, Warren is poised to reach even greater heights through a new deal with Universal Music Group, under chairman/CEO Lucian Grainge.

A composer's gift: **DIANE WARREN** "knows how to write songs that express emotions everyone has," Cher says, "but she can say it better than anyone else."



Creative match: BEYONCÉ and Diane Warren will work together on a remake of "A Star Is Born," in which Beyoncé will star.

The multifaceted pact, announced in June, calls for Warren to serve as a global A&R consultant for UMG's recording artists. Additionally, Universal Music Publishing Group (UMPG) will administer Warren's Realsongs catalog outside of North America, a task formerly handled by Sony/ATV.

"This is a milestone event for UMG as Diane is one of the finest songwriters of her generation and certainly one of the most commercially successful," Grainge said in a statement announcing the deal. "On the recorded-music side, she will now become UMG's 'go-to creative' person available to our labels and artists around the globe to write songs that will help to fully realize their potential. It's a win-win for everyone."

Involved in the deal are key members of Grainge's team including UMG president Zach Horowitz, Universal Music Publishing Group president Evan Lamberg and UMPG Europe/U.K. president Paul Connolly.

"The entire strategy was to increase the conversations that were taking place about Diane's songs with artists, managers and record and movie executives, on a daily, weekly and monthly basis, around the globe," Mercuriadis says. "I felt that Lucian, Zach, Evan and Paul were the right people to lead those conversations."

The opportunity to work with Warren "is something music publishers dream of," Horowitz says. "She is one of those very rare talents, whose songwriting connects with music fans across a wide variety of musical genres, while continuing to inspire and influence contemporary music and popular culture."

Warren's attorney, Aaron Rosenberg, who negotiated the deal, says, "Although it is difficult to envision a higher level for someone of Diane's already legendary success, this deal helps to continue that legacy by creating a real synergy between Diane and Universal's recording and publishing divisions. Diane is a creative force of nature and both sides were equally eager to find ways to incorporate that creativity throughout the UMG system."

Representing Warren's catalog is "an exceptional opportunity," says Connolly, who also commented on Warren's broad appeal.

The "essentials to success," he says, are "the songwriter's ability to write songs that consistently appeal to a global audience, and ...

the publisher's ability to effectively represent and to creatively promote those songs across many different territories. Diane Warren has that rare ability as a songwriter."

The unique agreement with UMG has already yielded results with two of the company's signings. Popular British/Irish boy band the Wanted flew to Los Angeles to meet with Warren and cut three of her songs in three days for its second U.K. album, including likely single "Rocket." Amy Winehouse's goddaughter, Dionne Bromfield, also recorded one of Warren's tunes.

Even though UMPG in the United States is excluded from the pact, "we work with her as if she has a deal here," Lamberg says. "We're looking at this as a worldwide deal. If Beyoncé has a [Warren-penned] smash, we won't benefit in the U.S., but every other [UMG] territory will. If we hook her up with a new artist like [Lava's] C.J. Holland, my vision is [he] could be a global breaker and everyone else could benefit."

Mercuriadis notes that "in addition to increasing the conversations about Warren's songs, I wanted to create a strategic alliance with the best record makers in the world."

The first of these nonexclusive alliances is with producer Tricky Stewart, best-known for his work with Beyoncé, Rihanna, Justin Bieber and Britney Spears. Stewart produced the Wanted cuts.

"When you can make the marriage between the artist, producer and the song all at the same time, it gets done," Mercuriadis says. "The whole process is accelerated."

Stewart feels like he and Warren are two peas in a pod. "Diane is arguably one of the most prolific songwriters in the history of music," says Stewart, who thinks they could have their first No. 1 record together with the Wanted's "Rocket." "My career has gone all the way from making rap records to making country records. Diane's songwriting capabilities have shown the same versatility and broad spectrum as my production capabilities. That is why we are a good match."

The UMG deal and the partnership with Stewart are parts of a plan to make Warren's music omnipresent. The strategy also includes realigning Realsongs' priorities so that more time is spent promoting Warren's catalog than administering it.

Warren, who still has the scrappiness and drive of a newcomer, has certainly kept up her

Fans Of Diane

Executives and artists on Warren's way with a song

"Diane has it all, and her drive and ambition—after everything she has already written and achieved—is why I have this unshakable belief in her future with us."

—LUCIAN GRAINGE, CHAIRMAN/CEO, UNIVERSAL MUSIC GROUP

"Diane Warren lives and breathes music. At first I was somewhat intimidated by this force of nature. But I learned to be enthralled by it, grow fond of it and indeed cherish it. Whether it was 'Un-Break My Heart' for Toni Braxton, or 'Love Will Lead You Back' for Taylor Dayne, or 'Don't Turn Around' scoring for Ace of Base, or 'I Didn't Know My Own Strength' for Whitney [Houston], our personal list is a very long one. Great artists need great songs. [Frank] Sinatra always knew that. He was forever indebted to the professional songwriters whose material he immortalized. Diane has done that for more artists with more copyrights than anyone in the last quarter century. For this we must be thankful that her intense insecurity, her pain, her heart and of course her huge talent have kept us singing her songs year after year. Without question, she is one of a kind."

—CLIVE DAVIS, CHIEF CREATIVE OFFICER, SONY MUSIC ENTERTAINMENT

"I'll never forget the first time I heard 'You Haven't Seen the Last of Me' because I looked at Diane and said, 'I can't sing this fucking song. Are you kidding me? With those notes? No way.' But anyone who knows Diane can tell you that she's relentless when she gets it in her head that you need to sing a song she wrote."

—CHER

"Diane Warren is nothing short of brilliant. Her competitive nature is intoxicating while frightening at the same time. But what has always impressed me most was her imaginative use of obscene curse words that could make a sailor blush."

—MONTE LIPMAN, PRESIDENT/CEO, UNIVERSAL REPUBLIC

"I am very proud to say that Diane's first hit was on Atlantic. Twenty-eight years ago, Laura Branigan scored a top 10 record with 'Solitaire.' Since then, Diane's accomplishments have been nothing short of extraordinary. It is one thing to be able to write a catchy song; it is quite another to be able to tell a moving story through music. That is where real magic lives in Diane's work—in her inspired gift of telling universal stories that touch the hearts of people through brilliant melodies."

—CRAIG KALLMAN, CHAIRMAN/CEO, ATLANTIC RECORDS

"When I first heard 'Bleed for Love,' 'Still Here' and 'You Pulled Me Through' I knew immediately that they were all pieces I wanted to sing. To then learn that they were written by Diane Warren was no surprise. It had always been a dream of mine to sing one of her songs. She is without a doubt one of my favorite songwriters and a true talent of our generation. Diane writes real music. She brings the words to life with such emotion and power. I have always said that I want people to feel something when they sing and her songs make it easy for me to accomplish [that]."

—JENNIFER HUDSON

"So the first time I met Diane Warren, our A&R man, the illustrious John Kolodner, brought me a tape with a Celine Dion wannabe singing this song called 'I Don't Wanna Miss a Thing.' I listened to it in the car and I said, 'Where's the chorus?' I just didn't hear it. And when I got back to the Sunset Marquis, Diane was waiting. She sat at the piano and proceeded to play the song and I fell off the bench, sat on the floor and I said, 'This is the most beautiful song I've ever heard,' because when she sang it, the song came to life. And it's been a love relationship with her because when someone as beautiful as Diane is as a songwriter writes songs for people like me, it's like having a baby together. It just is. She's the good of a songwriter. She has made my life as about as sweet as it can be. Aerosmith's first No. 1. She's got another little gem called 'We All Fall Down,' which I'm keeping in my back pocket as a secret weapon."

—STEVEN TYLER

"Diane Warren and I have worked together many times. She has written several amazing songs for me over the years. From the No. 1 song 'Music of the Heart' by 'N Sync featuring Gloria Estefan to the incredible song 'Born to Be Somebody' that she recently wrote for the Justin Bieber film 'Never Say Never.' She is a true phenomenon and a force to be reckoned with. Her creativity and passion are unmatched in today's music business, and I plan on having many more successes with her in the future. In my opinion, 'Don't Want to Miss a Thing' was one of the greatest movie songs of all time."

—RANDY SPENDLOVE, PRESIDENT OF MOTION PICTURE MUSIC, PARAMOUNT PICTURES

Quotes compiled by Melinda Newman.

LEAVING ROOM FOR DESSERT IS COOL. LEAVING TOWN FOR DESSERT IS COOLER.

Skipping town is less expensive with the 42-MPG-hwy¹ Chevy Cruze Eco. How'd we get to 42? An Eco overdrive gear, a smart grille, lightweight aluminum wheels and ultralow-rolling-resistance tires, to start. All that and exceptional aerodynamics give us the best highway fuel efficiency of any gas engine in America. chevy.com/cruze



(1) EPA estimate.

DREAMSEEKERS

THE BEST MUSIC YOU'VE NEVER HEARD



7

PORTER ROBINSON
Chapel Hill, SC
Electro/DJ

Recently named among Billboard.com's "21 Under 21," this 19-year old DJ began a big 2011 with an official remix of Lady Gaga's hit, "The Edge of Glory." Since then, he's built buzz by touring with some of electronic music's biggest names. Robinson spent the summer supporting Skrillex and is currently on the road, opening for Tiesto's North American College Invasion Tour.

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 members, 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 fan-bases from the ground up.

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

BROUGHT TO YOU BY



CHEVROLET

Billboard Pro FEATURED ARTIST



BUSTER BLUE

Americana/Roots
Medford, Oregon

GARDNERVILLE, NEVADA, NATIVE BRYAN JONES IS SITTING IN A HIDEOUSLY COLORED MOTEL ROOM IN MEDFORD, OREGON. STYLED WITH DULL ORANGES, FADED TURQUOISES, AND A NAVY RUG, THE ROOM CONTAINS TWO TWIN BEDS AND A BROKEN TELEVISION. THIS IS WHERE JONES AND THE REST OF HIS FIVE-PIECE AMERICANA/ROOTS BAND, BUSTER BLUE, WILL BE STAYING TONIGHT.

The singer/guitarist moves a camera around the room, mapping out where each multi-instrumentalist band member will sleep: Jay Escamillo is already curled up in a blue blanket, but there's a spot on the bed next to him for Andrew Martin; multi-instrumentalist Rachel McElhiney, and Brendon Lund will share the other twin bed, while Jones and tour manager Billy Dohr will crash on the floor.

This is the third YouTube installment of Buster Blue's road blog, posted just after the band's fifth show of their second tour this year. The all-hands-on-deck DIY act has 34 shows left between now and December (making that around 160 for the year, per Jones' estimate); the videoblogs are just one of many ways Buster Blue connects with fans and fans-to-be.

"People know the personalities in the band very well," says Jones. It's not even like they're writing to Buster Blue—people seek out certain members

of the band. And it's not disingenuous; we want to share our experiences... we want to show them how hard we're working."

And working hard, they are: Buster Blue started with Jones and Escamillo "stealing the neighbors' pots and pans going to open mics," but has since evolved into a band that self-released their debut, "When The Silver's Gone," last year (they recorded it in an opera house in the ghost town of Virginia City, Nevada), and are set to record their follow up early next year. They've been operating autonomously as a full band for nearly two years.

But even a band as industrious as Buster Blue faces the challenge of surmounting its own often-stifling geography. Jones says their home base of Reno, Nevada, has a relatively small arts scene, explaining that, despite its tight-knit, supportive community, "there isn't really that push, for a lot of bands, to get outside of that ring." Reno, like any scene in its early stages, claims victims—bands can run themselves ragged solely playing shows around town. The key, he says, has been making their own rules.

"We've always had the drive to just do something different," says Jones. "Growing up [in Gardnerville], we never had a band to look up to...so we just kinda figured out how to do it on our own."

At the start, the band relied on classic tactics—fliers, mailing lists, social media, newsletters, street teams (which now exist in various cities), and booking local Reno shows as openers for bigger, like-minded

acts that rolled through—to build their profile at home. As a totally independent act, Buster Blue is archetypal—the strategies they've pursued are tenets of a DIY bible that has launched many a successful act in recent years. Last year, the band began expanding and embarked upon their first self-booked tour. The success of that stint made it possible for them to do it again—twice this year, once in the spring and now, in the fall.

"We've just been using the same approach in every city," says Jones, referring to their slew of flyers, newsletters, and the expansion of their street teams. "In every city we go to, we take extra lengths to extend our family." Jones adds that attendance at concerts has certainly grown since their last go-around, exclaiming, "I can't get over seeing people I've never met singing mine or Andy's words at shows." That, to Buster Blue, is a sign of a successful tour.

In the midst of an American roots music revival, Buster Blue are troubadours: their relentless touring and constant interaction—both onstage and off, online and in person—are all for the sake of establishing what's really important to them: making people happy, and making it work as a career.

"It's kind of humbling, the response we get from people that want to help, want to feed us for the night, or they want to put us up," says Jones. "People are so wonderful and supportive of what we're doing." —Jon Blistein

TOP 5 BY YOUTUBE VIEWS*

	ARTIST	YOUTUBE VIEWS	UNCHARTED MONTHLY RANK
1	Traphik	2,261,074	1
2	Tyler Ward	772,655	4
3	Maddi Jane	522,636	5
4	Sungha Jung	438,278	9
5	DJ BL3ND	312,856	2

*Views during recap period, Oct. 1 through Oct. 22 chart weeks

TOP 5 BY TWITTER FOLLOWERS*

	ARTIST	NEW TWITTER FOLLOWERS	UNCHARTED MONTHLY RANK
1	Pitty	66,950	20
2	Jota Quest	28,470	41
3	Childish Gambino	19,894	46
4	OrelSan	10,146	21
5	Maddi Jane	10,105	5

*New followers during recap period, Oct. 1 through Oct. 22 chart weeks

TOP 5 BY MYSPACE MUSIC PLAYS*

	ARTIST	MYSPACE MUSIC SONG PLAYS	UNCHARTED MONTHLY RANK
1	Your Favorite Enemies	363,614	3
2	Girl Talk	53,819	15
3	DJ BL3ND	48,862	2
4	Porta	42,039	8
5	Rosa de Saron	35,855	29

*Song plays during recap period, Oct. 1 through Oct. 22 chart weeks

6 NOISIA
Groningen,
The Netherlands

Dubstep

Shooting up from No. 16 on last month's recap is the dubstep-meets-drum & bass trio Noisia, whose single "Tommy's Theme" has generated over 100,000 Soundcloud spins since dropping Sept. 26, via deadmau5's mau5trap label. Previously, these Roc Nation DJs scored a summer 2011 trailer for Paramount's "Transformers: Dark of the Moon."



19 EXCISION
Kelowna, British Columbia
Electro/Dubstep



The continued success of debut album "X Rated" (released Sept. 12) has helped Canadian DJ Jeff Abel (a.k.a. Excision) rise from No. 36 last month to No. 19 on the Uncharted recap. A free mixtape, featuring live recordings from

British Columbia's 2011 Shambhala festival, also helped bring visitors to his new website. His aggressive brand of dubstep has been touring North America this Fall, as an opening act for deadmau5.

21 ORELSAN
Caen, France
Rap/Hip-Hop

On Sept. 26, French rapper Orelsan released his new album, "Le Chant Des Sirenes," ("Song of the Sirens") alongside a stream of media appearances in his native market. YouTube has been a useful tool for overseas promotion, with a sampling of his single, "1990," approaching 500,000 views. Likened by many to a French Eminem, his violent lyrics have drawn media attention and censorship efforts from the French government.



40 MORD FUSTANG
Tallinn, Estonia
Electro-House/Dubstep

The self-described "arpeggios, wobbles, 1-up mushrooms, and disco basslines" of this Estonian DJ have been gaining momentum throughout 2011, most recently thanks to Aug. 1's "A New World" EP and its title track (which has received over 96,000 Soundcloud plays). Currently touring Europe, Mord Fustang will swing through North America from mid-November through the end of the year.



TOP 5 BY FACEBOOK FANS*

	ARTIST	NEW FACEBOOK FANS	UNCHARTED MONTHLY RANK
1	Porta	138,164	8
2	DJ BL3ND	94,684	2
3	Maddi Jane	65,475	5
4	Capital Inicial	57,567	N/A
5	Jesus Adrian Romero	51,868	5

*New fans during recap period, Oct. 1 through Oct. 22 chart weeks

TOP 50 UNCHARTED

Chart Weeks October 1 - October 22, 2011

1	TRAPHIK www.myspace.com/traphik	26	NEOCLUBBER www.myspace.com/neoclubber
2	DJ BL3ND www.myspace.com/blendizzy	27	PAROV STELAR www.myspace.com/stelar1
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4	TYLER WARD www.myspace.com/tylerward	29	ROSA DE SARON www.myspace.com/bandarosadesaron
5	MADDI JANE www.myspace.com/maddijanemusic	30	GOD IS AN ASTRONAUT www.myspace.com/godisanastronaut
6	NOISIA www.myspace.com/denoisia	31	MACKLEMORE www.myspace.com/macklemore
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GET YOUR MOTOR RUNNIN'

DREAMSEEKERS HIT THE ROAD

OVER THE PAST FEW WEEKS, BILLBOARD AND CHEVROLET has been hosting Dreamseekers showcases in major cities around the U.S. to spotlight hot new talent nationwide. Emceed by Sugar Ray's Mark McGrath and radio hosts like Dallas' Billy the Kidd of 106.1 KISS FM and J Niice & Julian of the B96 Morning Show in Chicago, the concert series featured local acts and up-and-coming national artists like noise-rockers A Place to Bury Strangers, hip-hop troupe Shinobi Ninja, and Billboard Music Awards Battle of the Bands winner and Billboard Summer Blowout performers Gentlemen Hall. Billboard.com gave away tickets to fans for shows in Los Angeles, Dallas, and Chicago, while Chevrolet busted out the velvet ropes, which also housed their newest subcompact, the 2012 Sonic (pictured below).

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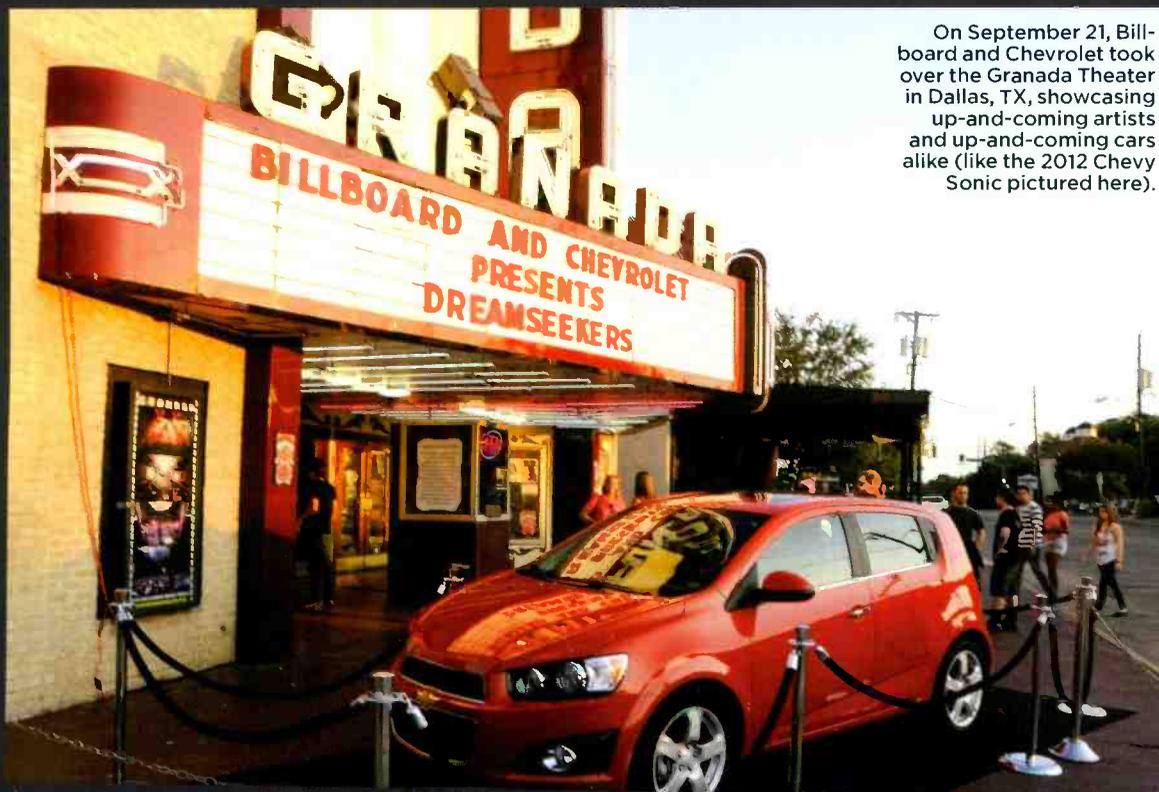
Local Dallas band **BURNING HOTELS** killing it onstage at the Granada Theater on September 21. The concert series showcased up-and-coming talent nationwide.



Billboard Music Awards Battle of the Bands winners **GENTLEMEN HALL** take Reggie's Rock Club in Chicago by storm on September 14.



Brooklyn-based Shinobi Ninja's **BABY-G** (left), a.k.a. **EDARA JOHNSON**, and **DUKE SIMS** (right), a.k.a. **DAVE AARON**, hang out with a fan in Los Angeles.



On September 21, Billboard and Chevrolet took over the Granada Theater in Dallas, TX, showcasing up-and-coming artists and up-and-coming cars alike (like the 2012 Chevy Sonic pictured here).



GAVIN MERLOT (right) and **COBI MIKE** of Gentlemen Hall tearing it up in Dallas.



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





A business partner's praise: DIANE WARREN "is one of the finest songwriters of her generation," says Lucian Grainge, chairman of Universal Music Group, which announced a new deal with Warren in June.

end of the bargain. She has been on a writing spree lately, landing musically diverse cuts with a wide array of acts ranging from Nicole Scherzinger, John Legend and Kristin Chenoweth to YouTube sensation Karmin, Mary J. Blige, Semi Precious Weapons and Steven Tyler.

Plus, she has two new contenders for Oscar nominations: "Bleed for Love," recorded by Jennifer Hudson and featured in the Winnie Mandela biopic "Winnie," and "Born to Be Somebody" from Justin Bieber's "Never Say Never."

Billboard spent time with Warren in the plush den at Realsongs' Sunset Boulevard office in Hollywood. Her passion and her excitement about the UMG deal and her other projects were palpable.

"I just try to write the best song that is humanly possible to write. It's never not exciting when someone does a great job on one of my songs or you have a hit."

You have more activity swirling around you than ever, including the UMG deal. Does any of it fundamentally change how you work? I don't usually even think like that. I always have my blinders on. I show up every day to work. I'm doing now what I've always done: I just try to write the best song that is humanly possible to write.

What excites you the most about this deal? I really like Lucian. He's a great guy; he loves songs. I just love that he's hooking me into so many great opportunities with [Universal] artists around the world... I could find artists maybe, develop an artist. It's all about my songs. The deal is an amazing deal and I want to earn all the money back. I saw him the other day. I said, "Lucian, I want to double and triple your money back." That's who I am.

You didn't do the deal for money, obviously. I have never done this for the money in my entire life. I haven't needed any money for, like, 20

years, but it's nice. Look, money's a scorecard, so in that way, it's cool. I just love to write songs. It's never not exciting when someone does a great job on one of my songs or you have a hit.

Is your UMG deal exclusive in any way? I still work with other artists. You couldn't pay me \$50 million to say I can't work with another artist. I have to give the song to the best artist that the song's right for.

One of the first projects as part of your UMG deal was to work with British/Irish boy band the Wanted. They came to your office and recorded three songs in three days. That's a cool part of my deal. Here's a group that's the top group in England that [Univer-

sals] sent out to work with me. That was really cool. I gave them something different for them and for me: It's an uptempo dance track [called "Rocket"]. The thing is, I do uptempo songs. People know my ballads, but I have a whole dance side to what I do.

Tricky Stewart produced the Wanted tracks as part of a strategic alliance you two have formed. Why are you a good pair? He's a great producer. We're a great team. I'm not a producer. I know nothing about producing any kind of record. That's not what I do. I'm not an arranger. You have someone like Tricky, who's state of the art at that, [and it's] like, "I'm in good hands." These are my kids, these songs. You want to make sure they're in the best hands possible.

So many of the artists you're writing for are new. Is that what helps keep you relevant? Well, yeah, but I always think I'm relevant. I don't ever buy into any of that [about] I'm not relevant.

It's almost like hedging bets. You go with the stocks that you know are going to do well, like the major artists, and take your chances [with the others], but I want it to be someone who excites me.

We're at a very rhythmic, beat-heavy point at radio and it has been that way for the last few years. How does that affect how you do your job?

I do a lot of stuff that's [beat-oriented] too. I like to take in some of that stuff, but I'm not ever not going to have songs. Some of the stuff I hear, I go, "What the fuck?" It's just not very interesting. We're not in a very interesting time at top 40 radio.

You've called "I Was Here," which Beyoncé recorded for 4, your favorite song you've even written. How did that one come about?

I was at my house [and] I come up with this line, "I want to leave my footprints on the sands of time." I'm like, "Oh, that's like the best opening line I've ever come up with." It's so evocative. This song was channeled through me. I didn't have a tape recorder; I'm sitting, singing into my answering machine. I thought, "Who could this be for? I've never worked with Beyoncé. Maybe it's Beyoncé?"

So I call Jay-Z; he doesn't call me back. [A few days later], I told my assistant to call Jay-Z again and tell him it's urgent. He took my call this time. I said, "If I told you I wrote one of my best songs, would you want to hear it?" He said, "I want to hear it this second." [I play it for him] and he goes, "Oh, my God. This is one of the best songs I've heard in my life. Stay where you are. Beyoncé is going to be getting off a plane; I'm going to have her call you."

She called me a couple of hours later. [I play it for her and] she goes, "I'm supposed to be mastering my album on Friday. I don't care. I'm coming out on Wednesday to cut this song."

Mary J. Blige recorded "Beautiful Scars" recently, a song about wearing your wounds proudly. How did she react when she heard it?

It's a song I wrote and I really felt was great for Mary. She came over to see me and I played it for her on the piano and she cried. There's no better

reaction than that because it's real. Even if they're not sad tears, they feel something. I love that. She was really crying, she had to have Kleenex.

You've recently worked with John Legend for the first time. How did that come about?

We have the same lawyer. He came to hear a couple of songs. I played him one, he liked it, but said, "Play me something else." [I played him "Where Is Your Heart?"] and he loved it. He said, "Let's do it at my house tomorrow." I [was] hearing him sing this song—there's been a couple of moments like that... whether it was Beyoncé singing "I Was Here" or John singing "Where Is Your Heart." There's nothing better than to hear the song that you came up with [sung back]. It's like your heart found another heart. It's like you have this little orphan kid, this really cool orphan kid, and someone took him into this beautiful house, this warm house, when it finds its right [home].

Did it bother you that he wasn't crazy about the first song?

No. That's why I love to meet with an artist. That could never have happened if I didn't sit in a room with him, if I was just sending songs to an A&R person. That's not the way to do it for me.

Jennifer Hudson just cut "Bleed for Love" for "Winnie," a film chronicling the life of Winnie Mandela.

I'd read the script and got the song from that. I hadn't actually seen footage yet and I thought, "This is kind of my Oscar moment if it's done right." The Cher thing was kind of a disappointment. It was great to win the Golden Globe, but to be honest, it was a pretty big disappointment not to get nominated [for an Oscar]... Don't even get me started. [The Golden Globe] was the first televised award I've ever won. That was a great moment.

Did you write "You Haven't Seen the Last of Me" specifically for Cher?

I wrote that a million percent for Cher. I wrote it for the movie. I wanted to write a song that was not only for that character that she played, but I wanted to write a song that was Cher's "My Way." She's still here. She outdoes all those bitches and she always will. She'll be 95 and she'll be [saying], "Yeah, you bitches, you've got a lot to learn."

What would it mean to win an Oscar?

It would be great. I'd be honored. It would be really nice. Look, I'll be happy being nominated. It's so hard to get nominated with these rules. I can't figure out the music branch [of the Motion Picture Academy of Arts and Sciences]. I'm a member of it and I can't figure it out.

You not only have "Bleed" from "Winnie," but also "Born to Be Somebody" from Justin Bieber's movie that could be Oscar contenders.

You never know. I'm so lucky. Whether it's Justin Bieber, Beyoncé, John Legend, the Wanted, Karmin, Jennifer Hudson, Il Volo—it's kind of fun. To go from Il Volo to Aerosmith... It keeps it interesting.

dear Diane:

from Burlesque to Beyoncé,
you continue to shine!

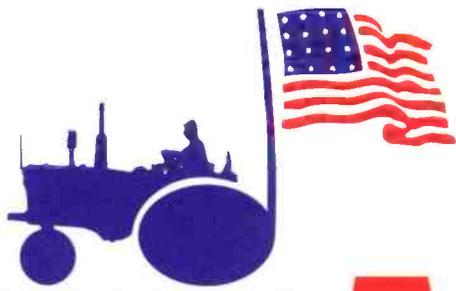
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on this exciting new chapter.

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FULL CIRCLE
Boyz II Men mark
"Twenty" years



ELECTRIC FEEL
Justice back on Vice
for sophomore set



SOUND MACHINE
Thomas Dolby
reimagines the world



GUITAR SLINGER
Vince Gill ends
five-year hiatus



BACK ON TOP
Bush scores
fifth No. 1 single

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MUSIC

COUNTRY BY DEBORAH EVANS PRICE

He's A Business, Man

More than 20 million albums sold, an expanding investment portfolio and a highly anticipated album on deck—raise a glass for Toby Keith

Toby Keith has come a long way from the wide-eyed teen soaking up the music and atmosphere in his grandmother's bar: millions of records sold, several chart-topping singles, hundreds of sellout shows. But his new Show Dog/Universal album, *Clancy's Tavern*—which pays homage to his grandmother and her home away from home and arrives Oct. 25—makes it clear he hasn't forgotten his roots.

His grandmother's work ethic and the musicians he met in her bar helped shape Keith's vision of his future. "I was in there on a regular basis six or seven times a year during my childhood, but one whole summer I went and stayed with her," Keith recalls. "I was there with her every single night. I looked forward to going down there and watching the band. It was an amazing time. I was addicted to music when I left. She [had already] bought me a guitar and I learned a couple chords, but I didn't really start getting serious about any of it until after that summer."

Talk about serious—since then, Keith has sold 28.9 million albums, according to Nielsen SoundScan. That's the seventh-most albums sold among all country acts in the Sound-

Scan era—only Garth Brooks, George Strait, Tim McGraw, Alan Jackson, Shania Twain and Reba McEntire have moved more. He's placed 19 titles on Billboard's Top Country Albums chart, including nine No. 1s. His top-selling set, 2003's *Shock N Y'all*, has sold 4.4 million units. Since debuting in 1993 with the chart-topping hit "Should've Been a Cowboy," Keith has placed 64 titles on the Hot Country Songs list, with 40 reaching the top 10 and 20 hitting No. 1, including "How Do You Like Me Now?!", "Who's That Man?," "American Soldier," "Whiskey Girl," "Beer for My Horses" and "As Good As I Once Was." The latter two each topped the chart for six weeks.

Keith's stratospheric success has let him expand far beyond his roots in music with various outside business ventures. In addition to Show Dog Records, Keith owns a chain of restaurants called I Love This Bar & Grill; he also recently launched Wild Shot, rated the No. 1 premium mezcal in the United States by Beverage Media magazine. No wonder the Oklahoma native was named country music's top-earning entertainer by Forbes magazine.

But Keith insists his extracurricular business activities don't interfere with his music career.

●●●●●
"We probably get pitched 400-500 business investments a year, so 99% of them get cast away."

—TOBY KEITH



Cheers! TOBY KEITH

"Music is the only thing I'm hands-on [with]," he says. "We probably get [pitched] 400-500 business investments a year, so 99% of them get cast away. But when something makes sense, like when somebody says, 'Why don't you get into the mezcal business?'—I own 11 bars, and in the next five years, I'll have 40 I Love This Bar & Grills in major cities. It only makes sense to use your resources and synergize. I'm selling my liquor through my bar and building another brand. I've got a guy that's my partner in it who has been in the national liquor business forever. He put the thing together, and I get out here and tell the world about it."

But right now Keith's focus is telling the world about *Clancy's Tavern*. He'll be in New York during street week promoting the new album, then heads overseas for a three-week European tour that includes stops in London, Amsterdam, Munich, Hamburg and Stockholm before wrapping in Berlin on Nov. 19. Show Dog has launched

a contest on Spotify to promote the new album—the winner gets a trip to Keith's Stockholm show.

Show Dog-Universal head of sales and marketing Bill Kennedy notes that *Clancy's Tavern* marks the first time Keith has had "a simultaneous global release," noting that Keith has been working with reps in Universal's European office since March. "He laid the groundwork in 2009, going over there and doing the shows, the interviews, the press," Kennedy says. "That was so successful."

The release of *Clancy's Tavern* is preceded by Keith's latest No. 1, "Made in America." "It's nice to have a huge record upfront, a No. 1 lead single, to help as your main driver," Kennedy says. "Surrounding that has been his sold-out tour, which has been great all summer. Obviously, he's had a chance to play a couple tracks and talk about the new album."

Another track on *Clancy's Tavern* garnering attention is "Red Solo Cup,"

penned by brothers Brett and Jim Beavers and Brad and Brett Warren. The songwriters are featured in the song's playful video, along with NBA Hall of Famer Larry Bird, Ted Nugent, Eric Church, late-night talk-show host Craig Ferguson, Sammy Hagar, singer/songwriter Rose Falcon and Carrot Top.

"I didn't think radio would be that interested in playing it, but we wanted to do it in the show, so I went ahead and sprung for a video," Keith says. But since he's been getting such a positive response from radio that may change. "It could be a single—if not, we'll move on to something else," he says.

Keith also hears the title track as a potential single. The "tavern" in question was called Billy Garner's Supper Club, but his grandmother's husband nicknamed her Clancy, and Keith drew on that for the title. She worked at the club for years and eventually bought it from the owner. "She owned it when she died," he says. "She was just a grand, striking woman. I really admired her." ●●●

ROAD WORK

Swagger so impressive: **Vice** magazine and **Intel's Creators Project** took over Brooklyn's Dumbo neighborhood for an arts and music festival on Oct. 15-16 that featured performances by **Four Tet**, **Company Flow**, **Justice** and **Atlas Sound**. **Florence & the Machine** debuted new songs, and new **Polo Grounds Music** signee **A\$AP Rocky** brought along his band of Harlem misfits. Also that weekend: the premiere of "Stop the Virgins," the new rock opera from **Yeah Yeah Yeahs' Karen O**... Going to the chapel: Buzzing electronic artist **Balam Acab** will hit the road for his first U.S. tour. The 11-date swing features stops in Columbus, Ohio; Phoenix; and New York; and kicks off Nov. 4 at the 190-year-old **Sanctuary at Salem United Church of Christ** in Harrisburg, Pa.... Being there: **Wilco** tacked on a slew of dates to its fall romp, including four sold-out hometown gigs at Chicago's **Civic Opera House**, **Riviera Theatre**, **Vic Theater** and **Metro**... Benevolent kings: **Kanye West** and **Jay-Z** (touring as **Watch the Throne**) added dates to their North American swing, including two nights at **Madison Square Garden** (Nov. 7-8) and extended stays at Chicago's **United Center** (Nov. 30) and Los Angeles' **Staples Center** (Dec. 13)... Rebound: After a stage collapse killed five in August, Belgium's **Pukkelpop Festival** announced that it'll return next year on Aug. 16-18. Government gave the OK after determining that a natural disaster was to blame... Wizards of Oz: **Foo Fighters** are heading to Australia for a string of dates, including two nights at Melbourne's **AAMI Park** (Dec. 2-3) where they'll be joined by **Jack Black** and **Kyle Gass' Tenacious D** and Toronto hardcore band **Fucked Up**... Punching the clock: Brooklyn noise rockers **Parts & Labor** are calling it a day after 10 years. Their final five shows—each highlighting one of their records—began Oct. 19 at local **Union Pool**. One last bash booked by **Todd P** is scheduled for Feb. 24 at the Brooklyn scene's DIY mecca, **285 Kent**.

—Jon Blistein & Chris Payne



Still in synch:
BOYZ II MEN

R&B BY JASON LIPSHUTZ

Soul To Soul

For their 20th anniversary, Boyz II Men reunite with the producers who made them the best-selling R&B group of all time

Shawn Stockman was 18 years old when Motown released *Cooleyhighharmony*, the debut album from Boyz II Men—then made up of Stockman, Michael McCary and brothers Nathan and Wanya Morris—in February 1991.

Cooleyhighharmony and its 1994 follow-up, *II*, have sold a combined 15.6 million copies, according to Nielsen SoundScan. The first album's hit single, "End of the Road," set a record for longest run atop the Billboard Hot 100 with a 13-week stay in 1992. *II*'s "I'll Make Love to You" bested that

with a 14-week stint at No. 1 in 1994. And then "One Sweet Day," a smash duet with Mariah Carey, spent 16 weeks atop the chart a year later.

Two decades after the group's debut, Stockman, 39, has indeed gone from boy to man. Asked how he's changed, he laughs and says, "Well, I can make love better."

As for the music? "Now, being grown men and having relationships and children, the songs take on a deeper meaning and add something that we wouldn't have been able to understand if we didn't experience

them," Stockman says.

That freshly formed resonance defines *Twenty*, the group's first U.S. release of new material since 2002. Due Oct. 24 on the act's own imprint, MSM Music Group, and in association with Benchmark, *Twenty* offers fans a fresh batch of soul, including first single "More Than You'll Ever Know," which has sold 15,000 copies, according to Nielsen SoundScan, as well as a second disc featuring rerecorded versions of nine Boyz II Men classics.

Since the release of 2002's *Full Circle* (350,000 copies, ac-

ording to SoundScan), the act has released three covers albums and a Japan-only full-length, and has sung the hits on multiple international tours. Since 2009, Stockman has also served as a judge on NBC's "The Sing-Off." However, the trio (McCary exited in 2003 due to health concerns) wanted to commemorate the 20th anniversary of the group's formation by reuniting with producers like Babyface and Jimmy Jam & Terry Lewis earlier this year and creating a new album, featuring a more adult version of its classic sound.

"Last year we realized it was

coming up on the 20th anniversary and [said], 'This is the time to do original material'—to not only write for themselves but to rekindle the magic that they had years ago," says Joe Mulvihill, the group's manager since 2004.

Despite the nostalgic vibe surrounding the release of *Twenty*, the rollout will be hip and aggressive: Boyz II Men's Facebook page is updated daily for its 317,000 fans, and MSM chief marketing officer Marc Offenbach says that humor websites College Humor and Funny or Die have approached the group for collaborations following a May appearance on Comedy Central's "Tosh.0." Those opportunities will coincide with appearances on "Today" and "The Rosie O'Donnell Show," as well as upcoming promotion on the current season of "The Sing-Off"—*Twenty* will be mentioned on the show during its week of release, and Stockman hints that Boyz II Men may perform on the program's Nov. 28 finale.

The act also scored a deal with Walmart. The big-box retailer will exclusively feature the physical album, which will be distributed through the Orchard. "Walmart's got millions of people walking through their stores, and what they're going to do for us visibility-wise is a huge part of our campaign," Offenbach says.

DANCE BY KERRI MASON

Disco Inferno

Justice fuses arena rock and underground dance on its sophomore album—with explosive results

It was the year 2007, and dance music was at a crossroads. On one side: the synthesized, instrumental rhythms of underground dance, created by dominantly faceless producers to feed a global yet dwindling network of touring DJs. On the other: mashup artists like DJ AM and a bevy of imitators, making everything from "Sweet Home Alabama" to "Oops!... I Did It Again" into dancefloor fodder, frequently in the celebrity-packed VIP lounges of Las Vegas and Los Angeles.

Then came Justice. That same year, the French duo released debut album *Cross*, a cocksure, Daft Punk-influenced feast of house and electro, peppered with poppery like the hit single "D.A.N.C.E." True to its name, *Cross* kindled the notion that dance music's two paths need not be so divergent after all.

Nearly five years later, hundreds of thousands of festival-goers are dancing to both the radio pop of David Guetta and the dubstep rage of Skrillex. So it only seems right that Justice—producer/DJs Xavier de Rosnard and Gaspard Auge—is back with its second album, *Audio, Video, Disco* (Vice/Ed Banger/Because Music/Elektra), out Oct. 25.

Audio, Video, Disco takes all of the '70s references of the duo's debut across town, from the disco of nightclubs to the prog-rock of arenas. "Horsepower" opens the album with singeing power chords, "Brianvision" piles on the harmonics, and "Parade" even offers up a "We Will Rock You" stomp-stomp-clap. "The first album was really about samples—proper electronic music. Chop it, reverse it, put some effect on it and put it in the computer," Winter says. "This album is all played guitar, drums and keys, which gives it a different feeling."

At first listen, it might sound like satire. But Auge says that's not the point. "We're helpless romantics," he says. "[We] always have to go a tiny bit over the top in terms of emotions, but it's never parody. We make music in a very naïve and sincere way."

The album reconnects the Justice team with Vice Re-

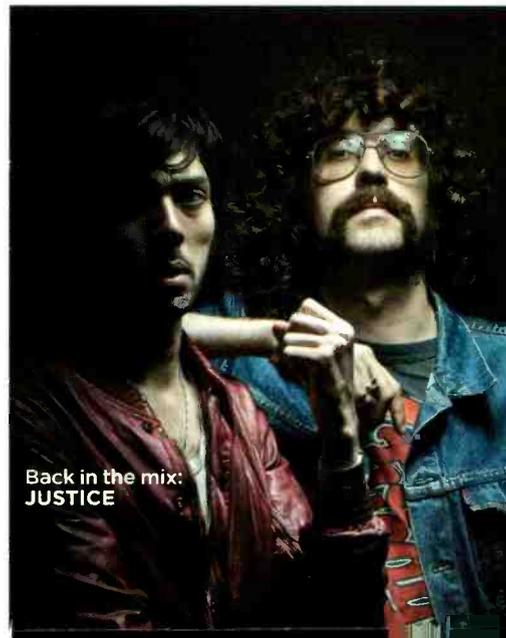
cords, which successfully released *Cross* in the United States as part of a Warner Bros. distribution deal through Atlantic Records. (It has sold 134,000 copies and 768,000 single downloads, according to Nielsen SoundScan.) When the deal dissolved, Justice bounced to Downtown, which then moved to Universal, temporarily leaving the pair without a label home. Now, Vice is back in the Warner fold.

"That was all about politics and business," says Pedro Winter, the band's manager and head of Ed Banger. "But the band and myself requested to be linked with Vice again, for sentimental reasons. And we have a lot in common: We're the same ages, we're open-minded, hardworking, we grew up listening to hip-hop and are passionate about electronic music and alternative culture—in France we call it counterculture."

The new album's first single, "Civilization," has already been featured in an Adidas TV spot, garnering more than 1 million YouTube views for the commercial and 1.5 million for the track's Edouard Salier-directed video, which features animated buffalo attempting to escape the apocalypse.

While Justice's new sound is more instrument-based, the group doesn't intend to tour as a live band—which means that its raucous DJ shows, documented lasciviously in the 2008 DVD documentary "A Cross the Universe," will hit a market already buzzing for dance music. (Justice's set at Vice's recent Creator's Project was shut down by New York police.) Yet for Auge, that's incidental.

"We ended up in the dance circuit almost by accident," he says. "When we do albums, they're more meant to be home-listened, hopefully a few times. When we DJ, we play party music for what it is—[to make] people dance."



Back in the mix:
JUSTICE



Charting their own course: DEER TICK

ROCK BY DEVON MALONEY

COME AS YOU ARE

Fresh off a year of frantic touring and unexpected side projects, Deer Tick returns with a riotous new record

The boys of Deer Tick have been on fire lately—literally.

"Massive explosions. I burned my hand," guitarist Ian O'Neil says with a laugh. "It'll come out really great."

He's referring to the band's recent flame-filled video for "Main Street," a track off new album *Divine Providence*, out Oct. 25 on Partisan Records. The shoot was so raucous that drummer Dennis Ryan caught on fire, and frontman John McCauley ended up in the hospital with a sprained ankle.

But for fans of the rowdy alt-country quintet's beer-drenched sets, the pyromania should come as no surprise. And there have been plenty of opportunities to share in the band's revelry: The release of *Divine Providence* comes bolstered by a yearlong stint of heavy touring, free shows, charity fund-raisers, branding deals and well-received side projects—a strategy that aims to establish the group's independence and adaptability.

"We want to get away from being pigeonholed," O'Neil says of the act's versatile approach. (Fittingly, *Divine Providence*, named after the band's home base of Providence, R.I., is the first record on which O'Neil's vocals—as well as Ryan's—are featured.) "We need people to understand that we won't be releasing country-rock records forever. It's up to us to carve our own niche."

Niche-carving seems to be what Deer Tick does best. In the wake of its last effort, 2010's *Black Dirt Sessions*, Deer Tick has elevated its profile significantly. McCauley's successful stint in supergroup Middle Brother (which also includes Matt Vasquez of Delta Spirit and Taylor Goldsmith of Dawes) gave the band significant press coverage, and Deer Tick made several appearances as Deervana, a Nirvana cover band, at South by Southwest in March and Brooklyn's Northside Festival in June.

Though *Black Dirt Sessions* sold 23,000 copies, about 4,000 units less than 2009 LP *Born on Flag Day* (according to Nielsen SoundScan), it peaked at No. 4 on Billboard's Heatseekers Albums chart and No. 24 on Independent Albums, while *Born on Flag Day* reached Nos. 17 and 44, respectively.

Still, Deer Tick manager Ian Wheeler insists that no one in the band's camp is paying attention to sales any more than they have to. According to his calculations, the group's Facebook numbers have doubled with each record since *Born on Flag Day*. The release of *Black Dirt Sessions* yielded a TV debut on "Late Show With David Letterman."

"We're in a declining market right now, and the band's other areas of income have improved exponentially," Wheeler says. "My main focus is that they're able to continue to grow, be happy and have careers in music."

That plan is proving more attainable on the eve of *Divine Providence's* release. The band has already snagged its second "Letterman" appearance (Oct. 12), and the album's free first single, "Miss K"—which has ranked highly on the CMJ charts since its August release—has been downloaded thousands of times.

And that's just the start: McCauley and keyboardist Rob Crowell just finished recording yet another collaboration, called Diamond Rugs, with members of Black Lips, Los Lobos and Six Finger Satellite. That record is slated for a late-spring 2012 release.

But in terms of income, deals like the one the band just landed with Stella Artois may be what fund its modest ambitions. After hearing Deer Tick's own pitches, the beer company and Mother Agency, in partnership with Terrorbird Media, recently took the band to Buenos Aires to shoot an online-only ad that will run in the coming weeks. The clip, directed by "Beautiful" screenwriter Armando Bo, is one of the first branding opportunities the act has accepted. Wheeler says the experience is one that will be repeated.

"It's a great viral asset for the band," he says. "And they're getting paid for it. These days, that doesn't happen as much as it used to."

And if concerns about a salt-of-the-earth, rough-and-tumble group like Deer Tick "selling out" are raised, the band is quick to brush them off.

"We don't have that sense that we need to maintain some kind of public image to be satisfied with who we are," O'Neil says. "Our music has all the integrity we need." ●●●

6 QUESTIONS

with THOMAS DOLBY

by PHIL GALLO

Nearly 20 years ago, British synth-pop artist Thomas Dolby walked away from a music career largely defined by his 1983 hit "She Blinded Me With Science." The song, which originally appeared on the *Blinded Me With Science* EP and was later included on a repressing of Dolby's debut album, *The Golden Age of Wireless* (released on Venice in Pearl in the United Kingdom and Capitol in the United States), showcased Dolby's masterful command of synthesizers, beats and pop music and peaked at No. 5 on the Billboard Hot 100. In the interim, he spent a fair amount of time working in computer science, developing ringtone technology and, more recently, an online videogame called "The Floating City," a reference to his studio on a houseboat in the North Sea.

Dolby has served as music director of the annual TED Conference since 2001. Now he's gearing up for the release of *A Map of the Floating City*, his first album of new material since his 1992 release, *Astronauts & Heretics*. *A Map of the Floating City* arrives Oct. 25 on Lost Toy People Records/Red-eye, with a U.S. tour planned for early next year.



and Oceanea]. For "Amerikana," I very fondly look back at my years in California and I felt comfortable enough to return there [musically]. "Urbanoia"—I'm not a city person, but I do like going in for a few days. I prefer the country and I've returned to the environment I grew up in, the coast of England facing the North Sea, to give my kids the experience I had as a child. It's very gratifying. When I did "Oceanea," Eddi [Reader] came in and her performance broke my heart.

4 Rather than return with a concert tour, you're doing shows that are similar to two you did in late July in England.

It's an hourlong solo show. I play a half-dozen songs, a couple of old favorites and I tell the story of the lifeboat and how in setting up the album it turned into an online game that proved popular. I saw [talking about the game] as a way to express myself in a different medium, attract a new audience and gain a crowd through social networking. It's a different audience than the Dolby nuts.

1 The number of different styles on the new album suggests that you've listened to a lot of different music since *Astronauts & Heretics*. Why go all over the map?

I like to use different musical idioms to tell a story and these stories are so diverse. I find it stimulating to work in genres that are unfamiliar to me.

2 While a song like "Simone" connects sonically with your '80s work, *A Map of the Floating City* has some pseudo bossa nova, mid-'60s pop horns and even some banjo.

I'm trying to create something I would like to hear, but [in the last two decades] I've absorbed rather than listened. It's quite rare that I buy a download of an album—I just seem to pick it up. I feel I have a fondness for American roots music and I remember hearing a Dolly Parton album where she was going back to her roots. That was really sweet.

3 The album is full of fictional stories, but you mention places like Cuba, New York and the "spice trail." Why is geography so important to you?

I'm strongly affected by geography—that's why there are three distinct sections set on fictional continents [Urbanoia, Amerikana

5 Obviously, technology has made huge leaps since you entered that field. How does that affect your music?

To be able to interact with fans is a joy. In chapter one of my career I would look at the charts and I'd say, "I don't know who these people are [buying my albums and singles]." I hope they'll continue to come out of the woodwork and support me. I finally feel like I am making music for an audience rather than an A&R executive. For kids starting today, that approach will be healthy.

6 Regina Spektor, Eddi Reader, Imogen Heap, Mark Knopfler and Natalie MacMaster—how did those collaborations come about?

I have been working for a decade as the music director of the TED conferences and have had to bring in musical acts. I bought in Imogen, Natalie MacMaster the fiddler, all except Mark. Having made those connections, I then asked if they would do a cameo. In Mark's case, somebody heard the track and said it sounded like [Knopfler's 2000 song] "Sailing to Philadelphia." I always loved his guitar playing so I sent him a demo and he invited me to his studio in London. After a few hours he gave me a few tapes of his part. ●●●

ALBUMS

ROCK

CHRIS ISAAK

Beyond the Sun

Producer: Chris Isaak
Wicked Game/Vanguard

Release Date: Oct. 18

On his first indie studio album following a lengthy stint at Warner Bros., Chris Isaak pays loving tribute to the catalog of another independent label: Sam Phillips' Sun Records, famous for launching the careers of Elvis Presley, Jerry Lee Lewis, Roy Orbison and Johnny Cash, among others. No one who's heard Isaak's own neo-rockabilly material during the last couple of decades will be surprised by the faithfulness of his renditions here. He shares little taste for renovation with Il Divo, which recently performed its pop-operatic version of Isaak's "Wicked Game" on "America's Got Talent." But *Beyond the Sun* is one of the warmest tribute albums released in years—and not just because it includes "Ring of Fire," "Dixie Fried" and "Great Balls of Fire." On "I Walk the Line" Isaak accentuates the brilliant simplicity of Cash's original, while "Can't Help Falling in Love" showcases his still-sensual singing. As preservationists go, Isaak's a good one to have around.—*MW*



THE BEACH BOYS

The SMiLE Sessions

Producers: Brian Wilson, Mark Linett, Alan Boyd, Dennis Wolfe
Capitol/EMI

Release Date: Nov. 1

The Beach Boys' *SMiLE*, the first 19 tracks of this five-CD set, is an essential pop music album. The version Brian Wilson released in 2004 for Nonesuch was more polished than this collection of music from the initial 1966-'67 sessions. *The SMiLE Sessions* captures Wilson, session musicians and the Beach Boys in moments that are chaotic, loopy and remarkably in synch. It's a consistently brilliant album. With four CDs reliving Wilson's hours spent shaping *SMiLE*, the song "Heroes and Villains" is limned at an extraordinary level, placed under the microscope and ultimately on a throne. Hands down one of Wilson's finest melodies, "Heroes and Villains" is Gershwin-esque in its sweeping moments, hauntingly still at times and cosmically choral in others. Set early on *SMiLE*, a healthy amount of listening separates the song from its epic brethren "Surf's Up" and "Good Vibrations," heard here in a more rustic version than the hit single. Those better-known tracks feel perfect in length and structure; "Heroes and Villains" lingers—were *SMiLE* a Broadway show, theater-goers would hum it while exiting the venue. *SMiLE Sessions* showcases Wilson's production style and temperament, which is oddly calm and precise.—*PG*



FIVE FINGER DEATH PUNCH

American Capitalist

Producers: Kevin Churko,
Five Finger Death Punch
Prospect Park Records

Release Date: Oct. 11

If anyone thought that a little success might soften Los An-

geles rock quintet Five Finger Death Punch, or at least lead it to write some happier lyrics, then think again—the band comes out harder than ever on its third album, *American Capitalist*. The set features a ferocious "license to hate," a fully articulated "100 Ways to Hate" and, on the track "Under and Over It," some particular vitriol for haters who would deny the group its mainstream spoils. The rage gives *American Capitalist* a fierce potency. It offers defiant mosh pit anthems like the title track, "The Pride" and "Back for More"; middle-finger-throwing kiss-offs like "Wicked Ways"; and the nihilistic call to arms "Generation Dead." Five Finger Death Punch even enters power ballad territory on the family-dissing "Remember Everything" and "Coming Down." Those give the album, and the Death Punch gang, a left-right combo that's absolutely lethal.—*GG*

JACK'S MANNEQUIN

People and Things

Producers: Jim Scott, Rob Cavallo, Andrew McMahon
Sire Records

Release Date: Oct. 4

"People, Running." "Amelia Jean." "Amy, I." "It isn't hard to

figure out why Andrew McMahon called the new Jack's Mannequin album *People and Things*. If the singer's lyrics here reflect his dealings with the folks around him, though, the music often suggests his thoughts on another cast of characters—

guys like Bruce Springsteen, Billy Joel and Elton John. *People and Things* is the most classic-rock-oriented outing yet from Jack's Mannequin, which began as side project during McMahon's days with Southern California emo crew Some-

thing Corporate. (The latter toured last year in support of a greatest-hits set and has spoken of recording another studio album.) The more expansive arrangements suit McMahon's hyper-expressive singing, especially on a handful of cuts ("My Racing Thoughts," "Platform Fire") with keyboards by veteran session player Patrick Warren. But occasionally they make McMahon's songwriting feel less distinct than it has in the past. "Television" and "Release Me" could fit on records by Train or the Goo Goo Dolls without anyone noticing.—*MW*

COUNTRY

MARTINA MCBRIDE

Eleven

Producers: Martina McBride,
Byron Gallimore, Dann Huff
Republic Nashville

Release Date: Oct. 11

You can take the girl out of Nashville, and apparently you can take some Nashville out of the girl, too—or at least out of Martina McBride on her 11th studio album. The appropriately titled *Eleven* (which has 11 tracks, with 15 on a Target special edition) is all about the new for McBride. This time out she has a different label, a fresh coproducer, and it's her first time recording outside of Music City (in Atlanta). Fortunately, McBride is up to the task of handling a wealth of new directions on what is, for all intents and purposes, a pop album with occasional country touches. The song "Teenage Daughters" features a sly bit of soul-rock and "Watcha Gonna Do" is just plain soulful, while "You Can Get Your Lovin' Right Here" mines a slinky but polished groove. Elsewhere, "Broken Umbrella" has more sunshine than a Katrina & the Waves video and "I'm Gonna Love You Through It" will sell plenty of tissues, while McBride and Pat Monahan re-create their "CMT Crossroads" duet on Train's "Marry Me." Clearly you can take McBride—who co-wrote six of these tracks—anywhere and she'll sound just fine.—*GG*



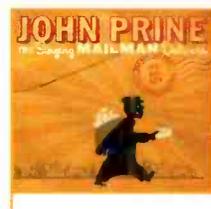
JUSTICE

Audio, Video, Disco

Producers: Gaspard Auge, Xavier de Rosnay
Ed Banger/Because/Elektra

Release Date: Oct. 24

Dance music has exploded in the United States in the four years since this Parisian duo released its Grammy Award-nominated 2007 debut, no style more than the hard-hitting electro-house Justice helped take mainstream with the hit single "D.A.N.C.E." (You know you've moved the cultural needle when Jay-Z samples your track, as the hip-hop star did for 2009's "On to the Next One.") Yet rather than treat its sophomore album as a victory lap, Justice changes directions on *Audio, Video, Disco*, paying homage to '70s-era progressive rock. In the track "Ohio" the French mixmasters layer Yes-style harmonized vocals (by Vincent Vendetta of Australia's Midnight Juggernauts) over a bubbling lounge-funk groove, while "On'n'On" cribs the Eastern-inflected riff from "Kashmir" by Led Zeppelin. The duo's old grime creeps into the music occasionally, as in lead single "Civilization," which follows a fuzz-caked highway to hell. (Check out "New Lands" for a more blatant AC/DC rip.) Mostly, though, the surprisingly warm-blooded *Audio, Video, Disco* reveals Justice to be human after all.—*MW*



JOHN PRINE

The Singing Mailman Delivers

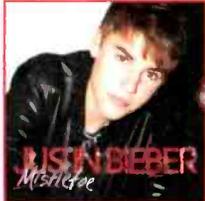
Producers: Ray Nordstrand, Alex McCollough
Oh Boy Records

Release Date: Oct. 25

Forty years after the release of his self-titled debut, John Prine revisits material that predates that set with this charming two-disc look at his early days. The product of a garage cleaning—for which Prine duly thanks his wife in the liner notes—these 1970 recordings hail from when Prine really was delivering mail by day and performing at night. During the time he was well-known enough to be interviewed at Chicago's WFMT, where he recorded 11 of his songs in the studio, and referred to as a guy "who needs no introduction" before live sets at the Windy City's Fifth Peg. Both sessions feature stripped-down and immediate-sounding renditions of many of the songs that made *John Prine*. *The Singing Mailman Delivers* also features such rarities as the unreleased "A Star, a Jewel and a Hoax" and a live medley of Hank Williams' "Hey Good Lookin'" and "Jambalaya." The stark, intimate quality makes tunes like "Hello in There" and "Great Society Conflict Veteran's Blues" even more heartbreaking, and Prine's wit that much more accessible. Let's hope some of his peers will start cleaning their garages, too.—*GG*

REVIEWS

SINGLES



JUSTIN BIEBER

Mistletoe (3:02)

Producers: *The Messengers*

Writers: *N. Atweh, A. Messinger, J. Bieber*

Publishers: *various*

RBMG/Island Def Jam Music Group

Justin Bieber is back for the holidays with "Mistletoe," a soulful, acoustic R&B/reggae jam that serves as the first single off forthcoming Christmas album *Under the Mistletoe*. His voice has certainly matured since his "Baby" days, sounding smooth and intimate as he celebrates the most wonderful time of the year with lines like, "The wise men followed the star/The way I follow my heart/And it led me to a miracle." Meanwhile, the stripped-down sound allows the young superstar to showcase how much he and his voice have grown. Although the chorus sounds warm and fuzzy thanks to a pleasant melody and unfussy production from the Messengers, Bieber's breezy crooning and flat lyrics make "Mistletoe" come off like an uninspiring, Jason Mraz-esque holiday track. Bieber tries to inject his undeniable charisma into the song, but he's still far from the classic holiday pop of Mariah Carey's "All I Want for Christmas Is You."—*RJC*

ROCK

KATE BUSH

Wild Man (7:16)

Producer: *Kate Bush*

Writer: *K. Bush*

Publisher: *Noble & Bright Anti-Records/Fish People*

The weird and whimsical "Wild Man" serves as the first new single from British art-rock craftswoman Kate Bush in a whopping six years (not including the retooled tracks from this year's *Director's Cut*). A word of advice to first-time listeners: Be sure to have an atlas and

thesaurus handy. "From the sherpas of Annapurna to the Rinpoche of Qinghai/Shepherds from Mount Kailash to Himachal Pradesh," Bush sings in her breathy lisp, somehow sounding erotic while randomly referencing Indian provinces and Buddhist principles. For all of its impenetrable wordplay, "Wild Man" makes for a wicked headphone atmosphere, with Dan McIntosh's expressionistic digital guitar curlicues wandering around a crisp Steve Gadd kit and

LUKE BRYAN

I Don't Want This Night to End (3:39)

Producer: *Jeff Stevens*

Writers: *L. Bryan, D. Davidson, R. Atkins, B. Hayslip*

Publishers: *various*
Capitol Nashville

There are a lot of aspects of "I Don't Want This Night to End," the second single off Luke Bryan's *Tailgates & Tanlines*, that shouldn't work. Namely, the singer/songwriter's clunky pacing, out-of-place guitar solo and the line, "Your pretty little eyes so blue/Are pulling me in, like the moon on your skin." Yet, somehow, Bryan turns what could've been a generic anthem into an emotionally engrossing snapshot of the type of longing every listener has encountered. As he sings about cruising around with a girl who can let her hair down and put her hands up while "singing every song" on the radio, Bryan's husky vocals become unexpectedly strained, denoting a deep-seated hurt that comes with reflecting on a lost moment. It's a surprisingly poignant effect and hints at Bryan's future star potential after "Country Girl (Shake It for Me)" scored on country radio earlier this year.—*JL*

John Giblin bass. As an announcement of Bush's return, "Wild Man" is a tad off-kilter. But then again, when has the ever-singular Bush been anything but?—*RR*

POP

WILLOW SMITH FEATURING NICKI MINAJ

Fireball (4:11)

Producers: *Stoopid Robots*

Writers: *O. Rambert, M. Kinchen, L. Franklin, O. Miraj*

Publishers: *various*
Roc Nation/Columbia

Looking to build momentum for her forthcoming debut album, viral sensation Willow Smith teams with Young Money's most stylish hip-hop icon (sorry, Drake) for this beat-heavy dancefloor bid. The 10-year-old Smith sounds somewhat overshadowed when paired with the imposing Minaj, though she makes her best effort to make Smith feel at home and references her 2010 smash by spitting, "When it's time to whip your hair, put your braids up!" The chorus to "Fireball" also attempts to replicate the earworm quality of Smith's debut, with a heavy beat pounding like a boxing glove and lyrics that



BRUNO MARS

It Will Rain (4:17)

Producers: *The Smeezingtons*

Writers: *B. Mars, P. Lawrence, A. Levine*

Publishers: *various*
Summit/Chop Shop/Elektra/Atlantic

Bruno Mars' latest single, "It Will Rain," expands on the darker insecurities first heard in the singer's Billboard Hot 100 chart-topper "Grenade"—which is why the track made the cut for the "Twilight Saga: Breaking Dawn" soundtrack that's due next month. "It Will Rain" starts with a menacing, dissonant crescendo, but resolves in a simple piano riff that the pop crooner uses frequently. Tight harmonies and haunting backup vocals compliment the aching lyrics: "If you ever leave me baby/Leave some morphine at my door... If you walk away/Every day it will rain." The ballad's use of percussion and the solemn chord progression actually recall OneRepublic's oeuvre more than Mars' sunny hits, but for fans of the latter's pitch-perfect vocals and his knack for warbling about women troubles, the man once again delivers.—*MD*



make for a solid singalong. Though not the revelation "Whip My Hair" was, "Fireball" remains an encouraging opportunity for the

tween star to spread her wings alongside the cocksure Minaj. Plus, how can anyone not smile upon hearing a child sing, "My whole crew is fresh and they rolling with me"?—*CP*

METAL

LACUNA COIL

Trip the Darkness (3:13)

Producers: *Don Gilmore, Lacuna Coil*

Writers: *D. Gilmore, Lacuna Coil*

Publishers: *various*

Century Media Records Channeling elements of American hard-rock acts Linkin Park and Evanescence, Italian goth-metal outfit Lacuna Coil knows the right chords to hit with an inter-

national audience. The first single off the group's forthcoming album, *Dark Adrenaline*, packs the kind of punch that could sniff commercial success. "Trip the Darkness" takes a while to get down to business: Its six-measure electronic intro nicely develops the themes of "Darkness," but once the song takes off, it's relatively simple, albeit appealing, in its delivery. Andrea Ferro and Cristina Scabbia's vocals are unusually crisp, but the production needs an ounce or two more of the low-end power that defines the goth metal genre. Nevertheless, "Darkness" is formidable as a single release, aptly foretelling the flavor and intensity of the record it precedes.—*DM*



LEGEND & CREDITS

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Family affair: VINCE GILL

COUNTRY BY DEBORAH EVANS PRICE

Return To Form

Vince Gill breaks five-year hiatus with home-cooked new album 'Guitar Slinger'

It's been five years since Vince Gill released his ambitious four-CD, Grammy Award-winning MCA Nashville collection *These Days*. The Country Music Hall of Famer will return Oct. 24 with *Guitar Slinger*, a home-cooked effort filled with slice-of-life songs.

"The feeling of being home is pretty wonderful for someone who travels all the time," Gill says of recording in the home studio that he and wife Amy Grant built in Nashville. "When you start being creative and comfortable, you really stand a chance to win."

Gill has been a consistent winner in the country arena. During the Nielsen SoundScan era, the singer/songwriter has sold 18.9 million units on the strength of best sellers like 1994's *When Love Finds You* (3.1 million), 1992's *I Still Believe in You* (2.9 million) and 1995's *Souvenirs* (2.2 million). *These Days* has sold 380,000. He has also won 20 Grammys and 18 Country Music Assn. Awards, including five consecutive wins for male vocalist of the year.

Guitar Slinger gets personal on several tracks, including Gill's "True Love" duet with Grant, who wrote the song about her husband. "It took a while to convince her to do a duet with me," Gill says, "because she thinks she can't sing songs as slow as I do. I really like a very laid-back tempo more often than not. I had a drummer once that said, 'Your songs are so slow I have to count them off with a calendar.'"

The album is somewhat of a family affair with daughters Jenny, Sarah and Corrina also contributing background vocals. Gill decided to include 9-year-old Corrina when he was taking her to school one morning and heard her singing along to "Billy Paul," a song he wrote about a friend who killed a woman and then killed himself. Gill says, "[I thought] this could be hauntingly beautiful if a little girl's voice was singing, 'What made you go crazy, Billy Paul?' Why wouldn't a kid ask that question?"

A kid might be the first to ask that question."

Another Gill-penned track, "Buttermilk John," was written in honor of the late John Hughey, who had played steel guitar with Gill on records and on the road since 1990. Lead single "Threaten Me With Heaven"—No. 46 with a bullet on Billboard's Hot Country Songs chart—is a tune Gill wrote with Grant, Dillon O'Brien and the late Will Owsley. While not all of the songs on *Guitar Slinger* deal with somber subjects, Gill has never been one to shy away from songs of substance. "Music should have emotion in it," he says. "I'm not afraid of emotion on any level, so it's not hard."

Gill will promote the album through numerous media appearances, including "Today" (Oct. 26), "Early Show" (Oct. 29), "The Tonight Show With Jay Leno" (Nov. 16), "Jimmy Kimmel Live!" (Nov. 17) and "CMT Crossroads" with Sting (Nov. 25). GAC will premiere "Backstory: Vince Gill" in November. Gill will also perform on Yahoo's "Ram Country," "AOL Sessions," QVC and MLB.com's "Major League Artist."

"Vince always excels through his live performances, so we took every marketing opportunity we could to do that," Universal Music Group Nashville VP of marketing Tom Lord says. "And because of Vince's stature as an artist, there are doors open to him that aren't available to newer artists, like the 'CMT Crossroads' program with Sting."

Gill's versatility as a guitarist and vocalist also keep him in demand. He has recently sung or played on projects by Alice Cooper, jazz trumpeter Chris Botti, Australian act the Greencards and Irish group Cherish the Ladies. "It never ceases to amaze me sometimes who is on the other end of a song," Gill says. "I did something with Tom Hank's wife, Rita Wilson, the other day. She's a really great singer; just completely knocked me out. I like all things and never say 'no.' You never know what you're going to miss." ...

EAR CANDY

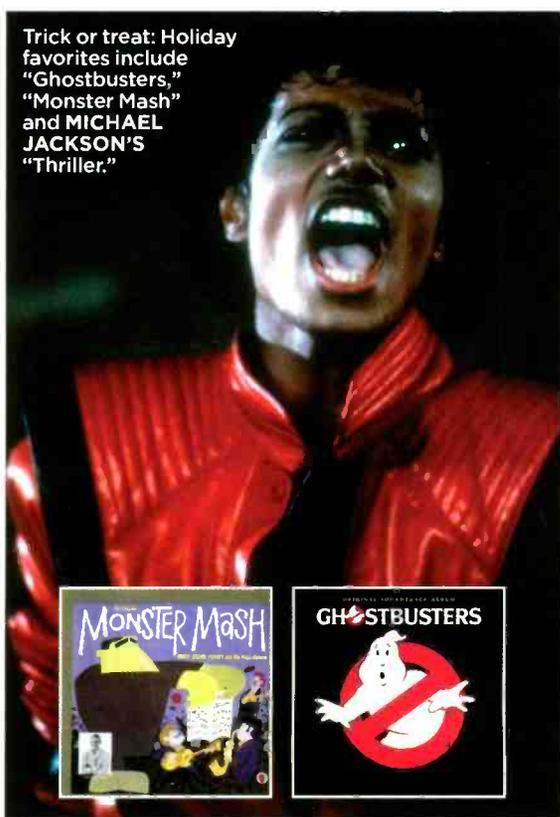
Radio gets ready to treat listeners to Halloween hits

Leading up to Oct. 31, radio stations will soon dress up their playlists with songs especially appropriate for Halloween. In one instance, Clear Channel adult top 40 WSNE Providence, R.I.—at the suggestion of air talent Dave Newfell—even rebranded itself from "Coast 93.3" to "Ghost 93.3" for the holiday.

But which (witch?) Halloween songs are the most popular?

According to Nielsen BDS, Michael Jackson's "Thriller" received the most plays of all Halloween-themed songs in the week preceding the holiday last year. Bobby "Boris" Pickett & the Crypt-Kickers' graveyard smash "Monster Mash" ranked second in that span, followed by Ray Parker Jr.'s "Ghostbusters."

"Thriller" is likewise the most downloaded Halloween-themed hit, with digital sales of 2.8 million, according to Nielsen SoundScan. The song is also Jackson's best-selling download, ahead of runner-up "Billie Jean," which has sold 2.3 million. —Gary Trust



Trick or treat: Holiday favorites include "Ghostbusters," "Monster Mash" and MICHAEL JACKSON'S "Thriller."

BILLBOARD'S TOP HALLOWEEN SONGS

Rank	Title	Artist	Billboard Hot 100 Peak Position (Year)
1	"Thriller"	Michael Jackson	No. 4 (1984)
2	"Monster Mash"	Bobby "Boris" Pickett & the Crypt-Kickers	No. 1 (1962)
3	"Ghostbusters"	Ray Parker Jr.	No. 1 (1984)
4	"Werewolves of London"	Warren Zevon	No. 21 (1978)
5	"Highway to Hell"	AC/DC	No. 47 (1979)
6	"A Nightmare on My Street"	DJ Jazzy Jeff & the Fresh Prince	No. 15 (1988)
7	"Don't Fear the Reaper"	Blue Öyster Cult	No. 12 (1976)
8	"Somebody's Watching Me"	Rockwell	No. 2 (1984)
9	"Runnin' With the Devil"	Van Halen	No. 84 (1978)
10	"Witchy Woman"	Eagles	No. 9 (1972)

The most-played Halloween-themed songs, as determined by total plays on all Nielsen BDS-monitored U.S. terrestrial and network stations and channels Oct. 25-31, 2010.

Locked and loaded: SOFI



GILL: JIM WRIGHT; JACKSON: MICHAEL OCHS ARCHIVES/GETTY IMAGES

Like They Never Left

With its first No. 1 since 1999, Bush joins growing handful of heritage alternative bands still going strong in 2011

Add Bush to the list of veteran alternative rock groups that are still recording and performing. The British band notches its first No. 1 on Billboard's Nielsen BDS-based Alternative radio airplay chart since 1999, and its fifth overall, as "The Sound of Winter" rises 3-1.

The first single from *The Sea of Memories* (Bush's first album in 10 years, which bowed on the Billboard 200 four weeks ago at No. 18) marks the group's first Alternative No. 1 since "The Chemicals Between Us" began a five-week reign 12 years and one week ago. The group's gap between leaders is the chart's second-longest after Jane's Addiction's 12-year, seven-month and three-week wait between its No. 1s "Been Caught Stealing" in 1990 and "Just Because" in 2003.

"It's the most brilliant start we could have imagined," Bush vocalist/guitarist Gavin Rossdale says of the response to "Winter." "Having a No. 1 song at radio is a testament to not only the band, but the great team that surrounds us, the support at radio and, of course, the tireless fans who give us daily oxygen."

The success of Bush's latest single also reinforces that heritage acts remain an essential ingredient in alternative stations' programming strategies. "Winter" displaces "Walk" by Foo Fighters—a format staple act since its 1995 arrival—after eight non-consecutive weeks atop Alternative. Red Hot Chili Peppers interrupted the command of "Walk" with "The Adventures of Rain Dance Maggie" for four weeks; the band has been charting on the tally since 1989. This year has also brought Jane's Addiction's first Alternative top 10 ("Irresistible Force") since 2003, Social Distortion's first top 10 ("Machine Gun



Hot single:
BUSH

Blues") since 1996 and Blink-182's first visit to the top tier ("Up All Night") since 2004.

While such acts as Foster the People, Awolnation and the Joy Formidable are gracing the Alternative chart with debut top 10 singles, a longer history at the format isn't proving a hindrance. "The alternative format has been around for well over 20 years," KVG's Las Vegas PD Sean Lynch says. "Many of our listeners grew up with these heritage acts, so it's not surprising that they are embracing this great new music."

The Sea of Memories is the first Bush album released on the band's Zuma Rock imprint through an exclusive partnership with eOne Music. And "Winter" is just the seventh of the Alternative chart's 292 No. 1s, dating to the list's 1988 inception, released on an independent label. Notably, the prior six—the Offspring's "Come Out and Play (Keep 'Em Separated)" (Epitaph, 1994), Everlast's "What It's Like" (Tommy

Boy, 1998), Silversun Pickups' "Panic Switch" (Dangerbird, 2009), Phoenix's "1901" (Glassnote, 2010), the Dirty Heads' "Lay Me Down" featuring Rome of Sublime (Executive, 2010) and Mumford & Sons' "Little Lion Man" (Glassnote, 2010)—were released on established indie labels, unlike Bush's model of self-releasing its new product.

Reflecting the adaptability of Bush, whose albums have sold a combined 10.9 million copies in the United States, according to Nielsen SoundScan, the band is on tour with Chevelle (which first reached the Alternative ranking in 2002) and Filter.

"The key to the longevity of these longtime alternative artists is that they continue to put out quality material that is relevant to today's audience," Lynch says.

"Bush came back with one of the best singles of its career," KEDGE Dallas PD Josh Venable says. "This has been the summer/fall of the '90s all over again."

POWER ROOKIE

Newcomer Elle Varner strikes a chord with debut RCA single

Nudging the top 40 on Billboard's Hot R&B/Hip-Hop Songs chart, Elle Varner is also less than 150,000 clicks away from 1 million views of the video for her debut single, "Only Wanna Give It to You," featuring J. Cole. The duo pops in bold fashion statements throughout the clip: She rocks multicolored neon tights and a metallic Keith Haring tank top, while he sports an emergency-orange-colored vest. The eye-catching visuals are in keeping with Varner's background as a 2009 graduate of New York University's Clive Davis Department of Recorded Music. Nick Sansano, associate art professor and production faculty head at NYU, says he wouldn't expect anything else.

"That's totally her," says Sansano, who has also produced such acts as Sonic Youth and Ice Cube. "She always was a bigger-than-life character, even at a young age... Very devoted, she had a good perspective on things."

That devotion—including building word-of-mouth on the showcase and festival circuit in the New York area—is paying off. Varner's J/RCA single rises to No. 41 on Hot R&B/Hip-Hop Songs and No. 22 on Mainstream R&B/Hip-Hop. Adding to the track's appeal are thumping 808s, a walking bassline and an old-school vibe.

Buzz about Varner, signed to MBK Entertainment, began earlier this year. The singer/songwriter was listed as one of "5 Urban Artists to Watch in 2011" by Groove, MSN's urban music blog. And RCA CEO Peter Edge talked about the newcomer's "incredible, raspy Lauryn Hill-esque delivery" in Billboard's Summer Preview issue (May 21). "She writes, sings, plays and produces," he said. "We're dropping the single... and hope it will be a big Christmas win."

At the recent taping of the sixth annual Black Girls Rock! Awards—premiering Nov. 6 on BET—Varner told Billboard.com that while she didn't have a release date for her album debut, it "will happen this winter."

—Jeff Benjamin

VOICE RECOGNITION

With release of her first solo EP, Deadmau5 protégé SOFI steps up as dance music's new diva

Dance music has always embraced its divas. Loleatta Holloway and Donna Summer held court during the golden days of disco. Kristine W and Deborah Cox carried the torch during the genre's nightclub-driven later years. But the bass-or-bust rave revival of the past year has moved forward without a set of representative voices, favoring instrumental tracks instead.

Enter SOFI, aka German-born Sofia Toufa. Thanks to tour performances and studio collaborations with DJ/producer Deadmau5—particularly "Sofi Needs a Ladder" off his 2010 Ultra album *4x4=12*—the former backup singer/dancer for Avril Lavigne and Britney Spears is effectively the only vocalist associated with the current dance explosion. And as one of its few popular females, SOFI is set to release her first solo effort: the two-part EP *Locked & Loaded* on Deadmau5's own Mau5 trap imprint. Part one, featuring collaborations with Brighton, England-based dubstep crew

Millions Like Us, arrives Oct. 24.

"It's been a crazy experience," says SOFI, whose stage name is an acronym for Some Other Female Interest. "[This revival] just felt right: a punk rock attitude with electronic dance and rawness, more grimy than beautiful. Ten years from now, it will be a great story."

SOFI's journey from pop backup singer to dance frontwoman began through a mutual friend of her and Deadmau5 (aka Joel Zimmerman): Mötley Crüe drummer and dance aficionado Tommy Lee, who called a few years ago and asked her to provide backup vocals for one of his tracks.

"I didn't know Tommy was into electronic music. I thought I'd be singing rock music," SOFI recalls. "But I walked in, and there were all these beats going on and a guy with a mouse head."

In early 2010, Deadmau5 asked her to write to an instrumental track tentatively titled "You

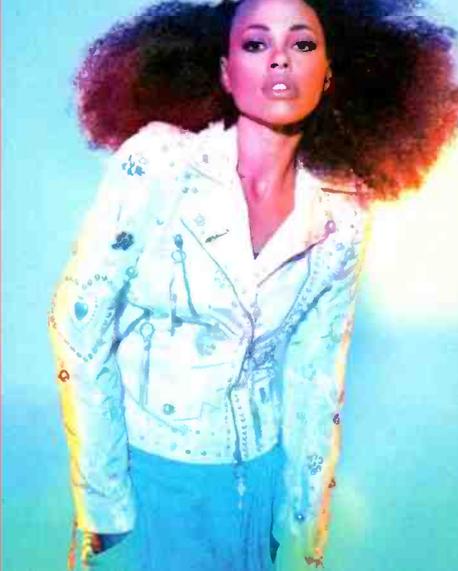
Need a Ladder." Within four hours, the lyrics were written and the vocal was cut. A week after that, SOFI was performing the song in front of 50,000 people during Deadmau5's headlining set at Miami's Ultra Music Festival. The track later won a 2011 Juno Award for best dance recording and picked up key placements in "The Hangover Part II," the premiere episode of the final season of HBO's "Entourage" and the videogame "Need for Speed: Hot Pursuit."

The second part of *Locked & Loaded* is slated for Dec. 5 and will feature collaborations with bass music kingpins Noisia and Skrillex. Performance videos of the anthemic Skrillex track "Bring Out the Devil" are already logging hundreds of thousands of YouTube views.

SOFI will continue performing on Deadmau5's Meowingtons Hax tour through the end of the year. Then she will take time off in early 2012 to work on a full-length album.

—Kerri Mason

Rising star:
ELLE VARNER



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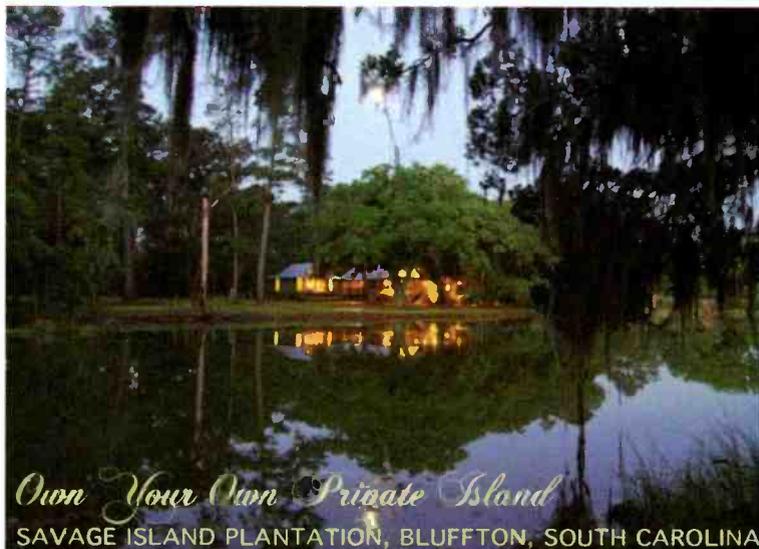
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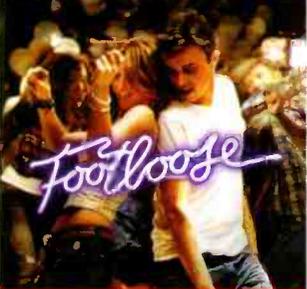
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

MUSIC FROM THE MOTION PICTURE



CUT LOOSE

>>The soundtrack to the remake of the 1984 film "Footloose" kicks up the Billboard 200 (136-16) and Top Country Albums (28-6) with a 406% sales gain, following the movie's release on Oct. 14. The original soundtrack spent 10 weeks at No. 1 on the 200 and spawned six Billboard Hot 100 hit singles.

BOLD BOW

>>William Shatner boldly goes where he's never gone before: to No. 1 on a Billboard albums chart, as his *Seeking Major Tom* bows atop Heatseekers Albums (4,000 sold, according to Nielsen SoundScan). The two-time Emmy Award-winning actor is joined by such stars as Sheryl Crow and Brad Paisley on the concept set, which also enters at No. 131 on the Billboard 200.



GAME ON

>>Buzzed-about New York singer Lana Del Rey starts at No. 1 on both Hot Singles Sales and Dance/Electronic Singles Sales with "Video Games," selling 6,000. The recent Interscope Records signee's debut album is due in early 2012.

CHART BEAT

>>Vaulting 12-1 on Blues Digital Songs with "What'd I Say (Part 1)," Ray Charles appears atop a Billboard song chart for the first time since 1990, when Quincy Jones' "I'll Be Good to You," featuring Charles and Chaka Khan, ruled the Hot R&B/Hip-Hop Songs and Dance Club Songs charts. "Say" marks the late legend's first No. 1 song as a lead since "Seven Spanish Angels," with Willie Nelson, topped Hot Country Songs the week of March 23, 1985.

>>Taylor Dayne continues her perfect streak of reaching the Dance Club Songs top 10, as "Floor on Fire" burns a 13-8 path. The song is Dayne's 15th top 10 in as many visits dating to her 1987 arrival with the No. 4-peaking "Tell It to My Heart."

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

Billboard

CHARTS

Evanescence Returns; Holidays On Horizon

Rock band **Evanescence** returns to the Billboard 200, scoring its second No. 1 album, as its self-titled third set bows with 127,000 copies sold, according to Nielsen SoundScan. The act, led by singer **Amy Lee**, last released an album in 2006, when *The Open Door* debuted at No. 1 with 447,000.

The new set's first single, "What You Want," rises 15-13 on the Rock Songs airplay chart this week, while also holding a bullet at No. 17 on the Alternative tally. The group's first album, 2003's *Fallen*, spawned the Billboard Hot 100 hits "Bring Me to Life" (No. 5) and "My Immortal" (No. 7).



Last week's No. 1 album, *Clear As Day* from 2011 "American Idol" winner **Scotty McCreery**, falls to No. 4 with 88,000 (down 55%).

A second 2011 "Idol" alum joins McCreery in the top five, as runner-up **Lauren Alaina** debuts at No. 5 with

Wildflower. The set shifts 69,000 in its opening frame.

This is the first time since 2008 where both the winner and second-place finisher of "Idol" posted top five-charting albums (or top 10, for that matter). The last Nos. 1 and 2 placers to do so were '08 victor **David Cook** and runner-up **David Archuleta**. Their debut albums respectively bowed and peaked at Nos. 3 and 2.

SIGN OF THE SEASON: It's the most wonderful time of the year, as Billboard's Top Holiday Albums chart makes its annual return to our websites. The tally, which reflects the week's biggest Christmas albums (and sets inspired by the season), is led by **David Crowder Band's** *Oh for Joy* EP, which sold 3,000 copies. The chart will continue to be compiled through the end of the holiday season in January.

Despite how it's not even Halloween yet, it's beginning to look a lot like Christmas on the charts, thanks to **Justin Bieber's** holiday album *Under the Mistletoe*, due Nov. 1.

Under's first single, "Mistletoe," went on sale at iTunes Oct. 17, followed by other retailers shortly thereafter. It will make a splashy debut on the Billboard Hot 100 next issue. Industry prognosticators suggest the song could move more than 250,000 downloads in its first week.

Bieber's *Under* is one of two proba-

ble blockbuster holiday titles, as it will be joining **Michael Bublé's** *Christmas*, out Oct. 24.

Bublé could be this season's answer to 2007's *Noel* by **Josh Groban**. It bulldozed through 3.7 million in the last 12 weeks of 2007 and became the biggest-selling album of that year. Every year we've been looking for "the next *Noel*," and Bublé's *Christmas* just might be it.

The common theory is that holiday albums profit from sales generated by older consumers—mostly women—who are buying music to play around the house during the wintery season. That idea makes sense if you look at some of the biggest-selling holiday albums from the past few years.

Last year, **Susan Boyle's** then-new *The Gift* moved 1.9 million, and in 2009, **Andrea Bocelli's** *My Christmas* release shifted 2.2 million. Certainly, Bublé's target audience is younger than either Boyle or Bocelli, which again makes him more comparable to Groban. (And Bublé, Boyle and Bocelli appeal to a much more senior demographic than Bieber, which places him in a class of his own.)

What's also helping Bublé is his breakthrough to top 40 radio in recent years—something that continues to elude Groban. Bublé's "Haven't Met

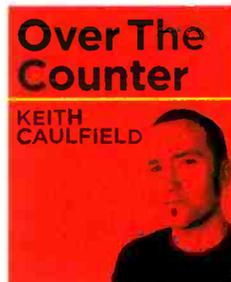
You Yet" peaked at No. 21 on the Mainstream Top 40 radio airplay chart last year and spent 19 weeks on the survey. It also reached No. 8 on the Adult Top 40 chart, one of his four hits on that tally.

Groban, on the other hand, has yet to visit either top 40 list. He's still firmly an Adult Contemporary artist, having notched 16 hits on the AC radio chart, including five No. 1s.

Noel stands as the Nielsen SoundScan era's second-biggest-

selling Christmas album, behind only **Kenny G's** *Miracles—The Holiday Album* (7.2 million). *Noel*, at 5.3 million total, is followed by **Celine Dion's** *These Are Special Times* (5.2 million), **Mariah Carey's** *Merry Christmas* (5.1 million) and **Mannheim Steamroller's** *Christmas in the Aire* (3.7 million).

WELL, WELL, WELL... Casting **Crowns' Come to the Well** may debut at No. 1 on the Billboard 200 next week, with perhaps 95,000-110,000 sold—so say industry prognosticators. The set could mark both the act's first No. 1 on the big chart and the first since 1997 to crown both the Billboard 200 and the Christian Albums chart. **LeAnn Rimes' You Light Up My Life** topped both tallies in September of that year.



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,218,000	1,772,000	21,337,000
Last Week	5,133,000	1,698,000	20,586,000
Change	1.7%	4.4%	3.6%
This Week Last Year	5,006,000	1,466,000	19,714,000
Change	4.2%	20.9%	8.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	230,965,000	238,847,000	3.4%
Digital Tracks	899,676,000	993,662,000	10.4%
Store Singles	1,653,000	1,939,000	17.3%
Total	1,132,294,000	1,234,448,000	9.0%
Albums w/TEA*	320,932,600	338,213,200	5.4%

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

ALBUM SALES

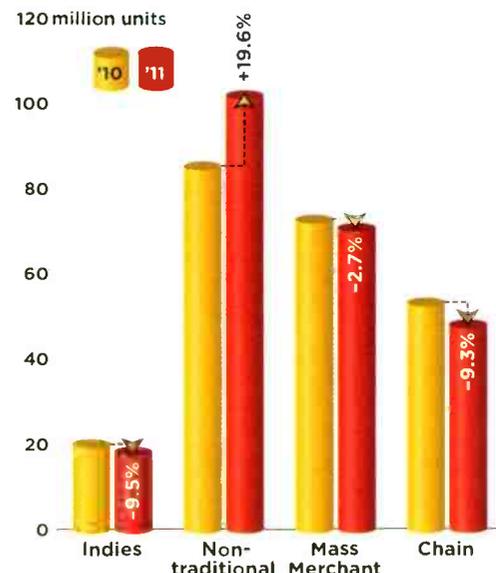


SALES BY ALBUM FORMAT

CD	164,073,000	158,325,000	-3.5%
Digital	64,756,000	77,615,000	19.9%
Vinyl	2,109,000	2,853,000	35.3%
Other	26,000	54,000	107.7%

For week ending Oct. 16, 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 table with columns for Rank, Artist, Title, Weeks on Chart, and Peak Position. Includes sidebars for '7' and '30' with artist profiles and '50' with album highlights.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions across various categories.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	105	103	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AC (13.98) ⊕	Rolling Papers	●	14
102	90	53	GAVIN DEGRAW J 56083 RCA (11.98)	Sweeter	●	1
103	113	130	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170* (13.98)	Lungs	●	14
104	110	118	THEORY OF A DEAMAN 664 617729/ROADRUNNER (13.98)	The Truth Is...	●	1
105	81	65	BARBRA STREISAND COLUMBIA 86257/SONY MUSIC (18.98)	What Matters Most	●	1
106	33	2	STYLES P ASTI/PHANTOM/D-BLOCK 2092 ONE (17.98)	Master Of Ceremonies	●	33
107	118	110	ZAC BROWN BAND ROAD/ROCKAWAY PICTURE HOME ROW/N/ATLANTIC 516931/AG (13.98)	The Foundation	●	2
108	95	95	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/ UNIVERSAL REPUBLIC (10.98)	Life At Best	●	5
109	111	124	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 001095 UMG (9.98)		●	70
110	108	115	CHRIS YOUNG RCA NASHVILLE 85497/SMN (11.98)	Neon	●	1
111	84	43	JESSICA REEDY LIGHT 7239/EONE (13.98)	From The Heart	●	43
112	117	129	RASCAL FLATTS BIG MACHINE RF0100A (13.98)	Nothing Like This	●	1
113	129	28	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST 016142 EX/VG (13.98)	Miss Little Havana	●	28
114	NEW	1	DEAS VAIL MONO VS STEREO 70021/COLUMBIA (10.98)	Deas Vail	●	114
115	115	126	JUSTIN BIEBER SCHOOLBOY RAYMOND BRAUN ISLAND 014063/UMG (10.98) ⊕	My World 2.0	●	1
116	123	132	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073 UMG (9.98)		●	109
117	106	107	JILL SCOTT BLUES BABE 527941/WARNER BROS. (18.98)	The Light Of The Sun	●	1
118	124	133	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection Geffen 001101/UMG (9.98)		●	67
119	103	90	AMY WINEHOUSE UNIVERSAL REPUBLIC 008422* (15.98)	Back To Black	●	2
120	102	2	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8 00 EX/STARBUCKS (12.98)	When Folk Meets Rock	●	102
121	NEW	1	VARIOUS ARTISTS SHOW DOG/UNIVERSAL 01531 9 (9.98)	ZZ Top: A Tribute From Friends	●	121
122	NEW	1	RACHAEL YAMAGATA FRANKENFISH 01 (13.98)	Chesapeake	●	122
123	126	165	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden	●	85
124	120	102	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey	●	1
125	RE-ENTRY	73	BOB SEGER & THE SILVER BULLET BAND HIDEOUT 99521 CAPITOL (12.98)	Nine Tonight	●	4
126	91	40	PINK FLOYD CAPITOL 28944 (34.98)	The Wall	●	1
127	86	29	JASON DERULO BELUGA HEIGHTS 528239/WARNER BROS. (15.98)	Future History	●	29
128	192	94	PACE SETTER FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	●	7
129	121	127	BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLES/UMG 300884/UMG (9.98)		●	100
130	165	114	IL VOLO OPERA BLUES/GATICA/RENTI R/Geffen 015517/IGA (11.98)	Il Volo	●	10
131	NEW	1	WILLIAM SHATNER CLEOPATRA 4799* (19.98)	Seeking Major Tom	●	131
132	36	2	INDIGO GIRLS IG/VANGUARD 78190/WELK (17.98)	Beauty Queen Sister	●	36
133	65	2	ARJONA METAMORFOSIS 529011/WARNER LATINA (16.98)	Independiente	●	65
134	112	98	TONY BENNETT RPM COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic	●	1
135	147	153	WILLIE NELSON COLUMBIA 64184 (9.98/5.93)	Super Hits	●	135
136	128	99	THE SCRIPT PHONOGENIC/EPIC 812277/SONY MUSIC (11.98)	Science & Faith	●	3
137	32	2	BLESSTHEFALL FEARLESS 30157 (14.98)	Awakening	●	32
138	137	169	HANK WILLIAMS JR. CURB 77638 (9.98)	Greatest Hits, Vol. 1	●	101
139	145	155	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow	●	12
140	162	185	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits	●	8
141	148	147	CHRIS AUGUST FERVENT 888065/WARNER BROS. (11.98)	No Far Away	●	141
142	116	112	AWOLNATION RED BULL 1086 (9.98)	Megalithic Symphony	●	112
143	131	173	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG 52336/SONY MUSIC (6.98)	Extended Versions	●	74
144	139	145	JOURNEY COLUMBIA LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	●	10
145	150	138	LADY GAGA STREAMLINE/KONLIVE/CHE 3RYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	●	3
146	142	151	LIONEL RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 00 759/UMG (9.98)		●	127
147	199	36	MERCYME IND/COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell	●	199
148	138	156	DRAKE YOUNG MONEY/CASH MON. 014325/UNIVERSAL REPUBLIC (13.98)	Thank Me Later	●	1
149	119	101	KELLY ROWLAND UNIVERSAL MOTOWN D14 95/UNIVERSAL REPUBLIC (13.98)	Here I Am	●	3
150	114	75	ANTHRAX MEGAFORCE 6014* (15.98)	Worship Music	●	12



Feted by Steven Tyler, Mick Fleetwood ("Sharp Dressed Man"), Nickelback ("Legs"), Daughtry ("Waitin' for the Bus"), Jamey Johnson (pictured) and more, the compilation bows with 4,000 and starts at No. 7 on Compilation Albums.

122 The singer's first new studio album in three years, and her first indie set, starts with 4,000 sold. Previously with Warner Bros. and RCA Victor before that, her last album, 2008's *Elephants...*, took a bow at No. 53.

125 A correction in the linking of the album's various UPC codes yields this week's chart placement. In other Seger news, the next leg of his North American tour kicks off Nov. 2 in Ypsilanti, Mich., and wraps Dec. 30 in Las Vegas.



The vocal trio played CBS' "The Talk" on Oct. 13, which aids the rise of its debut set (up 21%). The sibling group will issue a digital Christmas EP on Nov. 21—its third release this year.

188 Her new remix package (No. 46, 9,000) starts much higher than the No. 134 debut and peak of its 2005 predecessor. But with a 14,000 entry, the '05 set—which included a previously unreleased song and bowed during Thanksgiving week—had a larger sales start.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	158	159	P!NK LAFACE/JIVE 80657/RCA (13.98)	Greatest Hits... So Far!!!	●	5
152	132	108	BON IVER JAGJAGUAR 135* (14.98)	Bon Iver	●	1
153	NEW	1	SKELETONWITCH PROSTHE TIC 10103* (13.98)	Forever Abomination	●	153
154	135	177	THE TEMPTATIONS Best Of The Temptations-The '60s: 20th Century Masters The Millennium Collection MOTOWN 153362 UMG (9.98)		●	132
155	73	32	LEANN RIMES CURB 74203* (18.98)	Lady & Gentlemen	●	32
156	172	11	JANIS JOPLIN SONY MUSIC CMG 05280/SONY MUSIC (6.98)	Super Hits	●	113
157	156	166	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	●	1
158	159	149	LEDISI VERVE FORECAST 015557/VG (13.98)	Pieces Of Me	●	1
159	87	80	TORI AMOS DG 015849*/DECCA (16.98) ⊕	Night Of Hunters	●	24
160	154	180	BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG 80851/SONY MUSIC (6.98)	Extended Versions	●	82
161	134	192	LAURA STORY INO/COLUMBIA 86417/SONY MUSIC (10.98)	Blessings	●	83
162	146	140	KIRK FRANKLIN FOYD SOUL VERITY 77917/RCA (11.98)	Hello Fear	●	1
163	RE-ENTRY	21	SEETHER WIND UP 13250 (11.98) ⊕	Holding Onto Strings Better Left To Fray	●	1
164	100	2	VARIOUS ARTISTS WALT DISNEY 013779 (13.98)	Best Of The Lion King	●	100
165	169	40	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280/UMG (9.98)		●	75
166	166	122	LEICRAE REACH 8161/INFINITY (12.98) ⊕	Rehab	●	17
167	197	183	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	●	18
168	188	170	SKILLET ARDENT/NO/ATLANTIC 519927/AG (13.98)	Awake	●	2
169	168	171	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	●	13
170	141	154	GEORGE STRAIT MCA NASHVILLE 016007/UMG (7.98)	Icon: George Strait	●	82
171	RE-ENTRY	40	DEADMAU5 MAUSTRAP 2518*/ULTRA (15.98)	4X4 = 12	●	47
172	133	45	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	●	27
173	187	178	SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong	●	1
174	107	7	ISAAC CARREE SOVEREIGN AGENCY 002 (13.98)	Uncommon Me	●	48
175	24	2	MUTEMATH TELEPROMPT 528499/WARNER BROS. (13.98)	Odd Soul	●	24
176	144	137	MIGUEL BLACK ICE/BYSTORM/JIVE 75487/RCA (9.98)	All I Want Is You	●	37
177	189	164	ONEREPUBLIC MOSLEY INTERSCOPE 013607/IGA (13.98)	Waking Up	●	21
178	104	66	SUPERHEAVY UNIVERSAL REPUBLIC 016105* (13.98)	SuperHeavy	●	26
179	NEW	1	THE READY SET SIRE/DECA/DANCE REPRISE 528841/WARNER BROS. (7.98)	Feel Good Now (EP)	●	179
180	170	128	COLBIE CAILLAT UNIVERSAL REPUBLIC 015542* (13.98)	All Of You	●	1
181	174	92	THE JAYHAWKS ROUNDER 619113*/CONCORD (13.98) ⊕	Mockingbird Time	●	38
182	164	158	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98)	Brothers	●	3
183	RE-ENTRY	44	FOO FIGHTERS ROSWELL 36921*/RCA (11.98) ⊕	Greatest Hits	●	11
184	140	125	GERARDO ORTIZ DEL 91251/SONY MUSIC LATIN (12.98)	Entre Dios y El Diablo	●	24
185	193	187	SOUNDTRACK RCA 80105/RMG (11.98)	Burlesque	●	18
186	26	2	NEW FOUND GLORY EPITAPH 87145* (15.98)	Radiosurgery	●	26
187	NEW	1	VARIOUS ARTISTS XS DIGITAL EX (5.98)	The 99 Most Essential Autumn Classics	●	187
188	RE-ENTRY	28	BRITNEY SPEARS JIVE 85332/RCA (13.98)	Femme Fatale	●	1
189	181	31	SARA EVANS RCA NASHVILLE 49693/SMN (10.98)	Stronger	●	6
190	200	29	DAFT PUNK WALT DISNEY 005872* (13.98)	Tron: Legacy (Soundtrack)	●	1
191	190	191	EMINEM SHADY AFTERMATH INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	●	2
192	184	179	AVENGED SEVENFOLD HOPELESS/SIRE 524026*/WARNER BROS. (18.98)	Nightmare	●	1
193	157	97	PRIMUS PRAWN BONG 0113*/ATO (13.98)	Green Naugahyde	●	15
194	177	157	CHRISTINA PERRI ATLANTIC 525853 AG (13.98) ⊕	lovestrong.	●	1
195	182	200	FRANK SINATRA REPRISE 338652/WARNER BROS. (18.98)	Nothing But The Best	●	1
196	125	121	ESPINOZA PAZ DISA 721699/UMLE (11.98) ⊕	Canciones Que Duelen	●	121
197	RE-ENTRY	24	THIRD DAY ESSENTIAL 10921/SONY MUSIC (11.98)	Move	●	1
198	171	139	BUSH ZUMA ROCK 2167*/EONE (17.98)	The Sea Of Memories	●	18
199	RE-ENTRY	17	VARIOUS ARTISTS MAYBACH 527800/WARNER BROS. (18.98)	Maybach Music Group Presents: Self Made: Vol. I	●	1
200	NEW	1	ELVIS PRESLEY RCA/SONY MUSIC CMG 19931/SONY MUSIC (6.98)	Elvis: Best Of Love	●	200

WYNTON MARSALIS & ERIC CLAPTON	93	MINOLES BEHAVIOR	5	PINK	151	RED HOT CHILI PEPPERS	34	SEETHER	163	STAINED	68	SOUNDTRACK	29	THE TEMPTATIONS	154	VARIOUS ARTISTS	19	WILCO	21	
BRUNO MARS	57	JUSTIN MOORE	15	THE OAK RIDGE BOYS	91	BOB SEGER & THE SILVER BULLET BAND	125, 140	LAURA STORY	161	A.N.T. FARM	161	A.N.T. FARM	29	THE 99 MOST ESSENTIAL AUTUMN CLASSICS	187	NOW THAT'S WHAT I CALL COUNTRY: VOLUME 4	82	AMY WINEHOUSE	119	
MASQUERADER	79	JAMES MORRISON	9	ONEREPUBLIC	177	WILLIAM SHATNER	131	GEORGE STRAIT	165, 170	THEORY OF A DEAMAN	173	THEORY OF A DEAMAN	94	BEST OF THE LION KING	104	WHEN FOLK MEETS ROCK	120	WIZ KHALIFA	101	
MAYDAY PARADE	77	MUMFORD & SONS	6	ELVIS PRESLEY	123, 200	BLAKE SHELTON	43, 167	BARBRA STREISAND	105	DRIVE	106	DRIVE	106	THE LOST NOTEBOOKS OF HANK WILLIAMS	71	WOW HITS 2012	39	RACHAEL YAMAGATA	122	
MARTINA MCBRIDE	10	MUTEMATH	1	JAKE OWEN	63	COODY SIMPSON	96	STYLES P	106	FOOTLOOSE	86	FOOTLOOSE	86	MAYBACH MUSIC GROUP PRESENTS: SELF MADE: VOL. I	199	ZZ TOP: A TRIBUTE FROM FRIENDS	121	CHRIS YOUNG	110	
SCOTTY MCCREERY	4	NEEDTOBREATHE	2	BRAD PAISLEY	75	FRANK SINATRA	195	SUPERHEAVY	178	SHAKE IT UP: BREAK IT DOWN	99	SHAKE IT UP: BREAK IT DOWN	99	DEAS VAIL	114	BARRY WHITE	129			
TIM MCGRAW	172	WILLIE NELSON	15	CHRISTINA PERRI	194	SKELETONWITCH	153	TAYLOR SWIFT	41, 157	VICTORIOUS: MUSIC FROM THE HIT TV SHOW	95	VICTORIOUS: MUSIC FROM THE HIT TV SHOW	95							
MERCYME	147	NEW FOUND GLORY	16	KATY PERRY	44	SKILLET	168	SWITCHFOOT	54											
MIGUEL	176	NIRVANA	0	PINK FLOYD	59, 126	JILL SCOTT	117													
NICKI MINAJ	58					THE SCRIPT	136													

UNCHARTED™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSAPCE PAGE	
1	1	39	#1 TRAPHIK	WWW.MYSAPCE.COM/TRAPHIK	
2	3	35	TYLER WARD	WWW.MYSAPCE.COM/TYLERWARD	
	40		DJ BL3ND	WWW.MYSAPCE.COM/BLENDIZZY	
	36		MADDI JANE	WWW.MYSAPCE.COM/MADDIJANEMUSIC	
	36		PORTA	WWW.MYSAPCE.COM/PORTA1	
	6	39	NOISIA	WWW.MYSAPCE.COM/DENNOISIA	
	7	35	SUNGH JUNG	WWW.MYSAPCE.COM/JUNGSUNGH	
	RE-ENTRY		GIRL TALK	WWW.MYSAPCE.COM/GIRLTALK	
	9		T. MILLS	WWW.MYSAPCE.COM/TMILLS	
	10	8	METRONOMY	WWW.MYSAPCE.COM/METRONOMY	
	11	32	PRETTY LIGHTS	WWW.MYSAPCE.COM/PRETTYLIGHTS	
	12	10	DIYAR PALA	WWW.MYSAPCE.COM/DIYARPALA	
	13	RE-ENTRY	MODULAR PUNK	WWW.MYSAPCE.COM/MODULARPUNK	
	14	23	NICOLAS JAAR	WWW.MYSAPCE.COM/NICOLASJAAR	
	15	28	MAREK HEMMANN	WWW.MYSAPCE.COM/MAREKHEMMANN	
	16	13	PITTY	WWW.MYSAPCE.COM/BANDAPITTY	
	17	31	NEOCLUBBER	WWW.MYSAPCE.COM/NEOCLUBBER	
	18	14	ENTER SHIKARI	WWW.MYSAPCE.COM/ENTERSHIKARI	
	19	17	JESUS ADRIAN ROMERO	WWW.MYSAPCE.COM/JESUSADRIANET	
	20	18	DAVE DAYS	WWW.MYSAPCE.COM/DAVEDAYS	
	21	RE-ENTRY	THE KNOCKS	WWW.MYSAPCE.COM/ITSTHEKNOCKS	
	22	41	POMPLAMOOSE	WWW.MYSAPCE.COM/POMPLAMOOSEMUSIC	
	23	27	PAROV STELAR	WWW.MYSAPCE.COM/STELAR1	
	24		KRADDY	WWW.MYSAPCE.COM/KRADDY	
	25	RE-ENTRY	PENGUIN PRISON	WWW.MYSAPCE.COM/PENGUINPRISON	
	26	14	GOLD PANDA	WWW.MYSAPCE.COM/GOLDPANDA	
	27	16	ORELSAN	WWW.MYSAPCE.COM/ORELSAN	
	28	24	MORD FUSTANG	WWW.MYSAPCE.COM/MORDFUSTANG	
	29	25	ALYSSA BERNAL	WWW.MYSAPCE.COM/ALYSSABERNAL	
	30	30	GOD IS AN ASTRONAUT	WWW.MYSAPCE.COM/GODISANASTRONAUT	
	31	36	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSAPCE.COM/THEBLOODYBEETROOTS	
	32	22	CAPITAL INICIAL	WWW.MYSAPCE.COM/CAPITALINICIAL	
	33	34	SUPERMAN IS DEAD	WWW.MYSAPCE.COM/SUPERMANISDEAD	
	34	32	IAMX	WWW.MYSAPCE.COM/IAMX	
	35	37	MODESTEP	WWW.MYSAPCE.COM/MODESTEP	
	36	43	TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYSAPCE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS	
	37	17	AEROPLANE	WWW.MYSAPCE.COM/AEROPLANEMUSICLOVE	
	38	13	JOTA QUEST	WWW.MYSAPCE.COM/JOTAQUEST	
	39	16	ZEDD	WWW.MYSAPCE.COM/OFFICIALZEDD	
	40	1	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSAPCE.COM/BONDANFADE2BLACK	
	41	1	VILLE BABY	WWW.MYSAPCE.COM/VILLEBABYMUSIC	
	42		MILES KANE	WWW.MYSAPCE.COM/MILESKANEMUSIC	
	43	39	MACKLEMORE	WWW.MYSAPCE.COM/MACKLEMORE	
	44	RE-ENTRY	FELGUK	WWW.MYSAPCE.COM/FELGUK	
	45	45	HADOUKEN!	WWW.MYSAPCE.COM/HADOUKEN	
	46	49	JOSEPH VINCENT	WWW.MYSAPCE.COM/JOSEPHVINCENTMUSIC	
	47	48	BORGORE	WWW.MYSAPCE.COM/BORGORE	
	48	NEW	DATSIK	WWW.MYSAPCE.COM/DJDATSIK	
	49	10	UMEK	WWW.MYSAPCE.COM/OJUMEK	
	50	47	JAMIE WOON	WWW.MYSAPCE.COM/JAMIEWOON	

Electronic artist Kraddy—aka Matthew Kratza, a founding member of the Gilch Mob—released his latest album, *Anthems of the Hero*, on Oct. 10 and simultaneously streamed it on SoundCloud. Since being uploaded to the site that same day, the set has been streamed more than 28,000 times, helping him debut on Uncharted at No. 24.



SOCIAL 50™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	
1	1	47	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	
2	2	37	ADELE	XL/COLUMBIA	
3	24		LMFAO	PARTY ROCK/WILL.I AM/CHERRYTREE/INTERSCOPE	
4	3	47	SHAKIRA	SONY MUSIC LATIN/EPIC	
5	10	47	RIHANNA	SRP/DEF JAM/DJMG	
6	12	47	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
7	45		PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA	
8	13	47	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
9	36		BRUNO MARS	ELEKTRA	
10	4	47	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
11	6	47	KATY PERRY	CAPITOL	
12	7	47	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	
13	11	47	MICHAEL JACKSON	MJ/J/EPIC	
14	20	47	AVRIL LAVIGNE	ARISTA/RCA	
15	45		CHRIS BROWN	JIVE/RCA	
	14	47	SELENA GOMEZ	HOLLYWOOD	
	17	47	TAYLOR SWIFT	BIG MACHINE	
	18	16	BEYONCE	PARKWOOD/COLUMBIA	
	19	15	SKRILLEX	BIG BEAT/MAUSTRAP/ATLANTIC	
	20	23	BRITNEY SPEARS	JIVE/RCA	
	21	31	JENNIFER LOPEZ	ISLAND/DJMG	
	22	21	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC	
	23	28	CHRISTINA GRIMMIE	UNSIGNED	
	24	32	USHER	LAFACE/RCA	
	25	18	BOYCE AVENUE 3	PEACE	
	26	30	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
	27	25	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
	28	27	COLDPLAY	CAPITOL	
	29	33	DEMI LOVATO	HOLLYWOOD	
	30	26	WIZ KHALIFA	ROSTRUM/ATLANTIC	
	31	RE-ENTRY	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC	
	32	22	DON OMAR	ORFANATO/MACHETE	
	33	35	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC	
	34	36	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL	
	35	29	TYLER WARD	UNSIGNED	
	36	48	KARMIN	UNSIGNED	
	37	30	TIESTO	MUSICAL FREEDOM	
	38	46	CODY SIMPSON	ATLANTIĆ	
	39	38	50 CENT	SHADY/AFTERMATH/INTERSCOPE	
	40	39	THE BLACK EYED PEAS	INTERSCOPE	
	41	RE-ENTRY	EVANESCENCE	WIND-UP	
	42	42	MEGAN & LIZ	COLLECTIVE SOUNDS	
	43	37	CIMORELLI	UNSIGNED	
	44	40	RED HOT CHILI PEPPERS	WARNER BROS.	
	45	RE-ENTRY	DESTORM	UNSIGNED	
	46	RE-ENTRY	THE WHITE STRIPES	THIRD MAN/WARNER BROS.	
	47	44	KESHA	KEMOSABE/RCA	
	48	0	AVENTURA	PREMIUM LATIN	
	49	45	BOB MARLEY	TUFF GONG/ISLAND/UME	
	50	24	JUSTIN TIMBERLAKE	JIVE/RCA	

An Esquire magazine cover and a Facebook campaign send Rihanna into the Social 50's top five, where she shares the spotlight with Justin Bieber (No. 1), Adele (No. 2) and LMFAO (5-3). The Facebook campaign, called "Unlocked," allows fans to slowly gain access to information about her new album, *Talk a Good Game*, which is due Nov. 21. She also added 211,000 Facebook fans week to week.



YOUTUBE SONGS				YouTube
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	10	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	2	4	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILL.I AM/CHERRYTREE/INTERSCOPE)
3	10		SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	3	10	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I AM/CHERRYTREE/INTERSCOPE)
5	10		RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
6	9		MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
7	1		DANZA KUDURO	DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
8	1		WITHOUT YOU	DAVID GUETTA FEATURING USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
9	10		ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
10	1		COUNTDOWN	BEYONCE (PARKWOOD/COLUMBIA)
11	14		BABY	JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)
12	10	10	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL (ISLAND/DJMG)
13	1		WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/DJMG)
14	9	10	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
15	13	7	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)

YAHOO! VIDEO				MUSIC
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	1	#1 COUNTDOWN	BEYONCE (PARKWOOD/COLUMBIA)
2	1	2	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
3	1		TOUGH	KELLIE PICKLER (19/BNA)
4	3	7	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	2	2	PAPI	JENNIFER LOPEZ (ISLAND/DJMG)
6	7	21	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	10	16	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
8	6	7	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	12		MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
10	8	7	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I AM/CHERRYTREE/INTERSCOPE)
11	23		PERSONAL JESUS	DEPECHE MODE (SIRE/REPRISE)
12	6		LIGHTERS	BAD MEETS EVIL FEATURING BRUNO MARS (SHADY/INTERSCOPE)
13	1		CHANGE	TAYLOR SWIFT (BIG MACHINE)
14	1		PASS AT ME	TIMBALAND FEATURING PITBULL (INTERSCOPE)
15	14	2	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)

NEXT BIG SOUND 25™		NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.
1	NOEL GALLAGHER'S HIGH FLYING BIRDS	
2	MIKA	
3	REBECCA FERGUSON	
4	AUBURN	
5	QUIET COMPANY	
6	MAHER ZAIN	
7	LOS CLAXONS	
8	LEE SUNGYEOL	
9	BRYAN GREENBERG	
10	KAFANI	
11	G?KHAN TEPE	
12	FELIPE PELAEZ	
13	VICTOR MU?OZ	
14	STEVEN WILSON	
15	LIKE MOTHS TO FLAMES	

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overalls). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011 Promethis Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	13	#1 MOVES LIKE JAGGER	MARCOON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	■
2	2	13	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	■
3	15	1	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	■
4	4	11	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE FUELED BY RAIN/IMP)	■
5	26	1	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)	■
6	8	13	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE FUELED BY RAIN/ATLANTIC/IMP)	■
7	6	27	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/RCA)	■
8	9	10	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)	■
9	11	7	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	■
10	7	15	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	■
11	19	5	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)	■
12	12	9	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	■
13	16	0	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
14	10	23	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
15	23	4	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/DJMG)	■
16	13	24	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	■
17	17	9	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
18	20	11	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)	■
19	15	20	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
20	14	19	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	■
21	21	21	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	■
22	30	7	NI**AS IN PARIS	JAY Z KANYE WEST (ROC-A-FELLA/RCA NATION/DEF JAM/DJMG)	■
23	25	6	MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)	■
24	26	11	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)	■
25	32	22	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	29	16	HERE FOR A GOOD TIME	GEORGE STRAIT (MCA NASHVILLE)	■
27	22	22	I'M ON ONE	DJ KHALED (THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
28	18	17	I WANNA GO	BRITNEY SPEARS (JIVE RCA)	■
29	24	22	TONIGHT TONIGHT	HOT CHILLE RAE (JIVE RCA)	■
30	37	15	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	■
31	31	12	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)	■
32	33	38	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)	■
33	36	9	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	■
34	44	5	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	■
35	28	14	LONG HOT SUMMER	KEITH URBAN (CAPITOL NASHVILLE)	■
36	38	7	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	■
37	35	16	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	■
38	42	10	SPARKS FLY	TAYLOR SWIFT (BIG MACHINE)	■
39	41	9	BAGGAGE CLAIM	MIRANDA LAMBERT (MCA NASHVILLE)	■
40	45	10	COUNTRY MUST BE COUNTRY WIDE	BRANTLEY GILBERT (VALORY)	■
41	40	23	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	■
42	34	16	MADE IN AMERICA	TOBY KEITH (SHOW DOG/UNIVERSAL)	■
43	46	8	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)	■
44	48	6	WE OWNED THE NIGHT	LADY ANTEBELLUM (CAPITOL NASHVILLE)	■
45	60	3	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN (KOMONCT/NAPPY BOY/JIVE/RCA)	■
46	53	4	WORKOUT	J. COLE (ROC NATION/COLUMBIA)	■
47	27	12	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/DJMG)	■
48	54	4	TATTOOS ON THIS TOWN	JASON ALDEAN (BROKEN BOW)	■
49	57	12	I GOT YOU	THOMPSON SQUARE (STONE CREEK)	■
50	50	17	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)	■

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	13	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	■
2	3	7	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)	■
3	5	4	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/DJMG)	■
4	4	22	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	■
5	2	17	MOVES LIKE JAGGER	MARCOON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	■
6	1	1	YOUNG, WILD & FREE	SNOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS (RUST/NATION/ATLANTIC/IMP)	■
7	6	14	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE FUELED BY RAIN/IMP)	■
8	7	7	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	■
9	11	14	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE FUELED BY RAIN/ATLANTIC/IMP)	■
10	10	10	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	■
11	8	29	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)	■
12	16	24	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
13	13	10	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	■
14	12	11	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/DJMG)	■
15	14	9	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)	■
16	15	3	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN (KOMONCT/NAPPY BOY/JIVE/RCA)	■
17	9	3	STRANGE CLOUDS	B.O.B FEAT. LIL WAYNE (REBELROCK/GRAND HUSTLE/ATLANTIC)	■
18	53	5	PARADISE	COLDFPLAY (CAPITOL)	■
19	18	14	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)	■
20	19	10	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
21	23	6	MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)	■
22	1	1	HEARTBEAT	THE FRAY (EPIC)	■
23	29	7	NI**AS IN PARIS	JAY Z KANYE WEST (ROC-A-FELLA/RCA NATION/DEF JAM/DJMG)	■
24	24	40	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	■
25	67	3	GOOD FEELING	FLO RIDA (POE BOY/ATLANTIC)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	28	11	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)	■
27	17	17	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	■
28	22	21	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
29	20	18	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	■
30	27	9	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
31	34	27	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	■
32	37	17	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	■
33	32	15	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/ASYLUM/WARNER BROS.)	■
34	35	8	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	■
35	33	23	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	■
36	30	25	TONIGHT TONIGHT	HOT CHILLE RAE (JIVE RCA)	■
37	36	29	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO AFRICKA & NAYER (MR. 305/POLO GROUNDS/RCA)	■
38	44	8	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	■
39	40	21	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	■
40	38	53	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	■
41	64	2	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN (CAPITOL NASHVILLE)	■
42	45	9	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)	■
43	55	7	NOT OVER YOU	GAVIN DEGRAW (J RCA)	■
44	49	3	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP/SHOP ELEKTRA/ATLANTIC)	■
45	41	28	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	■
46	63	4	CALLING ALL THE MONSTERS	CHINA ANNE MCCLAIN (WALT DISNEY)	■
47	51	11	EASY	RASCAL FLATTS FEAT. NATASHA BEDINGFIELD (BIG MACHINE)	■
48	50	4	WORK OUT	J. COLE (ROC NATION/COLUMBIA)	■
49	42	21	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	■
50	26	2	I LIKE IT LIKE THAT	HOT CHILLE RAE FEAT. NEW BOYZ (RCA)	■

ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	8	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	■
2	2	39	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	■
3	5	5	PARADISE	COLDFPLAY (CAPITOL)	■
4	1	1	HEARTBEAT	THE FRAY (EPIC)	■
5	3	26	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	■
6	4	12	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	■
7	1	1	LOST IN PARADISE	EVANESCENCE (WIND-UP)	■
8	7	28	SAIL	AHOLNATION (RED BULL)	■
9	1	1	SHAKE IT OUT	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	■
10	8	3	WHEN WE STAND TOGETHER	NICKELBACK (ROADRUNNER/IMP)	■
11	45	30	BRING ME TO LIFE	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	■
12	5	1	FIX YOU	COLDFPLAY (CAPITOL)	■
13	9	13	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)	■
14	1	1	WHAT YOU WANT	EVANESCENCE (WIND-UP)	■
15	11	13	FASTER	MATT NATHANSON (ACROBAT/VANGUARD/CAPITOL)	■

R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	1	#1 YOUNG, WILD & FREE	SNOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS (RUST/NATION/ATLANTIC)	■
2	2	38	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
3	3	3	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN (KOMONCT/NAPPY BOY/JIVE/RCA)	■
4	1	3	STRANGE CLOUDS	B.O.B FEAT. LIL WAYNE (REBELROCK/GRAND HUSTLE/ATLANTIC)	■
5	4	10	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
6	8	10	NI**AS IN PARIS	JAY Z KANYE WEST (ROC-A-FELLA/RCA NATION/DEF JAM/DJMG)	■
7	6	21	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
8	5	18	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	■
9	9	9	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
10	9	20	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/ASYLUM/WARNER BROS.)	■
11	10	29	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO AFRICKA & NAYER (MR. 305/POLO GROUNDS/RCA)	■
12	12	9	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	■
13	13	15	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)	■
14	14	9	WORK OUT	J. COLE (ROC NATION/COLUMBIA)	■
15	23	6	DANCE (ASS)	BIG SEAN (G.O.O.D./DEF JAM/DJMG)	■

KID

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	2	#1 CALLING ALL THE MONSTERS	CHINA ANNE MCCLAIN (WALT DISNEY)	■
2	6	17	BELLA THORNE & ZENDAYA	(WALT DISNEY)	■
3	4	12	DYNAMITE	CHINA ANNE MCCLAIN (WALT DISNEY)	■
4	3	13	IF I RULED THE WORLD	BIG TIME RUSH FEAT. RAZ (NICKELDEON/COLUMBIA/SONY MUSIC)	■
5	11	11	ALL I WANT IS EVERYTHING	VICTORIOUS CAST FEAT. VICTORIA JUSTICE (NICKELDEON/COLUMBIA/SONY MUSIC)	■
6	1	1	UNSTOPPABLE	CHINA ANNE MCCLAIN (WALT DISNEY)	■
7	43	43	I SEE THE LIGHT	MANDY MOORE & ZACHARY LEVI (WALT DISNEY)	■
8	1	1	EXCEPTIONAL	CHINA ANNE MCCLAIN (WALT DISNEY)	■
9	47	47	WHEN WILL MY LIFE BEGIN	MANDY MOORE (WALT DISNEY)	■
10	7	22	BEST FRIEND'S BROTHER	VICTORIOUS CAST FEAT. VICTORIA JUSTICE (NICKELDEON/COLUMBIA)	■
11	14	14	TWIST MY HIPS	TIM FRAK & NEVERMIND (WALT DISNEY)	■
12	11	11	THE FREAK OUT	VICTORIOUS CAST FEAT. VICTORIA JUSTICE (NICKELDEON/COLUMBIA/SONY MUSIC)	■
13	2	2	MONSTER MASH	KIDZ BOP KIDS (RAZOR & TIE)	■
14	11	11	GIVE IT UP	VICTORIOUS CAST FEAT. ELIZABETH GILLES & BERNA GRANDE (NICKELDEON/COLUMBIA/SONY MUSIC)	■
15	29	29	BEGGIN' ON YOUR KNEES	VICTORIOUS CAST FEAT. VICTORIA JUSTICE	■

COUNTRY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	14	#1 GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS./WMN)	■
2	1	25	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	■
3	23	1	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	■
4	32	1	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	■
5	70	1	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	■
6	11	5	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN (CAPITOL NASHVILLE)	■
7	31	1	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	■
8	8	16	EASY	RASCAL FLATTS FEAT. NATASHA BEDINGFIELD (BIG MACHINE)	■
9	7	19	REMIND ME	BRAD PAINLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	■
10	42	9	I'M GONNA LOVE YOU THROUGH IT	MARTINA MCBRIDE (REPUBLIC NASHVILLE)	■
11	9	27	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)	■
12	10	9	WE OWNED THE NIGHT	LADY ANTEBELLUM (CAPITOL NASHVILLE)	■

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	1 MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
2	3	14	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
3	2	10	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
4	4	13	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	5	16	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
6	9	9	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
7	7	10	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	10	10	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
9	8	28	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHEERRYTREE/INTERSCOPE)
10	6	16	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
11	15	7	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILL.I.AM/CHEERRYTREE/INTERSCOPE)
12	12	27	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
13	13	23	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
14	11	18	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
15	21	3	GREATEST GAINER WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
16	17	8	IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
17	14	20	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
18	18	6	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
19	19	11	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
20	20	11	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
21	22	14	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
22	16	12	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
23	24	9	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
24	23	18	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
25	34	2	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
26	26	6	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
27	29	3	FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
28	28	4	CRIMINAL BRITNEY SPEARS (JIVE/RCA)
29	25	6	THIS CITY PATRICK STUMP FEAT. LUPE FIASCO (ISLAND/IDJMG)
30	30	5	DEDICATION TO MY EX (MISS THAT) LOYD FEAT. ANDRE 3000 & LIL WAYNE (YOUNG-GOLDFE/ZONE 4/INTERSCOPE)
31	NEW	1	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
32	36	3	GOOD FEELING FLORIDA (POE BOY/ATLANTIC)
33	33	5	NOT OVER YOU GAVIN DEGRAW (J/RCA)
34	27	14	TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (ROBBINS)
35	35	4	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
36	39	2	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
37	38	2	DON'T HOLD YOUR BREATH NICOLE SCHERZINGER (INTERSCOPE)
38	40	2	I LIKE IT LIKE THAT HOT CHELLE RAE FEAT. NEW BOYZ (RCA)
39	NEW	1	WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RRP)
40	NEW	1	I LIKE HOW IT FEELS ENRIQUE IGLESIAS FEAT. PITBULL & THE WAVS (UNIVERSAL REPUBLIC)

Katy Perry begins her quest for a record-breaking sixth Billboard Hot 100 No. 1 from her album *Teenage Dream*, as "The One That Got Away" debuts at No. 94 (see page 50). The set became the second, following Michael Jackson's *Bad* (1987-88), to generate five leaders when "Last Friday Night (T.G.I.F.)" became the album's fifth No. 1 in the Aug. 27 issue. "One" concurrently bows at No. 31 on Mainstream Top 40, where *Dream* is the only album ever to produce five toppers.

On Adult Top 40 (viewable in full at billboard.biz/charts), the Fray begins at No. 34 with "Heartbeat," the chart's Greatest Gainer, an award that the song likewise claims on Rock Songs, where it launches at No. 40. It also registers 50,000 in opening-week digital sales, according to Nielsen SoundScan, helping spur a No. 43 debut on the Billboard Hot 100. The cut previews the quartet's third studio album, *Scars & Stories*, due Feb. 7.



THE FRAY

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	32	1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	21	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
3	5	54	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
4	4	38	F**KIN' PERFECT PINK (LAFACE/RCA)
5	5	19	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
6	6	30	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
7	10	8	GREATEST GAINER SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
8	8	9	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
9	7	42	FIREWORK KATY PERRY (CAPITOL)
10	17	17	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
11	18	18	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	12	21	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
13	13	10	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
14	15	6	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
15	14	19	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
16	17	4	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
17	16	18	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
18	18	12	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
19	19	14	LONG WAY TO GO JOSH GRACIN (AVERAGE JOE'S)
20	20	11	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
21	21	5	LET THE RAIN MARGO REY (ORGANICA)
22	23	4	TALKING TO YOU (IS LIKE TALKING TO MYSELF) DARYL HALL (VERVE FORECAST/VERVE)
23	24	5	TELL ME I'M WRONG JUSTIN HINES (THE ORANGE LOUNGE)
24	22	11	THE LAST GOODBYE DAVID COOK (19/RCA)
25	29	2	A BRIGHTER DAY THE DOOBIE BROTHERS (HOR)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	1 SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
2	2	15	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
3	3	19	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
4	4	4	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	5	13	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
6	6	31	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
7	7	7	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
8	10	9	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	16	16	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	18	18	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
11	12	16	NOT OVER YOU GAVIN DEGRAW (J/RCA)
12	11	19	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
13	14	11	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
14	13	22	FASTER MATT NATHANSON (VANGUARD/CAPITOL)
15	15	15	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
16	17	16	WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RRP)
17	16	16	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHEERRYTREE/INTERSCOPE)
18	9	20	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
19	20	10	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
20	26	9	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
21	19	19	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
22	23	18	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
23	24	13	HEAVEN O.A.R. (WIND-UP)
24	29	5	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
25	27	7	KISS ME SLOWLY PARACHUTE (MERCURY/IDJMG)

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

One of the judges on NBC's a cappella singing competition "The Sing-Off" shows the contestants how it's done, as Ben Folds' *The Best Imitation of Myself: A Retrospective* enters Rock Albums at No. 15 (6,000). The hits set includes the new Ben Folds Five single "House," first released on the series' website.



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	1 NOT AGAIN STAINED (FLIP/ATLANTIC)
2	2	17	TONIGHT SEETHER (WIND-UP)
3	3	19	WALK FOO FIGHTERS (ROSWELL/RCA)
4	4	12	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
5	5	12	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
6	7	4	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
7	19	19	MONSTER YOU MADE POP EVIL (EONE)
8	10	10	WHAT YOU WANT EVANESCENCE (WIND-UP)
9	17	3	GREATEST GAINER FACE TO THE FLOOR CHEVELLE (EPIC)
10	8	14	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
11	12	18	IT'S NOT ME IT'S YOU SKILLET (ARDENT/IND/ATLANTIC)
12	13	9	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
13	20	20	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
14	16	14	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
15	14	9	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
16	15	5	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
17	18	11	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
18	21	5	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
19	19	7	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
20	20	8	GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/LG)
21	22	15	THAT FIRE BLACK TIDE (DGC/INTERSCOPE)
22	24	7	CURL OF THE BURL MASTODON (REPRISE/WARNER BROS.)
23	23	10	IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
24	25	11	UNDONE ARANDA (ARANDAMUSIC)
25	27	5	KICK ASS EGYPT CENTRAL (FAT LADY/ILG)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	1 THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	19	WALK FOO FIGHTERS (ROSWELL/RCA)
3	3	15	TONIGHT SEETHER (WIND-UP)
4	4	14	NOT AGAIN STAINED (FLIP/ATLANTIC)
5	5	4	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
6	6	11	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
7	7	34	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
8	8	13	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
9	9	32	COUNTRY SONG SEETHER (WIND-UP)
10	10	11	BIG FOOT CHICKENFOOT (LAND SHARK/EONE)
11	11	15	WHAT YOU WANT EVANESCENCE (WIND-UP)
12	12	16	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
13	13	18	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
14	14	21	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
15	15	18	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
16	16	17	MONSTER YOU MADE POP EVIL (EONE)
17	17	24	GREATEST GAINER FACE TO THE FLOOR CHEVELLE (EPIC)
18	18	19	NEVER LOOKIN' BACK THE KENNY WAYNE SHEPHERD BAND (LPSKY/LOUD & PROUD/ROADRUNNER/RRP)
19	19	8	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
20	20	5	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
21	21	10	BLAME IT ON THE BOOM BOOM BLACK STONE CHERRY (IN OE GOOT/ROADRUNNER/RRP)
22	22	7	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
23	23	8	IT'S NOT ME IT'S YOU SKILLET (ARDENT/IND/ATLANTIC)
24	24	14	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
25	25	30	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, and ACTIVE ROCK charts are electronically monitored 24

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	3	15	#1 GOD GAVE ME YOU S. HENDRICKS/D. BARNES	Blake Shelton WARNER BROS./WMN	1
2	4	5	HERE FOR A GOOD TIME T. BROWN/G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE	2
3	6	8	CRAZY GIRL M. WRUCKE (L. BRICEL, ROSE)	Eli Young Band REPUBLIC NASHVILLE	3
4	1	3	LONG HOT SUMMER D. HUFF/K. URBAN (R. MARK, K. URBAN)	Keith Urban CAPITOL NASHVILLE	1
5	5	2	TAKE A BACK ROAD T. HEWITT/R. ATKINS (R. ATKINS, L. LAIRD)	Rodney Atkins CURB	1
6	2	1	MADE IN AMERICA T. KEITH/T. KEITH, B. PINSON, G. S. REEVES	Toby Keith SHOW DOG/UNIVERSAL	1
7	9	10	SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	7
8	11	12	COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert VALORY	8
9	10	11	BAGGAGE CLAIM F. DILLON, C. AINLAY, G. WOLF (M. LAMBERT, N. HEMBY, L. LAIRD)	Miranda Lambert RCA	9
10	12	13	WE OWNED THE NIGHT P. WORLEY, L. ADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE	10
11	13	15	TATTOOS ON THIS TOWN M. KNOX (N. THRASHER, W. MOBLEY, M. DULANEY)	Jason Aldean BROKEN BOW	11
12	14	14	I GOT YOU N. V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square SHOW DOG/UNIVERSAL	12
13	15	17	EASY D. HUFF/R. SCAL FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE	13
14	18	22	KEEP ME IN MIND K. STEGALL, Z. BROWN, W. BROWN, W. DURRETT, N. COWAN	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	14
15	17	18	LET IT RAIN F. DILLON, C. AINLAY, J. SINGLETON	David Nail MCA NASHVILLE	15
16	16	17	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. NIEMANN, R. BROWN)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	16
17	19	23	AIR POWER DRINK IN MY HAND J. JOYCE (E. CHURCH, M. PHEENEY, L. LAIRD)	Eric Church EMI NASHVILLE	17
18	21	21	AIR POWER I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	18
19	20	20	COST OF LIVIN' R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn ARISTA NASHVILLE	19
20	22	24	ALL YOUR LIFE N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE	20
21	25	31	I DON'T WANT THIS NIGHT TO END J. STEVENS, L. BRYAN, D. DAVIDSON, R. AKINS, B. HAYSLEIP	Luke Bryan CAPITOL NASHVILLE	21
22	29	30	YOU J. STROUD (C. YOUNG, L. LAIRD)	Chris Young RCA	22
23	24	26	STORM WARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC/WMN	23
24	28	32	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYSLEIP, S. ISAACS, J. YEARY)	Martina McBride REPUBLIC NASHVILLE	24
25	26	27	TAKE IT OFF B. CANNON (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Joe Nichols SHOW DOG/UNIVERSAL	25



As the album's lead single reaches a new peak in its 13th chart week, the Kansas native opens at No. 4 on Top Country Albums with *Eleven* (40,000 copies). It's her ninth top 10, but it breaks a string of five studio sets starting in the top three (three of them at No. 1) dating to 1999.



Hank Williams Jr. hasn't notched a top 10 on Hot Country Songs in 21 years, but he makes his first appearance on Country Digital Songs at No. 14 with the conservative political missive "Keep the Change" (see page 51). The track opens with 19,000 downloads, according to Nielsen SoundScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	27	28	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson ACR/EMI NASHVILLE	26
27	23	25	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell BIGGER PICTURE	23
28	38	50	GREATEST GAINER REALITY B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	28
29	30	29	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge BIG MACHINE	29
30	31	33	BAIT A HOOK J. STOVER (R. AKINS, J. MOORE, J. S. STOVER)	Justin Moore VALORY	30
31	32	36	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLIMIE, D. W. MORGAN)	Sara Evans RCA	31
32	33	35	DIDN'T I D. FRIZSELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW	32
33	42	51	CAMOUFLAGE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE	33
34	35	38	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry AVERAGE JOE S	34
35	41	53	HOME B. BEAVERS, L. WOOTEN (D. WILSON, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	35
36	37	40	THE TROUBLE WITH GIRLS M. BRIGHT (P. WHITE, C. TOMPKINS)	Scotty McCreery INTERSCOPE/MERCURY	36
37	36	39	LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSEN, J. WILLIAMS)	Lauren Alaina INTERSCOPE/MERCURY	36
38	53	—	LIKE MY DOG C. CHAMBERLAIN, B. CURRINGTON (S. EMERICK, H. ALLEN)	Billy Currington MERCURY	38
39	40	42	THIS OLE BOY P. DONNELL (B. HAYSLEIP, D. DAVIDSON, R. AKINS)	Craig Morgan BLACK RIVER	39
40	45	56	ALONE WITH YOU J. MOIR, R. CLAWSON (C. GRAVITT, J. HARDING, S. MCANALLY)	Jake Owen RCA	40
41	43	45	LET'S DON'T CALL IT A NIGHT C. LINDSEY (C. JAMES, B. LONG, T. MCBRIDE)	Casey James BNA	41
42	46	43	GOT MY COUNTRY ON K. STEGALL (K. ARCHER, J. WEAVER, D. MYRICK)	Chris Cagle BIGGER PICTURE	42
43	44	44	WHERE COUNTRY GROWS B. CANNON (A. SHEPHERD, B. PINSON)	Ashton Shepherd MCA NASHVILLE	42
44	39	41	HUNT YOU DOWN M. WRIGHT, D. COOK, M. COLLIE (J. T. HODGES, M. COLLIER, R. RUTHERFORD)	JT Hodges SHOW DOG/UNIVERSAL	39
45	HOT SHOT DEBUT	1	RED SOLO CUP T. KEITH, L. BEAVERS, B. BEAVERS, B. WARREN, B. WARREN	Toby Keith SHOW DOG/UNIVERSAL	45
46	48	47	THREATEN ME WITH HEAVEN V. GILL, J. HOBBS, J. NEIBANK (V. GILL, A. GRANT, W. DWSLEY, D. BRIAN)	Vince Gill MCA NASHVILLE	46
47	49	48	WANNA MAKE YOU LOVE ME J. STROUD (J. COLLINS, B. PINSON)	Andy Gibson DMP/R&J	47
48	51	—	SOMETHIN' 'BOUT A TRUCK B. JAMES (K. MOORE, D. COUCH)	Kip Moore MCA NASHVILLE	48
49	60	—	A WOMAN LIKE YOU J. STONE, L. BRICE (J. BULFORD, P. BARTON, J. STONE)	Lee Brice CURB	49
50	47	46	IT AIN'T GOTTA BE LOVE B. GALLIMORE (B. ELDRIDGE, B. DANIEL, W. BATTLE)	Brett Eldredge ATLANTIC/WMN	46

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	2	#1 SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day	1
2	NOT SHOT DEBUT	1	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)	Wildflower	2
3	2	1	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night	1
4	NEW	1	MARTINA MCBRIDE REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98)	Eleven	4
5	4	2	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2
6	28	23	GREATEST GAINER SOUNDTRACK ATLANTIC 528899/WMN (18.98)	Footloose	6
7	NEW	1	HUNTER HAYES ATLANTIC 528890/WMN (18.98)	Hunter Hayes	7
8	5	5	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	1
9	3	2	RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road	3
10	6	3	BRANTLEY GILBERT VALORY B0100 (14.98)	Halfway To Heaven	2
11	7	4	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time	1
12	8	6	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief	1
13	12	9	TAYLOR SWIFT BIG MACHINE T50300A (18.98) ⊕	Speak Now	3
14	10	8	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	1
15	9	13	PISTOL ANNIES COLUMBIA 94916 EX/SMN (11.98)	Hell On Heels	1
16	14	10	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	2
17	15	11	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give	1
18	13	14	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3
19	16	12	JAKE OWEN RCA 89547/SMN (10.98)	Barefoot Blue Jean Night	1
20	17	15	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me	1
21	11	—	VARIOUS ARTISTS The Lost Notebooks Of Hank Williams EGYPTIAN/CMP/COLUMBIA 09010/SONY MUSIC (11.98)	The Lost Notebooks Of Hank Williams	11
22	19	16	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	1
23	18	18	VARIOUS ARTISTS NOW That's What I Call Country, Volume 4 UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)	Now That's What I Call Country, Volume 4	3
24	21	17	THE OAK RIDGE BOYS DIFFERENCE MEDIA 44218 EX/CRACKER BARREL (11.98)	It's Only Natural	16
25	22	19	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	3

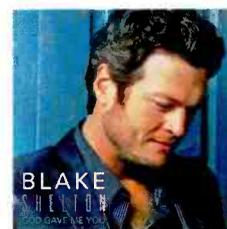
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	23	21	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon	2
27	24	22	RASCAL FLATTS BIG MACHINE RF0100A (13.98)	Nothing Like This	1
28	25	20	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey	1
29	20	7	LEANN RIMES CURB 79203* (18.98)	Lady & Gentsmen	7
30	36	28	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	4
31	29	24	GEORGE STRAIT MCA NASHVILLE 016007/UME (7.98)	Icon: George Strait	17
32	27	32	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	6
33	32	27	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	2
34	31	29	SARA EVANS RCA 49693/SMN (10.98)	Stronger	1
35	33	25	TRACE ADKINS SHOW DOG/UNIVERSAL 015694 (9.98)	Proud To Be Here	2
36	34	34	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington	22
37	35	26	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	2
38	42	31	PACE SETTER GLEN CAMPBELL SURFD0G 528496* (13.98)	Ghost On The Canvas	6
39	38	30	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn	1
40	37	36	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner	20
41	39	38	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	2
42	NEW	1	JOHNNY CASH COLUMBIA/LEGACY 83033/SONY MUSIC (15.98)	Bootleg Volume III	42
43	40	37	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	1
44	30	—	MERLE HAGGARD HAG/VANGUARD 78208/WELK (15.98)	Working In Tennessee	30
45	44	41	SUGARLAND MERCURY 014758*/UMGN (13.98) ⊕	The Incredible Machine	1
46	43	33	SUNNY SWEENEY REPUBLIC NASHVILLE 015751/UNIVERSAL REPUBLIC (10.98)	Concrete	7
47	48	44	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 85720/SMN (9.98)	Judge Jerrod & The Hung Jury	1
48	49	48	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square	3
49	51	49	COLT FORD AVERAGE JOE S 226 (14.98)	Every Chance I Get	3
50	47	42	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	7

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	28	#1 ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD	Paper Airplane	1
2	2	31	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert	1
3	5	7	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	1
4	7	22	SARAH JAROSH SUGAR HILL 4062*/WELK	Follow Me Down	1
5	9	38	THE WAILIN' JENNYNS RED HOUSE 234	Bright Morning Stars	1
6	8	—	VARIOUS ARTISTS Brother, Where Art Thou? Bona Fide Rarities And Unreleased Tracks LOST HIGHWAY/MERCURY/UMGN 014749 EX/UME	Brother, Where Art Thou?	6
7	11	55	STEVE IVEY EMI 0017/SONOMA	Best Of Bluegrass	1
8	10	30	ABIGAIL WASHBURN FOREIGN CHILDREN/ROUNDER 613289/CONCORD	City Of Refuge	1
9	12	13	RICKY SKAGGS SKAGGS FAMILY 1011	Country Hits Bluegrass Style	1
10	13	35	THE GRASCALS The Grascals & Friends: Country Classics With A Bluegrass Spin CRACKER BARREL 1002 EX/BLUEGRASSAL	The Grascals & Friends	10

BETWEEN THE BULLETS

SHELTON'S 10TH NO. 1



Blake Shelton claims his fifth consecutive and 10th overall leader on Hot Country Songs, as "God Gave Me You" leaps 3-1 in its 15th chart week. Driven by unsolicited album play, the artist also appears at No. 57 with the title track from the new "Footloose" movie, which

spends a third week on the chart (see Billboard.biz). The new No. 1 was written by Nashville-based singer/songwriter Dave Barnes, who took his original version to No. 9 on Christian AC Songs slightly more than a year ago. "God" is the second radio single from Shelton's *Red River Blue* set. —Wade Jessen

HOT COUNTRY SONGS: 28 country songs are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY 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.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMP/PRINT/PROMOTION LABEL)	DEBT.
1	2	8	LIL WAYNE	#1 SHE WILL 3 WKS. LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
2	1	3	J. COLE	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
3	3	10	JAY Z KANYE WEST	THAT WAY WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.	
4	HOT SHOT DEBUT		JOHNNY GILL	STILL WINNING J SKILLZ 1101/NOTIFI	
5	4	16	BEYONCE	WET THE BED CHRIS BROWN FEAT. LUDACRIS JIVE/RCA	
6	6	18	BAD MEETS EVIL	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/IDJMG	
7	NEW		DJ DRAMA	THIRD POWER AFFILIATES 2163/EONE	
8	7	4	MINDLESS BEHAVIOR	#1 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 015966/IGA	
9	8	2	MAYER HAWTHORNE	HOW DO YOU DO UNIVERSAL REPUBLIC 016109*	
10	10	47	NICKI MINAJ	#6 PARTY BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA	
11	9	48	RIHANNA	LIMIT SRP/DEF. JAM 014927/IDJMG	
12	3	70	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA	
13	14	30	CHRIS BROWN	F.A.M.E. JIVE 86067/RCA	
14	12	16	BIG SEAN	FINALLY FAMOUS G.O.O.D./DEF. JAM 015421/IDJMG	
15	15	17	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J 69606/RCA	
16			GAME	THE R.E.D. ALBUM OGC 013729/IGA	
17	16	29	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG	
18	5	2	STYLES P	MASTER OF CEREMONY ASTV/PHANTOM/D-BLOCK 2082/EONE	
19	17	17	JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527941*/WARNER BROS.	
20	19	71	DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
21	18	12	KELLY ROWLAND	HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC	
22	22	18	LEDISI	PIECES OF ME VERVE FORECAST 015557/VG	
23	21	30	KIRK FRANKLIN	HELLO FEAR F.O.YO SOUL/VERITY 77917/RCA	
24	20	46	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA	
25	25	21	VARIOUS ARTISTS	SELF MADE VOL. 1 MAYBACH 527800/WARNER BROS.	
26	27	33	MARSHA AMBROSIUS	LATE NIGHTS & EARLY MORNINGS J 64826/RCA	
27	29	23	TYLER, THE CREATOR	GOBLIN XL 529*	
28	23	13	DJ KHALED	WE THE BEST YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
29	NEW		MURS	LOVE & ROCKET VOL. 1: THE TRANSFORMATION BLUE ROCK/SO BEAT/3002/PO172	
30	30	7	JILL SCOTT	THE ORIGINAL JILL SCOTT FROM THE VAULT VOL. 1 HIDDEN BEACH 00102	
31	28	19	TECH N9NE	ALL 6'S & 7'S STRANGE 87/RBC	
32	36	49	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA	
33	34	59	THE TEMPTATIONS	ICON THE TEMPTATIONS MOTOWN 014607/UME	
34	37	62	KEM	INTIMACY ALBUM III UNIVERSAL REPUBLIC 014469	
35	24	48	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF. JAM 014892/IDJMG	
36	32	10	ACE HOOD	BLOOD SWEAT & TEARS WE THE BEST/DEF. JAM 015539/IDJMG	
37	35	65	RICK ROSS	TEFLON DON MAYBACH/SUP-N-SLIDE/DEF. JAM 014366*/OJMG	
38	33	24	SADE	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC	
39	31	3	PHONTE	CHARITY STARTS AT HOME HBO 1	
40	46	32	LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520870*/AG	
41	47	44	YELAWOLF	TRUNK MUIZIK G-60 GHET-O-VISION/DCA/INTERSCOPE 014450/IGA	
42	44	55	LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY 015002/UNIVERSAL REPUBLIC	
43	NEW		JILL SCOTT	LIVE AT HOUSE OF BLUES SUNSET STRIP LIVE NATION DIGITAL EXHIBITION BEACH	
44	36	4	Z-RO	METH J PRINCE/RAP-A-LOT 4 LIFE 03993/RAP-A-LOT	
45	48	49	KID CUDI	MAN ON THE MOON II DREAM QING-N.O.D. 014649/UNIVERSAL REPUBLIC	
46	42	30	JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RCA	
47	52	29	MAC MILLER	ON AND ON AND BEYOND ROSTRUM DIGITAL EX	
48	45	44	R. KELLY	LOVE LETTER JIVE 80874/RCA	
49	49	29	MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC	
50	40	10	GUCCI MANE & WAKA FLOCKA FLAME	FERRARI BOYZ MIZAN/101 BRICK SQUAD 52827*/WARNER BROS.	

As Drake notches his fourth Rhythmic No. 1 with "Headlines," Gym Class Heroes earn their first top 10 on the list with "Stereo Hearts." The song previews *The Paper Cut Chronicles II*, due Nov. 15. The group's lone prior entry, "Cupid's Chokehold/Breakfast in America," reached No. 20 in 2007.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMP/PRINT/PROMOTION LABEL)
1	1	9	#1 SHE WILL 2 WKS. LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
2	2	10	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
3	4	15	THAT WAY WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.	
4	3	14	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.O.D./DEF. JAM/IDJMG	
5			WET THE BED CHRIS BROWN FEAT. LUDACRIS JIVE/RCA	
6			NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/IDJMG	
7	13	6	GG PARTY BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA	
8	10	11	MRS. RIGHT MINDLESS BEHAVIOR FEAT. DIGGY STREAMLINE/CONJUNCTION/INTERSCOPE	
9	6	18	QUICKIE MIGUEL BLACK ICE/BYSTORM/JIVE/RCA	
10	8	13	OTIS JAY Z KANYE WEST FEAT. OTIS REDDING ROC-A-FELLA/ROC NATION/DEF. JAM/IDJMG	
11	15	11	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF. JAM/IDJMG	
12	9	19	BEST THING I NEVER HAD BEYONCE PARKWOOD/COLUMBIA	
13	12	20	HOW TO LOVE LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
14	11	22	I'M ON ONE DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
15	14	16	MARVINS ROOM DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
16	16	10	IMA BOSS MEEK MILL FEAT. RICK ROSS MAYBACH/WARNER BROS.	
17	17	10	WORK OUT J. COLE ROC NATION/COLUMBIA	
18	19	5	TONY MONTANA FUTURE EPIC/COLUMBIA	
19	18	7	FLY NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
20	26	3	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA	
21	20		COPY PASTE DIGGY ATLANTIC	
22	28	4	ONLY WANNA GIVE IT TO YOU ELLE VARNER FEAT. J. COLE J/RCA	
23	21	8	DEDICATION TO MY EX (MISS THAT) LLOYD FEAT. ANDRE 3000 & LIL WAYNE YOUNG-GOLDIEZONE 4/INTERSCOPE	
24	26	5	TROUBLE BEI MAEJOE FEAT. J. COLE JIVE/RCA	
25	23	13	BOO THANG VERSE SIMMONS FEAT. KELLY ROWLAND BU/VISSIO/KON LIVE/IDJMG	
26	24	8	LATE NIGHTS & EARLY MORNINGS MARSHA AMBROSIUS J/RCA	
27	22	7	TOO EASY TYRESE FEAT. LUDACRIS VOLTRON RECORDZ/CAPITOL	
28	34	2	DANCE (A\$S) BIG SEAN G.O.O.D./DEF. JAM/IDJMG	
29	27	14	THING CALLED US HAMILTON PARK HARRLELL/ATLANTIC	
30	25	19	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
31	39	2	I'M FLEXIN' T.I. FEAT. BIG K.R.I.T. GRAND HUSTLE/ATLANTIC	
32	32	5	I LOVE YOU PHYLLISIA FEAT. YUNG JOC & JAH CURE SOBE	
33	33	3	Y.U. MAD BRIANNA FEAT. NICKI MINAJ & LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
34	30	5	LAY IT ON ME KELLY ROWLAND FEAT. BIG SEAN UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC	
35			4 AM MELANIE FIONA SRC/UNIVERSAL REPUBLIC	
36	36	4	FLY TOGETHER RED CARP FEAT. RYAN LESLIE & RICK ROSS SHAKEDOWN/BOAD BOY/INTERSCOPE	
37	35	3	25/8 MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE	
38	NEW		LOTUS FLOWER BOMB WALE FEAT. MIGUEL MAYBACH/WARNER BROS.	
39	38	2	THE WALLS MARIO FEAT. FABOLOUS J/RCA	
40	NEW		UNTIL IT'S GONE MONICA J/RCA	

BETWEEN THE BULLETS

GILL AND DRAMA ARE 'WINNING'



GILL

Johnny Gill returns to the Top R&B/Hip-Hop Albums chart with his first solo set since 1996 as *Still Winning* debuts at No. 4 (18,000 sold, according to Nielsen SoundScan). The album is the crooner's first solo studio set in 15 years. His last offering was 1996's *Let's Get the Mood Right*, which bowed and peaked at No. 7 on Oct. 26. In the interim, he's been active in the R&B realm as part of LSG (with Gerald Levert and Keith Sweat) with their releases *Levert.Sweat.Gill* in 1997 and *LSG2* in 2003, and then with New Edition for its last studio set, 2004's *One Love*.

Elsewhere this week in the top 10, DJ Drama's latest studio effort, *Third Power*, enters at No. 7 (10,000). After releasing a series of *Gangsta Grillz* albums, this is his first to stray from the familiar name-brand territory. On *Third Power*, Drama presents a slew of rap giants, ranging from J. Cole and Wiz Khalifa to Fabolous and Big Sean.

—Karinah Santiago

RHYTHMIC

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

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMP/PRINT/PROMOTION LABEL)
1	1	27	#1 SO IN LOVE 18 WKS.	
2	2	23	LIFE OF THE PARTY CHARLIE WILSON P. MUSIC/JIVE/RCA	
3	4	26	FOOL FOR YOU CEE LO GREEN FEAT. MELANIE FIONA OR PHILIP BAILEY RADICULTURE/ELEKTRA/ATLANTIC	
4	3	31	IF IT'S LOVE KEM FEAT. CHRISSETTE MICHELE UNIVERSAL REPUBLIC	
5	6	12	STAY TYRESE VOLTRON RECORDZ/CAPITOL	
6	5	24	YES MUSIQ SOULCHILD ATLANTIC	
7	7	22	SURE THING MIGUEL BLACK ICE/BYSTORM/JIVE/RCA	
8	10	19	MOTIVATION KELLY ROWLAND UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC	
9	8	25	RADIO MESSAGE R. KELLY JIVE/RCA	
10	9	28	PIECES OF ME LEDISI VERVE FORECAST/VERVE	
11	11	21	IN THE MOOD JOHNNY GILL NOTIFI	
12	13	21	NO ONE GONNA LOVE YOU JENNIFER HUDSON ARISTA/RCA	
13	12	9	SO GONE (WHAT MY MIND SAYS) JILL SCOTT FEAT. PAUL WALL BLUES BABE/WARNER BROS.	
14	14	16	STAY TOGETHER LEDISI FEAT. JAHMIM VERVE FORECAST/VERVE	
15	15	7	MAKE YOU SAY OOH KEITH SWEAT SWEAT SHOP/EONE	
16	17	5	25/8 MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE	
17				

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	2	6	#1 YOU AND I	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
2	3	6	PAPI	JENNIFER LOPEZ ISLAND/IDJMG
3	4	9	SHOW ME	JESSICA SUTTA HOLLYWOOD
4	6	1	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE
5	8	8	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
6	8	8	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCUSKEY NETWORK
7	9	9	WEPA	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE
8	13	8	FLOOR ON FIRE	TAYLOR DAYNE CBM
9	8	3	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
10	11	11	I'M STILL HOT	LUCIANA VIOLENT LIPS/AUDACIOUS
11	11	11	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
12	15	7	LOVE SLAYER	JOE JONAS HOLLYWOOD
13	15	7	IT GIRL	JASON DERULO BELUGA HEIGHTS/WARNER BRDS.
14	12	14	LITTLE BAD GIRL	DAVID GUETTA FEAT. TAO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
15	5	10	MEDIATE	INXS FEAT. TRICKY PETROL ELECTRIC/ATCO/RHINO
16	19	5	BRING IT BACK	GLOBAL DEEJAYS SUPERSTAR
17	2	2	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
18	4	12	CHAMPAGNE SHOWERS	LMFAO FEAT. NATALIA KILLS PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE/UNIVERSAL
19	22	2	INVISIBLE	SKYLAR GREY KIDINA KORNER/INTERSCOPE
20	16	10	TONITE	NICOLA FASANO FEAT. KAT DELUNA JOLLY ROGER
21	20	6	GIVE YOURSELF UP	KATHY SLEDGE FEAT. ADAM BARTA GLOBAL GROOVE
22	21	7	TURN IT UP	TARYN MANNING LITTLE VANILLA
23	39	2	POWER PICK WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
24	29	2	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD
25	23	5	FEEL SO ALIVE	CONSUELO COSTIN BILL FRIAR ENTERTAINMENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
26	26	1	RAIN	CNC MUSIC FACTORY FEAT. SCARLETT SANTIANA C&C MUSIC FACTORY
27	27	5	TONIGHT	D'HAUNT D'MANTI
28	10	11	COLLIDE	LEONA LEWIS / AVICII SYCO/J/RCA
29	30	4	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
30	25	1	HIGH OFF THE FAME	CANDYMAN 187 FEAT. SNOOP DOGG WE GOT THE JUICE
31	31	1	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
32	24	11	NEVER WILL BE MINE	RYE RYE FEAT. ROBYN N. E. T./INTERSCOPE
33	35	4	FEEL SO CLOSE	CALVIN HARRIS ULTRA
34	44	2	WHEN I START (TO BREAK IT ALL DOWN)	ERASURE MUTE
35	NEW	1	HOT SHOT DEBUT COUNTDOWN	BEYONCE PARKWOOD/COLUMBIA
36	NEW	1	BRAND NEW BITCH	ANJULIE UNIVERSAL
37	33	8	SHE MAKES ME WANNA	JLS FEAT. DEV JIVE/RCA
38	1	1	CHERRY BOMB	LUX BORN TOMORROW
39	32	1	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
40	49	2	LOCA PEOPLE	SAK NOEL ULTRA
41	45	3	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
42	43	3	LEVELS	AVICII VICIOUS
43	50	2	UN DEUX TROIS	LAURA LARUE SOUL PLANE
44	46	2	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RP
45	41	9	MUSIC IS A SAVIOR	THE HOUSE REJECTS FEAT. RACHEL CLAUDIO SEA TO SUN
46	NEW	1	I LIKE HOW IT FEELS	ENRIQUE IGLESIAS FEAT. ITBULL & THE WAVS UNIVERSAL REPUBLIC
47	40	6	ASHES	EVA IN YA FACE/TOMMY BOY
48	NEW	1	COMPLICATED	ANITA PRIME PHULL
49	NEW	1	GLAD YOU CAME	THE WANTED GLOBAL TALENT/GEFFEN/POLYDOR
50	34	16	FREAK LIKE ME	MAYRA VERONICA MVA

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	NEW	1	#1 BJORK	BIOPHILIA ONE LITTLE MONSIEUR/SUB 2000/WARNER BRDS.
2	2	17	LMFAO	SORRY FOR PARTY ROCKING PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 015678/IGA
3	1	22	LADY GAGA	BORN THIS WAY THE FAME/LIVE/KONLIVE/INTERSCOPE 015373*/JGA
4	NEW	1	BRITNEY SPEARS	B IN THE MIX: THE REMIXES VOL. 2 RCA 97362
5	NEW	1	RADIOHEAD	TKOL RMX 1 2 3 4 5 6 7 TICKER TAPE 010/TBD
6	NEW	1	ERASURE	TOMORROW'S WORLD MUTE 9509
7	3	7	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 78330/CAPITOL
8	4	43	SKRILLEX	SCARY MONSTERS AND SPRITES BIG BEAT/MAUSTRAP/ATLANTIC 326918/AG
9	45	1	DEADMAU5	4X4=12 MAUSTRAP 2518*/ULTRA
10	15	1	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*
11	NEW	1	PORTER ROBINSON	SPIREIFRE QWILA DIGITAL EX
12	5	2	DJ SHADOW	THE LESS YOU KNOW, THE BETTER ISLAND 016088/VG
13	2	2	ZOLA JESUS	CONATUS SACRED BONES 062*
14	12	18	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*
15	13	17	SKRILLEX	MORE MONSTERS AND SPRITES BIG BEAT/MAUSTRAP/ATLANTIC DIGITAL EX/AG
16	14	46	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
17	5	5	NEON INDIAN	ERA EXTRA MDM + POP 033*
18	17	63	LADY GAGA	THE REMIX STRIP/MAUSTRAP/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/JGA
19	15	11	BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011
20	18	27	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
21	19	19	KESHA	I AM THE DANCE COMMANDER... KEMOSABE/RCA 85508/RMG
22	RE-ENTRY	1	THE FIELD	LOOPING STATE OF MIND KOMPACT DIGITAL EX
23	NEW	1	EXCISION	X RATED MAUSTRAP DIGITAL EX
24	NEW	1	ELECTRIC SIX	HEARTBEATS AND BRAINWAVES METROPOLIS 745
25	24	38	VIC LATINO	ULTRA DANCE 12 ULTRA 2734

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	4	4	#1 WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
2	2	15	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
3	1	22	SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
4	3	11	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCUSKEY NETWORK
5	5	16	CINEMA	BENNY BENASSI FEAT. GARY GO ULTRA
6	5	10	PRESSURE	NADIA ALI, STARBUCKERS & ALEX KENI SPINNY/SIMPPLY DELICIOUS/STRICTLY RHYTHM
7	7	4	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
8	RE-ENTRY	1	FEEL SO CLOSE	CALVIN HARRIS ULTRA
9	9	2	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
10	8	8	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RP
11	12	9	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
12	16	2	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
13	9	16	SUN IS UP	INNA ULTRA
14	10	13	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
15	17	17	BOUNCE	CALVIN HARRIS FEAT. KELIS ULTRA
16	17	5	PROMISES	ANDAIN BLACK HOLE
17	21	6	EYES	KASKADE FEAT. MINOY GLEDHILL ULTRA
18	RE-ENTRY	1	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL
19	NEW	1	FADE INTO DARKNESS	AVICII ULTRA
20	NEW	1	BETTER HALF OF ME	DASH BERLIN NAPITH
21	24	16	I WANNA GO	BRITNEY SPEARS JIVE/RCA
22	13	3	LEVELS	AVICII VICIOUS
23	RE-ENTRY	1	SHOW ME	JESSICA SUTTA HOLLYWOOD
24	15	2	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
25	10	3	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	1	5	#1 TONY BENNETT	DUETS II RPM/COLUMBIA 66253/SONY MUSIC
2	2	3	SETH MACFARLANE	MUSIC IS BETTER THAN WORDS UNIVERSAL REPUBLIC 015591*
3	4	4	MILES DAVIS QUINTET	LIVE IN EUROPE 1967: BEST OF ROOTLES VOL. 1 COLUMBIA/LEGACY 34870/SONY MUSIC
4	38	38	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK FRANK SINATRA/REPRISE 52621/WARNER BRDS.
5	NEW	1	KERMIT RUFFINS	HAPPY TALK BASIN STREET 01112
6	6	5	SOUNDTRACK	BOARDWALK EMPIRE: VOL. 1 HBO 628266/ELEKTRA
7	18	18	PAT METHENY	WHAT'S IT ALL ABOUT NONE/SUCH 527912/WARNER BRDS.
8	7	3	VARIOUS ARTISTS	MILES ESPANOL: NEW SKETCHES OF SPAIN EONE 2104
9	NEW	1	FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM	THE COMPLETE REPRISE STUDIO RECORDINGS FRANK SINATRA/REPRISE 52621/WARNER BRDS.
10	12	18	MADELEINE PEYROUX	STANDING ON THE ROOFTOP PENNYWELL 015636*/DECCA
11	NEW	1	TONY BENNETT	THE CLASSIC CHRISTMAS ALBUM RPM/COLUMBIA 95576/SONY MUSIC
12	10	5	SONNY ROLLINS	ROAD SHOWS VOL. 2 DOXY/EMARCY 015949/DECCA
13	17	6	FRANK SINATRA & COUNT BASIE	THE COMPLETE REPRISE STUDIO RECORDINGS FRANK SINATRA 33152/CDCORD
14	20	3	STANLEY JORDAN	FRIENDS MACK AVENUE 1062
15	14	3	SOPHIE MILMAN	IN THE MOONLIGHT EONE 2157

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	2	5	#1 TROMBONE SHORTY	4 WEEKS FOR TRUE VERVE FORECAST 015586/VG
2	1	2	GEORGE BENSON	GUITAR MAN CONCORD JAZZ 33099/CONCORD
3	3	3	RICHARD ELLIOT	IN THE ZONE MACK AVENUE 7026/ARTISTRY
4	4	61	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
5	5	5	ACOUSTIC ALCHEMY	ROSEALAN ONSIDE HEADS UP 33247/CONCORD
6	3	3	BILL FRISELL	ALL WE ARE SAYING... SAVOY JAZZ 17836/SLG
7	29	29	BONEY JAMES	CONTACT VERVE FORECAST 015375/VG
8	17	17	DAVE KOZ	HELLO TOMORROW CONCORD 31753
9	8	8	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/VG
10	14	14	RAMSEY LEWIS AND HIS ELECTRIC BAND	RAMSEY TAKING ANOTHER LOOK WAREHO 00206/HIDDEN BEACH
11	19	19	FOURPLAY	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD
12	7	5	SPYRO GYRA	A FOREIGN AFFAIR AMHERST 6611
13	13	64	BRIAN CULBERTSON	XII GRP 014460/VG
14	9	9	BOB JAMES / KEIKO MATSUI	ALTAIR & VEGA TAPPAN ZEE 2125/EONE
15	18	22	BELA FLECK & THE FLECKTONES	ROCK-ET > SCIENCE EONE 2133

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	1	16	#1 SPIN	4 WEEKS BONEY JAMES VERVE FORECAST/VERVE
2	2	11	EASY COME EASY GO	PAUL HARDCASTLE TRIPPIN' N' RHYTHM
3	15	15	FRIDAY NIGHT	JONATHAN FRITZEN WOODWARD AVE.
4	8	8	HOT SAUCE	JESSY J HEADS UP/CONCORD
5	8	5	BOOM TOWN	RICHARD ELLIOT ARTISTRY/MACK AVENUE
6	17	17	FEELS SO GOOD	JONATHAN BUTLER RENDEZVOUS
7	5	5	MASSIVE TRANSIT	CINDY BRADLEY TRIPPIN' N' RHYTHM
8	12	10	LOVELY DAY	JILL SCOTT HIDDEN BEACH
9	3	3	THE LADY IN MY LIFE	GEORGE BENSON CONCORD JAZZ/CMG
10	24	24	PUSH	JACKIE JOYNER ARTISTRY
11	10	10	LATIN HAZE	OLI SILK FEAT. MARC ANTOINE TRIPPIN' N' RHYTHM
12	5	5	EYES FOR YOU	DARYL HALL VERVE FORECAST/VERVE
13	13	13	SHAKE IT	NILS BAJAJ/TSR
14	16	16	THE WINDY DANCE	NICK COLONNE TRIPPIN' N' RHYTHM
15	15	15	RED SUEDE SHOES	CHUCK LOEB TWEETY

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	1	2	#1 THE LONDON CLASSICAL ORCHESTRA	PAUL MCCARTNEY'S OCTAVUS KINGDOM WFLA/TELARC 33257/CONCORD
2	NEW	1	HILARY HAHN VALENTINA LISITSA	CHARLES IVES: FOUR SONATAS DG 016082/UNIVERSAL CLASSICS GROUP
3	4	4	ANNA NETREBKO	LIVE AT THE METROPOLITAN OPERA DG 015967/DECCA CLASSICS
4	2	2	LANG LANG VIENNA PHILHARMONIC	LIZZY MY PLANO HERO SONY CLASSICAL 89141*/SONY MASTERWORKS
5	19	19	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST MORMON TABERNACLE CHOIR 5055982
6	17	17	MILOS KARADAGLIC	MEDITERRANEO DG 015579/UNIVERSAL CLASSICS GROUP
7	17	17	VITTORIO GRIEGO	ARRIVEDERCI SONY CLASSICAL 91134/SONY MASTERWORKS
8	NEW	1	ANONYMOUS 4	SECRET VOICES: DUETS & POLYPHONY FROM THE LAS NEGRAS CODEX C1300 HARVARD UNIV. 20210
9	7	46	ERIC WHITACRE	LIGHT & GOLD DECCA 014850/UNIVERSAL CLASSICS GROUP
10	5	6	CHICAGO SYMPHONY ORCHESTRA BRASS	LIVE CSO RESOUND 9011101
11	RE-ENTRY	1	VARIOUS ARTISTS	SIXTY CARMINI DUETS & ARIAS SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP
12	NEW	1	RENE JACOBS/AKADÉMIE FÜR ALTE MUSIK BERLIN	GEORGE FREDRICK HANDEL: AGRIPPINA HARMONIA MUNICI 902088
13	10	4	KRONOS QUARTET	STEVE REICH: WTC 9/11 NONE/SUCH 528236/WARNER BRDS.
14	RE-ENTRY	1	CHICAGO SYMPHONY ORCHESTRA	VERDI: MESSA DA REQUIEM CSO RESOUND 90111006
15	13	2	ALEXANDRE THARAUD LES VIOLONS DU ROY	J.S. BACH: KEYBOARD CONCERTOS VIRGIN CLASSICS

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	1	19	#1 JACKIE EVANCHO	17 WEEKS DREAM WITH ME SYCO/COLUMBIA 67061/SONY MUSIC
2	3	25	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/AGA
3	2	2	TORI AMOS	NIGHT OF HUNTERS DG 015849*/DECCA
4	NEW	1	MANNHEIM STEAMROLLER CZECH PHILHARMONIC ORCH.	CHRISTMAS SYMPHONY AMERICAN GRAMAPHONE 3012
5	19	19	IL VOLO	IL VOLO: EDICION EN ESPAÑOL OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/AGA
6	5	2	HAYLEY WESTENRA ENNIO MORRICONE	PARADISO DECCA 015998
7	13	13	2CELLOS	2CELLOS MASTERWORKS 91011/SONY MASTERWORKS
8	6	6	MORMON TABERNACLE CHOIR	GLAD CHRISTMAS TIDINGS MORMON TABERNACLE CHOIR 5056810
9	8	9	JENNY OAKS BAKER	WISH UPON A STAR: A TRIBUTE... SHADOW MOUNTAIN 5055026
10	9	9	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442
11	10			

HOT LATIN SONGS™

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

Former Aventura singer Romeo Santos scores his second straight Hot Latin Songs No. 1 from his forthcoming solo debut, as "Promise" follows "You" to the summit. He's the first artist to reign in his first two chart visits since Carlos Ponce and Elvis Crespo did so a month apart in 1998.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	2	#1 ARJONA	INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA	
2	3	6	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN	
3	2	3	ESPINOZA PAZ	CANCIONES QUE QUELEN DISA 721652/UMLE	
4	HOT SHOT DEBUT	1	VOZ DE MANDO	DE CORAZON RANCHERO DISA 721652/UMLE	
5	84	1	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
6	4	21	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE	
7	8	84	66 CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
8	7	13	VARIOUS ARTISTS	PUROS TRANKAZOS FONOVISA 354649/UMLE	
9	10	19	IL VOLO	IL VOLO EDICION EN ESPANOL OPERA BLUES GAICAPRINTOR/GEFFEN 015745/UMLE	
10	9	67	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMLE	2
11	39	1	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE	
12	6	2	ALERTA ZERO	VIVO EN TU PIEL FONOVISA 354650/UMLE	
13	12	27	MANA	ORAMA Y LUZ WARNER LATINA 526530	
14	18	47	DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014857/UMLE	
15	13	52	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
16	14	8	BRONCO	25 ANIVERSARIO FONOVISA 354618/UMLE	
17	17	8	LOS YONIC'S	35 ANIVERSARIO FONOVISA 354653/UMLE	
18	21	21	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
19	6	6	DUELO	VUELA MAS ALTO FONOVISA 354654/UMLE	
20	19	46	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE	
21	18	18	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
22	20	20	FRANCO DE VITA	EN PRIMERA FILA SONY MUSIC LATIN 78112	
23	30	1	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
24	1	2	HENRY SANTOS	INTRODUCING SIENTE UNIVERSAL MUSIC LATINO 655092/UMLE	
25	72	1	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
26	39	26	TIERRA CALI	UN SIGLO DE AMOR VICTORIANO/UNIVERSAL MUSIC LATINO 654133/UMLE	
27	38	1	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
28	29	49	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
29	36	66	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE	
30	27	30	INTOCABLE	2011 GOOD 1 029/DASMI	
31	25	6	MARISELA	EL MARCO DE MIS RECUERDOS IM 9843	
32	30	4	AKWID	READY HITS 21: LIMITED EDITION PLATINO 9030	
33	33	48	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE	
34	32	27	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA	
35	31	26	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
36	22	4	CHARLIE ZAA	DE BOHEMIA THE ENTITY 1099	
37	35	6	LOS AMOS	D.A.S. 2011 VENEMUS/UNIVERSAL MUSIC LATINO 654175/UMLE	
38	38	29	GERARDO ORTIZ	MORIR Y EXISTIR DEL 82733/SONY MUSIC LATIN	
39	41	2	LOS CUATOS DE SINALOA	EL SHAKA SONY MUSIC LATIN 95511	
40	47	50	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
41	45	15	REIK	PELIGRO SONY MUSIC LATIN 89571	
42	37	73	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402	
43	46	19	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
44	44	16	LUIS FONSI	TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE	
45	34	30	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE	
46	50	62	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812	
47	51	26	VICENTE FERNANDEZ	20-20 ROMANTICAS MUSART 4322/BALBOA	
48	48	52	PEPE AGUILAR	NEGOCIARE CON LA PENAL VENEMUS/UNIVERSAL MUSIC LATINO 654174/UMLE	
49	40	6	LA ADICTIVA BANDA SAN JOSE DE MESILLAS	NADA IGUALES SONY MUSIC LATIN 91177	
50	NEW	1	NADA IGUALES	SONY MUSIC LATIN 91177	

After a seven-week absence from Hot Latin Songs, Alexandra Stan's "Mr. Saxoheat" re-enters at No. 14, its highest rank. Having risen as high as No. 25 in the Sept. 3 issue and moving to recurrent status, the song rebounds by 13% to 6.2 million listener impressions, its top weekly audience sum.



REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	6	#1 GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN	
2	1	3	ESPINOZA PAZ	CANCIONES QUE DUELEN DISA 721652/UMLE	
3	NEW	1	VOZ DE MANDO	DE CORAZON RANCHERO DISA 721652/UMLE	
4	3	21	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE	
5	5	13	VARIOUS ARTISTS	PUROS TRANKAZOS FONOVISA 354649/UMLE	
6	6	39	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE	
7	4	2	ALERTA ZERO	VIVO EN TU PIEL FONOVISA 354650/UMLE	
8	7	8	BRONCO	25 ANIVERSARIO FONOVISA 354618/UMLE	
9	8	1	DUELO	VUELA MAS ALTO FONOVISA 354654/UMLE	
10	10	38	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
11	11	30	LOS BUKIS	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
12	9	65	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
13	20	26	TIERRA CALI	UN SIGLO DE AMOR VICTORIANO/UNIVERSAL MUSIC LATINO 654133/UMLE	
14	13	45	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
15	18	24	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE	
16	12	30	INTOCABLE	2011 GOOD 1 029/DASMI	
17	16	44	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE	
18	15	22	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA	
19	14	26	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
20	17	6	LOS AMOS	D.A.S. 2011 VENEMUS/UNIVERSAL MUSIC LATINO 654175/UMLE	

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	84	#1 PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
2	3	21	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
3	2	2	HENRY SANTOS	INTRODUCING SIENTE UNIVERSAL MUSIC LATINO 655092/UMLE	
4	4	6	CHARLIE ZAA	DE BOHEMIA THE ENTITY 1099	
5	6	6	OMEGA	EL DUENO DEL FLOW 2 PLANET 226	
6	7	13	LUIS ENRIQUE	SOY Y SERE TOP STOP 30020/SONY MUSIC LATIN	
7	6	2	HECTOR ACOSTA	THE ULTIMATE MEXICAN COLLECTION 1/1 UNIVERSAL MUSIC LATINO 654133/UMLE	
8	8	52	HECTOR ACOSTA: EL TORITO	ORIGINE D.A.S. VENEMUS/UNIVERSAL MUSIC LATINO 654093/UMLE	
9	10	15	JERRY RIVERA	EL AMOR EXISTE VENEMUS/UNIVERSAL MUSIC LATINO 654155/UMLE	
10	12	8	MILLY QUEZADA	AQUI ESTOY YO VENEMUS/UNIVERSAL MUSIC LATINO 654163/UMLE	
11	13	49	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	
12	11	71	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483	
13	15	6	VARIOUS ARTISTS	1 LOVE BACHATA 2011 PLANET 270	
14	16	17	TITO ROJAS	INDEPENDIENTE TR 1085	
15	9	8	FANIA ALL-STARS	OUR LATIN THING (NUESTRA COSA) FANIA 9751/COOIGO	
16	17	62	GILBERTO SANTA ROSA	MIS FAVORITAS SONY MUSIC LATIN 74217	
17	18	25	OLGA TANON	NI UNA LAGRIMA MAS MIA MUSA 90020/SONY MUSIC LATIN	
18	RE-ENTRY	1	OLGA TANON	20 GRANOS EXITOS WARNER LATINA 526580	
19	20	37	EDDIE SANTIAGO	15 EXITOS: ORD SALSERO MACHETE 014866/UMLE	
20	RE-ENTRY	1	TOBY LOVE	LA VOZ DE LA JUVENTUD SONY MUSIC LATIN 65662	

BETWEEN THE BULLETS VOZ DE MANDO HITS NEW HIGH



Voz de Mando's *De Corazon Ranchero* debuts at No. 4 on Top Latin Albums (2,000 sold, according to Nielsen SoundScan), giving the act its highest-charting album yet. It also bows at No. 3 on Regional Mexican Albums while its first single, "Versos de Mi Alma," receives Greatest Gainer honors on Regional Mexican Airplay (28-14). The group is nominated for a number of awards at the Premios Billboard de la Musica Mexicana, airing Oct. 27 on Telemundo. —Karinah Santiago

HOT LATIN SONGS: 100 stations (67 regional Mexican, 25 Latin pop, 16 tropical) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	NEW	STEREO HEARTS GYM CLASS HERDES FT. ADAM LEVINE DECAVDANCE	
4	4	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
5	7	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
6	3	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL SPINNING/BLANCO Y NEGRO	
7	6	SOMEONE LIKE YOU ADELE XL	
8	NEW	WHEREVER YOU WILL GO CHARLENE SORAIA PEACEFROG	
9	8	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
10	13	PARADISE COLDPLAY PARLOPHONE	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSIN/SOUNDSCAN JAPAN/PLANTECH)	OCTOBER 29, 2011
1	NEW	X X X L'ARC EN CIEL K/00N	
2	4	IF I HAD A GUN... NOEL GALLAGHER'S HIGH FLYING BIRDS SONY	
3	10	AI WO KURAE SUPERFLY WARNER	
4	35	LUCIFER SHINEE EMI	
5	1	OMOIDASENAKUNARU SONOHI MADE BACK NUMBER UNIVERSAL	
6	16	CHOCOLATE KAELA KIMURA COLUMBIA	
7	8	BIRD FUMIYA SASHIDA WARNER	
8	56	KIKOUKIGUMO MY LITTLE LOVER AVEX-J-MORE	
9	3	BO PEEP BO PEEP T-ARA EMI	
10	NEW	WINTER MAGIC KARA UNIVERSAL	

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	OCTOBER 29, 2011
1	1	NEW AGE MARLON ROUDETTE UNIVERSAL	
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	3	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
4	4	TURN THIS CLUB AROUND R.I.O. FT. U-JEAN KONTOR	
5	6	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
6	7	DANZA KUDURO LUNCENZO FT. OON OMAR YANIS	
7	8	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO	
8	NEW	CHANGED THE WAY YOU KISS ME EXAMPLE DATA	
9	10	NUR NOCH KURZ DIE WELT RETTEN TIM BENZKO SONY MUSIC	
10	NEW	SOMEONE LIKE YOU ADELE XL	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	OCTOBER 29, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	NEW	STEREO HEARTS GYM CLASS HERDES FT. ADAM LEVINE DECAVDANCE	
4	RE	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
5	7	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
6	NEW	RUN FOR YOUR LIFE MATT CARLDE SYCO	
7	NEW	WHEREVER YOU WILL GO CHARLENE SORAIA PEACEFROG	
8	3	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BEAT	
9	RE	THE A-TEAM ED SHEERAN ASYLUM	
10	4	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	SOMEONE LIKE YOU ADELE XL	
2	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	4	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	1	ELLE ME DIT MIKA CASABLANCA	
5	6	GOOD FEELING FLO RIDA POE BOY	
6	5	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS	
7	NEW	LA SEINE VANESSA PARADIS & UN MONSTRE A PARIS EUROPA	
8	NEW	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
9	9	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
10	1	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS)	OCTOBER 29, 2011
1	2	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
2	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	3	SOMEONE LIKE YOU ADELE XL	
4	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM	
5	5	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC/IRVING	
6	NEW	YOU MAKE ME FEEL... COBRA STARSHIP FT. SABI DECAVDANCE/FILED BY RAMEN/ATLANTIC	
7	7	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	
8	8	STEREO HEARTS GYM CLASS HERDES FT. ADAM LEVINE DECAVDANCE/FILED BY RAMEN	
9	20	GOOD FEELING FLO RIDA POE BOY/ATLANTIC	
10	13	YOU AND I LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	OCTOBER 29, 2011
1	NEW	ERA OF LOVE LEE SEUNG GI HOOK ENT.	
2	16	OPEN ARMS ODLALA SESSION CJ E&M	
3	2	FOX TWO MONTHS CJ E&M	
4	1	TOKYO GIRL BUSKER BUSKER CJ E&M	
5	3	HELLO HUH GAK A-CUBE ENT.	
6	NEW	AIRBAG TABLO FT. NAUL YG ENT.	
7	NEW	SHANGHAI ROMANCE ORANGE CAMEL PLEOIS	
8	20	POKER FACE TWO MONTHS CJ E&M	
9	4	DON'T SAY GOODBYE DAVICH CORICONTENTS MEDIA	
10	12	BETWEEN LOVE & FRIENDSHIP KIM KYUNG HO MBC	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
2	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	4	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
4	5	STEREO HEARTS GYM CLASS HERDES FT. ADAM LEVINE DECAVDANCE	
5	9	GOOD FEELING FLO RIDA POE BOY	
6	2	MR. KNOW IT ALL KELLY CLARKSON 19	
7	6	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
8	7	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
9	8	YOU MAKE ME FEEL... COBRA STARSHIP FT. SABI DECAVDANCE	
10	10	TONIGHT TONIGHT HOT CHELLE RAE JIVE	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	NEW	VIDEO GAMES LANA DEL RAY STRANGER	
4	7	IK NEEM JE MEE GERS PAROEL TOP NOTCH	
5	4	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
6	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
7	6	PARADISE COLDPLAY PARLOPHONE	
8	5	MAN DOWN RIHANNA SRP	
9	NEW	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
10	9	WELCOME TO ST. TROPEZ DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG/GLOBAL	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	SOMEONE LIKE YOU ADELE XL	
2	NEW	LA DIFFERENZA TRA ME E TE TIZIANO FERRO EMI	
3	2	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
4	7	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
5	NEW	BUONGIORNO A TE LUCIANO PAVAROTTI DECCA	
6	4	PARADISE COLDPLAY PARLOPHONE	
7	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
8	5	I WON'T LET YOU GO JAMES MORRISON ISLAND	
9	9	BENVENUTO LAURA PAUSINI WARNER	
10	8	E' L'AMORE CHE CONTA GIORGIA DISCHI DI CIOCCOLATA	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(AP80/NIELSEN)	OCTOBER 9, 2011
1	1	AGAPE MUSICAL PADRE MARCELO ROSSI SONY MUSIC	
2	1	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
3	NEW	REBELDES 2011 REBELDES EMI	
4	3	MUSICAS PARA CHURRASCO VOL. 1 SEU JORGE UNIVERSAL	
5	5	21 ADELE XL/COLUMBIA	
6	1	SALE EL SOL SHAKIRA EPIC	
7	4	TEENAGE DREAM KATY PERRY CAPITOL	
8	RE	MY WORLDS: THE COLLECTION JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND	
9	NEW	ELO MARIA RITA WARNER	
10	RE	O PODER DA ALIANCA LUDMILA FERBER SOM LIVRE	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS	
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	3	VENCER AL AMOR INDIA MARTINEZ SONY MUSIC	
4	4	BAILANDO POR AHI JUAN MAGAN SONY MUSIC	
5	RE	PARADISE COLDPLAY PARLOPHONE	
6	7	DANZA KUDURO DON OMAR & LUNCENZO YANIS/OFANATO	
7	8	ROLLING IN THE DEEP ADELE XL	
8	6	PERDONAME PARLO ALBORAN CON CARMINHO TRIMECA ESTUDIOS Y PRODUCCIONES	
9	NEW	LIFE DAVID POP AFTERSHOCK	
10	9	SOMEWHERE OVER THE RAINBOW ISRAEL 12 KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	NEW AGE MARLON ROUDETTE UNIVERSAL	
2	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	8	SOMEONE LIKE YOU ADELE XL	
4	3	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS	
5	4	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
6	10	PARADISE COLDPLAY PARLOPHONE	
7	7	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
8	NEW	ELLE STRESS FT. NOAH VERAGUTH UNIVERSAL	
9	5	I WON'T LET YOU GO JAMES MORRISON ISLAND	
10	6	TURN THIS CLUB AROUND R.I.O. FT. U-JEAN KONTOR	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	2	SOMEONE LIKE YOU ADELE XL	
3	NEW	I FOLLOW RIVERS LYKKE LI LL RECORDINGS	
4	NEW	VIDEO GAMES LANA DEL RAY STRANGER	
5	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
6	5	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
7	3	SKINNY LOVE BIRDY JASMINE VAN DEN BOGAERDE	
8	1	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
9	6	PARADISE COLDPLAY PARLOPHONE	
10	RE	CALLED OUT IN THE DARK SNOW PATROL FICTION	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	SET FIRE TO THE RAIN ADELE XL	
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	6	SOMEONE LIKE YOU ADELE XL	
4	5	MADE OF NAUSE UNIVERSAL	
5	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
6	4	CALL MY NAME TOVE STYRKE SONY MUSIC	
7	1	VART JAG MIG I VARLDEN VANDER DEN SVENSKA BJDINNSTAMMEN GOLDENBEST	
8	1	PARADISE COLDPLAY PARLOPHONE	
9	RE	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
10	NEW	KROSSA ALLA FONSTER MASKINEN UNIVERSAL	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	2	TE DEJO EN LIBERTAD HA'ASH SONY MUSIC	
2	1	DE MI CAMILA SONY MUSIC	
3	3	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
4	4	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/50	
5	6	BASTA YA JENNI RIVERA FT. MARCO ANTONIO SOLIS FONOVISA	
6	11	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
7	10	EL AMOR ARJONA METAMORFOSIS	
8	5	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
9	7	MARCHATE JULION ALVAREZ Y SU NORTEND BANDA DISA	
10	8	TE ESTOY ENGANANDO CON OTRA CALIBRE 50 DISA	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	BRENNA TUATS GUAT HUBERT VON GOISERN BLANKO	
2	2	SOMEONE LIKE YOU ADELE XL	
3	3	NUR NOCH KURZ DIE WELT RETTEN TIM BENZKO SONY MUSIC	
4	RE	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO	
5	8	MARRY YOU BRUNO MARS ELEKTRA	
6	6	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
7	9	DO IT, BABY LEONARDO FT. DR. MARRBUS MAJOR BABIES	
8	4	NEW AGE MARLON ROUDETTE UNIVERSAL	
9	7	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
10	NEW	HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	3	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
4	4	SET FIRE TO THE RAIN ADELE XL	
5	5	WHITESTONES WHITESTONE V.D. NORDEN	
6	6	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS	
7	NEW	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
8	8	SOMEONE LIKE YOU ADELE XL	
9	9	STEREO HEARTS GYM CLASS HERDES FT. ADAM LEVINE DECAVDANCE	
10	NEW	GOOD FEELING FLO RIDA POE BOY	

DENMARK		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	4	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	5	GERONIMO CHISU HMC HELSINKI	
4	1	I MINE OJNE RASMUS SEEBACH ARTPEOPLE	
5	6	JEG' I LIVE BURHAN G COPENHAGEN	
6	2	SYND FOR DIG MEDINA LABELMADE	
7	7	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
8	NEW	SOMEONE LIKE YOU ADELE XL	
9	NEW	GO DELILAH WARNER	
10	NEW	DEN FORSTE NAT ANKERSTJERNE FT. XANDER ARTPEOPLE	

FINLAND		DIGITAL SONGS	
THIS WEEK			

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

TV/FILM: Fuse names **Liana Huth Farnham** senior VP of partnerships and events. She will help expand Fuse's brand across a range of music industry partners and manage the company's partnership with MSG Entertainment. Huth Farnham will also work closely with MSGE to grow Fuse's festival business to develop it into a significant music and sponsorship platform. "I am thrilled to have moved from backstage to the front row, and look forward to increasing awareness amongst music fans for Fuse's exclusive content," she says. "I joined the Fuse team at a pivotal time, and can't wait to expand the company's brand across a range of partners looking to connect with music." Huth Farnham was VP of marketing, concerts and network integration at MSGE.



RECORD COMPANIES: New West Records promotes **Gary Briggs** to senior VP of A&R and artist relations. He was A&R and producer.

Warner Bros. Records names **J Scavo** senior VP of digital marketing. He was VP of global digital marketing at Disney.

PUBLISHING: The BMI board of directors elects **Susan Davenport Austin** chairman. She succeeds former Belo Corp. vice chairman **Jack Sander**, who was elected presiding director. Davenport Austin, who was vice chairman, serves as a director and senior VP/CFO of Sheridan Broadcasting. She is also president of Sheridan Gospel Network.

Bertelsmann's supervisory board appoints **Thomas Rab** chairman/CEO, effective Jan. 1. He currently serves as CFO.

TOURING: MSG Entertainment names **Amy Stevens** senior VP of marketing concerts and media integration. She was senior VP of strategic alliances at Fuse.

—Edited by Mitchell Peters

GOODWORKS

SWIZZ BEATZ HONORED BY NEW YORK HEALTH AND HOSPITAL CORP.

Rapper/producer/visual artist Swizz Beatz was honored by New York's Health and Hospital Corp. during its annual gala on Oct. 18 for his philanthropic endeavors, which include arts education and working with his wife, Alicia Keys, on the charity organization Keep a Child Alive.

"We need children's hospitals," Beatz says. "I have kids of my own, and the last thing you want to do is not be able to bring the kid to the emergency room or have them taken care of properly. [The HHC] is known for doing great things, so I'm glad to be a part of it."

Beatz also donated an original piece of his artwork to the HHC. "I did a mixed media with acrylics and some photography. It's called 'Young Brazil,'" he says. "The photo that's applied on it is one I took in Brazil, which is one of my favorites. It's these three kids who are looking off into the stars. It goes with my slogan, 'Sky is not the limit, it's just a view.'"

The gala, held at the Bellevue Hospital Center Atrium, also served as the launch of STAT!, a series of music and entertainment events through the end of October to benefit public health-care facilities throughout New York. More information about the events is available at stathhc.org.

Meanwhile, Beatz says he has abandoned plans to release a solo album and will instead focus on releasing singles. "It's a project now, which means that I just want to put out singles and campaign," he says. "I don't want to do anything traditional, because the world isn't traditional anymore. The only way to get ahead is to not be traditional as well."

—Mitchell Peters

BACKBEAT



2011 BMI LONDON AWARDS

BMI's annual London Awards, honoring the European and Asian songwriters, composers and music publishers of the past year's most-performed songs on U.S. radio and TV, was held at the city's Dorchester Hotel on Oct. 4. The members of legendary rock band Queen were feted as BMI Icons; the evening's other honorees included the Script's "Breakeven," which earned the Robert S. Musel Award for song of the year, and college song of the year "Break Your Heart," recorded by Taio Cruz. Earning kudos as dance song of the year was "Stereo Love," written and recorded by Edward Maya and Vika Jigulina and published by Media Services International.

ABOVE LEFT: Queen members **Roger Taylor** (left) and **Brian May** (right) accept the Icon Award from BMI president/CEO **Del Bryant**. PHOTO: BRIAN RASIC

ABOVE RIGHT: Taio Cruz's college song of the year winner "Break Your Heart" was co-written by **Fraser T. Smith** and published by BMG Chrysalis. From left are BMI executive director of writer/publisher relations for Europe and Asia **Brandon Bakshi**, BMG Chrysalis U.K. creative manager **Kate Sweetsur**, Smith and BMI senior VP of writer/publisher relations **Phil Graham**. PHOTO: MARK ALLAN

LEFT: **Yoko Ono** received a Million-Air Award for "Woman" on behalf of John Lennon. Lennon also received Million-Air Awards for "Eleanor Rigby," "We Can Work It Out," "Hey Jude," "Let It Be" and "Michelle." Sharing camera time with Ono is BMI's **Del Bryant**. PHOTO: BRIAN RASIC

BELOW: **Andrew Frampton** is presented with the song of the year award for the Script hit "Breakeven." He co-wrote the song with the trio, which is on tour in the United States. From left are BMI's **Phil Graham**, BMG Chrysalis U.K. senior creative manager **Lisa Cullington**, Frampton, BMI's **Del Bryant** and **Brandon Bakshi**. PHOTO: MARK ALLAN



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Former Cycle Sluts From Hell singer Mary Raffaele gave model-turned-rocker **Bebe Buell** a phenomenal introduction before Buell took over the stage at New York's Hiro Ballroom on Oct. 12. Raffaele delivered a humorous and heartfelt speech (ad-libbing the ending after admitting she had lost the last page) that chronicled her one-time "rivalry" with Buell for '70s teen idol Todd Rundgren's heart and how it paved the way for Raffaele's journey from Midwestern geek to the woman she is today. Buell treated her faithful to tracks from her new album *Hard Love*, which arrived Sept. 27 on Niji Entertainment Group with distribution by Red. Among audience members cheering Buell on was her actress daughter Liv Tyler. Taking a breather after the show are (from left) Niji Entertainment Group sales and marketing manager **Dean Schachtel**, Red senior VP of product development **Alan Becker**, Buell and Red label manager **Luis Alvarenga**. PHOTO: CHRISTA TITUS



Hollywood Records act Allstar Weekend headlined Radio Disney's first "N.B.T." (Next Big Thing) tour in Los Angeles on Oct. 15 at the Hollywood & Highland Center. Hosted by Radio Disney air personality **Jake Whetter**, the event featured teen acts from season four of the "N.B.T." series. From left are "N.B.T." country singer **Tay Barton**, pop singers **Ladina Spence** and **Zack Montana**, Radio Disney VP of programming **Ray De La Garza**, "N.B.T." pop singer **Shealeigh** (foreground), "N.B.T." act Hollywood Ending's **Tyler Wilson**, Radio Disney executive director of music and programming **Kelly Edwards**, Hollywood Ending's **Chris Bourne** and **Mike Montalbano**, Radio Disney senior VP/GM **Sean Cocchia**, Hollywood Ending's **Cameron Byrd** and **Dan Geraghty**. PHOTO: RICK ROWELL/RADIO DISNEY



"We were five kids from Manchester escaping through music," **Graham Nash** recalled after the Sept. 22 worldwide premiere of "The Hollies: Look Through Any Window 1963-1975." Produced by Reelin' In the Years Productions and Eagle Rock Entertainment, the documentary features 22 performances and new interviews with Nash and fellow founding members **Allan Clarke**, **Tony Hicks** and **Bobby Elliott**. Gathered at the American Cinematheque's Aero Theatre in Santa Monica, Calif., are (from left) Nash, Reelin' In the Years executive **Jackie Clary** and VP/producer **Phil Galloway**, Clarke, Reelin' In the Years art director/producer **Tom Gulotta**, **Tom Petty**, Reelin' in the Years president/"Hollies" director **David Peck** and record producer **Peter Asher**. PHOTO: THOM VOLLENWEIDER



Mexican singers **Cristian Castro** and **Jose Jose** recently spent the day at the mun2 offices and studios in Universal City, Calif., shooting promos for an upcoming weeklong slate of programming (Nov. 21-27) highlighting Castro's career and his new Jose Jose tribute album, *Mi Amigo el Principe*. The week will conclude with "mun2 Presents: Cristian Castro Mi Historia," a one-hour behind-the-scenes look at the crooner's life airing at 3 p.m. ET/PT on Nov. 27. From left are mun2 director of development and current programming **Moises Velez**, Castro, mun2 executive producer **Gloria Medel**, Jose Jose, mun2 senior VP of programming and production **Flavio Morales** and director of music programming **Roberto Isaac**. PHOTO: ROBSON MUZEL/MUN2



Multiplatinum rock band **Incubus** was presented with a commemorative Sacramento (Calif.) River Cats baseball bat before its performance at Raley Field on Oct. 11. From left are Nederlander Concerts VP of talent **Moss Jacobs**; Incubus members **Mike Einziger**, **Brandon Boyd**, **Ben Kenney**, **DJ Killmore** and **Jose Pasillas**; and Raley Field CEO **Susan Savage**. PHOTO: SARA MOLINA



THIRTY TIGERS/ SUMMERTYNE PARTY

Industry professionals from two continents stopped by the Thirty Tigers/Summertyne party at the Hard Rock Cafe on the closing night of the Americana Music Festival & Conference in Nashville on Oct. 15. Among those who listened to performances by Chuck Mead, Raul Malo, Garland Jeffreys and others were Americana Music Assn. executive director **Jed Hilly**, Tamsin Austin, creative director for U.K. venue the Sage Gateshead; Waterloo Records owner **John Kunz**; Conqueroo president **Cary Baker**; and Sugar Hill VP of A&R **Gary Paczosa**. Paid attendance for the conference—which welcomed Nissan as a sponsor—exceeded 1,100, according to Hilly, which was up from 850 in 2010. Nashville's PBS outlet **WNPT** broadcast the awards show live from the Ryman Auditorium. PHOTOS: GLENN PEOPLES

ABOVE: All ears at the party are (from left) AOL/StudioNow senior account manager **Annie Klaver**, Crash Avenue senior publicist **Emilee Warner** and Thirty Tigers director of digital media **Katie Studley**.

UPPER LEFT: Thirty Tigers director of marketing and artist manager **John Turner** and manager **Nancy Quinn** hang out at the Hard Rock.

LOWER LEFT: Thirty Tigers co-founder **David Macias** (right) spends some quality party time with 31 Tigers Records executive **Andy Rubin**.



Jenny O. has signed an exclusive worldwide publishing deal with Notable Music. Between touring dates with Dave Matthews, Leon Russell and Ben Harper, the singer/songwriter is recording her debut album with producer Jonathan Wilson. In addition to her music being featured on "True Blood" and "Wilfred," Jenny O. appears on the *Rave On Buddy Holly* tribute album, singing "I'm Gonna Love You Too." Signing the pact at Capitol's famed Studio A on Nat. "King" Cole's piano, Jenny O. is joined by (from left) Notable Music VP/GM **Damon Booth** and VP of creative **Tom DeSavia** and her manager **Laurel Stearns**. PHOTO: LESTER COHEN



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