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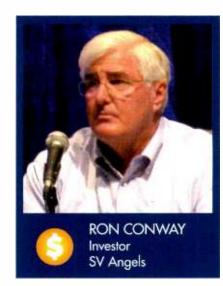
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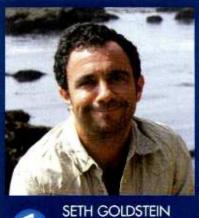
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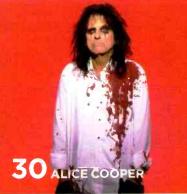
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ON THE COVER: Illustration by Greg Grabowy

Online

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

Events

FUTURESOUND 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

FILM & TV MUSIC

360 DEGREES OF BILLBOARD

Can't wait for #Facebook #18

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 filmandtymusic 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.

week's Facebook changes were big? Get ready for ursday, more changes are coming, facebook.com//8







TOWER OF POWER **KCMP Minneapolis' rise** as triple A influencer



GRAND OPENING Train pens theme song for "Biggest Loser"



GREAT DAYS John Prine's enduring



HI, I'M PABLO



ROOMS TO GO Turntable.fm exec on making music social



MANAGEMENT BY RAY WADDELL AND ED CHRISTMAN

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

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

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

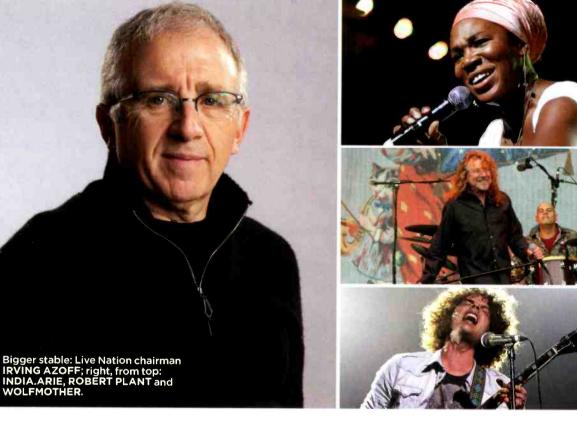
While each will continue to be run separately, the heads of those companies will report to Front Line, which is the managing partner of the JV. Front Line isn't investing any capital in the venture. Instead, it will acquire an ownership stake in exchange for its expertise. UMG and Front Line will also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

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

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

GIANT STEPS



solve that problem for UMG.

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

UMG's management clients include Robert Plant, India. Arie, Craig David, Wolfmother, the Darkness, ZZ Top, Slipknot, Steve Azar and dozens of others.

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

direct-to-fan sales

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

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

tegic advantage as it seeks to align with nontraditional ticketing partners.

If the UMG/Live Nation partnership starts delivering results, it could inspire other labels to seek their own alliances with management firms—possibly even with Front Line itself. But while affiliations between management companies and labels-and with promoters, merchandising firms, ticketing companies and music

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publishers-will continue to proliferate, some managers and artists will still choose to live outside the "big box" system. It's a boutique approach that has worked well not only for the likes of veteran superstar/manager pairings like Bruce Springsteen/Jon Landau and Toby Keith/ T.K. Kimbrell, but also new stars like Lady Gaga (Troy Carter) and Justin Bieber (Scooter Braun).

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

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

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



>>>R.E.M. CALLS IT A DAY R.E.M., the seminal

2

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

>>PANDORA **OVERHAULS** WEBSITE

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

>>>VIMEO LAUNCHES **MUSIC STORE**

Vimeo has opened a music store where video creators can purchase and download music for use in their clips. The store offers more than 45.000 tracks from multiple genres and enables creators to search for music by genre or more than 100 categories of metadata, such as tempo or mood.

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Reporting by Antony Bruno, Jason Lipshutz and Marc Schneider

MANAGEMENT BY ED CHRISTMAN

Allied Forces

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

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

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

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

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

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

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

CHRIS LIGHTY



How will your clients benefit from the deal? Primary Wave has a digital arm bigger than the one we have. We know the whole busi-

ness is digital. It'll give us an interesting set of tools for our clients, since we can't rely on the record company to do the things they used to.

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

What will your role be at Primary Violator?

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

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

How do you see this evolving? I'm looking forward to finding some

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

LARRY MESTEL

Why do this deal? We were already building a man-

agement com-

pany. We have

Cee Lo, Eric

Benét and Ginu-

wine Wewanted

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

Are you looking to build an urban/ pop powerhouse, or will you pursue management clients across genres? We have deals with managers like Scott Fraser (Saving Abell and Jerry Blair (Ebony

Bones, Alex Young] so we are definitely diversifying the genres that our management side is involved in. What makes this deal so different is we will leverage our Brand Synergy Group, our digital marketing BrightShop, our television and movie synch teams and all of our publishing marketing so that our management clients can use these tools. That is the power of what we are bringing to this deal.

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

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

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

How will you grow the business?

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

MICHAEL 'BLUE' WILLIAMS

IIIDEDON



What made this deal happen? Chris and I have been doing this separately for about 20 years. He's someone

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

What's the next move?

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

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

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

What benefit does this deal bring to you and Lighty?

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

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



UPFRONT

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RADIO BY PAUL HEINE

Twin Cities Tastemaker

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

PageLaver 201 A Looking forward to #8 - give us a shoutout if your

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

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

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

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

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

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

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

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

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

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



(Glassnote), a top 10 seller in Minneapolis-St. Paul when it came out on Feb. 16, 2010. During the first three months following the album's release, it sold 3,700 units in Minneapolis-St. Paul, more than in any other U.S. market outside of New York, according to SoundScan.

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

in the city, it played to 17 people. "We networked McGuinn with other programmers to talk about what he was seeing with the band and it spread like wildfire," says Danny Buch, senior VP of promotion and artist development

at Sony's RED, which distributes *Sigh No More*. More recently, KCMP's embrace of James Vincent McMorrow gave the Irish singer/songwriter valuable promotional support. His debut album, *Early in the Morning* (Vagrant), has sold 15,000 units since its release in January, according to SoundScan, peaking at No. 12 on the Heatseekers Albums chart. Minneapolis-St. Paul has generated the third-largest number of sales for the album after only New York and Los Angeles, according to SoundScan.

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

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

The station also benefits from occupying a musical niche that has grown during the past several years. "When the Current launched in 2005, playing the Decemberists and Arcade Fire was a lot more fringe than playing them today," Mc-Guinn says.

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

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

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

THE SOUND OF PHILADELPHIA

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

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

As it marks the 20th anniversary of its signature, nationally syndicated "World Cafe" program, one of the station's biggest challenges is squaring the tastes of older, longtime listeners with the younger audience it's trying to cultivate. "Our airstaff is able to connect the musical dots between the Black Keys and Muddy Waters, Animal Collective and the Grateful Dead," says Bruce Warren, assistant station manager for programming and executive producer of "World Cafe."

While indie rock and singer/ songwriters ride shotgun on the air, WXPN last year launched a pair of Web radio streams to more narrowly target online listeners: XPN2 offers a deeper exploration of indie and modern rock, with an emphasis on unsigned and emerging acts. Folk Alley, meanwhile, mixes singer/song writers, Celtic, acoustic, Americana and other compatible genres. Both are hosted by station personalities.

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

WXPN is also a key contributor to NPR Music's online portal, providing on-demand archived broadcasts of "World Cafe" and its Friday "Free at Noon" concert series, along with one-off concerts broadcast on the station. Last year it launched XPoNential Radio, a 24/7 adaptation of the station carried by 35 NPR outlets from Alaska to Mexico as a high-definition radio side channel, and the Key, a website devoted to Philadelphia musicians, as part of NPR's ARGO Network.

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

UPFRONT

Christorenz Criss Lorenz For anyone that is heading to #18 this coming Thursday holia back!

Broadway 'Guy' Seth MacFarlane joins the cast of actors taking their

music to a higher level

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

#FB ATAIK

This year alone three actors have immersed themselves in recording projects: Jeff Bridges as a country troubadour on leff Bridges (Blue Note), "House" star Hugh Laurie as a New Orleans jazz and blues pianist on Let Them Talk (Warner Bros./Rhino) and now "Family Guy" creator Seth MacFarlane as a big band singer

reviving the glory days of the 1950s on Music Is Better Than Words (Universal Republic), due Sept. 27.

But unlike many Hollywood vanity projects of the past, these albums feature artists with real chops who approached the recording process with a respect for the music. All three aligned themselves with top-name producers, arrangers and songwriters-MacFarlane

with Joel McNeely, Laurie with Joe Henry and Bridges with T Bone Burnett. All three albums have landed in major-label pipelines as well.

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

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

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

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

MacFarlane put his chops on display in August at L.A. nightclub Vibrato, demonstrating both knowledge and sharp musical instincts that

> go beyond the Broadway-inspired spoofs of "Family Guy." Backed by McNeely and a big band, he introduced songs by title and songwriter with an accompanying anecdote. Like Sinatra, he also discussed the arrangements written by his collaborator. "Joel writes in a visual way," MacFarlane says. "It's orchestral jazz, not big band, and that's what differentiated Sinatra's

music from his contemporaries. He wanted rich, lush orchestration . . . It's the kind of thing I like to hear."

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

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



TV BY PHIL GALLO

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'Loser' Like Me

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



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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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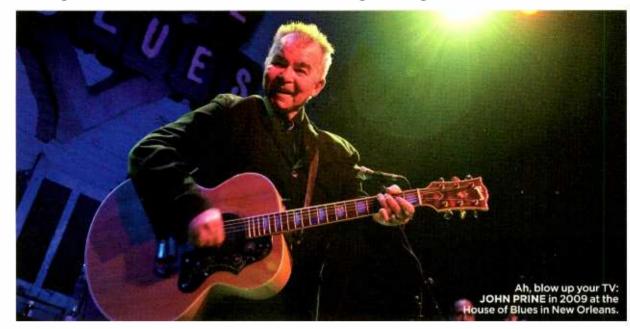
UPFRONT

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JustTryin'To Have Me Some Fun

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



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

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

"Most of it on a handshake," Bunetta says of their 40-year partnership. "Now we're at a certain age where we got to put stuff on paper." After all these years on the road, Prine is still playing big rooms

and prime dates, working as much as he wants and on his own terms. Though he cut his teeth in clubs and coffeehouses. Prine has played 3.000-capacity or larger rooms for more than three decades, with a route that includes theaters, auditoriums and performing arts centers, augmented by key festivals and, now, music-themed cruises.

It's a remarkable track record for an acoustic-based folk artist whose shows feature zero pyrotechnics. Instead, Prine continues to pack venues by charming audiences with his renditions of such early classics

as "Illegal Smile," "Angel From Montgomery" and "Your Flag Decal Won't Get You Into Heaven Anymore," and latter-day favorites like "In Spite of Ourselves" and "She Is My Everything."

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

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

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

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

8 BILLBOARD I Statute of Facebook

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

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

Prine has worked with many of the same talent buyers for decades, including Chuck Morris in the Rockies, Danny Zelisko in the Southwest, Peter Jest in Wisconsin, Jam in Chicago and

> buyers at such Prine mainstays as Carnegie Hall in New York and Wolftrap in Vienna, Va. Prine also has cultivated relationships with younger promoters, including Bowery Presents, Jason Zink's Sherpa Concerts and Darin Lashinsky's NS2.

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

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

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

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

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

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

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



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Adweek.
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 CineAsia
 The Clio Awards

WADDELL

OnThe

Road

BOXSCORE concert Grosses

D	UN	UKE Cond	cert Gros	ises
	GROSS/	ARTIST(S)	Attendance	Bromotor
1 de la	Ticket Price(s) \$2,557,890	LUIS MIGUEL	Capacity	Promoter
1	\$250/\$185/ \$155/\$95	The Colosseum at Caesars Palace, Las Vegas, Sept. 15-18	15,206 16.231 four shows three seliouts	Concerts West/AEG Live, Caesars Entertainment
2	\$1,182,582 \$100/\$80/\$30	STEELY DAN Ravinia Festival, Highland Park, Ill., Aug. 12-13	32,264 two sellouts	in-house
3	\$842,909 \$99/\$35	Los Angeles State Historic Park,	20,524	EXPLOSIONS IN THE SKY & OTHERS Goldenvoice/AEG Live
4	\$772,674	Los Angeles, Sept. 3 JOURNEY, NIGHT RANGE		
	\$79.50/\$39.50	Bridgestone Arena, Nashville, Sept. 13 KATY PERRY, JANELLE M	11,932 13,032	NS2
5	\$599,319 \$45/\$36	KFC Yum! Center, Louisville, Ky., Sept. 10	13,555 sellout	The Messina Group/AEG Live
6	\$596,442 \$65/\$25	RASCAL FLATTS, SARA I Shoreline Amphitheatre, Mountain View, Calif., Sept. 16	EVANS, JUST 17,631 22,000	Live Nation
7	\$588,612 \$75/\$25	RASCAL FLATTS, SARA I San Manuel Amphitheater,	EVANS, JUST	IN MOORE
8	\$567,210	Devore, Calif., Sept. 17 MARC ANTHONY Amway Center, Orlando, Fla.,	6,184	
	\$125/\$65	Sept. 18 KATY PERRY, JANELLE M	10,809	KEET SKEET
9	\$519,442 \$47.50/\$37.50	BOK Center, Tulsa, Okla., Sept. 17	12,475 seilout	Beaver Productions
10	\$497,014 \$149.50/\$19.38	SADE, JOHN LEGEND Quicken Loans Arena, Cleveland, July 9	8,969 10,222	Live Nation
n	\$496,844 \$125.50/\$89.50/ \$69.50/\$39.50	MIRANDA LAMBERT Harveys Outdoor Arena, Lake	6,110	Another Planet Entertainment
	\$69.50/\$39.50	Tahoe, Nev., Aug. 19 RASCAL FLATTS, SARA I	6,500 EVANS, JUST	and the second se
12	\$496,335 \$75/\$25	Cricket Wireless Amphitheatre, Chula Vista, Calif., Sept. 18	12,940 19.000	Live Nation
17	\$496,041	JASON ALDEAN, CHRIS	The second s	MPSON SQUARE
13	\$59.75/\$27.50	Toyota Pavilion at Montage Mountain, Scranton, Pa., Aug. 25	13,995 17,286	Live Nation
14	\$494,345	MÖTLEY CRÜE, POISON,		
	\$95/\$25	Comcast Center, Mansfield, Mass., July 19 AMERICAN IDOLS LIVE	8,777 sellout	Live Nation
15	\$493,115 \$65/\$45	Time Warner Cable Arena, Charlotte, N.C., July 28	9,239 sellout	AEG Live
16	\$492,165 \$70/\$45/\$35/ \$2 5	MAROON 5, TRAIN, GAV California Mid-State Fair, Paso Robles, Calif., July 23	12,455 14,250	in-house
17	\$491,235 \$65/\$45	AMERICAN IDOLS LIVE U.S. Airways Center, Phoenix,	9,235 9,757	AEG Live
18	\$491,220 \$65/\$45	July 17 AMERICAN IDOLS LIVE Verizon Center, Washington,	9,064	AEG Live
	\$490,315	D.C., Aug. 19 JASON ALDEAN, THOMP	9,804	
19	\$70/\$45/\$35/ \$25	California Mid-State Fair, Paso Robles Calif., July 26	12,497 14,328	in-house
20	\$490,209 \$69.50/\$49.50	JOURNEY, NIGHT RANGE FedExForum, Memphis, Sept. 14	ER, FOREIGN 8,577 10.500	ER Beaver Productions
21	\$489,261 \$65/\$62.75	SOUNDGARDEN Bill Graham Civic Auditorium,	7,791	Another Planet Entertainment
22	\$487,758	San Francisco, July 21 SADE, JOHN LEGEND Sadiat Cautas Kanasa City, Ma	8,000	
	\$150.50/\$17.25	Sprint Center, Kansas City, Mo., July 26 KATY PERRY, NATALIA K	8,224 9,953	Live Nation
23	\$482,205 \$45/\$35/\$25	Alistate Arena, Rosemont, III., Aug. 21	13,617 sellout	Jam Productions
24	\$481,580 \$95/\$75	MOTLEY CRUE, POISON, Mohegan Sun Arena, Uncasville, Conn., July 15	NEW YORK 7,308 sellout	DOLLS Live Nation
25	\$480,880 \$65/\$45	AMERICAN IDOLS LIVE Joe Louis Arena, Detroit, Aug. 7	8,980	AEG Live
		AMERICAN IDOLS LIVE	sellout	
26	\$480,740 \$65/\$45	DCU Center, Worcester, Mass., Sept. 1	8,840 9,701	AEG Live
27	\$479,960 \$95/\$49.50	MÖTLEY CRÜE, POISON, Star Pavilion at Hersheypark Stadium, Hershey, Pa., July 13	7,154 sellout	DOLLS Live Nation
28	\$476,819 \$45/\$23/\$20	KATY PERRY, NATALIA K Xcel Energy Center, St. Paul, Minn., Aug. 23	14,402 sellout	Jam Productions
29	\$476,022 \$55/\$35	MÖTLEY CRÜE, SICK PUI Cheyenne Frontier Days,	9,209	Romeo Entertainment Group
30	\$475,231 \$54.50/\$25	Cheyenne, Wyo., July 27 KEITH URBAN, JAKE OW Thompson-Boling Arena,	sellout /EN 9,124	
31	\$474,350	Knoxville, Tenn., Aug. 12 KATY PERRY, JANELLE N	15.027 10NÁE, DJ S	
31	\$47.50/\$37.50	New Orleans Arena, New Orleans, Sept. 8 AMERICAN IDOLS LIVE	11,496 sellout	Beaver Productions
32	\$473,155 \$65/\$45	Verizon Wireless Arena, Manchester, N.H., Aug. 31	8,831 sellout	AEG Live
33	\$469,625 \$45/\$35/\$25	KATY PERRY, JANELLE N Sprint Center, Kansas City, Mo., Aug. 17	10NÁE, DJ S 12,995 sellout	KEET SKEET Jam Productions
	\$469,460	MÖTLEY CRÜE, POISON,	the second s	DOLLS
34	\$95/\$45	Covelli Centre, Youngstown, Ohio, July 29	5,944 sellout	Eric Ryan Productions
35	\$467,635 \$65/\$45	AMERICAN IDOLS LIVE Rose Garden, Portland, Ore., July 9	8,695 9.044	AEG Live

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UPFRONT LATIN

New Kid In Town

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

Latin

Notas

LEILA COBO

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

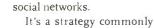
Spanish pop singer Pablo Alboran was nominated for best new artist, best male pop album for his self-titled

debut on EMI and, most surprisingly, song of the year for

"Solamente Tu." Alboran, 22, has been enjoying a breakout year in Spain where Pablo Alboran, released

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

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

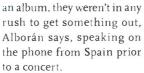


pursued in the United States by regional Mexican acts, who often get noticed by major labels after gathering online fans and YouTube views. But it's far less common to see the online-to-airplay formula

work for a pop artist like Alboran, a singer/ songwriter who sings flamencotinged songs that are sometimes reminiscent of Alejandro Sanz. "He's really

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

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



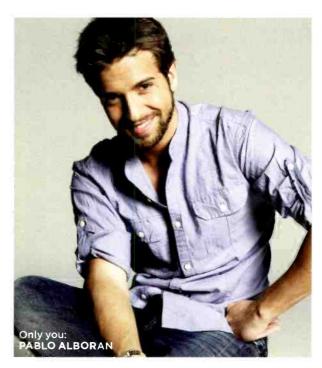
"We are both very meticulous and didn't want to record an album that had something we didn't like," he says.

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

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

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

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



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

Alboran began playing increasingly bigger Spanish venues through the summer. And although his social following isn't huge—he has 108,000 Twitter followers and 275,000 Facebook likes-they're committed fans, as evidenced by his touring schedule. Alboran has performed 90-some shows during the summer at 2,500to 5,000-capacity venues. EMI has already begun marketing Alboran abroad, and earlier this year released his album in Argentina, where "Solamente Tu" is the theme of a soap opera.

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



THE BILLBOARD

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

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

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

What kind of reaction have you received for Seduccion?

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



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

What is the album about?

Hope to hear more about music streaming on #B during #B

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

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

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

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

What do you plan to do next?

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

ect from B



SHAKIRA RETURNS TO **PUERTO RICO**

2013 Mapler Tyter ald be a the #18 conference. I'll hold something like that

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

IGLESIAS PARTNERS WITH ATLANTICO **RUM, METROPCS**

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

JENNIFER LOPEZ TO **APPEAR IN FIAT ADS**

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



BY ANTONY BRUND THE BILLBOARD

Facebook to Offer Path to Media nyt: ms/pbADzA #F8

#F8 Summit tacks off Thursday with speculation about in objective plans to release new media platform to share a real manual specific spec

TURNTABLE.FM CO-FOUNDER/ CHAIRMAN

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

Goldstein

Seth

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

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

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

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

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

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

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

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

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

What has the experience of running Turntable.fm taught you? People are driven to share their tastes with their friends. Think about how the service went viral. We didn't market it. It marketed itself. When people are DJ'ing, you want to tell your friends on Facebook and on Twitter that you're DJ'ing. It naturally markets the service, and we didn't fully expect that. We built social hooks into the service, but we didn't know the extent to which people naturally want to promote and share the music that they're playing.

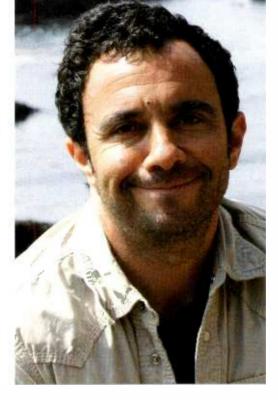
We were also surprised at the large international interest for this. We had to turn off international usage very soon so we could be compliant with [overseas copyright laws], but very early on there was an enormous market in Japan and Brazil. It's clearly not a U.S.-only phenomenon.

We also noticed that the conventional notion of [genres] is a relic of a bygone day. One of the most interesting rooms on Turntable.fm is the mashup room, where the only theme that ties people together is the fact that people have to mash up two songs. One of my favorites is [called] "orange bear indie room," where the only caveat is that you have to wear the avatar of the orange bear. It's interesting to see how people create communities around their own categorization schemes.

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

Are you pursuing music licenses?

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



What kind of interactive features do you have in mind?

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

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

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

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

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

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

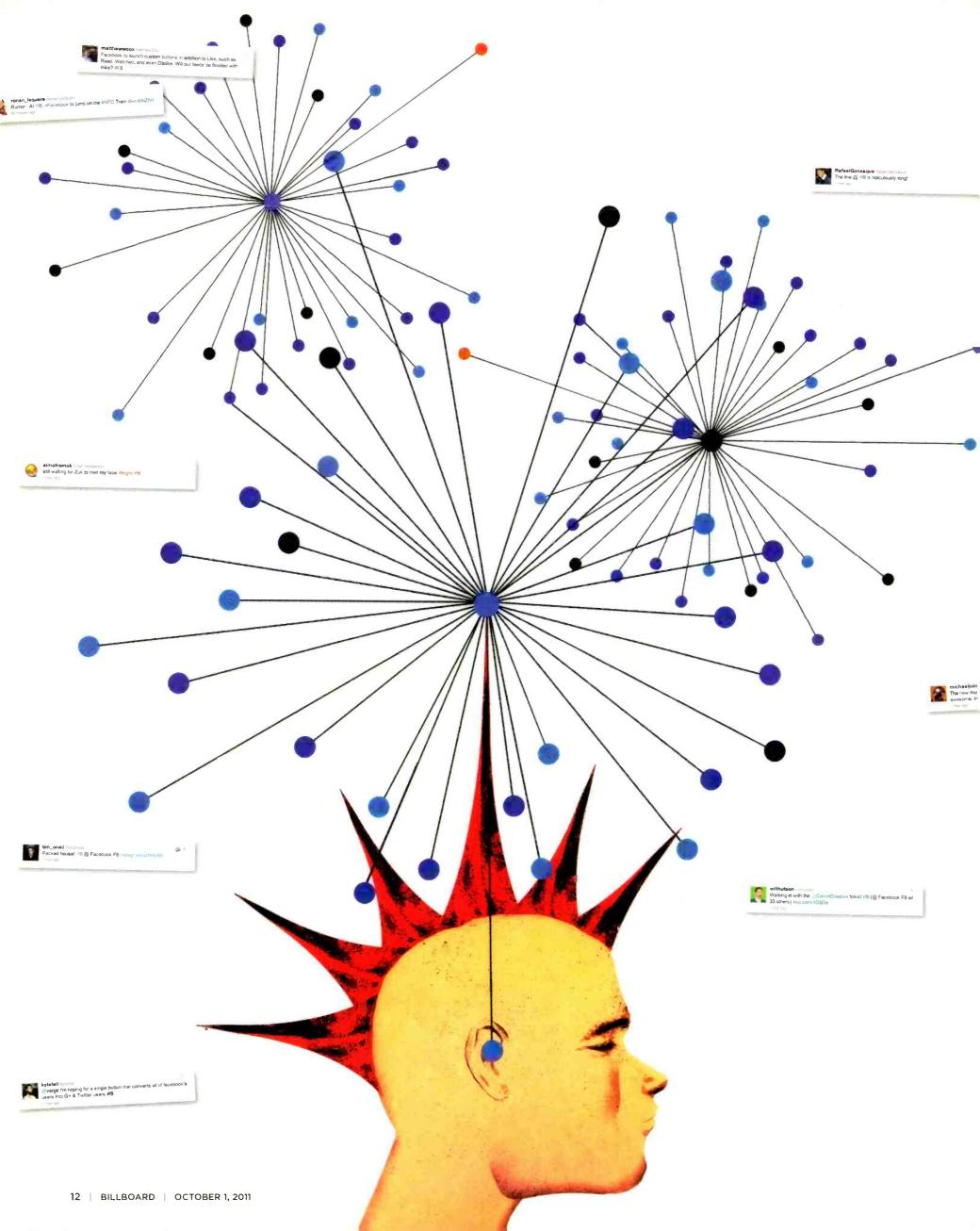
What's the secret to landing venture capital funding? And do you plan to monetize Turntable?

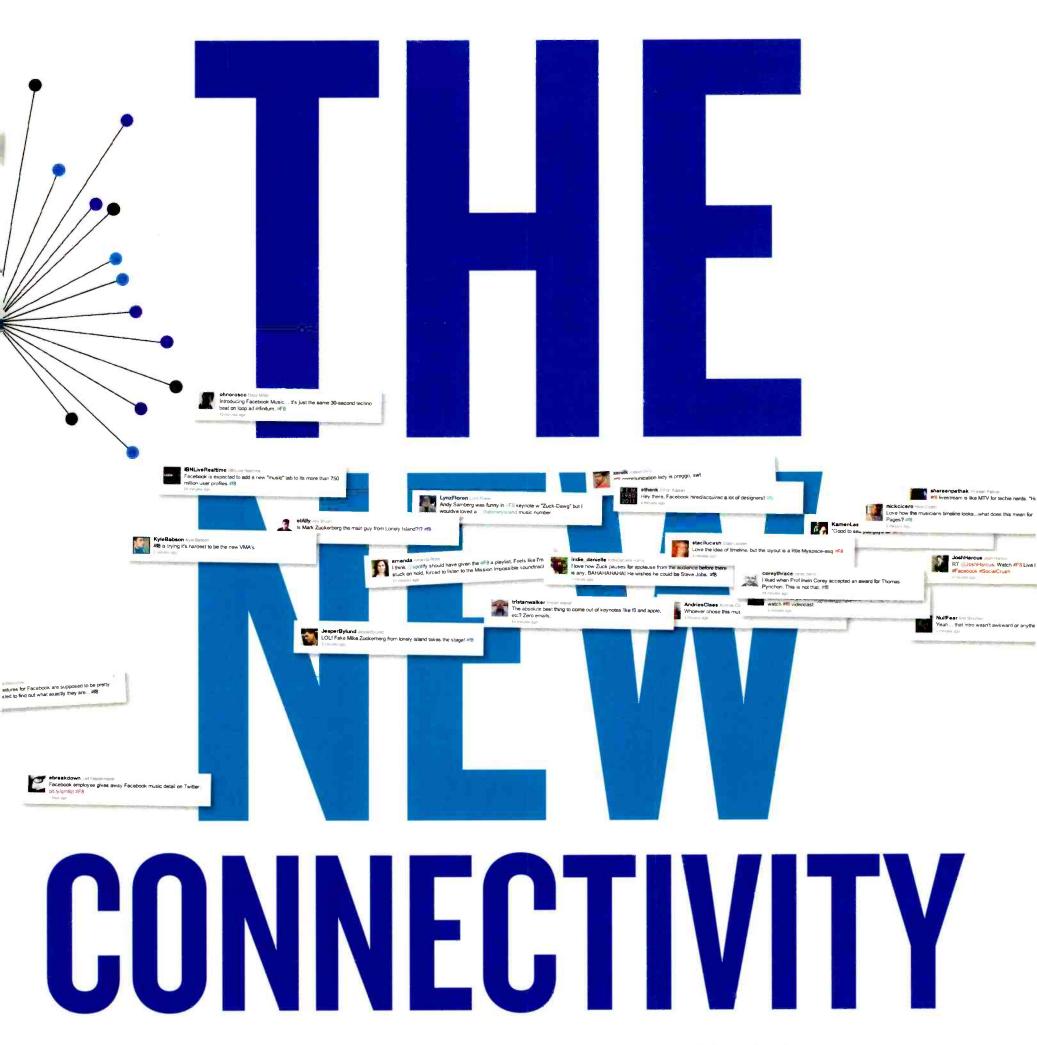
The ability to attract financing was driven by the fact that anyone who uses Turntable loves it.

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

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

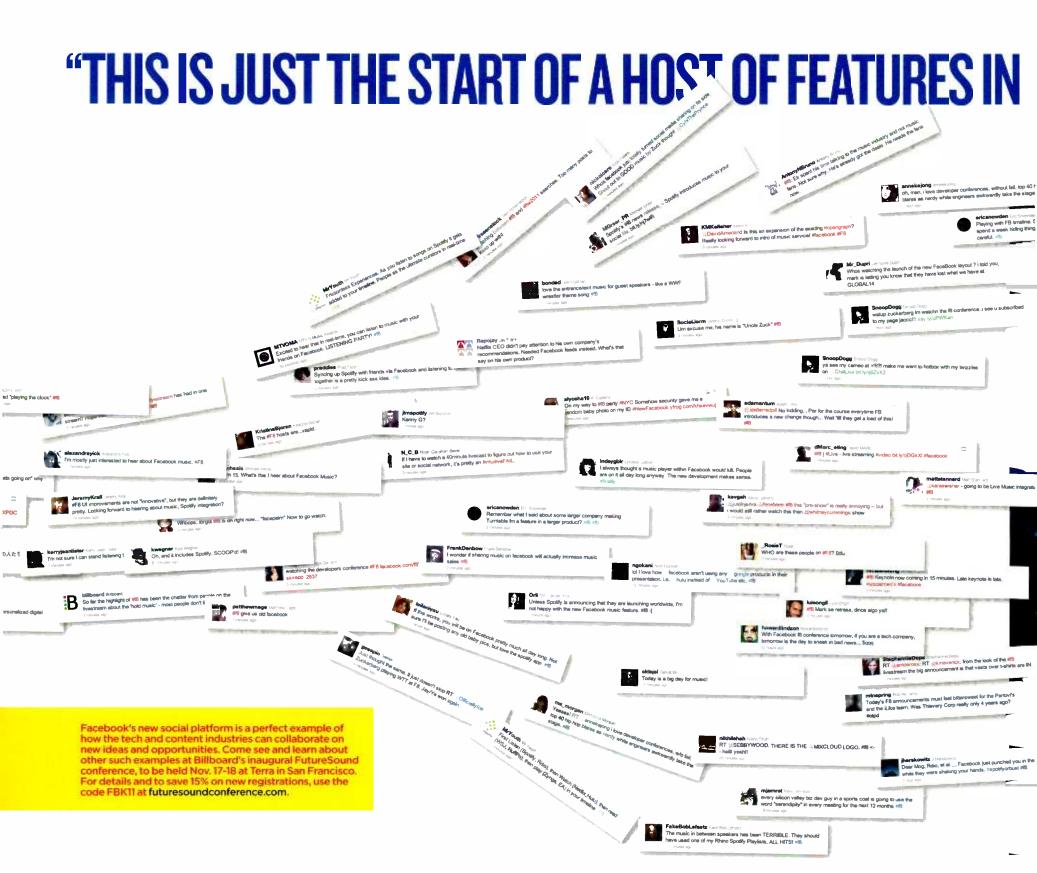
We built social hooks into the service, but we didn't know the extent to which people naturally wa<mark>nt</mark> to promote and share the music that they're playing.





SPOTIFY. VEVO. IHEARTRADIO. TICKETMASTER. RDIO. MOG. TICKETFLY. FACEBOOK'S SOCIAL "CONNECTIVE TISSUE" IS THE FOUNDATION FOR THE NEXT GENERATION IN MUSIC.

BY GLENN PEOPLES ILLUSTRATION BY BRIAN STAUFFER



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

In the '00s with the iPod, iTunes and a fierce vision for a new way to experience music, Apple created a sensational alternative to illegal services and inferior legal ones.

Music would never be the same.

But times change.

Now, another single company offers the industry its best chance

to reinvent itself, usher in a new age of innovation and make the business and the experience of music exciting yet again. And that company isn't even a music company.

Like it or not—that company is Facebook.

There won't be a licensed music service or beautifully designed MP3 players. Facebook just wants your time.

It's the place where 142 million Americans spent 53.5 billion minutes in May, according to Nielsen—by far the most of any single website or brand. According to Facebook, it has 700 million global users with an average of 130 friends each. This command on Americans' time gives music companies what they need for the next generation of digital products: a "social graph" that represents relationships between its 700 million users and the things they care about: movies, books, videos, events and music. The latest version of the Open Graph, debuted at Facebook's Sept. 22nd f8 conference in San Francisco, allows companies to integrate their websites with Facebook's vast social structure in new ways. By tapping into the Graph API, or application programming interface, sharing activities and interests is easier and more powerful than ever.

As a result, companies are building better, more meaningful products that take advantage of consumers' social nature. Clear Channel executive VP of digital Brian Lakamp calls it the "social connective tissue" that brings the value of millions of personal relationships into his company's new iHeartRadio service. Pandora, Spotify and Ticketmaster use it, too.

In short, there seems to be an agreement that Facebook makes products better. And without its Graph API and the breadth of its user base, a wide range of music services would be stuck in the 2000s.

Entire new markets are sprouting up around its social platform. RootMusic, whose BandPage app allows artists to market themselves on Facebook, raised \$16 million from GGV Capital, Northgate Capital and Mohr Davidow Ventures. In January, FanBridge announced a \$2 million funding round and the acquisition of San Francisco-based Damntheradio, creator of a music-oriented Facebook marketing app similar to BandPage.

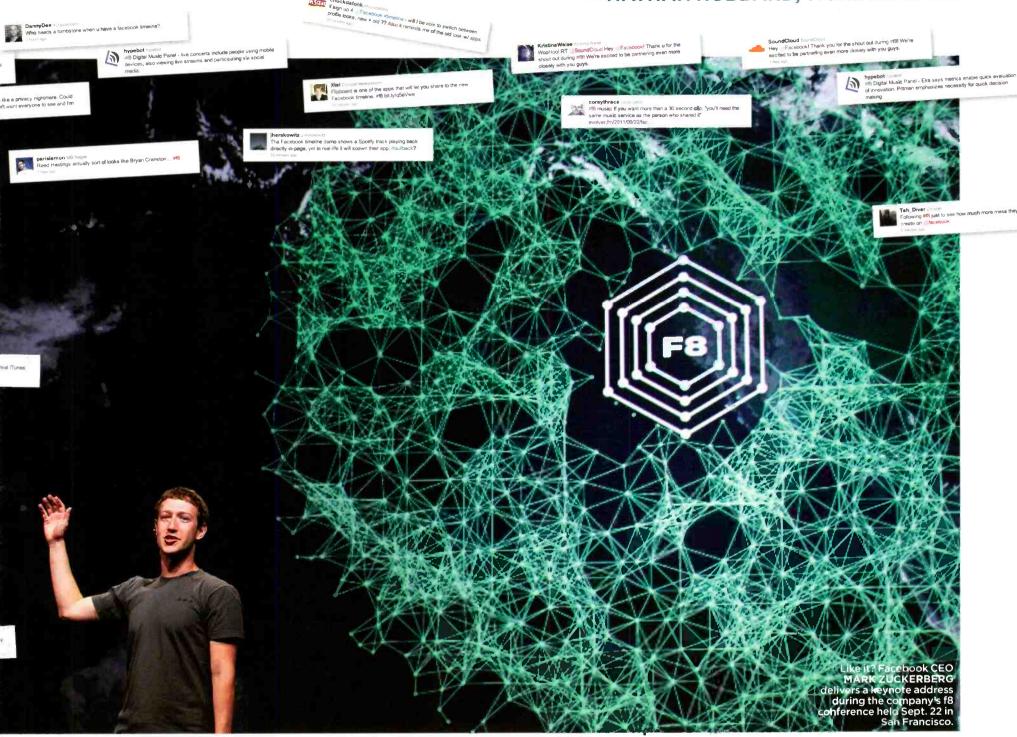
More established companies are also investing in the platform. Ticketmaster, one of the world's largest e-commerce companies, now builds it products "on the rails of social," CEO Nathan Hubbard says. In August Ticketmaster unveiled an interactive seat map where users can see where their Facebook friends are sitting at a particular event. "This is just the start of a host of features in social that you'll see across everything we do."

Artist services company ReverbNation already had a popular Facebook marketing app for artists when in September it launched an advertising service called Promote It that uses Facebook's Ads API to help artists create effective ad campaigns on the platform. Promote It is a major investment with a dedicated team of engineers who have been working on it since December, ReverbNation COO Jed Carlson says.

The social network has even helped birth a new generation of ticketing companies. Eventbrite has raised nearly \$80 million to date. Ticketfly has raised \$15 million, including a \$12 million round in April. TicketBiscuit, Ticket ABC and ShowClix have also raised funding in the last year. All can attribute some portion of their success to social marketing enabled by Facebook.

Ticketfly CEO Andrew Dreskin, whose first ticketing company TicketWeb launched in 1995, calls social media "a watershed mo-

SOCIAL YOU'LL SEE ACROSS EVERYTHING WE DO."



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

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

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

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

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

Facebook solves a number of key problems that might otherwise

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

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

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

The timing of the announcements was hardly a coincidence. Facebook's f8 developers' conference was a week away and new integrations with a variety of music services were set to be unveiled. Executives from both companies expressed a desire take advantage of the social nature of music by reducing the barriers to using their services. "Obviously we wanted to be as frictionfree as possible, free to share and play music with friends on Facebook and other places," Adamson says.

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

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

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



daunting, herculean effort—even with the service's best editorial efforts. Most services allow customers to import their iTunes playlists, but what about finding music beyond what's already familiar?

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

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

A subscription service can make sharing easy if three criteria are met, says Gustav Söderström, Spotify's Stockholm-based chief product officer. The music needs to be a link rather than a file. The shared music must not have any marginal cost (otherwise sharing can become a financial burden to the recipient). And there needs to be a free tier, which many services have already discovered. Those three factors, combined with the power of Facebook's Graph API, seem to be getting results for Spotify. Söderström wouldn't share exact numbers, but he says Spotify's examination of its users' behavior has shown a correlation between Facebook and high engagement. Users who connect their Spotify account to Facebook listen to a wider variety of tracks, have more than double the number of playlists in their libraries and are more likely to convert to being a paid user than those who haven't linked their accounts. And although he wouldn't reveal what percent of Spotify users have linked the two accounts, "it's a big number and a very popular feature," he says.

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

Now expected to be in serious competition with Clear Channel's newly launched iHeartRadio app, Pandora, which already has more than 100 million registered users, debuted a redesigned and more social product on Sept. 21. In the original version, Pandora found it difficult to add social features in a way that "felt native to the experience," chief technology officer Tom Conrad says. So when the company started a redesign of Pandora about a year ago, its top goal was making sharing songs and stations much easier.

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

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

ALTERNATIVES TO THE ALGORITHM? WHAT YOU DON'T KNOW ABOUT FACEBOOK'S EDGERANK COULD HURT YOU

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

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

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

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

is like turning on a fire hose.

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

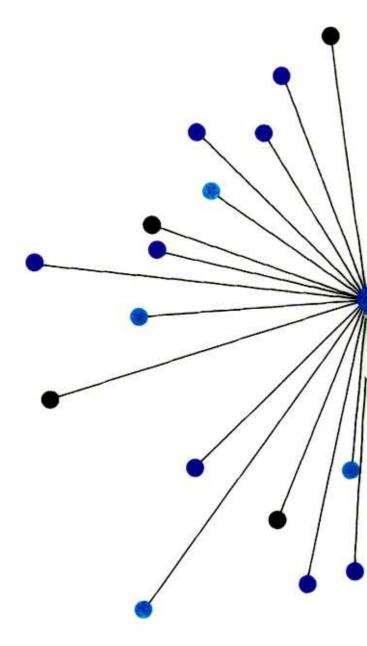
EdgeRank works as an equation with three variables: affinity, weight and decay. Affinity is a measure of the user's relationship with followers. Weight is the result of the type of object being shared in the news feed, such as text, photo, video or hyperlink. Decay refers to the process by which a news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

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

A new study by EdgeRank Checker has found that updating a Facebook page using third-party applications can reduce the likelihood of engagement by up to 80%. The analysis of more than 1 million updates on 50,000-plus different pages revealed a number of factors could be at play. Facebook penalizes thirdparty apps by assigning their posts a lower weight in EdgeRank. Multiple posts from an app like TweetDeck are collapsed into a single post—although this may be a helpful feature for space-restricted mobile phones. In addition, applications allow a Facebook user to post at regularly scheduled times or intervals. Since those posts tend to lack engagement, EdgeRank will "punish" such thirdparty-derived posts, according to EdgeRank Checker.

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

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



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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Google Plus also includes:

• Sparks: A search and share tool designed to ease the way people find information about specific interests online, and then connect with others with similar interests.

• Huddle: A group messaging tool that lets connected users share photos in a sort of private album.

• Hangouts: Lets users watch streaming video at the same time, including live video chat through webcams that let all involved see each other's feed as opposed to one-on-one chat. It later added the ability to initiate a group viewing session from within YouTube through an added "share" button.

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

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

Dabbling is the best way to define how artists have engaged with Google Plus so far. One of the early case studies comes from singer/songwriter Daria Musk. She's been using the Hangouts feature to host small, online concerts for fans. Doing so highlighted both the opportunity and the challenge of the nascent service. On the plus side, Hangouts concerts are more interactive than a typical live stream in that artists and fans can see and talk to each other through webcams rather than just leave text-based remarks. The downside is that Hangouts is only designed to support 10 users at once.

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

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

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

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

HISTORY CHANNELS

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

> rian Holland, one-third of the Holland-Dozier-Holland songwriting team that wrote and produced many of the songs that are most intimately identified with Motown, was sitting in Geoff Bywater's New York office this summer watching an early cut of the pilot for NBC's "The Playboy Club." Three actresses portraying the Ikettes

started singing the Marvelettes' 1962 top 10 hit "Playboy." "That's my jam," Holland said of the Holland-Dozier-Holland composition, according to Bywater, senior VP of music for Twentieth Television, the division of Fox that produces the show for NBC. "I was screening it for him to get ideas, to see what he'd suggest. We're offering opportunities for publishers to get us songs. There are a lot of songs not being used by other shows. The fun thing is finding new ways to expose great songs."

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

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

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

Bruce Gilbert cleared for take-off in the "Pan Am" pilot two recordings from 1962, Buddy Greco's Sony-owned version of "Around the World" (CEBCO Music/Liza Music) and Julie London's EMI recording of "Must Be Catchin'" (EMI Uniart); the Sonics' 1965 cover of Little Richard's "Keep a Knockin'" (Songs of Universal, Sony/ATV) and Darin's 1967 version of Leslie Bricusse's "Fabulous Places" (EMI Hastings) and "Mack the Knife." As the show takes flight, the French pop of Brigitte Bardot and Serge Gainsbourg will be in the mix. "The biggest concern of everyone is that this reflects the experience of this small group of stewardesses," says series supervisor Ann Kline, who also oversees Showtime's "Shameless" and NBC's "Harry's Law," among others. "It's amazing how important Pan Am was to people. People with nothing from the period call to tell me stories about the airline."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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





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

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

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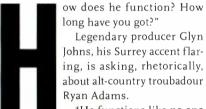
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"I'm mentally free and physically well, and llove what I do. I'm not the guy was. If I was, I couldn't be alive." —RYAN ADAMS

JAVID BLACK

Internet and under Given Johns pretty much witting talents to seven of the 11 tracks on McCarroll didn't sense much hesitancy from Adams. Their relationship was bridged by peo-

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



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

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

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

Though far from dour, Adams is a bit less diplomatic about his work. "I'm not commercial-minded," he says with a laugh. "Which explains a lot of my career. I just like making tunes all the time, which I've gotten a little bit of hate for. For some time, people thought my work was disingenuous for the sole fact of how much I did. Thing is, there's a lot of positivity too—and the intention is good." Adams is all about the positivity these days. During his "break," he released heavy metal concept record *Orion* (exclusively on vinyl) and the double album *III/IV*, both on PAX-AM, in 2010. *III/IV*, originally recorded in 2006 but rejected by then-label Lost Highway, went on to sell 47,000 copies (according to Nielsen SoundScan)—a sum Adams is particularly proud of. Perhaps more crucially, Adams made some major life changes: He quit smoking, overcame inner ear and balance problems caused by tracheitis and tinnitus and, in March 2009, married singer/actress Mandy Moore.

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

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

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

Longtime friend and collaborator Jones notes Adams' lifted spirits, which she sums up as "having joy all over the place." On a lark, Jones lent her vocal, piano and songwriting talents to seven of the 11 tracks on *Ashes & Fire*. She describes the recording process as funny, fast and full of spontaneity.

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

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

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

ALBUM: Ashes & Fire LABEL: PAX-AM, through Capitol (Canada, United States) and Columbia (worldwide) RELEASE DATES: Oct. 11 (Canada, United States), Oct. 10 (United Kingdom, New Zealand), Oct. 7 (Australia, Germany) MANAGEMENT: John Silva at Silva Artist Management **PRODUCER: Glyn Johns** STUDIO: Sunset Sound (Hollywood) **PUBLISHING: Bug Music** SITES: PAXAMrecords.com, Facebook.com/ryanadams **PUBLICITY: Steve Martin at Nasty Little Man TOURING:** West Coast acoustic tour in October

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

> TWEETS: @theryanadams; @ryanadamsalbums

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

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

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

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

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

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

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

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

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

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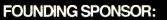


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THE SKY'S THE LIMIT Jason Derülo delivers sophomore set



Dum Dum Girls' more mature sound



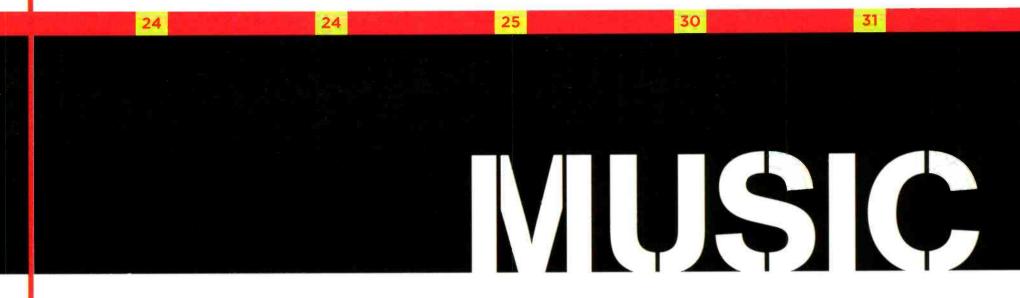
Daryl Hall talks TV, new U.S. release



SWEET START One Direction finds success on "X Factor"



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



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

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

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

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

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

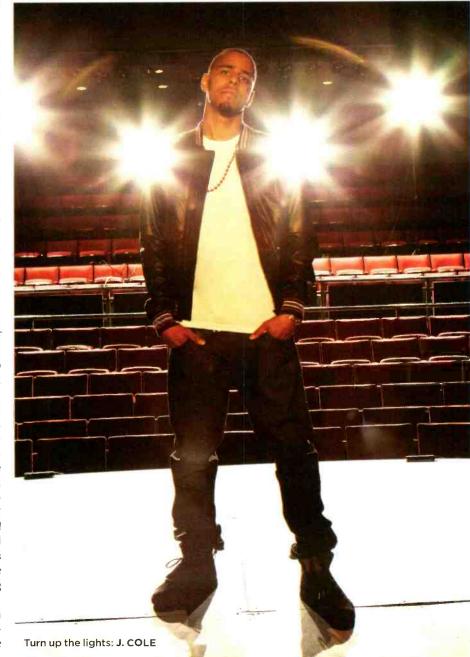
"The value in him is not just with the pen and the pad, but [that] he's creating these records and concepts from scratch," says Bystorm Entertainment president Wayne Barrow, who manages Cole.

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

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

IT'S YOURS!

Roc Nation. Now, with all eyes on him, his debut arrives



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

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

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

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

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

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

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

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



Give 'em enough rope: The first Check Yo Ponytail tour hops on the rails on Oct. 20 in Los Angeles at the historic Mayan Theater, and has stops at Portland, Ore.'s Branx (Oct. 26) and Miami's newish (with Adamson sound system) Grand Central (Nov. 5) before wrapping it up in Austin at Fun Fun Fun Fest on Nov. 6. Bill includes Spank Rock-supporting his Everything Is Boring and Everyone Is a Fucking Liar (Bad Blood Records), the Death Set, Piclace and Franki Chan. tures Visuals are by Demonbabies, all shows are all ages, and the sure to be wild-ass nights are booked by the Windish Agency ... November rain: Guns N' Roses are going out on their first U.S. tour in five years. Lineup? Axl Rose, DJ Ashba (guitar), Dizzy Reed (keyboards), Tommy Stinson (bass), Richard Fortus (guitar), Ron "Bumblefoot" Thal (guitar), Chris Pitman (keyboards) and Frank Ferrer (drums). Monster Energy is "fueling" the jaunt that begins Oct. 28 at Orlando, Fla.'s Amway Center Arena. As recently as February, while

on tour with Ozzy Osbourne, Slash told the Los Angeles Daily that if Rose called him. he "would do whatever it takes to at least have a conversation about [a reunion]." We'll see. Meanwhile, last week at New York's Best Buy Theater, Slash was playing with Matt Sorum and Duff McKagan (among others) at a benefit for Road Recovery Foundation (a nonprofit that helps young adults battle addiction). Slash, who has been sober since '06, was being honored. He's scheduled to release a live album, Made in Stoke 24/7/11, on Nov. 14 on Eagle Vision. Live renditions of both GNR and Velvet Revolver songs are to be included on the two-CD/ one-DVD set... B-boys will be B-boys: At long last Mos Defaka Yaslin is reuniting with Talib Kweli for a series of shows. Dates include Oct. 5 at New York's Irving Plaza which will be the place to be. The number and quality of surprise special quests should be phenomenal. The run closes out Nov. 11 at Indianapolis' Egyptian Room. The duo has also confirmed a 2012 studio albumwould be its first in 14 years. About time!

POP BY GAIL MITCHELL

MUSIC

HITMAN Twenty-two years old, 9.6 million

singles sold—Jason Derülo is just getting warmed up

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

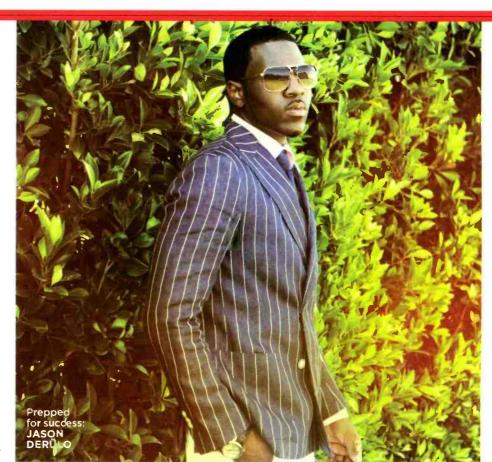
"We just happened to have these massive singles out of the gate," says Derülo's manager, attorney Frank Harris. "The hits came so quick that no one got to know who Jason Derülo is. So this album is pivotally important, giving him a chance to connect more with people. This time out, the music is more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

Derülo, who was writing songs for Sean "Diddy" Combs, Danity Kane, Sean Kingston and Lil Wayne when he was 16 years old, hit the ground running on his solo career in August 2009 with the release of the single "Whatcha Say." Derülo was 19 at the time and the song was a runaway hit, climbing to the top of the charts with 3.6 million copies sold, according to Nielsen SoundScan.

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

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

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



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

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

"The music this time is more diverse and more reflective of an eclectic artist who can make all types of records," says Harris, who has been managing Derülo since the singer was 13. "Although Jason had predominantly made R&B records when he was younger, we didn't want to limit what he did musically. We wanted a global perspective. And to get on a world stage, we decided it would be through pop records. The first meeting I had when he signed to Warner Bros. was with the label's head of international. Since then, Jason has gone platinum in Australia and the U.K.; now the idea is to catch up to that in America."

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

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

tts, lease t

RULO: NICK SPANOS; DUM DUM GIRLS: LAUREN D

INDIE ROCK BY DEVON MALONEY

Big Girls Now

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

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

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

Corny or not, for Gundred and her all-girl California garage-pop band, the dream is coming true. Since Dum Dum Girls' debut, *I Will Be*, which arrived as an initial pressing on HoZac in July 2010, the band has signed to indie powerhouse Sub Pop, rereleased *I Will Be* (through Sub Pop) and cut the EP *He Gets Me High* (Sub Pop). Now, Dum Dum Girls return with their second full-length, *Only in Dreams*. Co-produced by legendary songwriter/ producer Richard Gottehrer and the Raveonettes' Sune Rose Wagner, the album arrives on Sub Pop Sept. 27.

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



"As much as I love writing songs and recording [on my own], that can always remain a hobby," says Gundred, who recorded *I Will Be* by herself. "But having a band and touring is the reality of what Dum Dum Girls [have become]. I wanted a record that reflected that."

Gottehrer, whose influence on Dum

MUSIC

CHRISTIAN BY DEBORAH EVANS PRICE

Resurrection Rush of Fools weathers the storm, moves on

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

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

We released our second album, Wonder of the World, in September 2008 and then in December the label [Midas

Records] shut down," guitarist/songwriter Kevin Huguley says. "We lost a band member [JD Frazier]-we're still really close, but he felt the calling to leave. At the same time, our drummer's mom was going through cancer, and we dealt with that together. Then we had our trailer stolen with all of our equipment."

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

Produced by Nashville-based Rusty Varen-

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

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

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

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

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

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



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

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

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

the mix."

I'm more comfortable being louder in Though I Will Be sold only 16,000

copies (according to Nielsen Sound-Scan), the team is confident the response to the more pop-oriented Dreams will reflect the group's growth.

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

for the band.

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



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

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

1 "Live From Daryl's House" comes to TV this fall-how will that work? I'm really excited about it. I've done 48

shows [online]. We're re-editing those shows for television. And of course we're

continuing on the Internet, so we're al-

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

2 Any favorite guests?

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

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

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

more about who we were as individual people, and that started being reflected in what we were doing musically. We're more like brothers than friends, and as long as we can find time to do things [together], we do them. Creatively, 1 think we've moved away from working together as far as creating new music, at least for the near future. We like playing songs that we have given the world together. And we also like doing stuff on our own.

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

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

5 What's your outlook on the music business?

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

6 Why a new record now?

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

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

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

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

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

the production as being grating if it's a four-track recording-1 like that stuff." And therein lies the new challenge for Dum Dum Girls-will smoothing out the band's rough edges alienate its

never reach your potential."

For her part, Gundred isn't wor-

ried about moving the band's sound

forward. "[On] some of my favorite

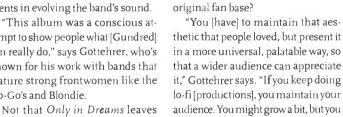
records-be it Patti Smith or Elvis

or David Bowie-the lyrics are gen-

erally understandable, the vocals are

high, but that doesn't make it a slick commercial record," she says. "As I'm

more comfortable being a frontperson,



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1

(I) EPA estimate.

DREAMSEEKERS THE BEST MUSIC YOU'VE NEVER HEARD

5 STRANGE TALK Indie/Pop Melbourne, Australia

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

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

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

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



Billoord Pro FEATURED ARTIST

DIVERSE Elegance

20 Hip-Hop Pemberton, NJ

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

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

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

"In New Jersey, we're most focused on collaboration, rather than competition," says Harvey, referencing the group's willingness to embrace input and influence of peers within the regional hip-hop scene. That said, the four members of Diverse Elegance bring no shortage of creative input to the table. Besides the versatile, punch line-driven Mizzy, there's Smax, a fast-spitting emcee in the vein of Twista; Loony, a skilled songwriter with a voice for melodies; and Spitty, a "home run-hitting" freestyler with a knack for making crowds ooh and ahh. "We're a bunch of jokesters," says Harvey, laughing. "We have a sense of friendly competition ... we like to push and inspire each other."

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

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

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

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

G Unit

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

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

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

TOP 5 BY YOUTUBE VIEWS*

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

TOP 5 BY TWITTER FOLLOWERS*

ARTED HLY RANK	UNCHA MONTH	NEW TWITTER FOLLOWERS	ARTIST	
10		56,942	Damian McGinty	1
37		41,663	ΡΙΤΤΥ	2
56	Ę	23,382	Jota Quest	3
31		14,475	Bombay Bicycle Club	4
22	2	12,658	Childish Gambino	5
			Childish Gambino	5 *New f

TOP 5 BY MYSPACE MUSIC PLAYS*

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

TRAPHIK Hip-hop/Rap

Los Angeles, CA Th s Uncharted mainstay hit a major milestone this month: The rapper/comedian netted his 1 millionth YouTube subscriber. To celebrate, Traphik posted a video of him and 'American Idol" contestant Andrew Carcia, driving around



Los Angeles, coofing off and freestyling



Er tish electronic band Metronomy released their third record "The Eng ish Rivera" back in April, to overwhe m-



ingly positive reviews anc even scored a Meacury Prize nom nat on. The buzz has not faded: the bard has seen success on both YouTube and Last.fm holding them steady in the ranks.



Gambino, the hip-hop s de proiect of actor/ccmedian Donald Glover: With the release of his EP and the success of his IAM-DONALD tour (half concert, half stand-up), the renaissance man signed a deal with Glassnote Records Glassnote will release his new record, Camp, in November.



24

16

PURITY RING New York, NY

Following the August 26 release of this up-and-coming electronic duo's newest track-"Belispeak," buzz arcund the band has started to grow, especially after they nabbed a "Best New Track" stamp from Pitchfork. The song has garnered over 43 00C plays on SoundCloud.

TOP 5 BY FACEBOOK FANS*

ARTIST		NEW FACEHOOK FANS	UNCH ARTED
PoR	tA	132,513	7
2 DJ B	L3ND	130,119	1
Jesu Rom	is Adrian Nero	75,965	17
<mark>-</mark> Dan	nian McGinty	66 734	10
5 Mad	di Jane	64,459	4

TOP 50

3

5

h

8

9

10

11

13

5

CHARTED Chart Weeks

DJ BL3ND www.myspace.com/blendizzy

TRAPHIK www.myspace.com/traphik

YOUR FAVORITE ENEMIES www.myspace.com/yourfa~oniteenemies

MADDI JANE w.myspace.com/maddijanemusic

TYLER WARD www.myspace.com/tylerwarc

STRANGE TALK www.myspace.com/strangetalkmusic

PORTA www.myspace.com/portal

COLETTE CARR w.myspace.com/colettecarr

GIRL TALK www.myspace.com/girltalk

CAMIAN MCGINTY www.myspece.com/damianmcginty

SUNGHA JUNG www.myspace.com/jungsuncha

12 T. MILLS www.myspaze.com/tmills

> DAVE DAYS www.myspace.com/davedays

DIYAR PALA v•⊾w.myspace.com/diyarpa a

NETRONOMY www.myspace.com/metronomy

16 NDISIA www.myspace.com/denoisia

JESUS ADRIAN ROMERO

18 PRETTY LIGHTS v-ww.myspace.com/prettylights

THE BLOODY BEETROOTS -DEATH CREW 77 www.myspice.com/theblccdybeetroots 19

20 NICOLAS JAAR w∼w.mysp≘ce.com/nicolasjæar

21 **ENTER SHIKARI** vw.myspece.com/entershitari

CHILDISH GAMBINO 27

23 ALYSSA BERNAL www.myspace.com/alyssabernal

74 DASH BERLIN www.myspace.com/dashbar in

25 MAREK HEMMANN www.myspace.com/marel.hemmann

August :	20 –September 17, 2011
26	NEOCLUBBER www.nyspace.com/neoclubber
27	ROSA DE SARON www.myspace.com/bandarosadesaron
28	BONDAN PRAKOSO & FADE2BLACK www.myspace.com/bondanfade2black
29	JOSEPH VINCENT www.myspace.com/josephvincentmusic
30	PAROV STELAR www.mpspace.com/stelar1
31	BOMBAY BICYCLE CLUB www.m;space.com/bombaybicycleclub
32	SUPERMAN IS DEAD
33	GOD IS AN ASTRONAUT www.m;space.com/godisanastronaut
34	POMPLAMOOSE www.m ₅ space.com/pompamoosemusic
35	PITTY www.mgspace.com/bandapitty
36	EXCISION www.mgspace.com/excision
37	IAMX www.mgspace.com/iamx
38	HADOUKEN! www.mgspace.com/hadouken
39	JAMIE WOON www.myspaca.com/jamiewoon
40	MANGA www.mg/space.com/mangaweb
41	UMEK www.myspace.com/djumek
42	VILLE BABY www.myspace.com/villebabymusic
43	MODESTEP www.rryspace.com/modestep
44	GOLD PANDA www.myspace.com/goldcanda
45	PURITY RING www.myspace.com/purityring
46	EMILIE AUTUMN www.myspace.com/emilieautumn
47	ARASH www.myspace.com/arashmusic
48	TOTALLY ENORMOUS EXTINCT DINOSAURS http://www.mysoace.com/totall/enormousextinctdinosaurs
49	THE SUBS www.myspace.com/thesubstrax
50	ZEDD

www.myspace.com/officialzedd

PRO.BILLBOARD.COM

BFIUGHT TO YOU B" -CHEVROLET

CASE STUDY: DAVID WAX MUSEUM PLAYS HOUSE SHOWS, ETS BOOKED AT WPORT FOL

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

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

he genre-ber ding band, which describes its sound as "Mexc-Americana" (a lusion of Mexicar folk music with American indie rock), credits much of its success to the buzz generated by sears of cozy I ving room performances.

HOUSE SHOWS: "TRUE" SOCIAL

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

It's true social networking."

When the band toured to promote its 2009 album "Carpenter Bird," "it was a way we could fill in dates around our tour," Slezak says. "Ve would cal up a friend or a fan in Philadelphia or Buffalo, New York, or any lown along our route. They would invite their friends in their community, and we could show up in a town where we had never played, play for 30 or 5C people, and really win fans over in a natural way.'

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

Mailing lists also come in handy

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

MAKING A LIVING

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

SLOW AND STEADY GROWTH

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

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

-Elizabeth. Weinstein



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

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

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

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

2. TAKESI

When your band rcams everywhere together like a pack of Aclves, it's easy to forget how to walk away and co your own thing. If you're feeling a little homesick or overwhe med by your constant companions, take a hike and enjoy the opportunity ic experience the city you're visiting. Do whatever works to retain equilibrium and you'll be a much nappier person—and much easier to get along with.

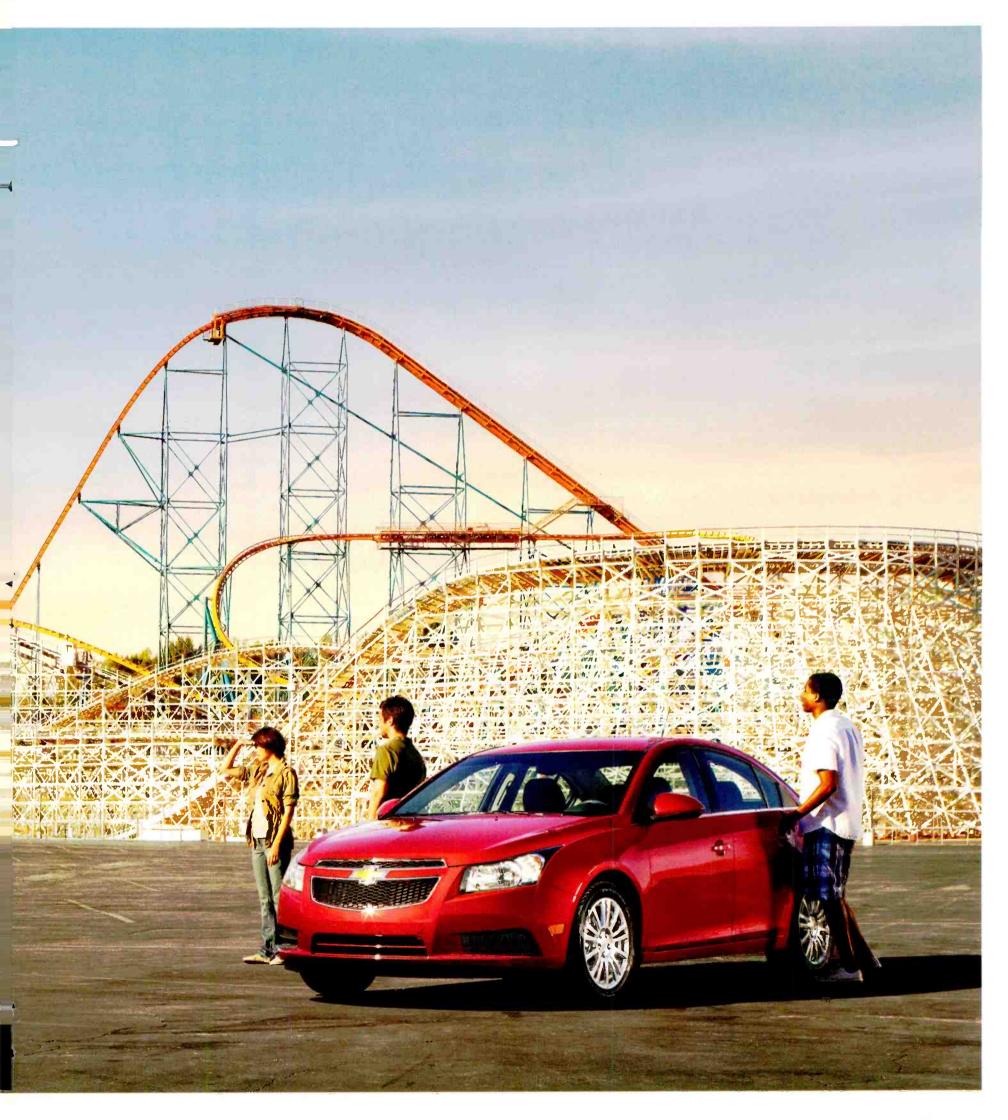
3. DON'T TAKE THINGS PERSONALLY.

Art sts are sensit ve by nature. It seasy when you ve Deen away from home to become overly touchy, out you have to try to avoid this. You might think the drummer is mad at you, but in reality, he crishe might just worried about their lost dog back home. Don't assume that someone's head-trip revolves around vou.

4. BE SELF-AWARE, BUT NOT

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

5. KNOW WHEN TO CALL IT. Most musicians—myself included— ike to imbibe on the road. Blowing off steam preaks up the monotony of traveling in tight quarters, but it can also take a to lif you don't know how to manage is. If there's a night when your head is pounding and you want to go to bed even though the party train is going full-steam, listen to your body: You'll live to part, another day. - Joel Graves



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



ALBUMS

AMERICANA

RY COODER Pull Up Some Dust and Sit Down Producer: Ry Cooder

Nonesuch/Perro Verde Records

Release Date: Aug. 30 Social indignities continue to provide a thematic backbone for Ry Cooder. The quitarist dips into familiar Tex-Mex styles, blues and West Coast soul on his 14th solo album, Pull Up Some Dust and Sit Down. Cooder continues to emphasize stories of the downtrodden and oppressed, reaching into history-Jesse James. John Lee Hooker—to comment on modern issues like war, the rich getting richer and lying politicians. He lays out his journalistically constructed tales in a voice that alternates between rumpled croon and a Woody Guthrie-esque holler, a voice perfectly aligned with the ragged qualities of his slide guitar, accordion and roadhouse backing hand. Cooder is out to raise a ruckus here, but he wants listeners as tuned in to his message as a Washington Square protest singer in the '60s would. His stories are of everyday people-leadoff track "No Banker Left Behind" dissects the recent government bailouts and the ef-



THE JAYHAWKS Mockingbird Time Producer: Gary Louris Rounder Records Release Date: Sept. 20

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

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

ROCK

BUTCH WALKER

Producers: Butch Walker &

After producing (and song

doctoring) the exacting

likes of Katy Perry, P!nk and

Avril Lavigne, it's not sur-

prising that Butch Walker

would want to cut loose a

little when he hits the stu-

dio for his own music. The

Spade, his sixth solo album

since the end of power-

pop group Marvelous 3, is

crammed full of riffs, hooks

and swinging grooves that

are meant to be played

loud-and through speak-

ers rather than earbuds.

Walker and his Black Wid-

ows are reverential of clas-

sic songcraft and referential

throughout. The band takes

winking, friendly shots at

Bryan Adams ("Summer

of '89") and Duran Duran

("Synthesizers") and min-

ing memories with good-

humored cheer while

also cutting a wide swath

through punk, garage pop,

country rock and even blue-

grass (on the song "Dublin

Crow"). It tells you why so

& THE BLACK

the Black Widows

Dangerbird Records

Release Date: Aug. 30

WIDOWS

The Spade

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

GEORGE STRAIT Here for a Good Time Producers: George Strait, Tony Brown

MCA Nashville Release Date: Sept. 6

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



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

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

COUNTRY JAKE OWEN

Barefoot Blue Jean Night Producers: Joey Moi, Rodney Clawson, Tony Brown

RCA Records Release Date: Aug. 30 On a couple of songs from



PRIMUS Green Naugahyde Producer: Les Claypool Prawn Song/ATO Records Release Date: Sept. 13

his third album. Barefoot

Blue Jean Night, Jake Owen

sings about setting the

world on fire. He's clearly

a man with a burning de-

sire to do just that. This

time around, Owen opted

to hang up his songwriting

spurs and instead tap some

of Nashville's top guns. He

also brought in a new pro-

duction team that includes

veteran hitmaker Tony

Brown and Nickelback as-

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

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

R&B

COMMITTED Committed

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

Release Date: Aug. 30

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

REVIEWS

SINGLES



JASON DERÜLO

It Girl (3:17) Producer: Emanuel Kiriakou Writers: J. Derülo, L. Robbins, E. Kiriakou, E.K. Bogart Publishers: various

new album in eight years as a

contemplative, shadow-filled

groove piece. While "Force" is

less overtly "rock" than "Lies,"

the new tune overcomes its

spoken-word start with a

mesmerizing verse-chorus

melody. Meanwhile, Perry

Farrell turns a physics lesson

into a quasi-cosmic come-on

("The irresistible force met

the immovable object/Bang-

ing together") in true Jane's

style. Navarro's guitar sneaks

in for a brief solo, but the point

Beluga Heights/Atlantic Records

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

ROCK JANE'S ADDICTION

1

Irresistible Force (3:59) Producer: Rich Costey Writers: Perry Farrell, Dave Navarro, Stephen Perkins,

David Sitek
Publishers: various
Capitol Records

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

THE BAND PERRY All Your Life (3:52) Producer: Nathan Chapman Writers: B. Henningsen, C. Henningsen

Publishers: EMI Blackwood Music, Rainbow Skyline Music, Cactus Moser Music (BMI) Republic Nashville "All Your Life" marks the fourth single from the Band Perry's self-titled debut disc, and like its predecessors— "Hip to My Heart," "If I Die

Young" and "You Lie"—the song is anchored by Kimberly Perry's distinctive lead vocals, with brothers Neil and Reid adding tasteful harmonies. Laced with dobro, Nathan Chapman's production has an earthy, organic feel that underscores the trio's earnest delivery. The lyrics express a young woman's requirements for a potential suitor, and they remain fairly here is the interplay of Farrell's vocals and the atmospheric sounds knocking around in the reverb-friendly mix courtesy of drummer Stephen Perkins and TV on the Radio's Dave Sitek, who served as bassist and co-producer.—JL

POP DAVID GUETTA FEATURING SIA Titanium (4:05)

Producers: David Guettà, Giorgio Tuinfort, Afrojack Writers: S. Furler, D. Guetta, G. Tuinfort, N. van de Wall Publishers: various What a Music/Astralwerks/ Capitol

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



LEONA LEWIS Collide (4:00)

Producer: Sandy Vee Writers: various Publishers: various Syco/J/RMG

With "Collide," the first single from her forthcoming third album, Leona Lewis has created a dance-pop track to prove she belongs with the best of the divas. Using a sample from Swedish DJ Avicii's "Penguin," producer Sandy Vee updates the record for pop radio and helps showcase a previously unseen side of Lewis. While

the singer can easily trump the simple melody of the verses with her proven vocal power, she keeps things simple with a monotone pre-chorus before bursting into the soaring chorus. If anyone thought Lewis was strictly a ballad singer due to previous hits like "Bleeding Love" and "Happy," the singer's latest single proves them to be mistaken. "Collide" confirms that Lewis is a multifaceted vocalist, keeping her main instrument—the voice that won her Britain's "X Factor" in 2006—at the forefront.—*JLB*

to identify with the emotion behind her words. "You shoot me down/But I won't fall/I am titanium, I am titanium," she sings on the chorus. "Titanium" alludes to "Bulletproof" directly, but instead of neatly acknowledging its forebear, the song hits too many notes that dance fans have already heard before.—JB

DANCE/ELECTRONIC

Sexy and | Know It (3:19) Producer: Party Rock Writers: various Publishers: Yeah Baby Music, Chebra Music, Party Rock Music (ASCAP) Party Rock/Will.i.am/ Cherrytree/Interscope LMFAO's "Party Rock Anthem" topped the Billboard Hot 100 for a few tangible reasons-the massive chorus, the duo's charisma and instant catchphrase "Everyday I'm shufflin'" pushed the song to No. 1. Yet Redfoo

E E G END & CREDIIS

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

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and SkyBlu owned summer

2011 because "Anthem." like

their latest single "Sexy and

I Know It," featured master-

ful production highlighted by

an unstoppable synthesizer

squelch. The "Sexy" hook is

more sinister than its pre-

decessor, with the ebullient

beat seducing the listener as the duo tries to do the same

to its female subjects. For-

tunately, Red and Sky still

don't take themselves too

seriously, as they brag about

sporting "a Speedo, trying to

tan my cheeks" and let the

electro-pop escalate around

their vocals. Say what you

will about LMFAO's party-

first lyrics and general aes-

thetic: The duo knows how to

craft a deliriously fun dance

song.-JSL



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

NUSIC HAPPENING NOW



POP BY RICHARD SMIRKE

Headed For The Top

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

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

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

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

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

Similar scenes accompanied a Sept. 18 scheduled appearance on BBC Radio 1's "Official Chart Show." Due to a large number of devotees waiting for the band at Radio 1's London base, however, the group's guest appearance had to be moved to a secret location. Additional promotional appearances leading up to street week included live performances on ITV1 TV shows "Daybreak," "This Morning" and "Red or Black."

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

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

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

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

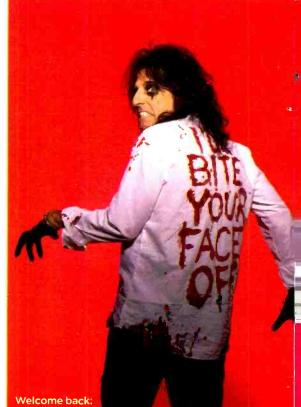
ANOTHER NIGHTMARE

Alice Cooper scares up his highest-charting album since 1989

Iconic rocker Alice Cooper returns to the Billboard 200 this week with his highestcharting album since 1989 as *Welcome 2* $M\gamma$ Nightmare bows at No. 22 with 18,000 sold, according to Nielsen SoundScan.

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

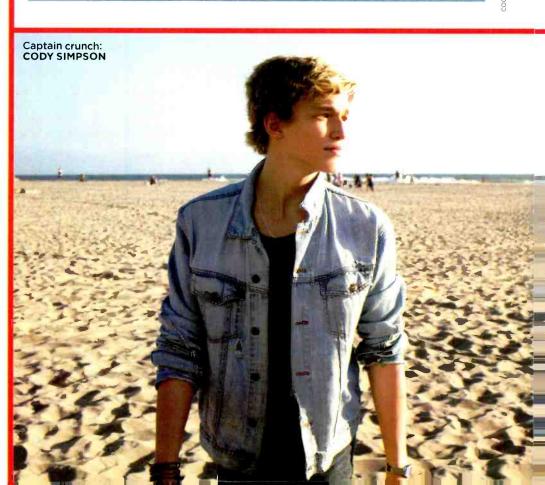
Welcome 2 is the sequel to his 1975 concept set Welcome to $M\gamma$ Nightmare, which peaked at No. 5 and spent 37 weeks on the tally. The new album boasts a guest turn from a recent Hot 100 mainstay: Ke\$ha, who duets with Cooper on the track "What Baby Wants."



-Keith Caulfield ALICE COOPER

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

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



POP BY GAIL MITCHELL

Who Is Ben Rector?

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

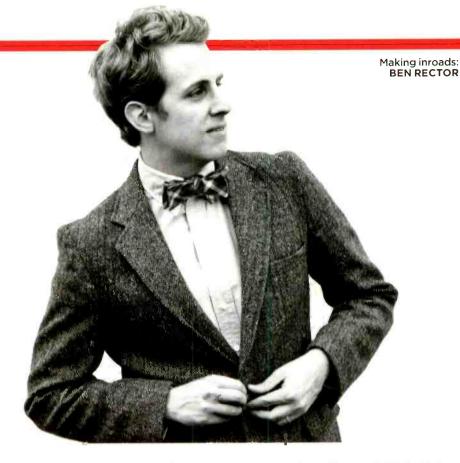
Without a label, publicist or big celebrity tweets and only limited iTunes placements—two tiny thumbnails in New & Noteworthy—Ben Rector's fourth studio album, *Something Like This* (Good Time Records), bows this week at No. 41 on the Billboard 200. The debut marks the singer/songwriter/musician's highest-charting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

So who is Rector and what's the catch?

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

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

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



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

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

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

The exposure most likely led to Rector's track "After All" appearing last year on TV shows "Pretty Little Liars" and "Castle." However, Steele says the push behind *Something Like This* was focused on "things we could actually control. We decided to focus hard on everyone who has heard one of Ben's records, followed him on Twitter or Facebook, watched him perform or bought his CDs." The approach netted an increase from 5,800 Facebook fans in February 2010 to 26,200 today, while his Twitter followers rose from approximately 2,500 to 13,900 in that time frame.

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

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

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

ROOM FOR ONE MORE Aussie teen king Cody Simpson ready to go 'Coast to Coast' in the U.S.

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

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

Now Simpson—who has racked up 1.3 million Twitter followers, 1.6 million Facebook likes and more than 85 million YouTube views—is celebrating the Sept. 20 release of his second EP, *Coast to Coast*, available at major digital and physical retailers as well as Claire's, Toys R Us and Justice. Lead single "On My Mind," which peaked at No. 39 on the Mainstream Top 40 tally, has sold more than 86,000 downloads, according to SoundScan. Two days before the EP's release, Simpson wrapped up a nationwide mall tour, sponsored by Claire's and anti-bullying website Defeat the Label. Kicking off in Lake Grove, N.Y., and ending in Los Angeles, the tour drew more than 3,000 fans at each of its nine stops, according to Atlantic.

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

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

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

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

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

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

DRIVER'S SEAT

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

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

at No. 2 on Billboard's Top Soundtracks chart. *Drive* (Lakeshore Entertainment) is also the rare indie soundtrack to rev up onto the Billboard 200, pulling into space No. 65.



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

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

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

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

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

At the wheel: **CLIFF MARTINEZ** plays the cristal baschet.



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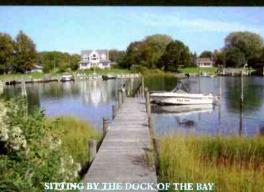
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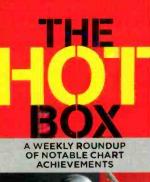
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AK BEG





LONG ROAD TO NO. 1

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

WORLD RETURNS >Baha Men (of "Who Let the

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



EMMY EDGE

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

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

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



d Chart Beat /chartbeat

Billeoare

Lady Antebellum 'Owns' Billboard 200 over the digital retail threshold as two No. 7 in 2008)

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

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

Own the Night follows Lady A's breakthrough second album, Need You Now, which started atop the Billboard 200 in February 2010 with 481.000. The band's self-titled first album debuted and peaked at No. 4 offa 43.000 start in 2008.

Lady Antebellum remains only the third country group to have notched No. 1 sets on the Billboard 200 following Dixie Chicks and Rascal Flatts. The Chicks have three leaders, and Rascal has four.

STEPPIN' UP: Living legend Tony Bennett may score his first No. 1

album on the Billboard 200 next week as Duets II is on track to sell as many as 155,000-170,000 copies, according to industry prognosticators.

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

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

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

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

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

of his albums made their digital debut last week in the iTunes store: Live Bullet and Nine Tonight.

Seger had been one of the few multiplatinum acts to withhold their music

from iTunes, along with Garth Brooks, AC/ **Over** The DC and the bulk of Kid Rock's catalog. They're now the only acts among the top 100-selling album artists in Nielsen SoundScan history to take a pass on iTunes. In turn, Nine To-

> night and Live Bullet return to the Billboard 200 at Nos. 70 and 89 with 7,000 and 5,000 sold, respectively.

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

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

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

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

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

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

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

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

Market Watch A Weekly National Music Sales Report Year-To-Date Weekly Unit Sales

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

Weekly Album Sales (Million Units)



OVERALL UNIT SALES

Albums	210,733,000	217,643,000	5.5%
Digital Tracks	821,7 3 4,000	910,597,000	10.8%
Store Singles	1,510,000	1,814,000	20.1%
Total	1,033,977,000	1,130,0 <mark>54,</mark> 000	9.3%
Albums w/TEA*	292,906,400	308,702,700	5.4%
*Includes track eq to one album sale) with 10 track downloads (equivalent

ALBUM SALES

'10

'11

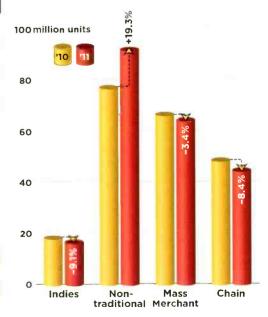
	210.7 million
the second s	217.6 million

SALES BY ALBUM FORMAT

OVERO PI			
CD	150,044,000	144,630,000	-3.6%
Digital	<mark>58</mark> ,765,000	70,374,000	19. 8 %
Vinyl	1, <mark>8</mark> 99,000	2,594,000	36.6%
Other	2 <mark>5,00</mark> 0	44,000	76.0%

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







THE Billooard 200 0CT 1 2011

nielsen SoundScan

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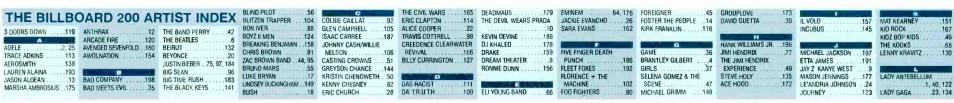
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a.	1	1	3	LIL WAYNE YOUNG MONEY/CASH MONEY 015548/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV		1
0	81-1	. 187	5	BRANTLEY GILBERT VALORY BG0100 (14.98)	Halfway To Heaven		1
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	4	-	115	THE BEATLES APPLE 29325(CAPITOL (18.98)	1	Ф	D
	1		2	GEORGE STRAIT MCA NASHVILLE 015924 UMGN (13.98)	Here For A Good Time		3
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(0)	6	4	6	JAY Z KANYE WEST ROC A-FELLA/ROC NATION/DEF JAM 015426/IDJMG (13.98)	Watch The Throne		
10	N	W	1	THE DEVIL WEARS PRADA FERRET 143* (15.98*)	Dead Throne		10
199	5	2	3	RED HOT CHILI PEPPERS WARNER BROS 528134 (18.98)	I'm With You		1
12	N	W	1	ANTHRAX MEGAFORCE 6014* (15.98)	Worship Music		14.
13	11	13	46	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	
1	10	12	17	FOSTER THE PEOPLE	Torches	-	
15	NE	W	1	STARTIME/COLUMBIA 74457*/SONY MUSIC (9.98) PRIMUS	Green Naugahyde		15
1112	8	10	6	PRAWN SONG 0113*/ATO (13.98) VARIOUS ARTISTS	NOW 39		
		11	6	UNIVERSAL/EMI/SONY MUSIC 95753/CAPITOL (18.98)	Tailgates & Tanlines		2
18		w		CAPITOL NASHVILLE 70412 (16.98) BUSH	The Sea Of Memories		18
19	NE	-	-	ZUMA ROCK 2167-/EONE (17.98) ST. VINCENT	Strange Mercy		19
20	9	7	12	4AD 3123* (14.98) BEYONCE	4		13
20	N		1	PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98)			
22	-			ALICE COOPER	g What We've Grown To Be		-
-		W	1	UME 016028* (13.98)	Welcome 2 My Nightmare		22
23	17	14	17	STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA (13.98)	Born This Way		
24	26	-	2	MUSIC WORLD GOSPEL 5218/MUSIC WORLD (8.98) The Awakening ADELE	Of Le'Andria Johnson (EP)		24
25		17	100	XL COLUMBIA 31859"/SONY MUSIC (12.98)	19	-	10
26	38	38	14	GAINER SYCO/COLUMBIA 87061/SDNY MUSIC (13.98) MUMFORD & SONS	Dream With Me		2
27	22	16	78	GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕ ERIC CHURCH	Sigh No More	-	2
28		15	5	EMI NASHVILLE 94266* (16.98) JAKE OWEN	Chief		1
29	13	6	3	RCA NASHVILLE 89547/SMN (10.98) PISTOL ANNIES	Bareioot Blue Jean Night		
30	28		4	COLUMBIA NASHVILLE 94916 EX/SMN (11.98) WYNTON MARSALIS & ERIC CLAPTON Play The Blues: Live	Hell On Heels	-	
31	NE		1	AZZ AT LINCOLN CENTER/REPRISE JAZZ 528531/RHINO (24.98) MAROON 5	- Hom Sazz At Eincoln Center		31
32	7	23	48	A&M OCTORE 015984/IGA (15.98) BLAKE SHELTON	Hands All Over	•	E
33	29	25	10	BARBER BROS NASHVILLE 527370/WMN (18.98) BARBERA STREISAND	Red River Blue		
34	15	9	4	COLUMBIA 86257 SUNY MUSIC (18.98)	What Matters Most		4
35	21	20	14	BAD MEETS EVIL SHADY/INTERSCOPE 015729/IGA (9.98)	Hell: The Sequel (EP)	•	1
36	19	8	4	GAME DGC 013729/IGA (13.98)	The R.E.D. Album		7
37	NE	W	1	GIRLS TURNSTILE/FANTASY TRASHCAN 035*/TRUE PANTHER SOUNDS (14 98)	Father, Son, Holy Ghost		37
38	12	19	56	KATY PERRY CAPTOL 84601* (18.98)	Teenage Dream		r
39	18	5	3	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98)	Nothing But The Beat		
40	42	58	86	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	Į.
41	NE	Ψ.	1	BEN RECTOR GODD TIME \$393 (12.98)	Something Like This		41
42	32	34	49	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	•	
43	16	-	2	HUGH LAURIE WARNER BROS: 527497/RHINO (18.98)	Let Them Talk		16
44	34	31	52	ZAC BROWN BAND	You Get What You Give		
45	NE	w	1	FOREIGNER TRIGGER 83136 EX/RAZOR & TIE (18.98 CD/DVD) 🛞	Feels Like The First Time		45
46	33	29	9	KIDZ BOP KIDS RAZOR & TIE 89256 (18.98)	Kidz Bop 20		2
47	30		12	CELENA COMEZ & THE COENE	When The Sun Goes Down		
48	31	3 6	17	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	•	2
49	NE	w	1	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX/LEGACY 93618*/SONY MUSIC (11.98)	Winterland		49
50	NE	w	1	KRISTIN CHENOWETH MASTERWORKS 80718/SONY MASTERWORKS (11.98)	Some Lessons Learned		50
THE	E P		B(DARD 200 ARTIST INDEX BLIND PILOT BLITZEN TRAPPER		THE CI	VIL W
1116	- 0	a na h		SAILD LOU AITINI INDEA BLITZEN TRAPPER		ERIC C	LAPT

			EEKS	KS	ADTIET
15	THIS	LAST	2 WI	WEE ON C	ARTIST
The band's first	51	37	39	63	CASTING BEACH STREET/
studio set in 12 years arrives with	52	36	30	47	TAYLOR S
24,000, providing	53	N	EW	1	WILD FLA MERGE 411* (1
the group with its best rank since	54	41	41	7	SOUNDTF NICKELODEON/C
1995's Tales From	55	35	32	50	BRUNO M
the Punch Bowl (featuring the No.	56	N	EW	1	ELEKTRA 52539
12 Alternative hit	-				EXPLINGED 0116
"Wynona's Big	57	40	37	44	SRPIDEF JAM 0
Brown Beaver") debuted and	58	52	49	13	VALORY JM0200
peaked at No. 8.	69	53	52	13	LMFAO PARTY ROCK/WI
	60	43	33	43	NICKI MIN YOUNG MONEY/0
19 The singer (given	61	24	-	2	GERARDO DEL 91251 SON
name Annie Clark)	62	N	EW	1	GEORGE MCA NASHVILLE
took to Twitter	63	61	45	87	AMY WIN
(@st_vincent) to tout her third	64	55	56	65	EMINEM
release in mid-July	65		EW	1	WEB/SHADY/AFT
to her nearly 400,000 followers.			-		LAKESHORE DIG
The promo paid off:	66	47	43	5	REPUBLIC NASH
It's St. Vincent's best sales week and	67	66	64	14	UNIVERSAL/EMI/
highest-charting	68	N	EW	1	ASTRALWERKS
album.	69	50	40	20	VARIOUS UNIVERSAL EMI/
	70	RE-E	ITRY	71	BOB SEG
WARFAILS (CARGO	H	27	47	13	PITBULL MR 305/POLO G
i n	72	N	EW	1	TROMBON
T	73	54	51	35	VERVE FORECAS
The arrival atop the	74	_		_	NEON INC
Blues Albums chart				1	MOM + POP 033
marks the sixth leader on that tally	75	83	~	37	SCHOOLBOY/RAY
for Clapton and the	76	N	ew	1	UMPHREY HANGING BRAIN
first for jazz stalwart Marsalis.	77	N	ew		JIMI HEND EXPERIENCE HEN
	78	N	EW	1	RECKLES NO BIG DEAL 00
BAARA	79	46	57	10	SOUNDTR WALT DISNEY 01
	80	76	74	23	FOO FIGH ROSWELL 84493
	81	60	44	26	CHRIS BR
45	82	62	62	51	JIVE 86067/RCA
The veteran rock band makes its	-				BNA 57445 SMN
Razor & Tie debut	83	106	134	68	NICK LOW
with this rerecorded compilation of its	84	N	EW	1	YEP ROC 2248*
biggest hits.	85	59	35	8	KELLY RO
Physically, it's	86	82	94	58	LYNYRD SKYN' MCA 111941 UM
exclusive to Walmart, while it's	87	67	59	13	JILL SCOT BLUES BABE 527
available to all	88	44	69	13	BON IVER
digital retailers.	89	RE-E	NTRY	168	BOB SEGI HIDEOUT 98330/
	90	63	60	25	WIZ KHAL
n Cr	91	39	21	4	VARIOUS
					WALT DISNEY 00
	92	64	46	10	UNIVERSAL REPL
The singer/	93	74	81	44	BIG MACHINE RF
instrumentalist returns with his	94	69	71	10	RCA NASHVILLE
second album, also	95	56	65	148	ZAC BROW
debuting at No. 1 on Contemporary Jazz,	96	71	67	12	BIG SEAN G 0 0 D/DEF JAM
starting with 7,000.	97	77	88	78	JUSTIN BI
The set features guests ranging from	98	NE	W	1	TRAVIS CO
the Rebirth Brass	99	NE	w	1	LAURA MA
Band to Kid Rock					RIBBON 004* (13

		10		والمتحد ومحمدته والمحمو ومقار ومعينة ومحاجب والمت		
IS	ST	2 WEEKS	CHT	ARTIST Title	H.	AK
HA I	100	-		CASTING CROWNS	CE	E C
51	37	39	63	BEACH STREET/REUNION 10135/SONY MUSIC (11:98) Ontil The Whole World Hears	-	4
52		30	47	BIG MACHINE TS0300A (18.98) ⊕ Speak Now	3	1
63	N	EW	1	MERGE 411* (14.98*)		53
54	41	41	7	SOUNDTRACK NICKELODEON/COLUMBIA 68341/SONY MUSIC (11.98) Victorious: Music From The Hit TV Show	P	5
55	35	32	50	BRUNO MARS ELEKTRA 525393* (10.98) ⊕ Doo-Wops & Hooligans		1
56	N	EW	1	BLIND PILOT We Are The Tide		56
57	40	37	44	RIHANNA SRP/DEF JAM 014927/IDJMG (13.98) ⊕ Loud		3
68	52	49	13	JUSTIN MOORE VALORY JM0200A (10.98) Outlaws Like Me		à
69	53	52	13	LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98) Sorry For Party Rocking		12
60	43	33	43	NICKI MINAJ		1
61	24	-	2	VOING MONEY(CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98) GERARDO ORTIZ Entre Dios y El Diablo Entre Dios y El Diablo	4	24
62	N	EW	1	GEORGE STRAIT		62
63	61	45	87	AMCA NASHVILLE 016007/UME (7.98)	2	
-				EMINEM	*	2
64		56	65	VEI/3HADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98) Recovery SOUNDTRACK	3	1
65	N	EW	1	LAKESHORE DIGITAL EX (9.98) Drive		65
66	47	43	5	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)		•
67	66	64	14	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98) NOW That's What I Call Country: Volume 4		14
68	N	w	1	THE KOOKS Junk Of The Heart		68
69	50	40	20	VARIOUS ARTISTS UNIVERSAL/EM//SONY MUSIC 95749/CAPITOL (18.98) NOW 38		4
70	RE-E	JTRY	71	BOB SEGER & THE SILVER BULLET BAND Nine Tonight	4	Đ.
H	27	47	13	PITBULL Planet Pit		7
72	N	w	1	TROMBONE SHORTY VEDUS EDDSPACT ALSSBAUK (12 08)		72
73	54	51	35	MERCYME MOCOLUMBIA 67708/S0NY MUSIC (13.98) The Generous Mr. Lovewell		1
74	-		1	NEON INDIAN		74
75	83		37	MOM + POP 033+ (12.98) JUSTIN BIEBER CURDEDWINNING COMMUNICATE AND ACCESS (19.105 (0.00) My Worlds Acoustic		7
76	1	w	1	UMPHREY'S MCGEE	-	76
5		w	1	HANGING BRAINS 01 17*/ATD (11.98)		77
-		w		EXPERIENCE RENDRIZCEGACY 93622"/SUNY MUSIC (11.98)		1
79		57	10	SOUNDTRACK SUBJECT Good Luck & True Love		78
1 0	-			WALT DISNEY 013523 (15 98 CD/DVD) ⊕ Shake It Up: Break It Down FOO FIGHTERS		22
-		74	23	ROWELL 84493°/RGA (11.98) ⊕ Wasting Light CHRIS BROWN		1
81	60	44	26	JIVE 86067/RCA (11.98) F.A.M.E.	-	+
82	62	62	51	BNA 57445ISMN (11.98) + Hemingway S whiskey	-	1
83		134	68	MOSLEY/INTERSCOPE 013607/IGA (13.98) Waking Up		21
84	NE	W	1	YEP ROC 2248* (15.98)		84
85	59	35	8	KELLY ROWLAND Here I Am UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC (13.98) Here I Am		3
86	82	94	58	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941.UME (9.98)	2	60
87	67	59	13	JILL SCOTT The Light Of The Sun BLUES BABE 527941*/WARNER BROS. (18.98)		1
88	44	69	13	BON IVER JAGJAGUWAR 135* (14.98) Bon Iver		2
89	RE-E	ITRY	168	BOB SEGER & THE SILVER BULLET BAND 'Live' Bullet	5	34
90	6 3	60	25	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13 98) ⊕ Rolling Papers	•	2
91	39	21	4	VARIOUS ARTISTS WALT DISNEY 004582 (13.98) Muppets: The Green Album		8
92	64	46	10	COLBIE CAILLAT UNIVERSAL REPUBLIC 015542* (13.98) All Of You		6
93	74	81	44	RASCAL FLATTS BIG MACHINE RF0100A (13 98) Nothing Like This		6
94	69	71	10	CHRIS YOUNG Neon		4
95	56	65	148	AGA NASHVILLE 6349/75MW (10.96) ZAC BROWN BAND ROAR/BIGGR PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98) The Foundation	2	9
96	71	67	12	BIG SEAN 6 0 0 // 0EF JAN 015421//DJMG (10.98) Finally Famous		3
97	77	88	78	JUSTIN BIEBER My World 2.0	2	
98	NE		1	TRAVIS COTTRELL When The Stars Burn Down		98
99	NE		1	LAURA MARLING A Creature Don't Know		99
100	NE		1	SAVES THE DAY Davbreak		100
				RAZOR & TIE 83139 (13.98)		



Band to Kid Rock

and Jeff Beck.

WEEK WEEK	ARTIST Tit	CERT. PEAK POSITIC	112	THIS	LAST WEEK	WEEKS	ARTIST Title MARINE / DISTRIBUTING LABEL (PRICE)
75 77 10	THEORY OF A DEADMAN The Truth Is		The act nets its	151	107 10	0 7	MAT KEARNEY AWARE D15817*/UNIVERSAL REPUBLIC (10.98) Young Love
88 86 68	604 617729/ROADRUNNER (13.98)	as 🛛 🗖	fourth top 10 on the	152	90 42	4	YOUNG THE GIANT Young The Giant
	UNIVERSAL REPUBLIC 013170* (13 98) SCOTTY MCCREERY American Idol Season 10 Highlights: Scotty McCreery (El		Dance/Electronic	The second			ROADRUNNER 617806* (13 98) LIONEL RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection
51 26 12	19 MERCURY NASHVILLE/INTERSCOPE 015805 EX/IGA (6.98)	, 10 	Albums chart (No. 6) as the English		127 13		AWOLNATION Medalithic Symphony
NEW 1	BLITZEN TRAPPER American Goldwin	.g 104	group's fifth studio	154	130 12	1 5	RED BULL 1086 (9.98)
58 24 3	GLEN CAMPBELL Ghost On The Canva suBFD06 528496* (13.98)	ıs 24	release—and highest-charting	155	133 11	B 6	VARIOUS ARTISTS Puros Trankazos F0NOVISA 354649/UMLE (11.98)
36 91 27	JOHNNY CASH/WILLIE NELSON AMERICAN COLUMBIA SONY MUSIC CMG 58490/SONY MUSIC (6.98) VH1 Storyteller	rs 56	yet—arrives with	156	118 11	6 15	RONNIE DUNN Ronnie Dunn Arista Nashville 85762/SMN (11.98)
19 107 15	SKRILLEX Scary Monsters And Nice Sprites (El	²) 89	4,000. It also bows	157	154 17	6 18	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA (11.98)
7 83 37	SOUNDTRACK Country Stron		at No. 2 on Heatseekers Albums.	158	110 98	5	BREAKING BENJAMIN shall ow hav: The Best Of Breaking Benjamin
	RCA NASHVILLE 72911 SMN (11.96)		incustorers results.	1000	143 11		HOLLYW000 005848 (13.98)
NEW 1	220 002/XIST (13.98)	h 109	120				YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC (13.98)
'8 87 <mark>97</mark>	TRAIN Save Me, San Francisc COLUMBIA 07736/SONY MUSIC (12.98)	xo • 17	Amazon MP3 sold	160	132 15	2 37	MCA NASHVILLE 170280 UMGN (9 98)
NEW 1	DAS RACIST Rela	ıx 111	the recently released deluxe	161	198 -	16	STEVIE NICKS In Your Dreams Reprise 527247/WARNER BROS. (18.98)
NEW 1	LADYTRON Gravity The Seduce	er 112	version of the set	162	120 15	1 28	SARA EVANS Stronger
8 55 7	TRACE ADKINS Proud To Be Her	re 3	for \$3.99 on Sept.	163	145 13	5 14	9 TAYLOR SWIFT Fearless
	PACE ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	and an address of	16 (as did Merge Records' and Arcade	164	101 72	14	LIL WAYNE Tha Carter III
<mark>64 184 34</mark>	SETTER CHRONICLES/POLYDOR 002759/UME (9.98) BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection	00	Fire's Twitter	1000			CASH MONEY 011977*/UNIVERSAL REPUBLIC (13.98)
00 110 25	ISLAND/CHRONICLES/IDJMG 000884/UME (9.98)	100	accounts), hence its sudden 104% gain		152 14		SENSIBILITY 017* (11.98)
02 102 26	KIRK FRANKLIN Hello Fe F0 Y0 SOUL/VERITY 77917/RCA (11.98) Hello Fe	ar	and re-entry.	166	137 14	0 10	FANTASY 2*/CONCORD (17.98/12.98)
3 54 25	BRITNEY SPEARS Femme Fata	ie 📕 1		167	114-13	7 44	TOP DOG/ATLANTIC 521682' AG (18.98)
NEW 1	SHWAYZE AND CISCO BANANABEAT DIGITAL EX (9.98) Island In The Su	in 118		168	140 12	5 10	3 MIRANDA LAMBERT Revolution COLUMBIA NASHVILLE 46854/SMN (12.98)
4 78 9	3 DOORS DOWN Time Of My Li	fe 3		169	RE-ENTR	Y 18	THE LONELY ISLAND UNIVERSAL REPUBLIC 015547* (15 98 CD/DVD) Turtleneck & Chain
	UNIVERSAL REPUBLIC 015487* (13.98)			170	158 14	8 18	BOB SEGER & THE SILVER BULLET BAND Greatest Hits
			144 (-			CAPITOL 30334 (16 98) TWIZTID Cryptic Collection 4
E-ENTRY 14	MASTERWORKS 81420*/SONY MASTERWORKS (11.98)	or 12	The YouTube	171	NEW		PSYCHOPATHIC 4208 (11.98)
51 - 149	LADY ANTEBELLUM Lady Antebellu CAPITOL NASHVILLE 03206 (12.98)	m 2 4	singer-turned- recording artist	172	122 84	6	WE THE BEST/DEF JAM 015539/IDJMG (13.98)
6 68 180	JOURNEY COLUMBIA'LEGACY 85889/SONY MUSIC (13 98) ⊕ Journey's Greatest Hi	ts 🚯 10	appeared on "The	173	NEW	1	GROUPLOVE CANVASBACK/ATLANTIC 527696*/AG (13.98) Never Trust A Happy Song
2 155 20	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	on 70	Ellen DeGeneres	174	115 12	6 9	SOUNDTRACK 20TH CENTURY FOX/BLUE SKY/FOX/WILL.LAM/INTERSCOPE 015466/IGA (13 98) Rio
7 85 37	MOTOWN CHRONICLES 001098/UME (9.98) MIGUEL All I Want Is Yo	37	Show" on Sept. 15 to perform and	175	157 13	1 29	MARSHA AMBROSIUS
	BLACK ICE/BYSTORM/JIVE 75487/RCA (9.98) JILL SCOTT Hidden Beach Presents: The Original Jill Scott From The Vault Vol.		chat. His album was				5 EMINEM Curtain Call: The Hits
2 28 3	HIDDEN BEACH 00102 (14.98)	26	also offered on Amazon MP3 the		144 13	0 10	SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13 98/8.98)
9 95 52	BILLY CURRINGTON Enjoy Yourse	alf	same day for \$3.99.	W	NEW	1	STATS AND BRACKETS 0031 (13.98)
03 113 18	SEETHER WIN0-UP 13250 (11.98) ⊕ Holding Onto Strings Better Left To Fra	ay 🔄	Nice timing. It's up	178	131 99	9	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY 015850/UNIVERSAL REPUBLIC (13.98) We The Best Forever
09 141 17	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UME (9.98)	on 🗢 109	76%.	179	161 15	9 38	DEADMAU5 4X4=12 MAU5TRAP 2518* (ULTRA (15.98) 4X4=12
7 18 3	LENNY KRAVITZ Black And White Americ	-a 18		180	177 16	9 60	AVENCED SEVENEOLD
	ATLANTIC 617/04*/ROADRUNNER (18.98)	-		101	163 14	6 42	
8 93 19	ATLANTIC 525853/AG (13.98)	_		-			
3 80 5	POMPEH 003* (14.98)	ie 80	169	-	186 -	12	REPRISE 438652 WARNER BROS (18.98)
12 106 30	THE SCRIPT PHONOGENIC/EPIC 81227/SONY MUSIC (11 98) Science & Fai	ih 3	After the act	183	128 11	7 49	NICKELOBEON GOLOMBIA 42910/3011 MUSIC (8:50)
11 111 151	LADY GAGA The Fam STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	ne 🖪 2	performed on the	184	138 12	9 31	SCHOOLBOY/RAYMONO BRAUN/ISLAND 015397/IUJMG (9.98)
NEW 1	STEVE HOLY Love Don't Ru CURB 79254 (18.98)	ın 135	Sept. 18 Emmy Awards (with	185	147 13	2 8	THE TEMPTATIONS The Best Of The Temptations- Volume 1-The '60s: 20th Century The Millennium Collection MOTOWN 153362/UME (9 98)
08 112 44	PINK Greatest Hits So Far	11 • 5	Michael Bolton and	186	176 17	0 92	FIVE FINGER DEATH PUNCH War Is The Answer PROSPECT PARK 50100° (13.98) ⊕
5 89 45	BLAKE SHELTON		Akon), its album	187	150 10	9 4	ISAAC CARREE
	REPRISE (NASHVILLE) 525092/WMN (18.98)		rebounds with a 27% overall increase	188	NEW		SOVEREIGN AGENCY 002 (13.98) KEVIN DEVINE Between The Concrete & Cloud
5 181 22	GEFFEN 001101/UME (9.98)		and a 70% gain in				HAZUH & TE 83308' (13.96)
7 115 42	SOUNDTRACK Burlesqu RCA 80205/RMG (11.98)	ie 18	download sales.	-	153 19	97	COLUMBIA 64184 (9.98/5.98)
26 108 14	LEDISI Pieces Of N VERVE FORECAST 015557/VG (13.98)	le	(A) 100 Tel	190	RE-ENTR	Y 5	TRIN-I-TEE 5:7 Angel & Chanelle MUSIC WORLD G05PEL 093/MUSIC WORLD (13.98) Angel & Chanelle
9 76 70	THE BLACK KEYS NONESUCH 520266 WARNER BROS (15.98) Brothe	rs 🖲 3	820 Sta	191	175 15	3 3	ETTA JAMES The Best Of Etta James: 20th Century Masters The Millennium Collection MCA 11195/UME (9.98)
1 70 4	SUNNY SWEENEY	te 21		192	189 -	19	FLEET FOXES Helplessness Blues
6 144 22	ELVIS PRESLEY			193	148 13	3 12	LAUREN ALAINA American Idol Season 10 Highlights: Lauren Alaina (EP)
	RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6 98)		The act's single,	Der ve	182 14		BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers
-ENTRY 5	ELEVENELEVEN/MAVERICK/STREAMLINE/GEFFEN 015824/IGA (10.98)		"Colours," is rising	1000	Arrest 1		TUFF GDNG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕
5 82 10	IMMDRTAL/EPIC 74653*/SONY MUSIC (11.98)	1? 2	up the Alternative		174 14		STRANGE 87/RBC (18 98)
4 127 10	SKILLET Awak	ke 🔍	tally, climbing 22-21 this week, while its	196	192 -	15	HANK WILLIAMS JR. Greatest Hits, Vol. 1 CURB 77638 (9.98)
2	HANK 3 301* (15.98) Ghost To A Ghost/Gutter Tov	/n 49	first album starts	197	116 75	5 12	7 MICHAEL JACKSON Number Ones
0 - 12	MICHAEL GRIMM Michael Grim	m 13	with 3,000. "Colours" was also	198	RE-ENTR	¥ 14	BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG 80851/SONY MUSIC (6 98) Extended Versions
5	LINDSEY BUCKINGHAM Seeds We So		promoted as iTunes'	-	92 10	3 6	SOUNDTRACK Glee: The 3D Concert Movie
			free single last	200	113 19		RASCAL FLATTS Greatest Hits Volume 1
0 48 12	TLER, THE CREATOR GobI XL 529* (11.98)	in 🗾 🖥	week.	200	113 19	3 12	LYRIC STREET D02764 (13.98)
IE	BOB MARLEY AND THE MUMFORD & SONS 27 JAKE OWEN .29 WAILERS .194	SAVES THE S JILL SCOTT THE SCRIPT SEETHER BOB SEGER & BULLET BAN	SKRILLEX SKRILLEX DAY 100 BRITNEY SPE	ARS	117 DRM 5 GLE 160 MC 34 RID 19 SHA 142 OD	VE E: The DVIE KE IT L	STRONG 108 TWICTID 171 NOW 38 69 AMY WINEHO 30 CONCERT TECH SND 195 TVLER. THE CREATOR 150 NOW 39 16 WIZ KHALIFA 199 121 121 UMPHREY'S MCGEE 76 VULR. THE CREATOR 150 NOW THAT'S WHAT I CALL COUNTRY. VOLUME 467 CURTRY. VOLUME 467 <t< td=""></t<>

Data for week of OCTOBER 1, 2011 | For chart reprints call 212.493.4023

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SOCIAL/STREAMING Billboard.

6		-91	
		U	
			SOUND
NEEK	NEEK	MEEKS ON CHI	ARTIST MYSPACE PAGE
1	2	36	BUS DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY
2	1	35	TRAPHIK www.myspace.com/Traphik
-	1	1	YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemies
4	RE-E	NTRY	PORTER ROBINSON WWW MYSPACE.COM/PORTERROBINSON
			TYLER WARD WWW.MYSPACE COM/TYLERWARD
3	5	32	MADDI JANE www.myspace.com/ma0dijanemusic
0	9	32	PORTA WWW.MYSPACE.COM/PORTA1
		33	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
÷.		31	SUNGHA JUNG WWW.MYSPACE.CDM/JUNGSUNGHA
10		35	DAVE DAYS www.myspace.com/davedays
**	12	23	T. MILLS WWW.MYSPACE COM/TMILLS
(12)	30	11	FELGUK www.myspace.com/felguk
13	15	35	NOISIA WWW.MYSPACE.CDM/DENDISIA
	10	24	METRONOMY WWW.MYSPACE COM/METRONOMY
15	14	28	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
16		26	MAREK HEMMANN www.myspace.com/marekhemmann
07	RE-E	1000	AEROPLANE WWW.MYSPACE.CDM/AEROPLANEMUSICLOVE
18	-	22	CHILDISH GAMBINO www.myspace.com/chilDishGamBinOTHERAPPER
1.9	18	35	ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
20	13	32	DIYAR PALA WWW.MYSPACE.COM/DIYARPALA
21	21	32	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSAORIANNET
22	9		
		13	
23	22		
-	20	35	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COW/THEBLOODYBEETROOTS
25 26	32	19	
27		38	DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
-	27	25	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT PAROV STELAR WWW.MYSPACE.COM/STELAR1
28	11		ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
30	33	20	PITTY WWW.MYSPACE.COM/BANDAPITTY
31	16	10	DAMIAN MCGINTY WWW.MYSPACE.COM/DAMIANMCGINTY
32		10	BONDAN PRAKOSO & FADE2BLACK www.myspace.com/Bonnan/McGini y
33	36	NTRY	ORELSAN WWW.MYSPACE.COM/ORELSAN
.34	23 46	34 10	GOLD PANDA WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
36	24	17	ROSA DE SARON www.myspace.com/bandarosadesaron
37	40		SUPERMAN IS DEAD www.myspace.com/supermanisdead
38	34	35	
	39	1	
39	35	16	
40		6	
41	80-1		TOTALLY ENORMOUS EXTINCT DINOSAURS WWW.MYSPACE.COM/TOTALLYENORMOUSERTINCTDMOSAURS
42	49		MILES KANE WWW.MYSPACE.COM/MILESKANEMUSIC
43	RE-EI		
44		NTRY	
45	00		
46	29	25	
47	41	10	
48	RE-E		
	RE-E		
50		6	EMILIE AUTUMN WWW.MYSPACE.COM/EMILIEAUTUMN
1			

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

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6		C	OCIAL 50 [™] BATA BIG
C	/	Ĩ	BY BIG SOUND
EK	AST	EKS	
HI	WE		ARTIST IMPRINT/LABEL
1	1	43	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IOJMG
2	2	43	RIHANNA SRP/DEF JAM/IDJMG
	1	43	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
8	4	43	SHAKIRA SONY MUSIC LATIN/EPIC
	1	33	ADELE XL/COLUMBIA
	-	43	EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
7	6	43	MICHAEL JACKSON MJJ/EPIC
		43	KATY PERRY CAPITOL
9	12	43	TAYLOR SWIFT BIG MACHINE
10	10	43	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL
31	9	41	PITBULL MR 305/FAMDUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
12	11	42	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
13	-	43	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	22	20	LMFAO PARTY ROCK/WILL LAM/CHERRYTREE/INTERSCOPE
15	20	43	
16	16	40	CHRIS BROWN JIVE/RCA
17	23	11	SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC
18	13	-	SELENA GOMEZ HOLLYWOOD
19	14	43	BEYONCE PARKWOOD/COLUMBIA
20	21	43	LINKIN PARK MACHINE SHOP/WARNER BROS.
21	25	40	BRITNEY SPEARS JIVE/RCA
22	17	10	RED HOT CHILI PEPPERS WARNER BROS.
23	26	32	BRUNO MARS ELEKTRA
24	32	35	CHRISTINA GRIMMIE UNSIGNED
25	24	43	DON OMAR ORFANATO/MACHETE
26	30	43	AKON KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC
27		43	COLDPLAY CAPITOL
28		42	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
29	36	36	DEMI LOVATO HOLLYWOOD
30	29	43	USHER LAFACE/RCA
31	37	41	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
32	44	28	TYLER WARD UNSIGNED
33	27	40	WIZ KHALIFA ROSTRUM/ATLANTIC
34	46	38	SNOOP DOGG OOGGYSTYLE/PRIORITY/CAPITOL
35	34	43	THE BLACK EYED PEAS INTERSCOPE
36	39	16	THE BEATLES APPLE/CAPITOL
37	19	19	BOYCE AVENUE 3 PEACE
38	35	29	JENNIFER LOPEZ ISLAND/IDJMG
39	88-T	e n	TIESTO MUSICAL FREEDOM
40	48	39	BOB MARLEY TUFF GONG/ISLAND/UME
	42	8	DESTORM UNSIGNED
42	86-1	42.W	MADDI JANE JDF
43	17	24	JUSTIN TIMBERLAKE JIVE/RCA
44	41	22	AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS.
45		1. KT	EVANESCENCE WIND-UP
46	43	28	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
47	50	15	
48	49	41	50 CENT SHAOY/AFTERMATH/INTERSCOPE
49	RE-E	NTRY	CIMORELLI UNSIGNED
50	RE-E	NTRY	KE\$HA KEMOSABE/RCA
			was been also were and a star the starting and a start of the starting of the

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



0)	YS	OUTUBE You Tube
THIS	LAST WEEK	WEEKS ON CHT	TITLE The most popular songs on YouTube. ARTIST (IMPRINT/LABEL)
1	1	6	#1 SOMEONE LIKE YOU awks Adele (XL/COLUMBIA)
2	10	2	WISH YOU WERE HERE AVRIL LAVIGNE (RCA)
3	3		PARTY ROCK ANTHEM LMFA0 FEAT LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
	T.	6	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	5	6	RAIN OVER ME PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
٠	-	6	DANZA KUDURO DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
7	7	3	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
8	8	6	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
9	6		HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	9	6	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
11	12	4	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
12	13	1	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNOS/J/RCA)
13	11		THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)
14	15	5	BABY JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLANO/IDJMG)
15	19	3	SET FIRE TO THE RAIN AOELE (XL/COLUMBIA)

0)	MS	
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE The week's top streamed songs on MySpace Music.
1	1	8	#1 SOMEONE LIKE YOU zwks Adele (XL/Columbia)
2	2	8	MOVES LIKE JAGGER MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
3	3		HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
	Þ	19	PARTY ROCK ANTHEM LMFA0 FEAT LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
	N	19	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	6	19	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
7	8	4	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	10	4	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
		19	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
10	7	18	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
11	11	34	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)
12	13	14	I'M ON ONE DI KHALED FEAT, DRAKE, RICK ROSS & LIL WAYNE (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	12	14	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNOS/J/RCA)
14	14	11	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
15	15	19	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)

on a formula incorporating streamed plays, page views and fans according to MySpace, as well as sources tracted by online aggregator Next Big Sound, including to mod approximation streamed plays, page views and fans according to MySpace, as well as sources tracted by online aggregator Next Big Sound, including See Charts Legend on biblioband biz for rules and explaintions. Horastic SCDM, Promethuus Global Nedia, Lic and Nelsen Soundscan inc. Alt rights reserved

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chart, regardless of country of acts must be registered MySpac rs along with artist page views i

ave yet to appear on a major Biliboard, hers. In order to appear on Uncharted, seekly additions of friends/fans/followei

 A listing of the top new and developing artists who ebook, Twitter, Lest.fm, iLike and Wikipedia, among o popularity is determined by a formula blending their

UNCHARTED: A YouTube, Faceb sites, Artists' po

0)	Y	AHOO! ONGS
THIS	LAST WEEK	WEEKS ON CHT	TITLE The week's most-streamed songs on Yahool Music. ARTIST (IMPRINT/LABEL)
1	1	8	4 WKS ONEREPUBLIC (MOSLEY/INTERSCOPE)
2	2	14	PARTY ROCK ANTHEM LMFA0 FEAT LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL J AM/CHERRYTREE/INTERSCOPE)
э	3	11	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
4	5	4	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
5	4	4	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
6	6	14	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNOS/J/RCA)
2	1	19	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
8	8	9	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
		4	MOVES LIKE JAGGER MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
10	12	3	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
11	15	24	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
12	10	7	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	13	14	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
-		1	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
15	-	5	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)

Data for week of OCTOBER 1, 2011

HOT 100 nie**lse**n SoundScar

SALES DATA

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THIS WEEK LAST WEEKS ON CHT

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OFF LANNO ING

DOD (ARISTA NASHVILLE)

ROCK

Billooard.

TITLE ARTIST (IMPRINT/PROMOTION LABEL)

ONOGENIC/EPIC 5 16 EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)

THE ADVENTURES OF BAIN DANCE MAGGIE

SOMETHING TO REMIND YOU

CAND/LEGACY

CASH MONEY/UNIVERSAL REPUBLIC

SON (ACROBAT/VANGUARD/CAPITOL

BED HOT CHILI PEPPERS (WARNER BROS.)

2 35 PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)

3
PARADISE
COLUPLAY (CAPITOL)
COLUPLAY (CAPITOL)
COLUPLAY (CAPITOL)
COLUPLAY (CAPITOL)
COLUPLAY (CAPITOL)

7 7 70 SECRETS OVEREPUBLIC (MOSLEY/INTERSCOPE) 8 6 24 SAIL AVOLNATION (RED BULL)

43 26 BRING ME TO LIFE

29 70 EYE OF THE TIGER

R&B/HIP-HOP

13 10 20 RUMOUR HAS IT ADELE (XL/COLUMBIA) 12 10 FASTER MATT NATHAN

- 6 YELLOW COLDPLAY (CAPITO)

SHO ARTIST (II

2 24 SUPER BASS

1 17 HOW TO LOVE

LIL WAYNE (YOUNG

5 4 8 NOTHING

14 1

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4

HOT 100 AIRPLAY

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS
0	5	9	MOVES LIKE JAGGER MAROON 5 FEAT CHRISTINA AGUILERA (ARM/OCTONE/INTERSCOPE)	26
0	2	11	LIGHTERS BAD MEETS EVIL FEAT. BRUND MARS (SHADY/INTERSCOPE)	27
8	-	23	GIVE ME EVERYTHING PITBULL (MR. 305/POLO GROUNDS/J/RCA)	28
	3	21	PARTY ROCK ANTHEM LMFA0 (PARTY ROCK/MILL.IAW/CHERRYTREE/INTERSCOPE)	29
•	1	15	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)	30
	6	19	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	31
π	7	16	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	32
8	10	11	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	33
9	13	6	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)	34
10	8	13	I WANNA GO BRITNEY SPEARS (JIVE/RCA)	35
11	9	20	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)	36
12	11	27	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)	37
13	15	8	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)	38
1	16	7	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECAYDANCE/FUELED BY RAMEN/RRP)	39
15	14	18	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	40
10	17	9	YOU MAKE ME FEEL COBRA STARSHIP FEAT. SABI (DECAYDANCE/FUELED BY RAMEWATLANTIC/RRP)	4
Ø	20	6	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)	42
18	12	18	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)	43
Ð	21	5	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	44
20	19	22	MOTIVATION KELLY ROWLAND FEAT LIL WAYNE (UNIVERSAL MOTOWINUNIVERSAL REPUBLIC)	45
21	18	34	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)	46
22	25	12	TAKE A BACK ROAD RODNEY ATKINS (CURB)	47
23	29	6	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	48
24	22	19	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) MADE IN AMERICA	49
25	26	12	TOBY KEITH (SHOW DOG-UNIVERSAL)	50
6)	HC	OT DIGITAL SONGS	4

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ins, encompassing pop, adult, rock, country, DIGITAL SONGS, DIGITAL SONGS: The top-

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13 MOVES LIKE JAGGER

PARTY ROCK ANTHEM

STEREO HEARTS GYM CLASS HERDES FEAT ADAM LEVINE (DECAYDANCE/RUELED BY RAMEN/RRP)

YOU MAKE ME FEEL... COBRA STARSHIP FAILSABI (DECARDANCEFUELD BY RAMEWATLANTCRRP YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)

//CASH MONEY/UNIVERSAL REPUBLIC

ROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)

RUC NASH

HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)

CHEERS (DRINK TO THAT)

BAD MEETS EVIL FEAT. BRUNO MARS (SHAD

IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)

JBLIC (MOSLEY/INTERSCOPE)

26 10 GOD GAVE ME YOU BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)

GIVE ME EVERYTHING

36 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)

SHE WILL LIL WAYNE FEAT, DRAKE (YOUNG MONEY/CASH MONEY

21 17 LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)

PITBULL FEAT. NE-YO, AFI

16 49 IF I DIE YOUNG

IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)

SEXY AND I KNOW IT

TONIGHT TONIGHT

12 11 20 SUPER BASS NICKI MINAL (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)

SOMEONE LIKE YOU

18 PUMPED UP KICKS

PARADISE

WITHOUT YOU DAVID GUETTA FEAT. USHER (M

COLDPLA

12 14 LIGHTERS

20 23 GOOD LIFE ONEREPUBLIC (MO

10 17 HOW TO LOVE

LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
27	16	YOU AND TEQUILA KENNY CHESNEY FEAT, GRACE POTTER (BNA)
31	10	LONG HOT SUMMER KEITH URBAN (CAPITOL NASHVILLE)
28	15	BEST THING I NEVER HAD BEYONCE (PARKWOOD COLUMBIA)
23	15	BAREFOOT BLUE JEAN NIGHT JAKE OWEN (RCA NASHVILLE)
30	7	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
24	9	OTIS JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJING)
45	3	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
33	8	MARVIN & CHARDONNAY BIG SEAN FEAT. KAYNE WEST & ROSCOE DASH (G.O.O./DEF JAM/IDJ/MG)
37	5	SHE WILL LIL WAYNE FEAT DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
32	30	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
39	12	HERE FOR A GOOD TIME GEORGE STRAIT (MCA NASHVILLE)
42	7	GOD GAVE ME YOU BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)
38	17	JUST FISHIN' TRACE ADKINS (SHOW DOG-UNIVERSAL)
36	18-	JUST A KISS LADY ANTEBELLUM (CAPITDL NASHVILLE)
35	8	MARVINS ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
40	10	TAKE OVER CONTROL AFRO FEAT. EVA SIMONS (ROBBINS)
43	9	QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
34	14	REMIND ME BRAO PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
65	2	MR. KNOW IT ALL Kelly Clarkson (S/19/RCA)
44	11	CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE)
46	5	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
49	5	BAGGAGE CLAIM MIRANDA LAMBERT (RCA NASHVILLE)
47	6	PRETTY GIRLS IVAZ FEAT. TRAVIE MCCOY (TIME IS MONEY/BELLIGA HEIGHTS/REPRISE)
63	3	NI**AS IN PARIS JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJ/MG)
53	6	SPARKS FLY TAYLOR SWIFT (BIG MACHINE)
. *	4C HT	

SHA SA TITLE

MR. KNOW IT ALL KELLY CLARKSON (S/19/RCA)

15" REMIND ME

28 24 DIRT ROAD ANTHEM

32 9 OTIS JAY Z KANYE WEST FEAT OTS REDCING (ROC 4-FE

RODNEY ATKINS

PRETTY GIRLS

CRAZY GIRL

AFROJACK FEAT, EVA

38 10 SKYSCRAPER

51 17 DEMI LOVATO (HOLLYW

MIRROR

39 3 BLUNT BLOWIN

53 9 TAKE OVER CONTROL

TAKE A BACK ROAD

(CAPITOL NASHVILLE)

BAREFOOT BLUE JEAN NIGHT JAKE OWEN (RCA NASHVILLE)

NOGENIC/EPIC)

MARVIN & CHARDONNAY BIG SEAN FEAT KANYE WEST & ROSCOE DASH (6.00.0.1

35 13 LOVE YOU LIKE A LOVE SONG

EZ & THE SCENE

ST/YOUNG MONEY

KENNY CHESNEY FEAT. GRACE POTTER (BNA)

SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)

POLICE DOG BLUES

THE EDGE OF GLORY

. LIND MARS MOVING MOVEY/CASH MONEY/UNIVERSAL REPUBLIC

15 YOU AND TEQUILA

11 BETTER WITH THE LIGHTS OFF

PUBLIC NASHVILLE)

26 22 14 I WANNA GO BRITNEY SPEARS (JIV

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25

27 16

37 13

43 17

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45 4 NOTHING

30 20 JUST A KISS

42 7 MR. SAXOBEAT

ALEXANDRA STAN

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4	4	2	GIVE ME EVERYTHING PITBULL FEAT NE-YO, AFROJACK & NAYER (MR. 305-POLO GROUNDS/J/RCA)	ľ.,
5		6	HEADLINES ORAKE (YOUNG MONEY/CASH MONEY/JINIVERSAL REPUBLIC)	
		5	SHE WILL LIL WAYNE FEAT DRAKE (YOUNG MONEY/CASH MONEY/UNVERSAL REPUBLIC)	
			OTIS	
8		11	AV 2 KAYYE WEST FAIT OTTS REDOING (POCA-FELLARIOC NATIONOEF JAM/DJMG) MARVIN & CHARDONNAY BIG SEAN FEAT KANYE WEST & ROSCOE DASH (G.O.O.D.DEF JAM/DJMG)	
9	18	16	BETTER WITH THE LIGHTS OFF	
10	13	18	NEW BOYZ FEAL CHRIS BROWN (SHOTTY/ASYLUW/WARNER BROS.)	
		23		
12		3	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
13	9	3	UL WAYNE FEAT BRUND MARS (YOUNG MONEY/CASH MONEY/UN/ERSAL REPUBLIC) BLUNT BLOWIN	
			LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
	16	9	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
15	21	6	NI**AS IN PARIS JAYZ KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJIMG)	
		- 2	الألباني الأعتادين ويطلبونهم والمتح	
		-		0 0
5	1		LASSICAL	
L)			
WEEK	LAST WEEK	WEEKS ON CHT	TITLE	
1	2	89	HOU RAISE ME UP 37 WKS JOSH GROBAN (143/REPRISE/WARNER BROS.)	
0	-	56	HALLELUJAH THE CANADIAN TENORS (DECCA)	
3		89	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI (NEMO STUDKO/ANGEL/BLG)	
		83	TO WHERE YOU ARE JOSH GROBAN (143/REPRISE/WARNER BROS.)	
		80	THE PRAYER CELINE DION WITH ANDREA BOCELLI (EPIC/SONY MUSIC)	
		3	NESSUN DORMA JACKIE EVANCHO (SYCO/COLUMBIA/SONY MUSIC)	

OCT COUNTR

			and the second	-
THIS WEEK	LAST WEEK	WEEKS ON CHT		CERT.
1	4	10	BLAKE SHELTON (WARNER BROS./WMN)	
2	2	66	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	2
3	7	20	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)	
4	+	15	REMIND ME Brad Paisley Duet with Carrie Underwood (Arista Nashmille)	•
5		27	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)	2
6	4	23	BAREFOOT BLUE JEAN NIGHT	•
n		21	TAKE A BACK ROAD RODNEY ATKINS (CURB)	
8	9	28	CRAZY GIRL ELI YDUNG BAND (REPUBLIC NASHVILLE)	
	10	18	YOU AND TEQUILA KENNY CHESNEY FEAT. GRACE POTTER (BNA)	•
10	14	12	EASY RASCAL FLATTS FEAT. NATASHA BEDINGFIELD (BIG MACHINE)	4
100		22	KNEE DEEP Zac Brown Band Feat Jimmy Buffett (Southern Ground/Atlantic Bigger Picture)	
12	13	22	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)	
13		Ń	YOU DON'T KNOW HER LIKE I DO BRANTLEY GILBERT (VALORY)	
10	15		HELL ON HEELS PISTOL ANNIES (COLUMBIA)	
15	16	15	MADE IN AMERICA TOBY KEITH (SHOW DOG-UNIVERSAL)	

		- / '		
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CENT,
1	2	57	BANZA KUDURO	j.h
2	1	3	PROMISE ROMED SANTOS FEAT. USHER (SONY MUSIC LATIN)	
3	T	71	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	•
4		48	RABIOSA SHAKIRA (EPIC/SONY MUSIC LATIN)	
	1	89	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	IJ
6	30	88	DIMELO MARC ANTHONY (COLUMBIA/SONY MUSIC LATIN)	
7	50	73	CONGA MIAMI SOUND MACHINE (EPIC/LEGACY)	
8		89	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
9		89	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
10		29	TABOO Don omar (orfanato/machete/Universal Music Latino)	
	٨	22	VEN CONMIGO DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)	
12		46	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
13	12	54	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	
14	10	53	LOCA Shakira feat. El cata (EPIC/SONY MUSIC LATIN)	
15		68	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	-

THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)	CERT
1	-	1	HALLELUJAH	
2		31	I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/RCA)	
3		×.	JESUS LEANDRIA JOHNSON (MUSIC WORLD GOSPEL/MUSIC WORLD)	
		60	NOBODY GREATER VASHAWN MITCHELL (EMI GOSPEL)	
		62	I GIVE MYSELF AWAY WILLIAM MCDOWELL (EONE)	
		89	OOH AHH GRITS FEAT. TOBYMAC (GOTEE)	
7		TR	THE WHOLE TRUTH DA'T.R.U.T.H. FEAT. MIA FIELDES (220/XIST)	
	1	1	IMPOSSIBLE DA' T.R. U.T.H. FEAT. AD3 (220/XIST)	
9	+	51	BACKGROUND LECRAE FEAT, C-LITE (REACH)	
10	K.	7	IN THE MIDDLE ISAAC CARREE (SOVEREIGN AGENCY)	
11	14		BE STILL YOLANDA ADAMS (N-HOUSE)	
12		88	THE BEST IN ME MARVIN SAPP (VERITY/JLG)	
13	18	5	I WON'T GO BACK WILLIAM MCDOWELL (DELIVERY ROOM/LIGHT/EONE)	
1.	13	89	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/JLG)	
15	12	38	WELL DONE DEITRICK HADOON (TYSCOT/VERITY/JLG)	

SUITE FOR SOLO CELLO NO. 1 IN 89 DEBUSSY: CLAIR DE LUNE

LAUDE DEBUSSY (AMAZING GRACE 11 SOMEWHERE MOONLIGHT SONATA G VAN BEETHOVEN 12 85 TURANDOT, ACT III: NESSUN DORMA!

A MOTHER'S PRAYER 8 60 PACHELBEL: CANON IN D MAJOR BRIAN CRAIN (GRAIN)

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UN AMORE COSI' GRANDE 1

DOP/ADULT/ROCK Billboard.

SALES DATA COMPILED BY nielsen nielsen RDS

∡ 1) 2) 4	4 C LASI	120		
4		10	TITLE ARTIST (MPRINT / PROMOTION LABEL)	r=≤
4		12	1 WK MAROON 5 FEAT. CHRISTINA AGUILERA (ASM/OCTONE/INTERSCOPE)	2
		14	BAD MEETS EVIL FEAT. BRUND MARS (SHADY/INTERSCOPE)	3
	1		BRITNEY SPEARS (JIVE/RCA) LAST FRIDAY NIGHT (T.G.J.F.)	
5	-	16	KATY PERRY (CAPITOL)	
	5	19	HICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	6
B	6	24	LMFA0 (PARTY ROCK/WILL.LAM/CHERRYTREE/INTERSCOPE)	6
	7	9	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	0
8	11	10	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECAYDANCE/PUELED BY RAMEN/RRP)	8
•	8	23	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)	9
0	13	12	YOU MAKE ME FEEL COBRA STARSHIP FEAT. SABI (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)	10
1	12	8	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)	0
2	9	22	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)	12
3	16	6	GREATEST SOMEONE LIKE YOU GAINER ADELE (XL/COLUMBIA)	13
4	14	6	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	1
5	10.	25	TONIGHT TONIGHT	6
6	17	6	IN THE DARK	16
7	15	14	DEV (INDIE-POP/UNIVERSAL REPUBLIC)	17
8	19	14	LIL WAYNE (YOUNG MDNEY/CASH MONEY/UNIVERSAL REPUBLIC) PRETTY GIRLS	18
			IYAZ FEAT. TRAVIE MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
9	24	3	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	19
0	21	4	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	20
D	22	7	THE SCRIPT (PHONOGENIC/EPIC)	21
2	18	17	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)	22
3	20	19	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	23
9	23	7	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)	24
5	26	8	MOTIVATION KELLY ROWLAND FEAT. LL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	25
6	27	10	TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (ROBBINS)	
7	25	10	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)	1
8	29	2	MR. KNOW IT ALL KELLY CLARKSON (S/19/RCA)	
9	30	3	SEXY AND I KNOW IT LMFA0 (PARTY ROCK/WILL.I AM/CHERRYTREE/INTERSCOPE)	
0	28	5	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)	THIS
0	33	2	THIS CITY	0
2	31	6	PATRICK STUMP FEAT. LUPE FIASCO (ISLANO/IOJMG)	2
3	34	2	MATT NATHANSON (VANGUARD/CAPITOL)	з
4	37	4	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
5			I'M ON ONE	6
	38	2	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	6
6	40	3	WIZ KHALIFA (BOSTRUM/ATLANTIC/RRP)	0
7	35	3	SWEDISH HOUSE MAFIA (ASTRALWERKS/CAPITOL)	
8		EW	GAVIN DEGRAW (J/RCA)	9
9	NE	W	DEDICATION TO MY EX (MISS THAT)	10
0	32	18	WHERE THEM GIRLS AT DAVID GUETTA FEAT, FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	10

Mainstream Top 40 (3-1). The song marks the band's third No. 1 on the latter tally, following "This Love" and "She Will Be Loved" in 2004. Aguilera scores her fifth leader on the list and first since "Beautiful" in 2003. A week after her

former "Mickey Mouse Club" co-star Britney Spears expanded her span of topping the chart to a record 12 years, seven months and four days, courtesy of "I Wanna Go" (down 1-3 this week), Aguilera runs her No. 1 span to 12 years and three weeks. She first reigned with "Genie in a Bottle" the week of Sept. 11, 1999 On Adult Top

40. Hot Chelle Rae ascends 2-1 with "Tonight Tonight." The coronation follows the song's success on Mainstream Top 40, where it reached No. 5, and the Hot 100 (No. 7 peak).



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R			ONTEMPORARY	6			
NEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	NEEK	AST	WEEKS ON CHT	TITL
1	1	28	ROLLING IN THE DEEP	0	2	16	-1
2	2	34	F**KIN' PERFECT PINK (LAFACE/RCA)	2	1	10	THE A
3	4	15	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)			36	PUM
16	3	50	JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC)	4	5	8	THE BUSH (
6	5	17	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)	5	1	10	NOT
6	6	38	FIREWORK KATY PERRY (CAPITOL)	6	6	10	UP A
7	7	26	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)	0	9	10	TON SEETHE
8	8	39	SECRETS DNEREPUBLIC (MOSLEY/INTERSCOPE)	2	10	30	ROP
0	9	14	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)		B	28	FOD FIG COU SEETHE
10	11	13	GOOD LIFE	1461		19	LOW
m	13	5		-	11	14	ROLI
12	12	17	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	12	12	15	MUMFOR
13	14	4	ANDY GRAMMER (S-CURVE)	13	13	26	SAIL
1	19	15	GAINER ADELE (XL/COLUMBIA) THE LAZY SONG	14	19:	13	BLO
6	16	12	BRUND MARS (ELEKTRA/ATLANTIC) SAVE ME, SAN FRANCISCO		15	30	LIES
16	21	10	LONG WAY TO GO	16	18	44	SIXX: A
-		7	JOSH GRACIN (AVERAGE JOE'S) THE LAST GOODBYE		20		CAGE TH
U	20		DAVID CODK (19/RCA) NEVER GONNA LEAVE THIS BED	17		6	EVANES
18	24	18	MARDON 5 (A&M/OCTONE/INTERSCOPE)	CEN.	16	37	THE BL
19	17	8			17	23	AVENGE
20	22	7	HOT CHELLE RAE (JIVE/RCA)	20	22	7	JANE'S
21	- 28	4	JDURNEY (NOMOTA)	31	14	16	COLDPL
22	29	2	MR. KNOW IT ALL KELLY CLARKSON (S/19/RCA)	22	HOT	UT	GAINE
23	23	9	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)	23	32	8	PRO INCUBU
24	N	EW	LET THE RAIN MARGD REY (ORGANICA)	24	24	8	UND FIVE FIN
25	N	W	FOR WHAT IT'S WORTH STEVIE NICKS (REPRISE)	25	21	16	WHIF THE JOY
				-			
				26	26	12	LOST THE HEA
Ģ				26 27		12 5	LOST THE HEA SOM ADELE (
¢ A		A	DULT TOP 40"	26 27 28	26		LOST THE HEA
			DULT TOP 40"	27	26 28	5	LOST THE HEA SOM ADELE (HELE
WEEK	LAST	WEEKS ON CHT	DULT TOP 40"	27 28	26 28 29	5 5	LOST THE HEA SOM ADELE (HELE FOSTER SUN
THIS WEEK			DULT TOP 40 ¹⁴ TITLE ARTIST (MPRINT / PROMOTION LAREL) TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)	27 28 29	26 28 29 25	5 5 15	LOST THE HEA SOM ADELE (HELE FOSTER SUN 311 (31 COU
Metek	LAST WEEK	WEEKS ON CHT	DULT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TONIGHT TONIGHT NOT CHELLE RAE (JIVE/RCA) MOVES LIKE JAGGER MARGON 5 FEAT CHRISTINA AGULERA (A&M/OCTONE/INTERSCOPE)	27 28 29 30	26 28 29 25 35	5 5 15 8	LOST THE HEA SOM ADELE (HELE FOSTER SUN 311 (31 COU YOUNG GET KORN FI MON
E C HHS REFE	c LAST WEEK	MEEKS ON CHT 15	DULT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TONIGHT TONIGHT INIGHT TONIGHT INIGHT (INIGHT (I.G.I.F.) MARGIN S FEAT CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (I.G.I.F.) KATY PERRY (CAPITOL)	27 28 29 30 31	26 28 29 25 35 27	5 5 15 8 20	LOST THE HEA SOM ADELE (HELE FOSTER SUN 311 (31 COU YOUNG GET KORN FI MON POP EVI PANI
	C LAST C LAST S WEEK	MEEKS NO 15 11	TITLE ARTIST (IMPRINT / PROMOTION LABEL) TONIGHT TONIGHT MOT CHELLE RAE (JVE/RCA) MOVES LIKE JAGGER MARDON 5 FEAT CHRISTINA AUULERA (AAU/OTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.)	27 28 29 30 31 32	26 28 29 25 35 27 33	5 5 15 8 20 8	LOST THE HEA SOM ADELE (HELE FOSTER SUNS 311 (31 COU YOUNG GET MON POP EVI PANI SUBLIM THE
	C LAST C LAST S WEEK	SXEEKS MCCHI 15 11 14	DULT TOP 40" TITLE ARTIST (MARINT / PROMOTION LABEL) TONIGHT TONIGHT TONIGHT TONIGHT MOVES LIKE JAGGER MARON 5 FEAT CHRISTINA AGULERA (A&AVOCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONERPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU AGELE (XL/COLUMBIA)	27 28 29 30 31 32 33	26 28 29 25 35 27 33 31	5 5 15 8 20 8 19	LOST THE HEA SOM ADELE (HELE FOSTER SUNS 311 (31 COU YOUNG GET KORN FI MON POP EVI PANII SUBLIM THE ALL THA
3	2 RAST 3 1	15 11 14 27	DULLT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TONIGHT TONIGHT MOVES LIKE JAGGER MARDIN SFAL CHRISTINA AGULERA (JAK//OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU ADELE XL/COLUMBIA) IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHMILLE/UNIVERSAL REPUBLIC)	27 28 29 30 31 32 33 34	26 28 29 25 35 27 33 31 30	5 5 15 8 20 8 19 14	LOST THE HEA SOM ADELE (HELE FOSTER SUN: 311 (31 COU YOUNG GET KORN F MON POP EVI PANI SUBLIM THE ALL THA NO M NPAPA RC
3	2 TAST 2 3 1 6	SMEEKS 15 11 14 27 9	DULT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TONIGHT TONIGHT MOT CHELLE RAE (JIVE/RCA) MOVES LIKE JAGGER MAROON 5 FEAT CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU ADLE (XL/OLUMBIA) IF I DIE YOUNG	27 28 29 30 31 32 33 34 35	26 28 29 25 35 27 33 31 30 34	5 5 15 8 20 8 19 14 7	LOST THE HEAD SOM ADELE (FOSTER SUN3 311 (313) COUD GGET KORN FI MONO POP EV PANI SUBLIM THE ALL THA NO N PAPA RIC IT'S SKILLET
3	LISH 2 3 1 6 5	8X33M6 15 11 14 27 9 15	DULT TOP 40" TITLE ARTIST (MARRINT / PROMOTION LABEL) TONIGHT TONIGHT MOVES LIKE JAGGER MARON 5 FEAT CHRISTINA AGULERA (A&A//OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU AGELE (XL/COLUMBIA) IF J DIE YOUNG THE BANO PERRY (REPUBLIC) MASHMILLE/UNIVERSAL REPUBLIC) PUMPED UP KICKS	27 28 29 30 31 32 33 34 35 36	26 28 29 25 35 27 33 31 30 34 37	5 5 15 8 20 8 19 14 7 6	LOST THE HEAD SOMM HELL FOSTER SUN3: 311 (31 COU YOUNG GET KORN FI MONN POP EVI PANI SUBLIM THE ALL THE HALL HIT HEAD SKILLET EVEF SULLES SULL
3	LISEN 2 3 1 6 5 7	15 11 14 27 9 15 13	DULLT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TONIGHT TONIGHT MOTES LIKE JAGGER MADON 5 FEAT CHRISTINA AGUILERA (A&A//QCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU ADELE (AL/COLUMBIA) IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHMILLE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FOSTER THE PEDPLE (STARTIME/COLUMBIA) NOTHING	27 28 29 30 31 32 33 34 35 36 37	26 28 29 25 35 27 33 31 30 34 37 39	5 5 15 8 20 8 19 14 7 6 9	LOST THE HEAD SOMM ADLE (HELLE FOSTER SUN3: COU YOUNG GET COU YOUNG GET COU YOUNG GET COU YOUNG COU COU COU COU COU COU COU COUNG COU COU COUNG C
3 • 6 7 8	LISE 1981 2 3 1 6 5 7 10	15 11 14 27 9 15 13 9	DULT TOP 40" TITLE ARTIST (MARINT / PROMOTION LABEL) TONIGHT TONIGHT MOVES LIKE JAGGER MARON 5 FEAT CHRISTINA AGUIERA (A&WOCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU AGDEL (ALCOLUMBIA) IF 1 DIE YOUNG THE BAND PERRY (REPUBLIC NASHMILLE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) NOTHING THE SGRIPT (PHONOGENIC/EPIC) EVERY TEARDROP IS A WATERFALL	27 29 30 31 32 33 34 35 36 37 38	26 28 29 25 35 27 33 31 30 34 37 39 41	5 5 15 8 20 8 19 14 7 6 9 9 2	LOST THE HEA SOM ADLE (HELL FOSTER SUN: 311 (31 COU YOUNG GET KORN F YOUNG GET KORN F PANII SUBLIM THE ALL THA NO A RUPA ALL THA FLOREN RUMA SKILLET EVEF SKILLET EVEF SKILLET EVEF SUN: SKILLET EVEF SUN: SKILLET EVEF SUN: SCA SCA SCA SCA SCA SCA SCA SCA SCA SCA
3 • 6 7 8 9	LSWI 2 3 1 6 5 7 10 9	SM33M 0 15 11 14 27 9 15 13 9 15 13 9 15	DULT TOP 40" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TONIGHT TONIGHT MOTENELIES RAE (JIVE/RICA) MOVES LIKE JAGGER MAROIN 5 FEAT CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE OVEREPUBLIC (MOSLEV/INTERSCOPE) SOMEONE LIKE YOU AGLE (XL/OCLUMBIA) IF I DIE YOUNG THE BAND PERRY (REPUBLIC MASHMILE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FOSTER THE FEOPLE (STARTIME/COLUMBIA) NOTHING THE SCIPT (PHONOGENIC/EPIC) EVERY TEARDROP IS A WATERFALL CDLIPLAY (CAPITOL) THE EDGE OF GLORY LADY GAGA (STREAMLINE/KOLUYE/INTERSCOPE)	27 28 29 30 31 32 33 34 35 36 35 36 37 38 39 40	26 28 29 25 35 27 33 31 30 34 37 39 41 38 40	5 15 8 20 8 19 14 7 6 9 2 17 6	LOST THE HEA SOMM HELLE FOSTER SUNX SUNX GET KONN FI MONPOPEVI SUBLIM THE ALL THA NO A POP EVI FANIPOPEVI SUBLIM THE SUBLIM THE SUBLIM SUBLIM SUBLIM THE RANNA SUBLIM SUBL
3 5 6 7 9 10	LISWI 2 3 1 6 5 7 10 9 8	SMEM 15 11 14 27 9 155 13 9 155 13 9 15 17	DULT TOP 40" TITLE ARTIST (MARINT / PROMOTION LABEL) TONIGHT TONIGHT ATTIST (MARINT / PROMOTION LABEL) TONIGHT TONIGHT ATTIST (MARINT / PROMOTION LABEL) TONIGHT TONIGHT ATTIST (MARINT / PROMOTION LABEL) MOVES LIKE JAGGER MARON S FEAT CHRISTINA AGULERA (A&A//OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONDERPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU ADELE (XL/COLUMBIA) IF I DIE YOUNG THE BAND PERRY (REPUBLIC MASHMILE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) NOTHING THE SANGT (PHONOGENIC/FPIC) EVERY TEARDROP IS A WATERFALL COLOPLAY (CAPITOL) THE EDEC OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) CREATEST MR. KNOW IT ALL GANER BRIGHTER THAN THE SUN	27 28 29 30 31 32 33 34 35 36 37 39 39 40 41	26 28 29 25 35 27 33 31 30 34 37 39 41 38 40 43	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2	LOST THE HEA SOM ADLE (HELL FOSTER SUN: 311 (31 COU YOUNG GET KORN FI YOUNG GET KORN FI POP EVI PANII SUBLIM THE EVEF SKILLET EVEF FLOREN RUMA ADLE (DARIS
3 6 7 9 10	LISEN 2 3 1 6 5 7 10 9 8 20	SHENKE 15 11 14 277 9 155 13 9 155 17 3	DULLT TOOP 400" TITLE ARUIST (IMPRINT / PROMOTION LABEL) TITLE ARUIST (IMPRINT / PROMOTION LABEL) TOTOLIGHT TONIGHT INTOLIGHT TONIGHT INTOLIGHT TONIGHT INTOLIGHT TONIGHT INTOLIGHT (T.G.I.F.) ARUON S FAIL CHRISTINA AGUILERA (AAA/IOCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) ARUY PERRY (CAPITOL) GOOD LIFE OWREPUBLY (MOSLEY/INTERSCOPE). SOMEONE LIKE YOU AGELE (AL/COLUMBIA) IF I DIE YOUNG THE BAND FRAY (REPUBLIC NASHMILLE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FØSTER THE PEOPLE (STARTIME/COLUMBIA) NOTHING THE SORIPT (PHONOGENIC/EPIC). EVERY TEARDROP IS A WATERFALL COLUPLAY (CAPITOL) THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIME/INTERSCOPE). BRIGHTER THAN THE SUN COLUBELAT (UNIVERSAL REPUBLIC) FASTER	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42	26 28 29 25 35 27 33 31 30 34 30 34 37 39 41 38 40 43 36	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2 17 6 2 17	LOST THE HEA SOM ADELE (HELLE FOSTER SUN: 311 (31 COU YOUNG GET KORN FI FOSTER YOUNG GET KORN FI PAPAI SUBLIM POP EVI PANII SUBLIM THE SKILLET EVEGEN WHA FLOREN RUMA RUMA SWITCH THIS SWITCH THIS SWITCH
3 6 6 9 10 10	LSM 2 3 1 6 5 7 10 9 8 20 12	SMARK 15 11 14 27 9 155 13 9 155 17 3 12	DULCT TOOP 400 ¹⁴ TITLE ARTIST (MARRINT / PROMOTION LABEL) TOTIST (CALL CALL (WE/RCA) MOVES LIKE JAGGER MARON S FEAT CHRISTINA AGUILERA (A&A//OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) ATY PERRY (CAPITOL) GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU AGELE (XL/COLUMBIA) IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHMILLE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FØSTER THE PEOPLE (STARTIME/COLUMBIA) NOTHING THE SCOPE (MOSLEWIC/EPIC) EVERY TEARDROP IS A WATERFALL CDUDAY (CAPITOL) THE EOGE FG LORY LADY GARREND (S/19/RCA) ERIGHTER THAN THE SUN COLBIE CALLAT (UNIVERSAL REPUBLIC) FASTER MATI NATHANSDI (VANGUARD/CAPITOL) ARMS	27 29 30 31 32 33 34 35 36 37 38 39 40 41 42 42	26 28 29 25 35 27 33 31 30 34 37 39 41 38 40 43 36 44	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2 17 6 2 14 2	LOST THE HE SOM ADELE (HELLS SUM: 311 (313) (311 (313) (311 (313)) (311 (311)) (311 (311)
3 • 5 6 7 8 9 10 11 12 13	10 12 12 10 9 8 20 12 11	SM33M E 15 11 14 27 9 15 13 9 15 17 3 12 18 18	DULLT TOOP 400" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TITLE ARTIST (IMPRINT / PROMOTION LABEL) TODIGHT TONIGHT INTO TOUGHT TONIGHT INTO TOUGHT TONIGHT INTO TOUGHT TONIGHT INTO TOUGHT (JAGAGE) MOVES LIKE JAGGER MARONS FEAT CHRISTINA AGUIERA (AAM/OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU ADELE (AL/OOLUMBIA) IF I DIE YOUNG THE GAND FERTY (REPUBLIC MASHMILLE/UNIVERSAL REPUBLIC() PUMPED UP KICKS FOSTER THE PEOPLE ISTARTIME/COLUMBIA) NOTHING THE SCRIPT (PHONOGENIC/EPIC) EVERY TEARDROP IS A WATERFALL COLUPLAY (CAPITOL) THE EOGE OF GLORY LAY GARITOL THE CONSTRUCTION (S/19/RCA) BRIGHTER THAN THE SUN COLUC (S/19/RCA) BRIGHTER THAN THE SUN COLUC CALLAT (UNIVERSAL REPUBLIC) FASTER MAT NATHANSON (VANGUARD/CAPITOL) ARMS CHISTINA PERRI (ATLANTIC/RRP) YOU AND I	27 28 29 30 31 32 33 34 35 36 37 39 39 40 41 42 42 43 44	26 28 29 25 35 27 33 31 30 34 30 34 37 39 41 38 40 43 36 44 42	5 5 15 8 20 8 19 14 7 6 9 2 14 2 17 6 2 17 6 2 14 2 2 14	LOST THE HEA SOM ADELE (HELLE FOSTER SUN: 311 (31 COU QUING GET KORN FI FOSTER
3 • 5 6 7 8 9 10 11 12 13 14	LSW 1 2 3 1 1 6 5 7 10 9 8 20 12 11 13	SHEE Second state 15 11 14 27 9 15 13 9 15 13 9 15 13 9 15 13 9 15 13 9 15 17 3 12 18 19	DULLT TOOP 400 ¹⁰ TITLE ARTIST (MARRINT / PROMOTION LABEL) TONIGHT TONIGHT MOVES LIKE JAGGER MARON 9 FEAT CHRISTINA AGUIERA (A&WOCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONERPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU AGLE (ALLOCLUMBIA) IF J DIE YOUNG THE BARD PERRY (REPUBLIC NASHMILLE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) NOTHING THE SOMPT (PHONOGENIC/EPIC) EVERY TEARDROP IS A WATERFALL CDUPLAY (CAPITOL) THE COE OF GLORY LAY GARTADL BRIGHTER THAN THE SUN COBLE CAILLAT (UNIVERSAL REPUBLIC) FASTER MAT NATHANSON (VANGUARD/CAPITOL) ARMS CHRISTINA PERRI (ATLANTIC/RRP) YOU AND I LAY GAR (STREAMLINE/KONLIVE/INTERSCOPE) NOT OVER YOU	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45	26 28 29 25 35 31 30 34 30 34 37 39 41 38 40 43 36 44 42 50	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2 17 6 2 17 6 2 14 2 14 2 3	LOST THE HE SOM ADELE (HELE SUM: 311 (311 (311 COU GET F VOUNG GET F VOUNG GET F VOUNG THE ALL THA NO MON POP EVI PANII THE 3 DOOR THE 3 DOOR RUM HADELE (DARE SIX: A ADELE (COLC GROUPL
3 6 7 9 10 11 12 13 14 15	LIST 1 2 3 1 1 6 5 7 10 9 8 20 12 11 13 17 19	State State 15 11 14 27 9 15 13 9 155 13 9 155 17 3 12 18 19 5 12 12	DULLT TOOP 400* TITLE ARTIST (MARRINT / PROMOTION LABEL) TONIGHT TONIGHT MOVES LIKE JAGGER MARON S FEAT CHRISTINA AGULERA (A&A//OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU ADELE (XL/COLUMBIA) IF JDE YOUNG THE BAND PERRY (REPUBLIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) NOTHING RE SCRIPT (PHONOGENIC/EPIC) EVERY TEARDROP IS A WATERFALL COLOPHY (CAPITOL) THE GEOGE OF GLORY LAY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) BRIGHTER THAN THE SUN COLBEC CALLAT (UNIVERSAL REPUBLIC) FASTER MAR. KNOW IT ALL CANNER MART NATHANSON (VANGUARD/CAPITOL) ARMS CHRISTINA PERRI (ATLANTIC/RRP) YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) NOT OVER YOU GAMM DEGRAW (JRCA)	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 41 42 43 44 45 46	26 28 29 25 35 31 30 34 37 39 41 38 40 43 36 44 42 50 48	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2 17 6 2 17 6 2 17 6 2 17 3 3	LOST THE HE SOM ADELE (HELLS FOSTER SUN: 311 (31 COU PADIN GET KORN FI POP EVI PANIN SUBLIM POP EVI PANIN SUBLIM THE EVEF SKILLET EVEF SKILLET EVEF COLC GROUPL BIG I COLC GROUPL CARE (COLC GROUPL CHICKER
3 6 7 8 9 10 11 12 13 14 15 16 17	2 3 1 6 5 7 10 9 8 20 12 11 13 17 19 18	State State 15 11 14 27 9 15 13 9 15 13 9 15 13 9 15 13 9 15 17 3 12 18 19 5 12 12 12 12	DULLT TOOP 400" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TITLE ARTIST (IMPRINT / PROMOTION LABEL) TOTOLIGHT TONIGHT INTERPOLOGY TONIGHT TONIGHT INTERPOLOGY TONIGHT TONIGHT INTERPOLOGY TOURSEPUELE RAE (JVE/RCA) TOVES LIKE JAGGER MARON S FEAT CHRISTINA AGULERA (AAA//OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONTERPUEL(MOSLEV/INTERSCOPE). SOMEONE LIKE YOU ADELE (XL/COLUMBIA) IF I DIE YOUNG THE BAND (PRAY (REPUBLIC) NASHMILLE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME//OLUMBIA) NOTHING THE SORIPT (PHONOGENIC/EPIC) EVERY TEARDROP IS A WATERFALL COLOPLAY (CAPITOL) THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC) FASTER MAT NATHANSDN (VANGUARD/CAPITOL) ARMS CHRISTINA PERRI (ATLANTIC/RRP) YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) NOT OVER YOUL GATTAN PERRI (ATLANTIC/RRP) YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) NOT OVER YOUL GATHERMON (VANGUARD/CAPITOL) ARMS LIMFAD (CARTINE/KONLIVE/INTERSCOPE) NOT OVER YOUL GATINE COLERY (ATLANTIC/RRP) YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) NOT OVER YOUL GATINE POCK/WILLI AM//CHERRYTREE/INTERSCOPE) CALL THAT YOUL ARE	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 47	26 28 29 25 35 31 30 34 30 34 30 34 30 34 30 34 30 34 30 34 30 41 38 40 43 36 44 42 50 48	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2 17 6 2 14 2 14 2 14 3 3	LOST THE HE SOM ADELE (HELLS SUM: 311 (313) (311 (313) (311 (313)) (311 (311)) (311 (311)
3 6 7 9 10 10 10 10 10 10 10 10 11 14 15 16 17 18	2 3 1 6 5 7 10 9 8 20 12 11 13 17 19 18 16	SYMM IS 15 11 14 27 9 15 13 9 15 13 9 15 17 3 12 18 19 5 12 12 13 12	DULCT TOOP 400* TITLE ARTIST (MARRINT / PROMOTION LABEL) TONIGHT TONIGHT TONIGHT TONIGHT MOVES LIKE JAGGER MARON 5 FEAT CHRISTINA AGUIERA (A&A//OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU AGELE (XL/COLUMBIA) IF I DIE YOUNG THE BAND PERRY (CEPUBLIC MASHMILLE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FØSTER THE PEOPLE (STARTIME/COLUMBIA) NOTHING THE SCAPT (PHONOGENIC/EPIC) EVERY TEARDROP IS A WATERFALL CDLOPLAY (CAPITOL) THE COLOR OF GLORY LAY GEAG (STREAMLINE/KONLIVE/INTERSCOPE) BRIGHTER THAN THE SUN COLBIE CALLAT (UNIVERSAL REPUBLIC) FASTER MATI NATHANSON (VANGUARD/CAPITOL) ARMS CHRISTINA PERRI (ATLANTIC/RRP) YOU AND I LAY GEAG (STREAMLINE/KONLIVE/INTERSCOPE) NOT OVER YOU GAMMER (ATLANTIC/RRP) YOU AND I LAY GEAG (STREAMLINE/KONLIVE/INTERSCOPE) NOT OVER YOU GAMM DEGRAW (J/RCA) PARTY ROCK ANTHEM LMFAD (PARTY ROCKANTHEM LMFAD (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE) ALL THAT YOU ARE EDD GOD DOLLS (WARNER BROS.) JUST A KISS	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 41 42 43 44 45 46	26 28 29 25 35 31 30 34 37 39 41 38 40 43 36 44 42 50 48	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2 17 6 2 17 6 2 14 2 14 2 14 3 3	LOST THE HE SOM ADELE (HELE SUM: 311 (311) COULD GET KORN F POP EVI PANII THE SUBLIM NON POP EVI PANII THE SUBLIM NON POP EVI PANII THE SUBLIM SKILLET COLL GROUPL THIS SUBLIM CARE (BIG 1 CHICKET COLL GROUPL THE SUM CALL COLL GROUPL THE SUM CALL COLL CALL COLL CALL COLL CALL CALL
3 6 7 8 9 10 12 13 14 15 16 17 18 19	2 3 1 6 5 7 10 9 8 20 12 11 13 17 19 18 16 23	SMAAN 15 11 14 27 9 15 13 9 15 13 9 15 13 9 15 17 3 12 18 19 5 12 13 7 7	DULCT TOOP 400" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TITLE ARTIST (IMPRINT / PROMOTION LABEL) TO TONIGHT TONIGHT TOTICAL PROMOTION LABEL) TO TOUR LEAR (WYEYRCA) MOVES LIKE JAGGER MANDON S FEAT CHRISTINA AGULERA (AAM/OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU ADELE (XL/COLUMBIA) IF I DIE YOUNG THE BAND PERRY (REPUBLIC MASHMILLE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FOSTER THE PEOPLE ISTARTIME/CDLUMBIA) NOTHING THE SCRIPT (PHONOGENIC/EPIC) EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL) THE EDGE OF GLORY LAY GARAITOLI COLDELAT (UNIVERSAL REPUBLIC) FASTER MAT NATHANSON (VANGUARD/CAPITOL) ARMS CHRISTINA PERRI (ATLANTIC/RIP) YOU AND I LAY GARA (STREAMLINE/KONLIVE/INTERSCOPE) NOT OVER YOU GARA (STREAMLINE/KONLIVE/INTERSCOPE) CHRISTINA PERRI (ATLANTIC/RIP) YOU AND I LAY GARA (STREAMLINE/KONLIVE/INTERSCOPE) NOT OVER YOU GANN DEGRAMY (J/RCA) PARTY ROCK ANTHEM EMPACIONANT ROCK/WILLI AM/CHERYTREE/INTERSCOPE)	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 47	26 28 29 25 35 31 30 34 30 34 30 34 30 34 30 34 30 34 30 34 30 41 38 40 43 36 44 42 50 48	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2 17 6 2 17 6 2 17 4 3 3 3 3 3 3 3	LOST THE HE SOM ADELE (HELLS FOSTER SUN: 311 (31) GET KORN F YOUNG GET KORN F POP EVI PANIL SUBLIM NO M HOP EVI PANIL SUBLIM THE SUBLIM ADELE (DARE FLORE SIXX: AA COU PAPA RE NO M PAPA RE SKILLET EVEFF SKILLET EVEFF COLLG GROUPL CHICKEF COLLG ROUP HIF I H BLUE 0(JUNH HALS) JUNH
3 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	2 3 1 6 5 7 10 9 8 20 12 11 13 17 19 18 16 23 22	SYBBAN 15 11 14 27 9 15 13 9 15 13 9 15 17 3 12 18 19 5 12 13 7 12 13 7 12	DULLT TOOP 400" TITLE ARTIST (MARRINT / PROMOTION LABEL) TO TONIGHT TONIGHT CONSIGHT TONIGHT CONSIGHT TONIGHT CONSIGHT TONIGHT CONSIGHT TONIGHT CONSIGHT TONIGHT CONSIGHT CONS	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 40 47 48	26 28 29 25 35 27 33 31 30 34 37 39 41 38 40 41 38 40 43 36 44 42 50 48	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2 17 6 2 17 6 2 17 4 3 3 3 3 3 4 3 3	LOST THE HE SOM ADELE (HELLS SOM SOM ADELE (HELLS COU COU COU COU COU COU COU COU COU COU
3 6 7 8 9 10 12 13 14 15 16 17 18 19	2 3 1 6 5 7 10 9 8 20 12 11 13 17 19 18 16 23 22 21	SYMBAN 15 11 14 27 9 15 13 9 15 13 9 15 13 9 15 17 3 12 18 19 5 12 12 13 7 12 13 7 12 14 14	DULCT TOOP 400" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TITLE ARTIST (IMPRINT / PROMOTION LABEL) TOTOIGHT TONIGHT TOTOIGHT THE BARD PRAY (REPUBLIC) PUMPED UP KICKS POSTER THE PEOPLE ISTARTIME/COLUMBIA) TF LE BAND PRAY (REPUBLIC) PUMPED UP KICKS POSTER THE PEOPLE ISTARTIME/COLUMBIA) NOTHING THE SCRIPT (PHONOGENIC/EPIC) EVERY TEARDROP IS A WATERFALL CULDLAY (APTOL) THE EDGE OF GLORY LAY GAR (STREAMLINE/KONLIVE/INTERSCOPE) BIGHTER THAN THE SUN COLOR (STREAMLINE/KONLIVE/INTERSCOPE) DIT VOU AND I LAY ANTEMANSON (VANGUARD/CAPITOL) ARMS LIMAT VOUCK ANTTHEM LIMA VOUCHARET BROS.) JUST A KISS LAY ANTERLAM (GAPRISE) GIVE ME EVERYTHING PINALHEAL MATO, MARSHVILLE/CAPITOL)	27 28 29 30 31 32 33 34 35 36 37 39 40 41 42 43 44 45 46 47 48 49 50	26 28 29 25 35 27 33 31 30 34 37 39 41 38 40 43 36 44 42 50 48 42	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2 17 6 2 17 6 2 17 6 2 17 3 3 3 3 3 4 3 3 3 4 3 3 4 4 3 3 3	LOST THE HE SOM ADELE (HELE SUM: 311 (313) GET F YOUNG GET F YOUNG GET F YOUNG GET F YOUNG GET F YOUNG GET F YOUNG THE ALL THA NO N POP EVI PANIC THE SUBLIM THE SUBLIM THE SUBLIM THE SUBLIM COLO COLO COLO COLO COLO COLO COLO COL
3 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	2 3 1 6 5 7 10 9 8 20 12 11 13 17 19 18 16 23 22 21 24	SYMMA 15 11 14 27 9 15 13 9 15 13 9 15 17 3 12 18 19 5 12 13 7 12 13 7 12 14 16	DULCT TOOP 400* TITLE ARTIST (MARRINT / PROMOTION LABEL) TOTIGHT TONIGHT OTHER (MARRER BROWNICH TONICATED) TOTIGHT TONIGHT OTHER TONICATED AND TONICATED MOVES LIKE JAGGER MARON 5 FEAT CHRISTINA AGUILERA (AAM/OCTONE/INTERSCOPE) LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) GOOD LIFE ONREPUBLIC (MOSLEY/INTERSCOPE) SOMEONE LIKE YOU AGELE (XL/COLUMBIA) IF 1 DIE YOUNG THE BAND PERRY (REPUBLIC MASHMILLE/UNIVERSAL REPUBLIC) PUMPED UP KICKS FØSTER THE PEOPLE (STARTIME/COLUMBIA) NOTHING THE SOMEO FG SLORY EXERTY (PHONOGENIC/EPIC) EVERY TEARDROP IS A WATERFALL COLOPLY (CAPITOL) THE GEO OF GLORY LAY GEAR (STREAMLINE/KONILVE/INTERSCOPE) BRIGHTER THAN THE SUN COLBIE CALLAT (UNIVERSAL REPUBLIC) FASTER MATI NATHANSON (VANGUARD/CAPITOL) ARMS CHRISTIMA PERRI (ATLANTIC/RRP) YO AND I LAY GEAG (STREAMLINE/KONILVE/INTERSCOPE) NOT OVER YOU GAMING COLONG (MARDICAPITOL) ARMS CHRISTIMA PERRI (ATLANTIC/RRP) YO AND I LAY GEAG (STREAMLINE/KONILVE/INTERSCOPE) NOT OVER YOU GAMIN BERRIAM (JRCA) PARTY ROCK ANTHER LIMFA OCKANTHER LIMFA (CAPITOL NASHVILLE/CAPITOL) ALT HATANSON (VANGUARD/CAPITOL) ALT NATANSON (VANGUARD) ANT NATANSON (VANGUARD) ANT NATANSON (VANGUARD/CAPITOL) ALT NATANSON (VANGUARD) ANT	27 28 29 30 31 32 33 34 35 36 37 39 40 41 42 43 41 45 46 47 48 49 50 A whop titles on	26 28 29 25 35 27 33 31 30 34 37 39 41 38 40 43 36 44 42 50 48 40 43 36 44 42 50 48	5 5 15 8 20 8 19 14 7 6 9 2 14 7 6 2 17 6 2 14 2 14 2 4 3 3 3 3 4 4 3 3 3 4 4 3 3 3 4 4 4 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 4 5 5 5 6 7 6 7 7 8 7 7 8 7 7 8 7 7 8 7 7 8 7 7 8 8 7 8 7 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 7 8 7 8 7 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 7 8 9 8 7 7 7 8 7 7 8 7 8	LOST THE HE SOM ADELE (HELLS SUM: 311 (313) COUU GET KORN POP EVI PANII SUBLIM NO M NO MON POP EVI PANII SUBLIM THE EVEFF 3 DOOR WHA ADELE (NO MON POP EVI PANII SUBLIM THE EVEFF 3 DOOR WHA ADELE (STAY BLIE CHICKEF THIS BIG I CHICKEF THE BLIE O(IF I I HE SU SUM THE BLIE O(IF I I HE SU SUM THE SUM SUM THE SUM SUM THE SIX: A SUM SUM SUM SUM SUM SUM SUM SUM SUM SUM
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3 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	2 3 1 6 5 7 10 9 8 20 12 11 13 17 19 18 16 23 22 21 24	SYMBAN 15 11 14 27 9 15 13 9 15 13 9 15 13 9 15 17 3 12 18 19 5 12 13 7 12 14 16	DULCT TOOP 400" TITLE ARTIST (IMPRINT / PROMOTION LABEL) TITLE ARTIST (IMPRINT / PROMOTION LABEL) TO CONSTRUCT TO NIGHT TO CONSTRUCT TO CO	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 45 40 41 42 43 44 45 50 77 48 49 50 77 50 77 78 78 78 78 78 78 78 78 78	26 28 29 25 35 37 30 31 30 34 37 39 41 38 40 43 36 44 42 50 48 42 50 48 47 45	5 5 15 8 20 8 19 14 7 6 9 2 17 6 2 17 6 2 17 6 2 17 6 2 17 6 2 17 6 2 17 6 2 17 6 2 17 6 2 17 6 2 17 6 2 19 14 7 6 2 19 14 7 6 2 19 14 7 7 6 9 2 19 14 7 7 6 19 14 7 7 17 7 10 19 14 7 7 10 14 17 7 10 17 17 17 17 17 17 7 10 17 17 17 17 17 17 17 17 17 17 17 17 17	LOST THE HEZ SOM ADELE (HELE SUM: 311 (311 COUL GET SUM: 311 (311 COUL GET HE NON POP EVI PANII THE SUBLIM THE SUBLIM NON POP EVI PANII THE SUBLIM THE SUBLIM NON PAPA RI THE SUBLIM SU

	R(DCK SONGS [™]
L X	WEEKS ON CHT	TITLE
		ARTIST (IMPRINT / PROMOTION LABEL)
2	16	THE ADVENTURES OF RAIN DANCE MAGGIE
1	10	RED HOT CHILI PEPPERS (WARNER BROS.)
K,	36	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	8	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
X	10	NOT AGAIN STAIND (FLIP/ATLANTIC)
6	10	UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE)
9	10	TONIGHT SEETHER (WIND-UP)
10	30	ROPE FOD FIGHTERS (ROSWELL/RCA)
в	28	COUNTRY SONG
	19	
11	14	THEORY OF A DEADMAN (604/ROADRUNNER/RRP) ROLL AWAY YOUR STONE
12	15	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE MAKE IT STOP (SEPTEMBER'S CHILDREN)
		RISE AGAINST (DGC/INTERSCOPE)
13	26	AWOLNATION (RED BULL)
19:	13	BREAKING BENJAMIN (HOLLYWOOD)
15	30	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
18	44	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/RCA)
20	6	WHAT YOU WANT EVANESCENCE (WIND-UP)
16	37	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
17	23	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
22	7	IRRESISTIBLE FORCE
14	16	JANE'S ADDICTION (CAPITOL) EVERY TEARDROP IS A WATERFALL
нот	SNOT	
DE	IUT	GAINER COLOPLAY (CAPITOL) PROMISES, PROMISES
32	8	
24	8	FIVE FINGER GEATH PUNCH (PROSPECT.PARK)
21	16	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
26	12	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
28	5	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
29	5	HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA)
25	15	SUNSET IN JULY 311 (311/AT0/RED)
35	8	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
27	20	GET UP!
33	8	KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
31	19	POP EVIL (EONE)
		SUBLIME WITH ROME (FUELED BY RAMEN/RRP) THE LAST TIME
30	14	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
34	7	PAPA ROACH (ELEVEN SEVEN)
37	6	IT'S NOT ME IT'S YOU SKILLET (ARDENT/IND/ATLANTIC)
39	9	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
41	2	WHAT THE WATER GAVE ME FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
38	17	RUMOUR HAS IT ADELE (XL/COLUMBIA)
40	6	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
43	2	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
36	14	LONG TIME
44	2	CAKE (UPBEAT/ILG) STAY YOUNG, GO DANCING
42	4	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC) BIG FOOT
-		CHICKENFOOT (LAND SHARK/EQNE)
50	3	GROUPLOVE (CANVASBACK/ATLANTIC)
40	3	BLUE OCTOBER (UP DOWN/BRANDO/RED)
48	144	IF I HAD A GUN NOEL GALLAGHER'S HIGH FLYING BIRDS (MERCURY/IDJMG)
48 N		
		JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL)
N	6	
NI 47	6	THE KOOKS (ASTRALWERKS/CAPITOL)

Including Anthrax's Ip Music at No. 5. Arriving with 28,000 units, accord Nielsen SoundScan, the set marks the band's highest Billboard 200 rank (No. 12) since Sound of White Noise (No. 7, 1993).

	ACTIVE ROCK				
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)		
0	2	10	# NOT AGAIN 1WK STAIND (FLIP/ATLANTIC)		
2	1	15	WALK FOO FIGHTERS (ROSWELL/RCA)		
3	3	10	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)		
4	6	13	TONIGHT SEETHER (WIND-UP)		
6	4	16	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)		
6	7	8	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)		
0	8	22	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)		
	5	19	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)		
9	10	8	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)		
10	9	15	MONSTER YOU MADE POP EVIL (EONE)		
11	11	14	IT'S NOT ME IT'S YOU SKILLET (ARDENT/INO/ATLANTIC)		
12	14	6	WHAT YOU WANT EVANESCENCE (WIND-UP)		
13	13	,28	COUNTRY SONG SEETHER (WIND-UP)		
14	12	26	SICK ADELITAS WAY (VIRGIN/CAPITOL)		
15	16	10	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)		
0	18	5	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)		
0	21	11	THAT FIRE BLACK TIDE (DGC/INTERSCOPE)		
18	19	19	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)		
19	24	5	A WARRIOR'S CALL VOLBEAT (VERTICO UNIVERSAL REPUBLIC)		
20	22	4	GET THROUGH THIS ART OF DYING (INTOXICATION/REPRISE)		
21	2 7	7	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)		
22	23	6	IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)		
23	32	3	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)		
24	26	6	BLAME IT ON THE BOOM BOOM BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)		
25	31	7	UNDONE ARANDA (ARANDAMUSIC)		

HERITAGE ROCK TITLE THE ADVENTURES OF RAIN DANCE MAGGI 1 10 1 HOT CHILL PEPPERS (WARNER BRDS. GREATER WALK 2 4 15 LOWLIFE THEORY OF A DEADMAN (604/ 2 19 3 NOT AGAIN 4 10 30 LIES OF THE BEAUTIFUL PEOPLE COUNTRY SONG 6 28 TONIGHT SEETHER (WIND 11 GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL) 22 8 24 SO FAR AWAY AVENGED SEVENFOLD (9 (HOPELESS/SIRE/WARNER BROS.) 11 15 NEVER LOOKIN' BACK SHEPHERD BAND (LIPSKY LOUD & I BIG FOOT 10 AND SHARK/FONE THE SOUND OF WINTER 17 7 12 (ZUMA ROCK/EONE) 14 19 SICK ADELITAS WAY (VIRGIN/CAPITOL 13 12 17 EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPI 14 16 14 BLOW ME AWAY 15 BREAKING BENJAMIN WHAT YOU WANT 16 19 5 MONSTER YOU MADE 17 20 13 KILLING ME INSIDE B 18 15 21 10 NO MATTER WHAT 19 UNDER AND OVER IT 20 22 4 FIVE FINGER DEATH I CT PARK BLAME IT ON THE BOOM BOOM 23 6 21 GIMME SHELTER 26 10 22 PUDDLE OI GET THRU THIS 23 NEW 24 24 16 FALLEN 07-00 REPUBLIC BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RRP) 25 NEW

HERITAGE ROCK

and 20

ADULT TOP 40: 137 19 55 ACTIVE ROCK

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SONGS: 1

ROCK

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hours a day, 7 days a week. Airpower awarded to son ections and audience. TOP COUNTRY ALBUMS: See diations coundificant line All Plake second

for

HOT COUNTRY SONGS: 128 country station appearing in the top 20 on both the BDS Ai Charts Legend on billboard biz for rules and

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Billeeard, COUNTRY 1

Artist

Eric Church EMI NASHVILLE

Joe Nichols

Alan Jackson

O ACR/EMI NASHVILLE Edens Edge BIG MACHINE

Zac Brown Band

IGGER PICTUR Kellie Pickler

Justin Moore

Martina McBride

Luke Bryan

Phil Vassar

 RODEDWAV Chris Young

REPUBLIC NASHVILLI James Wesley O BROKEN BOW

Lauren Alaina 19/INTERSCOPE/MERCURY

Montgomery Gentry • AVERAGE JDE'S

JT Hodges SHOW DOG-UNIVERSAL

Scotty McCreery

Ashton Shepherd • MCA NASHVILLE

O BIG Brett Eldredge

Jason Jones • WARNER BROS/NEW REVOLUTION

O BLACK RIVER

Chris Cagle BIGGER PICTURE

Sonia Leigh

BIGGER PICTUR

Casey James

VALOR Sara Evans

O SHOW DOG-UNIVERSA Hunter Hayes CERT.

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HOT COUNTRY SONGS

WEEK	WEEK	Z WEEK AGO WEEKS	TITLE PRODUCER (SONGWRITER)	Artist	CERT. PEAK POSITIC	Me	THIS			TITLE PRODUCER (SONGWRITER)	IMPRINT & NUMBER / PR
1	2	3 2	2 #1 TAKE A BACK ROAD TWK THEWITT, R. ATKINS (R. AKINS, L. LAIRD)	Rodney Atkins • CURB	1		26	26 2	3 6	DRINK IN MY HAND J.JOYCE (E CHURCH.M.P.HEENEY.L.LAIRD)	
2	3	5 1	MADE IN AMERICA T.KEITH (T.KEITH.B PINSON,G.S.REEVES)	Toby Keith SHOW DOG-UNIVERSAL	2		27	27 2	7 11	TAKE IT OFF B CANNON (O DAVIDSON, A. GORLEY, K. LOVELAGE)	• SHOW
3	4	4 2	YOU AND TEQUILA B.CANNON,K.CHESNEY (M BERG,D.CARTER)	Kenny Chesney Featuring Grace Potter O BNA	3	Lead single and title	28	28 3) 21	STORM WARNING D HUFFH HAYES (H HAYES.G SAMPSON, BUSBEE)	Hu ©
4	1	1 2	BAREFOOT BLUE JEAN NIGHT	Ja∢e Owen ⊙ RCA	1	track from the artist's fourth	29	29 3	1 14	LONG WAY TO GO K.STEGALL (A.JACKSON)	AI • ACR
6	5	6 1	LONG HOT SUMMER D.HUFEK.URBAN (B.MAST.K.URBAN)	Keith Urban © CAPITOL NASHVILLE	5	studio set (due Oct. 4) becomes his	30	31 3	3 26	AMEN M BRIGHT (S.BLACK.H.BLAYLDCK.C.GRAVITT,G.O'BRIEN)	E
0	8	9 1	HERE FOR A GOOD TIME T.BROWN & STRAIT & STRAIT, D.DILLON)	George Strait • MC# NASHVILLE	6	sixth No. 1 and his	31	39 4)	KEEP ME IN MIND	Zac E
7	7	8 2	JUST FISHIN' M.KNOX (C BEATHARD.M.CRISWELL.E.M.HILL)	Trace Adkins	1 1	first in more than two years. He	32	33 3	2 18	TOUGH FLIDDELL_ WOOTEN (L SATCHER)	ĸ
8	9	10 1	CREATEST COD CAVE ME VOU	Blake Shelton • warner Bros/wm	8	logged four straight	68	32 34	4 8	BAIT A HOOK J.STOVER (R.AKINS.J.MODRE,J.S.STOVER)	Jı
9	6	2 11		rad Paisley Duet With Carrie Underwood • ARISTE NASHVILLE	1	leaders in 2006-08, and most recently	34	34 3	5 16	MY HEART CAN'T TELL YOU NO T.BROWN (S.CLIMIE,D.W.MORGAN)	
10	10	11 3	CRAZY GIRL M.WRUCKE (L.BRICE,L.ROSE)	Eli Young Band	10	led for two weeks with "It's America"	35	38 3	•	I'M GONNA LOVE YOU THROUGH IT M.MCBRIDE.B.GALLIMORE (B.HAYSLIP.S.ISAACS.J.YEARY)	Marti • REPU
0	12	13 7	BAGGAGE CLAIM FLIDDELL,C.AINLAY,G.WORF (M.LAMBERT,N.HEMBY,L.LAIF	Miranda Lambert	11	în May 2009.	36	35 3	5 23	DIDN'T I D.FRIZSELL,R CLAWSON (B GLOVER.K.JACOBS,R.MONTANA)	Jar
12	11	12 2	LOVE DONE GONE C.CHAMBERLAIN.B.CURRINGTON (S.CAMP.M.GREEN)	Billy Currington	π		37	40 4	4 5	I DON'T WANT THIS NIGHT TO END J.STEVENS (L BRYAN D) DAVIDSDN,R AKINS,B.HAYSLIP)	• CAP
13	13	14	SPARKS FLY N CHAPMAN T SWIFT (T SWIFT)	Taylor Swift • Elig Machine	13	B -	38	37 3	3 18	LET'S GET TOGETHER PVASSAR.R. COPPERMAN (PVASSAR,T.MULLINS)	O OAI
14)	15	16 2	COUNTRY MUST BE COUNTRY WIDE D HUFF III DEKLE & FORD,B GILBERT)		14		39	43 4	3	YOU J.STROUD (C YOUNGL LAIRO)	C
15	14	15 1	I GOT YOU NV (5 THOMP5ON,K THOMPSON,J SELLERS,PJENKINS)	Thompson Square • STONEY CREEK	14	With the fewest	40	41 4	1 16	LIKE MY MOTHER DOES C STEWART A PEARCE (N.CHAPMAN, L.ROSE, N.WILLIAMS)	La • 19/INTERS
16	18	21	WE OWNED THE NIGHT P.WORLEY.LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY.D.D	Lady Antebellum	16	weeks of any top 10	41	42 4	2 10	WHERE I COME FROM M KNOX (R CLAWSON, D. DAVIDSON)	Montgon
17	17	20 1		cal Flatts Featuring Natasha Bedingfield • Big MaCHINE	17	title (11), song draws Greatest	42	44 4	7 13	HUNT YOU DOWN M WRIGHT D COOK,M.COLLIE (J.T.HODGES,M.COLLIE,R.RUTHERFOR	
18	16	17	ONE MORE DRINKIN' SONG J NIEMANN.D.BRAINARD (J.L.NIËMAN.R.BRDWN)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	16	Gainer (up 3 million		47 54	4 . 5	THE TROUBLE WITH GIRLS M.BRIGHT (P.WHITE, C. TOMPKINS)	Scott
19	19	19 3	LOVE DON'T RUN L.MILLER (J.LEATHERS,B.GLOVER.R.THIBODEAU)	Stave Holy © CURB	19	listener impressions) and becomes	0	45 4	5 10	WHERE COUNTRY GROWS B.CANNON (A.SHEPERD, 8.PINSON)	Ashtor
20	20	23 3	LET IT RAIN F.LIDDELL,C.AINLAY (D.NAIL,J.SINGLETON)	David Nail • MCA NASHVILLE	20	Shelton's second leader on Country	46	46 49	9 9	THIS OLE BOY PO'DONNELL (B HAYSLIP, D. DAVIDSON, R. AKINS)	Cr
21)	21	2 11	I GOT NOTHIN' FROGERS (D.RUCKER.C.MILLS)	Darius Rucker • CAPITOL NASHVILLE	21	Digital Songs with a	46	49 5	3	GOT MY COUNTRY ON K STEGALL (K ARCHER J WEAVER D MYRICK)	() ()
22	22	24 18	COST OF LIVIN'	Ronnie Dunn	22	4-1 jump (55,000 downloads). The	47	51 5	2	IT AIN'T GOTTA BE LOVE B.GALLIMORE IN EL IREDGE B DANIEL.W.BATTLE)	Bre
23	24	29 6	R DUNN (P.COLEMAN, R DUNN) TATTOOS ON THIS TOWN M KNOX (I THRAFTER MARRIES A DUI ANEX)	ARISTE NASHVILLE Jason Aldean O RECENTED	23	complete digital list	48	50 5	1 10	MY NAME IS MONEY Z BROWN M MANGANO (5 LEIGH)	SOUTHERN GROUND/B
24)	23	25 1	M KNOX (N.THRASHER, W MOBLEY, M.DULANEY)	BROKEN BOW Craig Campbell	23	is on Billboard.biz, with a shorter	49	52 5		LET'S DON'T CALL IT A NIGHT	Ca
25	25	26 8	K.STEGALL (C.CAMPBELL.A.SMITH.A.UNDERWOOD) ALL YOUR LIFE N.CHAPMAN (B.HENNINGSEN,C.HENNINGSEN)	BIGGER PICTURE The Band Perry REPUBLIC NASHVILLE	25	digest on page 39.	50	48 5		C.LINDSEY (C.JAMES, B.LONG, T.MCBRIDE) FERRIS WHEEL B BEAVERS (K JACOBS, J.KELLEY, R. THIBODEAU)	U WARNER BROS./NE

TOP COUNTRY ALBUMS

			_		_	
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
1			1	# LADY ANTEBELLUM Own The Night		1
2			R	BRANTLEY GILBERT VALORY 8G0100 (14.98) Halfway To Heaven		Ł
3	1	-	2	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98) Here For A Good Time		1
4	2	3		JASON ALDEAN BROKEN BOW 7697 (18.98) My Kinda Party	2	1
5	4	2		LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98) Tailgates & Tanlines		1
	5	4	8	ERIC CHURCH EMI NASHVILLE 94266* (16.98) Chief		1
1	3	1	3	JAKE OWEN RCA 89547/SMN (10.98) Barefoot Blue Jean Night		Ľ
0	6	5		PISTOL ANNIES COLUMBIA 94916 EX SMN (11.98) Hell On Heels		1
9	7	7	10	BLAKE SHELTON WARNER BROS 527370/WMN (18.98) Red River Blue		1
10	12	17	86	GG LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98) Need You Now	3	1
11	9	11	49	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC NO.99 Perry	•	+
12	10	10		ZAC BROWN BAND		1
13	8	12	17	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98) This Is Country Music	•	+
14	E N	w		KRISTIN CHENOWETH MASTERWORKS 8071850NY MASTERWORKS (11 98) Some Lessons Learned		14
15	11	9		TAYLOR SWIFT BIG MACHINE TS0300A (18.98) (*) Speak Now	3	1
16	16	14		JUSTIN MOORE VALORY JM0200A (10.98) Outlaws Like Me		1
17	N	W	1	GEORGE STRAIT MCA NASHVILLE 016007 UME (7.98) Icon: George Strait		194 1-11
18	13	13		ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98) Life At Best		3
19	21	19	14	PACE VARIOUS ARTISTS SETTER UNVERSULTANSIV MUSICONSTRUCTION (1689) NOW Trafs What I Call Country, Volume 4		3
20	N	W	1	RECKLESS KELLY NO BIG OEAL 001* (13.98) Good Luck & True Love		20
21	1	1.5	51	KENNY CHESNEY BNA 57445/SMN (11 98) + Hemingway's Whiskey		1
22	24	24	44	RASCAL FLATTS BIG MACHINE RF0100A (13.98) Nothing Like This		1
23	23	23	10	CHRIS YOUNG Neon Neon		
24	17	20	148	ZAC BROWN BAND ROAR BEGER PCTURE HOME GROWNAIT ANTIC 516931/AG (13.98) The Foundation	2	2
25	15	8	12	SCOTTY MCCREERY 19/MERCURY/INTERSCOPE 015805 EV/IGA (6.98) American Idol Season 10 Highlights: Scotty McCreery		2
1	-					-

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
26	18	6	3	GLEN CAMPBELL SURFLOG 528496* (13.98) Ghost On The Canvas		4
27	27	25	47	SOUNDTRACK B6A 72911/SMN (11.98) Country Strong		
28	22	16	7	TRACE ADKINS SHOW DOG-UNIVERSAL 015694 (9.98) Proud To Be Here		T
29	25	28	5	BILLY CURRINGTON MERC JRY C14407 UMGN (9.98) Enjoy Yourself		2
30	N	81/	1	STEVE HOLY CURB 79254 (18,98) Love Don't Run		30
31	20	26	45	BLAKE SHELTON Loaded: The Bes: Of Blake Sh REPRISE 525092/WMN (18.98)	elto	n
32	26	22		SUNNY SWEENEY REPUBLIC NASHVILLE 015751/UNIVERSAL REPUBLIC (10.96) Concrete		Ĩ.
33	14	-	2	HANK 3 HANK 3 301* (15 98) Ghost To A Ghost 'Gutter Town		14
34	28	29	15	RONNIE DUNN ARISTA MASHVILLE 85762/SMN (11.98) Ronnie Dunn		
35	29	32	20	SAFA EVANS RCA 49693/SMN (10.98) Stronger		1
36	33	31	42	TIM MCGRAW CURB 79205 (18.98) Numper One Hits	•	
37	31	30	12	LAUREN ALAINA American Idol Season 10 Highlights: Lauren Alaina		6
38	34	34	25	BILLY CURRINGTON MERC/RY 015290/UME (7.98) Icon: Billy Currington		22
39	30	27		JEFF BRIDGES RAMP 71491*/BLUE NOTE (18.98) Jeff Bridges		10
40	32	36	49	DARIUS RUCKER CAPITJ. NASHVILLE 26939 (18.98) Charleston, SC 1966	•	1
	37	40	26	JOSH TURNER MGA MASHVILLE 015348/UME (7.98) Icon: Josh Turner		20
42	35	33	48	SUGARLAND MERCURY 014758*/UMGN (13.98) The Incredible Machine		J.
43	46	41		AARON LEWIS STROUDAVARIOUS 01013 (7.98) Town Line (EP)		7
44	40	45	41	ALAN JACKSON ARIST3 NASHVILLE 78681/SMN (11.98) 34 Number Ones	•	7
45	39	39		ZAC BROWN BAND	•	2
46	18	37	46	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98) Get Closer	•	2
47	42	35		ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98) Paper Airclane		1
48	41	38	33	SOUNDTRACK SCREW CINIS PRODUCTIONS 34617AM/USCH GATE (10.98) Countily Strong: More Music From The Motion Picture		
49	45	42	67	JERROD NIEMANN STA GMLLARSTA NASHULE 65720 SHAR (936) Judge Jerrod & The Hung Jury		1
50	48	44	20	COLT FORD AVERAGE JOE'S 226 (14.98) Every Chance Get		1

BLUEGRASS ALBUMS

THIS	LAST WEEK	WEEKS ON CHT	ARTIST	Title	CERT
1	1	24	ALISON KRAUSS & UNION STATION 23 WKS ROUNDER 610565*/CONCORD	Paper Airplane	
	2	27	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert	
- 31	4	β	SARAH JAROSZ SUGAR HILL 4062*/WELK	Follow Me Down	
•.;	3	68	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	
15	5	4	VARIOUS ARTISTS 0 Broher, Where Art Thou?: Bo LOST HIGHWAY/MERCURY IDJING 014749 EXUME	one. Fide Ranties And Unneleased Tr acks	
6	6	75	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	
25	9	32	THE WAILIN' JENNYS E RED HOUSE 234	Bright Morning Stars	
8	10	27	ABIGAIL WASHBURN FORLIGH CHILDREN ROUNDER 613289/CONCORD	City Of Refuge	
	13	52	STEVE IVEY IMI D017 SONOMA	Best Of Bluegrass	
10	RE-E	NTRY	THE GRASCALS The Grascals & Friends: Country Oa CRACKER BARREL 1002 EVBLUEGRASCAL	assics With A Bluegrass Spin	

BETWEEN THE BULLETS **'HEAVEN' RETURNS**



Country rocker Brantley Gilbert encores at No. 2 on Top Country Albums with his second studio album, Halfway to Heaven, which re-enters with 51,000 copies, according to Nielsen SoundScan. Along with rookie album Modern Day

Prodigal Son (2009), Gilbert's Heaven was first released by the indie Average Joe's. It peaked where it bowed at No. 19 in April 2010 (5,000 copies), before being picked up by Big Machine sister label Valory. Current single "Country Must Be Country Wide" ranks at No. 14 on Hot Country Songs. - Wade Jessen

Data for week of OCTOBER 1, 2011 For chart reprints call 212.493.4023

R&B/HIP-HOP Billeoard.

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C		T	OP R&B/HIP-HOP
C		A	LBUMS
a X	-	CHT	ARTIST
THE	LAS	WE	TITLE IMPRINT / DISTRIBUTING LAB
1	1	4	# LIL WAYNE 3 WKS THA CARTER N CLEH NONEYAUWERSAL REPUBLIC DISSARAUWERSAL
2	2	6	JAY Z KANYE WEST WATCH THE THRONE ROC-A-FELLAROC NATION/DEF JAM 015426/IDJ/MG
3	3	12	A PARKWOOD/COLUMBIA 90824/SONY MUSIC
4	5	14	BAD MEETS EVIL HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA
5	4	4	GAME THE R.E.D. ALBUM DGC 013729/IGA
6	7	44	RIHANNA
7	8	43	LOUD SRP/DEF JAM 014927/IDJMG ⊕
8	9	66	PINK FRIDAY YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC EMINEM
			RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA
9	6	13	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA
10	11	26	FA.M.E. JIVE 86067/RCA
11	10	8	HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC
12	13	13	JILL SCOTT THE LIGHT OF THE SUN BLUES BABE 527941*/WARNER BROS.
13	12	25	WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG
14	14	12	BIG SEAN FINALLY FAMOUS G.O.O.D./DEF JAM 015421/IDJMG
15	53	2	GREATEST DAS RACIST GAINER RELAX GREEDHEAD 01*
16	18	26	KIRK FRANKLIN HELLO FEAR FO YO SOUL/VERITY 77917/RCA
17	17	42	MIGUEL
18	15	3	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA
100		1	THE ORIGINAL JILL SCOTTVOL. 1 HIDDEN BEACH 001
See.	20	14	PIECES OF ME VERVE FORECAST 015557/VG
20	<u> </u>	19	GOBLIN XL 529*
21	23	67	DRAKE THANK ME LATER YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC
22	19	6	ACE HOOD BLOOD SWEAT + TEARS WE THE BEST/DEF JAM 015539/DJMG
23	24	29	MARSHA AMBROSIUS
24	21	9	DJ KHALED WE THE BEST FORENER VIE THE BESTANDING HONEY/CASH MONEY OTSEGNUM BISAL REVIELD
25	68	15	PACE TRIN-I-TEE 5:7 SETTER ANDEL & CHAVELLE MUSIC WORLD GOSPEL DESAMUSIC WORLD
26	29	15	TECH N9NE ALL 6'S & 7'S STRANGE 87/RBC ⊕
27	28	17	VARIOUS ARTISTS
28	30	20	SADE
29	25	51	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
			I AM NOT A HUMAN BEING CASH MONEY 015002/UNIVERSAL REPUBLIC
30	27	6	FERRARI BOYZ MIZAY/1017 BRICK SQUAD 528278/WARNER BROS.
31	31	58	INTIMACY: ALBUM IN UNIVERSAL REPUBLIC 014469 🛞
32	33	45	CEE LO GREEN THE LAOY KILLER RADICULTURE 525601/ELEKTRA
33	26	44	KANYE WEST MY BEAUTIFUL DANK TWISTED FRATASY ROC-A-FELLADEF JAM 014895*/DJMG (*)
34	32	20	BEASTIE BOYS HOT SAUCE COMMITTEE PT. TWO BROOKLYN DUST 05639*/CAPITOL
35	34	26	JENNIFER HUDSON
36	36	55	THE TEMPTATIONS
37	37	28	LUPE FIASCO LASERS 1ST & 15TH/ATLANTIC 520870*/AG
38	HOT	SHOT But	SOUNDTRACK
39	39	61	THE HELP GEFFEN 015854/IGA
40	38	40	TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/10JMG
			LOVE LETTER JIVE 80874/RCA
41	35	8	LP1 STONE'D 527769*/SURFDOG KID CUDI
42	40	45	MAN ON THE MOON II DREAM ON/G.O.O.D. 014649*/UNIVERSAL REPUBLIC ④
8	41	25	MARY MARY SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
44	7	53	TREY SONGZ PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG ④
		- COLOR	CHARLIE WILSON
45		41	JUST CHARLIE P MUSIC/JIVE 81696/RCA
	46	41 6	ROYCE DA 5'9"
	46		ROYCE DA 5'9" SUCCESS IS CERTAIN GRACIE 00004* LLOYD
46	46	6	ROYCE DA 5'9" SUCCESS IS CERTAIN GRACIE 00004* LLOYD KING OF HEARTS YOUNG-GOLDE/ZONE 4/INTERSCOPE 015116/GA MAC MILLER
46 47	46	6 11 25	ROYCE DA 5'9" SUCCESS IS CENTAIN GRACIE 00004" LLOYD KING OF HEARTS YOUNG-GOLDIEZONE 4/INTERSCOPE 015116/GA MAC MILLER ON AND ON AND BEYOND ROSTRUM DIGITAL EX YELAWOLF
46	46	6	ROYCE DA 5'9" SUCCESS IS CERTAIN GRACIE 00004" LLOYD KING OF HEARTS YOUNG-GOLDE/ZONE 4/N/TERSCOPE 015116/GA MAC MILLER ON AND ON AND BEYOND ROSTRUM DIGITAL EX

Dev, who made a name for herself as a featured vocalist on Far*East Movement's chart-topping "Like a G6," claims her third top 10 on the Rhythmic chart, but first as a lead act, with "In the Dark" (11-10). Dev was also featured on New Boyz' "Backseat," which hit No. 5 in April.

MAIN	STREAM HIP-HOP	
R&B/	HIP-HOP"	

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
	1	15	#1 BEST THING I NEVER HAD 2 WKS BEYONCE (PARKWOOD/COLUMBIA)
	2	9	OTIS Jay z kanye west feat otis redoing (roc-a-fella/roc nation/def JawioJing)
	4	14	QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
1	5	16	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
K	6	10	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJ/MG)
	3	18	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
	8	6	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	9	5	SHE WILL LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/LWIVERSAL REPUBLIC)
	7	12	MARVINS ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
0	11	11	THAT WAY WALE FEAT. JEREMIN & RICK RDSS (MAYBACH/WARNER BROS.)
1	12	7	WET THE BED
2	10	26	
3			KELLY ROWLAND FEAT LIL WAYNE (UNIVERSAL MOTOWNUNIVERSAL REPUBLIC) MRS. RIGHT
3	13	15	MINDLESS BEHAVIOR FEAT. DIGGY (STREAMLINE/CONJUNCTION/INTERSCOPE) SUPER BASS
	15	33	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) SURE THING
			MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA) BODY 2 BODY
5 7	18	7	ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
	28	3	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION DEF JAMIDJING)
3	21	6	MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.) ANYTHING (TO FIND YOU)
•	19	9	MONICA FEAT. RICK ROSS (J/RCA)
כ	17	20	UNUSUAL TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
	20	19	MAN DOWN RIHANNA (SRP/DEF JAM/IDJMG)
2	22	14	OH MY DI DRAMA FEAT, FABOLOUS, ROSCOE DASH & WIZ KHALIFA (APHILLIATES/EONE)
3	25	4	COPY, PASTE DIGGY (ATLANTIC)
4	24	10	WORK OUT J. COLE (ROC NATION/COLUMBIA)
5	31	3	FLY NICKI MINUJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	23	9	BOO THANG VERSE SIMMONOS FEAT. KELLY ROWLAND (BUVISION/KONLIVE)
2	24	10	THING CALLED US
2	29	4	LATE NIGHTS & EARLY MORNINGS MARSHA AMBROSIUS (J/RCA)
2	26	6	SHAKE LIFE YOUNG JEEZY (CTE/DEF JAM/IDJMG)
2	30	4	DEDICATION TO MY EX (MISS THAT) LLDYD FEAT ANDRE 3000 & UL WAYNE (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
1	-	3	TOO EASY
2	NE	w	TYRESE FEAT. LUDACRIS (VOLTRON RECORDZ/CAPITOL)
3	39	2	KELLY ROWLAND FEAT. BIG SEAN (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC) PARTY
	32		BEYONCE FEAT. ANDRE 3000 (PARKWOOO/COLUMBIA) SO FRESH
5			CJ HILTON FEAT. NAS (J/RCA) POT OF GOLD
	NE	W	GAME FEAT. CHRIS BROWN (DGC/INTERSCOPE)
5			FUTURE (FREEBANOZ/A-1) TROUBLE
	NE		BEI MAEJOR FEAT. J. COLE (JIVE/RCA) 4 AM
3	NE		MELANIE FIONA (SRC/UNIVERSAL REPUBLIC)
•	36	16	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)
)	NE	W	I LOVE YOU PHYLLISIA FEAT. YUNG JOC & JAH CURE (SOBE)

(CAA		Rł	ЧҮТНМІС "
EKs	AST TEEK	EKS CHT	TITLE
THIS	LAS	ME	ARTIST (IMPRINT/ PROMOTION LABEL)
1	2	13	LIGHTERS BAD MEETS EVIL FEAT. BRUNG MARS (SHADYA (TERSCOPE)
2	1	16	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
з	3	24	PARTY ROCK ANTHEM LMFA0 (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
4	5	26	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
5	4	17	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNVERSAL REPUBLIC)
	6	22	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7		15	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
8	3	7	CHEERS (DRINK TO THAT)
9		-	RIHANNA (SRP/DEF JAM/IDJMG) BEST THING I NEVER HAD
10	11	16	BEYONCE (PARKWOOD/COLUMBIA)
11	12	13	DEV (INDIE-POP/UNIVERSAL REPUBLIC) FAR AWAY
12	17	6	TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) HEADLINES
13	- 2/1	101	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
	190	9	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJ/MG) LAST FRIDAY NIGHT (T.G.I.F.)
14	10		KATY PERRY (CAPITOL)
15	15:	21	KELLY ROWLAND FEAT LIL WAYNE (UNIVERSAL MOTOWWUNIVERSAL REPUBLIC) GUCCI GUCCI
16	16	12	KREAYSHAWN (COLUMBIA)
17	-		SHE WILL LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
101		8	OTIS JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/EJ/MG)
19		7	GOT 2 LUV U SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)
20	18	11	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
	25	6	STEREO HEARTS GYM CLASS HERDES FEAT ADAM LEVINE (DECAYDANCE/FUELED BY RAMEN/RRP)
	27	4	FLY HICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
in	26	4	LAY IT ON ME KELLY ROWLAND FEAT. BIG SEAN (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
0	23	7	QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
25	20	9	MARVINS ROOM
26	21	19	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
27	33	2	UPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
28	32	3	YOU MAKE ME FEEL
	28		COBRA STARSHIP FEAT: SABI (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)
20			J. COLE (ROC NATION/COLUMBIA)
30	24	10	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
-	30	4	JASON DERULO (BELUGA HEIGHTS/WARNER BROS./WARNER) PRETTY GIRLS
	31	4	IYAZ FEAT. TRAVIE MCCOV (TIME IS MONEY/BELUGA HEIGHTS/REPRISE) MOVES LIKE JAGGER
*1	38	2	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
9	29	12	TAKE OVER CONTROL AFROJACK FEAT, EVA SIMONS (ROBBINS)
	34	4	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
36	35	5	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
at .	37	3	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
38	36	5	DEDICATION TO MY EX (MISS THAT) LLOYD FEAT. ANDRE 3000 & LL WAYNE (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
			NI**AS IN PARIS JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IOJ/MG)
			MRS. RIGHT MINDLESS BEHAVIOR FEAT, DIGGY (STREAMUNE/CONJUNCTION/INTERSCOPE)

ADULT R&B

#			JOET RAD
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	23	SO IN LOVE
0	2	19	LIFE OF THE PARTY Charlie Wilson (P MUSIC/JIVE/RCA)
з		27	IF IT'S LOVE KEM FEAT. CHRISETTE MICHELE (UNIVERSAL REPUBLIC)
-		24	PIECES OF ME LEDISI (VERVE FORECAST/VERVE)
		35	I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/RCA)
		20	YES Musiq Soulchild (Atlantic)
7		18	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
8	8	21	RADIO MESSAGE R. KELLY (JIVE RCA)
9	10		IN THE MOOD JOHNNY GILL (NOTIFI)
10	9	15	MOTIVATION KELLY ROWLAND (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
11	12	2 2	GG FOOL FOR YOU CEE LO GREEN (RAOICULTURE/ELEKTRA/ATLANTIC)
12	11	17	NO ONE GONNA LOVE YOU JENNIFER HUDSON (ARISTA/RCA)
13		+	STAY TYRESE (VOLTRON RECORDZ/CAPITOL)
14	•••		SO GONE (WHAT MY MIND SAYS) JILL SCOTT FEAT. PAUL WALL (BLUES BABE/WARNER BROS.)
15	Ш		SURVIVE MARY MARY (MY BLOCK/COLUMBIA)
16	14	17	LATE NIGHTS & EARLY MORNINGS MARSHA AMBROSIUS (J/RCA)
17	15	13	SHE AIN'T YOU Chris Brown (Jive/RCA)
18		12	STAY TOGETHER LEDISI FEAT. JAHEIM (VERVE FDRECAST/VERVE)
19	20	7	WALK ON MINT CONDITION (CAGED BIRD/SHANACHIE)
20	24	3	MORE THAN YOU'LL EVER KNOW BOYZ II MEN FEAT. CHARLIE WILSON (BENCHMARK ENTERTAINMENT/MSM)
21	18	20	NOBODY GREATER VASHAWN MITCHELL (EMI GOSPEL)
22		3	MAKE YOU SAY OOH KEITH SWEAT (SWEAT SHOP/EONE)
23		-	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)
24	21	10	MOVIN' DOWN THE LINE RAPHAEL SAADIQ (COLUMBIA)
25	22	12	HIMAHOLIC KELLY PRICE (MY BLOCK/SANG GIRL!/MALACO)

RAP SONGS ARTIST (IMPRINT / PROMOTION LABEL 1 1 18 I'M ON ONE 2 3 7 HEADLINES DRAKE VOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) 3 2 9 OTIS JAY Z KAYYE WEST FEAT OTIS REDOWG (50C-AFELLARCO NUTOWDEF JAWDANC) 4 10 MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O. 8 5 SHE WILL LL WAYNE FEAT DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) 6 11 LIGHTERS BAD MEETS EVIL FEAT. BRUND MARS (SH. SUPER BASS 5 20 YOUNG MONEY/CASH MONEY/UN 23 GIVE ME EVERYTHING PITBUL FEAT NE-YO AFROMACK & NAYER (MR 9 20 PARTY ROCK ANTHEM LMFA0 (PARTY ROCK/WILLI.AM/CHERI 10 7 26 MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.O./DEF JAM/IDJMG 11 13 4 Image: Sean Feat. Units BROWN (6.000 / DEF JAWRIDING) 12 12 12 9 THAT WAY walk Feat. JEREMIN & RICK ROSS (MAYBACHWARNER BROS.) 0 0 14 6

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TWIZTID'S LATEST 'CRYPTIC' HIT



BETWEEN THE BULLETS

Detroit rap duo Twiztid (Jamie Madrox and Monoxide Child) bow at No. 17 on Top Rap Albums (see billboard .biz/charts) with 3,000 copies sold (according to Nielsen SoundScan) of Cryptic Collection Vol. 4. The act has released 13 albums on Psychopathic Records, home to Insane Clown Posse, and Vol. 4 features guest spots from ICP's Violent J, as well as Boondox, ABK, Tech N9ne and Krizz Kaliko.

IDR FEAT. DIGGY (STREAMLINE/CONJUNCTION

Like Turtleneck & Chain by comedy troupe the Lonely Island-which rises 20-16 following its performance on the Emmy Awards telecast-Twiztid's set only charts on

Top Rap Albums, and not the overall Top R&B/Hip-Hop Albums tally. Rap sets that do not have an R&B or hip-hop sound aren't eligible for the latter chart. —Karinah Santiago

Billbeard, DA

38 3

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21 11

24 9

32

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36 8

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50

29

27

47 2

10.00

35 5

NEW

NEW

43 8

26 11

41 3

6

2

5

3

13

2

6

8

49 2

LOVE SLAYER

SUPER BASS

I WANNA GO

BRITNEY SPEARS JIVE/RCA

CHERRY BOMB

SET FIRE TO THE RAIN

MUSIC IS A SAVIOR

TURN IT UP TARYN MANNING LITTLE VANILLA

JLS FEAT. DEV

SHE MAKES ME WANNA

I YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

GIVE YOURSELF UP KATHY SLEDGE FEAT. ADAM BARTA GLOBAL GROOVE

THE HOUSE REJECTS FEAT. RACHEL CLAUDIO SEA TO SUN

ASS ON THE FLOOR DIDY-DIRT MONEY FRA: SWIZ BEATZ BAD BOWINTERSODE PUT YOUR HANDS UP (IF YOU FEEL LOVE) KYLLE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL

DINAKORNER/INTERSCOPE

LIAM KEEGAN FEAT. ALEXIS SALGADD CARRILLO

JASON DERULO BELUGA HEIGHTS/WARNER BRO

LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE

LITTLE WHITE DOVES

WE GOT THE JUICE

FEEL SO ALIVE CONSUELO COSTIN BILL FRIAR ENTERTAINMENT

DR. JECKYLL & MR. FAME

BLACK CARDS ISLAND/IDJMG

OUTTA CONTROL

ASHES EVA IN YA FACE/TOMMY BOY

OPM KATRINA RED RED

INVISIBLE

NEVER KNEW

SKYLAR GREY

IT GIRL

HIGH OFF THE FAME CANDYMAN 187 FEAT. SNDDP 0000 BRING IT BACK

	MONITORI
	nielsei BDS
Support of the wife	

1 EW

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WEEK

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12

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15

ARTIST

TITLE IM

0		FR JA	ADITIONAL ZZ ALBUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
0	N	W	# SONNY ROLLINS TWK ROAD SHOWS VOL, 2 EMARCY 015949/DECCA	
2	2	34	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE RAT PACK FRANK SINATRAPEPRISE 526241 WARNER BROS.	
3	N	W	SOUNDTRACK BOARDWALK EMPIRE: VOLUME 1 HBO 628266/ELEKTRA	
4	20	16	ELIANE ELIAS LIGHT MY FIRE CONCORO PICANTE 32761/CONCORD	
-	3	14	PAT METHENY WHAT'S IT ALL ABOUT NONESUCH 527912/WARNER BROS.	ā
6	-	atini i	CARLETON VARNEY MUSIC WITH STYLE DC RECORDS 101 EX/DEES ENTERTAINMENT	
7	1	2	FRANK SINATRA & COUNT BASIE THE COMPLETE REPRISE STUDIO RECORDINGS (BANK SINATRA 33152/CONCORD	
8	-		TONY BENNETT DUETS II RPM/COLUMBIA 66253/SONY MUSIC	
9			C. LLOYD QUARTET M. FARANTOURI'S. SINOPOULOS ATHENS CONCERT ECM 015878/UNIVERSAL CLASSICS GROUP	
10	18	(41/	MICHAEL BUBLE HOLLYWOOD: THE DELUXE 143/REPRISE 526141/WARNER BROS	
TU	3	51	SOUNDTRACK TREME: SEASON 1 HBD/GEFFEN 014910/IGA	
17		14	MADELEINE PEYROUX STANDING ON THE ROOFTOP PENNYWELL 015636*/DECCA	
13	9	31	NINA SIMONE S.O.U.L. SONY MUSIC CMG 83788/SONY MUSIC	1
14	N	W	RON CARTER RON CARTER'S GREAT BIG BAND SUNNYSIDE 1293	
15	15	15	COREA, CLARKE & WHITE FOREVER CONCORD 32627	
in .			والمترافة وعجمت والمتراج	

CONTEMPORARY

SPYRO GYRA A FOREIGN AFFAIR AMHERST 6611

PAUL HARDCASTLE HARDCASTLE VI TRIPPIN 'N' RHYTI MICHAEL FRANKS

TIME TOGETHER SHANACHIE 5189

EUGE GROOVE S7VEN LARGE SHANACHIE 5190 KENNY G HEART AND SOUL CONCORD 32048

DAVE KOZ

BONEY JAMES CONTACT VERVE FORECAST 015375/VG TROMBONE SHORTY

BACKATOWN VERVE FORECAST 014194/VO ESPERANZA SPALDING CHAMBER MUSIC SOCIETY HEADS UP 31810*/CON

BASIA FROM NEWPORT TO LONDON WHAT 2136/EONE

W CONCORD 31753 BELA FLECK & THE FLECKTONES TERRI LYNE CARRINGTON

OOTH JAZZ

TITLE ARTIST IMPRINT / PROMOTION LABEL #1 MASSIVE TRANSIT 4WKS CINDY BRADLEY TRIPPIN IN RE

SPIN BONEY JAMES VERVE FORECAST/VERVE

FRIDAY NIGHT JONATHAN FRITZEN WOOD

JACKIEM JOYNER ARTISTRY EASY COME EASY GO PAUL HARDCASTLE TRIPPIN 'N' RHYT FEELS SO GOOD

IONATHAN BUTLER RENDEZVOUS LOVELY DAY JILL SCOTT HIDDEN BEACH PUSH TO START

ANYTHING'S POSSIBLE

LATIN HAZE OLI SILK FEAT. MARC ANTOINE TRIPPIN 'N' RHYTHM

ANDY SNITZER FEAT. CHUCK LOES NATIVE LANGUAGE

NILS BAJA/TSR NOW THAT THE SUMMER'S HERE

HOT SAUCE

DAVE KOZ CONCO THE WINDY DANCE

MARSEILLE

SHAKE IT

PUSH 20

RINT & NUMBER / DISTRIBUTING LABEL

TROMBONE SHORTY

SALES DATA

nielsen SoundScar

JAZZ/	
CLASSICAL/	OCT
WODIÓ	1
MORID	2011

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0		IR	ADITIONAL ASSICAL ALBUM	
C	A		<u>ASSICAL ALBUM</u>	5
×	-X	CHT	ARTIST	E
	WEB	ME	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	15	#1 MORMON TABERNACLE CHOIR	
•	-		15 WKS THIS IS THE CHRIST MORMON TABERNACLE CHOR 5055982	-
2	3	13	MILOS KARADAGLIC MEDITERRANED DG 015579/UNIVERSAL CLASSICS GROUP	6
		3	SHARON ISBIN	
3	8	3	GUITAR PASSIONS SONY CLASSICAL 84219/SONY MASTERWORKS	
	4	40	MORMON TABERNACLE CHOIR MEN OF THE MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 5053126	
×.	7	17	ZUILL BAILEY/AWADAGIN PRATT BRAHMS: WORKS FOR CELLO AND PIANO TELARC 32664(CONCORD	
6	9	57	VARIOUS ARTISTS BIZET: CARMEN SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP	
	2	2	CHICAGO SYMPHONY OCHESTRA BRASS LIVE CSO RESOUND 9011101	1
	5	42	ERIC WHITACRE LIGHT & GOLD DECCA (114850 LINIVERSAL CLASSICS GROUP	
	6	21	VARIOUS ARTISTS THE ROYAL WEDDING: THE OFFICIAL ALBUM DECCA 015604	
10	10	2	TRINITY YOUTH AND ADULT CHORUS MUSICA SACRATHE ESOTERICS ROBERT MORAN: TRINITY REDUIEM INNOVA 244	
0	13	60	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA FOREVER VIENNA ANDRE RIEU/POL/DOR/HIP-0 014439/UME (*)	2
12	12	23	JOSH WRIGHT JDSH WRIGHT SHADOW MOUNTAIN 5055981	
13	-		ANNE-SOPHIE MUTTER ASM35: HIGHLIGHTS DG 015875/UNIVERSAL CLASSICS GROUP	
14			BERLINER PHILHARMONIKER SCHOENBERG/BRAHMS EMI CLASSICS 57815	
15		*	CANADIAN BRASS BRAHMS ON BRASS OPENING DAY 7415	

0		CL CR	ASSICAL OSSOVER ALBUMS	ан Ти
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / OISTRIBUTING LABEL	CERT.
0	1	15	#1 JACKIE EVANCHO 14 WKS DREAM WITH ME SYCO/COLUMBIA 87061/SOMY MUSIC	•
2	2	24	IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR GEFFEN 015517/IGA	
3	3	15	IL VOLO IL VOLD: EDICION EN ESPANOL OPERA BLUES GADICA RENTOR GEFTEN 015745/UMLE	00
		9	2CELLOS 2CELLOS MASTERWORKS 91011/SONY MASTERWORKS	
5	7	2	MORMON TABERNACLE CHOIR GLAD CHRISTMAS TIDINGS MORMON TALERNACLE CHOR 5060810	Î
6	6	5	JENNY OAKS BAKER WISH UPON & STAR: A TRIBUTE SHADOW MOUNTAIN 5055026	í.
7			KAITLYN LUSK HOWARD SHORE: THE LORD OF THE RINGS SYMPHONY HOWE 1005	-
	9	61	DAVID GARRETT ROCK SYMPHONIES DECCA 014442	
	5	57	ZOE KEATING INTO THE TREES ZOE KEATING 03 EX	-
10	10	43	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCHE. STING: LIVE IN BERLIN CHERRYTREE DG 014982/DECCA ④	
	8	63	STING SYMPHONICITIES CHERRYTREE/DG 014464*/UNIVERSAL CLASSICS GROUP	
12	12	29	ALFIE BOE BRING HIM HOME DECCA 015330	
13	11	39	DUE VOCI DUE VOCI TUNETONES 014271/UME	1
14	RE-E	INTRY	ROB GARDNER FT. THE SPIRE CHORUS AND LONDON SYMPHONY LAMB OF GOD SPIRE 15	2
15	RE-I	NTRY	KATHERINE JENKINS BELIEVE 143/REPRISE 522190/WARNER BROS.	

C		v		
THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	4	TINARIWEN TASSILI + 10:1 WEDGE SARL/ANTI- 87148/EPITAPH	
2	3	30	CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA	
13		2	ASA BEAUTIFUL IMPERFECTION NAIVE 822112*	
		16	VARIOUS ARTISTS PLAYING FOR CHANGE: PFC 2 TIMELESS MEDIA/HEAR 32055/CONCORD ④	
		44	LOREENA MCKENNITT THE WIND THAT SHAKES THE BARLEY DUINLAN ROAD/VERVE 015015*/VG	-
6	N	W	BAHA MEN 10 GREAT SONGS CAPITOL 06691	
	8	31	JAKE SHIMABUKURO PEACE LOVE UKULELE HITCHINIKE 1112	
	10	39	GAELIC STORM CABBAGE LOST AGAIN 201001	
	12	31	CELTIC WOMAN LULLABY MANHATTAN 47069/BLG	(†1
10			OMAR SOULEYMAN HAFLAT CHARBIA: THE WESTERN CONCERTS SUBLIME FREQUENCIES 068*	
11	14	12	ZAZ ZAZ PLAY-ON DIGITAL EX	
12	11	12	VARIOUS ARTISTS IN A BOSSA NOVA MODD UNIVERSAL SPECIAL MARKETS 015603 EXISTARBUCKS	
13	1	2	CELTIC THUNDER STORM CELTIC THUNDER 015903 EX/0ECCA	
14	B	47	COUNTDOWN ORCHESTRA CELTIC FAVORITES SONOMA 3949	
15	9	9	RODRIGO Y GABRIELA LIVE IN FRANCE RUBYWORKS 0104/ATO	
		-		

DANCE CLUB SONGS ARTIST IMPRINT / PROMOTION LABEL 1 4 7 #1 COLLIDE 26 34 4 AVICU SYCO/U/RC 2 10 LITTLE BAD GIRL DAVID GUETTA FEAT TAILO CRUZ & LUDACRIS WHAT A MUSICIASTRAUMERKS CAPITOL 2 27 DAVID GUETTA FEAT TAIO CRUZ & LUDACRIS WHAT A I'M STILL HOT LUCIANA VIOLENT LIPS/AUDACIOUS 3 6 28 8 5 WEPA GLORIA ESTEFAN CRESCENT MOON 4 29 CHAMPAGNE SHOWERS 5 7 8 30 LIMFAO FEAT, NATALIA KILLS PARTY ROOK/WILL LAMACHER 17 4 IN THE DARK 6 IN THE DARK DEV INDIE-POP/UNIVERSAL REPUBLIC MEDIATE INXS FEAT. TRICKY PETROL ELECTRIC/ATCO/RHINO 31 14 7 6 . CALIFORNIA KING BED
RIHANNA SRP/DEF JAM/IDJMG
TONITE
NICOLA FASANO FEAT. KAT DELUNA JOLLY ROGER e 1 9 33 6 15 34 3 12 FREAK LIKE ME 10 35 12 10 BEST THING I NEVER HAD 11 36 NEVER WILL BE MINE RYE RYE FEAT. ROBYN N.E.E.T./INTERSCOP 7 12 37 16 HOLDIN' ON DAVE AUDE FEAT, ELIJAH AUDACIOUS 13 . 0 38 11 12 TALKING TO THE UNIVERSE DND MIND TRAIN/TWISTED 14 18 5 SHOW ME JESSICA SUTTA HOLLYWOOD 40 13 UNDIVIDED BLUSH FEAT. SNOOP DOGG FAR WEST/NETTWERK 10 BEHIND THE WHEEL 2011 DEFECHE MODE REPRISE/RHINO 13 13 16 41 37 9 17 9 42 2 YOU AND I LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE 18 31 43 LADY BAGA STREAMENTS 19 28 2 44 20 22 4 45
 23
 4
 IN THE AIR MORGAN PAGE SUITA + HEI SHEPARD, AND ST FEAT, ANGELA MCLUSKEY NETWERK.

 30
 3
 POWER PICK
 DON'T HOLD YOUR BREATH NICOLE SCHERZINGER INTERSCOPE
 21 46 22 47 FLOOR ON FIRE 23 33 4 48 NO ONE GONNA LOVE YOU 24 20 7 49 19 11 RIGHT THERE NICOLE SCHERZINGER FEAT. 50 CENT INTERSCOPE 25

AIRPLAY MONITORED BY

nielsen BDS

SALES DATA COMPILED BY

nielsen SoundSca

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THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	WEEK
1	1	18	HADY GAGA		0
2	2	3	DAVID GUETTA NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 78830(CAPITOL		2
3	3	13	LMFAO Sorry for Party Rocking Party Rockwal Law Cherry Treewiters Cope 015678/64		з
4			NEON INDIAN ERA EXTRANA MOM + POP 033*	1	4
5	4.	39	SKRILLEX Scary Monsters and Nice Sprites (EP) big beatinguistrapyatlantic 526918/AG		5
0	NE	4	LADYTRON GRAVITY THE SEDUCER NETTWERK 30924*		6
7	5	41	DEADMAU5 4X4=12 MAU5TRAP 2518*/ULTRA		7
8	6	41	DAFT PUNK TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*		8
•		14	OWL CITY All Things Bright and Beautiful Universal Republic 015544*		9
10	NE	. N	TORO Y MOI FREAKING OUT CARPARK 68*		10
11		42	VARIOUS ARTISTS UKF DUBSTEP 2010 LIKF DIGITAL EX		11
12	4	7	BASSNECTAR DIVERGENT SPECTRUM AMORPHOUS 011		12
13	13	13	SKRILLEX More monsters and sprites (EP) big beat/maustrap/atlantic digital eX/Ag		13
14	11	59	LADY GAGA THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA		
15	8	12	THIEVERY CORPORATION CULTURE OF FEAR ESL 177*	6	
16	NE	W	KATY B ON A MISSION AMMUNITION/RINSE/COLUMBIA 92624/SOMY MUSIC		16
12	16	10	THE CHEMICAL BROTHERS HANNA ISOLADTACKI BLACK LOTACOLIS FRATARES 1020/UMFRAL STUDIOS/RELATIVITY MUSIC		17
18	24	12	KC AND THE SUNSHINE BAND FLASHBACK WITH KC AND THE SUNSHINE BAND FLASHBACK 528201/PHINO	n	18
19	17	26	KESHA I Am The Oance Commander Kemosabe/RCA 86508/RMG	I	19
20	18	34	VIC LATINO ULTRA DANCE 12 ULTRA 2734	Ι.	20
21	15	6	LITTLE DRAGON RITUAL UNION PEACEFROG 074333*	11	21
22	21	23	TIESTO CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001		22
23	20	2	GRACE JONES HURRICANE PIAS 41		23
24	19	24	DAFT PUNK TRON: LEGACY RECONFIGURED WALT DISNEY 013540	1	24
25	22	10	BREATHE CAROLINA HELL IS WHAT YOU MAKE IT FEARLESS 30153		25
1 martin				24 2.5	

See Charts Legend on billboard bir for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY: 5 dance stations are electronically monitored 24 hours a day. 7 days a See Charts Legend for TRADITIONAL LAZZ ALBUMS, CONFERENCIA, ALBUMS rules and explanations. BINS, CLASSICAL ALBUMS rules and explanations. See Charts Legend for TRADITIONAL LAZZ ALBUMS, CONFERENCIA, ALBUMS rules and explanations. BINS, CLASSICAL ALBUMS rules and explanations. See STADER LEGEND for TRADITIONAL LAZZ ALBUMS, CONFENSIONAL ALBUMS, PURS, SEA CHARTS, SEA CHARTS,

			D'MANTI D'MANTI
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P		2	ANCE RPLAY
A			RPLAY
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NEE	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
	2	18	# SAVE THE WORLD
	-	-	AWKS SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
2	4	11	DEV INDIE-POP/UNIVERSAL REPUBLIC
3	N.	12	CINEMA BENNY BENASSI FEATURING GARY GO ULTRA
4	8	12	SUN IS UP
		12	
5	6	The	BRITNEY SPEARS JIVE/RCA
6	1	5	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
7	10	6	PRESSURE
-	10		NADIA ALL, STARKILLERS & ALEX KENJI SPINNIN/SHIPLY DELICIOUS/STRICTLY RHYTHM BOUNCE
8	11	13	CALVIN HARRIS FEATURING KELIS ULTRA
9		7	IN THE AIR Morgan Page, Sultan + NED Shepard, and bt featuring angela mccluskey nettwerk
0	9	15	RAISE YOUR WEAPON DEADMAUS MAUSTRAP/ULTRA
11	13	9	TIL DEATH WYNTER GORDON BIG BEAT/ATLANTIC
12	20	2	EYES
-	10		KASKADE FEATURING MINDY GLEDHILL ULTRA
3	19	4	SYLVIA TOSUN SEA TO SUN
	14	21	SUN AND MOON ABOVE & BEYOND FEATURING RICHARD BEDFORD ANJUNABEATS/ULTRA
	5	23	PARTY ROCK ANTHEM
			LINEAD FEATURING LAUREN BERNETT & COONHOOK PINTY ROCKWILLIAM CHERRYTREE/NTERSCOPE READY 2 GO
6		5	MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC
7	24	2	SHOW ME JESSICA SUTTA HOLLYW000
8	NE	w	FREAK LIKE ME MAYRA VERÜNICA MVA
9	NE	w	I WROTE THE BOOK
	04		BEST THING I NEVER HAD
20	21	5	BEYONCE PARKWOOD/COLUMBIA
21	23	6	LITTLE BAD GIFL DAVID GUETTA FEATURING TAID CRUZ & LUDACRIS WHAT A MUSIC/ASTRALIVERKS/CAPITOL
22	17	12	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERBY CAPITOL
23	12	-	YOU MAKE ME FEEL COBRA STARSHIP FEATURING SABI DECAYDANCE:FUELED BY RAMEN/ATLANTIC, RRP
24	NE	w	CHEERS (DRINK TO THAT)
	22		RIHANNA SRP/DEF JAM/IDJMG CALL YOUR GIRLFRIEND
25	22	6	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE

DIRTY VEGAS OM			
ALL TIME LOW	12	3	74
THE WANTED GLOBAL TALENT/MERCURY/IDJMG	1	4	57
D'MANTI D'MANTI			-
	6	NE	W
	7	7	13
	8	6	14
and the second se			
TITLE			1
ARTIST IMPRINT / PROMOTION LABEL	10	RE-E	NTRY
#1 SAVE THE WORLD	1.0	12	18
IN THE DARK			
DEV INDIE-POP/UNIVERSAL REPUBLIC		. 47	64
CINEMA BENNY BENASSI FEATURING GARY GO ULTRA	13	11	49
SUN IS UP	14	10	18
I WANNA GO	-		10
BRITNEY SPEARS JIVE/RCA	16	22	9
PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA		-	
PRESSURE NADIA ALL STARKILLERS & ALEX KENJI SPINNIN/SMPLY DELICIOUS/STRICTLY RHYTHM	148		- 27
BOUNCE	0		
CALVIN HARRIS FEATURING KELIS ULTRA	A		5(
IN THE AIR Morgan Page, Sultan + Ned Shepard, and Bt Featuring Angela McCluskey Nettwerk		r	
RAISE YOUR WEAPON DEADMAUS MAUSTRAP/ULTRA	VEEK	MST WEEK	WEEKS
TIL DEATH	1	1	21
WYNTER GORDON BIG BEAT/ATLANTIC	-	1	
KASKADE FEATURING MINDY GLEDHILL ULTRA	2	2	12
WORLD KEEPS TURNING SYLVIA TOSUN SEA TO SUN	3	1	11
SUN AND MOON		14	20
ABOVE & BEYOND FEATURING RICHARD BEDFORD ANUUNABEATS/ULTRA			20
PARTY ROCK ANTHEM UMFAD FEATURING LAUREN BENNETT & GOONROCK PARTY ROCKWILL LAMICHERRYTREE/INTERSCOPE			7
	5		
READY 2 GO	6		13
READY 2 GO MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC	6		
READY 2 GO MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC SHOW ME JESSICA SULTA HOLLYWOOO	-	12	13 6
READY 2 GO MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC SHOW ME	6	12	
READY 2 GO MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC SHOW ME JESSICA SUITA HOLLYWOOO FREAK LIKE ME MARA VERONICA MVA I WROTE THE BOOK	6	12 13	6
READY 2 GO MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC SHOW ME JESSICA SUITA HOLLYWOOO FREAK LIKE ME MAYRA VERONICA MVA I WROTE THE BOOK BETH DITO DECONSTRUCTION/COLUMBIA BEST THING I NEVER HAD	67	¥.	6 21 4
READY 2 GO MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC SHOW ME JESSICA SUITA HOLLYWOOO FREAK LIKE ME MAYRA VERONICA MVA I WROTE THE BOOK BETH DITO DECONSTRUCTION/COLUMBIA BEST THING I NEVER HAD BEYONCE PARKWOOD/COLUMBIA	67	¥.	6 21
READY 2 GO MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC SHOW ME JESSICA SUITA HOLLYWOOO FREAK LIKE ME MAYRA VERONICA MVA I WROTE THE BOOK BETH DITO DECONSTRUCTION/COLUMBIA BEST THING I NEVER HAD	67	¥.	6 21 4
READY 2 GO MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC SHOW ME JESSICA SUITA HOLLYWOOO FREAK LIKE ME MAYBA VERONICA MVA I WROTE THE BOOK BETH DITO DECONSTRUCTION/COLUMBIA BEST THING I NEVER HAD BEYONCE PARKWOOD/COLUMBIA LITTLE BAD GIRL DWID BLIETA FRAINER TWO COLUMBIA LITTLE FADD GIRL DWID BLIETA FRAINER TWO COLUMBIA	6 7 9 10	¥.	6 21 4 22
READY 2 GO MARTIN SOLVEIG FEATURING KELE BIG BEAT/ATLANTIC SHOW ME JESSICA SUITA HOLLYWOOO FREAK LIKE ME MAYRA VERONICA MVA I WROTE THE BOOK BETH OITO DECONSTRUCTION/COLUMBIA BEST THING I NEVER HAD BEYONCE PARKWOOD/COLUMBIA LITTLE BAD GIRL DAVID GLIETA FRAINING THIO CRUZ A LIDACHS WHAT A MASC/ASTRAUMERS/CAPITO.	6 7 9 10 11	13 4 14	6 21 4 22 15

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VEEK	VEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	31	#1 TABOO
-			GIVE ME EVERYTHING
2	1	21	PITBULL FEAT. NE-YO. AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
- 1	3	17	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
4	5	10	RAIN OVER ME PITBULL FEAT MARC ANTHONY IMR 305/POLO GROUNDS/J/RCA)
	đ.	Ħ	DI QUE REGRESARAS LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
6	7	29	TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
0	8		TU OLOR
0	13	20	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
-	10		SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
0	2	16	ALEJANDRA GUZMAN (CAPITOL LATIN)
0	24	2	ROMEO SANTOS FEAT, USHER (SONY MUSIC LATIN)
0	14	٩8	DONDE ESTAS PRESUMIDA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
12	10	32	CUANTO ME CUESTA LA ARROLLADORA BANDA EL LIMON (DISA)
13	-	14	PARTY ROCK ANTHEM
-	11	24	VEN A BAILAR
114			JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG) ENSENAME A OLVIDAR
15	12	13	OAREYES DE LA SIERRA (DISA) FRIO
16	15	8	RICKY MARTIN (SONY MUSIC LATIN)
17	17	19	YOU ROMED SANTOS (SONY MUSIC LATIN)
18	16	15	AMOR CLANDESTINO MANA (WARNER LATINA)
19	19	6	EL MIL AMORES PESADO (DETA ASL)
20	23	3	EL AMOR
21	21	6	ARJONA (METAMORFOSIS) ENHORABUENA
			FIDEL RUEDA (DISA)
22	18	7	BANDA CARNAVAL (DISA) LAST FRIDAY NIGHT (T.G.I.F.)
23	25	6	KATY PERRY (CAPITOL)
24	30	4	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
25	32	12	SOLO PIENSO EN TI JERRY RIVERA (VENEMUSIC)
26	42	2	DE MI
27	26	19	CAMILA (SONY MUSIC LATIN) MI ULTIMA CARTA
28	22	13	EMBRUJADO
			EL CHAPO DE SINALOA (PALOMA) MI CORAZON INSISTE
29	27	13	JENCARLOS CANELA (BULLSEYE)
30	39	3	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS (FONOVISA)
31	HOT	UT	MAQUINA DEL TIEMPO TITO "EL BAMBINO" FEAT. WISIN & YANDEL (SIENTE)
32	20	18	TAN SOLO TU FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
33	20	9	EL PUNTO FINAL CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO (DISA)
34	33	2	ENERGIA
35		11	ALEXIS & FIDO (SONY MUSIC LATIN) QUITATE LA VENDA
-	20		EL GUERO Y SU BANDA CENTENARIO (A.R.C.) PARA NO PERDERTE
36	36	3	ESPINOZA PAZ (DISA/ASL) ME TOCA A MI
37	41	15	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
38	37	5	I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
39	49	12	AUNQUE SEA EN SILENCIO (CUATRO PAREDES) ENIGMA NORTENA (MENDIETA/FONOVISA)
40	34	6	NO LA VOY A ENGANAR EL TRONO DE MEXICO (FONOVISA)
6	6	4	COMO TU NO HAY 2 BEATRIZ LUENGO FEAT. YOTUEL (SONY MUSIC LATIN)
42	-	19	GRITAR
(3)	NE	w	MOVES LIKE JAGGER
			MAROON 5 FEAT, CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) QUE A TODA MADRE (QUE A TODO DAR)
44	29	11	BANDA LOS RECODITOS (DISA)
•			TU MIRADA REIK (SONY MUSIC LATIN)
46	M 0	en.	ELLA ES MI MUJER JORGE SANTACRUZ Y SU GRUPO QUIN (DEL/SONY MUSIC LATIN)
9	NE	W	RESPIRA LUIS FONSI (UNIVERSAL MUSIC LATINO)
48	44	2	SUPER BASS NICKI MINAI (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
49	45	2	MAS QUE NUNCA
50	NE		NO FUE FACIL
			ROBERTO TAPIA (FONOVISA)

-	1	-		
~		KS	ARTIST	
WEE	LAST	WEE DN C	TITLE (IMPRINT / DISTRIBUTING LABEL)	C.S.R.
1	1	2	# GERARDO ORTIZ 2 WKs ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN	
2	2	9	VARIOUS ARTISTS PUROS TRANKAZOS FONOVISA 354649/UMLE	- Single
36	14	80	PRINCE ROYCE	E
4	2	2	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN DUELO	
	3		VUELA MAS ALTO FONOVISA 354654/UMLE	100
5	18	17	GAINER MTV UNPLUGGED MTV/FONOVISA 354644/UMLE ④	-
6	5	15	IL VOLO Il volo: Edición en español opera Blues/Gatica/Rentor/geffen 015745/umle	
0		80	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881	Ľ
0	9	48	SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
9	8	63	ENRIQUE IGLESIAS	
10	7	4	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UNILE BRONCO	
-			25 ANIVERSARIO FONOVISA 354618/UMLE	
U	12	35	35 ANIVERSARIO FONOVISA 354608/UMLE	
12	10	4	35 ANIVERSARIO FONOVISA 354653/UMLE	
13	11	42	CRISTIAN CASTRO VIVA EL PRINCIPE UNVERSAL MUSIC LATINO 015013/UMLE ①	(
14	19	16	FRANCO DE VITA EN PRIMERA FILA SONY MUSIC LATIN 78112 ①	
15	13	23	MANA DRAMA Y LUZ WARNER LATINA 526530 (*)	E
16	17	43	DON OMAR	T
			MEET THE ORPHANS THE KING IS BACK, ORFANATOMACHETE 014957/UMLE (*)	
17	16	2	DAS 2011 VENEMUSIC/UNIVERSAL MUSIC LATINO 654175/UMLE	
18	14	68	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
Ð	21	17	AVENTURA 14 + 14 TEMIUM LATIN 80211/SONY MUSIC LATIN ①	
20	22	2	MARISELA EL MARCO DE MIS RECUERDOS IM 9843	
21	23	34	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627, UMLE	
22	24	26	INTOCABLE	
23	25	34	2011 GOOD L 029 DASMI WISIN & YANDEL	
			LOS VAQUEROS: EL REGRESO WY MACHETE 015218/UMLE VARIOUS ARTISTS	
24	26	22	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
25	28	45	VARIOUS ARTISTS 40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
26	27	26	CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
27	20	25	GERARDO ORTIZ MORIR Y EXISTIR. EN VIVO DEL 82733/SONY MUSIC LATIN	Ĉ
28	30	44	LARRY HERNANDEZ 20 SUPER EXITOS MENDRETA FONOVISA 570058/UMILE	
29	3.	12	LUIS FONSI	
30	40	69	TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE	
_			ICDNOS SONY MUSIC LATIN 67402	
	33	26	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE	
32	35	11	TIERRA CALI UN IRLO DE AMORIVITATA VELE NO DE AL NUI QUATINO 654133/UMLE	
33	29	62	JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DELA 721551/UMLE	
34	36	23	JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 4438/BALBOA ①	
35	32	11	REIK PELIGRO SONY MUSIC LATIN 89571	
36	38	2	OMEGA	
37	15	2	EL DUENO DEL FLOW 2 PLANET 226 BELANOVA	
		-	SUENO ELECTRO II UNIVERSAL MUSIC LATINO 015979/JMLE ①	a a
38)	51	48	LOS INQUIETOS DEL NORTE	
39	42	58	VAMOS A DARLE CON TODO EAGLE MUSIC 3812 ④	
40	37	2	PEPE AGUILAR Negociare con la pena venemusic/universal music lativo 654174/umle	
41	39	15	JORGE SANTACRUZ Y SU GRUPO QUIN LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
42	34	46	PITBULL ARMANDO MIK, 305 FAMOUS ARTIST 33050/SONY MUSIC LATIN	C
43	41	18	CONJUNTO ATARDECER	
44	43	76	CHINO & NACHO	C
-			MI NINA BONITA MACHETE 014142/UMLE	-
45	RE-E	-	DEL RANCHO PARA EL MUNDO VIDEOMAX/DISA 721593/UMLE	-
46	56	49	EN TOTAL PLENITUO FONOVISA 354570 UMLE 🛞	L
47	HOT S Dee	UT	LOS TERRIBLES DEL NORTE LA MERA MERA FREDDIE 3085	
48	57	6	LOS HURACANES DEL NORTE CORRIDOS QUE DEJAN HUELLA GARMEX 61111	
49	NE	w	SOUNDTRACK PEQUENOS GIGANTES SONY MUSIC LATIN 95510	
50	55	26	RIGO TOVAR	
			40 ANIVERSARIO FONOVISA 354633/UMLE	-
				-

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

	With one chart-topper under
	Romeo Santos looks to equal 1
	count of his band Aventura on
1 12	Songs as second solo single "
	featuring Usher, jumps 24-10.
	debui track, "You," spent sev
-	No. 1 earlier this year.

his beit,	
the No. 1	
n Hot Latin	
Promise,"	
. Santos'	Lugar - 2 - s
ven weeks at	

2	A	Ň.	EXICAN ALBUMS	
MEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE (MPRINT / DISTRIBUTING LABEL)	CERT.
1	1	2	# GERARDO ORTIZ 2 WKS ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN	
2	2	9	VARIOUS ARTISTS PUROS TRANKAZOS FONOVISA 354649/UMLE	
з	3	2	DUELO VUELA MAS ALTO FONOVISA 354654/UMLE	
0	8	17	LOS TIGRES DEL NORTE MTV UNPLUGGED MTV/FONOVISA 354644/UMLE ·	
5	4	4	BRONCO 25 ANIVERSARIO FONOVISA 354618/UMLE	
0	5	35	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UMLE	
1	7	2	LOS AMOS D.A.S. 2011 VEHEMUSICIUNIVERSAL MUSIC LATINO 654175/UMLE	
8	6	61	GERARDO ORTIZ NI HOY NI MANANA OEL 68924/SONY MUSIC LATIN	
٠	10	34	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
10	11	26	INTOCABLE 2011 GOOD 029 DASMI	
97	12	22	VARIOUS ARTISTS ENFERMEDAD MASIVA DEL 67172/SONY MUSIC LATIN	
12	14	41	VARIOUS ARTISTS 40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 72959Q/UMLE	
13	13	26	CALIBRE 50 DE SINALOA PARA EL MUNOO DISA 721639/UMLE	
14	9	25	GERARDO ORTIZ MORIR Y EXISTIR: EN VIVO DEL 82733 SONY MUSIC LATIN	0
15	16	40	LARRY HERNANDEZ 20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE	
16	17	22	TIERRA CALI UN SIGLO DE AMOR VICTORIAVENEMUSIQUINVERSAL MUSIC LATIVO 654133/UMLE	
17	15	20	JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721551/UMLE	
18	18	19	JOAN SEBASTIAN El poeta del pueblo musart 4438/Balboa 🛞	
19	RE-E	NTRY	VICENTE FERNANDEZ EL HOMBRE QUE MAS TE AMO SONY AMUSIC LATIN 78479 ④	
20	RE-E	NTRY	LOS INQUIETOS DEL NORTE VAMOS A DARLE CON TODO EAGLE MUSIC 3812 ①	

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ARTIST TITLE (IMPRINT / OISTRIBUTING L 1 80 PRINCE ROYCE TOP STOP 3002

OMEGA EL QUENO DEL FLOW 2 PLANE

LUIS ENRIQUE SOY Y SERE TOP STOP 3

JERRY RIVERA

MILLY QUEZADA

VARIOUS ARTISTS

EL GRAN COMBO

FANIA ALL-STARS OUR LATIN THING (NUESTRA COS

JOAN SORIANO

19 58 GILBERTO SANTA ROSA

RE-ENTRY GILBERTO SANTA ROSA

FRANKIE RUIZ

RE-ENTRY TOBY LOVE TOBY LOVE TOBY LOVE 1A VOZ DE LA JUVENTUD SONY MUSIC LATIN 65662 20 33 EDDIE SANTIAGO 15 EXTINS: RED SALSEDO LATINGS

OLGA TANON NI UNA LAGRIMA MAS MIA

I LOVE BACHATA 2011

CHARLIE ZAA

TITO ROJAS

PRINT / OISTRIBUTING LABEL)

AVENTURA 14 + 14 PREMIUM LATIN 8021 I/SONY MUSIC LATIN

HECTOR ACOSTA: EL TORITO

JUAN LUIS GUERRA Y 440

CER

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NY MUSIC LATIN

RAN COMBO POPULAR 1035

ISA 90020/SONY MUSIC LATIN

NG (NUESTRA COSA) FANIA 9751/CODIGO (

OS: ORO SALSERO MACHETE 014866/UMLE

15 EXITOS: ORD SALSERO VOL.2 MACHETE 014862/UMLE

POP

100	1			
		20 L		
	AST	WEEKS DN CHT	ARTIST	ERT
.3	23	30		5
D	1	15	2 WHX S. IL VOLD ENCONEN ESTANOL OPERA BLLES GATICA RENTOW GETTEN M 57-5 UNLE	
à		0.0	CAMILA	
2	2	80	DEJARTE DE AMAR SONY MUSIC LATIN 59881	4
3	4	48	SHAKIRA	
•			SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
4	3	63	ENRIQUE IGLESIAS EUPHORIA I METS-, REPLECTUM/ERSAL MUSIC LATINO 014448/UNLE	
5	5	4	LOS YONIC'S	
-	Ů		35 ANIVERSARIO FONOVISA 354653/UMLE	
6	6	42	CRISTIAN CASTRO	•
-			FRANCO DE VITA	
7	9	16	EN PRIMERA FILA SONY MUSIC LATIN 78112 ①	
8	7	23	MANA	
			DRAMA Y LUZ WARNER LATINA 526530 -	
9	10	2	EL MARCO DE MIS RECUERDOS IM 9843	
10	11	12	LUIS FONSI TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE	
6	14	69	MARC ANTHONY	
•			ICONOS SONY MUSIC LATIN 67402	
12	13	26	GLORIA TREVI GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE	
13	12	11	REIK	
			PELIGRO SONY MUSIC LATIN 89571	
14	8	2	BELANOVA SUENO ELECTRO II UNIVERSAL MUSIC LATIMO 015979/UMLE ①	
15	19	49	MARCO ANTONIO SOLIS	
	15		EN TOTAL PLENITUO FONOVIEA 354570/UMLE ·	-
16	N	EW	SOUNDTRACK PEQUENOS GIGANTES SONY MUSIC LATIN 95510	
Ð	RE-E	NTRY	VARIOUS ARTISTS TOP LATINO V5 DISCOS 605 76157/SONY MUSIC LATIN	
10	15	c	ALEJANDRA GUZMAN	
18	15	6	20 ANOS DE EXITOS EN VIVO CON MODERATTO CAPITOL LATIN 29638	
19	16	3	AMANDA MIGUEL & DIEGO VERDAGUER EL MEJOR SHOW ROMANTICO DE AMERICA DIAM 8524	
20	20	13	NATALIA JIMENEZ	
-0	20	13	NATALIA SONY MUSIC LATIN 92171	

RIVIII MEEKS ARTIST PRINT / DISTRIBUTING LABEL) 43 1 WISIN & YANDEL LOS VAQUEROS: EL REGRESO V 2 34 2 PITBULL 46 3 305/EAMOUS ARTIST CHINO & NACHO 76 ETE 014142/UM 26 ALEXIS & FIDO 5 5 LATIN 769 TITO "EL BAMBINO" 6 32 VARIOUS ARTISTS 11 8 LATIN URBAN KINGZ VARIOUS ARTISTS PINA RECORDS PRESENTS #1 XCLUSIVI 4 8 9 CALLE 13 ENTREN LOS QUE QUIERAN SONY MUSIC LATIN 7343 12 43 0 PLAN B HOUSE OF PLEASURE PINA 021 61 10 7 RKM & KEN-Y 10 31 ONY MUSIC LATI DADDY YANKEE 12 11 73 NOVA Y JORY MUCHA CALIDAO MILLONES 8935 13 10 13 VARIOUS ARTISTS 16 34 14 WISIN & YANDEL LA REVOLUCION: LIVE: VOL ONE 14 52 15 CHETE 014857/UML ANA TIJOUX 17 25 10 1977 FUEGO LA MUSICA DEL FUTURO C 20 52 17 ZION & LENNOX LOS VERDAOEROS PINA 70 18 RE-ENTRY 19 52 WISIN & YANDEL 19 RE-ENTRY GOCHO 20 MI MUSICA NEV

BETWEEN THE BULLETS

LATIN ALBUMS TUNES IN REALITY TV



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

Billeeard. HITS OF THE WORL <u>ост</u> 1

DCTD8ER 1, 2011

	DIGITAL SONGS			
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 1, 2011		
1	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTON		
2	3	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO		
3	NEW	PARADISE COLDPLAY PARLOPHONE		
4	2	ALL ABOUT TONIGHT PIXIE LOTT MERCURY		
	7	HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO		
6	10	NEW AGE MARLON ROUDETTE UNIVERSAL		
7	9	JAR OF HEARTS CHRISTINA PERRI ATLANTIC		
8	4	ALL FIRED UP THE SATURDAYS FASCINATION		
9	11	SET FIRE TO THE RAIN ADELE XL		
10	8	FEEL SO CLOSE CALVIN HARRIS FLY EYE		

EURO

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BIL	LBC	DARD CANADIAN HOT 100
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS) OCTOBER 1, 2011
1	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
2	2	SOMEONE LIKE YOU
3	3	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/CDLUMBIA
4	15	YOU MAKE ME FEEL COBRA STARSHIP FT. SABI DECAYDANCE/RUELED BY RAMENVATLANTIC
3	5	LIGHTERS BAD MEETS EVIL FT. BRUNO MARS SHADY/INTERSCOPE
	B	CHEERS (DRINK TO THAT) RIHANNA SRP/DEF JAM
7	6	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL
8	4	PARTY ROCK ANTHEM LMFA0 PARTY ROCK/WILLIA//CHERRYTREE/INTERSCOPE
9	8	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS/J
10	18	SEXY AND I KNOW IT IMFAO PARTY ROCKWILL LAWCHERRYTREE/INTERSCOPE

BRAZIL

	_	ALBUMS
THIS	LAST WEEK	(APBD/NIELSEN) SEPTEMBER 11. 2011
1	NEW	AGAPE MUSICAL PADRE MARCELO ROSSI SONY MUSIC
2	1	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
3	2	MUSICAS PARA CHURRASCO VOL. 1 SEU JORGE UNIVERSAL
4	13	21 Adele XL/Columbia
5	RE	EXTRAORDINARIO AMOR DE DEUS ALINE BARROS MK
6	8	TEENAGE DREAM KATY PERRY CAPITOL
7	15	O PODER DA ALIANCA LUOMILA FERBER SOM LIVRE
		AO VIVO NO RIO LUAN SANTANA SOM LIVRE
9	97	SALE EL SOL SHAKIRA EPIC
10	6	PODER DA CRIACAO DIOGO NOGUEIRA EMI

a MEXICO					
	AIRPLAY				
THIS	LAST WEEK	(NIELSEN BDS) OCTOBER 1, 2011			
(0)	J.	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305/POLO GROUNDS/J			
00	10)	AMOR CLANDESTINO MANA WARNER			
3	8	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERBY CAPITOL			
4	4	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON			
5	3	NADA IGUALES LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC			
6	5	ME CONTAGIAS LUPILLO RIVERA DISA			
7	9	QUE NOS PASO? REYLI BARBA FT. YURIDIA SONY MUSIC			
8	10	ME VOY Jesse & Joy Warner			
9	7	PARTY ROCK ANTHEM LMFA0 PARTY ROCK-WILL LAWCHERRYTREE/INTERSCOPE			
10	24	DE MI CAMILA SONY MUSIC			

JAPAN BILLBOARD JAPAN HOT 100

WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) OCTDBER 1, 2011
1	26	RISING SUN EXILE RHYTHMZÖNE
-	1	FLYING GET AKB48 KING
3	NEW	KONO CHIKYU NO HEIWA WO HONKI DE NEGATTE IRUNDAYO Morning Musume. UP-Front
4	100	A Rainbow Universal
5	10	SAILIN' Special others & KJ (FROM DRAGON ASH) VICTOR
6	44	HARE TOKIDOKI KUMO SUKIMASWITCH ARIOLA
7	9	PARAPPA Oz Nayutawave
D	5	KAZOKU NI NAROUYO MASAHARU FUKUYAMA UNIVERSAL
9	NEW	LOVE IS ECSTASY MIKA NAKASHIMA SONY
10	22	SEKAIICHI GOHAN KANA UEMURA KING

KOREA

2 NEW HELLO

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5 NEW

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VEEP

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5 NEW

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AUSTRIA

SHE LE AN INTERNATIONAL)

3 SO COOL SISTAR STARSHIP

TOP GIRL

INTERNATIONAL)

NEW PARADISE COLDPLAY PARLOPHONE

SPAIN

NEW IN HEAVEN

DIGITAL SONGS

BAILANDO POR AHI

RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS

MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS

LA NINA QUE LLORA EN TUS FIESTAS LA OREJA DE VAN GOGH SONY MUSIC

WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAL WHAT A MUSIC

OCTOBER 1, 2011

ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND

ROLLING IN THE DEEP

DIGITAL SONGS

NEW AGE MARLON ROUDETTE UNIVERSAL

I WON'T LET YOU GO JAMES MORRISON ISLAND

DANZA KUDURO LUNCENZO FT. DDN OMAR YANIS

10 NEW YOU AND I

TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC

TURN THIS CLUB AROUND R.I.O. FT. U-JEAN KONTOR

WELCOME TO ST. TROPEZ

MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO

THE GOLDEN AGE THE ASTERDIDS GALAXY TOUR SMALL GIANTS

DANZA KUDURO DON OMAR & LUNCENZO YANIS/ORFANATO

BOARD KOREA K-POP H

(BILLBOARD KOREA) OCTOB

HOT SHOT BROWN EYED GIRLS NEGA NETWORK

1 DON'T SAY GOODBYE DAVICHI CORECONTENTS

SUKIMASWITCH ARIOLA	12.00	5	TIM BENDZKO SONY MUSIC
PARAPPA Oz Nayutawave	7	7	MR. SAXOBEAT Alexandra Stan Play-On
KAZOKU NI NAROUYO MASAHARU FUKUYAMA UNIVERSAL			WELCOME TO ST. TROPEZ DJ ANTOINE VS.TIMATI HOUSEWORKSIPHONAG/GLOBAL
LOVE IS ECSTASY MIKA NAKASHIMA SONY	9	8	TITANIUM David Guetta Ft. Sia what a music
SEKAIICHI GOHAN KANA UEMURA KING	10		GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP
OREA		A	USTRALIA
ARD KOREA K-POP HOT 100	*	_	DIGITAL SONGS
ARD KOREA K-POP HOT 100			DIGITAL SONGS
(BILLBOARD KOREA) OCTOBER 1, 2011	THIS	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 1, 2011
(BILLBOARD KOREA) OCTOBER 1, 2011 DON'T SAY GOODBYE DAVICHI CORECONTENTS	THIS WEEK	LAST WEEK	
DON'T SAY GOODBYE			INTERNATIONAL) OCTOBER 1, 2011 SOMEBODY THAT I USED TO KNOW
DON'T SAY GOODBYE DAVICHI CORECONTENTS HELLO		1	INTERNATIONAL) OCTOBER 1, 2011 SOMEBODY THAT I USED TO KNOW GOTYE FI. KIMBRA SAMPLES 1V SECONDS/ELEVEN MOVES LIKE JAGGER
DON'T SAY GOODBYE DAVICHI CORECONTENTS HELLO HUH GAK A-CUBE STEP	1	1 2	INTERNATIONAL) OCTOBER 1, 2011 SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS'ELEVEN MOVES LIKE JAGGER MAROR'S FT CHRISTINA AGUILERA A&M/DCTO/NE YOU MAKE ME FEEL
DON'T SAY GOODBYE DAVICHI CORECONTENTS HELLO HUH GAK A-CUBE STEP KARA 05P SO COOL	1	1 2 3	INTERNATIONAL) OCTOBER 1, 2011 SOMEBODY THAT I USED TO KNOW GOTYE FT KIMBRA SAMPLES 'N' SECONDS/ELEVEN MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/DCTONE YOU MAKE ME FEEL COBRA STARSHIP FT. SABI DECAYDANCE DOMINO
DON'T SAY GOODBYE DAVICHI CORECONTENTS HELLO HUH GAK A-CUBE STEP KARA OSP SO COOL SISTAR STARSHIP EVEN NOW	1	1 2 3 9	INTERNATIONAL) OCTOBER 1, 2011 SOMEBODY THAT I USED TO KNOW GOTYE FL KIMBRA SAMPLES 'N SECONDS/ELEVEN MOVES LIKE JAGGER MANDON'S FL CHRISTINA AGUILERA AAM/DCTONE YOU MAKE ME FEEL COBRA STARSHIP FL SABI DECAYDANCE DOMINO JESSIE J LAVA IT GIRL
DON'T SAY GOODBYE BAVICHI CORECONTENTS HELLO HUH GAK A-CUBE STEP KARA OSP SO COOL SISTAR STARSHIP EVEN NOW SUNG SI-KYUNG JELLYFISH I HOPE IT'S YOU	1	1 2 3 9	INTERNATIONAL) OCTOBER 1, 2011 SOMEBODY THAT I USED TO KNOW GOTYE FT KIMBRA SAMPLES 'N' SECONDS/ELEVEN MOVES LIKE JAGGER MAROON 5 FT CHRISTINA AGUILERA A&M/DCTONE YOU MAKE ME FEEL COBRA STARSHIP FT. SABI DECAYDANCE DOMINO JESSIE J LAVA IT GIRL JASON DERULD BELUGA HEIGHTS CHEERS (DRINK TO THAT)

SWITZERLAND

INTERNATIONAL)

3 NEW PARADISE COLDPLAY PARLOPHONE

WEEK

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OCTOBER 1, 2011

DIGITAL SONGS

NEW AGE MARLON ROUDETTE UNIVERSAL

I WON'T LET YOU GO JAMES MORRISON ISLAND

DANZA KUDURO LUNCENZO FT. DON OMAR YANIS

DIGITAL SONGS

SET FIRE TO THE RAIN

RING MEG GABRIELLE UNIVERSAL

SOMEONE LIKE YOU ADELE XL

TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC

ADELE XL COCONUT TREE MOHOMBI FT. NICOLE SCHERZINGER 2101

LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO

JACK SPARROW THE LONELY ISLAND FT. MICHAEL BOLTON UNIVERSAL REPUBLIC

10 RE SET FIRE TO THE RAIN

NORWAY

INTERNATIONAL)

WELCOME TO ST. TROPEZ DJ ANTOINE VS.TIMATI HOUSEWORKS/PHON

GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP

LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO

RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS

MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

RAIN OVER ME PIBULL FT. MARC ANTHONY MR. 305/POLD GROUNDS

OCTOBER 1, 2011

NAG/GLOBAL

OCTOBER 1, 2011

GERMANY

(MEDIA CONTROL)

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SINGLES

NEW AGE MARLON ROUDETTE UNIVERSAL

WIR SIND AM LEBEN

DANZA KUDURO LUNCENZO FT. DDN OMAR YANIS

4 LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO

NUR NOCH KURZ DIE WELT BETTEN

MOVES LIKE JAGGER MARODN 5 FT. CHRISTINA AGUILERA A&M/OCTONE

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-		DIGITAL SONGS			DIGITAL SONGS
WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 1, 2011	THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 1, 2011
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	1	NEW	PARADISE COLDPLAY PARLOPHONE
1	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&W/DCTONE	1		SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES IN SECONDS/ELEVEN
3	3	YOU MAKE ME FEEL COBRA STARSHIP FT. SABI DECAYDANCE	3	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
0	9	DOMINO JESSIE J LAVA	4	3	MAN DOWN RIHANNA SRP
5	4	IT GIRL JASON DERULO BELUGA HEIGHTS	5	NEW	BODY AND SOUL TONY BENNETT & AMY WINEHOUSE RPM
		CHEERS (DRINK TO THAT) RIHANNA SRP	6	4	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC
7	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	7	5	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS
	NEW	TONIGHT TONIGHT HOT CHELLE RAE JIVE	8	6	KIJK ME NA Keizer en de munnik artist & Company
9	10	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	9	NEW	ALWAYS GLENNIS GRACE CMM
10	RE	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE	10	8	STERKER NU DAN OOIT NICK & THOMAS ARTIST & COMPANY

;	4	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC
	5	DANZA KUDURO LUNCENZD FT. DDN OMAR YANIS
	6	KIJK ME NA Keizer en de munnik artist & Company
1	NEW	ALWAYS GLENNIS GRACE CMM
D	8	STERKER NU DAN OOIT NICK & THOMAS ARTIST & COMPANY

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WEEK

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🕂 UNITED KINGDOM

SINGLES

ALL ABOUT TONIGHT

ALL FIRED UP THE SATURDAYS FASCINATION

STAY AWAKE EXAMPLE MINISTRY OF SOUND

FEEL SO CLOSE

JEALOUSY WILL YOUNG REA

JAR OF HEARTS CHRISTINA PERRI ATLANTIC

COLLIDE LEONA LEWIS / AVICII SYCO

NETHERLANDS

HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO

WHAT MAKES YOU BEAUTIFUL

MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

OCTOBER 1, 2011

THE OFFICIAL UK

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DIGITAL SONGS	
(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 1, 2011	
SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONOS/ELEVEN	
PARADISE COLOPLAY PARLOPHONE	1
SOMEONE LIKE YOU ADELE XL	
MAN DOWN RIHANNA SRP	1
MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
ELLE ME DIT Mika Casablanca	Ĩ
WITHOUT YOU	

NEW	WITHOUT YOU Davio guetta FT, USHER WHAT A MUSIC
5	IL NOUS FAUT ELISA TOVATI & TOM DICE PLAY-ON
9	CALLED OUT IN THE DARK

LOUDER OJ FRESH FT. SIAN EVANS MINISTRY OF SOUND

	D	ENMARK
-	-	DIGITAL SONGS
WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 1, 2011
1	NEW	FUGT I FUNDAMENTET NIK & RAS MUSICALL
2	1	I MINE OJNE RASMUS SEEBACH ARTPEOPLE
3	3	JEG'I LIVE Burhan g Copenhagen
4	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
5	NEW	KLOVN MORTEN HAMPENBERG DISCO:WAX
6	NEW	TABT MIT HJERTE SYS BJERRE SONY MUSIC
1	NEW	VENUS JOEY MOE SONY MUSIC
8	5	GI' MIG ET SMIL WAFANDE FT. KAKA UNIVERSAL
	NEW	PARADISE COLDPLAY PARLOPHONE
10	4	DOBBELTSLAG JOEY MOE COPENHAGEN

		DAVID BUETTATT. TAID CHUZ & CODACING VITINI A MUSIC				
	5	GOT 2 LUV U SEAN PAUL FT. ALEXIS JÓROAN VP				
9	4	FRENCH CANCAN (MONSIEUR SAINTE NITOUCHE) INNA MDDJA WARNER				
18		WELCOME TO ST. TROPEZ FEATURING HOUSEWORKS/PHONAG/GLOBAL				
Π	IT	ALY				
-		DIGITAL SONGS				
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WEEK	LAST WEEK	(NIELSEN SOUNOSCAN INTERNATIONAL) OCTOBER 1, 2011				
1	NEW	BENVENUTO LAURA PAUSINI WARNER				
	NEW	PARADISE COLDPLAY PARLOPHONE				
3	1	I SOLITI VASCO ROSSI EMI				
٠	0	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE				
5	NEW	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC				
	-	SHIMBALAIE MARIA GADU SOM LIVRE				
7	7	STANZA VUOTA MONE ITALIAN WAY				
	10	I WON'T LET YOU GO JAMES MORRISON ISLAND				

FRANCE

INTERNATIONAL

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ELLE ME DIT

MAN DOWN RIHANNA SRP

3 NEW PARADISE COLDPLAY PARLOPHONE

DIGITAL SONGS

MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS

LITTLE BAD GIRL DAVID GUETTA FT. TAIO CRUZ & LUDACRIS WHAT A MUSIC

SOMEONE LIKE YOU

OCTOBER 1, 2011

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		DIGITAL SONGS	Ī
WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DCTOBER 1, 201	1
1	NEW	PARADISE COLOPLAY PARLOPHONE	
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&WOCTO	NE
3	3	SET FIRE TO THE RAIN ADELE XL	
4	1	ELEKTROPOP OLEG BABERIBA	
	5	VART JAG MIG I VARLDEN VANDE DEN SVENSKA BJORNSTAMMEN GOLDENBEST	
6	NEW	SOBER LOREEN MOHITO	
7	NEW	SOMEONE LIKE YOU ADELE XL	
	6	WHAT ARE WORDS CHRIS MEDINA 19	
	4	MARACA MOHOMBI 2101	
10	RE	ROLLING IN THE DEEP	

SARO LIBERA

IL MIO GIORNO MIGLIORE

a state of		AUELE XL				
FINLAND						
		DIGITAL SONGS				
THIS	LAST WEEK	(NIELSEN SDUNDSCAN INTERNATIONAL) OCTOBER 1, 2011				
1	1	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE				
•	5	RAIN OVER ME PITBULL FT. MARC ANTHONY MR 305/POLO GROUNDS				
3	3	SET FIRE TO THE RAIN ADELE XL				
	6	SABOTAGE CHISU HMC/HELSINKI				
5	NEW	PARADISE COLDPLAY PARLOPHONE				
	4	SILKKII JUKKA POIKA SUOMEN MUSIIKKI				
1	2	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCD Y NEGRO				
. 8	NEW	JAR OF HEARTS CHRISTINA PERRI ATLANTIC				
¥.	7	SYYSKUUN KYY LAURI TAHKA UNIVERSAL				
10	10	I WANNA GO BRITNEY SPEARS JIVE				

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	ANADA Dard Canadian Hot 100	BILL
WEEK	(NIELSEN SOUNDSCAN/BDS) OCTOBER 1, 2011	THIS WEEK
	MOVES LIKE JAGGER	1

Data for week of OCTOBER 1, 2011	I	For chart reprints call 212.493.4023	

OCT SINGLES & TRACKS SONG INDEX. POLICE DOG BLUES (Public Domain) H100 74 POT OF GDLD (BatyGame, BM/Song/AIV Song S LL C, BM/Pico Pite Publishing, BM/Song Of Universit, Inc, BM/Douture Beyond It Expenence Publishing, BM/EMI April Music, Inc, ASAP/Sam Hook Music, ASCAP/Softweezy Beats Publishing, ASCAP/Sam took Music, ASCAP/Softweezy Both Publishing, ASCAP/Sam took Music, ASCAP/Sam t TAKE ME AWAY (Not Listed) RBH 93 TAKE OVER CONTROL (BMG Rights Management (UK) PRS/BMG Platinum Songs. BM//TALPA Music Publishin BUMA/The Royally Network. ASCAP/Waldoomers.

MAN DUWN (Holdishing Designation BMUSholay, BMUMeroke poration, ASCAP/Inving Music, Inc. BMUSholay, BMUMeroke Music, ASCAP), AMP/HL, BBH 27 AAQUINA DEL TEMPO (Thic El Parison Publishing MAQUINA DEL TEMPO (Thic El Parison Publishing LLC, ASCAP/WY

31 MARVIN & CHARDONNAY (FF To Del Publishing, LLC, Dial Olivero Gurone May Publishing Inc., BMI/EMI Blackw

BM/Please Gimme My Publishing Inc , BM/EMI Blackwood Musc Inc , BM/Songs Of Universal Inc , BM/Roscoe Dash Publishing, ASCAP), HL, H100 38, RBH 8 MARVINS ROOM (EMI: Blackwood Music Inc. BM/Live Write LLC, BM/Maior & Moses LLC, SOCAV/Beck, PRS), HL, H100 ex DD1146

46, RBH 10 MAS QUE NUNCA (Serca Music Publishing Inc., BMI) LT 49 Comparison (Serca Music Comparison ASCAP) IT 22

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Musseal Corporation, ASCAP) LT 19 MIRROR (Young Money Putrishing Inc. BM/Warner-Tameriane Putrishing Corp. BM/Mars Force Musa, ASCAP/Corpurgit Control/Yoo Aution Musa, ASCAP/Mars Faramarem ILC, ASCAP/PMI April Musis, Inc. ASCAP/Sounkrietes Publishing BM/101 Publishing Gorup, BM/M, AMPHL, H100 73 HI ULTMA CARTA (Songs 01 Top Stop Music Publishing, BM/I 11 797

BMI) LT 27 MDRE THAN YOU'LL EVER KNOW (Nephew Wirke Music, 1999 De alter Ocean Dente Dubleching, PMMDr. Clarge Music

Bewer y Music rounsing, beweren betuy rounsing, SKCAP) RH 5 Backwood Music Inc, BMWJimipub Music, BMCPM Farey Music, SESAC/Rico Love Is Still A Rapper, SESACHyponitic Beats, BMWPatel Made LLC, BMUSongo Of Kobalt Music Phibising America, inc. BMV/Owng Money Publishing Inc., BMV, AMPA1L, H100 27, RBH 7 MOVES LLK 2, AGECH Sciuge Music, BMI/Universit Music Careers, BMV/Atara Balt Music, BMI/Where Da Kacz A, BMV/AaruSongs BMV/tata Balt Soug, BMV/Maralone, BMV/AaruSongs DMV/tata Balt Soug, BMV/Maralone, BMV/Songs OI Kobalt Music, Publishing America, Inc, BMI), AMP/HL, H100 LT, LT 3

bWV/Brdusons, Unevaluation Loss Andream Construction (Line), BMV, BWV/Song, DU Kotali Music Publishing America, Inc., BMI), AMP/RL, HILD 1; LL 43 Music Corporation, ASCAP), AMP/HL, BHI 78 MR, KNOW THE LINE (Upmore Music, ASCAP/Universal Music Corporation, ASCAP) Cong, SACAP/Universal Universal, Inc., BMV/BM Music Cong, SACAP/AUNiversal Music Corporation, ASCAP/Rept James Song, SACAP/AUNiversal Metiodie Music, BACAP, AMP/HL, HID0 35 MR, NILCE WATCH (Deraminalian, BMV/Song 01 (Inversal, Inc. BMI/EMI Agent), AMBV Music, Cong, ASCAP/Evenal Com-bustion Music, Inc., ASCAP/Charler Boys, BMUsic, ASCAP), AMP/HL, IBH 87 MR, SACDER (Universal, Intel Ammuni, BMV/Song 01 (Inversal, Inc. BMI/EMI Agent), Ulina Eringer Missic, BMV/SCI MediaPro Music Emiterianment, SRI, H100 29 MRS, RIGHT (Compristion Enterianment, BMV/EMI Blackwood Music Inc., BM/Footleggers Stor, ASCAP/Universal Music Corporation, ASCAP/Nove Music, ASCAP/Scender Music Emiterianment, SRI, H100 29 MRS, RIGHT (Compristion Enterianment, BMV/EMI Blackwood Music Inc., BM/Footleggers Stor, ASCAP/Universal Music Corporation, ASCAP/Nove Music, ASCAP/Scender Boys BMI/SMI Agent, Com, BMI, AMM/PHL, H100 29 MRS, RIGHT (Compristion Enterianment, BMV/EMI Blackwood Music Inc., BM/Footleggers Stor, ASCAP/Universal Music Corporation, ASCAP/Nove RMI, SCAP/Scender Boys BMI/SMI Agent, Com, BMI, AMM/PHL, H100 29 Mrs ACCAP/Digy, Music Publishing LL, BMV/BMI/Blackwood Music Inc., BM/Footleggers Stor, ASCAP/Universal Music Corporation, ASCAP/Nove RMI (BMI (Song BH) fo Mrs HEAT CAPT TELL YOU ND (Yobait Music Publishing America, Inc., BACAP/IL, H100 20 (Mogranous, BMI/Mori America, Inc., BACAP/IL, H100 20 (Missic Publishing America, Inc., BACAP/IL, H100 20 (Missic Publishing

America, Inc., ASCA?/Little Shop 0f Morgansongs, BM/Mor-gar Music Group, BM/I), AMC S3 4 MF LAST [F1: Del Hubishing]. LC BM/Let The Story Begin Music Publishing ASCAP/Dripysalis Music. ASCAP/EMI Ayru Musica, Inc., ASCAP/Hy IIi prime Tumes Inc., ASCAP/Songs 01 Universal, Inc., GM/Culture Beyond Ur Expenence Publishing Avail AuAPAI Batu 15.

BMI, AMPAL, BBH 15 MY NAME IS MONEY Southern Ground, BMI (25:48 MY SH'T BANG (Earl T Stovers Publishing, BMI/Toney Storey Publishing, BMI) RBH 100

NEVER REALLY WANTED (Cal IV Songs ASCAP/Five Stone Publishing, ASCAP/Circle C Songs. ASCAP/Cal IV Entertain-ment, LLC, BMI/Full Circle Music Publishing, LLC, ASCAP) CS 54

CS 54 MT*AS IN PARIS (Please Gimme My Publishing Inc. BM/EMI Blackwood Music Inc. BM/EMI April Music Inc., ASCAP/Carter Boys Music, ASCAP/MI-Boy Music, BM/U Cart Teach Bern The Shimt, BM/Storgs Of Linversal. Inc. BM/Faga George Music, BM/Uhichappell Music, Inc. BM/), AM/FHL, H100 S. RBH 14

NO FUE FACIL (Mendiela Music Publishing, BMi/TN Ediciones Musicales, BMI) LT 50

Musicales, BMJ 11 50 NO HANDS (Juaquinmalphurpublishing, ASCAP/Roscoe Dash Publishing, ASCAP/Dead Slock Music, BMI/WB Music Corp ASCAP_Drum Squad LLC, ASCAP Young Drumma, ASCAP).

AMP, BBH 49 NO LA VOY A ENGANAR (Edimusa: ASCAP) LT 40 NO ONE GONNA LOVE YOU (Cam Rich Music, BMI/EMI Blackwood Music Inc, BMI), HL, RBH 29 NO SLEEP (PGN Sound Abitishing, ASCAP/WA Music, Corp., ASCAP/Adatz Ball Music, BMI/Where Da Kasz AL, BMI), AMP H100 70

H100 70 NOTHING (Imagem Songs Ltd., PRS/Sonic Graffiti, ASCAP/EMI April Music, Inc., ASCAP/Stage Three Music Inc., BMI) HL

H100 39 NOT OVER YOU (G DeGraw Music, BM/Wame-Tamerlane Publishing Corp., BM/Write 2 Live Publishing ASCAP/Yobati Music Publishing America, Inc., ASCAP, AMP H100 63 DVACANE (FZ Music Publishing, ASCAP/Inversit Music Corporation, ASCAP/Bug Music, Inc., BM/Heavens Research, BM/Copyright Control), AMP/HL, RBH 65

CH MY (Zan Cirjan Publishing, BMU) Brasco Music, ASCAP/EM April Music, Inc., ASCAP/Roscoe Dash Publish-ing, ASCAP/EM Sourd Publishing, ASCAP/WB Music Corp., ASCAP/OB Dumma, ASCAP, AMPHI, BHI 40 OLVIDAME (JCAM Editora Musica), SA de CV) IT 3 ONE MDE BOHINKIF SORG (New Songs Of Sea Gavie, BMD/Dowarth Music, BMD, HL, CS 18, H100 77 ONLY WANAH GYPE IT 01 YOU (Ellevision Music Publishing, BMURPrate) Store Entertainment LC, BMUSCIONS OI Univer-sal, Inc., BMURrearmiliam, BMUCA/ Music Publishing, Inc., ASCAP/Coll Chillin, Masic, Publishing, Inc., ASCAP/Songs OI Mari, ASCAP, AMPHI, RBH 53 ON MY LEVEL (CH Sound Publishing, ASCAPWB Music Control Colling, Base Publishing, ASCAPWB Music Control Colling, Base Publishing, ASCAPWB Music Control, CSA, BMURCA, Music LC, BMUSCIONG, BMUSCI Music, BMURD and Blackwool Music Inc., BMUSCIANDE Music, BMURD and Musica Inc., BMUKSang, OI Music, Music, Publishing, America, Inc., BMUKSang, OI (Nota), Music, Publishing, America, BMU, Sang, OI (Nota), Music, Publishing, America, Inc., BMUKSang, OI (Nota), Music, Publishing, AMER, Musica, Publishing, America, Inc., BMUKSang, OI (Nota), Music, Publishing, America, Inc., BMUKSang, OI (Nota), Music, Publishing, AMER, Musica, Musica, Publishing, America, Inc., BMUKSang, OI (Nota), Musica, Publishing, America, Inc., BMUKSang, OI (Nota), Musica, Publishing, America, Inc., BMUKSang, AMER, America, Inc., BMUKSang, OI (Nota), Musica, Publishing, AMER, AM

AMP/HL, RBH 56 VEN & BAILAR (Songs Of RedDine, BMI/Sony/ATV Songs LLC, BMI/2101 Songs, BMI/Pithull's Lenacy Publishion, BMI/Lini,

BMI/2101 Songs, BMI/Pitbull's Legacy Publishing, BMI/Uni-versal Music - Careers, BMI/EMI April Music, Inc., ASCAP/EMI Songs France, SARL/Sony/ATV Tunes LLC, ASCAP), AMP/HL, 1744

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BM/Csimg Bad Songs, BM/Uynatine Hotilisting Company, BM/ritesong-U S., Inc. ASCAP/Unichappell Music. Inc. BM/, AMPHL. H100 33, RBH 3 JUT OF MY HEAD (Hey Lu Chill Music. BM/Haavy As Heaven Music. BM/Songs D'Universal. Inc. BM/Atalitot Music Publishing, SESAP/WB Music Corp. ASCAP/Ten Bas Music Inc. BM/KM Blackov Music Inc. BM/Maline Music Inc. BM/AN Songs. BMI), AMP/HL, H100 B1, RBH 24

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PARADISE (Ope) Music, London, PRS/Universal Music - MGB Songs, ASCAP/Upaia Music Inc., BMI), AMP/HL, H100 16 PARA NO PERDENTE (Arpa Musical, LLC, BMI) 11 36 PARTY (Place Summer My-Publishing Inc., BMI/SHI Blackwood Music Inc.; BMI/Way Above Music, BMI/Sont/ATV Songs LLC, BMI/EMI April Music, Inc., ASCAP/B-Cap Publishing, ASCAP/Chrysanis Music, ASCAP/We Dan't Play Even When We BP Payn', ASCAP(Det Ya'n GOn Phublishing, BMI/Enter-tainment Music, BMI/Sluck Rick Music Corp. BMI), HL, RBH 33

PARTY ROCK ANTHEM (Party Rock Music, ASCAP) H100 4

LT 13, RBH 81 PICTURE PERFECT (Not Listed) RBH 84 PIECES OF ME (Studio Beast Music, BMI/Warner-Tamerlane

PIECES OF ME (Studio Reast Music, BM/Wamer-Tamer Publishing Corp. BM/Churck Harmony s House Publish ASCAP/Sirauss Co., LLC ASCAP/Morrahams Music F lishing, ASCAP/EMI April Music Inc, ASCAP/Blue Tees ASCAP/Blug Music, ASCAP), AMIP/HL, RBH 37

OUT OF MY HEAD (H

(Kobalt Music Publishing) Of Morgansongs, BMI/Mor 24

Ty Music Publishing, BMVMamas Rebbly Publishing,

PSS/BMS Platnem Songs IBM/1ALPA Music Publishing, BUMA/The Royally Network, ASCAPWaltocores, ASCAP/Sony/ATV Innes LLC, ASCAP/, HL, H100 41 TAN SOLD TU (WB Music Corp. ASCAP/Muterechtinic, SGAP/Sociedad General De Autoris Die Espans, SGAP, DI 32 TATTODS ON THIS TOWM (Wanei-Fameriane Publishing Corp., BU/Rearwingh Baby, BM/Desert Trasars Music, BM/Teel In The Creek Music, ASCAP/BMG Gold Songs, SCAPA, JM/P EC 33.

ACC DOT TE AND CS SET AND A CALL TO A CALL AND A CALL A

AMP/HL, H100 75, RBH 13 THING CALLED US (Rondeau A Williams Publishing, United to Designed BM/Gina Agha Music Publish

BM/James Wesley Designee. BM/Sina Agha Music Publis ing, SESAC/Lated Wilkiams Designee. BM/) BRH 55 THIS DLE BOY (WB Music Corp., ASCAP/Melissa's Money Music Publisming, ASCAP/Set A Load Of This Music, ASCAP/EMI Blackwood Music Inc., BMI/Sting Stretcher

BM/Songs Of Kobalt Music Publishing America. Inc BM/Grant Girls Music, LLC, ASCAP/The Loving Company ASCAP/Willie-O Music, BMI/Dillon OiBrian Songs, BMI) AMP

CS 51 TILL I'M GONE (PGH Sound Publishing, ASCAP/WB Music Corp., ASCAP/EMI Blackwood Music Inc., BMI/EMI April

TILL I'M GONE (PGH Sound Publishing, ASCAP/WB Music Corp., ASCAP/WB Blackwood Musics inc., BM/KM April Music, Inc, ASCAP), AMP/HL, RBH 94 TONIGHT TONIGHT (Mds Music, ASCAP/Sleep When Tm Rich Music, BM/Scarlet Moon Music, Inc, BM/Nash O Music, BM/Religa Height Music RACAP/Sleep Viben Tm BM/Hey Kiddi Music, ASCAP/Here's Loloft / You Kidd Music, BM/Religa Height Music BM/Sony/ATV Songs LLC, BM/Hey Kiddi Music, ASCAP/Holati Music Publishing Amer-ica, Inc, ASCAP), HL, H100 19 TONY MONTAM, Rhyavadia Maarnus Music, BM/WHI-A-Forl Music, BM/Rock BDB Music Publishing, Inc, BM/) RBH 48

48 48 49 100 Easty (Food 4 Yo Soul Music, ASCAP/Christopher Laoy Hubishing Designee, ASCAP/Michael Harrs Publishing Designee, BM/Bason And Gatison Music Publishing ASCAP/Song VUI Imensal I. (nr. 2004/WRayun Beal Music, BM/Ludares Worlewide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP), AMIPHL, BRH 44 100EH (Sony(AT), Inte Publishing Company, BM/Lesie Sato

TOUGH (Sony/ATV Tree Publishing Company, BMI/Leshe er Music, BMI), HL, CS 32 TROUBLE (Ber Maejor Music, BMI/Reach Global Songs, BMI/Dreamvillain, BMI/Songs Of Universal, Inc., BMI).

AMP/HL, RBH 52 THE TROUBLE WITH GIRLS (Songs Of Universal, Inc. RMURun Louid Songs, ASCAP/Ange

THE TROUBLE WITH (BIRLS (Songs Of Universal, Inc., BMU/Jongs Songs, BMU/Bg Luck Songs, SACPA/Rage River Songs, ASCAP/Bg Luck Songs, SACPA/Rage River Songs, ASCAP/Bg Luck Burk, AMP/HL, CS 43 U MIRADA (Wane-Farrerlare Publishing Ope, BMU/Wan er/Chappell Mexico, SACPM/Sebastian Schon Publishing Designe, SACM) 11 43 U OLOP (Caryer, ASCAP/WP Publishing, BMU/Luc Direlt, ASCAP/Period Music Corporation, ASCAP/Perfect Latin Musis Publishing, BMU/La Meale Maesta Musice Publishing, BMU/Emistor, Padinta, BMU/Lating, BMU/Lating, BMU/Lating, BMU/Emistor, Padinta, BMU/Lating, Luck Morea Luck, BMU/Link et Veguita Matave, BMU/Victor Martinez, BMU LT 7

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Data for week of OCTOBER 1, 2011

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Chart Codes: C5 (Hot Country Songs), 3BH (Hot R&B/Hip-Hop Songs) TITLE

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ROLLing III - Marken Blackwood Music Inc., BMIJ, AMARKEN, H100 20, RBH 74

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Group, LLC, BMI/Average ZJS Music Publishing, BMI), AMI H100 45 ODNDE ESTAS PRESUMIDA (Arpa Musical, LLC, BMI) LT 11 DRANK IN MY CUP (Mr. Kirk, Jeref Randle, ASCAP/Dwil 137 Publishing, ASCAP/Sound M 0 B Productions LLC, BM/II's DRANK IN MY CUP (MK Krk Jerei Pandle, ASCAP/Owill 3 Lubishing ASCAP/Sound M B Productions LLC, BMM? Only About Music LLC, ASACP RBH 64 DRINK IN MY HAND (SomyAN' free Publishing Company, BM/Sinnerlina Music BM/SonyAN' Acutt Rose Music, BM/Universal Music - Careers, BM/High Pwered Machine

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MADE IN AMERICA (Tokeco Tunes, BMVBobby's Lyrics, Land and Livestock, BMU/Do Write Music, LLC, BMU/Sweetwater Jams, BMU/Reynsong Publishing Corp., BMI) CS 2, H100 44 MAKE YOU SAY ODH (Not Listed) RBH 76

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Send submissions to: exec@billboard.con

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

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

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



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

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

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

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

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

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

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

-Edited by Mitchell Peters

GOODWORKS

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

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

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

In addition to Far*East Movement, acts confirmed to perform include YouTube stars Ryan Higa and David Choi, "America's Best Dance Crew" champ LaM.mE, comedian Kevin Wu and singer Cathy Nguyen in San Jose, and B.o.B and Sean Kingston in Long Beach

Tickets for the events are available at ISAty.com.

-Mitchell Peters

BACKBEAT



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



BACKBEAT

.biz online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.

STREET. PLAN

Additional photo

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



EDITED BY ELIZABETH HURST

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



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







GUILD OF MUSIC SUPERVISORS STUMPS DURING EMMY WEEK

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

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

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

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

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



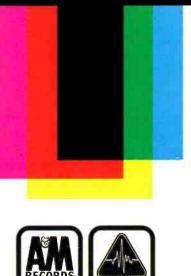


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