

GEORGE CLINTON VS. UNIVERSAL MUSIC GROUP: WHAT WILL IT MEAN FOR THE OLD SCHOOL?

Billboard

BUSINESS FORWARD

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ROSTRUM'S
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NEW MANAGEMENT
CRITERIA'S
DIANA RODRIGUEZ

GENRE EXPANSION
SELECT-O-HITS'
JOHNNY PHILLIPS

BILLBOARD 200 FORECAST

ROC NATION'S
J. COLE TO NO. 1

25 YEARS OF THE HOT LATIN SONGS CHART

FELICE & RENEE

"I'm just being overly dramatic. I'm not really possessed"

THE MACHINE

LUIS MIGUEL

GLORIA ESTEFAN

ENRIQUE IGLESIAS

PRINCE ROYCE

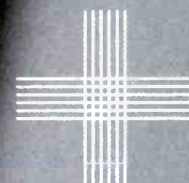
RICKY MARTIN

THE BOSS TEAM THAT BUILT FOSTER THE PEOPLE

OCTOBER 8, 2011

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Miss Welch, on her own terms



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No. 1

ON THE CHARTS

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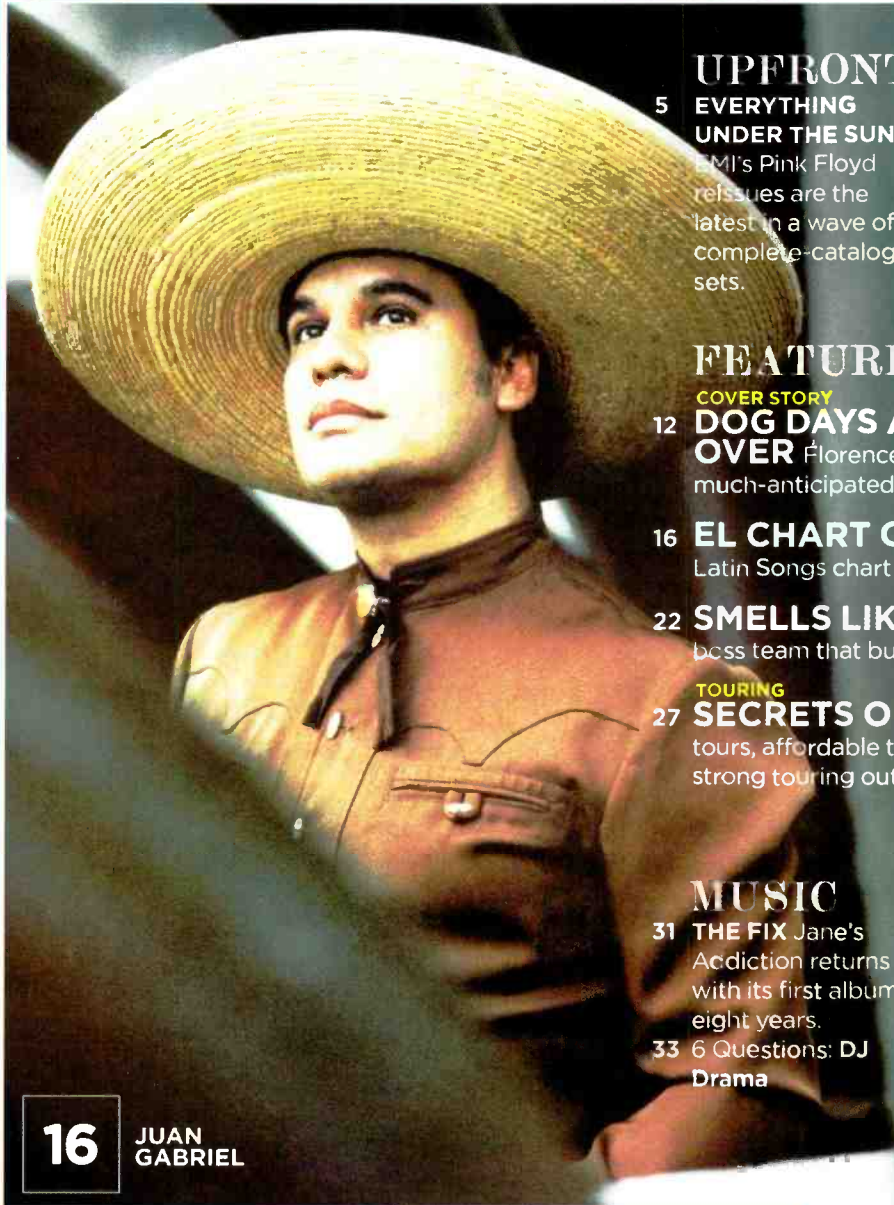
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ON THE COVER: Photograph by Karl Lagerfeld

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
Visit Billboard.com to see who made our annual 21 Under 21 list of music's biggest young hitmakers. Bieber, Greyson and Selena return, and new faces include K-pop's HyunA and R&B boy band Mindless Behavior.

Events

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

FILM & TV MUSIC

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

TOURING

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

NIELSEN BROADCAST DATA SYSTEMS
BDS Certified Spin Awards August 2011 Recipients:

◆ **900,000 SPINS**

How To Save A Life/**The Fray**/Epic
Iris/**Goo Goo Dolls**/Reprise

◆ **700,000 SPINS**

Bubbly/**Colbie Caillat**/Universal Republic
Drift Away/**Uncle Kracker**/RRP
Dynamite/**Taio Cruz**/Mercury/IDJMG
Hot N Cold/**Katy Perry**/Capitol

◆ **600,000 SPINS**

California Gurls/**Katy Perry Feat. Snoop Dogg**/Capitol
DJ Got Us Fallin' In Love/**Usher Feat. Pitbull**/LaFace/Jive/RCA
Poker Face/**Lady GaGa**/Streamline/KonLive/Cherrytree/Interscope
The Way I Are/**Timbaland Feat. Keri Hilson**/Mosley/Blackground/Interscope

◆ **500,000 SPINS**

All The Small Things/**Blink-182**/MCA
Bye Bye/**Jo Dee Messina**/Curb
Heaven/Cielo/**Los Lonely Boys**/Epic/Or
It's A Great Day To Be Alive/**Travis Tritt**/Columbia
Raise Your Glass/**P!nk**/LaFace/RCA
Rolling In The Deep/**Adele**/Columbia
So What/**P!nk**/LaFace/RCA
Write This Down/**George Strait**/MCA
You're Beautiful/**James Blunt**/Custard/Atlantic

◆ **400,000 SPINS**

Give Me Everything/**Pitbull Feat. Ne-Yo, Afrojack & Nayer**/Mr. 305/
Polo Grounds/J/RCA
Underneath It All/**No Doubt**/Interscope
Whataya Want From Me/**Adam Lambert**/19/RCA

◆ **300,000 SPINS**

California Love/**2Pac**/Death Row/Interscope
Down On Me/**Jeremih Feat. 50 Cent**/Mick Schultz/Def Jam/IDJMG
On The Floor/**Jennifer Lopez Feat. Pitbull**/Island/IDJMG
Party Rock Anthem/**LMFAO Feat. Lauren Bennett & GoonRock**/Party Rock/
will.i.am/Cherrytree/Interscope

◆ **100,000 SPINS**

Best Thing I Never Had/**Beyonce**/Parkwood/Columbia
Country Girl (Shake It For Me)/**Luke Bryan**/Capitol Nashville
Dirt Road Anthem/**Jason Aldean**/Broken Bow
I Smile/**Kirk Franklin**/Fo Yo Soul/Gospo Centric/Verity/RCA
Shake Me Down/**Cage The Elephant**/DSP/Jive/RCA

◆ **50,000 SPINS**

El Ardido/**Larry Hernandez**/Fonovisa
I Love You This Big/**Scotty McCreery**/19/Mercury Nashville/Interscope
I'm Into You/**Jennifer Lopez Feat. Lil Wayne**/Island/IDJMG
Listen To The Sound/**Building 429**/Essential/PLG
Long Hot Summer/**Keith Urban**/Capitol Nashville
Love Don't Run/**Steve Holy**/Curb/New Revolution
Made In America/**Toby Keith**/Show Dog-Universal
Mr. Saxobeat/**Alexandra Stan**/Ultra
My Body/**Young The Giant**/Roadrunner/RRP
You Make Me Feel.../**Cobra Starship Feat. Sabi**/Decaydance/
Fueled By Ramen/Atlantic/RRP

ANNOUNCING THE

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Rostrum chief on Mac Miller release plan



TIME IS TIGHT
George Clinton's UMG suit over royalties



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Facebook embraces music streaming



AT YOUR SERVICE
Ex-Capitol Latin chief launches new firm



ROLL WITH THE NEW
A chat with Select-O-Hits' Johnny Phillips

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>>>ZYNGA PARTNERS WITH ENRIQUE IGLESIAS

Zynga's CityVille, a Facebook game that boasts some 72 million users, is teaming with Enrique Iglesias to help promote his *Euphoria* tour within the game. Under the deal, Iglesias fans will be able to add a Euphoria Arena as a building in their city, where visitors can visit and which earns virtual credits just like other CityVille buildings. Fans can also add Iglesias' avatar to their world—an automated character that exists in the virtual city like a resident and that interacts with players and visitors with pre-programmed phrases.

>>>SPOTIFY ROLLS OUT 'PRIVATE LISTENING'

Spotify has updated the service to enable users to opt out of having all songs they listen to listed in their Facebook ticker. The "private listening" function was rolled out after the subscription service's integration with Facebook raised privacy concerns. To use the new private listening mode, users will need to update their current version of the software and select the option from the "file" menu bar.

>>>SHAZAM DROPS LIMITS ON FREE SONG IDs

Music identification application Shazam has removed the limitations on how many songs users can ID for free when using its free iPod app. Those paying for the Shazam Encore premium app have long been able to ID as many songs as they like, but free users were limited to five songs per month. Users of the ad-free Encore tier will still have access to added services like LyricPlay, which streams lyrics to songs as they play.

Reporting by Antony Bruno.

UPPER FRONT

RETAIL BY PHIL GALLO

Completist At Core

EMI's Pink Floyd reissues are the latest in a wave of complete-catalog sets

EMI's new Pink Floyd boxed set and its planned release of additional multiple-disc sets devoted to individual titles will no doubt attract a lot of attention in this fall's reissue market.

It has the splashiest launch (including the recent re-creation of the cover of *Animals* at Battersea Power Station in London), a jaw-dropping number of unreleased tracks, extensive booklets, elaborate configurations and a chance to find a place under numerous Christmas trees during the holiday season.

But perhaps the most striking thing about the Pink Floyd campaign is that its completist approach to its subject has plenty of company this year. On Sept. 1, Rhino released the staggering 73-CD Grateful Dead collection *Europe '72: The Complete Recordings*, chronicling the entirety of the band's European tour of that year. And Sony Legacy's *Complete Albums Collection* series, which has already released sets devoted to such acts as the Byrds, Leonard Cohen, John Denver and Earth, Wind & Fire, has new sets coming this fall for Electric Light Orchestra, Weather Report and the Mahavishnu Orchestra.

The concept isn't new. Atlantic released Led Zeppelin's *The Complete Studio Recordings* in 1993, Germany's Bear Family Records has long specialized in premium-priced sets for early rock 'n' roll and country artists, and mail-order label Mosaic Records produces limited-edition jazz collections, such as its recent release of the Modern Jazz Quartet's *Com-*



plete Atlantic Studio Recordings.

But never before have so many "complete" sets found their way to market at the same time. These big-ticket items are targeting 40-and-older completists and fans willing to drop anywhere from \$100 to almost \$500 on a boxed set. The fact that labels haven't limited the release of such sets to the all-important fourth-quarter release window shows faith in the power of nostalgia, graphics and high-quality sound.

"We spent the better part of 20 years doing the [reissue] business as individual pieces and it became fragmented," Sony Legacy VP of A&R and content John Jackson says. "Our Cheap Trick campaign was the first three albums and [*At Budokan*—but what about everything else?]"

Aside from their premium price, one of the other key challenges facing complete-catalog boxed sets has been the shrinking number of physical retail outlets that would carry such titles. As a result, much of the marketing is focused online, including official artist websites, fan clubs and other Web communities. Sony Legacy sells its *Complete*

Albums Collection series exclusively through its PopMarket.com daily deal site. Rhino sold out its 7,200-unit run of the Grateful Dead's *Europe '72* in four days through the band's official site Dead.net. To meet demand, Rhino then offered—at the same price of \$450—an "All the Music" edition of *Europe '72* that includes all 22 shows on 72 discs in soft-packs, but without the coffee-table book from the limited edition.

"The great thing about Dead.net," says Mark Pinkus, senior VP of worldwide licensing for Rhino and Grateful Dead Properties, "is that fans are consistently looking there for new releases and this has given us encouragement that fans are ready to step up and buy [large boxes]."

EMI's Pink Floyd campaign appears poised to be the fall's most prominent reissue rollout. On Sept. 27, the label released *Discovery*, a 16-CD collection that includes all of the band's studio albums. There is also, for the first time in the group's career, a single-disc "best of" collection that EMI sees as a mainstay for Walmart, Target and other big-box retailers.



Open your heart, I'm coming home: PINK FLOYD and EMI's *Discovery* boxed set (above).

Also coming are "Immersion Box Sets" dedicated to *The Dark Side of the Moon*, *Wish You Were Here* and *The Wall*. Each will contain five to seven discs, with 5.1 surround and quadraphonic mixes plus books and artwork, as well as simpler versions with fewer discs. The *Dark Side of the Moon* sets were released Sept. 26 with *Wish You Were Here* editions due Nov. 7; the two versions of *The Wall* are coming Feb. 27.

The rollout is designed to use Pink Floyd's biggest-selling albums as tentpoles for the series, says Bill Gagnon, senior VP/GM of catalog marketing for EMI Music North America, noting the budget to market and

advertise the Pink Floyd albums is north of \$2 million.

EMI's September 2009 reissue of the Beatles catalog was an encouraging sign of consumer interest in complete-catalog collections, Gagnon says. The campaign included the release of a 16-disc stereo boxed set that has sold 258,000 units in the United States, and a 13-disc mono box that has sold 63,000, according to Nielsen SoundScan.

"The lesson we learned [from the Beatles reissues] is that if you develop very high-end product, people will perceive them as good consumer value," he says. "We were nervous with the Beatles [boxes], but that experience has given us confidence." ♦♦♦

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HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD TOURING CONFERENCE TO FEATURE SESSIONS ON NKOTBSB TOUR, AMOS LEE

The highly successful New Kids on the Block/Backstreet Boys tour and the development of singer/songwriter Amos Lee will be the focus of two separate "Road Cases" sessions at the eighth annual Billboard Touring Conference & Awards, set for Nov. 9-10 in New York.

"NKOTBSB: Anatomy of a Home Run" will break down the ground-breaking co-headlining NKOTBSB tour, a trek that sold more than 500,000 tickets and emerged as one of the sleeper tours of 2011. Key players on hand to discuss the tour will include BSB manager Peter Katsis of Prospekt Park; NKOTB manager Jared Paul of AGPS; actor/singer Donnie Wahlberg of NKOTB; Darryl Eaton, agent at Creative Artists Agency (CAA); and Brad Wavra, VP at Live Nation.

Immediately preceding the panel discussion will be an artist development session that will examine the touring career of Lee, whose critically acclaimed songs and strategic touring led to a significant career uptick this year.

Since the release of the Blue Note artist's self-titled album in 2005, Lee has combined key supporting slots and select headlining and high-profile festival appearances to become an artist many in the industry feel is poised to break through to major headlining status. Participating in the session will be Lee; his managers Perry Greenfield and Kevin Morris at Red Light Management; EMI senior VP of marketing Zach Hochkeppel; Joe Brauner, the responsible agent for Lee at CAA; and AEG Live promoter Lenore Kindor.

The Billboard Touring Conference & Awards will be held at the Roosevelt Hotel. For more information and to register, go to billboardtouringconference.com.

BILLBOARD'S FUTURE SOUND TO EXAMINE DIGITAL MUSIC CHALLENGES

Billboard's FutureSound conference, which will take place Nov. 17-18 in San Francisco, will feature top decision-makers in music and technology discussing how right-holders, investors and developers can solve challenges facing the digital music market.

Opening the conference will be a keynote by Ron Conway, "super angel" investor of such companies as Google, Twitter, Napster and Foursquare. He'll discuss the opportunities and barriers that exist in the digital music startup scene.

GREGORY DELICARPINI JR.



On the second day, Turntable.fm founder/chairman Seth Goldstein and other key investors and partners in the company will present a keynote case study examining the success and future plans of this year's hottest digital music service.

Other executives scheduled to participate in FutureSound include Universal Music Group Distribution senior VP Mitch Rotter on what labels look for when considering partnerships, Mayfield Fund managing director Tim Chang on the future of venture capital investment in digital music, GrooveShark executive VP Paul Geller on what startups can teach the music industry about monetization and Island Def Jam senior VP Jon Vanhala on applying the application programming interface (API) model to music licensing.

Billboard's FutureSound conference will be held at Terra. Visit futuresoundconference.com for more information and registration.

ANDREW HAMPP NAMED SENIOR CORRESPONDENT AT BILLBOARD



Andrew Hampp has been named senior correspondent for branding at Billboard, where he will cover news and developing trends in artist endorsements, tour sponsorships, commercial licensing and other intersections of music and advertising. He is based in New York and reports to Billboard deputy editor Louis Hau.

Hampp, a native of Tiffin, Ohio, comes to Billboard from Advertising Age, where he spent five years covering media and entertainment in New York and Los Angeles. He most recently served as Los Angeles bureau chief from 2009 to 2011, covering a variety of industries, including cable TV, radio, out-of-home, entertainment and music, while also contributing to events and special reports like Ad Age Digital, Digital West, Madison & Vine, Entertainment A-List and Media Evolved. Prior to joining Ad Age in 2006, Andrew covered music for the Columbus (Ohio) Dispatch.

CHUCK DAUPHIN NAMED COUNTRY NEWS EDITOR OF BILLBOARD.COM

Chuck Dauphin has been named country news editor of Billboard.com. He is based in Nashville and reports to Billboard.com editor M. Tye Comer. Dauphin has been involved in the country music business for 20 years, with his career starting out in radio at WDKN Dickson, Tenn., in 1991. He also has worked at the Interstate Radio Network and WFGZ Dickson, and can currently be heard on WNKX Centerville, Tenn. He has also written for such magazines and websites as MusicNewsNashville.com, MusicCityNews.com and Roughstock.com and has interviewed some of the biggest stars in the industry including Blake Shelton, Tim McGraw and Martina McBride. He can be reached at chuck.dauphin@billboard.com.

GREGORY DELICARPINI JR. NAMED FASHION EDITOR OF BILLBOARD.COM

Gregory DelliCarpini Jr. has been named fashion editor of Billboard.com. He is based in New York and reports to Billboard.com editor M. Tye Comer. DelliCarpini will discuss the latest convergences in fashion and music in his new column, the Hook, which launched on the site in early September. As a graduate of Skidmore College, he was trained in art history, art and design. After studying architecture at the Harvard Graduate School of Design, he went on to explore a variety of creative realms, such as photography, interior design, exhibition, communication and fashion design. Most recently, DelliCarpini worked at Vogue magazine and Full Frontal Fashion. He can be reached at gregoryjr@billboard.com.

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LIVE NATION

6 QUESTIONS

with **BENJY GRINBERG**
by **BENJAMIN MEADOWS-INGRAM**



In 2003, Pittsburgh native and former executive assistant to Antonio "L.A." Reid at Arista Records Benjy Grinberg started his own label, Rostrum Records. Eight years later, Rostrum is riding high on the success of flagship artist Wiz Khalifa, who hit No. 1 earlier this year with "Black and Yellow," setting up a No. 2 bow for his third album, *Rolling Papers* (Rostrum/Atlantic). Now, Rostrum is turning its attention to Mac Miller, a Pittsburgh rapper with an online presence that includes 900,000-plus Twitter followers (@MacMiller), more than 1.3 million likes on Facebook and at least one video, for the song "Donald Trump," with 25 million-plus YouTube views.

Miller's debut, *Blue Slide Park*, is due Nov. 8 on Rostrum with physical distribution through Fontana, but at midnight ET on Sept. 27, Miller announced on Ustream a preorder campaign designed to incentivize Miller's fans for preordering the album en masse (Billboard.biz, Sept. 28). Working with digital distributor iNGrooves and retailers including iTunes and other partners, Rostrum will release *Blue Slide Park* within 24 hours after 100,000 preorders are placed, should that benchmark be met, as well as incentives at the 25,000 and 50,000 marks: the release of the set's title track and a \$50,000 donation to the Make-a-Wish Foundation on behalf of Miller and Rostrum, respectively.

In an exclusive interview with *Billboard* just hours before the announcement, Grinberg, 33, spoke about the plan.

1 How did the preorder plan come about?

The idea of doing the typical sales and distribution seemed really old school to us, so we started thinking of things we could do to engage fans, to engage partners, to make people more interested in the album. So Mac and I came up with the idea: "What if we left it up to the fans as far as when this album would come out? And what if we gave them goals—to a certain degree—and let them, by motivating each other, get this album out as soon as possible and in the best way?" We worked it out with all of our partners that if we preorder 100,000, we can release the album the next day—which has never happened, ever.

2 You mentioned your partners—so this program is broader than just iTunes?

iTunes is obviously the most major digital outlet for us, so they were an important part of the conversation. Because it's such a big operation—there's a lot of moving parts—you have to talk to a lot of people and make sure that some of what we wanted to do was possible. For Amazon and some of the other digital outlets, changing things like the release date with the preorders was a little easier. Hot Topic is a huge fan of Mac, and they came onboard, wanting to help push a physical preorder through their stores [and] carry the album in their stores. And then media outlets, such as MTV, have been very supportive of Mac.

3 Should you hit 100,000 preorders, how will you handle physical copies?

Because of the whole mechanism of manufacturing, I can't make them appear in stores the next day like I can on iTunes. If it were to come out really early, we could try to work with our distributor to push up the physical date—but we haven't even gone down that road because, like I said, it's not like we expect to get 100,000. But what a great story it would be if we do [laughs].

4 It's one thing to say, "We're going to do this thing and release it early." It's another to negotiate details. How receptive was iTunes initially?

I give our partners at iNGrooves, our digital distributor, a whole lot of credit for bearing a lot of that process. But it's one of those things where at first it's like, "All right, we want to have a moveable release date." And then you hear back, "Well, iTunes doesn't do that." If you have an album up for presale, it has to come out a certain day. So that's one hurdle. At least in my mind I'm thinking, "Well, they're Apple, they can do whatever they want to do." And you have to sort of question the regular process and not just accept the fact that, "Oh, this is how they usually do it. I get it. We'll fall into line." It was a challenge for us to have that conversation, but all in all iTunes was receptive, they were really interested in our ideas. It was a back and forth that took about five weeks to get a green light. [It took] about two months to put the plan together from inception to [realization].

5 Will Rostrum take Miller to a major the same way it did with Wiz Khalifa?

We have no plans on going to a major. We've been approached by every major and every single executive. We're appreciative of that, glad they see the vision and the ability. But we're so excited about the ability to have control over what we're doing. This isn't even a Rostrum thing. Mac himself is excited to be doing this independently.

6 Is Rostrum the first label to have done a deal like this with iTunes?

With all the back and forth we had to do to make this possible, I know that no one's done it. It was not easy.

For the full interview, go to Billboard.biz.

Let's take it to the stage: **GEORGE CLINTON**



LEGAL MATTERS

George Clinton v. Universal Music Group Highlights Time Limits On Royalty Claims



by **TAMERA H. BENNETT**

Judging from pioneering funk productions helmed by Parliament-Funkadelic mastermind George Clinton, the man knows the value of staying on the beat and keeping time.

But the apparent failure of Clinton to keep an eye on the clock could cost him dearly in terms of royalties he claims he's still owed. The decision highlights one of the challenges facing heritage artists and their heirs in navigating claims for underpayment of digital downloads and possibly other new-media uses of their copyrights. In addition to keeping track of royalties due to them (which can require costly audits), artists must also be aware of how long they have to raise objections to the size of the payments they receive.

In 1980, Clinton signed a production agreement with Casablanca Records, which is now owned by Universal Music Group. UMG claims that it couldn't reach Clinton for years and that it was unable to send him royalty statements. Once Clinton resurfaced in 2001, UMG sent back royalty statements and payments to him for the years 1996-2000.

But Clinton sued UMG in 2007 for breach of contract, claiming the label group didn't pay him all the royalties he was due from 2000 to 2003. His production contract required Clinton to provide detailed and specific objections to his royalty statements and he complied—almost. Clinton outlined under-payments, nonpayments and improper withholding of taxes. What Clinton never specified was that he had been underpaid for royalties stemming from digital downloads.

Then earlier this year, Clinton amended his lawsuit claiming for the first time that UMG hadn't paid him the correct royalty rate for digital downloads, citing a 2010 decision by the U.S. Court of Appeals for the Ninth Circuit in *F.B.T. Productions v. Aftermath Records*. In the *F.B.T.* case, the court held that in certain contractual situations digital downloads are a license and as such the record label must pay a higher royalty rate to the artist.

Clinton had the right under his production agreement to review and audit royalty statements to determine if UMG had properly paid him. He also had the right to sue UMG if it failed to do so.

But both of these rights had a time limit—three years after the date a royalty statement was "rendered" to Clinton. It's common in recording agreements for there to be a time limit on bringing a lawsuit, a period of time that is usually

shorter than the statute of limitations stipulated in state or federal law.

Three years seems like a pretty easy way to calculate a deadline. Indeed, in 2003, Clinton and UMG agreed to a "tolling" agreement that effectively froze time so the three-year window within which Clinton had to file a lawsuit for the statements rendered in 2000 and later wouldn't run out.

But on Aug. 9, U.S. District Court Judge Philip S. Gutierrez ruled that the clock had started running three years from the time Clinton should have received his royalty statement. If Clinton didn't receive his royalty statement, his 1980 contract placed the responsibility on Clinton to tell UMG in writing that he never received it. Clinton's four-year absence cost him the ability to sue UMG for potential accounting errors in multiple years.

In his ruling, Gutierrez made it clear that Clinton failed to specifically object to the underpayment of digital download royalties in a timely manner. Because Clinton didn't comply with the requirements in his recording contract, he lost the opportunity to challenge UMG on years of royalty statements specifically related to digital downloads.

At the end of October, Gutierrez will determine whether Clinton v. UMG will go to trial on the question of whether the tolling agreement was valid. The district judge ruled that it wasn't valid, but an appeals court reviewed the decision and sent the question back to Gutierrez.

If the tolling agreement is valid—that is, if Clinton's suit against UMG is deemed to have been filed within the required time frame, then Gutierrez will rule on Clinton's claims that UMG failed to pay him royalties due to him, excluding those for digital downloads.

This is a significant concern for any label or artist. Even though there isn't a binding court decision in Clinton v. UMG on this issue, it has become imperative to include language that references the freezing of all statutory limitations periods as well as contractual limitations periods.

The possibility that the tolling agreement could be declared invalid has prompted Clinton to sue his now-former lawyers for legal malpractice.

Tamera H. Bennett is an entertainment and intellectual property attorney based in Lewisville, Texas.

As You Like It

Facebook changes highlight key role that streaming services play in social music

At Facebook's Sept. 22 f8 developers conference, upstart streaming services like Spotify were the life of the party, while download stores like iTunes seem to be as welcome as a parent on keg night. That is to say, they were nowhere to be found.

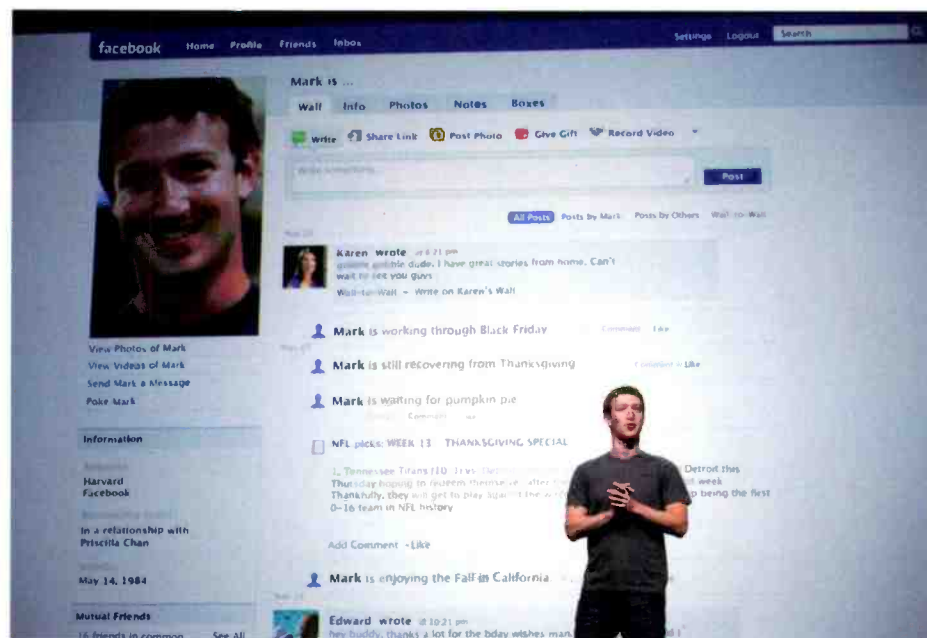
There are good reasons for this. A staggering 140.3 million unique U.S. visitors spent 53.5 billion minutes on the social network in May, according to the most recent edition of Nielsen's "State of the Media: The Social Media Report." Yahoo sites claimed the second-highest amount of time spent with a collective 17.2 billion minutes, with Google sites following in third with 12.5 billion minutes.

And Facebook attracts nearly 100 times more user hours than the next closest social network Tumblr, where Nielsen says users spent 623.5 million minutes in May. Twitter was right behind with 565.2 million minutes.

Partnering with Facebook gives music services access to potential customers. Short of manufacturing the world's most popular digital media player and smartphone, there may not be a better way to reach tens of millions of people.

A music service that tightly integrates the social network puts its users' activities—as well as its own brand—into the news feed and tickers, a new activity feed that's part of Facebook's redesigned profile page.

And so such young services as Spotify, MOG, Deezer, Rdio, iHeartRadio, Turntable.fm and Slacker were welcomed into



Share that tune: Facebook CEO MARK ZUCKERBERG at the company's f8 developers conference in San Francisco on Sept. 22.

Facebook's inner circle. Even though profits are scarce and some might not survive a few more years, collectively they represent the future of recorded music.

But the f8 conference wasn't a passing of the torch. Downloads are still far more valuable than streaming. They continue to grow rapidly, too. Year-to-date U.S. sales of digital tracks and

Digital Domain

GLENN PEOPLES



digital albums rose 11% and 20%, respectively, through Sept. 25, according to Nielsen SoundScan. At the current pace, U.S. consumers will have purchased 1.3 billion tracks and 103 million digital albums in 2011, representing \$2.7 billion in consumer spending (at \$1.29 per track and \$9.99 per digital album).

By contrast, U.S. subscription services returned just \$101 million to record labels in 2010, according to IFPI's "Recording Industry in Numbers" report. Moreover, the per-stream accounting used to compensate rights-holders for use of their music on digital music services limits the potential monetary value of the streaming market (Billboard, Sept. 24).

Still, f8 marked an important shift in how music will be shared and experienced. The new Facebook heavily emphasizes tracking and sharing user activity, letting others know, for example, what you're listening to at any given moment so they can listen too. Previously, sharing on Facebook had a slight bit of friction—it took a few clicks to share an item with your Facebook friends. But through tighter integration with third-party services, Facebook automatically reports a user's activity. If a person listens to a song on Spotify, it's an activity reported by Facebook. The friction is gone.

This is where streaming services wield a distinct advantage over download stores. Audio streams accounted for 72.8% of music-related "transactions" (encompassing all streams and purchases) through Aug. 21, according to Nielsen. Video streams accounted for another 20%. Purchases accounted for just 7.1% of transactions, which included track downloads (5.8%), physical album purchases (0.9%) and digital album purchases (0.4%).

In fact, streaming accounts for an even greater share of music-related transactions than these numbers suggest. Nielsen's numbers included streams from AOL, Yahoo, Napster, Rhapsody, Slacker, MediaNet, Guvera, Thumbplay, Vevo and Akoo. But they exclude services that would inflate streaming's share even more: YouTube, Grooveshark, Spotify, Rdio and MOG.

Imagine a Facebook news feed and ticker that tracked only purchases. In September, there were between 23 million and 24 million digital purchases per week, according to Nielsen SoundScan, an average of about 3.3 million each day. Those purchases would barely be noticed in an activity stream filled with likes, comments and shares. If all services and download stores tracked by Nielsen were integrated into Facebook, streams would outnumber purchases by a margin of 13-1.

As online music listening becomes a more social activity, streaming services—with their high number of shareable transactions—are more attractive as potential partners for the likes of Facebook than download stores.

Purchases of digital tracks and albums may be where most of the money resides in digital music. But streaming is where most of the sharing resides—and that will increasingly count for something.

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

BITS AND BRIEFS

GOOGLE WALLET TURNS SMARTPHONE INTO CREDIT CARD

Google has made a foray into mobile payments with Google Wallet, an app that enables consumers to use their smartphone like a credit card at retailers equipped with MasterCard PayPass. Customers simply tap their phone on the card reader. BP, Burger King and Rite Aid are among the businesses that accept Google Wallet. But the app is only available for the Nexus S 4G Android handset on Sprint.

U.S. COMPANIES URGE PASSAGE OF PROTECT IP ACT

A broad coalition of 359 U.S. companies and trade groups has signed a letter urging members of Congress to pass the anti-piracy PROTECT IP Act, which would target rogue websites that engage in piracy or sell counterfeit goods. "These rogue

sites—those websites dedicated to counterfeiting and piracy—put American jobs, consumers and innovation at risk," the letter read. The signatories are a diverse group that includes Caterpillar, Electronic Arts, Ralph Lauren, News Corp., the National Football League, the RIAA, the National Music Publishers' Assn. and all major-label groups except EMI.

GOOGLE STILL THE MOST-VISITED U.S. WEB PROPERTY

Google sites were collectively the most-visited Web property in the United States in August with 183.4 million visitors, according to comScore. Yahoo sites were a close second with 177.5 million, followed by Microsoft sites with 177.2 million and Facebook with 162.4 million. The highest-ranking music-focused Web property was Vevo at No. 17 with 65.7 million.

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OCT 8 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	14	#1 4 WKS HOW TO LOVE	LIL WAYNE
2	2	26	DIRT ROAD ANTHEM	JASON ALDEAN
3	3	10	GOD GAVE ME YOU	BLAKE SHELTON
4	4	9	PUMPED UP KICKS	FOSTER THE PEOPLE
5	5	10	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA
6	5	4	SHE WILL	LIL WAYNE FEATURING DRAKE
7	9	17	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOONROCK
8	6	19	ROLLING IN THE DEEP	ADELE
9	10	20	CRAZY GIRL	ELI YOUNG BAND
10	8	17	SUPER BASS	NICKI MINAJ



LMFAO scores its second charted ringtone with "Sexy and I Know It" (19), while the duo's previous smash, "Party Rock Anthem," ascends to a new peak in its 17th week on the chart (9-7).

11	14	6	CHEERS (DRINK TO THAT)	RIHANNA
12	15	13	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD
13	12	20	JUST A KISS	LADY ANTEBELLUM
14	11	27	THE LAZY SONG	BRUNO MARS
15	16	23	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
16	24	23	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
17	9	4	YOU AND I	LADY GAGA
18	20	12	TAKE A BACK ROAD	RODNEY ATKINS
19	-	1	SEXY AND I KNOW IT	LMFAO
20	21	-	I LOVE YOU THIS BIG	SCOTTY MCCREERY

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



ACOUSTIC BOOST

Digital music has its share of sound issues, but at least there are now more affordable ways to get good audio performance. Music played through a computer can get a boost from an easy-to-install plug-in for Windows. Bongiovi Acoustics' Digital Power Station plug-in works by decompressing a computer's audio signal and instructing the processor to optimize the acoustic performance for a particular computer's hardware and speakers. It can also take into account such variables as the user's headphones, TV and home theater system.

The DPS plug-in is available for \$15 and can be downloaded at dpsplugin.com.

-GP



One-Stop Startup

Ex-Capitol Latin executive's new services company casts a wide net

Most major-label downsizings used to involve laying off the most junior employees first. But now labels are increasingly trimming from the upper echelons of management.

And rather than launching labels of their own, as they might have in the past, some of those downsized senior executives are starting new businesses aimed at providing many of the services that labels have outsourced, such as PR, marketing, radio promotion and digital marketing.

The most recent senior executive to join the fray is former Capitol Latin senior VP **Diana Rodriguez**, who has launched Criteria Entertainment with former Capitol Latin promotions VP **Jose Marquez**. Rather than just specialize in one area of expertise, the Santa Monica, Calif.-based company strives to be a one-

stop shop providing marketing, radio promotion, publishing administration and even managerial services to a broad swath of clients that includes artists, labels and publishers.

It also serves clients in both the United States and Latin America. And rather than focusing on the Latin music market, Criteria aims to provide services to those looking to sell any type of music to consumers who speak Spanish. "I really haven't seen a company that does exactly what we do and can put everything under one umbrella," Rodriguez says.

Criteria has at its disposal a roster of experts who offer services in different territories. In Mexico, for example, it works with the Workshop, the company launched by former EMI Mexico chairman **Camilo Lara** and which specializes in A&R

consultancy and synch licensing. Respected film and music video director **Simon Brand** is working with Criteria to secure brand integration opportunities for music videos he shoots on behalf of the firm's clients.

"We really work according to an artist's needs and we work hand in hand with the label," Rodriguez says. For example, a current client is pop group **OV7**, which is handled by Westwood Entertainment and signed to Sony. Criteria is helping with radio promotion in Puerto Rico, among other things.

Other clients include trumpeter **Chris Botti**, who has hired Criteria to assist him in the launch of his new album in Latin America; Dominican star **Juan Luis Guerra** for administration and exploitation of his publishing in the United States; singer/actor **Carlos Ponce** for projects in Mexico; and emerging Colombian rock band **V for Volume**, which Criteria manages.

In addition—and separate from Criteria—Marquez man-



DIY executive: Criteria Entertainment's **DIANA RODRIGUEZ**

ages up-and-coming pop/urban artist **Joey Montana**, who's signed to Capitol Latin.

"We are not a label," Rodriguez says. "We don't distribute, we don't license, although we do help get label deals together. But labels are focused on selling music and we're focused on selling services, regardless of genre."

At the same time, she adds, "we are flexible and we understand that especially today, there are 360 deals in place and we will respect what's in place within the label."

Rodriguez says her fees and pay structure differ according to what an artist needs.

"You can tell me, 'I'm set in Mexico but I need a digital plan in the U.S. or a publicist in Argentina,'" she says. "We can work as your product manager or simply as a company that gets sponsorships. You can see us on the red carpet with an artist, or at the negotiating table."

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

Latin Notas

LEILA COBO



EN BREVE

PLACIDO DOMINGO SIGNS WITH SONY CLASSICAL

Placido Domingo has signed a recording contract with Sony Classical, which plans to release its first album under the deal in fall of 2012. The Grammy Award-winning tenor has recorded more than 100 operas and was honored last year as the Latin Grammy person of the year for his cultural and philanthropic accomplishments. He is currently general director of the Los Angeles Opera and was named honorary chairman of IFPI in July. —*Justino Aguila*

MTV TR3S WILL NAME EUPHORIA CONTEST WINNERS OCT. 7

MTV's Tr3s channel will announce the winners of its "Subway Fresh From the Road" contest on Oct. 7. Winners in San Antonio, Texas; Dallas; Orlando, Fla.; and Atlanta will get an all-expenses trip to cover the Euphoria tour with Prince Royce, Enrique Iglesias and Pitbull. Each winner will work with a producer and camera crew to interview the singers for a segment on the cable network's "Lo Que Te Pica" show. —*JÁ*

PERFORMERS NAMED FOR BILLBOARD MEXICAN MUSIC AWARDS

Gerardo Ortiz, Larry Hernandez and Julion Alvarez y Su Norteño Banda are among the first acts to be announced as performers at the inaugural Billboard Mexican Music Awards presented by State Farm. Also performing: Intocable, Grupo Montez de Durango, Banda los Recoditos, Los Horoscopos de Durango, Shaila Durcal and Paquita la del Barrio, with more performers to be announced. The awards will honor regional Mexican artists and labels according to Nielsen SoundScan sales data and Billboard charts performance. Premios Billboard de la Musica Mexicana will take place at the Orpheum Theater in Los Angeles and will be broadcast Oct. 27 on Telemundo. —*Leila Cobo*

THE BILLBOARD **IQ&A?**

Brad LeBeau, founder of New York-based dance music promotion, marketing and production company Pro Motion, has been remixing and promoting club music for 28 years. He's worked with some of the biggest names in Latin music, including Gloria Estefan and Ricky Martin, and says remixes provide an effective way for artists to stay relevant.

"Promoting an artist may be 50% about the music," LeBeau says. "The other 50% is about the image and the concept of the artist."

LeBeau talked to Billboard about the realities of the new economy, the popularity of club music and how remixes can benefit Latin artists.

How important is the Hispanic audience for you?

If we take a look at the Billboard Latin singles chart, you've never seen so many Anglo artists on that chart. English is the first language of the

the first time that demographic has disposable income.

Promotional budgets are shrinking in the music business. How is this affecting you?

Remixes are a big part of our business. We get hired to A&R and then promote artists that we represent. There are budgets there, but they are less than they were. The budgets are in line now much more with what they should have been.

You've worked with regional Mexican balladeer Marco Antonio Solís.

18-24 demographic in the Hispanic community. Soft drinks want that demo. Alcohol [companies] want it. Car companies, credit cards and cell-phone companies want it. Why? It's

BRAD LeBEAU



How does a remix benefit an older pop artist like him?

Everybody seems to really want this 18-24 and the 25-plus demographic. If they are older, like Gloria [Estefan], they reinvent themselves in a community that didn't know them in the beginning because now you have a whole new generation.

How relevant are remixes in Latin music today for the club culture?

When you went to [Hispanic] clubs initially, you would not hear English-language records. You would only hear Spanish records. That's no longer the case. You may hear Gloria Estefan, Wisin y Yandel and Lady Gaga. But in the same set, you'll also hear Christina Aguilera in English and Spanish—all the more reason [why] someone like Marco Antonio Solís should remix his records if he wants to get involved in that fray.

How has your business changed through the years?

It used to just be record labels coming to us. I think that artists now control a lot more of their own repertoire, especially if they're not directly signed and want much more involvement in the marketing of their music. —*Justino Aguila*

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SELECT-O-HITS
CO-OWNER/VP

Johnny Phillips

The indie distribution executive talks about losing hip-hop artists to the majors and embracing the Latin market.



Few independent distributors can boast the pedigree of Select-O-Hits. The Memphis-based company was co-founded in 1960 as a record store within the Sun Records warehouse by legendary producer and Sun owner Sam Phillips and his brother Tom. It later evolved into a one-stop and finally an independent record distributor. In the late '70s, Tom, who had bought out his brother's share in the company, sold it to his children Sam, Johnny and Kathy.

The company became a leading distributor of hip-hop in the genre's early days, carrying such labels as Tommy Boy, Profile, Prelude, Def Jam and Priority. In 1996, independent soul and blues label Malaco Records bought a 50% stake in Select-O-Hits and together they acquired the gospel label Atlanta International Records in 2005.

Today, Select-O-Hits is the oldest indie distributor in the United States, carrying about 100 labels with a catalog of more than 25,000 titles. It remains very much a family affair, with Sam heading up day-to-day operations as president, Johnny overseeing all distribution agreements and manufacturing operations, Sam's daughter Tiffany Couch serving as head of sales and his son Wes serving as head of buying.

Demonstrating the nimbleness that has enabled it to endure as many of its client labels have struggled with sliding sales, Select-O-Hits has become a significant force in Latin music, which now accounts for about 25% of its business.

Johnny Phillips talks with *Billboard* about the adjustments the company has made to stay ahead of the game.

Select-O-Hits has always had a rep as a big rap/hip-hop distributor. Is your label lineup still heavily weighted toward rap?

Now it's about 10% of our sales, and about 35% of our digital sales. We have had some big rap hits down through the years.

The majors seemed to view Select-O-Hits as their hip-hop farm team. Could be. They raided a lot of our artists; Gucci Mane and Three 6 Mafia. We had the first 50 Cent record. We dealt his Full Clip label and must have sold 400,000 copies. When Eminem signed him, we were allowed to sell off our inventory. But the majors coming in and signing acts, it's just the way business is when you are an independent.

How have you coped with the steep decline in rap/R&B sales? We still sell a lot of rap and hip-hop. That business comes and goes, but it's been hit the hardest by file sharing and even single-track sales. We do very well with black gospel thanks to Atlanta International, Savoy and Malaco. We don't do as much Southern soul/R&B

business that we once did, but that's because those type of radio stations have dried up and the mom-and-pop stores are going out of business.

What other genres are you doing well with?

We have a lot of music from Texas. We distribute Jimmy Buffett's label [Mailboat Records]. We have Audio Fidelity, who put out some great titles, and we do very well with Latin, whether it's regional Mexican or tropical.

When did Select-O-Hits diversify into Latin music?

About 2005 or so.

That was about when the major labels were raiding you for rap music. That's about right.

How do you explain the growth in your Latin business despite the genre's steep decline in U.S. sales?

We are making up for that by carrying more labels and we have expanded our reach into Puerto Rico, which makes a big difference. Also, we have opened a lot of accounts in South America.

How does Select-O-Hits distinguish itself in the Latin market from the major Latin distributors?

When the major labels have problems, they cut back. So as Latin sales are shrinking, the major Latin labels are doing what they usually do—cutting back and letting artists go and generally not paying as close attention to the Latin market as they used to.

The Latin market is very similar to the way U.S. music distribution was 20 years ago before all the corporate retailers came in. We are dealing with accounts that have real people, as opposed to trying to deal with a corporation. We are dealing with 10-15 Latin one-stops. [It reminds me of] how the music business was 20 years ago when there were still plenty of one-stops, as opposed to today where the industry is down to three on the Anglo side.

What else can you offer Latin labels?

A lot of Latin artists have been doing their own work like promotion and marketing for years. So why let someone else reap the benefit when you are

handling most of what the labels do? And then you can come to us where we create the artwork and can make your music available digitally and physically. It allows the artist to make twice the money than they would at a major label. We show them that there are alternatives to being with a major. We just signed to distribute Los Temerarios, who have sold 30 million records worldwide over the last 20 years. This is coup for us.

How many Latin labels are you distributing?

We probably have 20-25 active Latin labels in both the tropical and regional Mexican genres and those labels have close to 100 titles. We have a lot of budget product from Platino Records and Serca Music. Platino has a lot of titles that have done exceptionally well at Walmart and a lot of the Latin one-stops.

But it is the new releases that drive the business. When you have a new release from Diana Reyes coming, that can help sell the older catalog of the artist.

You started with regional Mexican music?

Yes, but now we carry all kinds of Latin music. We are very proud of our salsa business, which is a subgenre of tropical. It seems to be a genre ignored by the major labels but it sells very well on the East Coast and in Puerto Rico. Some people think of it as music for the older Latin fan. But a lot of people love it because it is an upbeat, happy music. It's not like the genre left, but it may be making a comeback.

How are you handling digital?

If it's a well-known label, we will do physical with the hopes of getting digital. We haven't gotten to the point yet where we insist on digital distribution too. With the new labels, we tell them we want digital.

What about your online store?

We set it up with the labels where we build websites for them if they want it. So if you go to one of our labels and hit "buy music CDs," the customer comes to our store although they don't know they left the label's site. We ship the product to the customer. We also handle T-shirts and other merchandise for the labels if they want us to.

What do you have coming up?

We have some big releases coming out from Colt Ford, Montgomery Gentry and Josh Gracin. We will probably ship 100,000 each of them. We have some big releases coming from Malaco as well, like Sounds of Blackness and Maurette Brown Clark. Other upcoming big releases are the Kentucky HeadHunters, and in rap/hip-hop we have a Gucci Mane album coming made up of old tracks. [We also have] Brotha Lynch Hung, Gangsta Blac, Haystak & Jelly Roll, T-Rock and Lil Keke. We think it will be a good holiday. •••

“The Latin market is very similar to the way U.S. music distribution was 20 years ago—before the corporate retailers came in. We’re dealing with accounts that have real people, as opposed to trying to deal with a corporation.”

WUJG DAYS ARE OVER

(ABSOLUTELY)

BY RICHARD SMIRKE

ON THE HEELS OF HER SUCCESSFUL LUNGS, AND A SERIES OF DATES OPENING FOR U2, FLORENCE WELCH—AKA FLORENCE & THE MACHINE—IS BACK WITH A NEW UNIVERSAL REPUBLIC ALBUM—AND SHE'S READY TO BLOW THE HOUSE DOWN

It was a highly tempting offer. But ultimately not quite tempting enough.

Such is the confession of Florence Welch, 25, the flame-haired siren who fronts Florence & the Machine.

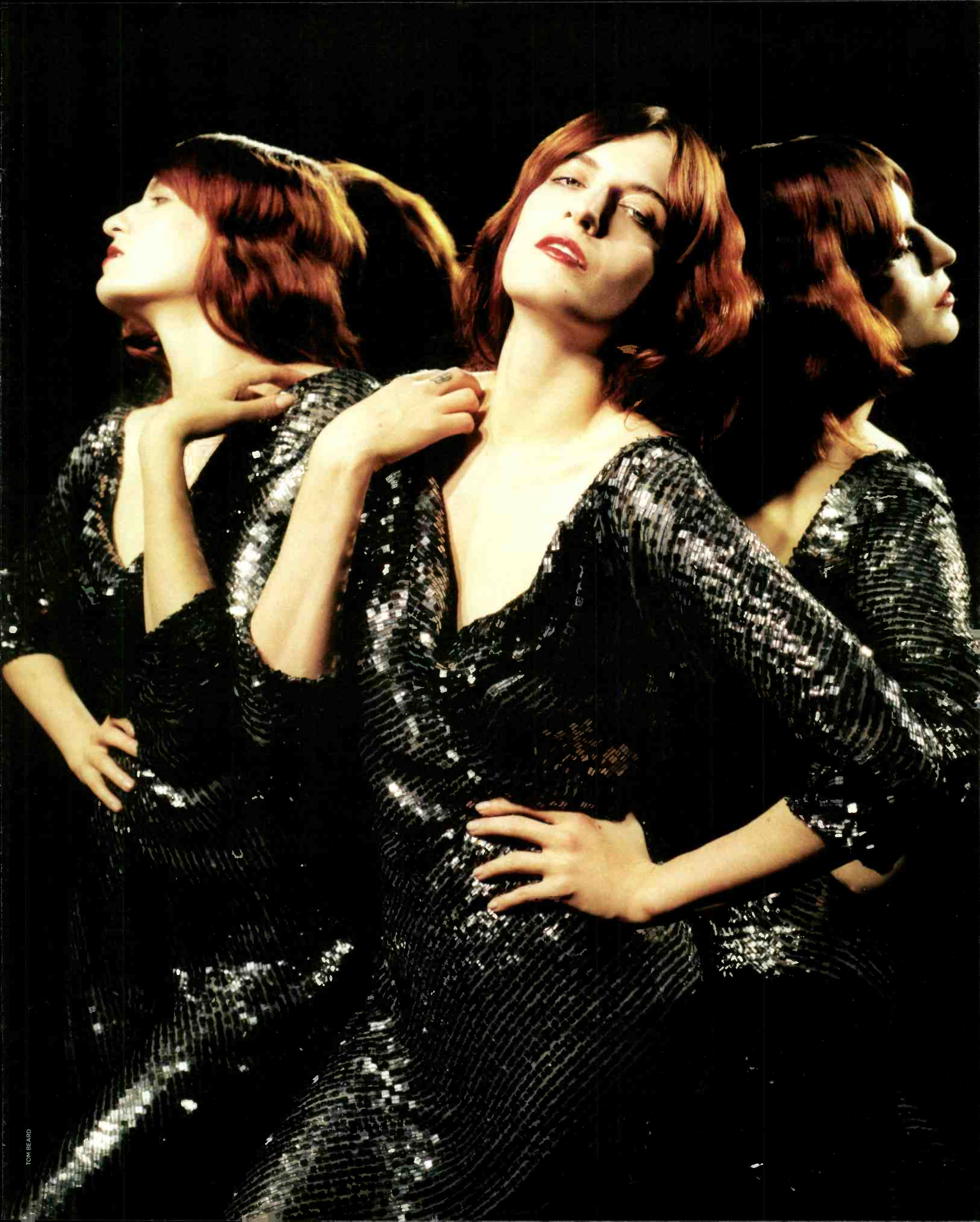
About 18 months ago, when the Grammy Award-nominated Brit was in the early stages of prepping her eagerly anticipated second album, the idea of going to Los Angeles to work with some of the hottest writer/producers on the planet was briefly and tantalizingly dangled before her. She declines to reveal their names, but says the opportunity was one that held an instant attraction.

"I love Lady Gaga, and I love Katy Perry and R&B and rap music," Welch says, the words tumbling from her mouth in rapid succession—like an excited, albeit highly well-spoken teen. "I love big, American pop music. I'm a total sucker for it. So the label said, 'Do you want to go over to America to work in that scene?' And I was like, 'Yeah, OK. Maybe I could bring my own take on it.'

It got put in the diary to go out for a week, to start writing the new record. And then the diary got sent to me and I looked at it and just went, 'No. No. No. No! I can't do that. This is too weird. I can't just suddenly leave behind everything that made [2009 debut album] *Lungs*.'

Not for the first time in her life, Florence Leontine Mary Welch—born in South London in 1986 to Evelyn Welch, a professor, and Nick Welch, an advertising executive—choose to follow her heart over her head; her natural instinct over cold-hearted commercialism. Not for the first time, it has paid off handsomely.

Titled *Ceremonials* and due Oct. 31 worldwide on Island Records/Universal (except for North America, where it will debut Nov. 1 on Universal Republic), Florence & the Machine's second studio set is a muscular, hugely ambitious and aching beautiful work that takes its predecessor's sonic blueprint (soaring vocals, ethereal gospel choirs, mystical harps and pounding tribal drums)



and fires it to the stars. Produced by Paul Epworth, currently riding high with his work on Adele's all-conquering *21* (XL Recordings/Columbia), the 12-track record could accurately be described as a more confident, bigger and better version of the celebrated *Lungs*.

That set went on to sell 3.5 million units worldwide, according to Universal. Domestic sales stand at 738,000, according to Nielsen SoundScan, with the album's breakout track, "Dog Days Are Over," peaking at No. 21 on the Billboard Hot 100 and racking up 1.8 million downloads. In the United Kingdom, *Lungs* won the 2010 BRIT Award for British album and has moved 1.4 million units, according to the Official Charts Co. Combined single sales in the United Kingdom total more than 1.2 million units.

As impressive as those numbers are, Universal is optimistic that *Ceremonials* will knock those achievements out of the park. "We've got incredibly high expectations," says Universal Republic president/CEO Monte Lipman, who calls the album one of the fourth quarter's key releases. "She can compete against anybody in the marketplace and that's the way we're treating this. We're giving it everything we've got."

Welch, fresh from a morning jog around her local London park that culminated in the singer pirouetting on a public bench to the delight of bemused onlookers ("I'm more of a balletic runner than athletic," she says with a giggle), offers a more modest assessment.

"I'm excited to play it live but I am nervous about what the reaction to the record is going to be," Welch says. "It's as if the scrapbook of *Lungs* has been given a beginning, middle and an end and made into a whole story. It's taken the sound that I found about halfway through making *Lungs* and really gone with it. I think I have taken it to the apex."

The first demo sessions for *Ceremonials* took place in January 2010 at a modest studio in London, with just two people present: Welch and Epworth, who co-wrote three of the tracks on *Lungs* and produced four of its finest cuts, including fan favorites "Rabbit Heart (Raise It Up)" and "Cosmic Love." Pleased with the results and keen to avoid the disjointed nature of her debut, which featured four producers, Epworth—who Welch affectionately likens to a shaman—was asked to sit in the producer's chair.

"There were a lot of people who wanted to work with her," Island Records senior A&R manager Ben Mortimer says, "especially as her success grew in America. But Florence's general feeling was, 'I just want to do *Lungs* but I want to do it so much better.'"

"I had an idea of the sound," Welch says. "I wanted it to be more dark, more heavy, bigger drum sounds, bigger bass, but with more of a whole sound. So it sounded like a whole project rather than a scrapbook of ideas, which, for better or for worse, the first one was. That was a real specific thing: I wanted to work in one place with one producer."

There was one small, if not unwelcome, obstacle to overcome first, however: the ongoing success of *Lungs*. First released stateside in November 2009, when it debuted at No. 179 on the Billboard 200,

Lungs was a slow-burning success that peaked at No. 14 in October 2010 following the act's breakthrough performance of "Dog Days Are Over" at the 2010 MTV Video Music Awards. The song was subsequently covered on "Glee," with the cast recording hitting No. 22 on the Hot 100. The track also benefited from some high-profile synchs, most notably the trailer for the Julia Roberts film "Eat Pray Love." To capitalize, the band maintained a heavy live schedule throughout 2010 and 2011, including multiple U.S. tours and a succession of sold-out European runs.

The result was that the follow-up to *Lungs* was put on the back burner. Intermittent songwriting sessions still took place throughout 2010—including a fruitful all-night tour bus effort by Welch and longtime musical partner Isabella "Machine" Summers (while in Amsterdam) that resulted in one of *Ceremonials*' best tracks, "No Light, No Light." But the bulk of material was written between January and March of this year.

In addition to Epworth, who co-wrote seven of *Ceremonials*' 12 tracks, several other British writers share credits on the record, including Summers, Kid Harpoon, James Ford and Ivor Novello Award-winning composer Eg White (co-author of Adele's "Chasing Pavements"). Recording took place during five weeks in April at Abbey Road's Studio Three, followed by a return trek to the United States, where Florence & the Machine played headline

dates, summer festivals and a handful of support slots on U2's 360° tour, an experience that Welch likens to "open-air gladiatorial combat. It was amazing."

During this time, Epworth continued to refine the music at his own WolfTone studio in London, while Welch would spend off days visiting U.S. studios, such as New York's Stratosphere Sound and Miami's South Beach Studios, to record vocal tracks, which the producer would supervise via Skype. A final session featuring Welch, her band, Epworth and engineer Mark Rankin took place in July at Wolf Tone.

The final tally was approximately 40 tracks, later cut to the 12 that make up the standard version of *Ceremonials*. A digital and CD 20-track deluxe version, featuring additional songs and demo and acoustic numbers, will accompany the release.

"I'm pretty surprised at how prolific I've been, to be honest," Welch says. "When making the first album I think I wrote a song about every six months." She credits her band—Summers (synth), Chris Hayden (drums), Tom Moth (harp), Rob Ackroyd (guitar), Rusty Bradshaw (piano) and Mark Saunders (bass)—with giving *Ceremonials* a fuller, richer and more powerful sound than its predecessor.

"The first album was so much about the vocals carrying it. This time I really wanted to give the music space to breathe and for the band to be able to experiment," she says. Key tracks include the majestic opener

"Only If for a Night"; "Never Let Me Go," an impassioned midpaced ballad; "Breaking Down," a dreamlike pop symphony with stirring strings; and the retro soul thrust of "Lover to Lover," where Welch's vocals soar to previously untapped heights.

"There's always been a criticism thrown at Florence that she shouts rather than sings, and I dare anyone to level that at her after they have listened to *Ceremonials*," Island's Mortimer says. "The way she sings on this record is delicate and beautiful and full of melody."

"Through touring, my voice has matured and strengthened," Welch says. "[Epworth] was really helpful as well. He encouraged me to relax and just let it happen instead of forcing it all the time."

Asked if the massive success of *Lungs* brought added pressure when making its follow-up, Welch gives a small chuckle and notes that she has been here before.

"Nothing could have been harder than making the first record, so I was prepared for the onslaught this time," she says, citing the "terrifying" expectation that birthed her debut. The cause of her anxiety back then was the fervent media buzz, which begun when Florence & the Machine, like Adele the previous year, won the 2009 BRIT Critics Choice Award, prior to releasing a record. "There was a huge amount of media scrutiny on me," she recalls, citing numerous times during the making of *Lungs* when she could be found



TEAM FLORENCE

ALBUM TITLE: *Ceremonials*

LABEL: Universal Republic (North America), Island Records/Universal (international)

RELEASE DATES: Oct. 31 (worldwide), Nov. 1 (North America)

MANAGEMENT: Mairead Nash (@MaireadLuv) at Luv Management (London)

PRODUCERS: Paul Epworth (@paulepworth), Mark Rankin (engineer)

A&R: Ben Mortimer at Island Records

STUDIOS: Abbey Road Studios and Wolf Tone (London), Stratosphere Sound (New York), South Beach Studios (Miami)

PUBLISHING: Universal Music Publishing Group

SITE: Florenceandthemachine.net

PUBLICITY: Karen Moss and Liz Rosenberg at Liz Rosenberg Media, Jay Wilson at Universal Republic, Ruth Drake at Toast Press

TOURING: Hackney Empire, London (Oct. 25); select international shows in 2011, followed by worldwide theaters, festivals throughout 2012

BOOKING: Carole Kinzel (North America) and Emma Banks (U.K., Europe) at Creative Artists Agency

TWEETS: @flo_tweet; @isamachine

Down in the park: FLORENCE WELCH of Florence & the Machine performing in New York's Central Park on June 24.

"lying, crying on the studio floor."

"Those conditions of people waiting and waiting, that expectance, everyone talking about you, getting pre-album awards—those are the conditions that I did my first album in. This one, by comparison, is much easier," Welch says. "I came into it having a much clearer idea of what sound I wanted to make and a much clearer idea of what was going to happen after the record was finished."

"Florence did her job. She delivered a masterpiece. Now it's on us," Universal Republic's Lipman says.

To that end, the label is taking nothing for granted, shifting the record's street date to stand in line with the rest of the world. (Its North American bow was originally set for Nov. 15.) "There's tremendous interest built into the release and there's a strong fan base out there and a certain anticipation that you can operate within and capitalize on, but we still have to hit the marks," Lipman says. "We have to be aggressive and make sure we seize every opportunity."

The first of those markers came Aug. 23 when a video for setup track "What the Water Gave Me" debuted on the band's website. The previous night, Welch alerted her 83,000 Twitter followers (@flo_tweet) to "pop over to my website at 5pm tomorrow for a peek at something very special." The response exceeded all expectations, says Island Records marketing manager Tom

March, who says the video drew 1.5 million views in two days. Despite its five-and-a-half-minute running time, radio has given the song a warm welcome, with the track receiving plays on a number of alternative stations, including strong support from Los Angeles' KROQ, according to Lipman.

The radio push, meanwhile, begins with first single "Shake It Out," a rousing pop-rock number in the spirit of "Dog Days Are Over," which Lipman envisions as "an anthem in every gym in America a year from now." Due for domestic release Oct. 11 (the same day as the preorder album release), "Shake It Out" has been serviced to top 40, triple A, alternative and R&B formats.

It is at R&B radio where Universal Republic has succeeded in breaking idiosyncratic British female pop singers. Several years ago, it was R&B that first jumped on Amy Winehouse. After all, "there's no station for choral, gospel chamber pop with heavy tribal drum stylings," Welch jokes. Internationally, "Shake" is already making waves. In Australia, it's playlisted at Triple J and Nova, with strong airplay in Scandinavia, Italy and Canada, according to Universal.

TV spots will additionally form a major element of the domestic push, says Lipman, who cites the artist's strength as a live performer as a key sales driver. "The greatest catalyst to sell Florence & the Machine were her TV performances. That's what ultimately broke Florence," he says.

To that end, Welch will visit the United

States on three separate occasions this year to do TV, press and radio promotion. Exact details are still being scheduled, although the artist is confirmed to appear on CBS' "Sunday Morning." International TV spots include "The Late Late Show" in Ireland and "Skavlan" in Norway and Sweden, with many more to follow. "This is a wonderful album that has the potential to explode Florence internationally, and we are targeting platinum in all markets," Universal U.K. director of international Chris Dwyer says.

An extensive international live plan is also taking shape, with Universal hopeful that *Ceremonials* marks the point where Florence & the Machine step up from theaters to larger venues. "That's what we're all striving for," Lipman says. "I know someone like Florence could certainly play somewhere like [New York's] Radio City Music Hall. It's just a question of how many nights." Confirmed live dates for 2011 include a run of U.S. radio shows and a solitary U.K. concert on Oct. 25 at London's 1,700-capacity Hackney Empire.

"I love playing live and I love making music, and where that takes me is what will happen. I'm not really doing it for another reason," Welch says in friendly, self-deprecating tones. "Things just happen the way that they happen. I don't have a goal." Quizzed on how her self-confessed love of fashion and distinctively bohemian visual style influences her creativity, the singer's relaxed, jovial exterior momentarily slips,

if only for a second.

"Music to me is so internal. It's physical and it's emotional. Whereas fashion is so much about the external that it's almost like a break. It's not inner turmoil. It's total escapism," says Welch, who counts Anna Wintour among her many fashionista fans. In return, Welch personally sent her a copy of *Ceremonials* as soon as it was finished. ("She really liked it," Welch says.) Karl Lagerfeld, meanwhile, collaborated on the press shots that will dominate the forthcoming campaign.

"Music is so much about the battling out of two sides of yourself, and with fashion you can put something on and you feel a certain way," Welch says. "You're not trying to exercise a demon." So what demons is she addressing? "I'm just being overly dramatic," she adds. "I'm not really possessed. Maybe I am? I don't know. I'm still figuring it out."

Richard Smirke (@rsmirke) is a London-based journalist who writes regularly for *Billboard* magazine and *Billboard.biz*.

EL CHART CALIENTE





BILLBOARD'S INFLUENTIAL HOT LATIN SONGS CHART CELEBRATES 25 YEARS OF TRENDSETTING

BY LEILA COBO

On Oct. 4, 1986, Mexican singer/songwriter Juan Gabriel ranked at No. 1 on Billboard's newly created Hot Latin Songs chart with "Yo No Se Que Me Paso."

Juan Gabriel was already a superstar throughout Latin America, known for his eloquent, sugary balladry, and "Yo No Se Que Paso," with its synth keyboard and plethora of strings, epitomized the sound of the day: romantic, heartbroken, decidedly adult-skewing and largely imported from Mexico.

It was a time when Latin music and Latin culture overall in the United States were still oddities, flanked on the East Coast by the predominantly Cuban Miami and on the West Coast by predominantly Mexican California and Texas. Although there were occasional flare-ups of Latin beats, Latin music was niche, heard only on the Spanish-language radio stations that catered to predominantly Hispanic communities and found in the world music bins of stores like Tower Records.

Fast forward 25 years: It's a dramatically altered landscape. The number of Hispanics living in the United States has more than doubled, from 22.4 million in 1990 to more than 50 million in 2010, according to the U.S. Census, and they are younger than the mainstream: 23.1% of children 17 and younger are Latinos. Hispanics, who constituted 9% of the population in 1990, now comprise 16.3%, officially the largest minority in the nation.

And the music on Billboard's Hot Latin Songs chart is now an amalgamation of styles, nationalities and even languages, led this week by reggaetón duo Wisin y Yandel's "Tu Olor." It's their eighth No. 1 on the chart, continuing a distinct sonic tendency; in the past year, the chart's longest-running No. 1 has been "Danza Kuduro" (15 weeks), which belongs to another urban artist, Don Omar.

"Radio in general is becoming more variety-based as a result of [the Portable People Meter]," Univision Radio senior VP of programming J.D. Gonzalez says. "The same is happening in Spanish. Spanish listeners prefer a variety of tempos and a variety of textures. And that's what we're seeing on the chart. Listeners are less inclined to live in just one niche. They don't just live in regional Mexican or contemporary. The challenge is knowing how far we can push the boundaries."

Billboard debuted its Hot Latin Songs chart (as the Hot Latin 50) in 1986 with a prominent story on the second page of the magazine, announcing a "new weekly Latin airplay chart" comprising the "top 70 Latin (Spanish-speaking) radio stations" in the United States and Puerto Rico. Stations were asked to report their playlists and adds weekly. The information was compiled via telephone and entered into Billboard's computer, with points assigned to positions and multiplied by the station's weight to determine the rank of each track. The Hot Latin 50 chart ran beneath Billboard's then-biweekly Top Latin Albums chart, which was segmented by genre: pop, tropical/salsa and regional Mexican. In comparison, the Hot Latin Songs chart put all genres together under a single umbrella, and it quickly became the barometer of the Latin industry.

"Back then, if you weren't on the airplay chart, there was no sales development," says Lucas Pina, senior VP of SBS Entertainment, whose first industry job (in 1994) was as a radio promoter for PolyGram Records in the Northeast. "The Hot Latin Songs chart told people what was new. Being on that chart was crucial. In the U.S., it was the difference between having credit or not."

"It's the beat of the industry," says songwriter Omar Alfanno,



Hot Latin Songs hitmaker (clockwise from left) ENRIQUE IGLESIAS, RICKY MARTIN, GLORIA ESTEFAN and JUAN GABRIEL

who penned "A Puro Dolor," the longest-running No. 1 track in the history of the chart at 61 weeks. "If you're not on that chart, you're nowhere. As composers, we don't write to be outside of the chart. We have to write songs that are worthy and precise." Although on Oct. 8, 1994, Billboard launched subgenre airplay charts—regional Mexican, Latin pop and tropical airplay—Hot Latin Songs continued to be the holy grail. Its importance only grew when in November of that same year, the chart switched to Nielsen BDS-monitored airplay. While tracks were initially monitored by their number of plays, on Aug. 30, 1997, the chart switched to audience impressions, cross-referencing the time of play with estimated listeners, according to Arbitron data.

Looking back at the chart's top songs through the years, it's uncanny how they reflect both the musical and demographic landscape. "It's the national chart," Sony Music U.S. Latin president Ruben Leyva says. "It's the only true reflection from a national perspective taking into account all the genres." Following a clear Mexican dominance with acts like Juan Gabriel, Ana Gabriel and Daniela Romo topping year-end charts, the early '90s saw a boom of Tejano music, with La Mafia and Selena topping the year-end chart from 1993 to 1996.

Tejano and Mexican acts continued to dominate the charts through the '90s, but by the end of the decade a new generation of artists—many of them Puerto Rican—began to climb regularly to the top 10. By the early 2000s, the chart was all about variety, with an increasing number of appearances by names from Colombia (Shakira, Juanes, Carlos Vives), Puerto Rico (Chayanne, Ricky Martin, Huey Dunbar, Jerry Rivera) and also, fresh music from more traditional regional Mexican acts like Conjunto Primavera, Los Tigres del Norte and Banda el Recodo.

The biggest milestone from a musical standpoint, however, came in 2003 and 2004, with the advent of reggaetón. "That opened the door to a new genre of music," CBS Radio VP of Latin programming Pio Ferro says. "The Latin rhythmic sound is so crossover, it just broadened the spectrum." On Aug. 13, 2005, Billboard launched its Latin Rhythm Airplay chart, incorporating a breadth of music that went far beyond reggaetón and continues dominating the chart today. "The urban movement revolutionized U.S. radio and forced stations to change the format," says Walter Kolm, former president of Universal Music Latino/Machete. He now manages singer Cristina Castro. Kolm experimented early on with pairing urban and pop acts, delivering tracks to radio that were far more youth-leaning and uptempo than the ballads of yore.

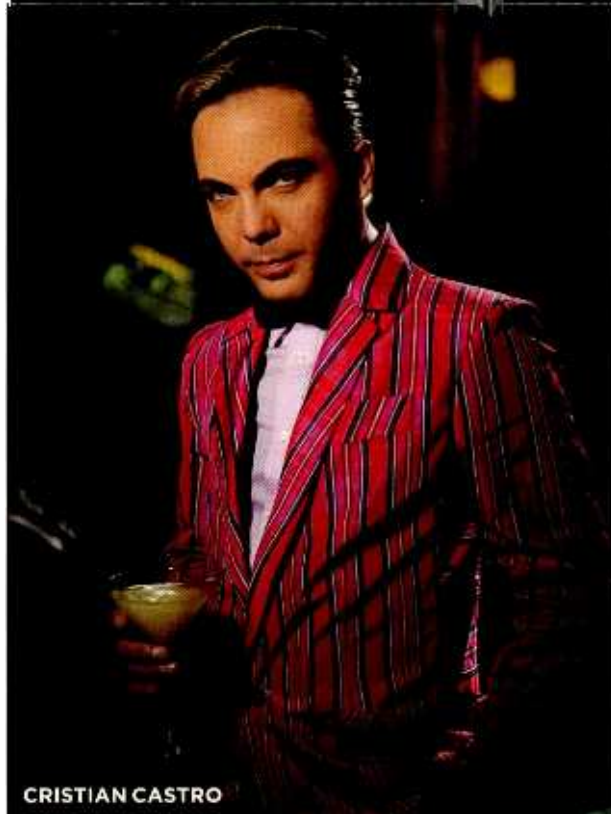
The move came at a time when research became more refined. No longer, some say, was radio programming a reflection of what labels pushed, but rather, of what research dictated. That trend only accelerated with the advent of the Portable People Meter as a ratings tool in 2008. Now, says one executive who prefers to remain nameless, "we have a less politicized chart. It's a truer representation than it was 10-15 years ago. There is PPM accountability and people themselves are telling us what we should be playing." Today there are 119 stations that report to the Hot Latin Songs chart, and 324 songs have hit No. 1 during the past 25 years.

So, what's hot now, according to the chart?

A mix of traditional Mexican music, home-grown urban and pop tracks and some English-language hits, reflecting an increasingly diverse audience that includes younger, U.S.-born Latinos who are now tuning in to what used to be only their parents' radio stations. "As more Latinos assimilate, and they're proud of their roots, it's not anti-cool to listen to Spanish music," Ferro says. "Everything is cyclical, and it's pretty uptempo now. But we're going to see more no-name artists becoming big-name artists because it's easier to record things that may catch fire."

Regardless of what's playing, Kolm says, "the chart is more important than ever now. Because selling tickets is more important, and tickets get sold when an artist is hot on the radio. And for the business in Latin America, beyond being the most trustworthy chart, it's the one that sets the trends. Most charts in Latin America follow the Billboard chart. That's why it's so important to reach No. 1."

Chart data provided by Billboard director of charts Silvio Pietroluongo, associate director of charts Gary Trust and Latin chart manager Karinah Santiago.



CRISTIAN CASTRO

It was launched as the only chart that tracked airplay of Latin music in the United States. A quarter of a century later, it remains the "Bible," the "place to be," the "trend-setter," in the words of artists and industry experts. Billboard's Hot Latin Songs chart is not only the thermometer of Latin music in the United States, but it also dictates the direction of radio playlists throughout Latin America. More than a measuring or marketing instrument, Hot Latin Songs has been the soundtrack of U.S. Latinos—from the romance of Mexican balladeers to the accordion strains of Tejano, from the crossover of Ricky Martin, Enrique Iglesias and Shakira to the dance beats of reggaetón and the heady fusions of today's home-grown talent. The history of the Hot Latin Songs chart is our history, as heard through the sounds of music.

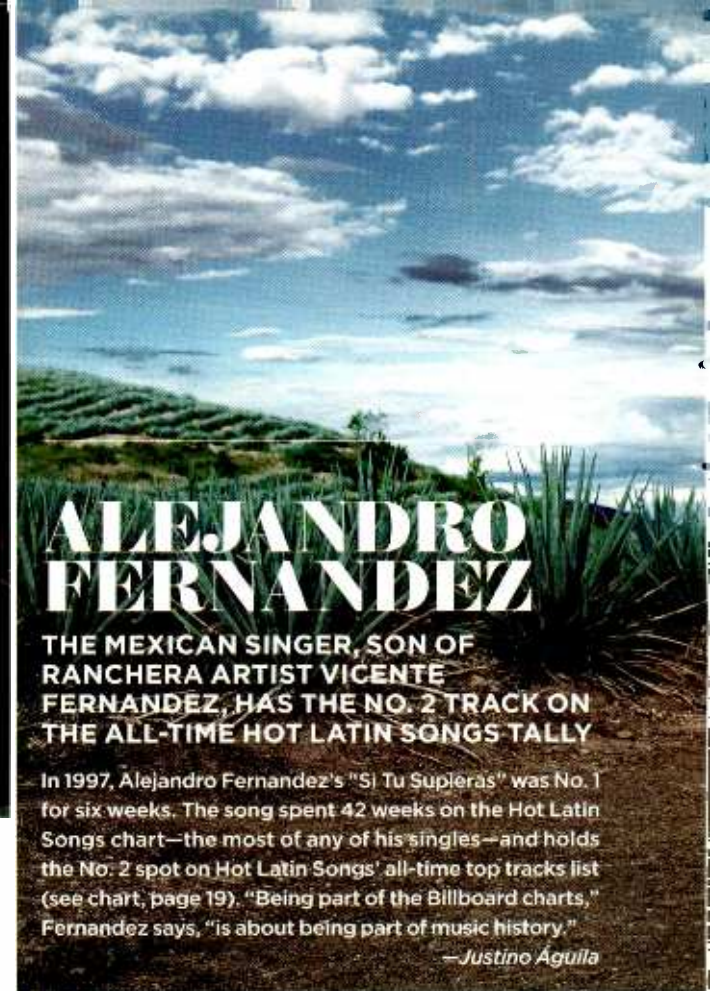
CRISTIAN CASTRO

Cristian Castro is the Hot Latin Songs chart's No. 3 artist, trailing only Luis Miguel and Enrique Iglesias. His feats include 29 top 10 hits, and 1996's "Amor," which he wrote, was No. 1 for 11 weeks. I wrote "Amor" in New York when I was living there. I was feeling anxiety about love, something I'd been feeling for a long time. There was a certain amount of frustration, and desire to explore romantic themes. It was 1995. New York seemed like the best place to examine those feelings. I purposely chose to live in solitude—that was both good and bad—but it allowed me to create. I recorded "Amor" with producer Daniel Freiberg. He helped me structure the song and take it from my head and guitar to a completed song—it was, for me, like writing a poem. We made it into a pop song, created a chorus and the melodies. It's a song about asking love to give me a chance. It isn't about a woman. When I started working on the song, I was in a zone, a trance, and it allowed me to observe people in the city. After we recorded "Amor" we went to Rome and filmed the video. It was a beautiful journey, and in the end the song gave me hope. I've been lucky from the start. It's not just about being supported by a label. Fans buying the music is key. I'm also lucky in that I'm the son of [actress/singer] Veronica Castro and [comedian] Manuel ["El Loco" Valdes]. People have opened doors because of them.

As told to Justino Águila

CHAYANNE

In a career that has spanned the chart's 25-year history, pop heartthrob Chayanne is the No. 4 artist in the chart's history, with 43 charting titles, 28 top 10s and nine No. 1s, including his 1987 breakout hit, "Fiesta en America," and 1998's "Dejaria Todo," which spent five weeks at No. 1. My first record was "Fiesta en America" in 1987.



ALEJANDRO FERNANDEZ

THE MEXICAN SINGER, SON OF RANCHERA ARTIST VICENTE FERNANDEZ, HAS THE NO. 2 TRACK ON THE ALL-TIME HOT LATIN SONGS TALLY

In 1997, Alejandro Fernandez's "Si Tu Supieras" was No. 1 for six weeks. The song spent 42 weeks on the Hot Latin Songs chart—the most of any of his singles—and holds the No. 2 spot on Hot Latin Songs' all-time top tracks list (see chart, page 19). "Being part of the Billboard charts," Fernandez says, "is about being part of music history."

—Justino Águila

It became my signature record in shows and on tours. It's an uptempo song, which was different, because at the time ballads always got promoted first. And because it was a rhythmic track, it helped me move onstage. "Fiesta en America" was the song that took me through Latin America, to Brazil, Portugal, everywhere. It's the song that made me international. And later, in 1999, it was "Salome," which took me to other places at a different time in my career. I had gold records in Sweden, in Turkey. It sold 1 million copies in Spain in a single year. One of my favorites? "Dejaria Todo" was a marvelous record. I already had experience, I'd done several kinds of tours, I was established, I had mass recognition, enthusiasm, and it all came together with "Dejaria Todo." As told to Leila Cobo

GLORIA ESTEFAN

The singer/songwriter claims third place for most No. 1s—14—and also counts 22 top 10 singles.

It's as exciting to me today as it was 25 years ago to see my music climb a Billboard chart. A chart hit on Billboard has been and still remains the key barometer of an album or single's success. I remember like it was yesterday when [husband] Emilio and I found out that 1985's "Conga" had charted in the top 40—it was surreal. While we don't make music thinking about whether it's going to appear on a chart, it's always an added reward.

As told to Gail Mitchell

ANA GABRIEL

Ana Gabriel was one of Hot Latin Songs' earliest stars. Her 1988 single, "Ay Amor," reigned at No. 1 for 14 weeks, remaining on the chart for a total of 43 weeks. With five subsequent No. 1s and many more songs on the chart, Gabriel was a fixture on Hot Latin Songs for the next two decades.

"When 'Ay Amor' became No. 1, it was so important for me because I had won the Festival OTI de la Cancion with that song. It always happened that the second-place song was successful, not the first-place song—it was like a curse. So when they asked me to participate in the OTI with one of my songs, I swear I didn't want to win, because I wanted the song to be



ANA GABRIEL



a hit... I've always been present on the charts. Eventually, I was given a lifetime achievement award [the Billboard Latin Music Estrella Award, for her contribution to the Latin music industry]. I've recently gone home to open that door again. I've returned to Sony after being 10 years without a record label. I really can't tell you how a certain song becomes No. 1—it's the public that gets it there. But it's something that makes me more thankful, more humble and work harder in everything I do.

As told to Judy Cantor-Navas

JUAN GABRIEL

Mexican singer/songwriter Juan Gabriel has had seven No. 1s on Hot Latin Songs. He's also the chart's 10th-ranked top artist. His top-charting hit, 2000's "Abrazame Muy Fuerte," was No. 1 for nine weeks. The balladeer also holds the distinction of having the first No. 1 on the chart with "Yo No Se Que Me Paso." The charts have motivated me. I have shared them proudly in order to motivate others. I'm appreciative. "Abrazame Muy Fuerte"... marked the end of the century and I entered the year 2000 with a strong embrace. In those years I was spending part of my life in Fort Lauderdale, Fla., very, very close to Miami... The song was written for the Cubans. "Yo No Se Que Me Paso" is always on my mind—it defines me very well. The song appears to be simple but it's also wonderfully surprising.

As told to Justino Águila

ENRIQUE IGLESIAS

Iglesias has had more No. 1 hits on the chart—22—than any other act, dating back to his 1996 Spanish-language debut. And more so than any other artist, Iglesias' music represents the past, present and future of the chart, beginning with almost innocent ballads like "Si Tu Te Vas" to such uptempo, English-language dance fare as "I Like It."

When I was little I'd read the charts up and down. I'd scour the charts and compare. I was a young kid when I saw an album by Luis Miguel, *Segundo Romance*, I think, and it was top 10 or top 20 on the Billboard 200. At the time, I was like, "Oh, my God, I can't believe there's a Spanish album in the top 20!" It was unreal.

A hit is a hit no matter what. It all comes down to the songs. If it's a hit song, people buy the music. If it's not, it doesn't matter. I do think the Hispanic market in the U.S. doesn't mind listening to songs in English. And you see it already happening. Especially kids in my generation and the younger ones who are Hispanic but

HOTSTUFF

STORIES BEHIND THE HITS

"A PURO DOLOR"

Written by Omar Alfanno and produced by Alejandro Jaen, "A Puro Dolor," recorded by debut boy quartet Son by Four in 2000, is the top Hot Latin Song of all time.

I thank God that he gave me a song like "A Puro Dolor," which is every composer's dream. I wrote it in Puerto Rico one morning. It's a romantic song that speaks of long-distance love. We need to call simply to hear her voice. "A Puro Dolor" is the song that marked my life, and that of [singer] Angel Lopez. Without Angel and Son by Four, the song wouldn't have made any sense. Songs are made for certain singers. And this song marks a before and after. I'd written several hits, but this was the mega-song. My wife Carmen [Alfanno, who at the time headed Sony/ATV Music Publishing Latin America] always said, "Papi, you need that song, the song that will take you to the other side."—Omar Alfanno

As told to Leila Cobo

"TE QUIERO"

In 2008, "Te Quiero" topped Hot Latin Songs for 20 weeks. It not only put its Panamanian author into the spotlight, it gave him good reason to change his name. As the song took the artist known as Nigga from Panama's romantic style scene to U.S. radio, he became Flex, and a Latin star was born. When we heard it was going sky high on the Billboard chart it was like, "Oh, my God!" We were really surprised. It was really a phenomenon created by the fans—as much as on social networks—people who went to Mexico and heard it and copied it and took it to the United States. That's how "Te Quiero" started to travel. When we came back after all of the international success to give a concert for the Panamanian fans, I performed at the biggest venue where usually only the foreign superstars play. People came from all over the country. The mayor called me and gave me the keys to the city.—Flex

As told to Judy Cantor-Navas

"NO ME DOY POR VENCIDO"

Puerto Rican singer/songwriter Luis Fonsi had four No. 1s on the chart, dating to 2000. But none of them, and none of his total 25 charting tracks, had the impact of "No Me Doy por Vencido." Released in July 2008, in tandem with an AT&T campaign to promote the Summer Olympics and also used for an institutional campaign on the Telemundo network, the song struck a universal chord with its message of hope and striving. It spent 19 weeks at No. 1 and 49 weeks on the chart. Fonsi was only able to release a second single eight months later. "Aquí Estoy Yo," with David Bisbal, Aleks Syntek and Noel Schrajis, also hit No. 1.

This is a song I wrote with Claudia Brant—the first person I call when I have to write a song. Because of the chemistry, the friendship, we read each other's thoughts. And I called her and said, "I want to write positive songs as well." I

don't want to write very heart-break songs or cheesy songs. I want to write singer/songwriter albums where the lyrics have depth. And we came up with that phrase: "No me doy por vencido."

I remember like it was yesterday Claudia telling me halfway through the writing process, "Do you think it's too Mexican-sounding for you?" And I said, "You know it has that backbone, but let's just keep going and we'll make sure the arrangement sounds like a song from my album." And when we called [producer] Armando Avila to do the preproduction, I thought Armando was perfect, because he's Mexican; he can put together the perfect ingredients of pop and rock and Mexican music. The trumpets are there, they're present. And... I think it came at a time when we needed to hear positive lyrics.

Hot Latin Songs? That's our chart. That's where we strive to get to the top. It's that page of the magazine that I automatically flip to. It's our Bible.—Luis Fonsi

As told to Leila Cobo

HOT LATIN SONGS TOP HITS

Son by Four boasts the top title during the first 25 years of Billboard's Hot Latin Songs chart, as "A Puro Dolor" earns the coveted distinction. The song spent 20 weeks at No. 1 in 2000 and a robust 61 weeks on the chart total—55 of those in the top 10, a chart record. Luis Miguel reigns as the top artist of the chart's first quarter-century. His 57 career appearances on the tally are the most among solo acts (and second only to Los Tigres del Norte's 64). Miguel's haul, spanning 1987 through last year, includes a chart-best 39 top 10s, 16 of which reached No. 1. The only act with more Hot Latin Songs No. 1s? The retrospective's No. 2-ranking artist, Enrique Iglesias (22).

RANK	TITLE	ARTIST	PEAK POSITION	YEAR
1	"A Puro Dolor"	Son by Four	1 (20 weeks)	2000
2	"Si Tu Supieras"	Alejandro Fernandez	1 (6)	1997
3	"La Tortura"	Shakira featuring Alejandro Sanz	1 (25)	2005
4	"Te Quiero"	Flex	1 (20)	2008
5	"No Me Doy por Vencido"	Luis Fonsi	1 (19)	2008
6	"Me Enamora"	Juanes	1 (20)	2007
7	"Abrazame Muy Fuerte"	Juan Gabriel	1 (9)	2001
8	"Suerte (Whenever, Wherever)"	Shakira	1 (7)	2001
9	"Ay Amor"	Ana Gabriel	1 (14)	1988
10	"De Mi Enamorate"	Daniela Romo	1 (14)	1986
11	"No Me Queda Mas"	Selena	1 (7)	1994
12	"Te Sigo Amando"	Juan Gabriel	1	1997
13	"Que Te Pasa"	Yuri	1 (16)	1988
14	"Danza Kuduro"	Don Omar & Lucenzo	1 (15)	2010
15	"Y Tu Te Vas"	Chayanne	1 (7)	2002
16	"Quitame Ese Hombre"	Pilar Montenegro	1 (13)	2002
17	"Tu Carcel"	Los Bukis	3	1987
18	"Cuando Me Enamoro"	Enrique Iglesias featuring Juan Luis Guerra	1 (17)	2010
19	"Me Estoy Enamorando"	La Mafia	1 (9)	1993
20	"Fotos y Recuerdos (Back on the Chain Gang)"	Selena	1 (7)	1995
21	"Me Voy A Quitar de en Medio"	Vicente Fernandez	4	1999
22	"Rompe"	Daddy Yankee	1 (15)	2005
23	"En Bancarrota"	Braulio	1 (6)	1987
24	"Corazon Sin Cara"	Prince Royce	1 (2)	2011
25	"La Camisa Negra"	Juanes	1 (8)	2005

The 25th-anniversary Hot Latin Songs title and artist rankings are based on actual performance on the weekly Hot Latin Songs chart dating to its inception in the Oct. 4, 1986, issue through Sept. 24, 2011. Rankings are based on an inverse point system, with weeks at No. 1 having the greatest value and weeks at lower rankings earning less. Due to various changes in chart rules, chart length and methodology throughout the years—including the implementation in 1994 of monitored airplay data from Nielsen BDS—songs had varying reigns at No. 1 and on the chart. To ensure equitable representation of the biggest hits from all 25 years, time frames were each weighted to account for the difference between turnover rates from those periods.



have been brought up in the U.S. Then you also have the American market where they say, "If there's a hit song, why would they mind listening to a few songs in Spanish?"

The one that is most significant to me [on new album *Euphoria*] is "Cuando Me Enamoro" [which spent 17 weeks at No. 1] featuring Juan Luis Guerra. I wrote it at home with my friend Descemer Bueno. I have a small studio next to my bedroom—that's where I write at night. I sang it on my own first and I liked it, but I wasn't crazy over it. I was nervous about asking Juan Luis to sing because he's always been one of my idols. He was the first concert by a Latin act—other than my dad—that blew me away. And I really didn't know him personally. I didn't think he was going to say "yes." And he didn't. He said, "I really can't give you an answer unless I hear the song." Which is the way it should be. *As told to Gail Mitchell*

JUANES

Juanes has seven No. 1s among his 19 charting titles, ranking him among the top 10 acts with the most No. 1s on the chart. His hits include 2007's "Me Enamora," which spent 20 weeks atop the chart. His longest-running hit, 2002's "A Dios le Pido," which spent 46 weeks on the chart, peaked at No. 2.

I wrote "A Dios le Pido" on a bus during a U.S. tour. I was sitting next to the driver when the first notes and the melody came to me. Several months later, when I heard it on the radio for the first time, I couldn't believe it . . . It's amazing how music travels through time and transforms according to the life each person wants to give it. My vision of life changed a bit [after his darker, self-titled debut, which preceded *Un Dia Normal*, which featured "A Dios le Pido"]. Life is very beautiful, and one has to take advantage. Every time I'm on the chart I feel pure joy and gratitude toward God and those who listen. After arriving in the U.S. in 1996, after having fought and waited, hearing any of my songs on the radio was—and still is—a blessing. *As told to Leila Cobo*

RICKY MARTIN

With 37 hits on Hot Latin Songs since 1992, Ricky Martin's chart trajectory has traced the rise not only of his solo career but also Latin music in the United States. From his crossover hit "Livin' la Vida Loca," which ignited the late-'90s Latin explosion, to this year's No. 1 "Lo Mejor de Mi Vida Eres Tu," which celebrates the personal milestones he has publicly embraced, Martin has had 11 No. 1s on Hot Latin Songs.

I still remember how I felt when I saw my name at No. 1 on the chart for the first time. It was an amazing sense of accomplishment, tangible proof that my music was connecting with many people and all the hard work was paying off. The songs that have reached No. 1 are all milestones in my life, and when "Lo Mejor de Mi Vida Eres Tu" also reached the top of the charts I just felt so happy, because that meant many people were sharing the same joy I've found in my children, but also taking time to think about issues of equality. *As told to Judy Cantor-Navas*

LUIS MIGUEL

With 57 chart hits and 39 songs in the top 10, including 16 No. 1s, between 1987 and 2010, Luis Miguel is the No. 1 Hot Latin Songs artist of the past 25 years.

His songs have spent 843 weeks on the Hot Latin Songs chart. Miguel's hits have included pop tunes, Mexican mariachi classics and Christmas songs; but most important, he gave a new voice to the bolero, single-handedly reviving the classic Latin love ballad for a multigenerational audience.

Miguel's first No. 1 was 1987's "Ahora Te Puedes Marchar," a Latin pop version, in Spanish, of "I Only Want to Be With You," originally recorded by Dusty Springfield. He was an instant '80s pop idol, his draw as a heartthrob enhanced by a Michael Jackson-style video, with Miguel leading a line of dancers in a leather

HOT LATIN SONGS TOP ARTISTS

RANK	ARTIST	CHARTSPAN
1	LUIS MIGUEL >>	1987-2010
2	ENRIQUE IGLESIAS	1995-2011
3	CRISTIAN CASTRO	1992-2011
4	CHAYANNE	1986-2010
5	JUAN GABRIEL	1986-2010
6	MARCO ANTONIO SOLIS	1995-2010
7	ALEJANDRO FERNANDEZ	1992-2010
8	SELENA	1992-2005
9	RICARDO MONTANER	1988-2009
10	JUAN GABRIEL	1986-2010
11	RICKY MARTIN	1992-2011
12	GLORIA ESTEFAN	1986-2007
13	VICENTE FERNANDEZ	1987-2011
14	LOS TIGRES DEL NORTE	1987-2011
15	SHAKIRA	1996-2011
16	CONJUNTO PRIMAVERA	1996-2010
17	JUANES	2001-2010
18	LOSTEMERARIOS	1990-2009
19	INTOCABLE	1995-2011
20	LOS BUKIS	1986-1996
21	LAMAFIA	1986-1998
22	JUAN LUIS GUERRA 440	1989-2011
23	MARC ANTHONY	1995-2011
24	EMMANUEL	1986-2000
25	BRONCO: EL GIGANTE DE AMERICA	1988-2005



LUIS MIGUEL

jacket. His songs became a fixture on the chart from that time on.

Miguel's career heated up in 1989, with two No. 1 love ballads, "La Incondicional" and "Fria Como el Viento," followed by two more chart-toppers the next year. But it was in 1991, when the singer nicknamed "El Sol de Mexico" stole the heart of the Latin public with his album *Romance*. That record of well-known boleros resulted in two No. 1s and four top 10s on Hot Latin Songs. His love affair with the charts continued with *Segundo Romance* (1994), *Romances* (1997), *Amarte Es un Placer* (1999) and *Mis Romances* (2001).

He returned to pop in 2003, with the album *33*, and was back at No. 1 with "Te Necesito." The next year, he again looked back to tradition for inspiration, recording *Mexico en la Piel*, with Mariachi Vargas de Tacalitlan, and landed in the top 10 again with "Que Seas Feliz." As expected, the Hot Latin Songs chart embraced the single "Labios de Miel" from his 2010 self-titled album.

Iconic Mexican composer and Miguel producer Armando Manzanero, who has composed many of the greatest Latin love songs of all time, produced Miguel's *Romance*, which took Manzanero's "No Se Tu" to No. 1 on Hot Latin Songs. The pair teamed up again for *Segundo Romance* and *Romances*. Manzanero contributed to a pair of new songs on last year's *Luis Miguel*. Here, Manzanero discusses Miguel's chart achievements and their creative partnership.

"Luis Miguel put in the mouths of his generation all of the great romantic songs that had a 30-year history. It's a phenomenon that could happen at any moment because young people always want to listen. The youth always ask for new songs, but the repertory of Latin American songs, and especially Mexican songs, is truly grandiose.

"There are only two kinds of music, good and bad, and good songs, like the ones that Luis Miguel recorded, will live forever. When they start recording on the moon they will be hits there, too, because they are so good.

"There are two of my songs that Luis Miguel did that I love the most, because he interpreted them magistrally and because I love those songs: 'Por Debajo de la Mesa' and 'Dormir Contigo.'

"Billboard is like the Bible for those of us who live the songs. Take it from me, I have lived a long time." —*Judy Cantor-Navas*

PRINCE ROYCE

Prince Royce debuted with a remake of a classic, "Stand by Me," which reached No. 8 on Hot Latin Songs in May 2010.

Since, he has made his own compositions part of his budding catalog of hits. In less than two years, he has stacked five chart entries, including three top 10s and the No. 1 "Corazon Sin Cara," which spent two weeks on top beginning in March. Growing up, I already knew about the Latin charts. It's always been a dream. I always saw them growing up, hoping that I can one day be onstage and pick up an award, hoping that one day I can get on Billboard.com and see myself on the charts. That's the first thing I did when "Stand by Me" first started getting radio play. I would get on Billboard.com every week. [laughs] It was unreal to see my name there, and to see my song continue to rise. Just to see my name among people like Enrique [Iglesias], Pitbull, Shakira and all these superstars. To me it's like a blessing. I still check every week to make sure I'm there. Billboard has so much credibility . . . So when you start seeing your name on the chart, when you start receiving Billboard awards, when you start getting articles written about you [in] the magazine, that's when people start taking you seriously.

I'm working on two albums, going on tour with Enrique—I mean, I just met President Obama. I sang "Stand by Me" in honor of the people we lost on 9/11, and then I sang the national anthem and then I got to meet the president [and] his wife. He and I spoke for a little bit. He told me, "Hey, everyone is talking about your music." And I'm like, "Oh, my God, Obama is not telling me this right now!"

I've gotten told, "Why are you wasting so much money on this stuff that you don't even know if it's for sure?" So it's a good feeling to know that finally you're being recognized for what you always dreamed of doing, what you loved doing. You take it, you enjoy it, you celebrate it, and then you just continue. Ride the wave.

As told to Karinah Santiago

SELENA

Despite the late singer's impressive, and all-too-short, history on Hot Latin Songs, Selena Quintanilla-Perez's seven No. 1s between 1992 and 1995—including her longest-leading, "Tu Solo Tu," in 1995, with 10 weeks on top—kept her at the summit for a combined 44 weeks, the highest total among all artists in that span. Her cultural impact stretches far beyond Billboard's charts. Selena was murdered in March 1995. Her father, Abraham Quintanilla, speaks on her behalf.

"No Me Queda Mas" [No. 1 beginning in December 1994] was written by one of our band members, Ricky Vela, one of the keyboard players in the group. And I don't know how he would feel about



me telling how that song came about, but I will let you know. I'll tell you: See, Ricky is a very shy person, an introvert. And he liked my other daughter, Suzette, the drummer. And I knew Ricky liked her because he would tell me, and I would kid around with Ricky and say, "Hey, Ricky, you like her? Talk to her!" And he wouldn't do it. So in the meantime, Suzette never knew about that; so as time went by, Suzette met her now-husband, Billy Arriaga, and she married. And that's how that song came about.

After she got married, Ricky wrote that song. Selena knew because we had told her about the song and she sang it so passionately. Because originally we recorded it with a mariachi, but [then-EMI Latin president/CEO] Jose Behar, again, said that it wouldn't go into the pop market as a mariachi song. So we took it to Bebu Silveti—he's passed away, a very famous arranger who's done a lot of work for Rocio Durcal and other big artists—and he made the pop arrangements. And sure enough, it hit the radio and it was a big hit. To this day, they play it a lot, and many artists have covered the song.

Was Selena excited when a song of hers was on the charts? Ah, you had to know Selena's personality. She was ecstatic about everything she'd done—she loved the art so much that she would get really excited about a song. She put all her heart into it.

As told to Erika Ramirez

MARCO ANTONIO SOLIS

Mexican superstar Marco Antonio Solís has straddled regional Mexican and pop markets, placing nine songs at No. 1 on the chart. With a plethora of hits, Solís is the sixth-leading artist on the chart with a caveat: Unlike those above him, he has penned all of his hits. [A song] that has truly represented me, and continues to do so, is 1987's "Tu Carcel" [by former band Los Bukis]. It didn't reach No. 1, but that album was the one for which I received a platinum award for sales of over 1 million copies in Mexico alone. That album gave me the emotional balance I needed at the time, after my divorce. Another is "Si No Te Hubieras Ido." I wrote it in 1983. It was one of 10 tracks I produced for Marisela and with it, she became known throughout the world. 1997's "La Venia Bendita" is another song that took me to a completely different market, because I sang with mariachi, and 2003's "Mas Que Tu Amigo," which is a cumbia. Overall, I am happy and so thankful to God, to life, to music and to my faithful and very special fans.

As told to Leila Cobo

THE PIRATE HOURS

ENTRAVISION VP OF PROGRAMMING NESTOR ROCHA ON REGIONAL MEXICAN, CORRIDO, POP MUSIC AND THE POWER OF THE LATIN MARKET

BY LEILA COBO

Nestor "El Pato" Rocha started his career in radio at top 40 KXXX (X-100) San Francisco in 1986. Rocha was a mixer, but also a research director, and as such, he saw firsthand what worked and what didn't as far as programming was concerned. As a Mexican immigrant, he also saw an opportunity in Spanish-language radio, which had just started to take off. Today, Rocha is VP of programming for Entravision and oversees programming for the network's 48 radio stations—located predominantly on the West Coast and in the Southwest—and its four formats: Jose Toca Lo Que Quiere (adult top 40), El Gato (rhythmic regional Mexican), Tricolor (hardcore Mexican) and Superestrella (pop hits). Rocha speaks about the evolution of Spanish-language radio during his 25 years in the business.

Your first job was in mainstream radio. When did you switch to Spanish?

In 1993 in San Jose, Calif. I started doing mornings as a DJ and helping the programming director at KBRG Superestrella. It wasn't the current Superestrella format. It was more a soft, romantic sound, like KLVE [Los Angeles]. Back then, everybody was playing soft, romantic music. The big artists had nothing to do with rock [or] pop. There were the Jose Joses, the Julio Iglecias. So, we decided to do something a couple of hours a day. It was a show called "La Hora Pirata" [The Pirate Hour] on Saturday nights. We'd play pop/rock in Spanish: Shakira, Maná, Caifanes, Fey, Paulina Rubio. And it was just huge. That's when we decided, "Why don't we create the first Spanish [top 40] station in the country?" So we went to Los Angeles and created Superestrella. It was the first Spanish [top 40] station in the whole country. All the other stations were playing salsa, regional Mexican or romantic music.

How did Superestrella do at the time?

When you looked at the 18-34 numbers, Superestrella was sometimes the overall No. 1 in the format. It was youthful, sold well. It was always a small signal, and that was always part of our problem. But the brand is so powerful. There is a niche for that formula in Los Angeles. Between 2001 and 2003 we expanded [to other cities] because we felt there was a big passion for the music. We had the Juaneses and Shakiras of the world, and we wanted to be first in the market. It worked fairly well, but I just think that the one thing we suffer from is lack of music. If you look at the big artists that sell records, they are artists who broke in Los Angeles 15 years ago.

Is that why you went back to that single Los Angeles station in the format?

We started switching from the whole Latin pop to urban, and urban became pop because of the lack of pop artists. And now you see more stations playing pop music because it has more mass appeal, but with urban music as part of the mix. The urban sound is now very pop, very danceable. And there are a lot of stations, from Univision, for example, that adapted that format. With regional Mexican music, you can have five or even more stations playing the format and you're still OK. But with [top 40] there isn't room for many stations in a single market. If you look at all the stations that exist in the country, 80% are regional Mexican. It's just huge. It's the pop sound for the market. By



population there's more people listening to regional Mexican than anything else. There are markets that will have 13 regional Mexican stations and one pop station.

What trends do you see now on the charts?

At this moment the Latin sound is still very big, and even if you're doing pop, young music, it needs to have some kind of Latin sound to it. The best example is Aventura. They're young, they're very hip, they speak English perfectly. And they didn't come out in Spanish with a mainstream sound; they came out with a bachata sound. Another perfect example is Pitbull. Everything Pitbull does has a Latin sound in it. And a lot of other groups come out but they don't have the Latin sound, and it just doesn't connect as well. You hear them say, "Why do I need to put in a Latin sound? I can do this as well as an American band." But if it doesn't have a Latin flavor I'll say, "I can listen to the same thing in English. Give me something else. Give me that flavor."

How about regional Mexican trends?

It has become the urban sound for the youth. The corrido movement is a street movement with a lot of underground clubs and you see a lot of youth [ages] 12-19 that are into it. And the funny thing is, it's very traditional. It's not like they went and made some great production. The lyrics changed. Now they're not driving the pickup but the Mercedes. But the sound of the music is very traditional.

How has Arbitron's Portable People Meter affected your programming?

PPM has made you be more competitive, just because it's listening to the station at the moment. It tends to hurt the record industry because we have to play "this" as opposed to making "that" a hit. That's why you see the decline of the record labels. They now need to have proven hits because of PPM. When PPM came into our formats I went jockless, and we did very well. If you're going to have personalities, they have to be very compelling and they have to have a mission. Overall I've reduced the number of new tracks we play and the talk.

What do your listeners like now?

They really like anything that's danceable. That's why Pitbull's sound is huge. The whole Don Omar movement is huge. And I've seen it also happen on the Anglo side. Now they appeal to Latinos more than ever because the urban side is more danceable.

Should there be English music on the Hot Latin Songs chart?

If it appeals to our market, why not? It's what our audience is listening to. Obviously, we're not going to be an English station. But the majority of songs that are crossing over into our charts are bilingual. They compete because they appeal to the Latin community. It happens more on the pop stations.

What's the big challenge for Latin radio?

We're always going to be what the market wants. The challenge really is for the people that are producing this music. They're the ones that need to have their ears to what the market wants. And that's something we at radio do well. We're always doing research. We're always looking for the next trend.



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BY MITCHELL PETERS

March 2010. Brent Kredel, an artist manager at Los Angeles' Monotone, receives a panicked phone call from a local musician who he'd befriended a year earlier. The call was from Mark Foster, leader of then-unknown L.A.-based rock band Foster the People. A few months earlier, the musician had posted his catchy song "Pumped Up Kicks" as a free download on his website. Foster, who had been writing music for commercials to pay the bills, wasn't quite prepared for the online explosion that followed.

"Mark was saying, 'I think I just did something good,'" recalls Kredel, who now co-manages Foster the People with Monotone's Brett Williams. "Everyone is calling me and emailing me—what do I do? Who are the good guys, who are the bad guys?"

A month after posting "Pumped Up Kicks," Nylon magazine caught wind of the tune and used it in an online advertising campaign. Others in the music blogosphere caught on, some predicting it would be "the song of next summer." As Internet chatter spread, Foster realized he needed professional guidance.

"He went from the guy who couldn't get a hold of anyone to being the guy who had hundreds of emails in his inbox," Kredel says. "So we spent the next month being there to help him through this process—and figuring out if it was a good marriage between the two of us."

Neither Foster nor Kredel had any clue that during the next 20 months, the trio—Foster, bassist Cubbie Fink and drummer Mark Pontius, who started playing together in late 2009—would have a top 10 album on the Billboard 200, a monstrous hit at top 40 radio, numerous TV appearances and synch deals, dozens of sold-out headlining concerts, a best new artist nomination at this year's MTV Video Music Awards and coveted performance slots at Coachella, Lollapalooza and the Austin City Limits Music Festival.

So how does a virtually unknown L.A. rock group so quickly become one of the most successful artist development stories in recent memory? The team behind Foster the People—which includes executives from StarTime International/Columbia Records, Monotone and the Windish Agency—says it's an ongoing strategy that involves allowing the group to naturally develop in all areas of its career, rather than skipping crucial developmental steps and immediately cashing in on the popularity of "Pumped Up Kicks."

"We've been at this now for about a year, and the amount of things we've been able to do [during that time] is on par with campaigns that can take twice as long," says Ian Quay, Foster the People's product manager at Columbia. "That's not to sound cocky. It just moved really quickly. Everyone can tip their hat and know they did an awesome job."

JOSEPH LLANES

THE ALBUM

Spring 2010. Kredel and Foster take meetings with Warner Bros., Atlantic, Columbia and Universal Republic. "I can't think of a label that wasn't interested," Kredel says. An early champion of the band was Isaac Green, who oversees Columbia imprint StarTime. By May 2010, Foster the People had decided to sign a worldwide, multi-album deal with Columbia.

"Columbia stepped up and said, 'We know there are a lot of people chasing you. We want to be the ones who win this,'" Kredel says. "So we were happy the band was able to sign a deal that didn't involve ancillary rights—your typically straightforward record deal that had nothing to do with merchandise or touring. A lot of people were surprised that in 2010 we were able to go out and get a deal like that."

With the Columbia deal squared away, it was time to concentrate on the music. "The focus," Kredel says, "was to stop everything and not work on any marketing or touring, but to make an album that backed up 'Pumped Up Kicks.'"

So from July through September, Foster and his bandmates wrote the new material that would appear on the group's debut album, *Torches*, the following year. As songs began to take shape, Green asked the band members for their producer picks. Three months later, Foster was co-producing his first album with Paul Epworth (Adele, Florence & the Machine), Rich Costey (Muse, Interpol) and Greg Kurstin (Beck, Red Hot Chili Peppers), whom Kredel describes as "some of the top producers of our time."

THE LIVE SHOW

In truth, the band didn't have much experience performing together. So booking agent Tom Windish stepped in and booked a handful of club shows in secondary and tertiary markets beginning in October 2010. "This was to help them get their sea legs," Windish says, "and become accustomed to playing in all sorts of different situations."

He admits that securing dates for a band without any touring experience was challenging. "I was begging promoters to book a band they'd never heard of, and to pay them \$100 or \$200," says Windish, who now books the group's tours in North and South America, Asia and Australia. "Some wouldn't go for it. Others did."

Foster the People had a secret weapon leading up to its tour that began taking shape in January: a massive database of fans who had downloaded "Pumped Up Kicks" from its website. "We sent an email to [those] 15,000 or 20,000 people that said, 'Hey, we're playing shows. Here's the first round,'" Kredel says.

Early on in the year, Windish had convinced Coachella booker Paul Tollett to give Foster the People a shot at playing a much sought-after tent. Although many in the group's camp view the Coachella performance as a key point in the group's touring career, Windish believes the band's live aspect really took shape in January during a month-long residency at Los Angeles' 350-capacity club the Echo.

By the time of the third Echo show on Jan. 26, "there were hundreds of people trying to



get in outside," Windish recalls. "The management company was walking up and down the sidewalk saying, 'You're not going to get in'—and people stayed. It was an obvious turning point that could be measured in numbers." According to the Windish Agency, between last Halloween and the end of October the band will have played approximately 145 shows. Since July 23, the majority of the group's concerts have been sellouts. Its festival appearances have drawn upwards of 50,000 people.

The Echo residency shows, meanwhile, also helped Foster the People ease its way into the licensing world. "We started bringing out music supervisors to some of those shows at the moment we realized they were ready for burn time," Columbia senior director of creative licensing Jonathan Palmer says. "Some licenses developed from that down the line."

SYNCH-O-RAMA

January also marked the first commercial release of Foster the People's recorded music—a self-titled EP that featured "Pumped Up Kicks," "Houdini" and "Helena Beat." Product manager Quay says that part of the strategy in releasing the EP was to show the world that the act had more than just one strong track under its belt.

And since the full-length album wouldn't arrive until late May, an EP would hold fans over.

"The entire record had yet to be turned in," Quay says, noting that fans who bought the EP on iTunes were able to apply the purchase toward the full-length through the retailer's Complete My Album option. "We wanted to show it was more eclectic than what one might expect."

Additionally, having an EP available ahead of the May 23 release of *Torches* was helpful in exposing Foster the People's material to industry folks at South by Southwest in March, and to music supervisors and studio music executives who were looking for songs to place in upcoming season finales and episodes airing during sweeps.

"A lot of times, we're compelled to keep music closer to the vest until it's closer to the album release date," Palmer says, noting that the band's first "Pumped Up Kicks" synch came in late July 2010 in an episode of HBO's "Entourage."

"The plan helped us a great deal to set up more opportunities rather than chasing the release date," he continues. "So by the time we put the record out in May, we had already placed several songs."

To date the group's music has been licensed to such outlets as TV shows "Gos-

sip Girl" ("Pumped Up Kicks," "Houdini") and "The Vampire Diaries" ("Helena Beat," "Pumped Up Kicks"), feature films "Friends With Benefits" ("Pumped Up Kicks") and "Suits" ("Don't Stop [Color on the Walls]"), videogame "FIFA 2012" ("Call It What You Want") and a Nissan commercial ("Don't Stop [Color on the Walls]").

"I haven't seen this kind of a range of song licenses from one album since we worked the first Ting Tings record [*We Started Nothing*] three-and-a-half years ago," Palmer says. "That was an album where we licensed nine or [all] 10 songs on the album. We're kind of in a similar situation [with *Torches*]."

Foster controls his own publishing for North America. In 2010 he struck a deal with Sony/ATV Music Publishing for publishing outside of North America, according to Kredel.

THE RADIO CROSSOVER

Foster the People's biggest push into the mainstream began at the start of 2011 with exposure on alternative radio that eventually led to widespread airplay on top 40. In January, without a heavy push from Columbia, numerous alternative radio stations—including SiriusXM's Alt Nation channel and Los Angeles outlets KROQ and



Pump it up: FOSTER THE PEOPLE performing at Austin's Convention Center on March 19 during South by Southwest; left: the band's **CUBBIE FINK, MARK FOSTER** and **MARK PONTIUS** (from left).

KYSR—started spinning “Pumped Up Kicks.”

“It was one of the only alternative bands I remember in a while that you could actually dance to,” Columbia senior VP of promotion Lee Leipsner says. “And the fact that the record has a groove and rhythmic feel to it—not heavy guitar-based at all—gave us a wide opportunity to cross the record.”

“Pumped Up Kicks” debuted on Billboard’s Rock Songs airplay chart at No. 47 on Jan. 29, eventually peaking at No. 3 in mid-July. On Feb. 5 the track debuted on the Alternative Songs airplay chart, peaking at No. 1 (for five weeks) in late June. Fueled by the band’s growing live fan base and success at alternative radio, *Torches* debuted on the Billboard 200 at No. 8 on June 11. Further bolstering the band’s image were release-week appearances on “Last Call With Carson Daly,” “The Tonight Show With Jay Leno” and “Jimmy Kimmel Live!”

“Last Call” music producer/booker Davis Powers says it’s highly unusual for a developing act to land back-to-back late-night TV bookings on a debut album. “There are a couple of those artists every year where you’ll see that trend,” Davis says, pointing to the success of “Pumped Up Kicks.” Footage of the band performing at Los Angeles’ El Rey

Theatre will air on “Last Call” in October. The group is also scheduled to perform on “Saturday Night Live” (Oct. 8) and “The Ellen DeGeneres Show” (Oct. 18). *Torches* has sold 321,000 copies in the United States, according to Nielsen SoundScan.

Back at radio, Leipsner says the group’s true top 40 breakthrough arrived shortly after a new music presentation in June organized by Clear Channel Radio president of national programming platforms Tom Poleman. The meeting, according to Leipsner, included key programmers from around the country, including KIIS Los Angeles’ John Ivey, WKSC Chicago’s Rick Vaughn, KHKS Dallas’ Patrick Davis, WXKS Boston’s Dylan Sprague and WHYI Miami’s Alex Tear.

“Obviously during our presentation we had a big push on Foster,” Leipsner says. “After we showed our presentation, we had so many Clear Channel major-market programmers come up to us and say, ‘The record I want to play besides Adele is Foster the People.’”

“Pumped Up Kicks” debuted on the Billboard Hot 100 at No. 96 on May 14 and broke into the chart’s top 40 in late July. It went top 10 on Aug. 27 and spends a fifth frame at No. 3 on this week’s chart. The song debuted on the Adult Top 40 chart on July 9. Seven months

after it first appeared on the Rock Songs tally, the track debuted on the Mainstream Top 40 chart on Aug. 6.

“We’re a more rhythmic radio station,” KIIS PD Ivey says, “so certain records that we put on kind of clear the way for other rhythmic stations to think it’s OK to play the record. At this point, ‘Pumped Up Kicks’ is a power record for me and it’s nowhere near burnt. It’s one of the five most popular songs on the radio station right now.

“It’s kind of hipster, but in a very palatable way,” Ivey adds. “You hear it a couple times and you feel like you know it.”

“Pumped Up Kicks” is the 25th biggest-selling digital song of 2011 with 2 million sold, according to Nielsen SoundScan. The track has shifted more than 100,000 downloads per week for the past seven weeks. On YouTube, “Pumped Up Kicks” has received more than 23 million views.

PROTECTING THE BAND

Overall, perhaps the most challenging aspect for Team Foster during the band’s rise has been to shy away from lucrative offers that wouldn’t be beneficial to the act later on. “We’ve worked really hard with Columbia to really foresee the trajectory and make sure we’re making good decisions for the band,” Kredel says. “There have been tons of opportunities that have come to the band—whether it’s an endorsement or something that would help them right away—but in three months they’d regret doing. Those have been the harder decisions as managers.”

But so far, the team members are still asking themselves how this all happened so quickly—and even pinching themselves to make sure it isn’t a dream.

“How often do you see a band like this come on the scene and completely explode in that period of time?” Columbia senior VP of marketing Scott Greer asks. “For all of that to come together in such a short period of time is pretty tremendous. It’s a great example of the team coming together and working hard in their respective areas to develop the best band.”

Chart data provided by Billboard associate director of charts Keith Caulfield.

TEAM FOSTER

ALBUM:
Torches

LABEL:
StarTime International/Columbia

RELEASE DATE:
May 23

PRODUCERS:
Mark Foster, Paul Epworth,
Rich Costey, Greg Kurstin

SYNCH DEALS:
“Entourage,” “Gossip Girl,”
“Awkward,” “The Vampire Diaries,”
“Cougar Town,” “One Tree Hill,” “CSI: NY,”
“Warehouse 13” (TV); “Fright Night,”
“Friends With Benefits,” “Suits” (film);
Nissan, Rdio, Microsoft Windows Phone,
O2 Mobile, “FIFA 2012” videogame

PUBLISHING:
Mark Foster (North America),
Sony/ATV Music Publishing (rest of the world)

TV APPEARANCES:
“Saturday Night Live” (Oct. 8),
“The Ellen DeGeneres Show” (Oct. 18),
“Last Call With Carson Daly” (October)

TOURING:
North America
(September–October),
United Kingdom (November),
Japan (January 2012),
Australia (January/February 2012)

MANAGEMENT:
Brett Kredel and
Brett Williams at Monotone

BOOKING:
Tom Windish at the
Windish Agency (North and South
America, Asia, Australia)

SITES:
FosterthePeople.com,
Facebook.com/fosterthepeople

PUBLICITY:
Benny Tarantini and
Nikki Bennett at Columbia

TWEETS:
@fosterthepeople

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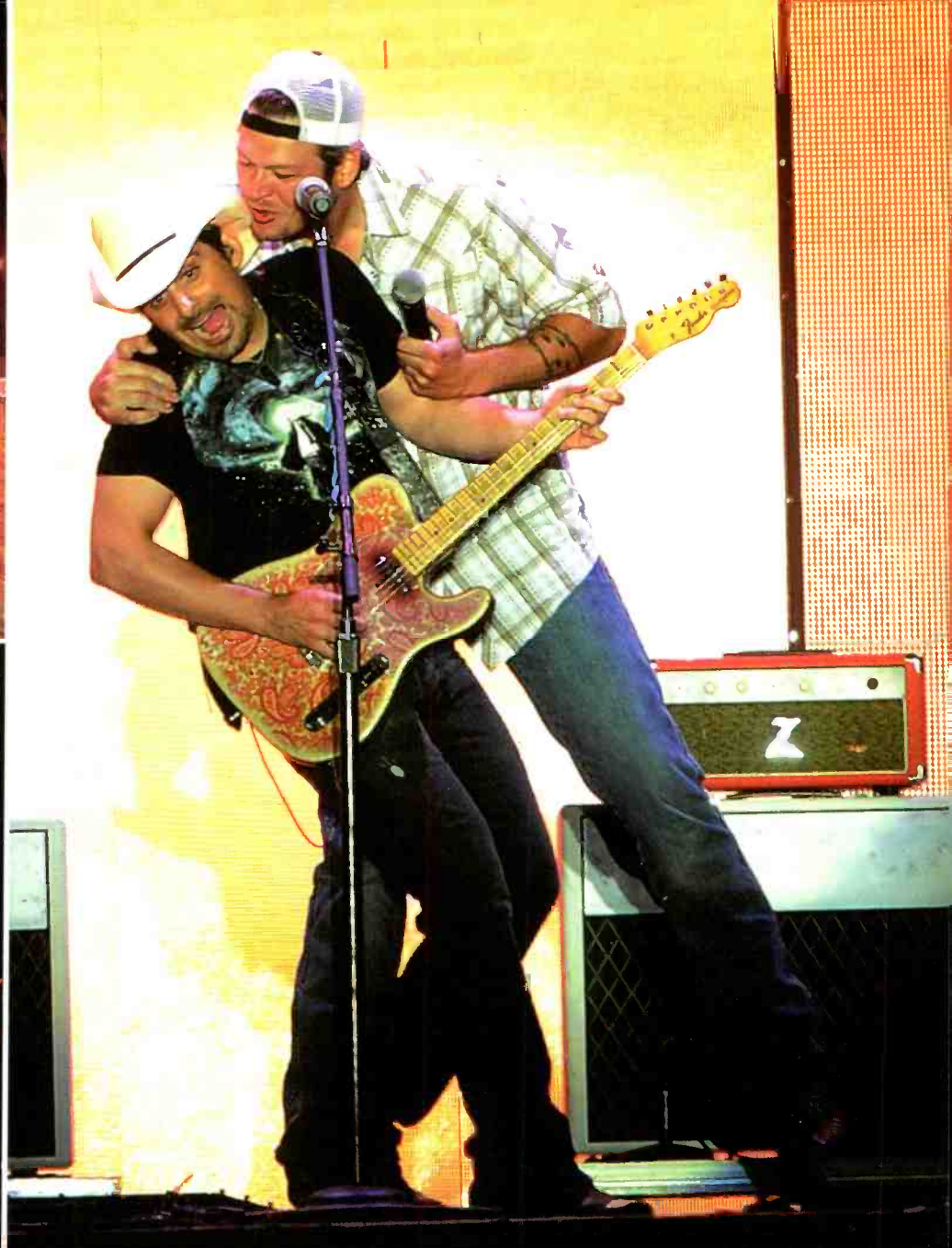
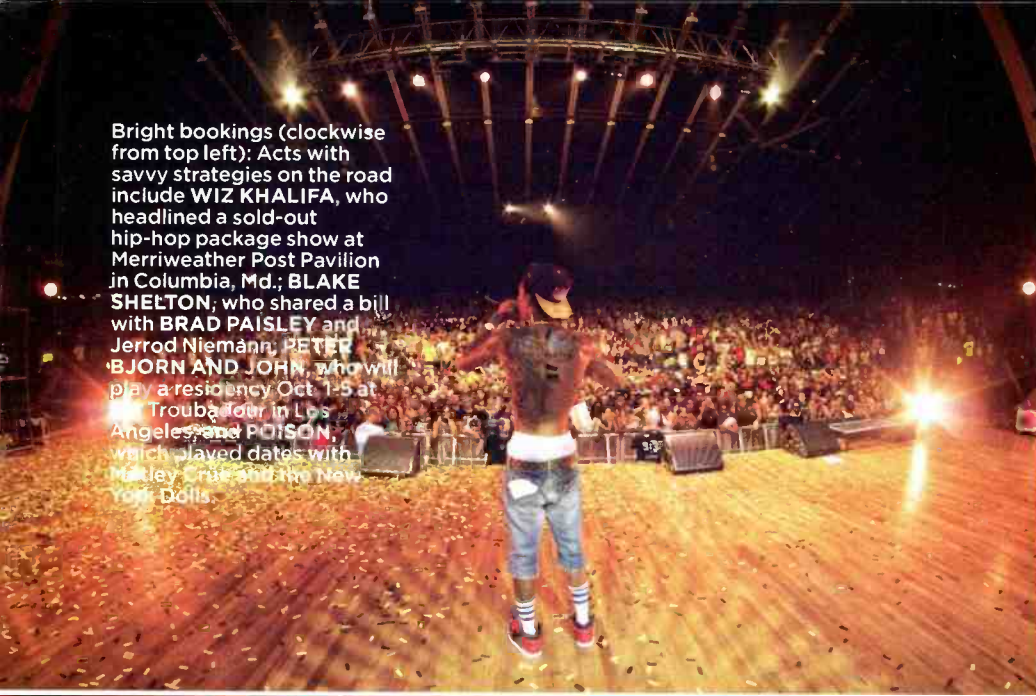
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NETWORK

Bright bookings (clockwise from top left): Acts with savvy strategies on the road include WIZ KHALIFA, who headlined a sold-out hip-hop package show at Merriweather Post Pavilion in Columbia, Md.; BLAKE SHELTON, who shared a bill with BRAD PAISLEY and Jerrod Niemann; PETER BJORN AND JOHN, who will play a residency Oct. 1-5 at the Troubadour in Los Angeles; and POISON, which played dates with Motley, Crüe and the New York Dolls.



SPECIAL FEATURE

SECRETS OF AGENTS

PACKAGED TOURS, AFFORDABLE TICKETS MORE IMPORTANT TO STRONG TOURING OUTLOOK

BY MITCHELL PETERS

After the challenges the live music industry weathered in 2010, booking agents across multiple musical genres agree that, thankfully, it's back to business as usual for the North American concert industry this year.

With a positive outlook going into the 2012 touring season, many agents have noted a number of developing trends and have been exploring new booking strategies to offer more value to concert-goers.

"Things are relatively healthy, in general," says Artists Group International president Dennis Arfa, who books Billy Joel, Metallica and Rush. "There are lots of different types of shows that work in the live environment more than ever."

William Morris Endeavor (WME) head of contemporary music Marc Geiger agrees, noting that the live entertainment business is coming off a strong year despite economic uncertainty.

"All of the markets—other than when you misprice or overbook something—were pretty healthy," he says. "Last year there were adjustments made on fees, ticket prices and size of venues, and those made a difference in terms of percentage of attendance."

More agents and artist representatives are turning to package tours with affordable ticket prices as a way to draw new fans to concerts. The Agency Group's Peter Schwartz—who books hip-hop acts Wiz Khalifa, Curren\$y, Mac Miller, Big Sean and Big K.R.I.T.—had great success in late July with booking those acts on the same bill at the Merriweather Post Pavilion in Columbia, Md. Part of the reason for the sellout

(15,200 tickets sold) was due to the affordable \$39 ticket price, Schwartz says.

"We always try to really focus on a good, realistic ticket price," he adds. "With this all-age demo, we don't want to hit them with a \$40 ticket. And we know there are fees and charges to pay on top. I think that would take away some of the success we've had."

Schwartz hopes to have similar success with this fall's Smoker's Club tour. The 30-date North American trek begins Oct. 12 at Toad's Place in New Haven, Conn., and features Method Man, Curren\$y and Big K.R.I.T. The jaunt will visit primarily 1,000- to 2,500-capacity venues.

"A lot of times you see newer artist packages or more of those heritage artist packages," Schwartz says, noting that tickets will cost \$30 or less. "But this is one we're excited about because it brings both elements together."

Meanwhile, WME Nashville agent Rob Beckham—who books tours for country music stars like Brad Paisley, Rascal Flatts, Reba McEntire and Blake Shelton—says his roster has had a very lucrative summer.

"Conservatively, we're probably 25%-30% stronger this summer than we were last year," he says. "I don't know if the economy is better or stronger, but I think either the entertainment dollar or disposable income has come back into play for people."

Much of the success, Beckham adds, is a result of strong packaging situations. Those included Paisley and Shelton with Jerrod Niemann; Rascal Flatts and Sara Evans; Justin Moore and Easton Corbin; and Toby Keith with Eric Church. "All those packages

continued on >>p28

CLOCKWISE FROM TOP LEFT: BILL PALADINO; RICK DIAMOND/GETTY IMAGES; KATE BOOKER/REDPENS/GETTY IMAGES; JERRITT CLARK/GETTY IMAGES

from >>p27 were very strong," Beckham says. "It gave a lot of bang for the buck, so to speak. It was real important to do that."

AGI's Arfa points out that packaging has become especially important to veteran artists.

"It used to be that you shouldn't be seen every year, because you're overexposing yourself," he says. "But I find that with some of the classic acts—out of sight, out of mind." Arfa notes that Mötley Crüe's 50-city summer package with Poison and the New York Dolls gave fans more incentive to attend shows.

"People want to have a special night, like Rod Stewart and Stevie Nicks," Arfa adds, noting that deals for package tours are often more lucrative than solo jaunts. "That becomes a very important ingredient in reintroducing how many of these bands can sustain themselves."

Windish Agency president Tom Windish says his firm—whose roster of 300-plus acts includes Animal Collective, Foster the People, Hot Chip, Justice, Cut Copy and Crystal Castles—continues to explore new booking strategies.

Act Peter Bjorn and John recently told Windish that they'd like to play weeklong residencies in select U.S. cities in order to spend more time

Packaging has become especially important to veteran acts. Mötley Crüe's 50-city summer package with Poison and the New York Dolls gave fans more incentive to attend shows.

with their families, rather than embark on a traditional North American tour. So beginning in August and continuing into the fall, the Swedish indie-rock band is playing various venues for a week's time in such markets as Los Angeles, Chicago, San Francisco and New York.

"In the week in between, before they get to the next big city where they do the residency, the band goes and plays secondary and tertiary markets—some places they haven't been to in a really long time, or other places they've never been," Windish says. "It's working out great."

Peter Bjorn and John will set up shop in Los Angeles Oct. 1-5, playing the Troubadour, the Smell, the Echo and the El Rey Theatre. Three of those shows were already sold out at press time. Windish says the mini-residency strategy is a win for everyone involved, because it not only allows the band members to bring along their families, but also gives fans an opportunity to see the group perform in intimate settings.

Heading into 2012, with countless bands embarking on new tours, Windish and others believe that it will basically be survival of the fittest.

"The bands that are doing the best are the ones that are the hottest and have the most interest," Windish says. "People are losing interest on dinosaur acts. They're sick of paying \$50 to go see them and getting the same show they got last time. But people are really interested in seeing these new bands that are hyped up and sound really good, get good live reviews and play for a reasonable ticket price." ■■■

College Credit

Universities now want campus shows to pay their way; social media a new tool for marketing dates

BY KEN TUCKER

While student activity fees are in place at many universities to subsidize such university-owned facilities as arenas and assembly centers, many college officials now expect such venues to turn a profit when it comes to concerts and events.

John Page, COO of Global Spectrum, which manages facilities for a number of colleges and universities, is among those who has seen the business landscape change.

"The sense in today's climate—which is probably different than a few years ago—is that all the shows should make money or at least not cost them money," he says. "If you are going to take a risk, it has to be calculated. Instead of being a drain, [an event has to be] either less of a drain or hopefully a profit center."

John Graham, associate athletics director for the University of Texas in Austin, oversees the school's Frank Erwin Center. He calls the venue "self-supporting."

"Overall our goal is to break even and also to then be able to make enough income over the years to pay for any upgrades or maintenance projects that come along," Graham says.

Similarly, Tim Reese, manager at the University of Tennessee's Thompson-Boling Arena in Knoxville, says the venue doesn't receive any state funds.

"We have to stand on our own two feet. We're looking for shows that are going to make money."

Elsewhere in the state, private school Vanderbilt University in Nashville relies on a student activity fee, which subsidizes shows.

"As long as we don't go into deficit, we're fine," says Dwayne Elliott, director of student campus events. "It's always good to make money, but that's not our No. 1 goal. Our goal is to educate students on different genres of music."

Faced with competition from Nashville's Bridgestone Arena and Ryman Auditorium, among other venues, Vanderbilt follows its own path.

"We have a different niche that we go after and it doesn't [involve acts that] usually go to the Bridgestones or the Ryman," says Elliott, who works with the Music Group on campus to select, book, market and produce shows.

The university's main venue is Memorial Gymnasium, with a capacity of more than 9,300 for concerts (although it admitted 11,500 for Jay-Z two years ago). While bookings lean rap and hip-hop at that venue, the university's Alumni Lawn, which is home to such traditional events as Commodore Quake and Rites of Spring, boasts a slightly varied menu.

Rites of Spring, for example, averages 14-17 bands over two days, including rap, hip-hop, country, indie and electronic artists.

All shows are open to the public, but "our main concern is the students," Elliott says, "since part of their activity fee goes toward that. But, we're interested in the general public as well, because there's no way we're going to get all 9,000 students to a show."

(While Vanderbilt's Dudley Field holds the distinction as the smallest stadium on U2's 360° tour at 45,500 seats, that event was produced by Live Nation, not the university.)

The Erwin Center has a different model. "We're trying to get everyone that's out there whose touring schedule works with our schedule," says Graham, citing shows by Lady Gaga, Katy Perry, Sade, Journey, Adele, Taylor Swift, Ringling Brothers and Barnum & Bailey, Sesame Street Live and the Harlem Globetrotters as examples.

And while roughly 50,000 students attend the university, "not that many live on campus," Graham says. "They're living out in the community, so most of them are like anyone in that demo-

Paying its way: By booking top acts like SADE, the Frank Erwin Center at the University of Texas in Austin operates without a subsidy from the university.



graphic age-wise. Austin's a fairly young community overall, so if it appeals to someone who's 20-28, it's probably going to appeal to some students."

While social media is an important part of any venue's marketing efforts, it takes on added significance at venues targeting students. "More students will look at [social media] than a newspaper or use word-of-mouth," Vanderbilt's Elliott says. "Word-of-mouth used to be our main way of getting information out and now social media makes it so easy."

Graham sees it as a two-way street. "Not only are we putting things out there, but we're getting feedback from people as well," he says. "You'll get reactions where someone's not particularly pleased with something or they had a great time. We'll have folks posting pictures of themselves at one of our events while it's going on. Here's this live experience but now it has this virtual component to it."

Global Spectrum manages campus venues including the Ted Constant Convocation Center at Old Dominion University in Norfolk, Va. COO Page calls social media "a big push. It's important for us to be out on the cusp and making sure that we communicate in the appropriate manner to get the word out for the shows. For the students that's their network, whether it's Facebook or Twitter. Even Craigslist locally drives awareness for our events."

The University of Texas, which owns its ticketing system powered by Paciolan, can easily track buyers' habits. "We know that if they bought tickets to George Lopez that the next time he comes they might be interested," Graham says.

"Using Paciolan and New Era Tickets allows us to get that data back quickly," Page says. "Then as we look at shows and the demographic, we can really segment it and target it. It's a real interesting analysis the way things are changing and changing daily."

Adam Tobey, senior VP at talent buyer/booking agency Concert Ideas, says social media can mean more immediate impact for an artist.

"Instead of it taking weeks or months or six months for an act to develop in a marketplace, it can happen in hours. The day Rebecca Black's video came out, we had people calling us about booking her. Go back 10 years and some band releases a single, that sort of conversation would be ridiculous. It would never happen."

"In a weird way, you could almost say that whatever's popular this instant is what's going to sell well," Tobey adds. "It really is more instantaneous." ■■■

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Taking Stock At IEBA

International Entertainment Buyers Assn. targets new generation, looks at safety issues



High profile: SARAH DARLING is among the artists showcasing at the IEBA conference, where executive director TIFFANY DAVIS (inset) says sessions will get "back to basics."

For the concert business at large autumn is the time of taking stock of this year's winners and losers, and assessing what might do well in 2012.

In many ways this begins in Nashville, the hub of the country music business, arguably the most successful genre in developing and sustaining talent during the last few years. For its 41st annual gathering, the International Entertainment Buyers Assn. is expanding on its premier attraction—agency-sponsored artist showcases—while evolving to provide content useful to its younger members.

This year's IEBA conference, Oct. 2-5 at the Sheraton Hotel in Nashville, begins with "back to basics" programming geared toward the newest generation of talent buyers.

"We decided to offer a kind of A-Z three-hour session that walks the buyer through the whole process," says Tiffany Davis, now set to tee up her fourth confab as IEBA executive director. "It's open to everyone registered, but really we're gearing it to our younger members to give them a place to really feel like they've got a good footing on everything and can ask questions in more of a protected environment."

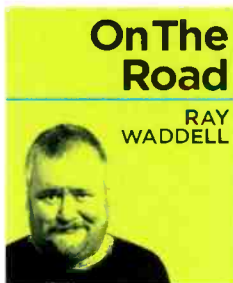
Overall, programming covers traditional live entertainment topics appropriate to IEBA's general membership. But this year there will be a focus on safety issues, as that particular topic has heated up in the wake of the tragic stage collapse at the Indiana State Fair in August. IEBA has historically had a large contingent of fair and festival buyers among its members, and Davis says she has been "bombarded" with calls to cover the issue.

"We want to take the opportunity to talk broadly about safety, not just for outdoor festivals but club safety as well," she says. "Obviously there's the safety angle in just being prepared, but it's also about how you deal with it afterward [and] what's the crisis PR plan."

For many, IEBA is about the artist show-

cases, particularly within the country genre. This year, performances will take place at the Sheraton's newly renovated ballroom, but IEBA also will use the nearby War Memorial Auditorium and Polk Theatre.

The Nashville-based offices of five agencies will host major showcases: APA (Lyndsey Highlander, Aaron Parker, Ray Scott, Dread Clampitt, Wanda Jackson and Jim Messina), Paradigm (Reno Collier, Marlee Scott, Dean Alexander, JT Hodges, Jack



On The Road
RAY WADDELL

Ingram and Here Come the Mummies), Creative Artists Agency (Kip Moore, Edens Edge, Brett Eldredge, Craig Campbell, Sonia Leigh and Love and Theft), William Morris Endeavor (Wynonna, Neal McCoy, Eric Paslay, Tyler Farr, Lee Brice, Jerrod Niemann and the Band Perry) and Buddy

Lee Attractions (Bush Hawg, Sarah Darling, Josh Gracin, Mark Chesnutt, Corey Smith and LoCash Cowboys), in addition to Ojai, Calif.-based Paradise Artists (Paul Revere & the Raiders, Uriah Heep, Dave Mason, Glen Templeton, BlackHawk and the Outlaws).

IEBA's relationships with vendors help it manage production costs, among them Accurate Staging, Clair Nashville (sound), PGP (lighting), LMG (video screens) and Rabbit Hole (video recording). Acts will share production in the ballroom, the Paradigm and William Morris showcases are at the War Memorial, and the Polk will be used for shorter showcases from smaller agencies and management companies, Davis says.

Conference registration is "tracking way ahead of last year," according to Davis, who adds that sponsor participation has exceeded projections.

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

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,190,680 (\$2,172,589 Canadian) \$90.25/\$35.29	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY Rogers Arena, Vancouver, Sept. 10-11	26,030 two sellouts	The Messina Group/AEG Live
2	\$1,841,134 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM Bridgestone Arena, Nashville, Sept. 16-17	28,178 two sellouts	The Messina Group/AEG Live
3	\$1,825,448 \$79.50/\$69.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY HP Pavilion, San Jose, Calif., Sept. 1-2	24,827 two sellouts	The Messina Group/AEG Live
4	\$1,512,040 (\$1,499,858 Canadian) \$150.72/\$70.06	ELTON JOHN Credit Union Place, Summerside, Prince Edward Island, Canada, Sept. 14-15	11,409 two sellouts	Evenko, Live Nation
5	\$1,289,430 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY Tacoma Dome, Tacoma, Wash., Sept. 7	19,904 sellout	The Messina Group/AEG Live
6	\$1,122,216 \$137.50/\$37.50	JIMMY BUFFETT & THE CORAL REEFER BAND DTE Energy Music Center, Clarkston, Mich., July 21	15,299 sellout	Palace Sports & Entertainment
7	\$989,737 \$35.00/\$149.50/ \$89.50/\$29.50	BRITNEY SPEARS, NICKI MINAJ, JESSIE & THE TOY BOYS, NERVO Palace of Auburn Hills, Auburn Hills, Mich., July 28	13,144 sellout	Live Nation, Palace Sports & Entertainment
8	\$971,382 (\$980,442 Australian) \$164.47/\$134.74	MÖTLEY CRÜE, BRET MICHAELS, DOC NEESON Sydney Entertainment Centre, Sydney, Sept. 23	7,267 7,500	McManus Entertainment
9	\$934,326 \$79.50/\$69.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY Power Balance Pavilion, Sacramento, Calif., Sept. 3	12,432 sellout	The Messina Group/AEG Live
10	\$912,908 (\$911,101 Canadian) \$149.80/\$69.64	ELTON JOHN Centre 2000, Sydney, Nova Scotia, Sept. 13	6,447 6,500	Evenko, Live Nation
11	\$903,445 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY Rose Garden, Portland, Ore., Sept. 6	13,610 sellout	The Messina Group/AEG Live
12	\$732,557 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS Jiffy Lube Live, Bristow, Va., Sept. 24	19,345 sellout	Live Nation
13	\$728,546 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM CenturyLink Center, Bossier City, La., Sept. 20	11,510 sellout	The Messina Group/AEG Live
14	\$680,899 \$35/\$85/\$55/ \$18.75	JOURNEY, FOREIGNER, NIGHT RANGER DTE Energy Music Center, Clarkston, Mich., July 31	15,464 sellout	Live Nation, Palace Sports & Entertainment
15	\$613,375 \$54.50	FOO FIGHTERS, RISE AGAINST, MARIACHI EL BRONX Xcel Energy Center, St. Paul, Minn., Sept. 14	12,682 sellout	Jam Productions
16	\$593,662 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS Susquehanna Bank Center, Camden, N.J., Sept. 23	15,673 25,000	Live Nation
17	\$591,552 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS Time Warner Cable Music Pavilion, Raleigh, N.C., Sept. 25	17,980 19,000	Live Nation
18	\$583,075 \$49.75/\$21.50	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Blossom Music Center, Cuyahoga Falls, Ohio, Sept. 17	19,656 sellout	Live Nation
19	\$544,980 \$56.75/\$20.25	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE DTE Energy Music Center, Clarkston, Mich., Sept. 16	14,979 sellout	Live Nation
20	\$536,009 \$49.50/\$39.50/ \$29.50	FOO FIGHTERS, RISE AGAINST, MARIACHI EL BRONX Palace of Auburn Hills, Auburn Hills, Mich., Sept. 19	13,338 15,155	Live Nation, Palace Sports & Entertainment
21	\$523,213 \$113/\$27.50	JOURNEY, FOREIGNER, NIGHT RANGER Frank Erwin Center, Austin, Sept. 22	7,420 10,724	Live Nation, in-house
22	\$500,941 \$60/\$30	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Allegan County Fair, Allegan, Mich., Sept. 15	11,536 sellout	Variety Attractions
23	\$486,775 \$78/\$58/\$28	KEITH URBAN, JAKE OWEN Palace of Auburn Hills, Auburn Hills, Mich., July 23	10,288 11,765	Live Nation, Palace Sports & Entertainment
24	\$467,556 \$79/\$25	SUGARLAND, SARA BAREILLES Raley Field, Sacramento, Calif., Aug. 25	8,874 9,491	Nederlander Concerts
25	\$466,463 \$79.50/\$49.50	KENNY CHESNEY, UNCLE KRACKER Roberts Stadium, Evansville, Ind., Aug. 7	7,415 sellout	The Messina Group/AEG Live, Townsquare Media
26	\$466,239 \$99.75/\$29.75	MÖTLEY CRÜE, POISON, NEW YORK DOLLS Susquehanna Bank Center, Camden, N.J., July 16	9,437 sellout	Live Nation
27	\$465,400 \$65/\$45	AMERICAN IDOLS LIVE Consol Energy Center, Pittsburgh, Aug. 10	8,772 9,167	AEG Live
28	\$464,985 \$65/\$45	AMERICAN IDOLS LIVE Citizens Business Bank Arena, Ontario, Calif., July 16	7,845 sellout	AEG Live
29	\$463,443 (\$457,349 Canadian) \$75.49/\$60.29	BLINK-182, RANCID, AGAINST ME! Rexall Place, Edmonton, Alberta, Aug. 27	7,495 10,320	The Union
30	\$463,224 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE Sleep Train Amphitheatre, Marysville, Calif., Sept. 15	11,990 18,000	Live Nation
31	\$462,945 \$50/\$40	MÖTLEY CRÜE, POISON, NEW YORK DOLLS Fort McCoy Army Base, Fort McCoy, Wis., Aug. 5	11,667 sellout	Glenn Smith Presents
32	\$460,930 \$65/\$45	AMERICAN IDOLS LIVE Bradley Center, Milwaukee, Aug. 4	8,646 sellout	AEG Live
33	\$460,160 \$45/\$35	DEATH CAB FOR CUTIE, FRIGHTENED RABBIT Greek Theatre, Los Angeles, Aug. 18-19	11,480 two sellouts	Nederlander Concerts
34	\$459,800 \$65/\$45	AMERICAN IDOLS LIVE Scottrade Center, St. Louis, July 31	8,580 sellout	AEG Live
35	\$459,201 \$152/\$16.25	SADE, JOHN LEGEND Scottrade Center, St. Louis, July 28	6,898 9,000	Live Nation



'MONKEY' BUSINESS
Modeselektor makes some noise



TEEN IDOL
Scotty McCreery readies debut



GANGSTA GRILL
DJ Drama talks mixtapes, third LP



DOUBLE UP
Rodney Atkins holds No. 1 for second week



WHITE HOT
Betty White revs up remix, video

32

33

33

34

35

MUSIC

ROCK BY JILL MENZE

The Fix

Jane's Addiction returns with its first studio album in eight years

On Sept. 22, Perry Farrell, the iconic frontman of Los Angeles alt-rock band Jane's Addiction, stood onstage pushing the counterculture before a crowd of Silicon Valley insiders. "I still believe in human communication—none of this Face-fucking-book," he joked during a Jane's set at the lavish "A Celebration of Music" party thrown by Napster founder and former Facebook president Sean Parker to celebrate the conclusion of Facebook's f8 conference, which featured a series of announcements including a partnership between Facebook and Spotify designed to further disrupt the music industry. (Parker is a Spotify investor.) "Face to face. One-on-one touch," Farrell continued. "It's still the only way."

The next night, Jane's performed a short set at the iHeartRadio Music Festival in Las Vegas. The appearances were just the latest tech-savvy stops on Jane's Addiction's run-up to the release of *The Great Escape Artist*, the band's fourth studio album and first since 2003's *Strays*, which entered the Billboard 200 at No. 4. Throughout the year, the group, which has seen its share of shakeups, breakups and reunions during its 26-year career, has been popping up in a series of high-profile spots, including a performance at the Google I/O developers' conference in May and a concert at New York's Terminal 5 in July as part of LG's rollout of its Thrill 4G phone. The latter show was captured by cameras and fans equipped with LG phones to be edited into a 60-minute 3-D documentary set to air on YouTube 3D. As for the album?

"For Jane's Addiction to make a great record, it's definitely emotional—

it's not something you just do," drummer Stephen Perkins says. "We knew [making a new album] wouldn't be a piece of cake, but we knew when we finally did get that piece of cake it'd be fucking delicious."

Indeed, *The Great Escape Artist* is just that tasty cake. Due Oct. 18 on Capitol, the album finds core members Farrell, Perkins and guitarist Dave Navarro sounding rejuvenated and confident. Recorded with producer Rich Costey (Muse, Interpol) and contributions from TV on the Radio's Dave Sitek, who wrote and played bass on the project, *The Great Escape Artist* is a dynamic collection that features some of the band's best work.

According to Perkins, the group's "itch" to work on new material began after he, Farrell and Navarro reunited with original bassist Eric Avery for a performance at the inaugural U.S. edition of the United Kingdom's NME Awards in 2008. The band received the Godlike Genius Award, and the performance marked the first Jane's appearance with Avery—who was with the group through its early Warner Bros. releases, 1988's *Nothing's Shocking* and 1990 breakthrough *Ritual de lo Habitual* (certified double-platinum by the RIAA)—since 1991.

Avery stayed onboard through the 2009 NIN/JA tour with Nine Inch Nails, but left soon after. Initially, former Guns N' Roses bassist Duff McKagan signed on to contribute to the new album, but departed after six months (though he does appear on three tracks on *The Great Escape Artist*). Costey and the band recruited Sitek as McKagan's replacement in the studio (along with *Strays* bassist Chris Chaney, who's playing with the band on the road). Sitek began rehearsals



Standing in a field... thinking?
JANE'S ADDICTION

with the group last October and de-moed with the band from November through January.

"It's painful to really make something great, but that's what we were after," Perkins says.

Capitol & Virgin Label Group president Dan McCarroll agrees. "Everyone pushed to make it great—good wasn't good enough," he says. "They knew as a band and as a voice in history [that] they had to make a record that [made] people say, 'This is amazing.' It was a talked-about, conscious effort to deliver a record that was really special."

The album's first single, "Irresistible Force," is a slow-building sonic blast about the big bang theory that sits at No. 9 on Billboard's Alternative chart. Perkins says it harks back

to classic Jane's songs like *Ritual de lo Habitual*'s "Then She Did..." "Its lyric and emotion [is] connected and completely tied [to that song]," he says. "No one's faking it; no one's trying too hard."

The Great Escape Artist also features the Master Musicians of Joujouka, who worked with the Rolling Stones' Brian Jones in the '60s, on the psychedelic guitar-shredder "End to the Lies." Elsewhere, "Broken People" packs a mellow, stadium-sized refrain, and Farrell declares his allegiance to life on the street on the gritty, drum-heavy "Underground."

In addition to performing at events like the Parker party and the LG show, the group is playing a string of club dates in Chicago, Los Angeles and New

York in September and October. The performances, in partnership with credit card Citi, launched Sept. 24 and 25 at Chicago's Metro, where in 1988 the band took the stage in support of *Nothing's Shocking*.

Reflecting on the group's early days—which not only helped jumpstart the alternative rock movement of the early '90s but also set the stage for Farrell's brainchild Lollapalooza, which has left an enduring mark on the festival circuit—the group's continued influence isn't lost on Perkins.

"We put one drop of blue ink in a huge pool of water, and the whole pool turned blue," he says of the band's career. "We threw a rock into the ocean, and that ripple is still going." ■■■

Party in the U.S.A.: After making the TV rounds ("Saturday Night Live," "The Colbert Report") **Radiohead** played New York's **Roseland Ballroom** Sept. 28-29, marking the band's first U.S. dates in several years. A smallish venue for the alt-rock legend, tickets (about \$80 face value) sold out in minutes. With asking prices online as high as \$2,000, one fan offered a drumhead signed by the band in exchange for a ticket. **Thom Yorke** and crew picked heavily from their last two albums and covered the recently defunct **R.E.M.'s** "Everybody Hurts" ... Big year for **Pink Floyd**: Following the reissue of the band's catalog (see story, page 5) and a weeklong covers series on "Late Night With Jimmy Fallon," **Roger Waters** plans to tour America playing classic set *The Wall*. "We want to base the tour around Saturday nights in baseball stadiums," Waters said, noting he'd like to hit markets his last *Wall* romp skipped, such as Austin ... Good vibrations? Legal issues resolved, the **Beach Boys** are plotting a likely 2012 world tour to coincide with their 50th anniversary and the release of the group's *Smile Sessions*, arriving Nov. 1 on Capitol. "We'll do maybe 50 amphitheaters here and 50 or 60 overseas," guitarist **Al Jardine** said. But at press time, mastermind **Brian Wilson** said he wouldn't be joining the tour ... Elite company: **Vince Gill** stormed onstage mid-song at a **Rascal Flatts** concert on Sept. 27 to inform the members they'd been invited to join the Grand Ole Opry. The Opry crowd responded with a standing ovation ... The Joy: **Kanye West** and **Jay-Z** will kick off their *Watch the Throne* tour on Oct. 28 at Atlanta's **Phillips Arena**. The 28-date North American tour will hit arenas through Dec. 18, with double-dips in Atlanta; East Rutherford, N.J.; Toronto; and Vancouver ... #DrakeSmilesWhen: Ready for his Oct. 24 sophomore release through Young Money/Cash Money/Universal Republic, **Drake** will make his "Saturday Night Live" debut on Oct. 15, performing alongside host **Anna Faris**.
—Chris Payne

MUSIC

ELECTRONIC BY KERRI MASON

GO APE

Modeselektor gets new attention with a self-released album featuring a bold-faced name

Thom Yorke doesn't take collaboration lightly. Through the years, the Radiohead frontman and solo artist has formed temporary creative relationships with the likes of PJ Harvey, Björk and DJ Shadow. They've yielded precious little output, which nonetheless fit into his canon of beautifully ugly, post-apocalyptic love songs.

Producers Gernot Bronsert and Sebastian Szary—aka German electronic duo Modeselektor—are also members of Yorke's trusted cabinet. He guested on Modeselektor's 2007 album, *Happy Birthday!*, and has two songs on the duo's fifth full-length, *Monkeytown*, out Oct. 4 on the group's own label of the same name. But don't expect them to discuss the venerable artist, let alone leverage him in their promotional plan.

"I don't want to talk that much about it, because [Yorke] is a really good friend of ours and we respect the friendship," Bronsert says. "We don't work with him because of name-dropping shit."

"We actually try to not have people focus on only that. We even kind of avoid it," Modeselektor manager Marit Posch says. "None of us want to use him as a stepping board to the next level for Modeselektor. And it wouldn't be fair to all the other great artists on the album."

While the Yorke affiliation certainly hasn't hurt (New York magazine and Spin are just two of the outlets to cover *Monkeytown* with a Yorke peg), that anti-hype, art-first philosophy extends to how the group—which will celebrate its 10th anniversary in 2012—chooses to make music and run its career.

"Every song has its own story," Bronsert says of



Berlin Sound Machine: **MODESELEKTOR**

Monkeytown's 11 tracks. "We're not the types of producers who go into the studio and make a dance record thinking it might work in a certain market. We just go into the studio and hope something is going to happen. That's the way to make music."

Monkeytown is the product of 10 weeks of uninterrupted studio work, and it shows. The collection travels blithely from free-wheeling hipster-hop (first single "Pre-tentious Friends" with rapper Busdriver), to the moody atmospherics of Yorke's pieces (the twitchy "Shipwreck" and mournful "This"), to stripped-down techno ("German Clap"). But there's a consistent presence beyond the attacking-blob bass; something unhinged and sinister going ape across an urban landscape—very much a monkey town.

"Maybe it's about love, or hate," Bronsert says. "It's like a David Lynch movie; you can decide."

Posch's four-person, Berlin-based team manages the group and the Monkeytown label, which also releases music from Moderat (Modeselektor's collaborative project with Apparat) and fellow German electronic act Siriusmo. The team also handles touring for Modeselektor, Siriusmo and shadowy dubstep minimalist Anstam.

"We discuss and decide everything together, and don't really have a hierarchy," Posch says. "It's kind of a family business: We're all either related or former roommates, or have just been working together for a long time now. And we all have kids, so family business indeed."

Monkeytown was founded in 2009 primarily to release Siriusmo's music and evolved into an obvious outlet for Modeselektor's as well. "It's important to us that we not just service big chain stores and digital elephants like Beatport, but also small record stores and digital shops," Posch says. The label uses Rough Trade affiliate Forced Exposure for U.S. distribution and avoids streaming services like Napster. "For us, music is an art form and should be valuable. Musicians work so hard and put so much energy into their music—this should be honored," she says.

Modeselektor traveled the United States this summer with the inaugural Identity Festival, a large-venue, all-electronic tour that rolled through 19 cities in 30 days—a mark of American youth's passionate new interest in dance culture. But for Bronsert, it wasn't a familiar scene.

"There was a big generation change in the last three years, and the American music scene is looking for its own identity—maybe that's why the tour was called that," he says. "I was born in East Berlin and grew up with electronic music. When the Wall came down, we didn't have Nirvana, we had techno. So what's going on now is interesting, but it's not what I understand as rave." ...

POP BY KAREN BLISS

The Shining Toronto singer Lights goes dark, shifts distribution on new release



She's got the look: **LIGHTS**

According to Toronto singer Lights, she named her sophomore album *Siberia* for good reason.

"I'd talk with [manager] Jian [Ghomeshi] for countless hours about pushing me out of my comfort zone, and making sure I was always at the cusp of my craft," says the 24-year-old Juno Award winner, who legally changed her name to Lights in 2008. "[I was] almost afraid while I was doing it because it was so Siberia—it was so unknown and so new and unexplored, and that is what was exciting about it."

Due Oct. 4 through the artist's own Lights Music and arriving stateside on Last Gang Entertainment, *Siberia* takes the light, electro-pop sound of her 2009 full-length debut, *The Listening* (Lights Music/Sire), and bathes it in grit courtesy of a last-minute wash by experimental electronic duo Holy Fuck. Although Lights reteamed with *The Listening* producer Thomas "Tawgs" Salter, Lights says that 80% of the new album bears Holy Fuck's fingerprints. The pair co-wrote teaser song "Everybody Breaks a Glass," which leaked in July and features rapper Shad K. The first official single, "Toes," which was recently serviced to college radio and specialty shows with hopes of crossing over to alternative, was heavily influenced by Holy Fuck as well.

"We didn't write it with them, but as they did with most of the songs afterward, we fed them our beats and our keyboard lines and they ran it through their cables of junk and gave it this gritty, gnarled, imperfect sound," Lights says. "It took it from a clean, almost perfect place to

something a little dirtier."

Ghomeshi says that *Siberia's* sound is one of the main reasons the album will arrive in the United States on Last Gang rather than Warner Bros., which released *The Listening*. (It has sold 38,000 copies, according to Nielsen SoundScan.) "Warner was looking for something more in the commercial vein than where Lights' head space is at," he says. "This album expands the palette. There's the elements of grime, dubstep and rock and then the quieter stuff."

Lights has previously toured America with Owl City, Keane and festivals like Vans Warped and Lilith, as well as on her own. On Oct. 18 she'll headline 600- to 1,000-capacity venues on her first *Siberia* tour that runs through Nov. 10, and Ghomeshi predicts most of the dates will sell out "on the strength of this underground Lights army," a social media fan base that includes 1 million followers among Twitter, Facebook, Myspace and YouTube.

Last Gang U.S. GM Jonathan Partch says Best Buy put in a sizable order for *Siberia*, and preorders for a limited-edition, deluxe physical album nearly sold out in less than a week. Partch adds that he plans to use Lights' "army" full force. Between now and year's end initiatives include a Google Map tour app, interactive song visualizer, videos and a GetGlue campaign. "These are all interactive platforms," he says, "which due to the pull, rather than push nature of who Lights is as an artist in attracting fans, are key in not only embracing an existing fan base, but in enhancing and developing a further and deeper legion of fans." ...

COUNTRY BY DEBORAH EVANS PRICE

Young Blood

Fresh off 'American Idol' tour, Scotty McCreery delivers impressive debut

It's the rare artist who can perform in the Philippines and attend his high school homecoming in the same week. Rare, too, is the artist who releases his debut album just five days before his 18th birthday, but so it goes for Garner, N.C., native Scotty McCreery, winner of the 10th season of "American Idol" and matriculating high school senior.

"I've got one more class to graduate, but I'm taking a full load because I plan on applying to college," the young country crooner says. "School is important. It's going to probably take me a few years extra [to get a degree] because I'll be working and doing the singing thing, but we're definitely heading that way."

Since winning "Idol" in May, McCreery has been juggling his desire to stay true to his small-town-boy roots and the demands of his burgeoning career. He spent the summer performing on the American Idols Live! tour and prepping for the release of debut album *Clear As Day* (Oct. 4, 19/Interscope/Mercury Nashville).

Produced by Mark Bright (Carrie Underwood, Rascal Flatts), the set utilizes the assets that helped make McCreery a champ—his charm and deep bass voice—across songs perfectly suited to his age, aptitude and attitude.

"I could have made a record where I was trying to sound like a 40-year-old country singer, but that's not what I wanted to do," McCreery says, adding that he knew he found the right producer as soon as he met Bright. "He knew exactly where I was coming from in the country format, as well as my background in church and the Christian aspect in my life."

McCreery's first single, "I Love You This Big," debuted at No. 1 in June on Billboard's Country Digital Songs chart and peaked at No. 15 on Hot Country Songs. Follow-up "The Trouble With Girls," which McCreery describes as "a song that says what girls want to hear and guys have a hard time saying," is No. 40 on Hot Country Songs.

Though he didn't write any of the album's tunes, McCreery worked closely with Bright to select such material as "Water Tower Town" and "Dirty Dishes," about a mother's prayer, that

speaks directly to McCreery's life and values.

"Scotty knew what he wanted to record," Universal Music Group Nashville VP of marketing Tom Lord says. "He has a really good sense of himself. When you hear the songs you go, 'That seems like the guy I saw on 'American Idol.''"

Post-"Idol," McCreery's labels released an EP (*American Idol Season 10 Highlights: Scotty McCreery*) as a bridge project to satisfy fans until the full album arrived. The American Idols Live! dates featured postcards with McCreery's street date and website info, as well as the Oct. 11 release date for runner-up Lauren Alaina. "We drove people to Scotty's site to preorder," Lord says. "If you buy the digital or physical album, you get an instant download of 'I Love You This Big' and a limited number of orders got a signed 8-by-10 photo. You were also able to get a customized message on a 24-by-24 poster."

Advertising will target a broader audience than the typical country release because of the "Idol" fan base, including spots on ABC Family and Nick at Nite. "Both of those networks index extremely well with the country consumer, but also index extremely well with the 'American Idol' viewer," Lord says. "Online we're trying to do the same thing and spread beyond the country side."

●●●●●
"When you hear the songs you go, 'That seems like the guy I saw on 'American Idol.''"

—TOM LORD,
 UNIVERSAL MUSIC
 GROUP NASHVILLE

McCreery's street-week media blitz will include appearances on "Good Morning America," "Today," "Live! With Regis and Kelly" and "The Ellen DeGeneres Show," as well as the GAC special "Introducing: Scotty McCreery," featuring footage shot this summer and premiering Oct. 3. *Clear As Day* will also be released in a limited edition 'ZinePak featuring the album and a 72-page mini-magazine, available exclusively at Walmart. Other plans include a homecoming/birthday event on Oct. 8 in North Carolina where people can use their CD to enter the performance, Lord says.

"The marketing partnership has been in tandem with Interscope Records in L.A. and that has been an advantage to Scotty and Lauren," Lord adds. "In this case, [there are] two major labels backing them." ●●●●●

6 QUESTIONS

with DJ DRAMA
 by FELIPE DELERME



I realized it when I did Chris Brown's *In My Zone* tape. I was getting certain feedback... [and] I realized [I was] introducing mixtapes to a whole new audience that didn't grow up with [DJs like] the Ron Gs and the Clues or the Green Lanterns or Kay Slays or even the Dramas. Different artists are crossing over into that world. But at this point, right now in 2011, there are very few artists that would surprise you if they were to drop a mixtape.

2 How have mixtapes changed?

Today, a lot of the mixtapes that I drop, I don't even print up physical copies. A lot of it lives online, so that changed. But I also remember back in '07... not really a lot of artists broke that year. And then Drake came with his projects, and Wiz Khalifa and so forth. As the mixtapes came back, the artists and their movements came back as well and people realized that it's important to the culture. Most of the artists these days, from Wiz, from Drake, from J. Cole, from Kendrick Lamar... all the people that people talk about, it's come back to that mixtape era. People [also] started to take mixtapes, after they were available for free, and package them and put them in stores and sell them. Which in a situation like me and Fabolous did, with *There Is No Competition 2*, that was available for months for free, and then because of the popularity, it got rereleased into stores [through Def Jam] with a couple of extra songs, videos were shot... people started to really treat them as albums, whereas they were used at a point to promote a [retail] album that was coming out.

3 What are fans getting from a DJ Drama album?

Some bangers, man. A good mixture of new artists as well as artists you've become accustomed to, not far off from the quality that you expect from me.

4 In your position, is it any easier to gather artists for an album?

It's always a challenge because you deal with schedules, and artists that have agendas as well, but the respect level is mutual and the love is there. I wouldn't necessarily say it's easier, but I know how things work so I have a good formula for getting things done.

5 Does technology simplify putting songs together?

To an extent, but you still have to be careful... you try not to do too much emailing [because of concerns over hacks and leaks].

6 Do you see yourself ever reaching a point where you're past mixtapes—like, bigger than them?

I don't know. I love mixtapes. And I love bringing new music to the people, so as long as the game still wants me here, I'll still be here. ●●●●●

With roughly 100 mixtapes to his credit since his first, *Illadelph* in 1995, DJ Drama is regarded as the leading hip-hop mixtape DJ of the past 10 years. Through his signature *Gangsta Grillz* mixtape series, the Philadelphia-born, Atlanta-based DJ has helped break the careers of such artists as T.I. and Young Jeezy, and his work with Lil Wayne on the *Dedication* mixtape series played a role in setting up Wayne to be a pop powerhouse.

In addition to continuing his work as a mixtape DJ, Drama hosts a syndicated radio show on WHTA Atlanta and "Gangsta Grillz Radio" on SiriusXM's Shade45 channel. He recently launched his own site (dramalikethedj.com) and his third album, *Third Power*, will arrive Oct. 11 on E1 Music. His previous sets, 2007's *Gangsta Grillz: The Album* and 2009's *Gangsta Grillz: The Album (Vol. 2)*, were released through Grand Hustle/Atlantic. Both projects peaked at No. 26 on the Billboard 200.

In January 2007, Drama's Atlanta offices were raided by authorities. Drama and DJ Don Cannon were arrested on racketeering charges stemming from their sale of mixtapes. The two were held overnight and the charges later dismissed.

1 After so much success, do you still feel a need to be involved with mixtapes?

When the big raid happened in '07, I felt like I had a certain obligation to the game because that situation kind of happened while I was at the forefront—the face of mixtapes. Since then I've really wanted to keep that up and still go hard on the mixtapes. I think that [mixtapes] are as alive and well as they always were, but with new technology, it's brought a whole new generation to really know and love them.

Southern sun:
 SCOTTY MCCREERY





Core appeal:
RODNEY ATKINS

COUNTRY BY DEBORAH EVANS PRICE

Sweet Spot

Rodney Atkins' sixth No. 1 single paves way for fourth Curb album

With lead single "Take a Back Road" holding the No. 1 spot for a second consecutive week on Billboard's Hot Country Songs chart—plus promotional tie-ins with Massey Ferguson Tractors and NASCAR—Rodney Atkins could double as the poster boy for heartland country values. Nonetheless, all of that bodes well for the Oct. 4 release of the singer/songwriter's new Curb Records album, *Take a Back Road*.

"Rodney hits the sweet spot of the country audience in a way that is so relatable," Curb VP of sales Jeff Tuerff says. "That's the formula for his success. He's incredibly approachable, both in his life and his music. That's what appeals to that core country audience."

The title track is Atkins' sixth No. 1. He has charted 15 titles on Hot Country Songs, including "If You're Going Through Hell (Before the Devil Even Knows)" and "Watching You," which both spent four weeks at No. 1. His 2003 Curb debut, *Honesty*, was followed by *If You're Going Through Hell* (2006) and *It's America* (2009). Last year he released an album exclusively through Cracker Barrel Old Country Store, which included previous hits, an unreleased track and the single "Farmer's Daughter," which peaked at No. 5 on Hot Country Songs last November and is included as a bonus track on *Take a Back Road*.

The East Tennessee native says the goal for his new album was to set trends, not follow them. "You want to find music that is really honest," he says. "Maybe it's not painting the prettiest picture, but that doesn't mean it's not painting a picture that's going to move somebody. That's what we are trying to achieve."

Atkins hits the mark with songs like "Feet," a poignant ballad about a couple that sometimes goes to bed angry but always falls asleep "touching feet." A hilarious look at the characters populating a family reunion is the focus of "Fam-

ily." Fatherly pride and unconditional love are the themes powering the anthem "He's Mine," while the upbeat "Growing Up Like That" features nostalgic lyrics that Atkins penned with his longtime producer Ted Hewitt and songwriter Ben Hayslip.

"Tips," penned by Atkins, Hewitt and Bob Regan, was inspired by the singer's early days playing in an East Tennessee nightspot called the Oasis. "The last time I played there, Patty Jones, who owns this little pizza joint, had T-shirts made up and sold them that night while I played," Atkins recalls. "At the end of the night, she walked up—she'd made like \$200 off these T-shirts—and said, 'Here you go, honey. You go to Nashville and knock them dead.' So when we did Great American Country's 'Origins,' that's where we played." That show is set to air Oct. 12.

A special promotion with Pillsbury is also under way. "We'll have visibility in 30,000 restaurants nationally," Tuerff says. "With the purchase of a Pillsbury biscuit meal, consumers get the opportunity to download Rodney's new single for free."

In tandem with Atkins' role as spokesman for Massey Ferguson Tractors, an insert inside the new CD will direct fans to the company's site to enter a contest. The grand prize: a GC2400 series tractor. *Take a Back Road* will also be promoted through Atkins' image appearing on the bed lid of a NASCAR truck. The vehicle will be driven by Johnny Sauter, a strong contender for the truck series championship. Rounding out the label's efforts is a promotion with the Food City chain.

"We've got advertising and messaging being printed on every single receipt that gets kicked chainwide, which is about a million transactions per week," Tuerff says. "We're pretty excited about this nontraditional level of exposure. Driving the hit single and branding the street date were our goals."

GRACEFUL EXIT

Winding down, R.E.M. leaves fans with a greatest-hits album—plus three new songs

Although R.E.M. called it a day on Sept. 21, fans will be pleased to know that a greatest-hits album is on the way, and that it will include three new songs.

Part Lies, Part Heart, Part Truth, Part Garbage, 1982-2011, due Nov. 15 on Warner Bros., will be the first career-spanning hits set from the act, covering both its early years on I.R.S. Records and its Warner career from 1988 to the present. The 40-song package also boasts new tracks "A Month of Saturdays," "Hallelujah" and the single "We All Go Back to Where We Belong."

Following the news of R.E.M.'s breakup, the group's catalog of singles and albums saw a bump in sales last week. The band's biggest Billboard Hot 100 hit, "Losing My Religion" (No. 4 in 1989), posted



The great beyond:
R.E.M.

a 179% sales gain and was its biggest seller (4,000 downloads, according to Nielsen SoundScan). Somewhat fittingly, R.E.M.'s second-largest seller was "It's the End of the World As We Know It (And I Feel Fine)," which moved 4,000 as well with a 25% jump.

Meanwhile, in terms of albums, the band's last hits set, *In Time: The Best Of* (2003), was a big seller with 1,000 sold (up 263%). Its best-selling studio set was its March 7 release *Collapse Into Now*, which also earned a 263% gain and sold 1,000.

—Keith Caulfield

R.E.M.'S TOP 20 BILLBOARD HOT 100 SINGLES

This ranking is based on actual performance on the weekly Hot 100 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower rankings on the chart earning less. Prior to the Hot 100's implementation in 1991 of enhanced radio and sales information from Nielsen BDS and Nielsen SoundScan, songs had shorter reigns at No. 1 and shorter chart lives. To ensure equitable representation of R.E.M.'s biggest hits, time frames were each weighted to account for the difference between turnover rates from those years and the turnover rates that have occurred since the advent of Nielsen Music data.

RANK	TITLE	DEBUT DATE	LABEL
1	"Losing My Religion"	4/6/91	Warner Bros.
2	"Stand"	1/21/89	Warner Bros.
3	"The One I Love"	9/19/87	I.R.S./MCA
4	"Shiny Happy People"	7/27/91	Warner Bros.
5	"What's the Frequency, Kenneth?"	9/24/94	Warner Bros.
6	"Everybody Hurts"	9/11/93	Warner Bros.
7	"Bang and Blame"	1/21/95	Warner Bros.
8	"Drive"	10/31/92	Warner Bros.
9	"Man on the Moon"	2/6/93	Warner Bros.
10	"Strange Currencies"	4/29/95	Warner Bros.
11	"The Great Beyond"	12/25/99	Warner Bros.
12	"Bittersweet Me"	11/16/96	Warner Bros.
13	"It's the End of the World As We Know It (And I Feel Fine)"	1/30/88	I.R.S./MCA
14	"E-Bow the Letter"	9/7/96	Warner Bros.
15	"South Central Rain (I'm Sorry)"	6/23/84	I.R.S.
16	"Radio Free Europe"	7/23/83	I.R.S./Unknown
17	"Daysleeper"	11/14/98	Warner Bros.
18	"Pop Song 89"	6/10/89	Warner Bros.
19	"Fall on Me"	10/4/86	I.R.S./MCA
20	"Imitation of Life"	5/26/01	Warner Bros.

ATKINS: KRISTIN BARLOWE; R.E.M.: ANTON CORBUJN

A winning hand:
KATE MILLER-HEIDKE



Rallying Cry

In wake of Grammy restructuring, Poncho Sanchez pays tribute to Latin jazz pioneers Dizzy Gillespie and Chano Pozo

If Latin jazz has an anthem, it's "Manteca." Trumpeter Dizzy Gillespie's historic collaboration with conga player Chano Pozo was first recorded in 1947.

"That's when America found out about Latin jazz," says conga player/bandleader Poncho Sanchez, whose latest release is *Chano y Dizzy*. Recorded with New Orleans trumpeter/film composer Terence Blanchard, the set marks Sanchez's 25th album on the Concord Picante label. "Chano and Dizzy are like the grandfathers of Latin jazz," Sanchez adds. "It was definitely time to pay very special tribute to them."

Sanchez and Blanchard open the album with "Chano Pozo Medley," which begins with a sublime conversation between conga and trumpet and includes "Manteca." And though the timing for the recording wasn't intentionally planned, the euphoric shouts of "manteca" (translation: grease) in the Latin bop classic could also be taken as a rallying cry for the supporters of Latin jazz who have mobilized to protest the Recording Academy's elimination of the Latin jazz category.

The academy announced a substantial restructuring of its awards slate on April 6, eliminating 31 of its 109 categories including Latin jazz. Academy president/CEO Neil Portnow clarified then that all artists are still eligible to submit their recordings but under different categories. However, on Aug. 2 in the Supreme Court of New York, musicians Ben Lapidus, Mark Levine, Eugene Marlow and Bobby Sanabria filed a lawsuit against the nonprofit organization



Flavorful tribute: PONCHO SANCHEZ

(Billboard.biz, Aug. 4) asking for reinstatement of the category. The case is pending. Meanwhile, the nominations ballot for the upcoming 54th annual Grammy Awards (Feb. 12) will be mailed to voting members on Oct. 12.

"The Recording Academy's decision is unfortunate," says Blanchard, who describes "Manteca" as "one of those tunes that has been around so long that most people have probably heard it and don't know who the originators were. This music is universal and speaks to a lot of people across all cultural lines. It also speaks volumes about the impact that pioneers like Dizzy Gillespie and Chano Pozo had, because look at how big the genre has become. When you're talking about Latin jazz, you're talking about a major musical genre."

Chano y Dizzy not only celebrates the inspired marriage between Pozo's Afro-Cuban conga and Gillespie's big band but, more broadly, salutes what Sanchez calls the "tasty" pairing of American melodies and Latin rhythms. In addition to Gillespie's classic "Con Alma," arranged here with an Afro-Cuban rumba beat, the album features the Latin

evergreen "Siboney" and original compositions.

"Latin jazz is very sophisticated but very sabroso, very flavorful," Sanchez says. "And don't forget, it is American music. Latin jazz is mine and yours music if you were born here in the U.S."

Having recently completed the score for George Lucas' upcoming film "Red Tails," Blanchard has since begun an extensive tour with Sanchez and his band that will continue through May 2012.

Sanchez, who turns 60 next month, is originally from Laredo, Texas. Growing up in Los Angeles as the youngest of 11 children, he caught mambo fever from his older sisters and taught himself to play Latin percussion. A Cuban musician early on told him, "Chicanos don't play congas." But Sanchez persevered. Also known for his Latin soul sound, the musician has been a fixture on the Latin jazz scene since he played with Cal Tjader—another Latin jazz icon—in the '70s.

"I'm proud to say that the Poncho Sanchez band takes authentic Latin jazz all over the world, and we spread the word," Sanchez says. "Regardless of what happens with the Grammys, I love Latin jazz and that's what I want to play. I'm proud to hold down the fort, because that's my music."



SANCHEZ: DEVIN DEHAVERN; LUCIANA AND WHITE: MIKE RUIZ

SHE'S STILL HOT

Betty White makes music debut with guest spot on Luciana single for the Lifeline Program

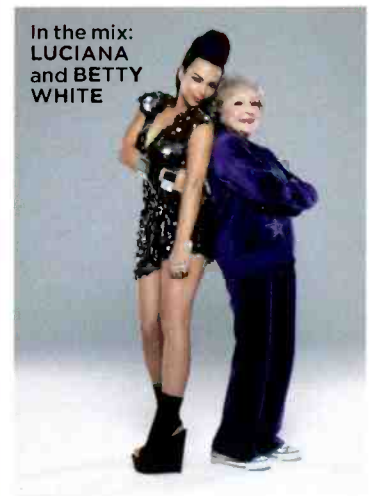
Like the Energizer Bunny, Betty White just doesn't stop. TV Land's "Hot in Cleveland" star has now teamed with dance artist Luciana on a remix—and video—for the latter's "I'm Still Hot." Coincidentally, Luciana's original version, released through Violent Lips/Audacious, sashays to No. 1 this week on Billboard's Dance Club Songs chart. It's the British singer/songwriter's first song to chart in the United States.

The idea for the remix, released digitally on iTunes on Sept. 22, stemmed from White's role as spokeswoman for the Lifeline Program. Mirroring the reverse-mortgage concept, the Lifeline Program provides another financial option for retiring seniors: allowing them to sell an existing life insurance policy as an asset while they're still alive.

"We started thinking about how we could use social media to create a viral video campaign to reach seniors and talk about our financial retirement options," says Stephen Terrell, Lifeline senior VP of sales, marketing and public relations. "We wanted to create awareness for an industry that a lot of people don't know exists. Then everything snowballed when Luciana's song was brought to us."

In behind-the-scenes footage on YouTube, Luciana says White was "giving it some shoulder" when the two recorded the song at Margarita Mix in Los Angeles. Indeed, the 89-year-old cuts loose as she spits such colorful rhymes as "I will get you sweaty because I'm the big Betty." The indefatigable senior also gets her dance on in her first music video, which was filmed at Los Angeles' Siren Studios.

The teaser campaign for the video kicked off in early September. A premiere party is set for Oct. 11 in Los Angeles, after which the clip will debut on TheLifeline.com. Proceeds from sales of the remix will benefit one of White's favorite charities, the Greater L.A. Zoo Assn. —Gail Mitchell



In the mix: LUCIANA and BETTY WHITE

GET READY

Propelled by New York Lottery's current ad campaign, Australia's Kate Miller-Heidke prepares for an even bigger audience

Promoting the concept that good things can happen in an instant, the New York Lottery's current ad campaign features clips of businessmen driving a golf cart around the office and a bus driver wearing tennis clothes, among other sights. But the most unforgettable element is the commercials' infectious theme song: Kate Miller-Heidke's "Are You Ready?"

Since the campaign's launch in May, "Are You Ready?"—with its quirky keyboard, bright and sugary melody, bouncy vocals and inescapable hook—has helped both the Australian singer/songwriter and the New York Lottery reach a wider audience. Written by Miller-Heidke and husband/guitarist Keir Nuttall, the song's inclusion in the campaign was a surprise.

"We had written the song already," Miller-Heidke recalls, "and by coincidence the lottery was looking for a song that had the words 'you

ready' or 'are you ready' in it. It was the right time, right place kind of thing where you just get lucky."

The song also doubles as the lead single from Miller-Heidke's Oct. 11 stateside release, *Liberty Bell*, through Sony Australia/RED. Released in Australia in June by Sony Music under the title *Fatty Gets a Stylist*—the name of Miller-Heidke and Nuttall's side project—the album features the singer leaving her comfort zone and exploring new sounds with longtime collaborator Nuttall.

"This album is very different, and I don't expect all my old fans to like it," says the alternative-pop singer, who credits artist Ben Folds' encouragement for her creative courage and decision to release *Liberty Bell* under her own name. "There are also some people that hate my music but really like this album, so I guess it goes both ways. Hopefully people will have a completely fresh palette with no preconcep-

tions, and just take the music at face value."

Still relatively unknown in the United States, Miller-Heidke has scored hits in her native Australia. Her second album, *Curiouser*, was her first top 10 set. It featured the single "The Last Day on Earth," which peaked at No. 3 on the Australian Recording Industry Assn. singles chart. Then a live version of another song, "Are You F**king Kidding Me? (Facebook Song)," went viral on YouTube, racking up almost 2 million views. That led to gigs at Coachella and Lilith Fair, two tours with Folds and her own headlining club trek.

The multitasking artist also moonlights as an opera performer, having appeared as Baby Jane in "Jerry Springer: The Opera" at the Sydney Opera House to critical acclaim. She's now preparing for her upcoming role in the English National Opera House production of "The Death of Klinghoffer," due to premiere in early 2012. —RJ Cubarrubia

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For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



VINYL MATTERS

>> Four Billboard sales charts make their debut on Billboard.biz this week as Vinyl Albums and three digital song genre rankings (Pop, Alternative and Hard Rock) take a bow. On the Vinyl tally, the No. 1 title this week belongs to Girls' Father, Son, Holy Ghost, which sold 1,000 LPs last week.

WHAT A PAIR

>> Famed pop duo Daryl Hall and John Oates are back together on the Adult Contemporary chart... sort of (see billboard.biz/charts). Hall debuts with his own single, "Talking to You (Is Like Talking to Myself)," at No. 28 while Oates co-wrote Margo Rey's "Let the Rain" at No. 24.



CLASSICAL TURN

>> Tori Amos this week joins the ranks of pop stars who have notched No. 1 albums on the Classical Crossover chart as *Night of Hunters* arrives atop the list. Among the other pop artists who have reached No. 1 on Crossover: Sting, Elvis Costello and Michael Bolton. Amos' *Night* is her 14th entry on the Billboard 200, where it starts at No. 24 with 18,000 sold.

CHART BEAT

>> Blessid Union of Souls makes it first appearance on a Billboard chart in more than a decade, as "Pray for You" enters Christian Songs at No. 45. The group, which arrived with the piano ballad "I Believe," a No. 8 Billboard Hot 100 hit in 1995, last graced a tally when *The Singles* spent a week at No. 178 on the March 17, 2001, Billboard 200.

>> Look who else is back: CnC Music Factory (aka C+C) ends a 15-year hiatus from Dance Club Songs, as "Rain" drops in at No. 43. The act re-formed last year with Erik Kupper replacing the late David Cole as Robert Clivilles' recording partner. CnC Music Factory churned out seven Dance Club Songs No. 1s between 1990 and 1995.

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

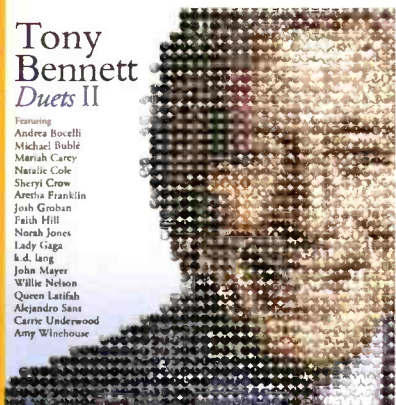
Tony Bennett Nets First No. 1 On Billboard 200

Tony Bennett achieves his first No. 1 album on the Billboard 200 with *Duets II*, making the 85-year-old the oldest living artist to reach No. 1. His all-star collaborations album bows in the top slot with 179,000 sold in its first week, according to Nielsen SoundScan.

His previous high on the chart was in 2006 when his first *Duets* set debuted and peaked at No. 3 with 202,000. Until now, the oldest living artist to top the Billboard 200 was Bob Dylan, whose *Together Through Life* debuted at No. 1 in 2009 when he was 67 years old.

Tony Bennett Duets II

Featuring
Andrea Bocelli
Michael Bublé
Mariah Carey
Nasir Jones
Sheryl Crow
Aretia Franklin
Josh Groban
Faith Hill
Norah Jones
Lady Gaga
k.d. Lang
John Mayer
Willie Nelson
Queen Latifah
Alejandro Sanz
Carrie Underwood
Amy Winehouse



It hasn't been uncommon to see seasoned recording artists perch atop the Billboard 200, but no one older than 80 has ever ruled the list. In recent times, such senior citizens as Dylan, Barbra Streisand and Neil Diamond have reigned over the chart.

Shall we go for *Duets III* in five years when he hits 90? Will a Justin Bieber

duet be in the cards?

Duets II features 17 pairings with such stars as Lady Gaga, Mariah Carey, Carrie Underwood and the late Amy Winehouse. Last week, Bennett made news as the oldest living artist to chart on the Billboard Hot 100 when his duet with Winehouse, "Body and Soul," debuted at No. 87.

With such a varied list of collaborative talent pulled from many genres of popular music, there's a little something for everyone. We can imagine a decent number of Gaga's monster fan base may have picked up the set, in addition to older folks who grew up on Bennett. Indeed, with 20% of the album's first-week sales coming from downloads (usually read as an indication of youthful appeal), *Duets II* isn't strictly for the blue-haired set. Unlike, say, Susan Boyle's last album, Christmas effort *The Gift*. In its first week, the album moved 306,000, but a mere 3.4% were downloads. That tiny percentage isn't exactly a sign of robust appeal to the digital-savvy younger demographic.

Comparatively, Lady Antebellum's *Own the Night* bowed at No. 1 a week ago with 347,000, and of that figure, 25% were downloads. And 38% of Lil Wayne's overall first week for *Tha Carter IV* (964,000) came from downloads.

Over The Counter

KEITH CAULFIELD



GRAMMY BAIT: It's a nice bit of timing that Tony Bennett's *Duets II* arrived Sept. 20, just 10 days before the end of the 2011 eligibility period for the 54th Grammy Awards. You'd think the album would be a likely candidate for a number of categories, as could some other recent Billboard 200 arrivals. Perhaps the all-star Super-Heavy group (which includes Mick Jagger) and its debut set, which bows at No. 26 with 18,000? Or what about the Wynton Marsalis and Eric Clapton *Play the Blues* album, which moves 31-41 in its second week?

NOW I'M FOLLOWING YOU: At No. 6 on the Billboard 200, rock band Needtobreathe bounds in with *The Reckoning*, selling 49,000 copies. It's easily the act's best sales week and marks its first visit to the top 10 and highest-charting album. Its previous high-water mark came when *The Outsiders* debuted and peaked at No. 20 on the Sept. 12, 2009, chart off a 21,000 start.

Some of the sales for *The Reckoning* can be attributed to two high-powered friends of the band: Taylor Swift and Justin Bieber. The singers—two of the top 10 most-followed people on Twitter—tweeted about *The Reckon-*

ing during release week: Bieber on Sept. 20 and Swift Sept. 24. (Bieber has 12.9 million followers; Swift, 8.2 million.) It makes sense that Swift would alert her followers about Needtobreathe, as the band has been opening for her on her *Speak Now* tour since it launched May 27.

The *Speak Now* gig has done wonders for Needtobreathe's visibility and album sales. Since the tour launched, *The Outsiders* has enjoyed a second life on our tallies. It re-entered on June 18 at No. 163 with 3,000 (up 357%) after a seven-month absence from the chart. Venue sales from the *Speak Now* tour (along with discount pricing at Family Christian stores) helped push the title back into the top 100 on June 25 and July 2.

Since its return on June 28, 17 weeks ago, the album has moved 57,000 units. That's 20% of its cumulative sales since it was initially released 109 weeks ago.

KING COLE: Watch for J. Cole to bow atop the Billboard 200 next week with his debut album, *Cole World: The Side-Line Story*, which could move as many as 240,000-250,000 copies, so say industry prognosticators. If the 26-year-old rapper opens at No. 1, it will mark the first time a solo artist has taken his debut entry straight to No. 1 since B.o.B did so with *The Adventures of Bobby Ray* on May 15, 2010, with 84,000 sold in its first week.

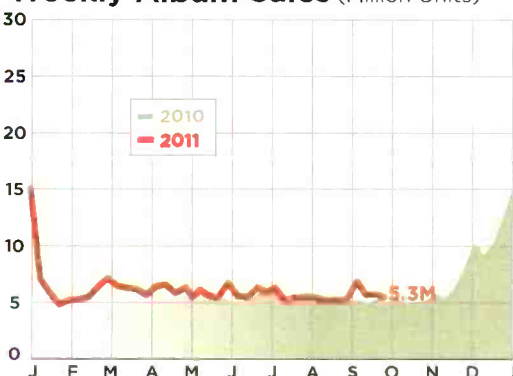
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,282,000	1,852,000	20,775,000
Last Week	5,581,000	1,849,000	21,011,000
Change	-5.4%	0.2%	-1.1%
This Week Last Year	5,027,000	1,492,000	19,182,000
Change	5.1%	24.1%	8.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	215,760,000	222,925,000	3.3%
Digital Tracks	840,917,000	931,372,000	10.8%
Store Singles	1,547,000	1,846,000	19.3%
Total	1,058,224,000	1,156,143,000	9.3%
Albums w/TEA*	299,851,700	316,062,200	5.4%

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

DIGITAL TRACKS SALES

'10	840.9 million
'11	931.4 million

SALES BY ALBUM FORMAT

CD	153,535,000	147,996,000	-3.6%
Digital	60,258,000	72,226,000	19.9%
Vinyl	1,943,000	2,653,000	36.5%
Other	25,000	51,000	104.0%

For week ending Sept. 25, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2010	2011	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	120,297,000	118,768,000	-1.3%
Catalog	95,463,000	104,158,000	9.1%
Deep Catalog	72,585,000	81,579,000	12.4%

CURRENT ALBUM SALES

'10	120.3 million
'11	118.8 million

CATALOG ALBUM SALES

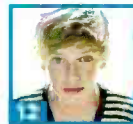
'10	95.5 million
'11	104.2 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 TONY BENNETT RPM/COLUMBIA 86253/SONY MUSIC (13.98)	Duets II	1	1
2	1	2	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night	1	1
3	2	31	ADELE XL/COLUMBIA 44699/SONY MUSIC (11.98)	21	3	1
4	NEW	1	DEMI LOVATO HOLLYWOOD 004623 (13.98)	Unbroken		
5	3	1	LIL WAYNE YOUNG MONEY/CASH MONEY 015548/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV		
6	NEW	1	NEEDTOBREATHE ATLANTIC 528053/AG (13.98)	The Reckoning	6	
7	NEW	1	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE 015996/IGA (9.98)	#1 Girl		
8	NEW	1	GAVIN DEGRAW J 56083/RCA (11.98)	Sweeter		
9	6	7	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM 015426/DJMG (13.98)	Watch The Throne		
10	NEW	1	PEARL JAM MONKEYWRENCH/COLUMBIA 96035/SONY MUSIC (21.98)	Pearl Jam Twenty (Soundtrack)	10	
11	7	3	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time		
12	NEW	1	CODY SIMPSON ATLANTIC 528047/AG (5.98)	Coast To Coast (EP)	12	
13	13	47	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	
14	14	18	FOSTER THE PEOPLE STARTIME/COLUMBIA 74457/SONY MUSIC (9.98)	Torches	8	
15	5	4	RED HOT CHILI PEPPERS WARNER BROS. 528134 (18.98)	I'm With You	2	
16	4	6	BRANTLEY GILBERT VALORY 860100 (14.98)	Halfway To Heaven	4	
17	6	4	THE BEATLES APPLE 29325/CAPITOL (18.98)	1	1	
18	NEW	1	THRICE VAGRANT 685* (13.98)	Major/Minor	18	
19	NEW	1	OPETH ROADRUNNER 617705* (18.98)	Heritage	19	
20	16	8	VARIOUS ARTISTS UNIVERSAL EM/SONY MUSIC 95753/CAPITOL (18.98)	NOW 39	3	
21	23	17	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE 015373/IGA (13.98)	Born This Way		
22	17	14	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	2	
23	32	7	MAROON 5 A&M/DOTONE 015984/IGA (15.98)	Hands All Over		
24	NEW	1	TORI AMOS DG 015849/DECCA (16.98) ⊕	Night Of Hunters	24	
25	20	9	BEYONCÉ PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98)	4		
26	NEW	1	SUPERHEAVY UNIVERSAL REPUBLIC 016105* (13.98)	SuperHeavy	26	
27	27	22	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109* GLASSNOTE (12.98) ⊕	Sigh No More	2	
28	5	2	STAIN'D FLIP/ATLANTIC 528451/AG (18.98) ⊕	Stain'd	3	
29	25	20	ADELE XL/COLUMBIA 31859/SONY MUSIC (12.98)	19	10	
30	38	12	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream	1	
31	65	2	GREATEST GAINER SOUNDTRACK LAKESHORE DIGITAL EX (9.98)	Drive	31	
32	28	23	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief	1	
33	26	38	JACKIE EVANCHO SYCO/COLUMBIA 87061/SONY MUSIC (13.98)	Dream With Me	2	
34	35	21	BAD MEETS EVIL SHADY/INTERSCOPE 015729/IGA (9.98)	Hell: The Sequel (EP)		
35	NEW	1	NEVER SHOUT NEVER LOVENAY/REPRISE 528160/WARNER BROS. (13.98)	Time Travel	35	
36	33	29	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue		
37	59	14	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking	12	
38	NEW	1	THE JAYHAWKS ROUNDER 619113/CONCORD (13.98) ⊕	Mockingbird Time	38	
39	4	4	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night	6	
40	12	2	ANTHRAX MEGAFORCE 6014* (15.98)	Worship Music	12	
41	31	2	WYNTON MARSALIS & ERIC CLAPTON JAZZ AT LINCOLN CENTER/REPRISE JAZZ 528531/RHINO (24.98)	Play The Blues: Live From Jazz At Lincoln Center	31	
42	34	15	BARBRA STREISAND COLUMBIA 86257/SONY MUSIC (18.98)	What Matters Most		
43	NEW	1	GUNGOR BRASH 0076 (13.98)	Ghosts Upon The Earth	43	
44	52	36	TAYLOR SWIFT BIG MACHINE TS0300A (18.98) ⊕	Speak Now	3	
45	42	32	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		
46	43	16	HUGH LAURIE WARNER BROS. 527497/RHINO (18.98)	Let Them Talk	16	
47	33	61	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428* (15.98)	Back To Black	2	
48	40	42	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	
49	47	30	SELENA GOMEZ & THE SCENE HOLLYWOOD 013517 (13.98)	When The Sun Goes Down		
50	44	34	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give		



The companion piece (27,000) to the Cameron Crowe-directed documentary about the band includes demo recordings, live tracks and rare cuts. It's the act's 10th top 10 album.



The Australian teenager makes his Billboard 200 debut with this six-song EP, shifting 24,000. It has sold nearly as much in one week as his debut EP, 4U, has sold to date (25,000). That title topped out at No. 4 on Heatseekers Albums in January.



The film soundtrack speeds up the list with an 86% gain after the movie's second week in theaters. The mostly score set (by Cliff Martinez) could see another boost next week after its physical CD release (Sept. 27) impacts the tally.



As the pop diva's *Femme Fatale* tour headed to Russia last week, Amazon MP3 offered her album (up 71%), and others, for \$3.99 on Sept. 24. Other sets in the one-day sale: No. 23 (up 37%), No. 30 (up 27%), No. 47 (up 20%) and No. 74 (up 328%).



The wide release of the vocal group's album spurs its re-entry with 6,000 sold. It debuted at No. 25 two weeks ago as a DVC exclusive (14,000).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	36	19	GAME DGC 013729/IGA (13.98)	The R.E.D. Album		
52	64	55	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery	3	
53	39	18	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98)	Nothing But The Beat		
54	24	26	LE'ANDRIA JOHNSON MUSIC WORLD GOSPEL 5218/MUSIC WORLD (8.98)	The Awakening Of Le'Andria Johnson (EP)	24	
55	30	28	PISTOL ANNIES COLUMBIA NASHVILLE 94916 EX/SMN (11.98)	Hell On Heels		
56	57	40	RIHANNA SRP/DEF JAM 014927/DJMG (13.98) ⊕	Loud	3	
57	NEW	1	DREAM THEATER ROADRUNNER 617765* (18.98) ⊕	A Dramatic Turn Of Events		
58	54	41	SOUNDTRACK NICKELODEON/COLUMBIA 68341/SONY MUSIC (11.98)	Victorious: Music From The Hit TV Show		
59	75	83	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015754/DJMG (9.98)	My Worlds Acoustic		
60	46	33	KIDZ BOP KIDS RAZOR & TIE 89256 (18.98)	Kidz Bop 20		
61	51	37	CASTING CROWNS BEACH STREET REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears		
62	15	2	PRIMUS PRAWN SONG 0113*/ATO (13.98)	Green Naugahyde	15	
63	48	31	BRAD PASKLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music		
64	55	35	BRUNO MARS ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans		
65	5	14	JUSTIN MOORE VALORY JMG200A (10.98)	Outlaws Like Me	5	
66	117	73	BRITNEY SPEARS JIVE 85332/RCA (13.98)	Femme Fatale		
67	60	43	NICKI MINAJ YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98)	Pink Friday		
68	10	2	THE DEVIL WEARS PRADA FERRET 143* (15.98)*	Dead Throne	10	
69	45	2	FOREIGNER TRIGGER 83136 EX/RAZOR & TIE (18.98 CD/DVD) ⊕	Feels Like The First Time	45	
70	NEW	1	THE OAK RIDGE BOYS DIFFERENCE MEDIA 44218 EX/CRACKER BARREL (11.98)	It's Only Natural	70	
71	NEW	1	PATTON OSWALT COMEDY CENTRAL 0135 (12.98)	Finest Hour	71	
72	NEW	1	GRATEFUL DEAD GRATEFUL DEAD 528639/RHINO (19.98)	Europe '72: Volume 2	72	
73	81	60	CHRIS BROWN JIVE 86067/RCA (11.98)	F.A.M.E.		
74	RE-ENTRY	144	FLEETWOOD MAC WARNER BROS. 3010* (18.98)	Rumours	14	
75	7	27	PITBULL MR 305-POLO GROUNDS/J 69060/RCA (11.98)	Planet Pit		
76	69	50	VARIOUS ARTISTS UNIVERSAL EM/SONY MUSIC 95749/CAPITOL (18.98)	NOW 38	2	
77	RE-ENTRY	2	CELTIC THUNDER CELTIC THUNDER 015901/DECCA (18.98)	Storm	25	
78	80	76	FOO FIGHTERS ROSWELL 84493*/RCA (11.98) ⊕	Wasting Light		
79	18	2	BUSH ZUMA ROCK 2167*/EONE (17.98)	The Sea Of Memories	18	
80	67	66	VARIOUS ARTISTS UNIVERSAL EM/SONY MUSIC 015731/UME (18.98)	NOW That's What I Call Country: Volume 4	14	
81	66	47	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best		
82	82	62	KENNY CHESNEY BNA 57443/SMN (11.98) ⊕	Hemingway's Whiskey		
83	169	19	PACE SETTER THE LONELY ISLAND UNIVERSAL REPUBLIC 015547* (15.98 CD/DVD) ⊕	Turtleneck & Chain	3	
84	NEW	1	JAMIE GRACE GOTTE/COLUMBIA 70021/SONY MUSIC (8.98)	One Song At A Time	84	
85	119	94	3 DOORS DOWN UNIVERSAL REPUBLIC 015487* (13.98)	Time Of My Life		
86	61	24	GERARDO ORTIZ DEL 91251/SONY MUSIC LATIN (12.98)	Entre Dios y El Diablo	24	
87	22	2	ALICE COOPER UME 016028* (13.98)	Welcome 2 My Nightmare	22	
88	86	82	LYNYRD SKYNYRD MCA 111941/UME (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	60
89	79	46	SOUNDTRACK WALT DISNEY 013523 (15.98 CD/DVD) ⊕	Shake It Up: Break It Down	22	
90	NEW	1	Z-RO J PRINCE/RAP-A-LOT 4 LIFE 03993/RAP-A-LOT (17.98)	Meth	90	
91	97	77	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/DJMG (10.98) ⊕	My World 2.0	2	
92	87	67	JILL SCOTT BLUES BABE 527941*/WARNER BROS. (18.98)	The Light Of The Sun		
93	19	2	ST. VINCENT 4AD 3123* (14.98)	Strange Mercy	19	
94	RE-ENTRY	45	TONY BENNETT RPM/COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic		
95	88	44	BON IVER JAGJAGUWAR 135* (14.98)	Bon Iver		
96	85	59	KELLY ROWLAND UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC (13.98)	Here I Am		
97	NEW	1	MATT MAHER ESSENTIAL 10931/SONY MUSIC (11.98)	The Love In Between	97	
98	157	154	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA (11.98)	Il Volo	10	
99	106	86	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA/SONY MUSIC CMG 58490/SONY MUSIC (6.98)	VH1 Storytellers	56	
100	62	2	GEORGE STRAIT MCA NASHVILLE 016007/UME (7.98)	Icon: George Strait	62	

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MIRANDA LAMBERT	169		
HUGH LAURIE	46		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	95	56	ZAC BROWN BAND	The Foundation	2	1
102	114	164	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66
103	90	63	WIZ KHALIFA	Rolling Papers		1
104	94	69	CHRIS YOUNG	Neon		1
105	96	71	BIG SEAN	Finally Famous		1
106	93	74	RASCAL FLATTS	Nothing Like This		6
107	101	75	THEORY OF A DEADMAN	The Truth Is...		8
108	171	2	TWIZZTD	Cryptic Collection 4	108	
109	92	64	COLBIE CAILLAT	All Of You		6
110	110	78	TRAIN	Save Me, San Francisco		17
111	21	2	WE CAME AS ROMANS	Understanding What We've Grown To Be		21
112	73	54	MERCYME	The Generous Mr. Lovewell		4
113	107	89	SKRILLEX	Scary Monsters And Nice Sprites (EP)		89
114	108	87	SOUNDTRACK	Country Strong		6
115	102	88	FLORENCE + THE MACHINE	Lungs		14
116	115	100	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection		100
117	83	106	ONEREPUBLIC	Waking Up		21
118	49	2	THE JIMI HENDRIX EXPERIENCE	Winterland		49
119	124	172	BOYZ II MEN	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection		70
120	37	2	GIRLS	Father, Son, Holy Ghost		37
121	116	102	KIRK FRANKLIN	Hello Fear		5
122	NEW	1	CLAP YOUR HANDS SAY YEAH	Hysterical		122
123	129	109	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection		109
124	133	112	THE SCRIPT	Science & Faith		7
125	50	2	KRISTIN CHENOWETH	Some Lessons Learned		50
126	131	98	CHRISTINA PERRI	lovestrong.		20
127	187	150	ISAAC CARREE	Uncommon Me		48
128	123	96	JOURNEY	Journey's Greatest Hits		10
129	127	79	BILLY CURRINGTON	Enjoy Yourself		9
130	138	165	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67
131	91	39	VARIOUS ARTISTS	Muppets: The Green Album		5
132	136	108	PINK	Greatest Hits... So Far!!!		1
133	141	99	THE BLACK KEYS	Brothers		1
134	125	97	MIGUEL	All I Want Is You		37
135	8	8	TRACE ADKINS	Proud To Be Here		8
136	128	103	SEETHER	Holding Onto Strings Better Left To Fray		19
137	134	111	LADY GAGA	The Fame		3
138	154	130	AWOLNATION	Megalithic Symphony		121
139	180	177	AVENGED SEVENFOLD	Nightmare		61
140	RE-ENTRY	27	SARA BAREILLES	Kaleidoscope Heart		27
141	NEW	1	THE NEW BROADWAY CAST RECORDING	Anything Goes		141
142	152	90	YOUNG THE GIANT	Young The Giant		42
143	RE-ENTRY	24	THE DECEMBERISTS	The King Is Dead		24
144	139	117	SOUNDTRACK	Burlesque		18
145	153	127	LIONEL RICHIE	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection		127
146	RE-ENTRY	254	NIRVANA	Nevermind		10
147	165	152	THE CIVIL WARS	Barton Hollow		12
148	146	124	SKILLET	Awake		1
149	140	126	LEDISI	Pieces Of Me		15
150	RE-ENTRY	112	THE BLACK EYED PEAS	The E.N.D.		2



Her video for the set's "Gonna Get Over You" premiered in the iTunes store on Sept. 20 with the retailer tweeting about it and how its parent album was sale-priced. The set posts a 212% gain.



Out digitally since Aug. 23, the CD's physical release last week prompts its debut on the Billboard 200 with 3,000 sold (up 938%). It jumps back to No. 1 on the Cast Albums chart (see billboard.biz/charts), where it debuted upon its digital bow.

The album debuted on the Billboard 200 almost 20 years ago this week, on the chart dated Oct. 12, 1991, at almost the same spot (No. 144). News of its anniversary prompts its 189% jump.

The singer's new, big-budget video for the album's "Papi" perhaps encouraged the set's 10% increase.

The second album from the Portland, Ore., radio station to chart is the 14th in the series. Sold exclusively at local Fred Meyer stores, the live compilation shifted 3,000 and benefits the state's SMART reading program.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	166	137	CREDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits		67
152	132	93	BEIRUT	The Rip Tide		80
153	151	107	MAT KEARNEY	Young Love		9
154	143	136	ELVIS PRESLEY	An Afternoon In The Garden		85
155	72	2	TROMBONE SHORTY	For True		72
156	70	2	BOB SEGER & THE SILVER BULLET BAND	Nine Tonight		4
157	137	65	BLAKE SHELTON	Loaded: The Best Of Blake Shelton		18
158	163	145	TAYLOR SWIFT	Fearless		6
159	122	151	LADY ANTEBELLUM	Lady Antebellum		2
160	126	72	JILL SCOTT	Hidden Beach Presents: The Original Jill Scott From The Vault Vol. 1		28
161	189	153	WILLIE NELSON	Super Hits		153
162	145	105	INCUBUS	If Not Now. When?		7
163	53	2	WILD FLAG	Wild Flag		53
164	NEW	1	LEELAND	The Great Awakening		164
165	105	58	GLEN CAMPBELL	Ghost On The Canvas		24
166	159	143	DRAKE	Thank Me Later		1
167	NEW	1	VARIOUS ARTISTS	Soda Fountain Favorites: Early Rock -N- Roll Jukebox		167
168	160	132	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection		78
169	168	140	MIRANDA LAMBERT	Revolution		1
170	RE-ENTRY	17	TENTH AVENUE NORTH	The Light Meets The Dark		15
171	NEW	1	MILES DAVIS QUINTET	LIVE In Europe 1967: The Bootleg Series Vol. 1		171
172	196	192	HANK WILLIAMS JR.	Greatest Hits, Vol. 1		101
173	182	186	FRANK SINATRA	Nothing But The Best		1
174	176	144	EMINEM	Curtain Call: The Hits		2
175	170	158	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits		8
176	RE-ENTRY	19	JENNIFER LOPEZ	Love?		19
177	142	81	SUNNY SWEENEY	Concrete		21
178	162	120	SARA EVANS	Stronger		29
179	RE-ENTRY	43	FOO FIGHTERS	Greatest Hits		11
180	197	116	MICHAEL JACKSON	Number Ones		13
181	175	157	MARSHA AMBROSIOUS	Late Nights & Early Mornings		1
182	NEW	1	VARIOUS ARTISTS	KINK Live 14		182
183	RE-ENTRY	23	LAURA STORY	Blessings		63
184	191	175	ETTA JAMES	The Best Of Etta James: 20th Century Masters The Millennium Collection		153
185	164	101	LIL WAYNE	Tha Carter III		3
186	77	2	JIMI HENDRIX	Hendrix In The West		77
187	103	51	SCOTTY MCCREERY	American Idol Season 10 Highlights: Scotty McCreery (EP)		10
188	156	118	RONNIE DUNN	Ronnie Dunn		5
189	150	80	TYLER, THE CREATOR	Goblin		1
190	167	114	KID ROCK	Born Free		1
191	158	110	BREAKING BENJAMIN	shaLLow bay: The Best Of Breaking Benjamin		22
192	194	182	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers		26
193	181	163	TIM MCGRAW	Number One Hits		27
194	179	161	DEADMAU5	4X4=12		47
195	178	131	DJ KHALED	We The Best Forever		10
196	144	6	GREYSON CHANCE	Hold On 'Til The Night		29
197	155	133	VARIOUS ARTISTS	Puros Trankazos		118
198	RE-ENTRY	13	STEVIE RAY VAUGHAN	Martin Scorsese Presents The Blues: Stevie Ray Vaughan		99
199	RE-ENTRY	164	MICHAEL JACKSON	Thriller		1
200	192	189	FLEET FOXES	Helplessness Blues		1

LEDISI	149	BOB MARLEY AND THE WAILERS	192	MUMFORD & SONS	27	ONEREPUBLIC	117	PEARL JAM	10	RED HOT CHILI PEPPERS	15	BLAKE SHELTON	36	ST. VINCENT	93	VICTORIOUS: MUSIC FROM THE HIT TV SHOW	58	TWIZZTD	108	NOW 39	20	WILD FLAG	163	
LEELAND	164	MARODON 5	23	NEEDTOBREATHE	6	OPETH	19	CHRISTINA PERRI	126	LIONEL RICHIE	145	CODY SIMPSON	12	SUPERHEAVY	26	THE HIT TV SHOW	58	TYLER, THE CREATOR	189	NOW THAT'S WHAT I CALL COUNTRY: VOLUME 4	80	AMY WINEHOUSE	47	
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LMFAO	37	SCOTTY MCCREERY	187	NEVER SHOUT NEVER	35	JAKE OWEN	39	PINK	132	KELLY ROWLAND	96	SKILLET	148	TAYLOR SWIFT	44	THREE DOG NIGHT	123	ALBUM	131	WE CAME AS ROMANS	111	CHRIS YOUNG	104	
THE LONELY ISLAND	83	TIM MCGRAW	193	NICKI MINAJ	67	ANYTHING GOES	141	PISTOL ANNIES	55	SKRILLEX	113	BURLESQUE	144	DRIVE	114	TRAIN	110	BARRY WHITE	116	Z-RO	90	YOUNG THE GIANT	142	
THE LONELY ISLAND	83	MERCYME	112	NIRVANA	146	BRAD PAISLEY	63	PITBULL	75	BRITNEY SPEARS	66	COUNTRY STRONG	114	SHAKE IT UP: BREAK IT DOWN	89	TROMBONE SHORTY	155							
OEMI LOVATO	4	MIGUEL	134			PATTON OSWALD	61	JILL SCOTT	92	STAINO	28	THE SCRIPT	124											
LYNYRD SKYNYRD	88	MINOLES BEHAVIOR	7			RASCAL FLATTS	106	THE SCRIPT	124	LAURA STORY	183	GEORGE STRAIT	136											
MATT MAHER	97	JUSTIN MOORE	65					SEETHER	136	BOB SEGER & THE SILVER BULLET BAND	156	BARBRA STREISAND	42											

UNCHARTED™		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSAPCE PAGE
1	2	36	#1 14 WKS TRAPHIK	WWW.MYSAPCE.COM/TRAPHIK
2	1	36	DJ BL3ND	WWW.MYSAPCE.COM/BL3NDIZY
3	13	35	NOISIA	WWW.MYSAPCE.COM/DENOISIA
4	1	32	TYLER WARD	WWW.MYSAPCE.COM/TYLERWARD
5	1	33	MADDI JANE	WWW.MYSAPCE.COM/MADDIJANEMUSIC
6	1	34	YOUR FAVORITE ENEMIES	WWW.MYSAPCE.COM/YOURFAVORITEENEMIES
7	4	6	PORTER ROBINSON	WWW.MYSAPCE.COM/PORTERROBINSON
8	10	36	DAVE DAYS	WWW.MYSAPCE.COM/DAVEDAYS
9	33	33	PORTA	WWW.MYSAPCE.COM/PORTA1
10	9	32	SUNGHA JUNG	WWW.MYSAPCE.COM/JUNGSUNGHA
11	RE-ENTRY	36	MACKLEMORE	WWW.MYSAPCE.COM/MACKLEMORE
12	10	36	ENTER SHIKARI	WWW.MYSAPCE.COM/ENTERSHIKARI
13	15	29	PRETTY LIGHTS	WWW.MYSAPCE.COM/PRETTYLIGHTS
14	14	25	METRONOMY	WWW.MYSAPCE.COM/METRONOMY
15	11	24	T. MILLS	WWW.MYSAPCE.COM/TMILLS
16	17	15	AEROPLANE	WWW.MYSAPCE.COM/AEROPLANEMUSICLOVE
17	8	34	GIRL TALK	WWW.MYSAPCE.COM/GIRLTALK
18	29	36	ALYSSA BERNAL	WWW.MYSAPCE.COM/ALYSSABERNAL
19	21	33	JESUS ADRIAN ROMERO	WWW.MYSAPCE.COM/JESUSADRIANNET
20	16	27	MAREK HEMMANN	WWW.MYSAPCE.COM/MAREKHEMANN
21	20	33	DIYAR PALA	WWW.MYSAPCE.COM/DIYARPALA
22	23	31	NICOLAS JAAR	WWW.MYSAPCE.COM/NICOLASJAAR
23	26	35	DASH BERLIN	WWW.MYSAPCE.COM/DASHBERLIN
24	34	35	POMPLAMOOSE	WWW.MYSAPCE.COM/POMPLAMOOSEMUSIC
25	13	36	ORELSAN	WWW.MYSAPCE.COM/ORELSAN
26	1	36	TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYSAPCE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS
27	11	21	PITTY	WWW.MYSAPCE.COM/BANDAPITTY
28	26	26	JOSEPH VINCENT	WWW.MYSAPCE.COM/JOSEPHVINCENTMUSIC
29	26	26	PAROV STELAR	WWW.MYSAPCE.COM/STELAR1
30	19	19	GOD IS AN ASTRONAUT	WWW.MYSAPCE.COM/GODISANASTRONAUT
31	22	14	NEOCLUBBER	WWW.MYSAPCE.COM/NEOCLUBBER
32	15	20	EXCISION	WWW.MYSAPCE.COM/EXCISION
33	36	18	ROSA DE SARON	WWW.MYSAPCE.COM/BANDARSADESARON
34	38	15	IAMX	WWW.MYSAPCE.COM/IAMX
35	RE-ENTRY	36	MORD FUSTANG	MYSAPCE.COM/MORDFUSTANG
36	32	28	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSAPCE.COM/BONDANFADE2BLACK
37	24	36	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSAPCE.COM/THEBLOODYBEETROOTS
38	RE-ENTRY	36	STAR SLINGER	WWW.MYSAPCE.COM/STARSLINGERMUSIC
39	37	36	SUPERMAN IS DEAD	WWW.MYSAPCE.COM/SUPERMANISOEAD
40	39	17	HADOUKEN!	WWW.MYSAPCE.COM/HADOUKEN
41	12	5	MILES KANE	WWW.MYSAPCE.COM/MILESKANEMUSIC
42	48	10	JOTA QUEST	WWW.MYSAPCE.COM/JOTAQUEST
43	RE-ENTRY	36	MONARCHY	WWW.MYSAPCE.COM/MONARCHYSOUND
44	43	6	MUSTARD PIMP	WWW.MYSAPCE.COM/MUSTARDPIMP
45	NEW	36	SLOW CLUB	WWW.MYSAPCE.COM/SLOWCLUB
46	50	36	EMILIE AUTUMN	WWW.MYSAPCE.COM/EMILIEAUTUMN
47	35	11	GOLD PANDA	WWW.MYSAPCE.COM/GOLDPANDA
48	RE-ENTRY	36	BORGORE	WWW.MYSAPCE.COM/BORGORE
49	RE-ENTRY	36	MEYTAL COHEN	WWW.MYSAPCE.COM/DEWATERPRIEST
50	47	11	JAMIE WOON	WWW.MYSAPCE.COM/JAMIEWOON

Estonia-based DJ Mord Fustang storms onto Uncharted at No. 35 with a swell of 17,000 SoundCloud plays and 1,300 new Facebook fans. His two most recent track releases, "Magic Trooper" and "A New World," have been successful, bringing in 73,000 and 87,000 plays, respectively, since bowing in the past few months. He'll be touring the globe for the rest of the year.



SOCIAL 50™		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL
1	1	44	#1 24 WKS JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
2	3	44	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
3	44	44	RIHANNA	SRP/DEF JAM/DJMG
4	42	42	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
5	44	44	KATY PERRY	CAPITOL
6	5	34	ADELE	XL/COLUMBIA
7	44	44	SHAKIRA	SONY MUSIC LATIN/EPIC
8	44	44	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
9	44	44	TAYLOR SWIFT	BIG MACHINE
10	10	44	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
11	15	44	AVRIL LAVIGNE	ARISTA/RCA
12	14	21	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
13	7	44	MICHAEL JACKSON	MJ/EPIC
14	23	33	BRUNO MARS	ELEKTRA
15	13	44	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	16	42	CHRIS BROWN	JIVE/RCA
17	18	44	SELENA GOMEZ	HOLLYWOOD
18	21	41	BRITNEY SPEARS	JIVE/RCA
19	12	43	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC
20	20	44	LINKIN PARK	MACHINE SHOP/WARNER BROS.
21	29	37	DEMI LOVATO	HOLLYWOOD
22	19	44	BEYONCE	PARKWOOD/COLUMBIA
23	17	12	SKRILLEX	BIG BEAT/MAUSTRAP/ATLANTIC
24	27	44	COLDPLAY	CAPITOL
25	43	25	JUSTIN TIMBERLAKE	JIVE/RCA
26	25	44	DON OMAR	ORFANATO/MACHETE
27	26	44	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC
28	24	36	CHRISTINA GRIMMIE	UNSIGNED
29	38	30	JENNIFER LOPEZ	ISLAND/DJMG
30	33	41	WIZ KHALIFA	ROSTRUM/ATLANTIC
31	34	39	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL
32	22	11	RED HOT CHILI PEPPERS	WARNER BROS.
33	30	44	USHER	LAFACE/RCA
34	RE-ENTRY	44	DEADMAU5	MAUSTRAP/ULTRA
35	46	46	KANYE WEST	ROC-A-FELLA/DEF JAM/DJMG
36	28	43	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
37	39	40	TIESTO	MUSICAL FREEDOM
38	37	20	BOYCE AVENUE	3 PEACE
39	NEW	36	JOAO BOSCO & VINICIUS	SONY MUSIC BRAZIL
40	36	17	THE BEATLES	APPLE/CAPITOL
41	35	44	THE BLACK EYED PEAS	INTERSCOPE
42	49	7	CIMORELLI	UNSIGNED
43	8	42	50 CENT	SHADY/AFTERMATH/INTERSCOPE
44	49	40	BOB MARLEY	TUFF GONG/ISLAND/UMG
45	29	29	TYLER WARD	UNSIGNED
46	RE-ENTRY	36	CODY SIMPSON	ATLANTIC
47	50	42	KESHA	KEMOSABE/RCA
48	31	42	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
49	44	23	AVENGED SEVENFOLD	HOPELESS/SIRE/WARNER BROS.
50	42	3	MADDI JANE	JOF

Jennifer Lopez leaps into the top 30 of the Social 50 chart, dancing 38-29 following the recent release of her music video for "Papi." Since its debut, the clip has accumulated 10 million Vevo plays. Across all monitored social networks, she added 139,000 fans, up from 130,000 new fans the week prior.



YOUTUBE SONGS		DATA PROVIDED BY	YouTube	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	7	#1 3 WKS SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	3	7	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
3	1	7	PAPI	JENNIFER LOPEZ (ISLAND/DJMG)
4	7	7	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	7	7	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
6	7	7	DANZA KUDURO	DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
7	21	6	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
8	7	7	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
9	4	7	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
10	9	4	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	11	7	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL (ISLAND/DJMG)
12	10	7	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
13	13	7	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
14	12	7	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
15	7	4	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/DJMG)

YAHOO! SONGS		DATA PROVIDED BY	MUSIC	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	2	15	#1 15 WKS PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
2	3	12	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
3	7	20	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
4	9	9	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	5	25	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
6	15	15	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
7	5	5	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
8	10	10	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	1	1	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
10	1	1	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECAYDANCE/FUELED BY RAMEN/RRP)
11	4	4	LIGHTERS	BAD MEETS EVIL FEATURING BRUNO MARS (SHADY/INTERSCOPE)
12	5	5	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
13	11	25	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
14	10	4	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
15	6	6	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	ARTIST	ARTIST	ARTIST
1	PROFESSOR GREEN	PROFESSOR GREEN	PROFESSOR GREEN
2	DE LA GHETTO	DE LA GHETTO	DE LA GHETTO
3	CHICKENFOOT	CHICKENFOOT	CHICKENFOOT
4	METIS	METIS	METIS
5	THE CAB	THE CAB	THE CAB
6	BRANDI CARLILE	BRANDI CARLILE	BRANDI CARLILE
7	MASSIV	MASSIV	MASSIV
8	THE WANTED	THE WANTED	THE WANTED
9	HUGH LAURIE	HUGH LAURIE	HUGH LAURIE
10	EVIDENCE	EVIDENCE	EVIDENCE
11	WAVVES	WAVVES	WAVVES
12	THE GLITCH MOB	THE GLITCH MOB	THE GLITCH MOB
13	DJ DRAMA	DJ DRAMA	DJ DRAMA
14	LOVE DARLING	LOVE DARLING	LOVE DARLING
15	BLACK TIDE	BLACK TIDE	BLACK TIDE

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

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	10	#1 MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	
2	9	7	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
3	2	12	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
4	3	24	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/J&RCA)	
5	4	1	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)	
6	8	2	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
7	6	20	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
8	5	16	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	
9	17	1	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
10	14	8	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE FUELED BY RAMEN/RRP)	
11	11	21	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
12	10	14	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)	
13	16	10	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP)	
14	13	9	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/DJMG)	
15	17	7	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)	
16	15	19	I'M ON ONE	DJ KHALED (THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
17	12	28	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
18	19	6	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
19	18	19	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)	
20	23	7	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
21	32	4	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	
22	22	13	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	
23	25	13	MADE IN AMERICA	TOBY KEITH (SHOW DOG/UNIVERSAL)	
24	30	8	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)	
25	20	23	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	27	11	LONG HOT SUMMER	KEITH URBAN (CAPITOL NASHVILLE)	
27	34	6	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
28	21	35	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)	
29	33	9	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)	
30	24	20	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
31	29	16	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)	
32	26	17	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	
33	36	13	HERE FOR A GOOD TIME	GEORGE STRAIT (MCA NASHVILLE)	
34	37	8	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)	
35	28	16	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)	
36	44	3	MR. KNOW IT ALL	KELLY CLARKSON (S/19/RCA)	
37	39	19	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
38	31	10	OTIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
39	38	1	JUST FISHIN'	TRACE ADKINS (SHOW OOG-UNIVERSAL)	
40	1	12	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	
41	42	10	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)	
42	46	6	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	
43	40	9	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
44	49	4	NI**AS IN PARIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
45	67	2	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)	
46	47	6	BAGGAGE CLAIM	MIRANDA LAMBERT (RCA NASHVILLE)	
47	51	4	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
48	50	1	SPARKS FLY	TAYLOR SWIFT (BIG MACHINE)	
49	43	15	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	
50	41	11	TAKE OVER CONTROL	AFRO FEAT. EVA SIMONS (ROBBINS)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	14	#1 MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	
2	2	10	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
3	3	19	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
4	5	26	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)	
5	4	11	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE FUELED BY RAMEN/RRP)	
6	15	4	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)	
7	1	1	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/DJMG)	
8	10	4	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	
9	8	7	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
10	9	8	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/DJMG)	
11	7	11	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP)	
12	27	21	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
13	11	15	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
14	6	2	PARADISE	COLDPLAY (CAPITOL)	
15	12	21	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
16	18	7	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
17	14	6	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)	
18	13	18	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
19	16	22	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)	
20	19	11	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)	
21	22	37	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
22	20	26	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J&RCA)	
23	23	7	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
24	21	50	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	
25	24	6	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	17	24	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
27	25	18	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	
28	29	8	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)	
29	1	1	IT'S NOT UNUSUAL	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
30	34	14	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	
31	42	11	SKYSCRAPER	DEMI LOVATO (HOLLYWOOD)	
32	26	1	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)	
33	1	1	YOU CAN'T STOP THE BEAT	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
34	16	5	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	
35	1	1	FIX A HEART	DEMI LOVATO (HOLLYWOOD)	
36	31	25	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
37	40	12	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOUTY/ASYLUM/WARNER BROS.)	
38	49	20	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
39	52	4	NOT OVER YOU	GAVIN DEGRAW (J/RCA)	
40	4	14	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
41	16	16	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	
42	37	18	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	
43	32	17	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)	
44	39	6	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)	
45	1	1	Y.U. MAD	BROWN FEAT. NICKI MINAJ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
46	38	10	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)	
47	35	8	PRETTY GIRLS	YAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
48	28	3	MR. KNOW IT ALL	KELLY CLARKSON (S/19/RCA)	
49	33	10	OTIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
50	54	4	NI**AS IN PARIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	5	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
2	2	36	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
3	3	2	PARADISE	COLDPLAY (CAPITOL)	
4	4	23	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
5	5	9	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	
6	6	25	SAIL	AWOLNATION (RED BULL)	
7	7	17	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	
8	8	71	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
9	9	10	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)	
10	10	1	THE RECKONING	NEEDTOBREATHE (ATLANTIC)	
11	11	27	BRING ME TO LIFE	EVANESCENCE FEAT. PAUL MCGOY (WIND-UP)	
12	12	11	FASTER	MATT NATHANSON (ACROBAT/VANGUARD/CAPITOL)	
13	13	71	EYE OF THE TIGER	SURVIVOR (SCOTTI BROS./VOLCANO/LEGACY)	
14	14	21	RUMOUR HAS IT	ADELE (XL/COLUMBIA)	
15	15	89	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	

R&B/HP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	15	#1 LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
2	2	25	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
3	3	18	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
4	4	26	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J&RCA)	
5	5	7	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
6	6	6	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
7	7	1	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOUTY/ASYLUM/WARNER BROS.)	
8	8	12	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)	
9	9	2	Y.U. MAD	BROWN FEAT. NICKI MINAJ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
10	10	9	OTIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
11	11	15	NI**AS IN PARIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
12	12	19	I'M ON ONE	DJ KHALED (THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
13	13	24	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
14	14	18	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
15	15	0	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	

CHRISTIAN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	1	#1 THE RECKONING	NEEDTOBREATHE (ATLANTIC/WORD-CURB)	
2	2	9	HALLELUJAH	THE CANADIAN TENORS (DECCA)	
3	3	30	HOLD ME	JAMIE GRACE FEAT. TOBYMAC (GOTEE)	
4	4	8	COURAGEOUS	CASTING CROWNS (BEACH STREET/REUNION/PLG)	
5	5	28	BLESSINGS	LAURA STORY (INO/FAIR TRADE)	
6	6	8	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC/INPOP)	
7	7	57	YOUR LOVE IS A SONG	SWITFOOT (LOWRICE/PEOPLE/CREDENTIAL/ATLANTIC/EMI CMG)	
8	8	1	A PLACE ONLY YOU CAN GO	NEEDTOBREATHE (ATLANTIC/WORD-CURB)	
9	9	9	MOVE	MERCYME (INO/FAIR TRADE)	
10	10	7	OUR GOD	CHRIS TOMLIN (SIX/STEPS/SPARROW/EMI CMG)	
11	11	20	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
12	12	22	STRONG ENOUGH	MATTHEW WEST (SPARROW/EMI CMG)	
13	13	10	LIFT ME UP	THE AFTERS (INO/FAIR TRADE)	
14	14	13	I CAN ONLY IMAGINE	MERCYME (INO/FAIR TRADE)	
15	15	2	LAY 'EM DOWN	NEEDTOBREATHE (ATLANTIC/WORD-CURB)	

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	3	21	#1 JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
2	1	11	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS./WMN)	
3	2	67	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	
4	4	22	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	
5	5	28	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
6	6	6	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	
7	7	29	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	
8	8	24	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)	
9	9	1	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	
10	10	13	EASY	RASCAL FLATTS FEAT. NATASHA BEDINGFIELD (BIG MACHINE)	
11	11	6	WE OWNED THE NIGHT	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
12	12	23	KNEE DEEP	JAC BROWNE SAID REAG, JIMMY BUFFETT, SOUTHERN GROUNDWATER, ATLANTIC, BIGGER PICTURE	
13	13	23	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	
14	14	16	MADE IN AMERICA	TOBY KEITH (SHOW OOG-UNIVERSAL)	
15	15	13	HELL ON HEELS	PISTOL ANNIES (COLUMBIA)	

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	58	#1		

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
2	13		LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
3	7	10	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	11		STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECADANCE/FUELED BY RAMEN/RRP)
5	15		I WANNA GO BRITNEY SPEARS (JIVE/RCA)
6	13	7	GREATEST GAINER SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
7	5	20	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
8	17		LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
9	25		PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
10	10	13	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. S&B (DECADANCE/FUELED BY RAMEN/ATLANTIC/RRP)
11	9		CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/DJMG)
12	14	7	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
13	9	24	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
14	16	7	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
15	12	23	GOOD LIFE ONEREPUBLIC (MDSLEY/INTERSCOPE)
16	19	4	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
17	20	5	IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
18	17	15	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
19	21	8	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
20	24	8	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
21	28	3	MR. KNOW IT ALL KELLY CLARKSON (S/19/RCA)
22	18	15	PRETTY GIRLS IYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
23	29	4	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
24	27	11	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
25	3	20	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
26	7	11	TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (ROBBINS)
27	25		MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
28	22	18	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
29	30		BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
30	31		THIS CITY PATRICK STUMP FEAT. LUPE FIASCO (ISLAND/DJMG)
31	33	3	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
32	32		FASTER MATT NATHANSON (VANGUARD/CAPITOL)
33	34	5	SKYSCRAPER DEMI LOVATO (HOLLYWOOD)
34	39	2	DEDICATION TO MY EX (MISS THAT) LYDYO FEAT. ANDRE 3000 & LIL WAYNE (YOUNG-GOLDFE/ZONE 4/INTERSCOPE)
35	35		I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
36	38	2	NOT OVER YOU GAVIN DEGRAW (J/RCA)
37	36	4	NO SLEEP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
38	37	4	SAVE THE WORLD SWEDISH HOUSE MAFIA (ASTRALWERKS/CAPITOL)
39	NEW		DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
40	NEW		CRIMINAL BRITNEY SPEARS (JIVE/RCA)

Several notable moves infuse the Adult Top 40 chart, headlined by Maroon 5 lifting 2-1 with "Moves Like Jagger," featuring Christina Aguilera. The song marks the band's fourth Adult Top 40 No. 1 and Aguilera's first (with her 13th entry on the tally).

Up 11-9 in its fourth week, Kelly Clarkson's "Mr. Know It All" logs the fastest trip to the top 10 this year. It's the speediest sprint to the chart's top tier since Katy Perry's "California Gurls" also reached the top 10 in its fourth frame on the June 19, 2010, list.

Meanwhile, two core format rock bands preview new albums with debuts. Daughtry's "Crawling Back to You" and Nickelback's "When We Stand Together" enter Adult Top 40 at Nos. 28 and 40, respectively. (View the full list at billboard.biz/charts.) They introduce Daughtry's third studio set, *Break the Spell*, and Nickelback's seventh album, *Here and Now*, both due Nov. 21. Follow *Here and Now* by *Break the Spell*.

Here track "Bottoms Up" starts on Rock Songs at No. 48.



ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	4	51	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	35		F**KIN' PERFECT PINK (LAFACE/RCA)
4	18		IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
5	3	16	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
6	39		FIREWORK KATY PERRY (CAPITOL)
7	7	27	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
8	10	14	GOOD LIFE ONEREPUBLIC (MDSLEY/INTERSCOPE)
9	40		SECRETS ONEREPUBLIC (MDSLEY/INTERSCOPE)
10	9	15	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
11	11	6	#1 JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
12	12	18	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
13	13	5	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
14	14	16	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
15	15	13	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
16	16	11	LONG WAY TO GO JOSH GRACHIN (AVERAGE JDE'S)
17	25		MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
18	18	19	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
19	17	8	THE LAST GOODBYE DAVID COOK (19/RCA)
20	19	9	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
21	20	8	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
22	21	5	ANYTHING IS POSSIBLE JOURNEY (NOMOTA)
23	22	3	MR. KNOW IT ALL KELLY CLARKSON (S/19/RCA)
24	24	2	LET THE RAIN MARGO REY (ORGANICA)
25	23	10	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
2	1	16	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
3	10		SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
4	28		GOOD LIFE ONEREPUBLIC (MDSLEY/INTERSCOPE)
5	3	14	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
6	14		PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
7	6	16	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
8	8	10	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
9	11	4	MR. KNOW IT ALL KELLY CLARKSON (S/19/RCA)
10			EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
11	12	13	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
12	10	18	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
13	15		YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
14	13	19	FASTER MATT NATHANSON (VANGUARD/CAPITOL)
15	16	13	NOT OVER YOU GAVIN DEGRAW (J/RCA)
16	17		PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
17	14	20	ARMS CHRISTINA PERRI (ATLANTIC/RRP)
18	19	8	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
19	20	13	LOUD MUSIC MICHELLE BRANCH (REPRISE)
20	22	17	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
21	21	15	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
22	23	10	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
23	24	7	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
24	25	10	HEAVEN D.A.R. (WIND-UP)
25	18	14	ALL THAT YOU ARE GOO GOO DOLLS (WARNER BROS.)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 WALK FOO FIGHTERS (ROSWELL/RCA)
2	2	11	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
3	3	37	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	4	9	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
5	5	11	NOT AGAIN STAINED (FLIP/ATLANTIC)
6	6	11	TONIGHT SEETHER (WIND-UP)
7	7	11	UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE)
8	8	16	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
9	9	31	ROPE FOO FIGHTERS (ROSWELL/RCA)
10	10	29	COUNTRY SONG SEETHER (WIND-UP)
11	11	27	SAIL AWOLNATION (RED BULL)
12	12	15	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
13	13	2	PARADISE COLDPLAY (CAPITOL)
14	14	20	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
15	15	45	SHAKE ME DOWN CAGE THE ELEPHANT (OSP/JIVE/RCA)
16	16	14	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
17	17		WHAT YOU WANT EVANESCENCE (WIND-UP)
18	18	31	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
19	19	8	IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
20	20	38	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
21	21	24	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
22	22	9	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
23	23	6	HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA)
24	24	9	PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
25	25	13	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
26	26	17	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
27	27		SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
28	28	15	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
29	29	9	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
30	30	29	SUNSET IN JULY 311 (311/ATO/RED)
31	31	17	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
32	32	36	IT'S NOT ME IT'S YOU SKILLET (ARDENT/INO/ATLANTIC)
33	33	8	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
34	34	3	WHAT THE WATER GAVE ME FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
35	35	7	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
36	36	20	PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
37	37	40	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
38	38	3	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
39	39	18	RUMOUR HAS IT ADELE (XL/COLUMBIA)
40	40	3	STAY YOUNG, GO DANCING DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
41	41	5	LONG TIME CAKE (UPBEAT/ILG)
42	42	7	JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL)
43	43	45	COLOURS GROUPLOVE (CANVASBACK/ATLANTIC)
44	NEW		A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
45	45	5	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
46	46	5	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
47	47	2	IF I HAD A GUN... NOEL GALLAGHER'S HIGH FLYING BIRDS (MERCURY/DJMG)
48	NEW		GREATEST GAINER BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
49	49	4	THE CHILLS BLUE OCTOBER (UP DOWN/BRAND/RED)
50	NEW		TAKE IT OR LEAVE IT SUBLINE WITH ROME (FUELED BY RAMEN/RRP)

Coldplay collects its 16th Triple A top 10, and second from *Mylo Xyloto* (due Oct. 24), following the No. 1 "Every Teardrop Is a Waterfall," as "Paradise" shoots 11-7. Dating to its first week in the top bracket with "Yellow" (Feb. 10, 2001), the band ties U2 for most top 10s in that span.



ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 WALK FOO FIGHTERS (ROSWELL/RCA)
2	2	11	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
3	3	11	UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE)
4	4	5	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
5	5	36	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
6	6	34	SAIL AWOLNATION (RED BULL)
7	7	17	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
8	8	25	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
9	9		IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
10	10	12	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
11	11	10	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
12	12	10	HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA)
13	13	15	PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
14	14	11	NOT AGAIN STAINED (FLIP/ATLANTIC)
15	15	34	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/DJMG)
16	16	16	SUNSET IN JULY 311 (311/ATO/RED)
17	17	2	GREATEST GAINER PARADISE COLDPLAY (CAPITOL)
18	18	8	TONIGHT SEETHER (WIND-UP)
19	19	8	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
20	20	7	WHAT YOU WANT EVANESCENCE (WIND-UP)
21	21	8	COLOURS GROUPLOVE (CANVASBACK/ATLANTIC)
22	22	20	PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
23	23	9	JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL)
24	24	9	TAKE IT OR LEAVE IT SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
25	25	10	GET IT DADDY SLEEPER AGENT (MOM + POP)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	25	#1 LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
2	2	8	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
3	3	10	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
4	4	21	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	5	6	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
6	6	22	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
7	7	2	GREATEST GAINER PARADISE COLDPLAY (CAPITOL)
8	8	4	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/DJMG)
9	9	12	I MIGHT WILCO (DBPM/ANTI-EPITAPH)
10	10	15	LUCKY NOW RYAN ADAMS (PAX AM/CAPITOL)
11	11	5	STAY YOUNG, GO DANCING DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
12	12	7	MAYHEM IMELOA MAY (AMBASSADOR/DECCA)
13	13	17	COMEBACK KID BRETT DENNEN (DUALTONE)
14	14	17	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
15	15	5	HOW COME YOU NEVER GO THERE FEIST (ARTS & CRAFTS)
16	16	5	CALAMITY SONG THE DECEMBERISTS (CAPITOL)
17	17	22	HEART ON FIRE SCARS ON 45 (CHOP SHOP/ATLANTIC)
18	18	17	FLOWER AMOS LEE (BLUE NOTE/CAPITOL)
19	19	16	BARTON HOLLOW THE CIVIL WARS (SENSIBILITY)
20	20	8	JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL)
21	21	9	SHE WALKS IN SO MANY WAYS THE JAYHAWKS (ROUNDER/CMG)
22	22	6	BRAND NEW DAY TREVOR HALL (VANGUARD)
23	23	19	MIRACLE WORKER SUPERHEAVY (UNIVERSAL REPUBLIC)
24	24	11	DRIVE ALL NIGHT NEEDTOBREATHE (ATLANTIC/RRP)
25	25	6	

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HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	23	23	#1 TAKE A BACK ROAD 2 WKS. (T. HEWITT, R. ATKINS (R. ATKINS, L. LAIRD))	Rodney Atkins Ⓢ CURB	1	1
2	2	16	16	MADE IN AMERICA T. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith Ⓢ SHOW DOG-UNIVERSAL	2	2
3	5	14	14	LONG HOT SUMMER D. HUFF (K. URBAN (R. MARX, K. URBAN))	Keith Urban Ⓢ CAPITOL NASHVILLE	3	3
4	3	4	21	YOU AND TEQUILA B. CANNON, K. CHESNEY (M. BERG, D. CARTER)	Kenny Chesney Featuring Grace Potter Ⓢ BNA	3	3
5	4	27	27	BAREFOOT BLUE JEAN NIGHT J. MOI, R. CLAWSON (D. ALTMAN, E. PASLAW, T. SAWCHUK)	Jake Owen Ⓢ RCA	1	1
6	6	8	16	HERE FOR A GOOD TIME T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait Ⓢ MCA NASHVILLE	6	6
7	8	9	12	GOD GAVE ME YOU S. HENDRICKS (D. BARNES)	Blake Shelton Ⓢ WARNER BROS. WMN	7	7
8	7	27	27	JUST FISHIN' M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins Ⓢ SHOW DOG-UNIVERSAL	7	7
9	10	10	32	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band Ⓢ REPUBLIC NASHVILLE	8	8
10	13	13	12	SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift Ⓢ BIG MACHINE	10	10
11	11	12	8	BAGGAGE CLAIM F. LIDDELL, C. ANLAY (G. WOHF (M. LAMBERT, N. HEMBY, L. LAIRD))	Miranda Lambert Ⓢ RCA	11	11
12	14	15	25	COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert Ⓢ VALORY	12	12
13	15	14	26	I GOT YOU N.V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square Ⓢ STONEY CREEK	13	13
14	16	18	8	WE OWNED THE NIGHT P. WORLEY, L. ADY, A. NTEBELLUM (D. HAYWOOD, C. KELLEY, D. DAVIDSON)	Lady Antebellum Ⓢ CAPITOL NASHVILLE	14	14
15	17	14	14	EASY D. HUFF, R. ASCAL, F. FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield Ⓢ BIG MACHINE	15	15
16	18	16	19	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. L. NIEMAN, R. BROWN)	Jerrold Niemann Ⓢ SEA GAYLE/ARISTA NASHVILLE	16	16
17	20	20	34	LET IT RAIN F. LIDDELL, C. ANLAY (D. NAIL, J. SINGLETON)	David Nail Ⓢ MCA NASHVILLE	17	17
18	23	24	7	AIR POWER TATTOOS ON THIS TOWN M. KNOX (N. THRASHER, W. MOBLEY, M. DULANEY)	Jason Aldean Ⓢ BROKEN BOW	18	18
19	19	19	36	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THIBODEAU)	Steve Holy Ⓢ CURB	19	19
20	21	21	18	I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker Ⓢ CAPITOL NASHVILLE	20	20
21	22	22	16	COST OF LIVIN' R. DUNN (P. C. LEMAN, R. DUNN)	Ronnie Dunn Ⓢ ARISTA NASHVILLE	21	21
22	25	25	9	ALL YOUR LIFE N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry Ⓢ REPUBLIC NASHVILLE	22	22
23	24	23	17	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell Ⓢ BIGGER PICTURE	23	23
24	26	26	7	DRINK IN MY HAND J. JOYCE (E. CHURCH, M. PHEENEY, L. LAIRD)	Eric Church Ⓢ EMI NASHVILLE	24	24
25	31	39	6	GREATEST GAINER KEEP ME IN MIND K. STEGALL, Z. BROWN, Z. BROWN, W. DURRETTEN, C. OWAN	Zac Brown Band Ⓢ SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	25	25



With a second week at No. 1, lead single from Atkins' new album (due Oct. 4) becomes the fifth of his six leaders to hold atop the chart for multiple weeks. The track sets a new peak on Country Digital Songs with a 7-4 jump (see page 43).



Swift claims her 14th straight promoted top 10 single (excluding seasonal fare), tying Carrie Underwood's still-active record for the most top 10s among women to start a chart career. Swift's first top 10 came in December 2006, one year after Underwood first cracked the upper tier.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	27	19	TAKE IT OFF B. CANNON (D. DAVIDSON, A. GORLEY, K. LDVELACE)	Joe Nichols Ⓢ SHOW DOG-UNIVERSAL	26	26
27	28	28	22	STORM WARNING D. HUFF (H. HAYES (H. HAYES, G. SAMPSON, BUSBEE))	Hunter Hayes Ⓢ ATLANTIC/WMN	27	27
28	29	29	15	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson Ⓢ ACR/EMI NASHVILLE	28	28
29	30	31	27	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge Ⓢ BIG MACHINE	29	29
30	32	33	17	TOUGH F. LIDDELL, L. WOOTEN (L. SATCHER)	Kellie Pickler Ⓢ 19 BNA	30	30
31	35	38	16	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYS, LIPS, ISAACS, J. YEARY)	Martina McBride Ⓢ REPUBLIC NASHVILLE	31	31
32	33	32	9	BAIT A HOOK J. STOVER (R. ATKINS, J. MOORE, J. S. STOVER)	Justin Moore Ⓢ VALORY	32	32
33	40	40	6	I DON'T WANT THIS NIGHT TO END J. STEVENS (L. BRYAN, D. DAVIDSON, R. ATKINS, B. HAYS, LIP)	Luke Bryan Ⓢ CAPITOL NASHVILLE	33	33
34	36	35	24	DIDN'T I D. FRIZELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley Ⓢ BROKEN BOW	33	33
35	34	34	17	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLUMIE, D. W. MORGAN)	Sara Evans Ⓢ RCA	34	34
36	39	43	8	YOU J. STROUD (C. YOUNG, L. LAIRD)	Chris Young Ⓢ RCA	36	36
37	38	37	16	LET'S GET TOGETHER P. VASSAR, R. COPPERMAN (P. VASSAR, T. MULLINS)	Phil Vassar Ⓢ RODEO WAVE	36	36
38	40	41	17	LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina Ⓢ 19 INTERSCOPE MERCURY	38	38
39	41	42	11	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry Ⓢ AVERAGE JOE'S	39	39
40	43	47	4	THE TROUBLE WITH GIRLS M. BRIGHT (P. WHITE, C. TOMPKINS)	Scotty McCreery Ⓢ 19 INTERSCOPE MERCURY	40	40
41	42	44	14	HUNT YOU DOWN M. WRIGHT, D. COOK, M. COLLIE (J. T. HODGES, M. COLLIE, R. RUTHERFORD)	JT Hodges Ⓢ SHOW DOG-UNIVERSAL	41	41
42	45	46	10	THIS OLE BOY P. DONNELLY (B. HAYS, LIP, D. DAVIDSON, R. ATKINS)	Craig Morgan Ⓢ BLACK RIVER	42	42
43	46	49	4	GOT MY COUNTRY ON K. STEGALL (K. ARCHER, J. WEAVER, D. MYRICK)	Chris Cagle Ⓢ BIGGER PICTURE	43	43
44	44	45	11	WHERE COUNTRY GROWS B. GANNON (A. SHEPHERD, B. PINSON)	Ashton Shepherd Ⓢ MCA NASHVILLE	42	42
45	49	52	6	LET'S DON'T CALL IT A NIGHT C. LINDSEY (C. JAMES, B. LONG, T. MCBRIDE)	Casey James Ⓢ 19 BNA	45	45
46	51	55	5	THREATEN ME WITH HEAVEN V. GILL, J. HOBBS, J. NEIBANK (V. GILL, A. GRANT, W. OWLSLEY, D. O'BRIAN)	Vince Gill Ⓢ MCA NASHVILLE	46	46
47	47	51	9	IT AIN'T GOTTA BE LOVE B. GALLIMORE (B. ELDREDGE, B. DANIEL, W. BATTLE)	Brett Eldredge Ⓢ ATLANTIC/WMN	47	47
48	52	53	4	SOMEBODY'S CHELSEA D. HUFF (R. MCENTIRE, L. HENGBER, W. ROBINSON)	Reba Ⓢ STARBUCK VALORY	48	48
49	48	50	9	MY NAME IS MONEY Z. BROWN, M. MANGANO (S. LEIGH)	Sonia Leigh Ⓢ SOUTHERN GROUND/BIGGER PICTURE	45	45
50	54	59	3	NEVER REALLY WANTED HILLBILLY (E. PASLAW, W. ALDRIDGE)	Eric Paslay Ⓢ EMI NASHVILLE	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	#1 LADY ANTEBELLUM 2 WKS. (CAPITOL NASHVILLE 94431 (18.98))	Own The Night	1	1
2	3	1	3	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time	1	1
3	4	47	47	JASON ALDEAN BROKEN BOW 7897 (18.98)	My Kinda Party	2	1
4	2	70	70	BRANTLEY GILBERT VALORY B00100 (14.98)	Halfway To Heaven	1	1
5	5	7	7	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	1	1
6	6	5	9	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief	1	1
7	7	11	11	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	1	1
8	7	3	4	JAKE OWEN RCA 89547/SMN (10.98)	Barefoot Blue Jean Night	1	1
9	15	11	48	GREATEST GAINER TAYLOR SWIFT BIG MACHINE TS0300A (18.98)	Speak Now	3	1
10	11	9	9	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	2	2
11	10	12	87	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	1
12	12	10	53	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/PICTURE ANTI 524722/AG (18.98)	You Get What You Give	1	1
13	13	5	5	PISTOL ANNIES COLUMBIA 949116 EX-SMN (11.98)	Hell On Heels	1	1
14	14	18	18	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	1	1
15	16	16	14	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me	1	1
16	16	1	1	HOT SHOT DEBUT THE OAK RIDGE BOYS DIFFERENCE MEDIA 44218 EX-CRACKER BARREL (11.98)	It's Only Natural	16	16
17	17	15	15	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC 015731/UMGN (18.98)	NOW That's What I Call Country: Volume 4	1	1
18	18	13	6	ELI YOUNG BAND REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	Life At Best	1	1
19	21	19	52	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey	1	1
20	17	2	2	GEORGE STRAIT MCA NASHVILLE 016007/UMGN (7.98)	Icon: George Strait	1	1
21	21	149	149	ZAC BROWN BAND BNA/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	2
22	23	23	11	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon	1	1
23	22	24	45	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This	1	1
24	27	27	48	SOUNDTRACK RCA 729111/SMN (11.98)	Country Strong	2	2
25	14	2	2	KRISTIN CHENOWETH MASTERWORKS 80716/SONY MASTERWORKS (11.98)	Some Lessons Learned	14	14

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	29	25	33	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	1	1
27	28	22	6	TRACE ADKINS SHOW DOG-UNIVERSAL 015694 (9.98)	Proud To Be Here	2	2
28	31	20	46	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	1	1
29	26	18	4	GLEN CAMPBELL SURFD0G 528496* (13.98)	Ghost On The Canvas	1	1
30	32	26	1	SUNNY SWEENEY REPUBLIC NASHVILLE 015751/UNIVERSAL REPUBLIC (10.98)	Concrete	7	7
31	35	29	2	SARA EVANS RCA 49693/SMN (10.98)	Stronger	1	1
32	25	13	13	SCOTTY MCCREERY 19/MERCURY/INTERSCOPE 015805 EX-GA (6.98)	American Idol Season 10 Highlights: Scotty McCreery	1	1
33	34	28	18	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn	1	1
34	36	33	43	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	6	6
35	40	32	9	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	1	1
36	38	34	27	BILLY CURRINGTON MERCURY 015290/UMGN (7.98)	Icon: Billy Currington	22	22
37	41	37	27	JOSH TURNER MCA NASHVILLE 015348/UMGN (7.98)	Icon: Josh Turner	20	20
38	37	31	13	LAUREN ALAINA 19/MERCURY/INTERSCOPE 015800 EX-GA (6.98)	American Idol Season 10 Highlights: Lauren Alaina	1	1
39	33	14	3	HANK 3 HANK 3 301* (15.98)	Ghost To A Ghost/Gutter Town	14	14
40	40	2	2	RECKLESS KELLY NO BIG DEAL 001* (13.98)	Good Luck & True Love	20	20
41	42	35	46	SUGARLAND MERCURY 014758/UMGN (13.98)	The Incredible Machine	1	1
42	45	36	73	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523726/AG (25.98) CD/DVD	Pass The Jar: Live	1	1
43	43	46	30	AARON LEWIS STROUD/AVARIOUS 01013 (7.98)	Town Line (EP)	1	1
44	46	38	45	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	1	1
45	48	41	34	SOUNDTRACK SPYGLASS PRODUCTIONS 7407/MCGRW GATE (9.98)	Country Strong: More Music From The Motion Picture	1	1
46	49	45	63	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 857203/SMN (9.98)	Judge Jerrod & The Hung Jury	1	1
47	30	2	2	STEVE HOLY CURB 79254 (18.98)	Love Don't Run	30	30
48	44	40	44	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	7	7
49	47	42	24	ALISON KRAUSS & UNION STATION ROUNDERS 610824/CONCORD (18.98)	Paper Airplane	1	1
50	39	6	6	JEFF BRIDGES RAMP 71491*/BLUE NOTE (18.98)	Jeff Bridges	10	10

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	25	25	#1 ALISON KRAUSS & UNION STATION 24 WKS. (ROUNDERS 610665*/CONCORD)	Paper Airplane	1	1
2	2	28	28	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE ROUNDERS 610660*/CONCORD	Rare Bird Alert	1	1
3	3	69	69	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	1	1
4	3	19	19	SARAH JAROSZ SUGAR HILL 4062*/WELK	Follow Me Down	1	1
5	6	76	76	TRAMPLED BY TURTLES BAND/DAD 07*	Palomino	1	1
6	5	5	5	VARIOUS ARTISTS 0 Brother, Where Art Thou? Bona Fide Banjos And Unreleased Tracks LOST HIGHWAY/MERCURY/UMGN 014749 EX-UMGN	Bright Morning Stars	1	1
7	7	33	33	THE WAILIN' JENNYNS RED HOUSE 234	Bright Morning Stars	1	1
8	9	53	53	STEVE IVEY EMI 0017/SONOMA	Best Of Bluegrass	1	1
9	14	11	11	THE STEELDRIEVERS ROUNDERS 610824/CONCORD	Reckless	1	1
10	11	10	10	RICKY SKAGGS SKAGGS FAMILY 1011	Country Hits Bluegrass Style	1	1

BETWEEN THE BULLETS

TOP R&B/HIP-HOP ALBUMS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	#1	LIL WAYNE #1 GIRL (STREAMLINE/CONJUNCTION/INTERSCOPE 014117) (GA)
2			HOT SHOT DEBUT	MINDLESS BEHAVIOR #1 GIRL (STREAMLINE/CONJUNCTION/INTERSCOPE 015699) (GA)
3	2	7	JAY Z KANYE WEST WATCH THE THIRONE (ROC-A-FELLA/ROC NATION/DEF JAM 015426) (JMG)	
4		13	BEYONCE 4 PARKWOOD/COLUMBIA 90824/SONY MUSIC	
5		15	BAD MEETS EVIL HELL: THE SEQUEL (SHADY/INTERSCOPE 015729) (GA)	
6		5	GAME THE R.E.D. ALBUM DGC 013729/IGA	
7	8	67	66	EMINEM RECOVERY (WEA/SHADY/AFTERMATH/INTERSCOPE 014411) (GA)
8	6	45	RIHANNA LOUD (SRP/DEF JAM 014927) (DJM/G)	
9		44	NICKI MINAJ PINK FRIDAY (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
10	10	27	CHRIS BROWN F.A.M.E. JIVE 86067/RCA	
11	9	14	PITBULL PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA	
12		NEW	Z-RO METH J PRINCE/RAP-A-LOT 4 LIFE 03993/RAP-A-LTD	
13	12	14	JILL SCOTT THE LIGHT OF THE SUN (BLUES BABE 527941) (WARNER BROS.)	
14		9	KELLY ROWLAND HERE I AM (UNIVERSAL MOTOWN 014495) (UNIVERSAL REPUBLIC)	
15	13	26	WIZ KHALIFA ROLLING PAPERS (ROSTRUM/ATLANTIC 527099) (AG)	
16	14	13	BIG SEAN FINALLY FAMOUS (G.O.O.D./DEF JAM 015421) (DJM/G)	
17	16	27	KIRK FRANKLIN HELLO FEAR (FO YO SOUL/VERITY 77917/RCA)	
18	17	43	MIGUEL ALL I WANT IS YOU (BLACK ICE/BYSTORM/JIVE 75487/RCA)	
19	19	15	LEDISI PIECES OF ME (VERVE FORECAST 015557) (VG)	
20	18	4	JILL SCOTT THE ORIGINAL JILL SCOTT...VOL. 1 (HIDDEN BEACH 00102)	
21	21	68	DRAKE THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
22	23	30	MARSHA AMBROSIOUS LATE NIGHTS & EARLY MORNINGS (J 64826/RCA)	
23	20	20	TYLER, THE CREATOR GOBLIN XL 529*	
24	24	10	DJ KHALED WE THE BEST FOREVER (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
25		18	VARIOUS ARTISTS SELF MADE: VOL. 1 (MAYBACH 527800) (WARNER BROS.)	
26	22	7	ACE HOOD BLOOD SWEAT + TEARS (WE THE BEST/DEF JAM 015539) (DJM/G)	
27	26	16	TECH N9NE ALL 6'S & 7'S (STRANGE 87/RBC)	
28	31	59	KEM INTIMACY: ALBUM III (UNIVERSAL REPUBLIC 014469)	
29	29	52	LIL WAYNE I AM NOT A HUMAN BEING (CASH MONEY/UNIVERSAL REPUBLIC)	
30	28	21	SADE THE ULTIMATE COLLECTION (EPIC 90454/SONY MUSIC)	
31	30	7	GUCCI MANE & WAKA FLOCKA FLAME 1017 (BROOKLYN PRESENTS FERRARI BOYZ (MGM/1017) (BROOKLYN) (WARNER BROS.)	
32	32	46	CEE LO GREEN THE LADY KILLER (RADICULTURE 525650) (ELEKTRA)	
33			CASEY VEGGIES SLEEPING IN CLASS PEAS & CARROTS (DIGITAL EXCLUSIVES VINYL)	
34	33	45	KANYE WEST MY BEAUTIFUL DARK TWISTED FANTASY (ROC-A-FELLA/DEF JAM 014695) (DJM/G)	
35	41	9	JOSS STONE LP1 STONED 527769*/SURFDOG	
36	35	27	JENNIFER HUDSON I REMEMBER ME (ARISTA 60819/RCA)	
37	37	29	LUPE FIASCO LASERS 1ST & 15TH (ATLANTIC 520870) (AG)	
38	39		RICK ROSS TEFLON DON (MAYBACH/SUP-N-SLIDE/DEF JAM 014366) (DJM/G)	
39		56	THE TEMPTATIONS ICON (MOTOWN 014607) (UME)	
40	40	41	R. KELLY LOVE LETTER (JIVE 80874/RCA)	
41	34	21	BEASTIE BOYS HOT SAUCE (COMMITTEE PT. TWO (BROOKLYN) LUST 05639) (CAPITOL)	
42	42	46	KID CUDI MAN ON THE MOON II (DREAM ONV.G.O.O.D. 014649) (UNIVERSAL REPUBLIC)	
43	15	3	DAS RACIST RELAX (GREEDHEAD 01*)	
44	43	26	MARY MARY SOMETHING BIG (MY BLOCK/COLUMBIA 62330) (SONY MUSIC)	
45	38	2	SOUNDTRACK THE HELP (Geffen 015854) (IGA)	
46	25		TRIN-I-TEE 5:7 ANGEL & CHANELLE (MUSIC WORLD GOSPEL 093) (MUSIC WORLD)	
47	48		MAC MILLER ON AND ON AND BEYOND (ROSTRUM DIGITAL EX)	
48	58	4	PACE SETTER COMMITTED (COMMITTED SONY PICTURES TELEVISION/EPIC 62305) (SONY MUSIC)	
49			TEDDY PENDERGRASS S.O.U.L. (SONY MUSIC CMG 84097) (SONY MUSIC)	
50	43	41	YELAWOLF TRUNK MUIZIK (GHEAT-O-VISION/DGC/INTERSCOPE 014450) (GA)	

MAINSTREAM R&B/HIP-HOP				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	15	#1	QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
2	5	11	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)	
3	1	16	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)	
4		10	OTIS JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
5	4	17	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
6		16	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
7	8	6	SHE WILL LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
8	6	19	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
9	10	12	THAT WAY WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)	
10	11		WET THE BED CHRIS BROWN FEAT. LUDACRIS (JIVE/RCA)	
11		13	MARVIN'S ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
12		11	MRS. RIGHT MINDLESS BEHAVIOR FEAT. DIGGY (STREAMLINE/CONJUNCTION/INTERSCOPE)	
13	12	27	MOTIVATION KELLY ROWLAND (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
14	17	4	NI**AS IN PARIS JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
15	15	34	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)	
16	16	8	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/DJMG)	
17	11	16	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
18		7	IMA BOSS MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)	
19	33	3	66	PARTY BEYONCE FEAT. ANDRE 3000 (PARKWOOD/COLUMBIA)
20		5	COPY, PASTE DIGGY (ATLANTIC)	
21	25	4	FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
22	19	10	ANYTHING (TO FIND YOU) MONICA FEAT. RICK ROSS (J/RCA)	
23	24	7	WORK OUT J. COLE (ROC NATION/COLUMBIA)	
24	31	4	TOO EASY TYRESE FEAT. LUDACRIS (VOLTRON RECORDZ/CAPITOL)	
25	30	5	DEDICATION TO MY EX (MISS THAT) LLOYD FEAT. ANDRE 3000 & LIL WAYNE (YOUNG-GOLDFE-ZONE 4/INTERSCOPE)	
26	21	10	MAN DOWN RIHANNA (SRP/DEF JAM/DJMG)	
27	28	5	LATE NIGHTS & EARLY MORNINGS MARSHA AMBROSIOUS (J/RCA)	
28	26	10	BOO THANG VERSE SIMMONDS FEAT. KELLY ROWLAND (BUVISON/KONJIVE/DJMG)	
29	27	11	THING CALLED US HAMILTON PARK (HARRELL/L7/ATLANTIC)	
30	36	2	TONY MONTANA FUTURE (EPIC)	
31	32	2	LAY IT ON ME KELLY ROWLAND FEAT. BIG SEAN (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
32	22	15	OH MY DJ DRAMA (APHILLIATES/EONE)	
33	37	2	TROUBLE BEI MAE/JOR FEAT. J. COLE (JIVE/RCA)	
34			ONLY WANNA GIVE IT TO YOU ELLE WARNER FEAT. J. COLE (J/RCA)	
35	29	7	SHAKE LIFE YOUNG JEEZY (CTE/DEF JAM/DJMG)	
36	38	2	4 AM MELANIE FIONA (SRC/UNIVERSAL REPUBLIC)	
37	40	2	I LOVE YOU PHYLLISIA FEAT. YUNG JOC & JAH CURE (SOBE)	
38			FLY TOGETHER RED CAPE FEAT. RYAN LESLIE & RICK ROSS (SHAKEDOWN/BAD BOY/INTERSCOPE)	
39	34	12	SO FRESH CJ HILTON FEAT. NAS (J/RCA)	
40			FOOL FOR YOU CEE LO GREEN FEAT. MELANIE FIONA OR PHILIP BAILEY (RADICULTURE/ELEKTRA/ATLANTIC)	

RHYTHMIC				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	#1	LIGHTERS BAD MEETS EVIL FEAT. BRUND MARS (SHADY/INTERSCOPE)
2	2	17	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
3	3	25	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL. I. AM/CHERRYTREE/INTERSCOPE)	
4		18	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
5	4	27	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)	
6		16	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)	
7		8	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/DJMG)	
8		23	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
9	12	7	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
10	10	17	IN THE DARK DEJ (INDIE-POP/UNIVERSAL REPUBLIC)	
11	9	16	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)	
12	11	14	FAR AWAY TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
13	13	9	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)	
14	1	6	SHE WILL LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
15	14	15	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)	
16	21	7	66	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP)
17	16	13	GUCCI GUCCI KREAYSHAWN (COLUMBIA)	
18	22	5	FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
19			GOT 2 LUV U SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)	
20			OTIS JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
21	24		WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	
22	23		LAY IT ON ME KELLY ROWLAND FEAT. BIG SEAN (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
23			WORK OUT J. COLE (ROC NATION/COLUMBIA)	
24	28		YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP)	
25	24	8	QUICKIE MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)	
26	31		IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS./WARNER)	
27	33	3	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	
28	20	12	I WANNA GO BRITNEY SPEARS (JIVE/RCA)	
29	25	10	MARVIN'S ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
30	39		NI**AS IN PARIS JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
31	35	5	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/DJMG)	
32	26	20	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)	
33	32	5	PRETTY GIRLS TYGA FEAT. TRAVIE MCDYD (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
34	31	11	NO SLEEP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
35	36		MR. SAXOBEAT ALEXANDRA STAN (LULTRA)	
36	34		TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (ROBBINS)	
37	NEW		SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILL. I. AM/CHERRYTREE/INTERSCOPE)	
38			DEDICATION TO MY EX (MISS THAT) LLOYD FEAT. ANDRE 3000 & LIL WAYNE (YOUNG-GOLDFE-ZONE 4/INTERSCOPE)	
39			MRS. RIGHT MINDLESS BEHAVIOR FEAT. DIGGY (STREAMLINE/CONJUNCTION/INTERSCOPE)	
40	37		PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	

ADULT R&B				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	24	#1	SO IN LOVE JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)
2	2	20	LIFE OF THE PARTY CHARLIE WILSON (P. MUSIC/JIVE/RCA)	
3	5	36	I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/RCA)	
4		28	IF IT'S LOVE KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL REPUBLIC)	
5		21	YES MUSIQ SOULCHILD (ATLANTIC)	
6	8	22	66	GREATEST GAINER RADIO MESSAGE R. KELLY (JIVE/RCA)
7	4	25	PIECES OF ME LEDISI (VERVE FORECAST/VERVE)	
8			SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)	
9	11	23	FOOL FOR YOU CEE LO GREEN FEAT. MELANIE FIONA OR PHILIP BAILEY (RADICULTURE/ELEKTRA/ATLANTIC)	
10	9	18	IN THE MOOD JOHNNY GILL (NOTH)	
11	10	16	MOTIVATION KELLY ROWLAND (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
12	12	18	NO ONE GONNA LOVE YOU JENNIFER HUDSON (ARISTA/RCA)	
13	13	9	STAY TYRESE (VOLTRON RECORDZ/CAPITOL)	
14		6	SO GONE (WHAT MY MIND SAYS) JILL SCOTT FEAT. PAUL WALL (BLUES BABE/WARNER BROS.)	
15		14	SHE AIN'T YOU CHRIS BROWN (JIVE/RCA)	
16	16	18	LATE NIGHTS & EARLY MORNINGS MARSHA AMBROSIOUS (J/RCA)	
17	15	19	SURVIVE MARY MARY (MY BLOCK/COLUMBIA)	
18	18	13	STAY TOGETHER LEDISI FEAT. JAHHEIM (VERVE FORECAST/VERVE)	
19		4	MORE THAN YOU'LL EVER KNOW BOYZ II MEN FEAT. CHARLIE WILSON (BENCHMARK ENTERTAINMENT/MSM)	
20		4	MAKE YOU SAY OOH KEITH SWEAT (SWEAT SHOP/EONE)	
21	19	8	WALK ON MINT CONDITION (CAGED BIRD/SHANACHIE)	
22		4	4 AM MELANIE FIONA (SRC/UNIVERSAL REPUBLIC)	
23		12	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)	
24	24	11	MOVIN' DOWN THE LINE RAPHAEL SAADIO (COLUMBIA)	
25			HIMAHOLIC KELLY PRICE (MY BLOCK/SANG GIRL/MALACO)	

RAP SONGS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	#1	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	2	8	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
3	5	6	66	SHE WILL LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	4	11	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)	
5			OTIS JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
6		12	LIGHTERS BAD MEETS EVIL FEAT. BRUND MARS (SHADY/INTERSCOPE)	
7	21		SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
8		2	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL. I. AM/CHERRYTREE/INTERSCOPE)	
9	10	27	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/DJMG)	
10		5	NI**AS IN PARIS JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	
11		24	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)	
12	12	10	THAT WAY WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)	
13	15	7	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/DJMG)	
14	14	12	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)	
15	13	23	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)	
16	17	5	WORK OUT J. COLE (ROC NATION/COLUMBIA)	
17	18	4	FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
18	16	12	FAR AWAY TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
19	20	7	IMA BOSS MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)	
20	19	9	GUCCI GUCCI KREAYSHAWN (COLUMBIA)	
21	21	4	COPY, PASTE DIGGY (ATLANTIC)	
22	22	3	GOT 2 LUV U SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)	
23	23	2	NO SLEEP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
24			TONY MONTANA FUTURE (EPIC)	
25	24	13	OH MY DJ DRAMA (APHILLIATES/EONE)	

BETWEEN THE BULLETS

MINDLESS BEHAVIOR TAKES A BOW



Teen vocal quartet Mindless Behavior debuts its first album, *#1 Girl*, at No. 2 on Top R&B/Hip-Hop Albums and No. 7 on the Billboard 200 with 36,000 sold, according to Nielsen SoundScan. While the album's two singles—"Mrs. Right" and "My Girl"—have so far missed the top 10 on Hot R&B/Hip-Hop Songs, *#1 Girl*'s appeal is owed not to widespread radio exposure but to the group's youthful social media appeal. (For example, the act's uploads on its official YouTube channels have been viewed 54 million times total.) The group—14-year-olds Prodigy, Roc Royal, Ray Ray and Princeton—will appear on the *Scream* tour this fall, following in the footsteps of such *Scream* alumni as B2K and Pretty Ricky.

—Karinah Santiago

Cee Lo Green nabs his first top 10 on the Adult R&B chart as "Fool for You," his inaugural appearance on the list, hops 11-9. On Hot R&B/Hip-Hop Songs, the track lifts 22-21, extending his career-best peak on that chart.



DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	8	#1 I'M STILL HOT	LUCIANA	VIOLENT LIPS/AUDACIOUS
2	2	11	LITTLE BAD GIRL	DAVID GUETTA FEAT. TAO CRUZ & LUDACRIS	WHAT A MUSIC/A&M/VERVE/FORECAST/VERVE
3	4	6	WEPA	GLORIA ESTEFAN	CRESCENT MOON/VERVE/FORECAST/VERVE
4	9	9	CHAMPAGNE SHOWERS	LMFAO FEAT. NATALIA KILLS PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE/UNIVERSAL	
5	5	5	IN THE DARK	DEV	INDIE-POP/UNIVERSAL REPUBLIC
6	8	8	COLLIDE	LEONA LEWIS / AVICHI	SYCO/J/RCA
7	7	7	MEDIATE	INXS FEAT. TRUCKY PETROL	ELECTRIC/ATCO/RHINO
8	18	3	YOU AND I	LADY GAGA	STREAMLINE/KON/LIVE/INTERSCOPE
9	7	7	TONITE	NICOLA FASANO FEAT. KAT DELUNA	JOLLY ROGER
10	19	3	PAPI	JENNIFER LOPEZ	ISLAND/DJMG
11	15	15	SHOW ME	JESSICA SUTTA	HOLLYWOOD
12	12	8	NEVER WILL BE MINE	RYE RYE FEAT. ROBYN N.E.E.T.	INTERSCOPE
13	8	8	CALIFORNIA KING BED	RIHANNA	SRP/DEF JAM/DJMG
14	14	13	TALKING TO THE UNIVERSE	ONO MIND	TRAIN/TWISTED
15	20	5	MOVES LIKE JAGGER	MARQON 5 FEAT. CHRISTINA AGUILERA	A&M/OCTONE/INTERSCOPE
16	21	5	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCLOSKEY	NETWORK
17	22	4	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER	INTERSCOPE
18	10	13	FREAK LIKE ME	MAYRA VERONICA	MVA
19	13	11	HOLDIN' ON	DAVE AUDE FEAT. ELIJAH AU DACIOUS	
20	11	11	BEHIND THE WHEEL 2011	DEPECHE MODE	REPRISE/RHINO
21	5	5	FLOOR ON FIRE	TAYLOR DAYNE	CBM
22	2	4	LOVE SLAYER	JOE JONAS	HOLLYWOOD
23	29	3	GIVE YOURSELF UP	KATHY SLEDGE FEAT. ADAM BARTA	GLOBAL GROOVE
24	24	8	NO ONE GONNA LOVE YOU	JENNIFER HUDSON	ARISTA/RCA
25	26	5	SHE MAKES ME WANNA	JLS	JIVE/RCA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	34	4	TURN IT UP	TARYN MANNING	LITTLE VANILLA
27	33	4	CHERRY BOMB	LUX BORN	TOMORROW
28	40	2	BRING IT BACK	GLOBAL DEEJAYS	SUPERSTAR
29	26	7	SUPER BASS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
30	37	3	FEEL SO ALIVE	CONSUELO COSTIN	BILL FRIAR ENTERTAINMENT
31	47	2	POWER IT GIRL	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.
32	44	2	INVISIBLE	SKYLAR GREY	KIOINAKORNER/INTERSCOPE
33	32	6	MUSIC IS A SAVIOR	THE HOUSE REJECTS	FEAT. RACHEL CLAUDIO SEA TO SUN
34	39	3	HIGH OFF THE FAME	CANDYMAN 187	FEAT. SNOOP DOGG WE GOT THE JUICE
35	31	10	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	
36	16	14	UNDIVIDED	BLUSH	FEAT. SNOOP DOGG FAR WEST/NETWORK
37	11	11	BEST THING I NEVER HAD	BEYONCE	PARKWOOD/COLUMBIA
38	30	12	I WANNA GO	BRITNEY SPEARS	JIVE/RCA
39	46	2	LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE
40	43	3	ASHES	EVA IN YA FACE/TOMMY BOY	
41	50	2	TONIGHT	D'MANTI	D'MANTI
42	25	12	RIGHT THERE	NICOLE SCHERZINGER	FEAT. 50 CENT INTERSCOPE
43	HOT SHOT DEBUT	43	RAIN	CNC MUSIC FACTORY	FEAT. SCARLETT SANTANA C&M MUSIC FACTORY
44	NEW	44	WE'RE ALL NO ONE	NERVO	FEAT. AFROJACK & STEVE AOKI A&M/VERVE/FORECAST/VERVE
45	42	4	OPM	KATRINA RED	RED
46	38	4	DR. JECKYLL & MR. FAME	BLACK CARDS	ISLAND/DJMG
47	45	6	NEVER KNEW	LIAM KEEGAN	FEAT. ALEXIS SALGAO CARRILLO
48	48	9	SOMEONE LIKE YOU	ADELE XL/COLUMBIA	
49	48	9	LITTLE WHITE Doves	DIRTY VEGAS	OM
50	NEW	50	FEEL SO CLOSE	CALVIN HARRIS	ULTRA

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	8	2	#1 TONY BENNETT	DUETS II	RPM/COLUMBIA 66253/SONY MUSIC	
2	22	2	MILES DAVIS QUINTET	LIVE IN EUROPE 1967: VOL. 1	COLUMBIA/LEGACY 94653/SONY MUSIC	
3	NEW	3	MILES DAVIS QUINTET	LIVE IN EUROPE 1967: BEST OF VOL. 1	COLUMBIA/LEGACY 94670/SONY MUSIC	
4	NEW	4	PATRIZIO	CONCORD JAZZ 33236/CONCORD		
5	2	35	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	FRANK SINATRA/REPRISE 53621/WARNER BROS.	
6	1	2	SONNY ROLLINS	ROAD SHOWS VOL. 2	EMARCY 015949/DECCA	
7	4	17	ELIANE ELIAS	LIGHT MY FIRE	CONCORD PICTANTE 32761/CONCORD	
8	5	15	PAT METHENY	WHAT'S IT ALL ABOUT	NONESUCH 527912/WARNER BROS.	
9	1	2	SOUNDTRACK	BOARDWALK EMPIRE: VOLUME 1	HBO 628266/ELEKTRA	
10	15	16	COREA, CLARKE & WHITE	FOREVER	CONCORD 32627	
11	7	3	FRANK SINATRA & COUNT BASIE	THE COMPLETE REPRISE STUDIO RECORDINGS	FRANK SINATRA 03152/CONCORD	
12	NEW	12	BRAD MEHLDAU, KEVIN HAYS & PATRICK ZIMMERLI	MODERN MUSIC	NONESUCH 528371/WARNER BROS.	
13	13	32	NINA SIMONE	S.O.U.L.: NINA SIMONE	SONY MUSIC CMG 83788/SONY MUSIC	
14	NEW	14	NICOLE HENRY	EMBRACEABLE	ARTIST SHARE 0112 EX	
15	NEW	15	JOSHUA REDMAN, MARON PARKS, MATT PENMAN, ERIC HARLAND, JAMES FARM	NONESUCH 526294/WARNER BROS.		

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	11	61	#1 ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA	ANDRE RIEU/PLUCK/DORR/P&O 014439/UMC	
2	NEW	2	KRONOS QUARTET	STEVE REICH: WTC 9/11	NONESUCH 526236/WARNER BROS.	
3	1	16	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST	MORMON TABERNACLE CHOIR 5055982	
4	NEW	4	ANNA NETREBKO	LIVE AT THE METROPOLITAN OPERA	DG 015967/UNIVERSAL CLASSICS GROUP	
5	NEW	5	VITTORIO GRIGOLO	ARRIVEDERCI	SONY CLASSICAL 91134/SONY MASTERWORKS	
6	2	14	MILOS KARADAGLIC	MEDITERRANEO	DG 015579/UNIVERSAL CLASSICS GROUP	
7	4	58	VARIOUS ARTISTS	BIZET: CARMEN	SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP	
8	3	3	CHICAGO SYMPHONY ORCHESTRA	BRASS LIVE CSO	RESOUND 9011101	
9	41	41	MORMON TABERNACLE CHOIR	MEN OF THE MORMON TABERNACLE	CHORUS MORMON TABERNACLE CHOIR 5053126	
10	43	43	ERIC WHITACRE	LIGHT & GOLD	DECCA 014850/UNIVERSAL CLASSICS GROUP	
11	4	1	SHARON ISBIN	SHARON ISBIN & FRIENDS: GUTTA PASSIONS	SONY CLASSICAL 94279/SONY MASTERWORKS	
12	NEW	12	VARIOUS ARTISTS	THE ROYAL WEDDING	DECCA 0156604	
13	RE-ENTRY	13	CHICAGO SYMPHONY ORCHESTRA	VERDI: MESSA DA REQUIEM CSO	RESOUND 9011006	
14	10	3	TRINITY YOUTH AND ADULT CHORUS	ROBERT MORAN: TRINITY REQUIEM	INNOVA 241	
15	RE-ENTRY	15	S. DINNERSSTEIN, KAMMERORCHESTER STAATSKAPPELLE BERLIN	BACH: A STRANGE BEAUTY	SONY CLASSICAL 81742/SONY MASTERWORKS	

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	2	#1 TROMBONE SHORTY	FOR TRUE VERVE	FORECAST 015586/VG	
2	2	2	SPYRO GYRA	A FOREIGN AFFAIR	AMHERST 6611	
3	58	58	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY	HEADS UP 31810/CONCORD	
4	3	26	BONEY JAMES	CONTACT VERVE	FORECAST 015375/VG	
5	NEW	5	RAMSEY LEWIS AND HIS ELECTRIC BAND	RAMSEY TAKING ANOTHER LOOK	MAPENZO 00706/HIDDEN BEACH	
6	75	75	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/VG	
7	7	14	PAUL HARCAS	HARDCASTLE VI	TRIPPIN' 'N' RHYTHM 48	
8	11	19	EUGE GROOVE	STVEN	LARGE SHANACHIE 5190	
9	2	2	BASIA	FROM NEWPORT TO LONDON	WHAT 2136/EVNE	
10	15	15	MICHAEL FRANKS	TIME TOGETHER	SHANACHIE 5189	
11	NEW	11	JACKIE JOYNER	JACKIE JOYNER MACK	AVENUE 7022/ARTISTRY	
12	9	3	JESSY J	HOT SAUCE	HEADS UP 33089/CONCORD	
13	12	65	KENNY G	HEART AND SOUL	CONCORD 32048	
14	13	50	DAVE KOZ	HELLO TOMORROW	CONCORD 31753	
15	14	19	BELA FLECK & THE FLECKTONES	ROCK-ET + SCIENCE	EONE 2133	

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	NEW	1	#1 TORI AMOS	NIGHT OF HUNTERS	DG 015849/DECCA	
2	1	16	JACKIE EVANCHO	DREAM WITH ME	SYCO/COLUMBIA 87061/SONY MUSIC	
3	22	22	IL VOLO	IL VOLO OPERA	BLUES/GATICA RENTOR/GIFFEN 015717/GA	
4	3	1	IL VOLO	IL VOLO: EDICION EN ESPANOL	OPERA BLUES/GATICA RENTOR/GIFFEN 015745/UMC	
5	4	10	2CELLOS	2CELLOS	MASTERWORKS 91011/SONY MASTERWORKS	
6	7	7	KAITLYN LUSK	HOWARD SHORE: THE LORD OF THE RINGS	SYMPHONY HOME 1005	
7	6	6	JENNY OAKS BAKER	WISH UPON A STAR	SHADOW MOUNTAIN 5055026	
8	5	3	MORMON TABERNACLE CHOIR	GLAD CHRISTMAS	TONGS MORMON TABERNACLE CHOIR 5060810	
9	8	62	DAVID GARRETT	ROCK SYMPHONIES	DECCA 014442	
10	9	58	ZOE KEATING	INTO THE TREES	ZOE KEATING 03 EX	
11	1	44	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN	CHERRYTREE/DG 014982/DECCA	
12	11	64	STING	SYMPHONIES	CHERRYTREE/DG 014641/UNIVERSAL CLASSICS GROUP	
13	12	30	ALFIE BOE	BRING HIM HOME	DECCA 015330	
14	NEW	14	MIKE PATTON	MONDO CAC	IPECAC 119	
15	13	40	DUE VOCI	DUE VOCI	TUNETONES 014271/UMC	

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	19	#1 LADY GAGA	BORN THIS WAY	STREAMLINE/KON/LIVE/INTERSCOPE 015073/VGA	
2	3	14	LMFAO	SORRY FOR PARTY ROCKING	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE 015678/IGA	
3	4	13	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/A&M/VERVE/FORECAST/VERVE	
4	40	40	SKRILLEX	SCARY MONSTERS AND NICE SPRITES	BIG BEAT/MAULSTRAP/ATLANTIC 526818/VG	
5	42	42	DEADMAUS	4X4=12	MAUSTRAP 2518*/ULTRA	
6	2	2	NEON INDIAN	ERA EXTRANA	MOOM + POP 033*	
7	3	42	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005872*	
8	9	9	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL	UNIVERSAL REPUBLIC 015544*	
9	6	2	LADYTRON	GRAVITY	THE SEDUCER NETWORK 30924*	
10	NEW	10	WOLFGANG GARTNER	WEEKEND IN AMERICA	ULTRA 2960	
11	11	43	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX	
12	NEW	12	IVY	ALL HOURS	NETWORK 30936	
13	13	14	SKRILLEX	MORE MONSTERS AND NICE SPRITES	BIG BEAT/MAULSTRAP/ATLANTIC DIGITAL EX/VG	
14	14	60	LADY GAGA	THE REMIX	STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE 014633*/VGA	
15	12	8	BASSNECTAR	DIVERGENT SPECTRUM	AMORPHOUS 011	
16	21	9	LITTLE DRAGON	RITUAL UNION	PEACEFRÖG 074333*	
17	10	2	TORO Y MOI	FREAKING OUT	CARPAK 68*	
18	NEW	18	VNV NATION	AUTOMATIC	ANACHRON DIGITAL EX	
19	20	35	VIC LATINO	ULTRA DANCE 12	ULTRA 2734	
20	19	27	KESHA	I AM THE DANCE COMMANDER...	KEMOSABE/RCA 86508/RMG	
21	22	24	TIESTO	CLUB LIFE VOL. ONE: LAS VEGAS	MUSICAL FREEDOM 001	
22	15	13	THIEVERY CORPORATION	CULTURE OF FEAR	ESL 177*	
23	NEW	23	MIGUEL MGS	OUTSIDE THE SKYLINE	OM 522	
24	25	11	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT	FEARLESS 30153	
25	RE-ENTRY	25	JAMES BLAKE	JAMES BLAKE	POLYDOR 02/UNIVERSAL REPUBLIC	

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	19	#1 SAVE THE WORLD	SWEDISH HOUSE MAFIA	A&M/VERVE/FORECAST/VERVE
2	2	12	IN THE DARK	DEV	INDIE-POP/UNIVERSAL REPUBLIC
3	3	13	CINEMA	BENNY BENASSI	FEAT. GARY GO ULTRA
4	4	8	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCLOSKEY	NETWORK
5	5	11	BOUNCE	CALVIN HARRIS	FEAT. KELIS ULTRA
6	7	7	PRESSURE	NADIA ALL STARRKILLERS & ALEX KENJI	SPINNING SIMPLY DELICIOUS/STRICTLY RHYTHM
7	4	14	SUN IS UP	JINNA	ULTRA
8	6	6	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA
9	9	10	TIL DEATH	WYNTER GORDON	BIG BEAT/ATLANTIC
10	5	13	I WANNA GO	BRITNEY SPEARS	JIVE/RCA
11	12	3	EYES	KASKADE	FEAT. MINDY GLEDHILL ULTRA
12	10	16	RAISE YOUR WEAPON	DEADMAUS	MAUSTRAP/ULTRA
13	NEW	13	MOVES LIKE JAGGER	MARQON 5	FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
14	14	22	SUN AND MOON	ABOVE & BEYOND	FEAT. RICHARD BEDFORD ANJUNABEATS/ULTRA
15	NEW	15	PAPI	JENNIFER LOPEZ	ISLAND/DJMG
16	16	6	READY 2 GO	MARTIN SOLVEIG	FEAT. KELE

HOT LATIN SONGS™

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

Jimmy Gonzalez y el Grupo Mazz earn their first top 10 Billboard album as *The Return of the Badboys 2011*, the band's seventh charting set, debuts at No. 7 on Regional Mexican Albums. The release's No. 17 start on Top Latin Albums is the act's best debut to date.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATINO	
2	2	10	VARIOUS ARTISTS	PURIOS TRANKAZOS FONOVISA 354649/UMLE	
3	1	81	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
4	5	18	#6 LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE	
5	6	16	IL VOLO	IL VOLO EDICION EN ESPANOL (OPERA BLUES/GATCAR/RENTOR/GEFFEN 015745/UMLE)	
6	7	81	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
7	4	3	DUO	VUELA MAS ALTO FONOVISA 354654/UMLE	
8	1	64	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMLE	
9	11	36	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE	
10	10	5	BRONCO	25 ANIVERSARIO FONOVISA 354618/UMLE	
11	7	49	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
12	12	5	LOS YONIC'S	35 ANIVERSARIO FONOVISA 354653/UMLE	
13	13	43	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE	
14	15	24	MANA	ORAMA Y LUZ WARNER LATINA 526530	
15	HOT SHOT DEBUT		AKWID	READY HITS 21: LTD EDITION PLATINO 9030	
16	16	44	DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014857/UMLE	
17	NEW		JIMMY GONZALEZ Y EL GRUPO MAZZ	THE RETURN OF THE BAD BOYS 2011 FREDDIE 3085	
18	18	69	GERARDO ORTIZ	MI HODY NI MANANA DEL 68924/SONY MUSIC LATIN	
19	19	18	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
20	14	17	FRANCO DE VITA	FRANCO DE VITA: EN PRIMERA FILA SONY MUSIC LATIN 78112	
21	21	35	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
22	20	3	MARISELA	EL MARCO DE MIS RECUERDOS IM 9843	
23	25	46	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
24	22	27	INTOCABLE	2011 GOOD 1 029 DASHI	
25	33	63	JULION ALVAREZ Y SU NORTENO BANDA	MI INTENTOS DISA 721551/UMLE	
26	26	27	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
27	23	35	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
28	2	26	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	
29	17	3	LOS AMOS	D.A.S. 2011 VEN/MUSIC UNIVERSAL MUSIC LATINO 654175/UMLE	
30	32	23	TIERRA CALI	UN SIGLO DE AMOR VICTORIA/VEBENUS/UNIVERSAL MUSIC LATINO 684133/UMLE	
31	45	45	LARRY HERNANDEZ	20 SUPER EXITOS MENIETA/FONOVISA 570058/UMLE	
32	24	23	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
33	27	27	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE	
34	30	70	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402	
35	45	47	FACE SETTER ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO/AVO/AVO/AVO 721553/UMLE	
36	29	13	LUIS FONSI	TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE	
37	35	12	REIK	PELIGRO SONY MUSIC LATIN 89571	
38	NEW		CHARLIE ZAA	DE BOHEMIA IN THE CITY 1099	
39	42	47	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
40	34	24	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSARTI 4438/BALBOA	
41	39	59	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812	
42	38	49	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
43	16	16	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
44	50	50	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISA 354570/UMLE	
45			SOUNDTRACK	PEQUEÑOS GIGANTES SONY MUSIC LATIN 95510	
46	40	3	PEPE AGUILAR	NEGOCIARE CON LA PENA VEREMUSIC/UNIVERSAL MUSIC LATINO 654174/UMLE	
47	57	57	AMANDA MIGUEL & DIEGO VERDAGUER	EL MEJOR SHOW ROMANTICO DE AMERICA DIAM 8524	
48	36	3	OMEGA	EL DUEÑO DEL FLOW 2 PLANET 226	
49	74	74	CHINO & NACHO	MI NIÑA BONITA MACHETE 014142/UMLE	
50	43	19	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	

After a six-year hiatus, Charlie Zaa is enjoying his return to the charts as *De Bohemia* soars 10-3 on Tropical Albums with Greatest Gainer honors (up 174%). Concurrently, the set's first single, "En Un Beso la Vida," blasts 32-14 on the Tropical Songs tally.



REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA FONOVISA
2	2	19	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA
3	3	35	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN
4	4	24	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA
5	5	36	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON DISA
6	6	19	ENSENAMA A OLVIDAR	DAREYES DE LA SIERRA DISA
7	7	14	EL MIL AMORES	PESADO DISA/ASL
8	11	12	EL MENTIROSO	BANDA CARNAVAL DISA
9	17	10	PARA NO PERDERTE	ESPINOZA PAZ DISA/ASL
10	9	49	ME ENCANTARIA	FIDEL RUEDA DISA
11	10	9	ENHORABUENA	FIDEL RUEDA DISA
12	15	5	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS FONOVISA
13	8	25	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO DISA/ASL
14	12	31	EL ARDIDO	LARRY HERNANDEZ MENDIETA/FONOVISA
15	20	22	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTEÑA MENDIETA/FONOVISA
16	16	16	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO DISA
17	13	24	PROMETI	INTOCABLE GOOD 1
18	23	7	ELLA ES MI MUJER	JORGE SANTACRUZ Y SU GRUPO QUIN DEL/SONY MUSIC LATIN
19	21	11	NO LA VOY A ENGANAR	EL TRONO DE MEXICO FONOVISA
20	22	15	QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECODITOS DISA

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	10	10	#1 TU OLOR	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
2	1	3	PROMISE	ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
3	12	5	ERES LINDA	TITO NIEVES 191M
4	3	11	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY MR. 305/POLO GROUNDS/JRCA
5	8	17	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA
6	6	6	WEPA	GLORIA ESTEFAN CRESCENT MOON
7	4	28	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
8	16	8	LATIN GIRL "DESACATE"	CHOSEN FEW URBANO CHOSEN FEW EMERALD
9	17	2	EL AMOR	ARJUNA METAMORFOSIS
10	18	2	MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE
11	21	2	NO ME QUIERO ENAMORAR	ALEX WAYNE MA
12	19	2	FANFARRON	FANNY LU UNIVERSAL MUSIC LATINO
13	25	4	PA QUE ME MIRE	WASON PREMIUM LATIN
14	32	3	EN UN BESO LA VIDA	CHARLIE ZAA THE ENTITY
15	7	12	MI ALMA LOCA	ANDY ANDY WEP/PLANET
16	24	5	FRIO	RICKY MARTIN SONY MUSIC LATIN
17	28	6	COMO LO HACES TU	NORKA CRESCENT MOON
18	20	28	ELLA NO TA EN ESO	KALIMETE SUENAS
19	9	23	MI ULTIMA CARTA	PRINCE ROYCE TOP STOP
20	27	20	YOU	ROMEO SANTOS SONY MUSIC LATIN

BETWEEN THE BULLETS

WISIN & YANDEL'S EIGHTH NO. 1 HIT

Wisin & Yandel earn their eighth No. 1 on Hot Latin Songs as "Tu Olor" goes 7-1 (up 51% in audience, according to Nielsen BDS). It also moves 10-1 on Tropical Airplay and jumps 2-1 on Latin Rhythm Airplay. WSKQ New York played a role in the song's sprint to No. 1, as the station spun the single 67 times during the tracking week (up from 21 plays the week previous). The airplay accounted for 35% of its Latin audience last week (3.9 million).

—Karinah Santiago

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 RAIN OVER ME	PITBULL FEAT. MARC ANTHONY MR. 305/POLO GROUNDS/JRCA
2	2	32	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
3	3	17	DIA DE SUERTE	ALEJANDRA GUZMAN CAPITOL LATIN
4	4	23	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA
5	5	4	DE MI	CAMILA SONY MUSIC LATIN
6	8	5	EL AMOR	ARJUNA METAMORFOSIS
7	7	10	FRIO	RICKY MARTIN SONY MUSIC LATIN
8	6	16	AMOR CLANDESTINO	MANA WARNER LATINA
9	10	27	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
10	11	16	MI CORAZON INSISTE	JENCARLOS CANELA BULLSEYE
11	15	8	COMO TU NO HAY 2	BEATRIZ LUENGO FEAT. YOTUEL SONY MUSIC LATIN
12	12	12	TU OLOR	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
13	9	8	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL
14	21	4	TU MIRADA	REIK SONY MUSIC LATIN
15	16	10	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS SHADY/INTERSCOPE
16	14	3	PROMISE	ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
17	23	20	YOU	ROMEO SANTOS SONY MUSIC LATIN
18	20	3	RESPIRA	LUIS FONSI UNIVERSAL MUSIC LATINO
19	18	5	MOVES LIKE JAGGER	MARCOON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
20	17	22	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA EPIC/SONY MUSIC LATIN

LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	#1 TU OLOR	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
2	1	33	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
3	6	3	MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE
4	7	9	ENERGIA	ALEXIS & FIDO SONY MUSIC LATIN
5	5			

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	1	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
2	18	NO REGRETS	DAPPY ALL AROUND THE WORLD		
3	NEW	IT GIRL	JASON DERULO BELUGA HEIGHTS		
4		WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO		
5	NEW	I WON'T LET YOU GO	JAMES MORRISON ISLAND		
6		PARADISE	COLDPLAY PARLOPHONE		
7	RE	THE A-TEAM	ED SHEERAN ASYLUM		
8	RE	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL SPINNIN'/BLANCO Y NEGRO		
9	4	ALL ABOUT TONIGHT	PIXIE LOTT MERCURY		
10	20	LIGHTERS	BAD MEETS EVIL FT. BRUNO MARS SHADY		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	NEW	MAGIC POWER	HEY! SAY! JUMP JOHNNY'S		
2		RISING SUN	EXILE RHYTHMZONE		
3	NEW	JONETSU NO MARIACHI	KIYOSHI HIKAWA COLUMBIA		
4	2	FLYING GET	AKB48 KING		
5	47	ONE MORE TIME	PORNOGRAFFITI SONY		
6	14	MORE KISS	FAIRIES SONIC GROOVE		
7	NEW	AI WO TOMENAIDE	KUMI KODA RHYTHMZONE		
8	13	ON MY MIND	COODY SIMPSON WARNER		
9	53	MIRACLE WORKER	SUPERHEAVY UNIVERSAL		
10	45	DAYS ARE FORGOTTEN	KASABIAN SONY		

GERMANY		ALBUMS		(MEDIA CONTROL)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	NEW	MTV UNPLUGGED: LIVE AUS DEM HOTEL ATLANTIC	UDO LINDBERG MTV		
2	NEW	SUPERHEAVY	SUPERHEAVY UNIVERSAL REPUBLIC		
3	NEW	IM BUS GANZ HINTEN	FLER MASKULIN		
4		NOTHING BUT THE BEAT	DAVID GUETTA WHAT A MUSIC/VIRGIN		
5	2	I'M WITH YOU	RED HOT CHILI PEPPERS WARNER BROS.		
6	NEW	CAROUSEL	LUXUSLAERM DIE OPPOSITION		
7	4	21	ADELE XL		
8	NEW	AUTOMATIC	VNV NATION ANACHRON		
9	NEW	HERITAGE	OPETH ROADRUNNER		
10	5	DELETED SCENES FROM THE CUTTING ROOM FLOOR	CARD EMERALD GRANDMOND		

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHART CO.)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	NEW	VELOCIRAPTORI	KASABIAN COLUMBIA		
2		21	ADELE XL		
3	2	MAN DOWN	RIHANNA SRP		
4		CLASSIC	JOE MCLEODERRY U.C.J.		
5	NEW	DUETS II	TONY BENNETT RPM/COLUMBIA		
6		PLAYING IN THE SHADOWS	EXAMPLE MINISTRY OF SOUND		
7	6	NOTHING BUT THE BEAT	DAVID GUETTA WHAT A MUSIC/VIRGIN		
8		ECHOES	WILL YOUNG RCA		
9	NEW	LOVESTRONG.	CHRISTINA PERRI ATLANTIC		
10		19	ADELE XL		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	1	ELLE ME DIT	MIKA CASABLANCA		
2		MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
3	8	GOT 2 LUV U	SEAN PAUL FT. ALEXIS JORDAN VP		
4	2	MAN DOWN	RIHANNA SRP		
5	5	RAIN OVER ME	PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS		
6	6	SOMEONE LIKE YOU	ADELE XL		
7	NEW	GOOD FEELING	FLO RIDA POE BOY		
8	NEW	SET FIRE TO THE RAIN	ADELE XL		
9	NEW	LIGHTERS	BAD MEETS EVIL FT. BRUNO MARS SHADY		
10		LITTLE BAD GIRL	DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC		

CANADA		ALBUMS		(NIELSEN SOUNDSCAN)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	2	21	ADELE XL		
2	NEW	DUETS II	TONY BENNETT RPM/COLUMBIA		
3	1	OWN THE NIGHT	LADY ANTEBELLUM CAPITOL NASHVILLE		
4	NEW	UNBROKEN	DEMI LOVATO HOLLYWOOD		
5	7	SORRY FOR PARTY ROCKING	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE		
6		HANDS ALL OVER	MAROON 5 A&M/OCTONE		
7	NEW	LE VRAI MONDE	KAIN PASSPORT		
8	3	NOTHING BUT THE BEAT	DAVID GUETTA WHAT A MUSIC/VIRGIN		
9	8	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
10		THA CARTER IV	LIL WAYNE YOUNG MONEY/CASH MONEY		

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	2	HELLO	HUH GAK A-CUBE		
2		DON'T SAY GOODBYE	DAVICHI CORECONTENTS		
3	NEW	SIXTH SENSE	BROWN EYED GIRLS NEGA NETWORK		
4		STEP	KARA DSP		
5	5	EVEN NOW	SUNG SI-KYUNG JELLYFISH		
6		HOT SHOT	BROWN EYED GIRLS NEGA NETWORK		
7	4	SO COOL	SISTAR STARSHIP ENTERTAINMENT		
8		WHO AM I	UV LOCKSMITH		
9	6	I HOPE IT'S YOU	ZIA LOEN		
10		I TURNED OFF THE TV...	LESSANG FT. T. KWON JUNG JUNGLE		

AUSTRALIA		ALBUMS		(ARIA)	SEPTEMBER 26, 2011
THIS WEEK	LAST WEEK				
1	1	21	ADELE XL		
2	NEW	PRISONER	THE JEZABELS THE JEZABELS		
3	2	MAKING MIRRORS	GOTYE ELEVEN		
4	3	NOTHING BUT THE BEAT	DAVID GUETTA WHAT A MUSIC/VIRGIN		
5	NEW	OWN THE NIGHT	LADY ANTEBELLUM CAPITOL NASHVILLE		
6		I'M WITH YOU	RED HOT CHILI PEPPERS WARNER BROS.		
7	7	19	ADELE XL		
8		VOWS	KIMBRA WARNER BROS.		
9	6	BLUE SKY BLUE	PETE MURRAY SONY MUSIC		
10	10	SORRY FOR PARTY ROCKING	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE		

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	NEW	ONE THOUSAND VOICES	THE VOICE OF HOLLAND 8BALL		
2		SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN		
3	3	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
4		PARADISE	COLDPLAY PARLOPHONE		
5	4	MAN DOWN	RIHANNA SRP		
6		TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
7	7	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS		
8	NEW	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG/GLOBAL		
9	RE	GOT 2 LUV U	SEAN PAUL FT. ALEXIS JORDAN VP		
10	NEW	TONIGHT TONIGHT	HOT CHELLE RAE JIVE		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	NEW	SOMEONE LIKE YOU	ADELE XL		
2		PARADISE	COLDPLAY PARLOPHONE		
3	4	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
4		WITHOUT YOU	DAVID GUETTA FT. USHER WHAT A MUSIC		
5	3	I SOLITI	VASCO ROSSI EMI		
6	NEW	BENVENUTO	LAURA PAUSINI WARNER		
7	8	I WON'T LET YOU GO	JAMES MORRISON ISLAND		
8	6	SHIMBALAIE	MARIA GADU SOM LIVRE		
9	7	STANZA VUOTA	MONÉ ITALIAN WAY		
10	10	IL MIO GIORNO MIGLIORE	GIORGIA DISCHI DI CIOCCOLATA		

BRAZIL		ALBUMS		(APBD/NIELSEN)	SEPTEMBER 18, 2011
THIS WEEK	LAST WEEK				
1	1	AGAPE MUSICAL	PADRE MARCELO ROSSI SONY MUSIC		
2		PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL		
3	4	21	ADELE XL/COLUMBIA		
4	3	MUSICAS PARA CHURRASCO VOL. 1	SEU JORGE UNIVERSAL		
5	NEW	BOLEROS	ROBERTA MIRANDA SOM LIVRE		
6	5	EXTRAORDINARIO AMOR DE DEUS	ALINE BARRIOS MK		
7		O PODER DA ALIANCA	LUOMILA FERBER SOM LIVRE		
8		SALE EL SOL	SHAKIRA EPIC		
9		AO VIVO NO RIO	LUAN SANTANA SOM LIVRE		
10	6	TEENAGE DREAM	KATY PERRY CAPITOL		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	2	RAIN OVER ME	PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS		
2	5	DANZA KUDURO	DON OMAR & LUNCENZO YANIS/ORFANATO		
3	4	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
4		BAILANDO POR AHI	JUAN MAGAN SONY MUSIC		
5	1	PARADISE	COLDPLAY PARLOPHONE		
6	6	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
7	9	ROLLING IN THE DEEP	ADELE XL		
8	7	LA NINA QUE LLORA EN TUS FIESTAS	LA DREJA DE VAN GOGH SONY MUSIC		
9	8	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
10	NEW	TODOS LOS DIAS SALE EL SOL	BONGO BOTRAKO KASBA		

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	NEW	TURN THIS CLUB AROUND	R.I.O. FT. U-JEAN KONTOR		
2	1	NEW AGE	MARLON ROUETTE UNIVERSAL		
3	2	GOT 2 LUV U	SEAN PAUL FT. ALEXIS JORDAN VP		
4		I WON'T LET YOU GO	JAMES MORRISON ISLAND		
5	9	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
6		RAIN OVER ME	PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS		
7	7	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS		
8		WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG/GLOBAL		
9	4	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL BLANCO Y NEGRO		
10	10	SET FIRE TO THE RAIN	ADELE XL		

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	1	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN		
2		SOMEONE LIKE YOU	ADELE XL		
3	2	PARADISE	COLDPLAY PARLOPHONE		
4		MAN DOWN	RIHANNA SRP		
5	5	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
6		ELLE ME DIT	MIKA CASABLANCA		
7	NEW	STAND UP	FUNDA BIP		
8	RE	RAIN OVER ME	PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS		
9	9	CALLED OUT IN THE DARK	SNOW PATROL FICTION		
10	NEW	I'LL BE THERE (LA VACHE)	MILK INC ARS		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	2	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
2		SET FIRE TO THE RAIN	ADELE XL		
3	NEW	DON'T GO BREAKING MY HEART	AGNES KING ISLAND ROCKYSTAR		
4		VART JAG MIG I VARLDEN VANDER	DEN SVENSKA BJORNSTAMMEN GOLDENBEST		
5	1	PARADISE	COLDPLAY PARLOPHONE		
6	NEW	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP		
7	4	ELEKTROPOP	OLEG BABERIBA		
8		ROLLING IN THE DEEP	ADELE XL		
9	RE	CALL MY NAME	TØVE STYRKE SONY MUSIC		
10	7	SOMEONE LIKE YOU	ADELE XL		

MEXICO		AIRPLAY		(NIELSEN BOS)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1		AMOR CLANDESTINO	MANA WARNER		
2		GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS		
3		LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL		
4		DE MI	CAMILA SONY MUSIC		
5	22	TE ESTOY ENGANANDO CON OTRA	CALIBRE 50 DISA		
6	14	MARCHATE	JULION ALVAREZ Y SU NORTEÑO BANDA DISA		
7	15	BASTA YA	JENNI RIVERA FT. MARCO ANTONIO SOLIS FONOVISA		
8	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
9	7	QUE NOS PASO?	REYLI BARBA FT. YURIDIA SONY MUSIC		
10	8	ME VOY	JESSE & JOY WARNER		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 8, 2011
THIS WEEK	LAST WEEK				
1	2	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
2		WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO		
3	RE	THE A-TEAM	ED SHEERAN ASYLUM		
4		JAR OF HEARTS	CHRISTINA PERRI ATLANTIC		
5	4	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
6		IT GIRL	JASON DERULO BELUGA HEIGHTS		
7	5	FEEL SO CLOSE	CALVIN HARRIS FLY EYE		
8	NEW	NO REGRETS	DAPPY ALL AROUND THE WORLD		
9	RE	CALLED OUT IN THE DARK	SNOW PATROL FICTION		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Interscope Geffen A&M names **Jeremy Summers** executive VP/chief marketing officer. He was senior VP of marketing at Universal Music Canada.

Universal Music Group promotes **Simon Watt** to head of technology for the company's global digital group. He was VP of technology at Universal Music Group International.

Sony Music Entertainment appoints **Adam Granite** executive VP of international, overseeing Scandinavia, Belgium, the Netherlands, Luxembourg, Eastern Europe, Greece, Turkey and South Africa. He was GM at Epic Records.

A-Blake Records names **Dave Darus** president. He was marketing director.



PUBLISHING: Peermusic appoints **Kim Wiggins** creative manager. She previously served in the same role at Sony/ATV Music Publishing.

TOURING: AEG Facilities names **Doug Hall** GM of the 22,000-seat Houston Dynamo Stadium, which is scheduled to open in 2012. He was interim executive director/VP for the 2011 Houston Final Four Local Organizing Committee and GM/VP for the Toyota Center and Houston Rockets.

DIGITAL: Music video portal Vevo names **Nic Jones** senior VP of international. He was chief digital officer at Starcom MediaVest.

MANAGEMENT: Thirty Tigers taps **Kim Buie** to run the Nashville company's A&R department and as an artist manager. She previously oversaw the A&R department at Lost Highway Records.

TV/FILM: NBCUniversal appoints **Emilio Romano** president of Telemundo. He was CEO at Mexican airline Grupo Mexicana de Aviacion.

—Edited by Mitchell Peters

GOODWORKS

FOSTER THE PEOPLE DO GOOD ON THE ROAD
Los Angeles-based trio Foster the People may be one of today's fastest-rising rock bands (see story, page 22), but members Mark Foster, Cubbie Fink and Mark Pontius are making good use of their stardom by giving back to charity organizations in the cities they're visiting on tour.

"[Foster] has made a mission statement, in some respects, that he wants people to feel great about their life," says Ian Quay, the band's product manager at Columbia Records.

To help achieve this, the act tapped drummer Pontius' sister, Rebecca, to oversee its Do Good Bus, which is following the group on its North American tour. The full-size bus picks up volunteers in each market the band plays, then drives to a local charity to offer their services. For example, during a Sept. 20 stop in Orlando, Fla., the bus visited the Mustard Seed organization, which provides home furnishings for people who've experienced tragedy or disaster.

The bus was made possible by fan donations through Start Some Good, a website that enables people to fund social causes. "We raised \$100,000 via Foster the People fans, and friends and family," Rebecca Pontius says, noting that the platform is reward-based. Fans who donated \$60 received a signed copy of the band's debut album, *Torches*. And one very generous fan in Brooklyn, Conn., donated \$10,000 to have the band perform a private acoustic show in the fan's backyard on Sept. 30.

For more information about the campaign, go to Do-GoodBus.com.
—Mitchell Peters



Earth, Wind & Fire, which is celebrating its 40th anniversary, helped J&R Music World celebrate its own 40th milestone by playing a free show on Sept. 9 at New York's South Street Seaport, just a few blocks away from the Park Row store. Since the retailer opened in 1971, it has grown to 10 stores and 300,000 square feet in lower Manhattan, across the street from City Hall. New York Mayor **Michael Bloomberg** did the neighborly thing by presenting both the band and J&R with a 40th-anniversary proclamation at the event. From left are WCBS New York DJ **Ron Parkey**, EW&F's **Philip Bailey**, Bloomberg, EW&F's **Verdine White** and **Ralph Johnson**, and J&R co-CEO **Rachelle Friedman**. PHOTO: DAN DIO/MONSTER CABLE

biz Additional photos online this week at billboard.biz

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



On Sept. 15, ASCAP and Grammy U co-hosted "The Importance of Music in Film & TV 101" at San Antonio College, attracting nearly 200 attendees. Panel participants gathered for a photo before the session started. From left are National Assn. of Latino Independent Producers San Antonio president **Veronica R. Hernandez**, ASCAP associate director of film and TV music **Jeff Jernigan**, ASCAP music supervisor/composer **Carl Thiel**, entertainment attorney **Yocel Alonso**, ASCAP Texas Latin representative and panel co-moderator **Velia Gonzalez**, ASCAP music supervisor/composer **Brian Black**, San Antonio Film Commission location coordinator **Janet Vasquez**, actress and co-moderator **Nikki Young**, ASCAP film songwriter **Rick Garcia** and Grammy U Texas Chapter board member **Carlos Alvarez**. PHOTO: ASCAP

On Sept. 20, "Little" **Steven** and **Maureen Van Zandt**, who is a member of Little Kids Rock's New York metro area board of directors, visited I.S. 162 Lola Rodriguez de Tio Academy of Future Technologies in the Bronx where they were met by a room full of budding young rock stars. After the students performed an awe-inspiring version of Lady Gaga's "Edge of Glory," the Van Zandts surprised them with 10 acoustic guitars, five electric guitars and two amps to help them expand their program. The donations are among the 4,000 instruments Little Kids Rock has donated to New York's public schools and the 30,000 instruments the organization has donated to schools nationwide. Pictured here are the Van Zandts (center) with I.S. 162's rockers-in-training. PHOTO: ANDY DAVIS



On Sept. 19, ASCAP hosted a special advance screening of political thriller "The Double" at the E Street Cinema in Washington, D.C. Invitees included members of Congress and congressional staffers, administration officials and members of the D.C.-area artistic community. The event was highlighted by an interview with the film's composer, **John Debney**. As an added treat, the film's co-writer and director, **Michael Brandt**, offered a behind-the-scenes account of filming the movie, as well as insights into the creative process behind writing the script. From left, ASCAP executive VP of membership **Randy Grimmer**, who moderated the Q&A, poses here with Debney, ASCAP president/chairman **Paul Williams** and special consultant for film and TV **Nancy Knutsen**, and Brandt. PHOTO: ASCAP



On Sept. 15, Billboard senior correspondent Ed Christman visited the X5 office to enjoy the breathtaking view of New York from the 73rd floor of the Empire State Building and to help celebrate the birthday of Griff Morris, who just jumped from Amazon to take a job as head of content and label relations with the compilation imprint, which earlier this year opened its U.S. office. Talk at the party focused on the label's ambitious plans—it's creating genre-specific albums in hopes of owning the first page of any genre search on iTunes—and on the impact that free streaming services MOG and Rdio will have on Spotify. Partygoers **Jocelyn Joson**, who designed the X5 office space, and her husband, filmmaker **Steve Hamilton** (center), pose here with Billboard GM of digital **George White**. PHOTO: ED CHRISTMAN



On Sept. 17 after her show in São Paulo, **Rihanna** attended Nivea's 100 Anos celebration. Brand Synergy Group paired the star with the cosmetics company for a tour campaign that included high-definition photo booths, Rihanna-inspired tattoos and the Nivea Blue Bus, where fans could enter a contest to watch Rihanna up close in concert—and the campaign also used Rihanna's hit "California King Bed." From left are Brand Synergy Group VP/partner **Laura Striese**, Rihanna and Primary Wave Talent Management's **LaKeisha Orange**. PHOTO: BRAND SYNERGY GROUP



SEAN PARKER'S SUPER F8 PARTY

Technology entrepreneur Sean Parker held the extravaganza "A Celebration of Music" on Sept. 22 in a San Francisco warehouse, with Snoop Dogg, Jane's Addiction, the Killers and Kaskadee providing the entertainment. In addition to the music, partygoers enjoyed pigs on spits, lobster, sushi and their choice of pillows. PHOTOS: KEVIN MAZUR/WIREIMAGE

LEFT: Sean Parker (left) poses here with venture capitalist **Ron Conway** of SV Angel.

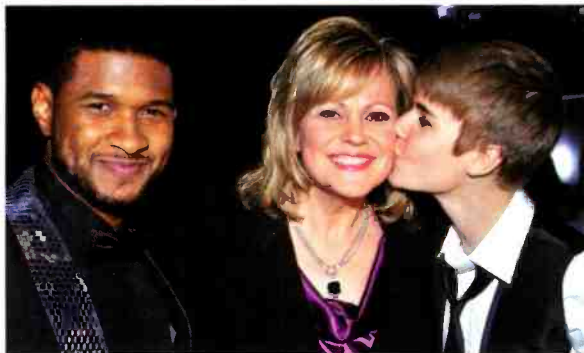
ABOVE: From left: Facebook CEO **Mark Zuckerberg**, Spotify CEO **Daniel Ek**, **Snoop Dogg** and **Sean Parker**.



More than 30 years after the release of its internationally acclaimed album *Dream Police*, Cheap Trick staged a show featuring songs from the platinum record at Los Angeles' Greek Theatre on Sept. 23 and was welcomed backstage by Nederlander Concerts VP of talent **Paola Palazzo** and senior director of publicity **Vanessa Kromer**. The Bombastic Symphonic Philharmonic with Rhythmic Noise Mind Choir in 4D performed alongside the band. From left are Cheap Trick's **Tom Petersson**, Palazzo, Cheap Trick's **Robin Zander**, Kromer, Cheap Trick's **Rick Nielsen** and band manager **Dave Frey** of Red Light Management. PHOTO: RANDALL MICHELSON



As part of ASCAP's ongoing efforts to support the rights of those who conceive and create music, ASCAP president/chairman **Paul Williams** met with copyright leaders in Washington, D.C., on Sept. 20 to emphasize the importance of copyright to protect the livelihoods of songwriters and composers. Flanking Williams and Register of Copyrights **Maria A. Pallante** are U.S. Copyright Office attorney advisers **Maria Strong** (left) and **Karyn Claggett**. PHOTO: ASCAP



Producer/singer/songwriter and vocal coach **Jan "Mama Jan" Smith** was inducted into the Georgia Music Hall of Fame on Sept. 17, during which she received the Chairman's Award. Two of her clients, **Usher** and **Justin Bieber**, performed a special tribute to Smith, who has helped develop the voices of such acts as Rob Thomas, Ciara, Sugarland, India Arie and TLC. During the ceremony at Atlanta's Cobb Energy Performing Arts Centre, Usher joined Smith as a surprise during her performance of "Georgia." Bieber performed an acoustic set of three songs by Smith clients: "3AM," by Thomas' band Matchbox 20; Usher's "Nice and Slow"; and his own "Baby." PHOTO: QUINN HOOD/JAN SMITH STUDIOS



APA Talent and Literary Agency president/CEO **Jim Gosnell** poses with his colleagues during an honors gala for the Nashville Assn. of Talent Directors at Music City's Hermitage Hotel on Sept. 14. Gosnell was honored by the NATD for his accomplishments in the entertainment industry. The evening was moderated by Gosnell friend, APA client and comedian **Lewis Black**. Other honorees included Nashville Mayor **Karl Dean**, country act Alabama, Nashville Predators head coach **Barry Trotz** and Conway Entertainment Group president **Tony Conway**. In the back are (from left) APA Nashville concerts department executive assistants **Hannah Garber** and **Sarah Lewis**, office administrator **Angie Osburn** and agent **Heath Baumhor**, APA Los Angeles administrative director **Joanne Johnson**, APA Nashville concerts department executive assistant **Chris Looney**, APA L.A. comedy agent **Jackie Knobbe**, and APA Nashville concerts agent **Ray Shelide** in the front, from left: APA Nashville concerts agent **Jeff Howard**, APA L.A. comedy department head **Danny Robinson**, Gosnell, APA Nashville co-heads/senior VPs of Nashville concerts **Bonnie Sugarman** and **Steve Lassiter** and concerts agent **Scott Galloway**. PHOTO: APA

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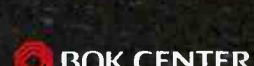
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