

Q3 SOUNDSCAN REPORT: HEADED FOR FIRST UP YEAR SINCE '04

Billboard

SCOOTER BRAUN:
WHAT LABELS GET RIGHT
AND WRONG

“
*I want
to be Frank
Sinatra.*
”

JON BON JOVI

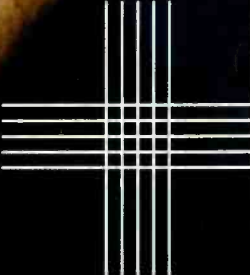
**THE LIFE, THE ART AND THE
BUSINESS OF ROCK 'N' ROLL**

**THE KENTUCKY
HEADHUNTERS**
A ROAD LESS TRAVELED

**REMAKING
MYSPACE**
OBSTACLES &
OPPORTUNITIES

THE BILLBOARD 200
SCOTTY McCREERY
BRINGS 'IDOL'
BACK TO NO. 1

OCTOBER 22, 2011
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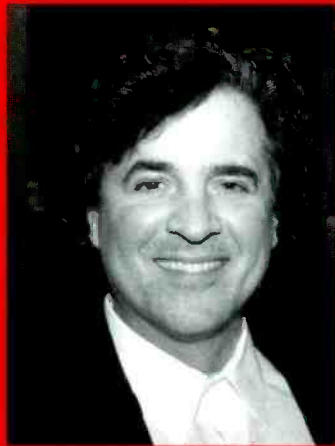
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**HUMANITARIAN
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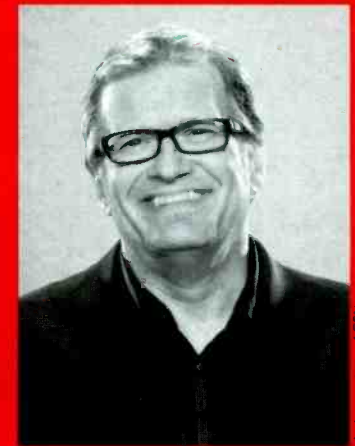
**SPIRIT OF
EXCELLENCE
AWARD**



Arnold Palmer

Golf Legend &
Philanthropist

**LIFETIME
PHILANTHROPIC
AWARD**



Drew Carey

Actor, Comedian
Host of "The Price is Right"

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Founded in 1975 by music executive, Tony Martell, the T.J. Martell Foundation is the music industry's largest foundation that funds innovative medical research focused on finding cures for leukemia, cancer & AIDS; it has provided over \$250 million over the past thirty-six years. The Foundation sources and supports early stage research projects at eleven medical facilities aimed at developing more effective clinical treatments for patients which otherwise might not be funded.

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No. 1

ON THE CHARTS

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ON THE COVER: Jon Bon Jovi photograph by Nigel Parry/CPI Syndication

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES

Visit Billboard.com to watch our two great live Q&As from this week with Evanescence frontwoman Amy Lee and the one and only "Weird Al" Yankovic.

Events

FUTURE SOUND

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

FILM & TV MUSIC

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

TOURING

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



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UP FRONT

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Eyes On The Prize

Digital rebound, discounted catalog CDs push U.S. music sales toward annual gain

After years of wrenching declines, the recording industry appears to be on the brink of achieving the first annual increase in U.S. album sales since 2004.

Getting to this point hasn't come without a price—or rather, low prices, as aggressive discounting of catalog titles at Walmart, Best Buy and other retailers have helped goose CD sales.

But the rebound in sales through the first nine months of 2011 has also been fueled by an encouraging recovery in digital sales. During the same pe-

riod in 2010, digital track sales had slowed so sharply that they posted an alarming 0.7% decline from the prior-year period. But this year, track sales are up again, while digital album sales growth is accelerating.

To wind up in the black for 2011, U.S. music sales will have to overcome a challenging year-on-year comparison with fourth-quarter 2010, when the current recovery in digital sales got under way and sales were buoyed by a strong release schedule that included Lil Wayne's *I Am Not a Human Being*, Kanye West's *My Beautiful Dark Twisted Fantasy*, Tay-

lor Swift's *Speak Now*, Susan Boyle's *The Gift* and Jackie Evancho's *O Holy Night*.

Another concern is how the economy will hold up, with some retail observers expressing concern that consumers will be conservative in their spending during the year-end holiday season.

New superstar titles expected out by the end of this year include Rihanna's *Talk a Penthouse*, Justin Bieber's *Under the Mistletoe*, the Lou Reed/Metallica project *Lulu* and Miranda Lambert's *Four the Record*.

Even if those titles sell well, "the new release schedule is lighter in a number of ways, certainly on the seasonal front," says Jeff Wyrick, senior category manager for music at Hastings Entertainment.

Similarly, Universal Music Group Distribution president/CEO Jim Urie says that "the industry's fourth-quarter schedule isn't as good as it's been for the last couple of years," but adds that music



Reaching a fever pitch: ADELE had the top-selling album and digital track of the first three quarters of 2011.

sales "will probably finish positive for the year."

Through the first nine months of 2011, U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) totaled 323.7 million, up 5.4% from 307.1 million

during the same period last year, punctuated by an eye-popping 13% sales increase recorded by Sony Music Entertainment, according to Nielsen SoundScan.

Album sales alone rose 3.4% to 228.5 million from 221.1 million for the prior

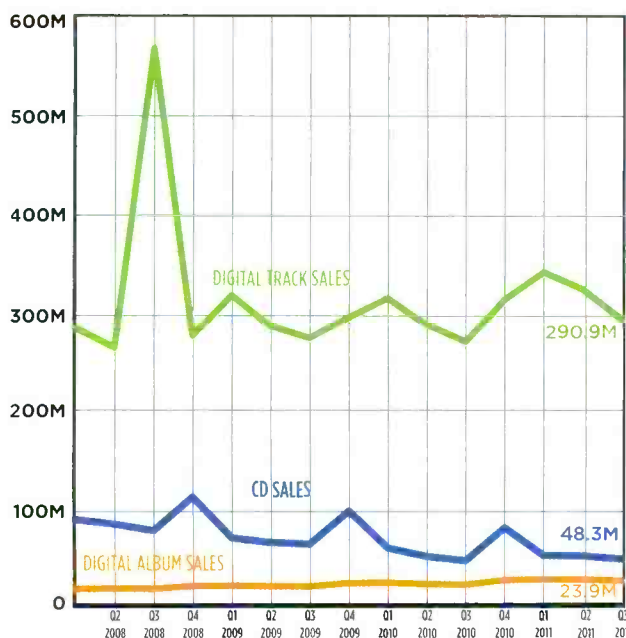
year's corresponding period, fueled by a 19.8% jump in digital album sales to 74.1 million from 61.9 million units a year earlier, according to SoundScan.

CD sales declined 3.6% to 151.6 million from 157.2 million during the same period last year, when CD sales had plunged 20.6% from the prior year. The improvement in CD sales stemmed in part from Walmart's pricing of select catalog titles at \$5 each, with Best Buy soon following suit and other retailers offering their own pricing promotions.

Vinyl sales also continue to enjoy a resurgence, jumping 36.1% to 2.7 million units from 2 million a year earlier, although the format accounted for only 1.2% of total album sales during the first

SALES OF MAJOR FORMATS OVER TIME

The third quarter is traditionally the slowest quarter for digital sales, so it wasn't a surprise that digital track sales dropped by about 30 million units, or 9.6%, from the second quarter. But track sales were still up 8.8% from third-quarter 2010.



Source: Nielsen SoundScan

TOP 10 ALBUMS THROUGH FIRST NINE MONTHS OF 2011

The 10 top-selling albums of the first nine months of 2011 sold 13.6 million units, down 8.7% from the 14.9 million generated by their top 10 counterparts in the year-earlier period. That's a steeper decline than the 1.2% fall in sales of all current albums.

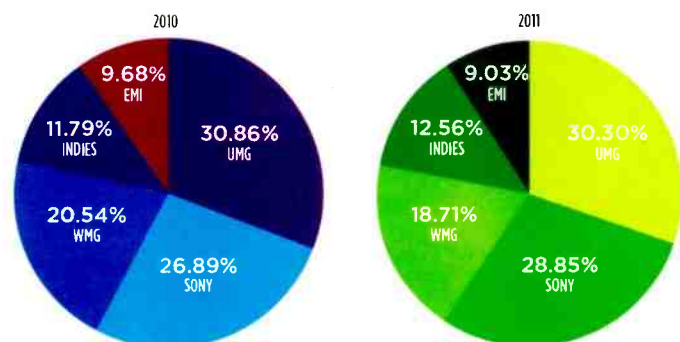
RANK	ARTIST	TITLE	LABEL	YTD SALES
1	ADELE	"21"	XL/Columbia/Sony Music	3.8 million
2	LADY GAGA	"BORN THIS WAY"	Streamline/KonLive/Interscope/IGA	1.8 million
3	LIL WAYNE	"THA CARTER IV"	Young Money/Cash Money/Universal Republic	1.5 million
4	MUMFORD & SONS	"SIGH NO MORE"	Gentleman of the Road/Glassnote	1.21 million
5	JASON ALDEAN	"MY KINDA PARTY"	Broken Bow	1.2 million
6	JAY-Z & KANYE WEST	"WATCH THE THRONE"	Roc-a-Fella/RocNation/Def Jam/DJMG	930,000
7	BRUNO MARS	"DOO-WOPS & HOOLIGANS"	Elektra	825,000
8	BEYONCÉ	"4"	Parkwood/Columbia/Sony Music	818,000
9	KATY PERRY	"TEENAGE DREAM"	Capitol	814,000
10	CHRIS BROWN	"F.A.M.E."	Jive/RCA	745,000

HOW THE NUMBERS STACK UP

U.S. music sales trends through the first nine months of 2011, according to data from Nielsen SoundScan.

MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Universal Music Group is still on top thanks to its dominance of digital track sales, which lifted its share of track-equivalent album sales. But on album sales alone, Sony Music topped UMG 29.8% to 29.3%.



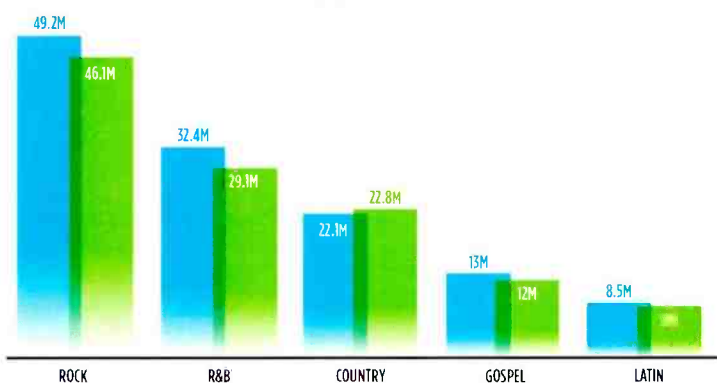
ALBUM SALES BY STORE TYPE

More striking than the continued gains for nontraditional retailers (which include digital download stores) have been the slowing sales decline at chains and mass merchants, down 8.8% and 3.1%, respectively.



CD ALBUM SALES BY GENRE

R&B, which includes rap, suffered the worst percentage decline during the period, falling 10.2%, outpacing the drops in rock (6.3%), gospel (7.6%) and Latin (5.9%). Country was the only genre to grow, up 3.2%.



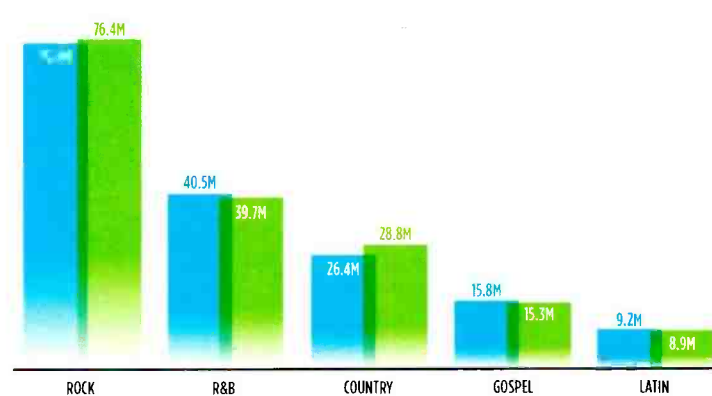
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

Both UMG and Sony posted net sales gains, with the latter notching a particularly impressive increase of 10.8 million units from a year earlier, up 13%. Indie distributors collectively posted a 12.4% gain.



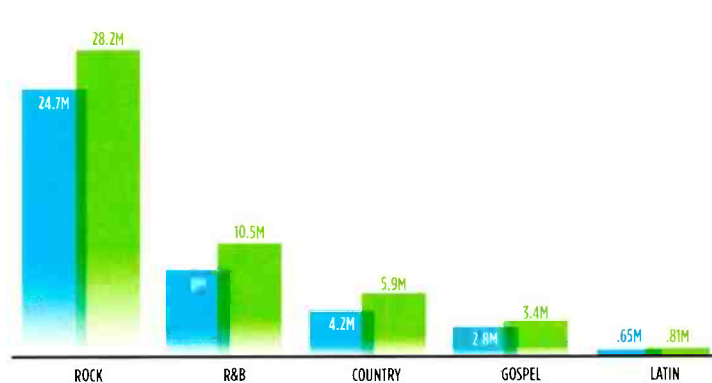
ALBUM SALES BY GENRE

After plummeting 20.3% in 2010 and 34.3% in 2009, Latin album sales finally appear to have stabilized during the first nine months of this year, down only 3.2%, albeit at a time when total album sales are up 3.4%.



DIGITAL ALBUM SALES BY GENRE

While rock has the smallest growth in digital album sales versus last year, up 14.5% versus gains of more than 20% for the other large genres, rock makes up 38% of all digital album sales.



nine months of the year, according to SoundScan.

Five albums topped sales of 1 million units each through the end of the third quarter, down from eight albums a year earlier. Adele's *21*, the year's top-selling album so far, has sold 3.8 million units, outpacing last year's top-selling album Eminem's *Recovery*, which had sold 2.7 million units through the end of third-quarter 2010.

Digital track sales jumped 10.6% through the first nine months to 951.7 million from 860.4 million units a year earlier, according to SoundScan. Through the first nine months of 2011, 80 songs have reached the million-unit mark, versus 63 a year earlier. The top-selling digital track: Adele's "Rolling in the Deep," with 5.2 million downloads.

Current albums—titles

released within the last 18 months, or older titles that remain in the top half of the Billboard 200 or are active at radio—slipped 1.2% during the first nine months of the year, while catalog album sales, helped by discounting at big-box retailers, rose 9.2%.

Country enjoyed the strongest sales gain among genres, rising 9% to 28.8 million units from 26.4 million a year earlier. Rock album sales posted

a 1.4% increase to 76.4 million units, up from 75.4 million a year earlier.

After nearly losing its market-share lead over Sony Music in the first half of the year, Universal Music Group put a bit more distance between it and resurgent Sony, thanks to strong digital track sales. Through

the first nine months of the year, UMG's market share stood at 30.3%, followed by Sony at 28.9%, Warner Music Group at 18.7% and EMI at 9%. Independent distributors held a collective 12.6% market share. If calculated by label ownership, indie market share would have been 31.9%.

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>>> UNIVERSAL MUSIC PUBLISHING NAMES LAMBERG NORTH AMERICA CHIEF

Evan Lamberg has been appointed president of Universal Music Publishing Group North America, part of a leadership restructuring following the departure of former chairman/CEO David Renzer in April. Lamberg, who had been executive VP of creative for UMPG's East Coast operations, will report to Universal Music Group chairman/CEO Lucian Grainge and UMG president/COO Zach Horowitz.

>>> SONY MUSIC APPOINTS LEWINTER EXECUTIVE VP OF LABEL STRATEGY

Mel Lewinter was named executive VP of label strategy for Sony Music Entertainment, reuniting with his former boss, Sony Music chairman/CEO Doug Morris. Lewinter was most recently chairman/CEO of Universal Motown Republic Group and has previously served in senior executive posts at MCA and Warner Music Group.

>>> SPOTIFY REPORTS SURGE IN '10 SUBSCRIPTION REVENUE

In a U.K. regulatory filing, Spotify disclosed that it posted a net loss of £26.5 million (\$41.5 million) in 2010, widening from a net loss of £16.6 million (\$26 million) in 2009. The streaming service said revenue surged to £63.2 million (\$99.1 million) in 2010 from £11.3 million (\$17.7 million) in the prior year. Subscription revenue accounted for most of the gain, leaping to £45.1 million (\$70.7 million) from £6.8 million (\$10.6 million), while advertising revenue grew to £18.1 million (\$28.3 million) from £4.5 million (\$7 million). At the end of 2010, Spotify subscribers numbered between 750,000 and 1 million. Aided by its U.S. launch in July, the service reported in September that it had 2 million subscribers.

Reporting by Ed Christman and Glenn Peoples.

DIGITAL BY ANDREW HAMPP

Reclamation Project

In competition to woo brand marketers, Myspace faces steep challenges

When Myspace formally relaunches in early 2012 with a renewed focus on music, attracting the interest of brand marketers will be crucial to its success. But where Myspace will fit into the plans of advertising executives remains unclear.

Part of the challenge is the rapidly evolving market for new streaming music services that build social experiences around music. So far this year, the launch of Turntable.fm, Spotify's U.S. debut and Clear Channel's rollout of personalized features for its iHeartRadio app have generated excitement around the intersection of music and social networking that Myspace tried to target under former owner News Corp.

New parent company Specific Media, which acquired Myspace in June, plans to launch a new ad-supported music player with personalized listening capabilities to better compete with Pandora and other online radio services, with an on-demand streaming function that president/CEO Tim Vanderhook claims will rival Spotify. Plus, the company can count on the smarts and star power of Myspace investor and creative director Justin Timberlake.

But Myspace's decline into a social media also-ran long be-

fore the June acquisition will hinder Specific Media's attempts to spark the interest of brand marketers.

"We're all skeptical with the relaunch, given all the turmoil of the [News Corp.] ownership back in the day, going from the super high to the bottom of the bottom," says Yolanda Lam, senior VP/digital group client director for MediaVest USA, an agency that buys online ads for clients like Heineken, Walmart and Coca-Cola. "Myspace has a niche and they can continue to build on the name, but it certainly carries a lot of baggage."

Matt Freeman, global chief innovation officer for Universal McCann, which counts MasterCard and Kohl's among its key clients, is encouraged by Myspace's relative simplicity and plans for an ad model that would give advertisers a crack at category-exclusive sponsorships on different channels.

"The combination of music, social and video could fill a niche, and I think that there is some sort of nexus between the social aspect and the more rich media-based focus that Myspace has that could be ownable," he says.

Michael Hayes, president of digital communications for Initiative Worldwide, which works with clients like Dr Pepper Snapple Group and MillerCo-

ors, thinks that Myspace could fill the void in emerging artists as YouTube, Vevo and others pursue exclusives from and sell sponsorships against big concerts from Justin Bieber, Lady Gaga and Rihanna.

"When [the big music players] come and pitch us it's these big sponsors, new-release-video kind of thing," Hayes says. "They're not filling those with niche bands. If I was Myspace I'd probably go after that niche, which would give them an advantage."

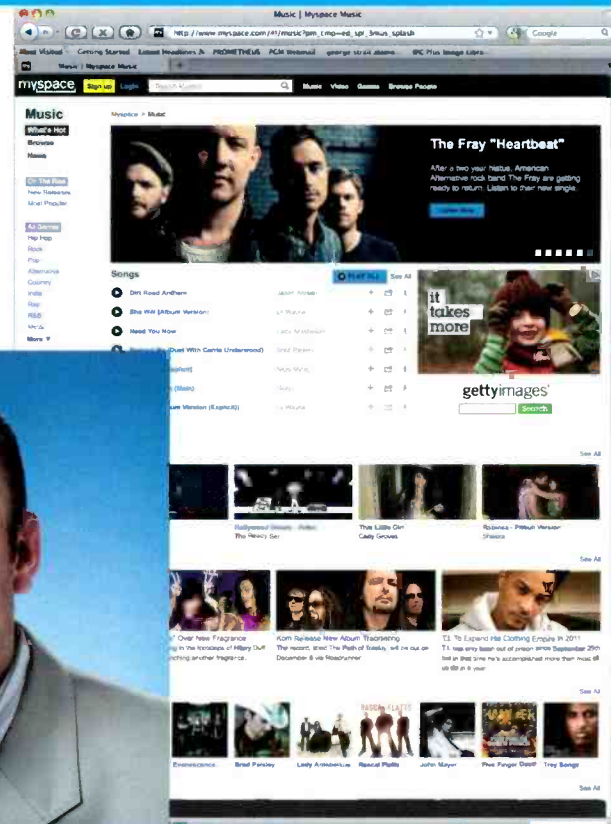
MediaVest's Lam notes that Myspace still has residual relevance among multicultural and Hispanic consumers who still use the site to discover music.

"Those are the guys who didn't go away, while [Myspace's] general market audience is still threatened," Lam says. "Just to find the Hispanic audience online is not an easy thing to begin with, and there really isn't another service that can provide a lot of scale with a focus in music right now."

In the meantime, Myspace must move quickly to shore up its rapidly shrinking user base. U.S. unique visitors to the site plunged 47% in September to 30.6 million from 57.5 million a year earlier, according to comScore. That still exceeded U.S. unique visitors to Pandora in September, which totaled



Big plans: Specific Media CEO TIM VANDERHOOK and the Myspace Music home page.



19 million, but the latter tally grew 28% from a year earlier and excludes Pandora's significant mobile user base. And Myspace's traffic is dwarfed by the 163 million U.S. unique visitors that Facebook attracted in September, up 10% from 148.4 million a year earlier, according to comScore.

Vanderhook says one of the site's key draws is Myspace Music's access to more than 42 million songs from independent artists and the four major-label groups. Under its acquisition of Myspace, Specific Media inherited the music licensing pacts that had been negotiated by former owner News Corp.,

which formed Myspace Music as a joint venture with the four majors. The majors remain JV partners in Myspace Music.

Vanderhook says Myspace expects to roll out enhancements to its music service by early 2012.

"Right now, if you create a great experience, it's still wrapped in a bad product and consumers reject it," Vanderhook says. "We want to get that right and pump out product on a monthly basis from there."

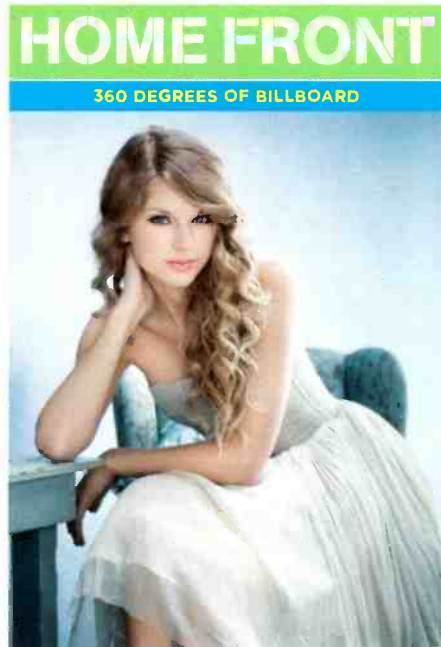
Having Timberlake on-board should help attract potential marketing partners. "In terms of promotion and attention there's an obvious benefit

there," McCann's Freeman says. "But I also think as they move into producing more original content, he produces credibility and the know-how that will get things made."

Much has been made of Timberlake becoming the unofficial "face" of Myspace. The pop star co-hosted an Oct. 3 Myspace reception in New York for brand marketers and ad agencies. But Vanderhook insists that Timberlake's duties will be more behind the scenes for now.

"He's very integrated in the development of the product," he says. "Whether he wants to market it or not, that's up to him."

Taylor Swift Named Billboard's Woman Of The Year



Taylor Swift will receive Billboard's Woman of the Year award at the 2011 Billboard Women in Music event on Dec. 2 at Capitale in New York.

The annual award honors the achievements of a trailblazing female recording artist during the past 12 months and acknowledges her overall success and leadership in the music business. Swift, 21, is the youngest-ever recipient of the award.

Swift has spent most of the year touring the world in support of her 2010 album *Speak Now*. The album generated U.S. debut-week sales of 1 million units and has sold 3.7 million to date, according to Nielsen SoundScan, making her the biggest-selling albums artist in any genre of music for the past 12 months. A gifted songwriter as well, Swift composed every song on *Speak Now*, including the top 10 Billboard Hot 100 singles "Mine," "Back to December" and the title track.

She also made history on the Hot 100, charting 11 songs from *Speak Now* in a single week,

the most-ever simultaneous entries on the chart from one album. In addition, Swift holds the Hot 100 record for most top 10 debuts by an artist in the 53-year history of that chart, with seven. Further, her self-titled 2006 debut album holds the record for the longest-running album on the Billboard 200 since 2000, and her smash single "You Belong With Me" holds the record for largest overall airplay audience for a song by a country-based act.

A four-time Grammy Award winner, Swift has been nominated for five 2011 Country Music Assn. Awards including entertainer of the year, female vocalist of the year and album of the year. In May, Swift won Billboard Music Awards for top country album, top Billboard 200 artist and top country artist.

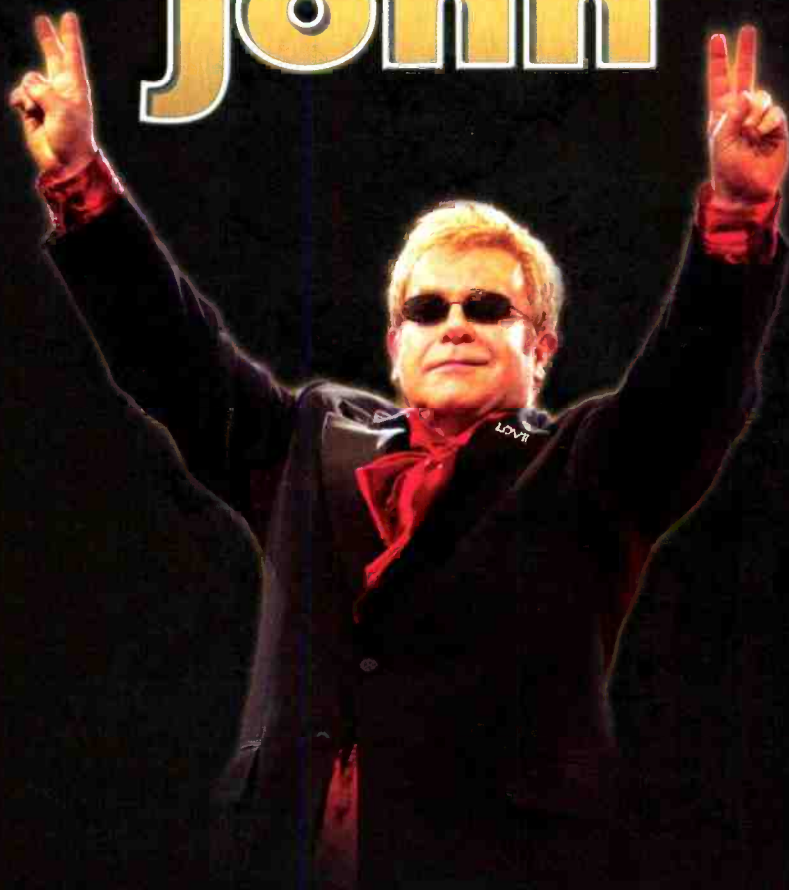
Swift has generated worldwide album sales of more than 20 million and digital track sales of more than 40 million, according to her label, Big Machine Records. In addition to enjoying a successful music career, Swift has raised money

and awareness for causes including clean water, literacy and disaster relief. She personally donated more than \$1 million to charity in the past year.

"Taylor has shown the power of good songwriting with music that has transcended genres, and we're thrilled to recognize all of her successes over the past year by honoring her with the Billboard Woman of the Year award," Billboard editorial director Bill Werde says. "At the young age of 21, Taylor has already made a major impact on music and has been an incredible role model for aspiring singers/songwriters and young women everywhere. I look forward to watching her career continue to flourish in the years to come."

The Billboard Women in Music event celebrates the most powerful and talented women in music. The event is also held in conjunction with the publication of Billboard's Women in Music Power Players list, which recognizes the music industry's top female executives.

elton john



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Contemporary Chronicles

Once fixated on boomer icons, VH1's 'Rock Docs' shifts focus to 'TRL,' L.A. riots and Napster



Ever present past: "TRL" host CARSON DALY with GWEN STEFANI and her backup dancers THE HARAJUKU GIRLS in 2004.

Here's something sure to make Gen-Xers feel old: "Total Request Live," MTV's afternoon music show during the Britney/Limp Bizkit/boy band years, is evidently old enough to merit a documentary.

The last of the interviews are being conducted as "The TRL Decade" is being edited for a premiere on Dec. 15 on VH1, the Viacom-owned sister station of MTV.

The episode represents a significant thematic leap for VH1's "Rock Docs" series, which launched five years ago with examinations of such topics as the Who, Woodstock, James Brown and John Lennon.

VH1 president Tom Calderone acknowledges that the documentary series is gravitating toward cultural mileposts of the mid- to late '90s and early 2000s.

"The sweet spot for VH1 is 25- to 30-year-olds," Calderone says, "and when 'TRL' was on the air every afternoon, those were magical times for people in that age group now. That show informed their musical tastes. It wasn't just Britney and 'N Sync. Kid Rock and Limp Bizkit and Nelly and Jay-Z came out of the show, the acts that defined music collections."

Until recently, "Rock Docs" financed and acquired documentaries that emphasized the historical, most notably the 2008 film "The Night James Brown Saved Boston," which focused on the aftermath of the 1968 assassination of Martin Luther King Jr.; 2009's "Anvil: The Story of Anvil," the saga of Canadian metal band Anvil that couldn't catch a break in the '70s but would inspire another generation of metal acts; and last year's "Soul Train: The Hippest Trip in America."

During the last year, the names and topics have become more contemporary, including 50 Cent, Foo Fighters and hip-hop's relationship with crack cocaine. At a time when the highest-profile music documentaries have become the focal points of film festivals—docs on Pearl Jam, U2 and George Harrison have led the way in the last month—VH1 has found a niche producing films that go beyond documenting a career.

"We want to find documentaries that have a social element, that connect the dots to music," says VH1 VP of production and programming and "Rock Docs" executive producer Brad Abramson, who in his 14 years at the network has overseen his fair share of "Behind the Music" episodes. "This began as a signature music series to remind viewers about our roots in music. The projects lately are much different from the past." The most recent example was the Ice-T-produced "Planet Rock: The Story of Hip-Hop and the Crack Generation" that premiered Sept. 18. The two-hour doc was watched by 437,000 viewers, according to Nielsen.

"Rock Docs" has three active productions beyond the "TRL" project overseen by producer/director Lauren Lazin ("Tupac Res-

urrected"). In the spring, around the 20th anniversary of the riots that followed the acquittal of police officers charged in the beating of Rodney King, VH1 plans to air "F the Police: Hip Hop and the L.A. Riots." Ice Cube is executive producer of the film, which will be told from the perspective of rappers, musicians, police officers and victims.

Producer/director Alex Winter—the actor from "Bill & Ted's Excellent Adventure"—is producing "Downloaded," about the rise of Napster, which is slated for a mid- to late-2012 airing.

Abramson says VH1 is aiming to produce six to eight projects per year, including acquiring TV rights to the Michael Jackson film "This Is It" and Davis Guggenheim's profile of Jimmy Page, the Edge and Jack White ("It Might Get Loud").

VH1 is mulling the possibility of ramping up the development slate for 2013 and is already penciling in some projects for 2014.

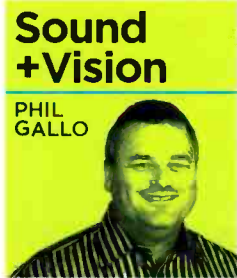
One project that has gone by the wayside is a documentary on former Sony Music head Tommy Mottola that the co-author of his memoirs, Richard Stratton, is directing. "Because Tommy has a lot of ideas, we decided that he has to make the film he wants to make," Abramson says. "We're not making it."

Calderone says the current 24-7 music media landscape means there isn't much mystique left surrounding the people and subjects that "Rock Docs" wants to probe.

"We have to get the person—if they're still alive—in a confessional that you can't get in print, can't get in a blog and you won't see in a two-minute viral clip," he says. "'Behind the Music' followed the rise, fall and rise of a career. Now we find the B-story from 'Behind the Music' and make it an A story. Dave Grohl and the pressures of being a frontman. Run-D.M.C. and their adoption story. That's the secret sauce."

ALSO: Hugh Laurie, the piano-playing star of Fox's "House," had a TV triple header on Sept. 30 to support debut album *Let Them Talk* (Rhino). His concert special premiered on PBS' "Great Performances," he guested on "The Tonight Show With Jay Leno," and his record release party was held at Los Angeles club Mint. Tom Jones made a surprise appearance... "Entertainment Tonight" debuted the video of Blake Shelton's remake of Kenny Loggins' "Footloose" on Oct. 6. It was the first time the syndicated show had aired a music video in its entirety since Michael Jackson's "Thriller" in 1983... Derek Luke will star opposite Jordin Sparks in the Sony TriStar remake of the 1976 movie "Sparkle." The film also stars Whitney Houston, Mike Epps and Cee Lo Green.

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



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Does Not Play Well With Others—Until Now?

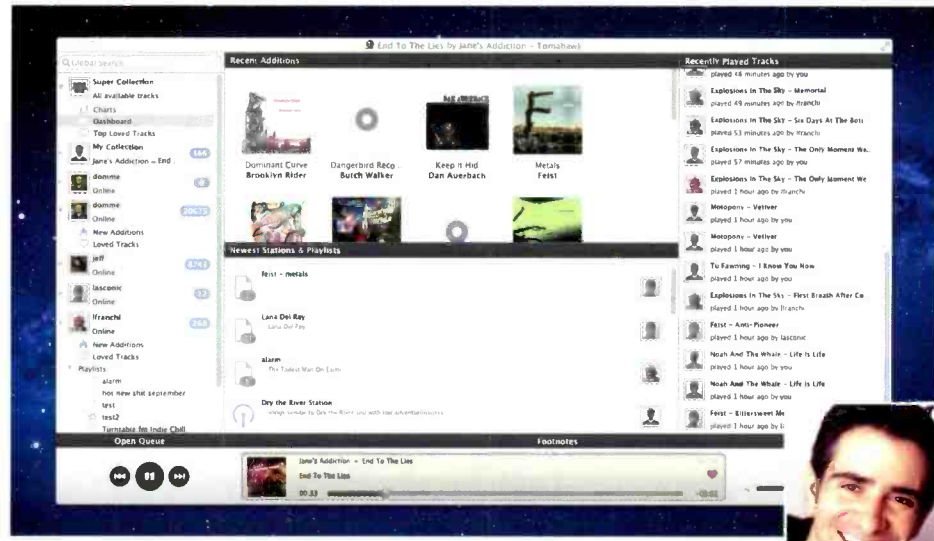
Tomahawk player aims to make music subscription services work together

The ability to share playlists and listen to the same tracks simultaneously across different subscription services—something music-tech geeks call “content resolution”—remains a pipe dream at the moment. But that could soon change.

With content resolution, a Rhapsody subscriber could post a playlist that a Spotify subscriber could click and play or multiple Facebook friends using different services could stream the same track together and comment on it. But without it, users are still forced into their individual service silos.

Today, that’s probably not a big deal. After all, at this point, streaming music services still have woefully few subscribers. Spotify claims 2 million paying users worldwide. Rhapsody last tallied around 800,000 paying customers, while Napster, which Rhapsody plans to acquire, has about 700,000 subscribers. And MOG and Rdio probably haven’t even cracked 100,000 each yet.

ABI Research estimates that fewer than 6 million people worldwide subscribe to music subscription services today. Dividing that figure by Facebook’s 800 million members means only about 0.8% of Facebook’s users subscribe to one streaming music service or another. Given that context, it’s no wonder Facebook hasn’t spent



Bridging the gap: the Tomahawk open-source music player; inset: JASON HERSKOWITZ, a Tomahawk developer.

much time worrying about the lack of interoperability within a fraction of its user base.

But that’s expected to change soon. ABI Research also predicts that the number of music subscribers will grow to more than 161 million people by 2016. At that point, finding a way to let users of different services interact will be far more crucial.



Digital Domain
ANTONY BRUNO

“It helps solve one of the biggest problems of the subscription market today, which is the massive fragmentation,” says

Jason Herskowitz, one of the developers behind the Tomahawk open-source project. “You have everybody posting links to services I don’t use. How do you help bridge that gap?”

Tomahawk is an open-source music player that aims to do exactly that. Users enter the name of the song or artist they want to hear, and the player then finds the best source of that track based on the services each user has access to. Perhaps the song is stored locally on the user’s digital library, or is available through the user’s subscription service or on a particular blog. The software does all the work.

Tomahawk also lets users connect to friends’ computers to view their playlists and listener history and listen to songs. There are limitations, though. Tomahawk finds the best matching source within the user’s available services for a song the friend is listening to at a given time. But it can’t play just any music in the friend’s library on demand.

Also, as cool as Tomahawk sounds, its use at this point is limited to a mere handful of digital music uber-geeks. To become something more than the side project it is today, its features would need to be more broadly implemented by Facebook or another social service of its magnitude.

“The concept of content resolution is one that needs to happen on a wide scale,” Herskowitz says. “I hope Facebook does that and helps educate the market. Let’s all talk about music in the way we all talk about it in the real world—and that’s by title and artist, not by a specific link to a specific instance of that track.”

The music industry should

watch this issue closely. We’ve already seen how the dominance of Apple’s iTunes stunted competition in the digital retailer space. Ceding the streaming market to Spotify could yield a similar result.

Here’s an analogy that suggests the potential impact. At the beginning of 2001, mobile phone customers could only send text messages to other subscribers of the same operator. By the end of that year, mobile operators had implemented text-messaging interoperability so users could send messages outside of their carrier’s network. As a result, messaging traffic jumped from 6 million in fourth-quarter 2001 to 50 million in first-quarter 2002 in the United States alone, according to data collected by CTIA-The Wireless Assn. Today, more than 2.5 billion text messages are sent in the United States every day.

That’s the power of interoperability. But don’t look to the subscription music services to do this on their own. They still want to lock customers into their respective silos. It’s going to have to be Facebook or perhaps a playlist-sharing service like Digster that takes the first step.

When they do, the benefit will be felt by all.

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

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

BITS AND BRIEFS

IPHONE 4S FIRST-DAY PREORDERS TOP 1 MILLION

Apple says preorders of the iPhone 4S exceeded 1 million units in the first 24 hours, topping the 600,000 first-day preorders taken for the iPhone 4 last year. The increase in first-day preorders was helped by the fact that the iPhone is now available in more countries and, for the first time, is being carried by U.S. wireless carrier Sprint. The iPhone 4S features a faster dual-core chip, an improved camera and a voice-controlled personal assistant program.

HELLO MUSIC ASSEMBLES NEW EXECUTIVE TEAM

Artist services platform Hello Music has rebounded from the sudden departure of its founding president John Boyle with a new executive team. The new president is Rick Camino, formerly of EMI Music Marketing, where he

was senior VP/GM of marketing and product. Also added to the team are Will Urban as VP of programming and business development and Bob Glaser as VP of business operations.

STUDY: ADS IN VIDEOGAMES TO GROW TO \$7.2B BY 2016

The market for new forms of advertising is growing on all platforms, not just music services. According to a report from market research firm DFC Intelligence, the global market for advertising in videogames will grow from \$3.1 billion last year to \$7.2 billion in 2016. The United States should see an increase from \$1 billion in 2010 to \$2 billion by 2014. These figures represent ads placed in the virtual-world environments where gamers spend their time—such as along the sides of a race-track or billboards on a virtual street.

RINGTONES™

OCT 22 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	16	#1 6 WKS HOW TO LOVE	LIL WAYNE
2	2	12	GOD GAVE ME YOU	BLAKE SHELTON
3	3	28	DIRT ROAD ANTHEM	JASON ALDEAN
4	7	2	SOMEONE LIKE YOU	ADELE
5	4	11	PUMPED UP KICKS	FOSTER THE PEOPLE
6	5	6	SHE WILL	LIL WAYNE FEATURING DRAKE
7	6	6	MOVES LIKE JAGGER	MARCOON 5 FEATURING CHRISTINA AGUILERA
8	26	24	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
9	13	3	SEXY AND I KNOW IT	LMFAO
10	8	19	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOODROCK
11	11	22	CRAZY GIRL	ELI YOUNG BAND
12	10	8	CHEERS (DRINK TO THAT)	RIHANNA
13	9	21	ROLLING IN THE DEEP	ADELE
14	12	19	SUPER BASS	NICKI MINAJ
15	15	25	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
16	16	29	THE LAZY SONG	BRUNO MARS
17	17	15	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD
18	20	14	TAKE A BACK ROAD	RODNEY ATKINS
19	18	22	JUST A KISS	LADY ANTEBELLUM
20	19	6	YOU AND I	LADY GAGA

Adele collects her second top five ringtone (following “Rolling in the Deep,” which peaked at No. 3) with “Someone Like You” (7-4). Last week’s No. 7 debut was the chart’s highest since Eminem featuring Rihanna’s “Love the Way You Lie” also entered at No. 7 on July 10, 2010.

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



BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,027,190 (83,067,385 pesos) \$143.67/\$18.14	JUSTIN BIEBER, COBRA STARSHIP, BIG TIME RUSH Foro Sol, Mexico City, Oct. 1-2	94,449 106,028 two shows	OCESA-CIE
2	\$2,865,275 \$500/\$250/ \$175/\$55	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, Oct. 6-9	16,723 four sellouts	Caesars Entertainment
3	\$2,138,740 \$175/\$125/\$95/ \$55	MARC ANTHONY, JOEY VEGA American Airlines Arena, Miami, Sept. 16-17	24,444 two sellouts	Cardenas Marketing Network, Live Nation
4	\$1,212,215 \$150/\$125/\$90/ \$55	MARC ANTHONY, JOEY VEGA Izod Center, East Rutherford, N.J., Sept. 9	11,901 12,500	Cardenas Marketing Network, Live Nation
5	\$1,152,240 (\$1,203,623 Australian) \$377.80/\$95.54	MEAT LOAF, THIRSTY MERC Brisbane Entertainment Centre, Brisbane, Australia, Oct. 6	10,107 sellout	Frontier Touring
6	\$1,029,695 \$225/\$125/\$69/ \$40	MARC ANTHONY, JOEY VEGA Gibson Amphitheatre, Universal City, Calif., Sept. 24-25	11,884 11,960 two shows	Cardenas Marketing Network, Live Nation
7	\$961,795 \$142.50/\$86.50/ \$52.50/\$27.50	JOURNEY, FOREIGNER, NIGHT RANGER Comcast Center, Mansfield, Mass., Aug. 12	15,470 19,158	Live Nation
8	\$930,214 \$141/\$105/\$65/ \$25	JOURNEY, FOREIGNER, NIGHT RANGER 1-800-ASK-GARY Amphitheatre, Tampa, Fla., Sept. 17	18,501 sellout	Live Nation
9	\$905,873 \$141/\$91/\$61/ \$25	JOURNEY, FOREIGNER, NIGHT RANGER First Midwest Bank Amphitheatre, Tinley Park, Ill., July 30	20,688 27,420	Live Nation
10	\$904,449 \$135/\$75/\$45/ \$15	JOURNEY, FOREIGNER, NIGHT RANGER Gexa Energy Pavilion, Dallas, Sept. 24	20,104 sellout	Live Nation
11	\$869,879 \$135/\$99/\$75/ \$51	JOURNEY, FOREIGNER, NIGHT RANGER Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 17	13,633 sellout	Live Nation
12	\$856,447 \$141/\$105.50/ \$65.50/\$20	JOURNEY, FOREIGNER, NIGHT RANGER Verizon Wireless Amphitheater, Irvine, Calif., July 23	14,440 sellout	Live Nation
13	\$767,900 \$135/\$99.50/ \$59.50/\$29.50	JOURNEY, FOREIGNER, NIGHT RANGER Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Sept. 25	15,372 sellout	Live Nation
14	\$760,186 (3,195,040 pesos) \$95.17/\$23.79	JUDAS PRIEST, WHITESNAKE Estadio Racing Club, Buenos Aires, Sept. 18	22,430 24,976	T4F-Time For Fun
15	\$750,220 \$43/\$28	TIËSTO, PORTER ROBINSON Home Depot Center, Carson, Calif., Oct. 8	19,915 23,550	Goldenvoice/AEG Live
16	\$746,740 \$141/\$105/\$71/ \$26	JOURNEY, FOREIGNER, NIGHT RANGER Aaron's Amphitheatre at Lakewood, Atlanta, Sept. 16	16,474 18,102	Live Nation
17	\$746,079 \$141/\$91/ \$68.50/\$31	JOURNEY, FOREIGNER, NIGHT RANGER Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 2	17,139 19,843	Live Nation
18	\$741,683 \$135/\$99.50/ \$69.50/\$25	JOURNEY, FOREIGNER, NIGHT RANGER Riverbend Music Center, Cincinnati, Aug. 3	17,833 19,715	Live Nation
19	\$740,422 \$127/\$77/\$42/ \$29.50	JOURNEY, FOREIGNER, NIGHT RANGER Xcel Energy Center, St. Paul, Minn., July 28	11,946 13,659	Live Nation
20	\$728,006 \$75/\$25	KEITH URBAN, JAKE OWEN Staples Center, Los Angeles, Oct. 8	13,408 sellout	Goldenvoice/AEG Live
21	\$714,529 (\$703,883 Canadian) \$93.50/\$33.50	JOURNEY, FOREIGNER, NIGHT RANGER Molson Canadian Amphitheatre, Toronto, Aug. 9	12,182 15,459	Live Nation
22	\$688,312 \$135/\$99/\$69/ \$25	JOURNEY, FOREIGNER, NIGHT RANGER PNC Bank Arts Center, Holmdel, N.J., Aug. 24	15,137 sellout	Live Nation
23	\$674,574 (2,809,734 pesos) \$120.04/\$52.82	ERASURE Luna Park, Buenos Aires, Aug. 15-16	9,531 12,686 two shows	T4F-Time For Fun
24	\$671,530 \$125/\$85/\$55/ \$39.50	JOURNEY, FOREIGNER, NIGHT RANGER AT&T Center, San Antonio, Sept. 21	8,342 11,820	Live Nation
25	\$648,716 \$131/\$100/\$50/ \$25	JOURNEY, FOREIGNER, NIGHT RANGER Farm Bureau Live, Virginia Beach, Va., Aug. 19	15,600 18,902	Live Nation
26	\$645,877 \$141/\$91/\$71/ \$31	JOURNEY, FOREIGNER, NIGHT RANGER Verizon Wireless Music Center, Noblesville, Ind., Aug. 6	15,507 23,060	Live Nation
27	\$641,586 \$135/\$75/\$45/ \$18.75	JOURNEY, FOREIGNER, NIGHT RANGER Susquehanna Bank Center, Camden, N.J., Aug. 13	13,840 23,753	Live Nation
28	\$639,803 \$131/\$116/\$71/ \$25	JOURNEY, FOREIGNER, NIGHT RANGER Time Warner Cable Music Pavilion, Raleigh, N.C., Aug. 20	16,831 19,155	Live Nation
29	\$633,272 \$141/\$105/\$75/ \$25	JOURNEY, FOREIGNER, NIGHT RANGER Verizon Wireless Amphitheater, Charlotte, N.C., Aug. 21	13,856 17,931	Live Nation
30	\$632,197 \$141/\$105/\$65/ \$25	JOURNEY, FOREIGNER, NIGHT RANGER Cruzan Amphitheatre, West Palm Beach, Fla., Sept. 18	13,574 18,459	Live Nation
31	\$622,420 \$65/\$55	JOURNEY, FOREIGNER, NIGHT RANGER New York State Fair, Syracuse, N.Y., Aug. 30	9,964 16,746	Triangle Talent, New York State Fair
32	\$615,740 \$141/\$91/\$51/ \$20	JOURNEY, FOREIGNER, NIGHT RANGER Verizon Wireless Amphitheater, Maryland Heights, Mo., July 27	16,602 19,073	Live Nation
33	\$594,791 \$69/\$49	JOURNEY, FOREIGNER, NIGHT RANGER Great Allentown Fair, Allentown, Pa., Aug. 31	8,939 9,920	Great Allentown Fair
34	\$577,183 \$141/\$105/\$65/ \$31	JOURNEY, FOREIGNER, NIGHT RANGER First Niagara Pavilion, Burgettstown, Pa., Aug. 27	13,706 19,768	Live Nation
35	\$572,589 \$89.75/\$69.75/ \$29.75	LIL WAYNE, RICK ROSS, KERI HILSON, FAR*EAST MOVEMENT, LLOYD DTE Energy Music Center, Clarkston, Mich., Aug. 20	13,739 sellout	Live Nation, Palace Sports & Entertainment



Somehow I belong: Linkin Park's MIKE SHINODA (left) and CHESTER BENNINGTON performing at Los Angeles' Staples Center on Feb. 22.

Nearing The Finish Line

Reasons to be cheerful in the final months of the 2011 touring year

As we head into the home stretch of the touring year, it has become clear that the live music business experienced an encouraging rebound in 2011.

The way stakeholders in the touring business addressed last year's ills with creative pricing, routing, packaging and booking has been inspiring. But it's also just as clear that if the business forgets what works—as it seems to do about every decade or so—a relapse is not only possible, but probable.

While rock is exhibiting clear signs of weakness at radio (Billboard, June 11), it's most definitely not dead in the touring space. Almost half of the top 50 tours could be considered rock acts. Thanks to the genre's resilience on the road, declining radio support for rock artists shouldn't deter labels from signing more acts in the genre, especially now that they get a piece of touring and merchandising in just about every new deal.

People still snapped up tickets this year to see rock bands, whether it's **Linkin Park**, **Metallica**, **Roger Waters** or **Bob Seger & the Silver Bullet Band**.

About half of all acts in the top 50 started in the '70s. How did they develop their careers? By touring like bandits. Their relentless focus on playing live built a foundation that allows these acts to tour, usually on a global basis, long after airplay and retail sales have dissipated. It's worth noting that, in relative terms, tickets were much less expensive when these acts were touring in the '70s, allowing fans to experiment, see lots of shows, discover who the dynamic entertainers are and, hence, remain loyal. Even though many of these acts have \$100 tickets today, people still want to be entertained in tough economic times. They just don't want to take a chance on ponying up and *not* be entertained. Acts don't have decades-long careers by not being good entertainers.

Case in point: **U2**. The four dudes from Dublin rewrote the record books and proved some serious points in the process: People want a show, and the band's worldwide 360° tour was the biggest show ever on multiple levels. It recorded a total gross of more than \$736 million and total attendance of 7.3 million. Those are the highest

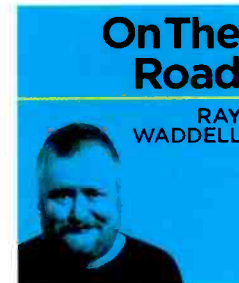
tour tallies ever reported to Billboard Boxscore. They shatter **the Rolling Stones'** previous gross record of \$558 million for its 2005-07 *Bigger Bang* trek.

Another lesson from the rock artists who still played to packed houses in 2011: While many of the acts from the '70s and '80s received a fair amount of mainstream exposure, TV and radio airplay as they came up, a lack of such exposure didn't prevent some from building strong and loyal fan bases. Cases in point: **Iron Maiden**, **Phish** and **Leonard Cohen** all put up solid numbers on the road in 2011. When was the last time you heard any of them on the radio? It's safe to say that concert-goers know what they're going to get when they buy a ticket to any of these acts.

Country is still the best genre at artist development, if you consider that term to mean not only building careers, but sustaining them too. As many as a dozen country tours could wind up among the top 50 tours of the year, according to Billboard Boxscore, including **Kenny Chesney**, **Brad Paisley** and **Jason Aldean**. None of them are overnight successes; which means that overnight failure is much less likely.

Meanwhile, pop remained a major force in touring this year, accounting for about 17 of the top 50 acts, even if some of them overlap into other genres like country, rock or R&B. A long-held belief that fickle pop fans move on to other music as they grow older has been shattered. Two examples: the huge success of the **New Kids on the Block/Backstreet Boys** tour, which moved more than a half-million tickets (and will be examined in depth at the Billboard Touring Conference on Nov. 9), and the blockbuster tour by U.K. boy band **Take That**, which split up in 1996, eons ago in pop terms. With the return of breakout vocalist **Robbie Williams** to the group, Take That exploded in the United Kingdom and Europe this summer, shattering box-office records and emerging as one of the elite tours of 2011. ●●●

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.



Bigger 'Idol'

Expanded Puerto Rican edition wins ratings battle

Through the years, TV singing competitions centered on Latin music have come and gone in the United States and Puerto Rico without making much of a splash with viewers.

Not so for "Idol Puerto Rico," the Puerto Rican franchise of "American Idol." Five weeks after its Aug. 7 debut on independent Puerto Rican channel Wapa TV, ratings for the show—which is only seen in Puerto Rico—have risen steadily to the extent that it now beats its combined competition on the Telemundo and Univision networks.

On Oct. 3, for example, the show kicked off with a 32% share at 9 p.m. and by the time it ended at 11:15 p.m. it had a 43.7% share, according to Nielsen.

"It's a phenomenon," says

publicist **Mayna Nevarez**, who represents "Idol" judge and Puerto Rican pop/salsa singer **Jerry Rivera**. "Everyone is watching."

"Idol Puerto Rico" winners get a Universal recording contract, management, \$10,000, one-year phone service, a \$5,000 scholarship for voice lessons and a Ford car.

While some attribute the success of "Idol Puerto Rico," which is slated to run through November, to the hugely successful and powerful "American Idol" brand, the reasons may be more complex.

Wapa TV programming VP **Jimmy Arteaga** says that format owner FremantleMedia—which co-produces the show with Wapa—allowed the station to make adaptations.

"This is the only place in the world where the show



In the spotlight: "Idol Puerto Rico" host **JAIME MAYOL** (center) with contestants.

runs two hours instead of one," Arteaga says. "This allows for longer performances and for longer observations from the jurors. And at the end of the two hours, we announce who leaves, so viewers have heightened suspense until the end."

Jurors are another key factor. Past music reality shows designed for both Puerto Rico and the U.S. Hispanic market relied on celebrity judges and jurors who were already employed by the show's production company rather than on music experts. The panel of judges on Univision's "Viva el Sueño," for example, were all Univision radio DJs.

Instead, the judges of "Idol Puerto Rico" are Rivera, Ven-

ezuelan star **Ricardo Montaner**, singer/songwriter **Erika Ender**—who brings a composer's point of view—and artist manager and former radio programmer **Topy Mamery**, who in the past has managed Montaner and **Yolandita Monge**.

The judges don't play nice, and they can get extremely technical; in a recent episode, Rivera criticized specific aspects of vocal glissandos and intonation.

"No one coaches us on what to say, or whether to be the good guy or the bad guy," Rivera says. "In my case, it's difficult to voice opinions in a language everybody will understand."

Rivera observes that early rounds featured many artists who sounded like **Natalia Ji-**

menez, former lead singer of **La Quinta Estacion**, underscoring the impact of certain singers' styles. However, contestants with that particular sound have already all been eliminated. "My main point is to tell them, 'Don't sound like anyone else,'" Rivera says.

In Puerto Rico, finding originality and talent isn't a problem, and that may be the biggest factor. "It's Puerto Rico," show host **Jaime Mayol** says. "There isn't that goof-off factor you see in the 'American Idol' auditions, for example. When a Puerto Rican comes to an audition and says, 'I sing,' he really sings."

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Latin Notas

LEILA COBO



Estefan Re-Boots 'Conga'

New remix highlights 'Miss Little Havana'

Twenty-five years ago the U.S. debut of the single "Conga" by Miami Sound Machine fired up nightclubs and radio and built up so much momentum that it thrust Cuban singer Gloria Estefan into a global spotlight.

Now the infectious dance hit, originally on *Primitive Love* (Epic), has returned to the charts thanks to Estefan's Sept. 27 release of her new studio album, *Miss Little Havana*, which includes a new downloadable remix of "Conga."

The song is available on the deluxe version of the CD solely at Target stores nationwide. When consumers insert the disc in their computers, it gives them access to such bonus content as a photo gallery, Estefan's version of "Let's Get Loud" (which she wrote for Jennifer Lopez) and "Conga25," a new remix produced by Emilio Estefan and Tony Mardini.

The original "Conga" had a substantial sales jump at iTunes on Sept. 12 when it appeared on the "69 Cent '80s Songs" playlist, which had high visibility on iTunes' home page.

In early October the new "Conga" had amassed 2,000 downloads and reached No. 8 after three weeks in the top 10 on Latin Pop Digital Songs. The original version was the band's first hit on the Billboard Hot 100, peaking at No. 10 on Feb. 7, 1986.

"The song absolutely put Miami Sound Machine on the map and launched the careers of Gloria and Emilio Estefan," says Eddie Fernandez, senior VP at Universal Music Publishing Group Latin America.

"Conga" has been a signature tune for Estefan, "heavily licensed" to projects in TV,



Back to the future: **GLORIA ESTEFAN** in the mid-'80s.

movies and ad campaigns in Europe, according to Estefan Enterprises president Frank Amadeo, who also manages the singer/songwriter's career.

Written by Miami Sound Machine drummer Enrique "Kiki" Garcia, "Conga" came to be after a series of European shows by the band as it

promoted its overseas hit "Dr. Beat." Garcia came up with a composition inspired by Cuban cumbias, says bassist Marcos Avila, now a co-executive producer on his wife's new talk show, "Pa'lante Con Cristina," on Telemundo.

"I recall we were in London and Kiki shared with me a new song," Avila says. "He played me a rough version of 'Conga' and it always had magic."

Primitive Love was the band's second English-language album and "Conga" helped pave the way for crossover success.

TV veteran Errol Falcon directed the original "Conga" music video, which was shot on 35mm film—a pricey project in the days when labels would often pay for videos in hopes of luring the MTV set.

"We didn't know it was going to be as big as it was, but 'Conga' had a great beat and sound," says Falcon, whose production company is celebrating 35 years. "The timing was right and it was a crossover hit."

"Conga" is owned by the Estefan FIPP catalog, which is administered by Universal Music Publishing Group. Sony owns the master of the original song, says Fernandez, who negotiated the catalog for representation in Canada and the United States.

"Before Miami Sound Machine there really wasn't this big of a crossover act," says Fernandez, who also refers to Jose Feliciano and Ritchie Valens as trailblazers. "Gloria and Emilio took it to a whole new level."

—Justino Águila

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EN BREVE

SALSA ARTIST REY RUIZ DEBUTS RADIO SHOW

Salsa singer Rey Ruiz now has his own radio show. "El Rey de la Mañana" is heading the weekly morning drive on tropical WXDJ (El Zol) Miami. The show, heard live from 6 a.m. to 10 a.m., kicked off Oct. 6. This marks the first time Ruiz, a frequent radio show guest, hosts his own endeavor. The former Sony artist, who was one of the top-selling salsa acts of the 1990s, will release a new album in 2012 on his own Luna Negra Productions label. —Leila Cobo

LOPEZ TEAMS WITH AOL

Jennifer Lopez's TV/film company Nuyorican Productions and New York-based Believe Entertainment Group are teaming to launch the digital video series "Tiger Beat Entertainment." Billed as an entertainment news and lifestyle show, the program is geared to teens and young adults through a partnership with AOL. Popular teen fan magazine Tiger Beat will serve as a programming source for the new project. The series is being produced by Lopez, Nuyorican's Simon Fields and a team from Believe Entertainment. Shows will include themes on celebrity, music, TV, film, books and gaming. AOL's Cambio young adult platform will provide programming with social media support. A panel of young adult anchors will host the show. —Justino Águila

OBAMA APPOINTS SHAKIRA TO COMMISSION

Singer/songwriter Shakira has been appointed to President Obama's Advisory Commission on Educational Excellence for Hispanics. She was chosen for her worldwide charitable efforts, having founded the Barefoot Foundation in 1995, which oversees schools and educational projects in her native Colombia, as well as South Africa and Haiti. In 2010, Shakira helped the World Bank and her foundation establish an initiative to distribute educational and developmental programs for children in Latin America. The group works with the Department of Education to provide quality education to Hispanic Americans. —JÁ

FOUNDER,
SB PROJECTS

Scooter Braun

The entrepreneurial manager talks about Justin Bieber, Asher Roth and his mixed take on major labels.

Long before he discovered a global teen-pop phenomenon in southern Ontario, Scooter Braun was already on a fast-track career trajectory.

While he was still a 19-year-old student at Atlanta's Emory University, Braun's party promotion company had already become a high-profile local enterprise. A year later, he was executive director of marketing for Jermaine Dupri's So So Def Recordings, negotiating deals with Live Nation to present an urban and pop stage at Atlanta's annual Music Midtown Festival and brokering corporate branding deals for So So Def and Dupri with such companies as 3 Vodka.

Ever the entrepreneur, Braun established his own promotions and consulting company in 2003, SB Projects, quickly brokering a branding alliance between Ludacris and Pontiac worth more than \$10 million.

But it has been during the last few years that Braun really hit his stride, becoming one of the first executives to successfully mine the social media zeitgeist when he discovered teen pop singer Justin Bieber on YouTube and rapper Asher Roth on Myspace.

Since then, Braun—who has more than 1 million followers on Twitter (@scooterbraun)—has signed 14-year-old Australian pop star Cody Simpson and has steered SB Projects into a full-service entertainment company. SB now includes Raymond Braun Media Group, Schoolboy Music, Sheba Publishing and a TV/film division that was behind Bieber's box-office hit "Never Say Never."

As he prepares for the pending release of Bieber's first Christmas album, Braun spoke with *Billboard* about what he's learned during his meteoric rise.

You've enjoyed success as a manager in a short time. What's your secret?

The typical idea of management is that you're working for someone and doing what he says. That's not my character. I can't manage someone who wants a yes man. I have a real relationship with my clients; they're going to get the truth from me. It's also important for them to shape their own opinions and disagree if they feel passionate. They're able to get some real perspective, and so am I because there are times when they are right and I need to listen.

I also live by something Will Smith said in an interview: He hates being realistic. No one realistic ever achieved anything. The idea of being an impossible thinker, regardless of success or failure, makes life much more fun.

What other lessons have you learned?

That you're not going to be able to make an artist something he or she doesn't want to be. You need to embrace who that person is. He has to

be as happy and as comfortable with his life as you want to be with yours. The other lesson I've learned that's been reaffirmed these last five years: Trusting your gut is No. 1. When you trust your gut, you don't look back and wonder what if. Also being cooperative instead of competitive is the smartest way. It's so much more powerful when you work with talented people rather than wasting your energy trying to work against them.

Has the Universal restructuring had an effect on your business?

We're a very self-contained unit, so it's business as usual. We still have to deliver great records. I can't speak highly enough of [Island Def Jam president/COO] Steve Bartels and his staff. And now we're working with [ID]/Universal Motown Republic Group chairman/CEO Barry Weiss. He's smart and a real straight shooter whose career hasn't been too shabby. And [Universal Music Group chairman/CEO] Lucian Grainge isn't the normal Brit [laughs]. He's like a New Yorker who just stopped by Great Britain for a while. He's a shrewd, intel-

ligent guy, a rare hybrid who's very business but extremely passionate about the music.

What are the major labels doing right—and wrong?

They've created a great infrastructure on the international level. The international marketplace is where we are right now because of the Internet. If your artist is trying to have international success, they're a great partner to have because they have representation in every single country around the world.

What they're doing wrong is calling themselves the music business. We're a multimedia business based around music. For the music business to survive and move forward, it has to be about building brands based in music that influence multiple areas of business, whether it be retail, creating platforms, television or film.

Musicians are the most influential brands on the planet. Look at Facebook: The top pages are mostly those of musicians. Look at Twitter: The top two are Lady Gaga and

Justin [Bieber], and Britney Spears isn't far behind. Realizing we make the most influential content on the planet, major labels should stop fighting over market share and be open to collaborating. Market share is basically a bunch of bullshit. We should be working together on creating platforms, not fighting over how many CDs we're selling.

What's your take on Spotify's and Facebook's music partnerships?

I love Spotify; it's really well done. People are forgetting they're just really launching, so they are going to make more improvements. But you can see the growth and how quick it is. I did my quick test of calling kids on college campuses, asking if they use iTunes. And literally every single one said, "No, we use Spotify." I've heard that before and it was called Facebook. And like I said, it's better to collaborate than fight.

Few singers have successfully transitioned from teen to adult performer. Will Bieber overcome that hurdle?

It goes back to the music. This Christmas album is by far Justin's best work to date. But this is Justin's adult voice. He sounds better than ever before, so soulful. I played it for Mark Sudack, who used to manage Mariah Carey. And Mark put up a tweet. ["Wow @scooterbraun is playing me @justinbieber Xmas album. Instant classic. It's neck & neck with Mariah Carey 1st one."] That's how you make your transition: Make music that people can't deny.

Why did Asher Roth take a two-year break after hitting it big in 2009?

"I Love College" became too big too quick. He felt he got defined as the "I Love College" guy. He loves the song, but he knew he was more than the party music; he also wanted to deliver very clear messages. So he decided that he needed to slow it down. He went on tour with Blink-182 and on his own, building a hardcore, loyal fan base that knows what he's all about: a true lyricist.

Another thing that slowed us down a bit was the transition at Universal. That's why he and Justin haven't really delivered any new music because I insisted on letting things settle down. I feel comfortable now that Barry has things in order. I'm ready now to start coming back out with music from my clients.

What do you plan to do next?

After "Never Say Never," I'd like to do more scripted stuff. I'd also like to do more public speaking. I enjoy speaking to young entrepreneurs and young minds. I find it extremely gratifying and also learn things myself. I have a message I want to give them: Anyone who says you're too young, tell them to fuck off. I get very frustrated because I know how many walls I ran into; I know what the word "no" sounds like. •••



“Market share is basically a bunch of bullshit. We should be working together on creating platforms, not fighting over how many CDs we're selling.”

NOW AND

A photograph of Jon Bon Jovi. He is wearing a bright red, double-breasted jacket with gold buttons and dark sunglasses. He has a wide, open-mouthed smile and is pointing his right hand towards the camera. The background is a dense field of colorful, out-of-focus lights in shades of blue, purple, and red, creating a bokeh effect. The word "NOW AND" is printed in large, white, sans-serif capital letters across the top of the image.

JON BON JOVI. IN A RARE AND EXTENSIVE CONVERSATION, AT THE HEIGHT OF HIS GROUP'S WORLDWIDE, MULTIGENERATIONAL SUCCESS, HE TALKS MUSIC AND BUSINESS AND FAMILY—HE TALKS LIFE.

BY RAY WADDELL

FOR EWEVER



Around the turn of the millennium, Bon Jovi found another gear. The result of the shift has been a decade of career-altering achievement in just about any category used to quantify success in popular music: touring, hit songs, awards, branding, No. 1 albums, DVDs, all produced at a remarkably prolific pace.

Call it the next level. But not the last level. Driven by the intense work ethic, broad vision and rock'n'roll charisma of its frontman and namesake, Jon Bon Jovi, this band is still breaking new markets, finding new fans and remaining relevant while most of the rock groups that emerged in the '80s either have disbanded or are relegated to playing decades-old hits with little hope of charting new ones.

If Bon Jovi were a stock, it would be a blue-chipper—savvy investors would be bullish. And Jon Bon

Jovi is CEO, the personification of that delicate intersection of art and commerce. He accepts that description, with a caveat. "The commerce is really just a by-product of the art," he says, calling from a hotel room in Los Angeles where he's decompressing from the latest mega-tour by writing and cutting tracks with multiple Grammy Award-winning songwriter/producer John Shanks for what will end up being the next Bon Jovi album.

"The intent wasn't that I picked up a guitar to make money," he continues. "I loved the idea of learning to play and perform, and then when I chose it as a career path, it was only for the passion. The by-product of that was we were very successful and, subsequently, not only earned but kept our money, as opposed to so many other artists you read about that weren't as lucky."

As successful as the band continues to be, Bon Jovi's aspirations have long transcended musical confines. "I always saw a much bigger, broader canvas

than just being the lead singer in a rock'n'roll band," he says. "My peer group aspired to be on the cover of Circus magazine. I aspired to be on the cover of Time. There was just so much more I wanted to do in the world than just be a guy in a rock band."

Even so, the "guy in a rock band" thing is working out OK. The numbers alone confirm Bon Jovi is truly among the elite acts on the planet by any stat that matters. Five hundred eleven shows at stadiums and arenas around the globe since 2000 have moved nearly 13 million tickets, resulting in a gross just shy of \$1 billion. A worldwide tour merch per-cap average of about \$8.50 means an estimated \$110 million in gross sales during the past decade. In this young century, the band's only label home, Island Records, has released eight albums and a boxed set generating more than 23 million units sold worldwide, according to Nielsen SoundScan and Universal Music Group (UMG). Five live DVDs have sold more than 2 million copies worldwide.

Leader of the band: JON BON JOVI performing at the Hard Rock Calling music festival in London's Hyde Park on June 25.

JIM DYSON/GETTY IMAGES

There are other milestones. Jon Bon Jovi won a Grammy (in 2007 for his duet with Jennifer Nettles, "Who Says You Can't Go Home") and was inducted into the Songwriter Hall of Fame in 2009. The band received MTV Europe Music Awards' Global Icon honor in 2010, and also performed at the Grammys for the first time.

The group's tours finished as Billboard's highest-grossing twice (in 2008 and 2010). The band became one of a handful of acts to perform on the Great Lawn in New York's Central Park. The *Circle* world tour—which wrapped this summer with a \$365 million gross, according to Billboard Boxscore—and the preceding *Lost Highway* tour, not only continued building the group's North American and European audiences, but also sold out shows in Japan, Australia, New Zealand and South America.

Bon Jovi has more than 14 million Facebook friends, and BonJovi.com claims a database exceeding 1.3 million people. The band generates \$2 million annually in online merch sales. And it's not just the fans that are loyal—Paul Korzilius, co-manager of the group with David Munns at Bon Jovi Management, has worked with the band since its earliest headlining days. Bon Jovi's global touring partnerships with Creative Artists Agency and AEG Live have become synergistic beasts, with the latter producing the band's last three world tours. There are two reasons for all of the success: great songs performed well, and the drive and vision of Jon Bon Jovi.

"No one works harder than Jon," CAA managing partner Rob Light says. "No one is more involved on every level of his career as an artist than Jon. He knows exactly who he is and has embraced that, so it's much easier to then go market it. He's comfortable being Bon Jovi and Jon Bon Jovi. He knows what that brand means."

The high regard for Bon Jovi the band extends to Bon Jovi the man, and transcends the music business. "He's one of those people who's just gotten better," "Saturday Night Live" producer Lorne Michaels says. "Jon is one of those guys who I'd never underestimate. We're not talking about him in the past. We're talking about him now. That alone marks him as something to watch. Longevity is a testament to something other than a marketing campaign."

Formed in New Jersey in 1983, the group—Bon Jovi, guitarist Richie Sambora, keyboardist David Bryan, drummer Tico Torres and then-bassist Alec John Such—was let loose upon the world with *Bon Jovi* in 1984, then exploded with *Slippery When Wet* two years later. (Hugh McDonald has handled bass duties since Such left the band in 1994.) Unlike many of its counterparts, Bon Jovi weathered both the grunge era and internal conflicts unscathed, consistently racking up hit albums and global tours and settling comfortably into a superstar groove before taking an amicable hiatus in 1997. Despite having already seen enough success for 10 bands, the break was only the calm before the next storm.

In retrospect, it's now clear that 2000's *Crush*, the band's seventh studio album, was the jumping-off point for a huge commercial and creative renaissance, and "It's My Life" became the group's most important single in a decade. Bon Jovi had already developed his career as an actor and was respected in that field, but filming "U-571" with such stars as Matthew McConaughey, Bill Paxton and Harvey Keitel oddly brought the singer a renewed vigor and vision toward his music. Focusing on acting brought him new "source material," he says, leading to "a great period of growth which was based on humility."

"MY PEER GROUP ASPIRED TO BE ON THE COVER OF CIRCUS MAGAZINE. I ASPIRED TO BE ON THE COVER OF TIME. THERE WAS MUCH MORE I WANTED TO DO IN THE WORLD THAN JUST BE A GUY IN A ROCK BAND."

JON BON JOVI

Man of steel: JON BON JOVI onstage at the O2 Arena in London during the band's 12-show run in June 2010.



For inspiration, Bon Jovi turned to another famous Garden State hero. "I came home and said to Richie, 'I want to be Frank Sinatra. I'm going to make movies here, I'm going to make music there, I'm going to run the business here. This is the way it's going to be,'" he recalls. "It's the Sinatra kind of vision. He got a president elected. He did incredible things for civil rights at the time. He was making movies, music, and he was doing it the way he wanted to do it. Frankie said, 'I did it my way,' that beauty of that honest lyric. The people who related to that song found Frankie in themselves. It was an incredibly empowering lyric—it empowered me. That's what happens when you hit on a lyric that's honest and true."

"It's My Life" was a worldwide hit, but also served to introduce the band to a new generation of listeners—while the original fans stayed loyal. In Light's view, Jon Bon Jovi "really got comfortable

and enjoyed being Bon Jovi again. He found that moment where he just loved doing it, and when you love it, and with the feedback from the fans, it became this symbiotic relationship that pushed it all forward."

Crush connected the group with a new audience, Universal Music Group International (UMGI) COO Max Hole says. "I've probably been to more Bon Jovi shows than any other act on Universal, and I've seen them in more countries around the world," he adds. "Today, their audience is 17- to 18-year-olds right up to people in their 50s. They're an incredible live act that tours relentlessly."

Jon Bon Jovi is obsessed with writing and recording songs that are relevant today. He's not driven by financial gain. "I wouldn't be sitting here in a hotel room by myself thinking I need to make a buck," he says. "I could have sold my soul a hundred times over doing reality TV or what my dear first manager used to call 'the lunch box tour,' where you go out and sell bed sheets and lunch boxes. Anything I do and present musically or professionally is always with the art first in mind."

Maintaining relevance isn't the same as shifting styles to chase musical trends. "I try not to stray so far from what's comfortable," he says. "When we came into Nashville [to cut 2007's *Lost Highway*]... I'd always prided myself on being a storyteller, writing a lyric that people could relate to. So for me that wasn't that much of a stretch. But for me to have had rappers when rap was at its pinnacle, or boy bands, or dance moves, or gone to techno beats because it was big in Ibiza—none of that would have rung true. When you're defining who you are, it's important not to confuse the world. Do what you do and do it well, and people can like or dislike it. But at least we know what it is."

DELIVERING ON A PRAYER

A PHILANTHROPIC NATURE, PLUS HIS SOUL FOUNDATION'S SOUL KITCHEN LEAD TO A PRESIDENTIAL APPOINTMENT FOR JON BON JOVI

Jon Bon Jovi isn't just a good Catholic boy. "He is the best Catholic boy," Sister Mary Scullion says.

In 2008, Bon Jovi was honored with the Humanitarian Award at the Billboard Touring Awards. The singer has long been known for his passionate support of social causes, work that eventually led to the formation of his Soul Foundation, and has now carried through to a presidential appointment to the White House Council for Community Solutions, chaired by Michelle Obama.

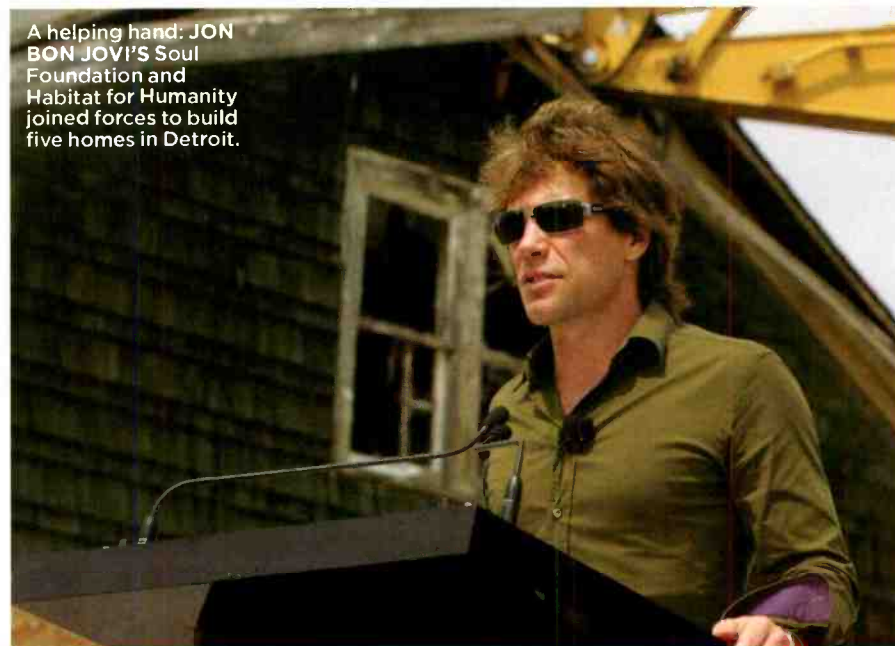
This month marks the five-year anniversary of the Soul Foundation, an organization that directly addresses the issue of homelessness. Its work through the years has led to the construction of hundreds of units of affordable housing. Now up and running is the first Soul Kitchen restaurant, whose "Robin Hood" style form of payment for patrons is creating a buzz in philanthropic circles and is sure to expand.

Bon Jovi would be the first to say he was mentored in this space by Sister Mary who, in 1989, co-founded Project H.O.M.E., a nationally recognized Philadelphia-based organization that provides housing, employment and education to those in need. According to its website, Project H.O.M.E. has leveraged more than \$50 million in equity toward housing and economic development. Sister Mary also serves on

the board of the Soul Foundation.

"Once we met him, and he met many of the men and women that had experienced homelessness, he said, 'I'm in and will do whatever I can and whatever it takes to deal with this situation,'" Sister Mary recalls. "He is just a really intelligent, strategic, compassionate, incredibly generous person, and a real can-do person. He isn't afraid to get his hands dirty or get involved on the ground

A helping hand: JON BON JOVI'S Soul Foundation and Habitat for Humanity joined forces to build five homes in Detroit.



floor to better understand a situation."

Of course, it's not unusual in entertainment and sports and celebrity in general to find people who want to give back. "[But] it's not about the photo op. It's about getting results, making an impact, accountability," Feldman says. "And by the way, people have figured that out down here. That's why they appointed [Bon Jovi] to this council, because they know he's going to roll up his sleeves and personally get involved. His reputation down here is as a guy who delivers."

Sister Mary expects Bon Jovi's participation on the council to bring even more momentum to both Project H.O.M.E. and the Soul Foundation. "This really enhances our work and the work of many of our partners, because it brings best practices, it expands our knowledge and understanding and solutions to some of the is-

ssues we're working with," she says. "Jon's visibility and worldwide recognition attract a lot more resources, capacity and energy to some of these really difficult social problems."

Bon Jovi's charitable efforts are widespread and only make use of his celebrity when the spotlight serves the cause.

"Jon does a lot publicly, but he does a lot quietly as well," "Today" host Matt Lauer says. "He put together the entertainment for a huge fundraiser for the Apollo Theatre out in the Hampdens. Jon played, and Ben E. King, and Jamie Foxx and Alicia Keys. Once he puts his name to something, you'll find his level of involvement is never at a superficial level."

Others can quickly cite their own examples of Bon Jovi's efforts. "When I called him and asked him to help with City of Hope, it took one phone call and we raised \$10 million in one night, in large part because of Jon," says Anschutz Entertainment Group CEO Tim Leiweke, who received City of Hope's Spirit of Life award in 2010.

The Soul Kitchen, which offers healthy, New Orleans-influenced cuisine, allows diners to pay what they can afford or, if they can't afford anything, to exchange volunteer work for the meal. "What we do with the kitchen is not only needed, it's going to work, and it's going to work because it comes from a pure place," Bon Jovi says. "I can't tell you any other reason why I enjoy washing pots and pans."

Bon Jovi seemingly moves easily through political circles and finds presidents "not even a little bit" intimidating, he says. "The intimidation factor has passed with time, but the respect for the office has not changed one bit. It's still immense. If I have any clue what I'm talking about, I'm very comfortable. I don't care if it's in the Oval Office or in Philadelphia with Sister Mary." —RW

The act had its chance to chase trends during the grunge era that effectively closed the curtain on hair bands. "A lot of my peer group started to pretend they were influenced by the same things that Kurt Cobain was influenced by," Bon Jovi says. "Well, Kurt Cobain was an original, and that's why he was loved as he was. Record companies have done this time and again . . . sign 10 things that look and pretend to sound like the original until the genre loses its way. The big arena rock sound of the mid- and latter '80s was watered down so severely that it was the perfect time for a Kurt Cobain to come in and reinvent the wheel. The real ones stay true, and it's nothing more than you being you."

Bon Jovi says he doubts he'd be able to sell out stadiums around the world unless younger fans were coming onboard. "I'm aware that there are two generations of fans out there," he says. "We've known that for the last decade. But I'm not in the 'fat Elvis' suit yet."

The band "changes up the flow each time," Island Def Jam Music Group president/COO Steve Bartels says. "Just look at *Lost Highway*, an incredible breakthrough project that spoke to the country audience, many of which were Bon Jovi fans for years. They just needed the opportunity to lock back in again, and be rediscovered."

It's an important distinction: Bon Jovi still sells records as well as tickets. "When they go into a new tour, they play new songs along with the classic songs everyone wants to hear," Hole says. "They're always introducing new songs from the new record into their catalog on each tour. That's what keeps them a relevant, growing group."

For the label, Bon Jovi's heavy touring schedule provides the perfect global marketing platform, beginning with innovative ticket/album bundling programs before the record ever hits shelves. "We still approach it by drilling specifics in each local market . . . press, retail, the Web or radio," Bartels says. "The 'before' and 'after' of a concert gets completely marketed."

Tours can take a year-and-a-half to set up, and the records are also strategized far in advance. "This is a relationship over time, not just a movement shortly before albums drop," Bartels says. "We're already in discussions planning a new [Bon Jovi] studio album release for 2013."

As diverse as Bon Jovi's interests are, his band is "home base," he says. "I encourage everybody in the band, and myself, to diversify. Go and explore what it is in your life that moves you. But know that when the call comes to go back to work, everybody comes back to home base."

Bon Jovi has always been, at its core, a live band. Fans keep coming back, "because they know every year it's bigger and better than the tour before, no matter how big it was that time," Light says. "So what inevitably happens, and it's true of all the great bands, is everyone goes and everyone wants to go the next time, because they know it's one of the most satisfying, sure-bet nights of their lives."

Bon Jovi tours have been a huge boon to AEG Live. "With Jon, we didn't go out and bid and win a tour: We went out and developed a partnership very early on," Anschutz Entertainment Group president Tim Leiweke says. "This is not only about a group of musicians that have risen to the top of the industry, and the loyalty they have to their fans, and the passion their fans have for them. From a business standpoint, this is a company and Jon runs it that way. They're disciplined, they're well-organized, very professional. It's like clockwork with these guys. Back-of-house: best machine I've ever seen. Front-of-house: most passionate love affair between a band and its fans that I've ever seen."

Ron Van de Veen, senior VP of events for MetLife Stadium in East Rutherford, N.J., has been on the venue side of Bon Jovi tours for about a dozen stadium shows and 10 arena dates. Bon Jovi in

its home state is about as big as it gets. The band opened the new stadium last year with four sellouts that drew 250,000 people and grossed more than \$21 million. "We can't wait for him to come back," Van de Veen says. "It's an exuberant live performance."

Bon Jovi's history as a live act pays dividends, particularly in this era, when artists are often developed on TV rather than in sweaty clubs. "To have your roots as a live band and come up as they did through the clubs to the arenas and touring and touring, you create fans," Van de Veen says. "And that's what Bon Jovi has done."

There's a moment in Phil Griffin's 2009 documentary "When We Were Beautiful," which marked the band's 25th anniversary, when Bon Jovi says, "I want to sell out the desert. More than once." It's a telling quote. This band has always had a global perspective.

"I had the idea, going back nearly 30 years ago, that it's a big world out there and a lot of places are influenced by American pop culture," Bon Jovi says. "We established those routes from the first record. We went to Europe, Asia, and we started setting routes. What we learned was, with time, there are going to be certain markets that turn their back on you, [and] there will be other markets with economic unrest, or markets with civil unrest. We never had to rely on just one marketplace to distribute our records."

Such an approach is more common today than it was in the '80s, but still relatively few acts are willing to invest the time and money into touring overseas. "He was the first artist—truly—in the rock era to understand the breadth of the world in terms of opportunity," Light says. "He was opening doors in markets long before other bands were going there. That's part of his psyche and how he looks at the world. It's always a conversation . . . because new markets are always opening up, economies are changing, new economies are emerging. He's always looking for new places

“JON KNOWS EXACTLY WHO HE IS AND HAS EMBRACED THAT, SO IT’S MUCH EASIER TO THEN GO MARKET IT.”

ROB LIGHT, CREATIVE ARTISTS AGENCY

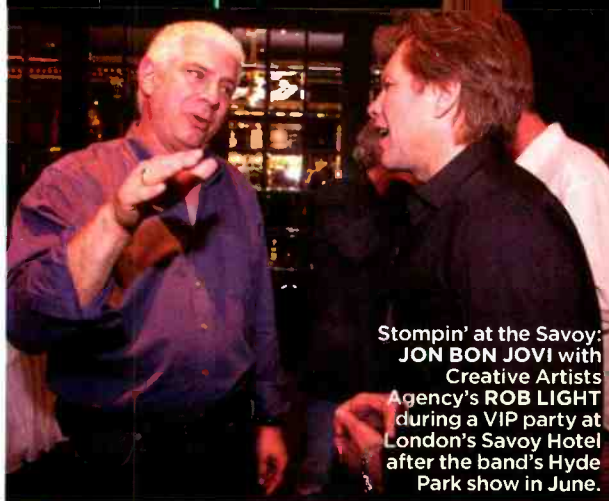
to go and extend the Bon Jovi reach.”

One such market that has exploded for Bon Jovi is Australia and New Zealand, where Australian promoter Paul Dainty of the Dainty Group has done “beyond well” with the band, with multiple stadium-level sellouts. “Bon Jovi are massive here,” he says. “December last year we went into Sydney planning to do one stadium and ended up doing three. Australia’s a big country, but we’ve only got 21 million people. Five million people in Sydney. To do three stadiums, on a per capita basis globally, those are stupendous numbers.”

Dainty describes “a real passion across every demographic that runs deep with Australians,” and adds that Bon Jovi has made a commitment to the market. “He’s so professional, dedicated and committed to everything he does. That connects with the audiences,” he says. “They deliver every night the most real, full-on rock’n’roll, a brilliant show. That’s how you know the minute they schedule to come back, it will be bigger again.”

This global touring approach provides a critical platform for a label with the reach of UMG, which has a presence in 77 countries, and it’s an opportunity seized, according to UMG’s Hole. “If they’re touring in Japan, for example, we’ll often release a special Japanese tour edition, which has unique content that will keep the Japanese fans completely interested. It’s a question of working out what the fan really wants, market by market.”

More than a few people refer to Bon Jovi as the “CEO” of Bon Jovi Inc. “He has a better handle on their business, their future and their path than anyone I’ve ever seen,” Leiweke says. “When he wakes up in the morning and goes to bed at night, Jon is a CEO. That’s the way he views his role.”



Stompin’ at the Savoy: JON BON JOVI with Creative Artists Agency’s ROB LIGHT during a VIP party at London’s Savoy Hotel after the band’s Hyde Park show in June.



The executive team (from left): IDJMG president/COO STEVE BARTELS, JON BON JOVI and Island Def Jam Motown Music Group/Universal Republic chairman/CEO BARRY WEISS



“His business acumen and instincts are unparalleled,” Bartels adds. “Jon Bon Jovi drives hard, and the entire organization feels his energy. It rubs off, and therefore much gets done in an efficient manner. The success speaks for itself due to this approach.”

Light says the band is like any team, business or organization in that there are always leaders. “It may take a whole team to execute, but somebody becomes the heart and soul, and that’s Jon,” Light says. “He leads it, he calls the shots, and everybody else on that stage and who surrounds him—label, promoters, crew, whatever—are all integral parts, and he would acknowledge that. People organically want to follow him. They want to be a part of what he’s doing. They know he’s going in the right direction.”

When it comes to planning a tour or other project, Bon Jovi is in the mix. “There is nothing he’s working on where his name and the band’s name and their music is involved that he isn’t integrally involved,” Light says. “That doesn’t mean he is on every call. If we’re talking about an endorsement or sponsorship, we may do a lot of the initial work, but when it comes time for [questions like], ‘What is the creative? How is it going to work? What does it mean to the band and to me?’ he’s having that conversation.”

But don’t pitch Bon Jovi a business deal on show day. “The

show is his main job,” Light says. “He’s an artist first, but he has the ability to touch all those other things and he does so intelligently, creatively and gladly.”

Matt Lauer, host of NBC’s “Today,” says that “in the nicest possible way . . . Jon is a control freak. If you look at most really successful people, they are. Jon has a firm grip on every aspect of this band. There’s a reason the band is called Bon Jovi.”

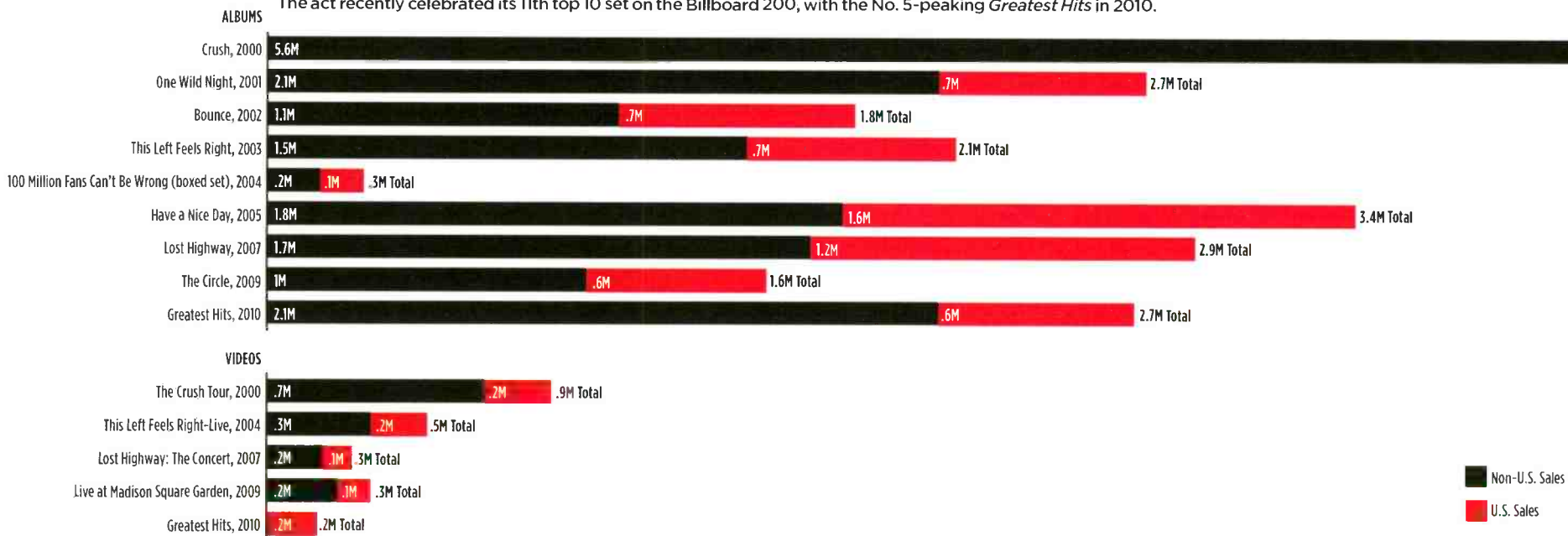
Being the “CEO” is “one facet of who I am, sure,” Bon Jovi says. “If, after three decades, you haven’t learned how to run your business, then you really are a living, breathing cliché of rock’n’roll. So I take pride in that description.”

Still, Bon Jovi the sports fan makes it clear that the band, and everyone who works with it, are a team. “Everybody’s participation is key to the team’s success, but somebody has to be the leader,” he says. “So in that regard I’ll accept the credit—or the blame. But everybody’s contributions make for the sum, and the sum of the parts make for the whole.”

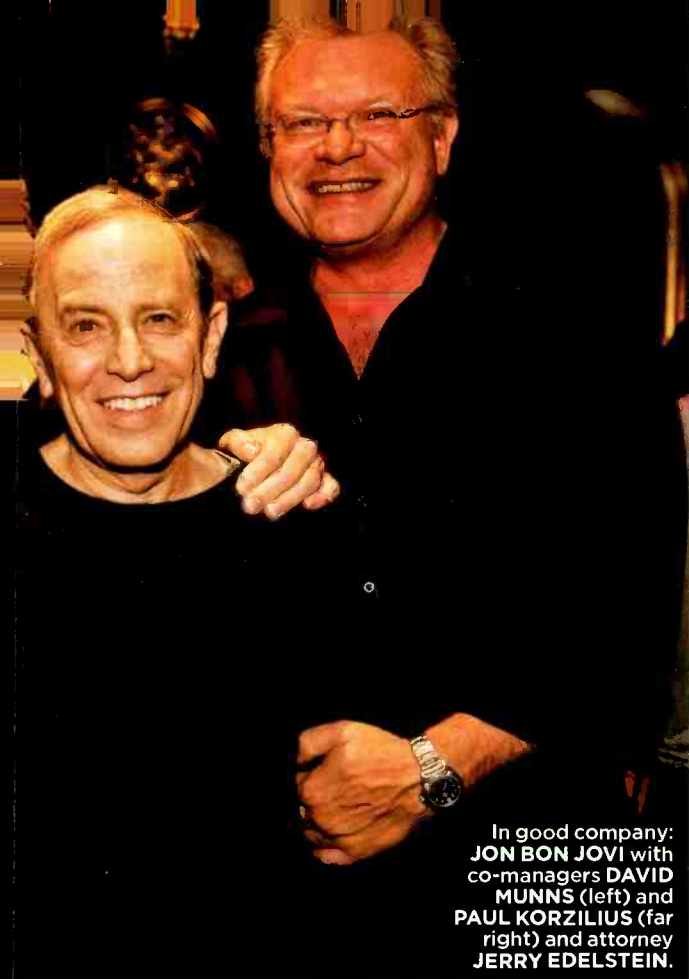
Being the leader means having to make tough decisions, as when Sambora left the tour this summer to enter rehab. (Guitarist Phil Xenidis filled in.) There wasn’t any talk of Sambora’s exit being permanent, and Bon Jovi doesn’t shy away from discuss-

MILLIONS AND MILLIONS SERVED

Every Bon Jovi studio album released since 2000 has sold at least 500,000 copies in the United States, according to Nielsen SoundScan. The act recently celebrated its 11th top 10 set on the Billboard 200, with the No. 5-peaking *Greatest Hits* in 2010.



SOURCE: Nielsen SoundScan (U.S.), Universal Music Group (non-U.S.)



In good company: **JON BON JOVI** with co-managers **DAVID MUNNS** (left) and **PAUL KORZILIUS** (far right) and attorney **JERRY EDELSTEIN**.

ing “the Richie scenario.”

“I loved him just as much before as I do after,” he says. “And the best thing to do, both for him and for us, is say, ‘We’re going to work. You should take care of yourself.’ I didn’t threaten him with being fired. I didn’t do anything, in the media or privately. Everybody supported him, and in turn, the fan base supported the decision, and we went out and did a month, 15 or so shows, I guess. It’s good that he realizes we’re going to work no matter what, as long as I can get up and out there. It was good for him, and he’s in a great place again.”

It boils down to “immense respect for our relationship,” and, given his long-term connection with the entire team, including the band, it’s clear loyalty is important to Bon Jovi, the man and the band. “A lot of it has to do with the number of years and the time served,” he says. “I’ve spent more time in this band than I have spent out of it, and I have spent more time with the guys than I have spent with my own family. That’s quite a statement, but it’s based on a 28-year relationship. There’s a basis for all that loyalty. We’ve seen marriage, birth, accomplishment, failure together. We pride ourselves on the difference between us and a lot of our peer group that fell by the wayside. We were able to

recognize when it was time to pat someone on the back—and when it was time to punch them in the nose.”

Bon Jovi’s curiosity extends beyond the opportunities that exist for the band into what other entertainers and organizations are doing.

“I know what he’s more than likely interested in doing and what he’s not, but I like to tell him everything, because it helps him understand the bigger market,” Light says. “When he’s not being the artist, when we’re doing business, he wants to know about everything in the business: how other tours are doing, what are ticket prices [costing], what’s working on a marketing level, what promotions have worked, what new media is working.”

Lorne Michaels calls Bon Jovi “incredibly disciplined,” but adds, “He has the thing we look for: manners. I don’t mean ‘please and thank you’ manners, I just mean a level of respect for all the people you work with. I like him a lot. I’ve found him in every one of my dealings with him to be completely honest and straightforward. I’ve been around a long time, and it’s not that common.”

Despite the wide range of interests that require a lot of time and attention, Bon Jovi is a family man. He has been married to his high school sweetheart, Dorothea, since 1989, and they have four children. Lauer, who lives near the Bon Jovis and sees them socially, calls Bon Jovi “a doting father.”

“Family man” is another mantle Bon Jovi proudly accepts. “Without that, the rest of this is a shallow pool to swim in,” he says. “Celebrity and the fame game never appealed to me. And I do know a lot of applause junkies who live for that. They become the journeymen, they live on the road, they like that kind of lifestyle, and they’re unable to function in the real world when it comes to going to school or going to family functions—or changing a light bulb. I find that when I’m done touring, I don’t miss it. I love doing it while I’m doing it, but when I’m not, it’s the furthest thing from my mind.”

It’s illuminating to know that as he nears the half-century mark, Bon Jovi is trying to learn about new things and develop new interests. And he’s still developing his chops. “I’ve never studied so hard playing guitar. I’m taking guitar lessons at 50 years old to be a better and better guitar player.”

All involved with Team Bon Jovi believe the band will continue to break new markets, attract new fans and sell more records. “He hasn’t quite gone everywhere he wants to go,” Light says. “And he’s certainly never one to sit back on his laurels. He’s always hungry for the next adventure, so I’d be surprised if he doesn’t find another gear.”

Nashville-based Ray Waddell (@billboardtour) is executive director of content and programming for touring and live entertainment at Billboard. He writes the weekly On the Road column.

TEAM BON JOVI

CURRENT ALBUM: *Greatest Hits*

RELEASE DATE: Nov. 9, 2010

LABEL: Island

MANAGEMENT: Paul Korzilius and David Munns at Bon Jovi Management

PUBLISHING: Universal Music Publishing Group

BOOKING: Rob Light, Chris Dalston and Robert Norman at Creative Artists Agency

ATTORNEY: Gerald F. Edelstein at Edelstein, Laird & Sobel

BIG DEALS: “This Is Our House” featured on “Sunday Night Football” and the NFL Network and in U.S. arenas; Advil supports the Jon Bon Jovi Soul Kitchen, which opens this month in Red Bank, N.J.; role in upcoming Garry Marshall film “New Year’s Eve”;

Artists in Residence partnership with NBC Universal

SITES: BonJovi.com, Facebook.com/bonjovi

TWITTER: @BonJovi

R-E-S-P-E-C-T?

THE ROCK HALL AND BON JOVI

Aren’t 13 million tickets in 10 years enough?

As yet another list of Rock and Roll Hall of Fame inductee nominations is revealed without Bon Jovi, “I find it extraordinary they’re not in the Rock and Roll Hall of Fame, and I hope it’s something the Rock and Roll Hall of Fame will do something about very soon,” Universal Music Group International COO Max Hole says.

“I think they’re idiots,” Anschutz Entertainment Group CEO Tim Leiweke says. “This band is arguably one of the top two bands in the world over the last 10 years. You can have any opinion you want, but the fans have spoken. What is it about this band they don’t get?”

“Saturday Night Live” producer Lorne Michaels believes perceptions are hard to overcome. “There’s already a guy who’s called the Boss,” Michaels says, referring to Bruce Springsteen, who, like Bon Jovi, famously hails from New Jersey. “The slot was taken. If [Bon Jovi] came from Delaware, it would be a different thing.”

For many, Michaels says, Bon Jovi was “written off as a hair band in the ’80s. It’s just how you enter the game. In my world, he’s taken very seriously.”

Jon Bon Jovi isn’t bitter, but does seem a bit bewildered. “What are you going to do?” he says with a shrug. “Do we deserve to be in the thing? Yeah. Do I want to be in it? Yeah. Truthfully, I do want to be associated with Elvis and the Beatles and the Stones and the greats. Do our accomplishments speak for themselves? Yeah, I believe they do. But the guys there, we’re just of a different generation and they don’t want to know.”

Bon Jovi declines to dismiss the achievements of any hall members (“God bless them all,” he says), but it’s clear that some inductees puzzle him when compared with his band’s accomplishments. “You look and you go, ‘Really? Is that even in the same league as us? No,’” he says. “Take me out of the equation. If the prerequisite for being in something like this were your influence on future generations and your catalog of music having left some kind of mark, you could cite examples of people that aren’t in that make you go, ‘You’re kidding.’ If you think Kiss didn’t have an influence on the kids that came after them, then you’re crazy. You may or may not be a Kiss fan, but they did influence generations of kids that did emulate them.”

Others seem far more irritated by the Rock Hall snub. “I don’t get it,” Leiweke says. “But the people that count are the 13 million people that bought \$1 billion worth of tickets for this band. Game, set, match.” —RW

HAVING A NICE DECADE

Bon Jovi’s touring achievements have twice led it to topping Billboard’s year-end list of the top tours, in 2008 and 2010.

TOUR	NO. OF SHOWS	TICKETS SOLD	GROSS
The Circle (2010-11)	146	3,705,757	\$375,138,461
Lost Highway (2007-08)	99	2,157,675	\$210,033,874
Have a Nice Day (2005)	86	2,020,870	\$153,151,510
Bounce (2002-03)	88	2,155,461	\$104,148,591
Crush (2000)/One Wild Night (2001)	92	2,727,600	\$101,344,820
TOTAL	511	12,767,363	\$943,817,257

SOURCE: Billboard Boxscore

2.1M

7.7M Total

Metcalfe County's finest:
The Kentucky Headhunters'
GREG MARTIN, DOUG PHELPS,
FRED YOUNG and RICHARD
YOUNG (from left)

1000



“If you’re going to get in a covered wagon and be a pioneer, get ready to get air in your ass.”

Richard Young

PROOF



THE KENTUCKY HEADHUNTERS RISE AGAIN

BY RAY WADDELL

ASHIE NEWELL

TO STEP INTO THE PRACTICE HOUSE in ultra-rural Metcalfe County, Ky.—about 100 miles northeast of Nashville and light years from any semblance of a music business—is to step into music history. This house has spawned three serious rock’n’roll bands: Itchy Brother, the Kentucky HeadHunters and Black Stone Cherry—nearly encompassing all the musical offshoots of rock. And to sit with the four Kentucky HeadHunters in worn-out chairs as they amiably spool out their unlikely tale is to relive one of the great music stories of any genre, a tale of wild dreams found and lost, gutty perseverance and—more than 40 years in—contentment and renewed creativity.

Most of their songs were born in the Practice House, but the HeadHunters never recorded there until cutting the tracks for their new album, *Dixie Lullabies*, to be released Oct. 18 on Nashville-based independent Red Dirt Music. Clichés be damned, *Lullabies* truly brings this veteran band full circle, not only because it was recorded at the house, but because it features—in bassist Doug Phelps, rhythm guitarist/vocalist Richard Young, drummer Fred Young and lead guitarist Greg Martin—the original version of the HeadHunters (as they were first known), before Phelps’ older brother Ricky Lee joined the group. It was the elder Phelps who, with his country sensibilities, helped open the doors in Nashville that led to the group’s 1989 landmark, Grammy Award-winning album *Pickin’ On Nashville*.

HOUSE OF MUSIC

A modest, white farm house surrounded by woods and pastures, the Practice House sits on James Howard Young Road, a narrow, winding county byway named for the father of the HeadHunters’ Richard Young and his younger brother Fred, a hard-pounding drummer known almost as much for his foot-long mutton chops as his world-class chops. Formerly owned by the Youngs’ grandmother, the house sat vacant until 1968 when the Young brothers discovered music and needed a place to play. Fred and cousin Anthony Kenney were 11, Richard was 14, and Martin, another cousin, was 15. Before long, rock music was ringing out of the hollow, as was bluegrass, with New Grass Revival’s Courtney Johnson living about a quarter-mile down the road. “They’d be down there playing bluegrass and we’d be up here playing rock,” Richard Young says. “All that music, right here along this creek.”

Their hair grew along with their musical skills, and the shindigs at the Practice House were epic. “If we didn’t have a gig, we’d get a bunch of cases of beer and hide it from Daddy. Come Friday or Saturday night, it wasn’t nothing for us to have 80-90 people out here,” Richard Young recalls. “Then Sunday morning Daddy would roll us out of bed and say, ‘Y’all get your asses up there and clean up them beer cans.’”

The music of their earliest incarnations—they were known first as Aftermath, then Velvet Mandrake and ultimately as Itchy Brother—was blues-based rock, with Martin, who had moved down from Louisville, Ky., bringing that city’s broader palate of North-meets-South musical influences with him and providing tuneful, searing lead guitar. “Greg is the musicologist of the band, and he was bringing a lot of blues into the fold because he had a great record collection,” Richard Young says.

Itchy Brother was closer to Free than Lynyrd Skynyrd, but the music was a mixed-breed mongrel. “When you’re from Kentucky, you can say you’re the baddest-ass English blues rock band in the world, but you still sound like a bunch of Kentucky boys,” Richard Young says. “If you listen to ‘Little Miss Blues Breaker’ on the new record, that is pure, unadulterated Itchy Brother.”

Playing locally, the band mixed Led Zeppelin and Black Sabbath covers with their own originals, but were never a typical top 40 sock-hop outfit: An English teacher pulled the plug when it broke into Steppenwolf’s “The Pusher” at a prom. And venturing down to Nashville in 1970 for a “young country” showcase, the act couldn’t

resist ambushing the audience by whipping out “Crossroads.”

Southern rock, then at its most adventurous, ruled the airwaves and arenas, but Itchy Brother was too young to head to its heart in Macon, Ga. Instead, it took up residence at the Yellow Hydrant in nearby Bowling Green, where word of the band began to spread. By 1972, Itchy Brother was opening for the Charlie Daniels Band and the Outlaws. “It was a great time to be in a band,” Richard Young says.

In 1977 Itchy Brother caught the attention of Phil Walden’s Capricorn Records, but, when Lynyrd Skynyrd’s leased Convair plane plummeted into the swamps of Gillsburg, Miss., on Oct. 20, 1977, the tragedy brought the original Southern rock era to a halt. “When Ronnie [Van Zant] and them crashed that October, it was over with,” Richard Young recalls.

Though Capricorn was now out of the picture, Itchy Brother knew it was ready to record. Snowed in and bored in the winter of ’78, the band started flipping through records and reading the labels, stopping on Zeppelin’s *The Song Remains the Same* on Zep’s own imprint, Swan Song. Dialing the label in New York, Richard Young was lucky enough to reach Swan Song exec Mitchell Fox and convince him to come to Kentucky and hear the band. Though Fox was sold—“We were going to be one of the first American bands they ever signed,” Young says—tragedy again reared its head when Zeppelin drummer John Bonham died in September 1980, leading to the dissolution of the band and, ultimately, Swan Song. The disappointment led to Kenney quitting Itchy Brother. “It couldn’t get no bigger than Swan Song for us,” Young says. “Some people can overcome failures. If you’re going to get in a covered wagon and be a pioneer, get ready to get air in your ass. If you can’t take the air, you got to stop.”

REBIRTH

The others stuck with music. With help from Fox, Richard Young went to Nashville to write for Acuff-Rose, while Fred Young found a gig drumming for country pop songstress Sylvia. Martin was playing rockabilly guitar with Ronnie McDowell, for whom Missouri-bred Doug Phelps was playing bass, and by ’85, Itchy Brother started convening for fun, with Phelps replacing Kenney on bass. It rechristened itself the HeadHunters, named for Muddy Waters’ band. “When the HeadHunters started, we were going to be nothing but strictly blues,” Fred Young says.

“We were studying the blues,” Doug Phelps adds. “We said, ‘We won’t just start with the Beatles or Zeppelin, but with who influenced them. It was Muddy Waters and Howlin’ Wolf, and Sonny Boy Williamson and Jimmy Reed, all those guys. And we had to play it exactly the way they played it, not sort of like they played it. Once we got that foundation, then we let all the other influences come out.’”

One of those influences was country. “We were rural farm boys, we are country folk,” Phelps adds. “We’ve always thought our music relates to the country side of things in the rural sensibilities that we have and when we open our mouths, you can tell.”

Meanwhile, singer Ricky Lee Phelps had moved from Arizona to Nashville to give a country music career a shot. Doug Phelps convinced his brother to come up to Kentucky to hear what he was up to. “I just wanted him to check out what we was doing. He’d never seen us,” Phelps says. “He said, ‘I’ll come up, but I ain’t sitting in.’”

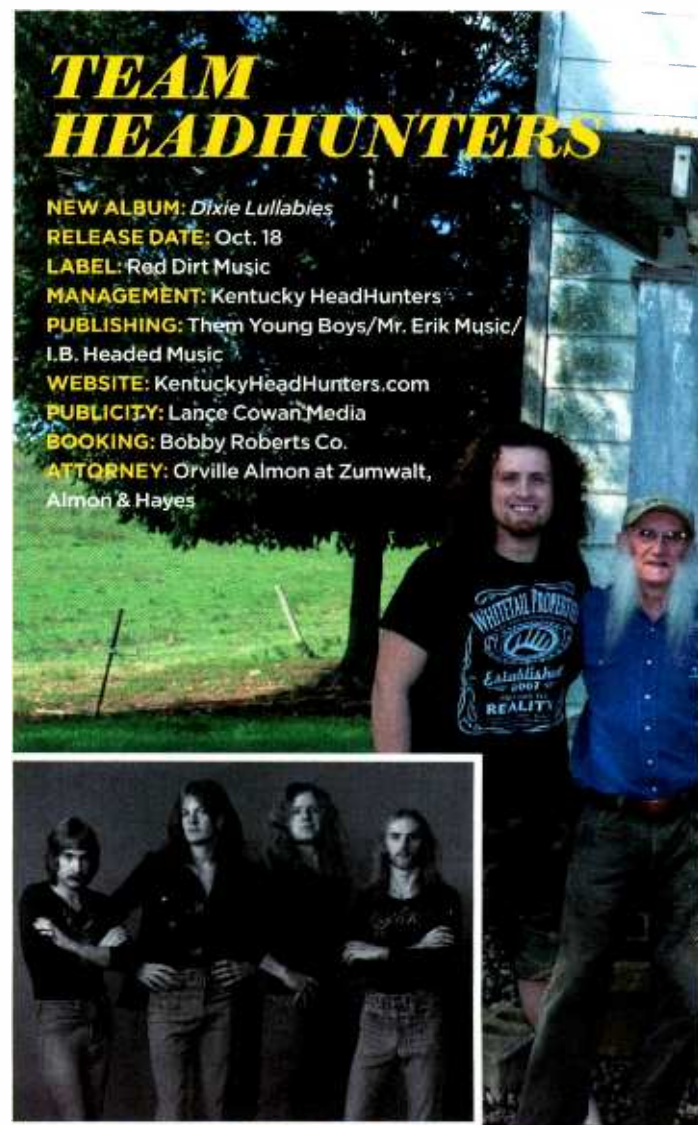
But sit in he did, and though Richard Young says he was concerned about “monkeying with the chemistry,” the impact was immediately obvious when the Phelps brothers started singing together. “All of a sudden, here’s this monster rock’n’roll band and you put these two vocals together, and the damn room went neon,” Young recalls. “God gives every bunch of boys one good band in their life, and here we saw an opportunity for another.”

While most of *Pickin’ On Nashville* was written and demoed before Ricky Lee Phelps came onboard, he brought a couple of songs with him that were quickly HeadHunter-ized. “We said, ‘Ricky, you sing, we play,’” Richard Young says. “But I will say this: We wouldn’t have had the chance of a snowball in hell if Ricky hadn’t been singing. At the time they wouldn’t have accepted Doug or anybody else that sang. Ricky had enough of that country flavor with the rock music.”

Nashville, which was in one of its more rebellious musical phases, got wind of what the HeadHunters were doing, and the band ended up signing with Mercury Records. A decade after the Swan Song disappointment, it had a deal. “I was scared to death,” Martin says. “We were all making a living in music, we almost didn’t want a record deal. The reality is, ‘no’ is hard to take, but once they say ‘yes,’ that’s when it gets hard. That’s when your ass is on the line.”

“Kentucky” was added to the HeadHunters name “to make us sound country,” according to Fred Young, plus the Georgia Satellites were hot at the time. *Pickin’ On Nashville*, a blend of revved-up covers of Bill Monroe and Don Gibson and original new songs like “Dumas Walker,” quickly struck a chord, and four hit songs and a Grammy followed. The album has sold 779,000 copies, according to Nielsen SoundScan.

After 20 years, the Kentucky HeadHunters, with Fox as manager, were suddenly the toast of Music City, a bizarre turn for a group that had grown up “avoiding Nashville like the plague,” according to Richard Young. Big tours with the top stars of the genre followed, along with No. 1 parties and sales milestones. “We were very excited, but we were also very apprehensive and careful,” he says. “We had done this so long, we were like salty



BOTTOM, INSET: COURTESY OF BLACK STONE CHERRY

dogs that never had any success. The whole thing with the HeadHunters was like, 'We're not going to let anybody fuck with this.' But it got thrown into the mix of shaking the industry up."

The follow-up *Electric Barnyard* came in 1991, but didn't achieve the same success, though the album went gold and garnered the HeadHunters a second Country Music Assn. group of the year award. (It has sold 604,000 copies.) In retrospect, the band thinks the album was rushed. "We were 30-something years old and we were on the road 350 days in 1990," Richard Young says. "We weren't ready. They were pushing us too hard. They didn't realize it took years to make that [first album] happen. We could have done it again if they'd just given us a couple more months."

Shocking the Nashville music community, the Phelps brothers abruptly departed the HeadHunters in the summer of 1992, forming the country duo Brother Phelps. The HeadHunters soldiered on, bringing their cousin Kenney back on bass and rock-oriented vocalist Mark Orr into the fold. They released three records with that lineup, the most notable of which was *That'll Work*, a collaboration with legendary Chuck Berry pianist Johnnie Johnson, forming a relationship that lasted until Johnson's death in 2005. Sales for *That'll Work* stand at 21,400.

BACK TO BASICS

Yet, the magic was missing. Orr left the band, and in 1995, Richard Young called Doug Phelps to see if he'd be interested in coming back. He was. Even Ricky Lee Phelps briefly gave it a try, but the artistic differences remained and the Kentucky HeadHunters opted to continue with Doug on lead vocals.

A series of solid, sometimes great, albums on a series of labels, including MCA, Audium, Elektra and CBu, marked the turn of the millennium for the HeadHunters. To celebrate the 20th anniversary of *Pickin' On Nashville*, the band released a fiery live album from 1990. It settled into a robust touring schedule booked by the Bobby Roberts Co., took its management in-house and, though it continuously wrote, didn't feel compelled to release a new album—until now.

Dixie Lullabies is the first album of new material from the band since 2003. The HeadHunters were spurred into recording not only by musical compatriots, but also by longtime friend and fellow Kentuckian Ben Ewing, GM of Red Dirt Music, a subsidiary of Progression Music. Richard Young describes Ewing as "an entrepreneur, smart-ass, great guy. We need somebody like him. He's successful, and we're not, in business. We're musicians."

Some tour dates with Jamey Johnson initiated conversations with Johnson bandleader Wayd Battle, who was up for recording at the Practice House. During 11 cold winter days, the band cut *Dixie Lullabies* at full power with Battle as engineer. "Wayd didn't have no headphones, so when he'd open the door and say, 'Go,' we'd knock him in the floor," Richard Young says.

The 14 songs on *Dixie Lullabies* bottle undistilled HeadHunters: from the backwoods boogie of the title cut, to the Rolling Stones-esque "Tumblin' Roses," to the loping first single "Great Acoustics" and hard-charging "Just Believe." When the band debuted several of the songs at a packed August showcase at 3rd and Lindsley in Nashville—its first date in the city in five years—Nashville music writer Holly Gleason wrote, "Twenty years after being the biggest thing there was, it appears the Kentucky HeadHunters are on the verge of being what they were meant to be: a slamming rock-roots band that fears no corner at any speed."

Whatever *Dixie Lullabies* is, the album owes its life to the Practice House. "This house is the reason we're doing this," Richard Young says. "Every record we've made, that's what we were supposed to be doing at the time. This has got us back to being a roots band. We're not chasing our tail anymore for anybody."

"This house." Though its walls are now adorned with posters, photos and clippings documenting a lifelong search, the Practice House is essentially the same as it was when Itchy Brother first rattled its foundations. Roadrunner Records VP of A&R Ron Burman visited the house to see Roadrunner band Black Stone Cherry (see story, right) and was blown away. "That house is the real deal," Burman says. "All kinds of juju going on."

And going on. ●●●

Pride of the Practice House (from left): Black Stone Cherry's JOHN FRED YOUNG, the Kentucky HeadHunters' FRED YOUNG, BSC's BEN WELLS and CHRIS ROBERTSON, the HeadHunters' RICHARD YOUNG and DOUG PHELPS, BSC's JON LAWHON and the HeadHunters' GREG MARTIN; inset: Itchy Brother's Martin, ANTHONY KENNEY, Richard and Fred Young (from left).



PRACTICE HOUSE 2.0

INSPIRED BY THE HEADHUNTERS, BLACK STONE CHERRY MINE A '70s VIBE

The odds of one band of note emerging from the backwoods of Kentucky would seem long, at best. But Metcalfe County, Ky., has produced four of them: Itchy Brother, which then reincarnated into the Kentucky HeadHunters; bluegrass trailblazer New Grass Revival; and, most recently, the hard-rocking Black Stone Cherry on Roadrunner Records (Billboard, Oct. 15).

Black Stone Cherry comprises Chris Robertson (vocals/guitar), Ben Wells (lead guitar), Jon Lawhon (bass) and John Fred Young (drums), the latter being the son and nephew of the HeadHunters' Richard and Fred Young, respectively. Just as '70s-era kids gravitated to the Practice House to hear Itchy Brother, late-'90s Kentucky headbangers found their way to James Howard Young Road to check out the developing Black Stone Cherry. Many of those BSC kids were the spawn of those who threw down at the Practice House a generation earlier. "Richard would come down here and say, 'My God, it's like the '70s all over again,'" Wells says.

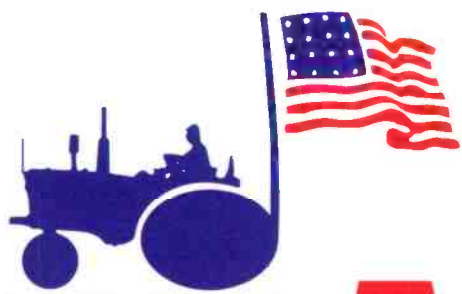
Rather than boots too big to fill, the members of BSC found inspiration and a road map—illustrated with potholes—from the HeadHunters saga. "We learned so much from the whole story of what happened with the HeadHunters," Robertson says. "Me growing up being best friends with John Fred for the last 21 years, I was there firsthand for everything. I watched it all rise and unfold and then come back again. Just witnessing that, and having people like Richard and Fred around, having their knowledge of the business and of music, and them turning us on to certain stuff, has definitely been a huge advantage for us."

For their part, the Young brothers encouraged the young rockers to make use of the Practice House. "For the first six months, my Dad and Fred were, for all practical purposes, saying, 'You guys go on over there and hang out. Y'all don't get too drunk,'" John Fred Young says. "They actually used us going to the practice house as an advantage to themselves, to have the house cleaned up and taken care of."

With only the HeadHunters' Young brothers living in the area, the house needed attention—and music. "The first time we came back from touring there were vines growing up through the floor," Robertson says. John Fred Young adds, "The worst thing to do for a car is leave it sitting."

Jamming at the Practice House was inspirational, if not intimidating, for BSC. "You look on the wall and you see Eric Clapton and John Lennon and Son House, then Itchy Brother, the HeadHunters—and now Black Stone Cherry," Robertson says. "You have to be good for people to put you on a wall, and now we have awards of our own hanging up down here, so it's like, 'OK, we're working on it.'"

Richard Young says watching the birth and then growth of BSC "fired our butts up," inspiring the HeadHunters to write and record a new record. And while BSC shared bills with the HeadHunters in the past (even if it's much harder, more aggressive style wasn't always the best fit), now there's talk of the HeadHunters playing some dates in support of BSC in Europe. "We've got to convince the promoters over there," Richard Young says. "We can hang with them. We just can't do it three or four nights in a row." —RW



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A Night For Latin's Hottest Genre



Iconic ensemble: **INTOCABLE** will be among the performers at this debut event.

BILLBOARD AND TELEMUNDO TEAM TO PRESENT HONORS IN REGIONAL MEXICAN MUSIC

BY LEILA COBO

Welcome to the inaugural Premios Billboard de la Musica Mexicana—Billboard's first Mexican Music Awards.

For the past 25 years, Billboard has established itself as the arbiter of Latin music popularity in the United States and the primary source of news about the Latin music industry. We pride ourselves not only on our charts, coverage, conferences and award shows, but also on recognizing the trends that define Latin music. Simply put, no other brand is as dedicated and passionate about Latin music as Billboard.

We're pleased to once again be at the forefront of the business by teaming with media partner Telemundo to launch the first music awards dedicated exclusively to the top-selling genre of Latin music in the United States: regional Mexican.

The show, staged at Los Angeles' Orpheum Theater on Oct. 20 and presented by State Farm, will be broadcast by Telemundo on Oct. 27.

This marks the first time a major network is airing a Mexican music awards show produced in this country. It is our way of acknowledging the importance of a genre so vast and rich that it merits its own space.

Equally important, Premios Billboard de la Musica Mexicana will honor achievements based—as always—exclusively on the Billboard music charts, underscoring a commitment to veracity and transparency.

"We are extremely excited about this new show," says Joshua Mintz, senior executive VP

of Telemundo Entertainment, which is producing and airing the show as part of its extended partnership with Billboard (which also includes the Billboard Latin Music Awards each spring).

"The diversity of the genre is so rich that it appeals beyond Mexicans to all Hispanics who love everything from Mexican pop all the way to regional Mexican, regardless of their country of origin," Mintz adds.

Somos Production, owned by Luis Villanueva and Mary Black, a multiple Emmy Award winner who for many years produced Premios lo



Nuestro, will be the executive producer.

Viewers will see a star-studded bill of performers, including diva Jenni Rivera, leading finalists Gerardo Ortiz and Larry Hernandez, Julion Alvarez y Su Norteño Banda and iconic group Intocable.

Also scheduled to perform are Grupo Montez de Durango, Banda los Recoditos, Los Horoscopos de Durango, Shaila Durcal, Los Tucanes de Tijuana and Paquita la del Barrio, as well as up-and-comers Tribal Monterrey, El Bebito, America Sierra and Voz de Mando.

It's an auspicious beginning for a first-time awards show, Mintz says. "I envision it growing to be the same or bigger than the Billboard Latin Music Awards in five years or less," he says. "This is our first show so we're starting small, so we can grow."

As with the Billboard Latin Music Awards, categories are based on sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS.

But the eligibility period (Aug. 28, 2010-Aug. 20, 2011) is unique to these awards and is one of the reasons finalists and eventual winners may differ from honorees at the Billboard Latin Music Awards.

Further, because these awards are dedicated solely to regional Mexican music, finalists and winners are determined by performance solely on the regional Mexican charts.

There will be 32 awards given out at Premios Billboard de la Musica Mexicana, including honors for top publisher, publishing corporation, producer, songwriter, album and airplay imprint of the year, and album and airplay label of the year.

Awards will be given to the top artists and songs overall in regional Mexican music, and in each of four subgenres: ranchera/mariachi, norteño, banda and duranguense/grupero.

Also, for the first time in the history of the Billboard awards on Telemundo, digital track sales were factored into the formula determining the finalists for the top artists and top songs categories.

THREE SPECIAL ACCOLADES

Los Tucanes de Tijuana, Paquita la del Barrio, Jenni Rivera earn inaugural awards
BY LEILA COBO

In addition to the awards based on chart achievements, three special honors for exceptional achievements will be presented at Premios Billboard de la Musica Mexicana, as chosen by Billboard's editors and Telemundo.

LEGADO MUSICAL (THE LEGACY AWARD)

Formed in 1987 in the Mexican border city of Tijuana, sextet Los Tucanes de Tijuana, headed by lead singer/songwriter Mario Quintero, have chronicled more than 20 years of border history in a stream of love songs, cumbias and fearless corridos that steadily charted on Billboard's tallies. The act has recorded 31 studio albums, placing six No. 1s on Top Latin Albums and 49 tracks on Billboard's radio charts. The band has received 30 gold and 27 platinum certifications from the RIAA. Los Tucanes have redefined the scope of the traditional norteño corrido, taking the music to film and TV way beyond the realm of traditional Mexican music.

The group is this year's recipient of the first Legacy Award, recognizing the band's long and rich trajectory and its influence on the genre and its artists.

LA VOZ (THE VOICE AWARD)

An icon of Mexican song, Paquita la del Barrio (Paquita From the Hood)—born Francisca Viveros Barradas—is synonymous with feminist strength. She has more than 25 albums to her name, both mainstream and Latin Grammy nominations and a string of hits on Billboard's charts. More important, she's an iconoclast with a powerful voice, a singular repertoire and a unique, recognizable presence.

Paquita la del Barrio is the recipient of Billboard's inaugural La Voz (The Voice) award, given to an artist with a distinctive persona, on- and offstage.

EL PREMIO DE LA ESTRELLA (THE STAR AWARD)

A finalist in four categories, Jenni Rivera will be honored by the Telemundo Network with El Premio de la Estrella. Rivera, one of the most successful female artists in the regional Mexican realm, is recognized as an icon for women through her accomplishments as an entrepreneur, producer, TV star and social activist.



A star and activist: **JENNI RIVERA**



Discovered on YouTube:
GERARDO ORTIZ

ON TOP OF THE WORLD

Latin labels, publishers get nods for top-selling singles, albums

BY JUSTINO ÁGUILA

They're labels and publishing companies at the top of their game with projects that have kept them competitive and at the forefront of the Latin music business.

At the Billboard Mexican Music Awards, four labels are finalists for album record label of the year and four have nods for airplay record label of the year.

Four publishers that have had a strong market presence also are finalists for the awards: Arpa Music (BMI), Del Records/Sony Music Latin (BMI), Ferca Publishing (BMI) and Marcha Musical (ASCAP).

The albums record label finalists, eligible for albums released between Aug. 28, 2010, and Aug. 20, 2011, are Dasmi Music, Eagle Music, Sony Music Latin and Universal Music Latin Entertainment.

UMLE's impressive reach into the U.S. market includes a roster of recording artists who have spent considerable time charting throughout the eligibility year. Some of these acts and their projects include Larry Hernandez for *20 Super Exitos: La Historia de los Exitos*, Espinoza Paz for *Del Rancho Para el Mundo*, Marco Antonio Solís for *Mas de Marco Antonio Solís* and Jenni Rivera for *La Gran Señora*.

Sony Music Latin has also enjoyed a strong year, especially with the success of regional Mexican singer Gerardo Ortiz, who was discovered on YouTube by Del Records executives. As a leading finalist, Ortiz released two albums during the eligibility period: *Ni Hoy Ni Mañana* and *Morir y Existir: En Vivo*. Other Sony finalists include ranchera legend Vicente Fernandez for *El Hombre Que Mas Te Amo*, Jorge Santacruz y Su Grupo Quin for *La Supremacia* and Los Cuates de Sinaloa's *Tocando With the Mafia*.

Rounding out the albums record label finalists are Eagle Music with Los Inquietos del Norte's *Vamos A Darle Con Todo: Coleccion de Corridos* and *Las Puertas del Infierno* and Dasmi Music with Intocable's *2011*.

As finalists for airplay record label of the year, ASL, Disa, Fonovisa and Sony Music Latin have shown strength in the genre with a roster of acts that have consistently gained airplay in a tough market.

ASL is a strong finalist with popular of-

ferings like "Increible" by Banda Sinaloense MS de Sergio Lizarraga, "Gracias A Dios" by Violento, "No Lo Intentes" by Julion Alvarez y Su Norteño Banda and "El Culpable" and "Al Diablo Lo Nuestro" by Espinoza Paz.

Disa maintains a significant share of airplay with "Me Encantaria" by Fidel Rueda, "Mi Necesidad" by Grupo Montez de Durango, "No Me Digas" by El Chapo de Sinaloa and "Borracho y Loco" by Los Huracanes del Norte, among others.

Fonovisa has held its airplay presence with artists and singles that include Roberto Tapia's "Me Duele," Larry Hernandez's "Arrastrando Las Patas," Los Rieleros del Norte's "Ni el Diablo Te Va A Querer" and Joan Sebastian's "El Padrino."

Sony Music Latin shines with such singles as "El Trokero Lokochon" by Ortiz, "Te Amo y Te Amo" by La Adictiva Banda San Jose de Mesillas and "El Hombre Que Mas Te Amo" by Vicente Fernandez.

The airplay imprint of the year finalists are Disa, Fonovisa, Mendieta and Sony Music Latin. The albums imprint finalists are Del, Disa, Fonovisa and Sony Music Latin.

Among the publisher finalists, Arpa Music has had a steady string of regional Mexican hits including "Al Diablo Lo Nuestro" by Espinoza Paz, "La Escuelita" by Banda los Recoditos and "Donde Estas Presumida" by Chuy Lizarraga y Su Banda Tierra Sinaloense.

Del Records/Sony Music Latin achieved its success with releases from singer/songwriter Gerardo Ortiz, including the singles "El Trokero Lokochon," "La Ultima Sombra" and "Cara A la Muerte (Live)." The publisher also saw chart action from Jorge Santa Cruz y Su Grupo Quin with the single "Ella Es Mi Mujer."

Ferca Publishing is a finalist for such singles as "Niña de Mi Corazon" and "Cuanto Me Cuesta" (both Disa/Ferca) by La Arrolladora Banda el Limon, as well as Los Horoscopos de Durango's "No Me Dejes Con Las Ganas" (Disa/ASL).

Marcha Musical Corp. has had a productive year with a number of offerings including "Como Olvidar" (Disa/ASL) by Lupillo Rivera & Rigo Marroquin and two hits, "La Maria" and "No Lo Intentes" (both Disa/ASL) from Julion Alvarez y Su Norteño Banda.

WORDS AND MUSIC

Songwriting finalists compete for honors

BY JUSTINO ÁGUILA

Four accomplished composers will compete for the honor of songwriter of the year at the Billboard Mexican Music Awards. Each finalist also has enjoyed success as a performer.

BENNY CAMACHO

Recent chart achievement: In March, Benny Camacho's "Me Encantaria" (Disa) spent nine weeks at No. 1 on Billboard's Regional Mexican Airplay chart.

HORACIO PALENCIA CISNEROS

Recent chart achievement: Horacio Palencia Cisneros' songs include "No Me Dejes con las Ganas," recorded by Los Horoscopos de Durango. The song peaked at No. 5 in July on the Regional Mexican airplay chart.

ESPINOZA PAZ

Recent chart achievement: Espinoza Paz has been a staple on Regional Mexican Al-

bums with such releases as *Yo No Canto, Pero lo Intentamos* and *Del Rancho Para el Mundo*. He's up for nine awards including artist, male artist and songs artist of the year.

GERARDO ORTIZ

Recent chart achievement: Gerardo Ortiz, also known as "the King of Corridos," is a finalist for his compositions on his albums *Morir y Existir: En Vivo* and *Ni Hoy Ni Mañana* (both on Del Records/Sony Music Latin). *Morir y Existir* debuted on Regional Mexican Albums at No. 1 in April. Ortiz debuted on Top Latin Albums in June 2010 with *Ni Hoy Ni Mañana*. He's a finalist in 10 categories offering what he calls "progressive" corridos.



Nine award nods:
ESPINOZA PAZ



Chart-topping
frontman: JULION
ALVAREZ

HITMAKING PRODUCERS

Finalists craft the chart-topping sounds and songs

BY JUSTINO ÁGUILA

Here are the finalists for producer of the year at the Billboard Mexican Music Awards:

JULION ALVAREZ

Recent chart achievement: Fronting the Julion Alvarez y Su Norteño Banda, this singer/songwriter/producer's album *Ni Lo Intentes* (Disa/ASL) peaked at No. 1 last December on Billboard's Regional Mexican Airplay chart. His song "Olvidame" (Fonovisa) entered Regional Mexican Digital Songs at No. 5 in April, then reached No. 1 four months later and held the top spot for several weeks. On Regional Mexican Airplay, the same song peaked at No. 2 on Sept. 3.

ESPINOZA PAZ

Recent chart achievement: Espinoza Paz's single "Al Diablo Lo Nuestro" (Disa/ASL), which he produced, peaked at No. 2 on Oct. 23, 2010, in its 20th week on Regional Mexican Airplay. Paz's "El Culpable" peaked at No. 2 in May on the same chart. The multitalented

performer is up for nine awards including artist, male artist and songs artist of the year.

LARRY HERNANDEZ

Recent chart achievement: Larry Hernandez's self-produced single "El Ardido" (Mendieta/Fonovisa) peaked at No. 3 on Regional Mexican Airplay on June 18. "Arrastrando Las Patas" peaked at No. 2 in January.

FERNANDO CAMACHO TIRADO

Recent chart achievement: Fernando Camacho Tirado's production helped La Arrolladora Banda el Limon's single "Nina de Mi Corazon" (Disa) spend 10 weeks atop Regional Mexican Airplay. Another production, "Increible" (Disa/ASL), recorded by Banda Sinaloense MS de Sergio Lizarraga, peaked at No. 5 in March. The latter group's "Me Toca A Mi" peaked at No. 11 in August.

ASCAP Felicita a sus Nominados a los
Premios Billboard de la Música
Regional Mexicana



Pedro Fernández



Yoel Henríquez



Los Bukis



Claudia Brant



Joan Sebastian



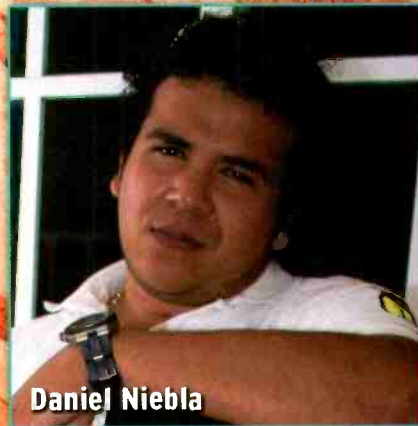
Marco Antonio Solís



Los Titanes De Durango



Montez De Durango



Daniel Niebla



Cristina Barba



Shaifa Durcal



Los Inquietos Del Norte



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NEWCOMERS AND VETERANS ARE AMONG FINALISTS

Ortiz tops ranks of contenders with nods in 10 categories

BY JUSTINO ÁGUILA



Norteño contender:
VOZ DE MANDO

Here's a look at the leading artist finalists for Premios Billboard de la Música Mexicana, which Telemundo will broadcast Oct. 27. For a complete list of finalists, go to billboard.com/mma.

GERARDO ORTIZ

Regional Mexican crooner Gerardo Ortiz (Del Records/Sony) has been performing since he was a child. The singer/songwriter debuted on Billboard's Top Latin Albums chart in July 2010, but since then has continued to chart steadily in regional Mexican. After making his first national impact on YouTube, the Pasadena, Calif.-born entertainer keeps his fans updated through Facebook and Twitter. With a style described as "progressive" corridos, Ortiz is a finalist in 10 categories, including artist, new artist, album and download artist of the year. He's competing against himself as a double finalist for norteño album of the year for *Morir y Existir* and *Ni Hoy Ni Mañana*.

LARRY HERNANDEZ

Leading contender Larry Hernandez (Mendieta/Fonovisa) continues to shine as one of Latin's most popular singers. Known for his romantic banda-style compositions and narcocorridos, Hernandez has also received accolades as a songwriter in regional Mexican. He's up for nine awards including artist, male artist and songs artist of the year. Hernandez is also a producer. "El Ardido" peaked at No. 3 in June and "Arrastrando las Patas" reached No. 2 in January on Billboard's Regional Mexican Airplay chart.

ESPINOZA PAZ

Currently a coach on the Mexican version of TV singing competition "The Voice," Espinoza

Paz has become a fixture in regional Mexican as a singer, songwriter and producer. He has charmed audiences with his emotionally rich romantic ballads that have appeared on the Regional Mexican Albums chart on such CDs as *Yo No Canto, Pero Lo Intentamos* and *Del Rancho Para el Mundo*. The triple-threat is up for nine awards including artist, male artist and songs artist of the year. Paz embraces the digital age through his Twitter account, which counts 70,000-plus followers.

JULION ALVAREZ Y SU NORTEÑO BANDA

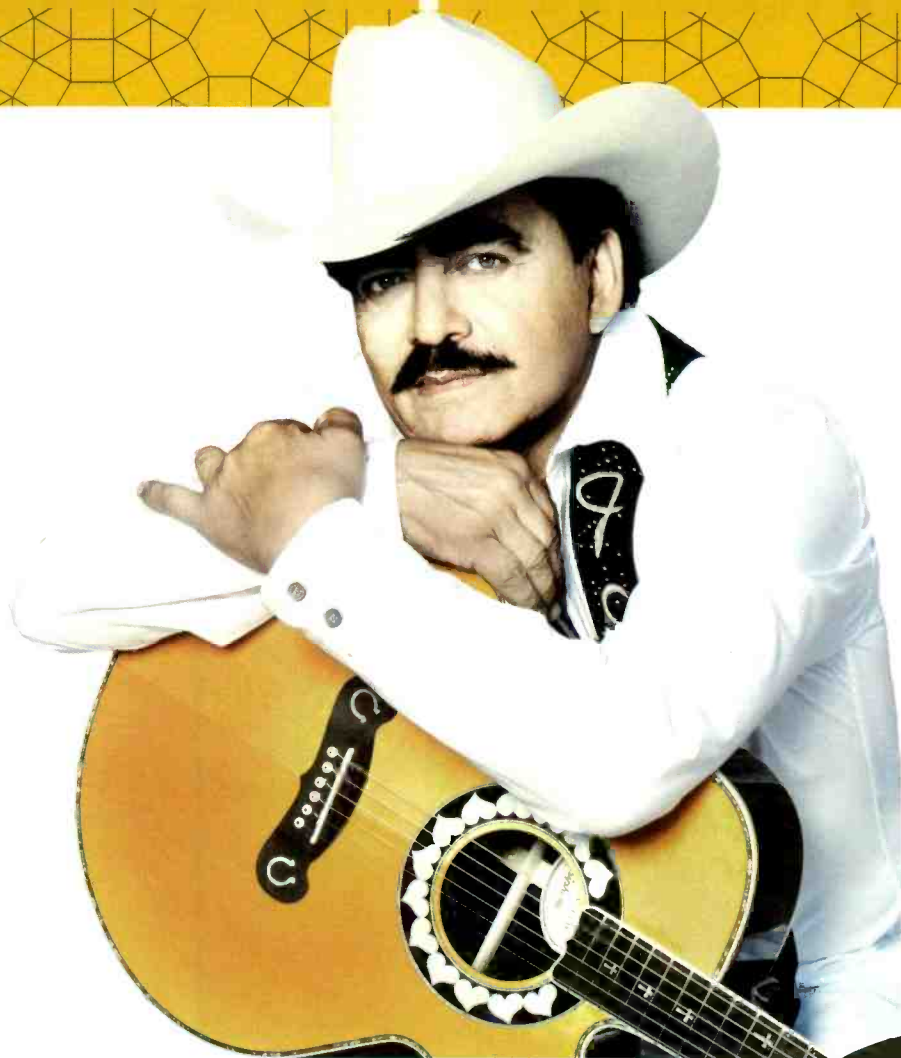
A leading duo/group finalist, Julion Alvarez y Su Norteño Banda are up for eight awards including new artist, duo/group artist, song, songs artist, airplay artist, banda song and banda artist of the year. Alvarez, who's also a finalist for producer of the year, has a successful career as a songwriter. His song "Ni Lo Intentes" reached No. 1 on Regional Mexican Songs and No. 3 on Hot Latin Songs.

LA ARROLLADORA BANDA EL LIMON

La Arrolladora Banda el Limon is competing in six categories: duo/group artist, song (for "Niña de Mi Corazon"), songs artist, airplay artist, banda song and banda artist of the year. "Niña de Mi Corazon" stayed at No. 1 for 10 weeks on the Regional Mexican Airplay chart.

INTOCABLE

Veteran act Intocable is up for five awards: artist, duo/group artist, norteño song, norteño album and norteño artist of the year. The Zapata, Texas-based Tejano/norteño group in March released *Intocable 2011* on its own label, Good Eye Music.



The CD debuted at No. 2 on Top Latin Albums thanks to deals with key retailers including Walmart, which placed the set in endcaps and pallets and hosted the band for in-store appearances. The act left EMI last year, then released covers collection *Classic* through Sony Music Latin. It went on to win a 2011 Grammy Award for best norteño album, but the band decided to stay indie and not sign with a major.

VOZ DE MANDO

Los Angeles-based group Voz de Mando received four nods including new artist, norteño song (for "Mente en Blanco") and norteño artist of the year. Founded in 2009, the band is a finalist along with heavyweights Jenni Rivera, El Trono de Mexico and the long-disbanded Los Bukis. Voz de Mando signed with Univision Music Group's Disa Records after it released two albums on the group's own label, Gaxiola Discos, in 2009: *Levantando la Voz* and *12 Impactos de Alto Calibre*. The band's Disa debut, *Con la Nueva Federacion*, came out in 2010; its most recent CD is *Con la Mente en Blanco*.

JENNI RIVERA

Jenni Rivera has had one of the best years of her career. In August, she renewed her recording contract with Universal Music Latin Entertainment/Fonovisa. In September, she became the first female regional Mexican singer to perform at the Staples Center in Los Angeles. The banda diva has sold more than 1 million albums in the United States, according to Nielsen SoundScan. Her most recent studio set, *La Gran Señora*, reached No. 2 on Top Latin Albums, where to date she's earned five top 10s. Rivera is a finalist in four categories: female artist, ranchero/mariachi album, ranchero/mariachi artist and mariachi song of the year.

EL TRONO DE MEXICO

El Trono de Mexico is a finalist in four categories: duo/group artist, duranguense/grupero song (twice, for "La Ciudad del Olvido" and "Te Recordare"), duranguense/grupero album (*Sigo Estando Contigo*) and duranguense/grupero ar-

ist of the year. A crowd favorite, the band has had a prolific year and continues to entertain with a steady touring schedule.

LOS BUKIS

Los Bukis disbanded in 1995, but their music continues to have broad appeal and relentless reach in regional Mexican today. The group, led by prolific singer/songwriter Marco Antonio Solís, is up for four awards: album (*35 Aniversario*), albums artist, duranguense/grupero album and duranguense/grupero artist of the year. (All of their nominated releases are compilations.)

BANDA EL RECODO

Banda el Recodo is a finalist in three categories: digital download artist, banda song ("Dime Que Me Quieres") and banda artist of the year. The group (officially known as Banda Sinaloense el Recodo de Don Cruz Lizarraga) was founded in the 1950s and has since been under the direction of the Lizarraga family. One of Mexico's most popular banda-style groups, Banda el Recodo has had a strong and successful recording and touring career that features its signature brass instruments in songs that have received multiple accolades.

PEDRO FERNANDEZ

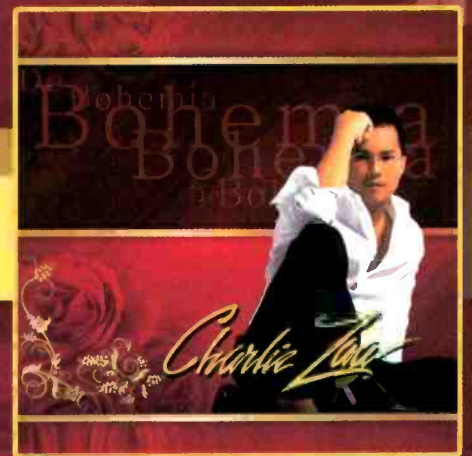
Pedro Fernandez is a contender in three categories based on the chart success of his album *Amarte a la Antigua* and its title track. He's a finalist for ranchero/mariachi song, ranchero/mariachi album and ranchero/mariachi artist of the year. His album spent seven weeks atop Regional Mexican Albums. Fernandez first gained fame as a child singing the theme to the film "La Niña de la Mochila Azul," in which he also appeared.

JOAN SEBASTIAN

Singer/songwriter Joan Sebastian is up for three awards—ranchero/mariachi song ("El Padrino"), ranchero/mariachi album (*Los Huevos Rancheros*) and ranchero/mariachi artist of the year—alongside such artists as Pedro Fernandez, Vicente Fernandez and Jenni Rivera. He has composed hundreds of songs during a career that began in

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the 1970s, and his music stretches from pop to ranchera to grupero.

GRUPO MONTEZ DE DURANGO

Grupo Montez de Durango is nominated in three categories: vocal event song (for "El Punto Final," recorded by Conjunto Atardecer featuring Grupo Montez de Durango), duranguense/grupero song ("Mi Necesidad") and duranguense/grupero artist of the year. The Chicago-based band was founded by Jose Luis Terrazas, who was born in Durango, Mexico, but grew up in Chicago, where he participated in his high school's marching band. "Mi Necesidad" peaked at No. 5 on Regional Mexican Airplay.

LOS TITANES DE DURANGO

Los Titanes de Durango are up for awards in the duranguense/grupero song ("El Enamorado"), duranguense/grupero album (*15 Exitos*) and duranguense/grupero artist categories. Accordionist and singer/songwriter Sergio Sanchez Ayon leads the group in a sound that meshes banda, norteño and duranguense. The band, from Sinaloa, Mexico, has held a steady pace with regional Mexican fans throughout its native country and the United States.

SELENA

The late Selena continues to inspire new generations with her music. As a child she learned to sing with her siblings, and a star was born. She's a finalist in two categories: female artist and digital download artist of the year. She's had



Spanish songstress:
SHAILA DURCAL

several songs chart on Regional Mexican Digital during the eligibility period including "Como la Flor" (No. 2), "Bidi Bidi Bom Bom" (No. 1) and "El Chico del Apartamento 512" (No. 5). Her posthumous album, *La Leyenda*, peaked at No. 4 on Regional Mexican Albums.

FIDEL RUEDA

Fidel Rueda is a finalist in two categories—song and banda song of the year—for "Me Encantaria," a nine-week No. 1 on Regional Mexican Airplay. The Sinaloa, Mexico-born singer learned to play

the accordion as a child and later began to sing. In 2007 he released his first solo album, *Paz en Este Amor*.

MARCO ANTONIO SOLÍS

Marco Antonio Solís has made a career out of singing some of the most memorable songs that he's written. Popular among his peers, the singer/songwriter is a finalist for duranguense/grupero album of the year (*Mas de Marco Antonio Solís*). He has sold millions of albums in a career that began in the 1970s as lead singer of fellow

nominee Los Bukis. Also a prolific producer, Solís has worked with some of the biggest entertainers in the industry. Last year he received a star on the Hollywood Walk of Fame for his musical contributions. During the eligibility period, his album was No. 1 for two weeks on Regional Mexican Albums.

SHAILA DURCAL

Madrid-born Shaila Durcal is nominated for female artist of the year along with Indira Montes, Jenni Rivera and the late Selena. The singer, whose mother is the late Rocio Durcal, grew up knowing from an early age that she wanted a career in entertainment. After studying music, she's gained a loyal following in regional Mexican with such ranchera tracks as "Convenceme," which was also recorded as a banda-style ballad that went to No. 26 on Regional Mexican Airplay.

ROBERTO TAPIA

Roberto Tapia brings a unique perspective to regional Mexican. He's known for meshing traditional Mexican music with hip-hop and electronica. As a teen he mastered the clarinet, then began performing. In 2001, at age 17, he made his professional debut in Tijuana, Mexico. The performance motivated him to start his own band and a career was born. Well-known for writing music, Tapia's songs have been performed by acts like Larry Hernandez ("Arrastrando las Patas"), Los Rieleros del Norte ("Ni el Diablo Te Va A Querer") and Joan Sebastian ("El Padrino"). Tapia is a finalist for new artist of the year. ●●●



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JULION ALVAREZ Y SU NORTEÑO BANDA

LA ARROLLADORA BANDA EL LIMÓN

EDITORA ARPA MUSICAL

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RETURN OF FOREVER
Lalah Hathaway taps her roots



MASSIVE ATTACK
M83 delivers double LP



BLUES BROTHER
Everlast returns with political set



GOING DELUXE
VaShawn Mitchell's "Triumphant" reissue



RED ALERT
Hunter Hayes is ready to stir up a storm

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MUSIC

CHRISTIAN BY DEBORAH EVANS PRICE

Gotta Have Faith

Casting Crowns' unorthodox, church-based approach promises to propel its new album to the top of the charts

Sometimes it really is hip to be square. Casting Crowns frontman Mark Hall will readily admit his seven-piece band of church workers isn't the coolest bunch on the road. But, with the group topping Billboard's year-end charts for four consecutive years, there's no denying its appeal.

Casting Crowns' last studio album, 2009's *Until the Whole World Hears*, spent 18 weeks at No. 1 on the Top Christian Albums chart and debuted at No. 4 on the Billboard 200. The band's new Beach Street/Reunion set, *Come to the Well*, due Oct. 18, is also poised to make a strong entry. Lead single "Courageous" is No. 3 on Christian Songs, and it's featured in the Sherwood Pictures film of the same name, which opened at No. 4 at the box office last weekend. The album launch is also buoyed by Crowns' current arena tour and Hall's new book, "The Well: Why Are So Many Still Thirsty?"

"I don't think we'd have the songs that we write if we weren't in the church," Hall says. "Every song is about something that's going on right now, something that I'm teaching. It keeps you fresh."

Hall is the youth pastor at Eagles Landing Baptist Church in Atlanta, and fellow band members Megan Garrett, Melodee DeVevo, Hector Cervantes, Chris Huffman, Juan DeVevo and Brian Scoggin all serve at their respective churches. Although they've kept their day jobs and schedule recording and touring around their church work, none of it has hampered the band's success. According to Nielsen SoundScan, the act's 2003 self-titled debut has sold 1.8 million units, while its second album, 2005's *Lifesong*, has moved 1.3 million. *The Altar and the Door* (2007) has sold 1.2 million and spent 13 weeks at No. 1 on Top Chris-

tian Albums, and *Until the Whole World Hears* has sold 913,000.

The band's 2008 Christmas album, *Peace on Earth*, topped the chart for seven weeks, and Casting Crowns has released four live albums that all debuted in the top 20 on the Christian chart. On top of all that, the band has had nine No. 1 songs, including "The Voice of Truth" (13 weeks at No. 1) and "East to West" (12 weeks).

Generally, Christian acts with platinum-selling

is against, but they're really not sure what the church is for. Sometimes it takes someone from within the church to stand up in love and speak truth to the church. I've always felt that's our job with Casting Crowns: not [to] throw rocks at the church, but to stand up within the church and point out some things."

"Jesus, Friend of Sinners," a pivotal track on the new album, urges the church to demonstrate compassion. "Let's let the world know that we

Casting Crowns' Garrett sings lead on the poignant "Just Another Birthday," inspired by a conversation with a girl in Hall's youth group. "She turned 16 and her father wasn't coming," says Hall, who's been a youth pastor for 18 years. "She was trying to reassure me and herself that she was going to be OK, but I could tell that she wasn't. All she wanted was for him to be there. Watching this girl long for a father's love broke my heart."

Casting Crowns is promoting *Come to the Well* on a 40-city tour, which kicked off Sept. 22 and has already sold out six of its first 10 tour dates, including Phoenix and El Paso, Texas. On Oct. 19, the band returns to Eagles Landing Baptist Church for an album-release party, which will stream live on HearItFirst.com.

Reunion Records parent company Provident Music Group is using Hall's book and the "Courageous" movie to promote the new album. "Our film division, Provident Films, has been a great partner in plugging Casting Crowns into its efforts marketing the 'Courageous' movie [with] advertising, Facebook and Twitter messaging to its own online community," Provident Label Group VP of marketing Brian Dishon says. "For [Hall's] book, we partnered with Zondervan Publishing. We have an ad in the back of Mark's book; they have an insert in our CD."

Dishon credits the band's "clearly defined vision, Mark's teaching ability and a dedicated focus on the church" for the act's success. "[The band is] a family-oriented ministry," he adds, "meaning it's not just for moms and dads or the teens—they package themselves for the whole family."

But Hall says his father sees the group's simple, direct approach as its calling card. "Dad said, 'You guys just keep it plain and put it right down there on the bottom shelf where everybody can reach it,'" Hall says. "We don't speak as though we have it all together. We're the ones who have messed up Christian life, and somehow God hasn't given up on us. It just gives us hope. That's what I think these songs offer: hope for everybody."



(Much more than) the Church band: CASTING CROWNS

success have been bolstered by songs that crossed over to mainstream radio, such as Jars of Clay's "Flood" and MercyMe's "I Can Only Imagine." But Casting Crowns has never chased commercial acceptance, instead targeting the church with its music—and sometimes even chastising fellow believers.

"The church has painted a confusing picture of Jesus," Hall says. "The church has painted an angry picture of him, a judgmental picture of him. The world is quite aware of what the church

don't have it all together and that God loves us anyway," Hall says. "If they can see that God loves us despite all of our weaknesses, then they would understand that God loves them too."

Come to the Well also features songs focused on family. "So Far to Find You" was written for Hall's adopted daughter, Hope, while "Angel" is a love song Hall penned for Melanie, his wife of 21 years, who serves as the band's tour manager. The Halls travel with their four children and home-school them on the road.

ROAD WORK

Devil with a cause: Detroit native **Kid Rock** announced plans for a charity tour, donating to worthy endeavors in each U.S. city he stops in, according to **Nick Stern** at **7-10 Music PR**. Backed by a host of Motor City supporters (including the NBA's **Detroit Pistons**), the tour tips off Nov. 16 at the **Fillmore** in Silver Spring, Md. Booked by **Rick Roskin** at **Creative Artists Agency**, the run focuses on smaller theaters rather than the stadiums of Rock's *Born Free* tour . . . Buzz buzz: New York's annual **CMJ Music Marathon** begins Oct. 18, with Jersey punk band **Titus Andronicus** headlining the night's hot show at Brooklyn's **Glasslands**. **Jake Rosenthal** and **Rami Haykal** booked through hometown agency **Popgun**, in cooperation with tastemaking blog **Ste-reogum** . . . Odd couple: Along with chillwaver **Neon Indian**, **Kreyshaw** will take her blog-friendly brand of hip-hop to college campuses across North America this fall as part of the **Noisey College Tour**. Backed by **Dell** and **Intel**, it kicks off Oct. 24 at the **University of Iowa** . . . Lookin' sharp: Brooklyn's **How to Dress Well** (aka **Tom Krell**) is taking his experimental R&B overseas in December, with dates in Australia, New Zealand and Japan. He wraps up Dec. 12 at Tokyo's **UNIT** club, joining indie rock act **the Big Pink** and electro-pop band **Metronomy** on the venue's December schedule . . . Stunna shades: New York venue/art foundation **Angel Orensanz** was the place to be for indie rock fans on Oct. 13 with its **Ray Ban Raw Sounds** show, featuring ex-**Smiths** guitarist **Johnny Marr** and his band **the Healers** backed by **Best Coast**, **Mona** and a DJ set from **Au Revoir Simone** . . . That same night and across town, **S.O.B.'s** showcased the **Black Girls in Rock & Soul** tour, featuring **Estelle**, **Lil Mama**, **Be'la Dona** and **Rah Digga**. The future is bright! —Chris Payne



Los mackediches:
CHINO Y NACHO

LATIN BY LEILA COBO

SUPREME CLIENTELE

Chino y Nacho's tween-friendly turn has led to massive endorsement contracts and legions of new fans

A lot can happen in two years. In 2009, Chino y Nacho were on the verge. Already well-established in their native Venezuela, 20-somethings Jesus Alberto Miranda (Chino) and Miguel Ignacio Mendoza (Nacho) had made inroads throughout Latin America as an urban/reggaeton act and were close to signing an indie-label deal. But since then, Chino y Nacho have become one of the most notable—and rapid—Latin artist-development stories in recent memory. Now, following the Grammy Award-winning success of their 2010 major-label debut, *Mi Niña Bonita*, the duo is preparing for the Oct. 18 release of its follow-up, *Supremo*, bolstered by major sponsorship campaigns and sky-high expectations.

The turn of fortune stems from the song “Niña Bonita” (Pretty Girl), an addictive hybrid of pop and merengue recorded in 2009 and promoted with the group’s own funding. The track was a hit in Latin America, paving the way for the duo to test the waters in the United States, where “Niña Bonita” picked up enough airplay to land the pair a 360 deal with Machete, the urban im-

print of Universal Music Latin Entertainment.

“Niña Bonita” marked our before and after,” manager Pablo Villalobos says.

With Machete’s backing, “Niña Bonita” climbed to the top of Billboard’s Hot Latin Songs chart in 2010, became the third-most-downloaded Latin song of the year (according to Nielsen SoundScan) and helped *Mi Niña Bonita* nab a Latin Grammy for best urban album.

“We truly found our sound and our essence as a duo,” Nacho says of the song. “We have completely different musical visions, completely different personalities—[but] we really matched with ‘Niña Bonita.’ We found a tropical sound that other urban acts didn’t have.”

That sound comes to a head on *Supremo*, a mix of pop-friendly merengue, bachata, salsa and a few ballads (plus collaborations with Jay Sean and salsa star Luis Enrique)—all penned by Chino y Nacho, who are signed as writers with Universal Music Publishing Latin America. Although the duo started out as a reggaeton act, Chino y Nacho’s newfound strength lies in their soulful voices,

R&B BY GAIL MITCHELL

What Goes Around

With new management in place, Lalah Hathaway looks back to move forward

“I wanted to make a record that spoke to the beginnings of me,” Lalah Hathaway says of her sixth solo album and second for Stax, *Where It All Begins* (Stax/Concord, Oct. 18). “It’s a love letter to my parents and also to the fans who have stayed with me. But I also wanted to challenge what people expect to hear from me. In fact, this project closely resembles my first record [1990’s *Lalah Hathaway*] in terms of energy and intent.”

Where It All Begins symbolizes a creative as well as career transition for the daughter of R&B/soul icon Donny Hathaway. Continuing the creative rejuvenation sparked by her 2008 Stax debut, *Self Portrait*—her first top 10 debut (No. 6) on Billboard’s Top R&B/Hip-Hop Albums chart—Hathaway took a more hands-on approach this time out, including recruiting such songwriters and producers as longtime friend Rahsaan Patterson, Mike City, Andre Harris & Vidal Davis, James Fauntleroy and Lee Hutson Jr., whose father, R&B songwriter/producer Leroy Hutson, was Donny Hathaway’s college roommate. On the career front, Hathaway also enlisted a new manager: Marcus King of Los Angeles-based King Management.

The resulting album is a brighter-sounding project that not only cements Hathaway’s sterling rep as a ballad singer but also displays her uptempo versatility, as heard on the sassy opener “Strong Woman” and bumping first single “If You Want To,” currently No. 34 on the Adult R&B tally. Offering noteworthy nods to her past are a revamp of “I’m Coming Back,” a track from her 1990 debut album and a concert staple, and a cover of one of her dad’s classics, “You Were Meant for Me.”

“Of all of his songs, this fit best with this body of work,” says Hathaway, who recorded “You Were Meant for Me” live with legendary production veterans Phil Ramone and Al Schmitt. “The opportunity to

Best kept secret:
LALAH HATHAWAY



their talent for catchy, simple lyrics and a retro charm reminiscent of Bruno Mars. It also helps that they sing pretty love songs, in the best sense of the term.

“When we found our sound, we also found a younger audience that was tired of negative messages,” Nacho says. “Many women, especially younger women, were looking for romance.”

That romantic allure helped Chino y Nacho land sponsorship deals with three Venezuelan brands—soft drink Martin Polar, watch and eyeglasses company Tecnomarin and Rectex shoes—and two global brands, Coca-Cola and AT&T. “Their mix of rhythms plus their youth and good looks make them very appealing to segments that brands want to reach—especially tweens and the 18-34 demo,” Universal Music Latino/Machete managing director Luis Estrada says. “They’re like an urban boy band with credibility.”

Chino y Nacho’s partnership with AT&T began in 2010, when the company tapped them to sing “Niña Bonita” for a major TV push. This time around, the duo stars in AT&T’s new Go Phone TV campaign in the United States and Puerto Rico, singing an adapted version of new single “El Poeta.”

Even broader is the pair’s 18-month deal with Coca-Cola: Chino y Nacho are the Latin faces of the company’s “Esta Noche Seremos Mas” campaign, the Spanish version of its “Can You Feel It Tonight?” European campaign. Aimed at every Latin country except Venezuela and Brazil, “Esta Noche” includes TV, radio and online spots starring Chino y Nacho. The duo will launch the campaign in each country with high-profile performances and press events.

In the digital realm, Chino y Nacho are focused on growing their U.S. following. Although the duo boasts 1.5 million likes on Facebook and nearly 500,000 followers on Twitter, the proportion of U.S. fans “is still low compared to other countries,” Estrada says.

“The U.S. is not the country that gives us the most touring revenue, but for us it’s about credibility,” manager Villalobos says. “All the award shows are here, for example—and I want to be on every one of them.”

record it live made it a beautiful statement.”

But after 20 years and a Grammy Award nomination for best female R&B vocal for the 2008 single “That Was Then,” Hathaway pretty much remains a best-kept secret outside her loyal fan base. And that’s something new manager King is determined to change. “Lalah is carrying on her dad’s legacy but we’re focusing on the legacy she’s creating for herself,” he says. “I really want to see her get more music out there, to do more live shows and then move her across the board into film and TV as well. People need to see and hear more of Lalah; that’s been the void.”

Helping to fill that void are appearances on “Late Night With Jimmy Fallon” (Oct. 14) and Tom Joyner’s syndicated morning radio show (Oct. 13). A SoundCloud embedded album listening party went live Oct. 11. An AOL listening party will go live between Oct. 17 and 24, and an MSN Music listening party will hit during release week. Tapping into Hathaway’s 126,000-strong Facebook page, Stax/Concord will launch a Facebook app the week after the album’s release. A Best Buy exclusive (Oct. 18-22) will give fans the opportunity to receive two exclusive tracks and a \$2 off coupon to buy the album at the retailer.

The label also plans to capitalize on Hathaway’s international appeal. *Where It All Begins* will be released Oct. 18 in the United Kingdom and in December in Japan. The singer plans to visit overseas in the new year.

“I’m just excited about meeting the challenge,” Hathaway says of her artistic rebirth. “I’m trying to be like Adele, Beyoncé and Lil Wayne . . . just trying to get the message of music out to as many people as possible.”

ELECTRONICA BY KERRI MASON

Double Down

Electronica wizard M83 gets ready to drop a double album—and defy industry expectations along the way

If popular opinion deems the album dead—a victim of the low-commitment, easy-selling single—then what of the double album?

A favorite format of titans like the Beatles, Led Zeppelin and Pink Floyd, the double album is a declaration of artistic conviction, of creative bounty—and of undeniable risk. Pricier for record labels to produce and for consumers to buy, it's a gamble, especially in today's challenging retail landscape.

But as electronic musician M83 and his label, Mute, prepare to release the two-volume, 22-track *Hurry Up, We're Dreaming* on Oct. 18, they don't seem worried; they might even be excited. One listen shows why: *Hurry Up* is a generation-defining collection of diary entries from a contemplative 30-something, set in a time capsule of sonic in-

more," Mute marketing director Nicole Blonder says. "We can't price this to compete on the single-album playing field, but we feel it's of such a high quality that fans old and new will embrace it as something special."

Hurry Up is a follow-up to 2008's critically lauded *Saturdays=Youth*, M83's fifth and most successful album. With its thick electronic texture and emotive melodies, the dreamy, '80s-inflected LP helped Gonzalez build a dedicated fan base. It peaked at No. 4 on Billboard's Dance/Electronic Albums chart and at No. 107 on the Billboard 200, moving 76,000 copies, according to Nielsen SoundScan. Gonzalez toured behind the album with a full band, supporting acts like the Killers, Kings of Leon and Depeche Mode on international runs.

Signs indicate that the fans gained during that period are staying on. "Midnight City," the first single off *Hurry Up*, hit SoundCloud on July 20, had 100,000 listens by the next day and made M83 a trending topic on Twitter.

"The fan base has grown to the point where we don't need anything super-gimmicky," Blonder says. "That's not to say we're not being creative with our marketing, but we're letting the music lead the way."

After giving *Saturdays* its album of the year distinction in 2008, music-focused downtown-chic clothing chain Urban Outfitters jumped back onboard to support *Hurry Up* in a big way. Starting Oct. 10, the album will be streamed exclusively on the store's blog (blog.urbanoutfitters.com) and promoted in all of its outlets, including its 3.3-million-deep email list, social profiles (about 1 million Facebook and Twitter followers combined) and the store's home page.

The Saturday before release, all 165 Urban Outfitters locations will host a listening event, with each playing the album at the same time. "UO hasn't done anything like this before, and Saturday is their most highly trafficked day," Blonder says. Plus, "Midnight City" was the lead track on the chain's *LSTN* compilation, released Sept. 6.

M83 is touring North America through the end of the year, again with a four-piece band. "We're going to create some videos, so the shows are visual experiences as well as musical ones," Gonzalez says. "I'm really excited about that."

Beyond the touring cycle, Blonder sees her super-sized product as her best asset in terms of getting M83 traction. "A lot of labels might balk at the idea of a double album, but it's actually more marketable," she says. "Fans can come back again and again and find new favorite songs. It just has more depth."



Staring it... M83

fluences that don't usually go together. Confident, grand and outrageously beautiful, it's the kind of album that a music fan has to own—double or not.

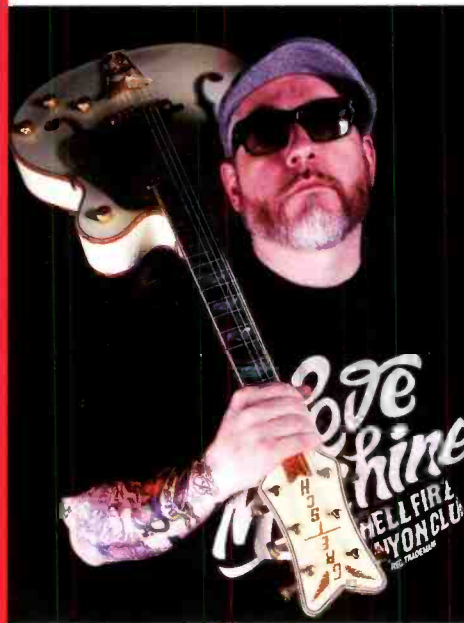
"It's Icehouse, Kajagoogoo, Naked Eyes, My Bloody Valentine and a little Simple Minds, in a wall of sound like Sigur Rós. Astonishingly good," tweeted electronic artist BT, who himself released a double album, the Grammy Award-nominated *These Hopeful Machines*, in 2010.

"I've been dreaming of doing a double album since I was a teenager," says Anthony Gonzalez, the French songwriter/producer/musician behind M83. "It was just the right moment. I'm more confident with myself and my music. And I had the songs—a crazy amount of songs. We had enough to pick from."

"I don't believe the album is dead, and presenting a cohesive work like this demonstrates it even

6 QUESTIONS

with EVERLAST
by KEITH MURPHY



Everlast has nothing to hide. Literally. As the 42-year-old Grammy Award-winning rapper/singer born Erik Schrody in Valley Stream, N.Y., sips a cocktail at a SoHo cafe on a recent afternoon in New York, gray hairs cover his stout face and he's clearly comfortable in his own tatted-up, grizzled-veteran skin. Yet when it comes to the current state of the world, Everlast is not so content.

On his sixth solo album, *Songs of Ungrateful Living*, due Oct. 18 on his own Martyr Inc. with distribution through EMI, the bold MC—who first made his bones as the bruising frontman of Irish hip-hop trio House of Pain before going on to win a Grammy for his performance on Santana's 1999 album *Supernatural* ("Put Your Lights On") and deliver the theme song to TNT's crime drama "Saving Grace"—unleashes a two-fisted sequel of sorts to his guitar-driven 1998 revelation *Whitey Ford Sings the Blues* (Tommy Boy/Warner Bros.). The new album is packed with protest songs denouncing and dissecting the collapse of the American middle class, rampant housing foreclosures and soaring unemployment. Even President Barack Obama isn't safe on the collection.

Billboard recently sat down with Everlast, who underwent heart surgery in 1998, to find out why anger can indeed be good for the soul.

1 Is *Songs of Ungrateful Living* your most political effort to date?

I didn't set out to make a political album. I come from a hardcore, blue-collar union family. All of my people are still working-class folks. I still see it when my sister comes to me because the check that has been covering everything for so long all of sudden isn't covering everything, or a friend has to humble themselves to ask someone for something. You feel their pain. I'm hearing a lot of the fans tell me, "Thanks, man, for making something real."

2 Would it be correct to say that your first

single, "I Get By," speaks on your disillusionment with Obama?

I'm waiting on that change, too. You didn't come in office and gangsta it up the way you acted on [your campaign]. You came in and tried to play the field so that everybody would like you. And you can't do that. Ain't nothing changing except the average person's bank account. I'm still pulling for him. I'm just sitting around waiting for the next Chuck D or the next Zach de la Rocha... the next artist that's really going to say some shit. Then it dawned on me, "Well, I got a voice."

3 There seems to be more of a harder hip-hop feel on the new album. Were you itching to flex your MC skills?

First of all, everything I do in my eyes is hip-hop. I can sing a country ballad and to me it's hip-hop if I'm doing it. I just brought that knock back a little bit; the boom-bap is a little more present. I just feel like people don't get it sometimes. They think that I abandoned hip-hop. Last night I had Busta Rhymes wanting me to spit on a record, which is an honor to me. I'm still an MC.

4 What goes through your mind when you perform House of Pain's "Jump Around" almost 20 years later?

It's different now, but before *Whitey Ford* came out I wanted to separate myself from "Jump Around." I just didn't want people coming to the shows just to hear that song. I sold way more *Whitey Ford* records than I did with House of Pain. [According to Nielsen SoundScan, *Whitey Ford* has sold 3 million units, while House of Pain's three albums have sold 2.7 million collectively.] So once I had that success beyond "Jump Around" I was able to re-embrace it. But you know what's going to happen when "Jump Around" drops in a club [laughs]. You know shit is about to go crazy.

5 Did facing death after your emergency heart surgery in 1998 compel you to become more introspective as a songwriter?

It was all of the above. The weird thing is, the whole *Whitey Ford* record was written and in the can when all that stuff happened to me. Literally the day I went into surgery was the last day of recording. Dante Ross mixed the record while I was in the hospital, and I noticed the songs had a lot to do with death. I knew it was coming subconsciously.

6 In the end, what are you trying to say to that Everlast fan who has grown up with you since your Rhyme Syndicate days with Ice-T?

The object of every album is... trying to find the common denominator in everyone's soul. That thing that when they hear your song they can say, "I feel the same way." Even people that like songs about Maybachs and private jets once in a while want to hear something else. I would rather if people love or hate my music. The only thing I don't want is indifference. If you are not stirring shit up, then what the hell are you doing?

ALBUMS

ROCK

MUTEMATH

Odd Soul

Producer: Mutemath
Teleprompt/Warner Bros.
Records

Release Date: Oct. 4

Mutemath's two previous albums and an assortment of EPs prove that the New Orleans rock band likes its electronics. But anyone who's seen the troupe live knows it can get rockin' in a major way. The group's newest release, *Odd Soul*, captures that attack better than its predecessors. Recorded by Mutemath's Paul Meany, Roy Mitchell-Cardenas and Darren King while the act was between guitar players, the set gets cranking from the get-go with a title track whose blues-rock bite is a near-homage to the Black Keys. Elsewhere, the song "Tell Your Heart Heads Up" nods in the White Stripes' direction, while "Prytania," "Blood Pressure," "Equals" and "Allies" try on psychedelic and garage rock conventions. The track "Cavalries" touches on jazz and "Walking Paranoia" has the kinetic urgency of early new wave. Mutemath still touches on its trademark loop'n'roll for the song "All or Nothing" and the seven-minute "Quarantine," while "In No Time" is an airy, optimistic anthem whose



JANE'S ADDICTION

The Great Escape

Artist

Producers: Rich Costey, Perry Farrell
Capitol Records

Release Date: Oct. 18

Perry Farrell declares at the beginning of Jane's Addiction fourth studio album, *The Great Escape* **Artist**, that he has

"replanted my feet back in the underground." But this may actually be the most readily accessible of the venerable alt-rock band's releases. The dark ambience, droning trippiness and explosive dynamics that populate these 10 tracks are more commonplace—and commonly accepted—now than, say, in 1988. And new co-writers like TV on the Radio's Dave Sitek and Guns N' Roses/Velvet Revolver alumnus Duff McKagan make their impact by helping Jane's bring the melodies more



to the forefront than ever before. But there's still plenty of anthemic muscle to be found, particularly in the taut grooves of "Underground"; the beefy choruses of "Curiosity Kills," "I'll Hit You Back" and "Splash a Little Water on It"; and the thrashy propulsion of "Words Right Out of My Mouth." Those tracks sit nicely alongside the prettiness of "Broken People" and the proggy countenance of "Irresistible Force." These old dogs not only learned new tricks, but they used them very well.—GG

hymnal ambience sticks with listeners well after the album's done.—GG

WILCO

The Whole Love

Producers: Jeff Tweedy,
Patrick Sansone, Tom Schick
dBpm

Release Date: Sept. 27

The first few seconds of *The Whole Love* suggest that Wilco has made a break from the increasingly mellow dad-rock of its last several studio albums. The song "Art of Almost" opens with a bit of field-recording rustle, as though someone had surreptitiously clicked on a tape machine inside the band's Chicago rehearsal space; a burbling synth-and-drum groove then revs to life before being swallowed by dark, Radiohead-style strings. It's pretty trippy—and also something of a red herring. Like 2007's *Sky Blue Sky* and 2009's *Wilco (The Album)*, *The Whole Love* mostly turns out to capture Wilco in a laid-back roots-rock mode, frontman Jeff Tweedy's occasionally forbidding lyrics aside. ("You won't set the kids on fire," he sings at one point, "Oh, but I might.") Often the approach pays off: The strummy "Born Alone" is perhaps the loveliest song you'll ever hear about swallowing opioids. At other points, though, *The Whole Love*—which marks Wilco's first release on its own label—feels a little sluggish. Dads

can probably understand the impulse.—MW

COUNTRY

SCOTTY MCCREERY

Clear As Day

Producer: Mark Bright
19/Interscope/Mercury
Nashville

Release Date: Oct. 4

Country has been fertile territory for the "American Idol" empire (see: Carrie Underwood), and this year's champ, Scotty McCreery, seems poised for similar success. His confident baritone makes the 18-year-old sound like a



INDIGO GIRLS

Beauty Queen Sister

Producer: Peter Collins
IG Recordings/Vanguard Records
Release Date: Oct. 4

In "Feed and Water the Horses," a pretty folk-pop tune from the Indigo Girls' new album, *Beauty Queen Sister*, Emily Saliers indulges in some nostalgia for the good old days—back before "all of the news [came] via link." ("I miss the smell of ink on paper," she adds with characteristic detail.) Yet the 13-track *Beauty Queen Sister* is actually the veteran Georgia duo's least conservative effort in years. If anything, it demonstrates how committed the Indigo Girls remain to looking forward. As always, Saliers and Amy Ray's harmony vocals constitute the heart of the music, never more handsomely than in the stripped-down "Birthday Song." But around those voices the Indigos and their sidemen (including bassist Viktor Krauss and fiddler Luke Bulla) keep things moving, smoothing out their attack to a vintage-soul sheen in "We Get to Feel It All" and folding some tart flute-and-whistle action into the Celtic-accented "Damo." At one point they even offer up a sprightly zydeco jam ("Making Promises") that uncannily recalls the theme song from "Laverne & Shirley."—MW



MERLE HAGGARD

Working in Tennessee

Producers: Merle Haggard, Lou Bradley
Vanguard Records
Release Date: Oct. 4

It seemed unlikely that Merle Haggard could be more, well, Merle Haggard than on 2010's prosaically titled *I Am What I Am*. But the American music legend hits the same mark this time out. On his latest album, *Working in Tennessee*, Haggard combines deft melodies, plainspoken lyricism and sly biting wit. Having overcome lung cancer, he's ornery—railing at the country music establishment in the title track and "Too Much Boogie Woogie"—and reflective on the pensive "Sometimes I Dream" (co-written with daughter Janessa). The singer is also wistful on "Down on the Houseboat," one of two writing collaborations with wife Theresa. Haggard and his better half also sound as convincingly copular on a cover of Jerry Leiber and Billy Edd Wheeler's "Jackson" as Johnny and June Carter Cash did in 1967. Elsewhere, a remake of "Workin' Man Blues" is bolstered by some fine singing and picking by Willie Nelson, and highlights son Ben as a smooth chip off an unrepentantly jagged block.—GG

seasoned Nashville veteran on the dozen songs found on his debut set, though it should be noted that producer Mark Bright did a good job of choosing age-appropriate material for his young charge. So we have McCreery singing about high times, girls, Friday night post-game parties, girls, small towns, girls, visiting mama... and did we say girls? A couple of the tracks, like "The Trouble With Girls" and "Back on the Ground," seem a bit too wistful for a teenager. But upbeat fare like "Out of Summertime," "Water Tower Town," Rhett Akins' breezy "Write My Number on Your Hand" and a resurrection of Keith Urban and the Ranch's "Walk in the Country" are as solid as anything you'd expect from someone twice or three times McCreery's age.—GG

R&B

SYLEENA JOHNSON

Chapter V: Underrated

Producers: various
Shanachie Entertainment

Release Date: Sept. 27

She broke through into national consciousness as a featured guest on Kanye West's 2004 hit "All Falls Down." Seven years later, however, Syleena Johnson remains one of R&B's most underrated voices. But that hasn't stopped the daughter of noted blues/R&B singer Syl Johnson. On her aptly titled fifth album, *Chapter V: Underrated*, Johnson throws down the gauntlet. Her full-bodied vocals are a refreshing respite from an Auto-Tuned world as she soulfully powers her way through a 12-song set she co-wrote. Johnson takes the every woman anthem to the next level on the fiery "A Boss." She and featured guest Tweet dialogue about women who possess negative attitudes on "Angry Girl" before Johnson soars solo on the aching yet empowering ballad "My Shoes." And she and guest Malone channel the duo dynamics of Marvin Gaye & Tammi Terrell and Ashford & Simpson on "Little Things." By the end of *Chapter V*, Johnson leaves no doubt that, underrated or not, she isn't going away anytime soon.—GM

REVIEWS

SINGLES



RIHANNA FEATURING CALVIN HARRIS

We Found Love (3:35)

Producer: Calvin Harris

Writer: C. Harris

Publisher: EMI April Music (ASCAP)SRP/Def Jam/IDJMG

Hitting the airwaves less than a year after the release of her best-selling fifth album, *Loud*, Rihanna dives even deeper into the world of beat-driven dance decadence on "We Found Love." With Scottish producer and past touring partner Calvin Harris onboard, the first sampling of Rihanna's forthcoming sixth album *Talk That Talk* makes the Barbadian star's past dance hits "Only Girl (In the World)" and "Don't Stop the Music" sound tame in comparison. Harris scores a credit in the song's title solely for his production, and rightfully so—his infectious synthesizer throb takes the single to dizzying heights, and indicates the 24-year-old's potential to attain crossover success a la David Guetta. When Rihanna belts "We found love in a hopeless place" at the song's apex, it seems almost reasonable that she and Harris could unite Democrats and Republicans, Red Sox and Yankees die-hards—or, at the very least, urban pop and hardcore techno fans.—CP

COUNTRY

DIERKS BENTLEY

Home (3:58)

Producers: Brett Beavers, Luke Wooten

Writers: D. Wilson, B. Beavers, D. Bentley

Publishers: various Capitol Records Nashville

Dierks Bentley has previewed his sixth Capitol Nashville studio album due in early 2012 with this thoughtful tribute to America. The lyrics paint a picturesque portrait of our country's beauty and

strength, while the melody wraps around the listener like an autumn sunset. Forgoing the bombastic chest-beating that can at times characterize the best-intentioned patriotic anthems, Bentley instead delivers an understated yet poignant celebration of the United States. "Home" is a far cry from his recent rowdy chart-topper, "Am I the Only

One," but that's what makes Bentley one of the best in the format—he continually proves himself a dexterous songwriter and a man for all seasons. Penned with Dan Wilson and Brett Beavers, Bentley has crafted a song that acknowledges the nation's struggles, yet resonates with hopeful optimism about the future.—DEP

ROCK

NICKELBACK

Bottoms Up (3:36)

Producers: Nickelback, Joey Moi

Writers: C. Kroeger, M. Kroeger, J. Moi

Publishers: various Roadrunner/RRP

Nickelback returns with guns blazing on "Bottoms Up," the first single from its forthcoming seventh album, *Here and Now*, and a surprising return to the bawdy arena rock of 2006 single "Rockstar." The veteran group would be excused for slipping into more reflective fare (e.g., "Photograph"), but Chad Kroeger and crew offer crunchy guitars, heated vocals and the most masculine of lyrical conceits. "This is what it's all about, no one can slow us down/We ain't gonna stop until the clock runs out.



T.I. FEATURING BIG K.R.I.T.

"I'm Flexin'" (3:06)

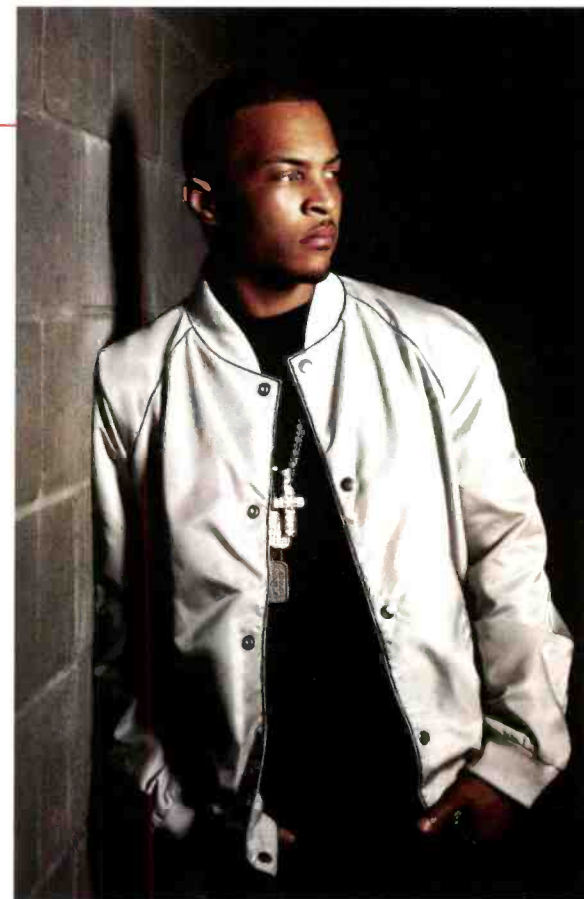
Producer: Big K.R.I.T.

Writers: C. Harris, J. Scott

Publishers: various Atlantic/Grand Hustle

Comebacks aren't easy—especially when it's an artist's second try in less than two years. But that's exactly the position T.I. finds himself in with the release of his first song after his second consecutive prison stint. Last year, T.I.P. treated fans to the horn-heavy banger "I'm Back"; this time around, with "I'm Flexin'," the rapper

is out to remind fans that he's not just home, but still King of the South. Over a beat from rapper/producer Big K.R.I.T. that features plunking pianos, wailing guitars and crisp claps, T.I. hypnotizes on the mic, his voice at once bouncing with chewed-gum elasticity. He hardly allows listeners to soak in lines like, "My top is down and my pockets fat and my diamonds clearer than HD," or "My position vacant, my crown await me, my throne is empty, I own that," but it's cool. They'll be hitting the rewind button anyway.—JB



TAIO CRUZ FEATURING FLO RIDA

Hangover (4:04)

Producers: Lukasz "Dr. Luke" Gottwald, Cirkut

Writers: T. Cruz, L. Gottwald, H. Walter

Publishers: various Mercury/IDJMG

Taio Cruz's latest single, "Hangover," featuring Flo Rida, has the same club sound as Britney Spears' "Til the World Ends" and a similar lyrical concept as Katy Perry's party-without-regret anthem "Last Friday Night (T.G.I.F.)." That's not surprising, since Dr. Luke produced all three tracks: The studio whiz continues to focus on the combination of dancing and heavy drink-



ing as an enigmatic pop singer brags about his or her exploits. After offering straightforward themes on "Break Your Heart" and "Dynamite," Cruz returns with lyrical gems like "I got a little bit wasted/I got a little shitfaced-ed," while Luke's intoxicating dance beat gamely supports the singer. The listener may need three or four listens to latch onto the melody, but "Hangover" will likely become a fall anthem for college parties and dance clubs alike.—MD

Bottoms up!" Kroeger growls. Aside from a nifty solo by guitarist Mike Kroeger, "Bottoms Up" is amazingly monolithic:

The verses bleed into the choruses undetected, and the hard-hitting tone never wavers. "Bottoms Up" is a nice head-banger, but lacks the slick melodies of the group's past hits.—JL

DANCE/ELECTRONICA

JUSTICE

Audio, Video, Disco (3:45)

Producer: Justice

Writer: Justice

Publishers: Headbangers Publishing/Because Editions Elektra/WEA

They're French, use crosses in their artwork and are pretty much peerless when it comes to forward-thinking dance music. And with "Audio, Video, Disco," the title track from Justice's upcoming sophomore

full-length, duo Gaspard Augé and Xavier de Rosnay have jettisoned their competition with a full-on masterstroke. In fact, labeling this expansive sensory feast as "electronic" is insulting—this is a full-blown 21st-century electro-rock symphony built around a simple chorus and itchy beat. "Audio, Video, Disco" opens with a brief calm, with only a blaring synth progression and the thud of a programmed bass drum. The minimalist tension quickly turns majestic, as churning guitars, electric piano plinks and harmonies sprout. When the massive drum-kit crunch kicks in halfway through, it's the sort of sonic miracle that comes along not often enough.—RR

LEGEND & CREDITS

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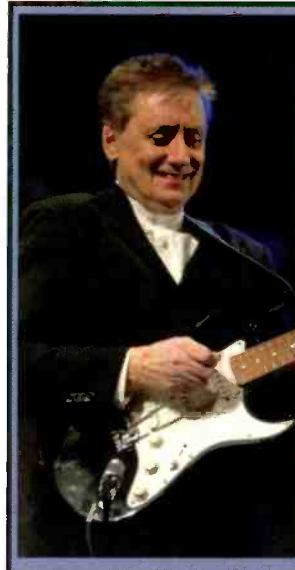
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



IN MEMORY OF

>>Roger Williams, who died Oct. 9 at the age of 87, appears on a Billboard chart for the first time since 1977 as "Autumn Leaves" enters New Age Digital Songs at No. 9 (see page 47). The Instrumental topped the pre-Hot 100 Best Sellers In Stores chart for four weeks in 1955.

COUNTRY TRIO

>>Richard Marx, who penned all three of his Billboard Hot 100 No. 1s ("Hold On to the Nights," "Satisfied," "Right Here Waiting"), now claims his third No. 1 on Hot Country Songs as a writer, as Keith Urban's "Long Hot Summer" rises 3-1. Marx also co-wrote the No. 1s "Better Life" (for Urban) and Kenny Rogers' "Crazy."



BENSON'S BEST

>>With his eighth No. 1 on the Contemporary Jazz Albums chart this week—*Guitar Man*—George Benson matches *Fourplay* for the second-most chart-toppers in the tally's 24-year history. Only Kenny G, with 14 No. 1s, has more. On the Billboard 200, *Guitar Man* arrives at No. 109 (4,000 units according to Nielsen SoundScan). It's Benson's 25th charting album.

CHART BEAT

>>Erasure celebrates more than 25 years of charting on Dance Club Songs, as "When I Start (To Break It All Down)" bows at No. 44. The duo—Andy Bell and Vince Clarke—first arrived with the No. 8-peaking "Who Needs Love Like That"/"Heavenly Action" in the Feb. 15, 1986, issue. The new song introduces Erasure's 14th studio album, *Tomorrow's World*, due to appear on next week's charts.

>>Another venerable duo, Indigo Girls (Amy Ray and Emily Saliers), likewise demonstrates its staying power, as *Beauty Queen Sister* enters the Billboard 200 at No. 36. Dating to their No. 22-peaking self-titled debut album in 1989, Indigo Girls are the only duo with top 40 titles on the Billboard 200 in the '80s, '90s, '00s and '10s.

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

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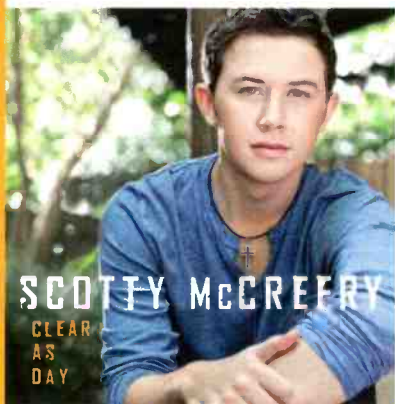
CHARTS

'American Idol' Stages A Country Comeback

"American Idol" is back.

With the arrival of the show's latest winner, **Scotty McCreery**, at the top of the Billboard 200 this week, he breaks a woeful streak of subpar performances from the series' recent winners.

Clear As Day, McCreery's first studio set, arrives with 197,000 sold, according to Nielsen SoundScan. He's the first country act to debut at No. 1 with his first studio album, and at 18 years old, the youngest man to open at the top of the chart with his debut release.



Previously, the youngest male to bow at No. 1 with his premiere album was **Omarion**, who was 20 when *O* started at No. 1 in 2005.

Surprisingly, McCreery, who turned 18 on Oct. 9, is also the first "Idol" winner since 2003 to hit No. 1 with his first studio set.

Ruben Studdard was the last "Idol" champ to start his career with a

No. 1 album, when his *Soulful* entered the Dec. 27, 2003, tally with 417,000 sold. **Kelly Clarkson**, the first "Idol" champ, also bowed at No. 1, with *Thankful* on May 3, 2003 (297,000). Further, *Clear As Day* owns the biggest debut sales week of any "Idol" winner's first album since 2008, when **David Cook's** self-titled set started with 280,000 at No. 3 (see story, page 38).

McCreery easily beats the arrivals of the last two "Idol" winners, pop-rock-dudes-with-guitars **Lee DeWyze** and **Kris Allen**. Allen's self-titled 2009 debut launched with 80,000 (No. 11), and in 2010, DeWyze's *Live It Up* bowed on the list at No. 19 with 39,000.

In fact, after just one week, McCreery's *Clear As Day* has sold more than *Live It Up* has moved in its nearly 11 months of release (146,000). If McCreery can keep up the pace, he could trump Allen's debut, which has moved 329,000.

SOUTHERN COUNTRY: This year marked the first time the top two finishers on "American Idol" were both country acts. Next week, runner-up **Lauren Alaina** will likely arrive in the top 10 with her debut, *Wildflower*.

Previous to 2011, the only "Idol" winner to go on to have a country

career was 2005 victor **Carrie Underwood**, who has also become the biggest-selling "Idol" contestant. She has shifted 12.4 million albums in the United States, according to Nielsen SoundScan. The second-

biggest "Idol" winner is **Kelly Clarkson**, with 10.7 million sold.

In the June 11 issue, we noted how McCreery's introductory single, "I Love You This Big," got off to a fast start with 171,000 downloads—the best debut sales week for an "Idol" winner's first single since **David Cook's** "The Time of My Life" started with 236,000 in 2008. Obviously, McCreery's single sales were a sign of greater things to come.

The fact that McCreery hails from the South (North Carolina) isn't lost on us, either. Of the 10 "Idol" winners, seven are from the region—including Oklahoman Underwood. Only **Jordin Sparks** (Arizona), Cook (born in Texas, raised in Missouri) and **Lee DeWyze** (Illinois) hail from outside the South.

In a perfect scenario, McCreery could turn into the male version of Underwood, but it's too early to tell where his career will take him. While former "Idol" judge **Simon Cowell** was right about Underwood when he said—while she was still a contes-

tant—she would "sell more records than any other previous 'Idol' winner," did anyone ever think Underwood would be *this* big? Since winning "Idol," she's notched 11 No. 1s on Hot Country Songs and three on Top Country Albums. Underwood—like Clarkson—is the standard-bearer for the kind of superstar that "Idol" has always sought.

With Fox's "X Factor" due to crown its first winner in December, McCreery's No. 1 arrival couldn't have come at a better time.

EARLY ARRIVAL: **Scotty McCreery's** *Clear As Day* is the first "American Idol" winner's album to hit retail earlier than November since **Kelly Clarkson's** debut bowed in April 2003. That's the odd one out though, as the first season of "Idol" ran from June through September 2002, unlike every subsequent season, which has aired from January to May. Since the second season, each winner's album, until McCreery's, bowed in either late November or mid-December, profiting from the holiday shopping season.

McCreery's speedy delivery isn't that surprising. When the new **Simon Cowell**-less "Idol" premiered, with Interscope Geffen A&M and Universal as the new home for "Idol" winners and their albums, the powers that be promised a faster turnaround between a winner's coronation and his or her first release.

Over The Counter

KEITH CAULFIELD



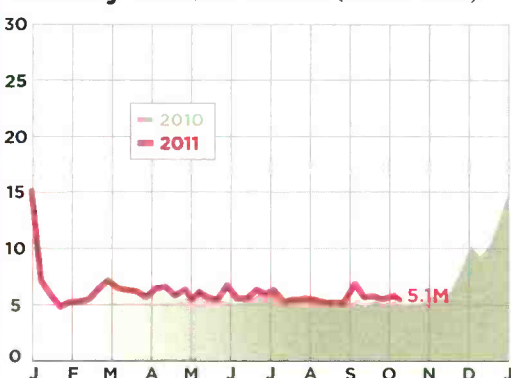
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,132,000	1,698,000	20,586,000
Last Week	5,571,000	1,919,000	20,366,000
Change	-7.9%	-11.5%	1.1%
This Week Last Year	4,886,000	1,415,000	19,603,000
Change	5.0%	20.0%	5.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	225,959,000	233,628,000	3.4%
Digital Tracks	879,963,000	972,325,000	10.5%
Store Singles	1,619,000	1,904,000	17.6%
Total	1,107,541,000	1,207,857,000	9.1%
Albums w/TEA*	313,955,300	330,860,500	5.4%

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

DIGITAL TRACKS SALES

'10	880.0 million
'11	972.3 million

SALES BY ALBUM FORMAT

CD	160,590,000	154,943,000	-3.5%
Digital	63,289,000	75,843,000	19.8%
Vinyl	2,054,000	2,791,000	35.9%
Other	25,000	53,000	112.0%

For week ending Oct. 9, 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	126,194,000	124,744,000	-1.1%
Catalog	99,764,000	108,883,000	9.1%
Deep Catalog	75,890,000	85,368,000	12.5%

CURRENT ALBUM SALES

'10	126.2 million
'11	124.7 million

CATALOG ALBUM SALES

'10	99.8 million
'11	108.9 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	HOT SHOT DEBUT	1	SCOTTY MCCREERY IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Clear As Day		1
2	3	33	ADELE XL/COLUMBIA 44699*/SONY MUSIC (11.98)	21	4	1
3	4	3	TONY BENNETT RPM/COLUMBIA 66253/SONY MUSIC (13.98)	Duets II	1	1
4	6	2	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night	1	1
5	1	2	J. COLE ROC NATION/COLUMBIA 57920/SONY MUSIC (11.98)	Cole World: The Sideline Story	1	1
6	7	5	LIL WAYNE YOUNG MONEY/CASH MONEY 015548/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV	1	1
7	NEW	1	FEIST CHERRYTREE/INTERSCOPE 016026*/IGA (13.98)	Metals	7	7
8	NEW	1	RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road	1	1
9	NEW	1	JACK'S MANNEQUIN SIRE 528554*/WARNER BROS. (15.98)	People and Things	9	9
10	2	2	BLINK-182 DGC/INTERSCOPE 016033/IGA (13.98)	Neighborhoods	2	2
11	5	2	WILCO DMP/ANTI- 87156*/EPITAPH (17.98)	The Whole Love	5	5
12	NEW	1	MAYDAY PARADE FEARLESS/MDP 528824/IG (15.98)	Mayday Parade	12	12
13	11	9	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION DEF JAM 015426/IDJMG (13.98)	Watch The Throne	1	1
14	15	14	FOSTER THE PEOPLE STARTIME/COLUMBIA 74457*/SONY MUSIC (9.98)	Torches	14	14
15	16	13	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	2
16	20	22	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	2	2
17	19	20	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95753/CAPITOL (18.98)	NOW 39	1	1
18	17	16	BRANTLEY GILBERT VALORY 060100 (14.98)	Halfway To Heaven	1	1
19	25	29	ADELE XL COLUMBIA 31859*/SONY MUSIC (12.98)	19	10	10
20	23	25	BEYONCE PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98)	4	4	4
21	21	15	RED HOT CHILI PEPPERS WARNER BROS. 528134 (18.98)	I'm With You	1	1
22	18	11	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time	1	1
23	14	4	DEMI LOVATO HOLLYWOOD 014623 (13.98)	Unbroken	1	1
24	NEW	1	MUTEMATH TELEPROMPT 528499/WARNER BROS. (13.98)	Odd Soul	24	24
25	24	21	LADY GAGA STREAMLINE/KOHLIVE/INTERSCOPE 015373*/IGA (13.98)	Born This Way	1	1
26	NEW	1	NEW FOUND GLORY EPITAPH 87145* (15.98)	Radiosurgery	26	26
27	26	27	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More	1	1
28	8	2	SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC 528272/AG (18.98)	Vice Verses	8	8
29	9	2	CHICKENFOOT LAND SHARK 2377*/EONE (17.98)	Chickenfoot III	1	1
30	31	32	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief	1	1
31	36	37	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking	12	12
32	NEW	1	BLESSTHEFALL FEARLESS 30157 (14.98)	Awakening	32	32
33	NEW	1	STYLES P AS11/PHANTOM/D-BLOCK 2092/EONE (17.98)	Master Of Ceremonies	33	33
34	37	34	BAD MEETS EVIL SHADY/INTERSCOPE 015729/IGA (9.98)	Hell: The Sequel (EP)	1	1
35	27	7	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE 015996/IGA (9.98)	#1 Girl	1	1
36	NEW	1	INDIGO GIRLS IG/VANGUARD 78190/WELK (17.98)	Beauty Queen Sister	36	36
37	12	782	PINK FLOYD CAPITOL 28955* (18.98)	Dark Side Of The Moon	5	5
38	33	23	MAROON 5 A&M OCTONE 015984/IGA (15.98)	Hands All Over	1	1
39	35	2	VARIOUS ARTISTS WORD-CURR/PROVIDENT-INTEGRITY 48085/EMI CMG (17.98)	WOW Hits 2012	35	35
40	54	55	GREATEST GAINER PISTOL ANNIES COLUMBIA NASHVILLE 94916 EX/SMN (11.98)	Hell On Heels	5	5
41	38	36	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue	1	1
42	NEW	1	VARIOUS ARTISTS EGYPTIAN/CMF/COLUMBIA 09010/SONY MUSIC (11.98)	The Lost Notebooks Of Hank Williams	42	42
43	NEW	1	PHIL WICKHAM FAIR TRADE/COLUMBIA 15996/SONY MUSIC (13.98)	Response	43	43
44	10	2	MASTODON REPRISE 528158/WARNER BROS. (18.98) ⊕	The Hunter	10	10
45	52	54	LE'ANDRIA JOHNSON MUSIC WORLD GOSPEL 5218/MUSIC WORLD (8.98)	The Awakening Of Le'Andria Johnson (EP)	24	24
46	47	44	TAYLOR SWIFT BIG MACHINE T50300A (18.98) ⊕	Speak Now	3	3
47	NEW	1	LIGHTS LIGHTS MUSIC 201356/LAST GANG (13.98)	Siberia	47	47
48	13	146	NIRVANA SUB POP/DGC 015887*/UME (10.98)	Nevermind	10	10
49	59	48	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	3
50	48	45	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	1	1



It's the singer's best sales week (\$38,000) and her first top 10. Previously, her biggest sales frame came when *The Remainder* moved 36,000 during Christmas of 2007. That album also claimed her former chart high, when it debuted and peaked at No. 16.

The band only misses the top 10 by a couple thousand units, but can still crow that its 27,000 debut is not only its best sales week, but its No. 12 bow marks a new peak on the tally.



Released digitally on Oct. 4, the singer/songwriter's second album—and first for Universal—arrives (8,000) a week before the CD and LP versions hit retail. His first set, *A Strange Arrangement*, peaked at No. 147 in 2009.

The Static-X leader's debut solo album bows with 5,000 and also starts at No. 7 on *Hard Rock Albums*. Static-X's last release, 2009's *Cult of Static*, debuted and peaked at No. 16 with 19,000 on Reprise/Warner Bros.

Compilation of highlights from the original film and its various offspring (sequels, concept albums and the theatrical musical) bows with an 83% gain. The 3-D reissue of the original film has earned more than \$80 million in North America since it hit theaters Sept. 16.

51	45	46	HUGH LAURIE WARNER BROS. 527497/RHINO (18.98)	Let Them Talk	18	18
52	NEW	1	MAYER HAWTHORNE UNIVERSAL REPUBLIC 016109* (10.98)	How Do You Do	52	52
53	58	49	SELENA GOMEZ & THE SCENE HOLLYWOOD 013517 (13.98)	When The Sun Goes Down	1	1
54	50	50	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give	1	1
55	30	17	THE BEATLES APPLE 29325/CAPITOL (18.98)	1	1	1
56	51	39	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night	5	5
57	NEW	1	SHANE & SHANE FAIR TRADE/COLUMBIA 15995/SONY MUSIC (13.98)	The One You Need	57	57
58	56	30	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream	1	1
59	62	61	CASTING CROWNS BEACH STREET REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	1	1
60	41	56	RIHANNA SRP/DEF JAM 014927/IDJMG (13.98) ⊕	Loud	1	1
61	39	28	STAIN'D FLIP/ATLANTIC 528451/AG (18.98) ⊕	Stain'd	5	5
62	63	64	BRUNO MARS ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans	1	1
63	55	59	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015754/IDJMG (9.98)	My Worlds Acoustic	1	1
64	34	6	NEEDTOBREATHE ATLANTIC 528053/AG (13.98)	The Reckoning	1	1
65	NEW	1	ARJONA METAMORFOSIS 529011/WARNER LATINA (16.98)	Independiete	65	65
66	57	33	JACKIE EVANCHO SYCO/COLUMBIA 87061/SONY MUSIC (13.98)	Dream With Me	2	2
67	70	65	JUSTIN MOORE VALORY JMG200A (10.98)	Outlaws Like Me	1	1
68	78	67	NICKI MINAJ YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98)	Pink Friday	1	1
69	88	80	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)	NOW That's What I Call Country: Volume 4	14	14
70	NEW	1	MISFITS MISFITS 01490 (14.98)	Devil's Rain	70	70
71	72	63	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	1	1
72	42	41	WYNTON MARSALIS & ERIC CLAPTON JAZZ AT LINCOLN CENTER/REPRISE JAZZ 528531/RHINO (24.98)	Play The Blues: Live From Jazz At Lincoln Center	31	31
73	32	2	LEANN RIMES CURB 79203* (18.98)	Lady & Gentlemen	32	32
74	67	53	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98)	Nothing But The Beat	1	1
75	44	12	CODY SIMPSON ATLANTIC 528047/AG (5.98)	Coast To Coast (EP)	12	12
76	69	51	GAME DGC 013729/IGA (13.98)	The R.E.D. Album	1	1
77	96	105	BIG SEAN G.O.O.D./DEF JAM 015421/IDJMG (10.98)	Finally Famous	3	3
78	77	52	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery	3	3
79	74	60	KIDZ BOP KIDS RAZOR & TIE 09256 (18.98)	Kidz Bop 20	2	2
80	82	113	SKRILLEX BIG BEAT/MAUSTRAIP/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)	80	80
81	65	42	BARBRA STREISAND COLUMBIA 86257/SONY MUSIC (18.98)	What Matters Most	1	1
82	NEW	1	DAVID CROWDER BAND SIXSTEPS 46365/SPARROW (7.98)	Oh For Joy (EP)	82	82
83	81	76	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95749/CAPITOL (18.98)	NOW 38	1	1
84	43	2	JESSICA REEDY LIGHT 7239/EONE (13.98)	From The Heart	43	43
85	5	3	THE OAK RIDGE BOYS DIFFERENCE MEDIA 44218 EX/CRACKER BARREL (11.98)	It's Only Natural	70	70
86	9	2	JASON DERULO BELUGA HEIGHTS 528239/WARNER BROS. (15.98)	Future History	23	23
87	50	31	TORI AMOS DG 015849/OECCA (16.98) ⊕	Night Of Hunters	24	24
88	91	88	LYNYRD SKYNYRD MCA 111941/UME (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	2
89	46	31	SOUNDTRACK LAKESHORE 34232 (18.98)	Drive	31	31
90	53	3	GAVIN DEGRAW J 56083 RCA (11.98)	Sweetener	1	1
91	40	127	PINK FLOYD CAPITOL 28944 (34.98)	The Wall	10	10
92	94	73	CHRIS BROWN JIVE 86067/RCA (11.98)	F.A.M.E.	1	1
93	116	102	ERIC CLAPTON CHRONICLES/POLYGRAM 002159/UME (9.98)	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	68	68
94	60	75	PITBULL MR. 305/POLY GROUNDS/J 69060/RCA (11.98)	Planet Pit	1	1
95	95	81	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	0	0
96	79	170	TENTH AVENUE NORTH REUNION 10144/SONY MUSIC (11.98)	The Light Meets The Dark	15	15
97	NEW	1	WAYNE STATIC DIRTHOUSE 001 (13.98)	Pighammer	97	97
98	100	58	SOUNDTRACK NICKELODEON/COLUMBIA 68341/SONY MUSIC (11.98)	Victorious: Music From The Hit TV Show	1	1
99	22	2	MACHINE HEAD ROADRUNNER 617702 (18.98) ⊕	Unto The Locust	22	22
100	NEW	1	VARIOUS ARTISTS WALT DISNEY 013779 (13.98)	Best Of The Lion King	100	100

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		MICHAEL JACKSON	168	LMFAO	

UNCHARTED™				DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	MYSPACE PAGE		
1	1	38	#1 TRAPHIK	WWW.MYSPACE.COM/TRAPHIK		
2	3	39	DJ BL3ND	WWW.MYSPACE.COM/BL3NDIZZY		
3	34		TYLER WARD	WWW.MYSPACE.COM/TYLERWARD		
4	35		MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC		
5	35		PORTA	WWW.MYSPACE.COM/PORTA1		
6	5	38	NOISIA	WWW.MYSPACE.COM/DENOISIA		
7	34		SUNGHAI JUNG	WWW.MYSPACE.COM/JUNGSUNGHAI		
8	12	27	METRONOMY	WWW.MYSPACE.COM/METRONOMY		
9	14	26	T. MILLS	WWW.MYSPACE.COM/TMILLS		
10	20	35	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA		
11	10	31	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS		
12	9	8	PORTER ROBINSON	WWW.MYSPACE.COM/PORTERRROBINSON		
13	23		PITTY	WWW.MYSPACE.COM/BANDAPITTY		
14	15	38	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI		
15	22		EXCISION	WWW.MYSPACE.COM/EXCISION		
16	16	6	ORELSAN	WWW.MYSPACE.COM/ORELSAN		
17	35		JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANROMERO		
18	11	38	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS		
19	19		AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE		
20	25	20	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON		
21	23	37	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN		
22	NEW		CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL		
23	26	33	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR		
24	31	3	MORD FUSTANG	WWW.MYSPACE.COM/MORDFUSTANG		
25	21	38	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL		
26	9	13	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA		
27	28	28	PAROV STELAR	WWW.MYSPACE.COM/STELAR1		
28	29	29	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN		
29	NEW		ASSEMBLE THE SKYLINE	WWW.MYSPACE.COM/ASSEMBLETHESKYLINE		
30	32		GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT		
31	30	16	NEOCLUBBER	WWW.MYSPACE.COM/NEOCLUBBER		
32	41	17	IAMX	WWW.MYSPACE.COM/IAMX		
33	RE-ENTRY		VILLE BABY	WWW.MYSPACE.COM/VILLEBABYMUSIC		
34	35	38	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD		
35	27	30	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK		
36	36	38	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS		
37	47	5	MODESTEP	WWW.MYSPACE.COM/MODESTEP		
38	49	12	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST		
39	33	5	MACKLEMORE	WWW.MYSPACE.COM/MACKLEMORE		
40	38	7	MILES KANE	WWW.MYSPACE.COM/MILESKANEMUSIC		
41	34	3	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC		
42	4	1	MIAMI HORROR	WWW.MYSPACE.COM/MIAMIHORROR		
43	37	10	TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS		
44	RE-ENTRY		ZEDD	WWW.MYSPACE.COM/OFFICIALZEDD		
45	19		HADOUKEN!	WWW.MYSPACE.COM/HADOUKEN		
46	43	7	COM TRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE		
47	45	13	JAMIE WOON	WWW.MYSPACE.COM/JAMIEWOON		
48	RE-ENTRY		BORGORE	WWW.MYSPACE.COM/BORGORE		
49	40	28	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC		
50	39	8	ARASH	WWW.MYSPACE.COM/ARASHMUSIC		

The latest single from pop/punk band Assemble the Skyline, "We're Not Going Down Without a War," debuted Oct. 4, helping it pull in 7,000 PureVolume plays last week and spurring its debut on Uncharted at No. 29. The group is also making a music video for the single, as revealed in a behind-the-scenes clip the act uploaded to YouTube on Oct. 2.



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

Boy band Mindless Behavior makes its Social 50 debut at No. 47 thanks to being featured on Vevo's emerging artist platform Lift and the act's relentless fan engagement on Facebook and Twitter. Since premiering Oct. 6, the Lift videos (where the act is interviewed) have earned a total of 300,000 plays. The group's debut album, *#1 Girl*, recently bowed at No. 7 on the Billboard 200. This week, it slips 27-35.



YOUTUBE SONGS				YouTube	The most popular songs on YouTube.
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)	
1	1	9	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
2	2	3	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)	
3	9		PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)	
4	4	9	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)	
5	1		SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
6	6	8	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	
7	1		DANZA KUDURO	DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)	
8	1		ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
9	10	9	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)	
10	11	9	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)	
11	13	9	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)	
12	12	6	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
13	17		SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)	
14	16	8	BABY	JUSTIN BIEBER FEAT. LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)	
15	14	9	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	

MYSPACE SONGS				music	The week's top streamed songs on MySpace Music.
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)	
1	1	11	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
2	2	11	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	
3	3	22	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)	
4	4	7	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
5	5	22	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
6	8	22	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
7	6	1	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/IDJMG)	
8	7	7	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
9	21		GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
10	16	5	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	
11	10	22	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
12	14	11	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	
13	13	5	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	
14	11	37	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	
15	20	22	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	

NEXT BIG SOUND 25™		NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.
1	DJ MEDNAS	
2	GOSTEFFECTS	
3	HOPSPIN	
4	J-AX	
5	DIMA BILAN	
6	EMELI SAND	
7	BEN HOWARD	
8	VERONICA FALLS	
9	HARDAWAY	
10	MOONBEAM	
11	GEM CLUB	
12	STATES	
13	MOD SUN	
14	THE ANSWER	
15	ITAL TEK	

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. MINDLESS BEHAVIOR: SMALLZ AND RASKIND

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLES	WEEKS ON CHART
1	1	#1 MOVES LIKE JAGGER MARON 5 FEAT. CHRISTINA AGUILERA (J&M/OCTONE/INTERSCOPE)	12
2	2	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)	9
3	1	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	14
4	7	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAVEN/RFP)	10
5	1	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	24
6	6	GIVE ME EVERYTHING PITBULL (MR. 305/POLLO GROUNDS/J/RCA)	26
7	1	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	14
8	9	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SAMI (DECA/DANCE/FUELED BY RAVEN/ATLANTIC/RFP)	12
9	12	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)	9
10	8	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	22
11	16	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	6
12	15	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	8
13	13	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)	23
14	18	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)	18
15	11	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	19
16	17	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	9
17	22	SHE WILL LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	8
18	14	I WANNA GO BRITNEY SPEARS (JIVE/RCA)	16
19	27	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	7
20	21	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)	10
21	19	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)	30
22	18	I'M ON ONE DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	21
23	35	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)	3
24	23	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)	21
25	4	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)	5

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLES	WEEKS ON CHART
1	1	#1 SOMEONE LIKE YOU ADELE (XL/COLUMBIA)	12
2	2	MOVES LIKE JAGGER MARON 5 FEAT. CHRISTINA AGUILERA (J&M/OCTONE/INTERSCOPE)	16
3	5	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	6
4	4	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	21
5	6	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)	6
6	7	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAVEN/RFP)	13
7	6	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	13
8	9	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	28
9	3	STRANGE CLOUDS B.O.B FEAT. LIL WAYNE (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)	2
10	11	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	9
11	12	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SAMI (DECA/DANCE/FUELED BY RAVEN/ATLANTIC/RFP)	13
12	10	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)	10
13	14	IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	9
14	15	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)	8
15	47	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN (MONUMENT/NAPPY BOY/AMERICA)	2
16	17	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	23
17	32	TAKE A BACK ROAD RODNEY ATKINS (CURB)	6
18	18	GOD GAVE ME YOU BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)	13
19	22	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	9
20	16	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	17
21	1	FIX YOU GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	1
22	19	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	20
23	27	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)	5
24	21	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)	21
25	1	CRAWLING BACK TO YOU DAUGHTY (19/RCA)	1

ROCK™			
THIS WEEK	LAST WEEK	TITLES	WEEKS ON CHART
1	1	#1 SOMEONE LIKE YOU ADELE (XL/COLUMBIA)	7
2	2	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	38
3	1	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)	25
4	5	NOTHING THE SCRIPT (PHONOGENIC/EPIC)	11
5	29	FIX YOU COLDPLAY (CAPITOL)	16
6	4	PARADISE COLDPLAY (CAPITOL)	4
7	8	SAIL AWOL NATION (RED BULL)	27
8	2	WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RFP)	2
9	9	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)	12
10	14	CREEP RADIOHEAD (CAPITOL)	14
11	12	FASTER MATT NATHANSON (ACROBAT/VANGUARD/CAPITOL)	12
12	12	RUMOUR HAS IT ADELE (XL/COLUMBIA)	23
13	1	HELL DISTURBED (REPRISE/WARNER BROS.)	1
14	13	SECRETS DINERPUBLIC (MOSLEY/INTERSCOPE)	73
15	11	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)	19

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLES	WEEKS ON CHART
1	1	#1 STRANGE CLOUDS B.O.B FEAT. LIL WAYNE (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)	2
2	11	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN (MONUMENT/NAPPY BOY/AMERICA)	2
3	27	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	7
4	9	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	9
5	2	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	1
6	20	HOW TO LOVE LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	20
7	8	SHE WILL LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	8
8	9	NI**AS IN PARIS JAY Z, KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)	9
9	19	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/ASYLUM/WARNER BROS.)	19
10	28	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLLO GROUNDS/J/RCA)	28
11	1	I'M FLEXIN' T.I. FEAT. BIG K.R.I.T. (GRAND HUSTLE/ATLANTIC)	1
12	12	FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	8
13	10	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJMG)	14
14	19	WORK OUT J. COLE (ROC NATION/COLUMBIA)	8
15	18	TILL I COLLAPSE EMINEM FEAT. NATE DOGG (WEB/AFETERMATH/INTERSCOPE)	26

NEW AGE™			
THIS WEEK	LAST WEEK	TITLES	WEEKS ON CHART
1	1	#1 ONLY TIME ENYA (REPRISE/WARNER BROS.)	92
2	2	RIVER FLOWS IN YOU YIRUMA (EINS)	92
3	5	NOW WE ARE FREE HANS ZIMMER & LISA GERRARD (DECCA)	83
4	3	ORINOCO FLOW (SAIL AWAY) ENYA (REPRISE/WARNER BROS.)	92
5	4	RETURN TO INNOCENCE ENIGMA (VIRGIN/CAPITOL)	92
6	9	NEVER ALONE JIM BRICKMAN FEATURING LADY ANTEBELLUM (SLG)	92
7	7	CARIBBEAN BLUE ENYA (REPRISE/WARNER BROS.)	92
8	2	SADENESS (PART 1) ENIGMA (REPRISE/WARNER BROS.)	92
9	1	AUTUMN LEAVES ROGER WILLIAMS (GEPHEN/LIME)	92
10	9	SILENCE DELEBRUN FEATURING SARAH MCLACHLAN (THE ENGINE/ARISTANETWORK)	92
11	5	WHERE IS MY MIND MAXENCE CRYN (RHINO)	92
12	4	MUSIC FOR A FOUND HARMONIUM PENGUIN CAFE ORCHESTRA (VIRGIN/CAPITOL)	46
13	11	ADIEMUS ADIEMUS (KARL JENKINS/VIRGIN/CAPITOL)	11
14	4	CREEP SCALA & KOLACNY BROTHERS (IT ALL LEADS TO THIS/RHINO)	54
15	13	KISS THE RAIN YIRUMA (EINS)	88

COUNTRY™			
THIS WEEK	LAST WEEK	TITLES	WEEKS ON CHART
1	3	#1 TAKE A BACK ROAD RODNEY ATKINS (CURB)	24
2	1	GOD GAVE ME YOU BLAKE SHELTON (WARNER BROS./WMN)	13
3	2	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)	22
4	2	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	69
5	3	CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE)	31
6	5	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)	30
7	6	REMINDE ME BRAD PUSLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	18
8	8	EASY RASCAL FLATTS FEAT. NATASHA BEDINGFIELD (BIG MACHINE)	15
9	7	BAREFOOT BLUE JEAN NIGHT JAKE OWEN (RCA)	26
10	10	WE OWNED THE NIGHT LADY ANTEBELLUM (CAPITOL NASHVILLE)	8
11	4	I DON'T WANT THIS NIGHT TO END LUKE BRYAN (CAPITOL NASHVILLE)	4
12	4	TATTOOS ON THIS TOWN JASON ALDEAN (BROKEN BOW)	4
13	9	YOU AND TEQUILA KENNY CHESNEY FEAT. GRACE POTTER (BNA)	21
14	11	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)	11
15	37	I LOVE YOU THIS BIG SCOTTY MCCREERY (19/INTERSCOPE/MERCURY)	20

LATIN™			
THIS WEEK	LAST WEEK	TITLES	WEEKS ON CHART
1	6	#1 PROMISE ROMEO SANTOS FEAT. USHER (SONY MUSIC LATIN)	6
2	1	DANZA KUERO DON OMAR & LUZENDO (MANSOR/AVANTAGE/MACHETE/UNIVERSAL MUSIC LATIN)	60
3	3	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHYGROUND (EPIC/SONY MUSIC LATIN)	74
4	5	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	92
5	4	RABIOSA SHAKIRA (EPIC/SONY MUSIC LATIN)	51
6	1	LOVUMBA (PRESTIGE) DADDY YANKEE (EL CARTEL)	1
7	7	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	92
8	9	EL VERADERO AMOR PERDONA MANA (WARNER LATINA)	92
9	9	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	92
10	2	WEPA GLORIA ESTEFAN (CRESCENT MOON)	3
11	4	TABOO DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)	32
12	10	DIMELO MARC ANTHONY (COLUMBIA/SONY MUSIC LATIN)	91
13	11	VEN CONMIGO DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)	25
14	2	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	57
15	21	YOU ROMEO SANTOS (SONY MUSIC LATIN)	22

REGIONAL MEXICAN™			
THIS WEEK	LAST WEEK	TITLES	WEEKS ON CHART
1	1	#1 TE QUIERO A MORIR BANDA EL RECORDO DE CRUZ LIZARRAGA (FONOVISA)	1
2	1	BESOS DE FUEGO ALACRANES MUSICAL (DISA)	1
3	1	GOLPES EN EL CORAZON LOS TIGRES DEL NORTE (FONOVISA)	25
4	3	OLVIDAME JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)	29
5	2	COMO LA FLOR SELENA (EMI LATIN/CAPITOL LATIN)	92
6	10	BIDI BIBI BOM BOM SELENA (EMI LATIN/CAPITOL LATIN)	55
7	4	LO INTENTAMOS ESPINOZA PAZ (DISA/ASL)	68
8	5	AQUILES AFIRMO GERARDO ORTIZ (OEL/SONY MUSIC LATIN)	92
9	8	TE ESTOY GANANDO CON OTRA CALIBRE 50 (DISA)	8
10	11	CARA A LA MUERTE GERARDO ORTIZ (DEL/SONY MUSIC LATIN)	16
11	5	PROMESTISTE PEPE AGUILAR (VENEMUSIC)	5
12	5	DI QUE REGRESARAS LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)	11
13	3	PARA NO PERDERTE ESPINOZA PAZ (DISA/ASL)	3
14	7	DONDE ESTAS PRESUMIDA CHIY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)	14
15	6	EL PROXIMO VIERNES ESPINOZA PAZ (DISA/ASL)	28

HOT 100 AIRPLAY: 1223 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: DIGITAL SONGS: The top-selling overall and genre-specific, respectively, downloaded tracks, as compiled from Internet sales reports collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

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

As Maroon 5's "Moves Like Jagger," featuring Christina Aguilera, spends a fourth week atop Mainstream Top 40, the song rewrites the record for most weekly plays for a title in the Nielsen BDS-based airplay chart's 19-year history.

The song tallied 12,936 detections on 142 reporters—an average of 91 plays per station—in the survey's tracking week (a sum swelled by the addition of five chart panelists this issue). Previously, Katy Perry performed not one, but the top three titles with the best weekly plays totals: "Last Friday Night (T.G.I.F.)" (12,748; Aug. 20, 2011); "E.T.," featuring Kanye West (12,361; May 21, 2011); and "California Gurls," featuring Snoop Dogg (12,159; July 17, 2010).

Rising 15-9 as a guest on David Guetta's "Without You," Usher collects his 15th Mainstream Top 40 top 10, extending his mark for the most such hits among solo males. Nelly and Justin Timberlake rank second among men with 13 top 10s each. Counting all acts, Usher trails only Rihanna (18 top 10s) and Mariah Carey (17).



MAROON 5

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	31	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	20	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
3	5	53	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
4	3	37	F**KIN' PERFECT PINK (LAFACE/RCA)
5	4	18	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
6	6	29	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
7	7	11	FIREWORK KATY PERRY (CAPITOL)
8	8	8	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
9	9	16	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
10	11	7	GREATEST GAINER SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
11	10	17	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	12	20	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
13	14	9	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
14	13	18	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
15	16	5	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
16	15	15	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
17	22	3	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
18	17	11	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
19	18	13	LONG WAY TO GO JOSH GRACIN (AVERAGE JOE'S)
20	21	10	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
21	23	4	LET THE RAIN MARGO REY (ORGANIC)
22	19	10	THE LAST GOODBYE DAVID COOK (19/RCA)
23	27	3	TALKING TO YOU (IS LIKE TALKING TO MYSELF) DARYL HALL (VERVE FORECAST/VERVE)
24	26	8	TELL ME I'M WRONG JUSTIN HINES (THE ORANGE LOUNGE)
25	24	7	ANYTHING IS POSSIBLE JOURNEY (NOMOTA)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
2	1	14	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
3	3	11	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
4	5	16	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	4	30	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
6	6	12	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
7	8	6	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
8	6	17	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
9	10	15	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	11	8	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
11	18	18	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
12	15	15	NOT OVER YOU GAVIN DEGRAW (J/RCA)
13	12	21	FASTER MATT NATHANSON (VANGUARD/CAPITOL)
14	15	10	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
15	18	3	GREATEST GAINER CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
16	15	15	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
17	4	4	WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RRP)
18	11	20	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
19	19	19	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
20	21	9	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
21	17	18	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
22	20	15	LOUD MUSIC MICHELLE BRANCH (REPRISE)
23	22	17	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
24	25	12	HEAVEN O.A.R. (WIND-UP)
25	23	12	I WANNA GO BRITNEY SPEARS (JIVE/RCA)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 WALK FOO FIGHTERS (ROSWELL/RCA)
2	2	13	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
3	11	11	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
4	3	39	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
5	13	13	NOT AGAIN STAIN'D (FLIP/ATLANTIC)
6	6	13	TONIGHT SEETHER (WIND-UP)
7	13	13	UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE)
8	9	4	PARADISE COLDPLAY (CAPITOL)
9	8	4	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
10	14	3	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
11	10	29	SAIL AWOLNATION (RED BULL)
12	11	33	ROPE FOO FIGHTERS (ROSWELL/RCA)
13	12	17	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
14	13	31	COUNTRY SONG SEETHER (WIND-UP)
15	15	9	WHAT YOU WANT EVANESCENCE (WIND-UP)
16	20	10	IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
17	19	9	HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA)
18	34	2	GREATEST GAINER FACE TO THE FLOOR CHEVELLE (EPIC)
19	17	40	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
20	21	11	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
21	21	11	PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
22	27	11	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
23	18	16	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
24	28	15	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
25	28	11	MONSTER YOU MADE POP EVIL (EONE)
26	26	8	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
27	29	9	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
28	31	5	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
29	31	10	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
30	30	9	IT'S NOT ME IT'S YOU SKILLED (ARDENT/INO/ATLANTIC)
31	35	2	BURIED ALIVE A VENGEANCE SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
32	42	2	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
33	25	17	THE LAST TIME ALL THAT REMAINS (PROSPECT PARK)
34	27	19	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
35	41	3	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
36	2	2	EVERY TIME YOU GO 3 DODDS DOWN (UNIVERSAL REPUBLIC)
37	38	3	TAKE IT OR LEAVE IT SUBLIME WITH ROME (FUELED BY RAMEN/RRP)
38	43	4	COLOURS GROUPLOVE (CANVASBACK/ATLANTIC)
39	36	20	RUMOUR HAS IT ADELE (XL/COLUMBIA)
40	47	6	BIG FOOT CHICKENFOOT (LAND SHARK/EONE)
41	44	7	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
42	37	19	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
43	40	5	STAY YOUNG, GO DANCING DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
44	39	18	SUNSET IN JULY 311 (311/ATO/RED)
45	NEW	GET THRU THIS ART OF DYING (INTOXICATION/REPRISE)	
46	46	4	IF I HAD A GUN... NOEL GALLAGHER'S HIGH FLYING BIRDS (MERCURY/IDJMG)
47	NEW	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)	
48	50	4	BUSY BEIN' BORN MIDDLE CLASS RYU (BRIGHT ANTENNA/ILG)
49	NEW	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
50	48	9	JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL)

Foster the People scores its second Alternative top 10, as "Helena Beat" jumps 12-10. With former No. 1 "Pumped Up Kicks" at No. 5, the group joins the Black Keys (earlier this year) and Phoenix (2010) as the only acts to place their first two chart entries in the top 10 simultaneously since 2002.



FOSTER THE PEOPLE

ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 WALK FOO FIGHTERS (ROSWELL/RCA)
2	2	13	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
3	3	11	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
4	4	13	UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE)
5	5	38	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
6	7	19	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
7	6	36	SAIL AWOLNATION (RED BULL)
8	8	14	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
9	9	10	IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
10	12	12	HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA)
11	11	18	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
12	4	4	PARADISE COLDPLAY (CAPITOL)
13	10	27	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
14	14	13	PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
15	17	10	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
16	11	11	TONIGHT SEETHER (WIND-UP)
17	18	9	WHAT YOU WANT EVANESCENCE (WIND-UP)
18	15	13	NOT AGAIN STAIN'D (FLIP/ATLANTIC)
19	19	10	COLOURS GROUPLOVE (CANVASBACK/ATLANTIC)
20	21	11	JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL)
21	40	2	GREATEST GAINER FACE TO THE FLOOR CHEVELLE (EPIC)
22	27	7	PUNCHING IN A DREAM THE NAKED AND FAMOUS (WHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
23	22	22	ABERDEEN CAGE THE ELEPHANT (DSP/JIVE/RCA)
24	24	12	GET IT DADDY SLEEPER AGENT (MOM + POP)
25	20	11	SUNSET IN JULY 311 (311/ATO/RED)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 PARADISE COLDPLAY (CAPITOL)
2	2	10	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
3	3	27	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
4	5	22	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
5	4	12	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
6	6	23	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
7	7	24	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
8	9	6	LUCKY NOW RYAN ADAMS (PAX AM/CAPITOL)
9	8	6	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
10	10	7	CALAMITY SONG THE DECEMBERISTS (CAPITOL)
11	11	11	HOW COME YOU NEVER GO THERE FEIST (ARTS & CRAFTS)
12	12	7	STAY YOUNG, GO DANCING DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
13	13	14	I MIGHT WILCO (DBPM/ANTI-EPITAPH)
14	14	9	MAYHEM IMELDA MAY (AMBASSADOR/DECCA)
15	15	11	SHE WALKS IN SO MANY WAYS THE JAYHAWKS (ROUNDER/CMG)
16	16	6	HEART ON FIRE SCARS ON 45 (CHOP SHOP/ATLANTIC)
17	17	10	JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWERKS/CAPITOL)
18	16	19	FLOWER AMOS LEE (BLUE NOTE/CAPITOL)
19	23	8	DRIVE ALL NIGHT NEEDTOBREATHE (ATLANTIC/RRP)
20	20	18	BARTON HOLLOW THE CIVIL WARS (SENSIBILITY)
21	19	19	COMEBACK KID BRETT DENNEN (DUALTONE)
22	21	8	BRAND NEW DAY TREVOR HALL (VANGUARD)
23	27	14	HEAVEN O.A.R. (WIND-UP)
24	30	2	THE WALK MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
25	22	19	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 143, 77 and 92 stations, respectively, are electronically monitored 24 hours a day,

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	16	#1 LONG HOT SUMMER D. HUFF/K. URBAN (R. MARX/K. URBAN)	Keith Urban CAPITOL NASHVILLE	1	1
2	1	2	MADE IN AMERICA T. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith SHOW DOG-UNIVERSAL	1	1
3	4	7	GOD GAVE ME YOU S. HENDRICKS (D. BARNES)	Blake Shelton WARNER BROS./WMN	3	3
4	5	18	GREATEST GAINER HERE FOR A GOOD TIME T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE	4	4
5	2	1	TAKE A BACK ROAD T. HEWITT, R. ATKINS (R. ATKINS, L. LAIRD)	Rodney Atkins CURB	1	1
6	8	9	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band REPUBLIC NASHVILLE	6	6
7	6	8	JUST FISHIN' M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins SHOW DOG-UNIVERSAL	6	6
8	7	5	BAREFOOT BLUE JEAN NIGHT J. MOIR, R. CLAWSON (D. ALTMAN, E. PASKAY, T. SAWCHUK)	Jake Owen RCA	1	1
9	10	10	SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	9	9
10	11	11	BAGGAGE CLAIM F. LUDDELL, C. ANLAY, G. WOLF (M. LAMBERT, N. HEMBLY, L. LAIRD)	Miranda Lambert RCA	10	10
11	12	12	COUNTRY MUST BE COUNTRY WIDE D. HUFF/IM. DEKLE, C. FORD, B. GILBERT	Brantley Gilbert VALORY	11	11
12	13	14	WE OWNED THE NIGHT P. WORLEY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE	12	12
13	15	18	TATTOOS ON THIS TOWN M. KNOX (N. THRASHER, W. MOBLEY, M. DULANEY)	Jason Aldean BROKEN BOW	13	13
14	14	13	I GOT YOU N. V. IS. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS	Thompson Square STONEY CREEK	13	13
15	16	15	EASY D. HUFF/RASCAL FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE	15	15
16	17	16	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. NIEMANN, R. BROWN)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	16	16
17	18	17	LET IT RAIN F. LUDDELL, C. ANLAY (D. NAIL, J. SINGLETON)	David Nail MCA NASHVILLE	17	17
18	22	25	AIR POWER KEEP ME IN MIND K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, N. COWAN)	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	18	18
19	23	24	DRINK IN MY HAND J. JOYCE (E. CHURCH, M. PHEENEY, L. LAIRD)	Eric Church EMI NASHVILLE	19	19
20	20	21	COST OF LIVIN' R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn ARISTA NASHVILLE	20	20
21	21	20	I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	20	20
22	24	22	ALL YOUR LIFE N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE	22	22
23	25	23	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell BIGGER PICTURE	23	23
24	26	27	STORM WARNING D. HUFF/H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC/WMN	24	24
25	31	33	I DON'T WANT THIS NIGHT TO END J. STEVENS (L. BRYAN, D. DAVIDSON, R. ATKINS, B. HAYSLIP)	Luke Bryan CAPITOL NASHVILLE	25	25



Singer logs his 13th No. 1, and second topper from his *Get Closer* set, which opened at No. 2 on Top Country Albums in December. Prior single "Without You" hit No. 1 in June while lead single "Put You in a Song" stopped at No. 2 in February.



Lambert matches her shortest top 10 sprint, as lead single from fourth studio set *Four the Record* (Nov. 1) steps 11-10 in its 10th chart week. That matches the number of weeks Lambert's former No. 1 "The House That Built Me" took to reach the upper tier in May 2010.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	26	TAKE IT OFF B. CANNON (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Joe Nichols SHOW DOG-UNIVERSAL	26	26
27	28	28	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson ACR/EMI NASHVILLE	27	27
28	32	31	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYSLIP, S. ISAACS, J. YEARY)	Martina McBride REPUBLIC NASHVILLE	28	28
29	30	36	YOU J. STROUD (C. YOUNG, L. LAIRD)	Chris Young RCA	29	29
30	29	29	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. D. BRIEN)	Edens Edge BIG MACHINE	29	29
31	33	32	BAIT A HOOK J. STOVER (R. ATKINS, J. MOORE, J. S. STOVER)	Justin Moore VALORY	31	31
32	36	35	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLUMIE, D. W. MORGAN)	Sara Evans RCA	32	32
33	35	34	DIDN'T I D. FRIZSELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW	33	33
34	34	30	TOUGH F. LUDDELL, L. WOOTEN (L. SATCHER)	Kellie Pickler BNA	30	30
35	38	39	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry AVERAGE JOE'S	35	35
36	39	38	LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina INTERSCOPE/MERCURY	36	36
37	40	40	THE TROUBLE WITH GIRLS M. BRIGHT (P. WHITE, C. TOMPKINS)	Scotty McCreery INTERSCOPE/MERCURY	37	37
38	50	—	REALITY B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	38	38
39	41	41	HUNT YOU DOWN M. WRIGHT (D. COOK, M. COLLIE, J. THODGES, M. COLLIE, R. RUTHERFORD)	JT Hodges SHOW DOG-UNIVERSAL	39	39
40	42	42	THIS OLE BOY P. O'DONNELL (B. HAYSLIP, D. DAVIDSON, R. ATKINS)	Craig Morgan BLACK RIVER	40	40
41	53	—	HOME B. BEAVERS, L. WOOTEN (D. WILSON, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	41	41
42	51	—	CAMOUFLAGE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE	42	42
43	45	45	LET'S DON'T CALL IT A NIGHT C. LINDSEY (C. JAMES, B. LONG, T. MCBRIDE)	Casey James BNA	43	43
44	44	44	WHERE COUNTRY GROWS B. CANNON (A. SHEPHERD, B. PINSON)	Ashton Shepherd MCA NASHVILLE	42	42
45	56	—	ALONE WITH YOU J. MOIR, R. CLAWSON (C. GRAVITT, J. HARDING, S. MCANALLY)	Jake Owen RCA	45	45
46	43	43	GOT MY COUNTRY ON K. STEGALL, K. ARCHER, J. WEAVER, D. MYRICK	Chris Cagle BIGGER PICTURE	43	43
47	46	47	IT AIN'T GOTTA BE LOVE B. GALLIMORE (B. ELDREDGE, B. DANIEL, W. BATTLE)	Brett Eldredge ATLANTIC/WMN	46	46
48	47	46	THREATEN ME WITH HEAVEN V. GILL, J. HOBBS, J. NEIBANK (V. GILL, A. GRANT, W. DOWSLEY, D. D. BRIAN)	Vince Gill MCA NASHVILLE	46	46
49	48	51	WANNA MAKE YOU LOVE ME J. STROUD (J. COLLINS, B. PINSON)	Andy Gibson DMP/R&J	48	48
50	49	48	SOMEBODY'S CHELSEA D. HUFF (R. MCENTIRE, L. HENGBER, W. ROBINSON)	Reba STARSTRUCK/VALORY	48	48

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMG (13.98)	Clear As Day	1	1
2	1	1	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night	1	1
3	NEW	1	RODNEY ATKINS CURB 79235 (18.98)	Take A Back Road	3	3
4	2	3	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	1
5	5	5	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	1	1
6	3	4	BRANTLEY GILBERT VALORY 66100 (14.98)	Halfway To Heaven	2	2
7	4	2	GEORGE STRAIT MCA NASHVILLE 015924/UMG (13.98)	Here For A Good Time	1	1
8	6	6	ERIC CHURCH EMI NASHVILLE 94256* (16.98)	Chief	1	1
9	13	13	GREATEST GAINER PISTOLANNIES COLUMBIA 94916 EX/SMN (11.98)	Hell On Heels	1	1
10	8	7	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	1	1
11	NEW	1	VARIOUS ARTISTS EGYPTIAN/CMP/COLUMBIA 09010/SONY MUSIC (11.98)	The Lost Notebooks Of Hank Williams	11	11
12	9	9	TAYLOR SWIFT BIG MACHINE 150300A (18.98)	Speak Now	3	1
13	14	11	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	1
14	10	10	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	2	2
15	11	12	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98)	You Get What You Give	1	1
16	12	8	JAKE OWEN RCA 89547/SMN (10.98)	Barefoot Blue Jean Night	1	1
17	15	15	JUSTIN MOORE VALORY JMD200A (10.98)	Outlaws Like Me	1	1
18	18	17	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)	NOW That's What I Call Country: Volume 4	3	3
19	16	14	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	1	1
20	7	—	LEANN RIMES CURB 79203* (18.98)	Lady & Gentlemen	7	7
21	17	16	THE OAK RIDGE BOYS DIFFERENCE MEDIA 44218 EX/CRACKER BARREL (11.98)	It's Only Natural	16	16
22	19	18	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Lite At Best	3	3
23	21	22	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon	1	1
24	22	23	RASCAL FLATTS BIG MACHINE 150100A (13.98)	Nothing Like This	1	1
25	20	19	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	26	JASON BOLAND & THE STRAGGLERS PROUD SOULS/APEX 2061561/THIRTYTIGERS (12.98)	Rancho Alto	26	26
27	32	34	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	6	6
28	23	—	SOUNDTRACK ATLANTIC 528899/WMN (18.98)	Footloose	23	23
29	24	20	GEORGE STRAIT MCA NASHVILLE 016007/UME (7.98)	Icon: George Strait	17	17
30	NEW	1	MERLE HAGGARD HAG/VANGUARD 78208/WELK (115.98)	Working In Tennessee	30	30
31	29	31	SARA EVANS RCA 49693/SMN (10.98)	Stronger	1	1
32	27	24	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	2	2
33	25	27	TRACE ADKINS SHOW DOG-UNIVERSAL 015694 (9.98)	Proud To Be Here	1	1
34	34	36	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington	22	22
35	26	26	BILLY CURRINGTON MERCURY 014407/UMG (9.98)	Enjoy Yourself	1	1
36	28	28	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	4	4
37	36	37	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner	20	20
38	30	33	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn	1	1
39	38	44	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	2	2
40	37	35	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	1	1
41	47	38	LAUREN ALAINA 19/MERCURY/INTERSCOPE 015800 EX/IGA (16.98)	American Idol Season 10 Highlights: Lauren Alaina	6	6
42	31	29	GLEN CAMPBELL SLURDOG 528496* (13.98)	Ghost On The Canvas	6	6
43	33	30	SUNNY SWEENEY REPUBLIC NASHVILLE 015751/UNIVERSAL REPUBLIC (10.98)	Concrete	7	7
44	41	41	SUGARLAND MERCURY 014758/UMG (13.98)	The Incredible Machine	1	1
45	40	42	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD)	Pass The Jar: Live	2	2
46	35	25	KRISTIN CHENOWETH MASTERWORKS 80718/SONY MASTERWORKS (11.98)	Some Lessons Learned	14	14
47	42	48	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	1	1
48	44	46	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury	1	1
49	48	51	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square	3	3
50	50	43	AARON LEWIS STROUD/VARIOUS 01013 (7.98)	Town Line (EP)	1	1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	27	#1 ALISON KRAUSS & UNION STATION 26 WMS/ROUNDER 610665*/CONCORD	Paper Airplane	1
2	2	30	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert	2
3	NEW	1	GREENSKY BLUEGRASS BIG BLUE ZOO 0007	Handguns	3
4	NEW	1	MICHAEL MARTIN MURPHEY RURAL RHYTHM 1077	Tall Grass & Cool Water: Cowboy Songs VI/Buckaroo Bluegrass III	4
5	4	71	DIRKS BENTLEY CAPITOL NASHVILLE 85419*	Up On The Ridge	5
6	7	78	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	6
7	5	21	SARAH JAROSZ SUGAR HILL 4062*/WELK	Follow Me Down	7
8	6	7	VARIOUS ARTISTS 0 Brother, Where Art Thou?: Bona Fide Ranties And Unreleased Tracks LOST HIGHWAY/MERCURY/IDJMG 014749 EX/UME	Bright Morning Stars	8
9	8	35	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars	9
10	29	29	ABIGAIL WASHBURN FOREIGN CHILDREN/ROUNDER 613289/CONCORD	City Of Refuge	10

BETWEEN THE BULLETS

WILLIAMS RETURNS

Opening with 10,000 copies at No. 11 on Top Country Albums (No. 42 on the Billboard 200), *The Lost Notebooks of Hank Williams* is the commercial fulfillment of a dozen partially finished songs by the collection's namesake when he died on New Year's Day in 1953. Spearheaded by Williams' admirer Bob Dylan and the Country Music Hall of Fame, the songs were completed and recorded by a diverse group of artists including Dylan, Merle Haggard, Jack White, Alan Jackson and Norah Jones. Williams is a member of the country and rock n'roll halls of fame.

— Wade Jessen

HOT COUNTRY SONGS: 128 country stations are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Airplay is awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See charts legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT/PROMOTION LABEL)	CERT.
1	1	2	J. COLE	COLE WORLD: THE SILENT STORY ROC-A-FELLA/COLUMBIA SPONSORY MUSIC	
2	2	7	LIL WAYNE	THA CARTER IV YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC (R&B/UNIVERSAL)	
3	3	9	JAY Z KANYE WEST	WATCH THE THRONES ROC-A-FELLA/ROC NATION/DEF JAM 014528/DJMG	
4	4	15	BEYONCE	4 PARKWOOD/COLUMBIA 90824/SONY MUSIC	
5	5	11	STYLES P	MASTER OF CEREMONIES ASTV/PHANTOM/D-BLOCK 2092/EONE	
6	6	17	BAD MEETS EVIL	HELL THE SEQUEL SHADY/INTERSCOPE 015729/IGA	
7	5	3	MINDLESS BEHAVIOR	#1 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 015995/IGA	
8	NEW		MAYER HAWTHORNE	HOW DO YOU DO UNIVERSAL REPUBLIC 016109*	
9	7	47	RIHANNA	LUDU SRP/DEF JAM 014927/DJMG	
10	14	46	NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
11	11	7	GAME	THE R.E.D. ALBUM DGC 013729/IGA	
12	16	15	BIG SEAN	FINALLY FAMOUS G.O.D./DEF JAM 015421/DJMG	
13	13	69	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*AGA	
14	15	29	CHRIS BROWN	F.A.M.E. JIVE 86067/RCA	
15	8	16	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA	
16	18	28	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG	
17	19	16	JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527941**WARNER BROS.	
18	17	11	KELLY ROWLAND	HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC	
19	23	70	DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
20	20	45	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA	
21	21	29	KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/RCA	
22	22	17	LEDISI	PIECES OF ME VERVE FORECAST 015557/VG	
23	30	12	DJ KHALED	WE THE BEST FOREVER THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
24	34	47	KANYEWEST	MY SEATTLE HEART (MIXED) BIRDSONG/ROC-A-FELLA/DEF JAM 014528/DJMG	
25	26	20	VARIOUS ARTISTS	SELF MADE VOL. 1 MAYBACH 527800/WARNER BROS.	
26	27	30	DESSA	CASTOR THE TWIN DOOMTREE 30	
27	25	32	MARSHA AMBROSIUS	LATE NIGHTS & EARLY MORNINGS J. 64826/RCA	
28	32	18	TECH N9NE	ALL 6'S & 7'S STRANGE 87/RBC	
29	27	22	TYLER, THE CREATOR	GOBLIN XL 529*	
30	29	6	JILL SCOTT	THE ORIGINAL JILL SCOTT...VOL. 1 HIDDEN BEACH 00102	
31	9	2	PHONTE	CHARITY STARTS AT HOME HBD 1	
32	31	9	ACE HOOD	BLOOD SWEAT & TEARS WE THE BEST/DEF JAM 015539/DJMG	
33	35	23	SADE	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC	
34	36	58	THE TEMPTATIONS	ICON: THE TEMPTATIONS MOTOWN 014607/UME	
35	40	64	RICK ROSS	TELON DON MAYBACH/SUP-N-SLIDE/DEF JAM 014366*/DJMG	
36	38	48	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA	
37	33	61	KEM	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469	
38	28	3	Z-RO	METH J PRINCE/RAP-A-LOT 4 LIFE 03993/RAP-A-LOT	
39	71	18	ANGIE HETTES	TRIN-I-TEE 5:7 ANGEL & CHANGEL/MUSIC WORLD GOSPEL 033/MUSIC WORLD	
40	39	9	GUCCI MANE & WAKA FLOCKA FLAME	FERRARI BOYZ MIZAI/1017 BRICK SQUAD 528278/WARNER BROS.	
41	12	2	9TH WONDER	THE WONDER YEARS IT'S A WONDERFUL MUSIC GROUP 02	
42	43	29	JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RCA	
43	10	2	EVIDENCE	CATS & DOGS RHYMESAYERS 0144	
44	37	54	LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY 015002/UNIVERSAL REPUBLIC	
45	41	43	R. KELLY	LOVE LETTER JIVE 80874/RCA	
46	42	31	LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520870*/AG	
47	55	43	YELAWOLF	TRUNK MULEZ 0-80 GHET-O-VISION/DGC/INTERSCOPE 014450/IGA	
48	47	48	KID CUDI	MAN ON THE MOON DREAM O.N.C. 014649/UNIVERSAL REPUBLIC	
49	48	28	MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC	
50	60	53	WAKA FLOCKA FLAME	FLOCKAWELI 1017 BRICK SQUAD/ASYLUM 52740/WARNER BROS.	

Styles P posts his highest-charting set on Top R&B/Hip-Hop Albums as *Master of Ceremonies* bows at No. 5 with 11,000, according to Nielsen SoundScan. The rapper's best prior showing was with *Super Gangster (Extraordinary Gentlemen)*, which debuted and peaked at No. 7 in 2007.

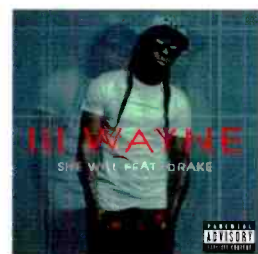


MAINSTREAM R&B/HIP-HOP

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

BETWEEN THE BULLETS

LIL WAYNE'S SEXTET OF NO. 1S



Lil Wayne continues his Mainstream R&B/Hip-Hop airplay chart domination this year as "She Will," featuring Drake, rises 3-1. As he increases his lead for most No. 1s in the Nielsen BDS-based chart's 18-year history to 13, he becomes the first artist to bank six in a calendar year. "6 Foot 7 Foot," the rapper's first official single from *Tha Carter IV*, started the string of toppers and was followed by a featured role on Chris Brown's "Look at Me Now." Kelly Rowland shared her No. 1 spot with Weezy on "Motivation," as did DJ Khaled and the slew of Young Money comrades who were on "I'm on One." Most recently, Wayne blessed the top notch with his own "How to Love." The closest anyone had come to this feat was Usher with four No. 1 singles in 2004 from *Confessions*. "She" also leads the Hot R&B/Hip-Hop Songs chart for a second week with 32 million in audience (up 6.5%), according to Nielsen BDS.

—Karinah Santiago

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS SHADY/INTERSCOPE
2	2	19	HOW TO LOVE	LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	7	9	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	3	27	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
5	4	18	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN SHOTTY/WARNER BROS.
6	5	29	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAVY MR. 305/POLO GROUNDS/J/RCA
7	11	8	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	9	19	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
9	6	10	CHEES (DRINK TO THAT)	RIHANNA SRP/DEF JAM/DJMG
10	8	20	I'M ON ONE	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	12	11	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.D./DEF JAM/DJMG
12	10	25	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	14	9	STEREO HEARTS	G'YM CLASS HEROES FEAT. ADAM LEVINE DECADE/DANCE/FUELED BY RAMEN/VRP
14	20	5	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
15	15	7	FLY	NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
16	19	5	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/A&R/ALVERKS/CAPITOL
17	25	5	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE/UNIVERSAL
18	22	9	WORK OUT	J. COLE ROC NATION/COLUMBIA
19	24	4	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/DJMG
20	18	10	GOT 2 LUV U	SEAN PAUL FEAT. ALEXIS JORDAN VP/ATLANTIC
21	13	16	FAR AWAY	TYGA FEAT. CHRIS RICHARDSON YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
22	30	2	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & ULY ALLEN KONVICT/NAPPY BOY/JIVE/RCA
23	21	6	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DECADE/DANCE/FUELED BY RAMEN/ATLANTIC/VRP
24	40	2	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG
25	17	17	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL
26	18	18	BEST THING I NEVER HAD	BEYONCE PARKWOOD/COLUMBIA
27	23	7	LAY IT ON ME	KELLY ROWLAND FEAT. BIG SEAN UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC
28	31	7	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/DJMG
29	30	10	QUICKIE	MIGUEL BLACK ICE/BYSTORM/JIVE/RCA
30	35	6	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
31	36	1	DEDICATION TO MY EX (MISS THAT)	LLYD FEAT. ANDRE 3000 & LIL WAYNE YOUNG GOLDIE/ZONE 4/INTERSCOPE
32	34	4	MRS. RIGHT	MINDLESS BEHAVIOR FEAT. DIGGY STREAMLINE/CONJUNCTION/INTERSCOPE
33	34	15	GUCCI GUCCI	KREAYSHAWN COLUMBIA
34	29	11	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING ROC-A-FELLA/ROC NATION/DEF JAM/DJMG
35	33	8	MR. SAXOBEAT	ALEXANDRA STAN ULTRA
36	37	15	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
37	NEW		TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS ROBBINS
38	37	14	I WANNA GO	BRITNEY SPEARS JIVE/RCA
39	32	14	BIRTHDAY DRESS	LIL PUMPY FEAT. MATTHEW KUMA DARKCHILD/STUMPY MONEY/INTERSCOPE
40	RE-ENTRY			

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	26	SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON BLUES BABE/WARNER BROS.
2	2	22	LIFE OF THE PARTY	CHARLIE WILSON P MUSIC/JIVE/RCA
3	3	30	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE UNIVERSAL REPUBLIC
4	6	25	FOOL FOR YOU	CEE LO GREEN FEAT. MELANIE FIONA OR PHILIP SHALEY RADICULTURE/ELEKTRA/ATLANTIC
5	4	23	YES	CHISQ SOULCHILD ATLANTIC
6	12	11	GREATEST STAY	TYRESE VOLTRON RECORDZ/CAPITOL
7	8	21	SURE THING	MIGUEL BLACK ICE/BYSTORM/JIVE/RCA
8	7	24	RADIO MESSAGE	R. KELLY JIVE/RCA
9	5	27	PIECES OF ME	LEDISI VERVE FORECAST/VERVE
10	9	18	MOTIVATION	KELLY ROWLAND UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC
11	11	20	IN THE MOOD	JOHNNY GILL NOTIFI
12	13	8	SO GONE (WHAT MY MIND SAYS)	JILL SCOTT FEAT. PAUL WALL BLUES BABE/WARNER BROS.
13	10	20	NO ONE GONNA LOVE YOU	JENNIFER HUDSON ARISTA/RCA
14	16	15	STAY TOGETHER	LEDISI VERVE FORECAST/VERVE
15	18	6	MAKE YOU SAY OOH	KATH SWEAT SHOP/EONE
16	14	20	LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIUS J/RCA
17	20	4	25/8	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
18	15	16	SHE AIN'T YOU	CHRIS BROWN JIVE/RCA
19	19	6	MORE THAN YOU'LL EVER KNOW	BOYZ II MEN FEAT. CHARLIE WILSON BENCHMARK ENTERTAINMENT/MSM
20	26	14	BEST THING I NEVER HAD	BEYONCE PARKWOOD/COLUMBIA
21	21	10	WALK ON	MINT CONDITION CAGED BIRO/SHANACHIE
22	23	6	4 AM	MELANIE FIONA SRC/UNIVERSAL REPUBLIC
23	22	4	DEAR JOE	JOLE 563/KEDAR
24	24	7	PICTURE PERFECT	ERIC ROBERSON FEAT. PHONTE PURPOSE/EONE
25	28	3	CAN'T FORGET	ANTOINETTE DUNN ELITE

RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	3	8	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	2	21	I'M ON ONE	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	4	13	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.D./DEF JAM/DJMG
5	5	7	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/DJMG	
6	7	23	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
7	12	12	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.
8	6	12	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING ROC-A-FELLA/ROC NATION/DEF JAM/DJMG
9	11	26	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFRO

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	7	#1 IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
2	3	5	YOU AND I	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
3	4	5	PAPI	JENNIFER LOPEZ ISLAND/IDJMG
4	6	8	SHOW ME	JESSICA SUTTA HOLLYWOOD
5	9	9	MEDIATE	INXS FEAT. TRICKY PETROL ELECTRIC/ATCO/RHINO
6	7	6	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE
7	1	8	WEPA	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE
8	10	7	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCLUSKEY NETWORK
9	13	7	MOVES LIKE JAGGER	MARCOON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
10	9	10	COLLIDE	LEONA LEWIS / AVICII SYCO/JRCA
11	10	10	I'M STILL HOT	LUCIANA VIOLENT LIPS/AUDACIOUS
12	7	13	LITTLE BAD GIRL	DAVID GUETTA FEAT. TAO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
13	16	11	FLOOR ON FIRE	TAYLOR DAYNE CBM
14	11	11	CHAMPAGNE SHOWERS	LMFAO FEAT. NADIA KILLS PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE/UNIVERSAL
15	19	6	LOVE SLAYER	JOE JONAS HOLLYWOOD
16	14	9	TONITE	NICOLA FASANO FEAT. KAT DELUNA JOLLY ROGER
17	24	4	IT GIRL	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
18	30	1	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
19	22	2	BRING IT BACK	GLOBAL DEEJAYS SUPERSTAR
20	21	5	GIVE YOURSELF UP	KATHY SLEDGE FEAT. ADAM BARTA GLOBAL GROOVE
21	23	3	TURN IT UP	TARYN MAJINING LITTLE VANILLA
22	27	4	INVISIBLE	SKYLAR GREY KIDINAKORNER/INTERSCOPE
23	26	5	FEEL SO ALIVE	CONSUELO COSTIN BILL FRIAR ENTERTAINMENT
24	20	10	NEVER WILL BE MINE	RYE RYE FEAT. ROBYN N.E.E.T./INTERSCOPE
25	29	5	HIGH OFF THE FAME	CANDYMAN 187 FEAT. SNOOP DOGG WE GOT THE JUICE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	32	1	RAIN	CNC MUSIC FACTORY FEAT. SCARLETT SANTANA C&C MUSIC FACTORY
27	31	4	TONIGHT	D'MANTI D'MANTI
28	NOT SHOT DEBUT	1	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
29	43	2	POWER PICK LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD
30	37	3	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
31	35	3	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
32	34	4	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
33	25	7	SHE MAKES ME WANNA	JLS FEAT. DEV JIVE/RCA
34	17	1	FREAK LIKE ME	MAYRA VERONICA MVA
35	41	3	FEEL SO CLOSE	CALVIN HARRIS ULTRA
36	33	5	CHERRY BOMB	LIGHT MY FIRE CONCORD PICANTE
37	18	13	HOLDIN' ON	DAVE AUDE FEAT. ELIJAH AUDACIOUS
38	15	12	CALIFORNIA KING BED	RIHANNA SRP/DEF JAM/IDJMG
39	NEW	1	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
40	38	5	ASHES	EVA IN YA FACE/TOMMY BOY
41	39	8	MUSIC IS A SAVIOR	THE HOUSE REJECTS FEAT. RACHEL CLAUDIO SEA TO SUN
42	28	10	NO ONE GONNA LOVE YOU	JENNIFER HUDSON ARISTA/RCA
43	48	2	LEVELS	AVICII VICIOUS
44	NEW	1	WHEN I START (TO BREAK IT ALL DOWN)	ERASURE MUTE
45	46	2	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
46	NEW	1	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DECA/DANCE/VEEVA BY RAVEN/ATLANTIC/RP
47	40	9	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
48	42	14	I WANNA GO	BRITNEY SPEARS JIVE/RCA
49	NEW	1	LOCA PEOPLE	SAK NOEL ULTRA
50	NEW	1	UN DEUX TROIS	LAURA LARUE SOUL PLANE

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	21	#1 LADY GAGA	THE REMIX STREAMLINE/KONLIVE/INTERSCOPE 015373/RCA
2	2	16	LMFAO	SOBRY FOR PARTY ROCKING PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 015678/RCA
3	3	6	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS/78833/CAPITOL
4	4	32	SKRILLEX	MORE MONSTERS AND SPITES BIG BEAT/MAUSTRAP/ATLANTIC DIGITAL EX/AVG
5	NEW	1	DJ SHADOW	THE LESS YOU KNOW, THE BETTER ISLAND 016088/AVG
6	NEW	1	ZOLA JESUS	CONATUS SACRED BONES 062*
7	6	44	DAFT PUNK	TRON: LEGACY WALT DISNEY 005872*
8	5	44	DEADMAU5	4X4-12 MAUSTRAP 2518*/ULTRA
9	NEW	1	JAMES BLAKE	ENOUGH THUNDER POLYDOR/DIGITAL EX/UNIVERSAL REPUBLIC
10	NEW	1	BEATS ANTIQUE	ELEKTRAFONE ANTIQUE 002 EX
11	4	4	NEON INDIAN	ERA EXTRANA MOM + POP 033*
12	8	17	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*
13	9	16	SKRILLEX	MORE MONSTERS AND SPITES BIG BEAT/MAUSTRAP/ATLANTIC DIGITAL EX/AVG
14	10	45	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
15	10	10	BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011
16	18	2	ARMIN VAN BUUREN	UNIVERSAL RELIGION: CAPTER FIVE ARMADA DIGITAL EX
17	15	62	LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/RCA
18	21	26	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
19	13	1	LADYTRON	GRAVITY THE SEDUCER NETWORK 30924*
20	RE-ENTRY	1	TIESTO	CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001
21	19	29	KESHA	I AM THE DANCE COMMANDER... KEMOSABE/RCA 86508/RMG
22	NEW	1	JACEY	ROCKNROLL (EP) DEKA DIGITAL EX
23	NEW	1	TYCHO	DIVE GHOS:LY INTERNATIONAL DIGITAL EX
24	24	37	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734
25	25	13	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT FEARLESS 30153

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	21	#1 SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
2	2	14	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
3	3	10	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCLUSKEY NETWORK
4	7	3	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
5	5	9	PRESSURE	NADIA KILLS, STARBUCKERS & ALEX NEKUN SPINNY/SIMPLY DELICIOUS/STRICTLY RHYTHM
6	3	15	CINEMA	BENNY BENASSI FEAT. GARY GO ULTRA
7	8	11	MOVES LIKE JAGGER	MARCOON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
8	4	16	BOUNCE	CALVIN HARRIS FEAT. KELIS ULTRA
9	11	15	SUN IS UP	INNA ULTRA
10	9	12	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
11	NEW	1	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
12	10	8	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
13	24	1	LEVELS	AVICII VICIOUS
14	14	2	DEREZED	DAFT PUNK WALT DISNEY
15	NEW	1	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
16	NEW	1	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
17	12	1	PROMISES	ANDRIAN BLACK HOLE
18	22	7	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DECA/DANCE/VEEVA BY RAVEN/ATLANTIC/RP
19	16	2	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
20	RE-ENTRY	1	DROP IT LOW	KAT DELUNA GLOBAL MUSIC BRAND/MASS APPEAL/EONE
21	18	5	EYES	KASKADE FEAT. MINDY GLEDHILL ULTRA
22	RE-ENTRY	1	AWAKEN	JES ULTRA
23	13	3	PAPI	JENNIFER LOPEZ ISLAND/IDJMG
24	25	15	I WANNA GO	BRITNEY SPEARS JIVE/RCA
25	23	1	RAISE YOUR WEAPON	DEADMAU5 MAUSTRAP/ULTRA

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	4	#1 TONY BENNETT	DUETS II RPM/COLUMBIA 66253/SONY MUSIC
2	2	2	SETH MACFARLANE	MUSIC IS BETTER THAN WORDS UNIVERSAL REPUBLIC 015591*
3	4	4	MILES DAVIS QUINTET	LIVE IN EUROPE 1967: BOOTLEG SERIES VOL. 1 COLUMBIA/LEGACY 94053/SONY MUSIC
4	37	1	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK FRANK SINATRA/REPRISE 50284/WARNER BROS.
5	11	1	PAT METHENY	WHAT'S IT ALL ABOUT NONE SUCH 527912/WARNER BROS.
6	11	1	MILES DAVIS QUINTET	LIVE IN EUROPE 1967: BEST OF BOOTLEG VOL. 1 COLUMBIA/LEGACY 94053/SONY MUSIC
7	15	2	VARIOUS ARTISTS	MILES ESPANOL: NEW SKETCHES OF SPAIN EONE 2104
8	1	1	SOUNDTRACK	BOARDWALK EMPIRE: VOLUME 1 HBO 628266/ELEKTRA
9	RE-ENTRY	1	REDMAN PARKS PENMAN/HARLAND	JAMES FARM NONE SUCH 526294/WARNER BROS.
10	12	4	SONNY ROLLINS	ROAD SHOWS VOL. 2 DOXY/EMARCY 015949/DECCA
11	21	19	ELIANE ELIAS	LIGHT MY FIRE CONCORD PICANTE 32761/CONCORD
12	19	17	MADELINE PEYROUX	STANDING ON THE ROOFTOP PENNYWELL 015636*/DECCA
13	2	2	PONCHO SANCHEZ & TERENCE BLANCHARD	CHAND Y DIZZY CONCORD PICANTE 33095/CONCORD
14	14	1	SOPHIE MILMAN	IN THE MOONLIGHT EONE 2157
15	2	2	JOHN SCOFIELD	A MOMENT'S PEACE EMARCY 015590/DECCA

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	NEW	1	#1 GEORGE BENSON	GUJAR MAN CONCORD JAZZ 33099/CONCORD
2	1	4	TROMBONE SHORTY	FOR TRUE VERVE FORECAST 015586/AVG
3	2	2	BILL FRISELL	ALL WE ARE SAYING... SAVOY JAZZ 17836/SLG
4	60	1	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
5	2	2	ACOUSTIC ALCHEMY	ROSELANO ONSIDE HEADS UP 33247/CONCORD
6	4	4	BONEY JAMES	CONTACT VERVE FORECAST 015375/AVG
7	4	4	SPYRO GYRA	A FOREIGN AFFAIR AMHERST 6611
8	77	1	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/AVG
9	2	2	BOB JAMES / KEIKO MATSUI	ALTAIR & VEGA TAPPAN ZEE 2125/EONE
10	RE-ENTRY	1	KEN FORD	STATE OF MIND (EP) TWELVE MUSIC GROUP 1
11	7	7	MICHAEL FRANKS	TIME TOGETHER SHANACHIE 5189
12	14	16	PAUL HARCADISTE	HARDCASTLE VI TRIPPIN' 'N' RHYTHM 48
13	RE-ENTRY	1	BRIAN CULBERTSON	XII GRP 014460/AVG
14	11	3	RAMSEY LEWIS AND HIS ELECTRIC BAND	RAMSEY TAKING ANOTHER LOOK MAPENZ 00206/HIDDEN BEACH
15	16	67	KENNY G	HEART AND SOUL CONCORD 32048

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	15	#1 SPIN	BONEY JAMES VERVE FORECAST/VERVE
2	3	10	EASY COME EASY GO	PAUL HARCADISTE TRIPPIN' 'N' RHYTHM
3	14	1	FRIDAY NIGHT	JONATHAN FRITZEN WOODWARD AVE
4	7	7	HOT SAUCE	JESSY J HEADS UP/CONCORD
5	24	1	MASSIVE TRANSIT	CINDY BRADLEY TRIPPIN' 'N' RHYTHM
6	16	16	FEELS SO GOOD	JONATHAN BUTLER RENDEZVOUS
7	23	1	PUSH	JACKIEM JOYNER ARTISTRY
8	15	4	BOOM TOWN	ROCKSTAR T-SERIES DIGITAL EX
9	19	2	THE LADY IN MY LIFE	GEORGE BENSON CONCORD JAZZ/CMG
10	12	9	LATIN HAZE	OLI SILK FEAT. MARC ANTOINE TRIPPIN' 'N' RHYTHM
11	10	4	FEELS SO GOOD	DARYL HALL VERVE FORECAST/VERVE
12	9	1	LOVELY DAY	JILL SCOTT HIDDEN BEACH
13	14	1	SHAKE IT	NADS BAJA/TSR
14	24	1	PUSH TO START	PAUL TAYLOR PEAK/EONE
15	14	12	90 DEGREES AT MIDNIGHT	RANDY SCOTT TRIPPIN' 'N' RHYTHM

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	NEW	1	#1 THE LONDON CLASSICAL ORCHESTRA	PUL. MCCARTNEY'S DEBARS (KINGDOM HEARTS: REBELLION) 0037/CONCORD
2	NEW	1	LANG LANG/VIENNA PHILHARMONIC	LIZET MY PIANO HERO SONY CLASSICAL 89141/SONY MASTERWORKS
3	1	18	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST MORMON TABERNACLE CHOIR 5055982
4	3	3	ANNA NETREBKO	LIVE AT THE METROPOLITAN OPERA DG 015987/UNIVERSAL CLASSICS GROUP
5	5	5	CHICAGO SYMPHONY ORCHESTRA BRASS	LIVE CSO RESOUND 9011101
6	3	3	VITTORIO GRIGOLO	ARRIVEDERCI SONY CLASSICAL 91134/SONY MASTERWORKS
7	45	1	ERIC WHITACRE	LIGHT & GOLD DECCA 014850/UNIVERSAL CLASSICS GROUP
8	6	16	MILOS KARADAGLIC	MEDITERRANEO DG 015579/UNIVERSAL CLASSICS GROUP
9	NEW	1	PIERRE-LAURENT AIMARD	THE LISZT PROJECT DG 015944/UNIVERSAL CLASSICS GROUP
10	5	3	KRONOS QUARTET	STEVE REICH WTC 811 NONE SUCH 528236/WARNER BROS.
11	NEW	1	RENE PAPE STAATSKAPPELLE BERLIN	WAGNER DG 015297/DECCA CLASSICS
12	11	6	SHARON ISBIN	GUITAR PASSIONS SONY CLASSICAL 84219/SONY MASTERWORKS
13	NEW	1	ALEXANDRE THARAUD LES VIOLONS DU ROY	J.S. BACH VIRGIN CLASSICS 70913/EMI CLASSICS
14	8	43	MORMON TABERNACLE CHOIR	MEET OF THE MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 5051326
15	NEW	1	CHRISTOPHER O'REILLY MATT HAIMOWITZ	SHUFFLE.PLAYLISTEN OXINGALE 2019

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	18	#1 JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC
2	2	3	TORI AMOS	NIGHT OF HUNTERS DG 015849/DECCA
3	24	1	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA
4	4	18	IL VOLO	IL VOLO EDUON EN ESPANOL OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA
5	RE-ENTRY	1	RAY WENSTENRA ENNIO MORRICONE	PARADISO DECCA 015998
6	5	12	2CELLOS	2CELLOS MASTERWORKS 91011/SONY MASTERWORKS
7	5	5	MORMON TABERNACLE CHOIR	GLAD CHRISTMAS TIDINGS MORMON TABERNACLE CHOIR 5060810
8	7	8	JENNY OAKS BAKER	WISH UPON A STAR SHADOW MOUNTAIN 5055026
9	8	64	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442
10	11	1	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA
11	9	60	ZOE KEATING	INTO THE TREES ZOE KEATING 03 EX

HOT LATIN SONGS™

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

Aventura's Henry Santos debuts his first solo set, *Introducing*, at No. 15 on Top Latin Albums, becoming the second band member to venture out on his own, following lead singer (and cousin) Anthony "Romeo" Santos. The set also starts at No. 2 on Tropical Albums.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	NEW	ARJONA	ARJONA	INDEPENDIENTE (METAMORFOSIS 529011/WARNER LATINA)
2	1	2	ESPINOZA PAZ	CANCIONES QUE DUELEN (DISA 721659/UMLE)
3	5	5	GERARDO ORTIZ	ENTRE OJOS Y EL DIABLO DEL 91251 (SONY MUSIC LATIN)
4	20	20	LOS TIGRES DEL NORTE	MTV UNPLUGGED (MTV/DONOVISA 354644/UMLE)
5	83	83	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
6	NEW	ALERTA ZERO	VIVO EN TU PIEL (FONOVISA 354650/UMLE)	
7	4	12	VARIOUS ARTISTS	PURLOS TRANKAZOS (FONOVISA 354649/UMLE)
8	8	83	CAMILA	DEJARTE DE AMAR (SONY MUSIC LATIN 59881)
9	66	66	ENRIQUE IGLESIAS	EUPHORIA (UNIVERSAL MUSIC LATIN 014488/UMLE)
10	6	18	IL VOLO	IL VOLO EDICION EN ESPANOL (OPERA BLUES GAITHER/REDFERRE 015745/UMLE)
11	38	38	LOS BUKIS	35 ANIVERSARIO (FONOVISA 354608/UMLE)
12	11	26	MANA	DRAMA Y LUZ (WARNER LATINA 526530)
13	13	51	SHAKIRA	SALE EL SOL (EPIC 77433/SONY MUSIC LATIN)
14	12	7	BRONCO	25 ANIVERSARIO (FONOVISA 354618/UMLE)
15	NEW	HENRY SANTOS	INTRODUCING (EPIC/UNIVERSAL MUSIC LATIN 655092/UMLE)	
16	10	5	DUERO	VUELA MAS ALTO (FONOVISA 354654/UMLE)
17	15	7	LOS YONIC'S	35 ANIVERSARIO (FONOVISA 354653/UMLE)
18	16	46	DON OMAR	MEET THE ORPHANS (THE KING IS BACK ORFANATO/MACHETE 018570/UMLE)
19	14	45	CRISTIAN CASTRO	VIVA EL PRINCE (UNIVERSAL MUSIC LATIN 015013/UMLE)
20	20	19	FRANCO DE VITA	EN PRIMERA FILA (SONY MUSIC LATIN 78112)
21	7	1	AVENTURA	14 + 14 PREMIUM (LATIN 80211/SONY MUSIC LATIN)
22	18	3	CHARLIE ZAA	DE BOHEMIA THE ENTITY 1099
23	1	1	GERARDO ORTIZ	NI HOY NI MAÑANA (DEL 68924/SONY MUSIC LATIN)
24	23	37	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA (DISA 721627/UMLE)
25	21	5	MARISELA	EL MARCO DE MIS RECUERDOS (IM 9843)
26	26	29	CALIBRE 50	DE SINALOA PARA EL MUNDO (DISA 721639/UMLE)
27	25	29	INTOCABLE	2011 GOOD 1 029/OASMI
28	31	37	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO (WY/MACHETE 015218/UMLE)
29	35	48	VARIOUS ARTISTS	40 ANIVERSARIO (DISA RECORDS: 2000 - 2010) (DISA 729590/UMLE)
30	24	3	AKWID	READY HITS 21: LIMITED EDITION (PLATINO 9030)
31	13	25	VARIOUS ARTISTS	ENFERMEDAD MASIVA (DEL 67172/SONY MUSIC LATIN)
32	39	26	JOAN SEBASTIAN	EL POETA DEL PUEBLO (MUSART 4438/BALBOA)
33	32	47	LARRY HERNANDEZ	20 SUPER EXITOS (MENDIETA/FONOVISA 570058/UMLE)
34	47	29	GG GLORIA TREVI	GLORIA (UNIVERSAL MUSIC LATIN 015368/UMLE)
35	34	5	LOS AMOS	D.A.S. 2011 (VENUS MUSIC UNIVERSAL MUSIC LATIN 654175/UMLE)
36	37	65	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES (DISA 721551/UMLE)
37	19	72	MARC ANTHONY	ICONS (SONY MUSIC LATIN 67402)
38	29	28	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO (DEL 62733/SONY MUSIC LATIN)
39	30	25	TIERRA CALI	UN SIGLO DE AMOR (VICTORIA/VEVEMUSIC UNIVERSAL MUSIC LATIN 694130/UMLE)
40	27	5	PEPE AGUILAR	NEGOCIARE CON LA PENA (VENUS MUSIC UNIVERSAL MUSIC LATIN 654174/UMLE)
41	NEW	LOS CUATES DE SINALOA	EL SHAKA (SONY MUSIC LATIN 95511)	
42	28	2	JUAN GABRIEL	UNO ES JUAN GABRIEL (FONOVISA 354655/UMLE)
43	46	52	MARCO ANTONIO SOLIS	EN TOTAL PLENTUD (FONOVISA 354570/UMLE)
44	38	15	LUIS FONSI	TIERRA FIRME (UNIVERSAL MUSIC LATIN 015761/UMLE)
45	44	14	REIK	PELIGRO (SONY MUSIC LATIN 89571)
46	41	18	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA (DEL 91180/SONY MUSIC LATIN)
47	40	49	PITBULL	ARMANDO (MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN)
48	42	51	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO (SONY MUSIC LATIN 78479)
49	36	3	JIMMY GONZALEZ Y EL GRUPO MAZZ	THE RETURN OF THE BAD BOYS 2011 (FREEMIE 3085)
50	43	61	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO (EAGLE MUSIC 3812)

Gloria Estefan debuts on the Hot Latin Albums chart at No. 42, ending the legend's longest chart drought at nearly four years. She was last on the list for a week in December 2007 with "Me Odio." Her new set *Miss Little Havana* drops 28-129 on the Billboard 200 in its second week.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
2	2	21	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
3	7	16	EL MIL AMORES	PESADO (DISA/ASL)
4	3	37	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
5	9	12	PARA NO PERDERTE	ESPINOZA PAZ (DISA/ASL)
6	6	14	EL MENTIROSO	BANDA CARNAVAL (DISA)
7	4	26	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
8	12	51	ME ENCANTARIA	FIDEL RUEDA (DISA)
9	8	38	CUANTO ME CUESTA	LA ARROLDADORA BANDA EL LIMON (DISA)
10	5	21	ENSENAME A OLVIDAR	DAREYES DE LA SIERRA (DISA)
11	11	7	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS (FONOVISA)
12	10	11	ENHORABUENA	FIDEL RUEDA (DISA)
13	15	27	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO (DISA/ASL)
14	16	18	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO (DISA)
15	17	8	NADA IGUALES	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
16	13	33	EL ARDIDO	LARRY HERNANDEZ (MENDIETA/FONOVISA)
17	14	10	MAS QUE NUNCA	DUERO (FONOVISA)
18	20	5	AQUILES AFIRMO	GERARDO ORTIZ (DEL SONY MUSIC LATIN)
19	18	9	ELLA ES MI MUJER	JORGE SANTACRUZ Y SU GRUPO QUIN (DEL SONY MUSIC LATIN)
20	23	7	TE ESTOY ENGANANDO CON OTRA	CALIBRE 50 (DISA)

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	9	4	#1 GREATEST GAINER EL AMOR	ARJONA (METAMORFOSIS)
2	2	5	PROMISE	ROMEO SANTOS FEAT. USHER (SONY MUSIC LATIN)
3	4	30	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
4	7	7	ERES LINDA	TITO NIEVES (TMM)
5	4	4	MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. WISIN & YANDEL (SIENTE)
6	NEW	EL VERDADERO AMOR PERDONA	MANA (WARNER LATINA)	
7	8	19	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
8	14	12	TU OLOR	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
9	6	8	WEPA	GLORIA ESTEFAN (CRESCENT MOON/VERVE FORECAST/VERVE)
10	1	13	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRCA)
11	5	7	FRIO	RICKY MARTIN (SONY MUSIC LATIN)
12	13	6	PA QUE ME MIRE	WASON PREMIUM LATIN
13	31	2	ENERGIA	ALEXIS & FIDIO (SONY MUSIC LATIN)
14	16	10	LATIN GIRL "DESACATE"	CHOSEN FEW URBANO (CHOSEN FEW EMERALD)
15	12	8	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
16	20	3	QUIZAS	TOBY LOVE FEAT. YURIDIA (SONY MUSIC LATIN)
17	11	8	COMO LO HACES TU	NORKA (CRESCENT MOON)
18	18	4	QUEDATE AQUI	MAGIC JUAN FLIA
19	26	4	FANFARRON	FANNY LU (UNIVERSAL MUSIC LATIN)
20	24	5	EN UN BESO LA VIDA	CHARLIE ZAA (THE ENTITY)

BETWEEN THE BULLETS RICARDO ARJONA LEADS THE WAY



Ricardo Arjona debuts his 13th studio set, *Independiente*, at No. 1 on Top Latin Albums and Latin Pop Albums, selling 7,000 copies, according to Nielsen SoundScan. Its release seemed to prompt increased airplay for first single "El Amor," which rises 9-1 on Hot Latin Songs—his first chart-topper since 2002's "El Problema." The new song earned a 51% increase in audience (10.2 million, up from 6.8 million), landing Arjona his first No. 1 on Tropical Airplay.

—Karinah Santiago

TOP LATIN SONGS: 109 stations (67 regional Mexican, 24 Latin pop, 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	1	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP	
2	2	MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE	
3	2	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL SPINNIN/BLANCO Y NEGRO	
4	13	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
5	4	I WON'T LET YOU GO JAMES MORRISON ISLAND	
6	9	SOMEONE LIKE YOU ADELE XL	
7	RE	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
8	10	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC	
9	7	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO	
10	1	IRIS GODD GDD DOLLS WARNER BRDS.	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	OCTOBER 22, 2011
1	15	OMOIDASENAKUNARU SONOHI MADE BACK NUMBER UNIVERSAL	
2	NEW	GREEN A.LIVE YUI SONY	
3	1	BO PEEP BO PEEP T-ARA EMI	
4	20	IF I HAD A GUN... NOEL GALLAGHER'S HIGH FLYING BIRDS SONY	
5	NEW	JOSHIRYOKU PARADISE SUPER GIRLS AVEX-J-MORE	
6	2	RISING SUN EXILE RHYTHMZONE	
7	80	GOLDEN AGE DEF TECH EUNTALK	
8	62	BIRD FUMIYA SASHIDA WARNER	
9	NEW	TABIBITO IN THE DARK BASE BALL BEAR EMI	
10	33	AI WO KURAE SUPERFLY WARNER	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	OCTOBER 22, 2011
1	NEW	ABENTUEER ANDREA BERG SONY MUSIC	
2	2	MTV UNPLUGGED: LIVE AUS DEM HOTEL ATLANTIC UDO LINDENBERG MTV	
3	1	WIR SIND AM LEBEN ROSENSTOLZ ISLAND	
4	NEW	CAN'T STAND THE SILENCE REA GARVEY UNIVERSAL	
5	16	WENN WORTE MEINE SPRACHE WAERE TIM BENDZKO SONY MUSIC	
6	NEW	METALS FEIST POLYDOR	
7	7	NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	
8	NEW	HAND AUF'S HERZ KASTELRUTHER SPATZEN KOCH	
9	12	21 ADELE XL	
10	11	I'M WITH YOU RED HOT CHILI PEPPERS WARNER BROS.	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CO.)	OCTOBER 22, 2011
1	1	THE AWAKENING JAMES MORRISON ISLAND	
2	21	21 ADELE XL	
3	NEW	SINNERS NEVER SLEEP YOU ME AT SIX VIRGIN	
4	NEW	OWN THE NIGHT LADY ANTEBELLUM CAPITOL NASHVILLE	
5	3	+ ED SHEERAN ASYLUM	
6	2	VELOCIRAPTOR! KASABIAN COLUMBIA	
7	NEW	EVERY KINGDOM BEN HOWARD ISLAND	
8	10	DOO-WOPPS & HOOLIGANS BRUND MARS ELEKTRA	
9	RE	DUETS II TONY BENNETT RPM/COLUMBIA	
10	RE	NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	3	SOMEONE LIKE YOU ADELE XL	
2	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	2	ELLE ME DIT MIKA CASABLANCA	
4	4	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
5	5	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLD GROUNDS	
6	6	GOOD FEELING FLO RIDA PDE BOY	
7	7	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
8	10	SET FIRE TO THE RAIN ADELE XL	
9	8	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
10	RE	ROLLING IN THE DEEP ADELE XL	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	OCTOBER 22, 2011
1	1	21 ADELE XL	
2	NEW	METALS FEIST ARTS & CRAFTS	
3	NEW	SIBERIA LIGHTS LIGHTS MUSIC	
4	3	DUETS II TONY BENNETT RPM/COLUMBIA	
5	NEW	CLEAR AS DAY SCOTTY MCCREERY 19/MERCURY NASHVILLE	
6	7	SORRY FOR PARTY ROCKING LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
7	5	OWN THE NIGHT LADY ANTEBELLUM CAPITOL NASHVILLE	
8	6	A NAPOLI MARC HERVIEUX ATAM CLASSIQUE	
9	2	NEIGHBORHOODS BLINK-182 DGC/INTERSCOPE	
10	10	NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	OCTOBER 22, 2011
1	13	TOKYO GIRL BUSKER BUSKER CJ E&M	
2	10	FOX TWO MONTHS CJ E&M	
3	1	HELLO HUH GAK A-CUBE	
4	1	DON'T SAY GOODBYE DAVICHI CORECONTENTS	
5	2	SIXTH SENSE BROWN EYED GIRLS NEGA NETWORK	
6	27	FALLING MOON DOLALA SESSION CJ E&M	
7	5	THE WAY I AM ZIA (FEAT. HA DONG KYUN) LOEN	
8	1	STEP KARA DSP	
9	6	PARADISE INFINITE WOOLIM ENT.	
10	NEW	CHEERZ SIMON D. AMEBA CULTURE	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	OCTOBER 10, 2011
1	1	21 ADELE XL	
2	1	DUETS II TONY BENNETT RPM/COLUMBIA	
3	4	MAKING MIRRORS GOTYE ELEVEN	
4	NEW	FALLING & FLYING 360 SOULMATE	
5	2	NEIGHBORHOODS BLINK-182 DGC/INTERSCOPE	
6	13	SORRY FOR PARTY ROCKING LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
7	6	NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	
8	NEW	ULTIMATE HITS LEE KERRIGAN MTR/3AUSTRALIAN BROADCASTING CORPORATION	
9	7	OWN THE NIGHT LADY ANTEBELLUM CAPITOL NASHVILLE	
10	NEW	THE ACOUSTIC CHAPEL SESSIONS JOHN FARNHAM SONY MUSIC	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	3	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	1	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
5	6	MAN DOWN RIHANNA SRP	
6	7	PARADISE COLDFPLAY PARLOPHONE	
7	NEW	IK NEEM JE MEE GERS PARDEL TOP NOTCH	
8	2	ONE THOUSAND VOICES THE VOICE OF HOLLAND BBALL	
9	9	WELCOME TO ST. TROPEZ DJ ANTOINE VS TIMATI FT. KALENA HOUSEWORKS/THONAG/GLOBAL	
10	8	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	1	SOMEONE LIKE YOU ADELE XL	
2	1	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
3	3	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	1	PARADISE COLDFPLAY PARLOPHONE	
5	4	I WON'T LET YOU GO JAMES MORRISON ISLAND	
6	1	LA NOTTE DEI DESIDERI JOVANOTTI MERCURY	
7	NEW	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
8	NEW	E' L'AMORE CHE CONTA GIORGIA DISCHI DI CIOCOLATA	
9	9	BENVENUTO LAURA PAUSINI WARNER	
10	8	MAN DOWN RIHANNA SRP	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	OCTOBER 2, 2011
1	1	AGAPE MUSICAL PADRE MARCELO ROSSI SONY MUSIC	
2	2	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
3	3	MUSICAS PARA CHURRASCO VOL. 1 SEU JORGE UNIVERSAL	
4	5	TEENAGE DREAM KATY PERRY CAPITOL	
5	4	21 ADELE XL/COLUMBIA	
6	6	SALE EL SOL SHAKIRA EPIC	
7	12	OST NO RITMO (CD/DVD) VARIOUS ARTISTS WALT DISNEY	
8	1	I'M WITH YOU RED HOT CHILI PEPPERS WARNER BROS.	
9	16	PODER DA CRIACAO DIOGO NOGUEIRA EMI	
10	7	EXTRAORDINARIO AMOR DE DEUS ALINE BARROS MK	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	1	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLD GROUNDS	
2	1	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	5	VENCER AL AMOR INDIA MARTINEZ SONY MUSIC	
4	3	BAILANDO POR AHI JUAN MAGAN SONY MUSIC	
5	NEW	LAST NIGHT ON EARTH AURYN 80HAMUSIC	
6	NEW	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA ESTUDIOS Y PRODUCCIONES	
7	4	DANZA KUDURO DON OMAR & LUNCENZO YANIS/ORFANATO	
8	1	ROLLING IN THE DEEP ADELE XL	
9	NEW	SOMEWHERE OVER THE RAINBOW ISRAEL 12 KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
10	6	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	1	NEW AGE MARLON ROUDETTE UNIVERSAL	
2	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	5	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLD GROUNDS	
4	1	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
5	7	I WON'T LET YOU GO JAMES MORRISON ISLAND	
6	2	TURN THIS CLUB AROUND R.I.O. FT. U-JEAN KONTOR	
7	6	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
8	NEW	SOMEONE LIKE YOU ADELE XL	
9	9	ONE NIGHT IN IBIZA MIKE CANDYS & EVELYN FT. PATRICK KILLER WOMBAT/MUSIC/SRUPHONG	
10	RE	PARADISE COLDFPLAY PARLOPHONE	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	1	SOMEONE LIKE YOU ADELE XL	
3	NEW	SKINNY LOVE BIRDY JASMINE VAN DEN BOGAERDE	
4	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
5	5	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
6	6	PARADISE COLDFPLAY PARLOPHONE	
7	4	MAN DOWN RIHANNA SRP	
8	7	ELLE ME DIT MIKA CASABLANCA	
9	NEW	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
10	10	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	3	SET FIRE TO THE RAIN ADELE XL	
2	1	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
4	1	VART JAG MIG I VARLDEN VANDER DEN SVENSKA BJORNSTAMMEN GOLDENBEST	
5	NEW	MADE OF NAUSE UNIVERSAL	
6	1	SOMEONE LIKE YOU ADELE XL	
7	5	PARADISE COLDFPLAY PARLOPHONE	
8	RE	CALL MY NAME TOVE STYRKE SONY MUSIC	
9	9	WHAT ARE WORDS CHRIS MEDINA 19	
10	10	ROLLING IN THE DEEP ADELE XL	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BOS)	OCTOBER 22, 2011
1	4	DE MI CAMILA SONY MUSIC	
2	NEW	TE DEJO EN LIBERTAD HA*ASH SONY MUSIC	
3	2	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
4	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS	
5	3	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
6	5	BASTA YA JENNI RIVERA FT. MARCO ANTONIO SOLIS FONOVISA	
7	6	MARCHATE JULIÁN ALVAREZ Y SU NORTEÑO BANDA DISA	
8	1	TE ESTOY ENGANANDO CON OTRA CALIBRE 50 DISA	
9	7	ME VOY JESSE & JOY WARNER	
10	10	EL AMOR ARJONA METAMORFOSIS	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	NEW	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	1	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	4	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
4	2	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO	
5	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
6	NEW	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
7	6	THE A-TEAM ED SHEERAN ASYLUM	
8	NEW	STEREO HEARTS GYM CLASS HEROES FT. ADAM LEVINE DECAVDANCE	
9	NEW	SHAKE IT OUT FLORENCE + THE MACHINE ISLAND	
10	9	IT GIRL JASON DERULD BELUGA HEIGHTS	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	3	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	4	STEREO HEARTS GYM CLASS HEROES FT. ADAM LEVINE DECAVDANCE	
5	5	DOMINO JESSIE J LAVA	
6	NEW	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
7	7	GOOD FEELING FLO RIDA PDE BOY	
8	1	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
9	NEW	MR. KNOW IT ALL KELLY CLARKSON 19	
10	6	DON'T FORGET YOUR ROOTS SIX60 MASSIVE	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	1	SOMEONE LIKE YOU ADELE XL	
2	1	SET FIRE TO THE RAIN ADELE XL	
3	6	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
4	4	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
5	8	PARADISE COLDFPLAY PARLOPHONE	
6	9	A MAQUINA (ACORDOU) AMOR ELECTRO ARTHOUSE	
7	NEW	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
8	10	ROLLING IN THE DEEP ADELE XL	
9	3	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLD GROUNDS	
10	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	

GREECE		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 22, 2011
1	NEW	SUPERHEAVY SUPERHEAVY UNIVERSAL REPUBLIC	
2	NEW	I KARDIA MOU ANTIMILAEI CHRISTOS P. UNIVERSAL	
3	NEW		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

LABELS: Provident Music Group promotes **Darren Elrod** to senior VP of finance and operations. He was VP.

Universal Music Group ups **Andy Brown** to international CFO. He was senior VP of finance at Universal Music Group International.

Sony Music Nashville names **Caryl Healey** VP of sales. She was associate director of sales.

Black River Entertainment appoints **Doug Johnson** VP of A&R. He previously served in the same role at Curb Records Nashville.

Columbia Records Group names **J.R. Lindsey** senior director of A&R. He was head of urban A&R at BMG Chrysalis (formerly Chrysalis Music Group).

Sony Music Entertainment International appoints **Bert Schorer** CFO. He held the same position at Sony Music Entertainment Germany, Switzerland & Austria.



JOHNSON

LINDSEY

GOODMAN

KILGORE

TOURING: Live Nation Entertainment promotes **Jodi Goodman** to president of Northern California. She was senior VP of San Francisco.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—appoints **Dennis Mannion** president. He was president of Major League Baseball's Los Angeles Dodgers.

TV/FILM: Mun2 promotes **Ricardo de Montreuil** to VP/creative director. He was on-air creative director.

RELATED FIELDS: Publicist **Natalie Kilgore** launches publicity boutique **Dashboard Media**. She was senior publicist at experience and event marketing agency **G7 Entertainment Marketing**.

Webster & Associates Public Relations & Marketing taps **Kay Waggoner** as a senior publicist. She was a publicist at Nashville publicity firm **PLA Media**.

—Edited by Mitchell Peters

GOODWORKS

WYCLEF JEAN SUPPORTS USCRI GALA

Political activist/musician Wyclef Jean will lend his talents to the 100th-anniversary celebration of the U.S. Committee for Refugees and Immigrants. The black-tie gala and auction will be held Oct. 19 at the Andrew W. Mellon Auditorium in Washington, D.C.

Jean, a Haiti refugee who landed in Brooklyn at the age of 10, says his two-hour performance at the USCRI event will include songs from his forthcoming album, *Feel Good Music*, due next summer. He says the set will feature collaborations with Paulina Rubio, Estelle, Melanie Fiona and Jim Jones.

The gala will also include the presentation of Centennial Awards to President Dwight D. Eisenhower and Sen. Edward Kennedy for their contributions on behalf of refugees and immigrants. The nonprofit USCRI is dedicated to helping improve the lives of refugees and immigrants.

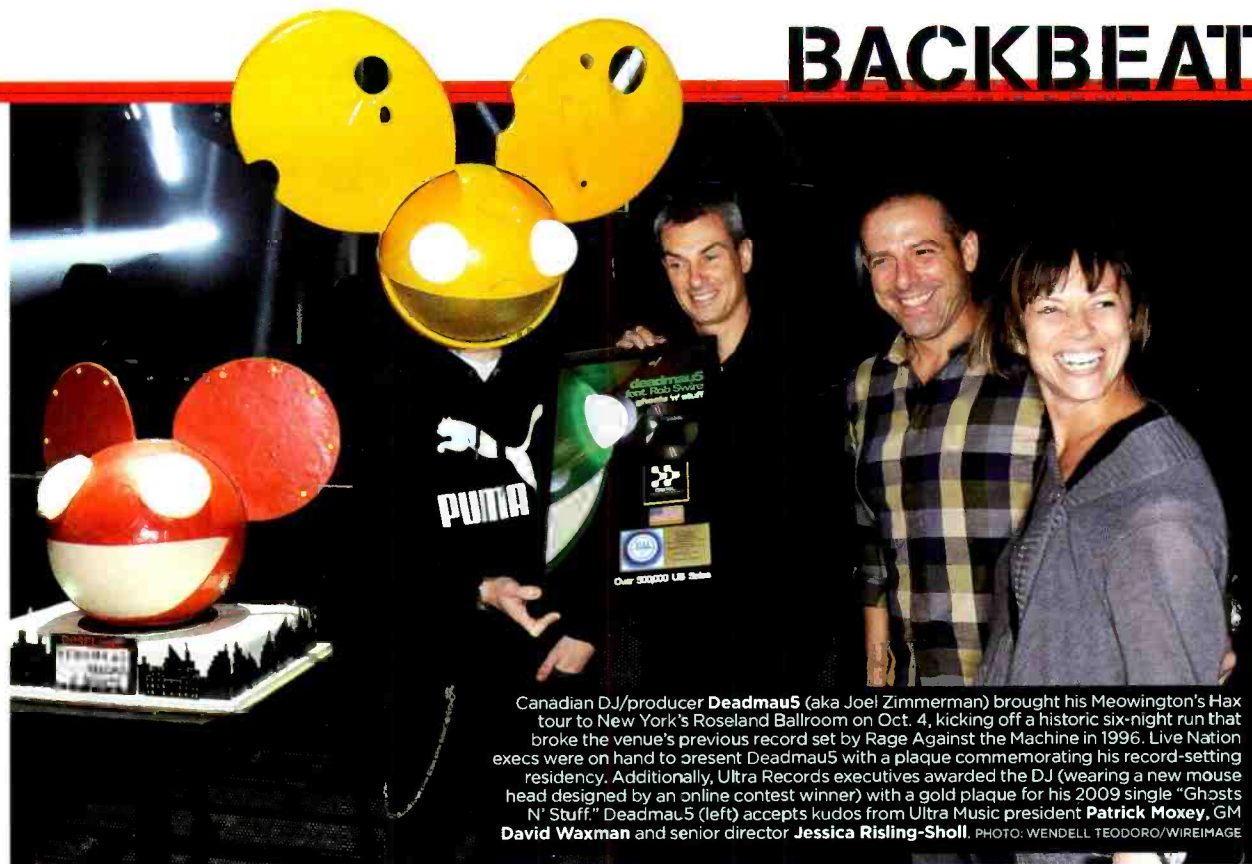
Jean is also working to rebuild his homeland following the country's devastating earthquake in 2010.

"In my country, Haiti, the president appointed me the ambassador at large," Jean says. "The focus is to work on bringing investment into Haiti. The other part of it is education and job creation. We can do as much philanthropy as we want, but unless we start to come up with philanthropy that is actually helping the people in these countries help themselves, we're always going to find ourselves in a situation with a starving nation."

For more details about the USCRI gala, go to Refugees.org.

—Mitchell Peters

BACKBEAT



Canadian DJ/producer **Deadmau5** (aka Joel Zimmerman) brought his Meowington's Hax tour to New York's Roseland Ballroom on Oct. 4, kicking off a historic six-night run that broke the venue's previous record set by Rage Against the Machine in 1996. Live Nation execs were on hand to present Deadmau5 with a plaque commemorating his record-setting residency. Additionally, Ultra Records executives awarded the DJ (wearing a new mouse head designed by an online contest winner) with a gold plaque for his 2009 single "Ghosts N' Stuff." Deadmau5 (left) accepts kudos from Ultra president **Patrick Moxey**, GM **David Waxman** and senior director **Jessica Risling-Sholl**. PHOTO: WENDELL TEODORO/WIREIMAGE

During a Sept. 26 tour stop at the Izod Center in East Rutherford, N.J., Foo Fighters enjoyed a double celebration: the band's two-times-platinum album *Wasting Light* and gold certification of the DVD documentary "Back and Forth." From left are RCA senior VP of marketing **Aaron Borns**, guitarist **Chris Shiflett**, RCA senior VP of rock promotion **Bill Burrs**, bassist **Nate Mendel**, lead vocalist/guitarist **Dave Grohl**, RCA CEO **Peter Edge**, VP of sales **Julia Savoca**, president/COO **Tom Corson**, senior director of pop/rock promotion **Jeff Gillis**, executive VP of international **John Fleckenstein**, drummer **Taylor Hawkins**, RCA senior VP of sales **Bob Anderson** and guitarist **Pat Smear**. PHOTO: BRANTLEY GUTIERREZ

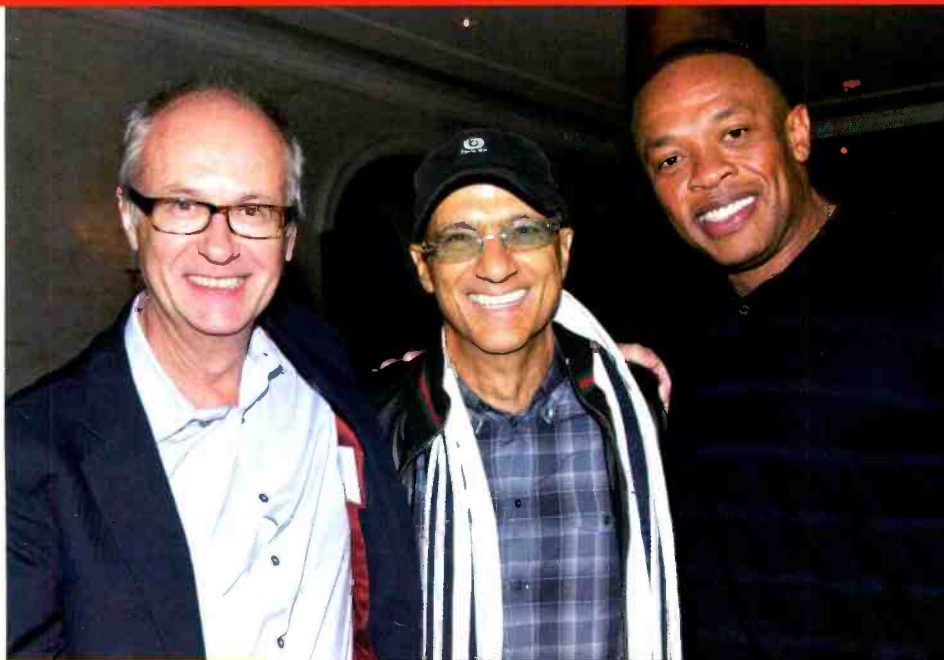


MICHAEL FOREVER: THE TRIBUTE CONCERT

The life and music of the King of Pop were celebrated last weekend (Oct. 8) during Michael Forever: The Tribute Concert at the Millennium Stadium in Cardiff, Wales. Jamie Foxx and British TV host Fearne Cotton hosted the tribute, which featured performances by Christina Aguilera, Cee Lo Green, Jennifer Hudson, Ne-Yo, Leona Lewis and, via video, Beyoncé. Also hitting the stage with JLS for "Blame It on the Boogie" were Jackson siblings Marlon, Tito and Jackie.

LEFT: After performing "I Just Can't Stop Loving You" with Gladys Knight and soloing on "She's Out of My Life," **Smokey Robinson** caught up backstage with the late singer's children: **Prince**, **Paris** and **Michael Joseph Jr.**, aka Blanket. PHOTO: EMILY A. GOMEZ/THUNDER BAY PICTURES

ABOVE: Alien Ant Farm delivered two songs at the tribute concert, including its hit cover of "Smooth Criminal." The band's original lineup—lead vocalist **Dryden Mitchell**, drummer **Mike Cosgrove**, guitarist **Terry Corso** and bassist **Tye Zamora**—will soon begin recording its fourth album under a new deal with Executive Music Group through Fontana/Universal. The spring 2012 release is the band's first album since 2006's *Up in the Attic* and the first with the original members since 2003. Backstage at the Millennium are (from left) EMG VP **Jimmy Swan**, Corso, Cosgrove, EMG president **Jacob Cap**, Mitchell, Zamora and AAF manager **Jason Fields** of FHM Management. PHOTO: EMMA VAN DUYS



As part of a three-year renovation project, New York's Madison Square Garden will debut its MSG Signature Collection of food offerings in November and December. Beluga Heights/Warner Bros. singer/songwriter **Jason Derülo** gets an early taste of what's in store—in this case Chef Jean-Georges Vongerichten's Simply Chicken—at an exclusive arena preview. PHOTO: REBECCA TAYLOR/MSG PHOTOS



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

Interscope Geffen A&M chairman **Jimmy Iovine** and artist/producer **Dr. Dre** were welcomed to London on Oct. 4 by Universal Music Group International COO **Max Hole**, who was hosting a meeting of the company's European managing directors. At the city's Savoy Hotel, Iovine and Dre met with the UMG team, who were also joined by Rihanna, in the United Kingdom for a string of concert dates, and Will.i.am, who gave the gathering a preview of new music he's recording. From left are Hole, Iovine and Dre. PHOTO: HAYLEY MADDEN



Gerardo Ortiz was unknown in regional Mexican music until he was discovered on YouTube several years ago. Now the singer/songwriter has logged a major milestone: playing to a sold-out house of 7,000 fans—including fellow singer Lupillo Rivera—at the Nokia Theatre at L.A. Live in Los Angeles. Relaxing with Ortiz (center) before showtime are Sony Music Latin marketing manager **Jennifer Bull** and GM **Nir Seroussi**. PHOTO: JUSTINO AGUILA



ASCAP SONGWRITERS RETREAT

France's 14th-century Chateau Marouatte, located in the Dordogne region of Perigord Vert, was the site of ASCAP's Songwriters Retreat (Oct. 1-7). With medieval tapestries, stained glass and Gothic furniture as inspirational backdrops, songwriters gathered into groups each day to write and record original songs. Also at their disposal: five workstations decked out with state-of-the-art technology and gear. At the end of the weeklong session, each songwriter left France with six fully realized songs. The ASCAP retreat was sponsored by Cain Foundation, Avid, Gibson and Sennheiser. PHOTOS: ASCAP

ABOVE LEFT: Taking a creative break with castle owner/music executive **Miles Copeland** (kneeling) are retreat participants (from left) ASCAP senior director of membership for pop/rock **Marc Emert-Hutner**, songwriters **Nina Woodford** and **Dave Bassett**, ASCAP VP of membership for pop/rock **Sue Drew** and songwriters **Michelle Bell**, **Lindsey Ray**, **Greg Wells**, **Ellie Goulding**, **Billboard**, **Lindy Robbins**, **Chris DeStefano**, **Talay Riley**, **Hillary Lindsey**, **James Bay**, **Theron "Neff-U" Feemster**, **Johntá Austin**, **Priscilla Renea** (kneeling), **Mika**, **Shea Taylor** and **Martin Johnson**.

ABOVE RIGHT: Songwriter **Billboard**, ASCAP's **Marc Emert-Hutner** and **Sue Drew**, and tunesmiths **Chris DeStefano**, **Ellie Goulding** and **Shea Taylor** (from left)

LEFT: Doing a kitchen hang are (from left) **Theron "Neff-U" Feemster**, **Mika**, ASCAP's **Sue Drew**, **Priscilla Renea** and ASCAP's **Marc Emert-Hutner**.

RIGHT: Huddling together (from left) are ASCAP's **Marc Emert-Hutner**, songwriters **Ellie Goulding**, **James Bay**, **Chris DeStefano** and **Lindy Robbins**, and ASCAP's **Sue Drew**.

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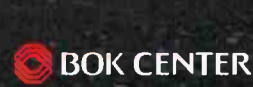
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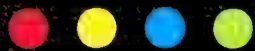
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