

LIL WAYNE & CASH MONEY/UMG HAVE 2ND-BIGGEST DEBUT OF THE YEAR: 964,000+

**TONY BENNETT** TALKS AMY WINEHOUSE, LADY GAGA, ARETHA FRANKLIN

ANNE-SOPHIE MUTTER // MARY J. BLIGE // STAIN'D // ST. VINCENT // KATY B

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# No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	46	LIL WAYNE / THA CARTER IV	
HEATSEEKERS	49	BUTCH WALKER AND THE BLACK WIDOWS / SPADE	
TOP COUNTRY	53	JAKE OWEN / BAREFOOT BLUE JEAN NIGHT	
BLUEGRASS	53	ALISON KRAUSS + UNION STATION / PAPER AIRPLANE	
TOP R&B/HIP-HOP	54	LIL WAYNE / THA CARTER IV	
CHRISTIAN	56	CASTING CROWNS / UNTIL THE WHOLE WORLD HEARS	
GOSPEL	56	KIRK FRANKLIN / HELLO FEAR	
DANCE/ELECTRONIC	57	DAVID GUETTA / NOTHING BUT THE BEAT	
TRADITIONAL JAZZ	57	MICHAEL BUBLE / CRAZY LOVE	
CONTEMPORARY JAZZ	57	GABRIEL BELLO / GABRIEL BELLO	
TRADITIONAL CLASSICAL	57	MORMON TABERNACLE CHOIR / THIS IS THE CHRIST	
CLASSICAL CROSSOVER	57	JACKIE EVANCHO / DREAM WITH ME	
WORLD	57	TINARIWEN / TASSILI + 10:1	
TOP LATIN	58	VARIOUS ARTISTS / PUROS TRANKAZOS	
ARTISTS		PAGE	ARTIST
SOCIAL 50	48	JUSTIN BIEBER	
UNCHARTED	48	DJ BL3NO	
SONGS		PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	50	ADELE / SOMEONE LIKE YOU	
HOT 100 AIRPLAY	51	KATY PERRY / LAST FRIDAY NIGHT (T.G.I.F.)	
HOT DIGITAL	51	ADELE / SOMEONE LIKE YOU	
HEATSEEKERS	49	KREAYSHAWN / GUCCI GUCCI	
MAINSTREAM TOP 40	52	KATY PERRY / LAST FRIDAY NIGHT (T.G.I.F.)	
ADULT CONTEMPORARY	52	ADELE / ROLLING IN THE DEEP	
ADULT TOP 40	52	KATY PERRY / LAST FRIDAY NIGHT (T.G.I.F.)	
ROCK	52	RED HOT CHILI PEPPERS / THE ADVENTURES OF RAIN DANCE MAGGIE	
ACTIVE ROCK	52	FOO FIGHTERS / WALK	
HERITAGE ROCK	52	SIXX: A.M. / LIES OF THE BEAUTIFUL PEOPLE	
HOT COUNTRY	53	JAKE OWEN / BAREFOOT BLUE JEAN NIGHT	
MAINSTREAM R&B/HIP-HOP	54	LIL WAYNE / HOW TO LOVE	
RHYTHMIC	54	LIL WAYNE / HOW TO LOVE	
ADULT R&B	54	JILL SCOTT FEAT. ANTHONY HAMILTON / SO IN LOVE	
RAP	54	DJ KHALED / I'M ON ONE	
HOT R&B/HIP-HOP	55	DJ KHALED / I'M ON ONE	
CHRISTIAN	56	MERCYME / MOVE	
CHRISTIAN AC	56	JEREMY CAMP / THE WAY	
CHRISTIAN CHR	56	THE AFTERS / LIFT ME UP	
GOSPEL	56	EARNEST PUGH / I NEED YOUR GLORY	
DANCE CLUB	57	OND / TALKING TO THE UNIVERSE	
DANCE AIRPLAY	57	SWEDISH HOUSE MAFIA / SAVE THE WORLD	
SMOOTH JAZZ	57	CINDY BRADLEY / MASSIVE TRANSIT	
HOT LATIN	58	PITBULL FEAT. NE-YO, AFROJACK AND NAYER / GIVE ME EVERYTHING	
RINGTONES	10	LIL WAYNE / HOW TO LOVE	
THIS WEEK ON .biz		ARTIST / TITLE	
TOP CATALOG ALBUMS	#1	ADELE / 19	
DIGITAL ALBUMS	#1	LIL WAYNE / THA CARTER IV	
INTERNET ALBUMS	#1	RED HOT CHILI PEPPERS / I'M WITH YOU	
INDEPENDENT ALBUMS	#1	JASON ALDEAN / MY KINDA PARTY	
MUSIC VIDEO SALES	#1	LOUIE GIGLIO / INDESCRIBABLE	

# CONTENTS

VOLUME 123, NO. 33



MARY J. BLIGE 8

THE DRUMS 39

GEORGE STRAIT 42

## UPFRONT

- 5 PRESIDENT 'CARTER'** First-week sales of Lil Wayne's new album blow past expectations.
- 6** Sound + Vision
- 10** Digital Entertainment
- 12** Latin

ON THE COVER: Photograph by Charles Peterson

## FEATURES

- COVER STORY**
- 14 THE AGE OF INNOCENTS** As grunge celebrates 20 years, Billboard talks to the architects of the Seattle scene.
- 24 STRING THEORY** Anne-Sophie Mutter's role as emissary to classical aficionados and potential new fans is vital to the genre's progress.
- TOURING**
- 27 TOUGHER THAN EVER** New complexities bring new strategies for managing arenas. **Plus:** On The Road



Conductor MICHAEL FRANCIS and ANNE-SOPHIE MUTTER **24**

## MUSIC

- 37 CRAZY IN THE LAST DAYS** Staind hits big even as the band dissolves.
- 39** 6 Questions: **Tony Bennett**
- 40** Reviews
- 42** Happening Now

## IN EVERY ISSUE

- 44** Marketplace
- 45** Over the Counter
- 45** Market Watch
- 46** Charts
- 61** Backbeat

360 DEGREES OF BILLBOARD

## HOME FRONT

### Online

**.COM EXCLUSIVES**  
Visit [Billboard.com](http://Billboard.com) for Seattle interviews extended from the cover story, a photo-laden chapter from the book "Pearl Jam Twenty" and a Charles Peterson-curated gallery of vintage shots of Nirvana, Soundgarden and more.

**WOMEN IN MUSIC**  
Billboard's annual Women in Music Power Players special report celebrates the most powerful and talented women in the music business. Submit your nominations by Sept. 16 at [billboard.biz/womeninmusic2011](http://billboard.biz/womeninmusic2011).

### Events

**FUTURE SOUND**  
Billboard's inaugural FutureSound event, in association with Loeb & Loeb, is set for Nov. 17-18 at Terra in San Francisco. Registration is now open. For more, go to [future-soundconference.com](http://future-soundconference.com).

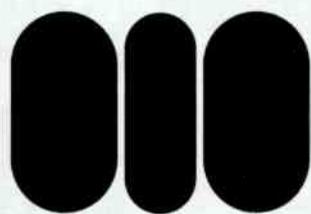
**TOURING**  
The Billboard Touring Conference & Awards, presented by ShowClix, are Nov. 9-10 at the Roosevelt in New York. Panels have been announced. Details at [billboardtouring-conference.com](http://billboardtouring-conference.com).

# NICK ASHFORD

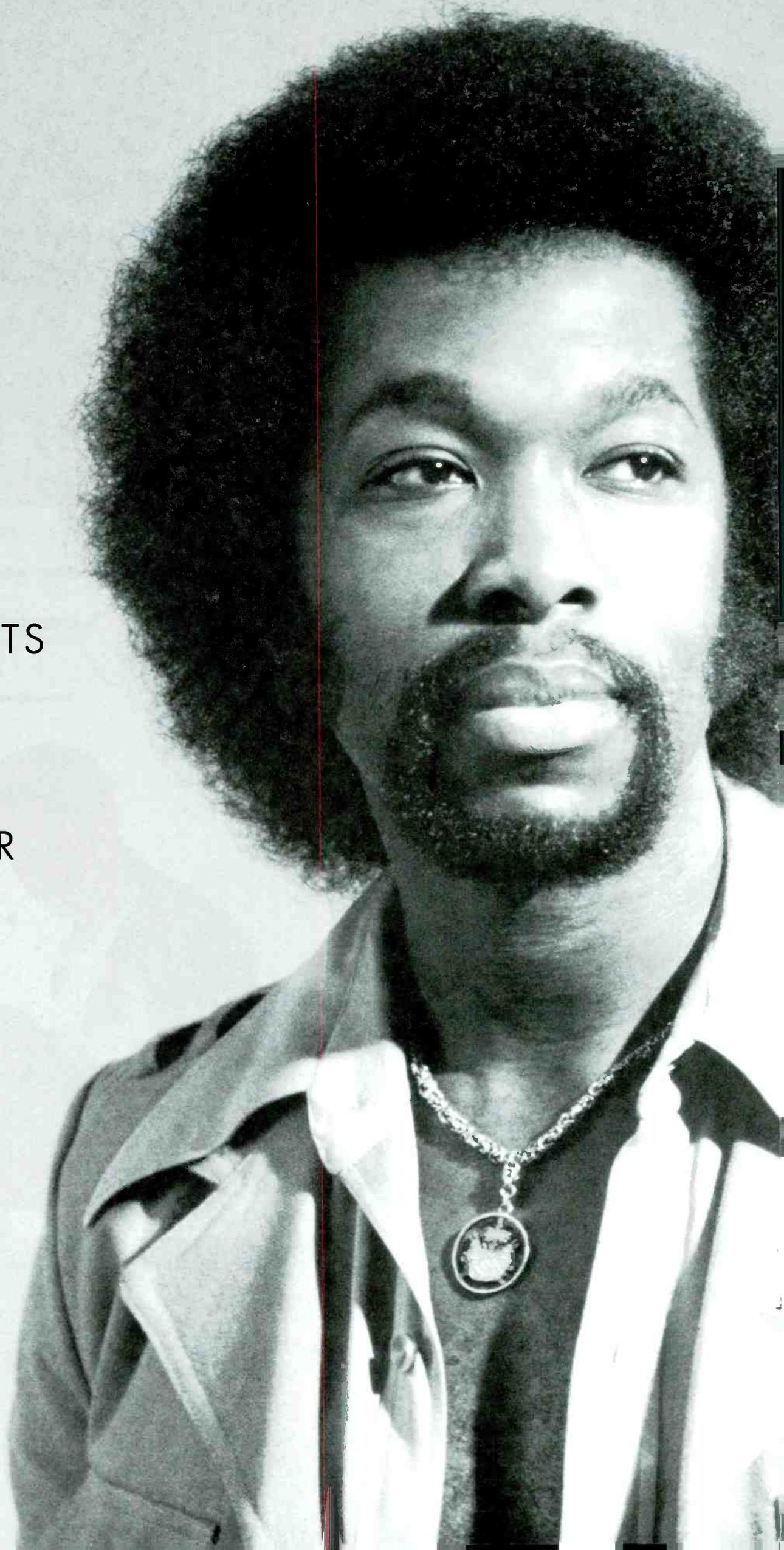
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**NEW COLUMN DEBUTS**  
Film/TV writer Phil Gallo on WaterTower



**THE BREAKTHROUGH**  
Mary J. Blige and hip-hop's brand appeal



**FAVORITE THINGS**  
Spotify's playlist-centric growth strategy



**I WILL FOLLOW**  
Social media draws Latin music latecomers

6

8

10

12

**>>> CLEAR CHANNEL, ECHO NEST PARTNER**

Taking aim at Internet radio leader Pandora, Clear Channel has partnered with the Echo Nest to enable users of its iheartradio streaming music app to create customized radio "stations." The pact follows Clear Channel's acquisition in March of mobile music operator Thumbplay, a deal it completed with an eye on launching a personalized Web radio service.

**>>> PJ HARVEY WINS MERCURY PRIZE**

PJ Harvey won the 2011 Mercury Prize for her album *Let England Shake*, becoming the first artist to win the prestigious award twice. She previously won in 2001 for *Stories From the City, Stories From the Sea*. This year's other nominees included Adele's *21*, Katy B's *Katy on a Mission*, Anna Calvi's self-titled album and Tinie Tempah's *Disc-Overy*.

**>>> ALDEAN, PAISLEY, SWIFT LEAD CMA NOMINEES**

Jason Aldean, Brad Paisley, Taylor Swift and Blake Shelton are the top nominees for the 45th annual Country Music Assn. Awards. Each received five nominations and all five were nominated for entertainer of the year, along with Keith Urban. The Band Perry and Zac Brown Band each received four nods, while the former's Kimberly Perry and the latter's Coy Bowles and Zac Brown earned individual songwriter nominations. The CMA Awards, set for Nov. 9 at the Bridgestone Arena in Nashville, will be hosted by Paisley and Carrie Underwood and air live on ABC at 8 p.m. ET.

Reporting by Antony Bruno and Richard Smirke.

NABIL

# UP FRONT

**RETAIL** BY ED CHRISTMAN

## President 'Carter'

First-week sales of Lil Wayne's new album blow past expectations—shipments now at 1.4 million

A destructive storm called Irene triggered power outages that forced some record stores along the Eastern Seaboard to close.

There weren't any sales-boosting gimmicks, like Amazon's two-day 99 cent digital pricing of Lady Gaga's *Born This Way* (Billboard, June 4).

And the last time Lil Wayne had product to sell, he angered brick-and-mortar stores by releasing it first through digital retailers only.

But in the end, none of these potential obstacles prevented the hip-hop superstar and his long-awaited new album, *Tha Carter IV* (Cash Money/Universal Republic), from bursting out of the gate for one of the strongest debuts of the year.

The title tops the Billboard 200 this week with U.S. sales of 964,000 units, the biggest single-week haul since Gaga's *Born This Way* debuted with Amazon-assisted sales of 1.1 million in May, according to Nielsen SoundScan.

It also more than doubled first-week sales of Jay-Z and Kanye West's *Watch the Throne*, the third-best debut of the year with sales of 436,000, according to SoundScan.

Moreover, consumer demand for *Tha Carter IV* exceeded expectations, forcing some retailers to reorder the album right after its release. Universal Music Group Distribution was quick to replenish stock, having shipped more than 1.2 million physical units by its Aug. 29 street date, with shipments reaching about 1.4 million by press time, accord-

ing to sources familiar with the situation.

Deluxe editions of the album helped drive the stronger-than-expected sales. Target, which has its own deluxe edition with two exclusive tracks, sold 188,000 units of the album, while Best Buy, which has a deluxe edition bundled with a T-shirt, has sold 178,000, sources say. Other retailers that experienced strong first-week sales of the CD included Trans World Entertainment, with about 55,000 units, and Walmart, with about 48,000, sources say.

"We put in an order for additional copies of the deluxe as soon as the first sales reports started coming in," Trans World VP of music and new media Ish Cuebas says, noting that sales of deluxe editions no longer fall off a cliff after the first week as they have in the past.

That's not to say that physical sales accounted for most of the story. *Tha Carter IV* easily broke the U.S. iTunes store's single-week album sales record on its way to generating digital album sales of 362,000 units, according to SoundScan (see *Over the Counter*, page 45).

*Tha Carter IV*'s first-week sales just narrowly missed the 1 million mark, falling 4.2% short of the 1.005 million that *Tha Carter III* sold in its debut week in June 2008. But *III* came out when album sales were far more robust. In an encouraging development, year-to-date album sales through the week ended Sept. 4 are up 3% from the same period in 2010. But they're still down 25.6% from the same period in 2008.

Right above it again: LIL WAYNE; inset: deluxe edition of *Tha Carter IV*.



And the only artist other than Lady Gaga to generate first-week sales of 1 million was Taylor Swift, whose *Speak Now* sold 1.1 million in October 2010.

Could any other upcoming releases this year surpass *Tha Carter IV*'s debut? Don't bet on it. For instance, Lady Antebellum's *Own the Night*, due Sept. 13, is expected to be a big seller but its predecessor *Need You Now*, which has generated sales of 3.6 million, failed to crack debut-week sales of half a million in January 2010, according to SoundScan.

It's also worth noting that *Tha Carter IV* has already out-sold Lil Wayne's last release, 2010's *I Am Not a Human Being*, which has sold 953,000 units, according to SoundScan. That album upset physical retailers two weeks before the CD was available in stores. But while retailers were plenty angry at the maneuver, any bad feelings have long since dissipated.

"I don't think anyone is mad at

him about anything. I think they are happy with him," says Thuy Ngo, head of purchasing at Irvine, Calif.-based one-stop Super D.

Likewise, Newbury Comics head of purchasing Carl Mello says that the chain welcomed having a hit album like *Tha Carter IV*, especially given how weak the release schedule has been in recent weeks.

"He did fantastic sales," Mello says. "If we could only have more releases like this." ■

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## All Along The WaterTower

Warner Bros. in-house label expands with 'Rock of Ages,' videogames and HBO soundtracks



Viva Laura Nyro: **THE HEAVY** is one of the bands that appears on the third soundtrack album (inset) for HBO's "True Blood," which is being released on WaterTower Records.

Three significant items crossed the desk of WaterTower Records executive VP **Jason Linn** during the last week of August—the last of the dailies from the New Line film "Rock of Ages," the final masters of music inspired by a Batman videogame and the finished copies of *True Blood: Music From the HBO Original Series Volume 3*.

They join the label's list of other 2011 projects, which includes the top-selling film soundtrack released this year, *Sucker Punch* (117,000 units sold in the United States, according to Nielsen SoundScan), a deluxe edition devoted to **Alexandre Desplat's** "Harry Potter" scores and the videogame tie-in *Mortal Kombat*.

Named for the structure that sits next to its offices on the Burbank, Calif., lot, WaterTower has become the musical force in the Time Warner family, issuing scores and soundtracks from Warners and New Line films, TV shows from HBO, DC comics projects and Warner Bros.-produced TV programs.

"You care more than a third party does—there's an investment," Linn says. "For us, the 'True Blood' brand or 'Rock of Ages' brand or—take your pick—is more important than another brand. We're doing anything we can to use music to further the visibility for the film or TV show or videogame."

The label, a division of Warner Bros.' film studios, has blossomed this year with a roster of 20 releases, more than triple the number of albums the label issued just three years ago when it was limited to score albums.

"Rock of Ages," a film adaptation of the hit Broadway musical, finished shooting in late July and Linn expects WaterTower will be involved in visual and musical promotion leading up to the June 1 release next year; it's the label's highest priority in 2012. More immediate attention is being paid to the "music inspired by" album for the highly anticipated videogame "Batman: Arkham City" and the "True Blood" soundtrack.

For "Batman: Arkham City," musicians who were game and comics enthusiasts were brought in to play an early version of the game. If they were then inspired to create music, WaterTower was interested in whatever they might produce, Linn says, adding, "We wanted it to come from a pure place. The game features tracks from **Panic! at the Disco**, **Coheed and Cambria** and **the Damned Things**, a

group comprising members of **Anthrax** and **Fall Out Boy**.

The album is due around the Oct. 18 release of the game and will be included in deluxe editions. It's likely a track or two from the album will be used in the promotion of the videogame.

The "True Blood" soundtrack, only the second HBO-related release from WaterTower, features music from seasons three and four of the vampire drama. The first two volumes of the soundtrack, which both received Grammy Award nominations, were released through Atlantic Records.

"Their enthusiasm for the album sold us on them," says "True Blood" music supervisor **Gary Calamar**, who also oversaw A&R on the album.

Calamar has made unique cover versions a trademark of the series, which names all of its episodes after songs. The new "True Blood" soundtrack includes recordings of **Nick Cave** and **Neko Case** doing the **Zombies'** "She's Not There," **the Heavy** performing **Laura Nyro's** "And When I Die" and **Karen Elson's** cover of "Season of the Witch" with new vocals from the song's composer, **Donovan**. The soundtrack also features a new track from **Jakob Dylan** and **Gary Louris** of the **Jayhawks**.

"Seven to 10 songs make it into each episode though as many as 20 are cleared, depending on whether we get [producer] **Alan Ball's** first choice," Calamar says. "When it came time to prepare the soundtrack, about 30 cuts were considered and we then cut it down to 14."

Calamar says the music selections are always driven by the show, "but in the back of my mind I am always thinking about the soundtrack . . . You need to have exclusive tracks to sell anything."

**ALSO:** Rush guitarist **Alex Lifeson** makes his first foray into film, writing for and performing on "The Double," which stars **Richard Gere** and is scored by **John Debney**. It opens Sept. 23 . . . **John Scheinfeld** will direct the first **Elvis Presley**-related theatrical film since the King's death 34 years ago. Based on **Sonny West's** book, "Elvis: Still Taking Care of Business," Scheinfeld is rewriting a script from West and producers **Michael Schlaw** and **Cindy Friedlander** . . . Legendary film composer **Ennio Morricone** has written two songs for New Zealand singer **Hayley Westenra** and allowed her to write new lyrics for his "Gabriel's Oboe (Whispers in a Dream)" for her fifth Decca album . . . **Faith Hill**, working on her first album in six years, has again recorded the opening theme for NBC's "Sunday Night Football," "Waiting All Day for Sunday Night." **Byron Gallimore** produced the Los Angeles session . . . **Andrew Solt's** SOFA Entertainment and Universal Music Enterprises will release DVDs of the **Rolling Stones'** performances on "The Ed Sullivan Show."

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](http://filmandtvmusicconference.com).

### Sound + Vision

PHIL GALLO



#### FOR THE RECORD

Blondie's album *Panic of Girls* will be released Sept. 13 in the United States on the band's own Noble ID imprint, not Eleven Seven Music. The album won't be distributed in the United States by EMI. Instead, it will be manufactured and distributed by Five Seven Music and RED. A story in the Sept. 10 issue misstated these points. The album will be released in the United States exclusively through Amazon.

A story in the Sept. 3 issue misspelled the last name of Apple senior VP of industrial design Jonathan Ive.

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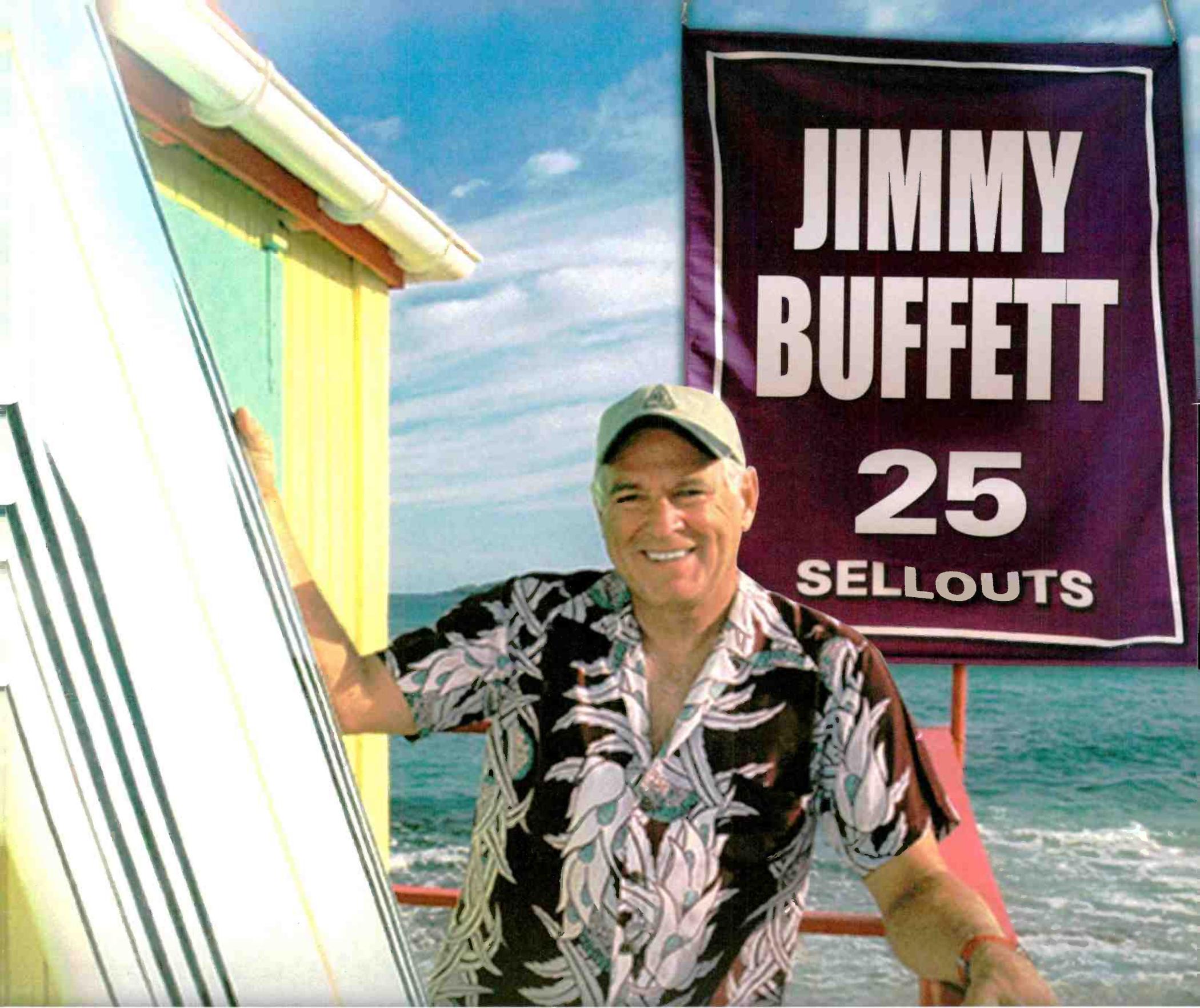
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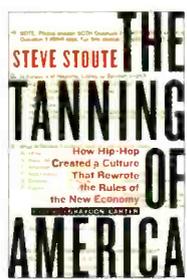
FROM YOUR FRIENDS AT PALACE SPORTS & ENTERTAINMENT



# Share My World

How Mary J. Blige brought glamour to hip-hop and broadened the appeal of urban culture to brand marketers. A new book explains.

As a former senior executive at Interscope and Sony Music and the founder and head of brand consultancy Translation, Steve Stoute is a leading expert in the fertile intersection between recording stars and consumer brands. In an excerpt from his new book, *"The Tanning of America: How Hip-Hop Created a Culture That Rewrote the Rules of the New Economy"* (Gotham Books), Stoute looks at the rise of Mary J. Blige, the emergence of the "ghetto fabulous" aesthetic and how they influenced brands like Louis Vuitton and Estée Lauder's MAC cosmetics. As designers gather for Fashion Week in New York, he reminds us of a turning point in the mainstreaming of urban culture.



Mary Jane Blige began her Cinderella-story career as a teenager in the late 1980s and early 1990s at Uptown Records, where her then-producer, Sean "Puffy" Combs, oversaw most of her debut album, *What's the 411?* Before he left Uptown to launch Bad Boy Records, Puffy had dubbed her "the queen of hip-hop/soul"—a distinction that goes to the heart of the discussion about how the genre would soon be coloring all of pop culture.

The blurring of the lines, in fact, had been happening at Uptown all along, thanks to Andre Harrell's direction and insights. Andre saw in the late '80s how the hard-edged drama of rap music, with the thumping drums and bass-heavy groove that were the signature of many Def Jam artists, was not incorporating all the rich cool smoothness and bright musicality that had built the house of R&B. The question he asked was, how can we make this less rough around the edges, give it more soul and R&B, put guys in suits and add glamour, plus bring in the hip-hop element and beat but with a less dramatic emphasis? The answer turned out to be very basic: melody.

Harrell, a super smart college graduate who began as an artist in the rap duo Dr. Jeckyll and Mr. Hyde, had the insight to leave the rock elements in the mix but to find a way to turn up the heat on the R&B. Some of the efforts that arose from various camps didn't gel and lacked both the hip-hop authenticity and its commitment. Two artists who had the cultural understanding and the unapologetic aspect of it were R. Kelly and Blige. They took that, kept in the beats, but also sang to it and brought the melody—putting the hip-hop spin on R&B and making it more palatable for radio. Eventually, you could look back and see how pivotal both were in bringing everyone under the hip-hop umbrella.

But in the beginning, at the point when urban wasn't ready to call itself hip-hop, radio stations initially still didn't know where to put cuts from Mary's *What's the 411?* What did you call it?

Not pure R&B, not dance, not hard-edged hip-hop, and definitely not pop. But Harrell finally had a marketing breakthrough to answer that question, as it so happened, when he was trying to secure one of Blige's new releases in the soundtrack for a film starring Halle Berry.

Harrell was explaining to the movie people why Blige's hip-hop style of songwriting was more suited to their movie's storytelling. And then he began to put into words what she represented, "her attitude, her struggle, and then the fashion." Riffing away, he began to talk about her following, how Puffy had already dubbed her the queen of hip-hop/soul, because, Harrell insisted, "she's singing about undying love, soulfully."

Her image . . . "hair done blond, jewelry dangling, Louis Vuitton this and that, big sunglasses, Billie Holiday blue," was, in short, "ghetto fabulous."

No sooner had he coined that very phrase for Blige than almost overnight hip-hop music, culture and marketing opened a new door that was as wide and as historic as the tanning transformation achieved by MTV's day-parting of Dr. Dre's *The Chronic*. Harrell asserted, "Ghetto fabulous allowed for women to get in it."

Blige, on all fronts, was for hip-hop what Diana Ross had been for Motown.

Harrell—who later went on to run Motown after leaving his own Uptown Records, around the time that I started working with Blige—framed the need for a queen of hip-hop/soul by saying that in the general marketplace, it's "women who are the first to take to minorities in a big way and let us in the house. Men ain't letting you in the house with a new thing. They want the old thing, the same styles. Women are in touch with their girl, and their girl wants to see every new shiny thing that sings beautifully or dances wonderfully or looks handsome."

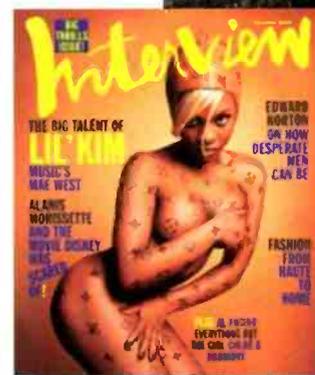
In a marketing lesson not to be overlooked, the "ghetto fabulous" name gave Blige her own brand identity that sent her career skyrocketing, got women invested in hip-hop and was infinitely merchandisable for all by all.

John Demsey, group president of the Estée Lauder Cos., remembered how, when he was getting started as the head of MAC, ghetto fabulous fostered an aesthetic and values to urban culture

that was the yin to the yang of what male rappers were doing. Demsey told me, "All of a sudden hip-hop had a parallel track because the female side and the male side are very different." Talking about the macho aspect of rap as being more violent and gang-oriented, he went on to note that the female side might have had the same swagger, but it cultivated the values of belief and respect and sisterhood. The women were in the minority because in the genre, men were having the big success, Demsey observed, and the women needed to talk to each other about how the men didn't listen to them. The first time Demsey went to a Blige concert in her early years, he remembered it was about 90% women, mostly African-American, all of them pointing and screaming back when she was singing. "It was like a dialogue," he said, "basically like being in church, like a revival."

I had plenty of experience getting to watch the female bonding when I was working with Blige as a manager and executive producer of her *Share My World* album—by which point she had become the first woman I'd ever seen who could headline a show and have legions of men show up too. Hardcore hip-hop guys would come to see Blige. Why? Well, it didn't hurt that they could say, "I'm going to bring my girlfriend out for this." But the fact was that Blige was embodying the essence of hip-hop—the beats that brought the feeling, that let you dance and show your authenticity, and the subject matter that she was speaking about was generally not too far from a man's understanding. Blige was speaking about it with a hip-hop tone, giving voice to issues that were in the rap code, not to mention that she had songs with rappers. In that big tent brought to you by Blige, it was all coming together. Guys were going, women were in the mix, and tanning was about inclusion however you wanted to look at it.

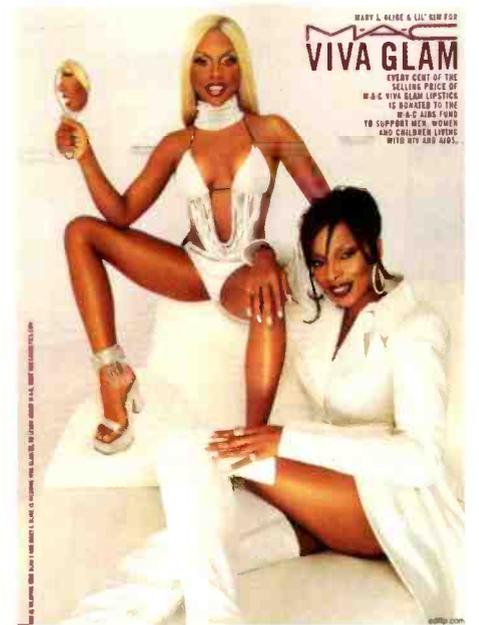
Ghetto fabulous took in everyone—women, men, rappers, soul singers, athletes, comedians, movie stars, TV hosts, everybody. One of the most iconic images that later appeared to encapsulate this time (when the battle to out-ghetto and out-fabulous each other kicked into high gear) was by photographer David LaChapelle. As the story goes, after LaChapelle took this caramel-tinted photograph of Lil' Kim wearing nothing but a Louis Vuitton hat over blond hair and showing her completely bare body stamped all over by the same Louis Vuitton logos, it was included in a gallery exhibit and spotted by then editor-in-chief of Interview magazine, Ingrid Sischy. As she was being shown David LaChapelle's work, the moment Sischy laid eyes on the Lil' Kim photograph, she immediately said, "Take it down." She wanted it for the cover of Interview. And when it appeared as a cover, as I can well attest, it stopped cultural time. This







You gotta believe: (from left, opposite page): November 1999 Interview magazine cover featuring LIL' KIM; MARY J. BLIGE in 1997; Kim and Blige in an ad for MAC Cosmetics' Viva Glam line of lipsticks.



was blatant, unapologetic consumption mixed with & fine art and the rare moment captured was a visual masterpiece.

And it galvanized attention in the midst of the heyday of party and champagne and bling culture. The power of Lil' Kim appearing with these logos on her body certainly did more for Louis Vuitton than anything inside or out of popular culture at the time. Those who were attuned read the image and thought that if she believed enough to have the logos on her in a way that said, "Look at me, this is how much I'm down for this brand, this is how much it means to me," then it had to be important and worthy. It was certainly powerful whenever hip-hop artists vocalized their love for luxury brands and thus became walking billboards for them. Again, the fact that they came from the ghetto and had fabulous taste plus money to make luxury choices made the brand powerful by association. So the fact that Lil' Kim was literally wearing the brand and nothing else was a watershed moment, catapulting Louis Vuitton and doing so much for Marc Jacobs in the process, but pushing luxury brands further into prominence. What's more, it pushed the psychology of needing luxury brands even further into the cultural mind-set that already embraced the idea of needing luxury brands to establish who and what you stood for. The statement was that important. Not an endorsement deal, not an ad, not a record promo. Just a statement about starting in one place and journeying to another on the cover of probably the most prestigious, elite, cultural magazine of the era, expressed in one image, in code.

Long before that cover appeared, MAC cosmetics—through the reading of consumer cues by Demsey—had understood where pop culture was headed and how the ghetto fabulous sensibility was the perfect match for the brand. Seizing the moment before anyone else, MAC leapt on the opportunity to use both Lil' Kim and Blige in the first strongly supported ad campaign featuring female urban artists. From a marketing perspective, Demsey remembered, "Up until then, no one had ever embraced hip-hop as being glamorous." But the MAC team recognized that "urban music had become the music for everyone and urban culture had become the culture for everyone." ●●●

*From "The Tanning of America: How Hip-Hop Created a Culture That Rewrote the Rules of the New Economy," by Steve Stoute with Mim Eichler Rivas. Published by arrangement with Gotham Books, a member of Penguin Group (USA). Copyright 2011 by Steve Stoute.*

## Growth By Curation

Playlists, not 'freemium' business models, will drive the success of subscription music services

I just want to say one word to you.

Just one word. Are you listening?

Playlists.

While there's no magic bullet that can ensure the success of streaming music services, the ones that offer the best way to create and share playlists stand the best chance of achieving mainstream success.

Subscription services MOG and Rdio offer playlist-driven social features, while legacy names like Rhapsody and Napster have some catching up to do in this area.

The service with the most playlist-centric strategy? Spotify.

The on-demand streaming service says it has more than 10 million registered users across Europe, including 1.6 million subscribers. In the United States—where it's available as an invite-only beta version—industry sources estimate it has 1.5 million registered users and nearly 200,000 subscribers.

The "free" enthusiasts of the world believe this is a result of Spotify's "freemium" business model, where it offers a no-charge, ad-supported tier to bring in users and then tries to upsell them to monthly subscriptions



Run, Spotify, run: ShareMyPlaylists founder KIERON DONOGHUE; ShareMyPlaylists' iPad app (upper right) and how the service appears on a Web page.

only to music aficionados. And indeed, Spotify's U.S. beta launch has targeted this demographic, offering invites to its free tier before the general public can sign up. But it offers little in terms of music discovery features—just a huge database of songs and the ability to create and share playlists.

For the average user, playlists will be the primary entry point to the service, which Spotify supports in several critical ways. First, of course, is the free tier. Sending a playlist that re-

quires the recipient to enter a credit card number and agree to a 14-day trial is a playlist that's not going to get played. There's been much talk about the money Spotify has paid

labels for this feature, but to simply call it a licensing fee would be missing the point.

It's also a marketing expense and one that's put to bet-



ter use than blowing a budget on bus stop ads or Super Bowl commercials (sorry, Napster).

Second, Spotify's application programming interfaces let any developer add streaming features to their services. Playlist-sharing sites like Universal Music Group Distribution's Digster or ShareMyPlaylists rely on Spotify as their music engine, acting as de facto tastemakers.

"From an owned and earned media standpoint, being able to publish playlists and get people excited definitely helps facilitate acquisition," says Mitch Rotter, UMGD senior VP of marketing and product development. "As a feature of the service, the social aspect of it really helps growth."

Then there's this stat, shared by ShareMyPlaylists founder Kieron Donoghue: For every new playlist added to the site, it adds five or six new members.

While Digster intends to support other music services over time, ShareMyPlaylists is hitching its cart firmly to the Spotify bandwagon. "Spotify is going to be the winner," Donoghue says. "It certainly looks

they're gaining market share rapidly here in the U.S. In Sweden, people don't use iTunes anymore. They use Spotify."

Playlists are the only source of music discovery at Spotify, which eschews the algorithm-based tricks offered by competitors. According to Rotter and Donoghue, the result is a healthy mix of new releases and catalog tracks that rises to the surface. Playlist creators after all want to accomplish one of two things—be the first to turn others on to the next big hit or remind them of classic tracks they've forgotten about.

New formats beget new tastemakers. During the heyday of radio, it was DJs. Then MTV took over with the advent of music videos. Music blogs rose to power in the transition to the Internet. But in the streaming music future, the tastemakers become virtually anyone with a good ear and a group of friends. The real winners will be the services that best facilitate that environment.

**.biz** For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

### Digital Domain

ANTONY BRUNO



### HIGH-IMPACT SOUND

V-MODA's Crossfade M-80 Metal on-ear headphones boast brushed-metal shields on the ear cups and a steel frame, making them look like they can withstand quite a beating. In fact, the company claims they can survive more than 70 drops on concrete from a height of six feet and that the Kevlar-reinforced detachable cables can bend 1 million-plus times without breaking—good to know for those who anticipate delivering a beating to these \$230 headphones.

The Crossfade M-80 Metal is available at [V-MODA.com](http://V-MODA.com), Radio Shack and other retailers. —GP



## BITS AND BRIEFS

### RCRD LBL LAUNCHES IPHONE APP

Popular music blog RCRD LBL has launched a branded app for the iPhone and iPod Touch. Upon opening the app, the user sees a screen filled with tracks that can be streamed, downloaded and shared through Facebook, Twitter or email. It's an easy way to listen to the latest tracks posted to RCRD LBL—just tap the song on the main menu and it starts streaming. The app also has a playlist section, where listeners can access a handful of preprogrammed playlists and create their own using the RCRD LBL tracks they download to their device.

### LIL WAYNE TEAMS WITH SHAZAM

Rapper Lil Wayne has teamed with Shazam and Vevo to launch the first music video featuring Shazam for TV. The new feature doesn't identify TV shows the way Shazam IDs songs. Instead, it enables users to unlock exclusive offers or program-

ming. By tagging Lil Wayne's "How to Love" video with Shazam's popular mobile app, viewers can enter a contest for the chance to win a trip to see the artist perform in concert. The Shazam version of the video is available exclusively at Vevo.

### KPMG: MOBILE PAYMENTS ARE GOING MAINSTREAM

Mobile payments will take two to four years to enter the mainstream, according to a new KPMG report that surveyed 970 executives in the financial services, technology, telecommunications and retail industries. KPMG found that 58% of respondents have a mobile payment strategy. Telecom and financial services companies are the most likely to have a strategy, while retailers are the least likely. Whatever forms of payment eventually break into the mainstream, the report stresses that convenience and availability will be critical to their adoption.

## RINGTONES™

SEP 17 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	2	11	<b>#1</b> HOW TO LOVE	LIL WAYNE
2	1	23	DIRT ROAD ANTHEM	JASON ALDEAN
3	4	16	ROLLING IN THE DEEP	ADELE
4	3	14	SUPER BASS	NICKI MINAJ
5	5	6	PUMPED UP KICKS	FOSTER THE PEOPLE
6	6	24	THE LAZY SONG	BRUNO MARS
7	10	7	GOD GAVE ME YOU	BLAKE SHELTON
8	7	20	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
9	11	14	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOONROCK
10	8	10	REMIND ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD
11	12	17	CRAZY GIRL	ELI YOUNG BAND
12	13	4	OTIS	JAY-Z & KAYE WEST FEATURING OTIS REDDING
13	9	20	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
14	15	12	I'M ON ONE	DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE
15	14	12	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY
16	17	11	I LOVE YOU THIS BIG	SCOTTY MCCREERY
17	-	1	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA
18	16	17	JUST A KISS	LADY ANTEBELLUM
19	18	10	BEST THING I NEVER HAD	BEYONCE
20	-	1	SHE WILL	LIL WAYNE FEATURING DRAKE

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



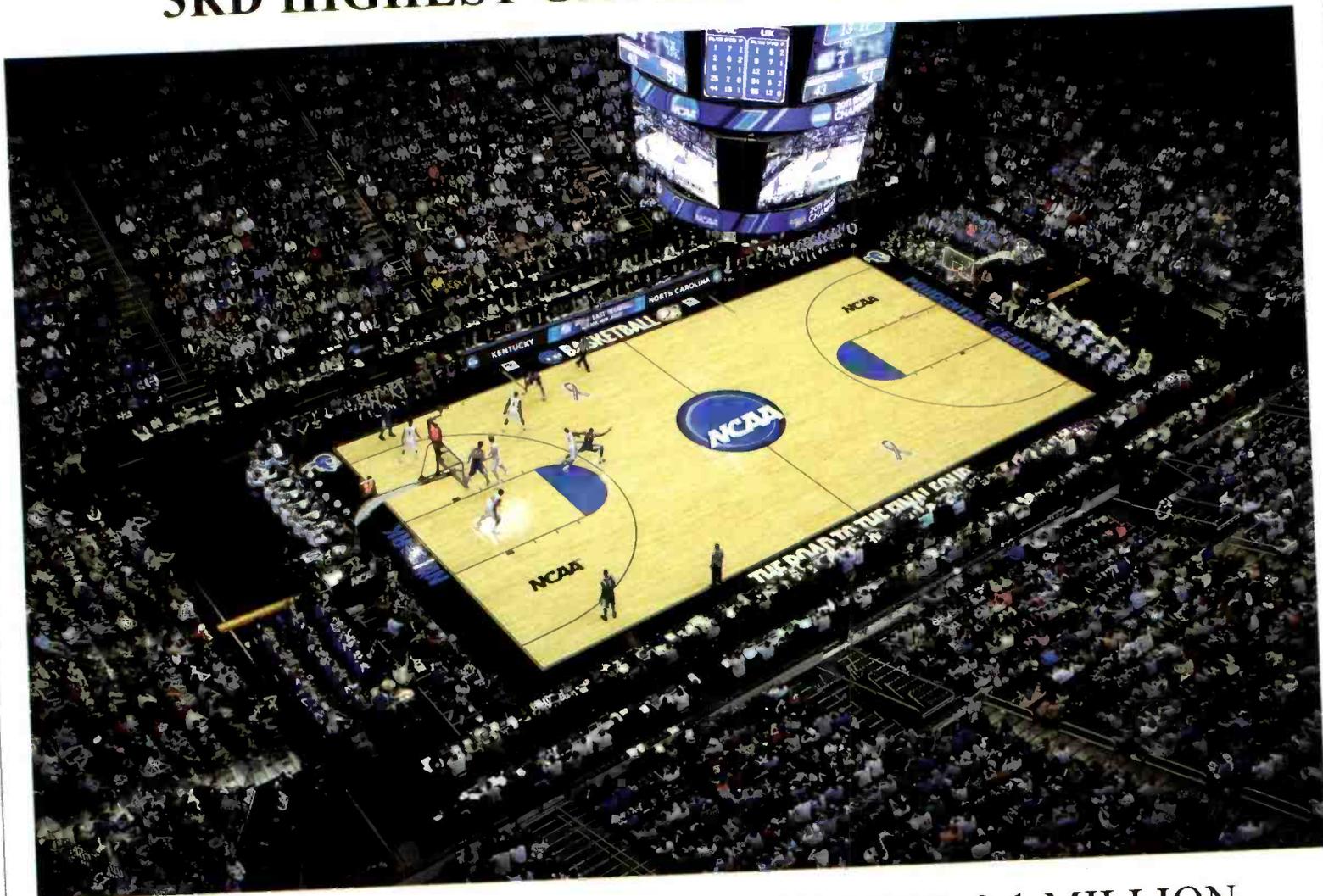
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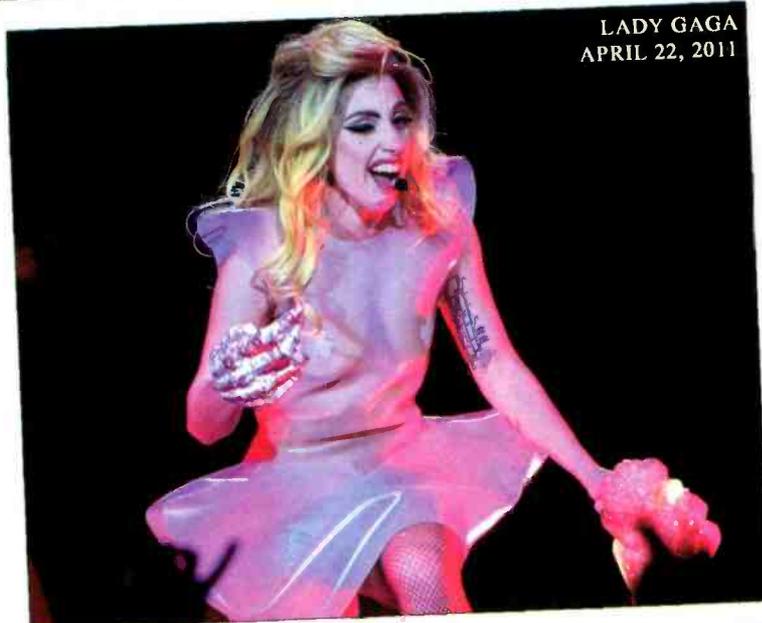
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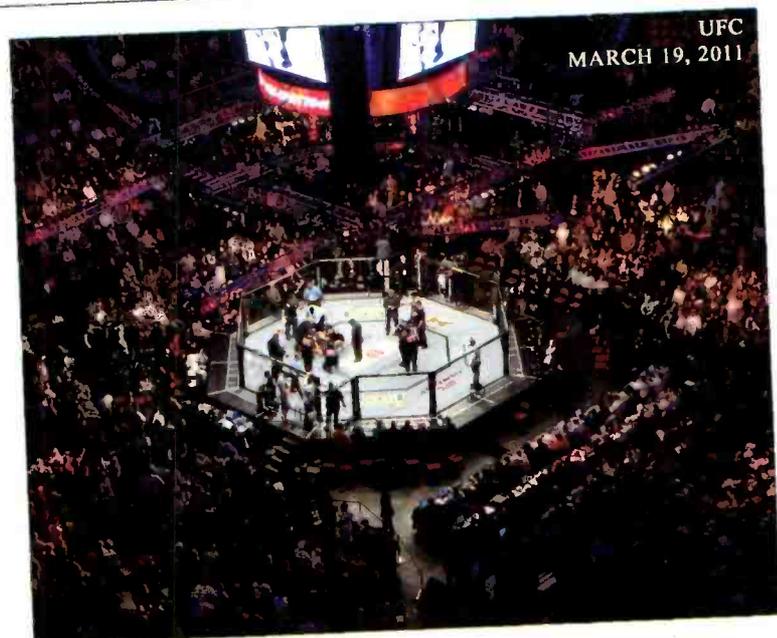
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# Fashionably Late

Much untapped potential remains in social media as more Latin artists finally join the party

About a year ago, **Marco Antonio Solís** had fewer than 5,000 likes on Facebook and 1,000 followers on Twitter.

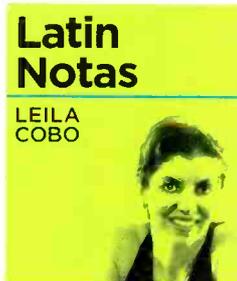
Today, Solís has 392,000 likes and he's a Twitter convert who tweets up to 10 times per day to a following of 85,000 at @MarcoASolis.

The Mexican pop superstar's social media tallies are still modest for an artist of his stature. And they're certainly nowhere near the levels of social media mavens like **Don Omar**, who has 7.4 million Facebook likes, or **Shakira**, whose 8 million Twitter followers at @Shakira make her the seventh-most-followed person on the planet, according to TwitterCounter.com.

Still, Solís' deepening engagement with these platforms underscores the untapped potential that social media presents for Latin artists and points to myriad pro-

motional and branding possibilities that, for many acts, are only starting to crystallize.

Although social media has become an integral part of any music marketing campaign, many Latin acts only jumped on that bandwagon during the past year.



## Latin Notas

LEILA COBO

"Some artists who a year ago maybe had only 20,000 followers now have 2 million," says **Sebastian Moura**, senior manager for product development at Universal Music Latin Entertainment. "In the last year especially, we saw huge growth, particularly for our regional Mexican artists. And even now, it's still growing at a very fast pace."

The expanding number of Latin music fans actively using social media means that campaign goals have changed dramatically, according to **Diego Prusky**, founder/president of digital marketing agency In-

Style Digital Marketing.

"Two years ago, if we had a Facebook account with 10,000 fans, we thought that was great," Prusky says. "Now we have someone like **No Te Va Gustar** [an Uruguayan alt-rock band signed there to indie Bizarro Records] with half a million likes."

In July, Facebook drew 17.4 million unique Hispanic visitors in the United States, up 7.4% from January, while Twitter attracted 3.2 million, up 10.3% from January, according to Nielsen.

Latin artists typically have larger and more active followings on Facebook, Moura and Prusky say.

But a few acts have bigger followings on Twitter, like **Paulina Rubio**, who has 2.3 million followers as well as 393,000 likes on Facebook. And because Twitter users can tweet via text messages on their mobile phone, the potential for growth in Latin America remains enormous.

While Twitter doesn't break out user statistics by



Growing Twitter following: **MARCO ANTONIO SOLÍS** performing Aug. 26 at the Gibson Amphitheatre in Universal City, Calif.

country, it appears that Latin American users greatly outnumber U.S. Hispanics. That helps explain how an act like **Calle 13**, which has generated total album sales of 432,000 units in the United States, according to Nielsen SoundScan, already has 2.3 million followers on Twitter.

Solís, an artist who rarely gives interviews to the media, has found in Twitter a way to

connect directly with fans, answering every single message that comes his way.

"I think you can see my tweets from your seats," he wrote Aug. 27, minutes before taking the stage at the Gibson Amphitheatre in Los Angeles. "Can someone let me know?" They did.

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## EN BREVE

### SONG FROM MCDONALD'S WEB SERIES GETS ITUNES RELEASE

A song recorded by Grammy Award-winning producer **Andres Levin** and three emerging artists as part of the McDonald's webisode series **LR1 (Latinos Are One)** will go on sale Sept. 13 on iTunes. Levin worked with hip-hop artist **MC Velcro**, singer/songwriter **Debi Nova** and **Jean Shepherd** of Brooklyn rock duo **Navegante** to create the song, "Maña y Corazon." Part of the sales proceeds from the song will go to **Ronald McDonald House Charities**. In August, the Interactive Advertising Bureau's annual **Mixx Awards** named the LR1 series a finalist in the multicultural campaign category. **Mixx winners** will be announced Oct. 4. —*Justino Águila*

### KEN-Y TO PERFORM AT QUINCEAÑERA CONTEST WINNER'S PARTY

**Ken-Y**, one-half of urban duo **RKM & Ken-Y**, will perform the song "Quinceañera," from their album *Forever*, at the "sweet 15" party of the winner of a contest sponsored by Puerto Rican station **Wapa TV**. The station's afternoon show, "Entre Nosotras," invited viewers to enter for the chance to win an all-expenses-paid quinceañera party and a private **Ken-Y** performance. **Pina Records**, **RKM & Ken-Y's** record label, says it's setting up similar contests in other Latin American countries. —*Leila Cobo*

### NO REPLACEMENT YET FOR LOPEZ AT SONY MUSIC SPAIN

**Sony Music Spain** hasn't named a successor to label president **Carlos Lopez**, who stepped down in late August. Lopez, a veteran record executive who started with Spanish label **Hispavox**, was named president of **Sony BMG Spain** following the merger of the two companies in 2004. He was managing director of **BMG Spain** for several years before being appointed president of **BMG Spain & Portugal** in early 2002. Lopez's departure comes at a time when Spanish music sales have been falling sharply, mostly due to digital piracy. —*LC*

# Star Search

Televisa's 'La Voz' applies 'The Voice' formula to Mexico

Months before the Sept. 11 debut of "La Voz Mexico," executives from Mexican TV network **Televisa** and **Universal Music Group** were already having meetings about a second season.

It's a sign of how enthusiastic the two sides are about the prospects for Mexico's counterpart to **NBC's** hit singing competition "The Voice." **Talpa Media Group** of the Netherlands licenses the show's format in about 15 countries.

**Universal** executives helped vet the talent, selecting 48 contestants from an initial pool of 200,000 people who auditioned for the show. The winner of the program, who will be announced Dec. 18, will receive a recording contract that'll include three albums in a period of about five years, according to **Universal Music**

**Latin Entertainment** president **Victor Gonzalez**.

The music that's heard on the show, he says, will also be released on **iTunes Mexico** and likely **iTunes** in the **United States**.

"We believe that the show will become a platform for discovering new talent," Gonzalez says.

"La Voz Mexico" will feature one-on-one battle rounds and live showcases. Actress **Lucero**, singer/songwriter **Aleks Syntek**, regional Mexican crooner **Espinoza Paz** and Spanish pop star **Alejandro Sanz** will mentor contestants. Each coach works with 12 singers in genres ranging from pop to rock and regional Mexican to jazz.

The mentors will also have "assistant coaches" joining them for a three-episode arc including pop singer **Joy** paired with **Syntek**, Spanish pop star **David Bisbal** with **Paz**, Mexi-

can singer/songwriter **Mario Domm** with **Sanz** and in a twist, singer/actress **Lucero** with her reportedly estranged husband, the famed singer **Mijares**.

"Our coaches are a big deal to the Hispanic community," says **Miguel Angel Fox**, executive producer of "La Voz," who has also produced Mexican versions of "Fear Factor" and "Big Brother."

"The market is saturated with these shows, but 'The Voice' broke the mold. It's also done great things for the celebrity coaches involved. The **NBC** show has revived interest in **Christina Aguilera**."

"La Voz Mexico" will air on Sunday at 8 p.m. on **Televisa**, but will not have broadcast rights in the **United States**, Fox says. "If people have satellite television, they can watch. The show can also be seen on the Internet at **LaVoz-Mexico.com**."



Show us what you've got: "La Voz Mexico" executive producer **MIGUEL ANGEL FOX** (seated, second from left) with coaches (from left) **ALEJANDRO SANZ**, **LUCERO**, **ALEKS SYNTEK** and **ESPINOZA PAZ**.

**Sanz** says that he chose to do "La Voz" after seeing the **NBC** version and realized that it nurtures talent in a gentle way. "My goal is to help the

participants with their form of singing and help them find a way of putting soul into the music," he says.

—*Justino Águila*

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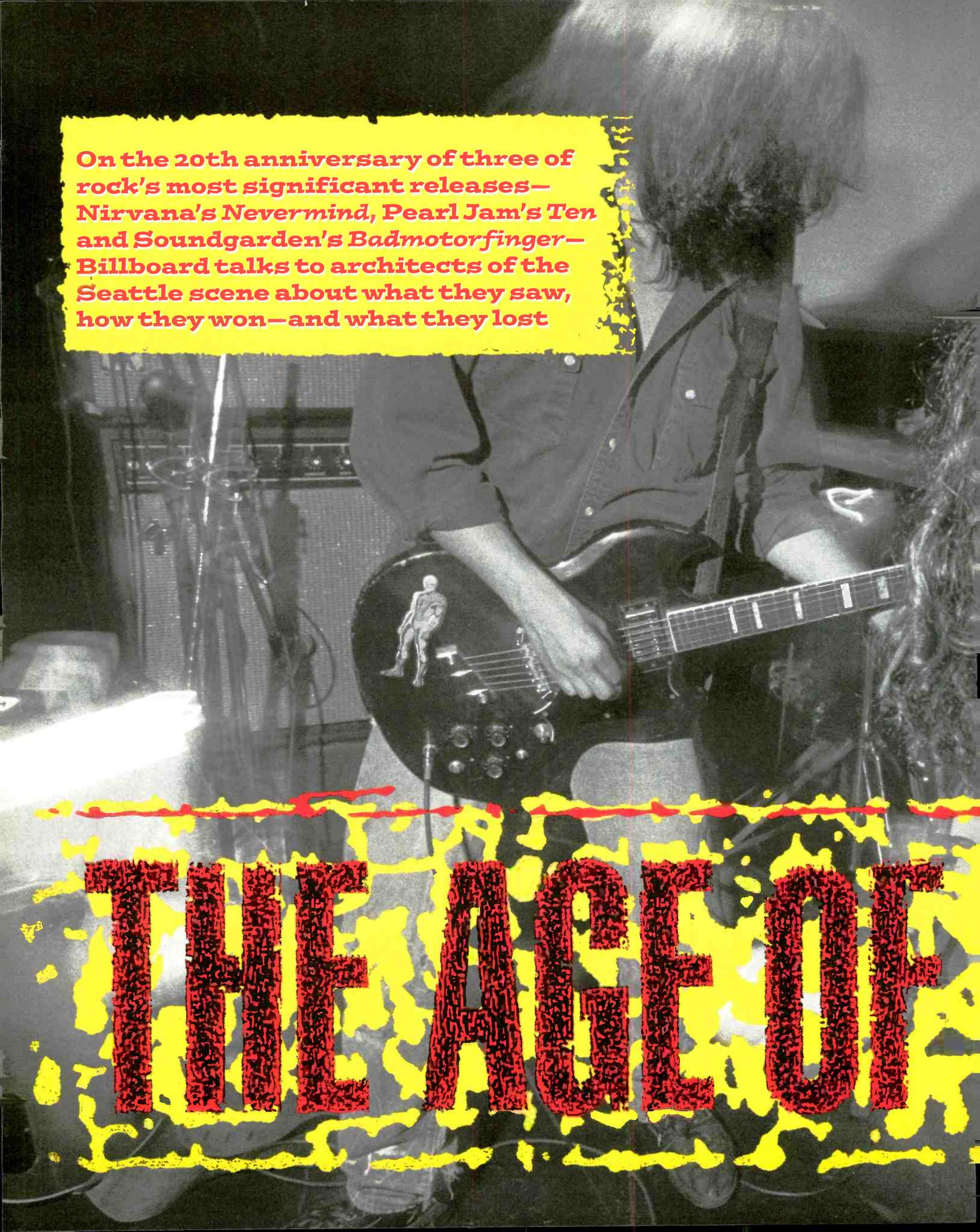
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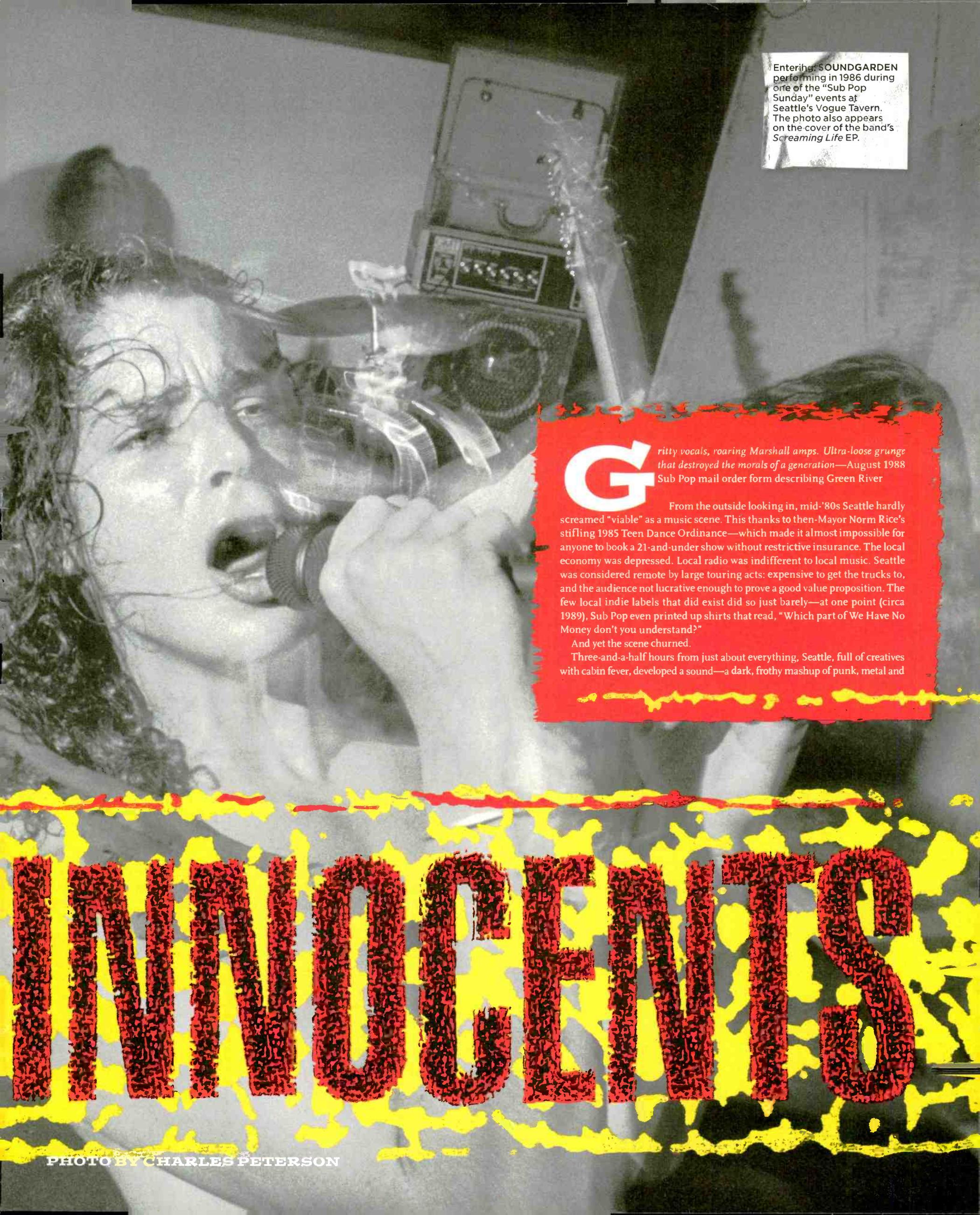
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**On the 20th anniversary of three of rock's most significant releases—Nirvana's *Nevermind*, Pearl Jam's *Ten* and Soundgarden's *Badmotorfinger*—Billboard talks to architects of the Seattle scene about what they saw, how they won—and what they lost**

# THE MUSIC



Entering: SOUNDGARDEN performing in 1986 during one of the "Sub Pop Sunday" events at Seattle's Vogue Tavern. The photo also appears on the cover of the band's *Screaming Life* EP.

**G**ritty vocals, roaring Marshall amps. Ultra-loose grunge that destroyed the morals of a generation—August 1988 Sub Pop mail order form describing Green River

From the outside looking in, mid-'80s Seattle hardly screamed "viable" as a music scene. This thanks to then-Mayor Norm Rice's stifling 1985 Teen Dance Ordinance—which made it almost impossible for anyone to book a 21-and-under show without restrictive insurance. The local economy was depressed. Local radio was indifferent to local music. Seattle was considered remote by large touring acts: expensive to get the trucks to, and the audience not lucrative enough to prove a good value proposition. The few local indie labels that did exist did so just barely—at one point (circa 1989), Sub Pop even printed up shirts that read, "Which part of We Have No Money don't you understand?"

And yet the scene churned.

Three-and-a-half hours from just about everything, Seattle, full of creatives with cabin fever, developed a sound—a dark, frothy mashup of punk, metal and

# WWWOOOGEETTS

PHOTO BY CHARLES PETERSON

rock—all its own. Bands like Malfunkshun, the Melvins, Skin Yard and Green River forged a DIY scene built on \$3 show tickets and \$5-per-hour studio time. By the late-'80s, Seattle was pumping out a steady stream of colored vinyl, cassette demos and compilations—including 1986's *Sub Pop 100* and *Deep Six* (C/Z Records)—and the scene started making serious noise. Bands like Hüsker Dü (by placing them on bills) and Sonic Youth (by appearing on Green River's *Come On Down* EP) mentored/shepherded local talent to bigger shows and better deals. And then the majors stepped in. Mother Love Bone (the band that birthed Pearl Jam), almost simultaneously with Soundgarden, became the first so-called grunge bands to sign with majors (PolyGram and A&M, respectively).

In 1991, Seattle's groundswell became a flood. It was Aug. 27 when Epic released *Ten*, Pearl Jam's debut album—with big-voiced newcomer Eddie Vedder as frontman. Less than a month later, on Sept. 24, Geffen (in a complex deal with Sub Pop) released Nirvana's *Nevermind*, the band's first album with drummer Dave Grohl and the project that shot Seattle and grunge into the stratosphere. It's not an overstatement to say that *Nevermind*, and "Smells Like Teen Spirit," changed the shape and the sound of rock for a generation to come.

On Dec. 31, Nirvana and Pearl Jam shared the opening bill for a Red Hot Chili Peppers show at the Cow Palace in Daly City, Calif. A few days later, *Nevermind* hit No. 1, beating back Michael Jackson's *Dangerous* and holding off Garth Brooks' *Ropin' the Wind*. *Ten* was a slower burn, but almost equally as powerful, peaking nearly a year after its release at No. 2. By the end of 1992, fellow Seattle bands Alice in Chains, Soundgarden and even the more pure-metal Queensrÿche had sent albums into the top 40 of the Billboard 200.

Geffen initially shipped 40,000 copies of *Nevermind*—the album went on to sell more than 9 million copies in the United States, according to Nielsen SoundScan. *Ten* has sold 9.9 million copies, and set the stage for one of the decade's most iconic—and long-running—bands. Alice in Chains hit No. 1 twice on the Billboard 200 with *Jar of Flies* (Columbia, 1994) and *Alice in Chains* (Columbia, 1995), which have sold 4 million albums combined. Soundgarden—the band led by Chris Cornell—topped the chart with the Grammy Award-nominated *Superunknown* (A&M, 1994), which has sold 3.7 million copies.

Some in the scene thought the explosion of attention, adulation and the very business of music disorienting, and even disheartening. Then, in 1994, Nirvana's Kurt Cobain killed himself.

But by then Seattle was a destination. Grunge was a look. "Alternative" had become shorthand for a lifestyle.

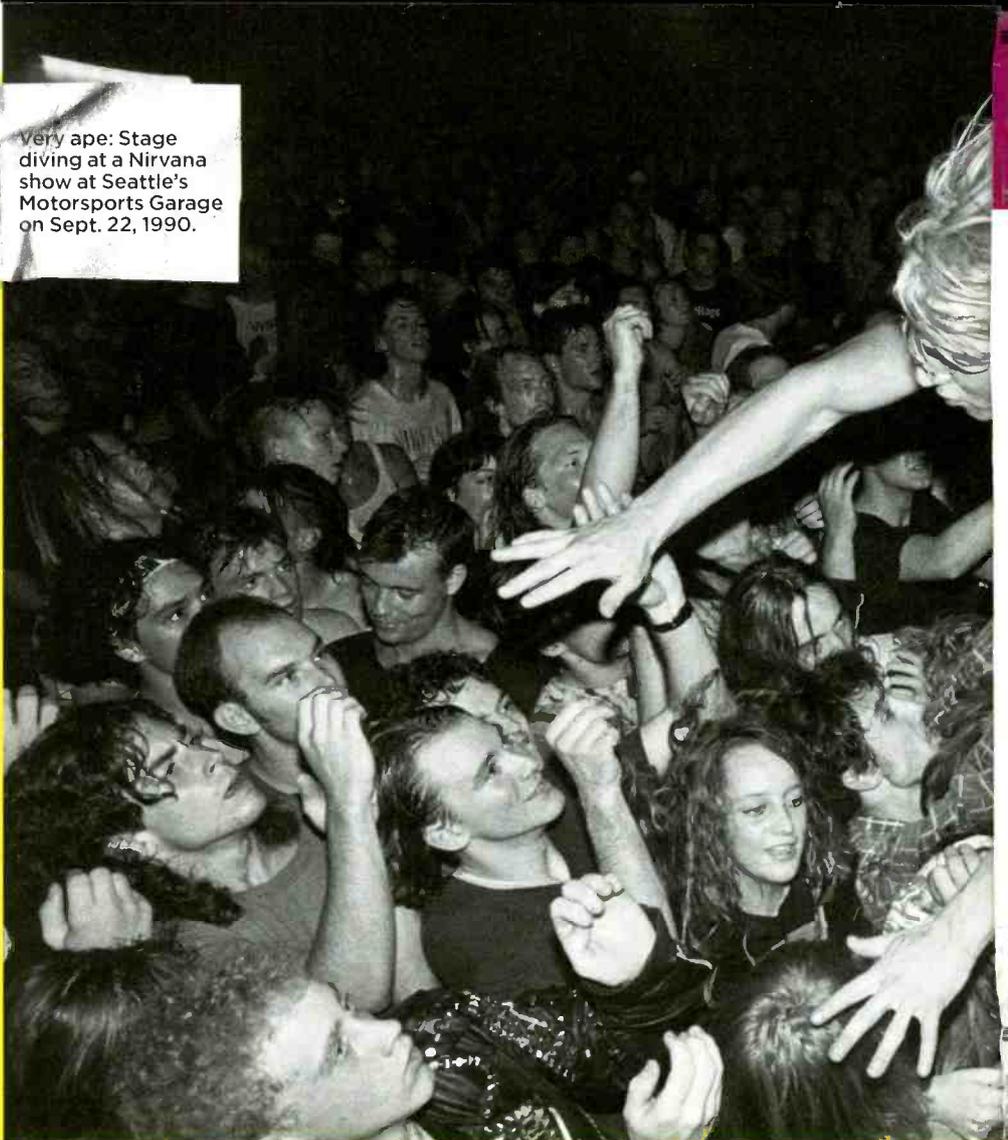
Twenty years later, the legacy of grunge lives on. Alternative rock radio (though struggling now) became a mainstay. The scene remains a cultural driver. Pearl Jam, after all, is still releasing No. 1 albums. *Backspacer* shot to the top in 2009.

As music lovers commemorate the anniversaries of *Nevermind* and *Ten* with reissues, books, concerts and documentary films, Billboard speaks with those who were there on the ground floor.—*Jessica Letkemann*

*Jessica Letkemann is managing editor for Billboard.com.*

Visit [Billboard.com](http://Billboard.com) for more grunge, including excerpts from the book "Pearl Jam Twenty" by former Billboard music editor Jonathan Cohen and Mark Wilkerson, as well as a photo gallery curated and captioned by scene photographer Charles Peterson and much more.

Very ape: Stage diving at a Nirvana show at Seattle's Motorsports Garage on Sept. 22, 1990.



## CHRIS HANZSEK

Co-founder, C/Z Records; owner, Reciprocal Recording studio (1984-2005)

Producer/engineer Hanzsek moved to Seattle in 1983 and co-founded C/Z Records with partner Tina Casale in 1984. Their studio, Reciprocal Recording, opened that same year. As home base for producers Jack Endino (Nirvana, Soundgarden) and Rich Hinklin, Reciprocal pretty much laid the foundation for the grunge sound. In 1986, C/Z released the compilation *Deep Six*, which included songs by Skin Yard, the Melvins, Soundgarden, Green River and Malfunkshun. *Deep Six*, along with Green River's 1985 debut EP *Come On Down* (Homestead), which Hanzsek also worked on, are widely regarded as where it all began. Today, Hanzsek, who also recorded Pearl Jam's earliest demo, lives in the Seattle area and runs Hanzsek A/V Production and Mastering.

**Early years:** My career is peppered with quantity as much as it is the names of the stars. Not everyone turns into Pearl Jam and goes from rags to riches. That sort of did [happen] during the *Deep Six* era, where it seemed like I started a record label and the first people I touched turned to gold. That phenomenon does not necessarily repeat year after year. That was the stars lining up and me walking in and going, "Hey, what's happening?" Then you kind of look back and go, "That was weird."

Sound Garden: CHRIS HANZSEK (left) and JACK ENDINO in 1986 just after Reciprocal Recording opened at its second location.



**"As soon as money comes into the scene, it really corrupts."**

—Masco

## MAIRE MASCO

Concert promoter; co-founder of Pravda Records and *Desperate Times* magazine



Known as the "Grandmother of Grunge," Masco, a Seattle native who thinks "grunge midwife" is a more accurate name, played a heavy role in the early scene. She booked concerts, co-founded Holy War Cadets Productions and Pravda Productions (management, concert promotions and record label) and started *Desperate Times* magazine, which is where the term "grunge" first appeared in reference to a style of music. In a 1981 letter to the editors, Mark Arm (then of Mr. Epp & the Calculations, and later of Green River and Mudhoney) described his band as "Pure grunge! Pure noise! Pure shit!" Today, Masco is compiling every issue of *Desperate Times* into a book called "Desperate Times: The Summer of 1981." She lives in Tacoma, Wash.

I actually started doing benefit concerts in high school, where we would put on rock'n'roll shows and raise money for nonprofit organizations. I was running the door for a Stranglers show, and they asked me to count receipts. And I was like, "Why are you letting me count the door receipts?" Everybody thought I was too nice to steal [laughs]. I was the only trustworthy one. I don't think I got paid; I just got into the show for free. The truth is, all of the projects that I was personally involved in were essentially break-even if we were lucky. The first record that [my label] Pravda did was Mr. Epp & the Calculations, and the big hit on that was "Mohawk Man." That got a fair amount of [radio] airplay, and I remember getting letters from people all over the place, including Europe, about it. Money is really nasty. When nobody has money, everybody is on the same foot. But as soon as money comes into the scene, it really corrupts. You lose that innocence. You lose a sense of community in exchange for elitism. And elitism is whether you have access to drugs... if you're touring in a tour bus or a beat-up Dodge van.

—As told to Jon Blistein





**"Hogtie all carpetbaggers and drive them to the outskirts of town—unless 'they' happen to be me."—Poneman**

Sub Pop stars:  
JON PONEMAN  
(left) and BRUCE  
PAVITT.



**My start:** [In Boston, after college] I first started dabbling in the studio stuff and making demos and tape duplicating for all of my friends' bands. After two years there, I decided I had to find some city that wasn't already overcrowded with recording studios, somewhere ripe for growth. And one day I just announced, "I'm going to Seattle." I had some friends out there and they said, "There's some really interesting bands out here and nobody knows about them." It took about eight months to sign a lease and scrape together some gear and open up the first Reciprocal Recording 8-track studio on the first day of 1984.

**My first music check:** It wasn't for more than \$100. The first band I recorded that released any kind of vinyl was an outfit called Bam Bam. I've never been looking to be the top-dollar fellow; I've always been looking to be the guy who can bring a recording studio to where art lives and do it as inexpensively as possible.

**My first big music check:** There wasn't much to do with big checks until the label money started to show up in the late '80s. I can't recall exactly which check it was, but the budgets climbed from maybe \$1,000 for an album up to \$5,000. It never came along where it was like, "Oh, my God, this check is for 10 times as much as I've ever seen before."

**My biggest break:** I don't think there was a big break, not for me. [But] the *Deep Six* compilation was a vision. As soon as [Tina Casale] and I got here, we looked around, we saw a few bands, we opened up the studio, we met up with Green River. They were instrumental in giving us the pat on the back in saying, "Yeah, we think a compilation is a good idea." Because I'm the father [of *Deep Six*], I tend to think of it as kind of the ignition that then spread to other combustibles in the area. It wasn't a bible of how to record grunge or what grunge is supposed to sound like, but chronologically it did come in where all of these things were swelling and somebody needed to come in and crack the ice a little bit so that then it would rupture. Within a few weeks after *Deep Six*, the fellows that did Sub Pop looked at themselves and looked at the situation and said, "Why don't we grab the reins of this thing?" To their surprise I was willing to let them. Some people think Hanzsek got beat out by Sub Pop, but Hanzsek didn't compete with Sub Pop. Hanzsek went back and opened up another studio.

**My biggest mistake:** If I could change one thing, I would have given myself more time to learn how to be a recording engineer before I had the chance to record the most visible compilation out there. Literally, I listen to [*Deep Six*] now and I can't listen to it. —Jessica Letkemann

**"Some people think Hanzsek got beat out by Sub Pop, but Hanzsek didn't compete with Sub Pop. Hanzsek went back and opened up another studio."  
—Hanzsek**

## JONATHAN PONEMAN

**Co-Founder, Sub Pop Records**

Originally from Toledo, Ohio, Poneman moved to Seattle in 1979 and co-founded Sub Pop with Bruce Pavitt. The label signed its first lease in '88 and released early records by Soundgarden, Mudhoney and Nirvana, including the lattermost's debut, *Bleach*, in 1989. Warner Bros. acquired a 49% stake in Sub Pop in 1995. Today, Poneman is Sub Pop's CEO and still calls Seattle home.

**My start:** As a chronically ignored street musician at the Pike Place market. I started busking there when I moved to Seattle in '79.

**My first music check:** Other than cash for used records, [I got] a distribution check from long-defunct Seattle label/distributor Freckle Records, for sales of my band's EP. It was for, like, \$60, but I was stoked.

**First big music deal:** "Big" is relative, of course. I think accumulating our checks from various distributors in service of the goal of buying Mudhoney their first van was pretty huge. It cost \$600.

**My biggest mistake:** Mistake, singular? They always travel in a herd. I think having a certain credit card company deem my credit worthiness to be less than junk status was probably a mistake, but it was also unavoidable.

**My big break:** Hosting the local music show at KCMU in the mid-'80s.

**Lessons?** Diversity trumps predictability over the long haul... Never take it too seriously, and always make time for simply being a fan. Otherwise, what's the point?

**Anything that you learned in Seattle that can be applied to other local scenes?**

Hogtie all carpetbaggers and drive them to the outskirts of town—unless "they" happen to be me.  
—Benjamin Meadows-Ingram

# JENNIE BODDY

@jbittered

Publicist,  
Sub Pop (1988-93)

A native of Warren, Mich., Boddy got her start as a music journalist, writing about the Seattle music scene. She switched from covering the business to being in the business after stopping by the Sub Pop office in 1988 while working on a Mudhoney story. Receptionist (and future Sub Pop executive VP) Megan Jasper complimented her dress and Boddy asked for a job. She joined the label in 1988 and served as the label's first publicist until 1993, courting stories for such bands as Nirvana and Tad. Boddy left Sub Pop in 1994 for Interscope, and today lives in New York and works for Press Here Publicity, working everyone from Blondie and Cerebral Ballzy to Anita Baker and Tricky.



Press Here: JENNIE BODDY at Seattle's Crocodile venue in 1993.

## What was the first big break, business-wise, for grunge?

The first big break came with pulling the wool over the U.K.'s eyes, having them write cover stories on bands like Tad. They believed we were about world domination at Sub Pop. People thought it was some big operation, when Bruce [Pavitt, co-founder of Sub Pop] had the singles under his bed for the Singles Club for a long time. Sub Pop would go up and down, financially. I still have a paycheck for one cent from back then. I think it's because I borrowed from my paycheck beforehand. I framed it. When we were low on money, Bruce would walk around, rubbing his

head going, "When's Mudhoney going to put out a record? When's Mudhoney going to put out a record?" I'd have to do press kits and say, "It's three pages long and it's going to cost this much at Kinko's." [The guys would ask], "Can you make it two pages? We're low right now."

## Was there a point where you took a step back and thought, "Wow, this is going to be a big deal"?

When it was on the runway. There was a "grunge look," and Marc Jacobs was doing a grunge line and there was "heroin chic." That was hysterical. That's when we said, "It has infiltrated." I started telling people, after a while, "Oh, god, you want the story on grunge? That is so done. Everybody's written that story." Being the wonderful publicist that I was, I was telling people not to write the story—and that was before Pearl Jam even happened. I was a little bit off the mark, [but] that's how inundated we were.

## Are there any lessons from that era that can be applied today?

All the bands supported each other. People always talk about things being organic... but this really was. It wasn't some planned-out marketing scheme to be organic. I think the lesson [came] when people tried to do it, not because they loved the music, but they became a band because they were enthralled with the other bands. They were watered-down versions [because] they switched their style to that. The lesson in that is those bands weren't very happy.

## What happened with grunge—is it even possible anymore?

I wish it was. I think people might be too aware of how things work in the industry [nowadays]. Where there was no word, nobody said "industry" or anything like that back then. They were blissfully ignorant. Now, bands are too aware of what to do. Being isolated... just helped people in the music scene. It was very much about the music. Too much information can kill an innocent [thing]. —Devon Maloney

# THE HYPE MACHINE

## Conversations with those who were listening to 'grunge' before the explosion—and making the most noise By Patrick Flanary

"There's a corporate tag on the Seattle scene now," Kurt Cobain told the Chicago Tribune in 1991, shortly after the release of his band's breakthrough album, *Nevermind*. But before the corporations got involved, before grunge had a name and before the Tribune was even listening, Cobain and the rest of the Seattle scene was talking to, keeping notes on and promoting itself courtesy of a vibrant network of local zines, radio and TV shows. Central to the scene were the Rocket, a monthly offshoot of the Seattle Sun first published in 1979; Backlash, which arrived in '87; the University of Washington's KCMU; and Frank "Bill Bored" Harlan's local TV shows, "Bombshelter Videos" and "Northwest Rock." Billboard talks to a few of the principals.

### ANN POWERS

Writer, *the Rocket* (1980-84); *San Francisco Weekly* (1986-92); @annpowers

All of these different musical influences were coming together—things that shouldn't have been opposed, and had been historically opposed were coming together to create this new sound. It's fascinating to me how the Seattle music scene is constantly renewing itself and finding new shapes and new forms of expression. Part of that is because it's one of those cities where people really do stay, and they make a creative life in whatever way they can. There's a kind of healthy earth in which things can grow there, and it's well-fertilized with the blood, sweat and tears of many previous generations of creative people. That's kind of why the grunge thing happened, and why it continues to happen.

### DAWN ANDERSON

Founder/writer, *Backlash* (1987-91)

There was this sound developing that didn't have a name. And the Rocket wasn't really writing about it yet, and I thought it was a good time to start a magazine. I was the first person ever to interview Nirvana. They actually came over to my house and sat in my living room. At the time it all seemed ordinary. Nirvana was just some little band, and I was going out with this guy, Jack Endino—who I later married—who produced the *Bleach* album. I heard their demo and I thought they were incredible. I had all these writers competing to get their stories in this small amount of space, and at the time they were all a little bit pissed off at me for insisting on taking up space with this little band that nobody heard of.

### PETER BLECHA

"Northwest Music Archives" columnist, *the Rocket* (1983-2000) It didn't feel like a part of any movement. It was just an isolated thing by kids who we felt were playing around with an older style, trying to bring psychedelic influences back in. Having just come out of new wave and punk and all that stuff, it was clear these new bands were rocking harder. It was painfully obvious that this slightly younger generation of guys rocked their guitars more than all the silly little new wave bands trying to sound like the B-52s or Talking Heads, which is what the syndrome was in Seattle at that point... to us it was just another wrinkle in the evolution of local rock'n'roll.



### GRANT ALDEN

Managing editor, *the Rocket* (1989-94)

The tension in our staff meetings was, "Do we commit to covering local bands or not? Do we believe in this or not?" We decided to believe. Even if they weren't going to be nationally significant, they were worth writing about. We had no notion it was going to be as big as it was. Most of the resistance we got [at the Rocket] was that we were old and uncool. And so some of the bands didn't particularly seek or aspire to our coverage. We had to prove to that musical community that we were worth taking seriously.

### GILLIAN GAAR

Writer/senior editor, *the Rocket* (1983-97)

We didn't call it "grunge." It was music that you had to use hyphens to describe—noise-thrash-metal-punk. It was a sound. No one knew what it was.

### CHRIS KNAB

Station manager, KCMU (1985-94)

Before I got [to KCMU], there was a requirement that a local band must be played every hour—and the volunteer DJs played more than one an hour. That made a huge impact. It gave DJs more of a reason to go out and hear bands. What was great about the volunteers was they found the new bands way before our audience. The lead singer of Green River was a volunteer. Sub Pop started because of KCMU—the founders were volunteers who had to leave to pay attention to the label. When we were playing bands for the first time—Nirvana, Soundgarden, Green River—that was the station putting its stamp of approval on the music.

### FRANK "BILL BORED" HARLAN

Founder, TV shows "Bombshelter Videos" (1987-92) and "Northwest Rock" (1992-94) KSTW let me have a 52-week contract. One of the cool things was that I ran all new episodes—no reruns. There still wasn't a scene, and the only videos you could get easily were from Canada, so we took things from everywhere. We worked out a 50/50 split in commercial time—the station was selling janitorial service and I was selling to tattoo parlors and bands. We produced the first Sub Pop ad—for

Soundgarden's *Screaming Life* [EP]—after we did a two-day live shoot at the Vogue. We shot Alice in Chains before they ever had an album. We never played Pearl Jam because in our view they were too commercial. "Bombshelter" was about underground-garage-art-thrash-noise music. I wanted local bands to know I was supporting them, and that I'd give them airtime. Maybe not six minutes, but if they were going beyond three minutes, that's not a real punk rock band. If you got a rejection letter from MTV, I'd play you. With "Northwest Rock," I didn't have any money and couldn't afford to rent space. We decided to shoot on location and have the musicians be the hosts. We met up with Mudhoney in the Space Needle.

### MARCO COLLINS

Assistant PD/music director/host, KNDD (1991-97)

I moved to Seattle just on the brink of a scene blowing up, so I was that odd-man-out for a minute. It so happened that I was embraced by the Nirvana camp; we had mutual friends. From a Nirvana standpoint, you were always supposed to hold your tongue with the press. [KNDD] saw a hole in the market. And the first two records that came across my desk were *Nevermind* and *Ten*. The thinking was, "Let's put a radio station on in a market that has this huge, friggin' music scene that's been going on, and virtually ignored by radio." It was one of those things that seemed so obvious, but nobody had done it.

### MATT FARBER

VP of music programming, MTV (1991-92)

Grunge and hip-hop emerged at the same time, so it was sort of like the Dr. Dre and Nirvana combination that captured attention. For the first time you had the same people who liked Nirvana like Dr. Dre. It used to be church and state: You liked black music or you liked rock music. There was this bridge built because both were authentic and creative and lyrically meaningful. [Grunge] evoked a passion among the music people at MTV and among the youth and young-adult audience. Suddenly people were passionate again about music and artists, as opposed to just about songs.

Additional reporting by Phil Gallo.



## DAMON STEWART

@Damon\_Stewart

Radio host, KJET (1987-88); host of KISW's "New Music Hour" and "Seattle Zone" (1988-1995); Sony/Epic regional A&R (1990-97)

Real thing: DAMON STEWART (second from right) with (from left) Alice in Chains' MIKE STARR and JERRY CANTRELL, KISW Seattle's CATHY FAULKNER, Alice's SEAN KINNEY and LAYNE STALEY and Columbia's LARRY REYMAN at an album release party for Alice's 1990 *Facelift* album.

Originally from Marysville, Wash., Stewart went to Central Washington University in Ellensburg, Wash., before moving to Seattle in 1987. Once there, he made a name for himself doing radio and then as an A&R rep. He still lives in Seattle today.

### My start:

One of the first people I met at school was dating a singer that happened to be Mark Lanegan of the Screaming Trees. I got to know them. Ellensburg was a town of 5,000 people, so it really wasn't hard to meet people. I knew of this studio, Velvet Tone, and I knew they had a little label going that put out the Trees record. I went down there and one of the two guys working was [producer] Steve Fisk. It snowballed from there and doing college radio [at Ellensburg's KCAT] with a buddy named Eric Johnson. [Johnson later became part of Soundgarden's tour staff, then Pearl Jam's tour manager.]

### My first music check:

Later, Eric and I both had an internship, at separate times, at [Seattle's] alternative station, KJET. That's why I came to Seattle. I worked there 16 months or so and we built the station up pretty good. The guy who ran the station, Jim Keller, later worked at the End [KNDD Seattle] for years. He was a musician, really tied in with the local scene, and that helped form my foundation with people in the city, other promoters and bookers and label people. At KJET, I got involved in finding local bands for shows that the station was promoting. It didn't start off as being anything paid, but I moved into working a 40-hour week, doing airshifts. And by the end of it I was doing live shows of KJET on the air. I was finally starting to do something I wanted to do. That was my gateway because of the people I met. One of those people was [local promoter/Soundgarden manager] Susan Silver when she was putting on a show—Soul Asylum at the Central Tavern.

### Biggest break:

I was hired over at KISW by Sky Daniels, a hot-shot program director who had come to town from Chicago. I was starting to be pretty cemented with people and have relationships with everyone from the bookers to the bands. He was looking forward to this new period of music and they wanted to expose local bands along with the new national bands that were starting to come along.

### First big music check:

About a year after I had taken the job in November of '88 at KISW, I was approached through Susan Silver and [then

Mother Love Bone manager and future Pearl Jam manager] Kelly Curtis by [Sony executive] Michele Anthony. Part of her deal was putting together this regional A&R team, and once again, lucky strike. Being involved and doing things locally and talking about it on the radio at KISW, I had their trust and their confidence and they suggested she talk to me. Man, I was loving it. I got to ditch my record store gig at Peaches Records.

When I got hired on there, in early 1990, it was technically still CBS though Sony had purchased it. It was totally amazing because the [Alice in Chains] record hadn't been released yet. I was right on that early cusp. With Michele, we hit it off really well and she had very good relationships with the people here in town she was working with already. All of the sudden I was doing my radio show—and you're not going to make any money from a shift or two a week—and now I had this regular full-time job with a record label, and I was earning a salary and had benefits and stuff.

### When I knew Seattle was going to blow:

I first saw it coming in the post-Green River period. Sub Pop was launching. I remember riding my scooter downtown and going to visit them and [Sub Pop co-founder] Jonathan [Poneman] would load me up with singles, him being a radio guy from KCMU and he knew KJET really well. He knew I was playing this stuff on the radio. I got Soundgarden onto KJET, which was a real stretch. Right in that period is when I started noticing it, because of Sub Pop getting started and Mother Love Bone attracting major-label interest. I'm hearing about Geffen Records' Anna Statman coming to see them.

### What I learned from the grunge explosion:

Be really careful who you trust. I look at Gruntruck . . . the unfortunate life and times of [Gruntruck singer] Ben McMillan and his body falling apart. [McMillan died of diabetes in 2008.] I was chasing Gruntruck real hard on my regional scouting. I had a bunch of people within Sony who were interested and other people who just didn't want to bother because of where they were signed and what you were going to have to do to get them out of the deal. They were totally fucked and they weren't ever going to make any money even though their record was starting to get some attention. They were a band that, because of [McMillan] not being educated with business, got screwed.

—Jessica Letkemann

# JACK ENDINO

@Endino

Seattle producer, 1984-present

Born and raised in Seattle, Endino grew up playing and recording music in the garages and basements of his hometown. His band, Skin Yard, appeared on what is widely regarded as one of the first grunge releases, the 1986 C/Z Records compilation album *Deep Six*, but it was as a producer that Endino made his mark, and in many ways, defined the scene's sound. Working out of Reciprocal Recording, he produced such influential projects as Green River's *Dry As a Bone* (Homestead, 1986), Soundgarden's *Screaming Life EP* (Sub Pop, 1987), Mudhoney's *Superfuzz Bigmuff* (Sub Pop, 1988) and Nirvana's debut, *Bleach* (Sub Pop, 1989). He still lives and works in Seattle today.

It was clear from the get-go that recording was where the money was going to come from, not the playing, because none of the bands I was in were particularly commercial [laughs]. But of course, none of that early grunge stuff was commercially oriented. I remember bringing my 4-track over to Chris Cornell's living room when I did a Soundgarden demo for five bucks an hour in like 1985 [laughs].

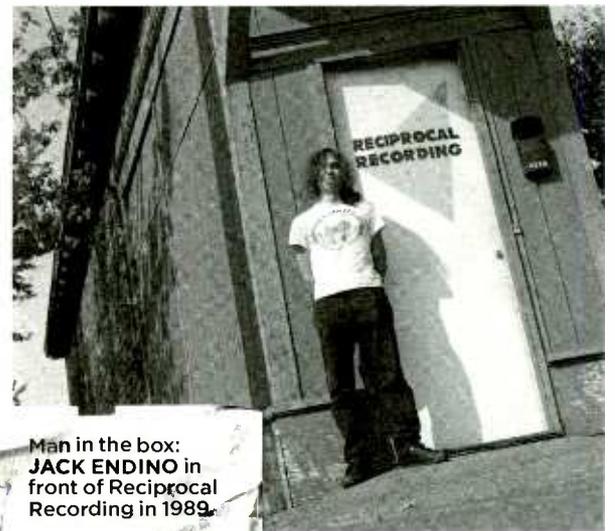
I didn't actually have management until 1992 because that was the year grunge exploded, and I started getting phone calls from A&R people wanting to know, "Hey, Jack, you heard any good bands in Seattle lately?" That was the year that everybody wanted to sign a Seattle band. Sandy Robertson started managing me in '92, so my first real [money] gigs were then. I did a Gruntruck record for Roadrunner and then a record for a band named Curb-dog in England. That was how the '90s went. Strange jobs would pop up in strange places and I'd be like, "Yup. I'm out of here."

Before *Nevermind* came out, my momentum as a record producer was set. I was getting all kinds of business just from being the guy in the engine room of grunge. [When it came out] *Bleach* didn't exactly turn the world upside down. It was just another indie record on my discography. Mudhoney had already done quite a bit better at that point. So people knew me as the guy who recorded [Mudhoney's 1988 single] "Touch Me I'm Sick" until *Nevermind* came out in late '91 and turned the game upside down. And then suddenly everybody knew me as the guy who recorded *Bleach*, which was strange at the time. I'm just glad that record sounds as good as it does considering we spent about three days making it.

Most bands should not sign with a major label. There's very few that should. There's only a few that made any sort of success with the major-label business model—that was basically Soundgarden and Pearl Jam and Nirvana and to a much lesser extent Screaming Trees. Others would have done better making good money headlining clubs.

The methodology of making major-label records in the U.S. is not an efficient one. A band gets signed and they don't make a record for two years. They don't get much money and they have no momentum. It happened to Babes in Toyland, it happened to the Fluid when they signed to Hollywood Records. This was why Soundgarden insisted on making [its 1988 debut, *Ultramega OK*] with SST even after they had started talking with A&M about making a major-label record. Part of the whole point for them was, "We don't want to drop off the face of the Earth while it takes two years to make a record." It was brilliant of them.

—As told to Jessica Letkemann



Man in the box: JACK ENDINO in front of Reciprocal Recording in 1989.

"Gruntruck were totally fucked. They weren't ever going to make any money even though their record was starting to get some attention." —Stewart

# MICHAEL "GOLDIE" GOLDSTONE

@momandpopmusic  
A&R, PolyGram; Epic

Raised in Los Angeles, Goldstone began his career at MCA Records before moving to PolyGram in 1988 to do A&R. While there, he signed Mother Love Bone, but following the death of frontman Andrew Wood in 1990, he eventually re-signed the band's remaining members to Epic—after singer Eddie Vedder joined the group, the band became Pearl Jam. Goldstone, or "Goldie" as he's known, went on to sign such acts as Rage Against the Machine, All-American Rejects and Tegan & Sara during stints at Epic, DreamWorks and Sire. In 2008, Goldstone left Sire and co-founded indie label Mom + Pop Records, based in New York.

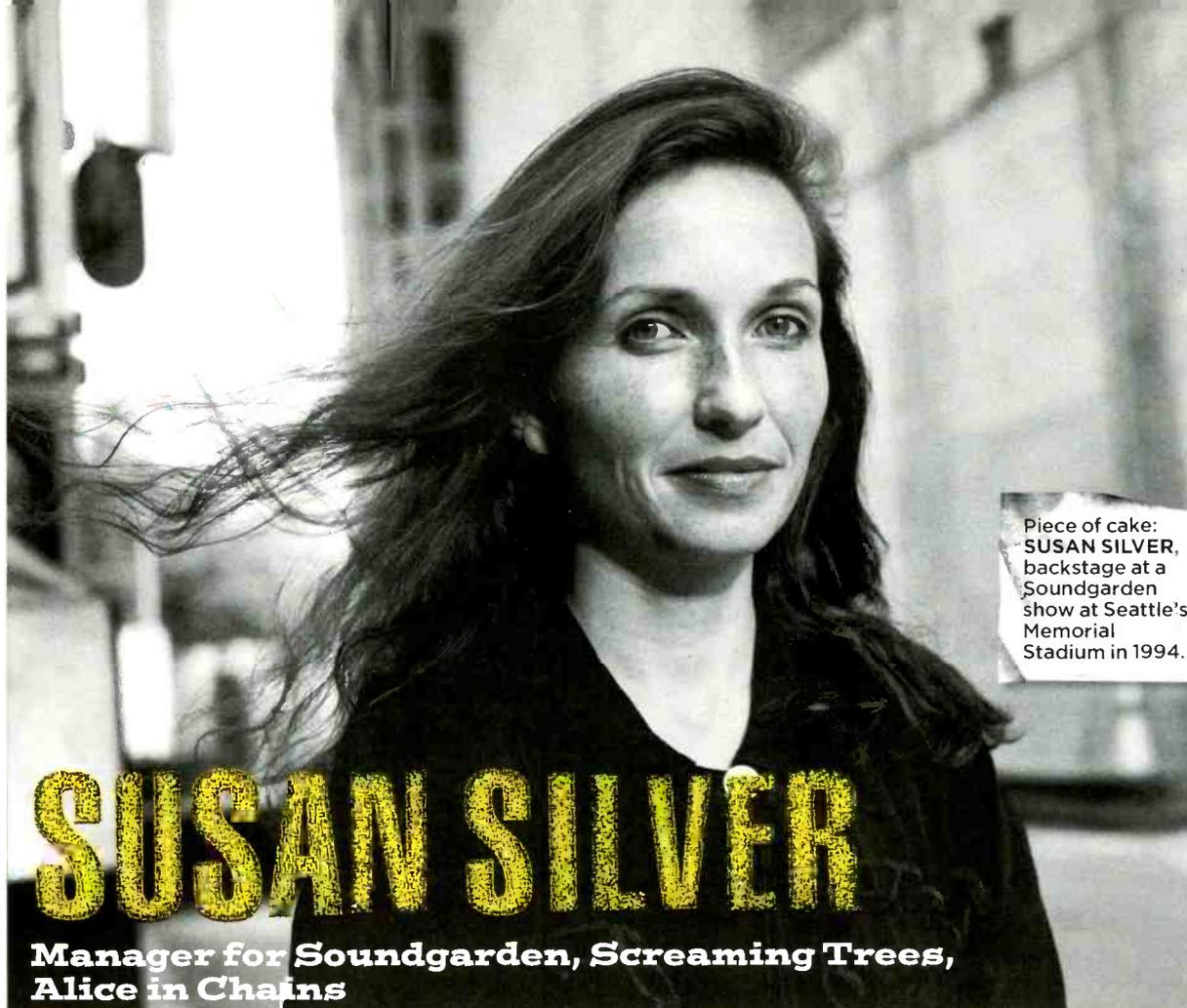
**How I came to the Seattle scene:** You used to fly all over the country for A&R, and [Seattle] was one of those places people were flying to. It was part of my job—traveling to places where there was incredible music happening.

**Biggest break:** Mother Love Bone was the first band I signed, after a show at the Central [Tavern]. I stayed up there for a few days after that show, and we were able to move things along. They had a lot of other interests, and I was able to get the deal done... They really changed the philosophy of how I did my job.

**Biggest mistake:** Not being able to always have a certain level of control as to where I worked. When you work in major corporations where you don't always have control of that, it's the relationships that sometimes unintentionally drift away because you're not working together. That's the hardest thing about it, to maintain those levels of connection.

**Lesson of grunge:** Mother Love Bone were extremely influential in how they approached creative control. They were visionaries... I mean things that were negotiated before then are almost laughable now—artists felt the need to put in contractual form that they'd have the right to choose their own art director. There was a point in time where record companies took on a disproportionate role in the creative process in terms of marketing and imaging, and this was a moment in time where things shifted in the artists' direction and created something a lot closer to a collaboration. —Jon Blistein

**"There was a point in time where record companies took on a disproportionate role in the creative process in terms of marketing and imaging, and this was a moment in time where things shifted in the artists' direction."**



Piece of cake: SUSAN SILVER, backstage at a Soundgarden show at Seattle's Memorial Stadium in 1994.

A Seattle native, Silver began her career in 1983 managing bands the U-Men and First Thought, while also promoting concerts and keeping a regular job. In 1986, she started managing Soundgarden, and two years later, she took on Screaming Trees. By 1989, she was co-managing Alice in Chains with Kelly Curtis, who later went on to manage Pearl Jam. Silver married Soundgarden frontman Chris Cornell in 1990 and gave birth to their daughter, Lily, 10 years later. Silver and Cornell divorced in 2004. She currently resides in Seattle and co-manages Alice in Chains with Velvet Hammer Music and Management.

**First check from music:** When I was promoting, it was all underground types of things. I didn't make any money there, because I gave them all of the money. I was one of the few honest promoters. It wasn't the first few bands I managed—I paid handsomely to do that. But my first real check might have been when Soundgarden signed to A&M [in 1989]. It was probably somewhere around \$7,000.

**First big music deal:** Soundgarden had been on Sub Pop, and we were trying to get SST to pay attention. And even though I dealt with [SST owners] Chuck Dukowski and Greg Ginn as a promoter, they wouldn't talk to me as a manager. Mark Pickerele from Screaming Trees talked to them about Soundgarden and that opened the door for that. In the meantime, there was a woman named Faith Henschel, program director at then-KCMU. She sent out a tape... it was the now-infamous tape called *Bands That Will Make Money*. There were maybe 10 bands represented on that, [including] Soundgarden. We started to get more interest from that.

**When it started to feel like a business:** The early '90s. I'm thinking particularly Alice in Chains, Soundgarden, Nirvana and Pearl Jam. There was so much activity around them. I managed Alice and Soundgarden. And Kelly [Curtis] moved into our office, so the Pearl Jam activity was happening on the same office floor... and you couldn't help but notice what was going on with Nirvana. It had gone from these speculative conversations, people being interested and us interacting—to actual concrete business at hand. So now it was time for the bands to make a record, be in the studio, sort out the artwork, and there were deadlines being imposed. Record companies were generous with letting there be creative freedom. But there was someone else to answer to... And suddenly, Seventh Avenue was

paying attention and doing fashion knock-offs. That was another pivotal point.

**Biggest regret:** Not managing Nirvana, you mean? [laughs] OK, maybe that would've been nice. Gosh, no. It was a picture-perfect time, business-wise. Sony was an amazing place for Alice. There was such support. Friendships that were forged. Same thing with A&M. They were so supportive of Soundgarden. Between Sony's Michelle Anthony, then-Sony Music chief Don Ienner and then-senior VP of marketing Peter Fletcher—they shepherded us through. Me as a learning manager and Alice as a new band. And the same with Soundgarden—A&M's Jim Guerinet and Al Cafaro were incredible. Jim and Michelle are two of my best friends to this day. It never felt like business. And you have to remember, too—we got in at the end of the old record business. It was before everyone had been acquired and merged, and it came down to personalities and people's word. Record company presidents had influence and sway over the way things went.

**Biggest lesson:** Stay true to your goals and integrity. Be good to the people who are doing the work. The record company president is just as important as the middle-level manager and as the intern. They all have a role to play. So, with my clients, there was an agreement that we'd act respectfully with the people who were making them rich and famous. —Mitchell Peters

**"We got in at the end of the old record business. It was before everyone had been acquired and merged, and it came down to personalities and people's word."**

LEFT: CHARLES PETERSON; RIGHT: PIONI ALMONI

# KEITH WOOD

**President, Caroline Records (1988-92)**

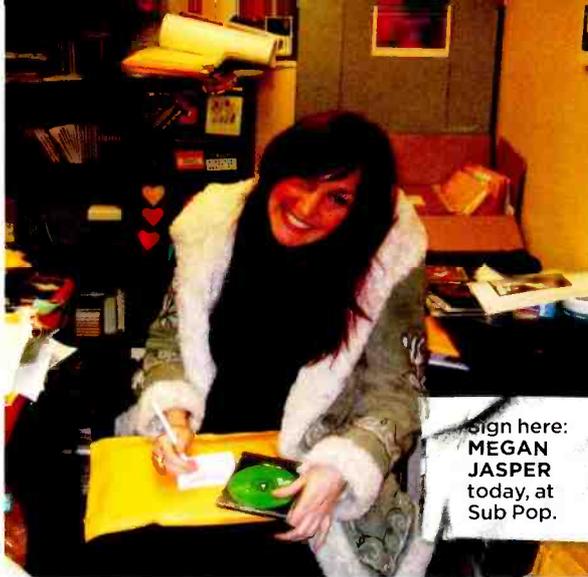
Wood, who was born in London and grew up in Newport, Wales, got his start working at the Greenwich Village record shop Bonaparte Records in 1982. In 1983 he joined Caroline Records when it was a three-man operation, initially working in the warehouse before becoming sales manager, then West Coast GM in 1985. In 1988, he was promoted to Caroline president. While there, he signed such bands as Naked Raygun and the Smashing Pumpkins, and as Sub Pop's distributor, helped the Seattle-based label stay afloat through the lean years by giving the company advances. Wood left Caroline in 1993 to take another position at parent Virgin, heading up its Vernon Yard Recordings imprint as president. In 2004, he started a management company and today manages James Murphy, formerly of LCD Soundsystem, which Wood had managed as well. He lives in upstate New York.

Seattle was like Liverpool in the 1960s. The city suddenly developed a sound and a lot of great bands appeared. When an area kicks off, it draws other bands there, and then it builds exponentially... Caroline distributed Sub Pop for quite a while before Nirvana hit, from about 1983 to the mid-1990s. They were a small indie label with amazing A&R. But like indie labels they were sometimes stretched [for financing] so we would float advances. Mudhoney was the one we thought would hit, with the Afghan Whigs or Nirvana in second place.

If I remember correctly, Sub Pop hated the word "grunge." That word came around after the sound hit. When Nirvana hit, everything changed. Before Nirvana hit, you wouldn't see a major-label A&R executive at CBGB [in New York]. After Nirvana hit, you couldn't get into CBGB because the place was crowded with major-label executives. Nirvana exploded the indie-marketplace business model. The cost of deals went up. A band that you would have signed for \$15,000 suddenly wanted \$150,000.

Before Nirvana, college radio wouldn't play major-label records. After Nirvana, they had to play them. Suddenly, college radio became open to the major labels because the majors were signing all the indie bands. Sonic Youth had gone to Geffen by then. We'd signed the Smashing Pumpkins. We were now playing a different game because the potential sales were expanded beyond belief. But while Nirvana was an amazing band and had made an amazing record, it didn't mean everyone else would experience that kind of success.

—As told to Ed Christman



# MEGAN JASPER

@meganjasper

**Receptionist, Sub Pop Records (1989-91)**

Originally from Massachusetts, Jasper moved to Seattle in the summer of 1989. That September, she began working for Sub Pop first as an intern, then as a receptionist and then as a salesperson before she was laid off in 1991. It was more than a year later, while working at Caroline Records, that Jasper famously provided the New York Times with a fabricated list of grunge slang—the "grunge dictionary"—that appeared in the Nov. 15, 1992, Times as a sidebar to a feature on the scene under the headline, "Lexicon of Grunge: Breaking the Code." Jasper re-

turned to Sub Pop in 1998 as senior product manager. Today, she is Sub Pop's VP and still lives in Seattle.

**First big check:** I was laid off in 1991, right before *Nevermind* came out, but the payday for Sub Pop wasn't ever an artist getting signed to the label—it was a couple of different things. What we saw as a potential payday was Mudhoney's *Every Good Boy Deserves Fudge*, because it was, at that time, a huge record. Even though it was clear that something special was happening with Nirvana, at that time, it seemed like Mudhoney was going to do well, too.

Nobody knew what that word "well" really meant, but it wasn't well enough to solve Sub Pop's financial problems. Then *Nevermind* came out... It was the success of Nirvana that really saved Sub Pop, along with the will of [co-founders] Bruce [Pavitt] and Jon [Poneman]. Because, honestly, anyone in their right mind at that time would have just shut things down—it was too stressful. But that they hung in there, that's the amazing thing.

**Lessons?** To operate responsibly. Have budgets for projects. We never had [those]. It helps to not have budgets at the beginning, but at some point you have to start operating in a more responsible fashion. Jonathan has said, and I totally agree with him, that a little bit of chaos can go a long good way in a music company. But you need things to operate in a way that works for the employees and for the artists.

Another lesson was learning to speak directly—if something's not possible, you can't pretend like it's possible. You still have to have dreams, and let people have their dreams, and our job is to try to realize those dreams for them, but you have to be clear.

—Devon Maloney

**"It's not like the grunge bands created a scene from scratch. It already had a good foundation." —Vaughan**

# MATT VAUGHAN

@EasyStRecords

**Owner, Easy Street Records**

Vaughan grew up in Seattle in a household seeped in music. His mother, Diana Harris, was an indie radio promoter covering the Northwest and was friends with Clive Davis and Thom Bell. Along with his stepfather, Kim Harris, she also managed Queensrÿche, and Vaughan got his start when he was 15 as a gopher/photographer on the band's 1982-84 tours. In 1988, Vaughan assumed a \$12,000 debt on a record shop called Penny Lane and changed the name to Easy Street. He still runs the shop today.

**Why did the Seattle scene work?**

There was a tremendous amount of friendship and support among the bands and musicians. When there is a scene, there usually tends to be more competition between the bands. This is a city where legendary artists came from. In the 1970s and '80s, bands like Heart and Queensrÿche made it from here. Before them, we walked the same streets where Jimi Hendrix and Quincy Jones walked. We had bands like the Sonics and the Wailers. It's not like the grunge bands created a scene from scratch. It already had a good foundation.

Another thing that helped the scene? The bus system is really good. You can be on the Westside and get over to the University District in half an hour. The transit bus system was beneficial as far as kids getting to know each other. The other thing is that some of the bedroom communities were very supportive of the arts. Bands playing in garages here are more tolerated than they would be in other pockets of the country.

—Ed Christman

## RADIO-FRIENDLY UNIT SHIFTERS?

Between Jan. 1, 1990, and Dec. 31, 1996, Seattle's grunge scene landed 20-plus releases on the Billboard 200, including nine No. 1s, with combined sales of more than 60 million units.

ALBUM	CHART DEBUT	CHART PEAK	PEAK POSITION	WEEKS ON THE CHART	ALBUM SALES
<b>Nirvana</b>					
Bleach (1989)	1/4/92	2/22/92	89	20	1,800,000
Nevermind (1991)	10/12/91	1/11/92	1	253	8,800,000
Incesticide (1993)	1/2/93	1/16/93	39	25	1,300,000
In Utero (1993)	10/9/93	10/9/93	1	87	4,100,000
MTV Unplugged In New York (1994)	11/19/94	11/19/94	1	81	4,800,000
<b>Pearl Jam</b>					
Ten (1991)	1/4/92	8/22/92	2	250	9,900,000
Vs. (1993)	11/6/93	11/6/93	1	67	5,600,000
Vitalogy (1994)	12/10/94	12/24/94	1	55	4,700,000
No Code (1996)	9/14/96	9/14/96	1	24	1,400,000
<b>Alice in Chains</b>					
Facelift (1989)	4/27/91	7/6/91	42	59	2,100,000
Dirt (1992)	10/17/92	10/17/92	6	102	3,500,000
Jar of Flies (EP, 1994)	2/12/94	2/12/94	1	59	2,300,000
Alice in Chains (1995)	11/25/95	11/25/95	1	46	1,800,000

ALBUM	CHARTING DATE	CHART PEAK	PEAK POSITION	WEEKS ON THE CHART	ALBUM SALES
<b>Soundgarden</b>					
Louder Than Love (1989)	1/27/90	3/10/90	108	16	321,000
Badmotorfinger (1991)	10/26/91	2/29/92	39	58	1,500,000
Superunknown (1994)	3/26/94	3/26/94	1	75	3,700,000
Down on the Upside (1996)	6/8/96	6/8/96	2	43	1,600,000
<b>Mudhoney</b>					
Piece of Cake (1992)	10/31/92	10/31/92	189	1	94,000
<b>Mother Love Bone</b>					
Mother Love Bone (1992)	10/10/92	10/10/92	77	12	389,000
<b>Temple of the Dog</b>					
Temple of the Dog (1991)	6/27/92	9/5/92	5	47	1,900,000
<b>Screaming Trees</b>					
Sweet Oblivion (1992)	1/31/93	2/20/93	141	7	344,000
Dust (1996)	7/13/96	7/13/96	134	3	144,000
<b>Various Artists</b>					
Singles Original Motion Picture Soundtrack (1992)	7/18/92	10/10/92	6	69	1,700,000

# BUTCH VIG

@butchvig  
Producer/Drummer

A Wisconsin native and former student at the University of Wisconsin, Vig dropped out to pursue a career in music. After playing drums in local bands, he began dabbling in recording and later opened Smart Studios in Madison, Wis. He initially started working with Nirvana while the band was still on Sub Pop, before teaming up with the group to produce *Nevermind*. Its success opened the door for Vig to work on early-'90s releases by the Smashing Pumpkins, Sonic Youth, L7 and Gumball, among others. In the mid-'90s, Vig formed the band Garbage with Shirley Manson, Duke Erikson and Steve Marker. The act has sold more than 17 million albums, according to Nielsen SoundScan, and is at work on a new record. Vig lives in Los Angeles.

**How did you end up working on *Nevermind*?** They came to Smart and recorded what at the time was going to be an album for Sub Pop. We finished six or seven tracks and they were going to come back. But at that point they started getting interest from major labels. So they eventually jumped ship and went to Geffen. First I got a call from the band asking if I wanted to engineer the record. They were going to work with another producer... the band met with three or four other producers and they didn't like any of them. So with about two weeks before they went into the studio, they called and asked if I wanted to produce the record, and I said, "Absolutely." It was kind of my first major-label project.

**Had you been aware of the Seattle scene at that time?** Sub Pop had been a hot indie label for several years. In fact, I was a member of the Sub Pop Singles Club. Every month they'd send out a cool split single between two artists. There were a lot of great bands coming from there. Nobody had any idea they were going to explode into the mainstream.

**Were you a fan of Nirvana prior to producing *Nevermind*?** The funny thing is, when they came to Smart, Jonathan [Poneman] from Sub Pop sent me *Bleach*, the first record Nirvana put out. And to be honest, I was not that impressed. I thought the album was



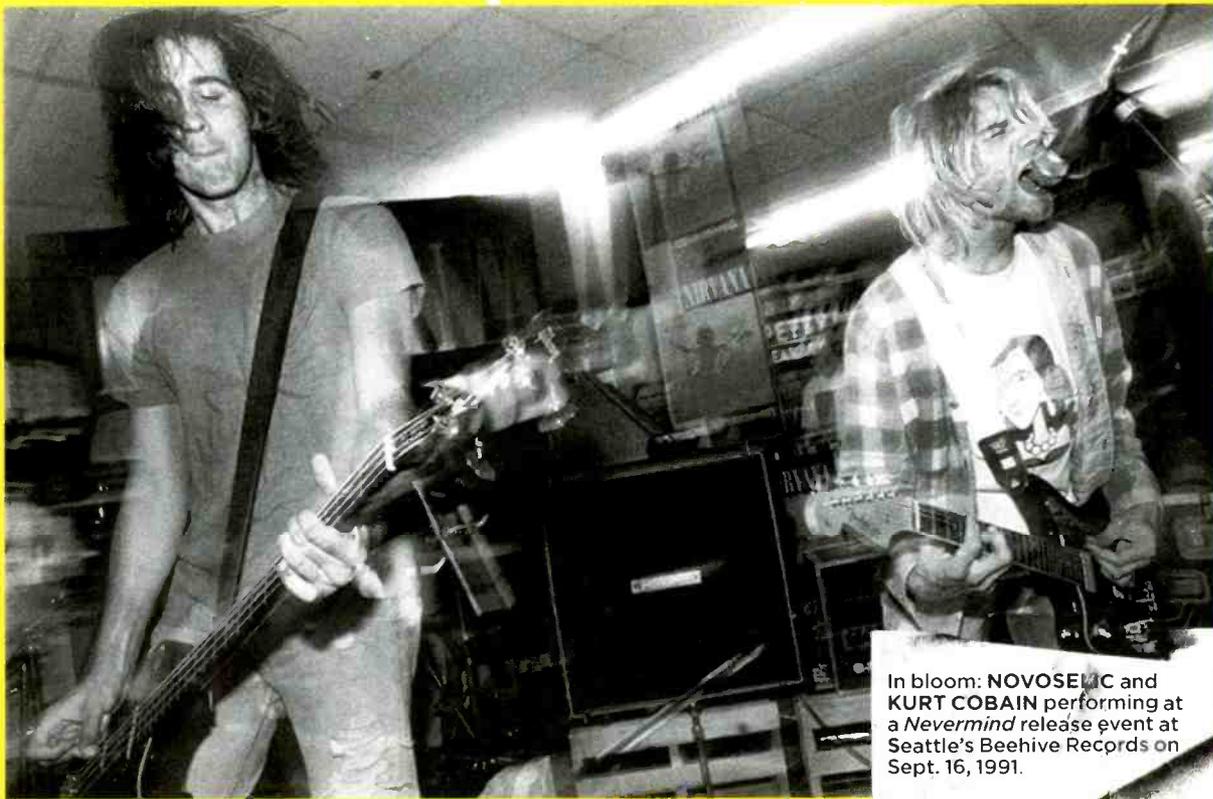
kind of one-dimensional—except for the song "About a Girl," which to me sounded like Lennon/McCartney writing. Great chords and great melody—it was super hooky. I thought that showed a lot of promise. As it turned out, Kurt [Cobain] was starting to write much more melodically when we went in to do *Nevermind*. I think that's one of the reasons the record is so great—it's chock-full of great

vocal melodies. And Krist [Novoselic] came up with great bass hooks and Dave [Grohl] came up with great drum fills that are hooks, too. They were writing with more of a pop sensibility.

It's hard to state an exact tangible way that *Nevermind* influenced the scene. It did open up a lot of doors for the bands to get played on mainstream radio. And it made some bands more cognizant of the idea that it was OK to write hooks and to write great choruses, and that a song didn't necessarily have to be crazy or fucked-up sounding or really left-field to get your point across and have a lot of attitude. *Nevermind* had tons of attitude and raw, visceral performances. But the songs were hooky. That was the thing that probably influenced a lot of bands—not just in Seattle, but bands all over the country.

**Was there a moment when you realized *Nevermind* was a smash?**

I went to see the band around the week the record came out at the Metro in Chicago... When we rolled up to the Metro, there were like 2,000 people lined up trying to get in. It was already sold out. And there was this electricity in the air. They came out and started with the Vaselines' "Jesus Doesn't Want Me for a Sunbeam." I'd never heard that song and I thought, "Oh, my God, Kurt wrote another great song." —Mitchell Peters



In bloom: NOVOSELIC and KURT COBAIN performing at a *Nevermind* release event at Seattle's Beehive Records on Sept. 16, 1991.

# KRIST NOVOSELIC

@KristNovoselic  
Bassist, Nirvana

Born to Croatian immigrants in Compton, Calif., in 1965, Novoselic's family lived in Southern California until relocating to Aberdeen, Wash., in the early '80s. It was there that he met Kurt Cobain, who was impressed by Novoselic's passion for punk rock. After numerous invitations, Novoselic agreed to form a band with Cobain. Nirvana recorded its Sub Pop debut album *Bleach* in 1989 for \$606.17 with Seattle producer Jack Endino. After several lineup changes, Cobain and Novoselic eventually partnered with drummer Dave Grohl and Nirvana released two studio albums on Geffen—*Nevermind* (1991) and *In Utero* (1993)—before Cobain's suicide in 1994. The most famous band to emerge from the grunge movement, Nirvana has sold 25.6 million albums in the United States, according to Nielsen SoundScan. An avid political activist, Novoselic is helping put together the 20th-anniversary reissue of *Nevermind*. It's due Sept. 27 on Universal Music Enterprises.

**What role did *Nevermind* play in shaping the Seattle scene?** Seattle music got a lot of attention, like in the late '80s, with bands like Mudhoney. There was a period when there were stories in the English press about the "Seattle sound" and they were hyping it up. Either Nirvana was never mentioned or there was a brief mention. And we were like, "Wow."

Rock music wasn't really happening. There were these beach-heads—Faith No More, Jane's Addiction—these alternative rock bands that weren't the Sunset Strip look and sound. They had songs on the radio and videos on MTV. They broke the ground, but *Nevermind* was in the right place at the right time, and the right record. It blew the whole lid off of what was called "alternative music," which is a label I never liked. Even "grunge" was way better [of a label] than "alternative" music. There was no alternative; it was the new wave of rock. That was a new interpretation and style of rock music.

**How business-focused was Nirvana during that time?** We didn't have any business experience or knowledge of anything like that. Sub Pop was going to sign a deal with [Warner Bros.]. So by proxy, we were going to be on a major through Sub Pop. Kurt and I talked about it and we also looked at the environment around

us. Every week there was news of another independent band signing with a major label. Then you had Kurt, who said, "I want to get on a label and get promoted and be huge." But he didn't want to. You know what I mean? So there was this conflict. And I just said, "Yeah, let's do it. Let's get an advance. They're going to pay us money." I thought we were going to have all this cash in shopping bags. But it didn't work out that way when you do your taxes and professional fees. Then you have to pay for your own record out of the advance. I don't even remember; it was like \$250,000. But we spent it. Half of it goes right out the door with income taxes and other obligations.

**Regrets, business-wise?** You sign with a major label, and you're doing these standard contracts... I don't know. There are two sides to every coin. They're taking a risk. Nobody had any idea that *Nevermind* would be this blockbuster. In fact, the label printed up like 40,000 copies, which is, like, indie gold. And that was supposed to last us for a long time. Then "Smells Like Teen Spirit" was in heavy rotation on MTV. It was added to FM radio stations. And people wanted to buy it, but they'd go to Tower Records and they'd say, "Sorry, we don't have it." So that just added to the phenomenon... But I don't have any complaints. There are bigger regrets and bigger issues with Nirvana than those financial business deals.

**What other regrets do you have?** Kurt died. That's it. I'm not going to downplay that. It's all I can really say. It never should've happened. But it did... It was heartbreaking, to say the least.

**What's the biggest impact Nirvana had on the Seattle scene overall?** We actively promoted bands from the underground. We were on "Saturday Night Live" and I made sure I wore an L7 shirt and a Melvins shirt. We'd talk these bands up because we were idealistic that music would turn people on to a different way of seeing the world. It's like the underground ethics of the world we came out of—punk. I was probably pretty naive. We were accused of being sellouts because we were on a major label. But we could say that we were out there promoting a revolution [laughs]. So it gave us something to talk about in interviews, like, "Oh, we love Dinosaur Jr. and Sonic Youth or the Vaselines. You don't have to accept what's pushed on you. There's a whole underground." There were values that we grew up with. —Mitchell Peters

**"Regrets? Kurt died. That's it. I'm not going to downplay that. It never should've happened. It was heartbreaking, to say the least." —Novoselic**

# MARK KATES

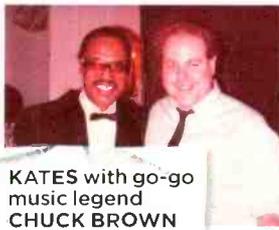
**A&R, Geffen**

Originally from the Boston area, Kates headed to Los Angeles to work for Big Time Records in 1985. In 1987, he moved to Geffen where he worked for more than 10 years, creating the alternative promotion department before making the move to A&R. There, he signed such acts as Jawbreaker and Beck, and he served as A&R rep for Nirvana's *MTV Unplugged in New York*, among others. He left Geffen in 1998 to run the Beastie Boys' Grand Royal Records. In 2001, he returned to Boston and founded Fenway Recordings, a music management and recording company that he runs today.

**How I got my start:** I was at Big Time, doing radio promotion, when I was noticed by the A&R people at Geffen. There weren't really marketing people there that understood all the bands that they were signing. I was kind of brought there to figure out what to do with these artists. Most of the bands that were successful in alternative in the late '80s were British—the Cure, Depeche Mode. I remember thinking, "Man, I just wish we could have something that was as big as those bands, that were playing L.A. stadiums." With Nirvana, we managed to do that. It was a time when the most successful rock format was album radio, and top 40 was generally considered to sell more records than any rock format. When it changed, alterna-

tive rock came to the poor-sounding radio stations. It was a case of "be careful what you wish for," because we fought for this and we won. A lot of great things happened... but to be where we are now with rock, which is almost what it was like before grunge, it's weird.

**Lessons?** I'm not a huge fan of "movements," or creating classifications when the people associated with them aren't necessarily trying to do that. Grunge is more complicated than that. It's important that the artists and the records be judged individually. The bands were very different, so their being associated with each other became frustrating for everybody. There are things that happened with the first MGMT album that I didn't think would happen again. I didn't think that you could have a new, young band without a crazy extensive marketing effort, get added to radio stations without [the record] even being serviced, and that happened in 2008.



KATES with go-go music legend CHUCK BROWN

I don't think Pearl Jam is influential because they're from Seattle. I think that they became successful because they put out a record that reached people at a certain time. I wonder how Soundgarden feels about all of this because, in the end, they were also a really successful band but they were kind of ahead of the curve [of grunge]. They were signed sooner, they reached people sooner, but they didn't really reach people in a really big way until later. [They] weren't successful until these other bands [paved the way]. Maybe the lesson from this era is that if you don't try that hard, you might actually reach people more successfully than if you do.

—Devon Maloney

**"The most sensitive and risky period was that initial shift from being an indie-rock band to a major-label rock band."**  
—Cornell

# CHRIS CORNELL

**@chriscornell, @soundgarden**  
**Frontman, Soundgarden**

In 1984, Seattle native Cornell, along with guitarist Kim Thayil, bassist Hiro Yamamoto and drummer Scott Sundquist, formed Soundgarden. Drummer Matt Cameron replaced Sundquist two years later, and Soundgarden released its debut album, *Ultramega OK*, in 1988 on indie label SST. Soundgarden became the first band from the soon-to-be-known-as grunge scene to sign with a major, and its sophomore album, *Louder Than Love*, was released on A&M Records in 1989. The group went on to release three successful albums—*Badmotorfinger* (1991), *Superunknown* (1994) and *Down on the Upside* (1996)—before splitting in 1997. Cornell formed supergroup Audioslave with members of Rage Against the Machine in 2001, and has released three solo albums. Soundgarden reunited in 2010 for festival and concert dates. The group plans to record new material in the coming year.

**Why did Soundgarden sign to a major?** It was the very beginning of that trend of majors hiring people from indie labels, or out of college, who understood that at the time indie rock was at least 10% of the rock marketplace. They felt like they needed to get in on that. Soundgarden got a bit of that attention. We had support from different people—Mike Bordin of Faith No More was one of them who played up our music—but we never made demo tapes or ever sent anyone anything. Our dream was to be part of the indie scene and put out records. We did this one pivotal show where someone from Geffen came and someone from A&M came to see us perform at this club called the Vogue in Seattle. When we started getting label attention, nobody really knew what that meant. It seemed strange to us, because we didn't think majors could reach the audience we already had. That was proved by the fact that our SST album, to this day, has sold more than our first A&M album, which came out later.

**When did the Seattle scene shift, get bigger?**

Soundgarden signing to a major, then Mother Love Bone, and seeing the same happen to Alice in Chains. We were all suddenly making music and recording at the same time, and we had money to do it. It wasn't like a \$2,000 recording that you do over a weekend. It's like, "Wow, maybe this will be our job." I remember hearing songs from the Mother Love Bone album, and hearing Alice in Chains, and feeling like this is more than just a fad or moment. I remember the first time I heard Nirvana's demo cassette that became *Bleach*, and feeling that there was a lot of great music here.

I think we were spoiled at first, and didn't realize it until we toured. We did some van tours when our Sub Pop EP [*Screaming Life*] came out. We went to a lot of other cities that were known for having these amazing indie-rock scenes—Minneapolis, Athens [Ga.], New York. We didn't see in many of those places what we thought we had at home. I realized we had something special. We kind of pushed each other. It was friendly, but there were rivalries in a sense. If there's a whole bunch of good bands, it forces you to up your game a little bit.

**When did the scene die down?** The core of the real scene died as soon as everybody was out touring, whether it was a major label or indie. Once bands were out traveling, they weren't at home anymore. That particular club scene was over—morphed into something else. I remember coming back from tour and seeing a late-'60s Dodge in front of one of the clubs that we used to play. These guys got out, and the car had Minnesota plates on it. They opened their trunk and were changing their clothes from bags they had in there. You realized that Seattle had almost become the Sunset Strip, because there were people coming from all over the world to move there and start bands. It happened really quickly. By '92.

**Do you have regrets, business-wise?** I don't think so. We were pretty savvy. The most sensitive and risky period was that initial shift from being an indie-rock band to a major-label rock band. The whole industry, including radio and television, all kind of transformed at the same time. In terms of how we conducted our business, I don't see us any making any huge mistakes. We did pretty well.

—Mitchell Peters



Screaming Life: Soundgarden's CHRIS CORNELL in 1990 Hollywood.

# Smells Like An Anniversary

**Grunge celebrations still to come**

**BY JON BLISTEIN**  
**9/20** Following Pearl Jam's Labor Day weekend concert in East Troy, Wis., the band's ongoing 20th-anniversary celebration continues with the release of the Cameron Crowe-directed documentary "Pearl Jam Twenty." The film, which premieres at the Toronto International Film Festival and marries archival footage with recent interviews, will show in select theaters for one night only, before receiving a limited one-week run starting Sept. 23. An accompanying soundtrack, featuring songs selected by Crowe (who also directed 1992's Seattle-set film "Singles"), will arrive the same day through Columbia Records/Sony Music Entertainment.

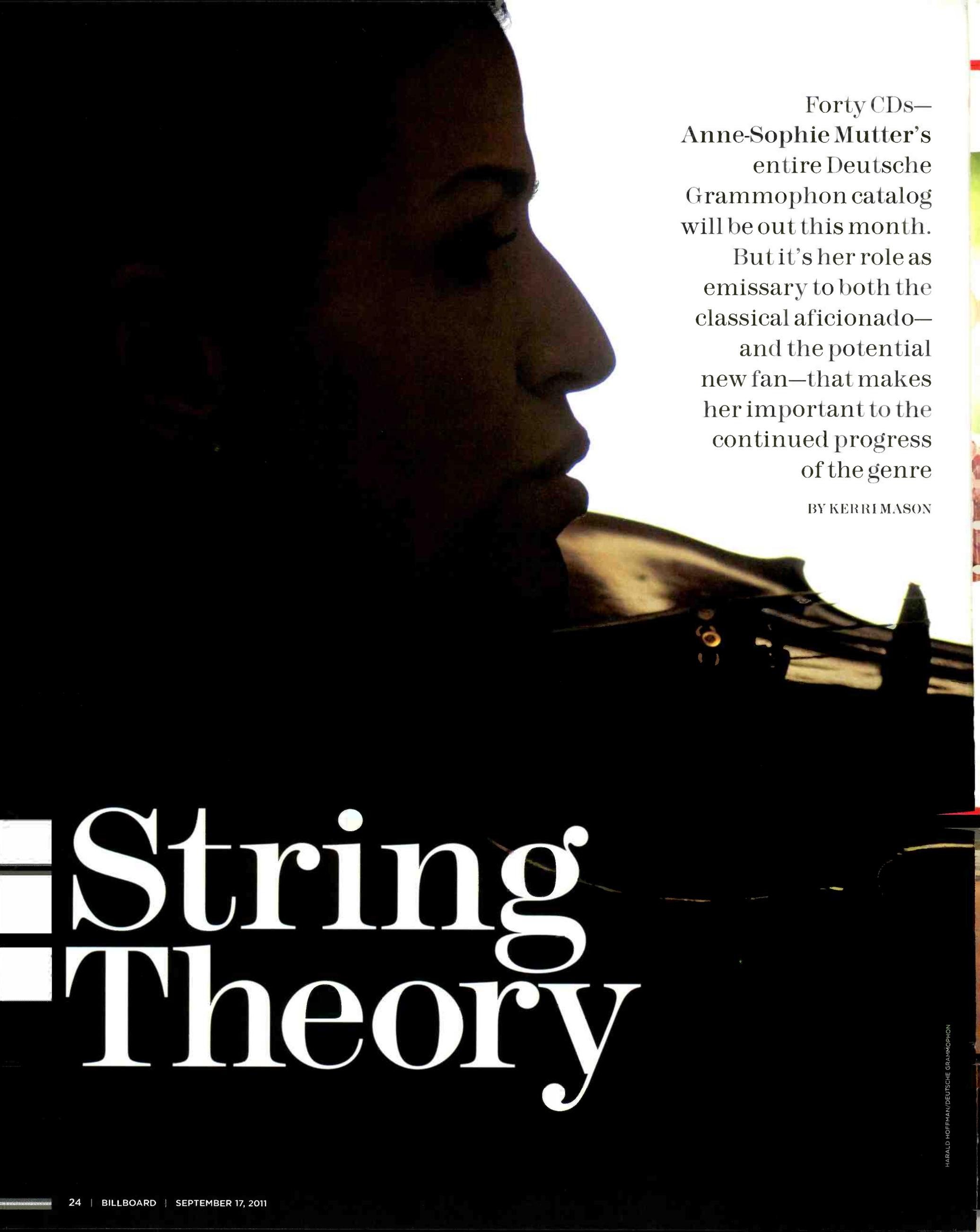
**9/20** Seattle acts including the Fastbacks, Vaporland, the Long Winters and Nirvana's Krist Novoselic will perform *Nevermind* in its entirety at Experience Music Project's Skychurch in Seattle. Proceeds from the show will benefit Seattle music fixture Susie Tennant, who was recently diagnosed with cancer.

**9/23-28** SiriusXM's Lithium channel converts to Nevermind Radio—a week-long block of programming showcasing music from Nirvana and commentary from special guests on the band's influence.

**9/24** Novoselic and Nirvana drummer Dave Grohl will discuss *Nevermind* with producer Butch Vig and "Daily Show" host Jon Stewart in front of a live studio audience on SiriusXM's Lithium at 8 p.m. ET.

**9/27** The 20th-anniversary rerelease of *Nevermind* arrives on Universal Music Enterprises in formats ranging from a standard digital/CD remastered version of the original album to a four-CD/one-DVD super deluxe edition with demos, B-sides, unreleased BBC recordings and a concert DVD. A two-CD deluxe edition and a four-LP 180-gram vinyl edition will be available as well.

**10/11** *Come As You Are: A 20th Anniversary Tribute to Nirvana's Nevermind* will be released on Reimagine Music with distribution by Spindle/RED. It features covers of *Nevermind*'s songs by such bands as Finger Eleven, Hawthorne Heights, Story of the Year and Maps & Atlases.



Forty CDs—  
Anne-Sophie Mutter's  
entire Deutsche  
Grammophon catalog  
will be out this month.

But it's her role as  
emissary to both the  
classical aficionado—  
and the potential  
new fan—that makes  
her important to the  
continued progress  
of the genre

BY KERRI MASON

# String Theory



**T**here are great violinists. And then there is Anne-Sophie Mutter.

"When you hear of the debuts of children playing violin or piano, and they're introduced with a great deal of fanfare and hype, you don't always know that they're going to be worthy of all of that at the end of the day," says Robert Moir, senior VP of artistic planning for the Pittsburgh Symphony Orchestra, which enjoys a close relationship with Mutter and is touring with her in Europe through Sept. 13. "But with Mutter you had this feeling, particularly because of what [her mentor and legendary conductor Herbert] von Karajan represented, that she was going to have a major impact. She has exceeded most people's expectations and carved out her own unique way of impacting our industry and the art form."

The German-born virtuoso burst onto the classical scene at the age of 13 under the wing of von Karajan, causing an instant sensation with her command and technique. Now, she's celebrating the 35th anniversary of that landmark debut with *ASM35*, a 40-CD, limited-edition boxed set containing her entire Deutsche Grammophon catalog, as well as new and previously unreleased recordings, out Oct. 11. Two separate releases—a two-disc boxed highlights set and four world premieres from composers Wolfgang Rihm, Sebastian Currier and Krzysztof Penderecki, commissioned by Mutter—will precede it on Sept. 13.

Now 48, Mutter is still renowned for her beauty. The image of the petite woman straining over her instrument in a sleeveless John Galliano gown is nearly as iconic as Luciano Pavarotti in a tux brandishing a white handkerchief. But it's her artistry that gets her peers in the classical music world rhapsodizing—in superlative and in metaphor.

"Gifted by the gods," "crazy fingers and bow technique," "a mystique, an aura," "the ideal violinist."

"There is Amex gold," Moir says. "She is platinum."

Moir recalls the Pittsburgh Symphony's eight-date tour with Mutter in 2010, performing the Brahms concerto—a rare opportunity to see an artist of her stature play the same piece during consecutive nights. "Hearing her play that eight times in a row was an eye-opening experience. It was unique every

time," he says. "Suddenly she'd take a chance on a dynamic or transition, and it worked, and the next night she'd push it even further or do it differently. It's rare to have an artist who is so confident, talented and interesting musically that she can take chances like that."

**S**ince 1978, when Mutter released her first Deutsche Grammophon recording of Mozart violin concertos at the age of 15, she has sold more than 5 million albums worldwide, according to the label. Her 35th anniversary was the perfect time for a significant release—for the artist, the label and the shifting classical market.

"It's acknowledging a significant event in the artist's career, and there is a marketing plus to it as well," Deutsche Grammophon president Michael Lang says. "Any kind of publicity we get can translate into some increased sales around that period."

For the last several years, Deutsche Grammophon has used other historical landmarks to launch marketing campaigns surrounding its vast catalog. In May, it marked the 100th anniversary of composer Gustav Mahler's death with an interactive microsite, streaming selections of his work. It did the same for Frederick Chopin's 200th birthday in 2010. October 2011 marks the 200th birthday of Franz Liszt, with another, similar microsite, as well as some new recordings of his work.

For an electric performer like Mutter, a retrospective release made sense. And the premium boxed set format for *ASM35* satisfied another retail need.

"The business model for boxed sets over the last five or six years has been super boxes, super-budget—limited editions with lots of bang for the buck, but in fairly pedestrian cardboard boxes full of CDs," Lang says. "Not to knock that; it's a great way for people to get a great deal of music for an affordable price. But 10 or 15 years ago, you'd see a lot of boxes with elaborately beautiful packages. For whatever reason—partly the death of brick-and-mortar retail, perhaps—that contracted into simpler packages that were musically terrific, but as objects of desire, a little less so."

"But lately, there's been a continual cry from Amazon and Barnes & Noble, that sector of retail: 'Give us more expensive, higher-end prestige boxed sets, not just budget ones.' They've said they can sell them."

Priced at \$399.98, *ASM35* is indeed an indulgence. Designed by luxury goods packaging specialist James Benard of New York-based Benard Design, it's a feast for the eyes as well as the ears—a color-blending, perfectly configured acrylic case that unfolds like a flower, then neatly collapses back. "It's essentially an art object," Benard says (see story, right). Meant more as a coveted keepsake than an efficiency-minded bargain, it's right in step with what Lang says his retailers are demanding.

The set's 40 CDs cover every piece Mutter has ever recorded—the "standards" of Mozart, Mendelssohn, Vivaldi and Beethoven, and the modern, sometimes more challenging works of living composers, which she's known to champion.

"Premiering new music has to be the main focus in a musician's life," Mutter says. "It's a part of rediscovering the existing repertoire, rather than just replaying it. It is a huge honor and challenge to musicians and audi-

**"Lately, there's been a continual cry from Amazon and Barnes & Noble: 'Give us more expensive, higher-end, prestige boxed sets, not just budget ones.' They've said they can sell them."**

**—Michael Lang,  
Deutsche  
Grammophon**

ences alike to make the effort to get under the skin of our current musical language."

On her latest tour with the Pittsburgh Symphony, which kicked off Aug. 26 in Wiesbaden, Germany, Mutter will play Mendelssohn's essential Violin Concerto, as well as 20th-century composer Wolfgang Rihm's "Gesungene Zeit" and "Lichtes Spiel," both written for her, and premiered during her season-long artist-in-residence tenure with the New York Philharmonic last year. (Her first recordings of the pieces will be released Sept. 13.)

Honoring the old and evangelizing the new, Mutter serves as a powerful emissary to both the classical aficionado and the potential new fan—a very important figure to the continued development of the genre. "Classical music, especially to an uninitiated person, is dependent so much on repertoire," Lang says. "Mutter performs what some people might call difficult repertoire, but she also plays the standards. I'm still convinced that if you can expose a motivated non-classical person to hear great works of violin, you don't need crossover; it's just gorgeous music. The trick and the challenge is to expose initiates to the beauty of classical music without having to pander or tweak it."

To do just that, Mutter is scheduled to perform on "Late Show With David Letterman" on Sept. 30, a few days after the boxed set's release.

Through the years, Mutter has also distinguished herself as a patron and philanthropist. The Anne-Sophie Mutter Circle of Friends Foundation offers scholarships to young violin, viola, cello and contrabass soloists, all of whom are evaluated by Mutter herself. She's also known to play quickly organized benefit concerts and donate her performance fees to support various causes, including Save the Children, the Red Cross and Japanese earthquake relief earlier this year.

For Moir, Mutter's appearances with the Pittsburgh Symphony mean more than full houses—which are treasures themselves for a local orchestra in such challenging times. They elevate and validate the ensemble, the city and the community. "She brings that standard, which is really only achievable by a few people, and our audience knows what she represents," he says. "When you have Anne-Sophie Mutter in your season, you're not bringing just a violinist, but a real entity." ■■■



## Design Within Reach

The physical container of *ASM35* was inspired by the music inside it—specifically "Lichtes Spiel," a new piece written just for Sophie-Anne Mutter that she recorded for the first time for the boxed set.

"The title means 'play of light.' We thought it was suiting: White light contains all the colors of the rainbow, just as Mutter is a virtuoso that is brilliant across the full spectrum of her music," designer James Benard of Benard Design says. "She literally has no weaknesses."

Working closely with Deutsche Grammophon president Michael Lang, Benard—who also creates packaging for luxury brands like Moët & Chandon and Tiffany—conceived a magic, color-changing box with nods to the golden days of music collection, with enough room for 40 CDs and a 300-page book.

"It's brightly colored, injection-molded acrylic components with transparent colors that overlap to make new colors as the viewer removes layers or interacts with it," he says. "If you look through the front at the book, it has a magenta dusk jacket, but it looks red because the book itself is yellow. There's a constant play of color upon color."

To hold the CDs, Benard thought about them like records. "We talked about the good old days of flipping through records and how satisfying that physical interaction with music was," he says. "I sketched out a few record bin designs, showing how we could create tiny spines on the sleeves and integrate them seamlessly into the footprint of the box."

With such form and function, the boxed set might take on another shape come 2012—that of a small golden gramophone.

"A Grammy," Benard says with a laugh, "would be super-cool." —KM

## TEAM MUTTER

**Releases:** *Rihm/Currier/Penderecki, The Complete Musician—Highlights* (Sept. 13); *ASM35* (Oct. 11)

**Label:** Deutsche Grammophon

**Producers:** Ute Fesquet (*Rihm/ Currier/Penderecki*), various (*ASM35*)

**Project Manager:** David Butchart (*The Complete Musician—Highlights*)

**TV Appearances:** "Late Night With David Letterman" (Sept. 30)

**Sites:** Anne-Sophie-Mutter.de, Deutschegrammophon.com/mutter-rihm, Facebook.com/annesophiemutter

**Management:** R. Douglas Sheldon at Columbia Artists Management

**Publicity:** Olga Makrias at Deutsche Grammophon and Decca Classics (United States)



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SPECIAL FEATURE

# TOUGHER THAN EVER

## NEW COMPLEXITIES BRING NEW STRATEGIES FOR MANAGING ARENAS

BY RAY WADDELL

**T**he concerns of arena managers remain fairly constant: patron safety, controlling costs, boosting revenue, booking content, maximizing ticket sales and overall box-office management.

But these issues have become increasingly complex of late, affected by heightened security awareness, rising costs, tighter budgets, venue competition and upheaval in the ticketing marketplace. In short, tough issues are tougher than ever and there isn't a "one size fits all" solution.

Billboard spoke with several arena managers and other stakeholders in the sector to identify the top issues and challenges facing this critical touring space, and how to address them.

### CONTENT

The dynamics of touring entertainment and the types of shows that are available are constantly evolving, according to John Page, COO for Philadelphia-based facility management firm Global Spectrum. The chief concerns, according to Page, are "how many shows are available and remaining competitive to attract them to one of our facilities."

Viable arena-level content, or the lack thereof, is an ongoing priority for arena managers. "Not many artists can consistently fill a 20,000-seat arena," says Lee Zeidman, senior VP/GM of AEG's Staples Center in Los Angeles. Venues must ask, Zeidman says, "Who is developing and how are they being developed, and how can an arena help? How much longer will the big legacy acts tour and fill the arenas without overlapping markets?"

Buildings are extremely competitive and this has created a seller's market where agents and promoters have plenty of options. In such a marketplace, communication is key.

"Venue managers always have to walk a fine line in their communication with promoters who compete with one another, agents and producers," Venue Coalition VP Andrew Prince says. "It

is not uncommon for a venue to be contacted by multiple promoters to place holds for the same act. Ultimately, the decision for one promoter to get the show over another rests with the artist's representatives. But with deals being more transparent than ever, it becomes challenging to provide a favored deal to any given credible promoter, even if they are providing a greater volume of shows in your venue year-round."

Even as more buildings compete for them, the number of shows touring at any given time has increased during the past decade as other revenue streams for artists have declined and new touring products are developed. This creates its own problem in giving each event its own identity and space in the market.

"With so much touring traffic in specific genres, such as country or family entertainment, venue managers are expected to have a greater awareness of protection clauses for show dates, on-sale windows and marketing," Prince says. "In some instances, venues may have holds for three or more acts in the same genre, all within a small window of time. This could end up discouraging all of these tours from moving forward with their routing and confirmation process in this specific region or venue, and ultimately the venue may end up with none of these shows."

ArenaNetwork CEO Ed Rubinstein also cites holds and radius clauses as thorny issues. "For many years, venues have not addressed 'protection window' language in contracts with promoters and producers of events, primarily in the family show space," he says. "Now that more product has come on line in that space, venues should start to give more consideration to the length of protection provided and, perhaps more importantly, to the definition and description of what type of show is being protected."

Whatever the show, cooperation by all parties is now a necessity, and the venue that is flexible often gets the date. "Venue managers must be keenly aware of the unique circumstances facing each



Flying high: An increasing number of such non-concert productions as Cirque du Soleil are filling arena calendars.

event, tour, promoter and community," says Brenda Timmen, GM/senior VP for AEG at the Sprint Center in Kansas City, Mo. "It isn't us vs. them. We're all in this together."

Todd Hunt, executive director of Bancorp-South Arena in Tupelo, Miss., is very specific about where arena-level content is lacking today. "One of the biggest concerns facing arena managers today is the lack of rock shows," Hunt says. "Undoubtedly, the decline of rock music has contributed to the lack of bands able to fill our arenas, but that can't be the only reason."

"As the local face of the concert industry, we are constantly asked by the general public to bring more rock shows; however, there are an extremely limited number of artists touring indoors that can fill our arenas," Hunt says. "I don't see the genre going away any time soon, but I am very concerned with what the future holds for the arena rock show."

Although there are fewer rock tours, new content in other areas is constantly cropping up, which creates its own set of challenges. "There are many new non-musical events coming down the pipeline, such as Cirque du Soleil, 'Batman,' 'How to Train Your Dragon' and others," says Michael Marion, GM at the Verizon Arena in North Little Rock, Ark. "While it is great to have more events, managing the traffic with already established family shows is a challenge."

Fans have come to expect high production values, and the new shows deliver—at a price. "These new events tend to be large in scope and production, and the costs associated are quite big," Marion says. "This tends to put upward pressure on the ticket price and get the event out of the traditional family show ticket price range. 'Walking With Dinosaurs' paved the way for this type of show and had great success in its initial run. The ticket price issue tends to prevent regular repeats of such shows. Figuring out how such shows fit into the programming schedule will be a challenge, but a welcome one."

The content conundrum could soon loom even larger for National Basketball Assn. buildings. "While this does not affect all arena managers, in our world it is huge due to the fact that Staples Center has two NBA franchises and, depending on the length of the [current league] lockout, is looking at a potential of 82 lost dates, plus potential playoffs," Zeidman says. "There is no way to pick up the phone and book a concert three to six weeks out, so we are talking with promoters, agents and managers, and discussing ways to 'create' events to fill potential dates if and when the NBA starts to release dates."

### REVENUE

In the live business the pie is getting sliced into more pieces at a **continued on >>p28**

from >>p27 time when it's tough to make a bigger pie. Arena managers strive for cooperation from all stakeholders. "Promoters need to realize that, just like in the venues they own and run themselves, ancillary revenue streams at third-party venues they play help to pay the debt service [and] mortgage on the real estate," ArenaNetwork's Rubinstein says. "Venues know that promoters take risks with every act they promote. At the same time, venues take a big risk when the building is originally built and constantly improved and maintained. I think promoters often do not spend as much time as they should considering the venue risk of paying debt service over a very long period of time." There is a clear link between creative deal-making, ticket pricing and ancillary spending at venues on merchandise, concessions and more.

While acknowledging that some artists, managers and promoters take a conservative approach to pricing, Rubinstein says, "As ticket prices continue to go higher for many events, it can negatively affect the number of tickets sold and the volume of ancillary revenue generated at those events. In turn, and almost out of necessity, the prices of goods purchased at these shows goes up until, at some point, the customer rebels. Are we there yet? We're getting closer every day."

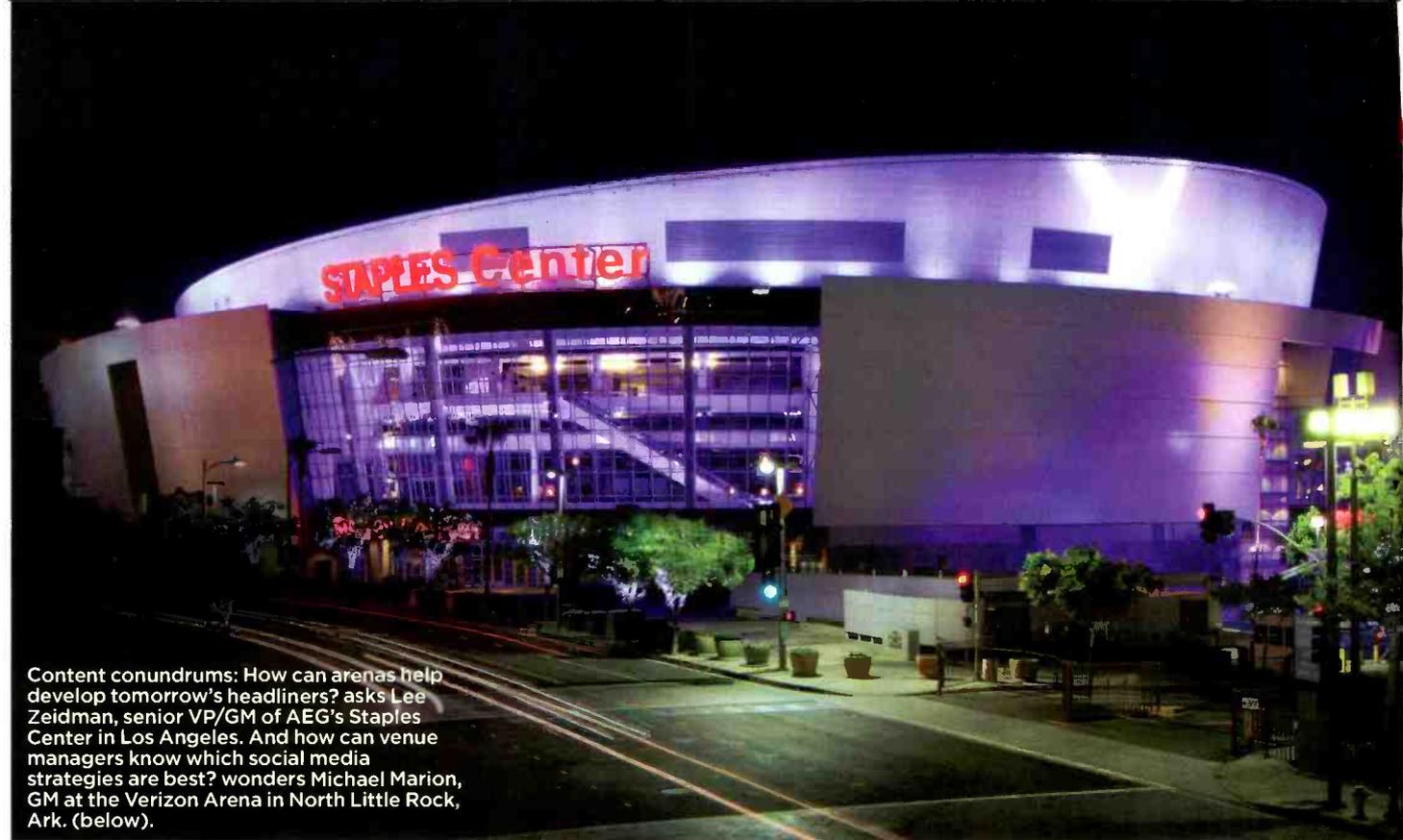
Sponsorships, from naming rights to pouring rights, have long been a robust revenue stream for arenas, but the economic downturn has made dollars tighter for sponsoring companies from the local to national level. "Our partners want return on their investment, not just visibility," Global Spectrum's Page says. "We have been very successful in this and continue to find new opportunities for our sponsors."

## TICKETING

The ticketing sector is the most dynamic space in live entertainment, with new players making major moves and existing powerhouses reinventing their business. "Ticketing seems to always be a topic that has been discussed for years, changing as technology rapidly changes, as well as the ticketing players," Zeidman says. "Pricing, paperless, secondary, Ticketmaster, Outbox . . . we can go on, but what is really best for the consumer, artist and building, and will the industry ever agree? I'm not sure these questions ever get answered."

Hunt has questions of his own. "Who owns the ticket, should transfer rights be controlled and how do we keep prices affordable are just a few of the recurring topics of discussion," he says. "Between the artist, the promoter, the venue and the fan, there's not a shortage of opinions on who owns the ticket and, depending on the life cycle of the transaction, all four have valid claims of ownership."

The secondary market and ticket reselling remain hot topics, along with pricing. "Views on transfer rights are directly related to one's belief on who actually owns the ticket," Hunt says. "Keeping prices affordable depends entirely upon the definition of 'affordable,' yet at the same time pricing is typically a direct reflection of the artist guarantee. As venue operators,



**Content conundrums:** How can arenas help develop tomorrow's headliners? asks Lee Zeidman, senior VP/GM of AEG's Staples Center in Los Angeles. And how can venue managers know which social media strategies are best? wonders Michael Marion, GM at the Verizon Arena in North Little Rock, Ark. (below).

we want tickets to be priced as low as possible so that our patrons can attend more shows, instead of a mere one or two events per year."

## MARKETING

Other than ticketing, no area of arena management and live entertainment has changed more than event marketing. "An ongoing challenge of arena operators is with the ever-changing face of the media [and] staying at the forefront of promoting our events," Page says. "We continue to find new and exciting opportunities to help our promoters sell tickets to their shows."

Keeping up with the flux in social media channels can give arena managers headaches. "About the time we think we know where it is, we realize we don't know where it's going," Verizon Arena's Marion says. "The challenge is to try to stay clued in to how the different generations are using it and how to use it to get our message to them."

"The number of promotion options sometimes seem endless, but GMs need to understand what works in their market and not just follow national trends," Marion says.

While the avenues to reach fans have increased exponentially, that doesn't necessarily make targeting fans easier. "The ability to reach our target audiences continues to change and has become more segmented," says Trey Feazell, senior VP/GM at the Philips Arena in Atlanta. "The days of reaching your target fan by local media only are over."

The explosive growth in media channels raises questions for the entire live entertainment industry. "My biggest concern is relevancy," BancorpSouth Arena's Hunt says. "Every year, technology improves, making it easier for the fan to decide to watch events from the comfort of [their] living room, as opposed to experiencing the event in our venues."

Feazell has similar concerns, particularly in a struggling economy. "Combine the recession with the increase in entertainment costs and instant availability via YouTube, Twitter, et cetera, and you have a fan base that could cut or eliminate live entertainment from their budget. Although it is impossible to match the atmosphere of live entertainment, the access via other



means give fans a plan B. We as an industry need to continue to develop value-added initiatives to motivate fans to keep live entertainment on their to-do lists."

The key, according to Hunt, is improving the live experience. "We all know that the home experience cannot equal the live experience, but we must be hypersensitive to everything that goes into our events," Hunt says. "From the ticket-buying process, to traffic, to parking, to entering the venue, food and beverage options [and] pricing and staff interactions, down to the cleanliness of the venue, there are many variables that affect how our customers feel at the end of the day. It is vital for us to ensure that every little detail is just right so that we can help create the memories for the fan that lasts a lifetime. That is the key to maintaining our place in the market."

In the view of Ohio State University associate VP Xen Riggs, who oversees operations at the Schottenstein Center in Columbus, Ohio, the key is increasing the value proposition for live events. Many factors come into play when fans decide to buy a ticket, Riggs says, including "disposable income, time, cost, emotional appeal and competition with multiple other entertainment options. It continues to be more challenging to win [audiences] over to choosing our events over other options."

It all boils down to the primary need to sell more tickets. "Selling tickets in a difficult economy to audiences that are bombarded with messages and multimedia options is our No. 1 priority," Sprint Center's Tinnen says. "As venue managers, we must continue to evolve with our

environment and, if possible, get ahead of the curve. From email to banner ads to billboards to smartphones to tablets to YouTube or Hulu, fans are distracted, so we must cut through the clutter to promote our events."

## SAFETY

In a post-9/11 world, venues are more concerned with safety and security than ever. "Ensuring the safety of our guests, staff, artists, players and facilities continues to be the primary concern for us," Riggs says. "I believe we have made great strides as an industry and in our facilities in these areas over the past 10 years. However, the reality is that the nature of our events makes it extremely challenging to protect against intentional hostility. It would take just one major incident at any single public event facility to incur major short- and long-term damage financially and perceptually across our entire industry. I see a tremendous amount of work and diligence on many fronts to protect every person and event, and it is important to continue to invest and to stay alert and proactive."

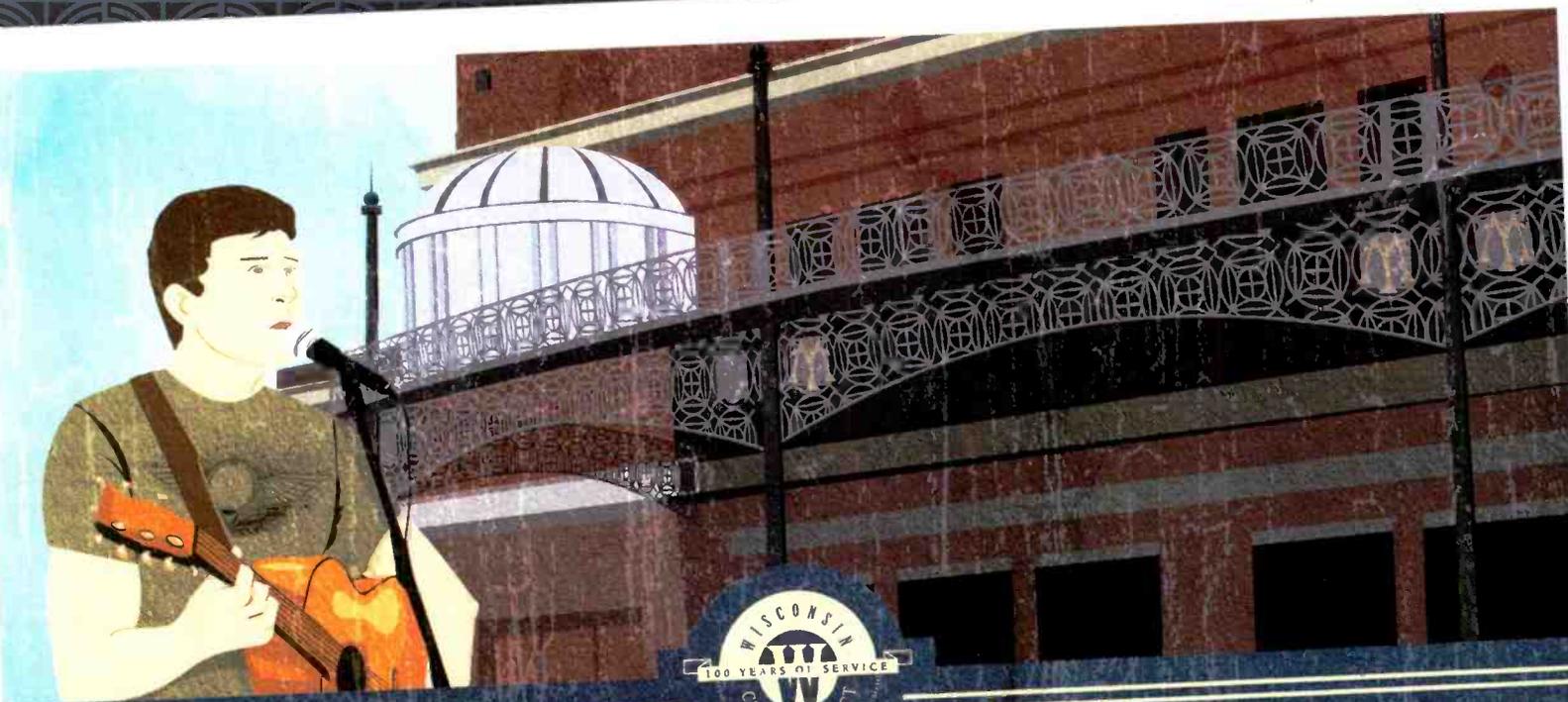
Patron safety may not be an exciting topic, but it's really the top concern for arena managers, and nature isn't cooperating as of late. "Nature has presented us with many challenges this year," Marion says. "Snowstorms, tornadoes and floods have all been literally at the front door of many arenas this year. Most venues have solid emergency plans, but putting them into play can still be nerve-wracking. Going forward, I think many will review those plans and talk to those managers who have had recent experiences."



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# Seeking An Edge

ArenaNetwork, Venue Coalition help buildings boost bookings in competitive markets

BY MITCHELL PETERS

**W**ith venues in many markets facing increasing competition, arena managers have turned to the ArenaNetwork and the Venue Coalition for help.

Both organizations, along with the nascent Venue Alliance (see sidebar below) seek to give buildings a competitive edge by sharing information about upcoming tours, strengthening communication among venue managers and creating professional networks.

## ARENANETWORK

The overall mission of ArenaNetwork—a consortium of approximately 45 North American arenas—is to inform its members about new live entertainment productions and help secure bookings for buildings.

“Our job is to get shows to play in our buildings, period,” says ArenaNetwork executive director Brad Parsons. “We certainly win more often than we lose. And we certainly win more often than anyone else.”

ArenaNetwork, which formed in 1998, boasts a membership that includes major-market venues like Philips Arena in Atlanta, TD Garden in Boston and American Airlines Center in Dallas. The group also includes such smaller-market venues as the Resch Center in Green Bay, Wis.; Bryce Jordan Center in State College, Pa.; and Qwest Center in Omaha, Neb.

MTS Centre GM Kevin Donnelly says that being a member of ArenaNetwork has helped keep his venue in Winnipeg, Canada, on the radar of music agents and concert promoters.

“I’m way up in northern Canada and isolated from another venue of the same size,” Donnelly says. “I need to remind agents and promoters that I exist and that I’m 15,000 seats and routable from this town or the other . . . ArenaNetwork helps establish and perpetuate those friendships.”

The ArenaNetwork Theatre Group is a subgroup of ArenaNetwork. Parsons estimates that about 85% of the consortium’s arena members are equipped with theater setups that scale between 5,000 and 12,000 seats. In the past year or so, ANTG has helped book shows in that mode for such comedians as Chelsea Handler and Robin Williams.

Michael Marion is GM of the 17,500-capacity Verizon Arena in Little Rock, Ark., which features a theater setup that can seat up to 6,400 people. He says that arena theaters have become an important option for touring acts that want to play in a larger-sized theater setting.

“Now when agents or promoters call they’ll say, ‘Do you have a theater configuration?’ It’s almost an expectation these days that you have one.”

ArenaNetwork also hosts a weekly conference call to inform its facilities about upcoming live entertainment projects and other issues in the arena management business. Brock Jones, VP of booking at Bridgestone Arena in Nashville, has found that the camaraderie among venues in the group has paid off well.

“It’s nice to know you can pick up the phone and talk to a bunch of people on routing and know if there’s something you need to get a heads-up on,” Jones says. “It’s typical for an act or promoter to sometimes send you something, saying, ‘Hey, all of the buildings are doing it.’ It’s nice to know that you can call people and find out if they really are.”

## VENUE COALITION

Since launching in 2006, the Venue Coalition has worked to keep its venue members on the radar of music agents and event producers for new concert tours and family-oriented productions.

“It’s really a combination of servicing our members by trying to identify programming and opportunities for them and servicing the industry by making sure that they’ve got information about our venues,” says veteran promoter Jeff Apregan, president of Apregan Group and co-founder/president of Venue Coalition.

The organization has maintained strong retention of its facility members, which include arenas in midsize and major markets across North America. Current members range from the Crystal Centre in Grande Prairie, Alberta, with a capacity of 4,700 to the 23,500-seat Rupp Arena in Lexington, Ky.

“We try not to tout our numbers, but we’re approaching 60 arenas,” Apregan says, noting that 40 of those buildings feature theater configurations. “We know it’s tough out there and people are having to manage their budgets. We always want [memberships] to be a great investment.”

During the past 12 months, the organization has helped book shows for comedian Jeff Dun-



Venue views: Weighing in on playing out are (clockwise from top left) Venue Coalition’s **ANDREW PRINCE**, ArenaNetwork’s **BRAD PARSONS**, Apregan Group’s **JEFF APREGAN**, Bridgestone Arena’s **BROCK JONES** and Verizon Arena’s **MICHAEL MARION**.

ham, Cirque du Soleil, “Yo Gabbabba! Live!,” Trans-Siberian Orchestra, Jason Aldean, Reba McEntire, Blake Shelton, Miranda Lambert and Zac Brown Band, among others.

Jorge Vazquez, the newly appointed executive director of special events at the 12,000-capacity Don Haskins Center in El Paso, Texas, says the coalition is “a true partnership where I know that the return on my investment has been worth it. We see shows come in every year because of this partnership and it definitely is reflected in our bottom line in a positive way.”

In the past year, Vazquez says the Venue Coalition has helped his arena secure events by the Blue Man Group and Cirque du Soleil, and his helping him confirm Trans-Siberian Orchestra, Ben Folds Five and George Strait. Aside from bringing in new business, another rewarding aspect of his venue’s membership is the new relationships that have been forged with his concert promoters.

“In our world of arenas, having recurrent clients is the best thing,” Vazquez says. “We’ve secured that through Venue Coalition.”

Another focus of the Venue Coalition is to provide booking agents, concert promoters and artist managers with market analysis reports about its members to assist with routing tours. Reports include venue avails, seating diagrams and other technical information about the facilities.

“It’s useful, because someone who’s routing a tour in New York, Nashville, Chicago or Los Angeles may not be that familiar with your market,” Apregan says. “They’re very receptive to having information so that they know what works in that market.”

Venue Coalition VP Andrew Prince works closely with Cirque du Soleil to help identify potential new markets that its various shows haven’t yet played. In the past, Cirque events have primarily visited major markets, and they’re now look-

ing to explore secondary markets, Prince says.

“We are providing technical packets, diagrams, local market research and comparable boxscores to similar shows,” Prince says, noting that all of the information is placed into a profile that helps Cirque producers evaluate whether it’s a market they should consider booking. “Then we can help them with the process of gathering avails, placing holds and ultimately introducing them to the venue manager in order to negotiate their deals.”

Prince also notes that many touring productions that have typically played theaters in the past are now looking to perform in arenas with theater configurations, including such shows as “Riverdance” and acts like Celtic Woman and Mannheim Steamroller. Unlike traditional theaters, arena-theater setups allow additional seating and room for expansion when ticket sales exceed expectations.

## ON THE HORIZON

Looking ahead, both ArenaNetwork and Venue Coalition hope to help their member venues secure dates for new productions such as the theatrical equestrian spectacle “Apassionata,” “Batman Live,” “Cirque du Soleil, Nitro Circus,” “How To Train Your Dragon,” “War Of The Worlds” and a possible Harry Potter arena show.

Prince and Apregan note that many of these events are working on booking shows up to a year in advance to avoid congestion in the marketplace.

Parsons notes there could potentially be a glut of shows if these productions all come to North America in the next couple of years.

“Many of these require a week or most of a week to do a show,” he says, “and with two [sports] teams and a pretty full schedule, [some arenas] don’t have six to eight weeks to give” to all of these productions.

Parsons adds, however, that too many shows is always better than not enough. ■

## Venue Alliance Bows

New advocate for midsize arenas

Look out, ArenaNetwork and Venue Coalition, there’s a new kid in town.

Launched in late July under the banner of ticketing technology and services company ExtremeTix, Hous-

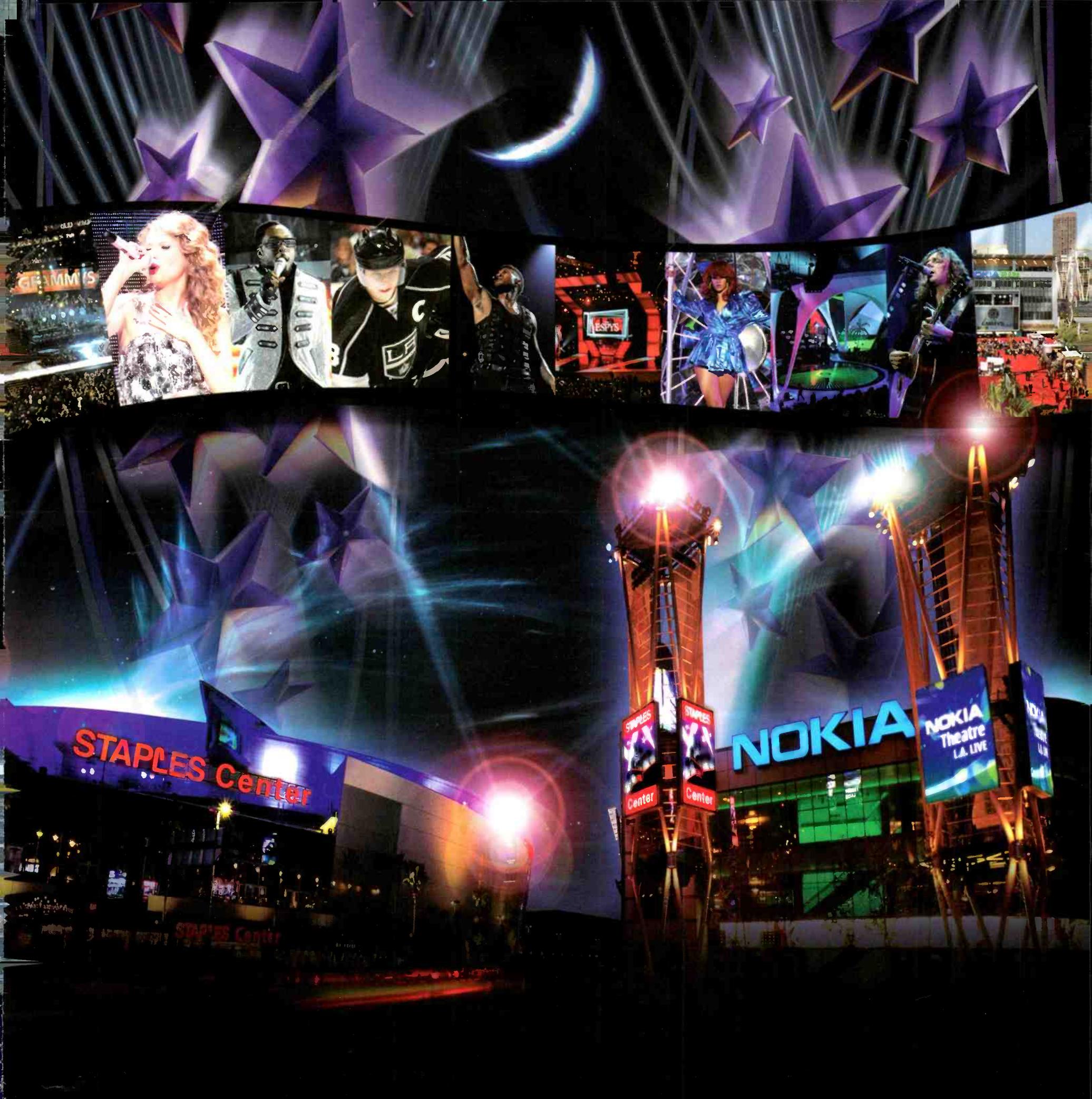
ton-based Venue Alliance will serve as an advocate for midsize North American arenas that are looking to book more events. Venue Alliance executive director Michael Patrick

says the organization will primarily focus on buildings that have a capacity between 5,000 and 10,000 in markets with populations ranging from 100,000 to 300,000. And the group doesn’t plan to work with facilities within close proximity of each other.

Patrick notes that the

Venue Alliance is also looking to co-promote events with its members.

The group is already in talks with a number of arenas, Patrick says, but he declined to share their names because the deals aren’t yet final. More information is available at the [venuealliance.com](http://venuealliance.com). —MP



When It Happens In LA... It Happens Here.



# How The Garden Grows

Premier arena undergoes 'transformation' as competition increases

BY THOM DUFFY

New York's Madison Square Garden, which has reigned for a decade as the top-grossing arena of its size in the United States, according to Billboard Boxscore, is set to reopen this fall after completion of the first phase of an extensive three-year reconstruction project.

The project, described by the Garden as its "transformation," takes place against the backdrop of an arena market in flux in the New York metropolitan area and the rise of new state-of-the-art competing venues.

To the west of Manhattan, across the Hudson River in Newark, N.J., the Prudential Center opened in 2007. To the east, in Brooklyn, the Barclays Center is due to open in fall 2012. (Further east on Long Island, Nassau County voters in August rejected plans to finance renovations of the Nassau Veterans Memorial Coliseum, apparently giving an edge to its competitors in the region.)

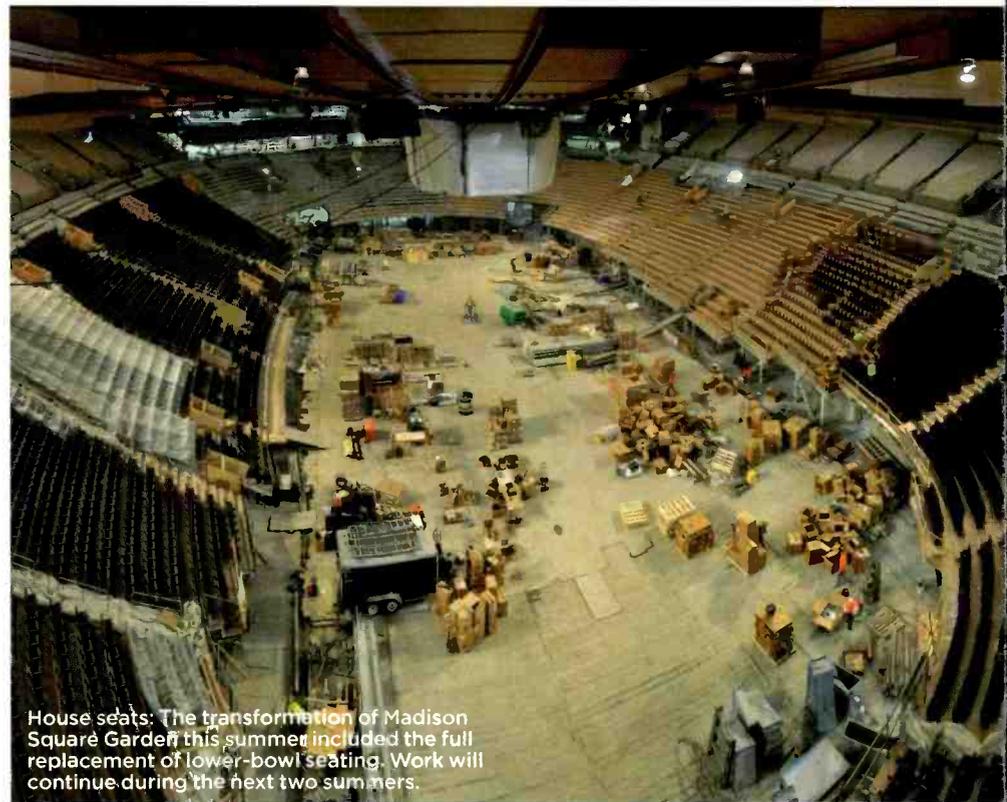
Among venues with a capacity of more than 15,000, only the O2 Arena in London has outgrossed the Garden in the past two years, according to year-end Boxscore charts. For the

previous eight years, the Garden has led the year-end rankings.

The renovation project, with a cost estimated between \$775 million and \$850 million, resulted in the Garden going dark this summer. But fans of the venue could track the work going on around the clock on the site MSGtransformation.com.

Recent work has included:

- The installation of new seats in the lower arena bowl (with old seats put up for sale through sports memorabilia company Steiner Sports).
- Expansion of the Madison Concourse on the sixth floor of the Garden, with new concession and retail areas, an increased number of restrooms and views of the surrounding city.
- Opening of the new Delta SKY360° Club, which will offer food and beverage service in a luxury lounge setting. A TV studio for MSG Networks will also be included in the club.
- Creation of 20 new skybox-style suites described by the Garden as "some of the best seats in the house."
- Expansion of sections of the Garden Con-



House seats: The transformation of Madison Square Garden this summer included the full replacement of lower-bowl seating. Work will continue during the next two summers.

course on the eighth floor of the arena, which will allow fans to watch events inside the bowl, directly from the concourse area. The balance of that concourse will be renovated next summer.

- Opening of the new West Balcony on the 10th floor of the arena, which will allow fans to watch events from the concourse.

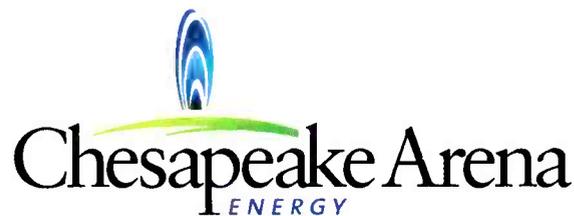
Although the Garden benefits from a long-time exemption from Manhattan property taxes, it's funding the renovations without any city or

state subsidies.

The work will create new marketing opportunities for venue sponsors including JP Morgan Chase (including a new, enlarged Chase Square entrance), Delta Airlines, Coca-Cola and Anheuser-Busch.

At press time, the first concerts scheduled after the Garden reopens in the fall include Foo Fighters on Nov. 13, Josh Groban (Nov. 14), Katy Perry (Nov. 16) and Taylor Swift (Nov. 21-22).

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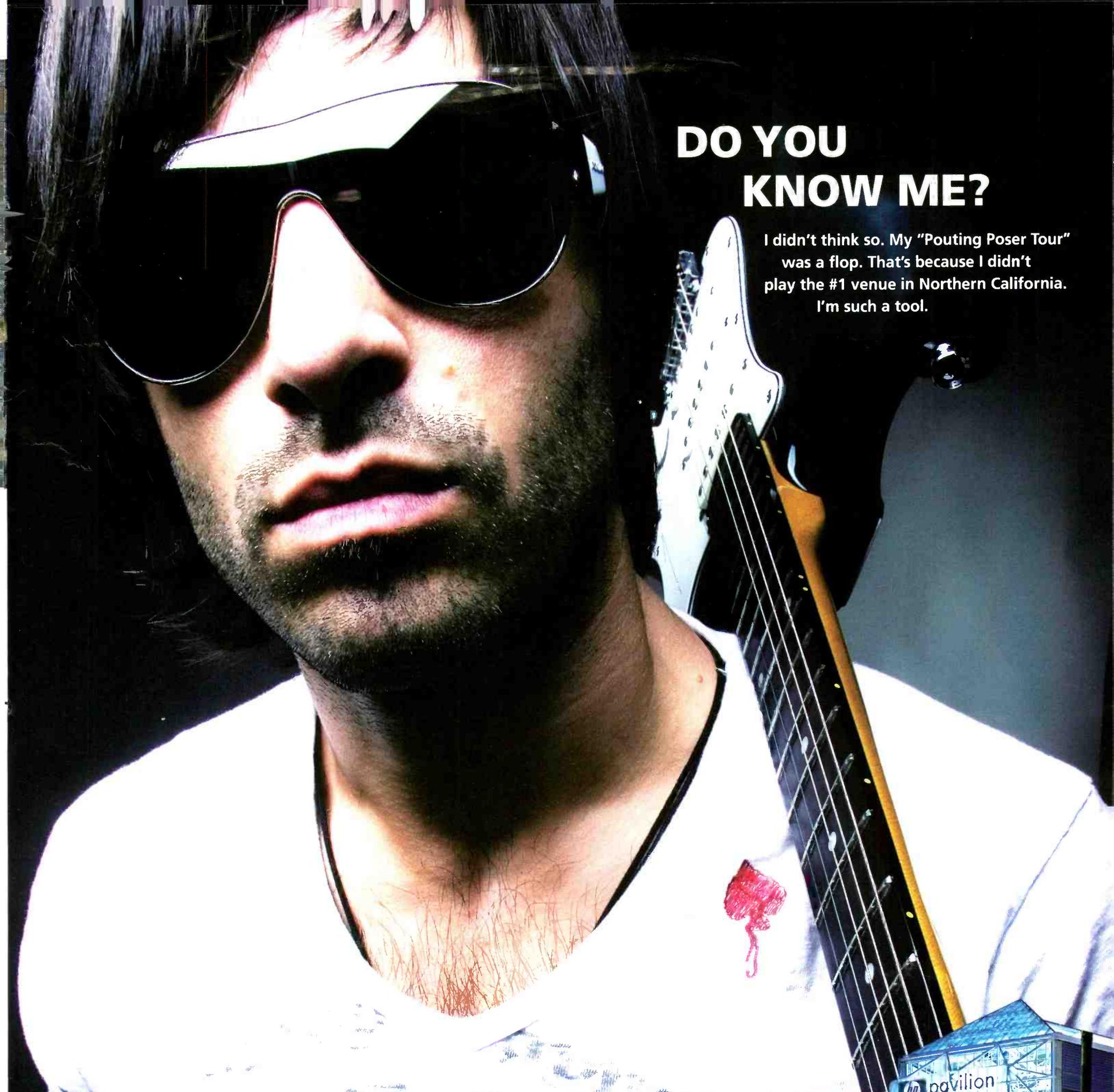
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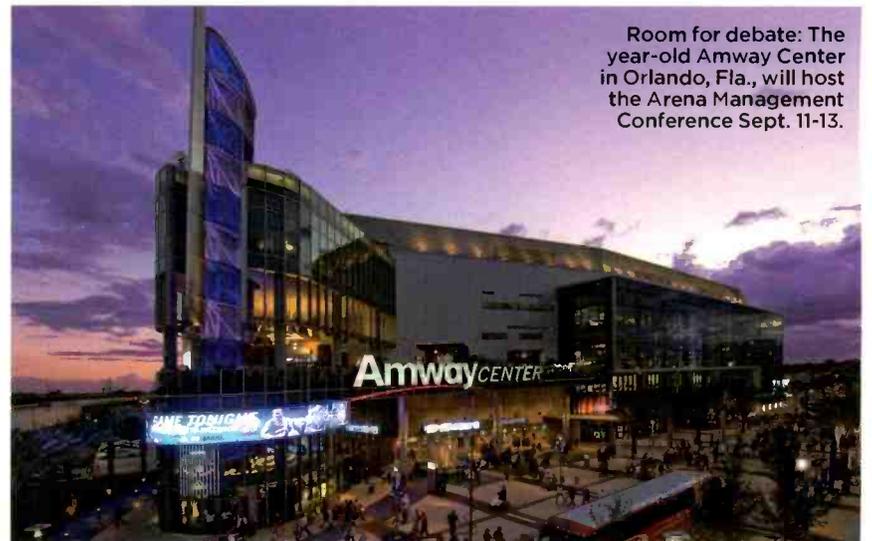
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## A Bottom-Line Focus

IAVM's Arena Management Conference zeroes in



Room for debate: The year-old Amway Center in Orlando, Fla., will host the Arena Management Conference Sept. 11-13.

**D**on't let the Disney-esque titles for the conference panels fool you. The International Assn. of Venue Managers' annual Arena Management Conference takes place Sept. 11-13 in Orlando, Fla., so a nod to Uncle Walt goes with the territory. But the AMC is known for focusing on topics that directly relate to the bottom line for arenas, even more so than the annual IAVM annual conference and trade show.

That mid-summer annual conference includes convention centers, performing arts centers, stadiums, amphitheatres and other facilities in its mix, but AMC is all arenas, all the time. But, as with other annual trade gatherings, the AMC has faced challenges in maintaining attendance as budgets tighten and the return on investment for travel is scrutinized.

"My goal going into [this year's AMC] was to try and create a balance between professional education and development, networking, but mostly improving the bottom line [for arenas]," says **John Bolton**, GM at SMG's BOK Center in Tulsa, Okla., and outgoing chairman of IAVM's arenas committee.

"Everything we go to these days has to have a return on investment. We realize that, and we work really hard to try and introduce some new things that hopefully people haven't seen or heard about. And the schedule is also compressed, so where we used to have three days of programming, we squeezed everything into two days. We were really conscious about trying to shave off a night of the conference to save money and to try to do things that have a return on investment."

Unlike past AMCs, all the meetings this year are in an actual arena, the new Amway Center, which is run by executive director **Allen Johnson**.

"It's such a beautiful building," Bolton says. "Allen and [Orlando] Mayor **Buddy Dyer** there have bent over backward to make sure we have a great experience, and **Donna Dowless** [former Ticketmaster executive] and the

local team there have created some awesome evening activities."

Now, about those Disney-esque titles: The Scrooge McDuck quote, "I didn't get rich by being stupid," is an apt name for a panel that focuses on the need for arenas to find new revenue streams. Commercial Managed Services VP **Karl Williams** will moderate a discussion with QCure founder/CEO **Barry Kahn**, FutureTix principal **Dan DeMato**, ScoreBig VP **Larry Martin** and ISS VP **Scott Meyers**.

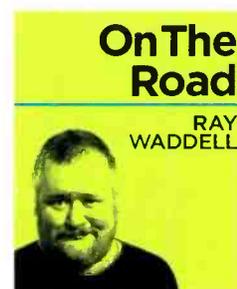
"It's a Big World After All" is the title for the panel that will be chaired by **Kim Bedier**, GM of Global Spectrum's Comcast Arena in Everett, Wash. That discussion will look at efforts to expand revenue-generating activities outside the front doors and onto arena concourses, plazas and beyond. Participants

will include Bolton; Johnson; **Bob Hunter**, executive VP of venues and entertainment for Maple Leaf Sports & Entertainment's Air Canada Centre in Toronto; and **Brenda Tinnen**, GM/VP for AEG's Sprint Center in Kansas City, Mo.

The word "supercalifragilisticexpialidocious" appears for the first time in this column

as the title of a content-oriented panel led by SMG Entertainment VP **Jon Petrunak**, who will be joined by AEG Facilities VP of booking and event development **Dale Adams**, AWA Touring engagement manager **Robin Mishik-Jett**, William Morris Endeavor agent **Clint Mitchell**, Cirque du Soleil VP of arena shows **Finn Taylor** and an executive from Live Nation Entertainment to be confirmed.

The focus on bottom line and affordability seems to be paying off, according to Bolton, who projects registrations to be between 250 and 300 people, "definitely up" over last year. "We've hit all of our target numbers, all of our budgets, and we're approaching the point where we're going to be comfortable, but definitely to capacity as to what Allen can accommodate at his building," he says. "We felt like this is a rebuilding year for this conference. It's about generating excitement and getting people to come back again."

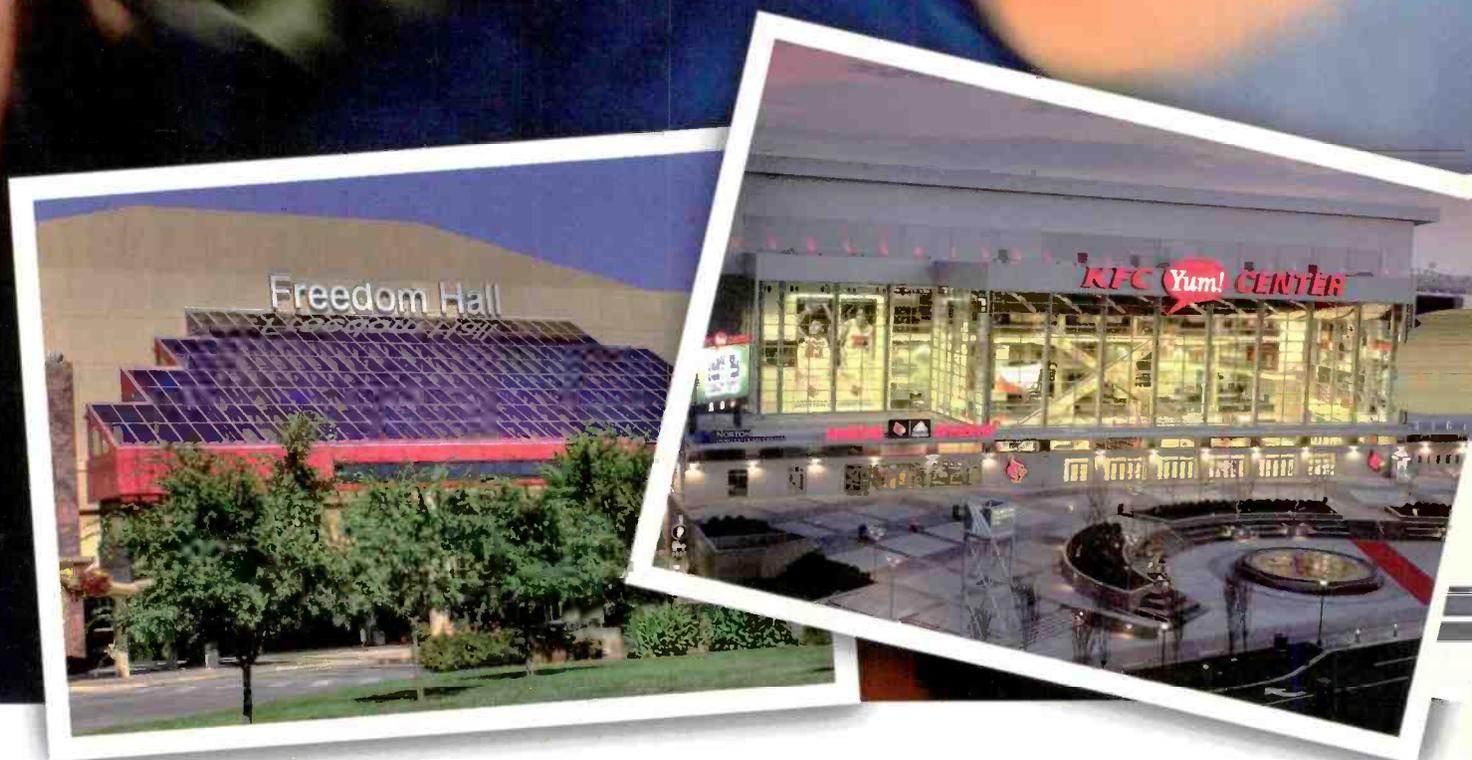


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**RAY WADDELL**

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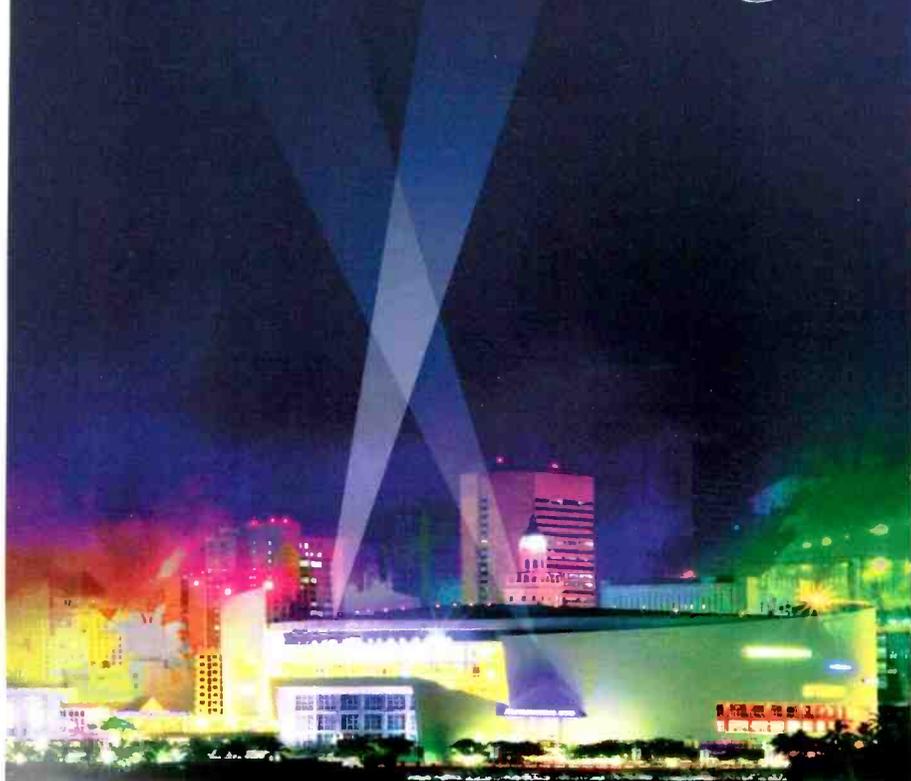
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## BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,228,920 \$99.50/\$74.50/ \$44.50	<b>KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER</b> Gillette Stadium, Foxboro, Mass., Aug. 26-27	106,755 two sellouts	The Messina Group/AEG Live
2	\$4,169,719 \$252/\$131.50/ \$101.50/\$30.50	<b>KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER</b> Ford Field, Detroit, Aug. 20	48,225 sellout	The Messina Group/AEG Live
3	\$3,927,154 \$79.50/\$69.50/ \$25	<b>TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY</b> Staples Center, Los Angeles, Aug. 23-24, 27-28	54,900 four sellouts	The Messina Group/AEG Live
4	\$2,136,270 (\$2,096,724 Canadian) \$91.19/\$35.66	<b>TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY</b> Rexall Place, Edmonton, Alberta, Aug. 18-19	25,336 two sellouts	The Messina Group/AEG Live
5	\$1,850,159 \$69.50/\$59.50/ \$25	<b>TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES</b> Scottrade Center, St. Louis, Aug. 13-14	27,965 two sellouts	The Messina Group/AEG Live
6	\$1,391,674 \$250/\$165/\$99/ \$49	<b>ROD STEWART</b> The Colosseum at Caesars Palace, Las Vegas, Aug. 24, 27-28	10,627 11,879 three shows one sellout	Concerts West/AEG Live
7	\$1,044,245 \$65/\$45	<b>AMERICAN IDOLS LIVE</b> Nassau Coliseum, Uniondale, N.Y., Aug. 23-24	18,981 19,613 two shows	AEG Live
8	\$989,562 (\$975,213 Canadian) \$60.38/\$40.08	<b>FOO FIGHTERS, DOUGHBOYS, FUCKED UP</b> Air Canada Centre, Toronto, Aug. 9	17,413 sellout	Live Nation
9	\$865,067 \$125/\$39.50	<b>JENNI RIVERA</b> Staples Center, Los Angeles, Sept. 3	13,678 sellout	Goldenvoice/AEG Live
10	\$841,921 (\$826,338 Canadian) \$91.19/\$40.24	<b>KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER</b> Air Canada Centre, Toronto, Aug. 18	12,516 13,676	The Messina Group/AEG Live
11	\$802,463 (\$788,669 Canadian) \$117.01/\$29.51	<b>MICHAEL BUBLÉ</b> Rexall Place, Edmonton, Alberta, Aug. 8	9,400 11,600	Live Nation
12	\$682,923 \$85/\$32.50	<b>KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER</b> CMAC Performing Arts Center, Canandaigua, N.Y., Aug. 24	14,710 sellout	The Messina Group/AEG Live
13	\$630,810 \$85/\$59/\$45	<b>ATLANTIC CITY COMEDY FESTIVAL: MIKE EPPS, SOMMERE &amp; OTHERS</b> Atlantic City Boardwalk Hall, Atlantic City, N.J., Sept. 3-4	9,216 12,002 two shows	North American Entertainment
14	\$603,596 (\$582,090 Canadian) \$51.85/\$28.52	<b>THE BLACK KEYS, CAGE THE ELEPHANT</b> Molson Canadian Amphitheatre, Toronto, July 7	16,022 sellout	Live Nation
15	\$600,540 (\$572,885 Canadian) \$51.89/\$41.41	<b>KATY PERRY, JANELLE MONÁE, DJ SKEET SKEET</b> Rexall Place, Edmonton, Alberta, July 17	13,701 13,750	Live Nation
16	\$557,977 \$47.50/\$39.50	<b>KATY PERRY, ROBYN, DJ SKEET SKEET</b> TD Garden, Boston, June 18	12,589 sellout	Beaver Productions
17	\$556,208 \$65/\$25	<b>RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN</b> 1-800-ASK-GARY Amphitheatre, Tampa, Fla., Aug. 19	14,724 17,500	Live Nation
18	\$554,446 \$59.50/\$39.50	<b>KID CUDI, CHIP THA RIPPER</b> Nokia Theatre L.A. Live, Los Angeles, June 20, 22	12,713 13,800 two shows	Goldenvoice/AEG Live
19	\$550,364 \$95/\$24.75	<b>MÖTLEY CRÛE, POISON, NEW YORK DOLLS</b> Qwest Center, Omaha, Neb., Aug. 7	9,208 sellout	Live Nation
20	\$549,441 \$65/\$25	<b>RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN</b> Verizon Wireless Amphitheater, Charlotte, N.C., July 29	16,785 17,500	Live Nation
21	\$542,665 \$37/\$20	<b>JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE</b> Freedom Hall Coliseum, Louisville, Ky., Aug. 20	15,493 sellout	Triangle Talent
22	\$539,374 \$85/\$49.50	<b>MICHAEL BUBLÉ</b> JQH Arena, Springfield, Mo., June 21	7,551 sellout	Beaver Productions
23	\$538,158 \$95/\$27	<b>MÖTLEY CRÛE, POISON, NEW YORK DOLLS</b> Riverbend Music Center, Cincinnati, June 26	12,429 sellout	Live Nation
24	\$536,474 \$85/\$49.50	<b>MICHAEL BUBLÉ</b> Don Haskins Center, El Paso, Texas, Aug. 16	7,184 sellout	Beaver Productions
25	\$535,649 \$65/\$37	<b>KEITH URBAN, JAKE OWEN</b> Verizon Center, Washington, D.C., July 28	9,545 13,145	The Messina Group/AEG Live
26	\$533,870 \$65/\$45	<b>AMERICAN IDOLS LIVE</b> Arena at Gwinnett Center, Duluth, Ga., July 26	10,026 sellout	AEG Live
27	\$531,060 \$65/\$45	<b>AMERICAN IDOLS LIVE</b> Power Balance Pavilion, Sacramento, Calif., July 11	10,056 10,527	AEG Live
28	\$529,457 \$65/\$25	<b>RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN</b> Time Warner Cable Music Pavilion, Raleigh, N.C., July 30	17,898 sellout	Live Nation
29	\$528,234 \$95/\$49.50	<b>MÖTLEY CRÛE, POISON, NEW YORK DOLLS</b> Mississippi Coast Coliseum, Biloxi, Miss., July 8	6,626 8,145	NS2, Frank Productions
30	\$525,483 \$87/\$73/\$48/ \$27.50	<b>ADELE, WANDA JACKSON</b> Xcel Energy Center, St. Paul, Minn., Aug. 24	9,443 sellout	Jam Productions, 1st Avenue, Sue McLean
31	\$523,524 (\$514,472 Canadian) \$91.07/\$30.02	<b>NKOTBSB, MATTHEW MORRISON</b> John Labatt Centre, London, Ontario, Aug. 7	7,756 8,162	Live Nation
32	\$521,990 (\$319,125) \$61.34	<b>IRON MAIDEN, AIRBOURNE</b> Capital FM Arena, Nottingham, England, July 27	8,510 sellout	Live Nation-U.K.
33	\$515,506 \$85/\$49.50	<b>MICHAEL BUBLÉ</b> Wells Fargo Arena, Des Moines, Iowa, June 23	7,342 7,600	Beaver Productions
34	\$513,515 \$69/\$49	<b>AMERICAN IDOLS LIVE</b> HP Pavilion, San Jose, Calif., July 13	9,623 10,162	AEG Live
35	\$513,297 \$350/\$149.50/ \$89.50/\$29.50	<b>BRITNEY SPEARS, NICKI MINAJ, JESSIE &amp; THE TOY BOYS, NERVO</b> Rose Garden, Portland, Ore., June 28	7,718 8,717	Live Nation

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**'STRANGE' FRUIT**  
St. Vincent goes viral,  
goes big

38



**FIRECRACKER**  
U.K. sensation Katy B  
arrives

38



**IN TUNE**  
Tony Bennett talks  
'Duets II'

39



**HOT MARKETING**  
Red Hot Chili Peppers  
line up new partners

42



**DIRECT AIM**  
New Gloria Estefan CD  
a Target exclusive

43

# MUSIC

ROCK BY GARY GRAFF

## CRAZY IN THE LAST DAYS

Staind hits big even as the band dissolves

**F**rom the beginning, Staind was determined to make its seventh album a harder-hitting affair than its predecessor, 2008's *The Illusion of Progress*. But the self-titled album that arrives Sept. 13, the band's last contracted album for Atlantic, turned out to be even harder to make.

"[We] all agreed that it needed to be a heavy record," says Aaron Lewis, frontman for the chart-topping Massachusetts band that has sold more than 10 million albums since its 1999 major-label debut, *Dysfunction*, according to Nielsen SoundScan. "It needed to go back to what it was we set out to do 13 years ago and go back to that vibe and that energy. We knew that was going to be the case going into it."

What the band didn't know then was that by the time *Staind*—originally titled *Seven*—was done, the group would nearly be done as well.

Initially, everyone—even Atlantic—seemed to be on the same page. Even though the act had achieved commercial success through the years with more melodic singles like "Outside" and "Believe," from *The Illusion of Progress*, and "It's Been Awhile," a Billboard Hot 100 top five hit (and the band's highest-charting single to date on that list), Atlantic recognized a need for change after *The Illusion of Progress* broke a three-album streak of No. 1 albums and underperformed overall.

"Coming out of [*The Illusion of Progress*], there was a little bit of rebuilding to do, re-establishing them as a heavy band," says Aaron Delia, Atlantic VP of rock marketing and A&R. "They've had success with these crossover songs over the years, but some of it has taken them away from the heavy audience . . . especially for the core Staind fans who still want to hear those heavy guitars and the intensity of Aaron's vocals and the darker material. I feel like this record definitely speaks more to that."

For Staind, it wasn't getting heavier that was the problem—Lewis credits guitarist Mike Mushok in particular as "an idea machine" who brought plenty of material when sessions convened with producer Johnny K (Sevendust, Plain White T's, Megadeth) in the fall of 2010. It was

getting along. Shortly after the sessions began, Lewis says that everything "just went completely sideways, for so many different reasons."

For one, there was Lewis' newfound country solo career—his EP, *Town Line*, topped Billboard's Top Country Albums chart when it was released by Stroudavarious Records earlier this year. But according to Lewis, that was just one part of the problem. "There was so much of everything that you could possibly think of going on," he says. "It was a full-on falling apart at the seams. We were really at odds with each other. The band didn't survive the process."

In the end, the members of Staind—collectively Mushok, Lewis, drummer Jon Wysocki and bassist Johnny April—wound up recording the new album separately, with Wysocki leav-

ing the band after the sessions. Adding to the drama, the dissolution of the group was caught on film for a documentary, which Lewis now calls "very revealing" and "painful to watch." The film will be included in deluxe editions of *Staind*, and may be released for theatrical and cable showings. According to Delia, some clips might be posted online leading up to the album's release as well.

Delia says Staind's internal struggles during the recording process certainly caused some concern at the label. "With a week to deliver the record they only had lyrics for a handful of songs," he says, before adding that he "was never worried as far as whether they would deliver the record. I always felt like we were getting a Staind record."

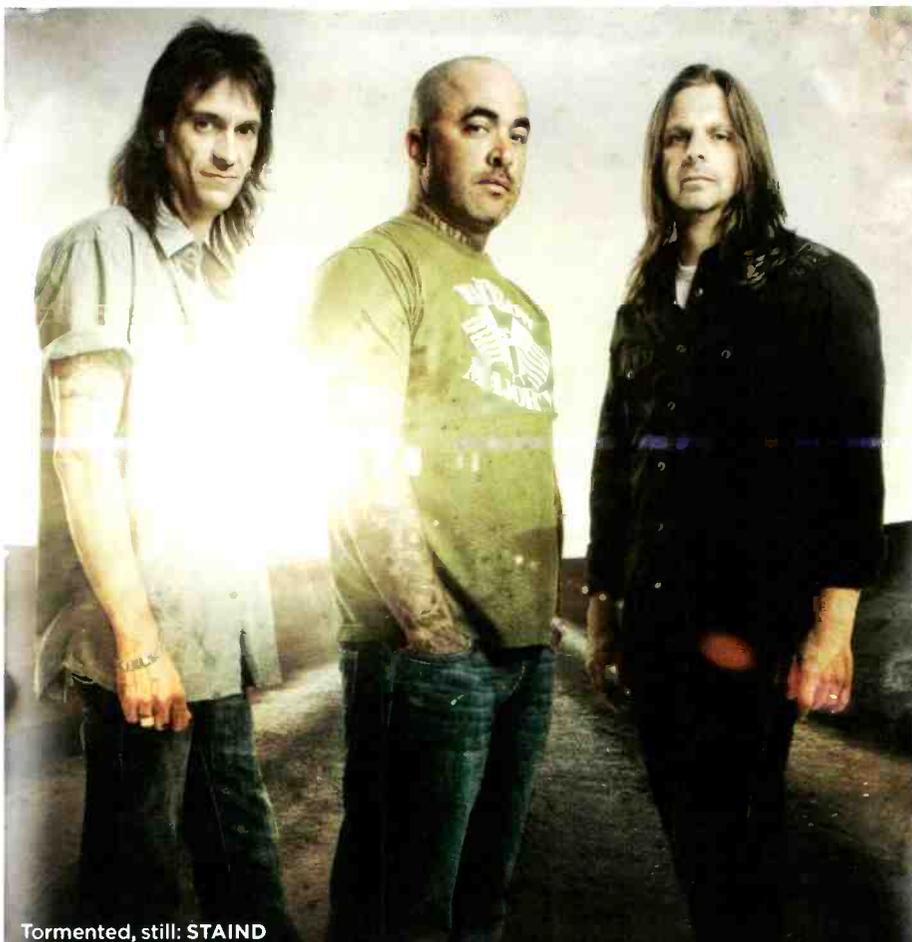
And that they did. Fans got their first taste of the new Staind music when the song "The Bottom" appeared on the "Transformers: Dark of the Moon" soundtrack in June. And even though Lewis says the band members felt like it didn't deliver any songs that were single-worthy, "Not Again" has been taking off at active rock radio, which Delia calls Staind's "strongest home." The song roared into the top five on the Active Rock, Rock Songs and Mainstream Rock charts and into the Alternative Songs top 20 as well. "Not Again" will also be used in an episode of CBS' "CSI: Miami" later this season.

"It's doing very well for us," rock WRIF Detroit PD Mark Pennington says. "We weren't sure what to expect after the whole Aaron Lewis country thing, because that was so country. But [the band] came back and sound like good, rocking Staind."

Delia says Atlantic has been talking to ESPN about using Staind songs for this season's college football coverage and has also been courting the WWE. A social media campaign is planned, and Staind partnered with Indaba Music for an online contest that allowed fans to add their own guitar solo to "Not Again." The winner, chosen from more than 700 entries, will be included in the iTunes deluxe version of *Staind*, which will also feature some bonus live tracks.

As for touring, Staind plans to replace Wysocki with Sal Giancarelli and play some radio shows during the fourth quarter. But Lewis' solo commitments will keep the group from hitting the road in earnest until February, starting in Australia, then moving through Asia and North America, Europe for the summer festival season and then another North American run. "Usually when we release a record we have a tour happening or being announced around the release," Delia says. "We don't have that this time. It's not the best thing as far as engaging the fan base but it . . . gives us time to keep building the album."

But, says Lewis—who plans to make a full-length solo album in 2012 and be a support act for a major country tour—that's the point. "I feel like the whole thing is all one big supply and demand situation," he says. "And for the love of God, let's create a little demand before we go out and supply it."



Tormented, still: STAIND

The big 4-0: At press time, **Earth, Wind & Fire** was scheduled to play New York's **South Street Seaport** in celebration of **J&R Music & Computer World's** and **EW&F's** 40th anniversaries. Sponsors for the event include **Sony, Monster, the New York Times, Roland, Intel** and **Centric**. Monster chose the occasion to announce the launch of **EW&F**-inspired **Gratitude** headphones... Speaking of stuff worn on the cranial area, the hard-touring **Moreland & Arbuckle** are giving away a custom motorcycle helmet while out on their long-running U.S. trek. Sept. 24 finds the blues duo in Sebastopol, Calif., at **Hopmonk Tavern** and they'll be in Wichita, Kan., at **Cotillion Ballroom** (built in 1960, it holds 2,000 for shows) on Sept. 30. USA Today says, "Moreland's guitar sound—alternately fuzzy and sizzling—is the bedrock. But his partner's sturdy vocals and rude harmonica are the mucky topsoil." Rock on!... Somebody call the **Bass Heads: Coming off 78 sold-out events, Bassnectar** has added some new dates. Among them: **Vancouver's PNE Forum** on Nov. 18 and **Montreal's QC at Metropolis** on Nov. 25. **Bassnectar's Divergent Spectrum (Amorphous Music)** debuted at No. 42 on the **Billboard 200** in August... It's really happening. **The Scream Tour: The Next Generation** heads out on a bunch of dates starting Sept. 30 at **Augusta, Ga.'s Bell Auditorium** and wraps Nov. 20 at **Richmond, Va.'s Landmark Theatre**. On the bill? **Mindless Behavior, Diggy, the New Boyz, Hamilton Park, the OMG Girlz** and singer/dancer/actor ("Vanishing on 7th Street") **Jacob Latimore, 15, Jamie Azbug** at **RCA** is onboard for **Latimore's** press... The Grammy Award-nominated **Deadmau5** rolls into New York's **Roseland Ballroom** for six shows Oct. 4-9. Four of them are already sold out, with the Oct. 4 date just added. **Deadmau5** (booked by **William Morris Endeavor's Joel Zimmerman**, who has the same name as his client) is doing multiple nights in traditional rock venues. **The Hollywood Palladium** sold out four nights. Might just be a record?

# MUSIC

INDIE JILLIAN MAPES

## MERCY ME

Indie darling St. Vincent taps into the social Web to drive her third release

On the Fourth of July, Annie Clark, who performs under the name St. Vincent, retweeted a nugget of wisdom from fellow indie mainstay John Darnielle of the band Mountain Goats. "On your deathbed, you will not say: 'I wish I'd spent more time talking about social media,'" Darnielle posted to his account @mountain\_goats and Clark reposted on hers, @st\_vincent. And yet, social media is the driving force behind the rollout of St. Vincent's new album, *Strange Mercy*, due Sept. 13 on Beggars Group.

In mid-July, Clark began promoting the coming release, her third, almost exclusively through the Twitter hashtag #strangemercy. During the campaign's first three days, more than 5,000 fans put the hashtag in their tweets, fueled by the promise that once a certain threshold of tweets containing the tag was reached, a new St. Vincent single would be "unlocked" and released to the Web. On July 22, that threshold was met, and the synth song "Surgeon" was made available on St. Vincent's dedicated *Strange Mercy* site (StrangeMercy.com).

"Although Annie has 400,000 Twitter followers, you [didn't] really know if they're going to be onboard with it, because Twitter hasn't really been used in this way before," Beggars Group Web developer Naomi Scott says. "[But] fans went crazy—it was almost like people were tweeting in shifts. We had

no idea what our target number of tweets should be [to unlock "Surgeon"], and we set it tentatively at 1,000. They would have unlocked everything in a matter of hours had we kept it there."

Scott predicts that the digital strategy, which continues to create a viral event around *Strange Mercy*, will catch on with other artists. Clark agrees, but sees a limit to its shelf life. "In a year, that sort of campaign will be irritating," she says. "It's one of those things you kind of have to get in on the ground floor with, kind of like having celebrities in your music videos. It's cool but it'll be a little too commonplace in a little



#indierock: ST. VINCENT

bit, so better get in there while you can."

Celebrities in videos? Been there, done that. St. Vincent's 2010 video for "Laughing With a Mouth of Blood," off her 2009 album *Actor*, which also appeared on Beggars' 4AD Records, centered on "Saturday Night Live" comedian Fred Armisen and Sleater-Kinney singer Carrie Brownstein. In fact, it was the latter two's domination of the parody clip that, in part, spawned the duo's IFC series, "Portlandia."

St. Vincent and the Beggars team have taken a decidedly mysterious approach to video for *Strange Mercy*. A series of teaser clips directed by Alan Del Rio Ortiz (Sundance Channel, Vice magazine)—depicting everything from mother felines eating their kittens for protection to declarations of tough love from attractive young females—have also been "unlocked" on StrangeMercy.com.

"I like the idea of doing videos that tie into the record that are not themselves musical," Clark says. "So we thought, 'OK, let's do some riffs on this idea of 'strange mercy.' Some of them should be funny, some of them will be quite dark, some should be touching and beautiful—all these different ways you can view this idea of 'strange mercy.'"

In the third clip, Clark coyly coos, "I just need to be alone right now... maybe with somebody else," a line that evokes the black humor that colors so many of her lyrics. But while there's a darkness to her art, Clark lights up when talking about touring. She started her career as a touring member of the Polyphonic Spree and Sufjan Stevens' band, and in early October she'll set off on a two-month tour of North America and Europe.

"I've been touring basically all my 20s—almost my entire adult professional life—so touring is a major, major part of it for me," says Clark, who performed *Strange Mercy's* second single, "Cruel," on "Late Show With David Letterman" on Aug. 29. "I'm sure that there are big plus sides to living a stationary life, but the crowd... that's the big payoff, to get to play music for people every night."

POP BY EMILY ZEMLER

## IT MIGHT BLOW UP Katy B looks to ride a wave of U.K. success with the release of her stateside debut

**K**aty B wasn't trying to make a hit album before her debut, *Katy on a Mission*, was released in the United Kingdom on April 4 by Columbia U.K. through Rinse and landed at No. 2 on the U.K. chart. The album was even nominated for the 2011 Mercury Prize, but the singer, born Katy Brien, wasn't trying to make an album at all.

What she was trying to do was to help her label, Rinse—label arm of London's former pirate (now official FM) radio station of the same name—bring some cohesion to a compilation album the imprint was looking to put together to showcase its varied roster of producers and DJs. Brien, who signed to Rinse in 2007, was to be the voice that tied the project together.

"It was all different genres basically, and I was to sing across them," she recalls. "It was meant to be more of a Rinse thing. But all the songs sounded a bit disjointed because [there were] so many different producers. I got on really well with [label head/producer] Geeneus, [and] it just turned into my own album."

Already certified gold in the United Kingdom (100,000 units), *Katy on a*

*Mission* will arrive stateside through Columbia on Sept. 13. The album is a throbbing, eclectic collection of varied electro-pop numbers, with production provided by Geeneus, Benga, Magnetic Man and Zinc. True to the original concept, it's Brien's slick vocals that connect each piece of music, but according to the singer, the finished product is much more in line with her own personal vision than initially planned. The result is an album that spans "the whole history of electronic culture in the U.K.," as Brien puts it, drawing heavily on dub-step, drum'n'bass, garage and U.K. funk.

"I remember when I first went to make an album I'd just turned 18... the legal clubbing age," says Brien, now 22. "I was going out left, right and center, to anything. It was all so inspiring. They had loads of different club nights. I was definitely getting influenced in all angles of my personality through the different genres."

*Katy on a Mission* offers something of a narrative as well—a plot reinforced in such lovelorn music videos as "Broken Record" and "Easy Please Me," the album's third and fourth singles, respectively.

"The story really is just getting to know me, all the different sides of being a young woman in London," Brien says. "From going out and partying and feeling like you don't have much responsibility and having fun, to having a boyfriend and falling in love—a lot of the songs are about falling out of love."

After *Katy on a Mission* took off in the United Kingdom, Columbia signed her in 2010, and her growing buzz has brought comparisons to the more mainstream pop of artists like Jessie J and even Katy Perry. Her first U.S. single, "Katy

on a Mission," has yet to impact on the U.S. charts.

"I don't think I quite knew how the album was going to be released, and it came as quite of a shock to me when *Katy on a Mission* did so well," says Brien, who'll tour the United Kingdom this fall before coming to the States at the end of the year. "I thought it would be more of a dance, underground thing. It's great that it's crossed over. I definitely still see my roots in the same place and I still see where I'm coming from. But at the same time, it's been great to have these opportunities."

Here, now: KATY B





Closer: THE DRUMS

INDIE POP BY REGGIE UGWU

# The Beat Goes On

The Drums weather a shakeup of lineup and faith on sophomore release

**A** funny thing happened to Brooklyn-based indie pop trio the Drums on their way to becoming America's next, ubiquitous indie rock darlings: The band got really big in the United Kingdom instead. Shortly after venturing across the pond in late 2009, care of a flattering recording contract and touring offer from London-based independent label Moshi Moshi Records following the band's *Summertime* EP, the Drums landed at the center of the infamous hype cyclone of the British press.

"Suddenly they were putting labels on us, like we were 'the sound of that year' and 'the saviors of indie pop' and all this stuff," frontman/keyboardist Jonathan Pierce says. The media buzz led to a tour sponsored by NME, a slot at the Glastonbury Festival and a gig opening for Florence & the Machine. But by the time the band released its self-titled debut last summer and word got back to the United States—thanks largely to inescapable single "Let's Go Surfing"—the American-bred new-waveers felt oddly like an import.

"The last record [released on Moshi Moshi in the United Kingdom and Island Records stateside] had a softer release here in the States compared to Europe," says Paul Hanly, GM of the Drums' new label, Frenchkiss Records. "From an outside perspective it seemed like they had to play catch-up."

The Drums' first album debuted at No. 16 on the U.K. chart but failed to chart in the United States. Now, the band returns with new album *Portamento*, due online on Sept. 9 and in stores globally on Sept. 13. An extensive North American tour is on deck, with the band carving out all-new territory—geographically, mentally and even spiritually.

"The day our last album was released, I remember very specifically coming up with the name *Portamento* and discussing what we wanted to do for this next album," Pierce recalls. "I think we were sort of already moving on from what that [debut] album was and even the band that we were when that album came out."

In a short span of time, the Drums' meteoric rise

had led to potentially disastrous personnel changes, including the departure of guitarist Adam Kessler. Slimmed down to Pierce, multi-instrumentalist Jacob Graham and drummer Connor Hanwick, the band's new album reflects not only a change in lineup, but also another, deeper shift.

"This past year has really been a sort of year of enlightenment, I think, really for all of us, but definitely myself," says Pierce, who grew up in a "very extreme" Christian household. "I spent my whole life, and especially my teenage years, very conflicted about what I believe . . . and it was just this year, during the making of *Portamento*, that I really, finally, after about three decades, came to terms with who I am and what my beliefs are."

Pierce's new, decidedly post-religious outlook comes front and center on album opener "Book of Revelations," the ethereal "Searching for Heaven" and even in the album artwork, which depicts Pierce red-eyed in his family parlour, a wooden cross hanging conspicuously overhead.

*Portamento's* non-religious motifs include sharper, more personal songwriting and the far-reaching influence of Pierce and Graham's first love: analog synthesizers. The album's symbolic title is an Italian music term for the travel between two tones.

On the band's debut, the Drums encountered routine, near-suffocating comparisons to iconic British bands like Joy Division and the Smiths. The new album, like pretty much everything else about the band these days, could be seen as an attempt to reclaim its trajectory while remaining true to its instincts.

"Are Ian Curtis and Morrissey the only grown men who are allowed to express that they're miserable?" Pierce asks rhetorically. "I feel like I'm genuinely writing songs from my heart, but because they're sad and have a melancholy feel they just get lumped into something else . . . We've always had the mentality to just keep our heads down and continue to work how we work. We never want to get sucked into preconceived ideas that anyone has about us."

# 6 QUESTIONS

with TONY BENNETT

by GARY GRAFF

When Tony Bennett released *Duets: An American Classic* in 2006, the legendary singer figured it was a one-off project. Then the album debuted at No. 3 on the Billboard 200 and sold more than 3 million copies worldwide, according to Nielsen SoundScan, and, Bennett says with a laugh, "I was almost strangled by Sony Columbia [to do another one]."

Actually, Bennett notes, the label said "please," and thus *Duets II* was born. The 17-song set, which arrives on Columbia on Sept. 20, features Bennett, who received the Billboard Century Award in 2006, singing alongside veterans Willie Nelson, Natalie Cole, Andrea Bocelli and Aretha Franklin, as well as relative upstarts Carrie Underwood, Michael Bublé, John Mayer, Lady Gaga and the late Amy Winehouse, who joined Bennett for "Body and Soul."

*Duets II* is a crown jewel in Bennett's ongoing 85th birthday celebration, which also includes upcoming performances at benefit shows at New York's Metropolitan Opera (Sept. 18) and the Staples Center in Los Angeles (Sept. 24), as well as the massive, 73-CD/three-DVD *Tony Bennett—The Complete Collection*, which arrives Nov. 8 exclusively at Barnes & Noble and TonyBennett.com.

**1 You've collaborated with other singers throughout your career. What's the secret to a good duet?**

Well, your voices have to contrast so that the public knows right away who's singing at the time. A good example is the album that Louis Armstrong did with Ella Fitzgerald [*Ella and Louis*; Verve, 1956], where she sang soft and sweet and he sang real craggy. There has to be a big contrast between the two voices.

**2 Was there any difference between making the first *Duets* album and this one?**

I must tell you that something good is happening. The new artists are coming out of schools like the Berklee School of Music in Boston, the Juilliard School. Lady Gaga is from NYU, and they're teaching the performing arts to students and it's a big help. When Rosemary Clooney and I started, the older performers like Jack Benny and George Burns would say to us, "You're doing OK, but it's going to take about six years to learn how to become a consummate performer," and sure enough, it took that time. But now the teachers are really showing them what to do and how to present themselves and how to be prepared. And it shows up on the record.

**3 Speaking of Lady Gaga, what's she doing on a Tony Bennett album?**

[Laughs] Well, I never met a more talented person in my life than Lady Gaga. She's going to become as big as Elvis Presley. I've been performing with different people my whole life, on the Sinatra albums and also with Lena Horne and all the great performers that were 10 years older than I was, and here she comes along and I'm telling you, she's the most talented person I've ever met. We have a lot to expect from her.

**4 *Duets II* is getting a lot of attention obviously, and sadly, because of Amy Winehouse's death. What was it like working with her?**

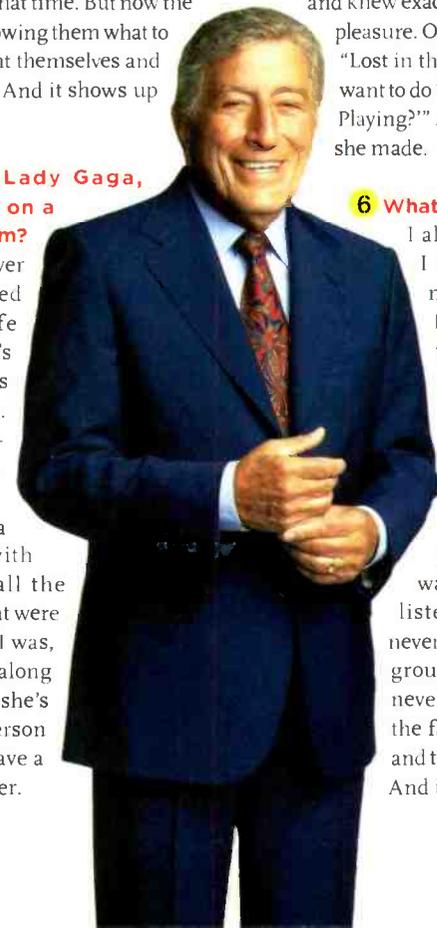
Everything that we did in the studio to make this whole record is on film, and I think it will surprise everybody as to how well we ended up getting along. She was a little apprehensive about how to go about it, and I just happened to say to her, "It sounds like you're influenced by Dinah Washington," and that just blew her mind. She said, "Oh, my God, you mean you can actually hear that? She's my idol! She's my favorite!" And I said, "Well, you're right, because she's a great singer," and that relaxed her.

**5 You and Aretha Franklin singing together is a real meeting of the titans.**

She was very, very professional. She's in top shape after her recent surgery. She looks great. She sounds great. She is such a good musician; she understands music intimately, and you can hear that on the record. She was very prepared and knew exactly what to do, so it was a real pleasure. Originally I wanted her to sing "Lost in the Stars," and she said, "No, I want to do 'How Do You Keep the Music Playing?'" And it was a good choice that she made.

**6 What's the secret to durability?**

I always play to the audience. I never thought about demographics young and old. I thought the biggest mistake the record companies ever made was when they split it up and said, "This is your music, and your parents like the other kind." I thought it was very ignorant because you should play to everybody. Whoever wants to come and hear and listen—that's an audience. I never worked with a demographic group. I never did rap music. I never did disco. I never followed the fashion. I just stayed myself and tried to only sing great songs. And it worked.



# ALBUMS

## POP

### GLEN CAMPBELL

*Ghost on the Canvas*

Producer: Julian Raymond  
Surfdog Records

Release Date: Aug. 30

There aren't many times when an artist has knowingly stared down mortality while making an album. Warren Zevon did it to heartbreaking effect on *The Wind* in 2003, and now Glen Campbell does the same on a moving but life-affirming album that will be his last due to Alzheimer's disease. But you won't find him handing out the hankies for these nine songs and seven short interludes. As Campbell sings at the start of *Ghost on the Canvas*, "One thing I know/The world's been good to me/A better place/Awaits you'll see." And Campbell certainly leaves on a winning note. With the help of producer/co-writer Julian Raymond—as well as songs by Paul Westerberg, Jakob Dylan, Robert Pollard and Teddy Thompson—the set is filled with lush, appreciative and even optimistic pop songs, some of which recall Campbell's work with Jimmy Webb. Chris Isaak, Brian Setzer and Dick Dale rock out with Campbell on "In My Arms," while Setzer, Rick Nielsen, Billy Corgan and Marty Rifkin join a six-string jam on the Beatles-esque closer "There's No Me... With-



### MEKONS

*Ancient & Modern*

Producers: Walter Jaquiss, Mekons  
Sin Record Label

Release Date: Sept. 27

The cover of Mekons' 26th album, *Ancient & Modern*, resembles an embossed photo album from the early 20th century.

And the baker's dozen pieces of artwork on the inside spring straight from pre-Depression publications. The images are befitting of the set's carefully appointed tone that unfolds like a slow sunset in the English countryside. The first sound on leadoff track "Warm Summer Sun" is the squeak of a hand on the neck of an acoustic guitar. It foreshadows the unedited nature of *Ancient & Modern*, the way in which recordings reflect the in-the-room quality of 78s from the '20s and '30s. Subject matters and settings, too, recall those bygone eras, whether it's an Indian immigrant



among New York's Irish, snake oil consumption, secret societies and taking in visages of London, campsites and "Ugly Bethesda." The lyrics are cryptic enough and the vocals of Jon Langford are haunting, like a hinge in need of oil, while Sally Timms provides a soothing balance. Formed in Leeds in 1977 and with a lineup steady since the mid-'80s, the Mekons continue to step into the echo of time, reaching back to the roots of the country and folk music that first inspired them. Rather than connect with Hank Williams, they've now reached the demons that haunted him.—PG

out You." It's a final word that lets Campbell truly ride out on a star-spangled rodeo.—GG

## ROCK

### JOHN DOE

*Keeper*

Producers: John Doe, Dave Way  
Yep Roc Records

Release Date: Aug. 30

*Keeper* is John Doe's solo follow-up to 2007's *A Year in*

*the Wilderness*, but it hardly represents the only work he's done since then. Earlier this year, Doe released a live-in-the-studio disc he made with his frequent touring partner Jill Sobule, and in 2009 he and the Sadies collaborated on a mostly covers set called *Country Club*. Doe also continues to tour, of course, with seminal Los Angeles punk band X. So the rumpled, appealingly well-worn vibe of *Keeper* comes as no surprise, especially given the participation of such old hands as Don Was, Smokey Hormel, Steve Berlin and Patty Griffin, among others. (At this point in his lengthy career, Doe may be incapable of making a record that sounds anything less than lived-in.) The newfound romantic hopefulness in tunes like the jazzy "Moonbeam" and the hard-rocking "Don't Forget How Much I Love You" does represent a break from recent tradition—but not a big one.—MW

### STEPHEN MALKMUS & THE JICKS

*Mirror Traffic*

Producer: Beck Hansen  
Matador Records

Release Date: Aug. 23

Stephen Malkmus' latest album, *Mirror Traffic*, arrives closely behind Pavement's triumphant reunion shows. (Kick yourself if you missed.) And that it's produced by Beck with Janet Weiss (Sleater-Kinney) on drums, might reasonably lead '90s alt-rock zealots

to expect a more slanted and enchanting outing than Malkmus' previous efforts. (2008's *Real Emotional Trash* was no easy listen.) Thankfully *Mirror Traffic* mostly lives up to these expectations. Beck wisely lets Malkmus' insouciant vocal and hyper-literate/stream-



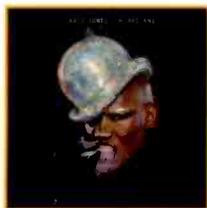
### BLITZEN TRAPPER

*American Goldwing*

Producers: Blitzen Trapper, Gregg Williams  
Sub Pop Records

Release Date: Sept. 13

Portland, Ore., quintet Blitzen Trapper dispenses with the prog-rock tinkering of 2010's *Destroyer of the Void* and gets right to riffing on its sixth full-length release, the nostalgia-soaked *American Goldwing*. Whiskey, blown gaskets, mountain air—it's all part of the Goldwing palette of '70s-era guitar hooks, funky Southern boogie and delicate folk. It's a stab at what Gram Parsons dubbed "cosmic American music," perhaps, and while nothing here quite matches the misty title track from 2008's *Furr*, the set's throwback theme pays off. Standout song "Love the Way You Walk Away" builds steadily with banjo swaying as singer/guitarist Eric Earley lists his many regrets. And because they do it with gusto, folk-metal head-bangers, notably the song "Street Fighting Sun," feel right at home next to such Townes Van Zandt-informed story songs as "Stranger in a Strange Land." Getting prime real estate throughout is Earley's rich, craggy drawl, which has never sounded clearer, especially on the lilting track "Taking It Easy Too Long." Inevitably, some fans may be disappointed the group isn't in an experimental mood here, but they'll still be nodding along.—MS



### GRACE JONES

*Hurricane*

Producers: Grace Jones, Ivor Guest  
[PIAS] America

Release Date: Sept. 6

Avant-disco diva Grace Jones' first

studio album since 1989's *Bulletproof Heart* has been available for nearly three years in Europe (and, of course, on the Internet). So to entice American buyers to spring for the U.S. version of *Hurricane*—songs from which Jones performed in 2009 at elaborately presented concerts in New York and Los Angeles—the singer's label has added a bonus disc containing a dub version of the entire record. It was a smart move: Compared with early-'80s classics like "Warm Leatherette" and "Nightclubbing," *Hurricane* feels pretty slight in the songwriting department; you find yourself wishing Jones had done more covers, as she did in the old days. But her singing remains a thing of striking beauty, as do the stark electro-soul textures in tunes like "Love You to Life" and "Corporate Cannibal." (Brian Eno and Sly & Robbie put in appearances on the album.) Unmoored from the expectation of verse-chorus satisfaction, the spacey remixes here offer ample opportunity to get lost.—MW

of-consciousness lyrics out front on this compact collection of 15 melodious and bent songs. The opening trio—the jangly "Tigers," the acoustic "No One Is (As I Are Be)" with subtle French-horn and the uproarious "Senator" with Malkmus' reinvigorated voice—is as strong an opening to any album. There's little let-down: Tracks like the prog-ish instrumental break on "Brain Gallop," the slightly dissonant pop of "Stick Figures in Love," the country-on-acid "Long Hard Book" or the gorgeous ballad "Fall Away" are swift and solid change-ups. On the jaunty "Forever 28," Malkmus relishes the role of past party-spoiler. Lucky for us musically, then, that for nearly 20 years the soiree has yet to end.—AG

## SOUNDTRACK

### VARIOUS ARTISTS

*Muppets: The Green Album*

Producers: various  
Walt Disney Records

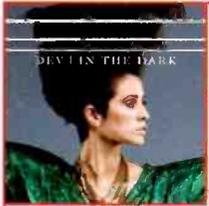
Release Date: Aug. 23

Three months before the latest Muppets movie arrives, a dozen alternative rock acts have fun with the greatest hits of Kermit, Miss Piggy and the gang. Among the better-known tunes, "Bein' Green" gets a chirper vocal from Andrew Bird against a dirge-like pace, Weezer and Hayley Williams play it straight on "Rainbow Connection" and OK Go tweaks the "Muppets Show Theme Song" with electronic beats, distortion and cheesy high-pitched keyboard sounds. The tribute album could do as much for raising awareness about songwriter/ASCAP president Paul Williams as it does the Muppets. He is represented with five album tracks, three of which find the artists—My Morning Jacket, Rachael Yamagata and Matt Nathanson—giving his music adult presentations and compelling depth. Rock acts Airborne Toxic Event, Alkaline Trio, Brandon Saller and Billy Martin stay in character, while the Fray delivers a kid-friendly "Mahna Mahna." Amy Lee channels Kate Bush on "Halfway Down the Stairs," and Sondre Lerche takes "Mr. Bassman" into folk hoote-nanny territory.—PG



# REVIEWS

## SINGLES



**DEV**  
**In the Dark (3:48)**  
**Producer:** not listed  
**Writer:** not listed  
**Publishers:** Indie-Pop Music, Sony/ATV Tunes (ASCAP)

Indie-Pop/Universal Republic

Devin Star Tailes, or Dev for short, may be best-known as the voice behind the hook on "Like a G6," Far\*East Movement's Billboard Hot 100 chart-topper last fall. With "In the Dark," however, the singer has continued her transition to lead artist by straight-up propositioning the listener onto the dancefloor. The throbbing, beat-laden single off Dev's forthcoming debut album, *The Night the Sun Came Up*, is laced with the bass-synthesizer combo currently ruling the Hot 100, but "Dark" slides away from "Like a G6" comparisons when it suddenly introduces a spry saxophone riff. Although some of the lyrics stick better than others ("I wanna taste it, taste it/And see those pocket aces," she coos), Dev's sensual voice helps sell the creative come-ons. Due Sept. 20 on Universal Republic, the electro-hop songstress' debut full-length could turn "Like a G6" into a launching pad for something much bigger.—LB

a good way. As Hagar sings, "that s\*\*\* rocks."—GG

### HIP-HOP

**DRAKE**  
**Headlines (3:56)**  
**Producers:** Boi-1da, Noah "40" Shebib

**Writers:** A. Graham, M. Samuels, N. Shebib  
**Publishers:** various Young Money/Cash Money/Universal Republic  
 From the drunk-dial antics of "Marvin's Room" to the soul-baring of "Trust Issues," Drake's solo output following the release of debut album *Thank Me Later* has been somber and startlingly remarkable, although nothing has sounded like a stand-out lead single for his sophomore album, *Take Care*. "Headlines" is more upbeat musically and self-assured lyrically, but it's still a curve ball from the rapper, who released the track immediately before performing at his OVO Festival in Toronto last month. The two verses sizzle with assonance, as Drake bounces off Boi-1da and Noah "40" Shebib's wobbly beat like a trampoline and delivers a stream-of-consciousness flow instead of a string of one-liners. The song's glaring drawback is



**FEIST**  
**How Come You Never Go There (3:24)**  
**Producers:** Gonzales, Mocky, Valgeir Sigurðsson  
**Writer:** L. Feist  
**Publisher:** Universal Music Cherrytree/Interscope  
 "How Come You Never Go There," the first single in four years from



Feist, doesn't quite have the cool-chick cheeriness to find its way into an iPod commercial. Yet in almost every way, the song is more quintessentially Feist-ian than her breakthrough hit, 2007's "1234." The song presents a combination of lithe blues-guitar riffs, brass that accents instead of overpowers, Feist delicately harmonizing with herself and, most important, a wounded heart. "How come you never go there?/How come I'm so alone there?" the Canadian singer ponders in the chorus. It's not exactly upbeat, but all of the little "whoa-ohs" come together to make the first single off Feist's forthcoming *Metals* album as catchy as hits from *The Reminder* like "My Moon My Man" and, of course, "1234."—JM

### ROCK

**CHICKENFOOT**  
**Big Foot (3:38)**

**Producer:** Mike Fraser  
**Writers:** S. Hagar, J. Satriani  
**Publishers:** various eOne

The all-star quartet Chickenfoot previews its sophomore album, slyly titled *Chickenfoot III*, with a slice of Led Zeppelin-referencing hard rock designed to rattle the speakers of the automobile Sammy Hagar is singing about. Actually, "Big Foot" is a car-and-girl song, with all

the attendant innuendo and metaphors about driving all night and having both hands on the wheel and a big foot on the gas—all delivered with a cheerful leer and cocky Cabo Wabo swagger. Joe Satriani's main guitar riff, meanwhile, recalls "Trampled Underfoot" (Zep's *Houses of the Holy* is even referenced in the lyric) while Chad Smith drums with a John Bonham-sized whomp, providing a formidable boot up his bandmates' butts. "Big Foot" is sinewy, muscular and abundantly familiar—but in



**DIGGY**  
**Copy, Paste (2:55)**  
**Producers:** Private Stock Entertainment, Knightwritaz  
**Writers:** Oak, A. Wansel, D. Simmons, J. Mautsby  
**Publisher:** not listed

Atlantic

Diggy wants to make a name for himself on his own, and with three mixtapes (*The First Flight*; *Past, Present(s), Future*; and *Airborne*) and his infamous freestyle over Nas' "Made You Look" under his belt, the young rapper is on his way to doing so. Diggy's first official single, "Copy, Paste," from his yet-to-be-titled debut album, bowed at No. 65 on Billboard's Hot R&B/Hip-Hop Songs chart in August, after being released earlier this summer. Traces of influence from Diggy's mentor, Pharrell Williams, can be heard in the track's galactic soundscapes. Co-written by Andrew "Pop" Wansel and Oak, "Copy, Paste" finds Diggy, who recently dropped "Simmons" from his stage name, rhyming to and about those who try to imitate his style: "Check my million dollar swag/I tell 'em 10-4, 'cause they wanna copy that."—ER



its lack of a huge, unifying hook that it so clearly deserves; with a chorus akin to "Over" and "Best I Ever Had," "Headlines" could have been

fantastic. Instead, the first official single from *Take Care* is merely very good, and further whets our appetite for Drake's next full-length.—JL

### COUNTRY

**MIRANDA LAMBERT**  
**Baggage Claim (3:19)**

**Producers:** Frank Liddell, Chuck Ainlay, G. Worf  
**Writers:** M. Lambert, N. Hemby, L. Aird  
**Publishers:** various Columbia

After an extremely successful year made Miranda Lambert one of country's biggest female stars, it was easy to imagine the singer being steered toward the mainstream pop market. Luckily for Lambert die-hards, the

first single off upcoming album *Four the Record* stays strictly country, but with more bite: "Baggage Claim" finds the singer using the airport area to metaphorically leave an emotionally damaged lover behind. A strumming guitar and confident vocal approach instantly grab the listener, as do feisty lyrics like, "Behind every woman scorned is a man who made her that way." Throw in an unexpected organ breakdown in the bridge and drums that hit hard as Lambert tells the listener to "Come and get it," and "Baggage Claim" becomes a sassy track that builds on the success of the singer's 2009 smash, *Revolution*.—JB

## LEGEND & CREDITS

**EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)**

**CONTRIBUTORS:** Jeff Benjamin, Lisa Binkert, Phil Gallo, Andy Gensler, Gary Graff, Jason Lipshutz, Jillian Mapes, Erika Ramirez, Marc Schneider, Mikael Wood

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



Career band:  
RED HOT CHILI PEPPERS

ROCK BY GAIL MITCHELL

## I'm With The Band

Ambitious Red Hot Chili Peppers, Warner Bros. marketing campaign helps propel band to No. 2 debut

Utilizing a comprehensive promotional strategy targeting specialized digital platforms in tandem with traditional marketing tools, Warner Bros. and the Red Hot Chili Peppers are celebrating the fruits of their endeavors.

While Lil Wayne may have copped the Billboard 200 crown this week, the venerable rock group bows at No. 2 with *I'm With You*. Claiming first-week sales of 229,000, this project marks the band's sixth top 10 album. The act's last studio release, 2006's double-album *Stadium Arcadium*, became its first No. 1 when it launched with 442,000.

The focal point of the multitiered campaign, Warner Bros. co-president/COO Livia Tortella says, was the music itself. "The band had already laid out extensive plans to tour and go to Europe," she says. "They had been gone for close to five years, and we wanted to showcase the strength of their music. Everything we did was to put the group's new music on a platform."

Reflecting the growing importance of iTunes and streaming versus five years ago, the label's campaign featured a listening party on iTunes that ran Aug. 22-29, followed by simultaneous worldwide Google online and in-person listening parties held Aug. 22-23 in London, Toronto, Tokyo, Sydney and Los Angeles. Following the iTunes stream of the set, the Peppers hit the top 10 of Billboard's Social 50 chart (Billboard.com, Sept. 1), moving 36,000 digital downloads of first single "The Adventures of Rain Dance Maggie" during that tracking week, up from 19,000 the week prior.

Another cornerstone of the campaign was a movie-theater live broadcast of the band playing the whole album in its entirety—in sequence—as well as other fan faves from Cologne, Germany, on the set's Aug. 30 street date. The high-definition cinematic event was sent via satellite to select theaters around the world, with tickets going on sale Aug. 5 at participating box offices found at RHCPLiveHD.com.

Further promotional fortification came in the form of a marketing alliance between Fuse and Clear Channel Radio. The group performed a live show on Aug. 22 from the Roxy in Los Angeles under the "Fuse Presents" banner that was recorded; it aired Aug. 30. The 2-year-old live concert series has previously featured Linkin Park, Drake, Jay-Z, Elton John and Leon Russell and Maroon 5 from such New York venues as Madison Square Garden, the Beacon Theatre and Radio City Music Hall.

"This series features the biggest stars that elicit a cultural response. It starts with an act's core group of fans but is also designed to reach casual and new fans," Fuse senior VP of music and talent development Dave Weier says. With radio still an important medium to the Peppers' core fans, Fuse partnered with Clear Channel but also mounted a two-pronged attack on Facebook. A sweepstakes was held for one lucky fan to win a trip to the L.A. show, and a page was set up to preview two streaming songs. Traditional marketing tie-ins for the concert included outdoor and spot TV ads. In addition, the RHCP asterisk logo and footage from the Fuse broadcast were projected on the sides of buildings in downtown L.A. during the week of release.

And the marketing push is still going. The Peppers are taking over ESPN for the month of September, with the sports network featuring songs from the album. Started Aug. 1 and ending Sept. 15, a Shazam contest on iPhone and Android devices will award the grand-prize winner a trip for two to see the band in Paris on Oct. 18. Five runners-up will receive a prize pack including a copy of *I'm With You*.

"The Peppers delivered an album with a capital A," Tortella says. "Not just a few tracks with filler. That's when you can afford to do something like this because you know people will want to buy in."

Additional reporting by Kyle Bylin and Keith Caulfield in Los Angeles.

## STRAIT SHOOTER

George Strait scores 84th top 10 country song

George Strait climbs closer to Eddy Arnold's record for most top 10s in the 67-year history of Billboard's Hot Country Songs chart, as "Here for a Good Time" rises 11-9. The song is Strait's 84th top 10 on the tally, a feat second only to Arnold's 92 top 10s, which the late legend collected between 1945 and 1980.

Strait first reached the Hot Country Songs top 10 with his introductory entry, "Unwound" (No. 6), in 1981. The singer has sent at least one song into the top bracket each year ever since.

"Good Time," which registered 24 million audience impressions (up 8%) during the chart's Aug. 29-Sept. 4 tracking week, according to Nielsen BDS, is the title track to Strait's 39th studio album, released Sept. 6. The song is also one of seven on the MCA Nashville set that the King of Country co-wrote with his son Bubba and songwriter Dean Dillon. The album also sports a featured turn by Faith Hill on "A Showman's Life."

Should "Good Time" reach No. 1, Strait would add another accolade to his record: most toppers in Hot Country Songs history. He has banked 44 leaders, having reigned most recently with "River of Love" in 2009.

—Gary Trust

A king of country:  
GEORGE STRAIT



Sharing headlines with Strait, Jake Owen celebrates his first Hot Country Songs No. 1, as "Barefoot Blue Jean Night" ascends 2-1. Owen first appeared on the chart in 2006 with the No. 16-peaking "Yee Haw" and had previously peaked as high as No. 2 with "Don't Think I Can't Love You" in 2009.

TOTAL TOP 10s	ARTIST
92	Eddy Arnold
84	George Strait
78	George Jones
75	Conway Twitty
71	Merle Haggard
59	Reba McEntire
57	Ernest Tubb
56	Red Foley
55	Dolly Parton
54	Waylon Jennings
54	Webb Pierce

CHILI PEPPERS: CLARA BALZARY; STRAIT: VANESSA GALVALYA

Kicking up their heels:  
PISTOL ANNIES



# ON TARGET

Gloria Estefan returns with a Pharrell Williams-produced English-language album: a Target U.S. exclusive

For the first time since Prince's 2009 three-disc set, *LOtUS-FLOW3r/MPLSoUND/Elixer*, Target is exclusively partnering with a major music artist: Gloria Estefan. The chain will be the sole U.S. physical retailer for her English-language album, *Miss Little Havana*.

Due Sept. 27 on Crescent Moon, her husband Emilio Estefan Jr.'s label, *Miss Little Havana* will be sold through a worldwide distribution and marketing deal with Verve Forecast/Universal Music Group (UMG). Its deluxe version will be available at Target's 1,762 stores nationwide, while the digital standard version of the album will be available solely through iTunes.

Produced by Pharrell Williams and co-produced by Estefan, *Miss Little Havana* will also benefit from extensive promotion across Target's multiple media platforms. They include in-store support (including placement at checkout lanes), a TV spot campaign that will air on English- (E! Entertainment, MTV, Bravo) and Spanish-language TV (mun2, MTV Tr3s) and a spotlight in Target's weekly print circular

featured in approximately 750 different publications. According to the company, the advertisement garners approximately 358 million audience impressions per week, including social, mobile, online and print distribution.

Although Target is constantly involved in various album release partnerships, complete exclusivity for a major artist release is an anomaly.

"This isn't normal and not something we will necessarily be pushing for in the future," Target VP of entertainment John Butcher says. "What's typically best for most artists is to release an album nationally and give Target additional content." However, in this particular case, Butcher says it made sense for Target to handle the album exclusively because Estefan is a pop icon and "one of the most recognizable women and people in music... We know that she will appeal to a broad population of Target guests."

Noting that there hasn't been any retailer backlash concerning the Target exclusive, Estefan manager's Frank Amadeo adds, "The syner-



Exclusive deal:  
GLORIA ESTEFAN

gies between Target and Gloria have always been aligned. There are so few channels to sell physical CDs these days that this was a perfect opportunity to get a high-level marketing commitment."

Estefan's relationship with Target dates back more than a decade and extends beyond music. For example, Target supported Estefan's debut as a writer of children's books in 2005. Her picture book, "The Magically, Mysterious Adventures of Noelle the Bulldog," was promoted through Target's then-newly launched Parent/Child Book Club. And her husband/producer has also

worked closely with Target for many years on various projects. Currently, the retailer is presenting sponsor of "Nuestra Navidad," the Emilio Estefan-produced Christmas holiday musical special that airs annually on the Univision network. Target has also teamed with numerous Latin acts through the years. During the last 12 months, the retailer has given major support to bilingual releases by Ricky Martin and Enrique Iglesias who, like Gloria Estefan, are major Latin crossover acts.

But Estefan's situation is markedly different. After spending most of her career on Sony-owned labels, the singer

is moving in a completely different direction. In addition to the deal with Verve and UMG, Crescent Moon has long been the Estefans' label, and the Target deal was negotiated by the Estefans themselves.

As for the album, *Miss Little Havana* is an uptempo set that signals a return to Estefan's dance roots. The Target deluxe edition boasts four bonus tracks produced by her husband, including a remix of lead single "WEPA" featuring Pitbull. The set's release also coincides with the 25th anniversary of Estefan's 1986 hit "Conga." Those who purchase the album will be able to download a special remix of the track.

## COMING FULL CIRCLE

Stereotypes production team jumps in front of the mic with rapper Three as JON MCXRO

You can now add the Stereotypes (Far\*East Movement, Chris Brown, Justin Bieber) to the growing list of songwriter/producers who aren't content to simply sit behind the studio boards. The Grammy Award-nominated production trio—Jonathan Yip, Jeremy Reeves and Ray Romulus—has joined forces with Houston singer/songwriter/MC Three as the group JON MCXRO.

Pronounced the same as the name of tennis legend John McEnroe, JON MCXRO has issued its pop/hip-hop lead single, "Lego." It's available as a free download on the production trio's website, while its fun, colorful video will premiere later this month on MTV. Coming Nov. 8 through Stereotypes Music will be the act's free first album, *The Fifth of Never*.

"Between production projects, we've been working on bits and pieces of songs and hooks for a minute," Yip says. "People have been asking, 'When are you guys going to do this artist project?' So now that we're doing this album, I guess today is the fifth of never."

The mix of party songs and feel-good music, reminiscent of hip-hop's golden era of the '90s, showcases the Stereotypes' penchant for creatively fusing R&B, hip-hop, pop, dance and rock. Guest features include Miguel (on "Give It Up") and Stereotypes Music artist Sterling Simms (on "That's Right").

Formerly an A&R executive at Def Jam, Romulus first met Yip and Reeves when he signed Yip's friend Three (born Malcolm McDaniel) to the label. Romulus later left Def Jam and joined Reeves and Yip in Los Angeles. After Three's debut Def Jam project was shelved, Yip called and asked the rapper to come out West and write with them on such projects at Far\*East Movement's debut album.

Noting that the Stereotypes will be back in the studio with Far\*East Movement shortly, Romulus says, "It got to a point where hip-hop wasn't sounding good to us anymore. We thought, 'Why complain when we can be a part of helping to bring it back?'" —Gail Mitchell

# DREAM TEAM

How Miranda Lambert and friends kicked up their heels on No. 1 country set as Pistol Annies

Country music has sparked its share of hot collaborations, including supergroup the Highwaymen—featuring Willie Nelson, Kris Kristofferson, Johnny Cash and Waylon Jennings—and the *Trio* albums by Emmylou Harris, Dolly Parton and Linda Ronstadt. However, Pistol Annies—Miranda Lambert, Ashley Monroe and Angaleena Presley—marks a different approach to the supergroup concept: Lambert is the act's only established star.

"I don't know if there's been a group where one member was a huge star who gets her girlfriends and says, 'Hey, let's make a record.'" Presley says. "I just know it was a hell of a lot of fun."

And a building success story. The trio's Aug. 23 debut album, *Hell on Heels*, bowed at No. 1 on Billboard's Top Country Albums chart and No. 5 on the Billboard 200.

Lambert says, "Pistol Annies is a couch dream coming true. Because we truly get to be ourselves—not only in our songwriting and storytelling, but also in the way we perform as a team."

As Lonestar Annie (Lambert), Hippie Annie (Monroe) and Holler Annie (Presley), the trio wrote a sassy set that addresses everything from unwed pregnancy on "Beige" and Southern men on "Boys From the South" to family dysfunction on "Family Feud," which they wrote with Lambert's husband, Blake Shelton, aka Pistol Andy.

Driven primarily by media and word-of-mouth, buzz about *Heels* began in April when the group debuted on CBS' "ACM Girls Night Out" TV special. From there, the act performed the album's title track on "Good Morning America" in July. Sold through PistolAnnies.com and all digital providers, the set was only available physically at the group's site. While a focus single wasn't sent to country radio, the title track and its video have received airplay on CMT, GAC and some country stations.

With *Heels* atop Top Country Albums, Tanya Welch, senior director of artist development and marketing for Sony Music Nashville, says, "We're

now meeting demand from physical retail and getting product in the marketplace as soon as possible. We weren't holding it back, but we didn't anticipate this reaction to the album without the usual drivers. We've also sent the entire album to country radio. Now that it's available, there's also been interest from Americana and college radio."

Currently signed to Warner Music Nashville, Monroe released an album on Columbia in 2009. Presley has recorded a full-length and is seeking a deal. And with new RCA set *Four the Record* due Nov. 1, Lambert is climbing Hot Country Songs with "Baggage Claim," which is No. 13 this week.

Pistol Annies have been performing on Lambert's summer tour and will continue in the fall. As for the future, Monroe says, "This is just the beginning. We have so many good songs; enough for another record right now." Presley adds: "We have enough for 10 more records. I see three old grannys playing guitar for their grandkids and still writing songs." —Deborah Evans Price

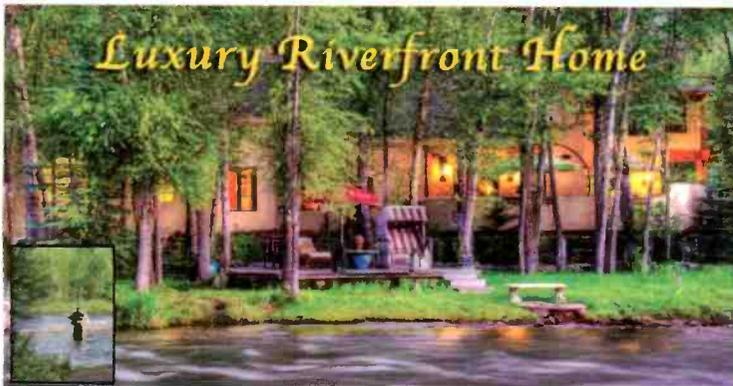
Musical moonlighting:  
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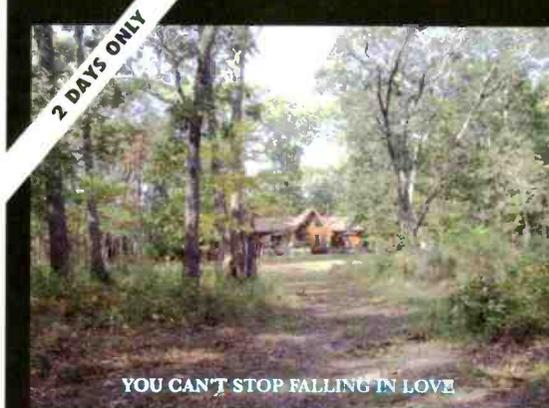
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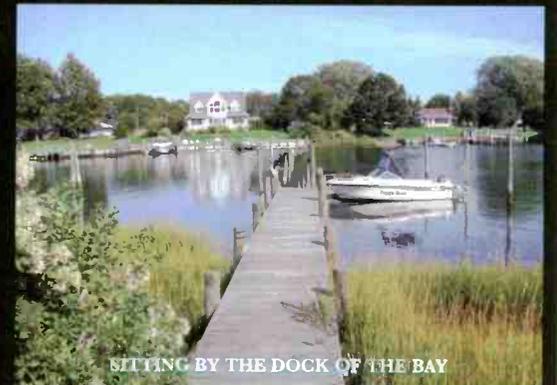
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## COWBOY'S BACK

>> Glen Campbell's new *Ghost on the Canvas* debuts at No. 24 on the Billboard 200 and No. 6 on Top Country Albums, giving the "Rhinstone Cowboy" singer his highest-charting album on either list since 1977's *Southern Nights* hit Nos. 22 and 1 on the respective tallies.

## COUNTRY, MON

>> On Reggae Albums, the eclectic compilation *Reggae's Gone Country* debuts at No. 2. The set reggae-fies country classics like "Crazy" and "The Gambler." On Top Country Albums, it starts at No. 65 (see [billboard.biz/charts](http://billboard.biz/charts)).



## LAST 'NIGHT'?

>> Her streak may be in danger of ending, but Katy Perry extends her record run to 69 consecutive weeks in the Billboard Hot 100's top 10 (see page 50). The stretch encompasses her five No. 1s from her album *Teenage Dream*, dating to the week of May 29, 2010.

# CHART BEAT

>> Jane's Addiction ascends to its first top 10 on Alternative (see [billboard.biz/charts](http://billboard.biz/charts)) since 2003, and its fifth overall, as "Irresistible Force" edges 11-10. The band first ranked in the top tier the week of Oct. 29, 1988, when "Jane Says" shot 24-9 on its way to a No. 6 peak. The group's span of ranking in the top 10—22 years, 10 months and three weeks—is the longest in the chart's history.

>> Speaking of alternative, reflecting the song's pop-leaning instrumentation, Foster the People's "Pumped Up Kicks" debuts on Rhythmic at No. 39. It's the first former Alternative topper to reach Rhythmic since Crazy Town's "Butterfly" winged to No. 1 on the former tally and No. 6 on the latter list in 2001.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

# Billboard CHARTS

## 'Carter' Cashes In; VMAs Impact; Guetta Arrives

As expected, **Lil Wayne's** *Tha Carter IV* easily debuts at No. 1 on the Billboard 200, selling 964,000 copies in its first week, according to Nielsen SoundScan.

It's his third No. 1 album following *Tha Carter III* and *I Am Not a Human Being* (see story, page 5).

*Carter IV* earns the biggest sales week for a hip-hop album (or any set by a male artist), since Wayne's *Carter III* bowed with 1 million on the June 28, 2008, chart.

*Carter IV's* launch is the 18th-largest sales week in the SoundScan era. All 17 of the bigger frames happen to be the 17 titles that moved 1 million copies in a week. Of the top 20 biggest sales weeks in the SoundScan era (1991-present), Wayne now owns two, as *Carter III* stands tall with the 17th-biggest week. Aside from Wayne, only 'N Sync (Nos. 1 and 2), **Eminem** (Nos. 3 and 5) and **Backstreet Boys** (Nos. 4 and 9) double up in the top 20. (It would be unfair not to mention how **Garth Brooks** owns the No. 12, 21 and 22 spots on the all-time biggest weeks list.)

*Carter IV* also nets 2011's second-biggest frame, behind **Lady Gaga's** 1.1 mil-

lion debut with *Born This Way* (June 11).

*Born's* first week was bolstered by two days' worth of 99 cent sale pricing from Amazon MP3's store. *Carter IV* managed to sell nearly 1 million without such deep discounting. It's estimated that Amazon MP3 sold upwards of 440,000 downloads of its 99 cent

*Born This Way* album.

Speaking of downloads, *Carter IV* shifted 362,000 digital copies in its first week. That marks the second-largest digital sales week of all time for an album; again, behind *Born*, with 662,000 downloads.

However, while

SoundScan doesn't disclose retailer-specific figures, sources say *Carter* easily broke the U.S. iTunes store's single-week album sales record, with around 347,000 sold through the website. That surpasses the 290,000 copies that iTunes sold of **Jay-Z** and **Kanye West's** *Watch the Throne* in its first week.

**VMAs VICTORY:** After a full week's worth of impact following the Aug. 28 MTV Video Music Awards, the Billboard 200 and Hot Digital Songs charts sizzle with VMA-fueled gains.

Performer **Adele** posts an 88% gain

with *21* (No. 3) on the Billboard 200 and also zooms to No. 1 on the Billboard Hot 100 with "Someone Like You" (see page 50). Another obvious VMA gainer is **Beyoncé**, who performed "Love on Top." Her *4* album returns to the top 10 with 39,000 (jumping 12-7, up 87%), and "Love" debuts at No. 10 on Digital Songs with 113,000 (up 803%).

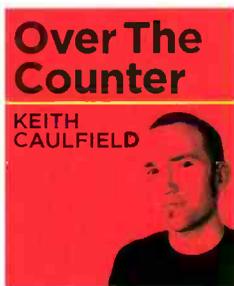
Outside the top 10 on the albums chart, there are VMA sparks by an assortment of performers and winners. **Lady Gaga**, who opened the show with "You and I," posts a 20% gain with *Born This Way* (13-14). **Bruno Mars**, who celebrated the late **Amy Winehouse** in a tribute segment, rises 37-32 with *Doo-Wops & Hooligans* (12,000, up 31%). **Young the Giant**, the only rock act that performed on the show, flies 130-42 with its self-titled album (10,000, up 189%). **Tyler, the Creator**, who surprised many by winning the best new artist trophy, jumps 102-48 with his *Goblin* album (10,000, up 133%). **Jessie J**, who was the house DJ and played tunes as the awards went to commercials, re-enters at No. 79 with *Who You Are* (6,000, up 151%).

**GUETTA FABULOUS:** Superstar DJ/producer **David Guetta** secures his first top 10 album, and best sales week yet, as *Nothing But the Beat* debuts at

No. 5 on the Billboard 200 with 56,000. Guetta's last album, *One Love*, debuted and peaked at No. 70 in 2009.

It's interesting how *Love's* sales never really took off, despite such massive singles as "Sexy Bitch" (featuring **Akon**) and "When Love Takes Over" (featuring **Kelly Rowland**). *One Love* has sold 200,000, while "Bitch," for example, has moved 3.2 million downloads.

I chalked it up to consumers not making the connection that Guetta was the artist behind those songs—something that may have been, rectified now that he's stormed the top 10 on the Billboard 200. It also helps that *Nothing* is stuffed full of A-list guest stars like **Usher**, **Nicki Minaj**, **Will.i.am**, **Jennifer Hudson** and **Lil Wayne**, making the album an even more attractive purchase. ●●●



## Over The Counter

KEITH CAULFIELD



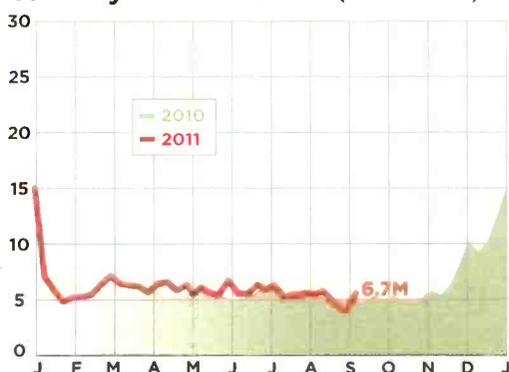
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,650,000	2,279,000	22,425,000
Last Week	5,144,000	1,728,000	22,437,000
Change	29.3%	31.9%	-0.1%
This Week Last Year	5,219,000	1,525,000	19,439,000
Change	27.4%	49.4%	15.4%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2010	2011	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	200,552,000	206,570,000	3.0%
Digital Tracks	781,812,000	868,331,000	11.1%
Store Singles	1,420,000	1,754,000	23.5%
<b>Total</b>	<b>983,784,000</b>	<b>1,076,655,000</b>	<b>9.4%</b>
Albums w/TEA*	278,733,200	293,403,100	5.3%

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

### ALBUM SALES

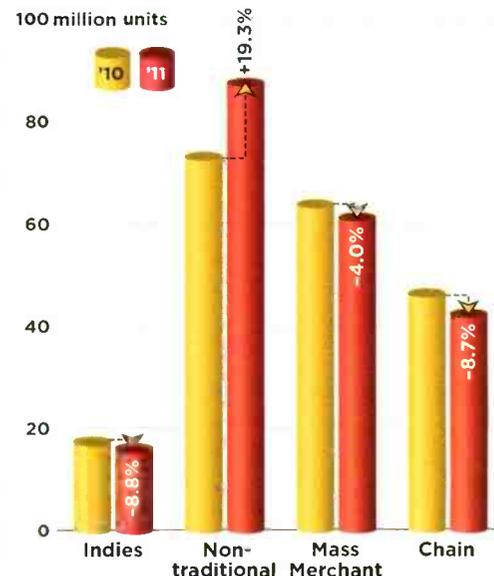
'10	200.6 million
'11	206.6 million

### SALES BY ALBUM FORMAT

CD	143,059,000	137,366,000	-4.0%
Digital	55,680,000	66,706,000	19.8%
Vinyl	1,790,000	2,457,000	37.3%
Other	23,000	42,000	82.6%

For week ending Sept. 4, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan





THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	72	56	3	VARIOUS ARTISTS	Radio Disney Jams: 15th B-Day Edition	50*	50
102	91	79	24	KIRK FRANKLIN	Hello Fear		4
103	69	36	4	SOUNDTRACK	Glee: The 3D Concert Movie	16	16
104	108	153	35	JOSH GROBAN	Illuminations	4	4
105	NEW		1	BUTCH WALKER AND THE BLACK WIDOWS	Spade	105	105
108	98	151	28	THE SCRIPT	Science & Faith	1	1
107	89	93	13	SKRILLEX	Scary Monsters And Nice Sprites (EP)	89	89
108	134	98	12	LEDISI	Pieces Of Me	8	8
109	48		2	ISAAC CARREE	Uncommon Me		
110	126	122	23	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	100	100
111	97	86	149	LADY GAGA	The Fame	3	1
112	90	83	42	P!NK	Greatest Hits... So Far!!!	1	1
113	120	101	16	SEETHER	Holding Onto Strings Better Left To Fray		
114	161		40	RED HOT CHILI PEPPERS	Greatest Hits	18	18
115	110	105	40	SOUNDTRACK	Burlesque	18	18
116	100	97	13	RONNIE DUNN	Ronnie Dunn	5	5
117	76	78	47	BIG TIME RUSH	BTR (Soundtrack)	3	3
118	151	167	4	VARIOUS ARTISTS	Puros Trankazos	118	118
119	133	129	62	DRAKE	Thank Me Later		
120	NEW		1	DORINDA CLARK-COLE	I Survived	120	120
121	176	190	3	AWOLNATION	Megalithic Symphony	121	121
122	88	59	4	GUCCI MANE & WAKA FLOCKA FLAME	1017 Bricksquad Presents Ferrari Boyz	21	21
123	NEW		1	RY COODER	Pull Up Some Dust And Sit Down	123	123
124	RE-ENTRY		2	VARIOUS ARTISTS	The 99 Most Essential Chopin Masterpieces	73	73
125	128	103	101	MIRANDA LAMBERT	Revolution	5	5
126	93	72	7	SOUNDTRACK	Rio	70	70
127	114	102	106	SKILLET	Awake	1	1
128	RE-ENTRY		44	LIL WAYNE	Tha Carter II	1	1
129	116	94	29	JUSTIN BIEBER	Never Say Never: The Remixes (EP)		
130	154	184	10	LIONEL RICHIE	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	130	130
131	147	131	27	MARSHA AMBROSIOUS	Late Nights & Early Mornings		
132	137	143	6	THE TEMPTATIONS	The Best Of The Temptations- Volume 1-The '60s: 20th Century The Millennium Collection	132	132
133	104	75	10	LAUREN ALAINA	American Idol Season 10 Highlights: Lauren Alaina (EP)	24	24
134	92	84	66	ONEREPUBLIC	Waking Up	21	21
135	122	147	1	TAYLOR SWIFT	Fearless	6	6
136	43		2	STEPHEN MALKMUS AND THE JICKS	Mirror Traffic	43	43
137	118	95	42	KID ROCK	Born Free		
138	125	114	133	EMINEM	Curtain Call: The Hits	2	2
139	111	159	9	MATT NATHANSON	Modern Love	17	17
140	132	120	115	CREEDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	67	67
141	152	132	15	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	125	125
142	160	138	13	TECH N9NE	All 6's & 7's		
143	107	100	31	THE CIVIL WARS	Barton Hollow	12	12
144	123	118	20	ELVIS PRESLEY	An Afternoon In The Garden	85	85
145	RE-ENTRY		7	WASHED OUT	Within And Without	26	26
146	112	117	40	TIM MCGRAW	Number One Hits	27	27
147	103	73	5	SOUNDTRACK	Phineas & Ferb: Across The 1st And 2nd Dimensions	57	57
148	145	142	180	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	5	5
149	127	106	199	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	26	26
150	157	124	15	VARIOUS ARTISTS	Maybach Music Group Presents: Self Made: Vol. I	4	4

**124**  
The 99-track compilation was offered as Amazon MP3's Daily Deal on Aug. 21 for \$2.99. No surprise that such a deep discount triggers a 743% gain, which enables its debut at No. 10 on the Top Pop Catalog album tally (see billboard.biz/charts).



**145**  
If it ain't broke, don't fix it: Amazon MP3's Sept. 1 deal on this set (for \$3.99) pushes its 65% sales increase. Of its gain of nearly 4,000 this week, downloads accounted for 75%.

**158**  
Amazon MP3 tweeted Sept. 1 about this set being offered as one of many titles on sale for \$5 this month. In turn, it rallies with a 37% climb.



**160**  
Venue sales of the album at Manilow's Las Vegas show at the Paris Hotel ignite its out-of-nowhere 431% gain. In turn, 15 Minutes was the fourth-biggest-selling album in Las Vegas last week, behind Lil Wayne's *Tha Carter IV*, Red Hot Chili Peppers' *I'm With You* and Adele's *21*, respectively.



**160**  
A performance on "America's Got Talent" on Aug. 31, plus news of her third album (due Nov. 1), spur the title's 77% gain.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	115	109	26	SARA EVANS	Stronger		1
152	171	177	35	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76	76
153	NEW		1	ETTA JAMES	The Best Of Etta James: 20th Century Masters The Millennium Collection	153	153
154	101	92	8	SUBLIME WITH ROME	Yours Truly		1
155	RE-ENTRY		18	BOYZ II MEN	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	70	70
156	135	125	18	SADE	The Ultimate Collection		1
157	142	121	13	TEDESCHI TRUCKS BAND	Revelator	12	12
158	RE-ENTRY		22	THE DECEMBERISTS	The King Is Dead		1
159	138	112	36	DEADMAU5	4X4=12	47	47
160	RE-ENTRY		9	BARRY MANILOW	15 Minutes: Fame... Can You Take It?		1
161	77	8	3	BLUE OCTOBER	Any Man In America		1
162	136	107	46	SUGARLAND	The Incredible Machine		1
163	153	198	142	NICKELBACK	Dark Horse	3	3
164	141	123	22	HOLLYWOOD UNDEAD	American Tragedy		1
165	87		2	SELAH	Hope Of The Broken World	87	87
166	162	171	18	BEASTIE BOYS	Hot Sauce Committee Part Two		1
167	156	133	30	VARIOUS ARTISTS	NOW 37		1
168	121	81	10	GILLIAN WELCH	The Harrow & The Harvest	20	20
169	149	139	58	AVENGED SEVENFOLD	Nightmare	1	1
170	146	149	99	FIVE FINGER DEATH PUNCH	War Is The Answer	1	1
171	158	147	41	KANYE WEST	My Beautiful Dark Twisted Fantasy		1
172	NEW		1	COMMITTED	Committed	172	172
173	131	96	21	SOUNDTRACK	Lemonade Mouth		1
174	164	200	7	LYNYRD SKYNYRD	Icon: Lynyrd Skynyrd	145	145
175	106	52	6	SOUNDTRACK	The Help	52	52
176	139	113	18	IL VOLO	Il Volo	10	10
177	NEW		1	MIKE DOUGHTY	Yes And Also Yes	177	177
178	NEW		1	KITTIE	I've Failed You	178	178
179	RE-ENTRY		5	SUICIDE SILENCE	The Black Crown	28	28
180	140	116	14	DEATH CAB FOR CUTIE	Codes And Keys		1
181	RE-ENTRY		20	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	67	67
182	155		143	FLEETWOOD MAC	Rumours	19	19
183	181	183	12	BILLY CURRINGTON	Icon: Billy Currington	118	118
184	RE-ENTRY		32	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	66	66
185	124	61	4	TRIVIUM	In Waves	13	13
186	113	88	6	JOSS STONE	LP1		1
187	144		37	KINGS OF LEON	Come Around Sundown		1
188	RE-ENTRY		11	SUSAN BOYLE	The Gift	5	5
189	174	172	21	ALISON KRAUSS & UNION STATION	Paper Airplane		1
190	143	127	18	JENNIFER LOPEZ	Love?		1
191	RE-ENTRY		25	AMY WINEHOUSE	Frank	33	33
192	170	156	217	GUNS N' ROSES	Greatest Hits	5	5
193	184	164	122	RASCAL FLATTS	Greatest Hits Volume 1		1
194	180	169	111	EMINEM	The Marshall Mathers LP	10	10
195	179	154	17	THE LONELY ISLAND	Turtleneck & Chain		1
196	159	145	40	THE BLACK EYED PEAS	The Beginning		1
197	172		20	NEIL YOUNG	Greatest Hits	27	27
198	129		2	ZEE AVI	Ghostbird	129	129
199	RE-ENTRY		5	WILLIE NELSON	Super Hits	2	179
200	NEW		1	GLASSES MALONE	Beach Cruiser	200	200

See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. BOYLE, AUSTIN HARGRAVE

BOB MARLEY AND THE WAILERS	149	MATT NATHANSON	139	BRAD PAISLEY	36	RASCAL FLATTS	81, 193	SADE	156	SOUNDTRACK	115	SHAKE IT UP: BREAK IT DOWN	57	TRAIN	87	VOL. 1	150	W	
MARCOON 5	23	WILLIE NELSON	199	CHRISTINA PERRI	93	RED HOT CHILI PEPPERS	2, 114	JILL SCOTT	28, 59	COUNTRY STRONG	83	VICTORIOUS: MUSIC FROM THE HIT TV SHOW	41	MUPPETS: THE GREEN ALBUM	21	BUTCH WALKER AND THE BLACK WIDOWS	105	NEIL YOUNG	197
SCOTTY MCCREERY	26	NICKELBACK	163	KATY PERRY	19	THE SCRIPT	106	GEORGE STRAIT	152	GLEE: THE 3D CONCERT MOVIE	16			NOW 37	145	WASHED OUT	145	CHRIS YOUNG	71
TIM MCGRAW	146	P!NK	112			SEETHER	113	BARBRA STREISAND	9	MOVIE	103			NOW 38	40	GILLIAN WELCH	168	YOUNG THE GIANT	42
MERCYME	51	PISTOL ANNIES	22			BOB SEGER & THE SILVER BULLET BAND	148	SUBLIME WITH ROME	154	THE HELP	175			NOW 39	10	KANYE WEST	171		
MIGUEL	85	LIONEL RICHIE	130			BULLET BAND	148	SUGARLAND	173	THE LONELY ISLAND	173			NOW THAT'S WHAT I CALL COUNTRY: VOLUME 4	64	BARRY WHITE	110		
JUSTIN MOORE	49	RIHANNA	37			SELAH	165	SUICIDE SILENCE	179	THE 1ST AND 2ND DIMENSIONS	147			PURRS TRANKAZOS	118	AMY WINEHOUSE	45, 191		
MUMFORD & SONS	116	KELLY ROWLAND	35			SKILLET	127	SUNNY SWEENEY	70	RIO	126			RADIO DISNEY JAMS: 15TH B-DAY EDITION	101	WIZ KHALIFA	60		

UNCHARTED™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSPACE PAGE	
1	17	2	<b>#1</b> STRANGE TALK	WWW.MYSPACE.COM/STRANGETALKMUSIC	
2	2	34	DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY	
3	31		YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES	
4	30		MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC	
5	33		TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	
6	30		PORTA	WWW.MYSPACE.COM/PORTA1	
7	14	21	T. MILLS	WWW.MYSPACE.COM/7MILLS	
8	15	30	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET	
9	1		DAMIAN MCGINTY	WWW.MYSPACE.COM/DAMIANMCGINTY	
10	11	33	NOISIA	WWW.MYSPACE.COM/DENDISIA	
11	18	22	METRONOMY	WWW.MYSPACE.COM/METRONOMY	
12	10	31	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK	
13	13	30	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA	
14	22	26	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	
15	24	28	NICOLAS JAAR	WWW.MYSPACE.COM/NICDLASJAAR	
16	23	33	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS	
17	29	20	CHILDISH GAMBINO	WWW.MYSPACE.COM/CHILDISHGAMBINOTHERAPPER	
18	21	33	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI	
19			<b>RE-ENTRY</b> PURITY RING	WWW.MYSPACE.COM/PURITYRING	
20	2	24	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN	
21	31	23	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC	
22			<b>RE-ENTRY</b> AEROPLANE	WWW.MYSPACE.COM/AEROPLANE:MUSICLOVE	
23	9	29	SUNGHAI JUNG	WWW.MYSPACE.COM/JUNGSUNGHAI	
24			<b>RE-ENTRY</b> ORELSAN	WWW.MYSPACE.COM/ORELSAN	
25	25	32	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN	
26	34	23	PAROV STELAR	WWW.MYSPACE.COM/STELAR1	
27	35	11	NEOCLUBBER	WWW.MYSPACE.COM/NEOCLUBBER	
28	36	18	PITTY	WWW.MYSPACE.COM/BANDAPITTY	
29	30	15	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSAESARON	
30	46	17	EXCISION	WWW.MYSPACE.COM/EXCISION	
31	32	33	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	
32	39	6	TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS	
33	26	25	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK	
34			<b>RE-ENTRY</b> PENGUIN PRISON	WWW.MYSPACE.COM/PENGUINPRISON	
35			<b>RE-ENTRY</b> COM TRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE	
36	33	16	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	
37			<b>RE-ENTRY</b> STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC	
38			<b>RE-ENTRY</b> ZEDD	WWW.MYSPACE.COM/OFFICIALZEDD	
39	43	8	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	
40	42	12	IAMX	WWW.MYSPACE.COM/IAMX	
41			<b>RE-ENTRY</b> PORTER ROBINSON	WWW.MYSPACE.COM/PORTERROBINSON	
42			<b>RE-ENTRY</b> MACKLEMORE	WWW.MYSPACE.COM/MACKLEMORE	
43			<b>RE-ENTRY</b> GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA	
44	50	9	UMEK	WWW.MYSPACE.COM/DJUMEK	
45			<b>RE-ENTRY</b> MIAMI HORROR	WWW.MYSPACE.COM/MIAMIHORROR	
46			<b>RE-ENTRY</b> BORGORE	WWW.MYSPACE.COM/BORGORE	
47	37	14	HADOUKEN!	WWW.MYSPACE.COM/HADOUKEN	
48	49	8	JAMIE WOON	WWW.MYSPACE.COM/JAMIEWOON	
49			<b>RE-ENTRY</b> DON TETTO	WWW.MYSPACE.COM/DONTETTO	
50	40	4	EMILIE AUTUMN	WWW.MYSPACE.COM/EMILIEAUTUMN	

Electronic duo Purity Ring debuts on Uncharted at No. 19 thanks to the blog buzz surrounding the release of its latest single, "Belispeak." Since the song hit its SoundCloud page on Aug. 26, it has received acclaim from major blogs like Pitchfork and Brooklyn Vegan, helping it earn more than 33,000 plays.



SOCIAL 50™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	
1	1	41	<b>#1</b> JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
2	5	41	RIHANNA	SRP/DEF JAM/IDJMG	
3		41	SELENA GOMEZ	HOLLYWOOD	
4		41	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
5	10		RED HOT CHILI PEPPERS	WARNER BROS.	
6	12	41	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
7		31	ADELE	XL/COLUMBIA	
8	3	41	MICHAEL JACKSON	MJ/EPIC	
9		41	SHAKIRA	SONY MUSIC LATIN/EPIC	
10		41	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	
11		41	KATY PERRY	CAPITOL	
12		41	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
13	13	41	BEYONCE	PARKWOOD/COLUMBIA	
14	30	38	BRITNEY SPEARS	JIVE/RCA	
15	17	39	CHRIS BROWN	JIVE/RCA	
16	15	5	KARMIN	UNSIGNED	
17	20	40	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC	
18	24	18	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
19	43	13	DEADMAU5	MAUSTRAP/ULTRA	
20	18	39	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA	
21			<b>RE-ENTRY</b> BLINK-182	GEFFEN	
22	14	26	TYLER WARD	UNSIGNED	
23	29	30	BRUNO MARS	ELEKTRA	
24	32	5	TIFFANY ALVORD	KEEP YOUR SOUL	
25	16		LINKIN PARK	MACHINE SHOP/WARNER BROS.	
26	26	41	AVRIL LAVIGNE	ARISTA/RCA	
27	45	41	COLDPLAY	CAPITOL	
28	33	41	USHER	LAFACE/RCA	
29	19	38	WIZ KHALIFA	ROSTRUM/ATLANTIC	
30	23	41	DON OMAR	ORFANATO/MACHETE	
31			<b>RE-ENTRY</b> ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC	
32	22	41	TAYLOR SWIFT	BIG MACHINE	
33			<b>RE-ENTRY</b> MAC MILLER	ROSTRUM	
34	41	11	CODY SIMPSON	ATLANTIC	
35	38	20	AVENGED SEVENFOLD	HDPELESS/SIRE/WARNER BROS.	
36	27	6	DESTORM	UNSIGNED	
37	44	39	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
38	36	41	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC	
39	47	13	SOULJA BOY	COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE	
40			<b>RE-ENTRY</b> KREAYSHAWN	COLUMBIA	
41	50	40	KESHA	KEMOSABE/RCA/RMG	
42	48	26	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG	
43	40	41	THE BLACK EYED PEAS	INTERSCOPE	
44	49	36	SNOOP DOGG	OOGYSTYLE/PRIORITY/CAPITOL	
45	35	22	THIRTY SECONDS TO MARS	IMMORTAL/VIRGIN/CAPITOL	
46	39	34	DEMI LOVATO	HOLLYWOOD	
47			<b>RE-ENTRY</b> SLIPKNOT	ROADRUNNER	
48	46	13	DAFT PUNK	VIRGIN/CAPITOL	
49		27	JENNIFER LOPEZ	ISLAND/IDJMG	
50			<b>RE-ENTRY</b> NICKELBACK	ROADRUNNER	

Blink-182 debuts at No. 21 on the Social 50 chart following the release of the band's video for "Up All Night." Since debuting Aug. 25, the clip has accumulated more than 2.2 million YouTube views and helped the act add 476,000 new fans in the tracking week. The band's new *Neighborhood* album, its first since 2003, will be released Sept. 27.



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

MYSPACE SONGS				myspace music
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	6	<b>#1</b> MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
2	8	6	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
3	12	2	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	2	17	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5		17	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
6	3	17	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
7	5		GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	6	17	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
9		32	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
10	15	2	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/IDJMG)
11	10	4	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
12	13	3	I'M ON ONE	DJ KHALED FEAT. DRAKE, RICK ROSS & LIL WAYNE (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13		9	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
14	14	12	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
15	25	2	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)

YAHOO! SONGS				Y! MUSIC
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	6	<b>#1</b> GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
2	2	12	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
3		9	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
4		17	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
5	6	2	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
6	5	2	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
7	8	12	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
8	7	1	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9		1	MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
10		1	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
11		1	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
12		2	LIGHTERS	BAD MEETS EVIL FEATURING BRUNO MARS (SHADY/INTERSCOPE)
13		22	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
14		12	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
15		2	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)

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 Myipedia, 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. BLINK-182: ESTEVAN OROLO



AIRPLAY MONITORED BY  
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SALES DATA COMPILED BY  
nirclsen  
SoundScan

# HOT 100

SALES DATA COMPILED BY  
nirclsen  
SoundScan

Billboard

# DIGITAL SONGS

SEP  
17  
2011

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	<b>#1</b> LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
2	2	19	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILLIAMS CHERRY/TREE/INTERSCOPE)
3	4	21	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/J/ROCA)
4	3	17	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	5	9	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
6	7	11	I WANNA GO	BRITNEY SPEARS (JIVE/ROCA)
7	6	14	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
8	11	7	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
9	8	18	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
10	15	9	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
11	10	16	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/ROCA)
12	9	25	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
13	12	16	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
14	13	32	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC/NASHVILLE)
15	17	6	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/IDJMG)
16	16	20	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
17	14	17	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
18	23	5	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
19	42	4	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
20	24	7	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
21	22	13	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA/NASHVILLE)
22	28	4	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)
23	37	3	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
24	20	12	REMINDE ME	BRAD PASKLEY DUET WITH CARRIE UNDERWOOD (ARISTA/NASHVILLE)
25	18	28	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	21	7	OTIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
27	31	10	TAKE A BACK ROAD	RODNEY ATKINS (CURB)
28	19	13	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)
29	32	10	MADE IN AMERICA	TOBY KEITH (SHOW DOG/UNIVERSAL)
30	26	14	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)
31	34	8	LONG HOT SUMMER	KEITH URBAN (CAPITOL/NASHVILLE)
32	38	5	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
33	27	16	JUST A KISS	LADY ANTEBELLUM (CAPITOL/NASHVILLE)
34	36	6	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/IDJMG)
35	33	26	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
36	45	4	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
37	25	17	AM I THE ONLY ONE	DIERKS BENTLEY (CAPITOL/NASHVILLE)
38	30	28	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
39	44	15	JUST FISHIN'	TRACE ADKINS (SHOW DOG/UNIVERSAL)
40	41	6	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
41	29	15	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
42	48	10	HERE FOR A GOOD TIME	GEORGE STRAIT (MCA/NASHVILLE)
43	47	8	TAKE OVER CONTROL	AFRO FEAT. EVA SIMONS (ROBBINS)
44	39	16	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)
45	40	7	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/ROCA)
46	55	3	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
47	49	5	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)
48	52	9	CRAZY GIRL	ELI YOUNG BAND (CARNIVAL/REPUBLIC/NASHVILLE)
49	43	11	EVERY TEARDROP IS A WATERFALL	COLDFEAT (CAPITOL)
50	53	11	LOVE DONE GONE	BILLY CURRINGTON (MERCURY/NASHVILLE)

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	11	7	<b>#1</b> SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	●
2	2	16	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	■
3	1	11	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	■
4	8	4	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	■
5	13	8	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)	■
6	-	1	MIRROR	LIL WAYNE FEAT. BRUNO MARS (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
7	5	5	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/IDJMG)	■
8	4	23	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILLIAMS CHERRY/TREE/INTERSCOPE)	■
9	3	8	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)	■
10	-	1	LOVE ON TOP	BEYONCE (PARKWOOD/COLUMBIA)	■
11	10	18	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
12	6	12	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	■
13	18	23	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/ROCA)	■
14	-	1	BLUNT BLOWIN	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
15	19	34	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	■
16	17	12	I WANNA GO	BRITNEY SPEARS (JIVE/ROCA)	■
17	14	15	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	■
18	16	47	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC/NASHVILLE)	■
19	-	1	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ATLANTIC/RRP)	■
20	12	15	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
21	15	19	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/ROCA)	■
22	24	7	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)	■
23	23	14	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA/NASHVILLE)	■
24	9	21	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	■
25	-	1	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI (JIVE/ROCA)	■

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	-	1	DANCIN' AWAY WITH MY HEART	LADY ANTEBELLUM (CAPITOL/NASHVILLE)	■
27	20	13	REMINDE ME	BRAD PASKLEY DUET WITH CARRIE UNDERWOOD (ARISTA/NASHVILLE)	■
28	-	1	MEGAMAN	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
29	21	22	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	■
30	25	8	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMN)	■
31	22	4	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
32	27	18	JUST A KISS	LADY ANTEBELLUM (CAPITOL/NASHVILLE)	■
33	-	1	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ATLANTIC/RRP)	■
34	36	11	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	■
35	-	1	MY BODY	YOUNG THE GIANT (ROADRUNNER/RRP)	■
36	35	11	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	■
37	45	3	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)	■
38	52	4	GUCCI GUCCI	KREAYSHAWN (COLUMBIA)	■
39	34	11	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)	■
40	28	17	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)	■
41	32	17	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	■
42	7	3	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
43	30	8	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/ROCA)	■
44	29	20	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL/NASHVILLE)	■
45	-	2	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	■
46	33	15	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
47	39	21	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	■
48	46	31	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/ROCA)	■
49	43	5	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)	■
50	44	13	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	■

## ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	2	<b>#1</b> SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	●
2	1	33	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	■
3	3	20	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	■
4	15	3	MY BODY	YOUNG THE GIANT (ROADRUNNER/RRP)	■
5	6	6	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)	■
6	5	14	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	■
7	4	7	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)	■
8	8	22	SAIL	AWOLNATION (RED BULL)	■
9	12	18	RUMOUR HAS IT	ADELE (XL/COLUMBIA)	■
10	9	8	FASTER	MATT NATHANSON (ACROBAT/VANGUARD/CAPITOL)	■
11	11	13	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)	■
12	13	60	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	■
13	31	11	WALK	FOO FIGHTERS (ROSWELL/RCA)	■
14	18	43	JUST FISHIN'	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED GLASS/NOTE)	■
15	21	36	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	■

## R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	-	1	<b>#1</b> MIRROR	LIL WAYNE FEAT. BRUNO MARS (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
2	35	2	LOVE ON TOP	BEYONCE (PARKWOOD/COLUMBIA)	■
3	3	22	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
4	1	12	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	■
5	5	5	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/ROCA)	■
6	-	1	BLUNT BLOWIN	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
7	15	15	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
8	7	6	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)	■
9	-	1	MEGAMAN	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
10	6	4	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
11	15	6	GUCCI GUCCI	KREAYSHAWN (COLUMBIA)	■
12	10	14	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)	■
13	2	2	SHE WILL	LIL WAYNE FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	■
14	8	9	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/ROCA)	■
15	-	3	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	■

## DANCE/ELECTRONIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)	CERT.
1	1	31	<b>#1</b> PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILLIAMS CHERRY/TREE/INTERSCOPE)	■
2	2	21	I WANNA GO	BRITNEY SPEARS (JIVE/ROCA)	■
3	-	1	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ATLANTIC/RRP)	■
4	14	14	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI (JIVE/ROCA)	■
5	-	1	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ATLANTIC/RRP)	■
6	-	1	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)	■
7	11	11	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)	■
8	10	5	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLIAMS CHERRY/TREE/INTERSCOPE)	■
9	24	24	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)	■
10	6	50	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)	■
11	3	1	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. R. KELLY & NICKI MINAJ (WHAT A MUSIC/ATLANTIC/RRP)	■
12	9	9	HELLO	MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)	■
13	11	11	RITUAL UNION	LITTLE DRAGON (PEACEFROG)	■
14	-	1	I CAN ONLY IMAGINE	DAVID GUETTA FEAT. CHRIS BROWN & LIL WAYNE (WHAT A MUSIC/ATLANTIC/RRP)	■
15	13	35	SCARY MONSTERS AND NICE SPRITES	SKRILLEX (BIG BEAT/MAUSTRAP/ATLANTIC)	■

## COUNTRY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	64	<b>#1</b> IF I DIE YOUNG	THE BAND PERRY (REPUBLIC/NASHVILLE)	■
2	4	21	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)	■
3	1	1	DANCIN' AWAY WITH MY HEART	LADY ANTEBELLUM (CAPITOL/NASHVILLE)	■
4	2	13	REMINDE ME	BRAD PASKLEY DUET WITH CARRIE UNDERWOOD (ARISTA/NASHVILLE)	■
5	1	15	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	■
6	8	8	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS./WMN)	■
7	1	18	JUST A KISS	LADY ANTEBELLUM (CAPITOL/NASHVILLE)	■
8	10	19	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	■
9	20	20	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/PICTURE)	■
10	9	20	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL/NASHVILLE)	■
11	12	16	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	■
12	11	26	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC/NASHVILLE)	■
13	6	10	HELL ON HEELS	PISTOL ANNIES (COLUMBIA)	■
14	14	10	EASY	RASCAL FLATTS FEAT. NATASHA BEDINGFIELD (BIG MACHINE)	■
15	-	1	THE TROUBLE WITH GIRLS	SCOTTY MCCREERY (19/INTERSCOPE/MERCURY)	■

## LATIN

## MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
2	2	12	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
3	1	22	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
4	4	17	SUPER BASS	NICKY MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	1	10	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
6	9	8	GG MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
7	7	21	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
8	23	23	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
9	8	20	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
10	1	7	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
11	10	12	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
12	12	10	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SAM DECADANCE/FUELED BY RAMEN/WATLAIN/RRP
13	13	6	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/DJMG)
14	16	8	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECADANCE/FUELED BY RAMEN/RRP)
15	14	2	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
16	17	4	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
17	15	15	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
18	18	12	PRETTY GIRLS	IYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
19	24	4	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
20	21	4	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)
21	27	3	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
22	22	8	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
23	34	2	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
24	25	6	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
25	31	5	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
26	26	2	HELLO	MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
27	30	8	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)
28	20	7	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRCA)
29	19	16	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
30	28	9	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
31	NEW	1	WITHOUT YOU	DAVID GUETTA FEAT. Usher (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
32	36	3	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOITTY/WARNER BROS.)
33	35	4	FASTER	MATT NATHANSON (VANGUARD/CAPITOL)
34	13	13	SHE AIN'T YOU	CHRIS BROWN (JIVE/RCA)
35	4	12	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)
36	NEW	1	SAVE THE WORLD	SWEDISH HOUSE MAFIA (ASTRALWERKS/CAPITOL)
37	NEW	1	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
38	NEW	1	NO SLEEP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
39	40	2	SKYSCRAPER	DEMI LOVATO (HOLLYWOOD)
40	32	9	DON'T STOP THE PARTY	THE BLACK EYED PEAS (INTERSCOPE)

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	3	32	F**KIN' PERFECT	PINK (LAFACE/RCA)
3	2	48	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
4	4	13	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/REO)
5	1	36	FIREWORK	KATY PERRY (CAPITOL)
6	7	15	GG IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
7	6	24	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
8	37	37	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	9	39	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
10	11	12	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
11	12	11	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
12	14	15	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
13	16	3	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
14	13	26	HOLD ON	MICHAEL BUBLE (143/REPRISE)
15	15	25	F**K YOU (FORGET YOU)	CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
16	18	2	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
17	17	19	WHEN YOU LOVED ME	RICHARD MARX (ZANZIBAR TOUR/FORCE)
18	20	6	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
19	19	13	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
20	22	10	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)
21	21	8	LONG WAY TO GO	JOSH GRACIN (AVERAGE JOE'S)
22	25	4	FASTER	MATT NATHANSON (VANGUARD/CAPITOL)
23	24	5	THE LAST GOODBYE	DAVID COOK (19/RCA)
24	27	5	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
25	23	16	NEVER GONNA LEAVE THIS BED	MAROON 5 (A&M/OCTONE/INTERSCOPE)

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
2	2	25	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	1	13	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
4	6	9	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
5	4	13	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
6	3	15	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
7	7	39	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
8	9	13	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
9	10	11	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
10	12	7	GREATEST GAINER SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
11	11	7	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
12	19	19	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)
13	15	16	FASTER	MATT NATHANSON (VANGUARD/CAPITOL)
14	16	17	ARMS	CHRISTINA PERRY (ATLANTIC/RRP)
15	14	11	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
16	18	10	BRIGHTER THAN THE SUN	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
17	17	11	ALL THAT YOU ARE	GOOD G DOLLS (WARNER BROS.)
18	19	10	NOT OVER YOU	GAVIN DEGRAH (J/RCA)
19	20	12	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
20	23	10	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
21	22	10	LOUD MUSIC	MICHELLE BRANCH (REPRISE)
22	25	14	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
23	30	3	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
24	17	17	LOST IN YOU	THREE DAYS GRACE (JIVE/RCA)
25	5	5	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)

## ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	14	WALK	FOO FIGHTERS (ROSWELL/RCA)
3	3	34	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	1	6	THE SOUND OF WINTER	BUSH (ZUMA ROCK)
5	1	8	NOT AGAIN	STAIN'D (FLIP/ATLANTIC)
6	17	17	LOWLIFE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
7	7	26	COUNTRY SONG	SEETHER (WIND-UP)
8	8	20	UP ALL NIGHT	BLINK-182 (GEFFEN/INTERSCOPE)
9	26	26	ROPE	FOO FIGHTERS (ROSWELL/RCA)
10	14	14	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
11	13	24	SAIL	AWOLNATION (RED BULL)
12	17	8	TONIGHT	SEETHER (WIND-UP)
13	14	13	MAKE IT STOP (SEPTEMBER'S CHILDREN)	RISE AGAINST (JIVE/INTERSCOPE)
14	11	21	SO FAR AWAY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
15	12	28	LIES OF THE BEAUTIFUL PEOPLE	SIXX: A.M. (ELEVEN SEVEN)
16	16	42	SHAKE ME DOWN	CAGE THE ELEPHANT (DSP/JIVE/RCA)
17	19	12	ROLL AWAY YOUR STONE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
18	18	35	HOWLIN' FOR YOU	THE BLACK KEYS (NONESUCH/WARNER BROS.)
19	15	19	GHOST OF DAYS GONE BY	ALTER BRIDGE (ALTER HIGH/DECA/CAPITOL)
20	24	11	BLOW ME AWAY	BREAKING BENJAMIN (HOLLYWOOD)
21	22	17	WHAT YOU WANT	EVANESCENCE (WIND-UP)
22	20	17	PANIC	SUBLIME WITH ROME (FUELED BY RAMEN/RRP)
23	25	5	IRRESISTIBLE FORCE	JANE'S ADDICTION (CAPITOL)
24	27	6	UNDER AND OVER IT	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
25	18	18	GET UP!	KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
26	28	14	WHIRRING	THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
27	26	13	SUNSET IN JULY	311 (311/ATO/RED)
28	29	6	MONSTER YOU MADE	POP EVIL (EDNE)
29	30	12	THE LAST TIME	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
30	34	10	LOST IN MY MIND	THE HEAD AND THE HEART (SUB POP)
31	31	11	PROMISES, PROMISES	INCUBUS (IMMORTAL/EPIC)
32	32	5	NO MATTER WHAT	PAPA ROACH (ELEVEN SEVEN)
33	37	3	HELENA BEAT	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
34	33	12	LONG TIME	CAKE (UPBEAT/ILG)
35	36	3	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
36	35	7	EVERY TIME YOU GO	3 DOORS DOWN (UNIVERSAL REPUBLIC)
37	41	6	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)
38	40	10	IT'S NOT ME IT'S YOU	SKILLET (ARDENT/IND/ATLANTIC)
39	15	15	RUMOUR HAS IT	ADELE (XL/COLUMBIA)
40	40	10	JUNK OF THE HEART (HAPPY)	THE KOOKS (ASTRALWERKS/CAPITOL)
41	41	10	DARK HORSES	SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
42	48	2	BIG FOOT	CHICKENFOOT (LAND SHARK/EONE)
43	43	10	MONSTER	PARAMORE (FUELED BY RAMEN/RRP)
44	44	10	FALLEN	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
45	45	10	WHAT YOU KNOW	TWO ODOR CINEMA CLUB (RED/GLASSNOTE)
46	50	2	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
47	49	2	BUSY BEIN' BORN	MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG)
48	HOT SHOT DEBUT	1	COLOURS	GRUPOLOVE (CANVASBACK/ATLANTIC)
49	NEW	1	THE CHILLS	BLUE OCTOBER (UP DOWN/BRANDO/RED)
50	NEW	1	WICKED WORLD	COLD (ELEVEN SEVEN)

## ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 WALK	FOO FIGHTERS (ROSWELL/RCA)
2	1	8	NOT AGAIN	STAIN'D (FLIP/ATLANTIC)
3	1	8	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
4	1	17	LOWLIFE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
5	1	14	BLOW ME AWAY	BREAKING BENJAMIN (HOLLYWOOD)
6	6	11	TONIGHT	SEETHER (WIND-UP)
7	8	6	UNDER AND OVER IT	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
8	7	20	THE LAST TIME	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
9	12	13	MONSTER YOU MADE	POP EVIL (EONE)
10	11	24	SICK	ADELITAS WAY (VIRGIN/CAPITOL)
11	11	22	SO FAR AWAY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
12	15	26	COUNTRY SONG	SEETHER (WIND-UP)
13	18	12	IT'S NOT ME IT'S YOU	SKILLET (ARDENT/IND/ATLANTIC)
14	16	6	THE SOUND OF WINTER	BUSH (ZUMA ROCK)
15	14	28	LIES OF THE BEAUTIFUL PEOPLE	SIXX: A.M. (ELEVEN SEVEN)
16	17	4	WHAT YOU WANT	EVANESCENCE (WIND-UP)
17	13	19	GET UP!	KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
18	19	8	NO MATTER WHAT	PAPA ROACH (ELEVEN SEVEN)
19	19	8	EVERY TIME YOU GO	3 DOORS DOWN (UNIVERSAL REPUBLIC)
20	22	15	WICKED WORLD	COLD (ELEVEN SEVEN)
21	20	19	KILLING ME INSIDE	CROSSFADE (ELEVEN SEVEN)
22	26	3	GREATEST GAINER THIS IS GONNA HURT	SIXX: A.M. (ELEVEN SEVEN)
23	25	9	THAT FIRE	BLACK TIDE (INTERSCOPE)
24	23	17	BOUNCE	EMPHATIC (ATLANTIC)
25	24	11	EVERY LIE	MY DARKEST DAYS (MVR/604/MERCURY/DJMG)

## HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	#1 LIES OF THE BEAUTIFUL PEOPLE	SIXX: A.M. (ELEVEN SEVEN)
2	2	17	LOWLIFE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
3	3	8	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
4	4	20	GHOST OF DAYS GONE BY	ALTER BRIDGE (ALTER HIGH/DECA/CAPITOL)
5	5	26	COUNTRY SONG	SEETHER (WIND-UP)
6	7	13	WALK	FOO FIGHTERS (ROSWELL/RCA)
7	1	22	SO FAR AWAY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
8	8	8	NOT AGAIN	STAIN'D (FLIP/ATLANTIC)
9	9	13	NEVER LOOKIN' BACK	THE KENNY WAYNE SHEPHERD BAND (LPSV/LOU & PROUD/ROADRUNNER/RRP)
10	16	9	GREATEST GAINER TONIGHT	SEETHER (WIND-UP)
11	10	28	ROPE	FOO FIGHTERS (ROSWELL/RCA)
12	15	7	SICK	ADELITAS WAY (VIRGIN/CAPITOL)
13	29	29	RIP TIDE	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
14	14	15	EVERY TIME YOU GO	3 DOORS DOWN (UNIVERSAL REPUBLIC)
15	13	44	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)	SHINEDOWN (ATLANTIC)
16	12	5	BIG FOOT	CHICKENFOOT (LAND SHARK/EONE)
17	19	12	BLOW ME AWAY	BREAKING BENJAMIN (HOLLYWOOD)
18	17	5	THE SOUND OF WINTER	BUSH (ZUMA ROCK)
19	1	13	KILLING ME INSIDE	CROSSFADE (ELEVEN SEVEN)
20	3	3	WHAT YOU WANT	EVANESCENCE (WIND-UP)
21	21	11	MONSTER YOU MADE	POP EVIL (EONE)
22	26	8	NO MATTER WHAT	PAPA ROACH (ELEVEN SEVEN)
23	25	2	UNDER AND OVER IT	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
24	29	4	BLAME IT ON THE BOOM BOOM	BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
25	23			

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	24	<b>#1</b> BAREFOOT BLUE JEAN NIGHT J. MOIR, R. CLAWSON (D. ALTMAN, E. PASLAY, T. SAWCHUK)	Jake Owen RCA	1	1
2	1	16	REMIND ME F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley Duet With Carrie Underwood ARISTA NASHVILLE	1	1
3	5	20	TAKE A BACK ROAD T. HEWITT, R. ATKINS (R. AKINS, L. LAIRD)	Rodney Atkins CURB	1	1
4	4	18	YOU AND TEQUILA B. CANNON, K. CHESNEY (M. BERG, D. CARTER)	Kenny Chesney Featuring Grace Potter BNA	4	4
5	6	13	MADE IN AMERICA T. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith SHOW DOG-UNIVERSAL	5	5
6	7	11	LONG HOT SUMMER D. HUFF, K. URBAN (M. MARK, K. URBAN)	Keith Urban CAPITOL NASHVILLE	6	6
7	3	24	AM I THE ONLY ONE J. R. STEWART (J. BEAVERS, J. R. STEWART, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	1	1
8	11	24	JUST FISHIN' M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins SHOW DOG-UNIVERSAL	8	8
9	11	13	HERE FOR A GOOD TIME T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE	9	9
10	13	15	GOD GAVE ME YOU S. HENDRICKS (D. BARNES)	Blake Shelton WARNER BROS./WMN	10	10
11	12	28	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band CARNIVAL/REPUBLIC NASHVILLE	11	11
12	14	21	LOVE DONE GONE C. CHAMBERLAIN, B. CURRINGTON (S. CAMP, M. GREEN)	Billy Currington MERCURY	12	12
13	17	20	BAGGAGE CLAIM F. LIDDELL, C. ANLAY, G. WOLF (M. LAMBERT, N. HEMBY, L. LAIRD)	Miranda Lambert RCA	13	13
14	16	17	SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	14	14
15	18	17	I GOT YOU N.V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square STONEY CREEK	15	15
16	19	22	COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert VALORY	16	16
17	20	21	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. L. NIEMAN, R. BROWN)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	17	17
18	15	18	I LOVE YOU THIS BIG M. BRIGHT (R. JACKSON, E. DEAN, B. JAMES, J. SMITH)	Scotty McCreery 19/INTERSCOPE/MERCURY	15	15
19	21	35	<b>AIR POWER</b> LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THIBODEAU)	Steve Holy CURB	19	19
20	22	25	EASY D. HUFF, RASCAL FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE	20	20
21	27	40	<b>GREATEST GAINER</b> WE OWNED THE NIGHT P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE	21	21
22	23	16	I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	22	22
23	24	31	LET IT RAIN F. LIDDELL, C. ANLAY (D. NAIL, J. SINGLETON)	David Nail MCA NASHVILLE	23	23
24	25	23	COST OF LIVIN' R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn ARISTA NASHVILLE	23	23
25	26	27	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell BIGGER PICTURE	25	25



Shelton's cover of the Dave Barnes composition is his 13th top 10. Barnes' original version rose to No. 9 a year ago on Christian AC Songs and appears on his *What We Give, What We Get* album.



The second single from the trio's upcoming album *Own the Night* increases by 68% to 11 million audience impressions. Lead track "Just a Kiss" spent two weeks at No. 1 and is now rising on Adult Contemporary (16-13) and Adult Top 40 (27-25).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	29	32	ALL YOUR LIFE N. CHAPMAN (D. HENNINGSEN, C. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE	26	26
27	28	28	TAKE IT OFF B. CANNON, I.D. DAVIDSON (A. GORLEY, K. LOVEFACE)	Joe Nichols SHOW DOG-UNIVERSAL	27	27
28	35	41	DRINK IN MY HAND J. JOYCE (E. CHURCH, M. PHEENEY, L. LAIRD)	Eric Church EMI NASHVILLE	28	28
29	38	48	TATTOOS ON THIS TOWN M. KNOX (N. THRASHER, W. MOBLEY, M. DULANEY)	Jason Aldean BROKEN BOW	29	29
30	30	29	STORM WARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC/WMN	29	29
31	31	31	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson ACR/EMI NASHVILLE	29	29
32	32	30	TOUGH F. LIDDELL, L. WOOTEN (L. SATCHER)	Kellie Pickler 19/BNA	30	30
33	33	33	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge BIG MACHINE	32	32
34	34	34	BAIT A HOOK J. STOVER (R. AKINS, J. MOORE, J. S. STOVER)	Justin Moore VALDRY	34	34
35	36	35	DIDN'T I D. FRIZELL, L. R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW	33	33
36	37	37	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLIMIE, D. W. MORGAN)	Sara Evans RCA	35	35
37	39	36	WANNA TAKE YOU HOME M. SERLETIC (T. GOSSIN, M. SERLETIC, W. MOBLEY)	Gloriana EMBLEM/WARNER BROS./WAR	34	34
38	40	38	LET'S GET TOGETHER P. VASSAR, R. COPPELMAN (P. VASSAR, T. MULLINS)	Phil Vassar RODEOWAVE	36	36
39	42	43	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYSLIP, S. ISAACS, J. YEARY)	Martina McBride REPUBLIC NASHVILLE	39	39
40	45	59	KEEP ME IN MIND K. STEGALL, Z. BROWN (Z. BROWN, W. OURETTE, N. COWAN)	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	40	40
41	43	42	LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina 19/INTERSCOPE/MERCURY	40	40
42	44	44	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry AVERAGE JOE'S	42	42
43	41	39	STAYING'S WORSE THAN LEAVING B. BEAVERS (J. CLEMENT, R. FOSTER, S. SWEENEY)	Sunny Sweeney REPUBLIC NASHVILLE	38	38
44	<b>HOT SHOT DEBUT</b>	1	I DON'T WANT THIS NIGHT TO END J. STEVENS (L. BRYAN, D. DAVIDSON, R. AKINS, B. HAYSLIP)	Luke Bryan CAPITOL NASHVILLE	44	44
45	47	47	OH, TONIGHT E. HERBST (J. ABBOTT, S. HELMS)	Josh Abbott Band Featuring Kacey Musgraves PRETTY DAMN TOUGH	44	44
46	48	46	WHERE COUNTRY GROWS B. CANNON (A. SHEPHERD, B. PINSON)	Ashton Shepherd MCA NASHVILLE	42	42
47	46	45	HUNT YOU DOWN M. WRIGHT, D. COOK, M. COLLIE (J. T. HODGES, M. COLLIE, R. RUTHERFORD)	JT Hodges SHOW DOG-UNIVERSAL	41	41
48	60	2	YOU J. STROUD (C. YOUNG, L. LAIRD)	Chris Young RCA	48	48
49	50	49	THIS OLE BOY P. O'DONNELL (B. HAYSLIP, D. DAVIDSON, R. AKINS)	Craig Morgan BLACK RIVER	49	49
50	51	54	FERRIS WHEEL B. BEAVERS (K. JACOBS, J. KELLEY, R. THIBODEAU)	Jason Jones WARNER BROS./NEW REVOLUTION	49	49

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	<b>HOT SHOT DEBUT</b>	1	<b>#1</b> JAKE OWEN RCA 89547/SMN (10.98)	Barefoot Blue Jean Night	1	1
2	2	1	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	1	1
3	3	44	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	1	1
4	4	6	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief	1	1
5	1	2	PISTOL ANNIE COLUMBIA 94916 EX/SMN (11.98)	Hell On Heels	1	1
6	<b>NEW</b>	1	GLEN CAMPBELL SURFDIG 528496* (13.98)	Ghost On The Canvas	1	1
7	6	5	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	1	1
8	12	10	<b>GG</b> SCOTTY MCCREERY 19/MERCURY/INTERSCOPE 015805 EX/CA (6.98)	American Idol Season 10 Highlights: Scotty McCreery	2	2
9	10	9	TAYLOR SWIFT BIG MACHINE TS0300A (18.98) *	Speak Now	3	3
10	8	6	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 52726 AG (25.98 CD/DVD) *	You Get What You Give	1	1
11	9	47	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	2	2
12	11	15	BRAD PAISLEY ARISTA NASHVILLE 83074/SMN (11.98)	This Is Country Music	1	1
13	5	3	ELI YOUNG BAND CARNIVAL/REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	3	3
14	13	11	JUSTIN MOORE VALORY JMO2100A (10.98)	Outlaws Like Me	1	1
15	<b>NEW</b>	1	STONEY LARUE B. SIDE 7157* (13.98)	Velvet	15	15
16	14	7	TRACE ADKINS SHOW DOG-UNIVERSAL 015694 (9.98)	Proud To Be Here	2	2
17	19	15	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	3
18	18	49	KENNY CHESNEY BNA 57445/SMN (11.98) *	Hemingway's Whiskey	1	1
19	21	16	VARIOUS ARTISTS UNIVERSAL/EMPIRE MUSIC 015731/UMI (18.98)	NOW That's What I Call Country: Volume 4	1	1
20	17	17	ZAC BROWN BAND ROADRANGER PICTURE/MCA 519631/AG (13.98)	The Foundation	2	2
21	<b>NEW</b>	1	ROBERT EARL KEEN LOST HIGHWAY 015657*/UMGN (10.98)	Ready For Confetti	21	21
22	7	2	SUNNY SWEENEY REPUBLIC NASHVILLE 016751/UNIVERSAL REPUBLIC (10.98)	Concrete	1	1
23	15	14	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon	1	1
24	22	19	RASCAL FLATTS BIG MACHINE RFO100A (13.98)	Nothing Like This	1	1
25	16	24	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	21	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	1	1
27	20	10	JEFF BRIDGES RAMP 71491*/BLUE NOTE (18.98)	Jeff Bridges	10	10
28	24	26	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	1	1
29	25	22	RONNIE DUNN ARISTA NASHVILLE 85782/SMN (11.98)	Ronnie Dunn	1	1
30	26	20	LAUREN ALAINA 19/MERCURY/INTERSCOPE 015800 EX/CA (6.98)	American Idol Season 10 Highlights: Lauren Alaina	5	5
31	27	27	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	6	6
32	28	25	SARA EVANS RCA 49693/SMV (10.98)	Stronger	1	1
33	30	23	SUGARLAND MERCURY 014758*/UMGN (13.98) *	The Incredible Machine	1	1
34	33	33	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington	22	22
35	32	31	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)	Paper Airplane	1	1
36	34	30	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	1	1
37	31	28	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	2	2
38	29	41	SOUNDTRACK SOBRIETY MUSIC PRODUCTIONS 015804/UMI (10.98)	Country Strong: More Music From The Motion Picture	1	1
39	35	32	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523726 AG (25.98 CD/DVD) *	Pass The Jar: Live	2	2
40	40	39	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner	20	20
41	37	34	AARON LEWIS JERROD NIEMANN 01013 (7.98)	Town Line (EP)	1	1
42	39	38	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 62703/SMN (9.98)	Judge Jerrod & The Hung Jury	1	1
43	38	36	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square	3	3
44	36	35	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get	1	1
45	41	42	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	7	7
46	42	40	VARIOUS ARTISTS AVERAGE JOE'S 226 (13.98)	Mud Digger: Volume 2	20	20
47	43	44	CRAIG CAMPBELL ACUSTIC PEACH 53557*/BIGGER PICTURE (18.98)	Craig Campbell	14	14
48	45	43	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	4	4
49	46	47	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun	1	1
50	48	45	RANDY TRAVIS WARNER BROS. 524937/WMN (7.98)	Top 10	40	40

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	22	<b>#1</b> ALISON KRAUSS & UNION STATION 21 WKS ROUNDER 610665*/CONCORD	Paper Airplane	1
2	2	25	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE ROUNDER 610660*/CONCORD	Rare Bird Alert	1
3	5	16	SARAH JAROSZ SUGAR HILL 4062*/WELK	Follow Me Down	1
4	3	2	VARIOUS ARTISTS LOST HIGHWAY/MERCURY/UMI 014749 EX/UME	0 Brother, Where Art Thou? Bora Fide Parties And Unreleased Tracks	1
5	4	66	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	1
6	6	73	TRAMPLED BY TURTLES BANJODD 07*	Palomino	1
7	9	30	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars	1
8	7	7	RICKY SKAGGS SKAGGS FAMILY 1011	Country Hits Bluegrass Style	1
9	8	2	BLUE HIGHWAY ROUNDER 619107/CONCORD	Sounds Of Home	1
10	13	31	THE GRASCALS CRACKER BARREL 1002 EX/BLUEGRASS	The Grascals & Friends: Country Classics With A Bluegrass Spin	1

BETWEEN THE BULLETS

OWEN DOUBLES UP



Jake Owen picks up his first chart-topper in seven tries on Hot Country Songs, as "Barefoot Blue Jean Night" steps 2-1 in its 24th chart week. His previous best rank was notched when fourth single "Don't Think I Can't Love You" spent two weeks at its No. 2 peak in April 2009. Concurrently, Owen nabs his first No. 1 and best Nielsen SoundScan sum on Top Country Albums with the same-named set, which moves in with 55,000 copies sold. That outpaces his previous best, noted when second album *Easy Does It* bowed with 23,000 copies at No. 2 in March 2009.

—Wade Jessen

HOT COUNTRY SONGS: The country stations are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the Top 20 on both the BDS Airplay and Audience charts for the first time with increase in both directions and audience. TOP COUNTRY ALBUMS: See chart 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)
1	44	2	<b>#1</b> LIL WAYNE	HOW TO LOVE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	4	JAY Z KANYE WEST	WATCH THE THRONES (ROC-A-FELLA/ROC NATION/DEF JAM/JMG)
3	10	3	BEYONCÉ	4 PARKWOOD (COLUMBIA 90824/SONY MUSIC)
4	1	2	GAME	THE R.E.D. ALBUM (DGC 013279/IGA)
5	4	12	BAD MEETS EVIL	HELL: THE SEQUEL (SHADY/INTERSCOPE 015729/IGA)
6	NEW	1	JILL SCOTT	THE ORIGINAL JILL SCOTT... VOL. 1 HIDDEN BEACH 00102
7	8	41	NICKI MINAJ	PINK FRIDAY (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
8	6	6	KELLY ROWLAND	HERE I AM (UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC)
9	5	5	RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG
10	12	24	CHRIS BROWN	F.A.M.E. JIVE 86067/JLG
11	10	1	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RMG
12	19	17	TYLER, THE CREATOR	Goblin XL 529*
13	9	64	EMINEM	RECOVERY (WEA/SHADY/AFTERMATH/INTERSCOPE 014411/AGA)
14	7	11	JILL SCOTT	THE LIGHT OF THE SUN (BLUES BABE 527941/WARNER BROS.)
15	23	23	WIZ KHALIFA	ROLLING PAPERS (ROSTRUM/ATLANTIC 527099/AG)
16	13	10	BIG SEAN	FINALLY FAMOUS G.O.O.D./DEF JAM 015421/IDJMG
17	14	4	ACE HOOD	BLOOD SWEAT + TEARS (WE THE BEST/DEF JAM 015539/IDJMG)
18	5	40	MIGUEL	ALL I WANT IS YOU (BLACK ICE/BYSTORM/JIVE 75487/JLG)
19	20	49	LIL WAYNE	I AM NOT A HUMAN BEING (CASH MONEY/UNIVERSAL REPUBLIC)
20	16	1	DJ KHALED	WE THE BEST FOREVER (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
21	18	24	KIRK FRANKLIN	HELLO FEAR (FO YO SOUL/VERITY 77917/JLG)
22	23	12	LEDISI	PIECES OF ME (VERVE FORECAST 015557/VG)
23	22	55	DRAKE	THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
24	4	4	GUCCI MANE & WAKA FLOCKA FLAME	FERRARI BOYZ (MCA/1017 BRICK SQUAD 52278/WARNER BROS.)
25	25	27	MARSHA AMBROSIUS	LATE NIGHTS & EARLY MORNINGS J 64826/RMG
26	28	1	TECH N9NE	ALL 6'S & 7'S (STRANGE 87/RBC)
27	26	15	VARIOUS ARTISTS	SELF MADE... VOL. 1 (MAYBACH 527800/WARNER BROS.)
28	24	16	SADE	THE ULTIMATE COLLECTION (EPIC 90454/SONY MUSIC)
29	18	16	BEASTIE BOYS	HOT SAUCE COMMITTEE PART TWO (BROOKLYN DUST 05639/CAPITOL)
30	27	42	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY (ROC-A-FELLA/DEF JAM 014955/IDJMG)
31	NEW	1	COMMITTED	COMMITTED (SONY PICTURES TELEVISION/EPIC 85335/SONY MUSIC)
32	21	6	JOSS STONE	LPI STONED 527769*/SURFDOG
33	NEW	1	GLASSES MALONE	BEACH CRUISER (SUBURBAN NOIZE 319)
34	32	24	JENNIFER HUDSON	I REMEMBER ME (ARISTA 60819/RMG)
35	34	56	KEM	INTIMACY (ALBUM III UNIVERSAL REPUBLIC 014469)
36	33	43	CEE LO GREEN	THE LADY KILLER (RADICULTURE 5256D1/ELEKTRA)
37	NEW	1	BOSS HOGG OUTLAWZ	SERVE & COLLECT III (BOSS HOGG OUTLAWZ 5144/EONE)
38	26	26	LUPE FIASCO	LASERS (1ST & 15TH/ATLANTIC 520870*/AG)
39	53	53	THE TEMPTATIONS	ICON (MOTOWN 014607/UME)
40	35	59	RICK ROSS	TEFLON DON (MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG)
41	38	38	R. KELLY	LOVE LETTER (JIVE 80874/JLG)
42	36	23	MARY MARY	SOMETHING BIG (MY BLOCK/COLUMBIA 62330/SONY MUSIC)
43	37	43	KID CUDI	MAN ON THE MOON II (DREAM (MG) 014649*/UNIVERSAL REPUBLIC)
44	30	4	ROYCE DA 5'9"	SUCCESS IS CERTAIN (GRACIE 00004*)
45	42	8	WAKA FLOCKA FLAME	FLOCKAVELI 1017 BRICK SQUAD/ASYLUM 52278/WARNER BROS.
46	17	17	RAPHAEL SAADIQ	STONE ROLLIN' (COLUMBIA 62560*/SONY MUSIC)
47	41	5	VARIOUS ARTISTS	SLOW GRIND (SONY MUSIC/CASH MONEY/SPECIAL MARKETS 86269/RAZOR & TIE)
48	46	31	TREY SONGZ	PASSION, PAIN & PLEASURE (SONGBROOK/ATLANTIC 524539/AG)
49	48	9	LLOYD	KING OF HEARTS (YOUNG-GOLDFIEZONE 4/INTERSCOPE 015116/IGA)
50	50	8	BRIAN MCKNIGHT	JUST ME (MR. SOLANE 5162/EONE)

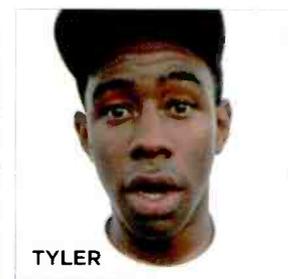
Rihanna notches her 16th top 10 on the Rhythmic airplay chart, as "Cheers (Drink to That)" climbs 12-10. She breaks a three-way tie with Beyoncé and Janet Jackson (15 each) for second-most top 10s among women; only Mariah Carey stands in Rihanna's way, with 21.



## MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	16	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	3	22	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/JMG)
4	4	20	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
5	5	13	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
6	6	8	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOP DASH (G.O.O.D./DEF JAM/JMG)
7	7	24	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
8	8	10	MARVIN'S ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	9	13	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	10	19	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
11	17	4	<b>GG</b> HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
12	14	14	SHE WILL	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
13	13	9	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
14	14	5	WET THE BED	CHRIS BROWN FEAT. LUDACRIS (JIVE/RCA)
15	11	31	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
16	20	5	MRS. RIGHT	MINDLESS BEHAVIOR FEAT. DIGGY (STREAMLINE/CONJUNCTION/INTERSCOPE)
17	19	19	MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)
18	18	18	UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBROOK/ATLANTIC)
19	22	22	ANYTHING (TO FIND YOU)	MONICA FEAT. RICK ROSS (J/RCA)
20	21	12	OH MY	DJ DRAMA FEAT. FABOLOUS, ROSCOP DASH & WIZ KHALIFA (APHILLIATES/EONE)
21	23	5	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
22	24	10	TILL I'M GONE	THIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
23	4	4	IMA BOSS	MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
24	9	9	SO FRESH	CJ HILTON FEAT. NAS (J/RCA)
25	8	8	THING CALLED US	HAMILTON PARK (HARBRELL/L7/ATLANTIC)
26	4	4	SHAKE LIFE	YOUNG JEEZY (CTE/DEF JAM/IDJMG)
27	27	27	WORK OUT	J. COLE (ROC NATION/COLUMBIA)
28	33	33	POT OF GOLD	GAME FEAT. CHRIS BROWN (OGC/INTERSCOPE)
29	34	7	BOO THANG	VERSE SIMMONS FEAT. KELLY ROWLAND (BUVISION/KONLIVE)
30	35	2	COPY, PASTE	DIGGY (ATLANTIC)
31	25	12	BREAK MY HEART	ESTELLE FEAT. RICK ROSS (HOME SCHOOL/ATLANTIC)
32	37	2	DEDICATION TO MY EX (MISS THAT)	LLOYD FEAT. ANDRE 3000 (YOUNG-GOLDFIEZONE 4/INTERSCOPE)
33	28	14	ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)
34	NEW	1	TOO EASY	TYRESE FEAT. LUDACRIS (VOLTRON RECORDZ/CAPITOL)
35	38	2	LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIUS (J/RCA)
36	32	11	NOVACANE	FRANK OCEAN (ODD FUTURE/REDZONE/IDJMG)
37	36	9	LET IT FLY	MAIND FEAT. ROSCOP DASH (HUSTLE HARD/ATLANTIC/EONE)
38	39	17	BALLIN'	YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)
39	NEW	1	NI**AS IN PARIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
40	NEW	1	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)

## BETWEEN THE BULLETS TYLER CLIMBS; SCOTT RETURNS



Whether you loved or hated Tyler, the Creator's partially censored speech when accepting the best new artist trophy at the Aug. 28 MTV Video Music Awards, there's no denying the show's impact on his *Goblin* album. Tyler, the frontman for rap collective Odd Future, returns to the top 10 on Rap Albums (see [Billboard.biz](http://Billboard.biz)), jumping 14-7 with 10,000 sold (up 133%)—its best sales week since its second frame on the tally. On Top R&B/Hip-Hop Albums, the former No. 1 set vaults 19-12 with Pacesetter honors.

The R&B list's top debut this week is *The Original Jill Scott: From the Vault! Vol. 1* (No. 6, 13,000). It's Scott's seventh straight top 10 set in just as many tries. The archival album from her former label is her second charting title this year, following her *Light of the Sun* debut for Blues Babe/Warner Bros. in July.

—Karinah Santiago

## RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	11	LIGHTERS	BAD MEETS EVIL FEAT. BRUND MARS (SHADY/INTERSCOPE)
3	3	22	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
4	4	20	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	5	13	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	6	24	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
7	7	12	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
8	8	12	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
9	9	13	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
10	10	5	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/IDJMG)
11	11	13	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/JMG)
12	12	19	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
13	13	14	IN THE DARK	DEV (INDIE-POP UNIVERSAL REPUBLIC)
14	14	11	FAR AWAY	TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
15	15	6	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOP DASH (G.O.O.D./DEF JAM/IDJMG)
16	16	17	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
17	17	10	GUCCI GUCCI	KREAYSHAWN (COLUMBIA)
18	18	10	I WANNA GO	BRITNEY SPEARS (JIVE/RCA)
19	19	19	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
20	20	7	MARVIN'S ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
21	25	3	<b>GG</b> SHE WILL	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
22	8	8	NO SLEEP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
23	27	27	GOT 2 LUV U	SEAN PAUL FEAT. ALEXIS JORDAN (VPI/ATLANTIC)
24	23	20	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
25	26	26	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
26	31	31	LAY IT ON ME	KELLY ROWLAND FEAT. BIG SEAN (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
27	29	29	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMMONS (ROBBINS)
28	22	22	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
29	30	30	WORK OUT	J. COLE (ROC NATION/COLUMBIA)
30	33	33	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE (DECADANCE/FUELED BY RAMENATLANTIC/RRP)
31	38	38	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
32	35	35	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
33	34	34	DEDICATION TO MY EX (MISS THAT)	LLOYD FEAT. ANDRE 3000 (YOUNG-GOLDFIEZONE 4/INTERSCOPE)
34	34	34	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALwerks/CAPITOL)
35	37	2	PRETTY GIRLS	IYAZ FEAT. TRAVIS MCCOY (TIME IS MONEY/BELUGA HEIGHTS/PREPRISE)
36	36	36	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECADANCE/FUELED BY RAMENATLANTIC/RRP)
37	36	3	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
38	39	2	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/IDJMG)
39	NEW	1	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
40	RE-ENTRY	1	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI (JIVE/RCA)

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	<b>#1</b> SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)
2	3	17	LIFE OF THE PARTY	CHARLIE WILSON (P MUSIC/JIVE/RCA)
3	22	22	PIECES OF ME	LEDISI (VERVE FORECAST/VERVE)
4	25	25	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL REPUBLIC)
5	33	33	I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/RCA)
6	6	18	YES	MUSIQ SOULCHILD (ATLANTIC)
7	16	16	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
8	11	19	<b>GG</b> GREATEST RADIO MESSAGE	R. KELLY (JIVE/RCA)
9	8	15	IN THE MOOD	JOHNNY GILL (NOTIFI)
10	10	10	NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RCA)
11	13	13	MOTIVATION	KELLY ROWLAND (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
12	12	15	LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIUS (J/RCA)
13	14	14	FOOL FOR YOU	CEE LO GREEN FEAT. MELANIE FONA (RADICULTURE/ELEKTRA/ATLANTIC)
14	13	13	STAY	TYRESE (VOLTRON RECORDZ/CAPITOL)
15	11	11	SHE AIN'T YOU	CHRIS BROWN (JIVE/RCA)
16	16	16	SURVIVE	MARY MARY (MY BLOCK/COLUMBIA)
17	20	3	SO GONE (WHAT MY MIND SAYS)	JILL SCOTT FEAT. PAUL WALL (BLUES BABE/WARNER BROS.)
18	18	16	NOBODY GREATER	VASHAWN MITCHELL (EMI GOSPEL)
19	27	10	STAY TOGETHER	LEDISI FEAT. JAHEIM (VERVE FORECAST/VERVE)
20	19	20	I CAN'T MAKE YOU LOVE ME	TANK (MOGAMBA/SONG DYNASTY/ATLANTIC)
21	22	22	WALK ON	MINT CONDITION (CAGED BIRD/SHANACHIE)
22	21	10	HIMAHOLIC	KELLY PRICE (MY BLOCK/SANG GIRL/MALACO)
23	24	24	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
24	23	8	MOVIN' DOWN THE LINE	RAPHAEL SAADIQ (COLUMBIA)
25	26	20	CLOSER	JOE (DEXTERITY SOUNDS)

## RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	3	7	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
3	2	22	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	4	8	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOP DASH (G.O.O.D./DEF JAM/IDJMG)
5	10	5	<b>GG</b> HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	4	24	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
7	5	16	LIGHTERS	BAD MEETS EVIL FEAT. BRUND MARS (SHADY/INTERSCOPE)
8	6	18	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
9	9	21	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
10	7			

## DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	10	#1 TALKING TO THE UNIVERSE	ONO MIND TRAIN/TWISTED	
2	4	7	CALIFORNIA KING BED	RIHANNA SRP/DEF JAM/DJMG	
3	8	8	BEHIND THE WHEEL 2011	DEPECHE MODE REPRISE/RHINO	
4	7	10	FREAK LIKE ME	MAYRA VERONICA MVA	
5	13	5	LITTLE BAD GIRL	DAVID GUETTA FEAT TAO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL	
6	12	5	COLLIDE	LEONA LEWIS / AVICII SYCO/J/RMG	
7	12	5	HOLDIN' ON	DAVE AUDE FEAT. ELIJAH AUDACIOUS	
8	9	9	I WANNA GO	BRITNEY SPEARS JIVE/RCA	
9	11	11	UNDIVIDED	BLUSH FEAT. SNOOP DOGG FAR WEST/NETTWERK	
10	14	6	CHAMPAGNE SHOWERS	LMFAO FEAT. INALHA KILLS PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE/UNIVERSAL	
11	15	5	I'M STILL HOT	LEONIA LEWIS / AVICII SYCO/AUDACIOUS	
12	8	11	PUT YOUR HANDS UP (IF YOU FEEL LOVE)	KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL	
13	8	8	BEST THING I NEVER HAD	BEYONCE PARKWOOD/COLUMBIA	
14	20	3	WEPA	GLORIA ESTEFAN CRESCENT MOON	
15	10	9	RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT INTERSCOPE	
16	21	5	NEVER WILL BE MINE	RYE RYE FEAT. ROBYN N.E.E.T./INTERSCOPE	
17	24	4	MEDIATE	INXS FEAT. TRICKY PETROL. ELECTRIC/ATCO/RHINO	
18	25	4	TONITE	NICOLA FASANO FEAT. KAT DELUNA JOLLY ROGER	
19	22	5	NO ONE GONNA LOVE YOU	JENNIFER HUDSON ARISTA/RCA	
20	33	2	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC	
21	18	2	SET FIRE TO THE RAIN	AOELE XL/COLUMBIA	
22	29	3	POWER SHOW ME	JESSICA SUTTA HOLLYWOOD	
23	30	4	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
24	37	1	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCUSKEY NETTWERK	
25	23	9	ALL TIME LOW	THE WANTED GLOBAL TALENT/MERCURY/DJMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	28	10	OPM	KATRINA RED RED	
27	44	2	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA & M/OC/TONE/INTERSCOPE	
28	13	13	DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE UNIVERSAL REPUBLIC	
29	17	13	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
30	16	14	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC	
31	40	4	DR. JECKYLL & MR. FAME	BLACK CARDS ISLAND/DJMG	
32	27	6	ASS ON THE FLOOR	DIIDDY - DIRTY MONEY FEAT. SWIZZ BEATZ BAD BOY/INTERSCOPE	
33	36	3	MUSIC IS A SAVIOR	THE HOUSE REJECTS FEAT. RACHEL CLAUDIO SEA TO SUN	
34	32	10	GIVE IT	AMORAY KNOCKOUT FASHION	
35	42	3	NEVER KNEW	LIAM KEEGAN FEAT. ALEXIS SALGADO CARRILLO	
36	7	7	OUTTA CONTROL	J786 STARBUGS	
37	19	13	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
38	31	15	SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	
39	50	2	FLOOR ON FIRE	TAYLOR DAYNE CBM	
40	38	6	LITTLE WHITE DOVES	DIRTY VEGAS OM	
41	48	2	SHE MAKES ME WANNA	JLS FEAT. DEV JIVE/JLG	
42	45	6	DIAMOND JIGSAW	UNDERWORLD OM	
43	34	20	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
44	NEW	DEBUT	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE	
45	NEW	NEW	CHERRY BOMB	LUX BORN TOMORROW	
46	39	11	BOUNCE	GALVIN HARRIS FEAT. KELIS ULTRA	
47	NEW	NEW	LOVE SLAYER	JOE JONAS HOLLYWOOD	
48	NEW	NEW	TURN IT UP	TARYN MAJNING LITTLE VANILLA	
49	47	11	MR. SAXOBOMB	ALEXANDRA STAN ULTRA	
50	41	9	VEGAS	VANDALISM & STATIC REVENGER WHITE HOUSE	

## DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW	1	DAVID GUETTA	#1 NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS/78380/CAPITOL
2	1	16	LADY GAGA	BORN THIS WAY	STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA
3	2	11	LMFAO	SORRY FOR PARTY ROCKING	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE 015678*/IGA
4	3	37	SKRILLEX	SCARY MONSTERS AND SPRITES	DIG BEAT/ASTRALWERKS/ATLANTIC 02621*/BIG
5	4	149	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 01805*/IGA
6	5	39	DEADMAU5	4x4=12	MAUSTRAP 2518*/ULTRA
7	7	34	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005872*
8	6	12	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL	UNIVERSAL REPUBLIC 015544*
9	NEW	NEW	THUNDERCAT	THE GOLDEN AGE OF THE APOCALYPSE BRAINFEEDER 023*	
10	9	40	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX	
11	15	57	LADY GAGA	THE REMIX	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA
12	10	5	BASSNECTAR	DIVERGENT SPECTRUM	AMORPHOUS 011
13	10	10	THIEVERY CORPORATION	CULTURE OF FEAR	ESL 177*
14	12	11	SKRILLEX	MORE MONSTERS AND SPRITES	DIG BEAT/ASTRALWERKS/ATLANTIC DIGITAL EX/IG
15	14	24	KE\$HA	I AM THE DANCE COMMANDER...	KEMOSABE/RCA 86508/RMG
16	13	6	LITTLE DRAGON	RITUAL UNION	PEACEFIGHT 074333*
17	RE-ENTRY	RE-ENTRY	DAVID GUETTA	ONE MORE LOVE (EP)	GUM 71634/ASTRALWERKS
18	11	3	NERO	WELCOME REALITY	MTA DIGITAL EX/MERCURY
19	16	8	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT	FEARLESS 30153
20	NEW	NEW	BALAM ACAB	WANDER WUNDER	TRI ANGLE 007*
21	20	32	VIC LATINO	ULTRA DANCE 12	ULTRA 2734
22	22	22	DAFT PUNK	TRON: LEGACY RECONFIGURED	WALT DISNEY 013540
23	14	0	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND	FLASHBACK 528201/RHINO
24	17	30	JAMES BLAKE	JAMES BLAKE	POLYDOR 02/UNIVERSAL REPUBLIC
25	19	11	MOBY	DESTROYED	LITTLE IDIOT 9502*/MUTE

## DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	16	#1 SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	
2	5	3	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA	
3	1	10	CINEMA	BENNY BENASSI FEATURING GARY GO ULTRA	
4	3	3	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GONDOX PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
5	4	1	I WANNA GO	BRITNEY SPEARS JIVE/RCA	
6	7	4	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC	
7	10	13	RAISE YOUR WEAPON	DEADMAU5 MAUSTRAP/ULTRA	
8	15	7	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC	
9	24	2	YOU MAKE ME FEEL...	CORRA STARSHIP FEATURING SABI DECA/DANCE/BUENAVISTA/ATLANTIC/RP	
10	11	10	SUN IS UP	JINNA ULTRA	
11	11	11	BOUNCE	GALVIN HARRIS FEATURING KELIS ULTRA	
12	1	1	PRESSURE	NADIA ALL STARBURGERS & ALEX KENNY SIMPLY DELICIOUS/STRICTLY RHYTHM	
13	13	13	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEATURING ANGELA MCCUSKEY NETTWERK	
14	8	10	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL	
15	16	10	LITTLE BIRD	KIM SOZZI ULTRA	
16	14	7	DROP IT LOW	KAT DELUNA GLOBAL MUSIC BRAND/MASS APPEAL/EONE	
17	19	4	CALL YOUR GIRLFRIEND	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	
18	21	19	SUN AND MOON	ABOVE & BEYOND FEATURING RICHARD BEOFORD ANJUNABEATS/ULTRA	
19	12	20	WHAT A FEELING	ALEX GAUDIO FEATURING KELLY ROWLAND ULTRA	
20	17	4	LITTLE BAD GIRL	DAVID GUETTA FEATURING TAO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL	
21	20	1	BEST THING I NEVER HAD	BEYONCE PARKWOOD COLUMBIA	
22	RE-ENTRY	RE-ENTRY	WORLD KEEPS TURNING	SYLVIA TOSUN SEA TO SUN	
23	18	20	CALL MY NAME	SULTAN + NED SHEPARD FEATURING NADIA ALI HAREM	
24	3	3	READY 2 GO	MARTIN SOLVEIG FEATURING KELE BEAT/ATLANTIC	
25	NEW	NEW	SLUMBER	STEVE FORTE RIO FEATURING LINDSEY RAY MUSICAL FREEDOM	

## TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	96	#1 MICHAEL BUBLE	#1 CRAZY LOVE	143 REPRISE 520733*/WARNER BROS. 2
2	2	32	FRANK SINATRA DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	FRANK SINATRA REPRISE 520241/WARNER BROS.
3	12	12	PAT METHENY	WHAT'S IT ALL ABOUT	NONESUCH 527912/WARNER BROS.
4	NEW	NEW	MIGUEL ZENON	ALMA ADETRO	MARSALIS 0016
5	4	13	COREA, CLARKE & WHITE	FOREVER	CONCORD 32627
6	12	12	MADELINE PEYROUX	STANDING ON THE ROOFTOP	PENNYWELL 015636*/DECCA
7	14	29	NINA SIMONE	S.O.U.L.	SONY MUSIC CMG 83788/SONY MUSIC
8	23	23	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES	HERE WE GO AGAIN	CELEBRATING... BLUE NOTE 96389/BLG
9	7	10	VARIOUS ARTISTS	IN A BOSSA NOVA MOOD	UNIVERSAL SPECIAL MARKETS 015603 EXSTARBUROS
10	21	6	IRVIN MAYFIELD	LOVE LETTER TO NEW ORLEANS	BASIN STREET 0406
11	27	27	HARRY CONNICK, JR.	IN CONCERT ON BROADWAY	COLUMBIA LEGACY 77295/SONY MUSIC 4
12	13	49	SOUNDTRACK	TREME: SEASON 1	HBO GEFEN 014910/IGA
13	12	45	MICHAEL BUBLE	HOLLYWOOD	THE DELUXE 143 REPRISE 526141/WARNER BROS.
14	16	14	CHARLIE HADEN QUARTET WEST	SOPHISTICATED LADIES	EMARCY 015347/OECCA
15	RE-ENTRY	RE-ENTRY	KURT ELLING	THE GATE	CONCORD JAZZ 31230/CONCORD

## CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	11	#1 GABRIEL BELLO	#1 GABRIEL BELLO	KINGS MOUNTAIN 91231*/ECMD
2	2	55	ESPERANZA SPALDING	CHAMBER MUSIC	SOCIETY HEADS UP 31810*/CONCORD
3	4	23	BONEY JAMES	CONTACT	VERVE FORECAST 015375/VG
4	5	11	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/VG
5	7	11	PAUL HARDCASTLE	HARDCASTLE VI	TRIPPIN' N' RHYTHM 46
6	12	12	MICHAEL FRANKS	TIME TOGETHER	SHANACHIE 5189
7	8	47	DAVE KOZ	HELLO TOMORROW	CONCORD 31753
8	16	16	EUGE GROOVE	STVEN	LARGE SHANACHIE 5190
9	16	16	BELA FLECK & THE FLECKTONES	ROCK-ET	> SCIENCE EONE 2133
10	13	54	VARIOUS ARTISTS	LEE RITENOUR'S 6 STRING THEORY	CONCORD 31911
11	10	62	KENNY G	HEART AND SOUL	CONCORD 32048
12	12	7	TERRI LYNE CARRINGTON	THE MOSAIC	PROJECT GROOVE/CONCORD JAZZ 33016/CONCORD
13	21	59	BRIAN CULBERTSON	XII	GRP 014460/VG
14	18	26	PAUL HARDCASTLE	DESIRE	THE ULTIMATE SEDUCTIVE ALBUM TRIPPIN' N' RHYTHM 46
15	16	45	FOURPLAY	LET'S TOUCH THE SKY	HEADS UP 32030/CONCORD

## SMOOTH JAZZ™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	19	#1 MASSIVE TRANSIT	#1 CINDY BRADLEY	TRIPPIN' N' RHYTHM
2	3	10	SPIN	BRANDY JAMES	VERVE FORECAST/VERVE
3	19	19	PUSH TO START	PAUL TAYLOR	PEAK/EONE
4	18	18	PUSH	JACKIE JOYNER ARISTRY	
5	20	20	ANYTHING'S POSSIBLE	DAVE KOZ	CONCORD/CMG
6	10	9	SHAKE IT	NILS BAJA/TSR	
7	11	11	FEELS SO GOOD	JONATHAN BUTLER	RENDEZVOUS
8	9	9	FRIDAY NIGHT	JONATHAN FRITZEN	WOODWARD AVE.
9	13	13	THE WINDY DANCE	NICK COLIANGONE	TRIPPIN' N' RHYTHM
10	24	24	MARSEILLE	ANDY SMITZER	FEAT. CHUCK LOEB NATIVE LANGUAGE
11	18	5	EASY COME EASY GO	PAUL HARDCASTLE	TRIPPIN' N' RHYTHM
12	16	4	LOVELY DAY	JILL SCOTT	HIDDEN BEACH
13	12	12	NOW THAT THE SUMMER'S HERE	MICHAEL FRANKS	SHANACHIE
14	13	14	FOR GROVER AND GEORGE	BOB BALDWIN	TRIPPIN' N' RHYTHM
15	12	10	STVEN LARGE	EUGE GROOVE	SHANACHIE

## TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	13	#1 MORMON TABERNALE CHOIR	#1 THIS IS THE CHRIST	MORMON TABERNALE CHOIR SUCCESSORS
2	2	11	MILOS KARADAGLIC	MEHTERHANEDIG	015679/UNIVERSAL CLASSICS GROUP
3	3	38	MORMON TABERNALE CHOIR	MEN OF THE MORMON TABERNALE CHOIR	MORMON TABERNALE CHOIR SUCCESSORS
4	NEW	NEW	SHARON ISBIN	SHARON ISBIN & FRIENDS	GUITAR PASSIONS
5	4	19	VARIOUS ARTISTS	THE ROYAL WEDDING	THE OFFICIAL ALBUM DECCA 015604
6	5	35	VARIOUS ARTISTS	BEZET	CARAMEL DIETS & ARIAS
7	14	29	ERIC WHITACRE	LIGHT & GOLD	DECCA 014850/UNIVERSAL CLASSICS GROUP
8	NEW	NEW	SLAGWERK DEN HAAG	MICHAEL GORDON	TIMBER CANTALOUPE 21072
9	10	15	ZUILL BAILEY/AWADAGIN PRATT	BRAMMS	WORKS FOR CELLO AND PIANO TELARC 32764/CONCORD
10	58	58	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA	ANDRE RIEU POLYDOR/HF 014439/UMI 4
11	13	32	S. DINNENSTEIN/KAMMERORCHESTER STAATSKAPPEL BERLIN	BACH: A STRANGE BEAUTY	SONY CLASSICAL 81742/SONY MASTERWORKS
12	RE-ENTRY	RE-ENTRY	JOSH WRIGHT	JOSH WRIGHT	SHADOW MOUNTAIN 50559/81
13	RE-ENTRY	RE-ENTRY	J. FISCHER/ORCHESTRE PHILHARMONIQUE OF MONTE-CARLO	POEME	DECCA 015535/UNIVERSAL CLASSICS GROUP
14	RE-ENTRY	RE-ENTRY	L. BATAIASHVILI/SYMPHONORCHESTER DES BAYERSCHEN RUNDFUNKS	ECHOES OF TIME	DG 015203/UNIVERSAL CLASSICS GROUP
15	RE-ENTRY	RE-ENTRY	THE BENEDECTINE NUNS OF NOTRE-DAME DE L'ANNONCIATION	VOICES	CHANT FROM AVIGNON DECCA 015000/UNIVERSAL CLASSICS GROUP

**HOT LATIN SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	19	<b>#1</b> GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/J/RC)
2	2	28	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
3	1	15	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
4	5	15	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
5	1	27	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
6	7	12	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE)
7	6	17	YOU	ROMEO SANTOS (SONY MUSIC LATIN)
8	12	8	<b>GG</b> RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RC)
9	13	8	TU OLOR	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
10	10	30	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
11	11	13	AMOR CLANDESTINO	MANA (WARNER LATINA)
12	9	22	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
13	11	11	ENSENAMA A OLVIDAR	DAREYES DE LA SIERRA (DISA)
14	16	18	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
15	17	16	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
16	15	14	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
17	20	10	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
18	15	6	FRIJO	RICKY MARTIN (SONY MUSIC LATIN)
19	23	10	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE OURANGO (DISA/ASL)
20	1	16	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
21	24	11	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
22	19	20	PROMETI	INTOCABLE (GOOD I)
23	33	4	EL MIL AMORES	PESADO (DISA/ASL)
24	31	5	EL MENTIROSO	BANDA CARNAVAL (DISA)
25	2	10	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
26	29	4	ENHORABUENA	FIDEL RUEDA (DISA)
27	21	17	GRITAR	LUIS FONSI (UNIVERSAL MUSIC LATINO)
28	32	10	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE OURANGO (DISA)
29	25	17	MI ULTIMA CARTA	PRINCE ROYCE (TOP GUN)
30	30	10	MI CORAZON INSISTE	JENCARLOS CANELA (BULLSEYE)
31	9	9	QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECODITOS (DISA)
32	3	3	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
33	16	16	QUITATE LA VENDA	EL GUERO Y SU BANDA CENITENARIO (A.R.C.)
34	47	5	I'M SORRY	SIEZE (LA VIDA BUENA/WARNER LATINA)
35	34	10	SOLO PIENSO EN TI	JERRY RIVERA (VENEMUSIC)
36	22	19	LLAMA AL SOL	TITO "EL BAMBINO" (SIENTE)
37	1	2	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
38	38	2	<b>HOT SHOT DEBUT</b> EL AMOR	ARJONA (METAMORFOSIS)
39	46	3	ELLA ES MI MUJER	JORGE SANTACRUZ Y SU GRUPO QUIN (DEL/SONY MUSIC LATIN)
40	NEW	1	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS (FONOVISA)
41	43	4	NO LA VOY A ENGANAR	EL TRONO DE MEXICO (FONOVISA)
42	50	2	SHAKE SENORA	PITBULL FEAT. T-PAIN & SEAN PAUL (MR. 305/POLO GROUNDS/J/RC)
43	37	10	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTENA (MENDIETA/FONOVISA)
44	39	10	GOLPES EN EL CORAZON	LOS TIGRES DEL NORTE FEAT. PAULINA RUBIO (FONOVISA)
45	38	14	NINAS PUDIENDES Y PODEROSAS	VOZ DE MANDO (DISA)
46	42	3	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
47	48	2	COMO TU NO HAY 2	BEATRIZ LUENGO FEAT. YOTUEL (SONY MUSIC LATIN)
48	40	13	POR SER TU MUJER	NATALIA JIMENEZ (SONY MUSIC LATIN)
49	1	20	PELIGRO	REIK (SONY MUSIC LATIN)
50	NEW	1	PARA NO PERDERTE	ESPINOSA PAZ (DISA/ASL)

Pitbull nabs his seventh Hot Latin Songs top 10, as "Rain Over Me," featuring Marc Anthony, rises 12-8 (7 million audience impressions, up 16%). Pitbull is the only artist to tally four top 10s on the chart this year. Enrique Iglesias and Wisin y Yandel each landed three in 2011.



**TOP LATIN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	7	<b>GG</b> VARIOUS ARTISTS	Puros Trankazos Fonovisa 354649/UMLE
2	3	61	ENRIQUE IGLESIAS	Euphoria Universal Republic/Universal Music Latino 014448/UMLE
3	4	46	SHAKIRA	Sale El Sol Epic 77433/Sony Music Latin
4	5	2	BRONCO	25 Aniversario Fonovisa 354618/UMLE
5	8	2	LOS YONIC'S	35 Aniversario Fonovisa 354653/UMLE
6	9	41	DON OMAR	Meet The Orphans: The King Is Back Orfanato/Machete 014857/UMLE
7	13	13	IL VOLO	Il Volo: Good In Spanish Open Blue/Gato/Orfanato/Universal Music Latino 015169/UMLE
8	6	21	MANA	Drama Y Luz Warner Latina 526530
9	10	33	LOS BUKIS	35 Aniversario Fonovisa 354608/UMLE
10	16	14	FRANCO DE VITA	En Primera Fila Sony Music Latin 78112
11	11	15	LOS TIGRES DEL NORTE	MTV Unplugged MTV Fonovisa 354644/UMLE
12	13	23	GERARDO ORTIZ	Mohir Y Existir: En Vivo Del 82733/Sony Music Latin
13	11	66	GERARDO ORTIZ	Ni Hoy Ni Manana Del 68924/Sony Music Latin
14	12	15	AVENTURA	14 + 14 Premium Latin 80211/Sony Music Latin
15	15	40	CRISTIAN CASTRO	Viva El Principe Universal Music Latino 015013/UMLE
16	20	60	JULION ALVAREZ Y SU NORTENO BANDA	Ni Lo Intentes Disa 721551/UMLE
17	19	20	VARIOUS ARTISTS	Enfermedad Masiva Del 87172/Sony Music Latin
18	21	32	WISIN & YANDEL	Los Vaqueros: El Regreso Wymachete 015218/UMLE
19	29	24	<b>PAGE SETTER</b> GLORIA TREVI	Gloria Trevi Universal Music Latino 015369/UMLE
20	22	24	INTOCABLE	2011 Good I 029/DASMI
21	18	32	VARIOUS ARTISTS	Las Bandas Romanticas De America Disa 721627/UMLE
22	26	24	CALIBRE 50	De Sinaloa Para El Mundo Disa 721639/UMLE
23	14	9	REIK	Peligro Sony Music Latin 89571
24	23	43	VARIOUS ARTISTS	40 Aniversario Disa Records: 2000 - 2010 Disa 729590/UMLE
25	24	42	LARRY HERNANDEZ	20 Super Exitos Mendieta/Fonovisa 570058/UMLE
26	35	67	MARC ANTHONY	Iconos Sony Music Latin 67402
27	28	20	TIERRA CALI	Un Siglo De Amor: 100 Anos De Musica Universal Music Latino 654133/UMLE
28	27	10	LUIS FONSI	Tierra Firme Universal Music Latino 015761/UMLE
29	31	44	PITBULL	Armando Mr. 305/Famous Artist 33050/Sony Music Latin
30	<b>HOT SHOT DEBUT</b>	1	AMANDA MIGUEL & DIEGO VERDAGUER	El Mejor Show Romantico De America Diam 8524
31	32	4	ALEJANDRA GUZMAN	20 Anos De Exitos En Vivo Con Moderatto Capitol Latin 29638
32	25	13	JORGE SANTACRUZ Y SU GRUPO QUIN	La Supremacia Del 91180/Sony Music Latin
33	30	21	JOAN SEBASTIAN	El Poeta Del Pueblo Musart 4438/Balboa
34	74	10	CHINO & NACHO	Mi Nina Bonita Machete 014142/UMLE
35	36	16	CONJUNTO ATARDECER	Llegamos Y Nos Quedamos Disa 721650/UMLE
36	40	7	LUIS ENRIQUE	Soy Y Seré Top Stop 30020/Sony Music Latin
37	38	56	LOS INQUIETOS DEL NORTE	Vamos A Darle Con Todo Eagle Music 3812
38	34	8	LOS INVASORES DE NUEVO LEON	30 Aniversario En Vivo Serca 6926
39	37	10	NATALIA JIMENEZ	Natalia Sony Music Latin 92171
40	47	11	JENCARLOS CANELA	Un Nuevo Dia Bullseye 8942
41	42	47	MARCO ANTONIO SOLIS	En Total Plenitud Fonovisa 354570/UMLE
42	43	46	VICENTE FERNANDEZ	El Hombre Que Mas Te Amo Sony Music Latin 78479
43	41	24	RICKY MARTIN	Musica + Alma + Sexo Sony Music Latin 54472
44	33	4	PATRULLA 81	Como El Fenix Fonovisa 354648/UMLE
45	51	20	JOAN SEBASTIAN	20-20: Romanticas Musart 4322/Balboa
46	60	4	LOS HURACANES DEL NORTE	Corridos Que Quejan Huella Garmex 61111
47	5	43	VARIOUS ARTISTS	Banda #1's 2010 Disa 721622/UMLE
48	69	6	JERRY RIVERA	El Amor Existe Venemusic/Universal Music Latino 654155/UMLE
49	55	43	VARIOUS ARTISTS	Corridos #1's 2010 Disa 721623/UMLE
50	58	24	ALEXIS & FIDO	Perreologia Sony Music Latin 78992

Argentinean Amanda Miguel debuts at No. 12 on Latin Pop Albums with *El Mejor Show Romantico de America*, her first title to grace the chart in 15 years. This album is her third duets set—and first to reach the list—with husband Diego Verdaguer.



**REGIONAL MEXICAN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	7	<b>7WKS</b> VARIOUS ARTISTS	Puros Trankazos Fonovisa 354649/UMLE
2	2	2	BRONCO	25 Aniversario Fonovisa 354618/UMLE
3	3	33	LOS BUKIS	35 Aniversario Fonovisa 354608/UMLE
4	4	15	LOS TIGRES DEL NORTE	MTV Unplugged MTV Fonovisa 354644/UMLE
5	5	23	GERARDO ORTIZ	Mohir Y Existir: En Vivo Del 82733/Sony Music Latin
6	6	59	GERARDO ORTIZ	Ni Hoy Ni Manana Del 68924/Sony Music Latin
7	9	18	JULION ALVAREZ Y SU NORTENO BANDA	Ni Lo Intentes Disa 721551/UMLE
8	8	20	VARIOUS ARTISTS	Enfermedad Masiva Del 87172/Sony Music Latin
9	10	24	INTOCABLE	2011 Good I 029/DASMI
10	7	32	VARIOUS ARTISTS	Las Bandas Romanticas De America Disa 721627/UMLE
11	14	24	CALIBRE 50	De Sinaloa Para El Mundo Disa 721639/UMLE
12	11	39	VARIOUS ARTISTS	40 Aniversario Disa Records: 2000 - 2010 Disa 729590/UMLE
13	12	38	LARRY HERNANDEZ	20 Super Exitos Mendieta/Fonovisa 570058/UMLE
14	15	20	TIERRA CALI	Un Siglo De Amor: 100 Anos De Musica Universal Music Latino 654133/UMLE
15	13	13	JORGE SANTACRUZ Y SU GRUPO QUIN	La Supremacia Del 91180/Sony Music Latin
16	16	17	JOAN SEBASTIAN	El Poeta Del Pueblo Musart 4438/Balboa
17	19	16	CONJUNTO ATARDECER	Llegamos Y Nos Quedamos Disa 721650/UMLE
18	20	37	LOS INQUIETOS DEL NORTE	Vamos A Darle Con Todo Eagle Music 3812
19	18	8	LOS INVASORES DE NUEVO LEON	30 Aniversario Serca 6926
20	RE-ENTRY	1	VICENTE FERNANDEZ	El Hombre Que Mas Te Amo Sony Music Latin 78479

**BETWEEN THE BULLETS**

**ANTHONY, WISIN Y YANDEL HIT TOP 10**

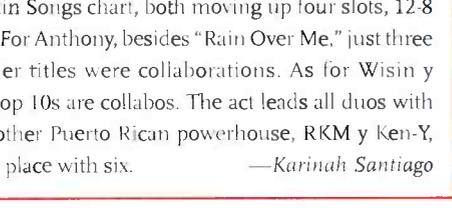


**LATIN POP ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	61	<b>17WKS</b> ENRIQUE IGLESIAS	Euphoria Universal Republic/Universal Music Latino 014448/UMLE
2	2	46	SHAKIRA	Sale El Sol Epic 77433/Sony Music Latin
3	5	2	LOS YONIC'S	35 Aniversario Fonovisa 354653/UMLE
4	4	13	IL VOLO	Il Volo Opera Blues/Gato/Orfanato/Universal Music Latino 015169/UMLE
5	3	21	MANA	Drama Y Luz Warner Latina 526530
6	8	14	FRANCO DE VITA	En Primera Fila Sony Music Latin 78112
7	7	40	CRISTIAN CASTRO	Viva El Principe Universal Music Latino 015013/UMLE
8	10	24	GLORIA TREVI	Gloria Universal Music Latino 015369/UMLE
9	6	9	REIK	Peligro Sony Music Latin 89571
10	12	67	MARC ANTHONY	Iconos Sony Music Latin 67402
11	9	10	LUIS FONSI	Tierra Firme Universal Music Latino 015761/UMLE
12	<b>NEW</b>	1	AMANDA MIGUEL & DIEGO VERDAGUER	El Mejor Show Romantico De America Diam 8524
13	11	4	ALEJANDRA GUZMAN	20 Anos De Exitos En Vivo Con Moderatto Capitol Latin 29638
14	13	11	NATALIA JIMENEZ	Natalia Sony Music Latin 92171
15	16	11	JENCARLOS CANELA	Un Nuevo Dia Bullseye 8942
16	15	47	MARCO ANTONIO SOLIS	En Total Plenitud Fonovisa 354570/UMLE
17	14	31	RICKY MARTIN	Musica + Alma + Sexo Sony Music Latin 54472
18	17	42	VARIOUS ARTISTS	Top Latino V5 Discos 605 78157/Sony Music Latin
19	18	18	LOS ANGELES NEGROS	Indivisibles Capitol Latin 97368
20	20	26	MARC ANTHONY	Dos Clasicos: Libre Amar Sin Mentiras Sony Music Latin 84367

**LATIN RHYTHM ALBUMS™**

**ANTHONY, WISIN Y YANDEL HIT TOP 10**



Marc Anthony and Wisin y Yandel simultaneously celebrate their 18th top 10s on the Hot Latin Songs chart, both moving up four slots, 12-8 and 13-9, respectively. For Anthony, besides "Rain Over Me," just three more of his 18 top-tier titles were collaborations. As for Wisin y Yandel, nine of their top 10s are collabs. The act leads all duos with the most top 10s. Another Puerto Rican powerhouse, RKM y Ken-Y, trail behind in second place with six.

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	1	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	NEW	STAY AWAKE	EXAMPLE MINISTRY OF SOUND	
3	2	HEART SKIPS A BEAT	OLLY MURS FT. RIZZLE KICKS SYCO	
4	3	FEEL SO CLOSE	CALVIN HARRIS FLY EYE	
5	NEW	YOU NEED ME, I DON'T NEED YOU	ED SHEERAN ASYLUM	
6	5	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC	
7	7	SET FIRE TO THE RAIN	ADELE XL	
8	10	NEW AGE	MARLON ROUDETTE UNIVERSAL	
9	4	DON'T GO	WRECH 32 FT. JOSH KUMRA LEVELS	
10	10	LITTLE BAD GIRL	DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC	

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	4	KAZOKU NI NAROUYO	MASAHARU FUKUYAMA UNIVERSAL	
2	1	FLYING GET	AKB48 KING	
3	25	JULIETTE	SHINEE EMI	
4	NEW	JOURNEY JOURNEY 'BOKURA NO MIRAI'	TACKLE & TSUBASA AVEX-J-MORE	
5	40	SHORT HAIR	BASE BALL BEAR EMI	
6	11	THE ADVENTURES OF RAIN DANCE	MAGGIE RED HOT CHILI PEPPERS WARNER	
7	18	MY FAVORITE SONGS	KANA UEMURA KING	
8	NEW	CALL	AAA AVEX-J-MORE	
9	NEW	GIVE ME EVERYTHING	THE URGE THE GAZETTE SONY	
10	10	ASU ENO MARCH	KEISUKE KUWATA VICTOR	

GERMANY		SINGLES		(MEDIA CONTROL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	1	NEW AGE	MARLON ROUDETTE UNIVERSAL	
2	2	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS	
3	3	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON	
5	9	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL BLANCO Y NEGRO	
6	5	NUR NOCH KURZ DIE WELT RETTEN	TIM BENZKID SONY MUSIC	
7	6	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG-GLOBAL	
8	7	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
9	8	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLYDOR	
10	10	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	NEW	STAY AWAKE	EXAMPLE MINISTRY OF SOUND	
2	3	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	1	HEART SKIPS A BEAT	OLLY MURS FT. RIZZLE KICKS SYCO	
4	NEW	YOU NEED ME, I DON'T NEED YOU	ED SHEERAN ASYLUM	
5	2	FEEL SO CLOSE	CALVIN HARRIS FLY EYE	
6	6	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC	
7	4	DON'T GO	WRECH 32 FT. JOSH KUMRA LEVELS	
8	5	JEALOUSY	WILL YOUNG RCA	
9	NEW	LICK YA DOWN	COVER DRIVE GLOBAL TALENT/POLYDOR	
10	18	PARTY ALL NIGHT (SLEEP ALL DAY)	SEAN KINGSTON BELUGA HEIGHTS	

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	2	ELLE ME DIT	MIKA CASABLANCA	
2	1	MAN DOWN	RIHANNA SRP	
3	10	LITTLE BAD GIRL	DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC	
4	3	FRENCH CANCAN (MONSIEUR SAINTE NITOUCHE)	INNA MODJA WARNER	
5	5	GOT 2 LUV U	SEAN PAUL FT. ALEXIS JORDAN VP	
6	4	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE	
7	6	I WANNA GO	BRITNEY SPEARS JIVE	
8	7	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG-GLOBAL	
9	RE	WHERE THEM GIRLS AT	DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
10	8	IL NOUS FAUT	ELISA TOVATI & TOM DICE PLAY-ON	

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	1	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	2	SOMEONE LIKE YOU	ADELE XL	
3	2	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE	
4	3	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL	
5	4	LIGHTERS	BAD MEETS EVIL FT. BRUNO MARS SHADY/INTERSCOPE	
6	10	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA	
7	5	I WANNA GO	BRITNEY SPEARS JIVE	
8	6	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLYDOR	
9	7	RAIN OVER ME	PITBULL FT. MARC ANTHONY MR. 305/POLYDOR	
10	18	YOU AND I	LADY GAGA STREAMLINE/KON/LIVE/INTERSCOPE	

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	21	DON'T SAY GOODBYE	DAVICHI CORE/CONTENTS	
2	7	I TURNED OFF THE TV...	LEESSANG FT. T, KWON JUNG YUL OF 10CM JUNGLE	
3	2	SO COOL	SISTAR STARSHIP	
4	1	TOP GIRL	G.NA CUBE	
5	3	THE ANSWER TO ME IS YOU	LEESSANG FT. T, KWON JUNG YUL JUNGLE	
6	5	REMINISCENCE	LEESSANG FT. BAEK JI YOUNG JUNGLE	
7	8	CRY OUT WITH MY HEART	DECEMBER FT. YOONMI, IRENE CSHAPPY	
8	NEW	YOU LOOK HAPPY	VERBAL JINT FT. BLACK SKIRT BRANDNEW MUSIC	
9	6	UGLY	ZNE1 YG ENTERTAINMENT	
10	9	MR. SIMPLE	SUPER JUNIOR SM	

AUSTRALIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	1	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	2	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	6	SOMEONE LIKE YOU	ADELE XL	
4	3	IT GIRL	JASON DERULO BELUGA HEIGHTS	
5	4	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
6	5	BOUNCE	CALVIN HARRIS FT. KELIS FLY EYE	
7	10	CHEERS (DRINK TO THAT)	RIHANNA SRP	
8	NEW	YOU MAKE ME FEEL...	COBRA STARSHIP FT. SABI DECDANCE	
9	7	INESCAPABLE	JESSICA MAUBOY SONY MUSIC	
10	RE	ROLLING IN THE DEEP	ADELE XL	

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	6	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	4	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	3	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS	
4	5	MAN DOWN	RIHANNA SRP	
5	7	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
6	2	KIJK ME NA	KEIZER EN DE MUNNIK ARTIST & COMPANY	
7	1	STERKER NU DAN OOI	NICK & THOMAS ARTIST & COMPANY	
8	9	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLYDOR	
9	8	GOT 2 LUV U	SEAN PAUL FT. ALEXIS JORDAN VP	
10	10	SOMEONE LIKE YOU	ADELE XL	

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	9	I SOLITI	VASCO ROSSI EMI	
2	1	SHIMBALAIE	MARIA GADU SOM LIVRE	
3	2	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	NEW	SOLO	MARCO MENGONI COLUMBIA	
5	3	DANZA KUDURO	DON OMAR & LUNCENZO YANIS	
6	4	THE SOUND OF SUNSHINE	MICHAEL FRANTI & SPEARHEAD BOO BOO WAX	
7	7	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLYDOR	
8	NEW	SARO LIBERA	EMMA UNIVERSAL	
9	6	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG	JOVANNOTTI MERCURY	
10	10	IL MIO GIORNO MIGLIORE	GIORGIA OISCHI DI CIOCCOLATA	

BRAZIL		ALBUMS		(APBO/NIELSEN) AUGUST 29, 2011
THIS WEEK	LAST WEEK			
1	1	PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL	
2	2	MUSICAS PARA CHURRASCO VOL. 1	SEU JORGE UNIVERSAL	
3	4	AO VIVO NO RIO	LUAN SANTANA SOM LIVRE	
4	3	BACK TO BLACK	AMY WINEHOUSE ISLAND	
5	NEW	CHICO	CHICO BUARQUE BISCOITO FINE	
6	5	PODER DA CRIACAO	DIOGO Nogueira EMI	
7	6	20 ANOS DE SUCESSO	ZEZE DI CAMARGO & LUCIANO SONY MUSIC	
8	7	TEENAGE DREAM	KATY PERRY CAPITOL	
9	8	MULTISHOW AO VIVO	CAETANO VELOSO E MARIA GADU UNIVERSAL	
10	13	NUMBER 1 2011	JULIO IGLESIAS SOM LIVRE	

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	2	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLYDOR	
2	1	DANZA KUDURO	DON OMAR & LUNCENZO YANIS/ORFANATO	
3	3	BAILANDO POR AHÍ	JUAN MAGAN SONY MUSIC	
4	NEW	ROLLING IN THE DEEP	ADELE XL	
5	5	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
6	7	RAIN OVER ME	PITBULL FT. MARC ANTHONY MR. 305/POLYDOR	
7	8	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE	
8	4	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC	
9	RE	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE	
10	RE	GET TOGETHER	MARTA SANCHEZ FT. D-MOL UNIVERSAL	

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	1	GOT 2 LUV U	SEAN PAUL FT. ALEXIS JORDAN VP	
2	1	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL BLANCO Y NEGRO	
3	NEW	I WON'T LET YOU GO	JAMES MORRISON ISLAND	
4	3	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS	
5	2	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG-GLOBAL	
6	5	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
7	6	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLYDOR	
8	8	SET FIRE TO THE RAIN	ADELE XL	
9	7	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON	
10	10	THE GOLDEN AGE	THE ASTEROIDS GALAXY TOUR SMALL GIANTS	

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	1	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	1	SOMEONE LIKE YOU	ADELE XL	
3	2	MAN DOWN	RIHANNA SRP	
4	1	IL NOUS FAUT	ELISA TOVATI & TOM DICE PLAY-ON	
5	5	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
6	7	ELLE ME DIT	MIKA CASABLANCA	
7	6	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL SPINNIN'	
8	NEW	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG-GLOBAL	
9	NEW	I WANNA GO	BRITNEY SPEARS JIVE	
10	8	SET FIRE TO THE RAIN	ADELE XL	

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	1	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	1	SET FIRE TO THE RAIN	ADELE XL	
3	2	WHAT ARE WORDS	CHRIS MEDINA 19	
4	1	VART JAG MIG I VARLDEN VANDER	DEN SVENSKA BJORNSTAMMEN GOLDENBEST	
5	NEW	WITHOUT YOU	DAVID GUETTA FT. USHER WHAT A MUSIC	
6	NEW	CALL MY NAME	TOVE STYRKE SONY MUSIC	
7	6	ROLLING IN THE DEEP	ADELE XL	
8	NEW	VALKOMMEN IN	VERONICA MAGGIO UNIVERSAL	
9	NEW	RAIN OVER ME	PITBULL FT. MARC ANTHONY MR. 305/POLYDOR	
10	10	NIGHT OF YOUR LIFE	DAVID GUETTA FT. JENNIFER HUDSON WHAT A MUSIC	

MEXICO		AIRPLAY		(NIELSEN BDS) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	1	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLYDOR	
2	4	AMOR CLANDESTINO	MANA WARNER	
3	2	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON	
4	7	NADA IGUALES	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC	
5	9	TABOO	DON OMAR ORFANATO/MACHETE	
6	6	GOLPES EN EL CORAZON	LOS TIGRES DEL NORTE FT. PAULINA RUBIO FONOVISA	
7	5	RABIOSA	SHAKIRA FT. PITBULL OR EL CATA EPIC	
8	10	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE	
9	6	VESTIDA DE AZUCAR	GLORIA TREVI UNIVERSAL	
10	12	TAN SOLO TU	FRANCO DE VITA FT. ALEJANDRA GUZMAN SONY MUSIC	

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	4	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	1	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL BLANCO Y NEGRO	
3	NEW	THE GOLDEN AGE	THE ASTEROIDS GALAXY TOUR SMALL GIANTS	
4	3	DANZA KUDURO	LUNCENZO FT. DON OMAR YANIS	
5	6	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
6	1	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI FT. KALEHNA HOUSEWORKS/PHONAG-GLOBAL	
7	NEW	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
8	8	STILL	JUPITER JONES COLUMBIA	
9	NEW	NEW AGE	MARLON ROUDETTE UNIVERSAL	
10	RE	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS	

NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 17, 2011
THIS WEEK	LAST WEEK			
1	3	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	1	RING MEG	GABRIELLE UNIVERSAL	
3	4	SET FIRE TO THE RAIN	ADELE XL	





## EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Island Def Jam Music Group promotes **Karen Kwak** to executive VP/head of A&R. She was executive VP of A&R operations.

Average Joe's Entertainment names **Britta Coleman** director of label operations. She was manager of marketing operations at Sony Music Nashville.

**PUBLISHING:** Primary Wave Music taps publicist **Anne Watkins** to launch an in-house publicity department at the company. She was an account executive at Lizzie Grubman Public Relations.

Universal Music Publishing Group appoints **Keith D'Arcy** VP of catalog marketing and special projects. He previously lead the music resources division at EMI Music Publishing.



KWAK

COLEMAN

D'ARCY

BERG

**TOURING:** MSG Entertainment names **Chris Moseley** senior VP of product management and brand oversight for the Rockettes. She was senior VP of marketing at History Channel.

The Agency Group taps **Betsy Berg** as VP/booking agent. She previously ran the lectures division at International Creative Management.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—names **Robert Johnson** CFO and **Daniel Lincoln** VP/corporate controller. Johnson was senior VP/corporate controller, and Lincoln was finance director.

**RELATED FIELDS:** Imagem Creative Services USA appoints **Marc Mannino** director of music synchronization. He was partner/senior VP of marketing at publicity/marketing firm Karpel Group.

Pollack Media promotes **Julia Moonves** to VP of digital services and artist relations. She was executive director of music and artist relations.

—Edited by Mitchell Peters

## GOODWORKS

### CHRIS CORNELL DONATES TO ANGELS OF EAST AFRICA

Chris Cornell rarely writes music for films. But after reading the script for the upcoming Marc Forster-directed "Machine Gun Preacher," the rocker was inspired to write the movie's lead song, "The Keeper."

The film stars Gerard Butler and is based on the true story of Sam Childers, a former drug dealer who finds faith and becomes a crusader for refugee children in East Africa. It'll be released Sept. 23 by Relativity Media.

"It's about a real person who's not a rock star or a famous actor, but someone who came from poverty and has given their life to save the life of others and help children," Cornell says. "That seemed to be something interesting to get into, in terms of writing songs and music."

Cornell premiered "The Keeper" on his website on Aug. 29, giving fans the chance to donate to Childers' Angels of East Africa charity in exchange for the download. The organization is dedicated to the rescue of children caught in the crossfire of the Lord's Resistance Army, a rebel military group in Uganda and Sudan.

"My first thought was that this is my song; it's not owned by a record company or anybody else," Cornell says. "So I'm going to definitely take the money from whatever it does sell and have it benefit this charity."

The song went on sale at iTunes on Aug. 30. A portion of those sales will go to Childers' charity as well. Relativity Music Group will release the film's soundtrack on Sept. 20. —Mitchell Peters



**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).

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## SESAC SONGWRITERS BOOTCAMP

SESAC drew more than 250 attendees to the fourth annual Songwriters Bootcamp, held July 27 at Los Angeles' Skirball Cultural Center. The event offered panel lectures and discussions courtesy of an array of established writers, producers, lawyers and industry insiders. Grammy Award-winning songwriter/producer Bryan-Michael Cox delivered a rousing keynote, and Latin mega-producer Echo gave special insight into the rapidly growing Latin music market. The Songwriters Bootcamp was sponsored by M magazine, Icelandic Glacial Water, Blue Mics, Sprint and Billboard Pro.

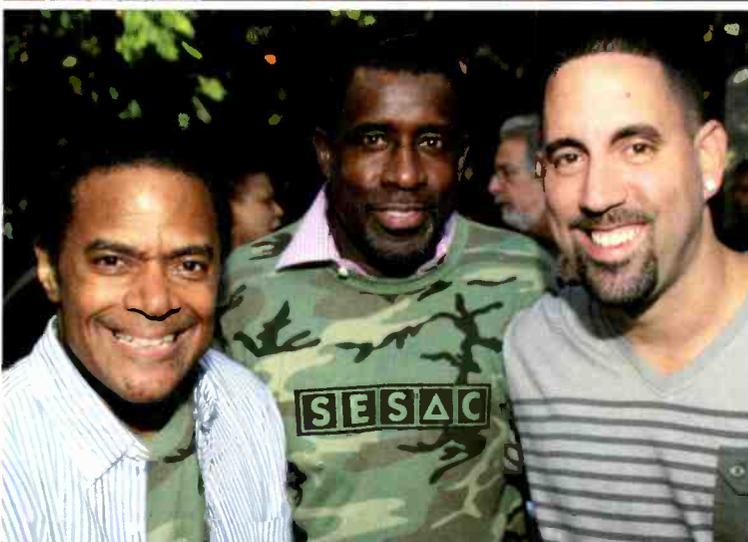
PHOTOS: TEAL MOSS/HENRY JACKSON

**ABOVE:** The "Get in the Picture" Panel, which explored synch licensing and placing music in motion pictures and TV, was a hot topic at this year's camp. Participating are (from left) SESAC VP of writer/publisher relations for West Coast operations **James Leach**; music supervisor **Tricia Halloran** (ABC's "Castle," Showtime's "The Big C"); **Mara Schwartz**, Bug Music senior director of creative for film, TV, advertising and new media; moderator **Steven Winogradsky**, co-founder/partner of music services company Winogradsky/Sobel; comedian/rapper **Joe Claire**; and Blazed Out Music CEO **Christian Salyer**.

**UPPER LEFT:** Bootcamp clique (from left): Singleton Entertainment CEO **Ernie Singleton**, Bryan-Michael Cox, singer/reality TV star **Brooke Hogan**, Echo and SESAC's **James Leach**.

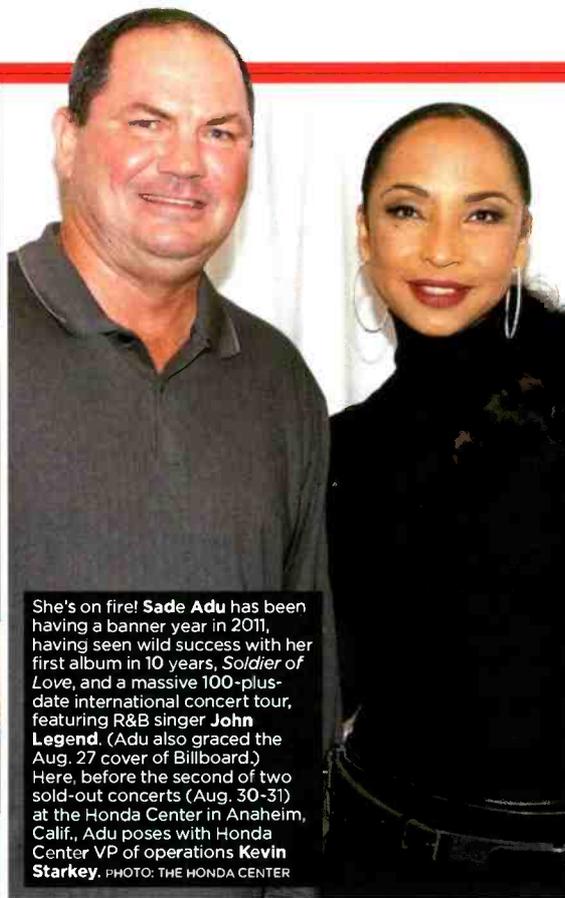
**LOWER LEFT:** SESAC's **James Leach**, SESAC senior VP of writer/publisher relations **Trevor Gale** and Latin producer **Echo**.

**BELOW:** Participants on the "Internet Killed the Radio Star" panel, which put a spotlight on the challenges of the radio landscape, included (from second left) Mike Savage Artist Management founder **Mike Savage**, Island Def Jam director of West Coast operations **Brian Samson**, SONGS Music Publishing/Creative Services' **Josh Feingold**, independent radio pluggger **Howie Miura** and Earbits CEO **Joey Flores**. They're flanked by SESAC's **James Leach** (far left) and **Hunter Williams**, senior VP of strategic development/distribution and research operations.





On Aug. 31, on the heels of releasing latest album *Black and White America* the day before, **Lenny Kravitz** rocked New York's Terminal 5 for the Samsung AT&T Summer Krush concert series. The series is an exclusive music tour featuring nine well-known musical acts, each performing one-night only music events that are open to the public, but with private, limited access. Kravitz poses here with Samsung Mobile regional marketing managers **Stacey Portnoy** (left) and **Melissa McNutt**. PHOTO: KEVIN MAZUR/WIREIMAGE



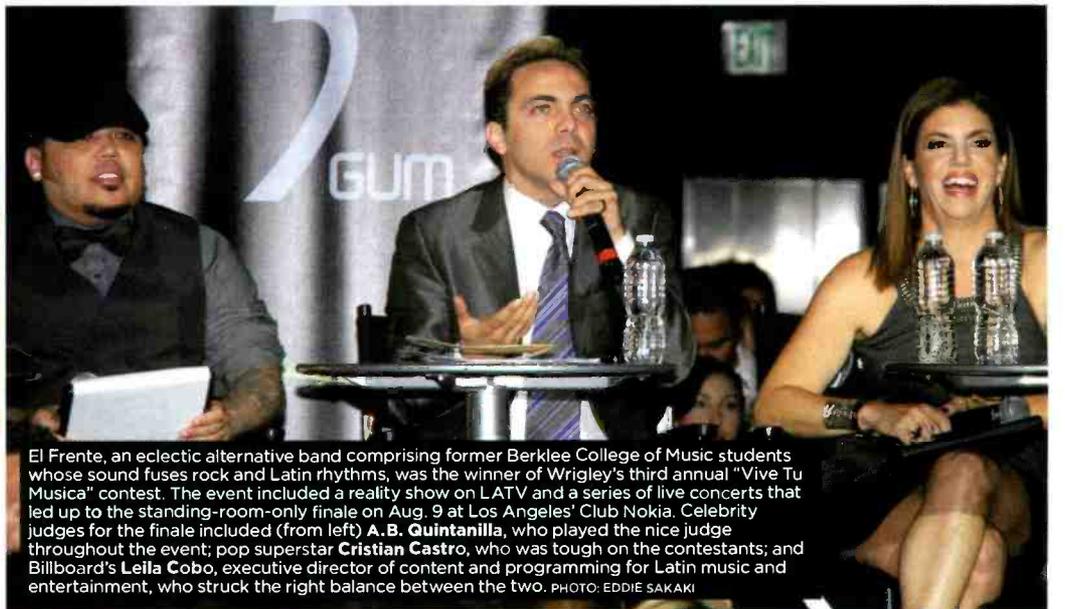
She's on fire! **Sade Adu** has been having a banner year in 2011, having seen wild success with her first album in 10 years, *Soldier of Love*, and a massive 100-plus-date international concert tour, featuring R&B singer **John Legend**. (Adu also graced the Aug. 27 cover of *Billboard*.) Here, before the second of two sold-out concerts (Aug. 30-31) at the Honda Center in Anaheim, Calif., Adu poses with Honda Center VP of operations **Kevin Starkey**. PHOTO: THE HONDA CENTER



Rising country music star **Wade Bowen** (seated) signed a record deal with Sea Gayle Records/BNA Records on Aug. 31. Of the signing, Sony Music Nashville senior VP of promotion **Skip Bishop** told *Billboard*, "Wade plays so many sold-out dates that we had to chase him for three months to sign his deal. It took about a dozen of us to find a pen." The half-dozen or so pictured here are (from left) Safford Motley owner **Scott Safford**, BNA VP of promotion **Bryan Frasher**, Sony Music Nashville chairman/CEO **Gary Overton**, Rogue Music Group manager **Scott Kernahan**, Sea Gayle creative director **Liz O'Sullivan**, Rogue Music Group manager **Pete Olson** and Bishop. PHOTO: SONY MUSIC NASHVILLE



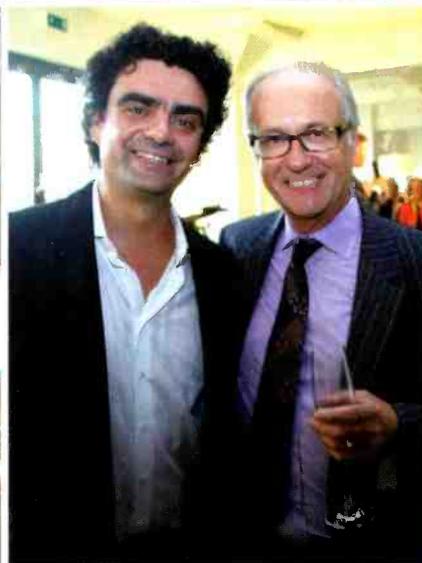
The floods that swamped areas of eastern Australia earlier this year have since subsided but good will from the tragedy keeps flowing. Sony Music Australia's three-CD, fund-raising album *Flood Relief* has sold more than 110,000 copies and raised \$2 million Australian (\$2.1 million), according to the label. The funds from the Sony Foundation Australia will be used by the Salvation Army to establish a community center in Goodna, a suburb of Ipswich, Queensland, one of the areas hardest hit by the flood. **Denis Handlin**, chairman/CEO of Sony Music Australasia and president of Sony South East Asia & Korea, presented the check to the Salvation Army Flood Relief Appeal on June 30 on Channel 9's "Today." Pictured here are (from left) Ipswich Mayor **Paul Pisasale**, Salvation Army relief coordinator Maj. **Paul Moulds**, Handlin and TV hosts **Karl Stefanovic** and **Lisa Wilkinson**. PHOTO: SONY MUSIC AUSTRALIA



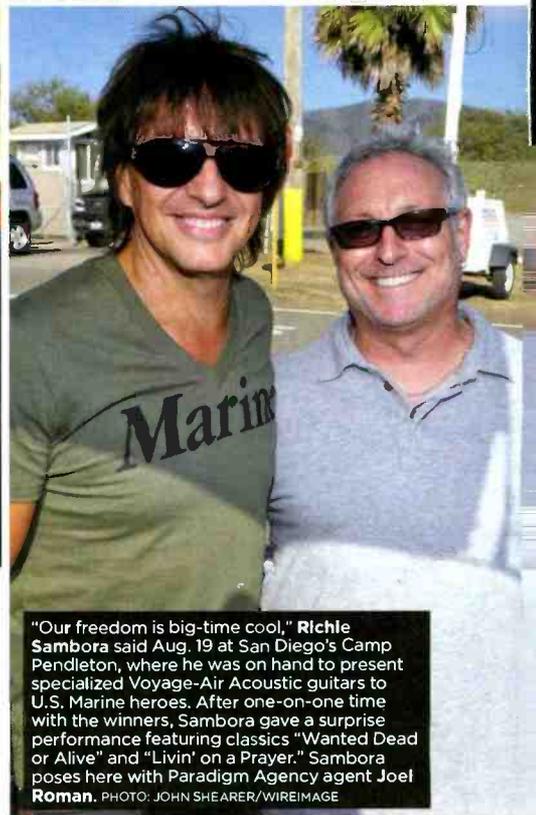
El Frente, an eclectic alternative band comprising former Berklee College of Music students whose sound fuses rock and Latin rhythms, was the winner of Wrigley's third annual "Vive Tu Musica" contest. The event included a reality show on LATV and a series of live concerts that led up to the standing-room-only finale on Aug. 9 at Los Angeles' Club Nokia. Celebrity judges for the finale included (from left) **A.B. Quintanilla**, who played the nice judge throughout the event; pop superstar **Cristian Castro**, who was tough on the contestants; and *Billboard*'s **Leila Cobo**, executive director of content and programming for Latin music and entertainment, who struck the right balance between the two. PHOTO: EDDIE SAKAKI



**Charlie Wilson** and **Boyz II Men** entered the recording studio recently to work on the new Boyz II Men single "More Than You'll Ever Know." The song, which is already receiving radio play, was written and produced by Wilson and will appear on the Boyz II Men's upcoming album *Twenty*, due Oct. 25. Pictured here after a long day of successful collaboration are (from left) Music Group manager **Michael Paran**, Boyz II Men's **Nathan Morris**, Wilson and Boyz II Men's **Wanya Morris** and **Shawn Stockman**.



On Sept. 2, leading classical music label Deutsche Grammophon officially returned to the German capital of Berlin, relocating its headquarters there after many years in Hamburg. Universal Music Germany invited more than 400 guests from various industries to celebrate the occasion and to hear a number of the label's artists perform at the new DG HQ. Playing host were Universal Music Group International COO **Max Hole**, Universal Music Germany, Austria & Switzerland president **Frank Briegmann** and Deutsche Grammophon president **Michael Lang**. Hole (right) poses here with tenor **Rolando Villazon**. PHOTO: UNIVERSAL MUSIC



"Our freedom is big-time cool," **Richie Sambora** said Aug. 19 at San Diego's Camp Pendleton, where he was on hand to present specialized Voyage-Air Acoustic guitars to U.S. Marine heroes. After one-on-one time with the winners, Sambora gave a surprise performance featuring classics "Wanted Dead or Alive" and "Livin' on a Prayer." Sambora poses here with Paradigm Agency agent **Joel Roman**. PHOTO: JOHN SHEARER/WIREIMAGE

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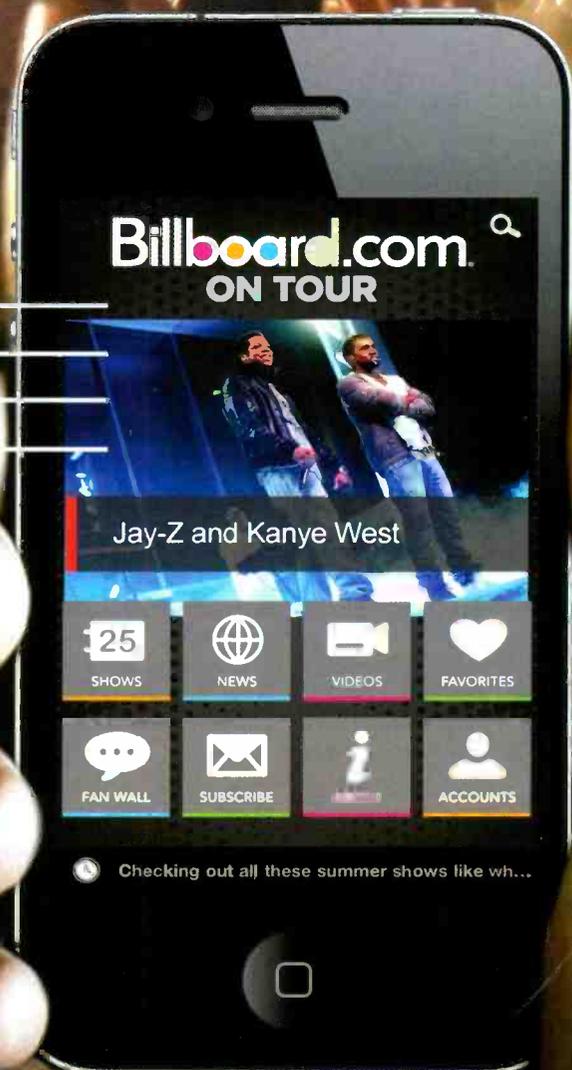
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