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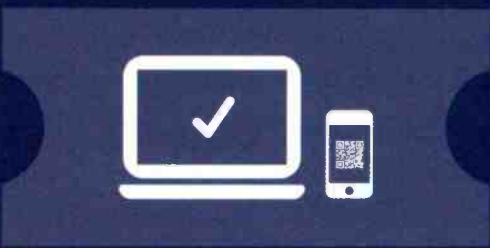
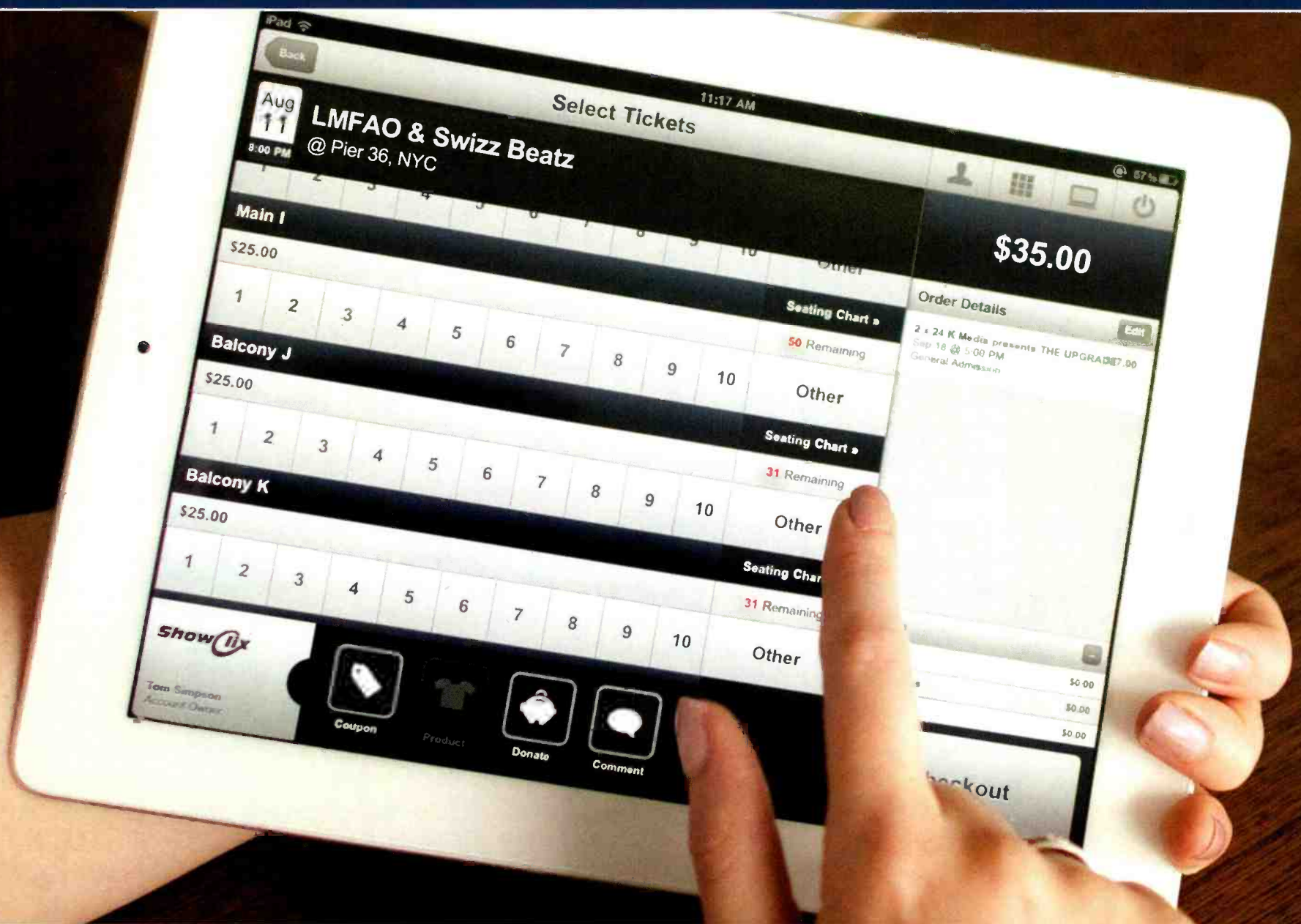
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No. 1

ON THE CHARTS

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VOLUME 123, NO. 41

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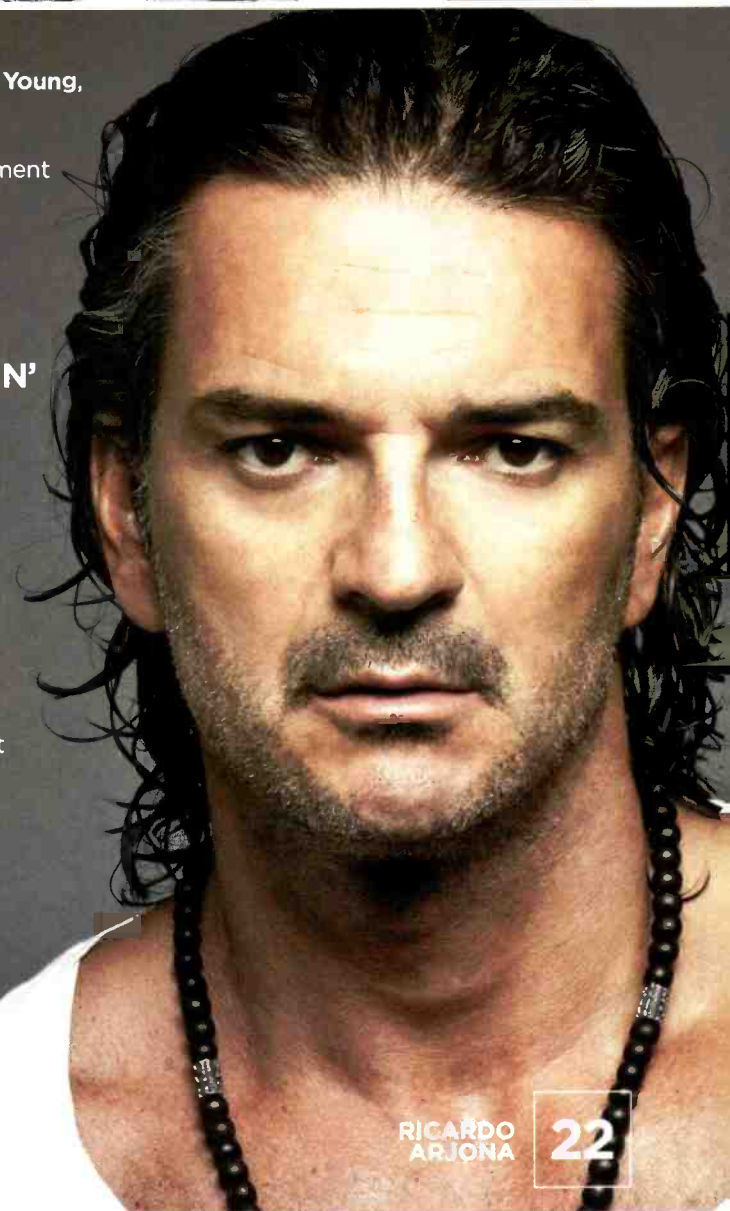
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ON THE COVER: Mac Miller photograph by Matt Hoy e for Billboard. GROOMING BY LIZ YOON. STYLING BY JENNIFER GREENE.



RICARDO ARJONA

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360 DEGREES OF BILLBOARD

HOME FRONT



Online .COM EXCLUSIVES
Tune in to Billboard.com each Thursday at 3 p.m. ET to watch "TMI: The Music Insider," our brand-new live Internet news show hosted by music personality and former MTV VJ **Downtown Julie Brown**.

Events TOURING
The Billboard Touring Conference & Awards, presented by ShowClix, is Nov. 9-10 at the Roosevelt in New York. Perry Farrell will receive the inaugural Apple award. For details, see billboardtouringconference.com.

FUTURE SOUND
Billboard's FutureSound event, in association with Loeb & Loeb, is Nov. 17-18 in San Francisco. Keynotes include Turntable.fm's Seth Goldstein and SV Angel's Ron Conway. For more, go to futuresoundconference.com.

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Sigur Rós' concert-film
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WORDS & MUSIC
Artist titles are a hit
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**>>> WIND-UP
FOUNDER ALAN
MELTZER DIES
AT 67**

Alan Meltzer, the music industry veteran who founded Wind-up Records, died Oct. 31. He was 67. Meltzer's career in the music business started in the early '70s when he opened Titus Oaks Records in Brooklyn. After opening other stores on Long Island, he started a CD wholesaler called CD One-Stop, which grew into one of the largest one-stops in the United States. Meltzer sold the business to Alliance Entertainment in 1993, becoming Alliance's president/COO and eventually netting about \$30 million from the deal. He resigned from Alliance the following year and acquired Grass Records in 1995 for \$950,000. After early turmoil over shifting business strategies, Meltzer renamed the label Wind-up Records in 1997. With his former wife, Diana, heading A&R for the label, Wind-up went on to score big with such acts as Creed, Seether and Evanescence. Meltzer was also an investor in early online retailer CDNow, reaping a \$25 million windfall when it went public.

**>>> TUNECORE
LAUNCHES
PUBLISHING
SERVICES**

Digital music distributor TuneCore has launched a publishing administration service for songwriters. For a one-time fee of \$50, plus a 10% fee on all royalties collected, TuneCore will handle global publishing administration services, including synch licensing. Jamie Purpora, former senior VP of administration at Bug Music, will serve as president of the service.

Reporting by Ed Christman and Glenn Peoples.

UP FRONT

LABELS BY ED CHRISTMAN

Holding Pattern

Global financial uncertainty, already a factor in the EMI auction, now threatens to overwhelm it

The script for Citigroup's auction of EMI Group was supposed to proceed something like this: Collect initial round of bids. Hold out for higher offers in a second round of bids. Identify leading suitors. Sell EMI.

That's how the successful auction of Warner Music Group had proceeded earlier this year, resulting in Russian billionaire Len Blavatnik's Access Industries acquiring WMG for \$3.3 billion.

But after Access—the presumed front-runner for EMI's recorded-music operations—dropped out of the bidding in late October, sources familiar with the situation say activity around the EMI auction has come to a virtual halt.

Representatives for Citigroup and EMI declined to comment for this story. And despite what some observers see as signs that the banking conglomerate is also slowing the sale of EMI Music Publishing, it could very well strike a deal soon with BMG Rights Management, the publishing joint venture of Bertelsmann and private-equity firm KKR & Co.

Still, the unexpected delays in completing the sale of EMI has prompted some industry sources to wonder whether Citigroup might consider falling back to plan B: pulling EMI off the block entirely and waiting for a better environment to sell the company.

When Citigroup collected first-round bids on EMI in late July, nearly all of the suitors from the successful auction



Chess game:
EMI offices in
London.

of WMG turned out to make offers, with bids approaching \$4 billion for the entire label, rival bids for the recorded-music and publishing operations amount to only about \$3.3 billion for all of EMI, sources say—about what Access paid for WMG in July.

The bids were hurt in part by the revelation that EMI's pension fund liabilities were far higher than previously thought: about double the £197 million (\$313 million) that EMI, its pension funds and the United Kingdom's Pension Regulator had agreed on at the end of 2010.

But even more significant has been the tightening of global credit markets in the wake of the sovereign debt crisis in Europe. The most recent casualty: the crash of former Goldman Sachs CEO Jon Corzine's MF Global Holdings,

which was burned by high-risk bets on European debt.

"There has been one crisis situation after another, and as soon as one is taken care of the next one pops up," says Geoff Madden, a partner with New York-based boutique investment advisory/investment banking firm Christman, Peters & Madden. "So there is palpable fear out there on a global macro basis affecting every industry."

The deepening market uncertainty chased away early EMI bidders like Apollo Global Management, Platinum Equity and Gores Group, and Oaktree Capital Management may have also prevented other potential bidders from stepping up to the plate. No doubt it has also left private-equity investors Thomas H. Lee Partners, Bain Capital and Providence Equity Partners feeling mighty fortunate that

they sold WMG ahead of the latest round of global jitters.

Postponing the EMI auction would enable Citigroup to wait for market conditions to improve. As credit markets ease and bidders have an easier time raising funding, bids on EMI could once again go higher.

Sources say Access walked away from the EMI auction because it wouldn't raise its \$1.5 billion bid for EMI Music. Universal Music Group, which sources say had bid \$1.2 billion on the label, withdrew from the auction a week before Access did, leaving only Ron Perelman's MacAndrews & Forbes as the only EMI Music suitor left in the bidding. But with MacAndrews & Forbes' bid believed to be around the level of UMG's,

the door still appears to be open for Access to recapture its front-runner status.

If Citigroup reaches out to bidders on EMI Music, it will appear as though it's blinking on its pricing demands for recorded music. And the bidders are leery of reaching out because they're afraid of being used as a tool to drive the price back up. "Everyone is playing Crazy Ivan at this point," a source close to the situation says.

While the potential advantages of postponing the EMI auction are obvious, what isn't as clear is whether Citigroup would want to do so. Some sources point out that Citigroup has already written off its losses on EMI. As a result, they say, it might as well take what it can get right now. ♦♦♦

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Majors Push Back On Best Buy Price Demands

Rack prices to Walmart at center of chain's push to receive all single discs at lower wholesale cost

A Best Buy initiative to have all single-disc albums at an everyday price of \$9.99 for the holiday selling season has been turned back by the major labels—at least for now.

While some major-label distribution executives expect the conversation to resume in 2012, others say they don't intend to revisit Best Buy's request to buy all single-disc CDs, including superstar titles, at a \$7.25 wholesale price. The majors often use that price point for developing artists.

Part of the issue is that Best Buy has been racked by Anderson Merchandisers since May, and Walmart—another Anderson client—sometimes gets established artists at that price point. Best Buy executives say they are entitled to the same level of wholesale pricing enjoyed by the mass merchant.

What Best Buy executives failed to note is that Walmart has a five-bucket pricing scheme, including a top-tier \$8.50 wholesale price for titles typically sold at \$11.88. Walmart's other price buckets are about \$7.25 (\$10 in store), \$6.50 (\$9), \$4.25 (\$7) and \$2.88 (\$5).

Prior to being racked by Anderson, the majors sold Best Buy at their rate-card pricing and cut deals for bigger discounts on specific titles.

In the case of Warner Music Group (WMG), superstars typically carried an \$11.86 wholesale cost. Universal Music Group superstar titles wholesaled for \$10.35, Sony Music Entertainment for \$10.50 and EMI Group for \$12.04.

As a racked account, some majors are now selling star titles to Best Buy at the \$8.50 wholesale cost. But that's not meeting Best Buy's \$7.25 demand.

Best Buy isn't the first to try and get the majors to underwrite a \$9.99 in-store price point for single CDs. In 2009, Trans World launched a similar initiative, requesting a \$7.40 wholesale cost in a gambit supported by three majors but not WMG.

The majors agreed to Trans World's pricing as a test. But by July 2010, some label lawyers thought the offer had been stretched beyond what could be defended as a pricing experiment. Fearing it could be considered discriminatory pricing unless rolled out to other merchants, they forced a cessation. While some major-label executives say the Trans World test provided enough incremental sales to justify the lower pricing, others say it fell short of that goal.

When Best Buy started getting racked by Anderson, its executives expected the labels to extend all the same courtesies provided to Walmart—and sources say that's making for a sticky situation for the labels as well as for Anderson. If Anderson goes to bat for Best Buy on the lower pricing model, how will Walmart feel about the rackjob-

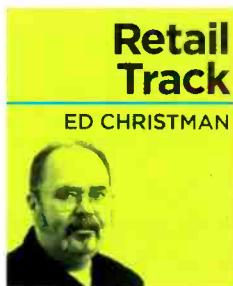
ber, which has been supplying it with music since the '60s, suddenly helping a competitor become more price-competitive? Legally, both accounts are considered racked accounts and thus get functional discounts, allowing the majors to sell them at lower prices than the wholesale costs charged to chains and independents.

Walmart's multiple-tier pricing allows for new releases to be sold at \$7.25 and even \$6.50, both of which are used for new releases, but it can also be applied to titles from established artists. So

how can the majors sell Walmart established titles at a lower price than Best Buy without getting hit with discriminatory pricing by the government or a lawsuit? In refusing the Best Buy \$7.25 request, the majors are essentially arguing that they don't get the same benefit from the electronics and entertainment chain that they get from Walmart; i.e., more unit sales for the lower price. Additionally, the higher price points in Walmart's five-tier scheme provide the majors with a higher overall margin than the flat pricing scheme desired by Best Buy.

The majors appear as frustrated as Best Buy. "Three months ago you could sell Best Buy a hit title at \$8.50 and get the circular with a \$9.99 price point," one sales executive says. "Now you can't." And if Best Buy hasn't gotten its \$7.25 price point from the majors, the indie labels are another story. "They are doing a good job of bullying everyone," the head of one independent distributor says.

The disparate pricing schemes is just one of the label headaches created by having Best Buy racked by Walmart's wholesaler. "Anderson and Walmart have many years of understanding each other, and we have experience dealing with them," one label executive says. "With this new marriage between Anderson and Best Buy, it's sometimes hard to see what's coming at you."



Retail Track

ED CHRISTMAN



Always low prices: Best Buy store at Union Square in New York.

HOME FRONT

360 DEGREES OF BILLBOARD



Honoring icons, covering new stars: LOS TUCANES DE TIJUANA at the Billboard Mexican Music Awards; inset: DOWNTOWN JULIE BROWN, host of Billboard.com's "TMI: The Music Insider."

INNOVATIVE STARTUPS TO BE FOCUS OF FUTURE SOUND VISIONARY SHOWCASE

Billboard's inaugural FutureSound conference, to be held Nov. 17-18 at Terra in San Francisco, will feature a Visionary Showcase panel that will shine a spotlight on five innovative startups pursuing promising opportunities in digital music. They are online loyalty platform Bckstgr, music delivery service TrackTrack.it, iTunes music-sharing service Rexly, interactive image tool provider ThingLink and online music creation platform Music Mastermind. TAG Strategic VP of client services Karen Allen will moderate the panel.

Other recently announced speakers at FutureSound include MOG CEO David Hyman, Universal Music Publishing Group senior VP/head of business and legal affairs Robert Allen, Tunewiki CEO Larry Goldberg and Ticketfly CEO Andrew Dreskin.

For more information and to register, go to futuresoundconference.com. Use the promo code BBFS11 to get a special discounted registration rate of \$375 (for new registrations only).

BILLBOARD.COM LAUNCHES VIDEO SHOW 'TMI: THE MUSIC INSIDER,' COUNTRY MUSIC COLUMN THE 615

Billboard.com's ever-expanding menu of programming continues to grow with the launch of two new additions: the weekly live online video show "TMI: The Music Insider" and country music column the 615.

Hosted by music personality and former MTV VJ Downtown Julie Brown, "TMI" features exclusive artist interviews, chatter about the top headlines and a countdown of the top 10 songs on the Billboard Hot 100. Each week, Brown will take viewers beyond the velvet rope for an all-access, behind-the-scenes look at what's hot in music, fashion and more. With the help of Billboard associate director of charts/retail Keith Caulfield, she'll also give viewers a first look at who's burning up the charts.

"TMI" streams live every Thursday at 3 p.m. EST (except on Thanksgiving) on Billboard.com and Ustream.tv/billboard, and episodes will be archived at Billboard.com.

Billboard.com's new country music column the 615 will focus on the music and acts that are



ruling the country charts and making waves in Nashville. It will cover the latest country music news that fans are buzzing about, host video interviews and performances with the genre's biggest stars, provide analysis of Billboard's weekly country charts and identify the new artists who will lead the genre into the future.

Spearheading the 615 is veteran journalist and radio host Chuck Dauphin, who has been involved in the music business for more than 20 years and has interviewed some of its biggest stars. Dauphin's column is available at Billboard.com/615.

BILLBOARD MEXICAN MUSIC AWARDS DRAW STRONG RATINGS

The inaugural Billboard Mexican Music Awards, which aired Oct. 27 on Telemundo, proved to be a ratings success, reaching a cumulative audience of 4.8 million total viewers, including almost 2.8 million adults aged 18-49, according to Nielsen. The awards show, presented by State Farm, drew an average viewership of 1.7 million total viewers and 950,000 adults aged 18-49, and ranked No. 1 in Los Angeles and Miami among men 18-34, Nielsen says.

The show featured performances by a vast array of both new and established artists in regional Mexican music, including winners Gerardo Ortiz, Larry Hernandez and Jenni Rivera. Highlights of the telecast included emotional special awards presentations for norteño icons Los Tucanes de Tijuana, who received Billboard's Legacy Award, and Paquita la del Barrio, who received the Voice (La Voz) Award.

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Cinematic sound:
SIGUR RÓS

Out With The 'Inni'

With Sigur Rós on hiatus, XL Recordings plots a theatrical tour for the band's concert DVD

When it comes to marketing **Sigur Rós**, XL Recordings takes it cues from the Icelandic band's rabid fan base.

The concept for the adventurous prerelease of its album *inni*, and a concert film of the same name, has its roots in the fan response to Sigur Rós' previous film, "Heima." Released in 2007 as a DVD after a few film festival screenings, fans started to request copies to show at high schools, colleges, church halls, recreation centers and random places where people gather. "They'd put up their own money to screen the film for a few friends—we did about 300, 400 screenings by sending out DVDs," XL head of marketing **Adam Farrell** says.

For the film "inni," which XL Recordings will release Nov. 15 as a video-audio package, Farrell says, "We're taking the organic phenomenon and adding a level of professionalism on it."

XL brought in **Ray Privett** and his company Cinema Purgatorio, which has handled distribution for films by **Björk**, **the Flaming Lips** and **R.E.M.**, to get "inni" into theaters for runs as short as a day and as long as a week. Because the band isn't on tour, "inni" will visit at least 37 cities by Dec. 14. The Los Angeles run was Oct. 28-Nov. 4 at the Downtown Independent theater. In New York, it will be screened Nov. 11-17 at the IFC Center.

Internationally, during the first week of November, "inni" played Tokyo; the Sydney suburb of Paddington; London; Glasgow, Scotland; and other cities in Europe. Further screenings are slated through Feb. 1 in Slovenia, Sweden, Italy, Mexico and Finland.

To stir interest among fans, XL reached out to local independent record stores to bundle a limited number of free movie tickets with preorders of the film and music package. The packages are being sold in configurations of two CDs and a DVD, two CDs and a Blu-ray disc, and three LPs and a DVD. The iTunes version of the music will include film clips.

XL chose to extend the offer to retailers and then let the shops—Grimey's in Nashville, Other Music in New York, Euclid in New Orleans and Zia in Phoenix, among others—market to their customer bases. Beyond theatrical posters and a billboard planned for Los Angeles' Sunset Strip, XL will let word-of-mouth drive the marketing.

"The more oblique stuff you do," Farrell says, "the more you tease the fan base." He explains that the few bold marketing moves the label will make are intended to be "dropped pebbles that create ripples."

"Very few artists could pull this off," says **Neil Schields**, owner of Origami Vinyl in the Echo Park section of Los Angeles, which offered the free ticket preorder deal. A vinyl-only store, Origami will carry the LP edition, and Schields says he quickly sold out his allotment of 10 bundles after alerting his customer base on the store's blog, Twitter and Facebook pages. "I have never heard of anything like this," he says. "It's pretty ambitious."

"Inni," which was directed by **Vincent Morisset**, was filmed in November 2008 on the tour that followed Sigur Rós' *Med Sud I Eyrum Vid Spilum Endalaust*, which debuted at No. 15 on the Billboard 200 in June 2008.

Sigur Rós has been on hiatus since 2009, when it abruptly halted the recording of what was to be its sixth album. Since then, frontman **Jonsi Birgisson** has released solo album *Go*, toured and scored the upcoming **Cameron Crowe** film "We Bought a Zoo." Farrell remains mum on details, but suggests there's more than meets the eye with the release of "inni," referring to it as "the palate cleanser, the final document of the years prior to their hiatus."

The film "Heima"—and the complementary DVD/CD package *Hvarf/Heim* that has sold 91,000 copies, according to Nielsen Sound-

Scan—"worked really well as a warm-up for *Med Sud I Eyrum Vid Spilum Endalaust*," Farrell says. "We have found that when you get [the Sigur Rós fans] engaged you don't want to lose them... We're trying to intimate that 2012 is going to be a big year for the band."

ALSO: **Damian McGinty**, the winner of Oxygen's "The Glee Project," sang **Joe Raposo's** "Bein' Green" and **Teddy Thompson's** "Take Care of Yourself" in the season premiere of "Glee." He hadn't heard of either tune, but grew to love **Frank Sinatra's** version of "Bein' Green" and found the Thompson tune "great to show off my range," he said. He plays an exchange student from Ireland, and will appear in at least seven episodes... "The Twilight Saga: Breaking Dawn—Part 1" is hitting the road with cast members and music by **Christina Perri**, whose "A Thousand Years" is on the film's soundtrack. They will appear in Atlanta (Nov. 7), Chicago (Nov. 8) and Dallas (Nov. 9)... Actress **Rita Wilson** is finishing work on her solo debut album, *AM/FM*, a collection of songs from the 1960s and early 1970s that Decca will release Feb. 7.



Sound + Vision

PHIL GALLO

BOOKS BY MOLLY BROWN

Behind The Music, Book Style

Publishers need to move books. Artists have a story to tell. Welcome to 'the golden age of the music memoir'

These days, it's not enough to have a platinum-selling album, No. 1 song or a catalog of greatest hits. While artists have been diversifying their portfolios for a long time, having a book deal is now right in step with having your own clothing line or cologne.

And publishers are hungry for the business.

"My thinking is, 'Let's try to focus our energy with authors capable of winning that publicity'—that is the cornerstone of selling nonfiction," says Jeremie Ruby Strauss, an editor at Gallery/Simon & Schuster who's worked on Marilyn Manson's "The Long Hard Road Out of Hell" and "Mötley Crüe: The Dirt." Strauss is expecting another best seller with Ace Frehley's "No Regrets" when it's published Nov. 1. "I've been chasing limos since 1995."

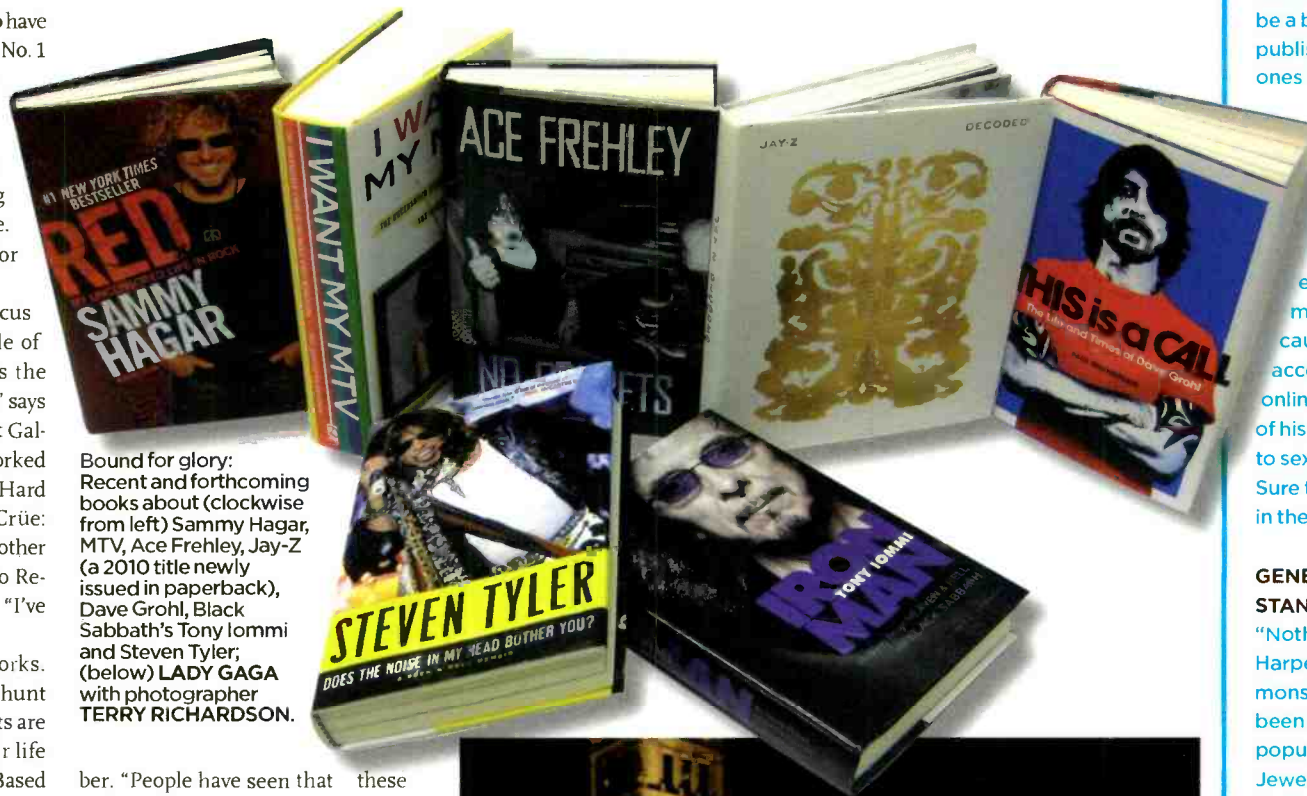
It's a business model that works. Publishers are constantly on the hunt for their next best seller, and artists are seeking more avenues to tell their life stories and expand their brands. Based on the recent success of big music books—especially Keith Richards' "Life," the best-selling rock memoir of all time, moving more than 1 million copies in North America alone, according to publisher Little, Brown—it's a business arrangement that has music and books cozying up much more often.

Other popular recent releases include Steven Tyler's "Does the Noise in My Head Bother You?" which spent 14 weeks on the New York Times Hardcover Nonfiction Best Seller list with 400,000 copies in print. Jay-Z's "Decoded" spent 17 weeks on that New York Times list with 350,000 in print. And Sammy Hagar's "Red" spent six weeks on the Hardcover Nonfiction Best Seller list, with 150,000 in print.

"A lot of interest from publishers came in the wake of the Keith Richards book," says Carrie Thornton, an executive editor at Dutton, which will publish Jennifer Hudson's "I Got This" in January. "Everyone saw how great it was, how honest he had been and what a rip of a read it was."

With shrinking budgets and less money to spend on promotion, publishers are relying more than ever on projects that can deliver an established audience. An artist with a fan base and built-in sales platform—complete with an active social media presence—makes it easier to move books.

"Right now there's a feeding frenzy," says Ben Schafer, an executive editor at Da Capo Press, who has books by Tony Iommi and Dave Grohl out in Novem-



Bound for glory: Recent and forthcoming books about (clockwise from left) Sammy Hagar, MTV, Ace Frehley, Jay-Z (a 2010 title newly issued in paperback), Dave Grohl, Black Sabbath's Tony Iommi and Steven Tyler; (below) LADY GAGA with photographer TERRY RICHARDSON.

ber. "People have seen that these really work. It's the golden age of the music memoir at this point."

However, just being famous isn't enough. Publishers are looking for quality and the right work ethic to bring projects to fruition.

"We're very selective," says Jamie Raab, executive VP/publisher at Grand Central Publishing, the house that's releasing a book of Lady Gaga photographs by Terry Richardson on Nov. 22. "You can only publish so many, and you have to publish those that you feel are first-rate with artists who either have something to show or something to say."

"The folks I represent love the culture of reading and really are storytellers who either grew up as readers or admiring people who did," says Marc Gerald, a literary agent with the Agency Group whose clients include Eminem, 50 Cent and Billy Corgan. "They're not just looking for big deals... It takes a lot of commitment to do a book."

Then there are the artists who just have a good story to tell. Steve Earle, Josh Ritter and Colin Meloy of the Decemberists published fiction books this year. The latest comes from 50 Cent, whose "Playground," a book for teens about bullying, hit shelves Nov. 1. Laura Arnold, his editor at Razorbill/Penguin, says the publishing house was "really struck by how passionately he wants to build his reputation now to speak to these issues that he finds so important." The rapper was hands-on throughout the entire process. "I feel like we've gotten our feet



wet with 50, and if it's the right situation, we'd definitely love to explore [books] with other artists," says his day-to-day manager, Violator's Laurie Dobbins.

Artists must also promote their titles as much as possible. Schafer says that the first week after a book's release is as important as it is with an album—Iommi will do several bookstore events in and around New York, along with radio and press interviews. Considering her strong online presence, it's not surprising that Lady Gaga's book will receive a "huge push online," says Raab,

who expects the book to be a strong seller. 50 Cent's media plan is expected to include TV and online campaigns as well as in-store appearances.

These deals don't come cheap, either. While publishers won't openly disclose numbers, editors say it isn't unusual for A-listers to score six- or seven-figure deals. Richards' deal—far and away the most lucrative—was for a reported \$7 million. "You know, I've never heard of a popular musician being unable to sell his book in the 16 years I've been doing this," Strauss says. "It's not a reluctance on our part."

2012: Year Of The Music Book

The success of Keith Richards, Steven Tyler and Jay-Z has made publishing music books a hot commodity. Next year will be a banner year in music book publishing. Here are five big ones to watch for. All titles and publishing dates are subject to change.

PETE TOWNSHEND, "Who We?," HarperCollins, fall: A book reportedly two decades in the making, Townshend was caught by police in 2003 for accessing child pornography online, which he says was part of his research on the book due to sexual abuse in his own past. Sure to be another iconic book in the rock guitarist canon.

GENE SIMMONS AND PAUL STANLEY WITH KEN SHARP, "Nothin' to Lose," It Books/HarperCollins, summer: Simmons' life has pretty much been an open book due to his popular A&E show, "Family Jewels," so it's no wonder he and founding Kiss bandmate Stanley have signed up to do a book, starting with the band's early years in New York. Kiss fans will likely lick it up.

NAS WITH TOURÉ, "It Ain't Hard to Tell," HarperCollins, fall: Just announced in September, the controversial rapper, who's known for his feud with Jay-Z, inked a deal with HarperCollins to publish his memoir. Will he have the same magic to move books as he does records?

JIMMY PAGE BY BRAD TOLINSKI, "Light & Shade," Crown, fall: Reclusive Page doesn't talk to the press often, but he has talked to Guitar World editor-in-chief Tolinski. A lot, in fact, during the last 20 years, as Tolinski has "interviewed Page more than any other journalist on Earth," Crown executive editor Charlie Conrad says.

ROD STEWART, title TBD, Archetype/Crown, 2012: In line with other rock brethren, Stewart just signed a deal to release his memoir next year. He promised in a statement that the book will be a no-holds-barred "socks and knickers under the bed" kind of autobiography.

—MB

6 QUESTIONS

with **JEFF YOUNG**
by **LEILA COBO**



When Jeff Young predicts an album will sell well, it usually does.

After 25 years in the music business—20 of them in Latin music sales and marketing—Young has developed an instinctive sense for where to place records for maximum impact. Through the years, Young has headed sales, dis-

tribution and marketing operations for EMI Latin, Sony Music Latin, Disa Records, Univision Records and, finally, Universal, where he was head of Latin music distribution before starting his own company, Venetian Marketing Group, in 2008.

Miami-based Venetian works almost exclusively with independent projects and

labels, providing the kinds of services that were once done by major distributors and contributing to the chart-topping success of fresh faces like Jencarlos Canela and Prince Royce. In an interview, Young spoke with *Billboard* about his way of doing business.

1 What was your plan when you launched Venetian?

I wanted to work with independent or boutique-type labels—those that really had the creative juices flowing but just did not know how to make things happen.

It was apparent to me that the distribution companies were very good at handling major labels, but they were not very good at handling the independent labels, or the distributed labels. So, some of these guys got lost. And, in the last couple of years, the move on the distribution

side away from the distributed labels and into their own music was apparent. They just didn't have the head count to do it. The indies and boutiques had nowhere to go.

2 Without major distribution, how does an indie Latin label serve all markets?

Only two Latin labels have really done it: Top Stop [Prince Royce's label] and Bullseye [Jencarlos Canela's label]. You have to do it slowly. It requires good organization and serious financing. You have to start in whatever the strong [demographic market areas] may be and build from there.

3 What responsibilities do you take on when you work with an indie label?

These labels can be two, three, four, five people and that's it, so we really are their sales and marketing team. We help them decide pricing, when to come out with something, when and how to go out digitally, how to negotiate distribution agreements. And as important as all of that is, helping them choose the right radio people, the right publicity people is just as impor-

tant. I can't tell you how many people I've sat down with who have said, "We worked with this or this other person and we blew all this money." A lot of these labels make terrible mistakes. Bringing a good team together—that's what it's about.

4 Could Venetian's business model have been viable five years ago?

No, because the majors were actually doing a lot of this at that time. For example, when I was at Sony, I had someone running my distributed label area. So we had someone who was kind of doing what we were doing. And they slowly went away.

5 Your first client was indie distributor Select-O-Hits. Latin music is now a significant part of its business.

I was helping Select-O build their Latin music base and I was bringing in suitable labels. We have an unofficial partnership with Select-O [which distributes most Venetian projects]. It changes all the time, but right now we have Top Stop, Bullseye, Planet Records, Mustafa and Chosen Few, among others.

6 Sie7e is a Puerto Rican singer/songwriter who was around for years. Then all of a sudden, he releases an album with distribution by Select-O-Hits, gets picked up by Warner and received a Latin Grammy nod for best new artist. What did you do?

Sie7e is a talented singer/songwriter who comes across with a very strong personal message. He had put out a few hundred pieces in Puerto Rico and got a little bit of reaction at radio. We reached out to them and then they came back to us around February or March and said they wanted formal distribution. So I negotiated that with their attorney and they wanted us to guide them on the sales and marketing side.

We set the release of the album, we set the pricing, we got the communication going on with radio, got some press going. He hired a press person in Puerto Rico and we coordinated all of that to make sure everybody was on the same page.

But you have to have the song. You can have all the support, but you need the song.

LEGAL MATTERS

As the Village People case illustrates, artist copyright termination could be complicated by claims from other recording professionals

by **WILLIAM HOCHBERG**



The termination right provision in the Copyright Act of 1976 says post-1977 works can be reclaimed by their creators 35 years after first publication or contract signing, regardless of what a contract says.

The law promises a second bite of the apple for artists, writers and their heirs who may either take back their works or renegotiate a bigger slice from labels and publishers. But a key question is whether producers, sidemen and possibly engineers—who may also wield termination rights, depending on their creative input in the studio—will complicate the process.

Works-for-hire are exempt from the statute, but many agree artist contracts aren't enforceable as "for hire" anyway, as true employment relationships never existed in most cases.

When other recording professionals attempt to exercise a termination right against artists, artists will be forced to argue both sides of the "for hire" issue. That is, to break out of their recording contract, artists will argue that their contributions were not works-for-hire. Yet, to prevent further termination by other con-

tributors, these same artists will turn around and claim that the contributions of their producers and other creatives were works-for-hire.

Whether artists are friendlier than labels toward recording professionals depends on the situation. Certainly some producers will avoid conflicts that could jeopardize future opportunities. Others will damn the torpedoes and terminate a copyright grant even if it means biting a hand that fed them, particularly when they haven't worked together in a decade or more.

Without separate contracts, the Copyright Act will treat each contributor as a joint author with equal rights, regardless of whether he or she is a lead vocalist, producer or cowbell player. For example, if four featured musicians, four session players, a producer and an engineer contributed to a master, under the default copyright rules they are treated equally, with each entitled to 10% of the master's copyright.

This suggests that artists wishing to terminate must work out the splits with all involved before trying to terminate the label's participa-

tion. Another problem is a requirement that a majority of authors who executed the grant must sign the termination notice. A band whose members have scattered into the woods since their heyday in the '70s, or died leaving heirs who won't play ball, may scuttle the opportunity. Only solo artists and bands that can pull together a majority will gain back their masters.

A recent case may clarify the statute's majority requirement. In a case before a California federal court, Scorpio Music S.A. and Can't Stop Productions, the publisher and production company that created the Village People, have sued original lead singer Victor Willis, seeking a judicial decree that his notice of termination is invalid because he doesn't constitute a majority of the grantors. Willis contends he can terminate an "adaptation" agreement he signed, which granted the French producers the copyright in Willis' English lyrics to their music. Willis was the only one who signed that grant and contends he can terminate it by himself, but the producers say he



You can hang out with all the boys: VILLAGE PEOPLE with lead singer VICTOR WILLIS (bottom, center)

would need to join with the song's other co-writers—who happen to be the producers themselves.

Willis contends he is the only grantor. He further insists his English lyrics weren't really a cover translation, because there were never any French lyrics. (The producers are French.) The producers used an adaptation agreement to avoid his joint authorship, he contends.

Bob Besser, an attorney who represents the French producers and publishers, says Willis cannot terminate

a grant on a song without the other songwriters joining him. But even if he can, Besser says, it would merely convert him to a joint author with the French producers.

In any event, more co-writers, singers, producers, engineers—even creative executives—will be stepping out of the woodwork to claim termination rights.

William Hochberg is an attorney based in Santa Monica, Calif., specializing in entertainment law.

A Star Is Born

Paula Fernandes capitalizes on a Christmas show guest spot to become Brazil's top-selling artist of 2011

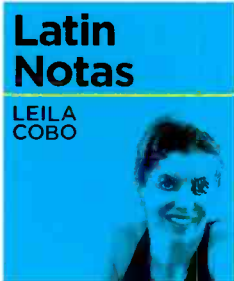
A year ago, singer/songwriter Paula Fernandes was just beginning to gain traction on Brazil's competitive, male-dominated sertanejo music circuit.

Today, the 27-year-old Fernandes is Brazil's top-selling artist of 2011. Her live album *Ao Vivo* and her DVD of the same name have shipped a combined 1.6 million units in Brazil, according to the Assn. of Brazilian Record Producers. Following its Jan. 26 release, *Ao Vivo* topped the country's album chart for eight consecutive months.

Fernandes has been playing 25 concerts per month this year in Brazil alone. She's been nominated for a Latin Grammy Award for best new artist and is the only Brazilian act confirmed to perform during the Nov. 10 Latin Grammy telecast. And to top it all off, she's a featured guest artist on Michael

Bolton's duets album, *Gems*, and has recorded a duet with Taylor Swift that will be included in the Brazilian version of Swift's upcoming CD/DVD, *Speak Now World Tour Live*.

"Not since the 1990s do I recall an artist selling over 1 million copies in 10 months," Universal Music Brazil president Jose Antonio Eboli says.



Latin Notas

LEILA COBO

"She went from having nothing to having everything in a very short time. Her life changed completely."

Fernandes released her first indie album at 17. By 2008,

she'd signed with Universal and released her album *Passaro de Fogo* a year later. It did well—selling more than 80,000 copies by the end of 2010, according to Universal. To build on that success, Eboli had Fernandes record a live CD and DVD, a standard release model in Brazil where DVDs

sell nearly as well as CDs.

And then, a miracle.

Roberto Carlos, Brazil's biggest music star, invited Fernandes to be one of his guest artists during his annual televised Christmas show, which is taped live in front of some half-million people at Copacabana Beach in Rio de Janeiro. Fernandes and Carlos sang a six-minute medley of some of his romantic hits.

Those minutes onstage with Carlos changed her life. Fernandes turned in a charismatic performance that electrified viewers and prompted the press to begin speculating about a possible romantic relationship between the two artists (there was none), generating even more publicity.

"The great plus is we had that CD/DVD ready to go, so we took advantage of all that free exposure and promotion we had with the Roberto Carlos special and released the album," Eboli says.

The first single, "Pra Voce," a duet with Zeze di Camargo,



Breakout year: PAULA FERNANDES

became a No. 1 hit, and sales of the album began to snowball. A second single featuring Victor & Leo also topped Brazil's airplay chart. And as sales of *Ao Vivo* continued to surge, Fernandes' previous album also got a sales lift, topping 200,000 units to date, according to the label.

Not even Eboli expected the avalanche of sales for the live set, particularly because sertanejo music is the domain of men—whether as solo artists

or duos—and usually focuses on uptempo numbers. Fernandes sings romantic songs that are harder to take on the outdoor sertanejo circuit, which consists mainly of fairs in rural areas.

Eboli says, "She was at the right time, at the right moment—this beautiful girl was suddenly discovered by many people."

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EN BREVE

ANGEL MARTINEZ TRADES LAW PRACTICE FOR VP POST AT EMI

Angela Martinez has been named VP of Latin business affairs for EMI Latin America. In her new role, Martinez will also be responsible for the day-to-day business affairs at Capitol Latin, EMI's U.S. Latin company. She replaces Oswaldo Rossi, who is now VP of business affairs for EMI Music North America. She will report to EMI Music North America senior VP of business affairs Phil Wild. Prior to her new post, Martinez had her own law practice in Miami, where her clients included Pitbull, whom she represented since he launched his career.

—Leila Cobo

RICKY MARTIN BACK TO BROADWAY AS CHE GUEVARA IN 'EVITA'

Ricky Martin will play Che Guevara in a revival of the Broadway musical "Evita" that will premiere April 5 at the Marquis Theatre in New York. Argentine actress Elena Roger will play the title role, which she has already performed in London, and Tony Award-winning actor Michael Cerveris will play Juan Peron. Tony-winning director Michael Grandage will helm the new production, which marks the first Broadway revival of the Andrew Lloyd Webber/Tim Rice musical since its 1979 debut at the Broadway Theatre. For Martin, it will be his first return to a Broadway stage since 1999, when he played the role of Marius in "Les Miserables."

—LC

MTV TR3S SERVES UP THIRD COURSE OF 'ROCK DINNER'

MTV Tr3s' "Rock Dinner" has returned for a third season. The show gives fans the opportunity to cook for their favorite acts. Featured artists this season will include Prince Royce, Jencarlos Canela and Tito "El Bambino." Each episode features celebrity guests choosing a menu that the fan must then prepare in a span of five hours and on a limited budget. "Rock Dinner" airs Wednesdays at 7 p.m. EST. Scenes from the show can be viewed at TR3S.com. —Justino Aguila

Green Power

Heineken's Latin Grammy events illustrate brand's heightened profile in U.S. Hispanic market

Heineken, a longtime sponsor of Latin music events, has heightened its visibility in the market this year.

During the summer, the brand sponsored a five-city

concert series titled Ritmo Sonico that featured shows by salsa star Victor Manuelle and reggaeton duo Jowell y Randy. It also sponsored the Spot by Heineken, a three-

week concert series curated by Latin music site Remezcla and held in a performance space in the Nolita section of Manhattan.

Most recently, the brand has deepened its partnership with the Latin Grammy Awards by organizing three live music events linked to the awards show.

While Heineken's overall Hispanic marketing budgets have remained stable, "there's more music than there's been before," Heineken brand activation manager Carolyn Concepcion says, adding that the amount allocated to Latin music has doubled this year.

This has been most obvious in Heineken's expanded sponsorship of the Latin Grammys, a property it has backed since its inception in 2000. Although the beer company has been a presenting sponsor of

the awards and host of its green carpet, "we're adding more flavor to the event and we're trying to provide more visibility to our association," Concepcion says.

That visibility is most apparent in the live music events it's organizing around the Nov. 10 awards show, which Univision will broadcast live from the Mandalay Bay Resort & Casino in Las Vegas. Heineken sponsored a series of live shows in south Florida from mid-October to early November dubbed Noches Latin Grammy, which featured performances by such acts as Sie7e, Gocho and Alexis y Fido.

During the week of the Latin Grammys, the brand will take over Mandalay Bay's Eye Candy Lounge and call it the Heineken House of Music, featuring performances by DJs and alternative acts like La Santa Cecilia and Gustavo Galindo.

Finally, it will sponsor a Latin Grammy preshow

performance by reggaeton star Daddy Yankee, who will perform his new single "Lovumba" from a Las Vegas location to be announced later.

Heineken's market research shows that its beer sales rise among Hispanic consumers during the Latin Grammys, particularly in its host city. Las Vegas, for example, went from being Heineken's 18th-largest U.S. city for Hispanic consumer consumption to a top 10 market as a result of its Latin Grammy promotions, Concepcion says, adding, "Even a year after the awards, there is a rise in consumption."

Concepcion says the brand's choice of music for its Latin Grammy-themed live events targets a specific demographic.

"Our research indicates our consumer is between 24 and 35 years old," she says, "a little younger, more bicultural and more bilingual."

—Leila Cobo

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



Bottle rocket: GOCHO at Heineken's Noches Latin Grammy event at Cafe Iguana in Pembroke Pines.

Analyze This

As exfm expands its platform, it eyes user data as a means to a business model

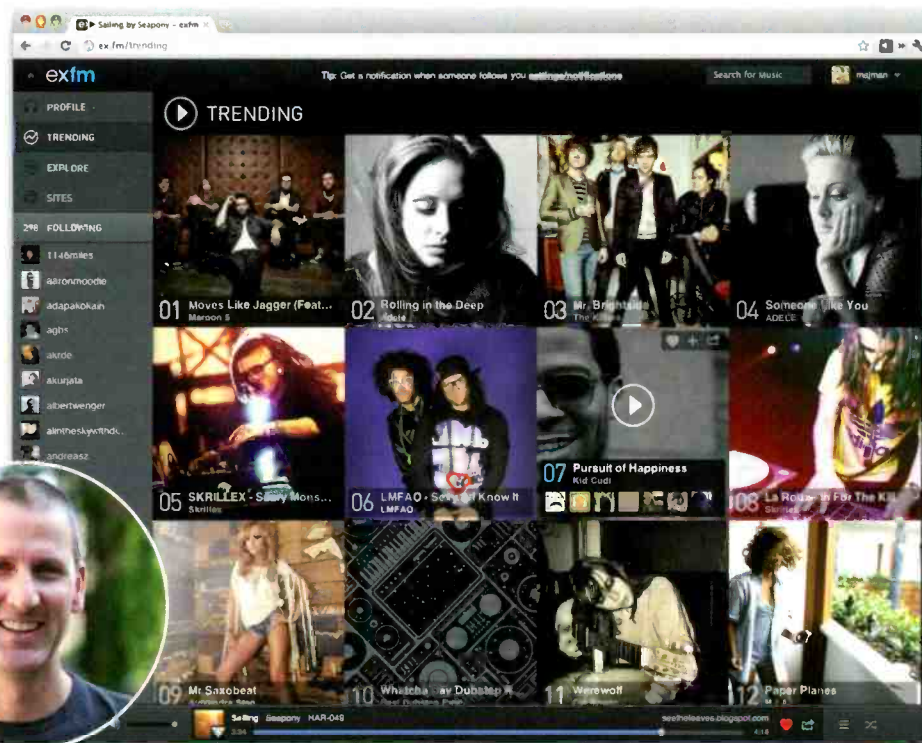
The Web has given fans a seemingly endless supply of music and music-focused blogs. But what's the best way to find them?

The answer might just be exfm. Launched in May 2010, ExtensionFM (it later abbreviated its name) debuted as an extension for the Google Chrome browser that notified users when music was available to be played on a website, indexing it in a handy player. Listeners could stream the songs, save their favorites and share them with friends through social media.

In June, exfm went mobile by rolling out an iOS app for the iPhone, iPad and iPod Touch. And in October, exfm expanded its offerings by adding support for Firefox and Safari, enhancing its website with new music discovery options and, most significantly, launching an embeddable site player designed for music blogs.

While music blogging is a hobby for some, it's a business for others. And like any business, site owners need to make decisions based upon what music their audience is responding to. Some music bloggers have started record labels to release music by artists they write about.

As it, too, searches for a sustainable business model, exfm is keeping a close ear to the blogging community in the hopes that it can align itself with its needs. So far, exfm



Discovery engine: Exfm's revamped website and founder/COO CHARLES SMITH (inset).

has raised about \$1.3 million in funding from investors Spark Capital, Betaworks, Founder Collective and serial entrepreneur Dave Morgan. But exfm doesn't yet generate revenue; it really

needs a larger, engaged user base before it can determine the best path toward monetization.

What are its options? Exfm founder/COO Charles Smith says he sees an opportunity in providing analytical tools. The rollout of its site player is the first step in this direction. Site owners can customize the

color of their player and seed it with their music. That way, users without the browser extension can still enjoy the benefits of the robust player and discover the exfm platform.

Currently, Streampad and Yahoo WebPlayer are the go-to streaming options for websites. Exfm is aiming to create added value for publishers by linking its site player to their platform and eventually launching an analytics dashboard.

This would give them insight into the activity on their site beyond metrics like page views and time spent on the site to include most-listened-to music and most "loved" songs, Smith says.

"We want to drive really good analytics to bloggers," he says, "so they can start thinking about who their real audience is and complete that feedback loop."

User data itself also provides an opportunity as "a powerful, three-way tool for exfm," Smith says. Bloggers could incorporate what they learn about user habits to enhance their offerings, labels could track new bands or determine where to tour, and users themselves would benefit from a better experience that could potentially connect them to more users, blogs and other songs they might like, he says.

"Packaging that data in creative ways for all three constituencies gives us the opportunity

to monetize the data as well," he says.

The crux of exfm's model is to service a community that already exists and be its connective tissue. The platform has grown to accommodate more than 60,000 users—and with websites exposing their readers to its site player that number will likely increase.

Where sites like the Pirate Bay and Coda.fm let fans search for and download songs that artists didn't intend to make available for free, exfm empowers its users to find the music they do want accessed for free. There are countless such examples—from last night's DJ set or a studio demo—that people have blogged about or put on their Tumblr that they didn't make the effort to release commercially.

Music blogs—and their readers and listeners—need a way to tame this vast array of online music. Somewhere in this nexus of curators and music fans lurks a business for the likes of exfm. "The more you have," Smith says, "the better job you have to do at chopping it up."

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

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

BITS AND BRIEFS

CRICKET, INGROOVES INK MUVE MUSIC DEAL
Mobile carrier Cricket Communications has struck an agreement with independent digital music distributor INgrooves to make its music available to subscribers of Cricket's Muve Music subscription service. INgroove's catalog includes such indie labels as Rostrum Records, Nettwerk, Metropolis Records and ESL Records. Cricket said in September that Muve subscribers had topped 200,000, doubling from July.

SAMSUNG TOPS APPLE IN Q3 SMARTPHONE SHIPMENTS
Samsung Electronics' worldwide smartphone shipments totaled 27.8 million in the third quarter, more than tripling from 7.5 million during the same period last year. The figure easily tops Apple, which shipped 17.1 million

iPhones, up 21%, according to Strategy Analytics. Apple's tally was constrained as consumers awaited the company's October rollout of the iPhone 4S. Global smartphone shipments by all manufacturers totaled 117 million in the third quarter, up 44.4% from 81 million a year earlier.

SOUNDHOUND DISCLOSES USER METRICS
SoundHound has released user metrics data for the first time. The music identification app has a total worldwide user base of 50 million on Apple iOS and Android devices, and is conducting about 4 million music searches per day. During the 30 days ended Oct. 20, SoundHound recorded 25 million-35 million hits each day, with traffic peaking at about 2 million hits per hour and 1,000 per second. The company says the numbers reflect a tenfold increase in usage over 2010.



Digital Domain
KYLE BYLIN

CIRCULAR SOUND

The emerging ecosystem of audio accessories for Android smartphones is tiny compared with what's available for the iPhone. One of the latest Android entries: the Philips Fidelio AS111 docking speaker, which enables Bluetooth wireless music streaming from a handset. Users can also download the free Philips Fidelio app for a selection of customized music alarms and up-to-date weather reports. The AS111 provides auto-synchronization between a handset and the docking speaker's clock. It's compatible with Android version 2.1 or above and Bluetooth 2.1 or above.

The Philips Fidelio AS111 is available for \$90.



RINGTONES™ NOV 12 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	6	#1 NEW SEXY AND I KNOW IT	LMFAO
2	1	15	GOD GAVE ME YOU	BLAKE SHELTON
3	3	19	HOW TO LOVE	LIL WAYNE
4	4	5	SOMEONE LIKE YOU	ADELE
5	5	14	PUMPED UP KICKS	FOSTER THE PEOPLE
6	6	31	DIRT ROAD ANTHEM	JASON ALDEAN
7	7	27	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
8	8	9	SHEWILL	LIL WAYNE FEATURING DRAKE
9	9	9	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA
10	11	3	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS

LMFAO leaps to its first No. 1 on Ringtones, as "Sexy and I Know It" rises 2-1 (5,000, up 3%, the tally's greatest gain). The duo's prior chart entry, the six-week Billboard Hot 100 No. 1 "Party Rock Anthem," peaked at No. 7 on Ringtones.

11	10	25	CRAZY GIRL	ELI YOUNG BAND
12	12	22	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GODNRICK
13	15	23	THRILLER	MICHAEL JACKSON
14	13	22	SUPER BASS	NICKI MINAJ
15	18	3	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN
16	17	6	MONSTER MASH	BOBBY "BORIS" PICKETT & THE CRYPT-KICKERS
17	21	3	5 O'CLOCK	T-PAIN FEATURING WIZ KHALIFA & LILY ALLEN
18	20	9	HEADLINES	DRAKE
19	14	11	CHEERS (DRINK TO THAT)	RIHANNA
20	19	17	TAKE A BACK ROAD	RODNEY ATKINS

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.

CTIA

WORD
ENTERTAINMENT
PRESIDENT/CEO

Rod Riley

The Christian label chief talks about revenue diversification and courting the mainstream market



At a time when most record labels are struggling to stay in business, Word Records is celebrating its 60th anniversary and launching new initiatives to ensure the company's continued success. Founded in Waco, Texas, in 1951 by Baylor University student Jarrell McCracken, the label has been home to such Christian music notables as Sandi Patty, Russ Taff, George Beverly Shea, Petra, Shirley Caesar, the Imperials, the Nelons, Cindy Morgan, Jaci Velasquez and Amy Grant, who spent 30 years on the label.

A Warner/Curb company, Word Entertainment is now the Christian music division of Warner Music Group. (Curb Records founder Mike Curb also owns a stake in the company and serves as chairman.) The Nashville-based company includes two labels—Fervent and Word Records—as well as Word Distribution; Word Music, the print division that handles choral music and worship resources; Word Music Publishing, the songwriting and publishing division; and 25 Entertainment, the booking and live events arm.

The current roster includes Point of Grace, Group 1 Crew, Sidewalk Prophets, Chris August, For King & Country, BarlowGirl, Dara Maclean and Francesca Battistelli. Word artists were big winners at this year's Gospel Music Assn. Dove Awards, with Battistelli honored as artist and female vocalist of the year, while August won male vocalist and new artist of the year.

Billboard recently caught up with Word Entertainment president/CEO Rod Riley. He joined Word as senior VP of marketing in 2005, was promoted to COO in 2008 and succeeded Mark Bright as head of the company in 2010.

As you steer Word into its next decade, what's your business philosophy?

Our overall model is not just a record label anymore. We've been able to go to artists and partner with them on all the areas that they need solutions. We now have a booking agency in-house. We've got merchandise, sponsorships, direct-to-fan, all of these things that six years ago we weren't really talking about. With our new artists we've been talking about the whole 360 approach. How do we build a career? It's not just based on record sales. It really is based on how they are connected with fans.

The 360 deal often gets a bad rap. What makes Word's approach appealing to artists?

We've built active solutions into this company. We've built a merch company within Word. We bought the Breen Agency [for booking in 2009], brought that in-house and renamed it 25 Entertainment. Not all of our artists on our label are on 25 Entertainment, nor are all the artists on

25 Entertainment just Word artists. Over six years, we built the roster around Group One Crew, Francesca, Sidewalk Prophets, Chris August and Meredith Andrews. We said, "Here's your merchandise department, your e-commerce department, your sponsorship department." We're not just coming in and taking away revenue streams when they are doing it on their own. We're coming in and trying to build in the infrastructure to maximize the revenue streams with them. That has helped us in breaking new artists because we are thinking about the artist's whole career.

We built the business structure at the same time we've been rebuilding the roster and we feel like we're locking arms—we're in this thing together.

Word has been successful at breaking new artists like Battistelli, August, Andrews and Sidewalk Prophets. What tools have worked?

If there was a formula, we would all follow it. Every one of those

has been different. The overriding goal has been, "Let's focus on a few, but do a lot." We've put every one of them out on the Winter Jam tour. They've been a good partner, letting our new artists go out on a very large platform. Radio has also been a key component for each of those artists.

25 Entertainment got into the conference business this year by taking over Point of Grace's Girls of Grace events. What plans do you have for the live division?

We have done eight Girls of Grace conferences this year and we'll do 10 next year—one-day conferences for 12- to 17-year-old girls and their mothers. We are also doing the Message Live at Fontanel, a Sunday evening concert featuring Christian artists. [Formerly country entertainer Barbara Mandrell's home, Fontanel is now a tourist destination with an outdoor amphitheater, mansion tours, hiking trails, restaurant and theater.] We hope it will become something like the Grand Ole Opry, a place where

artists can have that down-home interaction with fans. And we are looking at other specialized live events that are faith-based.

How much synergy is there between Word and Warner Music Nashville?

With [Warner Music Nashville president/CEO John] Esposito coming to town in 2009, it allowed us to look at a blank sheet of paper and figure out the right way to build this thing . . . We have our unique channels and a lot that we share in the middle, [including] publicity and some other artist services. Our employees get to see best practices and what's happening on a Blake Shelton website, so there's the ability to look across a broader playing field, see what's working and then use it to the best of both rosters.

Are you still looking to affect mainstream culture?

We're here to serve the church and be authentic in Christian music, but it doesn't mean that we stay within the walls of the church. If

we partner with our artists correctly and allow them to write the music that's in their heart, not every song they write is only going to get played on Christian music [stations], so we need to have the mechanisms in place. We've already got the mind-set that our songs can cross over.

TV and film is a great example of where we've gotten songs to the masses outside of the normal [contemporary Christian music] avenues. Francesca has had probably 30-something TV and film placements just in three years. Her music resonates with what TV and film supervisors are looking for.

What is the biggest challenge right now in the Christian music industry?

The greatest challenge as an industry is not losing our joy and our passion. That is a challenge for the employees, artists, songwriters, for everybody who feels like, "Oh, this is only getting smaller." The record business is getting different, but Word is not in the record business. We're in the music business.

I am energized and excited to see the impact that our music has. I believe it's being consumed at an all-time high. There's more ability to interact with Christian music than ever before, not like 15 years ago when we could never get anybody on MTV. The Internet is an equalizer. We can get just as many eyeballs to see our video or to interact with a song online as anybody else.

Belief in the power of music drives us all, every day, to challenge our business model to continue to transform our ability to share the hope in our music with the world. •••

We're here to serve the church and be authentic in Christian music, but it doesn't mean we stay within the walls of the church. We've got the mind-set that our songs can cross over.

180 MILLION SANDRINA WIN'

A person's hand is visible on the right side, reaching out towards the text. Below the text, a blue and grey sneaker is shown on a dark, reflective surface.

AND THAT'S JUST ON YOUTUBE. HE'S GOT 1.4 MILLION FACEBOOK FANS—AND 1 MILLION-PLUS AT TWITTER. HE RECEIVES NO RADIO PLAY, YET HE'S SELLING OUT ALL-AGES CLUBS IN NORTH AMERICA AND EUROPE. GIRLS LINE UP TO SEE HIM RAP. THEY SHRIEK. EVEN SOB. HE'S SOLD ALMOST 1 MILLION SINGLES. HE'S ROSTRUM RECORDS' **MAC MILLER. YOU SHOULD PROBABLY KNOW WHO HE IS.**

BY DEVON MALONEY **PHOTOGRAPHS BY MATT HOYLE**



VIEWS

At one in the afternoon, kids were already lining up around the block in Denver's trendy Capitol Hill neighborhood. Nine-and-a-half hours later, Mac Miller is about to take the stage at the AEG Live-operated Ogden Theatre.

The official Denver landmark has a capacity of 1,700, and for 20 minutes, the sellout crowd, most in Miller T-shirts—one of them says OY VEY HOLY COW OH MY GOD WOW—has been creating various chants, each demanding the rapper's presence. The stage is dressed to resemble Pittsburgh's Blue Slide Park—complete with park bench, lamp posts and a DJ station disguised as an ice cream cart—since the name of the recreation area also doubles as the title for Miller's upcoming album.

Miller and his Most Dope crew are standing in a huddle off-stage, arms around each other's shoulders. Miller leads a prayer that thanks God and asks that they "perform to the best of our abilities tonight."

The PA system blares to life. DJ Clockwork, who enters first, begins spinning Miller's song "Donald Trump." But shrieks drown out the tune's intro as teenagers in the front row whip out iPhones, ready to record the entire 90-minute set. Miller recites a few sporadic lines with the recording before exploding onto the stage with all the energy of his 19 years—crew at his heels.

The audience loses its collective mind.

Miller then conducts an orchestra: not onstage, but off. Tearing through mixtape hits like 2010's "Nikes on My Feet" and 2011's "Knock Knock" he keeps the crowd's arms up and bouncing to Clockwork's rhythms as he zigzags the stage, pausing to collapse dramatically, out of breath. He jokes with the crowd, then thanks them for being the only reason for his success. He signs four *Blue Slide Park* caps and chucks them into the audience.

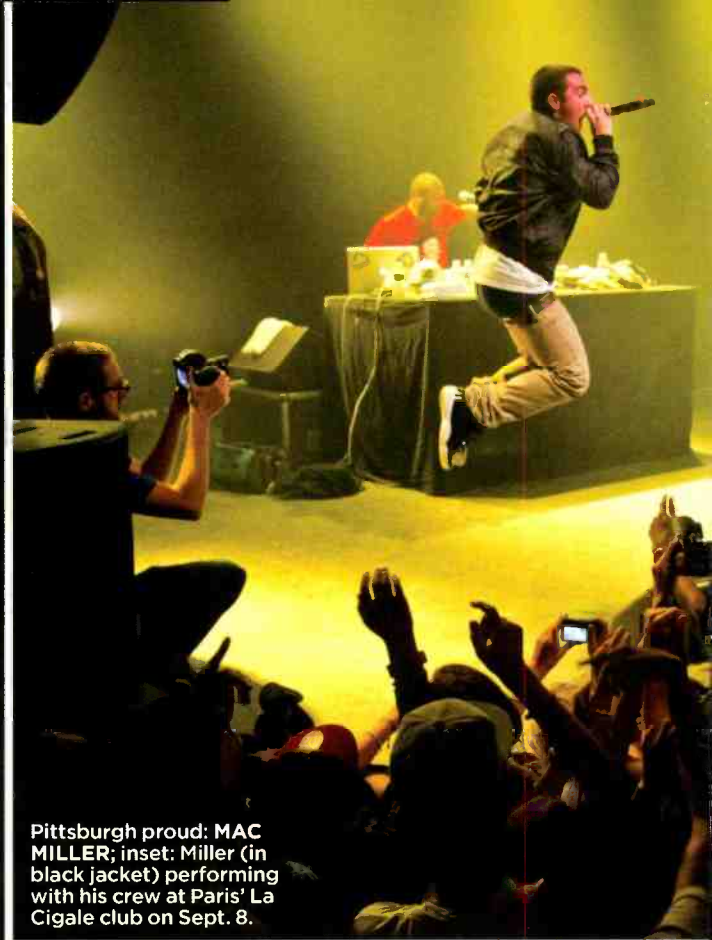
Just when all that energy plateaus, Clockwork pulls the plug on the music. Many in the crowd take the opportunity to check the phone photos they've snapped. Miller turns his back to them and picks up a white- and gold-plated Gretsch guitar. With as much ease as he leapt back and forth across the stage rapping, he launches into the intro to Lynyrd Skynyrd's "Sweet Home Alabama," then transitions quickly into a rendition of Weezer's "Say It Ain't So." It's difficult to discern whether the fans are more excited to experience "Frick Park Market" (Miller's latest single, which already has 10 million-plus YouTube views) or his next cover, Oasis' "Wonderwall."

"I want to be, like, Beatles big, when it's all said and done," Miller said earlier that day. "I want to change what's on the radio. Who the hell is this kid?"

Born Malcolm McCormick in Pittsburgh's Point Breeze neighborhood in 1992, Miller and his older brother were raised in a Jewish household by a photographer mother. He attended Catholic grade school—to ensure, he says, a good education and the chance to play football and lacrosse—even if that meant, as he marvels now, being forced by teachers to show his classmates how to have a Passover seder.

"I was never really a school-oriented person," says Miller, who later attended Taylor Allderdice High School, the alma mater of labelmate Wiz Khalifa. Instead, he and his friends, many of whom were older and attended different high schools, listened to a lot of old-school hip-hop. Acts like the Sugar Hill Gang, A Tribe Called Quest and the Beastie Boys all inspired the model for much of Miller's material today. He pays homage with songs like *Blue Slide Park*'s single "Party on 5th Ave," which samples DJ Kool's "Let Me Clear My Throat."





Pittsburgh proud: **MAC MILLER**; inset: Miller (in black jacket) performing with his crew at Paris' La Cigale club on Sept. 8.

Meanwhile, in 2003, when Miller was 11, another Allderdice High alumnus and former executive assistant (from 2000 to 2003) to Antonio "L.A." Reid, Benjy Grinberg, was getting his new label, Rostrum Records, off the ground in Pittsburgh. He was a one-man operation until 2005, when he hired fellow Pittsburgh native and Allderdice alumnus Arthur Pitt as director of public relations. Today, Pitt is VP of the label.

Five years later, Miller played his first show, at a Pittsburgh bar called Moondog's, at age 16.

Because they were so young, "my homies couldn't even get in to see me," he says with a laugh. "The shows we used to do, you basically perform for other rappers and their friends... I think I've performed for two people before. Like, literally, two people."

But among Miller's listeners back then were Grinberg and Pitt. Miller befriended them and he hustled relentlessly, with people like Pittsburgh producers E. Dan and Big Jerm, who were working with Khalifa. In 2009, a year after his first show, the buzz that Miller and then-manager Quentin "Q" Cuff (who freelanced for local hip-hop magazine *Jenesis* and knew how to con-

nect the right dots) had been building in the Pittsburgh area sparked Grinberg and Pitt's serious attention. Combine those DIY efforts with a handful of pending courtships from other labels, not to mention Miller's imminent plans to drop his breakout set, *K.I.D.S.*, and, Pitt says, the rapper forced Grinberg and Pitt's hands.

"People started talking about him [early last year], which caught our attention," he recalls. "*K.I.D.S.* was [Miller's] best work so far, and he really wanted to work with us."

Miller still has pretty much zero radio rotation. He's occasionally heard on local mixshows, on stations like WUSL (Power 99) Philadelphia and WQHT (Hot 97) and WWPR (Power 105.1) New York, and played by SiriusXM DJs like Static Selektah, DJ Green Lantern and Tony Touch. He's released the EP *On and On and Beyond*, which has sold 54,000 copies since its March 29 release, according to Nielsen SoundScan. There have been singles with impressive sales—among them "Donald Trump" (404,000), "Knock Knock" (316,000) and "Frick Park Market" (150,000)—on the label in the past year, as well as free mixtapes like his *Best Day Ever*

(released in the spring) and *K.I.D.S.*, which promptly came out after his signing to Rostrum last summer.

For *Blue Slide Park*, out Nov. 8, there isn't a major co-distribution deal in place, as Rostrum has done in the past, most notably in 2005 for Khalifa, who signed deals with Warner Bros. and Atlantic Records in 2007 and 2009, respectively. But Miller boasts a whopping 176 million views on his YouTube channel, where polished, energetic videos for tracks like "Donald Trump" draw attention even from the Donald himself, who recorded a 40-second video response of his own, calling Miller "the next Eminem."

Social media is a solid force for Miller. A million-plus Twitter followers and 1.4 million Facebook fans read his personal updates. His social media activity notched him a brief spot on Billboard's Uncharted chart—which assesses online activity for artists who have never ranked on a major Billboard chart—before he breezed into a debut at No. 36 on the Rap Digital Songs ranking for "Knock Knock," where he remained for 18 weeks. For the past year, Miller has played to consistently sold-out venues of increasing

size—from a 300-capacity show at the Catalyst in Santa Cruz, Calif., in January to a forthcoming 3,000-capacity gig at the Mid-Hudson Civic Center in Poughkeepsie, N.Y., in December—all over the United States and Europe. MTV live-streamed his performance at the Chicago House of Blues on Oct. 12. According to MTV, it was one of the network's top webcasts.

As Billboard previously reported, the rollout for *Blue Slide Park* reflects the online engagement that has made Miller (alongside kindred artists like Big K.R.I.T. and Tyler, the Creator) a force to be reckoned with: Based on the number of preorders the record gets, fans have been able to unlock a handful of increasingly valuable rewards. At 25,000, Miller dropped the title track early (on Oct. 13); at 50,000, Rostrum will make a \$50,000 donation to the Make-a-Wish Foundation; and at 100,000, the record will drop ahead of schedule. The preorder figure currently stands at 33,000. The record will be released through digital retailers—primarily iTunes, for which *Blue Slide Park's* fan-brokered release model is a first—in partnership with independent distributors Fontana (physical sales) and iNGrooves (digital distribution, including the early release if fans meet the 100,000 target ahead of schedule).

Grinberg stresses that the emphasis is on "independent." Though Rostrum itself has brokered deals with majors, with Miller, it wants to go the distance solo.

Which isn't to say the majors haven't tried. Though the label declined to name specific offers, both Pitt and Grinberg say they've all come knocking. "We've learned a lot about the ins and outs of the majors and how different things operate [through working with Khalifa]," Grinberg says. "We try to apply those lessons to everything we do... I'm not on some sort of revolutionary [anti-major] kick. I just know there are better ways of doing things."

In June, rumors erupted when Atlantic Records VP of rap promotions Sam Crespo accidentally sent an email blast from his Atlantic account (instead of his personal address) to DJs, bloggers and journalists touting one of Miller's biggest hits, "Donald Trump." Though Crespo told *XXL* magazine that he plugged the rapper "because many of [them] were asking [me] for it and also to turn [them] on to good and innovative hip-hop," the move, combined with Grinberg's



past with Reid and Khalifa's Rostrum/Atlantic deal, seemed evidence to the Twitterverse and the blogosphere that Rostrum must have made a deal with the major.

"If people aren't talking, as cliché as it sounds, you're in trouble," Pitt says. "People challenge us and say, 'There's no way you're doing this on your own.' They think the only way this happens is if you have a [major-label] deal . . . If you really do your research on what we've done over the past three or four years, you'd figure it out that we really are doing this on our own. Rostrum gives a lot of power to its artists and Mac wants to see how far he can take it."

Meanwhile, the 68-date *Blue Slide Park* tour, which kicked off Sept. 22, has sold out 24 of its 25 1,900-capacity-average shows. Miller's last tour, a three-leg international stint, experienced similar sales, though the venues averaged capacities of 600, then 800, and then 900 on each leg. *Blue Slide Park*'s kickoff show, at New York's Irving Plaza, sold out in three hours. Thirty of the remaining 43 dates have sold out in advance. By Agency Group booking agent Peter Schwartz's calculations, Miller is on track to sell out all but two of the tour dates—if Schwartz's estimates are correct, he'll have sold 99% of the tour's tickets (an increase from the last tour, which averaged about 96% across its three legs). Running at about \$22 apiece, that's more than 110,000 sold. Most ticket holders, as was clear in Denver last month, are in their teens or early 20s.

"Knowing your demo is a key ingredient in successfully booking someone," says Schwartz, who books acts like Khalifa, Big K.R.I.T. and B.o.B. "We know [Miller's] demo is under 21, so we don't put him in 21-plus-type venues where his fans can't go. This whole young crowd is really coming out in force to shows lately. It's exciting."

It is something. Fourteen-year-old girls wait in line to scream—some even sob—as Miller hops between the Ogden and his tour bus parked across the street that afternoon. Miller/Most Dope T-shirts and hats fly off the tables at shows. There are few acts who can boast the fervor of Justin Bieber's "Beliebers"—and Miller fans, who have yet to hear a fully produced album, are definitely in the running.

"We're building a story because they're all sold out," Schwartz says. "If we were doing 70% sales, it wouldn't be as big a story . . . [\$22] is a great price point for these [young] fans. We could

probably could make tickets \$35, and they might still sell, but maybe not. It's [been] important to stay focused on the plan and know that the next-size [venue] will come, and not rush it." Schwartz says plans call for bumping up the average venue size to a 5,000 capacity for Miller's spring tour.

To offset the \$200,000 out-of-pocket cost (according to Miller) of his two buses, the team recently negotiated a \$75,000 branding deal with Mountain Dew. It includes a Mountain Dew Green Sound-released single by Miller and a stage setup with the crew's performance water bottled in Mountain Dew containers and a bright-green logo-emblazoned fixed-gear bicycle.

"When we look for artists to partner with, we look for people who embody that do-it-yourself ethos in their work. Mac is a perfect fit," says Hudson Sullivan, brand manager for Mountain Dew at PepsiCo. "Mac is known for his tight connection to his fans, which is something that is also really important to Mountain Dew. As we see it, working with an independent artist like Mac is a win for everyone—the artists get support for their work that they might not find from a traditional label. Fans get to experience great shows and original tracks, and Mountain Dew gets to be a part of it."

It all fits in well with the way things have been going for Miller. "Fans are smart these days," Grinberg says. "They know exactly what's going on, and they can tell when they're being marketed to. Authenticity is what the fans are grasping onto. They can tell [Mac] is genuine, that he's just being himself."

"People try to categorize me," Miller says. "I love the fact that I'm in some of my favorite magazines . . . But, in all reality, your opinion doesn't mean any more than anybody else's."

"It's important that new artists don't worry about critics because we could be on the road together for the next 10 years off of these three CDs," Cuff says, adding, "I don't see this slowing down. These kids are invested . . . and when you have that kind of relationship with your fans, who gives a fuck what anyone else thinks?"

Miller eschews labels like "frat rapper" that have been circulated online. And he dismisses criticisms that his music is bubble-gum pop. "I'll never pretend I have an inspiring story like certain people," he says. "There are people here to tell inspiring stories, people like Kendrick Moore or Big K.R.I.T. who have deep messages about things that . . . I can't say. It's not my place to say . . . I just make music that's hip-hop. I'm not here to be a teenybopper sensation. I make music because I love making music. So whoever wants to love it, that's who I want as my fans."

The boisterous teenagers outside the bus weren't, after all, a one-time thing. Their presence, the unfazed members of Miller's team say, is par for the course. They also happen to be the reason the course exists in the first place.

"Kids—they're so much more excited and willing to spend their money," Miller says. "A 25-year-old dude is not going to be sitting at his computer, waiting for Mac Miller tickets to go on sale. These kids are lining up at 10 a.m. for a 9 p.m. show."

Miller doesn't have a problem placing his fate in the hands of those teenagers—they want his blend of practicality and swagger. "It's really up to my fans, which is why I love them, no matter who they are," he says, adding, "I bet Benjy I'd sell a hundred thou' my first week. If we [do], he has to shave his famous beard."

And if he doesn't? "Oh, I don't have to do anything. He can't get mad at me if I don't sell that many." ■■■

TEAM MAC

ALBUM TITLE: *Blue Slide Park*

LABEL: Rostrum Records

RELEASE DATE: Nov. 8

MANAGEMENT: Benjy Grinberg at Rostrum Records

PRODUCERS: Big Jerm, Eric "E." Dan

A&R: Benjy Grinberg

STUDIO: ID Labs (Pittsburgh)

PUBLICITY: Arthur Pitt at Rostrum Records

BOOKING: Peter Schwartz and Zach Quillen (U.S.), Colin Lewis (Canada) and James Rubin (international) at the Agency Group

NOTABLE APPEARANCES: Featured on remix of Maroon 5's "Moves Like Jagger" with Christina Aguilera; MTV live webcast of Chicago House of Blues show (Oct. 12)

WEBSITES: MacMiller.org, Facebook.com/macmillersfans, Myspace.com/listentomac

TWEETS: @macmiller

ELISE LETAVISH

@LISEYOMAR

AGE: 26

TITLE: Tour manager

TRIVIA: The only woman on the tour doubles as an older sister. She gets everything from crude humor to requests for relationship advice.

MOST LIKELY TO: Be the first to shower at the hotel

MIKE PETRECCA

@ITS_PETRECCA

AGE: 32

TITLE: Production manager

TRIVIA: The seasoned audiovisual pro has worked with rock bands like American Hi-Fi and SR-71. He has since toured with such acts as Wiz Khalifa and B.o.B.

MOST LIKELY TO: Tell his toddler daughter via Skype not to repeat Miller's lyrics

QUENTIN "Q" CUFF

@INTERVIEWQ

AGE: 21

TITLE: Miller's day-to-day manager

TRIVIA: Cuff used to freelance for Pittsburgh hip-hop magazine *Jenesis*, where he interviewed B.o.B before he broke out with his No. 1 Billboard Hot 100 single, "Nothin' on You," in May 2010.

MOST LIKELY TO: Require organic chocolate milk, get pushed into dancing onstage

GARRETT "DJ CLOCKWORK" UDDIN

@CLOCKWORKDJ

AGE: 26

TITLE: Official DJ for Miller and opening act the Come Up

TRIVIA: The Cincinnati native recently visited his old junior high, where he talked about DJ'ing and the importance of staying in school. (He's a graduate of Cincinnati University's School for Creative and Performing Arts.)

MOST LIKELY TO: Actually consider climbing a mountain with a lady friend to watch the sun rise

TREEJAY

@TREEJTV

AGE: 21

TITLE: Hype man and owner of Miller's YouTube channel

TRIVIA: Since high school, Tree has had "Most Dope" (Miller's name for his crew) tattooed in script on the back of his right hand.

MOST LIKELY TO: Remain quiet, yet tweet at least five times per day

JAMES "JIMMY" MURTON

@SWEETJAMESMD

AGE: 22

TITLE: Merch slinger, visual artist

TRIVIA: He keeps a Tumblr tour diary: imissmygritty-city.tumblr.com

MOST LIKELY TO: Have at least two women interested in him at all times

BRANDON "PEANUT" HERBERT

@SIRPEANUTS

AGE: 22

TITLE: Merch slinger

TRIVIA: Peanut (his nickname since childhood) played baseball at Penn State before leaving school to tour with Miller.

MOST LIKELY TO: Get mistaken for fellow Miller crew member Casey Veggies by fans

WILL KALSON

@WILLYWHIPS

AGE: 24

TITLE: Manager for the Come Up and Miller's merch slinger

TRIVIA: Originally cast as the rabbit in Miller's "Frick Park Market" video

MOST LIKELY TO: Know the answer to your question about hip-hop history

DAVID "BIG DAVE" HARLEY

@ITSDAVEDUDE

AGE: 29

TITLE: Security

TRIVIA: Harley is an ex-NFL player for the Minnesota Vikings. He played as a defensive lineman during the 2005 season.

MOST LIKELY TO: Throw away your leftovers before you're done with them

LEON "VINNY RADIO" MOORE AND TERENCE "FRANCHISE" COLES

@VINNYRADIO,

@412SFRANCHISE

AGES: 22 and 23,

respectively

TITLES: Members of the Come Up

TRIVIA: The Come Up's videos are housed on TreeJay's second YouTube channel, TreeJTV2, and share Miller producer Big Jerm. The act was also recently featured on the track "Boom Bap Rap" on Miller's latest mixtape, *I Love Life, Thank You*.

MOST LIKELY TO: Perform a near-perfect set

CASEY VEGGIES AND JOSHTON PEAS

@CASEYVEGGIES,

@JOSHTONPEAS

AGES: 18 and 20,

respectively

TITLES: Rapper/hype man duo and Miller's second opening act

TRIVIA: The duo appeared in *Billboard*'s August DIY issue, in which the two divulged the contents of their rented tour SUV. The Los Angeles-based act has since upgraded to an RV.

MOST LIKELY TO: Do their own thing

GAMING REPORT

The relationship between music and games is entering its next stage. Billboard teams with Kill Screen for chats with players behind the screens. Prepare for the most interesting opportunities in the next generation of gaming

LEVEL UP



WAY BEYOND THE PLASTIC GUITAR

“DANCE CENTRAL,” “HAUNT,” “PAPA SANGRE” AND MORE—HOW NEW DEVELOPMENTS IN DESIGN AND INTERACTIVITY ARE BRINGING THE MUSIC AND GAMING INDUSTRIES INTO AN EVEN TIGHTER EMBRACE BY JON IRWIN

Matt Boch has been a builder his entire life. When he was 5, he built programs on his parents' Apple II C in BASIC. In junior high, he created Web pages for friends and businesses. As a senior art student at Harvard working on his thesis—an interactive display made from old arcade cabinets using capacitive touchscreens—a friend at game developer Harmonix (@Harmonix), based in Cambridge, Mass., offered him a job as production assistant for a new game called “Rock Band.”

It was early 2007, and Boch's job was to ensure each testing station had enough playable instruments. But they kept breaking, so he taught himself how to fix them. A year later, his soldering skills and an eye for design led to a job as hardware designer for “Rock Band 2” (2008) and later “Rock Band 3” (2010). To date, the “Rock Band” franchise has sold more than 13 million units, according to Viacom, the former parent company of Harmonix.

“The coolest thing that ‘Rock Band’ was able to do for musicians and for non-musicians,” says Boch (@mattboch), “was to break apart the elements of a rock song and allow people to understand those different parts.”

He should know. In addition to his work on “Rock Band,” Boch sings and plays guitar, keyboard and trumpet for an actual rock band, the Main Drag, whose single “A Jagged Gorgeous Winter” was featured in “Rock Band 2.” In March 2010, Harmonix launched the Rock Band Network, an online service allowing musicians to create and sell their own song charts for in-game play. The service simultaneously helped deliver a steady flow of new content to “Rock Band” while providing emerging acts, like the Main Drag, a platform to advertise their music.

Enthused by players' response to “A Jagged Gorgeous Winter,” Boch and the Main Drag decided to put nearly the band's entire catalog on RBN. Earnings from the service paid for printing copies of the band's debut album, *You Are Underwater*; a radio campaign; and tour expenses. Harmonix doesn't comment on sales from the RBN catalog, but reports estimate totals in the tens of millions of dollars. If nothing else, Boch sees the “Rock Band” franchise as a promotional tool, and a way to deepen the conversation between musicians and fans.

“We get the types of comments that you never get as a band,” he says. “[Before “Rock Band”] no one would ever really tweet at you or send you a message about a particular guitar part, or the difficulty of a particular drum part or a vocal line. All that stuff became part and parcel of the experience.”

Music and videogames used to be discrete mediums, separated by their physical forms: records and floppy disks, CDs and cartridges.



Game on: Q Entertainment's “Child of Eden” (above) is part shooter, part musical kaleidoscope. “Haunt” (below) uses smart sound design and Kinect's immersive camera to create a first-person haunted house experience.



As each industry continues to digitize its content and delivery, and as inventive creators find ways to integrate their passions, game makers and musicians are becoming more tightly intertwined than ever before. These days, many game designers use music as more than just a simple soundtrack, and bands are choosing interactive experiences to both sell and enrich their artistic vision.

Some say the very experience of interactive music began in 1996, when a games industry obsessed with power and speed was infiltrated by a rapping cartoon dog. The creation of Masaya Matsuura (with visuals from New York artist Rodney Greenblatt), “PaRappa the Rapper” for PlayStation mixed a Simon Says-like call-and-response mechanic into a quirky universe of flat anthropomorphic animals.

Publisher Sony was skeptical, but Matsuura's rapping dog with the motto “I gotta believe!”

won a legion of believers with its subversive charm. The game sold more than 1 million copies in Japan alone, according to Media Create, and is often considered the forerunner of modern rhythm games. But Matsuura thinks the industry has barely scratched the surface of what sound can offer gaming titles. “While the field of graphics has seen drastic evolution in the past 20 years, interactive audio is still in its infancy,” he told Billboard in an email.

Boch and the team at Harmonix realized this. In a post-Wii market, companies were toying with all sorts of new motion interfaces. While starting work on instrument designs for “Rock Band 3,” Boch became convinced that the necessary technology was close at hand for a new kind of dance game. Ideas ranged from a simple stepping game to something closer to a dance instructor tool. The team worked with a small studio in Boston, Fire Hose Games, on concepts and initial coding, and early prototypes used body-mounted motion trackers, strapped to the wrists and ankles of players, to gauge player performance. As the project advanced, one core mechanic became clear: a commitment to real choreography.

“I basically drew a line in the sand and said, ‘If this interface is going to be great, and we're going to make a dance game that's going to be transformative, you have to be able to dance to “Crank That” by Soulja Boy,’” Boch says.

In early 2009, the team built a demo game featuring “Crank That.” The demo was a hit in the office, and in March of that year, Harmonix met with Microsoft at the annual Game Developer's Conference in San Francisco. In the meeting, months before the E3 confab, the computer giant revealed a motion-sensing camera technology—dubbed “Project Natal”—to be used as a new type of gaming input.

The Harmonix team was convinced this was the exact technology needed to make its dance project viable. Microsoft responded

positively to the prototype, and the untitled Harmonix dance game was greenlit for preproduction. Boch moved into software design. One year later, the camera peripheral for Xbox 360, rechristened Kinect, was released. Kinect sold more than 8 million units in its first two months on shelves, according to Microsoft, and Harmonix's “Dance Central” was the standout hit, a critical and commercial success that has sold more than 1.5 million units, according to industry site Gamasutra.

Since the release of Kinect, other designers have begun experimenting with the technology as well as other novel controls to enhance the way their games use sound. Matsuura's upcoming title, “Haunt,” coming to Xbox Live Arcade this holiday season, combines smart sound design and Kinect's immersive camera to create a first-person haunted house experience. “To achieve something that nobody else has is my *raison d'être*,” says Matsuura, who is president of NanaOn-Sha, the developer behind “Haunt.” “Everyone wants to ‘do well’ so hard that they end up being conservative, which is really a death knell for innovation.”

Having an established business outside of games allows some developers to take those necessary risks. London-based production company Somethin' Else has created advertising and radio content in the United Kingdom for 20 years. Last December, consumers worldwide were able to “see” the company's newest creation for themselves. Or rather, experience it—players of its hit iOS game “Papa Sangre” haven't seen anything at all. And that's exactly the point.

“Papa Sangre” asks players to navigate five mystical palaces entirely through sound cues. The screen is blank, save for direction buttons, and the game world is generated by what Somethin' Else chief creative officer Paul Bennun calls “audio pixels”—3-D binaural sound recorded in-house and used in the place of graphics. The player's headphones become the display, their imagination the CPU. Tap the phone's screen to move away from that hideous shuffling noise, but be careful: The monsters are listening.

Bennun knew the Somethin' Else team was onto something after testing an unfinished build. “I remember seeing this woman pick the game up, put the headphones on, look at me really uncomfortably, then start playing the game,” he says. “Gradually I saw her tune out the room. Her eyes went into the middle distance. And that's when I knew she was gone. She was in the system. When I saw that happening, I remember my heart beating really fast and thinking, ‘Oh, my God. I think we're onto something here.’”

With the success of “Dance Central,” Harmonix is certainly onto something, too. In the same way “Guitar Hero” and “Rock Band” sparked a sea change in how people bought and played music games, other publishers are latching onto the dance craze. Majesco's “Zumba Fitness” has sold more than 3 million copies worldwide, according to Majesco, and Ubisoft revealed its “Just Dance 2” surpassed 5 million units, with the sequel just arriving in stores in October.

Billboard
FUTURE SOUND
IN ASSOCIATION WITH
LOEB & LOEB

There will be no looking backward. No rehashing of clichés. We will be too busy defining the future of the digital music market for the artist, entrepreneur and rights-holder alike. All sides will be at the table. Among those already confirmed:

RON CONWAY, investor, SV Angels
JOE KENNEDY, CEO, Pandora
RYAN SARVER, head of platform, Twitter
SETH GOLDSTEIN, chairman/co-founder, Turntable.fm
DANIEL GLASS, founder, Glassnote Records

The conversations will be frank. The goal: **RESULTS.**
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Today, Boch serves as designer/project director for the "Dance Central" franchise, and he has high hopes for the just released "Dance Central 2." With "Rock Band" rumored to be undergoing a creative overhaul, and unannounced intellectual properties in the wings, Boch and Harmonix are just getting started.

Other artists also continue to shrink the space between interactive games and music creation. Brian Eno's generative soundtrack for Electronic Arts' blockbuster game "Spore" (2008), which sold more than 2 million units in its first three months of release, according to EA, employed the player's input for its otherworldly tone. Copybara's indie hit "Superbrothers: Sword & Sworcery EP" debuted in March at No. 2 on the iPad sales charts, an impressive feat for an unknown game styled after PC point-and-click adventures. Singer/songwriter Jim Guthrie composed the in-game music, and has since held concerts specifically for the soundtrack. Boch thinks this relationship is an untapped source of potential. "We've seen a handful of collaborations between Hollywood greats and game design studios," he says. "And I think we can get as much from collaborations between the great music producers and games."

It helps when game designers are musicians themselves. Japan-based Tetsuya Mizuguchi (@Mizuguchitter) is Q Entertainment chief creative officer and creator of "Rez," the cult 2001 hit for PlayStation 2. He's also co-founder of the band Genki Rockets. "I wanted to make a new expression in entertainment," Mizuguchi says. "Using audio and video—but to make it interactive."

His latest release, "Child of Eden" for Xbox 360 (he's the director), is the closest realization of that goal. Using Kinect, players maneuver their hands and arms in front of a TV, directing energy blasts into a spiraling alternate reality full of objects that react, aurally and visually, to their movements. The game is part shooter, part musical kaleidoscope. Kinect's body control seems perfectly suited to Mizuguchi's ideal project: pure sound synesthesia. But the game-maker isn't done yet. And with the hurdles of physical media dissolving, Mizuguchi's future work has a wider field of possibility. "I prefer no limits," he says. "I need more freedom. What's beyond 5.1? Three-D interactive sound? I don't know, but I want whatever's coming."

Trailblazing artists are experimenting with how best to bring their work to life. Björk's *Biophilia* (Warner Bros.) is both album and app, a series of songs including interactive elements created in part by development studio Touch Press. Incubus released its new album, *If Not Now, When?* (Epic), alongside an online retro game called "Incubattle"—a tongue-in-cheek brawler (made by Kill Screen MFG) wherein band members beat up album-leaking pirates. More joint efforts are on the way. And with indie game development on the rise and digital distribution allowing any musician global reach, Boch sees prime opportunity. "Let's get those two groups together and build something really awesome, that inspires fans of that band to go out and grab a game and inspires people into the game to go and find out more about the band."

Kill Screen is a videogame media company dedicated to bringing culture to games and games to culture. In addition to publishing a website and magazine of the same name, Kill Screen produces such games as "Incubattle" for Sony Music.

LICENSED TO ILL

CHRIS RIGOPULOS—HARMONIX VP OF STRATEGY AND BUSINESS—ON MUSIC PARTNERS, TRUST AND ALL-IMPORTANT AUTHENTICITY

Cambridge, Mass.-based Harmonix helped create the music game boom, first popularizing the genre with the first two "Guitar Hero" games in 2005 and 2006, and then perfecting it with "Rock Band," a series that has sold more than 13 million units worldwide and has had 100 million in-game song downloads since launching in 2007, according to Harmonix. The company also beat Steve Jobs to the punch, coming to terms with the Beatles for an exclusive version of "Rock Band" more than a year before Apple brought the Fab Four to iTunes. (Released in 2009, "The Beatles: Rock Band" failed to meet sales expectations.) Harmonix's newest title, "Dance Central 2" (released Oct. 25), is a follow-up to last year's Kinect-powered dance title for Xbox 360. The first installment of the "Dance Central" series sold more than 2.5 million copies worldwide, according to Microsoft, and Harmonix is hoping to rekindle the old magic while showcasing dance tunes like Lady Gaga's "Born This Way" and Willow Smith's "Whip My Hair" in the sequel. Harmonix VP of strategy and business development Chris Rigopulos discusses the company's approach to music licensing and the benefits of licensing music to a good videogame.

What's the biggest upside for a record company interested in licensing its music to a game like "Dance Central 2"?

All our music partners recognize that videogames are a growth area for them, which is particularly important, given some of the challenges with other areas of their business. "Rock Band" and "Dance Central" are promotional opportunities for artists. We're putting their music and name in front of millions of people. The deal terms and money

are important to everybody, but it's really not as important as you'd think. With that ability comes a lot of responsibility. It makes it all the more important to make sure we're representing them in a way that both the company, the artist and [Harmonix] feel good about. A common theme in everything we do—from "Rock Band" to "Dance Central"—is to really focus on authenticity. We don't do stuff that's super cartoonish. That's something that allowed us to get our foot in the door with "The Beatles: Rock Band." They trusted that the product that came out of the whole process would be something they could be proud of.

"Rock Band" helped revive record sales for a number of artists who were featured in the game. Were you able to use that success story in securing licensing for songs used in "Dance Central 2"?

We were, but I'd draw one key distinction. The content of the catalog of "Rock Band" had a lot of stuff that was a little older. It came from the roots of rock'n'roll, and we were able to help revive some interest in it. With "Dance Central," I would say our music is a lot more current. We have a lot more top

100 artists who are still incredibly relevant today and still selling music. We've had a few instances where we've put out a track that might be a decade old and created a resurgent interest in that song. In today's environment that could mean downloading the song or adding it to your playlist on Spotify.

How do you approach record companies lobbying for an artist to be in the game that you don't think is a good fit?

Really it's just an honest conversation. They know and respect that we're closest to the creative vision of the game, and I think our partners understand that we're not going to take everything they pitch us. There's always some turning down. That happens with all our partners. They do their best to surface ideas they think might fit, and we do our best to figure out which ones will work best. It's a part of the collaborative process.

At what point during a game's development do you start thinking about music licensing?

The music licensing and the conceptual beginning of the game go hand in hand. With "Dance Central" we asked ourselves what kind of vibe we wanted. How many different styles and eras did we want to cover? When we've decided all that, we engage with our music partners. If we're doing stuff that's current, we talk about what's coming next year, who's laying low right now, who's coming out with an album—all that information helps us put together a package that we think makes sense and then we come back to the design team and tell them: Here's what's going on out in the music world. It starts with a conversation and a vision that we try and get our partners to buy into, and then over time a collection of tracks will start to come together.

—Michael Thomsen



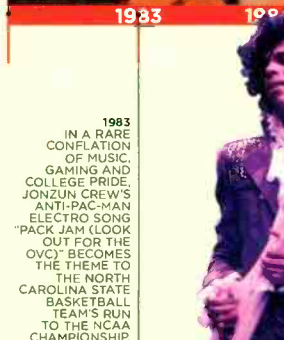
FLASHBACK

A refresher timeline of music and gaming during the last 30 years. For those moments when you need to act like you know. —Drew Millard



1982 DATA AGE DELIVERS THE GAME "JOURNEY ESCAPE" (NAMED AFTER JOURNEY'S CHART-TOPPING 1981 ALBUM OF THE SAME NAME) FOR THE ATARI 2600. SING ALONG: "DOODON'T STOP! BELIEVILIIIIN' IN PILOTING STEVE PERRY THROUGH SPACE."

OCTOBER 1985 NINTENDO'S "SUPER MARIO BROS." IS RELEASED. THE SECOND INSTALLMENT IN THE "MARIO" FRANCHISE FEATURES A THEME COMPOSED BY KOJI KONDO, WHO WOULD ALSO GO ON TO COMPOSE THE THEME TO "THE LEGEND OF ZELDA." "MARIO" TITLES HAVE SOLD MORE THAN 200 MILLION UNITS, ACCORDING TO NINTENDO.



1983 IN A RARE CONFLATION OF MUSIC, GAMING AND COLLEGE PRIDE, JONZUN CREW'S ANTI-PAC-MAN ELECTRO SONG "PACK JAM (LOOK OUT FOR THE OVC)" BECOMES THE THEME TO THE NORTH CAROLINA STATE BASKETBALL TEAM'S RUN TO THE NCAA CHAMPIONSHIP.

1986 "PURPLE RAIN," A GAME CREATED BY WARNER BROS. FOR NINTENDO AND MODELED AFTER THE FILM BASED ON THE CHART-TOPPING ALBUM BY PRINCE, COMES OUT TO THE FANFARE OF ABSOLUTELY NO ONE.

MARCH 1988 DJ JAZZY JEFF AND THE FRESH PRINCE'S "HUMAN VIDEO GAME," A SONG DETAILING WILL SMITH'S DEBILITATING ADDICTION TO NINTENDO'S "DONKEY KONG," APPEARS ON THE DUO'S HIT SOPHOMORE SET, HE'S THE DJ. I'M THE RAPPER (JIVE/RCA), WHICH PEAKS AT NO. 4 ON THE BILLBOARD 200.

MARCH 1989 HIP-HOP TRIO DE LA SOUL SPEND OUR MONEY ON MORE IMPORTANT THINGS LIKE EQUIPMENT, NECESSITIES AND VIDEOGAMES. IN A SKIT ON ITS RIAA-CERTIFIED PLATINUM DEBUT *J FEET HIGH AND RISING* (TOMMY BOY).



OCTOBER 1992 DIGITAL PICTURES' "MAKE MY VIDEO" SERIES, CREATED FOR THE SEGA MEGA CD PLATFORM AND PERSONAL COMPUTERS, OFFERS PLAYERS AN OPPORTUNITY TO EDIT A MUSIC VIDEO. FEATURING THE TUNES OF INXS, KRIS KROSS AND MARKY MARK & THE FUNKY BUNCH, THE TITLES FAIL TO CATCH ON, AND ARE OFTEN CITED AS SOME OF THE WORST VIDEOGAMES EVER MADE.

SEPTEMBER 1995 SONY UNVEILS THE PLAYSTATION. THE CONSOLE'S INCREASED PROCESSING POWER ALLOWS FOR CD-QUALITY SONGS TO BE USED IN-GAME.

AUGUST 1994 ON "JUICY," THE LEAD SINGLE FROM HIS ICONIC 1994 BAD BOY RECORDS DEBUT, *READY TO DIE*, THE NOTORIOUS B.I.G. RAPS, "SUPER NINTENDO, SEGA GENESIS... YOU KNOW THE REST."

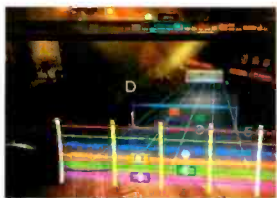
DECEMBER 1996 "PARAPPA THE RAPPER," A GAME ABOUT A RAPPING DOG CREATED BY DEVELOPER NANAON-SHA FOR THE SONY PLAYSTATION, IS RELEASED IN JAPAN. THE FRANCHISE HAS SOLD 327,000 UNITS, ACCORDING TO NPD GROUP.



5 FRESH GAMES MUSIC. MOVEMENT. PIRATE BATTLES. GET INVOLVED.

'ROCKSMITH' (UBISOFT)

PlayStation 3, Xbox 360; coming to PC Dec. 13



"Rocksmith" is similar to earlier rhythm games like "Guitar Hero" and "Rock Band," but with two significant twists: The game is compatible with any guitar, and players just might learn a thing or two. "If you're a beginner, you can learn how to place your fingers and how to be more experienced down the road," Ubisoft Canada PR manager Jeyson Acevedo says. "If you have experience with guitar, the game differentiates skill levels right away. Someone who has experience won't have to go through the beginner part of the game." Acevedo is confident the game will catch on, adding that "the buzz has been positive and interesting over the past few weeks. We do expect people to jump onboard, both experienced guitarists and new ones who are curious." Playable songs include the Rolling Stones' "(I Can't Get No) Satisfaction," Nirvana's "In Bloom," the Cure's "Boys Don't Cry" and the Black Keys' "Next Girl."

'AUDITORIUM HD' (CIPHER PRIME)

PC, PlayStation Network, iPhone; coming to Xbox 360 soon
A unique audiovisual puzzle game in which players manipulate cascades of light to produce orchestrated music.

'SHIELD POSE' (NINTENDO)

In development

Blending the rhythmic timing of the immensely popular "Dance Dance Revolution" with the excitement of a pirate battle, "Shield Pose" asks players to use their tablet-like controller as a shield to block oncoming attacks against a background beat.

'RHYTHM HEAVEN WII' (NINTENDO)

Nintendo Wii, Dec. 2

The third installment in the "Rhythm" series aims to teach basic rhythmic structure using non-musical situations—for instance, playing golf with a mandrill. According to TK, the game experienced first-week sales of more than 120,000 in Japan when it was released in July. It continued to top sales in Japan as recently as September.

'PIXELJUNK 4AM' (Q-GAMES)

PlayStation 3; release date TBD

Players create music by using the PlayStation Move controller to "paint" onto a virtual canvas. Lead designer Rowan Parker says, "It's the first time we've made a game with the PlayStation Move. '4am' is very experimental—and we're treading a lot of new territory in both the motion and music genres. We're really excited to release it into the wild as soon as we can." —Lana Polansky

WHO'S KEEPING SCORE?

COMPOSER/AUDIO DIRECTOR MARTY O'DONNELL ON EVERYTHING FROM CYMBAL-CRASH EXPLOSIONS TO PLAYER-BASED CUES

Composers who work within video games aren't quite as well-known as their counterparts in film—yet. But composer and Bungie audio director Marty O'Donnell (@MartyTheElder) is at the forefront of a generation that will change that. His work in the Seattle-based studio's "Halo" series is as recognizable as any game music in recent years, matching rhythm and a driving melody with explosive action in a manner reminiscent of Hans Zimmer or Basil Poledouris. Since its launch 10 years ago, the Xbox-exclusive series of shooters has spawned five games and sold more than 40 million units worldwide, according to Microsoft. After 2010's "Halo: Reach," Bungie passed the creative reins of the franchise back to Microsoft and moved on to a still-secret new project with Activision. O'Donnell recently spoke about his approach to composing for games, how he entered the business and what the future holds for he and his Bungie colleagues.



tion for me as well as contributed some compositional stuff.

Working full time with just one company is rare for a composer. How did that happen with you and Bungie?

I always said I wanted to be the audio director. I wanted to lay out the vision for the entire audio composition, figure out how to put it together, figure out who to hire and then [be] responsible for the final mix. I compose, I direct actors, cast actors, sit in on the writing side to consult on the game script. I think I made myself valuable enough to Bungie that they wanted to hire me full time as audio director. I'm in control of the whole thing. Because I'm directing I can say, if we have a big explosion, "We're not going to put a big cymbal crash in to let the explosion come through, then I'll bring cellos in after."

What's different about composing for a videogame compared with a film? Are there particular things you do to dynamically match game play?

It's way more cued off of what you're doing as a player than most people would be aware of. They sort of feel it in hindsight—they'll think like, "Wow, that was really lucky I got the climax right at

the same time I was doing this thing." That's because behind the scenes we're keeping track of everything and adapting the music to play back according to everything the player does. Sometimes it's based on location, sometimes it's based on scripted triggers, sometimes it's based on the dialogue. There are also some nice kinds of randomization that we do so music never seems repetitive. If you actually recorded a playback of you in a level and went back and played the level again you'd see that the music plays back pretty differently.

One of the downsides of being full time is that you've worked almost exclusively on the "Halo" franchise during the last decade. Do you ever get burned out?

We worked on five games in 10 years, and it did get constraining. It definitely started to get to the point where I was asking how I would keep things fresh and do something different with these themes. I'm glad to have the decade-long body of work behind me sitting on a bunch of CDs on a shelf. I'm free now not to go back to any of those themes, which is nice. It's a little bit scary too. It was also nice to know if I ran out of ideas I could always do something that I've already done in a slightly different way. Not that I ever did that [laughs].

Bungie recently started a new initiative called Aerospace to release smaller, downloadable games. Have you contributed music to any of those titles?

At this point I'm not spending a lot of time thinking about composing in those areas. I could; we'll see what happens. As audio director I'm certainly doing a quality control check, but there certainly comes a point where we start doing original music for some of these platforms. —Michael Thomsen

FEBRUARY 1999
THE NOBUO UEMATSU-COMPOSED THEME SONG TO "FINAL FANTASY VIII" (SQUARE) FEATURING HONG KONG POP STAR FAYE WONG, WINS SONG OF THE YEAR AT THE 2000 GOLD DISC AWARDS IN JAPAN AND IS SAID TO BE THE BEST-SELLING VIDEOGAME MUSIC RELEASE TO DATE.

OCTOBER 2000
TAKE-TWO INTERACTIVE'S "KISS PSYCHO CIRCUS—THE NIGHTMARE CHILD" IS RELEASED FOR SEGA DREAMCAST. DESPITE FEATURING KISS ON THE COVER, THE GAME (A FIRST-PERSON SHOOTER) IS NOT ACTUALLY ABOUT KISS AND DOESN'T FEATURE THE BAND'S SONGS. IT SELLS POORLY.



OCTOBER 2003
"TONY HAWK'S UNDERGROUND," THE FIFTH GAME IN ACTIVISION'S SUCCESSFUL "TONY HAWK" FRANCHISE, FEATURES A KISS-THEMED LEVEL SET TO A SOUNDTRACK OF THE BAND'S SONGS AND OFFERING A PLAYABLE VERSION OF KISS LEAD SINGER GENE SIMMONS. (ADVERTENTLY, THIS MAKES GOOD ON A PROMISE THAT "KISS PSYCHO CIRCUS—THE NIGHTMARE CHILD" NEVER DELIVERED.)

NOVEMBER 2005
"GUITAR HERO" MAKES ITS DEBUT, FINALLY OFFERING A "DANCE DANCE REVOLUTION" FOR PEOPLE WHO THINK YNGWIE MALMSTEEN IS THE MOST UNSTOPPABLE MUSICAL FORCE OF ALL TIME. DEVELOPED BY HARMONYX AND FEATURING A GUITAR-SHAPED CONTROLLER, THE "GUITAR HERO" FRANCHISE HAS SOLD 33 MILLION UNITS TO DATE, ACCORDING TO NPD.

SEPTEMBER 2009
KURT COBAIN APPEARS AS A PLAYABLE CHARACTER IN ACTIVISION'S "GUITAR HERO 5." THE INCLUSION OF HIS LIKENESS STIRS CONTROVERSY, AS SOME FANS CONSIDER IT A DISGRACE TO HIS LEGACY. PRIOR TO "GUITAR HERO 5," WHICH FEATURED PLAYABLE VERSIONS OF COBAIN AS WELL AS JOHNNY CASH, THE ONLY OTHER DECEASED MUSICIAN TO APPEAR IN THE "GUITAR HERO" SERIES HAD BEEN JIMI HENDRIX, WHO APPEARED IN PREVIOUS INSTALLMENT "GUITAR HERO WORLD TOUR."



AUGUST 2011
DEVELOPER BROPORTAL RELEASES "IN THE TIME MACHINE OVER THE SEA," AN 8-BIT ROLE-PLAYING GAME FOR WINDOWS REVOLVING AROUND A STORY LINE STARRING NEUTRAL MILK HOTEL FRONTMAN JEFF MANGUM. THE GAME IS NAMED FOR THE BAND'S 1996 ALBUM, "IN THE AEROPLEX OVER THE SEA" (MERGE).

APRIL 1999
KONAMI'S "DANCE DANCE REVOLUTION" MIMICS REAL-LIFE DANCING, WITHOUT THE PRESSURE OF COMING UP WITH DANCE MOVES OR EVEN FINDING SOMEONE TO DANCE WITH. IT'S A HIT.

OCTOBER 1999
ACTIVISION UNLEASHES "WU-TANG: SHAOLIN STYLE," A "MORTAL KOMBAT"-STYLE FIGHTING GAME FOR THE SONY PLAYSTATION THAT FEATURES PLAYABLE WU-TANG CLAN CHARACTERS AND A MARTIAL ARTS STORY LINE LOOSELY BASED ON THEMES THE BEST-SELLING RAP GROUP EXPLORES IN ITS SONGS.

MARCH 2003
ELECTRONIC ARTS' "DEF JAM VENDETTA" USES THE DEF JAM ROSTER TO BUILD A WRESTLING GAME FEATURING PLAYABLE VERSIONS OF SUCH POPULAR RAPPERS AS METHOD MAN, LUDACRIS AND SCARFACE. THE GAME WAS POSITIVELY RECEIVED AND HAS SOLD MORE THAN 900,000 UNITS, ACCORDING TO NPD.

2007
NAMCO BANDAI'S "ETERNAL SONATA," A GAME THAT FOLLOWS THE HALLUCINATIONS OF ROMANTIC-ERA COMPOSER FREDERIC CHOPIN, IS RELEASED FOR THE XBOX 360 AND PLAYSTATION 3. IT'S AS INSANE AS IT SOUNDS AND WAS GENERALLY WELL-RECEIVED.

FEBRUARY 2009
THQ RELEASES "BLOOD ON THE SAND," A FIRST-PERSON ACTION GAME STARRING 50 CENT AND G-UNIT AND SET IN AN URBAN WAR ZONE IN AN UNNAMED MIDDLE EASTERN COUNTRY. THE GAME IS A SEQUEL TO THE 2005 GAME "50 CENT: BULLETPROOF (SIERRA), AND RECEIVED MOSTLY POSITIVE REVIEWS.



OCTOBER 2011
INTERSCOPE SIGNEE LANA DEL REY POSTED IN MAY (BUT OFFICIALLY RELEASED AS A SINGLE ON OCT. 16). THE SONG'S VIDEO HAS BEEN VIEWED NEARLY 3 MILLION TIMES ON YOUTUBE.

His Own Private Metamorphosis

IN LINE WITH A RECENT TREND AMONG SOME OF LATIN'S MAJOR SUPERSTARS, RICARDO ARJONA GOES INDIE

BY LEILA COBO

RICARDO ARJONA WALKS INTO A PRIVATE RECORDING studio inside a suite at Miami Beach's trendy Setai Hotel.

Slightly disheveled and unshaven—he's dressed in cargo pants, sneakers without socks, and suspenders over a long-sleeved T-shirt—he looks more like an itinerant poet than a Latin pop superstar who makes women swoon.

But Arjona, a former schoolteacher, has long sought to follow in the tradition of the great Latin American troubadours by conveying meaningful messages in his songs. However, he has also long shied away from discussing business matters, even as his music has changed and he has switched labels, moving from his longtime home at Sony to Warner Bros.

Now the very private Arjona is facing those changes head on with his aptly named new album, *Independiente*. The album was released Oct. 4 on Arjona's own, newly created label, Metamorfosis, with distribution by Warner in the United States, Spain and Latin America. It debuted at No. 1 on Billboard's Top Latin Albums chart, where it remained for two weeks. It also debuted atop both Argentina and Mexico's IFPI sales charts, where it stayed for three weeks.

"I used to think that the creative aspect of my career was writing and recording the songs, and that was it," says Arjona, who is the sole composer of everything he records—and he seldom writes for others. "We want to get out of that mind-set and generate ideas in every step of the process. The key element in this is not merely about finances. In the end, this is a service for my career. I'm providing a service to my songs, and the greatest challenge is not financial but creative."

While the decision to go indie may be a creative one for Arjona, it's also a gigantic step for the Latin industry at large and the results will be closely watched. Several other big Latin acts have also gone indie in the past few years, including salsa star Victor Manuelle and norteño group Intocable. But no pop star of Arjona's stature—and indeed, no Latin act with his international reach—had done so until Arjona announced his intentions to Billboard this summer. Within days, another major Latin pop star, Gloria Estefan, followed suit, announcing that her next album, *Miss Little Havana*, would be on her own Crescent Moon label, with the physical album available exclusively at Target and the digital version sold through iTunes (Billboard, Sept. 17). The album, distributed by Universal and released Sept. 27, debuted at No. 28 on the Billboard 200.

In Arjona's case, he created an entertainment company, Metamorfosis, with photographer/video director Ricardo Calderon and his brother, marketing executive Humberto Calderon, as his business partners. The company is in charge of funding, developing and executing all aspects of *Independiente's* promotion and marketing.

It's a tall order.

Arjona is not only a major artist in the United States—where his top-selling release, 1999's *Ricardo Arjona Vivo*, has sold 326,000 units, according to Nielsen SoundScan (1998's *5to Piso*

has sold 108,000)—but throughout Latin America, particularly Mexico and Argentina.

According to Billboard Boxscore, Arjona played 37 North American shows in 2009 (mostly arenas) and grossed more than \$15 million. Stateside, he had the third-top-grossing Latin tour of the year. Under his new business plan, his touring will be managed by another division of Metamorfosis, Antigua Productions, run by Alejandra Gutierrez out of Argentina.

Arjona says the decision to branch out on his own wasn't made out of dissatisfaction or lack of offers, but because of the possibilities that opened up after he started working with Ri-

cardo Calderon nearly a decade ago. "I want to be very clear," he says. "I'm not the anti-label poster child. Major labels put me where I'm at today. Sony did a great job with me. Then Warner. I have no resentment. Quite the opposite. They did what they needed to do within their format. I'm not here to complain but to try it myself and see if I can do it better. I don't know what I'll say for myself in two years."

Independiente, produced with guitarist Dan Warner and drummer Lee Levin, is vintage Arjona, with fine lyricism and memorable melodies. It veers from the rougher, acoustic feel of the honky-tonk "Lo Que Esta Bien Esta Mal" through the innocent simplicity of "A la Medida" to the sophisticated strings of first single "El Amor," which is No. 5 on the Hot Latin Songs chart. For someone with massive success such as his across Latin America, Arjona is atypical. His songs are musically sophisticated and often lyrically complex. More a pop/rocker than a balladeer, he does none of the uptempo, danceable fare that permeates radio. Indeed, the title track of Arjona's 1990 breakthrough debut album, *Jesus Verbo, No Sustantivo*, is all about acting on Christian principles as opposed to preaching. Not a common pop message.

"He is that rarest of combinations: a writer with impeccable integrity and artistic quality who is also extremely successful commercially," says Jorge Mejia, senior VP of Latin America and U.S. Latin for Sony/ATV Music Publishing, where Arjona is signed. "He is one of our top revenue generators in the Spanish-speaking or any other market."

Arjona placed his first top 10 on the Hot Latin Songs chart in 1993 with "Mujeres" and since then, has had 13 additional top 10s, including three No. 1s. His first album to appear on Top Latin Albums was 1994's *Historias*, which peaked at No. 43. From there, his star continued to rise: 1997's *Si el Norte Fuera Sur* peaked at No. 21, 1998's *Sin Daños a Terceros* at No. 6 and 2000's *Galeria Caribe* at No. 1. With his next album, 2002's *Santo Pecado*, Arjona modified his contract to a licensing and marketing deal, retaining ownership of the master recordings.

Maintaining control over his work is as much an emotional consideration as it is financial for Arjona. "I was facing the most lucrative contract of my career, but I chose to go with a licensing deal," he says. "At a business level, these are decisions that are more romantic than mere business. I truly make my decisions based on affection."

Having kept the bulk of his masters, Arjona now has leeway with his promotion and marketing. For example, Humberto Calderon has secured TV campaigns with Televisa in Mexico and Univision in the United States. In addition, Arjona recently taped a special for Televisa that included 14 tracks—seven from the new album and eight older hits—and will air in Mexico on Nov. 5 and in the United States Dec. 3 on Univision. In addition, a TV special shot for the Biography Channel in Argentina will air during November in Latin America and the United States.

"We can really move quickly because we don't have to depend on anyone for authorizations," says Calderon, who's also negotiating sponsorships for a world tour—which kicks off in February—tied to the creation of exclusive content that can be distributed online.

By producing content in-house—Ricardo Calderon supervises all video and graphic material—Metamorfosis can deliver vastly different deals to various partners. "Everything has continuity and we're always producing new material, which is key at a time when that material is consumed so quickly," Calderon says.

Although touring revenue is essential to Arjona, who plays mostly stadiums in Latin America, Calderon adds that music sales are still important and that Arjona's fans want to make purchases beyond music. As a result, the company is developing clothing lines and special items. "It's like a museum store that will be housed online and accompany the tour," Calderon says. One area Metamorfosis does outsource is radio promotion, both in the States and Latin America.

"I never liked to be labeled a romantic singer/songwriter, but through the years, the label always chose a ballad as a first single," Arjona says of "El Amor," a romantic ballad with Arjona's unique, ironic twist. "This is a protest against romanticism. It criticizes all the defects and problems that love generates. 'El Amor' is the juxtaposition of what I became without wanting to."

Team Arjona

ALBUM: *Independiente*

RELEASE DATE: Oct. 4

LABEL: Metamorfosis

TV APPEARANCES: Special airing Nov. 3 in Mexico (Televisa) and Dec. 3 in the United States (Univision); Biography Channel special airing in November

BOOKING AGENT: Marcelo Figoli, Silverscape

TOUR PRODUCER: Alejandra Gutierrez, Antigua Productions

MANAGEMENT: Oficina Ricardo Arjona

PUBLISHING: Arjona Musical/Sony/ATV

PUBLICITY: Miriam Sommerz, Metamorfosis; Nanette Lamboy, Artist Solutions

SITES: RicardoArjona.com, Facebook.com/arjonaoficial

TWEETS: @Ricardo_Arjona



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BACK WITH A ROAR

THE BILLBOARD TOURING CONFERENCE & AWARDS FETE THE BEST IN A YEAR OF RESURGENCE

BY RAY WADDELL

To a large degree, the touring industry rebounded this year, and the tours, venues, companies and events that are finalists for the 2011 Billboard Touring Awards are examples of the types of shows that worked. The wide range of success proves artist development still works, and offers compelling evidence that consumers still love the live concert experience.

The Billboard Touring Awards are primarily based on actual numbers reported to Billboard Boxscore, reflecting real business being done, as opposed to any sort of voting procedure. The exceptions would be such awards as Legend of Live, the Concert Marketing & Promotion Award, the Apple award and the Humanitarian Award, as well as the online voting for the Eventful Fans' Choice Award, the latter determined by online fan "demands" at Eventful.com.

The nature of the business and the prep time involved in tabulating finalists and winners don't always match up with tour schedules, which means that some tours have to be broken up between different years. Still, for a given year, the Billboard Touring Awards showcase the acts, venues and firms that were doing the highest level of business in the preceding months. The awards are based on numbers reported to Billboard Boxscore between Oct. 1, 2010, and Sept. 30, 2011.

BIGGEST OF THE BIG

The finalists for the top tour, based on Billboard Boxscore gross, and top draw, based on Boxscore attendance, are almost always the same three acts and that's also the case this year. Two are no surprise: the mighty U2—which completed the highest-grossing tour in history with 360° in July, though not all of it counts for this year—and Bon Jovi, which wrapped the

Kings of the road: This year's three finalists for top tour and top draw, the biggest of Billboard's annual touring awards, are (clockwise from top) TAKE THAT, BON JOVI and U2.



biggest tour of its storied history with the *Circle* outing, also in July. U2's 360°, which captured top tour and top draw nods last year, was produced by Live Nation global touring chairman Arthur Fogel and his team. Bon Jovi's tour was produced by AEG Live and booked by Creative Artists Agency (CAA), under the watch of Bon Jovi Management tour director Paul Korzilius.

The third act up for the big two awards might take some by surprise: Take That's European/U.K. tour shattered box-office records as the reunited group went out again with breakout superstar Robbie Williams. Simon Moran, managing director at SJM Concerts, promoter of the band's shows in England, admits the Take That numbers are impressive—and they shouldn't be totally shocking. "Their track record in the U.K. is sec-

ond to none," he says. "You go through U2, Oasis, the Rolling Stones—they outdraw all of them in the U.K. And the production is unbelievable. It's like Cirque du Soleil mixed with a rock show."

TOP PACKAGE

The top package award, which goes to the top-grossing tour with three or more artists on the bill, rewards synergistic packaging and value offered to consumers. The industry served up a wealth of inspired packages this year, and the finalists are only three examples of a trend that ran deep in 2011.

Six-time winner Kenny Chesney is back in the hunt this year, after taking 2010 off. He returned with a vengeance on his *Goin' Coastal* tour, once again cracking 1 million in attendance at amphitheaters, arenas and NFL stadiums. Along for



the ride were Zac Brown Band, Uncle Kracker and Billy Currington, with special appearances by Grace Potter at select shows. The tour was produced by TMG/AEG Live.

Usher solidified his status as an arena-level headliner with the blockbuster *OMG* tour, produced by AEG Live. Among Usher's tour support were Miguel, Trey Songz, Akon and the Cataracs.

Taylor Swift's *Speak Now* tour took her into international markets for the first time, as well as her first stadium shows in North America. Support included Needtobreathe on all dates, with such additional support as Danny Gokey, Frankie Ballard, Hunter Hayes, Randy Montana and Josh Kelley, and special guests like Nicki Minaj, Tim McGraw, Justin Bieber. Usher and Hayley Williams.

SERIOUS BOX OFFICE

Recognizing that comedy was a strong and growing touring concern, Billboard added the top comedy tour award three years ago. This year's finalists are ventriloquist Jeff Dunham, booked by Matthew Blake at CAA; British comedian Peter Kay's U.K. tour, booked by Phil McIntyre Entertainment; and Robin Williams, booked by Marc Geiger at William Morris Endeavor.

BIG GIGS

The top boxscore award recognizes the highest-grossing single engagement for the time period—the biggest of the big gigs. Take That is responsible for two of them from its remarkable U.K. run: June 30-July 9 at Wembley Stadium in London and June 3-12 at City of Manchester Stadium.

Eight nights at Wembley broke Michael Jackson's record at the venue, but "there may have been another nine or 10, [so] who knows?" Moran says. "But while [Take That] obviously did tremendous in London, the business was spread right across the U.K. We did another eight nights in Manchester, and another four nights in the Northeast at [the Stadium of Light in Sunderland]."

Without the multiple-night stadium runs of Take That, U2, with the expanded capacities that 360° afforded, would likely have dominated the top boxscores of the year. As it stands, U2's entry



Finalists on fire! **KENNY CHESNEY'S** multiple stadium gigs led to a nod to TMG/AEG as a contender for the top promoter award, while the Coachella Valley Music & Arts Festival (below) is among the finalists for top festival.

moter, U.S. are the same as last year: five-time winner Jam Productions in Chicago, two-time winner C3 Presents in Austin and venerable New Orleans independent Beaver

U2's entry for the top boxscore award is a massive one, staged April 9-13 at Estádio do Morumbi in São Paulo. This was the show that took U2 past the previous all-time gross record held by the Rolling Stones for their Bigger Bang Tour.

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TOP PROMOTER

Global promoters Live Nation and AEG Live are joined by U.K. promoter SJM as finalists for the top promoter award. SJM is also a finalist, with Brazil's T4F and Australia's Michael Coppel Presents, for top independent promoter, international.

Seven-time top promoter winner Live Nation promoted concerts from the club to stadium level around the globe, along with major European festivals and tours by U2, Lady Gaga, Journey, Jason Aldean, Brad Paisley, Tim McGraw, NKOTBSB, Maroon 5/Train, Rascal Flatts and Sade in 2011.

AEG Live was also extremely active, with Swift and Chesney (under the TMG/AEG Live banner), Bon Jovi, Usher and American Idols Live! steered by the promoter, the live entertainment division of sports and entertainment giant Anschutz Entertainment Group.

SJM helmed Take That's U.K. tour, but was also active with a wide range of U.K. tour legs and one-offs in what may well be the most productive touring market in the world.

The final three for top independent pro-

ductions. C3 enjoyed the huge grosses from Lollapalooza in Chicago and the Austin City Limits (ACL) Music Festival in its hometown, along with a growing list of one-off promotions and a booming casino business. Beaver did well with Michael Bubl  and one-offs across the country.

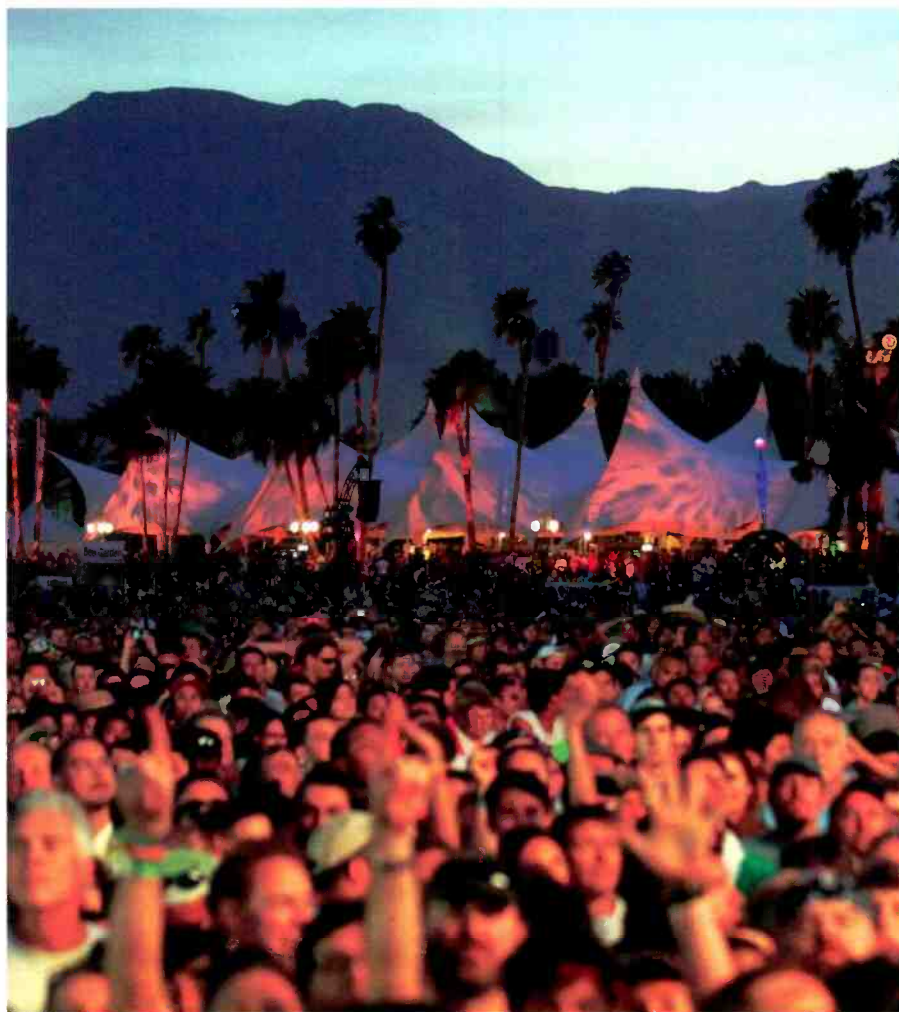
TOP MANAGER

The top manager award recognizes the management firm with the combined highest-grossing clients among the top 50 tours. The three finalists are Principle Management's Paul McGuinness for its work with U2 (a winner in 2005); Front Line Management Group, whose affiliates handled hard-touring acts including the Eagles, Journey, Chesney, Neil Diamond and Jason Aldean; and another one-client firm in Bon Jovi Management, whose principles are Korzilius and David Munns.

TOP AGENCY

Similar to the top manager award, the top agency honor goes to the booking agency with the highest-grossing combined tours among the top 50, with William Morris Endeavor, CAA and independent Artists Group International ending up as the top three.

CAA had such acts as Bon Jovi, Justin Bieber, Lil Wayne, Katy Perry, Tim McGraw and Carrie Underwood spinning the turnstiles. WME had a busy roster, with big tours by Swift, Journey,



Brad Paisley, the Eagles and Rascal Flatts, among others. Artists Group International, even with star client Billy Joel taking the year off, still did well with tours by Metallica, Rod Stewart, Rush and M tley Cr e.

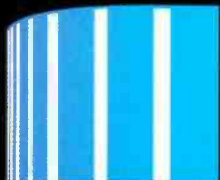
TOP FESTIVAL

After the United Kingdom's Download Festival captured the top festival award in 2010, three U.S. fests are finalists this year, reflecting the robust runs that these North American events

enjoyed in 2010 and how North American fans have embraced the festival experience. The finalists include two produced by C3 Presents: Lollapalooza (Foo Fighters, Eminem, Muse) in August and the ACL Music Festival (Stevie Wonder, Coldplay, Kanye West) that celebrated its 10th anniversary in September. The third finalist is the groundbreaking Coachella Valley Music and Arts Festival, held in April and featuring such acts as West, Arcade Fire and the Strokes.

NYC

WE'RE HONORED OUR NYC VENUES HAVE BEEN NOMINATED FOR THE 2011 BILLBOARD TOURING AWARDS.



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Beacon THEATRE



CHICAGO

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ENTERTAINMENT**

"The World's Most Famous Arena" is just the beginning...



Innovators And Winners

BILLBOARD'S TOURING CONFERENCE OFFERS LATEST INSIGHTS FROM THE BEST IN THE BUSINESS

BY RAY WADDELL

We will shake up the format a bit at the eighth annual Billboard Touring Conference as it returns to New York's Roosevelt Hotel Nov. 9-10. But not too much, as exit surveys indicate that attendees like what we're doing, with more than 95% positive ratings.

What we want to do is offer useful sessions on targeted issues that are laser-focused on how attendees can tackle them and use these tools to do better business and, in the end, sell more tickets. Beyond that, we chose specific artists from different genres, at different stages of their careers, who are doing something right in the touring space. We want to know how these touring acts and their teams set up, launch, execute

get to play with us.

This panel will be moderated by the razor-sharp digital entrepreneur Pinky Gonzales, now senior VP of West Coast operations at BubbleUp. Speakers include ShowClix VP of business development Jeff White, Eventful CEO Jordan Glazier, Songkick co-founder/CEO Ian Hogarth, Ticketmaster executive VP of e-commerce Kip Levin, ReverbNation VP of music Nathan Hoy and RootMusic CEO J Sider.

Gonzales is under strict marching orders to serve up answers in terms understandable to non-geeks. "I can't think of a better topic for the Billboard Touring Conference than how to use social technology to sell tickets," he says. "Face-

"I can't think of a better topic for the Billboard Touring Conference than how to use social technology to sell tickets. Facebook and Twitter have turned the world upside down, and I guarantee that this panel will blow minds. We will debate the pros, cons and opportunities facing the industry in an ever more connected world."

Pinky Gonzales, senior VP of West Coast operations, BubbleUp

and follow up their touring strategies.

We always strive to keep our content fresh, and by extension, provide a platform for new ideas and vision from innovators and winners across the industry. While many speakers are welcomed back because what they say matters, and their moves directly affect the industry at large, we also keep bringing in first-time speakers. This year, more than 40 panelists will be making their Billboard Touring Conference debut (and we're still booking).

We jump into the fray with a white-hot topic right out of the gate. Social marketing is on everyone's minds these days, and we know it works, but the space is so cluttered that many people are confused to the point of frustration. We'll tackle that head on in the opening session that has a title that says it all: "How Exactly Will Social Sell Tickets?"

Social networking is decidedly cool, but where's the money? This panel will drill down and address specific ways of using digital, social media and mobile to sell tickets and other goods, move the needle on the 40% of concert inventory that goes unsold and broaden revenue streams. If they can't demonstrate how their platform helps artists make money off the live thing, they don't

book and Twitter have turned the world upside down, and I guarantee that this panel will blow minds. CEOs and senior executives from the companies paving the way will debate the pros, cons and opportunities facing the industry in an ever more connected world."

We move from the digital world to the real world of staging events with a brand-new topic from tour and production managers that will shine a light on "Here's What We Really Think About Your Venue, Your Food, Your Fans and Your Event." When it comes to making a date come off successfully, tour and production managers are on the front lines, making quick decisions that can affect how well a date is executed on every level. From comp tickets to logistically challenging load-ins to feeding the crew to event safety, some of the most experienced and visionary tour and production managers will lay it on the line. Rather than a bitch fest, this is about things that can help make an event better for all involved.

Participants include tour managers Richard Coble (Britney Spears, Mariah Carey), Steve Lopez (Widespread Panic), Steve Powell (Jason Miraz, Avril Lavigne) and Max Loubiere (Billy Joel) and production managers Jake Berry (U2, Walking With Dinosaurs)



Travel cases: The touring achievements of AMOS LEE (top) and NEW KIDS ON THE BLOCK, who toured with BACKSTREET BOYS, will be examined in depth during "Road Case" sessions.



and Live Nation's Steve Lawler.

LiveWorks events producer Jim Lewi will expertly steer the conversation. "For many years, there has been talk among top tour and production managers about creating best-practice standards for our business," he says. "Whether in the form of a school, website, book, video or combination . . . creating a source for communicating lessons of years of experience, innovation and, of course, trial and error, that makes our events more organized, safe, fun, entertaining and financially feasible. This panel will be the start of that process."

The "let's hear it from the horse's mouth" portion of our programming begins with back-to-back "Road Case" sessions moderated by yours truly. The highly successful New Kids on the Block/Backstreet Boys tour and the development of rising singer/songwriter Amos Lee will be the focus of two separate Road Cases on Nov. 9.

"NKOTBSB: Anatomy of a Home Run" will break down the trek that uniquely combined the forces of the two pop supergroups in a groundbreaking co-headlining tour that moved more than 500,000 tickets and emerged as one of the sleeper tours of 2011. The staging and presentation, which fully integrated the hits and perfor-

mances of both acts, proved to be a sensation and changed the paradigm for such tours. Key players will discuss the strategic moves in the setup, launch and execution of one of the most creative tour concepts in pop music history, including BSB manager Peter Katsis of Prospect Park, NKOTB manager Jared Paul of AGPS, Creative Artists Agency agent Darryl Eaton, Live Nation VP Brad Wavra and New Kid Donnie Wahlberg (@DonnieWahlberg), who tweeted recently, "Pretty awesome tour! Pretty awesome panel . . . I'll be on it! See you there!"

The artist development Road Case will examine the touring career of Lee, whose critically acclaimed songs and strategic touring led to a significant career uptick this year. Since the release of the Blue Note artist's self-titled album in 2005, Lee has combined key supporting slots, select headlining and festival appearances to become an artist many in the industry feel is poised to break out in a big way. Team Lee will break down the moves that now have him poised to step up to major headlining status, and what comes next. Onboard are Lee, his managers Perry Greenfield and Kevin Morris at Red Light Management, EMI senior VP

continued on >>p30



U2 360 TOUR

TOP TOUR OF 2011, TOP TOUR IN HISTORY
7,200,000 TICKETS SOLD

CONGRATULATIONS U2

PAUL MCGUINNESS AND PRINCIPLE MANAGEMENT

PRODUCED AND PROMOTED WORLDWIDE BY LIVE NATION GLOBAL TOURING

from >>p28 of marketing Zach Hochkepel, Lee's agent Joe Brauner at CAA and AEG Live promoter Lenore Kindor.

Instead of the tired format of talking heads from ticketing companies touting their "solutions," the conference went a different route this year by broaching what may be the issue in live entertainment: "Solving the Pricing Conundrum." It could be argued that most of the ills the concert industry has faced in recent times can be traced back to pricing.

Here leading minds in the business will analyze the pricing principle, coming at the issue from a wide range of perspectives geared toward finding the sweet spot that reconciles supply with demand. Industry veteran Alex Hodges, CEO of Nederlander Concerts, will moderate a panel that includes C3 Presents partner Charles Attal, Goldstar co-founder/CEO Jim McCarthy, 4fini Productions president Kevin Lyman, Mick Management manager Michael McDonald, Concerts West/AEG Live co-CEO John Meglen and Windish Agency president Tom Windish.

BRING ON THE AGENTS

Let's face it, a high percentage of those attending the Billboard Touring Conference come in search of leads to get more content to their market or venue. The agents are the gatekeepers in this regard, and we're serving up agents aplenty at the first Agency Forum, a revamp of the conference's genre round tables. It's still genre-based, but the round tables are populated only by agents, and active, high-profile agents at that. Successful agents who decide where acts play—or where they don't—will be on hand for face-to-face communication in what will be a highly valuable "marketplace" for the live business.

FEST FEST

A few years ago, there was concern that the festival market in North America was in danger of becoming saturated. While some festivals have fallen by the wayside, 2011 has been arguably the most robust year ever for festivals of all sizes, particularly in North America, with several major players setting records. What is it about the festival experience that fans crave, and what turns them off? Festival producers with proven track records will unveil their strategies.

Josh Baron, editor of Relix magazine and co-author of "Ticket Masters," will moderate the session, which includes AC Productions president Ashley Capps (Bonnaroo, Moogfest), Festival Productions president Quint Davis (New Orleans Jazz & Heritage Festival, Bayou Country Superfest), C3 Presents partner Charlie Jones (Austin City Limits Music Festival, Lollapalooza), Hard Events president Gary Richards (Hard Fest), Milwaukee World Festival president/CEO Don Smiley (Milwaukee SummerFest) and Newport Folk Festival producer Jay Sweet.

"Festivals have become one of the concert industry's biggest and most consistent attractions," Baron says. "Whether it's Bonnaroo, Lollapalooza, Coachella or JazzFest, these festivals mean big business, not only for the promoters but those artists lucky enough to headline. There's the saying that Rome wasn't built in a day. The same holds true for festivals. What once began as 'first annual' events have become pillars of the concert industry, though not without their learning curves."

The festivals and clubs sometimes find themselves competing for talent, so it makes sense to follow up with a session that takes a hard look at the state of the market for these



Flaming feasts: The promoters of such events as Moogfest, which last month featured THE FLAMING LIPS, will offer a backstage look at the strength of their market.

cornerstone venues with "Clubs: Solidifying Their Role in the New World Order." Clubs have for decades been the primary breeding ground for developing tomorrow's superstars. As label marketing budgets shrink, clubs can be even more important to artists at all stages of their careers. But this sector of the business faces many challenges, from saturation of unproven ticket sellers in the marketplace to the growth of festivals as prolific buyers of developing—but meaningful—bands.

Even for those not in the club business, this is a can't-miss session if only for the participation of Square Peg Concerts Speakers president Dan Steinberg, whose moderating style is in a class of its own. Panelist heavyweights include Nic Adler, owner of Los Angeles' Roxy; House of Blues Entertainment CEO Ron Bension; AEG Live VP of booking Bobby Reynolds; Peter Shapiro, founder of New York's Brooklyn Bowl; Soda Jerk Presents owner/talent buyer Mike Barsch; and ICM agent Nick Storch.

Steinberg is prepared to deliver a show. "This gathering of brain trust is an amazing mixture of entertainment front-runners, from the visionary of the Brooklyn Bowl, the power of the Vegas Strip's Bobby Reynolds, true rock royalty of the Adler family, the man who made ICM's roster cool again and, to cap it off, bookending the club business from HOB's CEO to Colorado's startup Soda Jerk," he says. "We have it all."

Spending in live entertainment marketing is outpacing the general sponsorship sector because live music brings passionate, highly engaged fans who often become loyal consumers. But not just any tour, artist, building or event will do. These must be true partnerships that not only raise the profile of the artist, event or brand, but also target specific consumers and provide added value to fans. We'll show how this is done with "Sponsorship Buyers and Sellers Weigh In: What We're Looking for in Naming Rights, Tour, Event and Concert Partnerships."

From tour deals to major festivals to key relationships with up-and-coming bands, the decision-makers in this dynamic space will tell what it takes to make these partnerships work, how to acquire them and how content and social media play important roles in decision-making. The panel will be moderated by Liana Huth, senior

VP of partnerships and events at MSG Entertainment media property Fuse. Speakers include MAC Presents president Marcie Allen, Citi senior VP of entertainment marketing Jennifer Breithaupt, Live Nation Network president Russell Wallach, Samsung regional marketing VP Stacey Portnoy, Pitchfork Media VP of sales Matt Frampton and ESPN music director Kevin Wilson. Together, these buyers and sellers represent millions of dollars in annual live event sponsorship campaigns.

The final panel of the conference, appropriately titled "Are We Out of the Woods Yet?," will feature some of the most influential players in the live business. This state-of-

Case studies of recent success stories (Josh Groban, Avenged Sevenfold, the Addams Family) will be highlighted in a presentation by the tax incentive program reps. As part of the session, state officials will be on hand to discuss Louisiana's position as the national leader in developing an integrated approach to entertainment incentives by being the only state to offer incentives for film, live performances, digital media and sound recording.

For the sponsorships/branding/cause marketing track, leaders in the field will answer questions and offer ideas as to how to acquire sponsorships, make them work and find the right fit. Also addressed will be unique branding concepts and fresh takes on cause marketing surround-

"Festivals have become one of the concert industry's biggest and most consistent attractions. These festivals mean big business, not only for the promoters but those artists lucky enough to headline. These events have become pillars of the concert industry, though not without their learning curves."

Josh Baron, co-author, "Ticket Masters"

the-industry segment will include comments from C3 partner Charlie Walker, Live Nation president of North American concerts Bob Roux, TMG/AEG Live president Louis Messina, Paradigm Agency music department head Chip Hooper and Maverage manager Chris Lightly, COO of Primary Violator.

MAKING TRACKS

Closing the conference's professional sessions portion will be intimate discussions that examine the unique touring challenges and opportunities around three hot areas for touring professionals: digital/social, sponsorship/branding/cause marketing and ticketing. Additionally, representatives of the State of Louisiana's tax incentive programs for concert tours and live performances will be on hand to discuss their innovative opportunities in tour financing. Attendees can pick the topic of their choice and ask questions of these industry experts in an informal session.

ing the live entertainment business.

In the digital/social track, several leaders in the field will discuss ways to make the Web work to promote artists, events, tours and careers.

AND INTRODUCING THE TICKETING FORUM

Executives representing a wide range of ticketing solutions will discuss options and opportunities in the Wild West of ticketing. Top execs from some of the most successful and innovative ticketing firms will answer questions and lay out their solutions during the inaugural Ticketing Forum. Among those attending are Paciolan founder Jane Kleinberger, Ticketfly co-founder Andrew Dreskin, Etix CEO Travis Janovich, Front Gate Ticketing director of sales and marketing Jeff Kreinik, StubHub president Chris Tsakalakis, Tickets.com president John Walker, Veritix president Jeff Kline, TicketNetwork CEO Don Vaccarro, Ticketmaster COO Jared Smith and ShowClix CEO Josh Dziabiak.



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Journey's Reward

VETERAN ROCKERS TO ACCEPT LEGEND OF LIVE AWARD

BY RAY WADDELL

Since the group's formation in San Francisco's Bay Area in 1973, Journey has earned 19 top 40 singles and 25 gold and platinum albums. But it's the band's decades of epic live performances that have earned Journey the title of Legend of Live, Billboard's highest accolade in the live music space.

The Legend of Live award honors individuals or bands that have made significant and lasting contributions to live music and the touring business. Beyond success at the box office, though that's surely a part of it, Legend of Live recognizes professionalism and steadfast commitment to the art and craft of live performance and reaching fans through the concert experience. Previous honorees are promoter Michael Cohl, promoter Jack Boyle, Elton John, agent Frank Barsalona, the Allman Brothers Band, Ozzy Osbourne and Rush.

Though the band has sold millions of records and charted a wealth of the most beloved Billboard hits in history, most would agree that Journey's career longevity has in large part been driven by its stellar live performances. From the group's days blowing up the Bay Area music scene, to its ascent to mega hits, international headlining and now icon status, while withstanding personnel changes that would bring down a lesser band, Journey's talent transcends musical trends and draws bigger crowds year after year.

Founding member and guitar hero Neal

Schon launched Journey in 1973, after leaving home at the age of 15 to play in Santana. The band signed to Columbia in 1974, releasing three prog-rock-leaning records and touring incessantly before vocalist Steve Perry joined the group, leading to an incredibly productive period of success that only gained momentum when keyboardist/songwriter Jonathan Cain of the Babys entered the fold.

Since then, the band has survived lineup changes, hiatuses and the changing winds of popular culture to become one of the most enduring rock bands in the world. With its current lineup of Schon, Cain, Ross Valory (bass, backing vocals), Deen Castronovo (drums, percussion, backing vocals) and Arnel Pineda (lead vocals), Journey just completed its biggest tour in 20 years in support of new album *Eclipse* on the Nomota label. Billboard enjoyed a lengthy conversation with Schon as he traveled on his tour bus between shows in Los Angeles and Fresno, Calif.

By the time Steve Perry joined the band, Journey already had hundreds of shows under its belt.

We played a lot of shows. We played eight-and-a-half to nine months out of the year, every year, from the beginning. I don't know how we even squeezed in time to make records. If we had a month off, it was spent in the studio, then straight back out on

tour. That was our bread and butter back then. We traveled in two station wagons, with the crew in one car and the band in the other. It was nuts. We'd drive 13 hours, no hotel, grab the guitar and jump onstage. Then we upgraded to a Winnebago, which was even worse than the station wagon, because we ended up pushing the damn thing all the time. It kept breaking down.

With three albums behind you, all of a sudden Journey becomes a platinum act with big hits with *Infinity* in 1978. How did that change the game?

We were all kind of in shock and stoked. In the Bay Area we started winning a lot of awards at the Bammies. I started winning guitarist of the year, year after year. We won band of the year. Steve Perry won vocalist—it went on and on, like an out of control dream.

Journey had huge momentum, but clearly Jonathan Cain brought a lot to the band when he joined in 1980, particularly as a songwriter.

No doubt. I had been eyeballing Jonathan for a while because we were on tour with the Babys and I was watching Jon every night. I started hanging out with him. We had a lot in common musically. When [original keyboardist] Gregg Rolie decided he had really had enough of touring—he wanted to start a family and get off the road—Jon was my

absolute first pick. He's a tremendous asset to the band, not only as a songwriter, but as a player. He pretty much can pick up any instrument and play anything he wants to play.

It was about that time that the band started to push the envelope in terms of production and video screens. A lot of people might not realize that the video screen company Nocturne began with Journey.

It was a vision of our prior manager, Herbie Herbert. We were playing stadiums, and he was looking for a way to make the nosebleed section in the back, where we looked like ants, a little more in your face—like you're sitting in a club—to try to bring us closer to those people. It was video screens, and that started the company Nocturne that the whole band was a part of for the first couple of years. Then it ended up just being Herbie and I, and now I'm out of it and he's out of it and [Nocturne] continues. I thought at the time we were the pioneers of that, and years later I saw a video of Elvis Presley in Vegas and he had a huge screen behind him. And I thought, "Ah, that's where the idea came from." But we definitely were one of the first rock bands to use the screens. Nocturne did every act you can imagine, and sort of paved the way for that. It was a great vision that Herbie had, and we followed it together.

How can you sum up the Steve Perry era of the band and his contribution to the Journey legacy?

Steve Perry is an amazing singer, one of the best ever in the world. I love the fact that he had R&B roots—Sam Cooke, Jackie Wilson. Anybody that ever listens to Sam Cooke would go, "Wow, that guy sounds like Steve Perry," if they didn't know about him, but really it's the other way around, and God bless Steve for that. He knew exactly what he loved, and he could really do it like nobody's business. I love what he brought to the band because of the mixture with my playing. My job was to bring the rough edge to everything. When Jon and Steve wrote, it was all melody, beautiful songwriting. I loved that [Perry] brought the soul factor in with the rock. It made it sound to me way different than what we used to get categorized as.

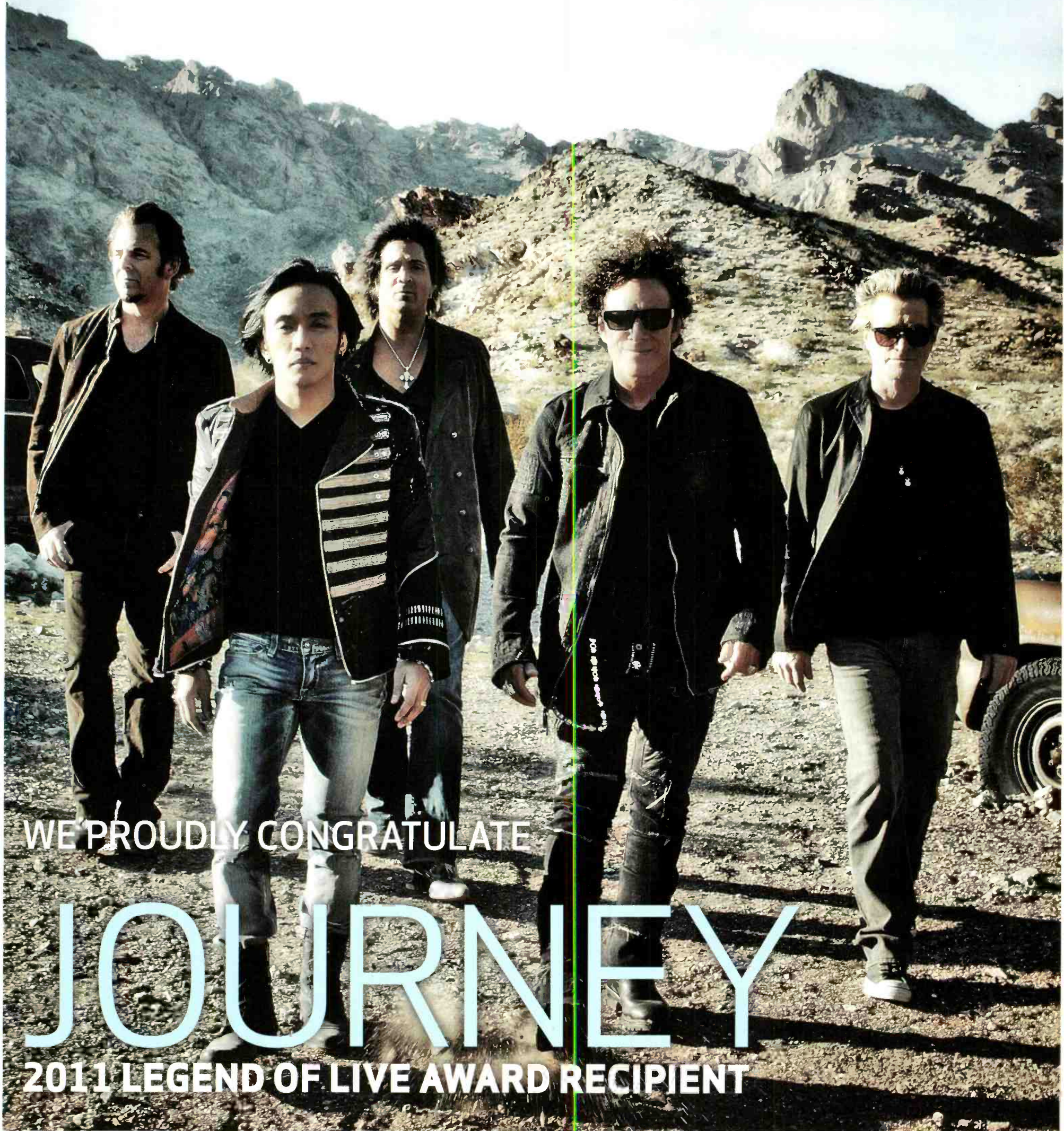
The band came back strong at the turn of the millennium with vocalist Steve Augeri. You did some great shows, including the 30th-anniversary tour. It was a productive era, and you sold a lot of tickets. How can you sum up the eight years with Augeri?

Steve Augeri did a great job for us, especially in the beginning. I think the wear and tear of the road eventually took its toll on him and wore him down. Steve Perry was bionic to be able to do what he did for as many years as he did under our touring schedule. That would be tough for anybody **continued on >>p34**



Musical mileage: JOURNEY'S career longevity has resulted from its stellar live shows as well as its hits.

WAVE



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Tale of two singers: Journey guitarist NEAL SCHON backs then-frontman STEVE PERRY (left) onstage in 1978; Schon joins current lead singer ARNEL PINEDA in concert in August (above).

from >>p32 to keep up with that—except Arnel Pineda. This boy is insane. He's got tremendous strength. We've done a lot of work this year, and not easy work—one [run of] five [shows] in a row, a lot of three-in-a-rows—that's not easy to do with us. There's a lot required of a vocalist. Perry set the standard very high, and we like to give the fans what they're used to hearing.

The story's been told a lot, but for the record, did you discover Arnel on YouTube?

I did. I discovered him on YouTube. I didn't want to go through the whole auditioning process, so I was looking for a good way to actually use the Internet instead of having the Internet use me. I liked the idea of YouTube because it's all live and undoctored. So even though it doesn't sound great fidelity-wise, it was no big deal—I could still tell if the guy has pipes, or is singing in tune, with soul and conviction. That's what I was looking for, and I searched a couple of days and was about to give up when I hit this one last link. It was Arnel singing a Survivor song and I'm like, "Wow, who is that?"

He really sounded like he had big lungs and lots of power, and a lot of control and very into it. So I got really curious and I followed it back to his site and listened to 40 other songs from all sorts of bands, Aerosmith to Led Zeppelin, Sting, the Police, Beatles. He was doing it on there. Then I hear our stuff. He did "Open Arms" and "Faithfully," and I was astounded by his talent and the dexterity of his voice.

It wasn't a question of whether he could do our gig. I was looking at him like, "What can't he do?" I told management and Jon Cain about him: "I found a singer." They said, "Great. Is he in L.A. or New York?" I said, "Not exactly. He's in Manila." They said, "You're out of your mind. Does he even speak English?" I said, "I don't even fucking care. He sings in English really great. You've got to get this guy over. I know this is the guy."

So they worked on it. It's not easy to get someone over from the Philippines to the United States on short notice. But it happened. We got him over, he did the audition, and Jon and I took him in the studio and ran him through a couple of brand-new songs we were just writing. We put his voice on it, and went, "There it is." It was that automatic.

But who could have foreseen how the public would fall in love with him?

I didn't even really care. I've had people ask me, "Don't you think it was risky to bring someone in

from the Philippines when you're this all-American band?" And I don't look at anything like that. I hear and feel. He's the greatest guy. I love him to death. And nobody deserves the gig more than he does.

By the end of the '80s you had spent more than a decade as one of the elite touring bands in the world. Yet you still kept your ticket prices relatively low.

We're still doing that. We don't believe in charging outrageous ticket prices, and that's one of the reasons we're selling out every night. With the economy the way it is, people don't have that kind of money to spend. They want to come, they want to enjoy themselves, they want to take themselves out of the daily grind they have to deal with. Journey is a feel-good band, and I don't think the way to treat fans is to club them over the head and get as much money as you can get. So we keep our ticket prices low compared to a lot of other bands.

This year's tour has made a real statement about Journey's power on a global level.

It's actually happened very late for us in our careers. We've always wanted to go overseas and play abroad. In the early days, there were certain people that didn't want to go, so we just didn't. Something I always wanted to do was become an international band, not just known in the States and Japan. So we set out to conquer that about five years ago, and now things have really come along. The international tour we did this year was our best ever. You go places you've never played before, and you don't realize how many fans you have there until you go. It's completely amazing to me that this many years later we can go somewhere we've never been before and be treated like we're brand-new.

What is the secret to a band surviving personnel changes?

It's just your desire and strength to move forward. As a person, I refuse to go backward, and I refuse to sit in neutral. I want to always go forward in anything I do in my life. No matter what happens, you can always pick up the pieces—you can't sit there and sulk in a situation. It's mind over matter. You could sit there and go, "This guy is irreplaceable. Let's just break up and move on." Anybody is replaceable. The music and your accomplishments are much larger than any one individual when you're in a band. ●●●

For the complete interview, go to Billboard.com.

Stepping Out, Giving Back

**SIDE PROJECTS AND GOOD WORKS
FILL JOURNEY'S ITINERARY**

BY RAY WADDELL

Despite their busiest touring schedule since the mid-'70s and recording and promoting their new album *Eclipse*, the members of Journey make time to pursue outside interests and philanthropic works.

Vocalist Arnel Pineda, a native of the Philippines, is co-founder of One Heart for Hope, which benefits needy children in his country. While he has stepped back from active involvement in the group, its work continues.

Keyboardist/songwriter Jonathan Cain is into wine. He started De la Cain Winery to benefit the T.J. Martell Foundation and City of Hope, and it's now grown into a real business, particularly in Nashville where Cain lives. Cain and Journey are also involved with the Greater Bay Make-a-Wish Foundation, for which Cain serves on the advisory council. Cain also is involved with supporting the Emeril Lagasse Children's Foundation in New Orleans.

Journey drummer Deen Castronovo is heavily involved in the Girls and Boys Clubs of Salem, Ore., where he built a recording studio and spends time teaching kids how to use it.

Guitarist Neal Schon, not surprisingly, is into guitars, giving away one every night to a lucky fan on the band's *Eclipse* tour, a practice he will continue and expand.

"This was Jonathan's idea. He came to me about a month ago with it," Schon says. "There are these cheap guitars we sign for different events, charities. The band signs them, and we give them away. They're like \$100. Jon says, 'Why don't you play one of those and give it out to the audience?'" Schon thought that was a great idea

but didn't know if he could play "one of those crappy little guitars" through a whole song. "I have to play something that sounds halfway decent," he says. That's when he thought of his friend Paul Reed Smith.

"I'm working with him on a bunch of new guitars and have a tremendous relationship with this guy. I feel he is making absolutely the best guitars that are in existence," Schon says. "So I called Paul up and asked him if he would be interested in doing something like this and he said, 'Absolutely. I'm down. I'll send you a single-cut that actually sounds and plays great.' I got to tell you, these guitars are really nice. I don't even know where they're made. I didn't even ask him. I just took it out of the case, and he was nice enough to put in a really great treble pickup because I do play it for one song."

So every night when the band breaks into "Any Way You Want It," Schon wanders out to the front of the stage at the end of his solo. "I find somebody I want to give it to, I strap it around their neck, pull out the jack and walk back onstage," he says. "What's really cool about it is that I used to be quite a little artist as a kid, and I'm painting these guitars every night before I go out. They all have a different kind of theme, depending on what city I'm in. I guess you would call it hippie '60s-type art that I do with a marker pen, and some of the tops of these guitars have come out really great."

All of the guitars are photographed, and "eventually, with Paul, we're interested in doing a high-end guitar," Schon says. "I love kids, and I love to

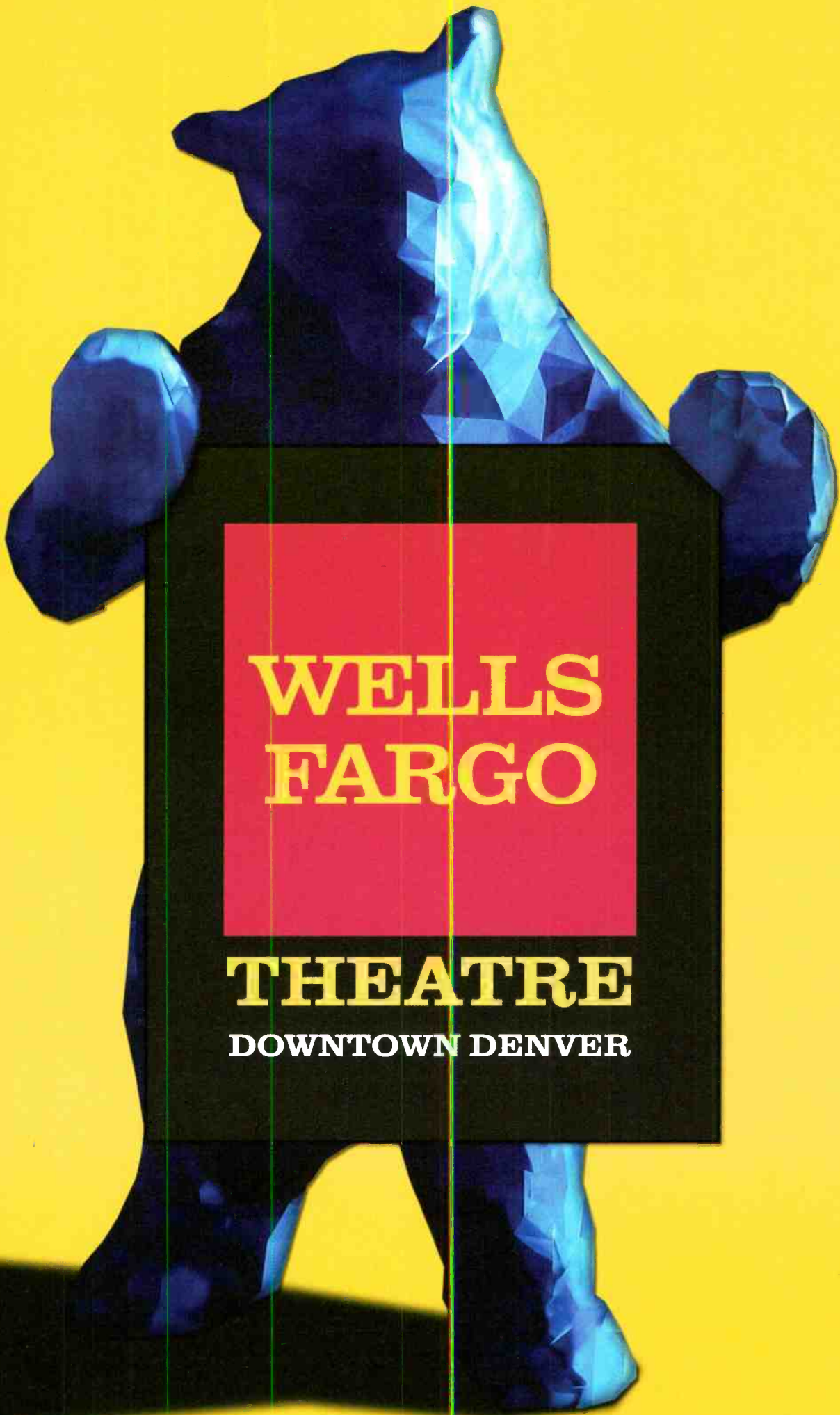
inspire them to play, because I feel music is one of the greatest things that could ever happen to a kid to keep them out of trouble."

Schon says that none of these efforts would be possible without Smith's cooperation.

"Paul gave me the first 30 guitars for free and said, 'If you want another 30 it will cost you 'x' dollars,'" Schon says. "I said, 'That's still outstanding. I'm in for life.' We'll probably end up doing it for the rest of our career." ●●●



For the kids: DEEN CASTRONOVO performs at a charity event to support the studio he built at the Boys & Girls Club of Salem, Ore.



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Halls Of Fame

FROM ARENAS TO CLUBS, VENUES VIE FOR BILLBOARD TOURING HONORS

BY MITCHELL PETERS

This year's Billboard Touring Conference & Awards, taking place Nov. 9-10 at the Roosevelt Hotel in New York, will recognize the top-grossing venues for the 2011 touring season. In addition to top theatrical and family productions, the year was filled with successful tours from acts like Lady Gaga, Usher, Justin Bieber, Celine Dion, Metallica, Kylie Minogue and Michael Bublé. Here's a look at the venue finalists, based on Billboard Boxscore results from Oct. 1, 2010, through Sept. 30, 2011.

TOP ARENA

The success of London's O2 Arena during the past 12 months can be attributed to the "depth and variation of the venue's content programming and the number of long-term residencies we've been able to secure," O2 events director Sally Davies says, noting that the arena has hosted 226 events since September 2010.

The O2, which took home Billboard's top arena honor in 2010, will again compete for the award this year.

In addition to music performances by Glee Live! In Concert! (seven shows), Usher, Minogue (both five), Bieber (three) and Gaga (two), the O2 Arena hosted such non-concert events as the 2011 BRIT Awards, the Barclays ATP World Tour Finals, regular-season NBA games and performances from the Royal Ballet.

But the highlight for Davies was Roger Waters' six-night stand in May. "Roger Waters' spectacular staging of *The Wall* was something special," she says. "He packed the arena, often reducing grown men to tears."

Comedy was also a significant revenue-driver at the O2. "British comedian Peter Kay played a total of 15 nights to over 180,000 people, which set a venue record for a solo performer on the

A highlight of the year at London's O2 Arena was Roger Waters' six-night stand in May. "Roger Waters' spectacular staging of *The Wall* was something special," O2 events director Sally Davies says. "He packed the arena, often reducing grown men to tears."

same tour," Davies says, noting that performances by Jerry Seinfeld and Lee Evans were also hot-ticket events.

Brian Morris, CEO of Melbourne and Olympic Parks Trust, which manages the Rod Laver Arena, says the facility experienced another strong year with multiple-night performances by Usher (five), Bublé, the Eagles (both four), Minogue and comedian Robin Williams (both three).

Other highlights at Rod Laver were three sold-out shows by Metallica, which "lifted

the roof off the arena," and 24 performances by Cirque du Soleil from May through June, Morris says.

Boasting more than 100 major performances, "the past 12 months have been truly remarkable considering the tough conditions brought on by the global financial crisis," says Paul Sergeant, GM of the Allphones Arena (formerly Acer Arena) in Sydney.

Highlights at the arena were performances by Metallica, Bublé, Usher, Bieber, Muse, Cirque du Soleil, the Wiggles, Alan Jackson and Armin van Buuren, Sergeant says.

TOP AMPHITHEATER

The building operators from the three finalists in the top amphitheater category—Comcast Center (Mansfield, Mass.), Shoreline Amphitheatre (Mountain View, Calif.) and Gorge Amphitheatre (George, Wash.)—agree that live music was as vibrant as ever during the 2011 summer concert season.

Live events in country and electronic music were especially strong at the Comcast Center and Shoreline Amphitheatre, facility executives note.

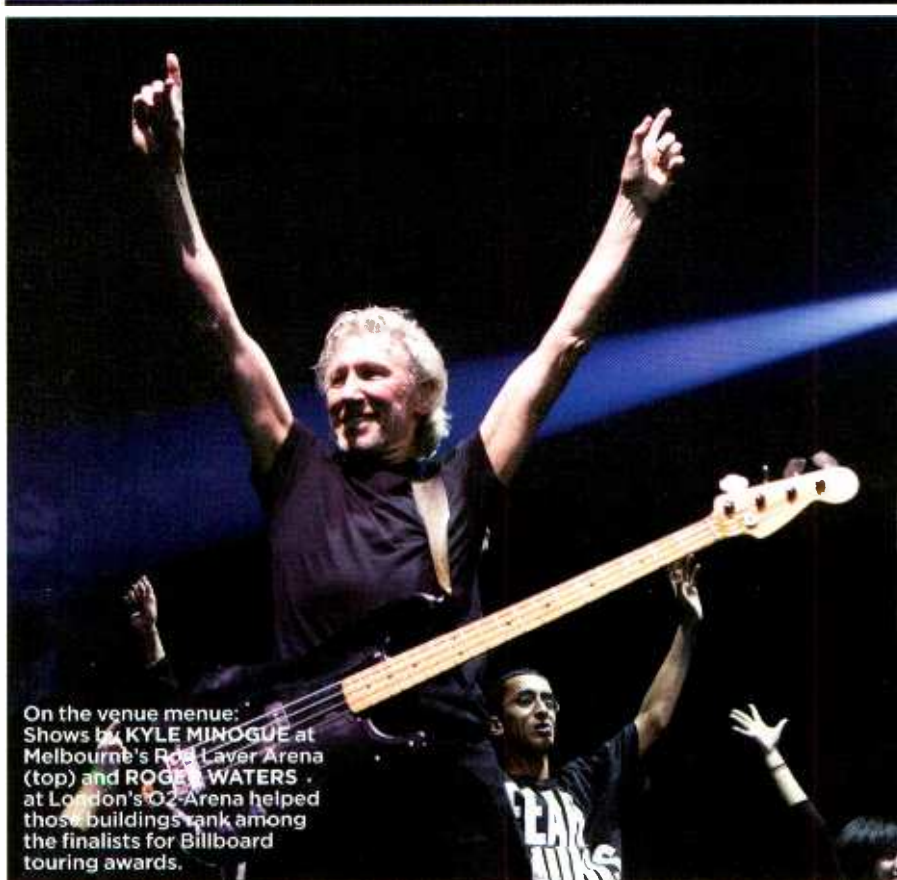
"Country music again showed its popularity in the Boston summer concert landscape, as our 2011 schedule clearly demonstrated with Sugarland, Jason Aldean, Tim McGraw, Brad Paisley and Toby Keith each playing to big crowds," says Dave Marsden, senior VP of booking at Live Nation New England.

Another successful event at the Comcast Center was the pairing of Maroon 5 and Train on Aug. 13, which drew 16,000 concert-goers, according to Marsden. But one of the most "adventurous" shows at the shed during the past year, he says, was electronic music festival Identity in late August, which featured Kaskade, DJ Shadow, Rusko and many others.

At the Shoreline, "country shows were bigger than ever, drawing a record average of 18,000 fans per show," says Jodi Goodman, president of Northern California at Live Nation.

Other highlights at the Shoreline included the annual Bridge School Benefit Concert, Identity and the WILD 94.9 Comedy Jam, which featured Chris Tucker, Dave Chappelle and Gabriel Iglesias, among others.

Live Nation president of Northwest music Jeff Trisler says his venue's strength "continues to be the breathtaking natural beauty that is the



On the venue menu: Shows by **KYLE MINOGUE** at Melbourne's Rod Laver Arena (top) and **ROGER WATERS** at London's O2 Arena helped those buildings rank among the finalists for Billboard touring awards.

Gorge Amphitheatre, located in the high desert climate of central Washington State." That natural beauty, along with 100 rock bands—including Foo Fighters, Death Cab for Cutie and Wilco—helped sell 100,000 tickets to this year's four-day Sasquatch! Music Festival.

"Other highlights of our season included the only western U.S. dates for the Dave Matthews Band Caravan over Labor Day weekend, Tim McGraw, two days with Phish and the first electronic event we've ever hosted, the Identity Festival," Trisler says.

Last year's top amphitheater honor went to the Hollywood Bowl in Los Angeles.

TOP VENUE (10,000 SEATS OR LESS)

New York's Radio City Music Hall, which took home the top award in this category at the 2010 Billboard Touring Awards, will again vie for the honor at this year's event. Radio City is competing against Mexico City's Auditorio Nacional and New York's Theater at Madison Square Garden.

"A wide spectrum of events contributed to Radio City Music Hall's success this year," MSG Entertainment (MSG) executive VP of bookings Bob Shea says. "MSG Entertainment is committed to booking a variety of high-quality entertainment attractions for our customers

who are continuing to seek out all forms of live entertainment."

Shea says that highlights at Radio City during the period were concerts by Janet Jackson, Furthur (both three), Bright Eyes, Mary J. Blige, John Mellencamp (all two), Iron and Wine and Italian pop star Gigi D'Alessio. The building also hosted major theatrical productions like Yo Gabba Gabba! Live, Madagascar Live! and Cirque du Soleil's Zarkana.

Between October 2010 and September 2011, the Auditorio Nacional hosted 255 concerts by 105 acts. Among the artists who performed there were Luis Miguel (20), Alejandro Fernandez (12), Chayanne (10), Bublé and André Rieu.

"The Auditorio Nacional continues to be the most successful live show venue in Mexico and one of the best in the world due to the quality and variety of its presentations and the attention it gives to artists and audiences alike," venue COO Luis Carlos Romo says.

Back in New York, the Theater at MSG experienced success from performances by Trey Songz, BeBe & CeCe Winans, Mary Mary, Machel Montano, Kem and comedian Mike Epps, Shea says. The venue also hosted such theatrical and family productions as Tyler Perry's Madea's Big Happy Family, Sesame Street Live, Thomas & Friends Live and Disney Live! **continued on >>p38**



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Mexican nights: Ten shows by CHAYANNE helped Auditorio Nacional in Mexico City rank among the finalists for a top venue award.

from >>p36 “More and more, artists and promoters are seeking out venues both intimate and midsize, such as the Theater at MSG, where they have a strong opportunity to sell out and add shows based on demand,” Shea says.

TOP VENUE (5,000 SEATS OR LESS)

Las Vegas may slowly be recovering from the economic downturn, but this hasn't hurt box-office sales at the Colosseum at Caesars Palace, AEG Live president/co-CEO John Meglen says.

“Our ability to attract the biggest, most diverse group of international superstars is one of the reasons people love to visit the Colosseum,” he says.

In addition to successful residencies by Celine Dion, Rod Stewart and Elton John, the Colosseum has hosted sold-out engagements during the past year by Luis Miguel (four), Diana Ross, Leonard Cohen, Stevie Nicks and Janet Jackson. Other highlights included shows by Minogue, Ricky Martin and resident comedian Jerry Seinfeld.

Caesars Palace president Gary Selesner says that Dion's triumphant return to the Colosseum on March 15 ushered in “a whole new era of top-shelf entertainment for the venue.” The artist's first 20 residency shows grossed more than \$14 million. “We saw a ripple effect from those ticket sales by way of increased hotel revenue at Caesars Palace,” Selesner says.

The facility, which will host a residency by Shania Twain beginning in December 2012, won this category in 2010.

At the Fox Theatre in Atlanta, “we were fortunate to host over 40 concerts this year, many of them sellouts, thanks to the strength of Atlanta's marketplace,” GM Allan Vella says. “The Fox brought a wide variety of shows to its stage in terms of musical genres.”

In addition to concerts by Minogue, Kem, Bruno Mars, Mumford & Sons, Florence & the Machine, Drake, Massive Attack, Band of Horses, the National, Fantasia, Lady Antebellum, the Fox also hosted such comedians as Seinfeld, Ron White, Kevin Hart, Chris Tucker and George Lopez.

Multiple-night bookings, meanwhile, contributed to the success of New York's Beacon Theatre. The venue hosted seven shows by Steely Dan and three by Elvis Costello, as well as two-in-a-rows from Sarah McLachlan, Paul Simon, Deep Purple, Eddie Vedder, Bryan Adams, Rob-

ert Plant, Celtic Thunder, Levon Helm, Sufjan Stevens and Earth, Wind & Fire.

Other highlights at the Beacon included a 13-night run by the Allman Brothers Band, the live pairing of Elton John and Leon Russell and comedy sellouts by Chelsea Handler, Daniel Tosh, Lisa Lampanelli (all two), Hart, Margaret Cho and Aziz Ansari.

TOP CLUB

Touring in clubs is crucial to building a loyal touring fan base that helps developing artists shift to playing larger-sized venues. As such, the Top Club award is based on attendance and not gross.

“The club level is the public's best shot for seeing bands at a reasonable price,” says I.M.P. Productions chairman Seth Hurwitz, whose 9:30 Club in Washington, D.C., took home last year's award in the category. “Tickets have kind of stabilized in the \$20-\$25 range for most shows, so there is no sticker shock, and people can afford to go to more. The whole experience is a much happier one than big concerts.”

In addition to the 9:30 Club, the other finalists are a pair of House of Blues venues, one in Chicago and the other in Orlando, Fla.

House of Blues Orlando promotes an average of 150 concerts per year, which attract approximately 200,000 ticket buyers, HOB Entertainment Southeast VP of talent Jim Mallonee says.

“Being that 98% of HOB Orlando's attendance is local patrons—rather than tourists, considering the venue is located on Disney World property—it is a strong indication that we are considered the hometown club of choice,” he says, noting that the venue sees strong business from its dance and local band nights.

Noteworthy concerts at HOB Orlando during the year included multiple-night bookings from Widespread Panic, Rise Against, A Day to Remember, Ke\$ha and Flogging Molly.

HOB Chicago senior director of booking Tommy Gonoza says the club has recently changed its booking strategy to suit the current economic times.

“If we're not absolutely sure that we have a solid national act on any given night, we'll go with local band nights that both help us discover new talent and fill dark nights in the club with shows that have built-in local followings,” he says. “We've also filled the late night/morning hours with club nights following our regular concerts.”

The Inaugural Apple Award

REMEMBERING THE LEGACY OF BILL GRAHAM, FIRST HONOR GOES TO KEYNOTER PERRY FARRELL

BY RAY WADDELL

Bill Graham, arguably the best and surely the most influential concert promoter of all time, was killed in a helicopter crash near Vallejo, Calif., on Oct. 25, 1991. He was headed home from his last concert, a Huey Lewis & the News gig at the Concord (Calif.) Pavilion.

To honor his legacy, the Billboard Touring Awards is launching the Apple award, whose first recipient will be Lollapalooza/Jane's Addiction co-founder Perry Farrell on Nov. 10.

Graham famously gave patrons of the legendary Fillmore in San Francisco an apple—or two—at shows, and was notoriously obsessed with the quality of the fan experience.

In honor of Graham's focus on customer service and his skills as a concert promoter, the Apple award will go to an artist or touring professional who goes the extra mile in ensuring that fans leave a concert feeling they've gotten more than a show, or even a great value, but a lasting memory.

Farrell launched Lollapalooza as a trail-blazing traveling festival 20 years ago with the intent of revolutionizing the fan experience. From Lollapalooza's circus theme to Farrell's focus on social issues, the Jane's frontman endeavored to lift up the entire cultural impact of the live music experience.

In the process, Lollapalooza raised the bar for immersive music events. That mission continues today with the Lollapalooza festival in Chicago's Grant Park and, beginning this year, at Lollapalooza Chile. Farrell told Bill-

board earlier this year that he believes a great festival is “a spiritual thing.”

He also believes festival producers can lose their way if they focus more on maximizing revenue than ensuring fans are overserved.

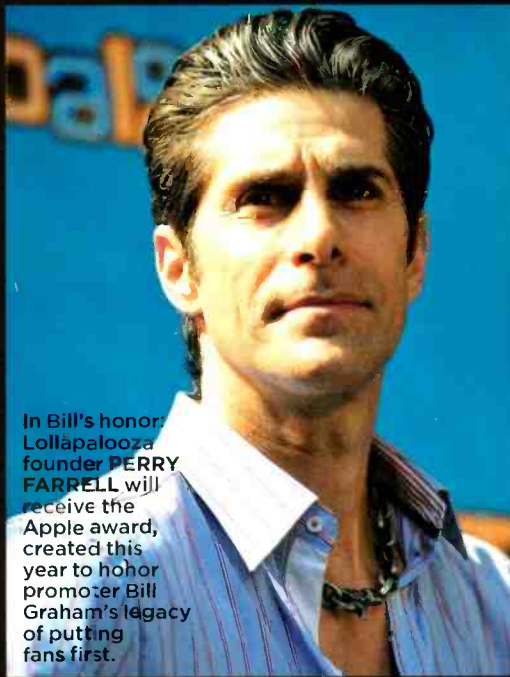
“If you're building a festival just to make money, that will kill you,” he said. “If you're not sensitive to the fact that the reason people are coming is they want to be free, they want to hear great music, and you're thinking, ‘Let's see how I can get them here or how I can get them there,’ I mean, you figure it out.”

While he's at the Billboard Touring Conference & Awards, Farrell will take part in a Q&A session. While one never knows what Farrell will say, the artist, who recently reunited with his band Jane's Addiction for a critically acclaimed album and mini tour, is expected to talk about his life in touring and music, as well his views on live music and the overall music business. Farrell has been deeply involved in the live music biz for decades.

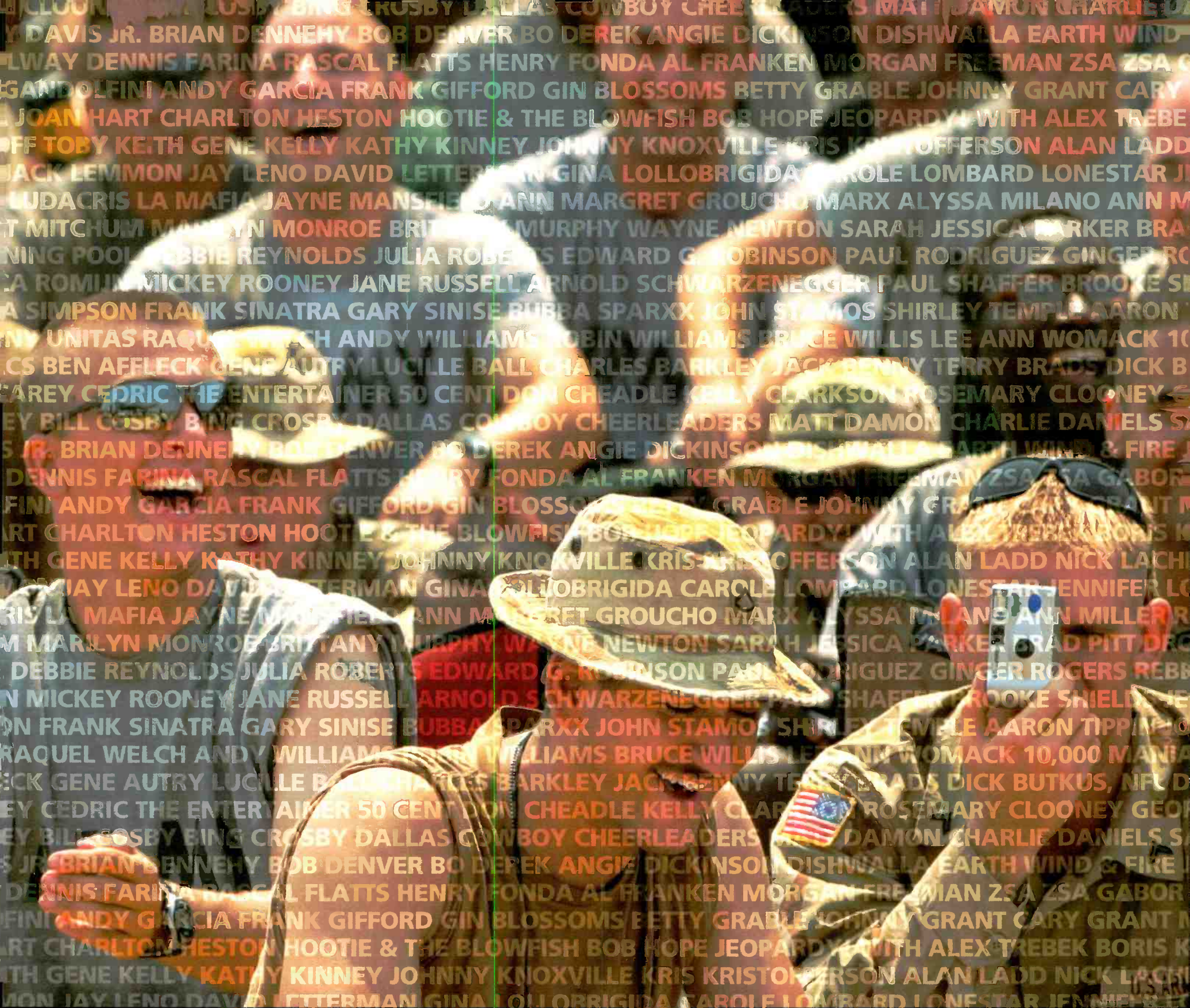
Farrell is perhaps most well-known for his vision with Lollapalooza. Launched as a tour in 1991, the name “Lollapalooza” has established a legacy of providing a platform for such groundbreaking acts as Jane's Addiction, along with the Red Hot Chili Peppers, Nine Inch Nails, Soundgarden, the Smashing Pumpkins, Tool, Alice in Chains, Beastie Boys, Snoop Dogg and many others.

As a destination festival that debuted in 2005, produced by C3 Presents, Lollapalooza has embraced various art forms throughout its concourse section, creating the perfect intersection for art and music. The festival sells out every summer with some of the biggest pioneers and new talent in live music, including Rage Against the Machine, Radiohead, Kanye West and Lady Gaga. This year's Lolla was headlined by Eminem, Foo Fighters, Coldplay, Muse, Deadmau5 and My Morning Jacket.

Farrell is in a particularly creative and productive period these days, having just released the first Jane's Addiction album in eight years, *The Great Escape Artist*, followed by more touring from the incendiary live act. ...



In Bill's honor, Lollapalooza founder PERRY FARRELL will receive the Apple award, created this year to honor promoter Bill Graham's legacy of putting fans first.



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Rising Stars

TRIO OF TALENTS UP FOR THE BREAKTHROUGH AWARD

BY MITCHELL PETERS

Jason Aldean, Katy Perry and Rihanna will compete for the Breakthrough Award at this year's Billboard Touring Conference & Awards, taking place Nov. 9-10 in New York.

The Breakthrough Award goes to the top-grossing artist that cracks Billboard Boxscore's top tour recap for the first time in his or her career based on ticket sales reported to Boxscore from Oct. 1, 2010, through Sept. 30, 2011. Previous winners include Lady Gaga, Il Divo, Miley Cyrus and Justin Timberlake.

JASON ALDEAN

Country music star Jason Aldean's onstage career began when he was 15 years old and performing in VFW halls in his hometown of Macon, Ga. Since then, he has become an arena-level headliner who sells out nearly everywhere he goes.

Buddy Lee Attractions president Kevin Neal has been booking concerts for Aldean since 2004, when the artist was playing club gigs in Florida to only 12 people. Early on, Neal encouraged Aldean to play as many dates as possible to build a fan base and get exposure in front of radio programmers.

"It helped early on with radio being able to come out and getting a lot of ads, especially in the Southeast where he had played, because radio knew who he was," Neal says. "Some of the radio guys had met him and befriended him."

Since his 2005 breakthrough single, "Hick-town," the touring strategy for Aldean has been to play hard-ticketed dates, as opposed to fairs and festivals. "It's hard to build markets by continuing to just take money and play non-ticketed shows," Neal says. "So the strategy from the



East of California: **KATY PERRY**, finalist for a Rising Star Award, opened her 2011 tour at the Hammersmith Apollo in London in March.

beginning was to have people pay to see him, whether it was \$5 at a club and built to \$10."

Through the years, Aldean has steadily built a fan base touring clubs and theaters, and has opened for such acts as Rascal Flatts, Tim McGraw, Toby Keith, Keith Urban and Brooks & Dunn.

But he became a North American arena-headliner in 2010 following the release of his fourth studio album, *My Kinda Party*, which debuted at No. 2 on the Billboard 200 and has sold 1.9 million copies, according to Nielsen SoundScan. The set has spawned such hits as "Don't You

Wanna Stay" (featuring Kelly Clarkson) and "Dirt Road Anthem."

Aldean's manager, Clarence Spalding, says another part of the artist's touring strategy has been to keep ticket prices affordable. "Through the years we've probably left some money on the table, but we've kept our ticket price low," he says. "You can't build a fan base long term charging too much for tickets. You have to allow your fans to get into the building."

So what's next for Aldean? "He's the next stadium act in country," **continued on >>p42**

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Billboard TOURING CONFERENCE & AWARDS



Steady climb: Years of global touring have paid off with RIHANNA'S solid status as an arena headliner.

from >>p40 Neal says. "Hopefully in two years we'll be talking about a stadium tour."

KATY PERRY

In addition to breaking records on the Billboard charts, Katy Perry has also established herself as a global touring heavyweight.

Since the release of her 2008 debut album, *One of the Boys*, Perry has gone from performing on the Vans Warped tour to headlining arenas around the world. Those early Warped dates helped establish Perry as more than just a pop act while also building relationships at pop radio.

"What [the 2008 Warped tour] helped do was turn her on to kids who never would've known her, and at the same time she was going during the day to pop radio to visit all the big stations while she was playing to all the cool kids later in the day," says Mitch Rose, head of the music department at Creative Artists Agency.

CAA's Jbeau Lewis, who works with Rose on booking Perry's tours, notes that the Warped shows also "legitimized her as more than just a pop act and her ability to play live."

After nearly a year of promotion behind 2010's *Teenage Dream*, which debuted at No. 1 on the Billboard 200 and has sold 1.8 million copies, according to Nielsen SoundScan, Perry became the first musical artist to appear on Facebook's live video streaming channel when she announced her North American arena tour in January to more than 1.4 million viewers.

"She has always had a unique ability to touch, reach out and connect with her fan base in an online way, unlike a lot of artists," Rose says. "She deserves incredible credit for where she is today because of not only her efforts on songs and performances, but also her savvy in the social media arena."

When gauging the demand for booking Perry's North American trek earlier this year, Lewis says that he and Rose looked to the success she was having overseas. "We knew because she was doing arena business in the other territories around the world that it was the logical next step here as well," Lewis says.

Rose notes that Perry also had six No. 1s on Billboard's Mainstream Top 40 chart by the time her tour began in June. "It's pretty clear that when there are hits, people want to see them," he says.

Perry's ongoing global tour is scheduled to end Dec. 1 in Grand Rapids, Mich., at the Van Andel Arena. She's managed by Martin Kirkup, Steve Jensen and Bradford Cobb, and booked internationally by CAA's Emma Banks.

RIHANNA

With five studio albums released since 2005,

and numerous tours during that time to support her numerous hit singles, Rihanna is one of today's hardest-working artists.

Cara Lewis, Rihanna's North American booking agent at William Morris Endeavor (WME), has been helping develop the pop star's touring career since the release of her first single, "Pon De Replay," in 2005.

"Because she was a young artist, we worked on developing a fan base so that it became more about Rihanna's brand and not just a hit record," Lewis says, noting that Rihanna's first club tour was in support of 2005's *Music of the Sun*.

Now a global touring artist, Rihanna first broke into the European market through a support slot on the Pussycat Dolls' 2006 trek of the continent. Shortly thereafter the singer was headlining her own European dates.

WME's Tony Goldring is the international agent for Rihanna, and her manager is Jay Brown at Roc Nation.

In 2007, Rihanna primarily toured arenas in Canada and large clubs/theaters in the United States. A year later she was tapped as support for Kanye West's *Glow in the Dark* tour, which grossed \$30.8 million from 49 concerts that attracted 507,853 fans.

"We worked on developing her internationally and not just domestically, and I think that's a key to why she's an international icon today," Lewis says. "She headlined shows in Europe and Canada at the same time she was playing protected, tastemaker shows in the U.S. She was visible in a way that helped us strengthen her brand and elevate her to the status she's at today."

But Lewis believes Rihanna really came into her own as touring artist during the 2010-11 *Last Girl on Earth* (arenas/amphitheaters) and *Loud* (arenas) tours. The international treks were in support of the pop star's 2010 album, *Loud*, which has sold 1.5 million albums, according to Nielsen SoundScan. The album produced the top 10 Billboard Hot 100 singles "Only Girl (In the World)," "What's My Name?" (featuring Drake), "S&M" (featuring Britney Spears) and "Cheers (Drink to That)."

Following the *Loud* tour, which ends in late December with a multiple-night stand at the O2 Arena in London, Rihanna will take a break before going out on the road to support new set *Talk That Talk*, due Nov. 21.

"After nearly seven years on the road, it's time for a break," Lewis says. "She's going to take some time off and when it's time to tour again, the focus will be on playing different venues and packaging her with the unexpected."

DAVE J. HOGAN/GETTY IMAGES

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$10,758,500 (£6,944,315) \$54.22	PETER KAY, RICK ASTLEY Manchester Evening News Arena, Manchester, England, Sept. 27-30, Oct. 1, 4-8, 11-15, 18-22	190,277/195,492 20 shows/17 sellouts	SMG Europe
2	\$3,839,920 (£2,330,048) \$74.98/\$51.91	TENNENT'S VITAL: EMINEM, THE SCRIPT & OTHERS Ward Park, Bangor, Northern Ireland, Aug. 23-24	55,776/55,936 two shows/one sellout	MCD
3	\$2,269,039 \$179.50/\$29.50	SADE, JOHN LEGEND Honda Center, Anaheim, Calif., Aug. 30-31	24,648 two sellouts	Live Nation
4	\$2,220,179 \$179/\$50	SADE, JOHN LEGEND Oracle Arena, Oakland, Calif., Aug. 26-27	24,544 two sellouts	Live Nation
5	\$1,585,280 \$200/\$150/ \$100/\$40	SMTOWN: KANGTA, BOA, TVXQ, SUPER JUNIOR & OTHERS Madison Square Garden, New York, Oct. 23	11,439 sellout	Live Nation
6	\$1,522,850 (20,252,948 pesos) \$63.91/\$22.56	GUNS N' ROSES, AGORA, THE VOLTURE, POC Palacio de los Deportes, Mexico City, Oct. 18-19	31,912/39,124 two shows	OCESA-CIE
7	\$1,392,963 \$157.50/\$79.50	SADE, JOHN LEGEND MGM Grand Garden, Las Vegas, Sept. 3	12,973 sellout	Live Nation
8	\$1,362,370 (\$1326,633 Australian) \$145.55/\$90.83	DEF LEPPARD, HEART, CHOIRBOYS Rod Laver Arena, Melbourne, Australia, Oct. 22	10,413/11,730	McManus Entertainment
9	\$1,340,910 (£821,507) \$48.97/\$43.25	BELSONIC: 30 SECONDS TO MARS, DIZZEE RASCAL & OTHERS Custom House Square, Belfast, Northern Ireland, Aug. 16-17, 19-20, 22, 24-27	28,466/42,592 nine shows/one sellout	MCD
10	\$1,176,039 \$176/\$50	SADE, JOHN LEGEND HP Pavilion, San Jose, Calif., Aug. 25	11,852 sellout	Live Nation
11	\$1,106,630 (£696,943) \$10718/\$79.39	DOLLY PARTON Manchester Evening News Arena, Manchester, England, Sept. 11	10,925/12,202	Live Nation
12	\$1,037,200 (£666,880) \$71.54/\$61.43	RIHANNA, CALVIN HARRIS Manchester Evening News Arena, Manchester, England, Oct. 9	16,396 sellout	Live Nation, SJM Concerts
13	\$1,002,898 \$149.50/\$29.50	SADE, JOHN LEGEND U.S. Airways Center, Phoenix, Sept. 2	11,949 sellout	Live Nation
14	\$989,128 \$149.50/\$29.50	SADE, JOHN LEGEND Cricket Wireless Amphitheatre, Chula Vista, Calif., Aug. 23	15,652/19,522	Live Nation
15	\$984,297 (£623,490) \$47.36	ALAN CARR Manchester Evening News Arena, Manchester, England, Sept. 16-17	21,209/22,905 two shows	Off the Kerb
16	\$906,544 (£582,945) \$101.08/\$93.31	BOB DYLAN, MARK KNOPFLER Manchester Evening News Arena, Manchester, England, Oct. 10	9,242/10,669	ITB
17	\$876,193 \$150.75/\$89.75/ \$69.75	CHRIS BROWN, KELLY ROWLAND, T-PAIN, TYGA Staples Center, Los Angeles, Oct. 20	12,042 sellout	Live Nation
18	\$749,014 (\$721,649 Australian) \$165.03/\$102.75	DEF LEPPARD, HEART, CHOIRBOYS Brisbane Entertainment Centre, Brisbane, Australia, Oct. 27	4,985/6,728	McManus Entertainment
19	\$710,015 \$147/\$82/ \$46.50	STING Citi Wang Theatre, Boston, Oct. 21-22	7,026 two sellouts	Live Nation, RZO Entertainment
20	\$672,970 (\$660,796 Canadian) \$172.62/\$97.82	BARRY MANILOW The Colosseum at Caesars, Windsor, Ontario, Aug. 28	4,346/4,934	C3 Presents, Caesars World Entertainment
21	\$655,846 (£414,670) \$110.71/\$94.90	CLIFF RICHARD Manchester Evening News Arena, Manchester, England, Oct. 17	7,176/8,462	Live Nation, CRO
22	\$645,015 \$85/\$55/\$35	DURAN DURAN, NEON TREES Madison Square Garden, New York, Oct. 25	11,001 sellout	Live Nation
23	\$629,454 \$100/\$20	SUGARLAND, SARA BAREILLES Philips Arena, Atlanta, Oct. 22	10,409/12,489	The Messina Group/AEG Live
24	\$624,818 \$129.50/\$29.50	SADE, JOHN LEGEND Citizens Business Bank Arena, Ontario, Calif., Sept. 4	8,323 sellout	Live Nation
25	\$584,809 (£580,288 Canadian) \$90.20/\$24.69	SELENA GOMEZ & THE SCENE, SHAWN DESMAN, CHRISTINA GRIMMIE Bell Centre, Montreal, Oct. 30	12,654 sellout	Evenko, Live Nation
26	\$576,342 (£582,278 Canadian) \$88.59/\$39.10	SELENA GOMEZ & THE SCENE, SHAWN DESMAN, CHRISTINA GRIMMIE Rexall Place, Edmonton, Alberta, Oct. 16	13,027/13,093	Live Nation
27	\$573,017 \$129/\$27.35	SADE, JOHN LEGEND Norfolk Scope, Norfolk, Va., Sept. 12	7,245 sellout	Live Nation
28	\$566,731 \$149.50/\$21	SADE, JOHN LEGEND Power Balance Pavilion, Sacramento, Calif., Aug. 17	9,415/11,500	Live Nation
29	\$551,145 (£337,110) \$49.05	ARCADE FIRE, NOAH AND THE WHALE Manchester Evening News Arena, Manchester, England, Aug. 31	11,552/12,558	SJM Concerts
30	\$544,372 \$56.75/\$23.75	FOO FIGHTERS, CAGE THE ELEPHANT, MARIACHI EL BRONX Oracle Arena, Oakland, Calif., Oct. 19	10,485/14,119	Live Nation
31	\$502,154 \$129.50/\$13	SADE, JOHN LEGEND Greensboro Coliseum, Greensboro, N.C., Sept. 10	8,154/9,264	Live Nation
32	\$498,572 (£519,128 Canadian) \$66.03/\$28.33	KINGS OF LEON, THE SHEEPDOGS Rexall Place, Edmonton, Alberta, Oct. 1	8,891/11,346	Live Nation
33	\$475,706 \$149.50/\$16.60	SADE, JOHN LEGEND KFC Yum! Center, Louisville, Ky., Sept. 9	7,927 sellout	Live Nation
34	\$472,492 (£478,616 Canadian) \$48.87	MUMFORD & SONS, APACHE RELAY, NATHANIEL RATELIFF Bell Centre, Montreal, Oct. 27	9,669/9,719	Evenko, Live Nation, Greenland Productions
35	\$461,099 \$125/\$69/\$49/ \$18.75	DEF LEPPARD, HEART Comfort Dental Amphitheatre, Englewood, Colo., Aug. 29	10,674/16,794	Live Nation



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Coran's Causes

Red Light's Coran Capshaw is Humanitarian Award honoree

Red Light Management founder **Coran Capshaw** will be the first manager to receive the Humanitarian Award at the Billboard Touring Awards, set for Nov. 10 at the Roosevelt Hotel in New York. Previous honorees include **Jack Johnson**, Vans Warped founder **Kevin Lyman**, **Jon Bon Jovi**, **Bob Ezrin** and **the Edge** for Music Rising, Live 8 producer **Kevin Wall**, **Dave Matthews** and Clear Channel Entertainment.

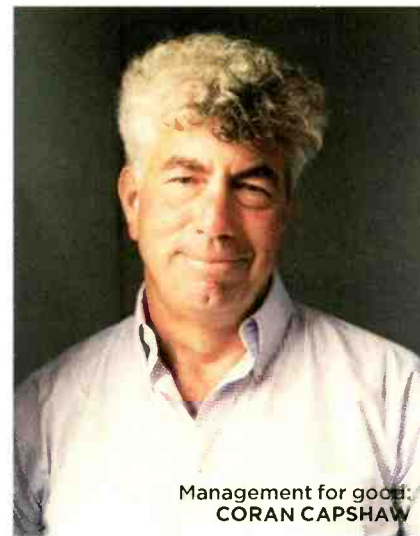
Much of Capshaw's philanthropic efforts are directly related to live music events. In light of the natural disasters that have affected both the world and the United States in the past few years, Capshaw and Red Light Management have produced many benefit concerts to offer disaster relief, including Nashville Rising, which raised \$3 million for flood relief in Nashville after the devastating floods in 2010; BAMA Rising, which raised \$2.2 million for tornado recovery throughout the state of Alabama; and Phish: A Benefit for Vermont Hurricane Recovery, which raised more than \$1.2 million to help with statewide recovery in light of the recent devastating hurricanes that hammered the state.

Capshaw has worked with client **Dave Matthews Band** to raise more than \$34 million for charitable initiatives and helped the group establish its charitable arm, BAMA Works. A portion of all DMB ticket sales is donated directly to BAMA Works, which is hosted at the Community Foundation in Charlottesville, Va. DMB has played and hosted countless charitable concerts. It has also been a pioneer in green touring and has carbon-offset its touring since its inception in 1991.

Along with Matthews, Capshaw launched a new charity concept in which fans are able to donate the value of their ticket to the charity of their choosing. This groundbreaking idea has resulted in more than \$1.3 million in donations, and Capshaw plans to further the idea and inspire other bands to follow this model.

Capshaw also has his own charitable fund, the Starr Hill/Red Light Fund, which has made grants locally and nationally. Capshaw and Red Light Management sponsor myriad charitable events, including the Bridge School gala, **Alicia Keys'** Keep a Child Alive Black Ball and Creative Artists Agency's annual Young Philanthropist Party.

With a large and diverse artist roster, Capshaw and Red Light encourage all of their bands to weave philanthropy and giving into the core of their businesses. Keys, DMB, **Faith Hill**, **Tim McGraw**, **Phish**, **O.A.R.**, **Jars of Clay**, **Third Day**, **Switchfoot** and more have raised the



Management for good:
CORAN CAPSHAW

bar in artist giving and fan engagement with philanthropy.

Anyone who knows Capshaw knows he would never seek out such attention for his philanthropy. The manager/entrepreneur is notoriously press-shy and, like most great managers, prefers the focus to be on his acts. Rather than put his name on buildings or seek the spotlight, Capshaw instead opts to do work that directly affects thousands of people—moving the live business forward in the process.

OnThe Road

RAY WADDELL



THE BIG CM&PA: The growth and vitality of live music branding and sponsorship partnerships inspired Billboard to add the Concert Marketing & Promotion Award to the touring honors

list four years ago. The award is given to a sponsorship or promotion that benefited the concert industry at large by stimulating attendance to live events, providing value to fans and promoting the artist and brands involved. The sponsorship or promotion must achieve its marketing goal in a quantifiable way and pertain to live performances that took place between January and September. The winner is determined by a voting panel of Billboard editors and industry experts.

The six finalists for the Concert Marketing & Promotion Award reflect the broad nature and quantifiable impact of live music and brand partnerships, as well as the elevated role social networking plays in the integration of these campaigns. The finalists are the **Foo Fighter's** Garage Tour presented by BlackBerry; **Weezer's** Memories tour, driven by State Farm; **Dave Matthews Band's** Caravan trek and Brita's Filter for Good campaign; AT&T and Samsung presenting **Keith Urban's** *Get Closer* tour; **Zac Brown Band's** "Eat and Greet," sponsored by Kingsford Charcoal; **Natasha Bedingfield's** Less Is More tour, presented by Freschetta; and **Taylor Swift's** *Speak Now* tour, sponsored by Covergirl.

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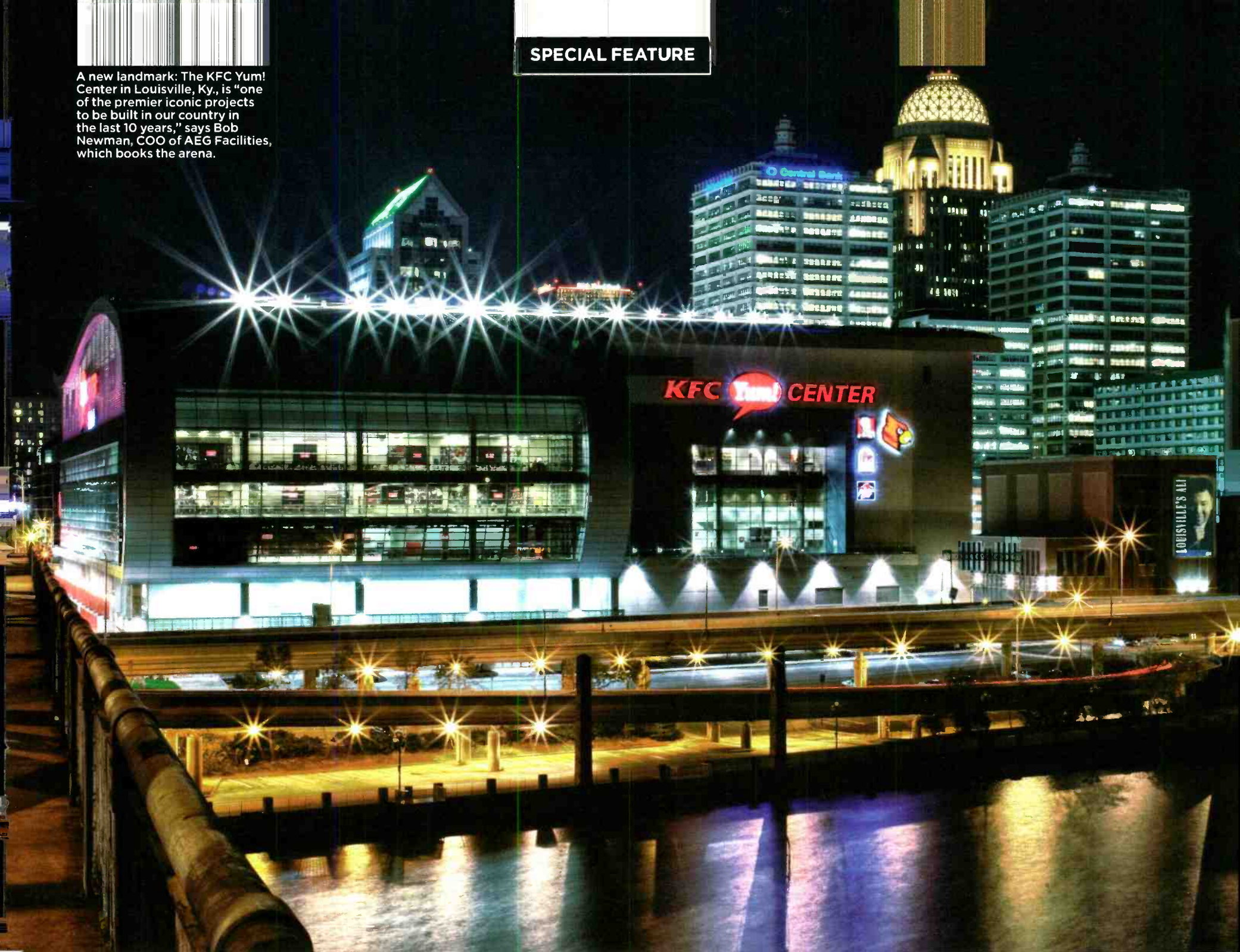
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Billboard



A new landmark: The KFC Yum! Center in Louisville, Ky., is "one of the premier iconic projects to be built in our country in the last 10 years," says Bob Newman, COO of AEG Facilities, which books the arena.

SPECIAL FEATURE



A Delectable Debut

Louisville's KFC Yum! Center celebrates its first anniversary on the concert scene

BY JOHN LANNERT

Louisville, Ky., has produced more than its share of hits.

Since 1884, the Louisville Slugger Museum & Factory has been manufacturing baseball bats used by a parade of legends, from Ty Cobb and Babe Ruth to contemporary fence busters like Alex Rodriguez and Prince Fielder.

Now, several blocks east of the famed baseball complex, KFC Yum! Center has smacked a home run of its own, marking its first year as the region's newest entertainment center and

multipurpose arena.

In the wake of a sold-out opening engagement by the Eagles on Oct. 10, 2010, the center has welcomed sell-out shows in the past year: Lady Gaga, Elton John, Justin Bieber, Katy Perry, Taylor Swift and Kid Rock.

Complementing the big-name concerts, the KFC Yum! Center has hosted an array of well-attended events, including shows featuring Dane Cook, Katt Williams, Cirque Du Soleil, Disney on Ice, Ringling Bros. and Barnum & Bailey Circus, the Harlem Globetrot-

ters and WWE's Smackdown tour. Bob Seger is slated to perform Nov. 17.

And for the rabid followers of the University of Louisville's basketball team, the KFC Yum! Center—or Yum! Center, as it's most commonly known—is home to the city's beloved Cardinals basketball team.

Nestled downtown between the Galt House hotel and the Clark Memorial Bridge, near the banks of the Ohio River, the distinctive, wavy-shaped arena, encased in paneled glass windows, is "one of the premier iconic projects to be built in our country in the last 10 years," says Bob Newman, COO of AEG Facilities, which books the arena. "You're going to see continued interest and awareness among the sport and entertainment communities to include Louisville in their routing and change it from a potential play to a must-play market."

Touring industry observers note that the Yum! Center is rising up through the ranks of

top venues as measured by ticket sales.

Built for \$238 million, according to the center's website, the building offers superb acoustics, such amenities as dressing rooms designed exclusively for performers and state-of-the-art production features. It houses more than 721,000 square feet.

Yum! Brands paid \$13.5 million for naming rights over a 10-year period. Headquartered in Louisville, Yum! Brands is the parent company of KFC, Pizza Hut and Taco Bell.

The Yum! Center might seem a bit large for Louisville, whose metropolitan population is only 1.3 million. But Newman insists the time was ripe to construct a new downtown entertainment venue in the Derby City.

"We've always had the belief," Newman says, "that the Louisville market was a tremendous market and to a certain degree was underserved on the arena side, and that a new building in the location would

continued on >>p50

MARTY PEARL



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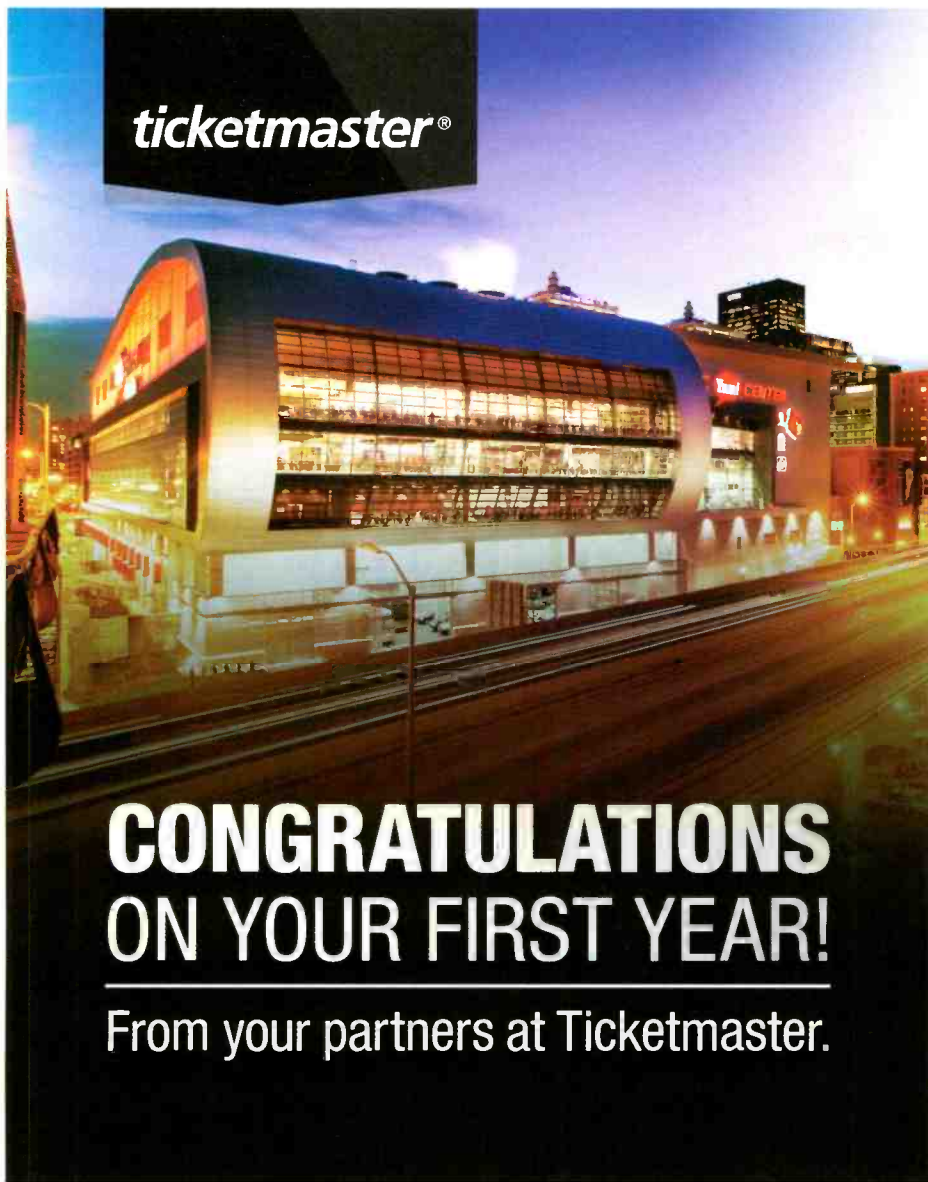
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Big leagues: The KFC Yum! Center has a capacity of 21,700 for in-the-round concerts, but can scale down to 9,000 as an arena theater.

from >>p47 bring in a new level of interest from both the artist events and the fans. The Yum! Center has turned out to be a much greater success than even we imagined.”

While saying he is “ecstatic” with the first-year run for the Yum! Center, AEG Facilities VP of event booking and development Eric Bresler emphasizes that the arena couldn’t have realized its quick start without “the promoters of the shows who have really supported the venue from the get-go.”

Among the promotion firms Bresler cites as key players during the first-year run of performances are AEG Live, Live Nation, the Messina Group, Beaver Productions, NS2, Feld Entertainment, WWE and the Harlem Globetrotters.

“I recall hearing a couple of my Live Nation friends speaking very positively about their experience with Lady Gaga,” AEG Live senior VP Ali Harnell says.

“You’re going to see interest and awareness among the sports and entertainment communities to include Louisville as a must-play market.”

- Bob Newman, COO, AEG Facilities

Certainly Swift seemed beguiled by the Yum! Center as she thanked her ardent faithful for attending her Oct. 11 concert. Swift, recently named Billboard’s Woman of the Year, played the date as a makeup show for an earlier engagement that was canceled due to laryngitis. Many concert-goers at Swift’s show acknowledged that Louisville had long needed an updated, arena-sized venue.

Will such appreciation among music fans last? Harnell suggests that even after the honeymoon period wears off between the local concert-goers and their new arena, the Yum! Center could develop into a long-standing fan favorite, similar to Bridgestone Arena in Nashville, built in 1996.

“Bridgestone Arena, which started as the Nashville Arena . . . is having a record year this year,” Harnell says. “So, you have a honeymoon and then hopefully, you fall deeper in love as the relationship continues. It’s certainly happening in . . . Nashville and I would

expect the same for Louisville.”

Newman credits Jim Host, chairman of the Louisville Arena Authority, which owns the Yum! Center, and Harold Workman, president/CEO of the Kentucky State Fair Board, which manages the building, with crafting a singular, fan-friendly facility that can be booked for nearly any type of event.

“They designed the building to be a true, multipurpose sport and entertainment venue, and they hit it right on the mark,” Newman says. He adds that AEG’s current pact with the Kentucky State Fair Board for the Yum! Center was an extension of a relationship that began years ago when AEG signed on to book concerts at Freedom Hall, another arena-sized venue the Kentucky State Fair Board was managing.

Host, a sports marketing pioneer who spearheaded the development of the Yum! Center, says his involvement in the early 1970s with the construction of Rupp Arena in Lexington, Ky., allowed him to fine-tune his vision for Louisville’s arena complex.

“What I learned was that [an arena] had to be more than a basketball facility in order for it to be successful financially and develop economic impact for the downtown community,” Host says. “And I learned to build the doors on the street big enough to get the [circus] elephants in.”

Assisted by a volunteer board, Host embarked on a series of visits to arena-sized facilities built in the last 15 years, such as Con-seco Fieldhouse in Indianapolis and Sprint Center in Kansas City, Mo., to learn about the most efficient operating features of each facility and incorporate them into the Yum! Center’s design.

Host says that one of the ideas adopted was the increasingly popular “arena theater” configuration, a curtaining system that transforms the 21,700-capacity, in-the-round arena into a cozier, lower-bowl facility that can seat more than 9,000.

“We saw how the curtain worked at Con-seco and it was the first time we saw one that we thought was perfectly done, so we wanted to copy that,” Host says. “But we wanted to do it in such a way to where the sight lines were perfect for a lower bowl, so that when you had a Disney show or a circus that would bring in 6,000 or 7,000 people, it would look like a heck of a crowd.”

Several big-name musical acts have already played the lower bowl, such as My Morning Jacket and R. Kelly, as well as comic Martin Lawrence.

In addition, **continued on >>p52**

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Step right up: The KFC Yum! Center offers state-of-the-art amenities to patrons and performers alike.

from >>p50 Host points out that the Yum! Center is equipped with a Vivix fiber optic system, separate bays for loading and unloading garbage and equipment, ample space to hold private functions before and after an event and connections to 3,300 hotel rooms through weather-protected pedestrian walkways.

Host figures the Yum! Center will “operate in the black” after one year in business. The economic impact of the construction of the venue on the Louisville business community, he says, has been estimated at \$479 million. Also, two hotels and several restaurants have opened near the arena since its debut.

Despite its smooth first year, the development of the Yum! Center was a problematic project for Host that took nearly six years to complete.

“The number of detractors who said it couldn’t be done [outnumbered supporters] 9-to-1 at the beginning,” Host says.

And most naysayers, he remembers, didn’t want the facility to be built by the Ohio River. “I felt passionately and strongly that we would be missing a huge opportunity for the state and for the city not to build it where it now stands,” Host says. “Today, I would say the ratio is reversed: It’s 9-to-1 of everybody who’s saying, ‘Man, I was really for that.’”

That widespread support is reflected in ticket sales. Dennis Petrullo, the Louisville-based booking director for AEG Facilities, affirms that the vast majority of tickets have been bought by area residents who haven’t flinched at high-end concert tickets.

“We have not had any issues with selling tickets, no matter what the price has been,” Petrullo says. “The Eagles came in at \$175 [a seat]. The economy has hurt people who are thinking of taking an extended vacation. So, when a husband and his wife go out for a nice evening to a show here, it’s a little more justifiable than going to Cancun for a week.”

Petrullo says most of the large-scale concerts are produced in an end-stage format that seats 17,000. Given the larger number of smaller-scale recording artists than large-ticket stars, Petrullo expects more lower-bowl events to be booked in the future, as well as annual shows by Disney on Ice, WWE, Ring-

ling Brothers and the Harlem Globetrotters.

A prime source of local support, AEG’s Bresler says, are the season ticket holders to the University of Louisville home basketball games, “because there is a built-in base of fans who are fans not only of basketball, but also of entertainment. There are presale opportunities for season ticket holders who also have the first right to purchase [concert] tickets and that’s really important because it does generate immediate buzz from a sales standpoint before you’ve even gone on sale to the general public.”

As its reputation continues to grow, the Yum! Center is fast becoming a Louisville landmark as well-known for sport and en-

A prime source of local support are the season ticket holders to the University of Louisville home basketball games, who will be offered pre-sale opportunities for tickets to concerts and other events.

tainment events as the Louisville Slugger Museum & Factory is for baseball.

And as a lifelong baseball fan, that would be fine with Host, a former major league pitching prospect who—as fate would have it—blew out his arm one night while throwing a slew of fastballs for a Chicago White Sox farm team.

“If the [right sports] surgery had been available at that time,” Host says in a slightly wistful tone, “I might have been in baseball all of my life. Who knows?”

John Lannert, a former senior editor at Billboard, lives in Louisville.



GRINDIN'
G.O.O.D. artist Pusha T delivers debut EP



NO CLOWNING
Director David Lynch tries his hand at music



DEVOCION
Shakira talks tour, new media, philanthropy



PLAYING WITH DOLLS
Robin Antin molds new Pussycat Dolls



DANCE INSTITUTION
Kaskadee keeps plugging away

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MUSIC

LATIN BY LEILA COBO

WELCOME BACK

After a two-year hiatus, Laura Pausini returns home with a new album and world tour

Two years ago, fresh off her worldwide *Primavera Anticipada* tour, Laura Pausini, Italy's top-selling female act, made a surprise announcement. She was taking two years off—not to write or work on new material, but simply to rest and, in her own words, “lead a normal life with my family.”

It must have been a good vacation. A renewed Pausini returns Nov. 15 with *Inedito*, an album that bears her signature sound and will be released in Italian and Spanish in more than 30 countries. But it comes with a whole new game plan that almost immediately incorporates the launch of her extensive worldwide tour.

“It’s the first time in my life that my tour is already planned out,” Pausini says, speaking on the phone from Milan between rehearsals. “It feels like a dream. One of the things I always fought for was my tour. I could never understand how it was possible to release an album and not have tour dates.”

This time around, Pausini need not worry. Her *Inedito* world tour kicks off Dec. 22 in Milan and ends more than a year later. In late December alone, Pausini will play six nights—including Christmas—in Milan’s Mediolanum Forum (capacity 10,000), followed by five nights at Rome’s Palalottomatica (capacity 12,000). Between January and May, she has booked 50 more dates in Italy,

Latin America and 23 other European countries.

Heavy touring isn’t new to Pausini. Her career, after all, wasn’t launched from the studio, but from the stage: She was the winner of the prestigious Sanremo Music Festival in 1993, when she was only 19, and she’s been performing non-stop ever since.

“It’s been almost 18 years where I’ve only traveled, played shows, done promotion,” Pausini says with a laugh. “This is the first time in all that time that I’ve been able to sit back and review everything that’s happened to me. There have been changes in my career, of course.”

Those changes include an amicable split with longtime manager Gabriele Parisi and a new agreement with veteran Riccardo Benini, who previously handled Eros Ramazzotti.

But her music, naturally, has evolved as well. “When you start at 18, your music grows with you,” Pausini says. “And I hope you can hear that in the arrangements and in the way the songs are written, particularly the lyrics. But I haven’t wanted to make dramatic changes to my musical style. This is absolutely a very ‘Pausini’ album.”

“Pausini albums” are defined by the melodic lines of Italian pop and by her signature voice, a ductile, beautiful instrument with a bell-like timbre that works equally well in Italian, Spanish and English—all languages



Worldwide appeal:
LAURA PAUSINI

Pausini, unlike most other Italians who sing in Spanish and English, speaks fluently. On *Inedito*, Pausini navigates equally convincingly from the joyous “Bienvenido”—whose video is an homage to “Aquarius” (from “Hair”)—to the soulful melancholy of “Bastaba.”

Pausini’s versatility has eased her entry into multiple markets—she’s a big seller in Brazil, for example—to the tune of 45 million albums

moved worldwide since the launch of her career, according to Warner. In Italy, she reigns: Two years ago, she became the only female act to ever sell out a stadium, playing for more than 60,000 at Milan’s San Siro.

“Laura, even in recent times, has been able to maintain her level of sales,” says Warner Italy chairman Massimo Giuliano, who’s worked with Pausini since 2000 and expects *Inedito* to sell between 250,000 and

300,000 copies in Italy alone. “Because she’s been out of the business for a couple of years, there’s a lot of expectation.”

“As a female act, she has a place in the market that no one else has,” adds Gabriela Martinez, VP of marketing for Warner Music Latin America, which is coordinating the release of the Spanish-language version of *Inedito* for both the U.S. Latin and Latin American marketplaces. “She’s such a familiar name that

she’s transcended any niche.”

Warner will work at least four singles from *Inedito*, beginning with “Bienvenido,” which is No. 7 in Italy. (A second single, “Jamás Abandone,” will be released there on Nov. 15.) But both Giuliano and Martinez say that the epicenter of *Inedito*’s promotion is the tour.

While Pausini long toured with Live Nation, this time around she’s with concert promotion company F&P Group in Italy, which was recently acquired by Warner. “So, it’s really a 360 project,” Giuliano says. F&P works with local promoters in markets outside of Italy, and timing the tour in tandem with the album’s release allows Pausini to promote in each country as she performs there—a major plus for a global artist.

Still, the week prior to *Inedito*’s release, Pausini will fly from Italy to Mexico to Argentina to Brazil to the United States and then to Puerto Rico, with promotional activities at every stop. Although Pausini only launched her Twitter account a couple of months ago—at the urging of her Latin fans—she already has 200,000-plus followers. On her Facebook page, which she launched a year ago, she has close to 1.2 million likes. Most important, even during her hiatus, she made a point of connecting with fans through website LauraForYou.com, where subscribers can participate in daily live chats with Pausini.

“I spend 20-30 minutes a day with them, and you hear amazing stories,” says Pausini, who dedicated “Jamás Abandone” to her fans. “It speaks about returning to the stage and about the fact that even though I went through a phase where I most wanted to rest, I never abandoned the thought of singing on a stage again.”

ROAD WORK

Superunplugged: After a series of sold-out dates in the spring, former **Soundgarden** and **Audioslave** frontman **Chris Cornell** will extend his acoustic *Songbook* solo tour for a second run this fall. The 30-date jaunt kicked off Nov. 1 at Memphis' **Minglewood Hall** and wraps Dec. 17 at San Diego's **Balboa Theatre**. The *Songbook* album, recorded live in the spring, arrives Nov. 21 through **Universal Music Enterprises**, with a portion of the proceeds from the single "The Keeper" benefiting the **Angels of East Africa** charity . . . **Out with the old:** Country outlaw and Texas native **Willie Nelson** will ring in the new year at Austin City Limits Live, with two performances—Dec. 30–31—at the **Moody Theater**. The New Year's Eve show will feature a balloon drop, a toast (with Woodbridge Sparkling Wine) and other special moments . . . **Gym is canceled:** **Gym Class Heroes** won't be finishing the remaining dates on their tour with the **Dirty Heads** (with support from **Wallpaper**). This is so frontman **Travis McCoy** can recover from illness. The tour, which began Oct. 9 in Dallas, will continue without **GCH**. Additional dates have been added, including San Luis Obispo, Calif. (Nov. 15); Tempe, Ariz. (Nov. 17); and a final show at the University of California in Santa Barbara (Nov. 20). A Nov. 4 date in Milwaukee has been canceled . . . **Killin' it:** London-based art-rock duo **the Kills** will return to North America to celebrate their 10th anniversary with support from Nashville rock band **JEFF the Brotherhood** and Brooklyn duo **Hunters**. The tour kicks off Jan. 20 at Chicago's **Rivera** and closes Feb. 11 at New York's Terminal 5 . . . **Thriller night:** **Odd Future's** Halloween show at Miami's **Fillmore** featured a surprise. During the rap collective's performance of "Sandwiches," **Lil Wayne** paraded onstage dressed as a werewolf, complete with mask, paws and pajamas. His appearance was brief, but when he flashed his face, the crowd went wild. **OFWGKTYMCMB**—trick or treat! —**RJ Cubarrubia**



Til the casket drops: **PUSHA T**

HIP-HOP BY CHRIS YUSCAVAGE

Lord Willin' Pusha T in business with G.O.O.D., Decon for first official solo release

In September 2010, Pusha T took the stage at the MTV Video Music Awards to perform his verse on Kanye West's "Runaway." Soon after, he appeared on several tracks from West's "G.O.O.D. Friday" music series. And, most recently, he made a cameo appearance on HBO's "How to Make It in America." But Pusha T is afraid there are still too many people out there who don't know his name. It's the main reason he decided to repackage his *Fear of God* mixtape and release it as the *Fear of God II: Let Us Pray* EP, his first official solo release through G.O.O.D. Music/Decon/Re-Up, arriving Nov. 8.

"The idea is that by the time I come out with my actual solo album, I won't be new to anyone," says Pusha (born Terence Thornton). "This foundation I'm laying will have everybody familiar with my music and my perspective."

For hardcore hip-hop fans, Pusha's ascension as an artist is old news. As one-half of Virginia Beach, Va.-

based duo **Clipse**, Pusha, alongside his brother Gene "Malice" Thornton, signed to fellow Virginia native Pharrell Williams' Star Trak Entertainment in early 2001. The brothers' 2002 debut, *Lord Willin'* (Arista), peaked at No. 4 on the Billboard 200 and has sold more than 950,000 copies, according to Nielsen SoundScan. Despite numerous delays (perhaps due to Jive Records' absorption of Arista and other snafus), the duo's 2006 sophomore effort, *Hell Hath No Fury*, topped out at No. 2 on the Top R&B/Hip-Hop Albums chart and finished on many year-end top 10 lists. And *Clipse's* third album, 2009's *Til the Casket Drops*, reached No. 3 on Top Rap Albums.

But now, Pusha is running with a new crowd—and doing it without the benefit of rhyming with his brother, who recently became a born-again Christian and has taken a hiatus from rapping. In September 2010, Pusha signed a solo deal with West's G.O.O.D.

Music. That deal afforded him the opportunity to make two appearances on West's chart-topping 2010 album, *My Beautiful Dark Twisted Fantasy*, on the aforementioned "Runaway" and the posse cut "So Appalled." But it also came at a price: Pusha had to begin working harder than ever to prove he could shine with the spotlight focused solely on him.

He got the ball rolling by releasing *Fear of God* in March and headlining the Heineken Red Star Access x G.O.O.D. Music tour during the summer. Now, he's hoping *Fear of God II*—led by singles "Trouble on My Mind," featuring Tyler, the Creator, and "Amen," featuring West and Young Jeezy—will sustain the momentum.

Initially, the plan was to seek a simple distribution deal for *Fear of God II*. "I was going to go through someone like Fontana and have them distribute it, and we would pay the marketing costs," Pusha's longtime manager Steven Victor says.

But in April, Victor met with Peter Bittenbender, co-founder/CEO of New York-based production company/record label Decon. Bittenbender offered to partner with G.O.O.D. to release the EP—complete with distribution, three videos and a marketing plan that includes an iTunes deal that will allow fans to download the 12-song EP for \$7.99 during the first week.

"The whole point of this [EP] was to keep the heat on Pusha until the official album comes," Bittenbender says. "If he didn't have this project, he'd be in limbo right now."

That's a situation Pusha is trying to avoid. As a member of *Clipse*, he was forced to put his career on hold too many times. So, as he preps his solo album for a 2012 release, he wants *Fear of God II* to help keep his name at the forefront.

"This isn't my official album," says Pusha, who will perform at select dates on *Wale's* *Ambition* tour through December. "But, it's official. People in the retail market need to know about Pusha T, the solo artist." . . .

ALTERNATIVE BY RICHARD SMIRKE

Live At The Funhouse

Visionary filmmaker Lynch unveils first solo music project, 'Crazy Clown Time'

Music has always played an integral role in the cinema of David Lynch. From the disorienting industrial white noise of his 1977 directorial debut, "Eraserhead," to the iconic use of Roy Orbison's "In Dreams" in his 1986 film "Blue Velvet," the soundtracks to his films have long carried an unforgettably left-field flavor.

The same description can be applied to *Crazy Clown Time*, Lynch's debut studio set, due Nov. 8 from British independent Sunday Best Recordings/PIAS. An eclectic, at-times menacing mix of sparse rock instrumentals, euphoric dance beats and loose punky jams, the 14-track set is as idiosyncratic as one would expect from the surrealist three-time Academy Award nominee.

"I see it as kind of joining a great club of people making music and it sort of pumps me up," says the 65-year-old Missoula, Mont., native, who credits Sunday Best with igniting his autumnal music career. "Their enthusiasm was what really catapulted it coming out."

Lynch spoke to *Billboard* from Paris, where he has just completed curating a weeklong music showcase at Club Silencio, a venue modeled on one featured in his 2001 film "Mulholland Drive." Lykke Li and the Kills were among the acts that appeared, while Lynch performed a 30-minute improvised set alongside Patti Smith.

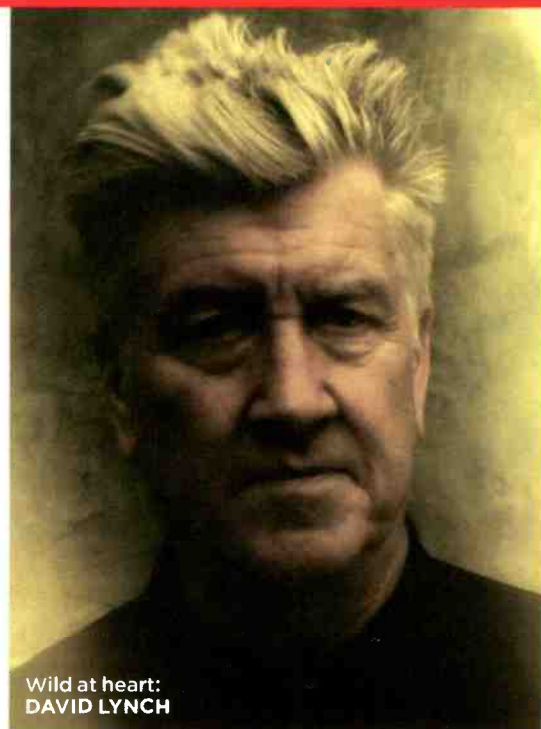
Surprisingly, *Crazy Clown Time* features only one guest: the Yeah Yeah Yeahs' Karen O, who lends vocals to the swampy desert blues of "Pinky's Dream." The rest was recorded at Lynch's Hollywood-based Asym-

metrical Studio with engineer/musical partner Dean Hurley. Lynch—who has written music throughout his 35-year film career, including collaborations with Angelo Badalamenti ("Twin Peaks") and the 2010 Sparklehorse and Danger Mouse project *Dark Night of the Soul* (Capitol/EMI)—plays guitar, synth and sings on the self-produced album.

"I hated the idea of singing. I never wanted to sing. Ever," he says. "[But] I started getting kind of infatuated with this high voice and singing [about] these characters. I don't know quite how it happened. The only person I sing in front of is Dean. I sometimes sing a little bit to Emily, my wife, but I'm even embarrassed singing in front of her."

Lynch says the majority of the album tracks were born out of jamming in the studio with Hurley and that the duo recorded more than 20 songs before settling on the final tracklist. According to Lynch, the lyrics, which resemble mini-narratives and feature a rich cast of characters, were largely inspired by the music. "You could say that some of the new characters would be friends with some of the people in the movies," he says. "But they are new characters. All the songs have a little bit of a story and these characters that come walking out of the music are important because they'll sing a certain thing and they'll sing in a certain way."

"It's a very unique record, and he's a very unique individual and a very unique artist," says Sunday Best director Ben Turner, who signed Lynch to the label after noncommercial KCRW Los Angeles DJ Jason Bentley handed him a copy of Lynch's song "Good Day Today" at Ibiza's International Music Summit in 2010. The song was released digitally last November. Two more singles will be released in 2012, accompanied by remixes by



Wild at heart: **DAVID LYNCH**

Moby and dance artist Seth Toxler. In return, Lynch will remix a song from Moby's catalog.

Online marketing will also be a key driver in the pressed campaign. Within 48 hours of launching a *Crazy Clown Time* Facebook page, 500,000 accounts had signed up, Turner says. Lynch's Twitter (@david_lynch) has more than 800,000 followers.

"We talk about kids being the people who lead social media but [Lynch] can give anybody a run for their money," Turner says. There aren't yet any live plans but Lynch appears to be slowly warming to the idea. "It could be possible," he says, "[but] emotionally I'm not quite ready to do that, and technically [I'm] even further away." . . .

6 QUESTIONS

with SHAKIRA
by LEILA COBO

Making it last:
KEITH SWEAT



R&B BY KEITH MURPHY

Forever And A Day

Millions of albums in, Keith Sweat is going strong with radio show, forthcoming book

"I'm not going to tell Picasso how to paint," says Keith Sweat. He's offering his take on the current state of R&B. No, one won't hear any acerbic comments from the veteran singer/songwriter/producer about what some perceive as the watering-down of soul music from its traditional gospel-inspired roots to its current dance/pop incarnation.

"I'm fine with what everyone else is doing because that's what they do," Sweat says. "But I'm going to do what I do. I've stayed true to my sound throughout the years—it's made me realize that even the pop audience wants to hear traditional R&B."

Of course, when you've had major hits in the pre-SoundScan era and have sold more than 11 million albums since then, why change? Sweat's 11th studio set, *Til the Morning* (due Nov. 8 on eOne Music), is heavy on the if-it-ain't-broke Keith Sweat blueprint of sensual pillow talk and on-my-knees heartbreak. But as the 50-year-old points out, there's a youthful energy to the set, which features artists like T-Pain, SWV's Coco and Johnny Gill.

"My whole thing was getting up-and-coming songwriters and producers that listened to Keith Sweat, the Deee-Lite and LeVert the same way I listened to the O'Jays," Sweat says. He specifically highlights newcomer Angelo Ramone, who co-produced the album's sultry throwback title track/lead single: "If it feels old school, that's only because it's Keith Sweat," he says with a laugh.

Sweat earned his old-school stripes at a time when hip-hop and soul were set to collide with game-changing results. With the help of groundbreaking producer Teddy Riley, the Harlem native released New Jack Swing's opening salvo in 1987—his triple-platinum debut, *Make It Last Forever*. The album made Sweat a favorite among a new generation of R&B romantics, and his frenetic first single, "I Want Her," landed in the top five on the Billboard Hot 100.

But while many of his peers struggled to keep the groove going, Sweat's proved he's in it for the

long haul. A string of well-received albums that includes 1990's *I'll Give All My Love to You* (peaking at No. 1 on the Top R&B/Hip-Hop Albums chart and at No. 6 on the Billboard 200), 1996's *Keith Sweat* (No. 1 peak on R&B/Hip-Hop Albums and No. 5 on the Billboard 200) and 2010's *Ridin' Solo* (No. 13 peak on the Billboard 200) signifies an artist who's been a model of meticulous consistency.

Yet eOne VP of urban music Marleny Dominguez is banking on another attribute to make *Til the Morning* a commercial success: Sweat's expansion into radio, publishing and TV. "Not only did we sign a veteran artist, we signed a great business model," she says. "Keith continues to go outside of the spectrum of what his fans would expect him to do."

The Sweat brand began expanding in 2007, when the soulful crooner was tapped to host his own nationally syndicated radio program, "The Sweat Hotel," a show that mixes quiet storm jams and relationship advice. "Being an older artist who's putting out R&B, I might not get the same radio stations to play my music that I used to get," he says. "So I thought, 'What else can I do to really get out to my audience?' Now I can be heard in [approximately] 50 markets."

Then there's his 2010 reality show, "Keith Sweat's Platinum House," and an upcoming feature on the career-retrospective series "As Written," both on cable network Centric. Sweat's also set to drop a relationship book next May, titled "Make It Last Forever" (Simon & Schuster). "He wasn't some kid that broke big out of [the] garage and became a sensation," says Sweat's agent, Jeff Allen of Universal Attractions. "Keith literally used to work in Wall Street. He's no dummy."

For his part, Sweat is excited about taking his manic work ethic on the road and performing *Til the Morning* for a new generation of fans on his pending world tour. "I'll be in Las Vegas, Japan, Nigeria and South Africa," he says. "It should always be, 'What more can I do?'"

On Nov. 9, 34-year-old Colombian star Shakira will be honored as the Latin Recording Academy's Person of the Year, in recognition not only of her artistic and musical achievements but also of her multiple and broad-reaching philanthropic endeavors. From "Waka Waka," the World Cup anthem whose video is the fourth-most-viewed of all time on YouTube, to her recent appointment to President Barack Obama's Advisory Commission on Educational Excellence for Hispanics, no other female artist has been able to so seamlessly manage onstage sex appeal with offstage philanthropy and purpose. Shakira spoke with Billboard about her many faces.

1 You've been on the road for more than a year. What's next?

I already started to write new material. I've begun to explore in the recording studio whenever I have time in Barcelona and here in Miami. I'm working with different producers and DJs, and I try to feed off from that and find new sources of inspiration and new musical motivation. I'm anxious to return to the studio. My body is asking for it.

2 You have 10 million Twitter followers, and more than 41 million Facebook likes. What are your thoughts on social media?

From politics to philanthropy and music to movements, we are able to make the world a better place because of social media, and even better, it can happen in real time. It's not just about me connecting to my fans, or them to me; it's also about them connecting to one another. Creating bonds, global bonds, communities. It's a vehicle that grants us all the ability to relate to one another regardless of where we are in the world, what our backgrounds are or what we do. It's democracy at its best. One of human nature's simplest, more primitive desires is to be connected with other people, and here we have it on such a huge, global scale—it's amazing.

3 Through Pies Descalzos (the Barefoot Foundation), you operate six schools in Colombia. What drives you?

From the onset, it was clear to me that my foundation would deal with education, with

creating schools where there's no government presence, where there's no hope. It's frustrating to see that in Latin America and in other developing countries education is treated as a luxury instead of being recognized as a fundamental right. How is it possible that there are children who don't get enough to eat in Latin America, a continent whose agricultural production has the capacity to feed our entire population three times over? There are so many intelligent, vibrant children who can't develop their potential. I believe every child is born with a talent. We each come to the world with a gift, and society crushes people's possibilities to shine.

4 You're also a goodwill ambassador for UNICEF and co-founder of ALAS—the Latin American Foundation in Solidarity Action.

I've always focused on education. I've tried not to dilute my efforts. With ALAS, I've discovered throughout the years as I've studied the subject that the younger the child, the greater the capacity to learn and to develop mentally and physically. It's the time when you need the most affection in your life. You need adequate nutrition, education and stimulation. Having governments invest in this vulnerable sector of the population determines a nation's development. We support government initiatives and we get together with presidents and ministers to see how far we can go and how we can increase social investment in early childhood education, for children between 0 and 6 years old.

5 How do you reconcile your sexy onstage persona with your academic, philanthropic and educational side?

I don't think I'm like Dr. Jekyll and Mr. Hyde. I still wear a pencil skirt to the White House, and you don't know how much a pencil skirt can do. But obviously the entertainment world is one thing and what I do with social concerns and children is another. But I've wanted to take advantage of my status as a public person to meet with the gatekeepers, with people who influence the world and in some way or another determine its course in the short and long term. I want to take advantage of this status and deal with things that are more important than myself, that are life-or-death issues.

6 You don't have much free time, but when you do, what do you do to relax?

I spend time with my family. My guilty pleasures are romantic comedies and bad movies. The worse they are, the better.



ALBUMS

R&B

TYRESE

Open Invitation

Producers: various
Voltron Recordz/EMI

Release Date: Nov. 7

Open Invitation ends a five-year gap between studio albums for Tyrese, who's spent much of the time since 2006's double-disc *Alter Ego* pursuing his interests in film (such as Michael Bay's "Transformers" movies) and self-help literature ("How to Get Out of Your Own Way"). But if the singer/actor/author's musical cachet has diminished as a result of his hiatus, you can't tell from this self-released effort, which features cameos from such A-list guests as R. Kelly, Ludacris and Rick Ross. Up-and-coming rapper Jay Rock also contributes a verse to opener "I'm Home," right before Tyrese thanks his fans for keeping his music alive. "You never gave your heart away to nobody else," he sings, "and I just appreciate you." Those fans won't be disappointed by new tunes like "Stay," a handsome, retro-accented slow jam, and the bedroom-ready "One Night," in which Tyrese makes admiring lyrical reference to Kelly's 1993 classic "12 Play." "I swear I make it look too easy," he brags else-



NICKELBACK

Here and Now

Producer: Nickelback
Roadrunner Records

Release Date: Nov. 21

Nickelback's dream girl apparently "smokes a little home-grown, drinks a little Cuervo" and drives a fast car. We're so surprised. But that's a welcome sign—especially for fans—that while the Canadian troupe has grown musically, it hasn't grown up on its seventh album, *Here and Now*. The quartet comes out fixin' for a fight with the switchblade guitars of "This Means War," gets into full-on party mode with "Bottoms Up" and pursues that ideal female on "Gotta Get Me Some," "Midnight Queen" and "Everything I Wanna Do." The anthemic "When We Stand Together" offers a requisite bit of



where, and indeed, there's some truth to that.—MW

HIP-HOP

WALE

Ambition

Producers: various
Maybach Music/Warner Bros.

Release Date: Nov. 7

More than any of the other

young rappers who emerged at the same time—think of Drake and Kid Cudi, for starters—Wale has seemed resistant to being boxed into a single style. 2008's *The Mixtape About Nothing* showcased an unusually clever wordsmith with ties to Washington, D.C.'s go-go scene; the next year's aptly titled *Attention Deficit* revealed an arty hipster-rap streak. Now, not long after touring with earnest Somali-Canadian MC K'naan, Wale has aligned himself with Rick Ross' Maybach Music Group for his sophomore studio disc. *Ambition* nods to Ross' cartoon grandiosity in "Miami Nights," where Wale details his collection of luxury goods over a jubilant horn riff. Characteristically, though, the album heads in plenty of other directions as well: trippy neo-soul ("Lotus Flower Bomb," with Miguel), percolating digital dancehall (the Diplo-produced "Slight Work") and breezy pop-rap ("Sabotage," featuring Lloyd). And if not all of it sticks? Blame the influence of Wale's new boss, the so-called Teflon Don.—MW

DJ DRAMA

Third Power

Producers: various
Aphilliates/Power House Promotions/eOne Music

Release Date: Oct. 11

Hip-hop's mixtape king breaks from his successful *Gangsta Grillz* series on

his latest studio disc. But *Third Power* hardly forgoes DJ Drama's all-star formula: Here he enlists an expansive cast of rappers and singers—Fabolous, Wiz Khalifa, Freeway, Yo Gotti, B.o.B and Akon, among others—for an album that rarely

SUSAN BOYLE



SUSAN BOYLE

Someone to Watch Over Me

Producer: Steve Mac
Syco/Columbia

Release Date: Nov. 7

Though they showcased the kind of voice that rendered even Simon

Cowell speechless—with chart-topping results—Susan Boyle's first two albums (*I Dreamed a Dream*, *The Gift*) did not gift to fullest effect. Tentative performances and careful, overdone orchestrations neutered any semblance of genuine heart from those releases. But that's been remedied on Boyle's newest album, *Someone to Watch Over Me*, on which producer Steve Mac lets the singer's voice handle the workload with comparatively minimal accompaniment. It's displayed on such songs as Tears for Fears' "Mad World," Joni Mitchell's "Both Sides Now," Paolo Nutini's "Autumn Leaves" and a spectral reinvention of Depeche Mode's "Enjoy the Silence." The track "Lilac Wine," meanwhile, is treated like smoky pop for nonsmoking bars. Those who still want a bit of bombast can check out Boyle's rendition of Benny Andersson and Björn Ulvaeus' "You Have to Be There" from the Swedish musical "Kristina Fran Duvemala" and the original "Return." Three albums in, Boyle sounds like she's finally arriving.—GG

thrills but consistently satisfies. Highlights include the woozy "Me & My Money," in which Gucci Mane extends a lucre-as-lady metaphor to remarkable lengths; a Young Jeezy/Freddie Gibbs duet aptly titled "Rough"; and the sprightly, '80s R&B-styled "Never See You Again," with Talia Coles and Wale. However, "Undercover," featuring Chris Brown and J. Cole, projects a youthful energy even as it feels like a squandered opportunity for something more memorable. Drama fans will recognize "Oh My," the DJ's Drumma Boy-produced single from earlier this year. It's bookended by a remix with Trey Songz, 2 Chainz and Big Sean. But familiarity, of course, is Drama's forté—with or without the brand name.—MW

COUNTRY

TOBY KEITH

Clancy's Tavern

Producer: Toby Keith
Showdog Universal

Release Date: Oct. 25

It may seem hard to believe, but Toby Keith has been doing what he does—and doing it well—for 18 years now. On his latest album, *Clancy's Tavern*, he hasn't made any major changes stylistically or lyrically: For the most part, the country singer adheres to the showbiz adage, "If it ain't broke, don't fix it." The chart-topping "Made in America" and "Red Solo Cup" have already shown their appeal to Keith's core, though the latter might have some degree of difficulty at country radio. Still, there's more than enough to keep Keith's name on the airwaves for the next 12-18 months. "I Won't Let You Down" is a bluesy love song that he handles well, and he even shines the spotlight on a couple of '60s classics: Chuck Berry's "Memphis" and the gear-jamming "Truck Drivin' Man." Also worth a listen is the stunning title cut, which has a bit of an Irish lean. Overall, another solid effort from one of country's finest.—CD



ATLAS SOUND

Parallax

Producers: Bradford Cox, Nicolas Vernhes

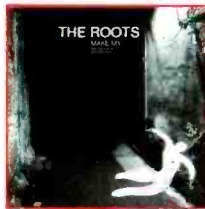
4AD

Release Date: Nov. 8

It's an indication of Bradford Cox's arty streak that, at six-and-a-half minutes, the lead single from his third studio album under the Atlas Sound handle is also the record's longest cut. Cox and his bandmates in Atlanta's Deerhunter drew some mainstream praise last year for *Halcyon Digest*, which offered a (very slightly) cleaned-up version of the indie group's self-described "ambient punk." *Parallax* has its share of fuzz-free moments as well. ("Lightworks," the harmonica-laced closer, might've fit unnoticed on either of the two recent Buddy Holly tribute records.) But Cox's solo project still serves as a repository for some of his more idiosyncratic ideas, as in the woozily sung "My Angel Is Broken" and "Amplifiers," which sounds like it was recorded inside an aquarium. As for "Terra Incognita," the aforementioned single, it spirals out from a pretty acoustic ballad into the kind of lengthy dream-folk jam we've grown to expect from Cox's pals in Animal Collective.—MW

REVIEWS

SINGLES



THE ROOTS FEATURING BIG K.R.I.T. AND DICE RAW

Make My (4:31)

Producers: Khari Mateen, Ahmir "Questlove" Thompson

Writers: various

Publishers: various

Island Def Jam

The Roots, otherwise occupied as the house band for Jimmy Fallon, return with an affecting new single to preview their upcoming concept album, *undun*. "Make My" mourns youthful greed with shamefaced sorrow and stinging bitterness. Rising Mississippi artist Big K.R.I.T. opens with an uncommonly elegiac verse that owes more to Mos Def than David Banner, rapping, "I did it all for the money, Lord/It's what it seems, well in it the world of night terrors/It's hard to dream, they're hollering cash rules everything." Roots MC Black Thought's verse is more restless, as he growls about hardship while dropping some distractingly goofy wordplay. A blanket of neo-soul tones play in lieu of a third verse, and the musicality of the veteran group shines bright. "Make My" succeeds because it's personal rather than preachy, avoiding the critical pitfall of so-called "conscious rap."—EN

someone thinks that we're someone," says the chorus, a fitting pep talk for their coming-out party as lead artists, even if superstar producers Afrojack and Steve Aoki lend a hand. Landing somewhere between Minogue's "Love at First Sight" and the Justice/Simian Mobile Disco mashup "We Are Your Friends," the twins' debut single zeroes in on fashionable synth-pop.—CP

HIP-HOP

SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS

Young, Wild & Free (3:27)

Producers: The Smeezingtons

Writers: various

Publishers: various

Rostrum/Atlantic/RRP

Simply put, "Young, Wild & Free," the first taste of the upcoming soundtrack to Snoop Dogg and Wiz Khalifa's forthcoming buddy comedy "Mac and Devin Go to High School," is a weed rap song from two of hip-hop's favorite stoners. The drums groove but the twinkling piano overpowers them, leaving the track swooning in a haze of nostalgia as Bruno Mars delivers a care-



THE BLACK KEYS

Lonely Boy (3:14)

Producers: The Black Keys, Danger Mouse

Writers: D. Auerbach, P. Carney, B. Burton

Publishers: McMoore McLesst Publishing (BMI), administered by Wixen Music/Sweet Science/Copyright Control (ASCAP)

Nonesuch/Warner Bros.

When it comes to matters of the heart, the Black Keys aren't always the nice guys. From 2008's "Psychotic Girl" to last year's "Next Girl" and now new single "Lonely Boy," the Ohio-bred blues-rock duo seems perennially down for a bit of ex-girlfriend badmouthing. "Lonely Boy," the lead single from upcoming seventh album *El Camino*, comes across as a vulnerable anthem, with a chorus that goes, "I got a love that keeps me waiting/I'm a lonely boy." But there are bitter shots aplenty—one-liners chronicling daddy issues ("Well your mama kept you, but your daddy left you/And I should have done you just the same") and blatant arrogance ("Well I'm so above you, it is plain to see"). At least the song has a groovy beat that makes listeners want to do the Mashed Potato. Toss in a throwback surf rock riff that's almost as catchy as the whistling intro on "Tighten Up"—or anything by recent rock radio favorite Foster the People—and the upbeat, organ-tinged "Lonely Boy" is bound to land the Black Keys back on the airwaves.—JM



POP

NERVO FEATURING AFROJACK AND STEVE AOKI

We're All No One (3:20)

Producers: Afrojack, Steve Aoki

Writers: O. Nervo, M. Nervo, N. van de Wall, S. Aoki

Publishers: various

Astralwerks Records

Even if they don't realize it, pop fans are already familiar with the work of the Nervo sisters. Twin DJ/produc-

ers Miriam and Olivia Nervo co-wrote the David Guetta/Kelly Rowland international hit "When Love Takes Over," in addition to collaborations with pop stars like Ke\$ha and Kylie Minogue. On "We're All No One," the girls gather the courage to approach the microphone and deliver the first single featuring their vocals. "We're all no one till

free choral hook. The Doggfather and his apprentice trade green-friendly verses where Snoop reminisces—"It's like I'm 17 again/Peach fuzz on my face/Lookin', on the case/Trying to get a hella taste"—while Khalifa handles most of the boast-

ing. Although Snoop's flow is effortless, the younger rapper's forceful, punchy delivery gets on top of the beat and harshens the mellowness of the Smeezingtons' laid-back production. Even so, "Young, Wild & Free" is pretty much exactly what you'd expect from these two pro-marijuana rap stars.—JB

stars" is a weird title to be saddled with, particularly for an indie outfit that probably never foresaw a smash single. Unlike folk chameleon Leslie Feist—who chose to follow her Apple time capsule moment ("1234") with the insular, un-catchy album *Metals*—Chairlift has offered another slice of infectious synth sunshine for its welcome-back party, but "Sidewalk Safari" is weirder and a tad rougher around the edges than "Bruises." It's also way better—check out Patrick Wimberly's undulating vintage keys, the snaking collage of exotic beats and Caroline Polacheck's wicked vocal performance, which alternates between top 40 sparkle and prog rock. Even the outro sounds like the disintegrating soundtrack to a '70s B-movie.—RR



THE FRAY

Heartbeat (3:39)

Producer: Brendan O'Brien

Writers: I. Slade, J. King

Publishers: Lincoln & Ollie Music/EMI April Music/Little Bike Music (ASCAP)

Epic

The Fray is set to release its third studio album, *Scars and Stories*, in February, and the album's first single is essentially more of the same sound fans heard on the group's self-titled sophomore set. After huge radio success with "Over My Head (Cable Car)" and "How to Save a Life" in 2006, the alt-rock troupe ventured into deeper emotional territory on 2009's *The Fray*, and "Heartbeat" continues that trend. Frontman Isaac Slade drew inspiration for the song on a trip



to Rwanda, although the lyrics remain pretty universal: "Oh, I'm feeling your heartbeat/And oh, you're comin' around, comin' around, comin' around/If you can love somebody, love them all the same." Despite some obvious similarities to past works, "Heartbeat" has a catchy chorus, a nice mixture of Slade's melodic falsetto and quirky lower range, and a driving beat to back up the power chords. As expected by now from the Fray, the song sets itself up nicely for persistent radio play.—MD

ALTERNATIVE

CHAIRLIFT

Sidewalk Safari (3:50)

Producer: Dan Carey

Writer: Chairlift

Publishers: Avant-Garcon/Patrick Wimberly (SESAC)

Columbia Records

This adorable Brooklyn electro-pop duo scored big back in 2008 with "Bruises," a twinkling, tear-streaked anthem that famously perked up a colorful iPod ad. "TV commercial soundtrack

LEGEND & CREDITS

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A new litter: ROBIN ANTIN

POP BY JEFF BENJAMIN

Valley Of The Dolls

Pussycat Dolls creator Robin Antin promises the revamped girl group will be 'fierce'

Did Perez Hilton jump the gun with his recent blog post and photo proclaiming, "The REAL New Pussycat Dolls!?" According to Pussycat Dolls creator Robin Antin, the actual members of the revamped group haven't officially been chosen.

"It's official that I'm doing a new group of Pussycat Dolls," she says. "But the only reason I can't talk about the girls individually is because of contracts."

Then who are the six females pictured in the Hilton post? There's Lauren Bennett, the featured singer on LMFAO's No. 1 hit "Party Rock Anthem." Antin notes that both Bennett and Vanessa Curry, a Los Angeles Laker Girl, have been "a part of my crew [the Pussycat Dolls Burlesque Revue] for a long time" and have helped her promote the latest Pussycat Dolls workout DVD. The remaining ladies include Kristal "Lyndriette" Smith, Kia Hampton, Tiffany "Taz" Zavala and Paula Van Oppen. Van Oppen is also a member of the Burlesque Revue, but hasn't been promoting the DVD with Bennett and Curry.

Ultimately, Antin adds, the latest Dolls incarnation may not include six ladies. "The number of girls could change," she says. "I've been going back and forth. It could go back to five. It really depends on how it goes once we start to do our thing. This is what happened back in the day" when the original Dolls' first album, *PCD*, featured six members in 2005. By the time second album *Doll Domination* bowed in 2008, the lineup had shrunk to five.

Launched as a burlesque dance troupe in 1995, the Pussycat Dolls later morphed into a pop/dance group signed to Interscope. Like the Spice Girls before them, the Pussycat Dolls became a worldwide phenomenon thanks to four top 10 hits: "Don't Cha," "Stickwitu," "Buttons" and "When I Grow Up." At the time, the group members consisted of Nicole Scherzinger, Carnit Bachar, Melody Thornton, Jessica Sutta, Ashley Roberts and Kimberly Wyatt. A whirlwind of

stateside and international tours and reality TV followed before the group disbanded in 2010 in pursuit of solo careers. The most notable alumna is Scherzinger, now a judge on the American version of "The X Factor" and still awaiting the U.S. release of her Interscope debut album, *Killer Love*, which was released earlier this year in the United Kingdom.

"There's a reason Nicole is on 'X Factor,'" Antin says. "It's because of the Pussycat Dolls. I'm ready to make that happen for the next litter of girls."

But the track record for girl groups—or any pop or R&B group, for that matter—has been disappointing of late. So can a revamped Pussycat Dolls break that streak? "The Pussycat Dolls reboot is an interesting concept," says Joe "MoJoe" Roberts, PD of top 40 KHOP Modesto, Calif. "We've seen other pop groups attempt to relaunch, like Menudo. But they are typically unsuccessful the second time around. I'm not saying it won't work. But based on past examples, the chips seem stacked against them."

Antin, however, is confident the new Dolls will thrive. "Producers are calling. Everyone wants to be a part of the Pussycat Dolls. A group is a hard thing to do but I feel like we hold that part of the market. I've been able to really brand it."

Beyond the workout DVDs, the brand extends to clubs in Las Vegas, a clothing line and to the girls themselves, whether they're in the recording group or not. A reality show is also being developed, focusing on Antin. She says that Kim Kardashian and producer Nigel Lythgoe ("American Idol") are onboard. The troupe's recording revival will be a part of the show, but not the focus.

"Everyone wants to see the Pussycat Dolls," Antin says of the brand's ongoing success and the music group's revival. "They know whoever I put in that all the girls are going to be amazing. They're obviously going to be really hot, but also really talented. I don't let anyone into my world—the Pussycat Dolls—unless they are fierce." ■■■



Triple play: COLDPLAY

A ROCK TRIFECTA

Coldplay debuts atop the Billboard 200, becomes only fifth rock act to bow three albums with 400,000-plus sales

Coldplay's *Mylo Xyloto* arrives atop the Billboard 200 with 447,000 sold, according to Nielsen SoundScan, granting the band its third No. 1. The band is only the fifth rock act to bow three albums with sales of 400,000 or more since SoundScan began tracking data in 1991. *Mylo Xyloto* follows blockbuster starts for the outfit's last two studio sets: 2005's *X&Y* (737,000) and 2008's *Viva La Vida or Death and*

All His Friends (721,000).

The other acts in the triple-play 400,000-plus club are Metallica, Dave Matthews Band, the Beatles and U2. For Metallica, all six of its studio sets released in the SoundScan era launched with at least 400,000. The same goes for DMB, whose 400,000-plus debut reign with studio sets stretches back to 1998's *Before These Crowded Streets*. —Keith Caulfield

Artist	Title	Debut Sales*	Debut Date On The Billboard 200	Debut Position
Metallica	"Metallica"	598,000	8/31/91	1
	"Load"	680,000	6/22/96	1
	"Reload"	435,000	12/6/97	1
	"Garage Inc."	426,000	12/12/98	2
	"St. Anger"	418,000	6/21/03	1
	"Death Magnetic"	490,000	9/27/08	1
Dave Matthews Band	"Before These Crowded Streets"	422,000	5/16/98	1
	"Everyday"	733,000	3/17/01	1
	"Busted Stuff"	622,000	8/3/02	1
	"Stand Up"	465,000	5/28/05	1
	"Big Whiskey and the GrooGrux King"	424,000	6/20/09	1
The Beatles	"Anthology 1"	855,000	12/9/95	1
	"Anthology 2"	442,000	4/6/96	1
	"1"	595,000	12/2/00	1
Coldplay	"X&Y"	737,000	6/25/05	1
	"Viva La Vida or Death and All His Friends"	721,000	7/5/08	1
	"Mylo Xyloto"	447,000	11/12/11	1
U2	"All That You Can't Leave Behind"	428,000	11/18/00	3
	"How to Dismantle An Atomic Bomb"	840,000	12/11/04	1
	"No Line on the Horizon"	484,000	3/21/09	1

*According to Nielsen SoundScan

Beyond classical: VITTORIO GRIGOLO



ANTIN: BRYAN STEFFY/WIREIMAGE.COM; COLDPLAY: SARAH LEE; GRIGOLO: ALESSANDRO DOBICI

Stepping Up

DJ/producer Kaskade posts his strongest first-week debut—No. 17—with digitally released seventh album 'Fire & Ice'

Not one person packed into New York's sold-out Roseland Ballroom on Oct. 29 would describe Kaskade as quiet. He's well-known for writing some of the loveliest melodies in dance music, replete with acoustic guitar strums and sweet-voiced nymphs. However, the 40-year-old DJ/producer does things differently live.

When Kaskade dropped fan favorite singalong "Be Still" from 2006's *Love Mysterious*, it was over a wallop bass beat that made it more of a command than a soothing suggestion. "Eyes," the first single off his latest album, *Fire & Ice* (Ultra), had its lullaby-like vocal by Mindy Gledhill launch into a shower of power synths.

But despite his boisterous big-room DJ sets during the last decade, Kaskade (born Ryan Raddon) has been quietly establishing himself as one of dance music's true institutions. Successful even before electronica's explosive past few years, he continues to gain momentum with each subsequent release and tour—without the benefit of big hits or fanfare.

Fire & Ice, his seventh album and first double-album, was released digitally on Oct. 25 and posted his strongest first week thus far. It debuted atop Billboard's Dance/Electronic Albums chart and at No. 17 on the Billboard 200 with 20,000 copies, according to Nielsen SoundScan. A physical release will follow Nov. 8.

"Crossing the country on the Identity tour this summer really helped with the momentum," manager Stephanie LaFera says. "We made a point to start letting fans hear the new music in the shows and in his tour videos on YouTube. By the time the release



Live wire:
KASKADE

date was here, people were ready for it."

Kaskade is one of dance's true road warriors, regularly playing more than 100 DJ shows per year. In 2011, he headlined the 19-date Identity Festival, playing for 140,000-plus fans at venues like San Diego's Cricket Wireless Amphitheater and the Nikon at Jones Beach Theater in Wantagh, N.Y. He has the only double-residency in Las Vegas: Wynn's Encore Beach Club and Cosmopolitan's Marquee. His two-night, Halloween-themed stint at Roseland was a sellout.

LaFera—who was a one-woman show before launching Atom Empire, the electronic music arm of Troy Carter's Atom Factory, last month—utilized other new-media tools to set *Fire* ablaze. SiriusXM's dance-dedicated BPM channel did a Kaskade station takeover during release week, with significant on-air exposure and tagging plus a playback of the entire album. "Most stations wouldn't do that. It's pretty huge," LaFera says. "They're the one radio resource that we as a dance act really have."

An iTunes preorder program let fans stream snippets of every track for two weeks prior to release. Vevo provided main-page exposure during release week for the video to second single "Turn It Down." The clip shows Swedish singers Rebecca & Fiona dancing to the beat, while a trio of figure skaters spin and twirl. It garnered more than 600,000 plays in five days.

Spotify will offer users exclusive content—probably a remix—and a Kaskade playlist. These aren't songs he'd play while DJ'ing, LaFera says, but "more of what he listens to as a music consumer."

Perhaps the most seductive and unique elements of Kaskade's music are the lyrics. Nine of *Fire & Ice*'s 10 tracks (disc two contains remixes of the same set) are full vocals, a rarity for a dance artist. At Roseland, the crowd seemed to sing as much as it danced.

"I want the words to reflect things that I'm feeling or situations that I have gone through... things that anyone can relate to," he says. "Dance music can be fun, but it can also say something and be more than just party music." ■■■

NEW KID ON THE BLOCK

Buzzing rapper A\$AP signs \$3M deal with Polo Grounds/RCA

"My mixtape is better than a lot of people's albums," A\$AP Rocky declares two days after the release of his much-anticipated mixtape debut, *Live Love A\$AP* (Oct. 31). Before signing a \$3 million deal with RCA-distributed Polo Grounds Music—and before the notable co-signs (Lil Wayne, Drake, Jim Jones) rolled in—the 23-year-old rapper had independently charged up buzz for himself and his crew.

Soon after the rapper debuted his video for the track "Purple Swag," A\$AP was courted by several labels, including Polo Grounds. "It didn't sound like anything that was coming from New York," says Bryan Leach, president of Polo Grounds and senior VP of urban of RCA, of the artist's doozy, speedy raps over spacey soundscapes inspired by Houston rap. "I haven't seen anybody with this hustle and spirit since I signed Lil Jon and Pitbull, or since I witnessed the beginnings of Kanye West as an artist."

A\$AP was hesitant about signing on the dotted line, however, telling Leach that he "didn't want to sign with a label. I'm not in a rush. There are other things I want to do," Leach recalls A\$AP telling him. Leach also wanted to ensure A\$AP was the "real deal." So the two Harlem natives spent a few weeks talking music and lifestyle before A\$AP ultimately signed.

The \$3 million deal is between Polo Grounds/RCA and A\$AP's company, A\$AP Worldwide. Under the agreement, the rapper's first two releases are *Live Love A\$AP* and a full-length album slated to drop at the top of the year. In keeping with the rapper's independent spirit, he can also continue to release mixtapes through RED Distribution.

In fact, A\$AP is in the studio working on a compilation mixtape, *Long Live A\$AP*, which will feature his newly signed A\$AP Worldwide artists A\$AP Ferg, A\$AP Nast, A\$AP Twelvyy and SpaceGhostPurrp. Before dropping his yet-to-be-titled debut set, A\$AP plans to release a deluxe edition of his current mixtape that will be marketed and sold commercially similar to Drake's *So Far Gone*.

After all, A\$AP says, "My mixtape is a classic. It's only right to put it out at retail." —Erika Ramirez

Hustle and spirit: A\$AP ROCKY



ROMEO'S ESCAPE

Vittorio Grigolo balances opera roles with blues, jazz and other new directions

After a three-hour rehearsal of Charles Gounod's "Romeo et Juliette," tenor Vittorio Grigolo is still in the mood to sing before heading off to fly toy helicopters.

He's not interested in singing the arias he'll perform in the lead role in the Los Angeles Opera production that begins Nov. 6. And selections from his two Sony Classical albums, the recently released *Arrivederci* and *The Italian Tenor*, formerly No. 1 on Billboard's classical chart, are out of the question, too. He wants to sing the blues.

"It's a long road to heaven, a shorter one to hell," he belts out while seated outdoors in the downtown Los Angeles Music Center plaza. He repeats the line a few times, jumbling the words and making his delivery more deliberate and louder before scatting and concluding with the sound of a cymbal crash. The song isn't an improvisation—he has already written it.

"I feel rock, I feel jazz," he says. "My dream would be to go to Hitsville [Studios] and make a Motown album. I want to be more in contact with my generation—and still be part of opera."

A native of Arrezzo, Italy, raised in Rome and now London-based, Grigolo traveled the world as a member of the Sistine Chapel Choir. As a teen, he appeared with Luciano Pavarotti in the Rome Opera's "Tosca." The comparisons to Pavarotti began then and have yet to let up, though Grigolo's good looks landed him in crossover territory before he could establish himself in major opera roles.

For a short while, Grigolo was a member of Simon Cowell's *Il Divo*, a band he left before signing any contracts. Prior to his operatic breakthrough, he landed a pop hit with *In the Hands of Love*, a top 10 album in the United Kingdom. While that received radio airplay, Grigolo remained fo-

cused on his opera career.

"I was told you cannot be out of opera for more than a year or two, or you will have to wait 10 years to go back to where you are," says Grigolo, 33. Now he's in a rare position: an opera singer with a pop past who sees a future in opera productions.

"I want to be happy singing," he says. "I could do my entire career in just three operas. Come in like a killer, unload my luggage and nail it. Romeo, Faust, whatever."

Grigolo, who first played Romeo at La Scala in Milan, could well be singing more blues, specifically Robert Johnson's "Crossroads." *Arrivederci*, Grigolo says, is a goodbye to the repertoire of his youth; a journey through well-known arias by Puccini, Verdi, Rossini and others, concluding with Lucio Dalla's "Caruso."

"I'm living in two centuries. My goal is to enlarge the audience [for opera] by using the media of our time," he says, using the term "popera" as a definition of a viable art form rather than as a derisive insult. The next recording—he has four more on his Sony contract—could be French repertoire, Christmas songs or popera. Or even the blues. —Phil Gallo

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LONG WAITS

>>Tom Waits makes waves as the singer/songwriter nets his first top 10 album—and highest-chart ever—with his *Bad As Me* bowing at No. 6 on the Billboard 200 with 63,000 sold, according to Nielsen SoundScan. The album, his first set of new studio recordings in eight years, also nets his best sales week since SoundScan launched in 1991.

'GUITAR' MAN

>>Vince Gill grabs his lucky 13th top 10 on Top Country Albums as *Guitar Slinger* bows at No. 4 with 21,000 sold. It's his fourth straight No. 4-debuting studio album, following *Let's Make Sure We Kiss Goodbye* (2000), *Next Big Thing* (2003) and *These Days* (2006). He's netted a No. 1 once, with 1998's *The Key*.



PCD REUNION?

>>As news spreads about a refreshed Pussycat Dolls (see page 58), two of the pop group's former members meet at the top of the Dance Club Songs chart. "Show Me," the Hollywood debut by Jessica Sutta (pictured), jumps to No. 1 this week, a spot ahead of one-time lead Pussycat Nicole Scherzinger, with "Don't Hold Your Breath."

CHART BEAT

>>Nineteen-and-a-half years after she charted the first of her 65 entries to date on Hot R&B/Hip-Hop Songs (the No. 1 "You Remind Me"), Mary J. Blige makes just her second appearance on Adult Contemporary, where "The Living Proof" bows at No. 27. The song appears on the soundtrack to "The Help" and will be included on Blige's 10th studio album, *My Life II... The Journey Continues (Act 1)*, due Nov. 21.

>>Adult (the connotation of the word differing from that in "adult contemporary") actress-turned-mainstream actress-turned-singer Traci Lords returns to Dance Club Songs, as "Last Drag" debuts at No. 45. Lords charted two titles on the survey in 1995: the No. 2 hit "Control" and the No. 11-peaking "Fallen Angel."

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

WAITS: JESSE DYLAN

CHARTS

'Mylo' Moves 447,000: Coldplay's Third No. 1

As expected, **Coldplay** climbs in at No. 1 on the Billboard 200 with its third chart-topping set, *Mylo Xyloto*, selling 447,000 in its debut week, according to Nielsen SoundScan.

Mylo's bow marks the third-largest sales week of the year for an album, after the debut of **Lady Gaga's** *Born This Way* (1.1 million) and the start of **Lil Wayne's** *Tha Carter IV* (964,000). *Mylo* also earns the biggest week for a rock effort since **U2's** *No Line on the Horizon* debuted at No. 1 with 484,000 on the March 21, 2009, chart.

Since SoundScan began tracking



sales in 1991, only five rock acts have claimed three albums that debuted with at least 400,000. Coldplay is the latest member of that quintet, which also includes U2 (three 400,000-plus debuts), **the Beatles** (three), **Dave Matthews Band** (five) and **Metallica** (six).

Mylo is Coldplay's fifth studio re-

lease and its third straight studio set to reach No. 1. Its previous two—2008's *Viva La Vida or Death and All His Friends* and 2005's *X&Y*—both debuted at No. 1 as well, with 721,000 and 737,000 sold, respectively.

Viva's blockbuster sales were fueled, in part, by the then-ubiquitous Apple iTunes TV commercial that featured the album's lead single, "Viva La Vida." The smash track was the band's first (and so far only) No. 1 single on the Billboard Hot 100. It topped the tally the week before the *Viva* album opened at No. 1.

On the other hand, *Mylo's* first single, "Every Teardrop Is a Waterfall," peaked at No. 14 on the Hot 100, while the album's second track, "Paradise," moves 15-49 this week.

So yes, *Mylo's* sales are off a chunk compared with *Viva*. But without an ever-present Apple advertisement and a red-hot single, it was bound to do a bit less. And, well... it is three years later. For any act to sustain momentum after a sizable break on the charts is a feat. Most bands would be thrilled with having three albums in a row start north of 400,000.

THE O.G. 'IDOL' IS BACK: Nearly nine years ago this week (Nov. 9, 2002), **Kelly Clarkson** was hovering in the top five on the Billboard Hot 100 with her "American Idol" coronation single

"A Moment Like This." Now, all these years later, the original "Idol" champ is still a force on the charts.

Her *Stronger* album is the Billboard 200's second-highest debut this week, starting at No. 2 with 163,000 sold. It's her fifth album and fifth consecutive one to debut in the top three.

Coincidentally, this year's "Idol" winner, **Scotty McCreery**, can be found at No. 7 with his former No. 1 album *Clear As Day* (42,000, down 25%).

Clarkson's last release, *All I Ever Wanted*, was her second No. 1, after it debuted in the top slot with 255,000. She also topped the tally with her *Thankful* debut (297,000 in its first week).

Like **Coldplay**, Clarkson's first week probably suffers from the good-but-not-great performance of its lead-off track, "Mr. Know It All." It moves 16-15 on the Mainstream Top 40 airplay chart this week. Comparatively, *Wanted's* first single, "My Life Would Suck Without You," was pushed 3-4 (with a backwards bullet) on the Mainstream Top 40 chart the week *Wanted* debuted at No. 1.

We suspect that *Stronger* has a stellar second single in the stompy empowerment anthem "What Doesn't Kill You (Stronger)." Fans are already keen on the track, as it arrives at No. 31 on Hot Digital Songs this week

with 40,000 sold.

A step below Clarkson on the Billboard 200 is fellow pop star (though of a different breed) **Michael Bubl  **, who bows his first full-length holiday album, *Christmas*, at No. 3 with 141,000. It's his fifth top 10 set and his first long-player since *Crazy Love* bowed at No. 1 in 2009 with 132,000. Expect *Christmas's* sales to grow larger as Thanksgiving approaches and the holiday season kicks into high gear.

SPOOKY SOUNDS: With Halloween falling on a Monday this year, not a lot of impact from the holiday will be seen on our lists this week—but it will next issue. On the Billboard 200, the biggest scary album is at No. 75, where the squeaking sounds of **Kidz Bop Kids** are found with *Kidz Bop Halloween* (6,000, up 123%). A number of other hauntingly appropriate albums dot the tally at Nos. 145, 150 and 155.

On the Hot Digital Songs chart, you can bet **Michael Jackson's** "Thriller" re-enters at No. 32 with 39,000 (up 151%) thanks to Halloween. Also returning: **Bobby "Boris" Pickett & the Crypt-Kickers'** "Monster Mash" (No. 39 with 34,000, up 201%) and **Ray Parker Jr.'s** "Ghostbusters" (No. 62 with 23,000, up 232%).

FOR THE RECORD: Last week on page 50 we misidentified **Romeo Santos** as formerly part of the group **Man  **. He is a member of **Aventura**.

Over The Counter

KEITH CAULFIELD



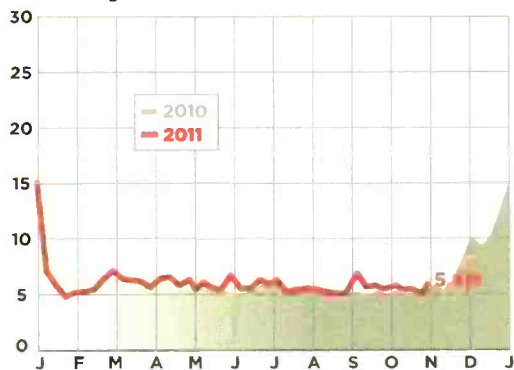
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,612,000	2,081,000	20,095,000
Last Week	4,828,000	1,651,000	20,480,000
Change	16.2%	26.0%	-1.9%
This Week Last Year	5,800,000	1,672,000	18,765,000
Change	-3.2%	24.5%	7.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	241,938,000	249,287,000	3.0%
Digital Tracks	937,017,000	1,034,238,000	10.4%
Store Singles	1,714,000	2,010,000	17.3%
Total	1,180,669,000	1,285,535,000	8.9%
Albums w/TEA*	335,639,700	352,710,800	5.1%

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

ALBUM SALES

'10	241.9 million
'11	249.3 million

SALES BY ALBUM FORMAT

CD	171,780,000	164,905,000	-4.0%
Digital	67,935,000	81,348,000	19.7%
Vinyl	2,195,000	2,978,000	35.7%
Other	27,000	56,000	107.4%

For week ending Oct. 30, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2010	2011	CHANGE
Current	135,865,000	133,533,000	-1.7%
Catalog	106,072,000	115,754,000	9.1%
Deep Catalog	80,748,000	90,880,000	12.5%

CURRENT ALBUM SALES

'10	135.9 million
'11	133.5 million

CATALOG ALBUM SALES

'10	106.1 million
'11	115.8 million

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

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entries for Mylo Xyloto, Stronger, Christmas, 21, Clancy's Tavern, Bad As Me, Clear As Day, Own The Night, Duets II, Come To The Well, Tha Carter IV, A Very She & Him Christmas, Evanescence, Guitar Slinger, Torches, Cole World: The Sideline Story, Fire & Ice, NOW 39, Watch The Throne, Twenty, My Kinda Party, American Capitalist, The Goat Rodeo Sessions, Wildflower, Sorry For Party Rocking, Tailgates & Tanlines, Sigh No More, Beyonce, Footloose (2011), Adele, Eleven, Double-Wide Dream, Halfway To Heaven, Hands All Over, The Good, The Bad, The Sexy, Born This Way, Audio, Video, Disco, Here For A Good Time, Beyond The Sun, Chlef, Speak Now, A.N.T. Farm, Greatest Gainer: Chris Tomlin, Neighborhoods, WOW Hits 2012, I'm With You, The Whole Love, Red River Blue, Hurry Up, We're Dreaming, The Band Perry.

12 The duo's first Christmas offering, after two proper studio sets in 2008 and 2010, jingles onto the list with 29,000. On Top Holiday Albums (see billboard.biz/charts), it bows at No. 2.



This all-star collaboration (17,000) gives Yo-Yo Ma his first No. 1 on the Bluegrass Albums chart, and Chris Thile his premiere leader on the Classical Crossover tally.



His 2009 holiday set rebounds thanks to \$5 pricing at Family Christian (up 123% with 9,000 sold). On Holiday Albums, it gets pushed down 1-3, despite its gain, as two new arrivals start at Nos. 1 and 2.

After iTunes sales-priced the band's catalog as part of the promotion for Mylo Xyloto (No. 1), its four previous studio sets make a splash at Nos. 54, 55, 56 and 66. Combined, they sold 29,000 (up 208%).



The 25-song collection (6,000) gathers highlights from the school's annual benefit concerts, staged by Neil Young. The package includes turns from Bruce Springsteen (pictured), the Who, Metallica and Paul McCartney.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entries for Ashes & Fire, Hell: The Sequel (EP), You Get What You Give, Viva La Vida or Death And All His Friends, Parachutes, X&Y, Take A Back Road, When The Sun Goes Down, Teenage Dream, Metals, Unbroken, Rebels On The Run, #1 Girl, Hell On Heels, Divine Providence, A Rush Of Blood To The Head, The Great Escape Artist, Pink Friday, Until The Whole World Hears, Lungs, Dream With Me, Scary Monsters And Nice Sprites (EP), Planet Pit, Doo-Wops & Hooligans, Kidz Bop Halloween Party, The Bridge School Concerts: 25th Anniversary Edition: Volume 1, Break Of Dawn, Loud, This Is Country Music, Live From Shepherd's Bush Empire, Conditions Of My Parole, Still Winning, In The Key Of Disney, The Awakening Of Le'Andria Johnson, Vice Verses, Brothers, Outlaws Like Me, Recovery, Need You Now, Free, Kidz Bop 20, Dark Side Of The Moon, Nothing But The Beat, Singing Mailman Delivers, What If We Were Real, The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection, A Modern Day Prodigal Son, Hunter Hayes, Monster Mash And Other Terrifying Tunes, Barefoot Blue Jean Night.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	140	39	THE CIVIL WARS SENSIBILITY 017 (11.98)	Barton Hollow		12
102	NEW	1	HILARY WEEKS SHADOW MOUNTAIN 5061906 (16.98)	Every Step		102
103	NEW	1	JEDI MIND TRICKS ENEMY SOIL 01103 (15.98)	Violence Begets Violence		103
104	NEW	1	VARIOUS ARTISTS EMI SPECIAL MARKETS 83241 EX/STARBUCKS (12.98)	Bebop: The Sound That Transformed Jazz		104
105	92	84	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR 002759/UM (9.98)			85
106	RE-ENTRY	5	THE HIT CREW DREW'S FAMOUS 4016/TURN UP THE MUSIC (6.98)	Drew's Famous: Ultimate Halloween Party Favorites		62
107	94	89	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95749/CAPITOL (18.98)	NOW 38		2
108	93	115	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0		2
109	99	110	CHRIS YOUNG RCA NASHVILLE 85497/SMN (10.98)	Neon		1
110	83	68	STAINED FLIP/ATLANTIC 528451/AG (18.98) ⊕	Stained		1
111	84	90	BIG SEAN G.O.O.D./DEF JAM 015421/IDJMG (10.98)	Finally Famous		1
112	101	107	ZAC BROWN BAND ROAD/PICTURE/PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
113	90	82	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UM (18.98)	NOW That's What I Call Country: Volume 4		14
114	160	-	MANNHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA AMERICAN GRAMOPHONE 3012 (15.98)	Christmas Symphony		114
115	103	99	SOUNDTRACK WALT DISNEY 013523 (15.98 CD/DVD) ⊕	Shake It Up: Break It Down		22
116	109	98	FOO FIGHTERS ROSWELL 84493/RCA (11.98) ⊕	Wasting Light		1
117	131	119	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428 (15.98)	Back To Black		2
118	72	27	BJORK ONE LITTLE INDIAN/NONESUCH 528728/WARNER BROS. (18.98)	Biophilia		27
119	129	148	DRAKE YOUNG MONEY CASH MONEY 014325/UNIVERSAL REPUBLIC (13.98)	Thank Me Later		1
120	100	88	CHRIS BROWN JIVE 86067/RCA (11.98)	F.A.M.E.		1
121	117	108	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best		1
122	82	72	THE BEATLES APPLE 29325/CAPITOL (18.98)	The Beatles		1
123	126	104	THEORY OF A DEADMAN 604 617729/ROADRUNNER (13.98)	The Truth Is...		1
124	124	123	ELVIS PRESLEY RCA SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden		85
125	RE-ENTRY	13	SUSAN BOYLE SYCD/COLUMBIA 72077/SONY MUSIC (11.98)	The Gift		3
126	105	111	JESSICA REEDY LIGHT 7239/EONE (13.98)	From The Heart		43
127	87	69	HUGH LAURIE WARNER BROS. 527497/RHINO (18.98)	Let Them Talk		16
128	108	101	WIZ KHALIFA ROSTRUM ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers		1
129	119	95	SOUNDTRACK NICKELODEON/COLUMBIA 68341/SONY MUSIC (11.98)	Victorious: Music From The Hit TV Show		1
130	121	109	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 001098/UM (9.98)			70
131	32	-	LALAH HATHAWAY HATHAWAY STAX 32197/CONCORD (14.98)	Where It All Begins		32
132	RE-ENTRY	8	ISAAC CARREE SOVEREIGN AGENCY 002 (13.98)	Uncommon Me		48
133	NEW	1	HONOR SOCIETY FAIR ISLE 30555 (9.98)	A Tale Of Risky Business Part 2		133
134	133	117	JILL SCOTT BLUES BABE 527941/WARNER BROS. (18.98)	The Light Of The Sun		1
135	77	56	CHICKENFOOT LAND SHARK 23777/EONE (17.98)	Chickenfoot III		1
136	78	76	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015754/IDJMG (9.98)	My Worlds Acoustic		1
137	NEW	1	CLOSE YOUR EYES VICTORY 649 (13.98)	Empty Hands And Heavy Hearts		137
138	176	152	BON IVER JAGJAGUWAR 135 (14.98)	Bon Iver		1
139	125	102	GAVIN DEGRAW J 56083/RCA (11.98)	Sweeter		1
140	135	116	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UM (9.98)			109
141	NEW	1	PAUL SIMON LEGACY 96417/SONY MUSIC (13.98)	Songwriter		141
142	127	112	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This		1
143	138	129	BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLES/IDJMG 008884/UM (9.98)			100
144	136	142	AWOLNATION RED BULL 1086 (9.98)	Megalithic Symphony		112
145	RE-ENTRY	3	JOHN ST. JOHN SONOMA 0337 (5.98)	Spooky Sounds		79
146	199	-	VARIOUS ARTISTS WOW Christmas: 32 Christian Artists And Holiday Songs EMI CMG/PROVIDENT-INTEGRITY 888156/WORD CURB (17.98)			146
147	128	100	GAME DGC 013729/IGA (13.98)	The R.E.D. Album		1
148	RE-ENTRY	46	ELTON JOHN CHRONICLES/ROCKE T/ISLAND/MERCURY 008661/UM (13.98)	Rocket Man: Number Ones		1
149	95	91	THE OAK RIDGE BOYS DIFFERENCE MEDIA 44218 EX/CRACKER BARREL (11.98)	It's Only Natural		70
150	RE-ENTRY	165	MICHAEL JACKSON EPIC/LEGACY 17986/SONY MUSIC (17.98)	Thriller		1



The jazzy Starbucks-exclusive various artists set features Dizzy Gillespie and Charlie Parker (pictured), and debuts at No. 3 on Traditional Jazz Albums (4,000).

125 Certainly, *The Gift* will cross the 2 million sales threshold by the end of the year, as its to-date total stands at 1.9 million. Next week, watch for her third set, *Someone to Watch Over Me*, to take a bow.



After an album with Hollywood Records in 2009, the now indie pop quartet brings its second full-length onto the list with 4,000. Its first album, *Fashionably Late*, spent two weeks on the tally and has sold 41,000.

141 The artist-curated collection of his favorites enters with 3,000. His last greatest-hits offering, *This Better Be Good*, hit No. 60 in 2009 and has moved 36,000.

148 Currently offered as one of iTunes' Great Pop Albums for \$7.99, it nets a 135% sales gain. With 862,000 sold, the 2007 set is his best-selling album since another hits set, 2002's *Greatest Hits 1970-2002* (2.5 million).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	173	169	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones		3
152	113	79	MASTODON REPRISE 528158/WARNER BROS. (18.98) ⊕	The Hunter		10
153	132	124	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey		1
154	161	154	THE TEMPTATIONS Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection MOTOWN 153362/UM (9.98)			132
155	NEW	1	VARIOUS ARTISTS SONY MUSIC CMG 91336/SONY MUSIC (6.98)	Halloween Howls		155
156	116	55	MAYER HAWTHORNE UNIVERSAL REPUBLIC 016103 (10.98)	How Do You Do		52
157	134	92	NEEDTOBREATHE ATLANTIC 528053/AG (13.98)	The Reckoning		8
158	NEW	1	CHARLIE ZAA THE ENTITY 1099 (9.98)	De Bohemia		158
159	164	168	SKILLET ARDEN/IND/ATLANTIC 519927/AG (13.98)	Awake		1
160	146	157	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		6
161	147	105	BARBRA STREISAND COLUMBIA 86297/SONY MUSIC (18.98)	What Matters Most		1
162	143	118	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection GEFFEN 001101/UM (9.98)			67
163	137	136	THE SCRIPT PHONOGENIC EPIC 81227/SONY MUSIC (11.98)	Science & Faith		3
164	152	146	LIONEL RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 007759/UM (9.98)			127
165	162	143	CREEDEENCE CLEARWATER REVISITED POOR BOY SONY MUSIC CMG 52336/SONY MUSIC (6.98)	Extended Versions		74
166	110	-	SOUNDTRACK REUNION 10167/SONY MUSIC (10.98)	Courageous		110
167	48	-	EVERLAST MARTYR 10313 (14.98)	Songs Of The Ungrateful Living		48
168	NEW	1	SKINNY PUPPY SYNTHETIC SYMPHONY 308282/SPV (16.98)	Handover		168
169	120	70	NIRVANA SUB POP/DGC/GEFFEN 015887/UM (10.98)	Nevermind		10
170	89	30	PETER GABRIEL REAL WORLD 800035 (12.98)	New Blood		30
171	123	93	WYNTON MARSALIS & ERIC CLAPTON Play The Blues: Live From Jazz At Lincoln Center JAZZ AT LINCOLN CENTER/REPRISE JAZZ 528531/RHINO (24.98)			31
172	153	138	HANK WILLIAMS JR. CURB 77638 (9.98)	Greatest Hits, Vol. 1		5
173	145	145	LADY GAGA STREAMLINE KONLIVE/CHEERYTREE/INTERSCOPE 011805/IGA (12.98)	The Fame		3
174	RE-ENTRY	3	KRISTIN CHENOWETH MASTERWORKS 80718/SONY MASTERWORKS (11.98)	Some Lessons Learned		50
175	RE-ENTRY	144	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		3
176	168	135	WILLIE NELSON COLUMBIA/LEGACY 84184/SONY MUSIC (5.98)	Super Hits		2
177	139	96	CODY SIMPSON ATLANTIC 528047/AG (5.98)	Coast To Coast (EP)		12
178	149	140	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits		8
179	52	-	REAL ESTATE DOMINO 305 (13.98)	Days		52
180	97	-	MAT KEARNEY AWARE 015817/UNIVERSAL REPUBLIC (10.98)	Young Love		1
181	RE-ENTRY	4	LEANN RIMES CURB 79203 (18.98)	Lady & Gentlemen		32
182	RE-ENTRY	65	AVENGED SEVENFOLD HOPELESS/SIRE 524026/WARNER BROS. (18.98)	Nightmare		1
183	98	42	DJ DRAMA APHILLIATES 2163/EONE (17.98)	Third Power		42
184	170	158	LEDISI VERVE FORECAST 015557/VG (13.98)	Pieces Of Me		1
185	157	151	PINK LAFACE/JIVE 80657/RCA (13.98)	Greatest Hits... So Far!!!		5
186	189	-	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA SONY MUSIC CMG 58490/SONY MUSIC (6.98)	VH1 Storytellers		56
187	RE-ENTRY	4	PEARL JAM MONKEYWRENCH/COLUMBIA 96035/SONY MUSIC (21.98)	Pearl Jam Twenty (Soundtrack)		10
188	178	-	MIRANDA LAMBERT COLUMBIA NASHVILLE 16854/SMN (12.98)	Revolution		1
189	172	160	BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG 80851/SONY MUSIC (6.98)	Extended Versions		82
190	142	126	PINK FLOYD CAPITOL 28944 (34.98)	The Wall		1
191	174	194	CHRISTINA PERRI ATLANTIC 528553/AG (13.98) ⊕	lovestrong.		1
192	185	162	KIRK FRANKLIN EQ YO SOUL/VERITY 77917/RCA (11.98)	Hello Fear		1
193	183	171	DEADMAU5 MAUSTRAP 2518/ULTRA (15.98)	4X4=12		47
194	165	144	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits		10
195	156	149	KELLY ROWLAND UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC (13.98)	Here I Am		3
196	181	165	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280/UMGN (9.98)			76
197	NEW	1	TOBYMAC FOREFRONT 32610 (10.98)	Christmas In Diverse City		197
198	175	77	MAYDAY PARADE FEARLESS/MOP 528624/ILG (15.98)	Mayday Parade		12
199	188	176	MIGUEL BLACK ICE/BYSTORM JIVE 75487/RCA (9.98)	All I Want Is You		37
200	179	134	TONY BENNETT RPM/COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic		3

M		P		S		T		V		W		Z	
WYNTON MARSALIS & ERIC CLAPTON	171	JUSTIN MOORE	87	ELVIS PRESLEY	124	RIHANNA	78	BLAKE SHELTON	48	SWITCHFOOT	85	THE TEMPTATIONS	154
BRUNO MARS	74	MUMFORD & SONS	27, 80	JOHN PRINE	94	LEANN RIMES	181	PAUL SIMON	141	A.N.T. FARM	42	THEORY OF A DEADMAN	123
MASTODON	152			PUSCIFIER	81	KELLY ROWLAND	195	CODY SIMPSON	177	SKILLET	159	BEBOP: THE SOUND THAT TRANSFORMED JAZZ	104
MAYDAY PARADE	198	BRAD PAISLEY	79	NEEDTOBREATHE	157	PEARL JAM	187	SKINNY PUPPY	168	THREE DOG NIGHT	140	THE BRIDGE SCHOOL CONCERTS: 25TH ANNIVERSARY EDITION: VOLUME 1	76
MARTINA MCBRIDE	31	PEARL JAM	187	RASCAL FLATTS	142	WILLIE NELSON	176	FOOTLOOSE (2011)	166	TOBYMAC	197	HALLOWEEN HOWLS	155
SCOTTY MCCREERY	7	CHRISTINA PERRI	191	REAL ESTATE	179	NICKELBACK	175	SHAKE IT UP: BREAK IT DOWN	115	WOW HITS 2012	45	HILARY WEEKS	102
MIGUEL	199	KATY PERRY	59	RED HOT CHILI PEPPERS	46	PINK FLOYD	92, 190	SHAKE IT UP: BREAK IT DOWN	115	CHRIS YOUNG	109		
NICKI MINAJ	68	PINK	185	JESSICA REEDY	126	PINK ANNIES	64	VICTORIOUS: MUSIC FROM THE HIT TV SHOW	129	CHARLIE ZAA	158		
MINDLESS BEHAVIOR	63	LIONEL RICHIE	164			PITBULL	73						
MONTGOMERY GENTRY	62												

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DATA PROVIDED BY MUSIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSPACE PAGE
1	2	42	#1 DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY
2	1	41	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
3	3	37	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
4	3	38	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
5	6	37	SUNGH A JUNG	WWW.MYSPACE.COM/JUNGSUNGH A
6	7	41	NOISIA	WWW.MYSPACE.COM/DENOISIA
7	18	32	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
8	9	6	MORD FUSTANG	WWW.MYSPACE.COM/MDROFUSTANG
9	45	4	PARADISE FEARS	WWW.MYSPACE.COM/PARADISEFEARS
10	8	29	T. MILLS	WWW.MYSPACE.COM/TMILLS
11	5	38	PORTA	WWW.MYSPACE.COM/PORTA1
12	12	38	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA
13	NEW		FAR TOO LOUD	WWW.MYSPACE.COM/FARTOLOUDO
14	19	19	NEOCLUBBER	WWW.MYSPACE.COM/NEOCLUBBER
15	7	38	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET
16	13	8	MUSTARD PIMP	WWW.MYSPACE.COM/MUSTAROPIMP
17	14	41	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
18	23	41	DAVE DAYS	WWW.MYSPACE.COM/DAVEOAYS
19	15	34	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
20	22	13	TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS
21	11	30	METRONOMY	WWW.MYSPACE.COM/METRONOMY
22	27	16	GOLD PANDA	WWW.MYSPACE.COM/GOLOPANDA
23	20	26	PITTY	WWW.MYSPACE.COM/BANDAPITTY
24	21	41	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
25	RE-ENTRY		FELGUK	WWW.MYSPACE.COM/FELGUK
26	33	9	VILLE BABY	WWW.MYSPACE.COM/VILLEBABYMUSIC
27	28	5	TOKIMONSTA	WWW.MYSPACE.COM/TOKIBEATS
28	30	9	ORELSAN	WWW.MYSPACE.COM/ORELSAN
29	25	12	UMEK	WWW.MYSPACE.COM/DJUMEK
30	24	40	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
31	39	19	AEROPLANE	WWW.MYSPACE.COM/AEROPLANE/MUSICLOVE
32	26	9	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC
33	29	31	PAROV STELAR	WWW.MYSPACE.COM/STELAR1
34	32	24	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT
35	36	8	MODESTEP	WWW.MYSPACE.COM/MODESTEP
36	16	18	ZEDD	WWW.MYSPACE.COM/OFFICIALZEDD
37	47	10	MILES KANE	WWW.MYSPACE.COM/MILESKANEMUSIC
38	44	4	MEY TAL COHEN	WWW.MYSPACE.COM/DEWWATERPRIEST
39	34	4	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL
40	50	3	DATSIK	WWW.MYSPACE.COM/OJOATSIK
41	RE-ENTRY		ONRA	WWW.MYSPACE.COM/ONRA
42	38	20	IAMX	WWW.MYSPACE.COM/IAMX
43	RE-ENTRY		COM TRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE
44	42	33	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK
45	49	31	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
46	37	15	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST
47	NEW		EMANCIPATOR	WWW.MYSPACE.COM/EMANCIPATOR
48	RE-ENTRY		MONARCHY	WWW.MYSPACE.COM/MONARCHYSOUND
49	46	22	BORGORE	WWW.MYSPACE.COM/BORGORE
50	40	2	DESIGNER DRUGS	WWW.MYSPACE.COM/DESIGNERDRUGSCLUBMUSIC

SOCIAL 50™

DATA PROVIDED BY MUSIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT/LABEL)
1	1	49	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
2	2	39	ADELE XL/COLUMBIA
3	4	49	RIHANNA SRP/DEF JAM/IDJMG
4	5	49	SHAKIRA SONY MUSIC LATIN/EPIC
5	8	49	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
6	3	26	LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
7	6	49	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
8	9	49	KATY PERRY CAPITOL
9	18	49	COLDPLAY CAPITOL
10	13	47	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
11	10	49	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL
12	7	49	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	12	49	SELENA GOMEZ HOLLYWOOD
14	14	47	CHRIS BROWN JIVE/RCA
15	19	17	SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC
16	17	46	BRITNEY SPEARS JIVE/RCA
17	16	49	TAYLOR SWIFT BIG MACHINE
18	11	38	BRUNO MARS ELEKTRA
19	15	49	AVRIL LAVIGNE RCA
20	36	30	JUSTIN TIMBERLAKE JIVE/RCA
21	21	48	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
22	20	25	BOYCE AVENUE 3 PEACE
23	24	49	LINKIN PARK MACHINE SHOP/WARNER BROS
24	29	49	DON OMAR ORFANATO/MACHETE
25	23	47	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
26	27	49	MICHAEL JACKSON M.J./EPIC
27	26	41	CHRISTINA GRIMMIE UNSIGNED
28	30	49	BEYONCE PARKWOOD/COLUMBIA
29	25	49	AKON KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC
30	40	48	THE BLACK EYED PEAS INTERSCOPE
31	22	35	JENNIFER LOPEZ ISLAND/IDJMG
32	35	45	TIESTO MUSICAL FREEDOM
33	32	44	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
34	31	16	WIZ KHALIFA ROSTRUM/ATLANTIC
35	28	42	DEMI LOVATO HOLLYWOOD
36	37	34	TYLER WARD UNSIGNED
37	38	5	MEGAN & LIZ COLLECTIVE SOUNDS
38	33	49	USHER LAFACE/RCA
39	45	12	CIMORELLI UNSIGNED
40	42	47	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
41	39	46	50 CENT SHADY/AFTERMATH/INTERSCOPE
42	44	16	SOULJA BOY COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE
43	RE-ENTRY		DAFT PUNK VIRGIN/CAPITOL
44	34	7	MADDI JANE JOF
45	NEW		KELLY CLARKSON 19/RCA
46	41	32	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
47	NEW		AC/DC ALBERT PRODUCTIONS/COLUMBIA
48	NEW		NERO MTA/MERCURY/IDJMG
49	RE-ENTRY		DJ BL3ND UNSIGNED
50	RE-ENTRY		THE BEATLES APPLE/CAPITOL

YOUTUBE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	3	12	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	1	6	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
3	3	3	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/IDJMG)
4	5	12	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GONNOROCK (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
5	—	—	PARTY	BEYONCE FEATURING ANDRE 3000 (PARKWOOD/COLUMBIA)
6	6	12	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
7	2	2	MISTLETOE	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/UNIVERSAL)
8	7	11	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
9	8	12	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	10	12	DANZA KUDURO	DON OMAR & LUCENZO (YANIS/DRIFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
11	9	3	WITHOUT YOU	DAVID GUETTA FEATURING USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
12	12	3	PARADISE	COLOPLAY (CAPITOL)
13	13	12	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
14	16	12	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
15	17	11	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEATURING FRESHLYGROUNDED (EPIC)

YAHOO! VIDEOS

The weeks most-streamed videos on Yahoo! Music.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	2	4	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	4	9	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	11	25	PERSONAL JESUS	DEPECHE MODE (SIRE/REPRISE)
4	1	3	COUNTDOWN	BEYONCE (PARKWOOD/COLUMBIA)
5	—	—	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
6	—	1	YEAH	USHER FEATURING LIL JON & LUDACRIS (LAFACE/ZOMBA)
7	—	37	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	10	9	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GONNOROCK (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
9	6	23	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	—	1	WHEN WE STAND TOGETHER	NICKELBACK (ROADRUNNER/RRP)
11	—	1	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
12	9	4	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
13	7	18	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
14	8	9	FLY	NICKI MINAJ FEATURING RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MDTOWN)
15	—	1	TAYLOR GANG	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)

NEXT BIG SOUND 25™

The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.

THIS WEEK	ARTIST
1	CAMERON MITCHELL
2	CHINA ANNE MCCLAIN
3	SEXION D'ASSAUT
4	ZEZE DI CAMARGO
5	KASKADE
6	BRIAN BRADLEY
7	LACEY SCHWIMMER
8	AKROAMA
9	DONNY GOINES
10	ALYSSA SHOUSE
11	DAPPY
12	CARLOS JEAN
13	THE RAMBLES
14	LUKE JAMES
15	KEAN CIPRIANO

An explosion of 26,000 SoundCloud plays for electronic artist Far Too Loud's latest track, "Megaloud," sends the act straight in at No. 13 on Uncharted. Far Too Loud's latest EP, *Ready to Stomp*, premiered on the site on Sept. 11 and has earned almost 150,000 plays.



Dubstep act Nero debuts on the Social 50 at No. 48 thanks to iTunes making its song "Promises" off latest album *Welcome to Reality* the free single of the week on Oct. 25. This assisted in boasting the amount of fans the group gained week to week up to 12,200 and nudge its weekly play gain by 1 million. On the Heatseekers Albums chart, "Reality" re-enters at No. 29 with a 110% sales gain, according to Nielsen SoundScan.



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

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	2	12	#1 SOMEONE LIKE YOU	ADELE	XL/COLUMBIA	
2	1	15	MOVES LIKE JAGGER	MARDON 5 FEAT. CHRISTINA AGUILERA	A&M/OCTONE/INTERSCOPE	
3	3	13	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE	DECA/DANCEFUELED BY RAMEN/RRP	
4	4	17	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA	
5	5	15	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI	DECA/DANCEFUELED BY RAMEN/ATLANTIC/RRP	
6	7	9	WITHOUT YOU	DAVID GUETTA FEAT. USHER	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
7	11	6	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS	SRP/DEF JAM/IDJMG	
8	10	7	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
9	8	12	IN THE DARK	DEV	INDIE-POP/UNIVERSAL REPUBLIC	
10	6	27	PARTY ROCK ANTHEM	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
11	12	12	HEADLINES	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	9	29	GIVE ME EVERYTHING	PITBULL MR. 305/POLO GROUNDS/JRCA		
13	18	9	NI**AS IN PARIS	JAY Z KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG	
14	15	11	SHE WILL	LIL WAYNE FEAT. DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
15	13	17	LIGHTERS	BAD MEETS EVIL FEAT. BRUND MARS	SHADY/INTERSCOPE	
16	16	25	SUPER BASS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
17	14	11	YOU AND I	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
18	17	26	GOOD LIFE	ONEREPUBLIC	MOSLEY/INTERSCOPE	
19	22	8	MR. KNOW IT ALL	KELLY CLARKSON	19/RCA	
20	19	13	MR. SAXOBEAT	ALEXANDRA STAN	ULTRA	
21	26	7	FLY	NICKI MINAJ	FEAT. RIHANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
22	23	13	GOD GAVE ME YOU	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	
23	25	24	JUST A KISS	LADY ANTEBELLUM	CAPITOL NASHVILLE	
24	20	33	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA	
25	27	17	CRAZY GIRL	ELI YOUNG BAND	REPUBLIC NASHVILLE	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	6	#1 WE FOUND LOVE	RIHANNA	FEAT. CALVIN HARRIS	SRP/DEF JAM/IDJMG
2	2	9	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
3	3	15	SOMEONE LIKE YOU	ADELE	XL/COLUMBIA	
4	6	24	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA	
5	7	19	MOVES LIKE JAGGER	MARDON 5 FEAT. CHRISTINA AGUILERA	A&M/OCTONE/INTERSCOPE	
6	8	9	WITHOUT YOU	DAVID GUETTA FEAT. USHER	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
7	9	16	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE	DECA/DANCEFUELED BY RAMEN/RRP	
8	—	1	PRINCESS OF CHINA	COLDPLAY	FEAT. RIHANNA	CAPITOL
9	18	8	MR. KNOW IT ALL	KELLY CLARKSON	19/RCA	
10	19	5	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC	
11	13	31	PARTY ROCK ANTHEM	LMFAO	FEAT. LARSEN BENNETT & GOODRICK	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
12	15	5	5 O'CLOCK	T-PAIN	FEAT. WIZ KHALIFA & LILY ALLEN	KONVIC/NAPPY BOY/JIVE/RCA
13	12	16	YOU MAKE ME FEEL...	COBRA STARSHIP	FEAT. SABI	DECA/DANCEFUELED BY RAMEN/ATLANTIC/RRP
14	4	3	MAKE ME PROUD	DRAKE	FEAT. NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	14	12	IT GIRL	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	
16	50	3	DANCE (ASS)	BIG SEAN	G.O.D./DEF JAM/IDJMG	
17	25	5	IT WILL RAIN	BRUND MARS	SUMMIT/SHOP/LEKTRA/ATLANTIC	
18	—	1	RED SOLO CUP	TOBY KEITH	SHOW DOG/UNIVERSAL	
19	16	12	YOU AND I	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
20	20	11	IN THE DARK	DEV	INDIE-POP/UNIVERSAL REPUBLIC	
21	17	26	SUPER BASS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
22	—	1	SWEAT	BOW WOW	FEAT. LIL WAYNE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
23	24	9	NI**AS IN PARIS	JAY Z	KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
24	22	12	HEADLINES	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
25	27	10	FLY	NICKI MINAJ	FEAT. RIHANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	10	#1 SOMEONE LIKE YOU	ADELE	XL/COLUMBIA	
2	2	41	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA	
3	—	1	PRINCESS OF CHINA	COLDPLAY	FEAT. RIHANNA	CAPITOL
4	4	28	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA	
5	3	7	PARADISE	COLDPLAY	CAPITOL	
6	5	14	NOTHING	THE SCRIPT	PHONOGENIC/EPIC	
7	6	5	WHEN WE STAND TOGETHER	NICKELBACK	ROADRUNNER/RRP	
8	8	3	SHAKE IT OUT	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC	
9	9	30	SAIL	AWOLNATION	RED BULL	
10	—	1	LONELY BOY	THE BLACK KEYS	NONESUCH/WARNER BROS.	
11	—	1	CHARLIE BROWN	COLDPLAY	CAPITOL	
12	10	68	VIVA LA VIDA	COLDPLAY	CAPITOL	
13	7	19	FIX YOU	COLDPLAY	CAPITOL	
14	—	1	HURTS LIKE HEAVEN	COLDPLAY	CAPITOL	
15	13	15	THE ADVENTURES OF RAIN DANCE	MAGGIE RED HOT CHILI PEPPERS	WARNER BROS.	

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	3	5	#1 5 O'CLOCK	T-PAIN	FEAT. WIZ KHALIFA & LILY ALLEN	KONVIC/NAPPY BOY/JIVE/RCA
2	1	3	MAKE ME PROUD	DRAKE	FEAT. NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	16	8	DANCE (ASS)	BIG SEAN	G.O.D./DEF JAM/IDJMG	
4	4	30	SUPER BASS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
5	—	1	SWEAT	BOW WOW	FEAT. LIL WAYNE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	6	12	NI**AS IN PARIS	JAY Z	KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
7	5	12	HEADLINES	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
8	7	11	FLY	NICKI MINAJ	FEAT. RIHANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
9	2	3	YOUNG, WILD & FREE	SNOP DOGG & WIZ KHALIFA	FEAT. BRUND MARS	ROSTRUM/ATLANTIC
10	28	5	THRILLER	MICHAEL JACKSON	EPIC/LEGACY	
11	9	11	SHE WILL	LIL WAYNE	FEAT. DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	13	11	WORK OUT	J. COLE	ROC NATION/COLUMBIA	
13	10	23	HOW TO LOVE	LIL WAYNE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
14	12	31	GIVE ME EVERYTHING	PITBULL	FEAT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS/JRCA
15	8	5	STRANGE CLOUDS	B.O.B	FEAT. LIL WAYNE	REBEL/ROCK/GRAND HUSTLE/ATLANTIC

CLASSICAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	95	#1 YOU RAISE ME UP	JOSH GROBAN	143/REPRISE/WARNER BROS.	
2	2	95	TIME TO SAY GOODBYE	SARAH BRIGHTMAN & ANDREA BOCELLI	NEMO STUDIO/ANGEL/BELG	
3	—	1	HERE AND HEAVEN	YO-YO MASTBART	DUNKANDIGAR MEYER/CHBS	THE SONY CLASSICAL/SONY MASTERWORKS
4	—	1	ATTABOY	YO-YO MASTBART	DUNKANDIGAR MEYER/CHBS	THE SONY CLASSICAL/SONY MASTERWORKS
5	5	95	SUITE FOR SOLO CELLO NO. 1 IN YO-YO MA SONY CLASSICAL/SONY MASTERWORKS			
6	18	16	JAWS THEME	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA	SONY CLASSICAL/SONY MASTERWORKS	
7	8	95	DEBUSSY: CLAIR DE LUNE	CLAUDE DEBUSSY	NDT LISTED	
8	6	86	THE PRAYER	CELINE DION	WITH ANDREA BOCELLI	EPIC/SONY MUSIC
9	—	89	TO WHERE YOU ARE	JOSH GROBAN	143/REPRISE/WARNER BROS.	
10	9	19	CHRISTMAS CANON	TRANS-SIBERIAN ORCHESTRA	LAVA/AG	
11	—	1	MOONLIGHT SONATA	LUDWIG VAN BEETHOVEN	NOT LISTED	
12	3	32	AVE MARIA	JOSH GROBAN	143/REPRISE/WARNER BROS.	
13	15	31	BELIEVE	JOSH GROBAN	WARNER SUNSET/REPRISE/WARNER BROS.	
14	—	1	TOCCATA & FUGUE IN D MINOR, BWV 585	JOHANN SEBASTIAN BACH	PARIS	
15	—	1	TOCCATA AND FUGUE IN D MINOR	ERIC HAMMERSTEIN	INNOVATIVE MULTIMEDIA	

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL		
1	—	1	#1 RED SOLO CUP	TOBY KEITH	SHOW DOG/UNIVERSAL		
2	1	16	GOD GAVE ME YOU	BLAKE SHELTON	WARNER BROS./WMN		
3	2	7	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN	CAPITOL NASHVILLE		
4	5	34	CRAZY GIRL	ELI YOUNG BAND	REPUBLIC NASHVILLE		
5	4	25	JUST A KISS	LADY ANTEBELLUM	CAPITOL NASHVILLE		
6	3	72	IF I DIE YOUNG	THE BAND PERRY	REPUBLIC NASHVILLE		
7	6	27	TAKE A BACK ROAD	RODNEY ATKINS	CURB		
8	8	18	EASY	RASCAL FLATTS	FEAT. NATASHA BEDIINGFIELD	BIG MACHINE	
9	7	33	DIRT ROAD ANTHEM	JASON ALDEAN	BROKEN BOW		
10	10	7	TATTOOS ON THIS TOWN	JASON ALDEAN	BROKEN BOW		
11	11	5	KEEP ME IN MIND	ZAC BROWN	BAND SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE		
12	14	11	I'M GONNA LOVE YOU THROUGH IT	MARTINA MCBRIDE	REPUBLIC NASHVILLE		
13	12	11	WE OWNED THE NIGHT	LADY ANTEBELLUM	CAPITOL NASHVILLE		
14	9	21	REMINDE ME	BRAD PAISLEY	DUEY	WITH CARRIE UNDERWOOD	ARISTA NASHVILLE
15	19	6	YOU	CHRIS YOUNG	RCA		

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	63	#1 DANZA KUDURO	DON OMAR & LUJANZO	YANIS/SONY/SONY MUSIC LATIN	
2	2	9	PROMISE	ROMEO SANTOS	FEAT. USHER	SONY MUSIC LATIN
3	5	95	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	ULTRA	
4	4	77	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA	FEAT. FRESHLYGROUND	EPIC/SONY MUSIC LATIN
5	3	95	HIPS DON'T LIE	SHAKIRA	FEAT. WYCLEF JEAN	EPIC/SONY MUSIC LATIN
6	6	54	RABIOSA	SHAKIRA	EPIC/SONY MUSIC LATIN	
7	8	52	BON, BON	PITBULL	MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
8	7	95	HEROE	ENRIQUE IGLESIAS	INTERSCOPE/UNIVERSAL MUSIC LATINO	
9	11	4	EL VERDADERO AMOR PERDONA	MANA	WARNER LATINA	
10	9	35	TABOO	DON OMAR	ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO	
11	12	28	VEN COMIGO	DADDY YANKEE	FEAT. PRINCE ROYCE EL CARTEL	
12	10	6	WEPA	GLORIA ESTEFAN	CRESCENT MOON/VERVE FORECAST/VERVE	
13	13	60	THE ANTHEM	PITBULL	FEAT. LIL JON	FAMOUS ARTIST/TVT
14	15	59	LOCA	SHAKIRA	FEAT. EL CATA	EPIC/SONY MUSIC LATIN
15	17	95	LOBA	SHAKIRA	EPIC/SONY MUSIC LATIN	

ALTERNATIVE™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	41	#1 PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA	
2	—	1	PRINCESS OF CHINA	COLDPLAY	FEAT. RIHANNA	CAPITOL
3	3	28	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA	
4	2	7	PARADISE	COLDPLAY	CAPITOL	
5	5	3	SHAKE IT OUT	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC	
6	6	27	SAIL	AWOLNATION	RED BULL	
7	—	1	LONELY BOY	THE BLACK KEYS	NONESUCH/WARNER BROS.	
8	—	1	CHARLIE BROWN	COLDPLAY	CAPITOL	
9	7	27	VIVA LA VIDA	COLDPLAY	CAPITOL	
10	4	15	FIX YOU	COLDPLAY	CAPITOL	
11	—	1	HURTS LIKE HEAVEN	COLDPLAY	CAPITOL	
12	9	15	THE ADVENTURES OF RAIN DANCE	MAGGIE RED HOT CHILI PEPPERS	WARNER BROS.	
13	—	1	NARCISSISTIC CANNIBAL	KORN	FEAT. SKRILLEX & KILL THE NOISE	ROADRUNNER/RRP
14	8	4	CLOCKS	COLDPLAY	CAPITOL	
15	11	4	BLACKOUT	BREATHE	CAROLINA FEARLESS	

HOT 100 AIRPLAY™, 128 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS™, DIGITAL SONGS™, the top-selling overall and genre-specific, respectively, downloaded tracks, as compiled from Internet sales reported and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011, Prometheus Global Media, LLC. All rights reserved.

Mainstream Top 40 chart listing songs like 'Stereo Hearts' by Gym Class Heroes, 'Someone Like You' by Adele, and 'Moves Like Jagger' by Maroon 5.

Adult Contemporary chart listing songs like 'If I Die Young' by The Band Perry, 'Rolling in the Deep' by Adele, and 'Someone Like You' by Adele.

Adult Top 40 chart listing songs like 'Someone Like You' by Adele, 'Moves Like Jagger' by Maroon 5, and 'Nothing' by The Script.

Rock Songs chart listing songs like 'Walk' by Foo Fighters, 'The Sound of Winter' by Bush, and 'Lonely Boy' by The Black Keys.

Active Rock chart listing songs like 'Not Again' by Staind, 'Tonight' by Seether, and 'Bottoms Up' by Nickelback.

Heritage Rock chart listing songs like 'Walk' by Foo Fighters, 'Bottoms Up' by Nickelback, and 'The Sound of Winter' by Bush.

Adam Levine becomes the third act to replace itself at No. 1 on the Mainstream Top 40 chart, as Gym Class Heroes' "Stereo Hearts" (3-1), on which he guests, halts the six-week reign of "Moves Like Jagger" (1-3) by the group he fronts, Maroon 5.

Three weeks shy of a year after it topped Hot Country Songs, the Band Perry's "If I Die Young" reaches No. 1 on Adult Contemporary (2-1). The ballad previously crossed to a No. 4 peak on Adult Top 40 and a No. 12 highpoint on Mainstream Top 40.



THE BAND PERRY

The Black Keys unlock a No. 15 debut on Rock Songs with "Lonely Boy," the first single from El Camino, the duo's seventh album and follow-up to its breakthrough set Brothers, which won the Grammy Award earlier this year for best alternative music album. The new release arrives Dec. 6.



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40: 14.3, 76 and 92 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 168 all-format rock stations, including 55 ACTIVE ROCK and 19 HERITAGE ROCK panels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC. All rights reserved. THE BLACK KEYS: JOHN PEETS

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	17	#1 GOD GAVE ME YOU <small>3 WKS</small> (S.HENDRICKS/D.BARNES)	Blake Shelton	WARNER BROS./JAMN	1	1
2	2	3	37	CRAZY GIRL <small>M.WRUCKE/L.BRICE/L.ROSE</small>	Eli Young Band	REPUBLIC NASHVILLE	2	2
3	5	7	17	GREATEST GAINER SPARKS FLY <small>N.CHAPMAN/T.SWIFT</small>	Taylor Swift	BIG MACHINE	3	3
4	6	8	39	COUNTRY MUST BE COUNTRY WIDE <small>D.HUFF/M.DEKLE/C.FORD/B.GILBERT</small>	Brantley Gilbert	VA. DRY	4	4
5	4	9	13	BAGGAGE CLAIM <small>F.LIDDELL/C.AINLAY/G.WORF/M.LAMBERT/N.HEMBY/L.LAIRD</small>	Miranda Lambert	RCA	4	4
6	9	10	11	WE OWNED THE NIGHT <small>P.WORLEY/LADY ANTEBELLUM/D.HAYWOOD/C.KELLEY/D.DAVIDSON</small>	Lady Antebellum	CAPITOL NASHVILLE	6	6
7	10	11	12	TATTOOS ON THIS TOWN <small>M.KINDX/N.THRASHER/W.MOBLEY/M.DULANEY</small>	Jasen Aidan	BROKEN BOW	7	7
8	3	2	21	HERE FOR A GOOD TIME <small>T.BROWN/G.STRAIT/I.G.STRAIT/B.STRAIT/D.OILLON</small>	George Strait	MCA NASHVILLE	2	2
9	8	5	29	TAKE A BACK ROAD <small>T.HEWITT/R.AKINS/L.LAIRD</small>	Rodney Atkins	CURB	1	1
10	11	12	25	I GOT YOU <small>N.V.S.THOMPSON/K.THOMPSON/J.SELLERS/P.JENKINS</small>	Thompson Square	STONE CREEK	10	10
11	13	14	11	KEEP ME IN MIND <small>K.STEGALL/Z.BROWN/C.BROWN/W.DURRANTE/N.COWAN</small>	Zac Brown Band	SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	11	11
12	12	13	15	EASY <small>D.HUFF/RASCAL FLATTS/K.ELAM/M.MOBLEY</small>	Rascal Flatts Featuring Natasha Bedingfield	BIG MACHINE	12	12
13	14	15	38	LET IT RAIN <small>F.LIDDELL/C.AINLAY/D.NAIL/J.SINGLETON</small>	David Nail	MCA NASHVILLE	13	13
14	16	17	17	DRINK IN MY HAND <small>J.JOYCE/E.CHURCH/M.PHEENEY/L.LAIRD</small>	Eric Church	EMI NASHVILLE	14	14
15	15	16	24	ONE MORE DRINKIN' SONG <small>J.NIEMANN/D.BRAINARD/J.L.NIEMANN/R.BROWN</small>	Je'rod Niemann	SEA GAYLE/ARISTA NASHVILLE	15	15
16	17	20	14	ALL YOUR LIFE <small>N.CHAPMAN/B.HENNINGSEN/C.HENNINGSEN</small>	The Band Perry	MCA NASHVILLE	16	16
17	19	21	9	I DON'T WANT THIS NIGHT TO END <small>J.STEVENS/L.BRYAN/D.DAVIDSON/R.AKINS/B.HAYS/L.P.</small>	Luke Bryan	CAPITOL NASHVILLE	17	17
18	18	18	24	I GOT NOTHIN' <small>F.ROGERS/D.RUCKER/C.MILLS</small>	Darius Rucker	CAPITOL NASHVILLE	18	18
19	20	19	21	COST OF LIVIN' <small>R.DUNN/P.COLEMAN/R.DUNN</small>	Ronnie Dunn	ARISTA NASHVILLE	19	19
20	22	28	5	REALITY <small>B.CANNON/K.CHESENEY/K.CHESENEY/B.JAMES</small>	Kenny Chesney	BNA	20	20
21	21	22	19	YOU <small>J.STROUD/C.YOUNG/L.LAIRD</small>	Chris Young	RCA	21	21
22	23	23	27	STORM WARNING <small>D.HUFF/H.HAYES/H.HAYES/G.SAMPSON/BUSBEE</small>	Hunter Hayes	ATLANTIC/WMM	22	22
23	24	24	15	I'M GONNA LOVE YOU THROUGH IT <small>M.MCBRIDE/B.GALLAGHER/B.HAYS/L.P.SAACS/J.YEARY</small>	Martina McBride	REPUBLIC NASHVILLE	23	23
24	27	33	5	CAMOUFLAGE <small>F.ROGERS/B.PAISLEY/C.DUBOIS/K.LOVEFACE</small>	Bred Paisley	ARISTA NASHVILLE	24	24
25	25	26	20	LONG WAY TO GO <small>K.STEGALL/A.JACKSON</small>	Alan Jackson	ACREVIEW NASHVILLE	25	25



Fourth radio single from *Speak Now* album gets Greatest Gainer nod (up 3.1 million listener impressions) and becomes Swift's 11th career top five on this chart, including four No. 1s. Her most recent leader was "You Belong With Me" two years ago.



Husband/wife duo claims its second and quickest top 10 climb as the couple's third single reaches the upper tier in its 25th chart week. Prior track "Are You Gonna Kiss Me or Not" rose 12-10 in its 31st week, then topped the chart five weeks later.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	30	35	5	HOME <small>B.BEAVERS/L.WOOTEN/D.WILSON/B.BEAVERS/D.BENTLEY</small>	Dierks Bentley	CAPITOL NASHVILLE	26	26
27	28	30	14	BAIT A HOOK <small>J.STOVER/R.AKINS/J.MOORE/J.S.STOVER</small>	Justin Moore	VALDREY	27	27
28	26	29	10	AMEN <small>M.BRIGHT/S.BLACK/H.BLAYLOCK/C.GRAVITT/G.O'BRIEN</small>	Edens Edge	BIG MACHINE	28	28
29	29	31	22	MY HEART CAN'T TELL YOU NO <small>T.BROWN/S.CLIME/D.W.MORGAN</small>	Sara Evans	RCA	29	29
30	31	34	18	WHERE I COME FROM <small>M.KINDX/R.CLAWSOON/D.DAVIDSON</small>	Montgomery Gentry	AVERAGE JOE'S	30	30
31	32	32	25	DIDN'T I <small>D.FRIZSELL/R.CLAWSOON/B.G.OVERK/JACOBSON/MONTANA</small>	James Wesley	BROKEN BOW	31	31
32	33	36	9	THE TROUBLE WITH GIRLS <small>M.BRIGHT/I.P.WHITE/C.T.MPKINS</small>	Scotty McCreery	INTERSCOPE/MERCURY	32	32
33	34	38	4	LIKE MY DOG <small>C.CHAMBERLAIN/B.CURRINGTON/S.EMERICK/H.ALLEN</small>	Billy Currington	MERCURY	33	33
34	35	45	3	RED SOLO CUP <small>T.KEITH/J.BEAVERS/B.BEAVERS/W.WARREN/B.WARREN</small>	Toby Keith	SHOW DOG/UNIVERSAL	34	34
35	35	40	3	ALONE WITH YOU <small>J.MOIR/C.LAWSON/C.GRAVITT/J.HARDING/S.MCANALLY</small>	Jake Owen	RCA	35	35
36	45	—	2	YOU GONNA FLY <small>D.HUFF/K.URBAN/J.JOHNSTONE/C.LUCAS/P.BRUST</small>	Keith Urban	CAPITOL NASHVILLE	36	36
37	39	42	9	GOT MY COUNTRY ON <small>K.STEGALL/K.ARCHER/J.WEAVER/D.MYRICK</small>	Chris Cagle	BIGGER PICTURE	37	37
38	37	39	15	THIS OLE BOY <small>F.O'DONNELL/B.HAYS/L.P.DAVIDSON/R.AKINS</small>	Craig Morgan	BLACK RIVER	37	37
39	38	41	11	LET'S DON'T CALL IT A NIGHT <small>C.LINDSEY/C.JAMES/B.LONG/T.MCBRIDE</small>	Casey James	BNA	38	38
40	40	49	4	A WOMAN LIKE YOU <small>J.STONE/L.BRICE/J.BULFORD/P.BARTON/J.STONE</small>	Lee Brice	CURB	40	40
41	41	48	4	SOMETHIN' 'BOUT A TRUCK <small>B.JAMES/K.MOORE/D.COUCH</small>	Kip Moore	MCA NASHVILLE	41	41
42	46	52	5	DRINK MYSELF SINGLE <small>B.BEAVERS/I.HOLMES/S.SWEENEY</small>	Sunny Sweeney	MERCURY	42	42
43	44	47	7	WANNA MAKE YOU LOVE ME <small>J.STROUD/J.COLLINS/B.PINSON</small>	Andy Gibson	DMP/R&J	43	43
44	43	43	10	WHERE COUNTRY GROWS <small>D.CANNON/I.A.SHEPHERD/B.PINSON</small>	Ashton Shepherd	MCA NASHVILLE	42	42
45	60	—	2	LOVE'S GONNA MAKE IT ALRIGHT <small>T.BROWN/G.STRAIT/A.ANDERSON/C.STAPLETON</small>	George Strait	MCA NASHVILLE	45	45
46	42	46	10	THREATEN ME WITH HEAVEN <small>V.GILL/HOBBS/J.NEIBANK/V.GILLA/GRANT/W.OWSLEY/D.BRIAN</small>	Vince Gill	MCA NASHVILLE	42	42
47	48	53	16	BULLETPROOF <small>D.HUFF/L.MCKENNA/C.T.MPKINS</small>	Steel Magnolia	BIG MACHINE	47	47
48	47	51	3	SOMEBODY'S CHELSEA <small>D.HUFF/R.MCENTIRE/L.HENGBER/W.ROBINSON</small>	Reba	STARBUCK/VALDREY	47	47
49	49	60	3	AMY'S SONG <small>F.ROGERS/C.FULLER/B.ANDERSON/C.DUBOIS</small>	Brent Anderson	SEA GAYLE/ARISTA NASHVILLE	49	49
50	52	54	1	NEVER REALLY WANTED <small>HILL/BILLY/E.PASLEY/W.ALDRIE</small>	Eric Paslay	EMI NASHVILLE	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	1	#1 TOBY KEITH <small>1 WK</small>	Clancy's Tavern	SHOW DOG/UNIVERSAL 015592 (19.98)	1	1
2	1	1	1	SCOTTY MCCREERY	Clear As Day	19/MERCURY NASHVILLE 016022/GA/UMGN (13.98)	1	1
3	2	3	7	LADY ANTEBELLUM	Own The Night	CAPITOL NASHVILLE 94431 (18.98)	1	1
4	NEW	1	1	VINCE GILL	Guitar Slinger	MCA NASHVILLE 015510/UMGN (10.98)	4	4
5	5	5	50	JASON ALDEAN	My Kinda Party	BROKEN BOW 7697 (18.98)	2	1
6	3	2	3	LAUREN ALAINA	Wildflower	19/MERCURY NASHVILLE 016025/GA/UMGN (13.98)	2	2
7	6	8	12	LUKE BRYAN	Tailgates & Tanlines	CAPITOL NASHVILLE 70412 (16.98)	1	1
8	4	6	6	SOUNDTRACK	Footloose (2011)	ATLANTIC 528899/WMM (18.98)	4	4
9	7	4	3	MARTINA MCBRIDE	Eleven	REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98)	1	1
10	NEW	1	1	CASEY DONAHEW BAND	Double-Wide Dream	ALMOST COUNTRY 482780/THIRTYTIGERS (12.98)	10	10
11	8	10	7	BRANTLEY GILBERT	Halfway To Heaven	VALDREY 860100 (14.98)	1	1
12	13	11	8	GEORGE STRAIT	Here For A Good Time	MCA NASHVILLE 015924/UMGN (13.98)	1	1
13	11	12	14	ERIC CHURCH	Chief	EMI NASHVILLE 94266* (16.98)	1	1
14	12	13	13	TAYLOR SWIFT	Speak Now	BIG MACHINE TS0300A (18.98) *	1	1
15	15	14	16	BLAKE SHELTON	Red River Blue	WARNER BROS. 527370/WMM (18.98)	1	1
16	14	16	16	THE BAND PERRY	The Band Perry	REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	2	2
17	16	17	16	ZAC BROWN BAND	You Get What You Give	SOUTHERN GROUND/ROADR/PICTURE/ATLANTIC 524722 AG (18.98) *	1	1
18	10	9	8	RODNEY ATKINS	Take A Back Road	CURB 79255 (18.98)	3	3
19	9	—	2	MONTGOMERY GENTRY	Rebels On The Run	AVERAGE JOE'S 233 (14.98)	9	9
20	17	15	10	PISTOL ANNIES	Hell On Heels	COLUMBIA 94916 EX/SMN (13.98)	1	1
21	22	22	23	BRAD PAISLEY	This Is Country Music	ARISTA NASHVILLE 83274/SMN (11.98)	1	1
22	19	20	18	JUSTIN MOORE	Outlaws Like Me	VALDREY JMD200A (10.98)	1	1
23	21	18	22	LADY ANTEBELLUM	Need You Now	CAPITOL NASHVILLE 97702 (18.98)	3	1
24	18	7	3	HUNTER HAYES	Hunter Hayes	ATLANTIC 528890/WMM (18.98)	7	7
25	20	19	9	JAKE OWEN	Barefoot Blue Jean Night	RCA 89547/SMN (10.98)	1	1

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
26	25	26	2	CHRIS YOUNG	Neon	RCA 85497/SMN (110.98)	2	2
27	23	23	3	VARIOUS ARTISTS	Now That's What I Call Country: Volume 4	UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)	3	3
28	26	25	11	ELI YOUNG BAND	Life At Best	REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	3	3
29	27	27	5	RASCAL FLATTS	Nothing Like This	BIG MACHINE RF0100A (13.98)	1	1
30	24	24	1	THE OAK RIDGE BOYS	It's Only Natural	DIFFERENCE MEDIA 44218 EX/CRACKER BARREL (11.98)	16	16
31	28	28	3	KENNY CHESNEY	Hemingway's Whiskey	BNA 57445/SMN (11.98) *	1	1
32	71	59	7	GG KRISTIN CHENOWETH <small>MASTERWORKS 80718/SONY MASTERWORKS (11.98)</small>	Some Lessons Learned		14	14
33	36	29	5	PACE SETTER LEANN RIMES <small>CURB 79203* (18.98)</small>	Lady & Gentlemen		7	7
34	31	31	7	GEORGE STRAIT	Icon: George Strait	MCA NASHVILLE 016007/UME (7.98)	17	17
35	29	21	1	VARIOUS ARTISTS	The Lost Notebooks Of Hank Williams	DIFFERENCE MEDIA 44218 EX/COLUMBIA 09010/SONY MUSIC (11.98)	11	11
36	34	30	11	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	REPUBLIC 525092/WMM (18.98)	4	4
37	30	33	13	SOUNDTRACK	Country Strong	RCA 72911/SMN (11.98)	2	2
38	33	34	14	SARA EVANS	Stronger	RCA 49693/SMN (10.98)	1	1
39	32	32	15	TIM MCGRAW	Number One Hits	CURB 79205 (18.98)	6	6
40	35	37	16	BILLY CURRINGTON	Enjoy Yourself	MERCURY 04407/UMGN (9.98)	2	2
41	38	39	17	RONNIE DUNN	Ronnie Dunn	ARISTA NASHVILLE 85762/SMN (11.98)	1	1
42	37	35	18	TRACE ADKINS	Proud To Be Here	SHOW DOG/UNIVERSAL 015694 (9.98)	2	2
43	39	36	22	BILLY CURRINGTON	Icon: Billy Currington	MERCURY 05290/UME (7.98)	22	22
44	41	43	16	DARIUS RUCKER	Charleston, SC 1966	CAPITOL NASHVILLE 26939 (18.98)	1	1
45	40	40	17	JOSH TURNER	Icon: Josh Turner	MCA NASHVILLE 015348/UME (7.98)	20	20
46	42	38	19	GLEN CAMPBELL	Ghost On The Canvas	SURFDIG 528496* (13.98)	6	6
47	45	50	1	ALAN JACKSON	34 Number Ones	ARISTA NASHVILLE 78681/SMN (11.98)	7	7
48	43	45	11	SUGARLAND	The Incredible Machine	MERCURY 04758*/UMGN (13.98) *	1	1
49	44	41	19	KEITH URBAN	Get Closer	CAPITOL NASHVILLE 47695 (11.98)	2	2
50	47	49	11	COLT FORD	Every Chance I Get	AVERAGE JOE'S 226 (14.98)	3	3

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.
1	1	1	1	#1 MA/DUNCAN/MEYER/THILE <small>1 WK</small>	The Goat Rodeo Sessions	SONY CLASSICAL 84118/SONY MASTERWORKS	1
2	1	30	1	ALISON KRAUSS & UNION STATION	Paper Airplane	ROUNDER 610665*/CONCORD	2
3	NEW	1	1	NOAM PIKELNY	Beat The Devil And Carry A Rail	COMPASS 4565	3
4	NEW	1	1	THE DEVIL MAKES THREE	Stomp And Smash	MILAN 36554*	4
5	2	38	1	STEVE MARTIN AND THE STEEP CANYON RANGERS	Rare Bird Alert	40 SHARE/ROUNDER 610660*/CONCORD	5
6	3	24	2	SARAH JAROSZ	Follow Me Down	SUGAR HILL 4062*/WEEK	6
7	4	74	1	DIERKS BENTLEY	Up On The Ridge	CAPITOL NASHVILLE 85410*	7
8	NEW	1	1	RUSSELL MOORE & IIIIRD TYME OUT	Prime Tyme	RURAL RHYTHM 1085	8
9	6	38	2	THE WAILIN' JENNYNS	Bright Morning Stars	RED HOUSE 234	9
10	RE-ENTRY	1	1	SIERRA HULL	Daybreak	ROUNDER 610658/CONCORD	10

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), CERT. Contains top 50 albums including Lil Wayne, J. Cole, Jay Z Kanye West, and Beyonce.

MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains top 40 mainstream albums including Lil Wayne, J. Cole, Jay Z Kanye West, and Beyonce.

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains top 40 rhythmic albums including Lil Wayne, J. Cole, Jay Z Kanye West, and Beyonce.

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains top 30 adult R&B albums including J. Cole, Lil Wayne, and Jay Z Kanye West.

RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains top 25 rap songs including Lil Wayne, J. Cole, and Jay Z Kanye West.

BETWEEN THE BULLETS BOYZ II MEN AT NO. 4 WITH 'TWENTY'



Boyz II Men celebrate their 20th anniversary as harmonious hit-makers with the debut of their latest album, Twenty, at No. 4 on Top R&B/Hip-Hop Albums (18,000 sold, according to Nielsen SoundScan).

The new two-disc Twenty is split into two halves: one containing new, original material and the other where the act covers its own classic songs. Twenty's current single, "More Than You'll Ever Know," featuring Charlie Wilson, climbs 20-16 on Adult R&B (up 13% in detections, according to Nielsen BDS).

Rihanna nabs her 17th and 18th Rhythmic top 10s as her "We Found Love," featuring Calvin Harris, and Nicki Minaj's "Fly," on which she guests, move 16-6 and 12-8, respectively.



TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 73 MAINSTREAM R&B/HIP-HOP, 72 RHYTHMIC, 65 ADULT R&B stations are electronically monitored 24 hours a day, 7 days a week. RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	2	11	#1 SHOW ME	JESSICA SUTTA HOLLYWOOD
2	3	9	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE
3	4	5	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/A&M/CAPITOL
4	8	4	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
5	11	4	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
6	1	8	PAPI	JENNIFER LOPEZ ISLAND/IDJMG
7	12	7	IT GIRL	JASON DERULO BELUGA HEIGHTS/WARNER BRDS
8	10	9	LOVE SLAYER	JOE JONAS HOLLYWOOD
9	5	9	YOU AND I	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
10	9	10	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
11	17	5	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD
12	14	7	BRING IT BACK	GLOBAL DEJAYS SUPERSTAR
13	6	10	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCLOSKEY NETWORK
14	15	7	INVISIBLE	SKYLAR GREY KIDINAKORNER/INTERSCOPE
15	16	6	RAIN	CNC MUSIC FACTORY FEAT. SCARLETT SANTIANA C&C MUSIC FACTORY
16	23	3	COUNTDOWN	BEYONCE PARKWOOD/COLUMBIA
17	20	3	TONIGHT	D'MANTI D'MANTI
18	25	3	I LIKE HOW IT FEELS	ENRIQUE IGLESIAS FEAT. PITBULL & THE WAVES UNIVERSAL REPUBLIC
19	21	6	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI A&M/CAPITOL
20	7	10	FLOOR ON FIRE	TAYLOR DAYNE CBM
21	18	10	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/CAPITOL/INTERSCOPE
22	30	3	BRAND NEW BITCH	ANJULIE UNIVERSAL
23	19	12	MEDIATE	INXS FEAT. TRICKY PETROL ELECTRIC/ATCO/RHINO
24	24	6	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
25	32	4	WHEN I START (TO BREAK IT ALL DOWN)	ERASURE MUTE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION LABEL
26	45	2	#1 BUY MY LOVE	WYNTER GORDON BIG BEAT/ATLANTIC
27	29	9	TURN IT UP	TARYN MANNING LITTLE VANIL.A
28	13	11	WEPA	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE
29	26	8	FEEL SO ALIVE	CONSUELO COSTIN BILL FRIAR ENTERTAINMENT
30	22	8	GIVE YOURSELF UP	KATHY SLEDGE FEAT. ADAM BARTA GLOBAL GROOVE
31	36	4	UN DEUX TROIS	LAURA LARUE SOUL PLANE
32	41	5	LEVELS	AVICHI VICIOUS
33	44	3	GLAD YOU CAME	THE WANTED GLOBAL TALENT/GEFFEN/POLYDOR
34	42	3	COMPLICATED	ANITA PRIME PHULL
35	34	8	HIGH OFF THE FAME	CANDYMAN 187 FEAT. SNOOP DOGG WE GOT THE JUICE
36	49	2	MAYHEM	JULISSA VELOZ CARRILLO
37	37	4	LOCA PEOPLE	SAX NOEL ULTRA
38	27	13	I'M STILL HOT	LUCIANA VIOLENT LIPS/AUDACIOUS
39	47	2	ARROW THROUGH MY HEART	EDDIE AMADOR & KIMBERLY COLE FEAT. GARZA C&C MUSIC FACTORY/STEREOHOP/CRYSTAL SHIP
40	48	2	BLACKOUT	BREATHE CAROLINA FEARLESS/RED
41	35	6	FEEL SO CLOSE	CALVIN HARRIS ULTRA
42	43	4	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DECAVANC/FUELED BY RAMEN/ATLANTIC/RRP
43	HOT SHOT DEBUT		#1 GIVE	LEANN RIMES CURB
44	39	5	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
45	NEW		LAST DRAG	TRACI LORDS SEA TO SUN
46	NEW		GOTTA GO OUT	ANGELINA ENDORFIN
47	NEW		PARTY PEOPLE (IGNITE THE WORLD)	ERIKA JAYNE PRETTY MESS
48	28	12	TONITE	NICOLA FASANO FEAT. KAT DELUNA JOLLY ROGER
49	46	7	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
50	31	16	LITTLE BAD GIRL	DAVID GUETTA FEAT. TIAO CRUZ & LUCAS RIMS WHAT A MUSIC/A&M/CAPITOL

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE/IMP/INT/NUMBER/DISTRIBUTING LABEL
1	NEW		#1 KASKADE	FIRE & ICE ULTRA DIGITAL EX
2	2	19	LMFAO	SORRY FOR PARTY ROCKING PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 0136780A
3	3	24	LADY GAGA	BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 01537371GA
4	NEW		JUSTICE	AUDIO, VIDEO, DISCO ED BANGER/VERVE/BECAUSE 528522/ELEKTRA
5	1	2	M83	HURRY UP, WE'RE DREAMING. M83 9510*/MUTE
6	4	45	SKRILLEX	SCARY MONSTERS AND NICE SPITES BIG BEAT/MAJESTIC/ATLANTIC 526191AG
7	6	9	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/A&M/CAPITOL 78830/CAPITOL
8	5	3	BJORK	BIOPHILIA ONE LITTLE INDIA/NONESUCH 528728*/WARNER BRDS
9	NEW		SKINNY PUPPY	HANDOVER SYNTHETIC SYMPHONY 308282/SPV
10	9	47	DEADMAU5	4X4=12 MAU5TRAP 2518*/ULTRA
11	7	47	DAFT PUNK	TROUSERS (SOUNDTRACK) WALT DISNEY 005872*
12	8	3	RADIOHEAD	TKOL RMX 1 2 3 4 5 6 7 TICKER TAPE 010/TBD
13	14	19	SKRILLEX	MORE MONSTERS AND SPITES BIG BEAT/MAJESTIC/ATLANTIC DIGITAL EX/AG
14	11	20	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015944*
15	10	3	BRITNEY SPEARS	B IN THE MIX: THE REMIXES. VOL. 2 RCA 97362
16	13	48	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
17	RE-ENTRY		VNV NATION	AUTOMATIC ANACHRON 2637
18	RE-ENTRY		JAMES BLAKE	JAMES BLAKE POLYDOR 02/UNIVERSAL REPUBLIC
19	RE-ENTRY		NERO	WELCOME REALITY MTA DIGITAL EX/MERCURY
20	18	7	NEON INDIAN	ERA EXTRANA MOM + POP 033*
21	16	65	LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 01465371GA
22	RE-ENTRY		TYCHO	DIVE THROUGH INTERNATIONAL 145*
23	12	3	ERASURE	TOMORROW'S WORLD MUTE 9508
24	17	4	DJ SHADOW	THE LESS YOU KNOW, THE BETTER ISLAND 016088*/V/G
25	19	13	BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	2	6	#1 WITHOUTYOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/A&M/CAPITOL
2	3	18	CINEMA	BENNY BENASSI FEAT. GARY GO ULTRA
3	1	13	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCLOSKEY NETWORK
4	6	24	SAVE THE WORLD	SWEDISH HOUSE MAFIA A&M/CAPITOL
5	10	4	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
6	4	12	PRESSURE	NADIA ALL STARKILLERS & ALEX KENJI SPINNIN'/SIMPLY DELICIOUS/STRICTLY RHYTHM
7	5	17	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
8	14	8	EYES	KASKADE FEAT. MINDY GLEDHILL ULTRA
9	9	15	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
10	7	4	FEEL SO CLOSE	CALVIN HARRIS ULTRA
11	11	4	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
12	8	11	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
13	12	7	PROMISES	ANDAIN BLACK HDLE
14	19	4	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/IDJMG
15	22	5	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI A&M/CAPITOL
16	15	6	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/CAPITOL/INTERSCOPE
17	25	2	PARTY IN MY HEAD	SEPTEMBER ROBBINS
18	18	10	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DECAVANC/FUELED BY RAMEN/ATLANTIC/RRP
19	17	3	FADE INTO DARKNESS	AVICHI ULTRA
20	RE-ENTRY		SHOW ME	JESSICA SUTTA HOLLYWOOD
21	16	3	BETTER HALF OF ME	DASH BERLIN NAPITH
22	24	19	BOUNCE	CALVIN HARRIS FEAT. KELIS ULTRA
23	23	5	LEVELS	AVICHI VICIOUS
24	RE-ENTRY		READY 2 GO	MARTIN SOLVEIG FEAT. KELE BIG BEAT/ATLANTIC
25	20	4	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE/IMP/INT/NUMBER/DISTRIBUTING LABEL
1	NEW		#1 MICHAEL BUBLE	CHRISTMAS 143/REPRISE 528350/WARNER BRDS.
2	1	7	TONY BENNETT	DUETS II RPM/COLUMBIA 66252/SONY MUSIC
3	NEW		VARIOUS ARTISTS	BEBOB EMI SPECIAL MARKETS 83241 EX/STARBUCKS
4	3	3	TONY BENNETT	THE CLASSIC CHRISTMAS ALBUM RPM/COLUMBIA 35576/SONY MUSIC
5	2	5	SETH MACFARLANE	MUSIC IS BETTER THAN WORDS UNIVERSAL REPUBLIC 015591*
6	4	40	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	THE VERY BEST OF THE RAT PACK FRANK SINATRA/REPRISE 52821/WARNER BRDS
7	NEW		MICHAEL FEINSTEIN	THE SINATRA PROJECT, VOL. II: THE GOOD LIFE CONCORD JAZZ 33097/CONCORD
8	5	6	MILES DAVIS QUINTET	LIVE IN EUROPE 1987: BEST OF THE 800100S VOL. 1 COLUMBIA/LEGACY 94206/SONY MUSIC
9	6	7	SOUNDTRACK	BOARDWALK EMPIRE: VOLUME 1 HBO 628266/ELEKTRA
10	15	5	STANLEY JORDAN	FRIENDS MACK AVENUE 1062
11	NEW		ROBERT DAVI	DAVI SINGS SINATRA: ON THE ROAD TO ROMANCE SUN LION 001
12	7	20	PAT METHENY	WHAT'S IT ALL ABOUT NONESUCH 52792/WARNER BRDS.
13	10	7	SONNY ROLLINS	ROAD SHOWS VOL. 2 OJBY/EMARCY 015949/DECCA
14	11	20	MADELEINE PEYROUX	STANDING ON THE ROOFTOP PENNYMILK 015636/DECCA
15	9	5	PONCHO SANCHEZ AND TERENCE BLANCHARD	CHANDY O' DIZZY! CONCORD PICANTE 33089/CONCORD

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE/IMP/INT/NUMBER/DISTRIBUTING LABEL
1	2	4	#1 GEORGE BENSON	GUITAR MAN CONCORD JAZZ 33099*/CONCORD
2	1	7	TROMBONE SHORTY	FOR TRUE VERVE FORECAST 015586/VG
3	NEW		KIM WATERS	THIS HEART OF MINE SHANACHIE 5192
4	NEW		BOB BALDWIN	NEWURBANJAZZ.COM 2 / RE-VIBE TRIPPIN' 'N' RHYTHM 49
5	3	3	RICHARD ELLIOT	IN THE 2ONE MACK AVENUE 7026/ARTISTRY
6	7	31	BONEY JAMES	CONTACT VERVE FORECAST 015375/VG
7	11	2	DAVE KOZ	ULTIMATE CHRISTMAS JUST KOZ ENTERTAINMENT 79780/CAPITOL
8	8	5	BILL FRISELL	ALL WE ARE SAYING... SAVOY JAZZ 17836/SLG
9	4	63	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
10	NEW		TOMMY EMMANUEL	ALL I WANT FOR CHRISTMAS FAVORED NATIONS 2750
11	14	7	SPYRO GYRA	A FOREIGN AFFAIR AMHERST 6611
12	15	24	BELA FLECK & THE FLECKTONES	ROCK-ET > SCIE-NCE EDNE 2133
13	6	5	ACOUSTIC ALCHEMY	ROSELAND ONSIDE/HEADS UP 33247/CONCORD
14	18	19	PAUL HARDCASTLE	HARDCASTLE VI TRIPPIN' 'N' RHYTHM 48
15	16	5	BOB JAMES / KEIKO MATSUI	ALTAIR & VEGA TAPPAN ZEE 2125/EDNE

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	13	#1 EASY COME EASY GO	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM
2	6	7	BOOM TOWN	RICHARD ELLIOT ARTISTRY/MACK AVENUE
3	8	6	MARRAKESH	ACOUSTIC ALCHEMY HEADS UP/CMG
4	5	5	THE LADY IN MY LIFE	GEORGE BENSON CONCORD JAZZ/CMG
5	4	10	HOT SAUCE	JESSY J HEADS UP/CMG
6	10	7	EYES FOR YOU	DARYL HALL VERVE FORECAST/VERVE
7	3	17	FRIDAY NIGHT	JONATHAN FRITZEN WOODWARD AVE.
8	2	18	SPIN	BONEY JAMES VERVE FORECAST/VERVE
9	9	12	LOVELY DAY	JILL SCOTT HIDDEN BEACH
10	12	12	LATIN HAZE	OLI SILK FEAT. MARC ANTOINE TRIPPIN' 'N' RHYTHM
11	13	9	RED SUEDE SHOES	CHUCK LOEB TWEETY
12	11	5	ALL MY LIFE	TIM BOWMAN TRIPPIN' 'N' RHYTHM
13	17	12	5TH AVENUE	NICHOLAS COLE LEO-NIC
14	7	19	FEELS SO GOOD	JONATHAN BUTLER RENDEZVOUS
15	14	27	MASSIVE TRANSIT	CINDY BRADLEY TRIPPIN' 'N' RHYTHM

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE/IMP/INT/NUMBER/DISTRIBUTING LABEL
1	NEW		#1 JOSEPH CALLEJA	THE MALTESE TENOR DECCA 015747/DECCA CLASSICS
2	1	3	HILARY HAHN/VALENTINA LISITSA	CHARLES IVES: FOUR SONATAS DG 016082/DECCA CLASSICS
3	2	4	LANG LANG/VIENNA PHILHARMONIC	LISZT: MY PIANO HERO SONY CLASSICAL 89411*/SONY MASTERWORKS
4	5	19	MILOS KARADAGLIC	MEDITERRANEO DG 015579/DECCA CLASSICS
5	4	21	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST MORMON TABERNACLE CHOIR 505582
6	3	4	THE LONDON CLASSICAL ORCHESTRA	PAUL MCCARTNEY'S OCEAN'S KINGDOM MPLH/ARTELAR/LEGACY 33297/CONCORD
7	NEW		ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	FOREVER VIENNA ANDRE RIEU/POLYDOR/HP-O 014439/UME
8	RE-ENTRY		ANONYMOUS 4	SECRET VOICES HARMONIA MUNDI 807510
9	6	5	VITTORIO GRIGOLO	ARRIVEDERO SONY CLASSICAL 91134/SONY MASTERWORKS
10	10	48	ERIC WHITACRE	LIGHT & GOLD DECCA 014850/DECCA CLASSICS
11	7	6	ANNA NETREBKO	LIVE AT THE METROPOLITAN OPERA DG 015807/DECCA CLASSICS
12	14	2	EMERSON STRING QUARTET	MOZART: THE PRUSSIAN QUARTETS SONY CLASSICAL 85588/SONY MASTERWORKS
13	NEW		KRONOS QUARTET	STEVE REICH: VTC 9/11 NONESUCH 528236/WARNER BRDS.
14	8	3	CHICAGO SYMPHONY ORCHESTRA BRASS	LIVE CSO RECORDS 9011101
15	15	62	VARIOUS ARTISTS	BIJET CARMEN: DUETS & ARIAS SUGAR/DECCA 014581/DECCA CLASSICS

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE/IMP/INT/NUMBER/DISTRIBUTING LABEL
1	NEW		#1 MA/DUNCAN/MEYER/THILE	THE GOOD ROAD SESSIONS SONY CLASSICAL 94180/SONY MASTERWORKS
2	1	21	JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC
3	3	3	MANHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC	CHRISTMAS SYMPHONY AMERICAN GRAMAPHONE 3012
4	2	17	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTON/GEFFEN 015517/GA
5	4	6	TORI AMOS	NIGHT OF HUNTERS DG 015849*/DECCA
6	5	21	IL VOLO	IL VOLO ENCON EN ESPAOL OPERA BLUES/GATICA/RENTON/GEFFEN/UNIVERSAL MUSIC/LATINO 015615/ALF
7	7	8	MORMON TABERNACLE CHOIR	GLAD CHRISTMAS THINGS MORMON TABERNACLE CHOIR 5060810
8	6	15	2CELLOS	2CELLOS MASTERWORKS 91011/SONY MASTERWORKS
9	8	4	HAYLE WESTENRA/ENNIO MORRICONE	PARADISO DECCA 0159598
10	9	11	JENNY OAKS BAKER	WISH UPON A STAR SHADOW MOUNTAIN 5055026
11	10	E7	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442
12	11	49	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN CHERRYTREE/DG 014882/DECCA
13	NEW		JAKE SCHEPPS	AN EVENING IN THE VILLAGE FINE MIGHTY 1003
14	14	69	STING	SYMPHONIC CHERRYTREE/DG 014464*/DECCA CLASSICS
15	13	7	KAITLYN LUSK (WICKI)	HOWARD SHORE: THE LORD OF THE RINGS SYMPHONY HOWE 1005

WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE/IMP/INT/NUMBER/DISTRIBUTING LABEL
1	1	8	#1 CELTIC THUNDER	STORM CELTIC THUNDER 015901/DECCA
2	2	36	CELTIC THUNDER	HERITAGE CELTIC THUNDER 015195/DECCA
3	NEW		EL REGO	EL REGO DAPTONE 023*
4	NEW		TABLO	FEVER'S END PART 1 YG DIGITAL EX
5	3	10	TINARIWEN	TASSILI + 10:1 WEDGE S.A.R.L./ANTI- 87148/EPITAPH
6	10	40	LOREENA MCKENNITT	THE WIND THAT SHAKES THE BARLEY QUINNAN ROAD/VERVE 015015*/YG
7	7	7	BAHA MEN	10 GREAT SONGS CAPITOL 06691
8	5	2	LILA DOWNS	PECADOS Y MILAGROS SONY MUSIC LATIN DIGITAL EX
9	12	17	CELTIC WOMAN	LULLABY MANHATTAN 47089/BLG
10	8	8	ASA	BEAUTIFUL IMPERFECTION NAIVE 822112*
11	9	22	VARIOUS ARTISTS	PLAYING FOR CHANGE: PFC 2 TIMELESS MEDIA/HEAR 32055/CONCORD
12	4	2	NA HAWA DOUMBIA	LA GRANDE CANTATRICE MALIENNE 3 AWESOME TAPES FROM AFRICA 001*
13	14	52	COUNTDOWN ORCHESTRA	CELTIC FAVORITES SONOMA 3549
14	11	4	RAIATEA HELM	SEA OF LOVE RAIATEA HELM 87222/MOUNTAIN APPLE
15	NEW		SOUNDTRACK	RA-ONE T-SERIES DIGITAL EX

See charts legend on billboard.biz for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY: 6 dance stations are electronically monitored 24 hours a day, 7 days a week

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 PROMISE	ROMEO SANTOS FEAT. USHER / SONY MUSIC LATIN
2	2	27	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, ARROJACK & NAYER MR. 305/POLLO GROUND/S/J/PCA
3	6	5	EL VERDADERO AMOR PERDONA	MANA / WARNER LATINA
4	7	12	EL MIL AMORES	PESADO / DISA/ASL
5	4	9	EL AMOR	ARJONA / METAMORFOSIS
6	3	37	TABOO	DON OMAR OFANATO / MACHETE / UNIVERSAL MUSIC LATINO
7	5	23	OLVIDAME	JULION ALVAREZ Y SU NORTENO / FONOVISA
8	10	7	MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENIE
9	8	16	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY MR. 305/POLLO GROUND/S/J/PCA
10	14	16	TU OLOR	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
11	9	23	DI QUE REGSARAS	LA ORIGINAL BANDA EL UNION DE SALVADOR/LIZARRAGA / FONOVISA
12	11	23	MR. SAXOBEAT	ALEXANDRA STAN / ULTRA
13	16	5	AYER	ENRIQUE IGLESIAS / UNIVERSAL MUSIC LATINO
14	18	7	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
15	12	35	TE AMO Y TE AMO	LA DICTIVA BANDA SAN JOSE DE MESILLAS / SONY MUSIC LATIN
16	15	25	YOU	ROMEO SANTOS / SONY MUSIC LATIN
17	17	13	EL MENTIROSO	BANDA CARNAVAL / DISA
18	13	20	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
19	21	9	PARA NO PERDERTE	ESPINOZA PAZ / DISA/ASL
20	22	8	DE MI	CAMILA / SONY MUSIC LATIN
21	31	6	GG AQUILES AFIRMO	GERARDO ORTIZ / DEL/S/SONY MUSIC LATIN
22	34	4	TE QUIERO A MORIR	BANDA EL RECORD DE CRUZ/LIZARRAGA / FONOVISA
23	38	2	LOVUMBA (PRESTIGE)	DADDY YANKEE EL CARTEL
24	24	9	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS / FONOVISA
25	23	19	ENSENAME A OLVIDAR	DAREYES DE LA SIERRA / DISA
26	25	8	ENERGIA	ALEXIS & FIDO / SONY MUSIC LATIN
27	27	6	NADA IGUALES	LA ACOTIVA BANDA SAN JOSE DE MESILLAS / SONY MUSIC LATIN
28	29	4	SOMEONE LIKE YOU	AOELE XU/COLUMBIA
29	NOT SHOT DEBUT		SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
30	32	7	TU MIRADA	REIK / SONY MUSIC LATIN
31	33	3	IN THE DARK	DEV / INDIE POP/UNIVERSAL REPUBLIC
32	39	7	RESPIRA	LUIS FONSI / UNIVERSAL MUSIC LATINO
33	26	12	ENHORABUENA	RIOEL RUDA / DISA
34	37	4	VERSOS DE MI ALMA	VOZ DE MANDO / DISA
35	28	6	NO FUE FACIL	ROBERTO TAPIA / FONOVISA
36	36	8	MAS QUE NUNCA	DUERO / FONOVISA
37	44	4	INTENTALO (ME PRENDE)	DJ ERICK RINCON PRESENTS... 3BALL/MTY LA PENCA/IN-MOTION/FONOVISA
38	43	4	400 MIL VEINTE AÑOS	TIERRA CALI / VICTORIA/VENEZUELA
39	NEW		UN MINUTO	PEDRO CAPO / SONY MUSIC LATIN
40	NEW		SI TU ME BESAS	VICTOR MANUELLE / SONY MUSIC LATIN
41	NEW		CORAZON ABIERTO	VICTOR MUÑOZ / CROSSOVER
42	45	5	TU DECIDES	LOS HURACANES DEL NORTE / DISA
43	42	4	WEPA	GLORIA ESTEFAN CRESCENT / MDON/VERVE / FORECAST/VERVE
44	41	10	ELLA ES MI MUJER	JORGE SANTACRUZ Y SU GRUPO QUIN DEL/S/SONY MUSIC LATIN
45	40	15	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO / DISA
46	35	14	FRIO	RICKY MARTIN / SONY MUSIC LATIN
47	49	17	QUE A TODA MADRE (QUE A TODO DAR)	BANDAS LOS RECORDITOS / DISA
48	NEW		GOOD LIFE	ONE REPUBLIC / WISLEY/INTERSCOPE
49	48	18	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA / NORTENA MENDIETA / FONOVISA
50	46	8	SUPER BASS	NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	20	6	#1 CHARLIE ZAA	DE BOHEMIA / THE ENTITY 1099	
2	3	8	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN	
3	2	4	ARJONA	INDEPENDIENTE / METAMORFOSIS 529011/WARNER LATINA	
4	7	86	CAMILA	DE JARTE DE AMAR / SONY MUSIC LATIN 59881	
5	6	86	PRINCE ROYCE	PRINCE ROYCE / TOP STOP 30023/SONY MUSIC LATIN	[2]
6	5	5	ESPINOZA PAZ	CANCIONES QUE DUELEN / DISA 721659/U/ML	
7	1	2	CHINO & NACHO	SUPREMO / MACHETE / DISA 354644/U/ML	
8	8	23	LOS TIGRES DEL NORTE	MTV UNPLUGGED / MTV/FONOVISA 354644/U/ML	
9	4	3	VOZ DE MANDO	DE CORAZON RANCHERO / DISA 721652/U/ML	
10	22	48	CRISTIAN CASTRO	VIVA EL PRINCIPE / UNIVERSAL MUSIC LATINO 015013/U/ML	
11	9	15	VARIOUS ARTISTS	PURDOSTRANKAZOS / FONOVISA 354649/U/ML	
12	10	69	ENRIQUE IGLESIAS	EUPHORIA / UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 01448/U/ML	[2]
13	11	21	IL VOLO	IL VOLO EDICION EN ESPAÑOL / OPERA BLUES/GATICA/RENTOR/GEFFEN 015145/U/ML	
14	12	41	LOS BUKIS	35 ANIVERSARIO / FONOVISA 354608/U/ML	
15	14	4	ALERTA ZERO	VIVO EN TU PIEL / FONOVISA 354608/U/ML	
16	13	29	MANA	DRAMA Y LUZ / WARNER LATINA 526530	
17	17	10	BRONCO	25 ANIVERSARIO / FONOVISA 354618/U/ML	
18	19	10	LOS YONIC'S	35 ANIVERSARIO / FONOVISA 354653/U/ML	
19	16	54	SHAKIRA	SALE EL SOL / EPIC 77433/SONY MUSIC LATIN	
20	18	49	DON OMAR	MEET THE ORPHANS: THE KING IS BACK / OFANATO/MACHETE 014957/U/ML	
21	25	74	GERARDO ORTIZ	NI HOY NI MANANA / DEL 68924/SONY MUSIC LATIN	
22	21	8	DUERO	VUELA MAS ALTO / FONOVISA 354654/U/ML	
23	24	23	AVENTURA	14+14 PREMIUM / LATIN 80211/SONY MUSIC LATIN	
24	23	40	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA / DISA 721627/U/ML	
25	29	32	INTOCABLE	2011 GOOD 1029/DAS/MI	
26	31	50	LARRY HERNANDEZ	20 SUPER EXITOS / MEN DIETA / FONOVISA 570058/U/ML	
27	33	51	VARIOUS ARTISTS	40 ANIVERSARIO / DISA RECORDS 2000 - 2010 / DISA 728590/U/ML	
28	35	68	JULION ALVAREZ Y SU NORTENO BANDA	NULO INTENTES / DISA 721551/U/ML	
29	26	22	FRANCO DE VITA	EN PRIMERA FILA / SONY MUSIC LATIN 78112	
30	27	32	CALIBRE 50	DE SINAGOA PARA EL MUNDO / DISA 721639/U/ML	
31	32	28	VARIOUS ARTISTS	ENFERMEDAD MASIVA / DEL 87172/SONY MUSIC LATIN	
32	NOT SHOT DEBUT		EMMANUEL	ACUSTICO / UNIVERSAL MUSIC LATINO 016221/U/ML	
33	39	31	GERARDO ORTIZ	MORIR Y EXISTIR EN VIVO / DEL 82733/SONY MUSIC LATIN	
34	34	29	JOAN SEBASTIAN	EL POETA DEL PUEBLO / MUSART 4438/BALBOA	
35	30	28	TIERRA CALI	UN SIGLO DE AMOR / VICTORIA/VENEZUELA/UNIVERSAL MUSIC LATINO 054133/U/ML	
36	15	2	NOEL TORRES	LEGGAMOS, ESTAMOS Y SEGUIMOS / DEL 96804/SONY MUSIC LATIN	
37	28	40	WISIN & YANDEL	LOS VAQUEROS. EL REGRESO WY/MACHETE 015218/U/ML	
38	37	6	AKWID	READY HITS 21: LIMITED EDITION / PLATINO 9030	
39	NEW		VARIOUS ARTISTS	TOP LATINO V6 / SONY MUSIC LATIN 97022	
40	46	64	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO / EAGLE MUSIC 3812	
41	36	8	MARISELA	EL MARCO DE MIS RECUERDOS / IM 9843	
42	45	21	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA / DEL 91180/SONY MUSIC LATIN	
43	38	4	HENRY SANTOS	INTRODUCING SIENIE / UNIVERSAL MUSIC LATINO 055092/U/ML	
44	48	75	MARC ANTHONY	ICONOS / SONY MUSIC LATIN 67402	
45	47	8	PEPE AGUILAR	NE GODEARE CON LA PENA / VENEZUELA/UNIVERSAL MUSIC LATINO 054174/U/ML	
46	42	8	LOS AMOS	DISA 2011 / VENEZUELA/UNIVERSAL MUSIC LATINO 054175/U/ML	
47	40	52	PITBULL	ARMANDO / MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
48	41	18	LUIS FONSI	TIERRA FIRME / UNIVERSAL MUSIC LATINO 015761/U/ML	
49	57	12	LOS HURACANES DEL NORTE	CORRIDOS QUE OJELAN HUELLA / GARMEX 1112	
50	50	12	ALEJANDRA GUZMAN	20 AÑOS DE EXITOS EN VIVO CON MODERATO / CAPITOL LATIN 29638	

REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	8	#1 GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN	
2	3	5	ESPINOZA PAZ	CANCIONES QUE DUELEN / DISA 721659/U/ML	
3	4	23	LOS TIGRES DEL NORTE	MTV UNPLUGGED / MTV/FONOVISA 354644/U/ML	
4	2	3	VOZ DE MANDO	DE CORAZON RANCHERO / DISA 721652/U/ML	
5	5	15	VARIOUS ARTISTS	PURDOSTRANKAZOS / FONOVISA 354649/U/ML	
6	6	41	LOS BUKIS	35 ANIVERSARIO / FONOVISA 354608/U/ML	
7	7	4	ALERTA ZERO	VIVO EN TU PIEL / FONOVISA 354608/U/ML	
8	9	10	BRONCO	25 ANIVERSARIO / FONOVISA 354618/U/ML	
9	12	67	GERARDO ORTIZ	NI HOY NI MANANA / DEL 68924/SONY MUSIC LATIN	
10	10	8	DUERO	VUELA MAS ALTO / FONOVISA 354654/U/ML	
11	11	40	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA / DISA 721627/U/ML	
12	14	32	INTOCABLE	2011 GOOD 1029/DAS/MI	
13	16	46	LARRY HERNANDEZ	LA HISTORIA DE LOS EXITOS / MEN DIETA / FONOVISA 570058/U/ML	
14	18	47	VARIOUS ARTISTS	40 ANIVERSARIO / DISA RECORDS 2000 - 2010 / DISA 728590/U/ML	
15	20	26	JULION ALVAREZ Y SU NORTENO BANDA	NULO INTENTES / DISA 721551/U/ML	
16	13	32	CALIBRE 50	DE SINAGOA PARA EL MUNDO / DISA 721639/U/ML	
17	17	28	VARIOUS ARTISTS	ENFERMEDAD MASIVA / DEL 87172/SONY MUSIC LATIN	
18	RE-ENTRY		GERARDO ORTIZ	MORIR Y EXISTIR EN VIVO / DEL 82733/SONY MUSIC LATIN	
19	19	24	JOAN SEBASTIAN	EL POETA DEL PUEBLO / MUSART 4438/BALBOA	
20	15	28	TIERRA CALI	UN SIGLO DE AMOR / VICTORIA/VENEZUELA/UNIVERSAL MUSIC LATINO 054133/U/ML	

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	8	#1 CHARLIE ZAA	DE BOHEMIA / THE ENTITY 1099	
2	1	86	PRINCE ROYCE	PRINCE ROYCE / TOP STOP 30023/SONY MUSIC LATIN	[2]
3	3	23	AVENTURA	14+14 PREMIUM / LATIN 80211/SONY MUSIC LATIN	
4	4	4	HENRY SANTOS	INTRODUCING SIENIE / UNIVERSAL MUSIC LATINO 055092/U/ML	
5	5	8	OMEGA	EL DUENO DEL FLOW 2 / PLANET 226	
6	6	15	LUIS ENRIQUE	SOY SERE / TOP STOP 30023/SONY MUSIC LATIN	
7	NEW		MICHAEL STUART	TRIBUTA A LOUIE RAMIREZ / FILM 1206	
8	9	54	HECTOR ACOSTA: EL TORITO	OLIGAME D.A.M. / VENEZUELA/UNIVERSAL MUSIC LATINO 054038/U/ML	
9	12	73	JUAN LUIS GUERRA Y 440	ASONDE GUERRA / CAPITOL LATIN 42483	
10	8	4	HECTOR ACOSTA	THE ULTIMATE HENRIQUE COLLECTION / D.A.M./VENEZUELA/UNIVERSAL MUSIC LATINO 054120/U/ML	
11	10	17	JERRY RIVERA	EL AMOR EXISTE / VENEZUELA/UNIVERSAL MUSIC LATINO 054156/U/ML	
12	15	10	MILLY QUEZADA	AQUÍ ESTOY YO / VENEZUELA/UNIVERSAL MUSIC LATINO 054183/U/ML	
13	7	8	VARIOUS ARTISTS	I LOVE BACHATA 2011 / PLANET 270	
14	11	51	EL GRAN COMBO	SALSA UN Homenaje a El Gran Combo / POPULAR 1035	
15	13	10	FANIA ALL-STAR	OUR LATIN THING / INSTRUMENTAL / SOUNDTRACK / FANIA 9751/CODIGO	
16	14	19	TITO ROSAS	INDEPENDIENTE / TR 1085	
17	RE-ENTRY		EDDIE SANTIAGO	15 EXITOS / ORO SALSERO / MACHETE 014866/U/ML	
18	RE-ENTRY		FRANKIE RUIZ	15 EXITOS / ORO SALSERO VOL 2 / MACHETE 014862/U/ML	
19	16	64	GILBERTO SANTA ROSA	MIS FAVORITAS / SONY MUSIC LATIN 74217	
20	20	19	FRANKIE RUIZ	ORO SALSERO: 15 EXITOS / MACHETE 014867/U/ML	

LATIN POP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	4	#1 ARJONA	INDEPENDIENTE / METAMORFOSIS 529011/WARNER LATINA	
2	3	86	CAMILA	DE JARTE DE AMAR / SONY MUSIC LATIN 59881	
3	1	2	CHINO & NACHO	SUPREMO / MACHETE 016190/U/ML	
4	9	48	CRISTIAN CASTRO	VIVA EL PRINCIPE / UNIVERSAL MUSIC LATINO 015013/U/ML	
5	4	69	ENRIQUE IGLESIAS	EUPHORIA / UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 01448/U/ML	[2]
6	5	21	IL VOLO	IL VOLO EDICION EN ESPAÑOL / OPERA BLUES/GATICA/RENTOR/GEFFEN 015145/U/ML	
7	6	29	MANA	DRAMA Y LUZ / WARNER LATINA 526530	
8	8	10	LOS YONIC'S	35 ANIVERSARIO / FONOVISA 354653/U/ML	
9	7	54	SHAKIRA	SALE EL SOL / EPIC 77433/SONY MUSIC LATIN	
10	10	22	FRANCO DE VITA	EN PRIMERA FILA / SONY MUSIC LATIN 78112	
11	NEW		EMMANUEL	ACUSTICO / UNIVERSAL MUSIC LATINO 016221/U/ML	
12	NEW		VARIOUS ARTISTS	TOP LATINO V6 / SONY MUSIC LATIN 97022	
13	11	8	MARISELA	EL MARCO DE MIS RECUERDOS / IM 9843	
14	14	75	MARC ANTHONY	ICONOS / SONY MUSIC LATIN 67402	
15	12	18	LUIS FONSI	TIERRA FIRME / UNIVERSAL MUSIC LATINO 015761/U/ML	
16	16	12	ALEJANDRA GUZMAN	20 AÑOS DE EXITOS EN VIVO CON MODERATO / CAPITOL LATIN 29638	
17	19	32	GLORIA TREVI	GLORIA / UNIVERSAL MUSIC LATINO 015369/U/ML	
18	13	17	REIK	PELUDRO / SONY MUSIC LATIN 89571	
19	17	9	AMANDA MIGUEL & DIEGO VERDAGUER	EL MÚJICA SHOW ROMANTICO DE AMERICA / DIAM 8524	
20	18	55	MARCO ANTONIO SOLIS	ENTOTALENTUD / FONOVISA 354570/U/ML	

LATIN RHYTHM ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	49	#1 DON OMAR	MEET THE ORPHANS: THE KING IS BACK / OFANATO/MACHETE 014957/U/ML	
2	2	40	WISIN & YANDEL	LOS VAQUEROS. EL REGRESO WY/MACHETE 015218/U/ML	
3	3	6	AKWID	READY HITS 21: LIMITED EDITION / PLATINO 9030	

EURO		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
2	13	READ ALL ABOUT IT PROFESSOR GREEN FT. EMELI SANDE VIRGIN
3	10	EARTHQUAKE LABRINTH FT. TIMIE TEMPAH SYCO
4	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
5	3	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
6	6	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
7	11	MR. KNOW IT ALL KELLY CLARKSON 19
8	10	SOMEONE LIKE YOU ADELE XL
9	5	PARADISE COLDFPLAY PARLOPHONE
10	4	WHEREVER YOU WILL GO CHARLENE SORAIA PEACEFROG

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) NOVEMBER 12, 2011
1	16	KAZE WA FUITEIRU ARB48 KING
2	1	ZERO BUMP OF CHICKEN TOY'S FACTORY
3	17	DAREMO INAI DAIDOKORO YU TAKAHASHI WARNER
4	2	WINTER MAGIC KARA UNIVERSAL
5	55	HEADLIGHT MONKEY MAJIK AVEX-J.MORE
6	NEW	BABY U! MBAQ SONY
7	NEW	SUTEKI NA NICHYOBIGYU GYU GOOD DAY? MANA ASHIDA UNIVERSAL
8	3	OH MY GOD! NMB48 YOSHIMOTO R AND C
9	7	IF I HAD A GUN... NOEL GALLAGHER'S HIGH FLYING BIRDS SDNY
10	95	YOU MAKE ME FEEL... COBRA STARSHIP FT. SABI WARNER

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 12, 2011
1	NEW	GERONIMO DIONE AURA KOOLMUSIC/MFD
2	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
3	NEW	HANGOVER TAID CRUZ FT. FLO RIDA 4TH & BROADWAY
4	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
5	3	NEW AGE MARLON ROUDETTE UNIVERSAL
6	4	GOT 2 LUV U SEAN PAUL FEAT. ALEXIS JORDAN VP
7	NEW	RAIN OVER ME PITBULL FEAT. MARC ANTHONY MR. 305/POLO GROUNDS
8	7	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
9	8	SOMEONE LIKE YOU ADELE XL
10	6	TURN THIS CLUB AROUND R.I.O. FEAT. U-JEAN KON'DOR

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 12, 2011
1	NEW	READ ALL ABOUT IT PROFESSOR GREEN FEAT. EMELI SANDE VIRGIN
2	NEW	EARTHQUAKE LABRINTH FT. TIMIE TEMPAH SYCO
3	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
4	6	MR. KNOW IT ALL KELLY CLARKSON 19
5	4	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
6	1	WHEREVER YOU WILL GO CHARLENE SORAIA PEACEFROG
7	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
8	NEW	WHEN I WAS A YOUNGSTER RIZZLE KICKS ISLAND
9	2	LIGHTNING THE WANTED GLOBAL TALENT/GEFFEN
10	5	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE DECA/DANCE

FRANCE		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
2	NEW	SOMEONE LIKE YOU ADELE XL
3	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
4	8	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
5	6	GOOD FEELING FLO RIDA POE BOY
6	5	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
7	4	ELLE ME DIT MIKA CASABLANCA
8	NEW	RAIN OVER ME PITBULL FEAT. MARC ANTHONY MR. 305/POLO GROUNDS
9	9	PARADISE COLDFPLAY PARLOPHONE
10	RE	LA SEINE VANESSA PARADIS & UN MONSTRE A PARIS EUROPA

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS) NOVEMBER 12, 2011
1	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM
2	1	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
3	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
4	4	SOMEONE LIKE YOU ADELE XL
5	5	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGIN
6	8	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
7	7	STEREO HEARTS GYM CLASS HEROES FT. ADAM LEVINE DECA/DANCE/FUELED BY RANKEN
8	6	YOU MAKE ME FEEL... COBRA STARSHIP FT. SABI PEACEFROG/AVANCE/ATLANTIC
9	10	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
10	11	MARRY YOU BRUNO MARS ELEKTRA

KOREA		
BILLBOARD KOREA K-POP HOT 100		
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) NOVEMBER 12, 2011
1	NEW	I MISS YOU NOEL ITM ENT.
2	1	THE BOYS GIRLS GENERATION S.M ENT.
3	NEW	GET IT IN (KOREAN VER.) YOON MI RAE (T) JUNGLE ENT.
4	3	LOVE IS MOVE SECRET TS ENT.
5	NEW	FRIENDS LEE SEUNG GI HOOK ENT.
6	2	ERA OF LOVE LEE SEUNG GI HOOK ENT.
7	4	BAD TABLO FEATURING JINSIL YG ENT.
8	6	IT HURTS BAEK JI YOUNG YEIN MOONWHA
9	NEW	THE WESTERN SKY LEE SEUNG-CHUL IS MUSICS
10	NEW	THE WESTERN SKY ULALA SESSION CJ E&M

AUSTRALIA		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	1	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
2	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
3	4	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
4	3	STEREO HEARTS GYM CLASS HEROES FT. ADAM LEVINE DECA/DANCE
5	5	GOOD FEELING FLO RIDA POE BOY
6	8	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME
7	6	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
8	7	MR. KNOW IT ALL KELLY CLARKSON 19
9	9	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC
10	NEW	FEEL SO CLOSE CALVIN HARRIS FLY EYE

NETHERLANDS		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	2	IK NEEM JE MEE GERS PARDOEL TOP NOTCH
2	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
3	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
4	8	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
5	NEW	SKINNY LOVE BIRBY JASMINE VAN DEN BOGAERDE
6	NEW	LEVELS AVICHI VERATONE
7	9	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
8	7	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC
9	4	PARADISE COLDFPLAY PARLOPHONE
10	7	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	1	SOMEONE LIKE YOU ADELE XL
2	2	LA DIFFERENZA TRA ME E TE TIZIANO FERRO EMI
3	3	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
4	5	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
5	6	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
6	4	PARADISE COLDFPLAY PARLOPHONE
7	7	LA NOTTE DEI DESIDERI JOVANNOTTI MERCURY
8	8	I WON'T LET YOU GO JAMES MORRISON ISLAND
9	9	BENVENUTO LAURA PAUSINI WARNER
10	RE	BRUCERO PER TE NEGRITA UNIVERSAL

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(APBD/NIELSEN) OCTOBER 23, 2011
1	1	AGAPE MUSICAL PADRE MARCELO ROSSI SONY MUSIC
2	2	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
3	3	REBELDES 2011 REBELDES EMI
4	4	MUSICAS PARA CHURRASCO VOL. 1 SEU JORGE UNIVERSAL
5	6	21 ADELE XL/COLUMBIA
6	5	SALE EL SOL SHAKIRA EPIC
7	8	E VOCE - AO VIVO GUSTAVO LIMA SOM LIVRE
8	NEW	JURAS DE AMOR BRUNO & MARRONE SONY MUSIC
9	9	O PODER DA ALIANÇA LUDMILA FERBER SOM LIVRE
10	7	TEENAGE DREAM KATY PERRY CAPITOL

SPAIN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
2	2	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS
3	4	BAILANDO POR EL MUNDO JUAN MAGAN FT. PITBULL & EL CATA SDNY MUSIC
4	6	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
5	3	PARADISE COLDFPLAY PARLOPHONE
6	7	PERDONAME PABLO ALBORAN CON CARMENNA TRINCA ESTUDIOS Y PRODUCCIONES
7	5	VENCER AL AMOR INDIA MARTINEZ SONY MUSIC
8	RE	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS
9	10	ROLLING IN THE DEEP ADELE XL
10	8	DANZA KUDURO DON OMAR & LUNCENZO YANIS/ORFANATO

SWITZERLAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
2	2	SOMEONE LIKE YOU ADELE XL
3	4	NEW AGE MARLON ROUDETTE UNIVERSAL
4	6	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
5	5	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS
6	3	PARADISE COLDFPLAY PARLOPHONE
7	7	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
8	9	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
9	8	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP
10	RE	I WON'T LET YOU GO JAMES MORRISON ISLAND

BELGIUM		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
2	2	I FOLLOW RIVERS LYNKE LILL RECORDINGS
3	7	SKINNY LOVE BIRBY JASMINE VAN DEN BOGAERDE
4	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
5	10	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
6	4	SOMEONE LIKE YOU ADELE XL
7	6	VIDEO GAMES LANA DEL RAY STRANGER
8	5	PARADISE COLDFPLAY PARLOPHONE
9	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
10	9	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

SWEDEN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	2	SET FIRE TO THE RAIN ADELE XL
2	5	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
3	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
4	6	SOMEONE LIKE YOU ADELE XL
5	NEW	PRINCESS OF CHINA COLDFPLAY FT. RIHANNA PARLOPHONE
6	4	PARADISE COLDFPLAY PARLOPHONE
7	7	VART JAG MIG I VARLDEN VANDER DEN SVENSKA BJORKSTAMMEN GOLDENBEST
8	NEW	WHEN WE STAND TOGETHER NICKELBACK ROADRUNNER
9	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
10	10	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC

MEXICO		
AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
2	2	DE MI CAMILA SONY MUSIC
3	1	TE DEJO EN LIBERTAD HA*ASH SONY MUSIC
4	4	BASTA YA JENNI RIVERA FT. MARCO ANTONIO SOLIS FONOVISA
5	5	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS
6	6	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL
7	11	EL VERDADERO AMOR PERDONA MANA WARNER
8	7	TU MIRADA REI SONY MUSIC
9	8	MARCHATE JULION ALVAREZ Y SU NORTEND BANDA DISA
10	12	EL AMOR ARJONA METAMORFOSIS

AUSTRIA		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	1	BRENNHA TUATS GUAT HUBERT VON GOISERN BLANCO
2	NEW	GERONIMO DIONE AURA KOOLMUSIC/MFD
3	2	SOMEONE LIKE YOU ADELE XL
4	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
5	4	HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO
6	NEW	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
7	9	NEW AGE MARLON ROUDETTE UNIVERSAL
8	7	NUR NOCH KURZ DIE WELT RETTEN TIM BENZKO SONY MUSIC
9	10	I WON'T LET YOU GO JAMES MORRISON ISLAND
10	8	MARRY YOU BRUNO MARS ELEKTRA

NORWAY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
2	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
3	NEW	PRINCESS OF CHINA COLDFPLAY FT. RIHANNA PARLOPHONE
4	4	SET FIRE TO THE RAIN ADELE XL
5	NEW	THE A-TEAM ED SHEERAN ASYLUM
6	10	BORDET GABRIELLE UNIVERSAL
7	6	I WON'T LET YOU GO JAMES MORRISON ISLAND
8	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC
9	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
10	NEW	THE CHRISTMAS SONG JUSTIN BIEBER FT. USHER SCHOOLBOY/RAYMOND BRAUN

DENMARK		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
2	2	GERONIMO DIONE AURA KOOLMUSIC/MFD
3	8	SOMEONE LIKE YOU ADELE XL
4	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
5	4	I MINE OJNE RASMUS SEEBACH ARTPEOPLE
6	NEW	MIN INDRE STEMME MICHAEL RUNE FT. NADIA GATTAS DISCO/WAX
7	RE	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
8	6	JEG I LIVE BURHAN G COPENHAGEN
9	7	SYND FOR DIG MEDINA LABELMADE
10	10	ORDINARY THINGS LUKAS GRAHAM COPENHAGEN

FINLAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 12, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
2	2	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
3	7	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
4	4	SABOTAGE CHISU HMC/HEL SINKI
5	3	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS
6	6	JAR OF HEARTS CHRISTINA PERRI ATLANTIC
7	5	PARADISE COLDFPLAY PARLOPHONE
8	NEW	WHEN WE STAND TOGETHER NICKELBACK ROADRUNNER
9	NEW	KAUNIS RIETAS ONNELLINEN KAJJA KOD WARNER
10	NEW	PRINCESS OF CHINA COLDFPLAY FT. RIHANNA PARLOPHONE

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Wind-up Records names **Alan Galbraith** GM, **Michael Kahn** CFO and **Mike Mongillo** VP of product management/international. Galbraith was senior VP of international and business development, Kahn was VP of finance, and Mongillo was VP of product management.

Hollywood Records taps **Robbie Snow** as head of global marketing. He was head of marketing at Interscope Records.

Kidz Bop appoints **Dan Wilmer** senior VP of digital media. He was GM at Everyday Health.



GALBRAITH

WILMER

CARROLL

LENCHESKI

DISTRIBUTION: Universal Music Group Distribution appoints **Teresa McMenamin** director of media buying and agency relations. She was director of media planning.

MANAGEMENT: Atom Factory, the music management group founded by Lady Gaga manager Troy Carter, taps **Stephanie LaFera** to head its newly launched electronic music division, **Atom Empire**. LaFera founded **Little Empire Music**, which managed a wide range of international recording acts, including Kaskade.

TV/FILM: **Katreese Barnes** becomes the musical director/band leader of OWN's "The Rosie Show." She was musical director of NBC's "Saturday Night Live."

RELATED FIELDS: Creative Allies appoints **Kevin Carroll** VP of business development for entertainment and music. He previously ran his own marketing/promotion consultancy firm, Longball Music.

Front Row Marketing Services names **Chris Lencheski** president. He founded marketing company Phoenicia Sport and Entertainment.

Really Useful Group, the company that manages the intellectual property of theatrical-music composer Andrew Lloyd Webber, names **Barney Wragg** managing director, effective Dec. 1. He founded Barney Wragg Associates.

—Edited by Mitchell Peters

GOODWORKS

MICHAEL & MARISA TAKE ON BULLYING

Boston-based sibling duo Michael & Marisa used their opening slot on a recent tour with emerging artist Greyson Chance to help put an end to bullying among teenagers.

During each performance on the summer trek, Michael & Marisa sang their song "The Same," which they penned last year in response to the death of 15-year-old Phoebe Prince, who committed suicide after being severely bullied by classmates.

"We saw that more and more kids were committing suicide because of bullying," 14-year-old Marisa says, noting that fans have responded to the track. "People have said, 'I'm a bystander and because of this song I decided to stand up.' Even hearing that one scenario is a mission accomplished."

The video for "The Same," from the group's 2010 EP *It's Like That*, has received more than 245,000 views on YouTube. Marisa and 13-year-old Michael—who plan to release a new EP in 2012—have also become the national teen spokespeople for the website Pacer Center's Teens Against Bullying (pacerteen-sagainstbullying.org). When time permits the pair travels to schools to perform and speak with students about the dangers of bullying.

Additionally, the siblings have established a foundation in their names to donate a percentage of their music/touring sales to Pacer's National Bullying Prevention Center. —Mitchell Peters

BACKBEAT



Ben Folds' first career-spanning anthology, *The Best Imitation of Myself: A Retrospective*, was celebrated on Oct. 20 during a special Q&A and performance at the Apple Soho store in New York. Released Oct. 11 and available as a single disc or expanded three-disc set, the collection encompasses major hits, fan faves, collectible rarities and three new Ben Folds Five tracks—the first in 11 years. All smiles are (from left) Legacy Recordings VP of marketing **Jim Parham**, Folds, compilation producer **Tim Smith**, Legacy executive VP/GM **Adam Block**, product manager **Marisa Magliola** and VP of digital sales **Darin Soler**. PHOTO: ADAM FARBER

.biz Additional photos online this week at billboard.biz.

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CMJ MUSIC MARATHON

Back-to-back indie artist showcases... high-profile DJ sets... veteran acts (En Vogue, Talib Kweli)... music documentaries ("Pearl Jam Twenty," "Fix—The Ministry Movie")... There was definitely plenty to hear and see at the annual CMJ Music Marathon & Film Festival held Oct. 18-22 in New York. And there was still time left over to squeeze in a little partying.

ABOVE: A key topic of discussion during CMJ was "Publishing 101," a panel held at the Kimmel Center, whose panelists included, from left, Primary Wave partner/GM **Justin Shukat**, Royalty Network president **Frank Liwall**, RightsFlow senior VP/general counsel **Scott Sellwood**, Reservoir Media Management manager of licensing and copyright **Rich Scott DePerto** and Bug Music New York senior VP **Garry Velletri**. PHOTO: MICHAEL KAUFFMAN/RIGHTSFLOW

UPPER LEFT: Rock and metal promotion company Skateboard Marketing celebrated its 20th anniversary during CMJ by treating friends to beer and the company of the Jagerettes at the Sports Bar at Webster Hall. Among those welcomed by Skateboard owner Munsey Ricci are (from left) eOne Distribution marketing manager **Steve Seabury**, Alternative Distribution Alliance label development representative **Randy Derebegian** and End Records production manager **Shawn Quinn**. PHOTO: CHRISTA TITUS

LOWER LEFT: The Windish Agency held a private CMJ mixer for music industry executives at the new Mondrian Soho. From left are Jagjaguwar label owner **Darius Van Arman**, Windish Agency owner **Tom Windish** and Secretly Canadian label owner **Chris Swanson**. PHOTO: LAURA JUNE KIRSCH





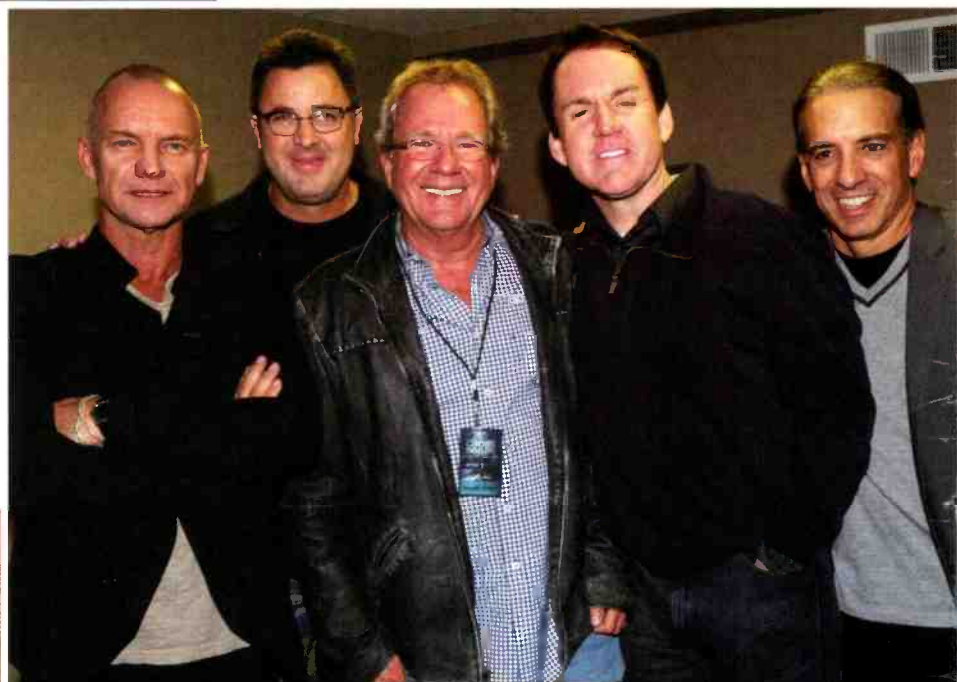
Plenty of fun and frenzy were stirred up during West Hollywood's infamous Halloween Carnival when MTV hosted the O Music Awards 2 on Oct. 31. Björk, Adam Lambert, Tokio Hotel and Nirvana were among the winners at the digital music celebration, which also featured live performances by Robyn, the Band Perry and the Flaming Lips—introduced by Yoko Ono during a tribute to Steve Jobs. Flanking golden girl Robyn are (from left) MTV Music & Logo Group president **Van Toffler**, MTV Music Group VP of digital music strategy **Shannon Connolly**, MTV executive VP of music and talent **Amy Doyle**, MTV senior VP of music and talent **Joanna Bomberg** and MTV Music & Logo Group Digital executive VP **Dermot McCormack**. PHOTO: PICTUREGROUP



In town for the Billboard/Hollywood Reporter Film & TV Music Conference (Oct. 24-25) in Los Angeles, Billboard associate publisher **Tommy Page** and publisher **Lisa Ryan Howard** caught up over dinner with conference special guest **Rita Wilson**—currently recording her Decca debut—and award-winning songwriter and recent Billboard special feature subject **Diane Warren**. Chilling at Tuscano restaurant in West Los Angeles are (from left) Page, Howard, Warren, vocal coach **Eric Vetro**, Wilson and actress **Lucy Lawless** (foreground). PHOTO: TOMMY PAGE



Wind-up Records flagship band Evanescence did the memory of recently deceased label founder Alan Meltzer (see Bizcrawl, page 5) proud with its Nov. 1 performance at New York's Terminal 5. The multi-tiered hall, packed to the gills with fans, was awash in stunning blue, magenta and white lights as the quintet powered through hits new and old like "Going Under" and "What You Want." Frontwoman **Amy Lee** also thanked fans for sending the band's new self-titled album to No. 1 on the Billboard 200 and "for letting me perform at home, so I can go home and sleep in my own bed." Backstage, former Wind-up executive VP of A&R **Diana Meltzer** recalled the first time she heard Lee sing: "I didn't even see her. I heard a tape of her singing 'My Immortal.' I signed her the next day." Here, Lee gives the redressed Meltzer a hug while surrounded by (from left) Evanescence bassist **Tim McCord**, drummer **Will Hunt** and guitarists **Troy McLachorn** and **Terry Balsamo**. PHOTO: CHRISTA TITUS



To capture the special pairing of music icons **Vince Gill** and **Sting**, CMT's hit series "Crossroads" returned to New York after a five-year absence to tape the invitation-only show. In addition to their classic hits, both artists performed songs from their new fall releases: *Sting: 25 Years* and *Guitar Slinger*. From left are Sting, Gill, Universal Music Group Nashville chairman/CEO **Luke Lewis**, CMT president **Brian Philips** and MTV Music & Logo Group president **Van Toffler**. PHOTO: RICK DIAMOND/WIREIMAGE

The Kin has signed with Interscope and will enter the studio this month with producer Tony Visconti and engineer Kevin Killen to record its label debut, slated for mid-2012. The rock band, whose self-released CD/DVD *Live at Rockwood Music Hall* will be reissued digitally by Interscope on Dec. 20, will also continue its Thursday night residency at New York's Rockwood. Holding the final contracts are (from left) the Kin drummer **Shakerleg** and singer/keyboardist/guitarist **Thorald Koren**, Interscope A&R executive **James Mormile** and Kin singer/keyboardist/didgeridoo player **Isaac Koren**. PHOTO: JOSEPH PETER



OLE POP+URBAN SONGCAMP

The fifth annual ole pop+urban songcamp, co-presented by Warner/Chappell, convened Oct. 3 at the storied Westlake Recording Studios in West Hollywood. Twenty songwriters, producers and artists from around the world connected for five days of songwriting for artists like Christina Aguilera, Jordin Sparks and Pia Toscano. Through the years, the camps have yielded such songs as Abraham McDonald's "Superman" and, most recently, Pixie Lott's "All About Tonight."

LEFT: RoastingHouse Music songwriter **Andres Grahn** (far left) teams up with (from left) Interscope artist **Pia Toscano** and ole creative director **Chad Richardson**, creative manager **Julie Moe** and songwriter **Steven Lee Olsen**. PHOTO: ROB COHEN

ABOVE: Getting in tune are (from left) ole chief creative officer **Gilles Goddard**, **Marcus Lomax** of songwriting/production team **Monsters and Strangerz**; ole creative director **Chad Richardson**, president **Michael McCarty** and creative manager **Julie Moe**; **Monsters and Strangerz'** **Stefan Johnson**, R8 Publishing president **Lex Borrero** and **Monsters and Strangerz'** **Jordan Johnson** and **Clarence Coffee Jr.** PHOTO: MARK N. FOLEY

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