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AWARDS
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**OPENING
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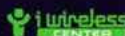
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UP FRONT

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Music Plays On For Apple

A year after Steve Jobs' death, Apple still has music in its DNA but may have lost some of its passion. That may be a good thing

Apple, famous for its obsession over creating user-friendly products, may have itself become more user-friendly toward the music industry under CEO Tim Cook, who succeeded Steve Jobs 14 months ago.

While the Cupertino, Calif., technology titan continues to exert significant influence within the music industry, it's also doubled-down on improving its relationship with labels and distributors during the past 18 months, according to more than a dozen executives who spoke to Billboard for this story.

The changes range from a "more humble" tone from Apple in high-level strategic discussions to greater cooperation from iTunes staff at the operational level, according to music executives who didn't want to be publicly identified for fear of offending the world's largest music retailer.

"People are still petrified of Apple," says Rob Enderle, principal analyst for the Enderle Group, a technology consulting firm in San Jose, Calif.

"On the other hand, Apple has become mellower under Tim Cook. That's partly due to the fact that Cook is just a mellower guy and more likely to delegate [than Jobs]. But it's also because Apple is getting a lot more competition these days from some fairly formidable rivals like Google, Amazon, Spotify and others. There's a fierce battle being fought over access to content."

Apple declined to comment for this story.

Industry executives say Apple

has focused on tightening up the iTunes store, for example, by trying to weed out unlicensed "sound-alikes"—or songs that imitate popular titles and artists—before they hit iTunes' shelves. In the past, Apple often waited until after rights-holders complained before pulling sound-alikes off iTunes, according to several distributors. The move also helped Apple, which had to refund customers who unwittingly bought sound-alikes.

Apple has also beefed up its staff during the past year, adding executives with traditional retail backgrounds to help maximize its iTunes retail space. Instead of having people pick and choose which albums to place in iTunes, there's now more thought given to how each "square inch" of the store is used, much like in a traditional physical store.

Likely reflecting the influence of Cook, who has an unsurpassed reputation as a supply chain specialist, Apple has now implemented "scorecards" for all of its distributors, grading each distributor on how well they digitally deliver songs and their metadata, according to two distribution executives. The better a distributor's score, the more attention it receives from iTunes staffers, which have generally gotten better at communicating with content partners in the past year.

The goal, these executives say, is to transform iTunes into a tighter, more professionally run online retailer.

"Apple is stepping up its game because their executives know they're no longer the only game in

STEVE JOBS—pictured here in 2011—"had the ability to steamroll through his agenda," one executive says. "People may grumble about that, but sometimes that was the only way things would get launched."



town," Enderle says.

The competitor Apple seems most concerned about is Spotify, even though the Swedish streaming service doesn't directly compete with Apple in the United States. Elsewhere, Spotify sells downloads on its service, but in America, it confines itself to streaming music subscriptions.

SPOTIFY PARANOIA

Still, the company is sufficiently "paranoid" of Spotify that Apple's executives are starting to throw their weight around in ways reminiscent of when Jobs was in charge. According to sources at two independent distribution companies, iTunes executives have been giving them grief when they give Spotify music to stream ahead of street date. Indie executives complain that since streams don't seem to affect sales, they wonder what iTunes' issue is. But some executives suggest that iTunes doesn't want to lose its ca-

chet as the premier place to shop for music.

Now, "we run by iTunes what music we plan to give Spotify early and if iTunes objects, we don't offer it to Spotify," one independent distribution executive says. "We still get to put plenty of music up on Spotify, because iTunes only seems to care about some of the albums."

But another independent distribution executive that has given music to Spotify ahead of street date hasn't had any problem with iTunes because of the distributor's own foresight. "I only give Spotify music ahead of street date that I am sure iTunes isn't excited about," he says. "I wouldn't give Spotify any big release because you can predict what will get [Apple] to start jumping around and screaming. You should always sleep with caution when you are afraid that the big elephant can roll over on top of you."

This doesn't appear to be an issue with major labels, as a survey of

those labels didn't reveal any Spotify-related flare-ups.

For distributors, Apple's concerns about Spotify echo a kerfuffle three years ago, when Apple strong-armed labels from participating in Amazon's Daily Deal program. That promotion, which priced full albums between \$3.99 and \$5.99, was initially supported by the major and indie labels through tags and links to it on their own websites and their artists' sites.

Labels liked the promotion because, at the time, Amazon didn't ask for discounts on featured titles, just promotion on the artist and label sites. But when iTunes came down hard on labels, executives quickly understood that publicly acknowledging and supporting the Amazon deal was a no-no with Apple. Since then labels refrained from touting the Daily Deal on their websites. The U.S. Department of Justice in 2010 launched an inquiry into Apple's attempts to pressure labels, but didn't file a case



Apple's **TIM COOK** (left) and Foo Fighters' **DAVE GROHL** check out the new iPhone 5 during an Apple event on Sept. 12 in San Francisco.

against the company.

The incidents highlight Apple's continued clout as the dominant marketplace for digital content now more than a year after Jobs' death. Jobs is widely acknowledged for charming, corralling and in some cases threatening the music industry to get it to play ball, and to get the

iTunes store off the ground in 2003. "Apple can still play hardball because they have more customer credit card numbers on file than anybody on Earth," says Richard Doherty, digital media analyst with the Envisioning Group, who estimates that two-thirds of the 435 million iTunes purchase accounts are credit

cards, with the rest being gift cards. By comparison, Doherty estimates that Amazon has more than 135 million credit cards on file.

For the most part, however, Apple under Cook's leadership has refrained from throwing its weight around, according to a senior executive at a major label.

"Steve had the ability to steamroll through his agenda," the executive says. "People may grumble about that, but sometimes that was the only way things would get launched. There's no debating that he created the most valuable digital music service that exists today, and what he did was good for the industry. Tim Cook is a different leader."

Cook, for example, has delegated more decision-making authority to Eddy Cue, senior VP of Internet software and services, and Robert Kondrk, senior director of iTunes, the executive says.

"Tim Cook doesn't call label CEOs at night to announce a product launch the next day and say, 'Are you in or not?' the way Steve did," the executive says. "On the other hand, Cook doesn't seem to have the passion for music that Steve had. So, do we prefer an Apple with less passion but is more polite? Or was it better with more passion? It's a mixed bag."

At Apple's Sept. 12 press conference in San Francisco to unveil the iPhone 5 and a redesigned iTunes store, Cook tried to reinforce his company's commitment to music.

"Apple loves creating music products," Cook said. "Music is deeply embedded in our DNA." ...

ROBALT TO INVEST \$100M IN ADVANCES, COPYRIGHTS

Kobalt Music Group plans to invest \$100 million during the next 12 months in paying advances and buying copyrights through funds raised by Kobalt Capital. Until recently, Kobalt positioned itself as an administrator of publishing rights owned by its artists and songwriters. The new funds, however, will be used to buy part or whole copyrights and allow the company to compete with major music publishers.

COKE IN INVESTMENT TALKS WITH SPOTIFY

Coca-Cola is in discussions with Spotify to make a small investment in the digital music company, sources say, although a deal is still a ways off. A \$10 million investment from Coke is one of several investment stakes being discussed. Spotify previously announced a strategic partnership with Coke in April. Spotify has raised money from such venture capital firms as Kleiner Perkins Caufield & Byers, Founder Fund and Digital Sky Technologies.

RIHANNA, MINAJ LEAD AMA NOMS; AGUILERA TO PERFORM

Nicki Minaj and Rihanna each scored four American Music Award nominations as voting was opened to the public for the 40th anniversary of the awards show. Christina Aguilera, the show's first announced performer, joined producers to announce the nominations on Oct. 9 in Los Angeles. The event will be held on Nov. 18, and ABC will broadcast the three-hour show.

Reporting by Ed Christman, Phil Gallo and Billboard staff.

Apple's Musical Evolution

Apple has carefully cultivated its music strategy since introducing its iPod in 2001, followed by the iTunes store in 2003. Because iTunes worked so seamlessly with Apple's devices, consumers found it easy to buy music downloads from iTunes. Today, more than two-thirds of iTunes' sales come from an Apple device, such as the Mac, iPod, iPad and iPhone, according to senior VP of Internet software and services Eddy Cue.

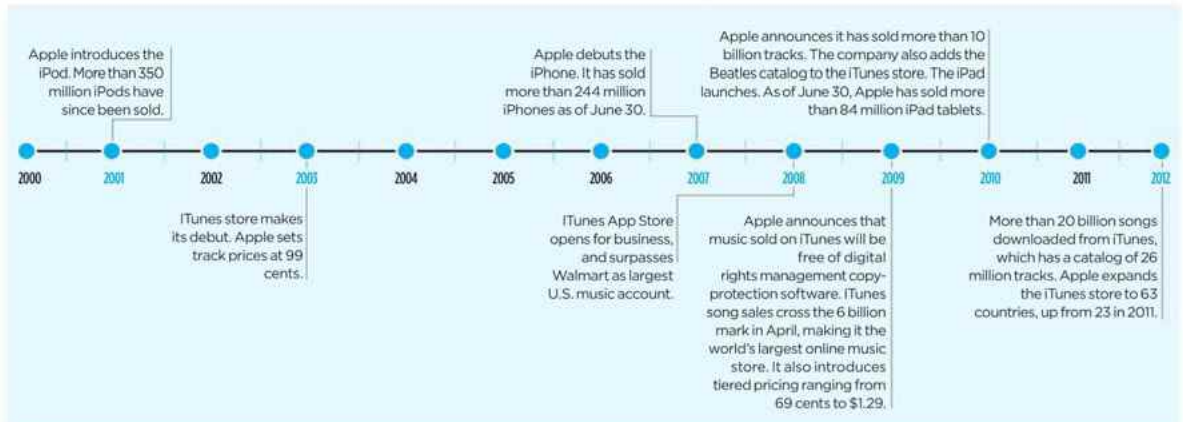
Apple has come to eclipse such traditional retailers as Tower Records, Walmart and Target. It also overshadows other digital storefronts operated by Amazon, Google, Microsoft and countless others that have yet to replicate Apple's success—though not for lack of trying. Amazon has integrated its music store with its Kindle devices. Google's Android operating system, which powers 51% of smartphones, according to comScore, is tied to its recently launched Google Play store. And Microsoft is about to release Xbox Music, the company's latest attempt at a music service tied to its Xbox 360 game consoles and Windows 8

mobile devices. None has come close to Apple's market share on digital downloads, which was 64% digital download sales and a 29% share of overall sales in the United States for the second quarter this year, according to NPD Group. That is compared with Amazon's 16% share of the digital download market and less than 5% each for Google Play, eMusic and Microsoft's Zune Music Pass.

But growth in the download market has been flattening and more people are streaming music from services like Spotify. Perhaps in response Apple is considering adding streaming music to its repertoire, negotiating with labels for a more flexible streaming license that lets Apple offer a streaming radio service with more bells and whistles than those offered by Pandora and others. Dubbed iRadio by pundits, some see it as a precursor to Apple moving into "music as a subscription service." But for now, Apple seems firmly rooted in selling downloads.

Here's a summary of Apple's evolution into the world's largest music retailer.

—AP



LABELS BY ED CHRISTMAN

Capitol Swoops In For Barnett

Columbia executive latest big move as Universal reworks EMI

The pending appointment of Columbia Records president Steve Barnett to run Capitol Records should go a long way in proving Universal Music Group (UMG) chairman/CEO Lucian Grainge is committed to rebuilding the storied Los Angeles-based label.

Chairman/COO Barnett and his boss, Columbia Records chairman/CEO Rob Stringer, have transformed Columbia into the No. 1 label in the United States, displacing Interscope in 2010. This year it still holds that position with an 8.6% share in albums plus track-equivalent-album sales.

Barnett's contract at Columbia runs until March, so he has yet to sign a deal with UMG. If Sony

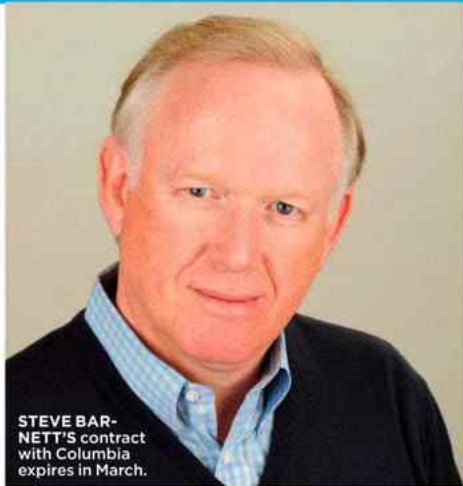
Music Entertainment CEO Doug Morris grants Barnett an early release from his contract, the executive could jump ship and take command of Capitol this fall. If he doesn't get the early out, he would take command in March.

Barnett will become chairman/CEO of Capitol Label Group, overseeing Virgin, Capitol Records and Blue Note. According to sources, the heads of those companies would stay intact, meaning Dan McCarrroll will remain president of the Capitol & Virgin Label Group and Don Was will remain president/chief creative officer of Blue Note. Other sources say the ultimate fate of Blue Note—whether to merge it with Verve—will be decided at a later date.

Barnett will not oversee EMI Nashville, which is expected to come under the purview of UMG Nashville chairman Mike Dungan, or EMI Christian Music Group, which is overseen by president/CEO Bill Hearn.

There has been speculation that the poaching of Barnett from Columbia would trigger a second round of musical chairs between the two majors. When Sony hired UMG chairman/CEO Morris, UMG retaliated, in the eyes of some, and signed RCA/Jive head Barry Weiss as chairman/CEO of Island Def Jam Music Group and Republic Records.

The tapping of Barnett is the first of many creative appointments that Grainge will make to bolster the EMI label assets,



STEVE BARNETT'S contract with Columbia expires in March.

UMG insiders say.

While Capitol is expected to be a West Coast label, UMG executives have yet to decide if it will switch the label to shared services for back-room functions, like it has done with Island Def Jam and Republic. One source suggests that Capitol would have its own CFO and would share some services like human resources and IT with corporate, rather than have it share with Interscope, which is

also on the West Coast.

Capitol may open an office in Europe to handle the releases of its artists in that market, sources say. Currently, they're put out through Parlophone, but according to a UMG source, the European rights for Capitol acts aren't included in the Parlophone assets that are expected to be divested, along with Chrysalis, Sanctuary, EMI Classics and Mute.

Meanwhile, back at Colum-

bia, sources say Stringer isn't expected to name a replacement for Barnett. His responsibilities may be assumed by Stringer and other senior Columbia staffers.

Barnett is moving to a label that's about one-fifth the size of Columbia Records. While the market share of Capitol Music Group (as Capitol and Virgin have been known under EMI) is 4.3% and Blue Note's share is 0.5% for a total of 4.8%, about 3% of that is catalog sales, which are likely to be assigned to UMG's catalog division, Universal Music Enterprises. Billboard estimates Capitol and Blue Note's revenue at about \$60 million.

Barnett is expected to be involved in the high-profile catalog project. For example, any Beatles release will have his involvement, sources say.

"Look at where [Barnett] is from. He grew up in the U.K. where EMI is everywhere," says a person familiar with the matter. "It is a huge part of the British culture—that is the attraction." ◆◆◆

RETAIL BY ED CHRISTMAN

Mumford Takes Deluxe High Ground

'Babel' sales show deluxe digital albums outselling standard on iTunes, but discounting has key role

Mumford & Sons' *Babel* is doing more than putting big numbers up on the board: It's also proving that if you have something consumers want, they'll pay full price for it.

Unlike the pricing strategy often wielded by Amazon, Google Play and 7 Digital, iTunes generally sells its music at full list price.

In the album's first week, iTunes sold 345,000 deluxe versions at \$14.99 and nearly 45,000 copies of the regular edition at \$11.99, while in the second week the retailer sold 62,000 deluxe and 16,000 regular copies. With a wholesale cost of \$8.40 for the regular version and \$10.50 for the deluxe edition, iTunes made nearly \$2.1 million in gross profit off of *Babel* in its first two weeks of availability.

Daniel Glass, CEO of the band's label, Glassnote, told Billboard last week that the

label didn't play the game of the crazy deep discount. "We held our ground," he said, meaning that he didn't discount the album to merchants.

When Amazon sold Lady Gaga's *Born This Way* for 99 cents in its debut week, Interscope also didn't give the merchant any pricing breaks. The promotion helped Amazon scan 444,000 units for the digital album. With an \$8.40 wholesale price for a title that carried a \$11.99 list price, Billboard estimates Amazon lost \$3.3 million through its pricing strategy.

Since the Gaga offering, there have been other loss-leader pricing initiatives, with Google selling a slate of albums for 25 cents in May and Amazon matching, and then in July Amazon priced 20 titles at 99 cents.

Even though labels are the beneficiaries of loss-leader tactics since most times they don't supply pricing discounts to un-

derwrite the retailers' loss-leader pricing strategy, label executives also decry that type of promotion, saying it devalues music.

So which pricing strategy is the wiser road to take?

Frank Luby, pricing consultant at Simon Kucher & Partners in Cambridge, Mass., says that iTunes' sales results with Mumford & Sons' *Babel* show that the industry should stop undervaluing music.

"Fans will pay, and pay full price," he says. "If I offer two options and the more expensive package looks better for me as a consumer, then this is a win for everyone—for Apple, for the band, the label and for the fan."

Luby says that giving consumers options out of the box is a wise strategy. "Multiple offerings of the same album should be a fundamental part of the business," he says. But given the high percentage that went for the deluxe version, Luby won-

ders if Glassnote should have offered a third, more exclusive, high-priced version of *Babel*.

"I would be shocked if there wasn't a group in there that would have went for something more exclusive and priced attractively," he says.

Luby notes that the higher-priced package didn't necessarily have to be just music.

So far iTunes has sold nearly 390,000 units of the 420,000 digital copies sold in its first week, according to sources. It has also sold 78,000 of the nearly 88,000 of the digital copies sold in the second week, and it sold them at the full list price.

In total, *Babel* has scanned 769,000 in its first two weeks of stateside availability, including 248,000 CDs, according to Nielsen SoundScan.

On the other hand, while Luby is no fan of loss-leader pricing, he also says it's a



MUMFORD & SONS have sold nearly 800,000 copies of their new album, *Babel*.

useful tool when used properly. He points to Amazon's Lady Gaga promotion, which he says was a tremendous advertising vehicle that resonated with fans. "We are still talking about that, and people still remember it," he says. "It helped raise Amazon's profile with consumers and given Apple's market share, their [Gaga] strategy was a successful thing for them to do."

Amazon's MP3 market share

grew from 2.2% in 2010 to 3.3% in 2011. Despite Amazon's growth, iTunes is still growing in much larger leaps and bounds, with its market share increasing from about 31% in 2010 to 38% for 2011.

"Amazon is a very smart merchant, but it has a lot of pieces on the board," Luby says. "With Amazon you have to look at the big picture. Their endgame is to be the place for everybody to go for everything, not just music." ◆◆◆



FITZGERALD SCOTT

SONGWRITER / PRODUCER / FRIEND

6TH FEBRUARY 1964 – 24TH SEPTEMBER 2012

FROM YOUR FRIENDS
NICK RAPHAEL & JO CHARRINGTON
THANK YOU FOR THE HITS
AND THE MEMORIES

OP-ED:

CUTTING BUT NOT RUNNING

by MARTIN BANDIER



Sony/ATV is making its own digital rights deals, but staying with ASCAP and BMI

During the past few weeks, there has been a great deal of chatter about Sony/ATV and EMI Music Publishing's decision to withdraw certain digital rights from ASCAP and BMI. Since some of the facts have been distorted by nonauthoritative sources, I wanted to set the record straight about exactly what we've done, why we've taken action and, most important, what this means for our songwriters.

First and foremost, we want—in fact, we need—digital music services to succeed. In the

ever-evolving media landscape, digital services are the present and future of our industry. They provide consumers with easier and better listening experiences than ever before, and we believe they have the potential to generate significant revenue for songwriters. Withdrawing our digital rights gives music services certainty of rates without litigation, as well as the benefit of negotiating multiple types of licenses (e.g., performance and mechanical) simultaneously. At the same time, it is our responsibility as stewards of more than 2 million

songs to provide value for our songwriters. Direct licensing allows us to reduce costs and engage in free market negotiations for the fair value of those songs.

EMI Music Publishing, which was recently acquired by Sony and a group of investors, withdrew certain digital rights from ASCAP about a year ago. Similarly, with effect on Jan. 1, 2013, Sony/ATV will withdraw the same digital rights of its catalog from ASCAP, and both Sony/ATV and EMI will withdraw similar digital rights from BMI on that date as well.

Many in the industry have wondered why we would want to take on the tremendous task of entering direct performance licenses with digital service providers. There are several reasons.

With mechanical revenue flat at best and subject to compulsory licensing and statutory rates in the United States, we see the public performance income associated with digital music services as a source of potential growth. As the number of users of on-demand streaming and Internet radio services grows at impressive rates, we feel we would be doing a disservice to our writers by continuing with the status quo licensing system as it relates to digital performance income. By having the right to negotiate direct deals at fair market rates, together with granting ASCAP and BMI the right to continue to administer these rights as they do today, we are confident that this will lead to a more equitable share of digital performance revenue for songwriters, without affecting the growth of

digital music services.

We want to secure the best possible terms for our songwriters. While ASCAP and BMI have important roles in our industry, they are currently required to grant any digital music service (such as Pandora or Spotify) a public performance license upon request, even if a rate is not established. If a rate has to be determined through litigation, it can be years before a songwriter is paid. We believe that by withdrawing these limited categories of digital performance rights, Sony/ATV and EMI will be able to engage in free market negotiations with prospective licensees that take into account the true value of the songs.

To be clear, we are withdrawing this limited category of digital rights because we believe that the current licensing system places ASCAP and BMI in an unfavorable negotiating position through no fault of their own. These performance rights societies carry out an incredible service for songwriters and publishers, and our songwriters

should be aware that, while arrangements are not yet finalized, we intend to grant ASCAP and BMI the right to continue to administer our withdrawn digital rights. As a result, our songwriters will not only benefit from the associated cost savings, but, perhaps more importantly, they will continue to be accounted to directly by ASCAP and BMI for their writers' share of digital performance income without regard to any advances they might have taken from us.

I believe this is a defining moment for our industry. Digital music services are here to stay, and our actions with respect to digital performing rights are meant to show how seriously we take our responsibility to our songwriters. For far too long, songwriters' rights have been undervalued. It is our mission to protect their songs and to continue to obtain fair value for them in the marketplace.

Martin Bandier is chairman/CEO of Sony/ATV Music Publishing.

INVESTING BY YINKA ADEGOKE

Risk Taker

Billionaire John Malone might be making more music investments like AEG

John Malone, the billionaire investor most responsible for cable TV's presence in more than 100 million U.S. homes today, is doubling down on his two music-related investments and could be interested in making another bet or two if the right music asset comes to market.

Most notably Malone is very close to taking full control of SiriusXM after the company increased its stake to 49.6% in recent days. Assuming regulatory approval, Liberty Media should become the controlling holder of the U.S. satellite radio company, a monopoly, which has more than 22 million subscribers and forecasts adding 1.8 million new subscribers by the end of the year.

Malone's financial engineering and risky bets are legendary in the business world, but the deal to take a 40% stake in Sirius is, by his own admission, one of his best. At the peak of the financial crisis in 2009, a desperate

Mel Karmazin, CEO of Sirius, needed a \$530 million loan to help the company avoid bankruptcy. Malone lent Sirius the cash at an eye-watering 15% and attached warrants that eventually gave Liberty Media a 40% stake in the satellite radio company. Today 40% of SiriusXM is worth \$4.2 billion.

Malone also now owns more than one-quarter of Live Nation Entertainment, the world's largest concert promoter and leading ticketing company, and he's secured an option to increase that holding to 35%. Malone came to own Live Nation through his original holding in Barry Diller's IAC/InterActiveCorp before it spun out to Ticketmaster.

Liberty Media chief executive Greg Maffei has led the push to make the holding company more strategic in its acquisitions and getting rid of small, non-controlling stakes.

"The music space is a great space and there will always be an enduring interest in

music," Malone says. "[SiriusXM and Live Nation] have found interesting ways to grow. Just because music is popular doesn't always mean it's possible to make money from it."

This is one reason why Malone and Maffei are slightly indifferent to the idea of investing in music assets because they're music assets. They're nothing if not conscious of valuation metrics even as many other financial investors have vied to buy up song publishing catalogs, beloved for their steady cash flow and diversified revenue streams.

"We've looked at some of the publishing businesses, but candidly, those already in the business have way more synergies than we do to be able to justify paying those valuations," Maffei says.

Liberty Media and Malone aren't sentimental about their investments.

"Malone likes the subscription business of Sirius, which

generates a lot of free cash flow, while Live Nation is a market leader with a ticketing business that generates plenty of cash," says Brett Harriss, an analyst at Gabelli & Co., which owns shares in both. "It probably says less about their love for music but more about these businesses ability to generate cash and maintain sustainable barriers to entry. They're not about to buy a record label."

One asset on the market is Phil Anschutz's Anschutz Entertainment Group, whose assets include Los Angeles' Staples Center and AEG Live, the No. 2 live entertainment business after Live Nation. Reports have put valuations of AEG assets at up to \$10 billion.

Maffei says Liberty Media will have a look at the assets but is realistic about the likelihood of having to deal with a lot of regulatory pushback from rivals if it made a serious move.

"Phil Anschutz has built a



Liberty's GREG MAFFEI has led the push to make the holding company more strategic in its acquisitions.

very interesting portfolio of businesses and assets, some of which fit in with our existing businesses," Maffei says. "But I'm not sure if we'll have the ability, or rather be allowed to buy some of those assets that fit in with Live

Nation because of the regulatory scrutiny which it already faced during the Ticketmaster merger."

And what if AEG were to break up some of the assets for sale? "I don't know what they're going to do," Maffei says.



Empleados, Funcionarios y Ejecutivos del Grupo Editorial Edimusa y Vander Music Inc. lamentan profundamente el sensible Fallecimiento de su Director General el

Lic. Eduardo O. Baptista Fernández

y dan su más sentido pésame a sus padres Eduardo y Diana, a su Esposa Ivonne e hijos y a sus hermanos Federico y Eugenio.

Descanse en paz

30 de Septiembre de 2012



ROCK BY PHIL GALLO

Music Marketing 101

Indie band Aranda reached the charts and signed with Wind-up Records—all thanks to students in Oklahoma

When Chuck Berry sang “Up in the mornin’ and out to school/The teacher is teachin’ the golden rule,” rock’n’roll was reserved for after-school activities. Wind-up Records and its recent signing Aranda have learned that when class is in session, an “A” on a project can also produce chart positions.

In February, Trey Rick, coordinator of academic operations at the Academy of Contemporary Music at the University of Central Oklahoma, discarded the usual curriculum in his “Music Marketing and Retail 2” course in favor of a unique idea: Let the 12 students get a hands-on experience marketing a real-life band. Aranda had approached him to have the students figure out how to market the group’s album rather than the standard case study, and both teacher and band got much more in return.

The students began by studying Aranda’s music, then scoured the In-

ternet to find where the group had traction and interviewed siblings to gauge the band’s buzz. Marketing proposals were created; the six best were presented to the group, a quartet led by brothers Dameon (vocals/guitar) and Gabe (vocals/keyboards) Aranda.

Part of the challenge was that the band had released its album *Stop the World* six months prior. “That was a major hurdle, and the class was unanimous in thinking they should rerelease it,” Rick says. “I liked how out of order everything was. It broke the barriers of anything you could find in the textbook that said ‘do this six weeks in advance, do this nine weeks in advance.’ We treated it like it was just released.”

Social activities on Twitter, Topspin and Facebook became the students’ domain. They also created and managed Aranda’s website and branded store, and organized street teams. The students created a lyric video for the single

“Satisfied” in late April, a tactic unfamiliar to the band.

“It was hands-on, real-time work,” Gabe Aranda says. “Our only distribution was digital, and what we wanted was input on how the band was perceived. They had a think tank of students who looked at our branding and social media. They assessed what we looked like to the outside world, something we have a hard time doing.”

Much of the information was a significant FYI to the band, which had little knowledge about the analytics of social media or the impact of fan photos and videos. “The original thing they came for morphed from promoting the record to positioning the band,” Rick says. “The idea was to make the band self-sufficient [online], make sure [fans] didn’t have to work hard to find them and have a consistent presence.”

Much as Aranda sounds like a local

band in need of help, it already had something of a national presence. Since the album’s release, the act has toured with Saving Abel and Theory of a Deadman, and Johnny K (Disturbed, Staind) produced the album after Lizzy Hale of Halestorm told him Aranda was her favorite group.

The brothers started performing together in 2001 and released their first album in 2008. Two songs landed on Billboard’s Active Rock airplay chart: “Still in the Dark” (at No. 31) and “Whywannabringmedown” (No. 25). If that second title seems familiar, it’s because Kelly Clarkson recorded it for her fourth album in 2009, the Billboard 200 chart-topper *All I Ever Wanted*. (The brothers also wrote the set’s title track.)

The legwork that Aranda and its manager had put in at radio through the years helped get some airplay for the new album’s first single, “Undone,”

which reached No. 23 on Active Rock. Once the students’ work was in place, “Satisfied” started rising on the chart. In May, it began selling more than 1,000 downloads per week—it’s up to 35,000 sold—and peaked on Active Rock at No. 14 on Oct. 13.

The growing activity around the band attracted the attention of Wind-up, which signed Aranda to a deal this summer and will rerelease *Stop the World* on Oct. 16. It’ll continue working “Satisfied” before picking a new single for release in January.

“We’re constantly trying to find anybody making inroads, and they did that at radio and online,” Wind-up GM Alan Galbraith says. “Only after the fact did we learn about the school, but it’s such a cool story it piqued our interest further. They did it in a unique way. It’s a real example of a band putting themselves on our radar rather than waiting for us to find them.”



Wind-up Records will rerelease ARANDA'S *Stop the World* on Oct. 16.

DIGITAL BY GLENN PEOPLES

Opening Pandora's Box

The headlines say the Web radio leader is paying artists big bucks—not so fast

When it comes to digital royalties, the devil is in the details.

Pandora founder Tim Westergren continued his campaign for a change in royalty rates on Oct. 9 with a blog post that detailed amounts certain artists

have generated on the Internet radio service. Along with similar comments made earlier in the day at the SF Music Tech conference in San Francisco, the post attracted widespread attention to the company’s plea. Unfortunately, Pandora’s message was easy to misunder-

stand and occasionally misleading.

When Westergren discusses what artists get paid from activity on the service, he’s actually referring to what Pandora pays SoundExchange, the Washington D.C.-based nonprofit organization that collects digital performance royalties for the owners of sound recordings and performing artists. The amount that ends up on a check written to an artist is actually a much smaller figure.

Westergren’s point was to emphasize the very real income stream that he believes is jeopardized by a burdensome royalty structure, he told Billboard the following day. But the way his point was delivered ended up giving Pandora much more credit than it deserves.

After his appearance at SF Music Tech, Westergren blogged about the increasingly important role Web radio plays in an artist’s career.

The post highlighted some names unfamiliar to most people: gospel singer Donnie McClurkin, rapper French Montana and Mexican group Grupo Bryndis. During the next 12 months, the post claimed, these artists’ music will generate performance royalties from Pandora of \$100,228, \$138,567 and \$114,192, respectively. (A Pandora representative confirmed that the amounts are for SoundExchange payments only.)

The actual numbers are less than half

of the numbers in Westergren’s post.

For example, if Pandora will pay \$100,228 in the next 12 months to stream McClurkin’s music, only \$42,712 will go directly to him as the performing artist. McClurkin has released albums on Warner Alliance, Verity Records and Zomba Label Group. Those labels will split \$52,204.

An artist who owned the sound recordings would get both the label and the performing artist share paid to SoundExchange. The examples Westergren gave are all label-affiliated, however.

Royalty payments are matters of details. Readers probably missed Westergren’s careful wording. The average reader was left to believe the amounts given were those paid to artists. If the reader didn’t have enough knowledge of the compulsory webcasting license to parse the language, the post’s title, “Pandora and Artist Payments,” probably sent the wrong message.

Reports on some popular technology blogs misinterpreted Westergren’s post. Even though these blogs frequently cover the intersections of music and technology, they—like most people—are unlikely to spot an error in logic related to Section 114 of the Copyright Act.

Pandora doesn’t pay artists—not directly. Because it takes advantage of

the compulsory license for webcasters in Section 114, the company pays all royalties for the performance of sound recordings to SoundExchange.

SoundExchange distributes 50% of net royalties to the owner of the sound recording, 45% to the performing artist and 5% to the session musicians and backup singers. Net royalties are royalties received less SoundExchange’s administrative fee, which was 5.3% in 2011.

In a conversation about the post, Westergren acknowledged how people might misunderstand its details. The issue to him is that artists are getting paid in the first place. Section 114 guarantees a direct payment to artists from SoundExchange. Direct licenses—he says some of his opponents prefer them over the compulsory license—would require Pandora to pay artists through labels’ accounting systems.

“Artists are much better taken care of in a compulsory licensing situation,” he said. “Very few people understand that.”

Pandora should get credit for a highly effective publicity campaign that got people talking. And, as Westergren noted, even half of some of those figures are still big numbers that are certain to increase as Internet radio grows. But Pandora shouldn’t be given credit for money that won’t end up in artists’ pockets.



Some in the industry misinterpreted Pandora founder TIM WESTERGEN'S blog post.

The Joy Of Frisbie

Making her mark with a soft drink jingle, Mary Frisbie Wood writes for commercials just like any pop song

FTV advertising is the new radio, then songwriting is steering dangerously close to the new marketing. That's the delicate line between art and commerce that's been toed for more than 15 years by **Mary Frisbie Wood**, a veteran jingle writer and commercial music producer who founded music company Frisbie in 2006.

Having made her mark writing pop songs for Pepsi in the late '90s and early 2000s with writing partner **Clifford Lane** ("The Joy of Pepsi" featuring **Britney Spears**, **Aretha Franklin** and **Faith Hill**, among others), Wood first learned about the importance of putting songwriting before product placement when she and Lane were tasked to write what became "Move Over," a Pepsi jingle-turned-pop song for the **Spice Girls** that appeared on 1997's *Spice World*.

"The way we would write commercials

is the same way we would write songs—we always wanted to write a great song first," Wood says. "We started writing all these hooks—'next phase, next wave, next craze'—to define what this idea of 'Generation Next' meant, and then we kind of went, 'Oh, no, the product. We got to go back and get the product.'"

Cut to 2012, where bands like **the Black Keys**, **Phoenix**, **fun.**, **Foster the People** and others are building their careers on the backs of high-profile commercial synchs—creating a satellite industry in the process for musicians who create sound-alike songs for commercials when said bands turn them down. Wood founded Frisbie based on the idea that she could bring well-known musicians to create original music for brands with a distinct sound (**the Candy Butchers'** **Mike Viola**, **Wilco's Jim Sansone** and former **Odd Future** member **BrandUn**

DeShay are among those who've worked on recent assignments)—no copycats necessary.

"One thing I think about a lot is how music producers are the new A&R people, and it just makes me wonder about how younger people are writing songs," Wood says. "There are 10 key categories that tend to get used over and over again, and I worry that people are putting the blinders on pretty early on in their artistic career when the goal is just to get on the new radio."

Though the New York-based Frisbie specializes in creating original music for advertising and TV (Wood and composer **P.T. Walkley** compose the music for Nickelodeon's "Team Umizoomi"), it does offer the occasional synch placement for agencies—sometimes with access to the original artist. The Gap and ad agency Ogilvy, for instance, licensed Frisbie artist **Gordon Voidwell's** "Ivy League Circus" for its spring 2012 "Be Bright" campaign, but asked for some tweaks. "That was one where they loved the song but the lyrics weren't right, so



MARY FRISBIE WOOD'S firm specializes in creating original music for advertising and TV.

we were able to get the artist in the studio and rerecorded the vocals."

Although Frisbie's phones are constantly lighting up with requests for the hottest indie bands of the moment, that wasn't always the case when Wood was pitching projects nearly a decade ago with **Of Montreal's Kevin Barnes** or with singer **Inara George** months before she became a tastemaker darling as part of **the Bird & the Bee**. "There's always that fine line of being too soon or not soon enough," Wood says.

But it's precisely those artist relations that have kept Wood high on the call list for music supervisors like **Rani Vaz**,

head of music production at BBDO, who worked with Wood on many of her previous assignments and has more recently tapped Frisbie for original music to score spots for client General Electric. "There's a trust that people have working with her. They know they're working with somebody who will take their integrity into consideration," Vaz says. "She won't bring somebody a project that doesn't feel right for them."

Jerry Krenach, director of music production at mcgarrybowen, admires Frisbie's studio chops. "Mary gets it—she curates music in a really careful way. She's a great vocal producer, too." ●●●



MICHELE OGANNO



Balboa Records / Discos Musart

Empleados, Amigos y Artistas

Lamentan profundamente el sensible fallecimiento del Director General de Grupo Editorial Edimusa (México) y Vander Music Inc. (Estados Unidos), el

Lic. Eduardo Octavio Baptista Fernández

Uniéndose al dolor que les afecta y compartiendo su duelo, expresan sus más sinceras condolencias a sus padres

Eduardo y Diana, a su esposa Ivonne e hijos, y a sus hermanos Federico y Eugenio

30 de Septiembre de 2012

HOME FRONT

360 DEGREES OF BILLBOARD

Billboard Shakes Up Genre Charts

Revamped charts will add streaming and downloads to methodology, breaking out fresh genre lists

Billboard unveils new methodology this issue for the long-standing Hot Country Songs, Hot R&B/Hip-Hop Songs and Hot Latin Songs charts. Each receive a major consumer-influenced face-lift, as digital download sales (tracked by Nielsen SoundScan) and streaming data (tracked by Nielsen BDS from such services as Spotify, Muve, Slacker, Rhapsody, Rdio and Xbox Music, among others) will now be factored into the 50-position rankings, along with existing radio airplay data monitored by BDS. The makeovers will enable these charts to match the methodology applied to Billboard's signature all-genre songs ranking, the Billboard Hot 100.

Concurrently, Hot Rock Songs, which launched as an airplay-only chart in 2009, and Rap Songs, in existence as a radio survey since 1989, will also include digital download sales and streaming data for the first time.

In addition, Billboard is launching a new chart, R&B Songs, which will incorporate the same airplay/sales/streaming hybrid formula to rank the week's top R&B-only (non-rap) titles. R&B Songs and Rap Songs will serve as 25-position distillations of the overall Hot R&B/Hip-Hop Songs chart, highlighting the differences between pure R&B and rap titles in the overall, wide-ranging R&B/hip-hop field.

"The way people consume music continues to evolve, and as a result so do our genre charts, which now track the many new ways fans experience, listen to and buy music," Billboard director of charts Silvio Pietroluongo says. "We're proud to be offering updated genre charts that better reflect the current music landscape as well as a new R&B Songs chart that finally shines a spotlight solely on core R&B acts like Frank Ocean, John Legend and Anthony Hamilton."

Billboard has been charting the popularity of R&B songs since 1942, with numerous changes in methodology implemented through the years. The most recent formula sports an almost-exclusive reliance on radio airplay. The Hot Country Songs chart similarly dates to 1944 and has also undergone multiple changes in its formula, with the most recent incarnation being one fueled solely by radio airplay since the advent of BDS data in 1990.

Hot Latin Songs, meanwhile, has been based solely on radio airplay since its launch in 1986. In its new incarnation, only predominantly Spanish-language titles will appear on the chart. Titles mostly sung in English, which often receive Latin airplay and appear on the radio-based chart, are no longer eligible for inclusion. Dual-language songs (those recorded independently in both Spanish and English) will have only their

Spanish-language airplay, sales and estimated streaming factored into their Hot Latin Songs rankings (see story, page 13).

Radio charts for each of the aforementioned rankings will be spun off and live in Billboard's print and/or online properties, each keeping its history from its first date utilizing BDS data: Rap Airplay (1989), Country Airplay (1990), R&B/Hip-Hop Airplay (1992), Latin Airplay (1994) and Rock Airplay (2009). Digital Songs charts for each genre, which have been in existence since 2010, will continue to be represented as separate rankings as well.

The move to the Hot 100-based formula will ensure that the top-ranked country, R&B/hip-hop, Latin and rock titles each week will be the top titles listed on each genre's songs ranking. This will be in line with how the Billboard 200 albums chart aligns with the albums charts for each corresponding genre. Because of the switch to new methodology, the week-to-week movements on the charts for some songs (in either direction) could be quite dramatic.

Until now, only country stations contributed to the Hot Country Songs chart, or R&B/hip-hop stations to Hot R&B/Hip-Hop Songs; the same held true for Latin and rock. The new methodology, which will utilize the Hot 100's formula of incorporating airplay from more than 1,200 stations of all genres monitored by BDS, will reward crossover titles receiving airplay on a multitude of formats. With digital download sales and streaming data measuring popularity on the most inclusive scale possible, it is only just the radio portion of Billboard chart calculations that includes airplay from the entire spectrum of monitored formats.

The immediate beneficiaries of this week's methodology change are Taylor Swift, Rihanna and Mumford & Sons.

Swift holds down the top two slots on Hot Country Songs with "We Are Never Ever Getting Back Together" and "Red." Her new country radio single "Begin Again" jumps 37-10. The pop-crossover No. 1 "Never Ever" ranks at No. 36 on Country Airplay (but also gets points associated with its pop-crossover play) and No. 1 on Country Digital Songs, while "Red" is absent from the Country Airplay list, but ranks No. 2 on Country Digital Songs. "Begin Again" appears at No. 29 on Country Airplay and No. 3 on Country Digital Songs.

Rihanna leaps from No. 66 under the former Hot R&B/Hip-Hop Songs methodology to No. 1 with "Diamonds," buoyed by crossover pop airplay of the track as well as strong digital sales (No. 1 on R&B/Hip-Hop Digital Songs). "Dia-



two others from the album's deluxe version) on the chart.

On Hot Latin Songs, Wisin & Yandel move to No. 1 with "Algo Me Gusta de Ti," featuring Chris Brown and T-Pain, matching its Latin Airplay rank. The track is No. 3 on Latin Digital Songs.

DANNY ELFMAN TO RECEIVE MAESTRO AWARD AT FILM & TV MUSIC CONFERENCE

Danny Elfman will receive the Maestro Award at the Billboard/Hollywood Reporter Film & TV Music Conference on Oct. 25 at the W Hotel in Hollywood. The honor recognizes a composer's career and is given out annually at the conference.

Elfman was one of the first rock artists to make a successful leap to the world of film music. The former Dingo Boingo leader began working in film with "Pee-wee's Big Adventure" in 1985 and has become one of Hollywood's most prolific composers. This year alone his scores are in "Hitchcock," "Silver Linings Playbook," "Promised Land" and "Frankenweenie."

Hollywood Reporter film critic Todd McCarthy will present the award and host a Q&A with Elfman and "Hitchcock" director Sacha Gervasi.

For further information and to register, go to billboardevents.com/filmtv.

monds" also tops the inaugural R&B Songs tally. On Rap Songs, PSY soars 20-1 with his current No. 2 Hot 100 hit "Gangnam Style."

While fun, claims the No. 1 slot on Hot Rock Songs with its former Alternative No. 1 and current Hot 100 top 10 hit "Some Nights," Mumford & Sons ride increased curiosity about their new album *Babel* to overwhelming streaming activity, placing all 12 songs from the set (as well as

YINKA ADEGOKE APPOINTED DEPUTY EDITOR OF BILLBOARD



Billboard has named Yinka Adegoke deputy editor. In this role, he'll be responsible for driving the publication's business editorial coverage across all platforms, including Billboard magazine, Billboard.biz and the brand's industry-leading conferences. He'll be based in New York and report to Billboard editorial director Bill Werde and Billboard editor Joe Levy.

"Yinka is one of the top entertainment business journalists and thinkers in the industry," Werde says. "I'm thrilled to bring him on to lead Billboard's world-class team of reporters. The hire of Yinka shows yet again that Billboard is a brand that invests in talent to serve our readers."

For the past six-and-a-

half years Adegoke worked as Reuters' senior media correspondent in New York covering the media business, breaking major stories and writing financial analysis on the TV industry, music business, digital media and everything in between. Before moving to New York he was an editor at New Media Age in London where he covered the early days of the digital media revolution. Adegoke started his career at Music Week in London and has written for publications including Music Business International, the Guardian and the Financial Times.

ALEX PHAM NAMED SENIOR CORRESPONDENT OF BILLBOARD



Billboard appoints Alex Pham senior correspondent. In this role, she'll be responsible for covering new platforms and technologies in and around the music

space, including startups and investments, Silicon Valley and top companies like Google, Apple, Facebook and Amazon. Pham will be based in Los Angeles and report to Adegoke.

"We couldn't be more pleased to add Alex to our staff," Werde says. "She's a visionary at the intersection of entertainment, technology and business and has a stellar track record as a reporter in that space. Billboard has an opportunity and a responsibility to lead the way in thinking about tomorrow's music business, and Alex is going to play a huge part in delivering on that commitment to our readers."

Pham has been a newspaper journalist for more than 20 years, and most recently covered technology and entertainment for the Los Angeles Times. In addition to reporting for the newspaper's print edition, she produced and edited online videos for their website and regularly wrote for several of the Times' blogs. Prior to her position at the Times, Pham covered business news on health care, financial services and banking, among other topics, for the Boston Globe, USA Today, the Washington Post and her hometown paper, the Oregonian.

New Way To The Top

Latin charts revamp means digital and bilingual radio will have more of an impact

Visitors to the Latin charts page this week will encounter a revamping of Hot Latin Songs, which is now based on the Billboard Hot 100-style formula blending airplay, sales and streaming data, as measured by Nielsen BDS and Nielsen SoundScan. The chart will appear weekly on the page with Latin Airplay (the former basis of Hot Latin Songs) and Top Latin Albums, along with the regular rotation of genre airplay and album charts.

The new chart will exclusively measure the performance of Spanish-language songs by taking into consideration multiple measurements: digital downloads, airplay from the Hot 100 panel of more than 1,200 stations in all formats and streams from services that include Spotify, Slacker, Rdio, Cricket/Muve, Rhapsody and Xbox Live.

The hybrid songs chart is launching not only for Latin music but also for country, R&B/hip-hop, rap and rock (see story, page 12). But its ap-

pearance is particularly timely for Latin music as the genre becomes more vested in the digital landscape, and also, as stations increasingly cater to a bilingual listener.

On the radio end, in the last year an increasing number of stations have flipped formats from all-Spanish to bilingual,

playing mostly a mix of top 40, uptempo English-language fare and uptempo dance, urban Latin fare. Those stations, including KXOL (Latino 98.3 FM)

Los Angeles, currently don't fall under the Latin panels because their playlists do not include enough records in Spanish. The hybrid chart, however, will include their Spanish-language fare as well as any Spanish track played on any BDS-monitored station, including English-language outlets. In other words, if bilin-

gual is indeed a new reality, then the songs—at least the Spanish-language songs—that cross into the English realm will finally be adequately represented on a Billboard chart.

As far as digital sales and streaming is concerned, never has Latin music relied so much on these platforms. This may

sound redundant; after all, isn't every genre in the market in the same boat? Not really. With the decline of Latin retail space in the United States, developing strong digital sales has become an urgent matter for Latin that is far from reaching its potential.

According to Nielsen SoundScan, sales of Latin albums (those predominantly in Spanish) through the first three quarters of 2012 stood at 7.2 million compared with 8.9 million for the same time period a year ago—more than 1



WISIN & YANDEL top the new Latin chart.

million in lost sales. Of those sales, this year 1 million were digital albums, compared with 800,000 in 2011. That's merely a 200,000-unit gain, but a 25% gain nevertheless.

In terms of Latin digital song sales—which will be part of the makeup of the reconfigured Hot Latin Songs chart—they stand at 17.1 million year to date, compared with 16.2 million last year, a gain of nearly 1 million. Measuring those sales together with what presumably is a major driver—streams—may provide a very different picture from that currently presented by album sales and radio charts.

"Truth is, no one talks about streaming in the Latin market," says **Tony Mojena**, who manages **Luis Fonsi**. "Everybody talks about Twitter and Facebook." But now, he says, with the creation of a new chart that measures results in black and white, "everyone's going to start paying attention to this and

numbers will begin to grow."

The hybrid Hot Latin Songs, which will pick up the 26-year history of the former airplay chart, runs 50 positions deep, while Latin Airplay and Top Latin Albums will run 25 positions in length in print, with the full charts (50 positions for Latin Airplay and 75 for Top Latin Albums) appearing on Billboard.biz each week. The history of Latin Airplay dates back to November 1994 when the ranking first began incorporating BDS data.

"Great masses of people are listening to music via many outlets and it's great that they can be measured," Universal Music Latin Entertainment president **Victor Gonzalez** says. "And the correlation with radio is not always 100%. It will be very interesting." ■■■

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



Latin Notas

LEILA COBO

EN BREVE

PITBULL TAKES ON SPOKESMAN ROLE FOR MAXD AUDIO

Pitbull has become a spokesman for MAXD High Definition Audio, which is set to release a mobile app later this year. The rapper will endorse the company's audio technology, which covers mobile services, audio books, games, movies, music and TV. Pitbull's branded mobile projects will be integrated into future concerts and recordings. Company officials say Pitbull's international appeal is in line with their products, which use cutting-edge technology. MAXD converts audio files to high-definition quality while reducing their size.

—Justino Águila

MUNIZ JOINS EVENPRO GROUP, XYZ LIVE AS PRESIDENT

Latin American concert promoter Jose Muniz has joined Evenpro Group and XYZ Live as president. Evenpro, which has equity in the Brazil-based XYZ Live, has offices in Florida, California and throughout Latin America. He'll be based in Orlando, Fla., and divide his time between Brazil and Latin America. A former senior VP at Time for Fun, Muniz started his career as a promoter in Brazil in 1983 with Metal Productions. He has also worked on tours for Pearl Jam, Rush and Aerosmith, among other acts. —JÁ

PRINCE ROYCE TO BE FACE OF POST FOODS' 'POSITIVE MIX'

Post Foods has tapped Prince Royce to be the face of its U.S. "Positive Mix" campaign, which will feature the singer/songwriter on bilingual specially marked boxes of Honey Bunches of Oats. Tied to Post's sponsorship of the Latin Grammy Awards and its Street Parties, the campaign will allow 10,000 consumers to win music downloads and automatically enter to win a flyaway package to celebrate New Year's Eve in New York and attend a meet-and-greet with Royce. The crooner recently kicked off his *Phase II* tour and will play more than 25 U.S. cities before wrapping in San Francisco on Nov. 30.

—Leila Cobo

Flakiss Makes Her Return

L.A. rapper takes a fictional role that almost tells her real-life story

Rapper Yahira Garcia—aka Flakiss—was supposed to be the next big act in Latin hip-hop nearly a decade ago when she signed to Univision Records. In 2006, after asking to be released from her contract after only three albums, she almost abandoned music all together.

Unhappy with the music

business, Garcia went her own way in 2008 to rethink her life, career and have a family. She co-hosted a radio show with personality Art Laboe and last year reluctantly applied for work at a job agency at the urging of her husband.

Then—like a movie—she got a call from Hollywood casting directors who said

director David Ayer ("Training Day") wanted to audition Garcia for a part in the film "End of Watch" about L.A. cops starring Jake Gyllenhaal and Michael Peña.

"I really thought it was a joke," Garcia says, "but it was the real deal. David Ayer said he was a fan of my music. I auditioned and he gave me the part of La La on the spot."

The fictional La La, who grew up in South Central among gangs like Garcia, is a smaller role, but puts her at the center of the film's emotional climax. The indie project has been generating attention for Academy Award-worthy performances from its leading cast.

For Garcia, the experience of getting a shot in her first project that was the No. 1 film during its opening weekend last month has not only placed her on the fast track in the acting world, but her music is also getting attention again on sites like YouTube.

Garcia, 34, is now wiser about the business. While she's working on new music

and debating whether to sign with another label, she knows to be more cautious. "I was too naïve before," she says. "I trusted everyone around me and it backfired. It's important to do research before signing contracts."

When Garcia signed to Univision, the label's roster included some of the biggest names in Latin music, like regional Mexican singers Pepe Aguilar and Graciela Beltran. When it came to Latin hip-hop, Univision helped launch Akwid, Jae-P and Garcia, one of few women in the genre.

Michael Greenwald, VP of talent at Don Buchwald & Associates/Fortitude, represents Garcia and says his client is already about to make more films, including another project with Ayer.

"She's unique," says Greenwald, who has worked with Ben Affleck and Adrien Brody. "Flakiss has an innate quality to her and a real street sense that she can grasp from her

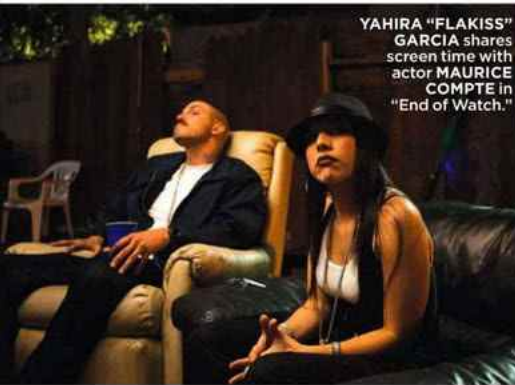
personal life experiences."

Rapper Jae-P, who was key in helping Garcia find her way in music, agrees. "She speaks for women," he says. "It's hard to find female rappers that will fight and express that reality."

Lisa "Khool-Aid" Rios, who recently produced the music for the upcoming film "Filly Brown" about a struggling Latina rapper, says Garcia's return is symbolic on many levels. "I'm glad to see Hollywood reaching out to these Chicano artists," Rios says. "They're seeing their strength, their power, what they can financially pull in and what they bring in terms of talent."

As Garcia takes more meetings and reads more scripts, she says she's ready for the next phase of her career as she balances film and music. "I don't know if I'll get any award for my acting on this film, but I do know that the biggest award is everyone's support," she says. "I definitely feel the love." —Justino Águila

TOP: ELASTIC PEOPLE; BOTTOM: SCOTT GARFIELD/© 2011 SCALE PRODUCTIONS



YAHIRA "FLAKISS" GARCIA shares screen time with actor MAURICE COMPTE in "End of Watch."

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Redbox Gets The Ticket

DVD rental specialist diversifies, bringing ticketing to where consumers spend their time and money: the local store

Redbox, with its ubiquitous DVD rental kiosks, is entering the ticketing game, beginning in Philadelphia with tickets available at kiosks and online. Los Angeles is next in early 2013, and Redbox president **Anne Saunders** says she sees no reason why the program can't eventually be rolled out nationally. With 38,500 kiosks nationwide, if the industry opts in to a significant level, Redbox could conceivably move the needle in both ticket sales and general awareness of events.

Retail outlets have a long history in the ticketing business. In the pre-Internet, pre-call center days, record stores and the venue box office were the primary outlets for ticket sales. Ticketmaster partnered with Walmart starting in 2010, and last summer announced a deal for Walmart to sell tickets through kiosks at hundreds of the retailer's locations around the country. Before its merger with Ticketmaster, when it rolled out its own, now-defunct ticketing solution, Live Nation was partnered with Blockbuster's brick-and-mortar stores to sell tickets.

But, with its highly visible DVD kiosks in front of a wide range of retail sites nationwide, Redbox is a video rental model that has been embraced by the public to the point that Redbox is now averaging 59 million transactions per month. Kiosks can be found where consumers live, sitting outside McDonald's restaurants, at grocery and convenience stores, at select Walgreens locations and, yes, select Walmart locations. Ticketing could also serve to help Redbox diversify as it copes with mounting pressure from Hollywood studios that have never been fans of the Redbox business model.

Redbox says it has rented 2 billion videos since opening its first automated rental kiosk in 2002, and "with so many people coming to us to find out how to spend a few hours being entertained, we thought it was completely natural to extend and offer people the same Redbox model—affordable, fun, convenient access—to live events," says Saunders, who believes Redbox could help address an industry-wide issue of unsold inventory, much of it due to a lack of awareness of events by consumers.

"We know from talking with our customers that they go to a lot of live events, and for many of us it's not always easy to find out what's going on and how to get the tickets," Saunders says.

Part of Redbox's appeal in the video rental business is its simplicity, which will extend to ticketing. Redbox tickets will be sold at face value or below, with a \$1 fee per ticket that serves as Redbox's piece of the pie.

Redbox will roll out ticketing to all 650 kiosks in the market by mid-October, and they can also be purchased online. Consumers will have the option to print their tickets at home or, in some cases, pick them up at the venue. And Redbox tickets aren't limited to music. In Philly, consumers can now purchase tickets to **Carrie Under-**



CARRIE UNDERWOOD'S Philadelphia concert is among Redbox's first ticket offerings.

wood at the Wells Fargo Center, NASCAR events at the Pocono Raceway, the Philadelphia Film Festival and Villanova Athletics sporting events.

"We're open to everybody, whoever is controlling the inventory," says **Mark Achler**, senior VP of new business, innovation and strategy for Redbox.

Achler says the company has had conversations with a variety of ticketing companies, including Ticketmaster.

New Era Tickets, a division of Philadelphia-based venue management firm Global Spectrum, and Sparkart are key launch partners of Redbox's ticketing business.

Saunders says that no significant changes need to be made to the kiosks to add ticketing to the offerings. "The interface was relatively easily adapted, and Mark and [his] team did a great job doing a lot of user testing, so they got the whole process of looking for an event and making a purchase down to about the same amount of time that it takes to rent a DVD," she says.

This seems to truly target the impulse buyer, with kiosk generally offering "best available" tickets, rather than seat maps and specific locations. "If you want to get particular, you can do that online," Saunders says. "We're not taking ownership of inventory, so, by and large, [ticketing] was not something that required us to make a lot of changes to our core business."

The marketing potential of Redbox kiosk ticketing extends beyond just creating awareness. Similarly to tickets being offered at Groupon and other discounting operations, Redbox could conceivably come in if a show needs help with sales and offer some tickets at below the price of the initial on-sale.

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

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,238,937 (\$89.50/\$39.50)	JUSTIN BIEBER, CODY SIMPSON, CARLY RAE JEPSEN Staples Center, Los Angeles, Oct. 2-3	27,546 two shows	AEG Live
2	\$1,799,790 (\$35.43 Australia) \$133.94/\$82.30	PITBULL, TAI0 CRUZ, HAVANA BROWN, TIMOMATIC Allphones Arena, Sydney, Sept. 1	15,365 sellout	Dainty Group
3	\$1,795,795 (\$179.750) \$298.30/\$96.22	LADY GAGA, LADY STARLIGHT, THE DARKNESS Manchester Arena, Manchester, England, Sept. 11	15,543 sellout	Live Nation Global Touring, Live Nation U.K.
4	\$1,792,781 (\$2,300.059 pesos) \$65.03	ALEJANDRO FERNÁNDEZ Auditorio Nacional, Mexico City, Sept. 25-27	27,567/28,560 three shows	OCESA-CIE
5	\$1,716,540 (\$106.340) \$48.52	JOHN BISHOP Manchester Arena, Manchester, England, Sept. 27-29	35,378/39,195 three shows	Phil McIntyre Entertainments
6	\$1,646,139 \$188.477	FYF FEST: REFUSED, M83, BEIRUT, DAVID CROSS & OTHERS Los Angeles State Historic Park, Los Angeles, Sept. 1-2	18,116/25,000 two shows	Goldenvoice/AEG Live, FYF
7	\$1,535,440 (\$943.727) \$147.45/\$82.63	GEORGE MICHAEL Manchester Arena, Manchester, England, Sept. 21	11,356 12,876	Marshall Arts
8	\$1,456,480 (\$1,000.04 Australia) \$35.13/\$83.12	PITBULL, TAI0 CRUZ, HAVANA BROWN, TIMOMATIC Rod Laver Arena, Melbourne, Australia, Aug. 27	12,448 sellout	Dainty Group
9	\$1,340,310 (\$375.200 pesos) \$67.02/\$87.22	VICENTE FERNÁNDEZ Plaza De Toros, San Cristóbal, Venezuela, Sept. 8	8,132 13,000	Evenpro/Water Brother
10	\$1,319,110 (\$3,867.076 rand) \$25.03/\$35.41	ANDRÉ RIEU Coca-Cola Dome, Johannesburg, Aug. 17-18	12,684/14,000 two shows	André Rieu Productions, Hunta Live
11	\$1,255,330 (\$2,543.898 reais) \$296.08/\$59.22	SCORPIONS Credicard Hall, São Paulo, Sept. 20-21	12,591/12,724 two shows	T4F-Time For Fun
12	\$1,237,770 (\$394.072 Australia) \$181.41/\$103.56	THE BEACH BOYS Allphones Arena, Sydney, Aug. 30	9,112 10,246	Dainty Group
13	\$1,213,814 (\$984.100) \$111.01/\$49.34	LADY GAGA, LADY STARLIGHT, THE DARKNESS Wiener Stadthalle, Vienna, Aug. 18	13,826 sellout	Live Nation Global Touring, NuCoast
14	\$1,207,030 (\$169.272 Australia) \$180.65/\$103.13	THE BEACH BOYS Rod Laver Arena, Melbourne, Australia, Aug. 31	9,288 10,585	Dainty Group
15	\$1,138,313 (\$879.005) \$123.03/\$71.23	LADY GAGA, LADY STARLIGHT, THE DARKNESS O2 World, Berlin, Sept. 20	11,968 sellout	Live Nation Global Touring, Wizard
16	\$1,076,868 \$89.50/\$39.50	JUSTIN BIEBER, CODY SIMPSON, CARLY RAE JEPSEN MGM Grand Garden, Las Vegas, Sept. 30	13,504 sellout	AEG Live
17	\$1,075,831 (\$433.220) \$22.66/\$71.01	LADY GAGA, THE DARKNESS, LADY STARLIGHT TUI Arena, Hannover, Germany, Sept. 24	10,816 sellout	Live Nation Global Touring, Wizard
18	\$1,063,978 \$89.50/\$41.75	JUSTIN BIEBER, CODY SIMPSON, CARLY RAE JEPSEN Oracle Arena, Oakland, Calif., Oct. 6	14,126 sellout	AEG Live
19	\$1,059,014 (\$726.700 yuan renminbi) \$264.57/\$59.84	MAROON 5 Mercedes-Benz Arena, Shanghai, Sept. 25	10,229 sellout	AEG Live China
20	\$1,013,460 \$85.339.50	JUSTIN BIEBER, CODY SIMPSON, CARLY RAE JEPSEN Jobing.com Arena, Glendale, Ariz., Sept. 29	13,428 sellout	AEG Live
21	\$1,011,992 (\$808.683) \$117.63/\$53.81	LADY GAGA, LADY STARLIGHT, THE DARKNESS Tallinn Song Festival Grounds, Tallinn, Estonia, Aug. 25	16,191 sellout	Live Nation Global Touring, BDG
22	\$1,004,182 (\$2,778.131 litai) \$99.40/\$48.44	LADY GAGA, LADY STARLIGHT, THE DARKNESS Vingis Park, Vilnius, Lithuania, Aug. 21	14,853 sellout	Live Nation Global Touring, BDG
23	\$906,665 \$37.337	ELTON JOHN USF Sun Dome, Tampa, Fla., Sept. 14	10,009 sellout	Live Nation
24	\$888,849 (\$850.07 Australia) \$35.86/\$73.08	PITBULL, TAI0 CRUZ, HAVANA BROWN, TIMOMATIC Burswood Dome, Perth, Australia, Aug. 23	8,250 10,256	Dainty Group
25	\$873,841 (\$858.849 Canadian) \$184.81/\$52.07	NEIL YOUNG AND CRAZY HORSE Budweiser Gardens, London, Ontario, Oct. 6	8,879 sellout	Live Nation
26	\$845,709 \$79.50/\$39.50	JUSTIN BIEBER, CODY SIMPSON, CARLY RAE JEPSEN Save Mart Center, Fresno, Calif., Oct. 5	11,965 sellout	AEG Live
27	\$811,782 (\$503.788) \$68.48/\$48.35	KEVIN HART O2 Arena, London, Sept. 14	15,811 16,177	Live Nation
28	\$795,639 (\$1,418.413 reais) \$245.66/\$49.33	ALANIS MORISSETTE Credicard Hall, São Paulo, Sept. 2-3	10,416/12,854 two shows	T4F-Time For Fun
29	\$763,830 \$149.50/\$49.50	ROD STEWART & STEVIE NICKS BOK Center, Tulsa, Okla., Aug. 8	8,784 sellout	Live Nation
30	\$762,631 (\$587.183) \$32.76	MARIO BARTH O2 World, Hamburg, Sept. 21-22	23,282 two sellouts	P-Promotion
31	\$720,518 (\$357.000 guatemalan) \$118.40/\$29.62	MAROON 5 Jockey Club, Asunción, Paraguay, Sept. 1	14,000 sellout	Evenpro/Water Brother
32	\$715,963 (\$35,200,000 pesos) \$171.66/\$71.31	CHEMICAL BROTHERS Bima, Bogotá, Colombia, Sept. 14	8,016 sellout	Evenpro/Water Brother
33	\$699,235 \$55.9335	RED HOT CHILI PEPPERS, BAND OF SKULLS New Orleans Arena, New Orleans, Oct. 4	14,037 sellout	Beaver Productions
34	\$697,172 (\$683.633 Canadian) \$68.15/\$47.79	CARRIE UNDERWOOD, HUNTER HAYES Scotiabank Saddledome, Calgary, Alberta, Oct. 2	11,213 sellout	AEG Live
35	\$685,190 \$45	VANS WARPED TOUR Nassau Coliseum, Uniondale, N.Y., July 21	19,965 24,000	AEG Live

PHOTO: JEFFREY MATHIAS/REUTERS; CARLY RAE JEPSEN: JEFFREY MATHIAS/REUTERS; JUSTIN BIEBER: JEFFREY MATHIAS/REUTERS; CODY SIMPSON: JEFFREY MATHIAS/REUTERS; LADY GAGA: JEFFREY MATHIAS/REUTERS; THE DARKNESS: JEFFREY MATHIAS/REUTERS; ALEJANDRO FERNÁNDEZ: JEFFREY MATHIAS/REUTERS; JOHN BISHOP: JEFFREY MATHIAS/REUTERS; FYF FEST: JEFFREY MATHIAS/REUTERS; GEORGE MICHAEL: JEFFREY MATHIAS/REUTERS; PITBULL: JEFFREY MATHIAS/REUTERS; HAVANA BROWN: JEFFREY MATHIAS/REUTERS; TIMOMATIC: JEFFREY MATHIAS/REUTERS; VICENTE FERNÁNDEZ: JEFFREY MATHIAS/REUTERS; ANDRÉ RIEU: JEFFREY MATHIAS/REUTERS; SCORPIONS: JEFFREY MATHIAS/REUTERS; THE BEACH BOYS: JEFFREY MATHIAS/REUTERS; LADY GAGA: JEFFREY MATHIAS/REUTERS; LADY STARLIGHT: JEFFREY MATHIAS/REUTERS; THE DARKNESS: JEFFREY MATHIAS/REUTERS; JUSTIN BIEBER: JEFFREY MATHIAS/REUTERS; CODY SIMPSON: JEFFREY MATHIAS/REUTERS; CARLY RAE JEPSEN: JEFFREY MATHIAS/REUTERS; LADY GAGA: JEFFREY MATHIAS/REUTERS; THE DARKNESS: JEFFREY MATHIAS/REUTERS; LADY STARLIGHT: JEFFREY MATHIAS/REUTERS; MAROON 5: JEFFREY MATHIAS/REUTERS; JUSTIN BIEBER: JEFFREY MATHIAS/REUTERS; CODY SIMPSON: JEFFREY MATHIAS/REUTERS; CARLY RAE JEPSEN: JEFFREY MATHIAS/REUTERS; LADY GAGA: JEFFREY MATHIAS/REUTERS; LADY STARLIGHT: JEFFREY MATHIAS/REUTERS; THE DARKNESS: JEFFREY MATHIAS/REUTERS; ELTON JOHN: JEFFREY MATHIAS/REUTERS; PITBULL: JEFFREY MATHIAS/REUTERS; TAI0 CRUZ: JEFFREY MATHIAS/REUTERS; HAVANA BROWN: JEFFREY MATHIAS/REUTERS; TIMOMATIC: JEFFREY MATHIAS/REUTERS; NEIL YOUNG AND CRAZY HORSE: JEFFREY MATHIAS/REUTERS; JUSTIN BIEBER: JEFFREY MATHIAS/REUTERS; CODY SIMPSON: JEFFREY MATHIAS/REUTERS; CARLY RAE JEPSEN: JEFFREY MATHIAS/REUTERS; KEVIN HART: JEFFREY MATHIAS/REUTERS; ALANIS MORISSETTE: JEFFREY MATHIAS/REUTERS; ROD STEWART & STEVIE NICKS: JEFFREY MATHIAS/REUTERS; MARIO BARTH: JEFFREY MATHIAS/REUTERS; MAROON 5: JEFFREY MATHIAS/REUTERS; CHEMICAL BROTHERS: JEFFREY MATHIAS/REUTERS; RED HOT CHILI PEPPERS, BAND OF SKULLS: JEFFREY MATHIAS/REUTERS; CARRIE UNDERWOOD, HUNTER HAYES: JEFFREY MATHIAS/REUTERS; VANS WARPED TOUR: JEFFREY MATHIAS/REUTERS

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NEIL YOUNG is one of Wixen Music Publishing's many clients.

Wixen Widens Its Scope

Family-run forensic publishing rights specialist is offering new services for its wide array of clients

Wixen Music Publishing, known for its forensic ability to find monies due, now wants to be known for generating incremental income too.

The company has just set up a marketing division for the first time, with the intention of plugging music and will also work in conjunction with Julie D'Angelo and her Music for the Masses.

"We have been very focused on the administration end of the business, but now we want to expand what we offer our clients," says Wixen Music Publishing president Randall Wixen, who co-owns the firm with his wife, Sharon Maroko Wixen.

In producing monthly digital compilations, quarterly compilations focused on different clients and artists, and staging showcases, "we want to be perceived as more than [a firm known for scrutinizing] numbers and maximizing income."

He has placed his son, Andrew, in charge of that effort.

Today, Wixen Music Publishing, which has a staff of 20, represents 3,000 clients with 50,000 songs and has a separate sister company, Wixen Music Publishing U.K. in London, run by Wixen's cousin, Naimi Asher. Clients include the Doors, Neil Young, Kid Rock, Journey, the Black Keys, Weezer, Santana, Sonny & Cher, Chicago, Hall & Oates, Michael McDonald, Janis Joplin, the Beach Boys' Brother Publishing, Def Leppard, John Mayall, Keb' Mo', Courtney Love and John Lee Hooker.

Due to the amount of time that Wixen Music takes in scrutinizing royalty payments, it usually prefers to take on clients that already have a track record, or in the case of newer songwriters, at least have some prospects happening for their music.

Wixen became interested in the music industry in the late '70s when he was managing bands, mainly those associated with the Paisley Underground like the Pandoras and the Last. At the time a lot of the bands didn't have anyone interested in handling their publishing so by default he started administering publishing for those he was managing.

"I soon found that I didn't like management, but I did like publishing," Wixen recalls. "Management was too much of people calling you in the middle of the night to tell you the van broke down and to ask, 'What do we do now?'"

By then he was attending the University of California in Los Angeles, where he received a degree in economics. He found himself studying the publishing statements and asking questions. Soon,

he was known for taking a forensic approach and trying to find underpaid and/or undercollected royalties. He started his first publishing company in 1979 under the name Backlash Music but changed to Wixen Music in 1984.

Wixen's friendship with someone working for Styx led to looking at the band's statement, which led to meeting a business manager who introduced him to Tom Petty. "As I got the opportunity to show how much unpaid [royalties] I could find, I became the go-to guy to look over statements," he says.

Wixen is proud that with his wife he has built the firm from the ground up. But why not take on private equity and start buying copyrights?

"We made a conscious decision that we should be administrators and that writers should keep their publishing," Wixen says. "Only in rare cases have we done an acquisition. If one of our clients wanted to sell quickly, then we could buy without having to perform due diligence since we know the catalog."

The company's systems are based on Counterpoint Systems' Maestro Relationship Management software, which runs on a mini-computer. The company has spent \$250,000 and four years to build a portal that will allow songwriters to see if there is any activity around their songs, like which one has been requested, the current status with the deal, what it will pay and when payment is expected. At the same time, music users can sign on to see if the music they're seeking to license has been cleared.

Wixen likes to tout his company's ability to make quarterly payments within two weeks of the end of the quarter. Moreover, he signs clients to short-term deals so songwriters can see if they like the firm, and says he has a retention rate of more than 99%.

While Wixen doesn't like to play the game of paying big advances, he's not afraid to be aggressive in the price he quotes to clients for administration services. On the other hand, Wixen says his firm doesn't like to get aggressive in pricing music to users.

"We don't want to preside over a race to end the value for music," he says. "Music has an important intrinsic value and we tend to price geared toward what the song is worth rather than accommodating someone's budget. A lot of music supervisors think we charge too much, but our clients are delighted."

Publishers Place

ED CHRISTMAN





With a hit single once again heating up the charts and a new album set for a December release, Ke\$ha is back, stripped down and ready to rumble

BY STEVEN J. HOROWITZ



When Ke\$ha burst onto the scene in 2009—rapping through an Auto-Tune filter about brushing her teeth with whiskey and boys trying to “touch [her] junk”—the then-22-year-old quickly positioned herself as pop’s resident troublemaker and made the charts her home. In its first week of release, her bratty debut single, “TiK ToK,” smashed the record for highest single-week sales for a female solo artist with 610,000 digital downloads, according to Nielsen SoundScan (the previous record-holder, Lady Gaga’s “Just Dance,” sold 419,000 in its first week), and soared to No. 1 on the Billboard Hot 100. The Dr. Luke- and Benny Blanco-produced



anthem took just 11 weeks to top the chart, holding the peak position for nine weeks on its way to becoming the longest-running No. 1 debut single by a female artist since 1977, and the highest-selling digital single of all time, second only to the Black Eyed Peas' "I Gotta Feeling," with almost 14 million copies sold.

Ke\$ha's debut album, *Animal*, crowned the Billboard 200 when it arrived at the top of 2010 with 152,000 copies in its first week, according to SoundScan. Driven by an attractive \$6.99 initial price point, it leveraged the sales record of "TiK ToK" with iTunes' Complete My Album program and took full advantage of the holiday shopping season with a preorder program that launched Dec. 15, 2010. The result was another digital benchmark, this time for sales of a No. 1 album.

A series of top 10 hits, including "Your Love Is My Drug," "Take It Off" and "Blah Blah Blah" (featuring 3OH!3) followed, and in November 2011, Ke\$ha once again shot to the top of the Hot 100 with "We R Who We R," the lead single from the EP *Cannibal*, which was also included in the deluxe-edition repackaging of *Animal*. "We R Who We R" bowed at the peak position with more than 280,000 digital downloads. Ke\$ha, who co-writes her own songs, was a hit factory, mining chart gold.

That is, until she took a break. After touring as the opening act on the North American leg of Rihanna's 2010 Last Girl on Earth

tour (which grossed \$13.1 million from 18 reported shows, according to Billboard Boxscore) and then headlining the Get Sleazy tour last year (grossing \$2.1 million from nine shows), the Nashville-raised singer went on a month-long sabbatical before taking on her sophomore LP, *Warrior* (RCA/Kemosabe). Now, with *Warrior* set for a Dec. 4 release and lead single "Die Young" gaining at radio (it's the Greatest Gainer this week, despite falling 13-14 on the Hot 100), Ke\$ha is back, much to RCA's relief.

"I had the label breathing down my neck to come back and make a new record, and I kind of had to tell everybody to fuck off for a month," says the singer/songwriter born Kesha Rose Sebert. When her solo tour wrapped in September 2011, Ke\$ha dropped out of the public eye after Rio de Janeiro's Rock in Rio Festival, making stops in South Africa and other locales before returning to the States in late October. She calls it a "spiritual journey," a chance to get off the road and back to herself and the land: "I needed to get my head back on straight and sleep in the dirt for a little while. And then I came back and have literally been working on my record ever since."

After a 14-month break from the top 40, Ke\$ha returned to the upper reaches of the charts with the release of "Die Young" on Sept. 25. RCA chose WHITZ (Z100) New York to debut the track as part of Clear Channel's iHeartRadio World Premiere program on the "Elvis Duran and the



“

OUR INTENTION IS TO CEMENT HER AS AN ESTABLISHED POP STAR.

”

—TOM CORSON, RCA

Morning Show," which reaches 7 million listeners in 50-plus markets each morning. For the first day, it played the song every hour. The response was so strong that Z100 moved the cut to its "power new" category, playing the song every other hour to give it maximum exposure.

"You don't really see reactions like this so quickly," Z100 PD Sharon Dastur says. "It's been a week-and-a-half and we feel like it was selling well. We put it into our research and it was enormous. It was just so interesting to see how a song could connect so quickly. I just know that this is going to be a huge, huge album for her and she's really going to just pick up where she left off."

The same day RCA distributed "Die Young" to digital retail, standard and deluxe edition preorders for *Warrior* were made available on iTunes for \$9.99 and \$11.99. (The latter includes four extra tracks.) This time, RCA opted out of iTunes' Complete My Album program and instead offered consumers a free download of "Die Young" with every preorder of *Warrior*. Leading up to the album's release, each of those preorder-driven free downloads counts toward the single's total digital tally.

RCA Music Group president/COO Tom Corson says that so far, the method is paying off. "The preorder is beating our expectations and doing well," he says. "Ke\$ha had an incredible run with the first project, with [*Animal*] and then *Cannibal*, the repack. It was global. Hopefully, that's what [*Warrior*] will do. Our intention is to cement her as an established pop star. When you listen to the album and all the possibilities on it, we have high hopes."

That meant heeding to Ke\$ha's creative vi-



A picture from KE\$HA'S upcoming illustrated memoir, "My Crazy Beautiful Life" (to be published in November), taken after her first big show at Lollapalooza in 2009. "I'm revealing what my life is really like," she says of the book. "It's not all glamorous but it's all real. It's crazy and it's beautiful." Inset: With DR. LUKE at ASCAP's Pop Music Awards in 2011.



sion for *Warrior*. After dousing her vocals in Auto-Tune for her debut gave the critical community reason to believe that her voice was the product of technological tricks, Ke\$ha set out to banish Auto-Tune almost entirely from the project and incorporate more guitars, which she had excluded from *Animal*.

"I got really sick of people saying that I couldn't sing, because I can do very few things confidently in my life, and one of them is that I can sing," she says. She was so adamant about proving herself that she first contemplated making *Warrior* a rock album. "I remember thinking [with *Animal*], 'Oh, it's just processed. People will learn that I can sing later.' But after reading some reviews that were like, 'She can't sing,' I finally was like, 'Fuck that!'"

RCA senior VP of A&R and operations Rani Hancock notes how her abilities shine in the studio and onstage, echoing how critics often mistake the use of Auto-Tune for a lack of talent. "Ke\$ha is really one of the best singers I've been in the studio with," says Hancock, who served as A&R rep for *Warrior* as well as *Animal* and *Cannibal*. "She has an amazing voice and having been out on the road like she has, her voice has opened up from what it was previously. She really can sing her ass off. I think that she had a bad reputation, and her bad reputation was not justified."

By going light on Auto-Tune, *Warrior* brings songwriting to the forefront. The LP features the collaborators who made *Animal* a pop powerhouse—Dr. Luke, Benny Blanco and Cirkut—but it also makes room for what Ke\$ha terms her "dream team" consisting of the Black Keys' Patrick Carney, Iggy Pop, the Flaming Lips' Wayne Coyne and fun.'s Nate Ruess, who co-penned "Die Young."

Some of the tracks are the Ke\$ha we already know, with stadium-sized hooks and trash-talking lyrics. "Supernatural," a glitch-pop anthem with strong shades of Justice and Daft Punk, is inspired by what Ke\$ha describes as a real-life sexual tryst with a ghost that eventually forced her to move to her current Nashville abode. ("It was definitely a man and it was really intense," she says.) On "Crazy Kids," she goes full party monster, repositioning herself as the bad girl, rapping: "Ke\$ha don't give two fucks, I came to start that ruckus/And you want to party with us, because we crazy motherfuckers."

But for fans familiar with Ke\$ha's early acoustic demos, some of which can be found on YouTube, the LP's softer side offers tracks like the Coyne-produced "Past Lives," which features a string arrangement from Ben Folds and plays like a bare, smoky ballad. Her vocals come to the center on "Wonderland," a crisp midtempo jam with country underpinnings, while "Last Goodbye" tightropes between club monster and alternative pop.

The talent and attitude evident on *Warrior* is what first appealed to Dr. Luke, who plucked Ke\$ha's demo out of 100 others. The producer, who fostered Katy Perry's career and got his pop start by helming Kelly Clarkson's "Since U Been Gone," saw her immediate potential and signed her to his Kemosabe Records and publishing company Prescription Songs in 2005. He gave Ke\$ha her first break by putting her on the hook for Flo Rida's global hit "Right Round," which set a single-week digital sales record with 636,000 copies sold. Though she was

“ I GOT REALLY SICK OF PEOPLE SAYING THAT I COULDN'T SING, BECAUSE I CAN DO VERY FEW THINGS CONFIDENTLY IN MY LIFE, AND ONE OF THEM IS THAT I CAN SING. ”

—KESHA

neither credited on the U.S. version of the single nor compensated, the success of the song propelled her from unknown to known commodity, and she soon signed with RCA after fielding offers from several other labels.

Dr. Luke—who served as executive producer for all three of Ke\$ha's studio projects—sees her as a versatile singer, songwriter and entertainer. (And he knows her strengths as a songwriter well—the two share writing credit on Britney Spears' "Till the World Ends," which hit No. 3 on the Hot 100 in 2011.) "She has enormous potential," he says. Luke sees *Warrior* as a continuation of the pop persona Ke\$ha staked out on *Animal*. "There's a lot of what I refer to as 'smart stupidity.' Intentionally dumb stuff that's good," he says. He points to the opening line of "TiK ToK" ("Wake up in the morning feeling like P. Diddy") as an example: "Just dumb lines that are stupid, but good. Lines that a professional songwriter would never, ever write."

Following the release of *Warrior*, Ke\$ha plans to return to the road for the sequel to the eight-month Get Sleazy tour, which touched down in North America, Australia, Europe and South America. Creative Artists Agency booking agents Chris Dalston and Rick Roskin are yet to reveal the itinerary, but Ke\$ha plans to extend her reach in international markets beyond her first headlining stint.

According to Jack Rovner of Vector Management (which also manages Kings of Leon, Trace Adkins and the Fray), Ke\$ha's rigorous touring schedule for Get Sleazy established her as a force in the live music market. "When we closed the book on the first project, she had just sold out [New York's] Jones Beach, New Jersey, Washington [D.C.] and Toronto. She had really solidified the beginnings of an incredible touring career," Rovner says. "The fan base was growing. I think there are new markets to conquer and to go to the next level—the U.K., Australia, Japan, South America—and although we have a great foundation to build upon, we really believe we're going to go do that."

While recording *Warrior*, Ke\$ha interacted with listeners in the digital space to keep her name fresh and grow her fan base. Like Lady Gaga's Little Monsters and Rihanna's Navy, Ke\$ha has amassed a strong following that she refers to as her Animals. On Twitter (@keshasuxx), she's accrued more than 3.1 million followers, and has almost 22 million likes on Facebook. That following, she says, kept her motivated to record *Warrior* and produce her best material.

"I like to take my time," Ke\$ha says. "I think some of my fans have gotten super impatient, but I tell them that hopefully, it'll be worth the wait. You don't want me to come out with a record that's full of shit because then nothing else matters. Nobody's going to play it, and it doesn't matter how good the video is. If the songs are shit, then nothing else matters."

TEAM KE\$HA

ALBUM TITLE *Warrior*

RELEASE DATE Dec. 4

LABEL Kemosabe/RCA

MANAGEMENT Vector Management

A&R Rani Hancock

STUDIOS Record Plant (Los Angeles), Blackbird (Nashville), Luke's in the Boo (Malibu, Calif.)

PRODUCERS Dr. Luke, Max Martin, Benny Blanco, Greg Kurstin, Cirkut, Wayne Coyne, Ammo, Billboard

BOOKING Rick Roskin and Chris Dalston, Creative Artists Agency

SITES KeshasParty.com, Facebook.com/keshas

TWITTER @keshasuxx

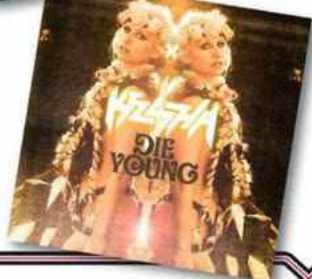


While *Animal* and *Cannibal* helped Ke\$ha find her footing on the charts, RCA hopes that *Warrior* establishes her as a brand. In August 2010, Ke\$ha announced her partnership with Casio to serve as a brand ambassador for a line of Baby-G watches, two of which she designed herself. RCA is in the beginning stages of executing brand partnerships for *Warrior* and is in the final stages of solidifying deals with retail outlets surrounding the release.

Shortly before *Warrior* hits stores, Ke\$ha will release her illustrated memoir "My Crazy Beautiful Life" on Nov. 20 through Touchstone, an imprint of Simon & Schuster. She describes the book as an "all-access pass to anything from when I was little to my family and being on the road," explaining that it's a gift for fans to understand her personal life better. She has also designed a jewelry line made of "natural elements" in partnership with a to-be-announced company, and will release a faux fur line to celebrate West Hollywood's ban on the sale of fur.

In addition, Ke\$ha says that she's constantly writing songs and will hopefully put out another record "really soon." And though she had only a one-month vacation between projects, she says she's ready to dive back in. "It's my sophomore record, and there are a lot of things I needed to get off my chest and wanted to prove to myself I could do. I wanted to make sure it was representing exactly what I wanted it to represent so I could take my time," she says. "Sleep has become a luxury, but I guess we planned this. I got it figured out."

Cover art for *Warrior* (top) and first single "Die Young."





Second Life

A NEW, YOUNG AUDIENCE FINDS INSPIRATION IN THE MULTIFACETED WORLD OF CLASSICAL MUSIC

BY KERRI MASON

By the time of the final act of “Dog Days,” a post-apocalyptic new opera composed by former rock drummer David T. Little, there is minimal food and no water left in the American heartland. So the star soprano uses her urine to wash the naked body of a recently deceased woman, a protracted ritual made even more unnerving by the surgically bright stage lights and an angry, industrial hum, slowly mounting in volume. As other members of her family stumble back onstage, covered in blood from what is understood to be their first act of animalistic survival, the hideous drone hits full blast, causing many in the audience to cover their ears along with their eyes.

Opera has always had its mad scenes, suicides and she-made-me-do-it murders, but “Dog Days” uses a dystopian vision to prompt some gloves-off social commentary, more akin to Cormac McCarthy’s “The Road,” Samuel Beckett’s “Waiting for Godot” or Nine Inch Nails’ *Year Zero* than anything in the operatic canon.

If the sold-out audience at Montclair (N.J.) State University, where the piece made its world premiere on Sept. 29, looked as if it had been bused in from cooler environs, it’s because it was: Producer Peak Performances arranged for a charter bus from a Brooklyn bar, bringing 50 locals to the hilly New Jersey outpost. Hipsters with tattoos and goths in bondage gear sat alongside cool grand-

mas and bookish music students. Together, they gave “Dog Days” a standing ovation.

The classical music world—from local orchestras to artists to music labels—has long been obsessed with youth, looking for new fans young enough to keep the genre alive as its core supporters hit their twilight years. Social media outreaches and young-patron programs are parts of any entity’s marketing plan.

“There’s a ton of attention paid in classical to getting a young audience,” says Melissa Smey, executive director of Columbia University Arts, including the campus’ Miller Theater. “It’s almost a fetishization, like that’s the thing we should aspire to above everything else.”



But figures like Little, and 31-year-old Los Angeles Philharmonic music director Gustavo Dudamel—classically trained, but with other genres from rock to Latin in their blood—are bridging a gap not only between the classical world and young fans, but potential converts of all ages whose interests might not include chamber music or Italian arias.

“There’s a whole world of people we’d like to get to come to the opera,” says Elena Park, assistant manager of creative content for New York’s Metropolitan Opera. “It’s not in the mainstream; neither is classical music. So there’s a tremendous

potential audience of people who consider themselves culturally aware but don’t necessarily go to the opera.”

To better reach that target group, the Met recently announced a collaboration with Le Poisson Rouge, a New York music club in the heart of Greenwich Village. The intimate,



independent space hosts well-curated live acts from Purity Ring to Tori Amos, and has established itself as an alternative venue for classical performances: Decca Records has hosted many album release showcases there, for artists like soprano Danielle de Niese and guitarist Milos.

“The impetus was twofold,” Park says of the LPR program, which she spearheaded. “Artistic, of course, and to support a goal [Met GM] Peter Gelb has of reaching new audiences and not just sitting passively at the Met to get them to come here: Doing things out in their own spaces to entice them back to the Met, and to have a greater appreciation for classical music.”

Gelb’s boldest initiative of this type is the Met’s “Live in HD” program, which brings high-definition broadcasts of its lavish stage productions to 1,900 movie theaters worldwide through Fathom Events. Just 5 years old, it’s already a resounding success: In the 2011 fiscal year, the program racked \$11 million in profits, and helped bolster the Met’s biggest fund-raising year in its history, which had a record \$182 million in donations.

“It’s brilliant,” Smey says of the program. “Everyone goes to the movies, but not everyone goes to the opera. Putting it into a format where people are comfortable and can sit and have their popcorn makes the entire experience more accessible. Then maybe you buy a ticket and go to the 3,800-seat palace of [the Metropolitan

DUDAMEL: COURTESY OF LOS ANGELES PHILHARMONIC; SEEN: “DOG DAYS”; JAMES: DANIEL; ADEL: BRIAN VOICE



“There’s a tremendous potential audience of people who consider themselves culturally aware but don’t necessarily go to the opera.”

—ELENA PARK,
Metropolitan Opera

Opposite page: L.A. Phil’s GUSTAVO DUDAMEL (top) and composer THOMAS ADES; JOHN KELLY and LAUREN WORSHAM in the opera “Dog Days.”

THE MET ‘LIVE’ AND DIRECT

The Metropolitan Opera’s in-cinema “The Met: Live in HD” series, produced in conjunction with Fathom Events, has given the venerable institution a new revenue stream; a broader, global audience (programming is available in 64 countries); and a compelling story to take to donors.

1,900 Screens globally for “The Met: Live in HD”

700,000 Audience members per season at the Metropolitan Opera

3 MILLION Additional viewers of the 2011-12 season thanks to “The Met: Live in HD”

11 MILLION Tickets sold for “The Met: Live in HD” since the program launched in 2006

375% Audience increase, with no added seats

\$182 MILLION Met fund-raising in 2011, up 50% from the prior year

Opera House]—hopefully you’ve made a connection that helps you make that jump.”

The Met’s two evenings at LPR (more could be in the pipeline, according to Park) might be the geo-targeted version of the movie theater program, crafted specifically for taste-making downtown New Yorkers. Stand-alone events in their own right, they’ll effectively serve as teasers for new operas by young composers at the Met itself.

On Oct. 26, “An Evening With Thomas Adès & the Tempest” will feature excerpts from the new Shakespearean opera—currently being performed at the Met—and other works that inspired it, selected by 41-year-old composer Adès and performed by Met singers, accompanied by Adès at the piano. In May 2013, the similarly structured “An Evening With Nico Muhly” will feature the 31-year-old composer—who happens to live near the venue—also on piano, and will time with the Met’s fall premiere of his new opera, “Two Boys.”

Out west, the L.A. Philharmonic is “in a very healthy position,” VP of artistic planning Chad Smith says, behind inventive events at its two eye-popping venues, the Hollywood Bowl and the Walt Disney Theater, and music director Dudamel, a magnetic and popular figure who’s even sat on the couch at “The Tonight Show With Jay Leno.”

“You always hear that question: ‘What’s on your iPod?’”

Smith says. “On his is everything, and the programming is reflective of that.”

The Phil’s strategy is to “aim at different niches,” Smith says. “We’re not for this one audience. If we’re doing our jobs right, we’re for dozens of audiences.”

That’s taken the form of joint concerts with bands like Grizzly Bear, the National and Dirty Projectors, and festivals that celebrate everything from minimalism (the Orb opened the proceedings), to music from the Americas (curated by Dudamel and featuring a performance by Colombian superstar Juanes), to the burgeoning artistic hotbed of Brooklyn.

Behind all the newness, Smith says, is a dedication to what is still the classical canon. “A large part of what we do is the core repertoire—not out of obligation but because it’s amazing music,” he says. “The Mahler cycle, Stravinsky, Beethoven, Bach. [The other events] are not a right turn from that, but to fill out our season with other programmatic offerings that might appeal to new people.”

Old cohabitating with new—“an art form so bound by tradition,” according to Park, becoming more open and nimble and record fund-raising? If classical music is dying, it looks remarkably healthy.

“It’s an amazing time to be in classical,” Smey says. “Things are good.”

MUSIC IS A GREAT WAY TO SELL OTHER THINGS.

Entertainment lawyer **KEN HERTZ**—who's driven brand deals for **BEYONCÉ**, **GWEN STEFANI** and **LADY GAGA**—thinks everyone is a media company. *By Andrew Hampp*

Ken Hertz has a new theory he wants to test out.

It's an overcast October day in New York, and Hertz has settled into a table at SoHo House in Manhattan's Meatpacking District, blocks away from where his client David Blaine has been electrocuting himself for the last 72 hours. The Blaine stunt—powered by Intel Ultrabooks—features musicians like Andrew W.K. and Pharrell Williams swinging by to play a keyboard wired up to send melodic shocks of 1 million volts through Blaine's body. Dozens of media outlets will cover the event throughout its duration.

"Everyone is a media company," Hertz, 53, says. "No matter what you do, you're selling goods or services and you have a customer that you need to communicate with—and it's either through earned media or social media or owned media or paid media. David was able to speak to the message of the sponsorship with Intel like it was a partnership, which it is, and it's extraordinary how much earned media they're getting. Intel was trying to create relevance through a publicity stunt by going to someone who does nothing but publicity stunts. He said, 'You don't have to turn it into an ad, you'll get plenty of publicity.' Intel was looking for relevance and David delivers relevance."

Hertz has specialized in delivering relevance in many different forms for years, whether it's from his day job as a managing partner at entertainment law firm Hertz & Lichtenstein

or in his dual role as owner of Membrain, a strategic branding firm that has helped major companies like Hasbro, McDonald's, MillerCoors, Burger King, Hallmark and Saban Brands develop music strategies, while helping Hertz & Lichtenstein clients like Will.i.am, Beyoncé, Gwen Stefani, Will Smith and others expand their own businesses and branding ventures.

"Ken is somebody who has a very diversified skill set—that's unusual for an attorney," says Troy Carter, Lady Gaga's manager and founder/chairman/CEO of Atom Factory Group, who has done several branding deals with Hertz through the years. "His knowledge of everything from the technology space to the beauty space to consumer goods has not only been an asset for him but for his clients as well. Ken seems to have relationships that run through all different areas, and having somebody on the team with that flexibility is great."

That Hertz has become a de facto brand agent for many of his clients rather than the typical vision of a Hollywood lawyer is an irony not lost on him. "I deal with talent agencies and ad agencies all the time who say, 'It would be great to have you as a reality check,' and I'll say, 'That's not really lawyering.'" Hertz originally wanted to be a photographer, but instead studied marketing and eventually got his start as a music lawyer for Disney in the late '80s. "I always wanted to be a marketer on some level," Hertz says. Stints at MP3.com and Napster as they went from boom to bust taught him an invaluable lesson: "You can no longer control the distribution channel. Therefore your brand value is what buys you

defensible real estate and allows you to have more leverage in the marketplace."

Leverage played a major role in one of Hertz's most recent branding deals, the launch of Lady Gaga's Fame perfume in partnership with Coty the week of Sept. 13. The hugely successful scent had 6 million bottles shipped to stores, becoming the second-fastest-selling fragrance of all time behind Coco Chanel, according to a tweet from Gaga herself that has since been verified by her manager Carter and industry analysts. The result of more than two years of conversations among Hertz, Gaga, Carter and Coty Beauty senior VP of global marketing Steve Mormoris, Fame was an out-of-the-gate success that almost never happened.

"She was remarkably engaged in the meeting, but what we learned was that she had been approached several times about a fragrance and she had turned them all down," Hertz recalls of the initial meeting that took place in Paris in the spring of 2010. "Steve [Mormoris] had a tough time getting the company to go along with his instincts, which was to trust her. He had to get on a plane at one point and fly to Asia because the whole thing was melting down, because she was unhappy with the bottle."

Ultimately, what saved Fame was the philosophy that Hertz tries to bring to all his clients' deals: let their creativity influence the

product. Gaga was engaged in the design of Fame's bottle (the same egg she emerged from at the 2011 Grammy Awards), and she challenged Coty to develop a proprietary technology that made the fragrance appear black but spray invisibly. That engagement is a big part of what drove sales of millions of bottles of a premium product (3.4 ounces for \$79), which will ultimately net her a reported \$15 million during the next three to five years.

"She's going to make lots of money off it but that's not how she approached it," Hertz says. "She talked about wanting to really market this product and make it an event." To wit, Gaga herself footed the extra costs when the Steven Klein-directed commercial for Fame went over budget, and helped conceive the sur-

real launch event at New York's Guggenheim Museum, where she shaved her head and got a tattoo in front of an audience.

It's that sense of empowerment that Hertz has applied to a pair of major deals with Will.i.am, who at this year's Consumer Electronics Show debuted his first suite of products as a creative director at Intel, then later unveiled a new sustainability initiative with Coca-Cola, called Eko-cycle, where he will be the face and creative force behind a range of products made from recyclable materials from partners like Levi's, New Era and Beats by Dre.

Hertz also paired Britney Spears with Hasbro's Twister for an interactive videogame dubbed Twister Dance, where the pop star leads dancers through a routine set to a custom remix of her hit "Till the World Ends." It's already become a fast seller for Hasbro, and Hertz and his team are currently building a

"I DEAL WITH TALENT AGENCIES AND AD AGENCIES ALL THE TIME WHO SAY, 'IT WOULD BE GREAT TO HAVE YOU AS A REALITY CHECK,' AND I'LL SAY, 'THAT'S NOT REALLY LAWFYERING.'"

—KEN HERTZ



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Viva Mexico

Billboard and Telemundo reunite to present second Mexican music honors

BY LEILA COBO



A finalist in five categories, AMERICA SIERRA will perform at the Mexican Music Awards.

For the second consecutive year, Billboard celebrates the rich diversity, quality, depth and continuing commercial success of regional Mexican music through its Premios Billboard a la Musica Mexicana—the Billboard Mexican Music Awards.

Presented by State Farm, the awards will take place Oct. 18 at the Shrine Auditorium in Los Angeles and air live on Telemundo. This is the only show on national TV that exclusively celebrates Mexican music. (For the latest updates, follow the Twitter hashtag #BillboardsMX).

And why celebrate Mexican music exclusively? According to the RIAA, in 2011 regional Mexican music, including Tejano, accounted for 49% of all Latin music shipments in the United States. Even though that percentage marks a slight decline from the 50% recorded in 2010, it's still an ample lead over pop (36%), tropical (11%) and urban (4%).

Beyond the fact that regional Mexican music has long remained the top-selling genre of Latin music in the United States, it is also particularly diverse in sound. And yet, these subgenres—ranchera, mariachi, norteño, banda, cumbia and grupero, to name just a few—are all commercially successful. Or, as one label head many years ago put it: "Regional Mexican music is the gift that keeps on giving."

However, no Latin music awards show has properly highlighted the importance of the genre, leading to the creation last year of the Billboard Mexican Music Awards.

"In a predominantly Mexican marketplace, it's important to have these awards, which connect artists to their natural audience," says

Jorge Pino, VP of music for media company Venevision, whose label, Venemusic, is distributed by Universal.

"Without a doubt, the Latin music and entertainment industry in the U.S. needs to further recognize the importance and value of Mexican music at all levels," adds Alberto Del Castillo, founder/CEO of Mexican music promotion and marketing company In Motion. "These awards, dedicated exclusively to Mexican music, provide

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that support. And to have that from a global organization like Billboard is particularly important and something that no other awards show does."

This year's awards will honor artists and recordings in 33 categories across four broad genres: banda, norteño, ranchero/mariachi and duranguense/grupero/cumbia. Finalists will also vie for top honors in album of the year, artist of the year male and female, song of the year, air-play artist of the year and digital download artist of the year, among others. Labels and publishing companies will also be honored for their chart achievements, as will songwriters and producers.

Finalists and winners of the Billboard Mexican Music Awards are determined by chart performance as tracked in Billboard magazine and

on Billboard.com during the eligibility period of Aug. 27, 2011, through Aug. 18, 2012. Award categories are based on album and digital track sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS.

Although the selection is the same as that for the Billboard Latin Music Awards, the eligibility period for the Mexican Music Awards is unique to these honors and is one of the reasons finalists and eventual winners may differ from those of the Latin Music Awards. Further, because these awards are dedicated solely to regional Mexican music, finalists and winners are determined by performance on the regional Mexican charts—which makes the diversity of the music all the more remarkable.

"Our biggest challenge is to represent the great variety of Mexican music with all its rhythms, flavors and colors," says show producer Tony Mojena, a veteran of live TV who also produces the Billboard Latin Music Awards. "We want every genre to feel represented and, with this show, show the world at large the scope of the music and the talent behind it."

The second edition of the Billboard Mexican Music Awards is not only taking place at a bigger venue, but will also air live for the first time, an indication of the success of the 2011 inaugural event. Confirmed performers include 3BallMTY, America Sierra, El Bebito, Tucanes de Tijuana (celebrating their 25th anniversary), special award winner Pepe Aguilar, Julion Alvarez and Los Primos de Durango.

"Billboard has really tried to recognize the quality of the different genres of Mexican music," Venevision's Pino adds. "That sets the difference."

Behind The Boards

TOP PRODUCERS HONORED FOR THEIR SONIC TOUCH

BY JUSTINO ÁGUILA



JULION ALVAREZ is a repeat finalist.

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

JULION ALVAREZ

A second-time finalist in the producer category, the frontman of Julion Alvarez y Su Norteño Banda has had a busy year. As a finalist in multiple categories, the prolific producer continues making music that resonates with fans of regional Mexican. His group's "Oividame" spent seven weeks atop Billboard's Regional Mexican Airplay chart and "Marchate" peaked at No. 4 on Regional Mexican Airplay.

FERNANDO CAMACHO TIRADO

Fernando Camacho Tirado, another second-time finalist in this category, is the director of La Arrolladora Banda el Limón de Rene Camacho and helped lead the band's most recent year with hits like "Llamada de Mi Ex" (Call From My Ex), which is also a finalist for song and banda of the year. The song was No. 1 on Regional Mexican Airplay for 19 weeks.

JESUS TIRADO CASTANEDA

The sole new finalist in this category, Jesus Tirado Castaneda founded Banda Carnaval in 2001 and has continued to make his mark as a producer as well. The regional Mexican band from Mazatlan, Sinaloa, released *Maximo Nivel* during the summer and Castaneda produced the group's "El Mentiroso," which peaked at No. 4 on Regional Mexican Airplay, and also Calibre 50's "Mujer de Todos, Mujer de Nadie," which reached No. 5.

ISIDRO CHAVEZ 'ESPINOZA PAZ' ESPINOZA

Espinoza Paz continues to build his portfolio as a singer/songwriter, while establishing himself as a sought-after producer. Two songs earned Paz a finalist spot as producer of the year: Paz produced his own "Para No Perderte," which peaked at No. 3 on Regional Mexican Airplay, and "Un Hombre Normal," which spent three weeks at No. 1.

ASCAP FELICITA A SUS NOMINADOS A LOS PREMIOS BILLBOARD

DE LA MÚSICA

Mexicana

3BallMTY

Fidel Rueda

Shaila Durcal

El Pelón del Mikrophone & DJ Morphius

featuring Banda La Trakalosa & Violento

Marco Antonio Solís

Los Bukis

Ferra ("Di Que Regresarás" - La Original

Banda El Limon)

Elías Medina ("El Mil Amores" - Pesado)

Daniel Niebla ("Versos De Mi Alma" - Violento)

Ramón Ayala y Sus Bravos Del Norte

Lucero

Joan Sebastian

Grupo Montez De Durango

Bronco

Crisma, Inc.

EMI Music

Universal Music



CANCIONES NOMINADAS:

3BallMTY featuring El Bebito y América Sierra "**Inténtalo**" (Erick Rincón, Sergio Zavala - Latin Power Music)

El Pelón del Mikrophone & DJ Morphius featuring Banda La Trakalosa & Violento "**La Cumbia Tribalera**" (DJ Morphius - Topazio Musical)

Jenni Rivera featuring Marco Antonio Solís "**Basta Ya**" (Marco Antonio Solís - Crisma, Inc.)

La Original Banda El Limón de Salvador Lizarraga "**Di Que Regresarás**" (Ferra - Tres Islas Music)

Pesado "**El Mil Amores**" (Elías Medina - Pacific Latin Copyright)

Voz De Mando "**Versos De Mi Alma**" (Daniel Niebla - Edimupa Publishing, Pacific Latin Copyright)

Vicente Fernández "**El Vestido Blanco**" (Joan Sebastian - Vander Music)

Lucero & Joan Sebastian "**Caminar Contigo**" (Joan Sebastian - SACM Latin Copyright)

WE CREATE MUSIC
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Celebrating Mexican Music's Best Artists

Trio 3BallMTY tops ranks of finalists

BY JUSTINO ÁGUILA

A rich array of artists are finalists for the second Billboard Mexican Music Awards. Presented by State Farm, the awards can be seen on Telemundo live from Los Angeles on Oct. 18. Finalists—and winners—are determined by Billboard chart performance during the eligibility period of Aug. 27, 2011, through Aug. 18, 2012. Award categories are based on album and digital track sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS. For a complete list of finalists, go to Billboard.com/mma2012.

3BALLMTY

The three DJs behind 3BallMTY hail from Monterrey, Mexico, and have created tribal guarachero by mixing cumbia and electronica. Leading this year's finalists, the group is a contender in 12 categories, including artist, new artist and song of the year. The trio bowed with the album *Intentalo*. The set peaked at No. 2 on Billboard's Top Latin Albums chart while its title track spent two weeks at No. 1 on Hot Latin Songs.

LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO

La Arrolladora Banda el Limon de Rene Camacho has entertained fans for more than five decades. This year the group is a finalist for nine awards including artist and songs artist of the year. Its hit "Llamada de Mi Ex" (Call From My Ex) is a finalist for song and banda song of the year. The group's musical director, Fernando Camacho Tirado, is a finalist in the producer of the year category.

GERARDO ORTIZ

Regional Mexican singer/songwriter Gerardo Ortiz is a finalist in 11 categories including artist, song, norteño artist and digital download artist of the year. His *Entre Dios y el Diablo* is a finalist for album and norteño album of the year, while "Amor Confuso" is up for song and norteño song of the year. Originally discovered on YouTube, Ortiz continues to engage fans on Twitter and Facebook.

ESPINOZA PAZ

Espinoza Paz is a finalist for artist, male artist, songs artist, digital download, albums artist and banda artist of the year with two albums, *Canciones Que Duelen* (Songs That Hurt) and *Un Hombre Normal* (A Normal Man). Paz's composition "Para No Perderte" is a finalist for norteño song, while the singer is up for both songwriter and producer of the year. Paz plans to expand his reach in Latin America, and earlier this year he appeared in director Patricia Riggen's film "Girl

in Progress" starring Eva Mendes.

AMERICA SIERRA

Singer/songwriter America Sierra is a finalist for new artist and female artist of the year. The award-winning artist has been in the music business for more than a decade, but it was her vocals that helped give DJ collective 3BallMTY's "Intentalo" extra heft alongside singer El Bebeto. The songstress is also featured on 3BallMTY's "Besos al Aire" (Air Kisses).

BANDA CARNAVAL

Banda Carnaval is a finalist for new artist of the year. The band is best-known for performing cumbias and romantic songs, and has become a favorite for its compositions of heartache that capture the spirit of the popular genre. The act's album, *Maximo Nivel*, arrived during the summer and keeps reaching new fans in the United States and elsewhere.

LA ADICTIVA BANDA SAN JOSE DE MESILLAS

La Adictiva Banda San Jose de Mesillas is a finalist for new artist of the year and since 1990 has kept a steady stream of fans thanks to its signature hits. Originally from the Mexican state of Sinaloa, the band is now based in California and has recorded nearly a dozen albums including *Nada Iguales* (Sony Latin).

VICENTE FERNANDEZ

Vicente Fernández—a four-time finalist alongside Shaila Durcal, Jenni Rivera and Joan Sebastian—is up for male artist, ranchero/mariachi song, ranchero/mariachi album and ranchero/mariachi artist of the year. The legendary crooner is one of the genre's most iconic entertainers who this year continues to break ground with more music and a duet with Tony Bennett.

FIDEL RUEDA

Fidel Rueda is a finalist for male artist of the year in a category that also includes Vicente Fernandez, Gerardo Ortiz and Espinoza Paz. No stranger to the Billboard Mexican Music Awards, the singer continues to shine with albums like this year's *Sinaloense Hasta las Cañitas*, which debuted at No. 6 on



3BALLMTY have combined cumbia and electronica to create their tribal guarachero style. Bottom: ESPINOZA PAZ is a songwriter and producer finalist.

the Regional Mexican Albums chart on April 7.

SHAILA DURCAL

Spanish singer Shaila Durcal is the daughter of the late singer Rocío Durcal, but the offspring of the legendary entertainer has continually found her own path through such projects as *Asi*, a collection of ballads that have received regular rotation on the radio. She's a finalist for female artist, ranchero/mariachi song, ranchero/mariachi album and ranchero/mariachi artist of the year.

JENNI RIVERA

An entrepreneur who balances projects in music, TV, film, radio and beauty products, Jenni Rivera most recently produced two albums, one recorded in banda and the other pop. The singer is a finalist in categories that include female artist, album, banda and song (vocal event) of the year.

BANDA EL RECODO DE CRUZ LIZARRAGA

Banda el Recodo de Cruz Lizarraga has sold more than 2 million albums, according to Nielsen SoundScan, and next year the group will mark 75 years in the business. A finalist in the categories of artist of the year-duo or group, banda song for "Te Quiero A Morir" (I Love You to Death) and banda album, the group recently made news when its tour bus crashed in Texas. Although several members were hospitalized, the band was back on the road a few weeks later.

JULION ALVAREZ Y SU NORTEÑO BANDA

Julion Alvarez y Su Norteño Banda are finalists in five categories including song ("Olvidame" [Forget Me]), airplay artist, banda song and banda artist of the year. The group's founder, Julion Alvarez, returns again this year as a finalist for producer of the year.

JOAN SEBASTIAN

Singer/songwriter Joan Sebastian returns as a finalist in four categories including ranchero/mariachi album and ranchero/mariachi artist along with Pepe Aguilar, Shaila Durcal and Vicente Fernandez. Since the '70s, Sebastian has amassed a rich catalog of songs that range from gruperito to pop to ranchera. The award-

winning songwriter is also a finalist with veteran singer Lucero for their joint project, *Un Lu^o Jo*, a collection of romantic ballads that arrived earlier this year. *Un Lu^o Jo* reached No. 1 on Regional Mexican Albums.

LOS BUKIS

It's been 17 years since they disbanded, but Los Bukis returned this year with *Iconos 25 Exitos*, a No. 1 compilation featuring "Yo Te Necesito," "Loco Por Ti" and "Mi Fantasia." The group is led by singer/songwriter Marco Antonio Solís, who is also up for song of the year-vocal event with Jenni Rivera for his song "Basta Ya."

SELENA QUINTANILLA

The late Selena Quintanilla is a finalist for female artist of the year. *Enamorada de Ti* (In Love With You) features some of her most memorable songs including "No Me Queda Mas," "Techno Cumbia" and "El Chico del Apartamento 512." The album also features big names duetting with Selena on songs like "Bidi Bidi Bom Bom" (Selena Gomez), "Fotos y Recuerdos" (Don Omar) and "Como la Flor" (Cristian Castro).

EL PELON DEL MIKROPHONE & DJ MORPHIUS FEATURING BANDA LA TRAKALOSA & VIOLENTO

A tribal-inspired sound makes El Pelon del Mikrophone & DJ Morphius featuring Banda La Trakalosa & Violento finalists with "La Cumbia Tribalera" for song of the year-vocal event. The song is a finalist alongside "Intentalo" (3BallMTY featuring El Bebeto y America Sierra), "Olvidame" (Julion Alvarez y Su Norteño Banda), "Llamada de Mi Ex" (La Arrolladora Banda el Limon de Rene Camacho) and "Amor Confuso" (Gerardo Ortiz).

VOZ DE MANDO

Voz de Mando is a finalist in three categories including norteño song of the year for "Versos de Mi Alma" (Verses of My Soul) and competes with Gerardo Ortiz's "Amor Confuso," Espinoza Paz's "Para No Perderte" (To Not Lose You) and Pesado's "El Mil Amores" (The Thousand Loves). Voz de Mando is also up for norteño artist of the year.

HORACIO PALENCIA CISNEROS

Singer/songwriter Horacio Palencia Cisneros is a finalist for songwriter of the year along with Ariel Barreras (SACM), Espinoza Paz and Gerardo Ortiz. His song "Niña de Mi Corazon" (Girl of My Heart) earned him song of the year at BMI's 2012 Latin Music Awards. ●●●



Bearing The Torch

The Voice Award bestowed on Los Huracanes del Norte

By LEILA COBO

Los Huracanes del Norte are a family affair.

The group founded by brothers Heracleo, Jesus and Francisco García Ruvalcaba 40 years ago has grown through the decades to include younger brother Lupillo and, now, Antonio "El Güero" and Rocky Jr. (Heracleo's sons) and their friend Jose Luis Mejía "El Chapete."

"I've always thought Los Huracanes should last for many years, and the best inheritance I can leave my family is what I've worked for all my life," Heracleo García says. "It's like a family restaurant that's passed down from generation

to generation."

That torch has remained lit through 62 albums, 21 feature films, more than 50 videos, two No. 1s on Billboard's Regional Mexican Airplay chart and nominations for both mainstream Grammy and Latin Grammy Awards.

As part of their 40th anniversary celebration, and recognizing the importance of Los Huracanes' voice to legions of fans on both sides of the U.S.-Mexico border as well as their unique place as genre pioneers, Billboard will honor the group with this year's La Voz—the Voice Award—during the Billboard Mexican

Music Awards on Oct. 18.

The García brothers, born in Mexico, headed toward "el norte" with their parents and were raised in California's farmlands, picking fruit during the day and playing music at night on a second-hand accordion and guitar their grandparents bought at a flea market.

By the late '60s, the siblings had formed a group, Los Cuatro del Norte, that played local gigs. When Lupillo was old enough to join them on saxophone, the group developed what would become its trademark sound. On a stormy night in 1972 the members recorded their first album, and renamed themselves Los Huracanes del Norte in a nod to the weather that raged outside.

From that point onward, Los Huracanes built their story, their voice and their following literally one gig and one town at a time. Traveling in a small van, they played up and down California's coast, visiting towns and radio stations, gradually expanding their reach to Mexico and the entire United States. Los Huracanes would score countless hits in the process, including "La 911," "La Nota Roja," "En Que Trabaja el Muchacho" and 2003's "Nomás Por Tu Culpa," which topped the Regional Mexican Airplay chart for 18 weeks.

With their hard-hitting accordion- and sax-based sound and lyrics grounded in the norteño tradition of storytelling, the music of Los Huracanes del Norte is the story of the Mexican immigration experience in the United States.



LOS HURACANES DEL NORTE are marking their 40th anniversary.

Sales And Airplay

Labels, publishers up for honors

By JUSTINO ÁGUILA

For this year's Billboard Mexican Music Awards, the eligibility year for labels and publishing companies ran from Aug. 27, 2011, until Aug. 18, 2012—a time period when regional Mexican music has continued to be a vibrant genre in the United States. Finalists are chosen based on their performance during the period on Billboard's regional Mexican charts.

Four labels are finalists in the sales-driven category of albums record of the year, while another four are part of this year's distinguished pool for airplay record label of the year.

The publishers with the strongest market presence in the genre are Arpa Music (BMI), Del Melodies (BMI), Ferca (SESAC) and Serca Music (BMI), each honored as finalists.

The albums record label of the year finalists are Freddie, M&G Sound, Sony Music Latin and Universal Music Latin Entertainment.

UMLE's impressive reach in the U.S. market continues with a deep roster of talent charting during the eligibility year. Among those UMLE

acts are Espinoza Paz, Marco Antonio Solís, Jenni Rivera and DJ collective 3BallMTY, which comprises three young artists: Erick Rincon, 19; Alberto "DJ Otto" Presenda, 19; and Sergio "DJ Sheego Beat" Zavala, 20.

Sony Music Latin has also been a major frontrunner with the continued success of regional Mexican singer/songwriter Gerardo Ortiz, who is a finalist with 11 nods in 10 categories in addition to competing with himself for banda album of the year.

Ortiz, who last year was the top winner at the first Billboard Mexican Music Awards, also helps Sony secure a place as a label finalist thanks to his album *Entre Dios y el Diablo* (Between God and the Devil). His song "Amor Confuso" is up for song of the year and norteño song of the year. Sony's strong portfolio also includes artists like the iconic Vicente Fernandez.

One of the two indies up for albums record label of the year, Freddie, has penetrated the market with such acts as Siggno, Ramon Ayala y Sus Bravos del Norte, Solido and Elida Reyna



GERARDO ORTIZ boasts sales for Sony Music Latin.

y Avante. M&G, the other indie finalist, has earned recognition for a roster that includes DJ Cobra, Nikki X & Kike Play, El Pelon del Mikrophone & DJ Morphiis, and the compilation *Las Mas Picudas del Tribal*.

Finalists for airplay record label of the year are Good I, Sony Music Latin, UMLE and Venemusic.

Awards are also handed out in the categories of albums imprint of the year and airplay imprint of the year. The four imprints that are finalists in both categories are Del, Disa, Fonovisa and Sony Music Latin.

Power Of The Pen

SONGWRITERS SET FOR AWARD RECOGNITION

By JUSTINO ÁGUILA

The finalists for songwriter of the year at the Billboard Mexican Music Awards are four prolific composers who have made major contributions in the regional Mexican genre. Here are some of their accomplishments.

ARIEL BARRERAS

Ariel Barreras has become a prolific and sought-after songwriter. Barreras wrote La Arrolladora Banda el Limón's "Llamada de Mi Ex" (Call From My Ex), which spent 19 weeks at No. 1 on Billboard's Regional Mexican Airplay chart beginning in February.

HORACIO PALENCIA CISNEROS

A well-known songwriter who this year launched a successful singing career, Horacio Palencia Cisneros continues to win acclaim. His "Niña de Mi Corazon" was named Latin song of the year at the 2012 BMI Latin Music Awards. He wrote La Adictiva Banda's "Nada Iguales" (Nothing Alike), which topped the Regional Mexican Airplay chart for four weeks, as well as Fidel Rueda's "Tu Ya Eres Cosa del Pasado" (You Are the Thing of the Past), which peaked at No. 4.

ESPIÑOZA PAZ

Isidro Chavez "Espinoza Paz" Espinoza this year declared that he wants to expand his reach beyond the United States and Mexico to other parts of Latin America. Paz has expanded his résumé this year to include acting after appearing in director Patricia Rigen's indie film "Girl in Progress" starring Eva Mendes. Last year Paz was a judge on his native country's popular singing competition, "Voz Mexico," a sister show to NBC's "The Voice." Paz wrote Banda MS' "Mi Olvido," which peaked at No. 3 on Regional Mexican Airplay and his own "Un Hombre Normal" (A Normal Man) spent three weeks atop that chart.

GERARDO ORTIZ

Gerardo Ortiz is one of the genre's most successful singers, but he's also become known for his lyrically edgy compositions called *corridos progresivos*. In addition, the singer/songwriter launched the label Bad Sin Entertainment to discover new artists. A major winner at last year's inaugural Billboard Mexican Music Awards, Ortiz continues to receive accolades for his music, and recently received a star on Las Vegas' Walk of Stars. His "Amor Confuso" (Confused Love) spent four weeks at No. 1 on Regional Mexican Airplay while follow-up "Solo Vine a Despedirme" (I've Only Come to Say Goodbye) is steadily climbing the chart, reaching No. 8 on Oct. 6.

SESAC LATINA CELEBRA LAS MÚLTIPLES NOMINACIONES DE SUS AFILIADOS A LOS PREMIOS BILLBOARD DE LA MÚSICA MEXICANA 2012

Artista del Año, Debut América Sierra, Banda Carnaval / **Artista Femenino del Año** América Sierra
Artista del Año, Norteño Calibre 50 / **TEMA DEL AÑO "INTÉNTALO"** - 3BallIMTY con El Bebe y América Sierra / "Llamada De Mi Ex" - La Arrolladora Banda El Limón de René Camacho / **TEMA DEL AÑO, COLABORACIÓN VOCAL "INTÉNTALO"** - 3BallIMTY con El Bebe y América Sierra / **Canción del Año, Banda** "Llamada De Mi Ex" - La Arrolladora Banda El Limón de René Camacho / **TEMA DEL AÑO DURANGUENSE/GRUPERO/CUMBIA "INTÉNTALO"** - 3BallIMTY con El Bebe y América Sierra / **Compositor del Año** Ariel Barreras (SACM) / **Productor del Año** Fernando Camacho Tirado / **Editora del Año** FERCA Songs / **Corporación Editorial del Año** ARPA Music / EMI Music / Universal Music.



Martín Castro y Hernán Soto / Luciano Luna / Ariel Barreras (SACM) / Fernando Camacho / América Sierra / Calibre 50 / Rafael Becerra Valdez

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Reinventing His Genre

Pepe Aguilar earns Artistic Legacy Award

By LEILA COBO

When Pepe Aguilar was 3 years old, his parents—singer/actor Antonio Aguilar, considered one of the world's great ranchera voices, and screen siren Flor Silvestre—handed him a microphone onstage at New York's Madison Square Garden, launching his career.

Today, 39 years later, Aguilar is an icon. At 44, the ranchera/mariachi singer with the velvety voice has found equal success in Latin pop. He is a composer, producer, an entrepreneur and an innovator who has launched his own label and digital marketing company. Aguilar has become the voice of a new generation of Mexican singers, straddling Mexican tradition with pop sensibility and reinventing the way his genre approaches the music business.

With a history of nearly 20 No. 1s on Billboard's Regional Mexican Airplay chart, nine top 10s on Hot Latin Songs, six top 10s on the Top Latin Albums tally and two No. 1s and 12 top 10s on Regional Mexican Albums, Agui-

lar is this year's recipient of Billboard's Legado Artístico, the Artistic Legacy Award.

"Pepe Aguilar, who has inherited an incomparable artistic tradition, is the well-deserved recipient of this award at the height of his career," says Jorge Pino, music VP for Venevision, Aguilar's licensee. "We are immensely proud to have him on our Venevision Musica roster."

The Artistic Legacy Award recognizes a lengthy and rich career that has influenced the genre and its artists. And Aguilar's influence is undeniable.

After a brief stint as a rocker in the late '80s, he released his first traditional Mexican album, *Pepe Aguilar Con Tambora*, in 1990, and immediately struck a chord thanks to his distinctive vocal style: Aguilar was a mariachi singer who could croon. But he truly became a star with 1998's *Por Mujeres Como Tú*, an album that married traditional mariachi with string-heavy pop arrangements. It was an explosive combination. The title track won Billboard's hot Latin track



PEPE AGUILAR has notched 20 No. 1s on the Regional Mexican Airplay chart.

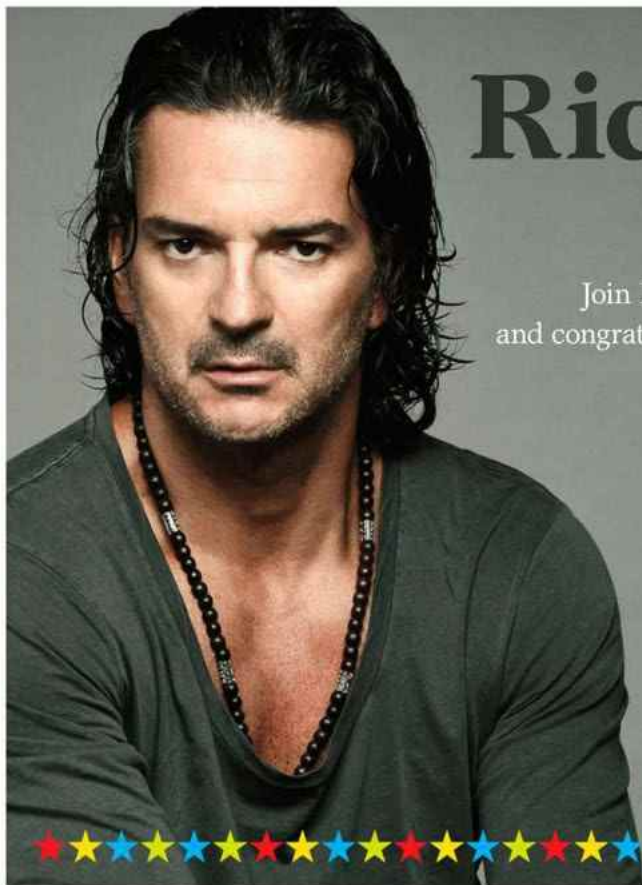
of the year honors at the Billboard Latin Music Awards and made Aguilar a household name.

Thanks directly to Aguilar's contemporary readings on traditional music, radio stations that had never played mariachi opened up to the genre and, to this day, "romantic Mexican music" is the programming base of dozens of stations around the country.

A purveyor of new music as well as an advocate of history and tradition, Aguilar alternates between recording new material and classics, and in the past 18 months he has

released pop and ranchero albums. The latter holds a special place for Aguilar, who's actively working to develop new talent in the ranchero/mariachi arena.

"It's very important to give this genre the importance that it deserves commercially and culturally," he says. "For many years ranchero singers were not too young, so it's very important to foster the music among young people. It's a huge responsibility, and is very important to have many ranchero singers in development."



Ricardo Arjona

special feature

Join Billboard as we spotlight this legendary singer/songwriter and congratulate him on his successful year as an independent artist.

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MUSIC

R&B BY ERIKA RAMIREZ

Brandy returns with new deal and first solo album in four years

After spending the four years since 2008's *Human* (Epic Records) largely away from the recording booth—save for a brief foray into rap, under the name Bran'Nu—Brandy Norwood is making a return to her R&B roots on the melodic, vocal-driven *Two Eleven*, which arrives Oct. 16 on RCA/Chameleon Records.

The project is the first under the singer/actor's new deal with RCA/Chameleon. After *Human* disappointed commercially, debuting at No. 15 on Billboard's Top R&B/Hip-Hop Albums and selling just 214,000 copies to date, according to Nielsen SoundScan, Brandy exited longtime home Epic in 2009, shortly after Arnanda Ghost joined the label as president. Ghost, who left Epic in late 2010, declined to comment.

"I've been trying to find myself, musically," says Brandy, who returned to TV during the hiatus (she had starred in the hit TV series "Moesha" from 1996 to 2001). She appeared alongside her brother Ray J, also a singer, in VH1's "Brandy and Ray J: A Family Business" (and delivered the companion album *A Family Business*), and in fall 2010, declined to comment.

"At one point I thought I wouldn't get another chance," she says. "You get those thoughts when you take time off, [like], 'Is it over? It's never going to happen again.' [But] the four years wasn't really my fault. If it were up to me I would do music every day. I didn't have a backing, a home, a deal. In that time I was able to meet with RCA, get a deal with them and figure out what I wanted to do musically. It's working out perfect because now, with *Two Eleven*, it's everything that I want."

The road back to her recording career began in August 2011, when Chameleon founder Breyon Prescott signed Brandy to a joint venture between RCA and Chameleon 18 months after seeing her perform at RnB Live Hollywood. "I saw an opportunity to take something that's so precious and bring it back to the music business," says Prescott, who's worked with Angie Stone and Jamie Foxx. "When I saw her perform, she performed like she had a chip on her shoulder. I think she felt like the in-

BRANDY'S *Two Eleven* features production and songwriting contributions from such names as Mike Will Made It and Frank Ocean.

ALLOW ME TO REINTRODUCE MYSELF



dustry had given up on her."

"Artist that have their ups and downs, and still have a hunger for it, they want to win," RCA Records president/COO Tom Corson says. "Moving from label to label has motivated her. She wants to win badly. She's a fighter. Put that with her history, and she's always going to be a threat. That was a big factor in us realizing we were on the same page."

Prescott promised Brandy a grand comeback only if she was open to doing things differently. He challenged her "to bring a blend of [a] hip-hop feel with an R&B sense of melody and use her vocals as an instrument."

Brandy, feeling like this was "another chance at music," she says, took on the challenge. *Two Eleven* showcases her multilayered impassioned vocals laid over melodic hip-hop soundscapes. The album features production by Bangladesh, Danja, Jim Jonsin, Mike Will Made It and songwriting by Frank Ocean, while Sean Garrett, Rico Love and Mario Winans pull double duty. "We saw everybody doing this whole dance sound and said, 'You can't do it,'" Prescott says. "You got to bring it back into 2012 with your hard beats, but the melodies and content of the songs got to be good."

Two Eleven follows several major R&B releases that were marked by their dance influences. Usher and Chris Brown both put out albums this year that were heavy on dance and underperformed compared with previous releases, raising questions as to whether they neglected their core audience by skewing too pop and dance.

For *Two Eleven*, Prescott says that it's Brandy's best work since 1998's *Never Say Never* (Atlantic), which debuted at No. 3 on the Billboard 200 and has sold 4.6 million, according to SoundScan. Corson adds, "We wanted to make a great R&B album that could cross over. [We wanted] to stick to what made Brandy 'Brandy,' [who] is one of the greatest voices in R&B and also an artist that has mainstream appeal."

Lead single "Put It Down," which features Brown, the album's only collaborator, is No. 16 on the Hot R&B/Hip-Hop Songs chart and marks Brandy's 10th top 10 on the chart in 10 years.

"I wanted to come back on my own," Brandy says of collaborating. "I have had great collaborations in my career. I just don't like doing songs just to do them with people. This album didn't present that opportunity. The Chris Brown [song] happened organically. I wanted to stand on my own two feet with this album and reintroduce myself to my fans and the new generation as me." ■■■

ROAD WORK

Trouble makers: Sacramento, Calif.-based rock group **Death Grips** will take controversial new album *NO LOVE DEEP WEB* on an international swing booked by **Robert Frazer** of **William Morris Endeavor**. Starting with a headlining gig for **Pitchfork** at **Villain** in Brooklyn (Oct. 19), the group will stop at **Magasin 4** in Brussels (Nov. 2), the **Electric Ballroom** in London (Nov. 7) and the **Rock and Roll Hotel** in Washington, D.C. (Nov. 13). The tour resumes in January for a five-date swing through Australia for the **Big Day Out Festival**, starting in Sydney (Jan. 18) and ending in Perth (Jan. 28) ... Friend crush: Brooklyn-based **Friends** support **Two Door Cinema Club** on a domestic tour booked by **Creative Artists Agency**. Beginning in Cleveland at **Beachland Tavern** (Oct. 7), the act hits **House of Blues** in Houston (Oct. 13), the **Crystal Ballroom** in Portland, Ore. (Oct. 21) and the **Hollywood Palladium** (Oct. 25) before ending in Santa Ana, Calif., at the **Observatory** (Oct. 28) ... Home sweet home: Southern rock outfit **Alabama Shakes** embark on an extensive tour booked by **Matt Hickey** of **High Road Touring** (North America) and **Angus Baskerville** of **13 Artists** (Europe). After making stops at **Austin City Limits** (Oct. 12) and the **Corono Capital Festival** in Mexico City (Oct. 14), the band connects with **Neil Young & Crazy Horse** for a hometown gig at Alabama's **Tuscaloosa Amphitheater** (Oct. 25) before heading to **Muffahalle** in Munich (Nov. 4), **Paradiso** in Amsterdam (Nov. 8) and **Academy 1** in Manchester, England (Nov. 12) ... Simply amazing: R&B crooner **Trey Songz** kicks off his **Chapter V** world tour, presented by **ooVoo**, in support of his chart-topping album at Atlanta's **Fox Theatre** (Nov. 17). The domestic run wraps in Houston at **Reliant Arena** (Dec. 31) before a European swing that stops in Stockholm at **Annexet** (Jan. 5) and **Academy** in Glasgow, Scotland (Feb. 6). **Miguel** and **Elle Varner** support U.S. dates. —*Nick Williams*



CAFE TACVBA'S new live album coincides with its 20th anniversary.

LATIN BY JUSTINO ÁGUILA

Hold The Applause

After a five-year hiatus, Cafe Tacvba returns with a unique approach to the live album

On a cool summer night in July, music industry tastemakers were called to a clandestine meeting at East West Studios in Hollywood. Electronic devices had to be checked at the door. Inside the invite-only event, Mexican alternative rock band Cafe Tacvba was in a back room preparing to perform 10 new songs, to be recorded live for an album that

would put a new twist on the unplugged acoustic theme.

The faces in the crowd—everyone from Universal Music Latin Entertainment president Victor Gonzalez to musician/filmmaker Sergio Arau—were in for something that rarely happens in music: a live recording (no talking or applause allowed) by one of Latin music's most iconic groups.

The showcase has become the heart of the band's next album, *El Objeto Antes Llamado Disco* (The Object Once Called a Record), which arrives Oct. 22 on Universal Music Latino. The project, produced by Academy Award-winning composer Gustavo Santaolalla, is Cafe Tacvba's first album in five years, and the label is creating a marketing campaign that combines technol-

ogy, social networks and touring to announce the act's return.

The July event, which coincided with the band's 20th anniversary and consisted of two Los Angeles sessions, capped off a short series that was recorded in countries including Argentina, Chile and Mexico.

"These sessions allowed us to renew ourselves," says singer Ruben Albarran, who along with keyboardist Emmanuel del Real, bassist Enrique Rangel and lead guitarist Joselo Rangel founded the band in Naucalpan, Mexico, in the late '80s. "It gave us the ability to transform through the sentiment and emotions of each audience—an energy that usually doesn't happen when recording in a studio alone."

"These sessions were magical," adds Santaolalla, the band's longtime producer. "Those in the room could hear the music as it was being recorded and this element also intensified the recording."

But unlike popular acoustic-themed albums, the audience was asked to stay silent while the group performed. Applause was allowed only after each take with the exception of "Pajaras" (Birds), after which everyone in attendance clapped. That clapping, which happened in each city, has been mixed and will be

heard on the album.

In addition to the big-event feel of the sessions, a digital campaign has been equally important as the band's team works toward the release. "This is the first Cafe Tacvba album that comes out in the digital iTunes age," says Miguel Lua, senior product manager for Universal Music Latino and Machete Music. "We're being proactive in securing big things for the group."

To that end, the label has been working with iTunes to release the first single, "Este Lado del Camino," and the album was available as a preorder at iTunes in the United States and Mexico on Oct. 2. Additionally, videos will be released on Vevo.

The band's most successful album is 2005's *Un Viaje* (A Journey), which reached No. 2 on Billboard's Latin Pop Albums chart; its biggest singles include "Eres," which reached No. 38 on Latin Pop Airplay in 2004, and Calle 13's "No Hay Nadie Como Tu," on which the band appears, climbed to No. 13 in 2009. Cafe Tacvba has sold 142,000 albums during the Nielsen SoundScan era (1991-present).

"I don't want to say they are immune to a [weak] economy," Lua says. "But they have a loyal group of fans. A Cafe Tacvba album is an event." ...

Every 10 years or so, classical pop artists have a major crossover breakthrough like Josh Groban, Il Divo and Andrea Bocelli. Jackie Evancho is having one of those breakthroughs. Since finishing second on NBC's "America's Got Talent" in 2010, the 12-year-old Pittsburgh native and "popera" powerhouse has become a fixture among the classical crossover set and on the Billboard charts. Having sold 2.1 million albums (according to Nielsen SoundScan) since her TV stint, Evancho returns with two releases for Syco/Columbia. *Songs From the Silver Screen* (Oct. 2) bows at No. 7 on the Billboard 200, and *Heavenly Christmas* is an Oct. 16 wide release of a 2011 Walmart exclusive. In addition, Evancho recently scored her first major branding deal as the face of Guess Kids' fall ad campaign and an acting role in next year's "The Company You Keep." On Nov. 3, she begins a 25-date tour of performing arts centers (booked by AEG) at the Talking Stick Resort Ballroom in Scottsdale, Ariz.

1 How did you select the tracks for *Songs From the Silver Screen*? Did you grow up with these songs?
My recording experience was very fun. There were so many times where I'd have to go in and sing, but this time it was just really fun. "Can You Feel the Love To-

6 QUESTIONS with JACKIE EVANCHO

by ANDREW HAMPP

night," "My Heart Will Go On," "Reflection"—all these have been fun to sing since I was younger. I was very excited to include "Music of the Night," which was my favorite song from the movie "Phantom of the Opera." [That's] also the movie that inspired me to start singing, so it's a very special song to me. There was also "Reflection" from the Disney movie "Mulan." That song feels like it says a lot about me.

2 You recently filmed "The Company You Keep" with Robert Redford and Susan Sarandon. How'd your score such an impressive cast for your first movie?

I don't know the full story, but from what I know, Robert Redford had called my mom and asked me if I could send in an audition. From what I heard, he thought that it was a pretty good audition, and I got in.

3 In addition to *Songs From the Silver Screen*, you're rereleasing your holiday album *Heavenly Christmas* this month. What are some holiday traditions you have?

We turn on the TV and we play Christmas songs from those channels that just play Christmas music endlessly, and we decorate the Christmas tree. Then we go to my grandma's house on Christmas Eve with all my relatives and get a surprise visit from Santa.

4 You're about to embark on a tour of concert halls and symphony spaces. What's it like being able to headline such big venues at your age?

It's always exciting to see different cities I love, and go on tour buses. It's so much

fun to travel. My favorite part is being able to perform live in front of all these amazing people, being able to connect with them and seeing their reaction makes me feel very special.

5 You are an alum of "America's Got Talent" and signed to Simon Cowell's label. What's some valuable advice that you've received since your career took off?

It's interesting because what I do and what I sing is, to other people, pretty unique. I feel I'm creating my own path... and I'm working on growing as a performer, continuing to explore my own sound. I've just heard so much from many people. I do remember Smokey Robinson saying, "It doesn't matter what people say, you should always continue and never give up. There are going to be people out there who will try and put you down and make your career plummet. You should always ignore those comments."

6 With so many talent shows on TV right now, what advice do you have for other aspiring singers?

My advice would be to follow your dream. Most of my life I was in second place, before I came in first place. I hope that inspired people to never give up. I never gave up and I continued to do what I do now. My career has just progressed so much. It's fun to see it from where I was—it's such an amazing thing to me. ...



ALTERNATIVE BY EMILY ZEMLER

LIVING PROOF

ZZ Ward delivers genre-bending debut

ZZ Ward's label deal with Hollywood Records happened almost instantaneously. The musician, who had already moved to Los Angeles and signed with Evan Bogart's management company, Boardwalk Music Group, performed four acoustic songs for a slew of label executives in June 2011 and, according to Disney Music Group executive VP Ken Bunt, everyone was ready to sign her. "We wanted to partner with her as soon as she played the last note," he says. "It's one of those old-school things where if you had the contract right there you'd slide it across the table."

Ward, who hails from Roseburg, Ore., spent the rest of last year working on what has now become her debut album, *Til the Casket Drops*, which arrives Oct. 16 on Hollywood, a follow-up to her May EP, *Criminal*. Although Ward had spent time perfecting her craft in a series of co-writing sessions, she elected to hole up in her apartment and write alone, focusing on a unique blending of genres that seems both inventive and logical. Encouraged by Bogart, Ward penned tracks that merge blues, rock and hip-hop in a soulfully slick package.

"I just knew what I wanted to do, which is half the battle," Ward says. "When you're trying to find yourself, especially when you're young, you don't necessarily know who you are. I had always loved the blues and hip-hop, and I was a little bit scared to just embrace that because nobody else was."

It took Ward and the label a while to pick a producer. Eventually, she ended up in a Los Angeles studio with Nephew, who's worked with 50 Cent and Michael Jackson. The pair began with "Put the Gun Down," the album's first focus track, and found a cohesion that led to Nephew helming half the disc. "I had worked with a lot of producers where it didn't work, or they would want to change something," Ward says. "Nephew never wanted to do that. He believed in the music."

But although hip-hop had a dramatic influence on Ward (rappers Kendrick Lamar and Freddie Gibbs each guest on two tracks), her songs are bluesy and sultry, allowing the underlying rap beats and rhythms to bolster her powerhouse vocals. "Put the Gun Down" is being pushed to triple A and alternative radio, and Bunt sees

Ward having mainstream success in the same way as Mumford & Sons or Adele. The track, which has been heavily played on SiriusXM's Spectrum channel, has recently been put in rotation at alternative stations like KTCL Denver, a bit unusual for an act whose music has appeared in campaigns for ABC Family's "Pretty Little Liars" and MTV's "Awkward."

"We see it as [having] a wide demographic, but certainly the first audience we see is that triple A/alternative audience," Bunt says. "We're not trying to aim so narrowly, but the focus early on is making sure there's a built-in foundation for her to be a career touring artist. We're going to be working this [track] for a long time. If it reacts the way we think, this song could ultimately cross to other formats."

Like hip-hop? Hollywood isn't necessarily intent on pushing Ward into that market, but the label did support the release of a mixtape, *Eleven Roses*, in February for which she created new songs using tracks by artists like Gibbs and Tyler, the Creator. It's perhaps the first memorable instance of a non-rapper releasing a mixtape. "In retrospect, because I didn't know what it meant at the time, it makes me really happy that I put it out," Ward says. "It was a great introduction to what my music would be. Because I don't want to be subtle with my music." ◆◆◆



ZZ WARD released a mixtape in February.

POP BY RICHARD SMIRKE

'Origin' Story

Electro-pop act Mika enjoys global fame and solid record sales—now, if he could just get on the radio

I don't necessarily fit into a particular box," London-based singer/songwriter Mika says. "I stand in this weird border between commercial music and quite noncommercial, artsy music, and I'm constantly balancing that line."

Walking that creative tightrope has, nevertheless, brought great international success to the Universal/Island artist, whose real name is Michael Penniman. Mika's 2007 debut album, *Life In Cartoon Motion*, has sold 5.5 million copies worldwide, according to New York-based Rich Isaacson, who co-manages Mika with Iain Watt of London-based Machine Management. Mika's 2009 follow-up, *The Boy Who Knew Too Much*, was less successful, but still sold 1.5 million units, Isaacson says. "I was quite prepared for it," Mika says about his sophomore set's lower sales. "It was a consciously darker record."

Preparing for his next studio album, the artist—who was born in Lebanon but holds a dual U.S. and British citizenship—knew that he wanted to create something "fresh" and "different." In Montreal, Mika hooked up with Empire of the Sun's Nick Littlemore, and together they began work on what would become Mika's third album, *The Origin of Love*.

"It's the perfect evolution," Mika says of the kaleidoscopic, 14-track electro-pop set, which arrived Oct. 8 in the United Kingdom on Casablanca/Island Records and Oct. 16 in the United States on Universal Republic. "It's definitely a much more joyful and intrinsically pop record than [the previous album], and it takes a lot of risks sonically," he says, singling out the EDM rush of "Stardust," featuring Benny Benassi. Also guesting on the album: Pharrell Williams, William Orbit, Fryars and producer Greg Wells, who also guided Mika's first two albums.

The U.S. campaign is spearheaded by the Williams-starring single "Celebrate," which is No. 22 on Billboard's Dance Club Songs chart. Its video gained prominent placing on Yahoo Music, Paper-

mag.com and PerezHilton.com. Lifestyle media platforms are also a key focus of the domestic push, says Jim Roppo, executive VP of marketing at Republic, citing a recent cover story for the national gay men's magazine *Instinct*. That interview marked the first time that Mika openly discussed his sexuality, and the piece generated sizable Web traffic.

Mika notes that his newfound "personal sense of ease" directly informed *The Origin of Love*. "On the one hand, I wrote a record that celebrates my comfort with myself," he says. "On the other, I found confidence from the music, so the two are intrinsically connected."

"Mika is a champion of artist-driven pop music, and this record showcases that more than ever before," Roppo says. "He's grown and matured since the first album," adds Isaacson, who points to strong ticket sales for a forthcoming run of U.S. shows, booked by Creative Artists Agency, as evidence that America is gradually falling for Mika's charms. The singer's shows at New York's Webster Hall (Oct. 15-16) sold out within minutes, Isaacson says. Gigs at Chicago's Vic Theatre (Oct. 18) and Los Angeles' Henry Fonda Theatre (Oct. 21) also quickly sold out, with a second Los Angeles show subsequently added.

However, gaining significant U.S. radio support continues to be a hard-fought battle. "Mika has got a very vibrant core fan base in



MIKA'S debut album has sold 5.5 million copies.

America, but if you're not on the radio, it's difficult to have massive sales," Isaacson says. Mika is cautiously optimistic that *The Origin of Love* will be the album to break that cycle, though.

"Writing this was a very liberating process," he says. "It's clear that it is not a record that was over-A&R'd. It was very much made in the moment." ◆◆◆

ALBUMS

ROCK

KISS

Monster

Producers: Paul Stanley, Greg Collins

Universal Music Enterprises

Release Date: Oct. 9

Early on Kiss' 20th studio album, Gene Simmons declares he's "going back to the Stone Age/back where I come from." If that's what the early to mid-'70s were, then the dozen tracks on *Monster* validate that claim—in a good way. It's a lean, taut and occasionally tawdry reminder that Kiss was once a big-riffing hard-rock concern. Everything on the set has a big beat, raw-edged guitars, meaty choruses and plenty of gang vocals. "Back to the Stone Age" tilts toward the MC5 brand of garage rock, while the lusty "Eat Your Heart Out" has an a cappella start and plenty of cowbell. Elsewhere, "All for the Love of Rock & Roll," sung by drummer Eric Singer, is a slice of Southern rock boogie, and guitarist Tommy Thayer's "Outta This World" brings in psychedelic flavors. Many of *Monster's* tracks would fit comfortably on any of Kiss' pre-*Destroyer* (1976) releases. Kiss may be at the point in its career where new albums are



GARY CLARK JR.

Blak and Blu

Producers: Mike Elizondo, Rob Cavallo, Gary Clark Jr.

Warner Bros. Records

Release Date: Oct. 22

Fat, powerful blues-rock that recalls five decades of various strains of Southern R&B and rock makes for a curious signing to a major label. But if Warner Bros. Records can convince audiences that Gary Clark Jr. is more game-changer than left-field player, he has a future. His strength may also be an Achilles' heel: Different as Clark is from the current major-label landscape, he mines areas that have had their days in the sun. The song structures of Clark's 12 originals aren't just familiar, they're ingrained, whether it's the Prince-ly mid-tempo of the title track and "You Saved Me" or the leathery blues of "Ain't Messin' Around." The guitar solos—vibrant and engrossing—are played with the logic of six-string heroes from earlier generations. Forty years ago, late-night FM radio would have drooled over "When My Train Pulls In," but today it's a potential YouTube sensation among guitar aficionados. The distortion-drenched "Numb" is the hard rock not heard since Robin Trower was a dominant force. Beyond the blues, *Blak and Blu* positions Clark as a jack of all trades, capable of modernizing Chuck Berry ("Travis County"), rapping over neo-soul ("The Life") and reaching back to '50s doo-wop ("Please Come Home") and '40s Lightnin' Hopkins ("Next Door Neighbor Blues").—PG



merely adjuncts to the legend, but *Monster* proves the group can still convincingly shout it out loud.—GG

THE WALLFLOWERS

Glad All Over

Producer: Jay Joyce

Columbia Records

Release Date: Oct. 2

Two decades after their self-titled debut, the Wallflowers end a seven-year recording hiatus by returning to the front with plenty of firepower. *Glad All Over* boasts the band's hardest-hitting sound to date. Maybe it's the addition of erstwhile Pearl Jam/Red Hot Chili Peppers drummer Jack Irons' muscular beats, or perhaps Jakob Dylan just needed a visceral jolt after the laconic singer/songwriter sounds of the two solo albums he released during the band's vacation from the studio. Whatever the reason, gentle ballads and poky tempos are nonexistent here, and opening cut "Hospital for Sinners" is one of the edgiest, most intense tracks to emerge from the Wallflowers camp. The Clash-indebted funk/dub/dance-rock "Reboot the Mission" (featuring Clash guitarist Mick Jones) and the amped-up Motown moves of "Have Mercy on Him Now" show Dylan and company have come a long way from the roots rock that made them famous in the '90s. Stalwart keyboardist Rami Jaffe's rich organ textures on tunes like

"First One in the Car" recall those days, but *Glad All Over* presents a band uninterested in looking backward.—JA

WORLD

JAKE SHIMABUKURO

Grand Ukulele

Producer: Alan Parsons

Hitchhike Records

Release Date: Oct. 2

Some may find it difficult committing to a whole album of ukulele instrumentals, but Jake Shimabukuro makes it easy with his virtuosic chops and tasteful sensibilities. On the Alan Parsons-produced *Grand Ukulele*, he ups the ante with an occasional 29-piece orchestra with arrangements by Kip Winger. With an al-

ready established reputation for dating covers, Shimabukuro turns in a sharp treatment of Adele's "Rolling in the Deep" and sweet renderings of "Over the Rainbow" and Sting's "Fields of Gold." His own material holds sway, too, evidenced by the sweeping "Ukulele Five-O," the lively "More Ukulele" (inspired by the "more cowbell" sketch on "Saturday Night Live"), the playful "Music Box" and the classically tempered "Missing Three." Shimabukuro also captures a version of live favorite "143" and recasts the Hawaiian traditional "Akaka Falls" with the strings, adding a jazzy coda. He remains an original and fresh voice on a 19th-century instrument, and at the end of *Grand Ukulele* listeners will likely find themselves calling for "More Ukulele" as well.—GG

LATIN

ALEJANDRO SANZ

La Musica No Se Toca

Producer: Julio Reyes

Copello

Universal Music Latino/

Universal Music Latin

Entertainment

Release Date: Sept. 25

Spanish singer/songwriter Alejandro Sanz is starting the next chapter in his career with a new label and project. Sanz's *La Musica No Se Toca* (Music Is Not to Be Touched) features more than a dozen romantic pop ballads that hint at his early years. Back then he earned his place in Latin pop with hits like "Corazon Partido" (Broken Heart). And now with his 12th studio set, Sanz returns to the basics with music about love and its complicated nuances. To know Sanz is to understand that his music appeals to a global audience that has helped the balladeer become a top-selling act. The soulful, well-crafted set is sure to spawn hits like "Se Vende" (For Sale), a lyrically moving composition. An iTunes bonus track, the bilingual "Down" (featuring rapper Fat Joe), is a departure from the rest of the album, but it's perhaps part of the adventure for Sanz, who keeps making heartfelt music while also showing listeners a new side.—JA



THE SCRIPT

#3

Producers: various

Phonogenic/Epic

Release Date: Oct. 9

The Script opens its appropriately titled third album, *#3*, singing about the "Good Ol' Days" to come. The Irish trio has every reason to be confident, thanks to the breakthrough success of 2010's *Science & Faith* and frontman Danny O'Donoghue's profile as the Adam Levine equivalent on "The Voice UK." The Script's new 10-song set finds the group comfortably entrenched in a spit-polished blend of pop, rap and contemporary R&B styles, with dramatically orchestrated arrangements that mostly resolve in anthemic choruses. O'Donoghue's fellow judge Will.i.am provides potent duet punch on the pro-social first single "Hall of Fame" ("You can move a mountain/You can break rocks/You can be a master"), while "Give the Love Around" spreads a utopian societal vision. Closer to the heart, O'Donoghue pays tribute to his late father on the moving "If You Could See Me Now" and laments a romantic breakup (from model Irma Mall, he's acknowledged) with a 12-step-style realization. *#3* has its lighter moments, too, as heard on the buoyant "Glowing," the rich "Kaleidoscope" and the vibey "Millionaires." The combination ensures that the Script is making the most of its fertile moment.—GG



TAME IMPALA

Lonerism

Producer: Kevin Parker

Modular Recordings

Release Date: Oct. 9

Australia's Tame Impala is still making the music that astronauts hear when they hit space, only now enlisting an armada of synthesizers for help. The through line of frontman Kevin Parker's vocals—ostensibly an ongoing tribute to John Lennon's trippiest times—keep the band's second album, *Lonerism*, grounded in the same aesthetic as 2010's *Innerspeaker*. But the introduction of unending electronic ambience morphs the set into a new breed of psychedelia. Songs like "Mind Mischief" and "Elephant" are far from locked into their flower power past, flaunting '60s heritage even as they tap into today's indie-rock jet stream. "Feels Like We Only Go Backwards" resembles an unearthed classic, and the nuclear guitar meltdown closing on "Keep On Lying" would make the Black Keys blush. Parker recorded and performed the entire album, capturing the 12 songs in studios and improvised setups worldwide. The result is a Tame Impala both bolder and more assured in the vocal and instrumental mischief concocted.—ZD

REVIEWS

SINGLES



ADELE

Skyfall (4:46)

Producer: Paul Epworth

Writers: Adele, P. Epworth

Publishers: Universal-Songs of PolyGram International/EMI

Blackwood Music (BMI)/EMI Music Publishing (PRS) XL/Columbia

There seems to be two ways to go for a James Bond theme: considerably dated pop or timeless torch song. Not surprisingly, Adele opted for the latter with her "Skyfall" theme. Not only is it a gorgeously cinematic opus featuring a 77-piece orchestra and pristine production, its lyrics aren't spy nonsense. Historically, artists that create 007 themes that reflect current pop trends, like Madonna and Duran Duran, have fared better chart-wise than those who channeled the classic Bond sound established by Shirley Bassey, Nancy Sinatra and Tom Jones. Considering that Adele's established sound is rooted in blue-eyed soul, however, her sophisticated channeling of Bassey will likely work in her favor. If "Skyfall" invades the upper reaches of the Billboard Hot 100, it will be the only song of its kind on pop radio—a testament to Adele's uniqueness.—JM

ROCK

SOUNDGARDEN

Been Away Too Long (3:36)

Producers: Adam Kasper, Soundgarden

Writers: C. Cornell, B. Shepherd

Publishers: You Make Me Sick I Make Music/Noyes Innerouter (ASCAP) Seven Four Entertainment/Republic

Chris Cornell starts the first new album single from Soundgarden in 15 years by declar-

ing, "You can't go home," but this blast of jagged energy proves the Seattle band can indeed take up the sonic residence it once had—and redecorate a little bit at the same time. Penned by Cornell and bassist Ben Shepherd, "Been Away Too Long" is dynamic and punchy, firing full throttle from guitarist Kim Thayil's opening riff through

an industrial-toned middle break and pausing only for an a cappella recitation of the title track in the first chorus. It's a fresh look rather than a significant sonic overhaul (which—admit it—no one really wants) and shows that Soundgarden hasn't lost any potency during its hiatus. Cornell notes, "I only ever really wanted to break," though he also frets that, due to his absence, "No one knows me... no one loves and hates me." He's protesting a little too much, and can probably rest assured that "Been Away Too Long" will get the Soundgarden faithful primed for *King Animal's* Nov. 13 release.—GG

HIP-HOP

MEEK MILL FEATURING KIRKO BANGZ

Young and Gettin' It (3:27)

Producer: Jahlil Beats

Writers: R. R. Williams, O. J. Tucker, K. Randle, V. Robinson

Publishers: various Maybach/Warner Bros. Maybach Music Group, which calls itself an "untouchable empire," certainly isn't short on confidence. No member's success is more vital to MMG leader Rick Ross' rep than Phil-



BRUNO MARS



BRUNO MARS

Locked Out of Heaven (3:54)

Producer: Mark Ronson

Writers: B. Mars, the Smeezingtons

Publishers: various Elektra/Warner

With Gotye busy channeling Peter Gabriel, 2012 seemed overdue for a Police tribute. Leave it to Bruno Mars, then, for this revved-up take on Sting and company's *Zenyatta Mondatta*-era days, complete with authentically retro production from Mark Ronson. "Swimming in your world is something spiritual/I'm born again every time you spend the night/Cuz your sex takes me to paradise," Mars sings on the carnal cut. "Locked Out of Heaven" is a welcome stylistic change from the sound Mars shaped on 2010's *Doo-Wops & Hoologans*, which now seems overly familiar thanks to the endless covers on shows like "The Voice" and "The X Factor." His latest cut boasts an unmistakably powerful vocal and the dramatic percussion fans have come to expect after mega-hits like "Grenade" and "It Will Rain." It's just the right amount of cheeky fun one can expect from the man who named his forthcoming sophomore disc *Unorthodox Jukebox*.—AH



RIHANNA

Diamonds (3:45)

Producers: Stargate, Benny Blanco

Writers: S. Furler, B. Levin, M. S. Eriksen, T. E. Hermansen

Publishers: EMI

Blackwood Music/Matza Ballzack Music/Where Da Kasz At (BMI), EMI April Music (ASCAP) SRP/Def Jam/IDJMG

After releasing a string of hit singles from *Talk That Talk*, Rihanna has issued a decidedly calmer, more confident extension of "We Found Love" as the first taste of her upcoming seventh full-length. Last year, fans heard her sing about "Yellow diamonds in the light" as a dance beat grew steadily in the background, but unlike "We Found Love," these new diamonds never crescendo into a massive bass drop. "Diamonds" flows



in a way that resembles Drake's "Take Care," with pianos and tribal drums maintaining an emphasis over the electronic assistance. Rihanna once found love in a hopeless place, and now the singer and her lover "shine bright tonight... beautiful like diamonds in the sky," as strings complement the echoing vocals. Co-written by Sia Furler, who most recently lent her talents to David Guetta's "Titanium" and Flo Rida's "Wild Ones," "Diamonds" doesn't resemble Rihanna's previous solo work and that turns out to be good thing. This is a different gem, and its subtleties make it shine brighter.—LW

adelphia MC Meek Mill, viewed as one of the label's brightest young stars. It's only fitting that on "Young and Gettin' It," the radio-aiming first single from Mill's full-length debut, *Dreams and Nightmares*, the rapper stakes his claim as a boss in training. "When I pulled up in that Rolls, swag

was surfing on 'em like gnarly," Meek raps, his whiplash flow drowned in Auto-Tuned gimmickry that complements the hook from Houston rhyme-slinger Kirko Bangz. The fact that Mill dove into party-rap mode for the single is hardly shocking—it's practically a rapper's rite of passage. But when compared with this summer's offering, "Amen," "Young and Gettin' It" feels like a step backward.—DH

POP

SKY FERREIRA

Everything Is Embarrassing (4:09)

Producer: Ariel Rechtshaid

Writers: S. Ferreira, A. Rechtshaid, D. Hynes

Publishers: various Capitol

With "Everything Is Embarrassing," Sky Ferreira is confirming the adage that a singer can remold her image if his or her new material is strong

enough to wipe away prior missteps. The Los Angeles native's career has had a few false starts since arriving on the pop scene in 2010, but "Everything Is Embarrassing," a standout from new EP *Ghost*, is remarkably self-assured for an artist still finding her way. The song's glossy percussion and cavernous vocal quality quickly bleed into the woozy chorus, in which Ariel Rechtshaid's production cradles the 20-year-old's vulnerable but brilliantly penned lyrics. The key line here: "Maybe if you let me be your lover/ Maybe if you tried, then I would not bother," which captures Ferreira's sullen longing and earnest hesitation in one fell swoop. "Everything Is Embarrassing" has made hay in the blogosphere during the past month, and even if it never connects at radio, Ferreira's potential just became a lot more detectable.—JL

LEGEND & CREDITS

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ADELE'S "Skyfall" debuts at No. 8 on the Billboard Hot 100.

POP BY EMILY ZEMLER

Sky's The Limit

Adele's interpretation of the classic James Bond theme makes waves

It seems inevitable that any release from Adele will immediately result in heavy radio play and high sales numbers, and that's already happened with her latest effort, "Skyfall," the theme song from the upcoming James Bond film of the same name, which opens in the United States on Nov. 9.

The singer's label, Columbia, and the film's production company, Sony Pictures, joined forces to release the track on Oct. 5, the 50th anniversary of the release of the first Bond film. The track was unveiled seven seconds after midnight.

In a partnership with Clear Channel, "Skyfall," produced by longtime Adele collaborator Paul Epworth and recorded in London with a 77-piece orchestra, premiered on approximately 180 radio stations across four formats, playing once an hour for 24 hours.

"Doing a world premiere is a great vehicle for us to generate excitement for our listeners around highly anticipated releases from an established artist such as Adele on a national coordinated level," says Darren Davis, executive VP of national programming platforms at Clear Channel. "A premiere works well here because it's about attracting attention and creating moments for songs by artists that there's a lot of passion around. Plus, it's great exposure for Adele."

The excitement from radio extended beyond the 24-hour premiere, with the instantaneous rotations earning the track 22 million in audience impressions in its first three days at four formats (according to Nielsen BDS), as well as a debut at No. 8 on the Billboard Hot 100. Adam Burnes, PD for Clear Channel's KVUU Colorado Springs, Colo., has been playing the track approximately every three hours, hoping that listeners identify KVUU as the "Adele station."

"Everyone is just hungry for more from Adele," Burnes says. "Typically when an artist had this much exposure from one album there can be a

little bit of burn. But I don't think we felt that so much with Adele. Soundtrack songs [usually] don't get this much attention, but based on the timing and the artist, it's working."

The sales front has been equally strong. The track quickly shot to No. 1 on iTunes in 48 countries, according to Scott Greer, senior VP of marketing at Columbia. (It has since been knocked out of the top spot.) "Skyfall" bows at No. 3 on Billboard's Digital Songs chart, selling 261,000 first-week copies, according to Nielsen SoundScan. In addition, its official lyric video raked in more than 20 million views on YouTube in the first four days and Sony Pictures is using the track as a sound-bed for its new TV ads for the movie.

"There's not many artists who can have that kind of a start for a song, let alone a song that's really a movie theme," Greer says. "[Radio and sales] go hand in hand with what we're seeing from the press. Not only is there a new song from Adele, but there's excitement that it lives up to the promise of what it could be."

But it begs the question: Is "Skyfall" a soundtrack novelty or can it sustain sales and radio play beyond the film?

"At this point it kind of has a novelty aspect to it," says Rick Gillette, PD for CBS Radio's WXRK-FM New York. "But just remember: When people started playing 'Rolling in the Deep,' it had a novelty feel because we don't play a lot of '60s-sounding, throwback British torch-singer tunes. But that song captured the imagination and the ears of America, and radio followed suit. This might be the exact same thing."

Greer mentions that there aren't any plans for an official music video or promotional appearances by the singer, adding, "The real test is what happens the week of Nov. 9. That's where the campaign really takes shape, when people come out of the movie theaters and that song is impressed in people's memories." ■■■

THE BRITISH ARE... HERE!

One Direction has highest Hot 100 debut by U.K. group

One Direction's "Live While We're Young" debuts at No. 3 on the Billboard Hot 100 this week, marking the highest bow by a U.K. group in the 54-year history of the chart.

It's the second-highest debut among all U.K. acts, outpaced only by Elton John's No. 1 arrival in 1997 with "Candle in the Wind 1997/Something About the Way You Look Tonight." The Princess Diana tribute single spent 14 weeks at No. 1.

This week also marks the first time two U.K. artists have simultaneously started in the top 10, as Adele's "Skyfall" debuts at No. 8 (her highest bow).

"Live While We're Young" sold 341,000 downloads in its first week (according to Nielsen SoundScan), marking the third-biggest debut for a download by a group. Only the arrivals of Maroon 5's "Payphone" earlier this year (493,000) and the Black Eyed Peas' "Boom Boom Pow" in 2009 (465,000) were larger.

On the Hot 100, "Live While We're Young" also becomes the act's biggest hit, passing the No. 4 peak of "What Makes You Beautiful" earlier this year. "Live While We're Young" is the lead single from the group's second album, *Take Me Home*, due Nov. 13.

—Keith Caulfield



ONE DIRECTION'S "Live While We're Young" is the act's biggest hit on the Hot 100.

FROM ACROSS THE POND

Here are the top 10 debuts on the Billboard Hot 100 by U.K. acts

Artist	Title	Debut Position	Debut Date
Elton John	"Candle in the Wind 1997/Something About the Way You Look Tonight"	No. 1	Oct. 11, 1997
One Direction	"Live While We're Young"	No. 3	Oct. 20, 2012
Spice Girls	"Say You'll Be There"	No. 5	May 24, 1997
The Beatles	"Let It Be"	No. 6	March 21, 1970
Spice Girls	"2 Become 1"	No. 6	Aug. 16, 1997
George Michael	"Jesus to a Child"	No. 8	Feb. 24, 1996
Coldplay	"Speed of Sound"	No. 8	May 7, 2005
The Beatles	"Hey Jude"	No. 10	Sept. 14, 1968
The Beatles	"Get Back"	No. 10	May 10, 1969
The Beatles	"Free As a Bird"	No. 10	Dec. 30, 1995
Jimmy Page	"Come With Me" (Puff Daddy featuring Page)	No. 10	June 27, 1998

SAM PALLADIO and CLARE BOWEN in a scene from "Nashville," which premiered on Oct. 10.



Making Moves

Zedd's big success is no accident

On the list of things that can supercharge a new artist's career, a supportive tweet from Lady Gaga to her 30.2 million followers is right up there.

So on Aug. 22, when she tweeted, "Monsters you need to hear this amazing song by @Zedd," with an iTunes link to his new single "Spectrum," the 23-year-old producer/DJ instantly became a much bigger deal.

Overnight, "Spectrum"—which features singer-songwriter Matthew Koma—shot from No. 23 to No. 10 on iTunes' dance chart and it's stayed in the top 10 since. On Sept. 1, the track hit No. 1 on Billboard's Dance Club Songs tally, and spent two weeks at No. 1 on Dance/Mix Show Airplay. Total downloads are now at 97,000, according to Nielsen SoundScan.

But it's not like Zedd, aka German native Anton Zaslavski, was obscure before. On the strength of his production work, the young artist became Interscope's marquee EDM signing in June, with the trust and support of Interscope Gef-

fen A&M chairman Jimmy Iovine, who even gave him his own studio, renamed "Zedd 1." He also co-produced "Beauty and the Beat" for Justin Bieber's *Believe* with Max Martin, and spent the summer on tour—and reportedly in the studio—with Lady Gaga.

According to Dave Rene, Interscope A&R rep and Zedd's co-manager (with Tim Smith of Blood Company, also Skrillex's manager), the single's success "changed the whole game" for Zedd, as both an artist and a touring DJ. His first album, *Clarity* (Interscope), debuts at No. 38 on the Billboard 200 and at No. 2 on Dance/Electronic Albums, moving a respectable 12,000 units.

"Spectrum" made him able to represent himself on a much broader level sonically," Rene says. "He has what people have even called 'Zedd style'—harder, more electro niche stuff, but also extremely musical. I would always hear, 'I wonder what else he can do.' This track showed everyone."

"Spectrum" has a hard edge, but with a lovey-dovey pop top-line by Koma, a new

face who Rene first heard on Interscope rap artist Lil Play's 2011 single, "Birthday Dress." Rene says, "I was like, 'Who is that guy singing and who wrote that hook? He needs to start writing shit for the people I'm working with.'"

To drive home the musical message, Team Zedd followed up the "Spectrum" single release in June with a YouTube video showing the artist playing the track solo on a grand piano. It has racked more than 320,000 views, while the official clip—a man-meets-alien love story—has more than 933,000.

"Spectrum" not only re-established Zedd as a dance-pop purveyor, it opened the door to bigger DJ gigs. "He wasn't getting a lot of heat on the live thing. His slots were not always that great," Rene says, referring to set times at festival and nightclub gigs. "I'd say to myself, 'Man, what's the disconnect here?'"

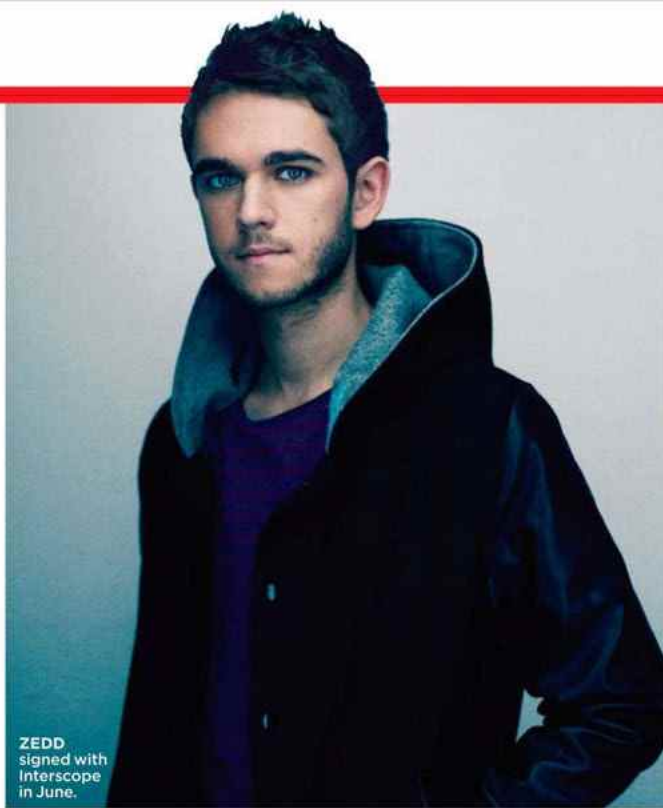
If Zedd's set at New York's three-day Electric Zoo in September is any indication, that corner has also been turned. The crowd spilled well past the boundaries of the tent where he was playing a set dominated by his own tracks,

and fans sang along to every word. It felt like Skrillex's 2011 set at the same festival.

Zedd is in the midst of the coast-to-coast Poseidon tour with fellow EDM wunderkind Porter Robinson. The next single from *Clarity* will likely be its title track, which features Louisa Rose Allen from London-based duo Foxes, according to Rene. But Iovine reportedly doesn't think that "Spectrum" is done yet.

"He thinks we went to radio too early," Rene says, "but that in two months that song is going to be absolutely everywhere." ...

ZEDD signed with Interscope in June.



BUBBLING UNDER

>>> WONDER GIRLS RIDE K-POP WAVE

PSY's K-pop breakthrough on U.S. top 40 radio with "Gangnam Style" is perhaps helping open doors for fellow Korean act Wonder Girls. The group is percolating under the Nielsen BDS-based Mainstream Top 40 tally with the English-language single "Like Money" (JYP), featuring Akon. The song could be the female quintet's first airplay chart hit in the United States, thanks to early support from WXRK New York; WKSE Buffalo, N.Y.; and WKSZ Green Bay, Wis.

>>> CHOPRA'S 'CITY' BUILDING

Beyond K-pop, top 40 could find a new hit from India as well, as Bollywood actress Priyanka Chopra has released her debut Interscope single, "In My City," featuring Will.i.am. Not only is Chopra signed to the same label as Lady Gaga, but she also shares her manager: Troy Carter. Ahead of its planned radio push, the uptempo pop/dance track, which Chopra co-wrote with RedOne and Esther Dean, moves 5,000 first-week downloads, according to Nielsen SoundScan. Her debut album is due later this year.

>>> TAME IMPALA UP FROM DOWN UNDER

Tame Impala offers its second album, *Lonerism* (Modular Recordings), which could appear on next week's charts. The Perth, Australia-based psychedelic dream-rock band reached No. 28 on Heatseekers Albums last year with *Innerspeaker*. The video for "Elephant," the first single from the new set, has amassed 187,000 YouTube views since its Sept. 19 posting. The band, which has opened for MGMT, has upcoming tour dates in the United States, the United Kingdom and Australia.

>>> AUGUST RAIN RISES

With the Hot Shot Debut at No. 42 on Christian Songs, Georgia-based pop quintet August Rain makes its first national chart appearance with "Show Me Your Light," the lead single from second album *Time*. Like the band's 2010 self-titled first set, the new release arrives on the group's independent ARM label. The song's start on Christian Songs is due in large part to spins at stations that air the K-Love Christian radio network.

Reporting by Keith Caulfield, William Gruger, Wade Jessen and Gary Trust.

ROOKIE OF THE YEAR?

ABC's 'Nashville' pulls in viewers and sells a few songs in the process

The ABC show "Nashville" scored some of the highest ratings of any rookie program this fall season, but fans of the drama didn't instantly log on to iTunes after the premiere's conclusion on Oct. 10.

Big Machine released three songs from the pilot episode of "Nashville" and 12 hours after the show's premiere concluded, the tracks were Nos. 7, 22 and 45 on iTunes' country singles chart.

Sam Palladio and Clare Bowen's version of "If I Didn't Know Better" was the top seller, moving about 7,000 units by midday on Oct. 11, while Hayden Panettiere's "Love Like Mine" and Charles Esten's "Back Home" performed almost as well, selling a combined 5,000 downloads, according to industry sources. Based on those initial sales, forecasters estimate the three songs could sell 30,000-40,000 units through the end of Nielsen SoundScan's tracking week on Oct. 14.

Shows that sell music after each episode generally make the bulk of their sales within 48 hours

of each airing. In the case of NBC's "The Voice," it had a two-fold benefit: By airing on Monday nights, new songs from the competition weren't competing with the Tuesday releases and most viewers tuned in to watch the program live. Dramas tend to get a boost in ratings when DVR viewing is factored in.

Attempting to sell original songs can be a challenge, as NBC and Columbia discovered early on with "Smash" in February. Two such tracks were released, as the pilot was streamed online a month before its airdate. Both saw negligible sales results. After the premiere aired, "Let Me Be Your Star" sold 12,000 downloads and "The National Pastime" moved 3,000, according to SoundScan.

"Nashville" delivered decent ratings in its opening stanza. According to Nielsen's Fast Nationals, which cover only live viewing in the overnight markets, 9 million people tuned in to watch

the pilot at 10 p.m. on Oct. 10.

Nearly 3.6 million of those viewers are in the 18-49 age group, the demographic coveted by advertisers. That's a good omen for "Nashville" as it won the hour for ABC over CBS' "CSI," which had 10.6 million total viewers, and NBC's "Chicago Fire" with 6.4 million.

"Nashville" did see a drop in the audience during its second half, but that could have been a tune-in factor: The country music soap opera and the Chicago firefighters series are two of the most highly promoted and best-reviewed new series, and their premieres were up against one another.

TV networks are concerned about how a show compares with its predecessor in the same time slot. "Nashville" was 15% below the debut of "Revenge" last fall. That dip was also seen in the lead-in show to "Nashville"—"Modern Family," one of the most popular shows on TV. —Phil Gallo

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A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BRIT ROCK

>> With *Muse* (above) debuting at No. 2 on the Billboard 200 behind Mumford & Sons, this is the first time two British rock bands have occupied the top two spots since May 9, 1992. That week, Def Leppard's *Adrenalize* was tops and the Cure's *Wish* debuted in the No. 2 spot.

PIANO GUYS ARRIVE

>> Recently signed to Sony Masterworks, the Piano Guys debut their self-titled set at No. 44 on the Billboard 200 and No. 1 on New Age Albums with 10,000 sold, according to Nielsen SoundScan. It's the best sales week for a new age set since Christmas 2011.



KRALL'S 10TH NO. 1

>> Diana Krall scores her 10th No. 1 on Traditional Jazz Albums with *Glad Rag Doll*, extending her lead as the woman with the most No. 1s in the chart's 45-year history.

CHART BEAT

>> Justin Bieber crosses off one of his few remaining chart achievements: a No. 1 ranking on a U.S. Billboard airplay list, as "As Long As You Love Me," featuring Big Sean, rises 2-1 on Rhythmic. The teen superstar has banked four No. 1s on the Billboard 200 and one leader ("Boyfriend") on Hot Digital Songs since his arrival more than three years ago.

>> Deadpan comic Demetri Martin celebrates his first No. 1 on a Billboard survey, as *Standup Comedian* bows atop Comedy Albums. (It's a slightly flashy title for Martin, who's named previous sets *These Are Jokes* and *Person*.) Among the new set's wry observations? "I never went bungee jumping. The closest I did was I was born."

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

MUSE: DANIEL CLINE/REX USA; KRALL: MARIO SELLNER

CHARTS

Under The Covers With Unconventional Stars

Muse moves in at No. 2 on the Billboard 200 with its highest-charting album, *The 2nd Law*, selling 102,000 copies in its first week, according to Nielsen SoundScan. However, it's not enough to bump **Mumford & Sons'** *Babel* out of the top slot, as the set (169,000; down 72%) becomes the first since June to rack successive weeks at No. 1.

TV CLASSICS: One-time "America's Got Talent" runner-up **Jackie Evancho** arrives at No. 7 on the Billboard 200 with her latest effort, *Songs From the Silver Screen* (41,000 sold). It's the 12-year-old's fifth entry on the tally and marks her third top 10 effort.



The common thread running through all of Evancho's albums is that they're basically cover sets. She first appeared on the chart with the indie release *Prelude to a Dream* in 2010, right as she was performing on TV. The set was

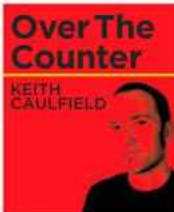
recorded when Evancho was 9 years old, and features her takes on such tunes as "The Prayer" and "Amazing Grace." After placing second on "America's Got Talent" in 2010, she signed with Syco/Columbia and issued the four-song Christmas EP *O Holy Night* in November of that year. So far, it has sold 1.1 million. In 2011, she followed the EP with the full-length covers set *Dream With Me* (682,000 sold) and another holiday title, *Heavenly Christmas* (310,000).

The diminishing returns for her albums isn't surprising, and one shouldn't expect the new *Songs From the Silver Screen* to buck the trend. She, like many unconventional acts whose careers launched on TV, are sometimes difficult to market and promote. In turn, she's saddled with the task of recording covers and Christmas tunes in order to capture attention. With limited support from traditional media and radio, the covers route is often the easiest way to get guaranteed sales with a fickle audience. It's easier to sell covers when an artist—young or old—can't count on mainstream media to expose, and familiarize the public with, original material.

The real challenge will come when Evancho transitions from child star to teen singer. Will she be able to make the switch? Does she even want to? Will she

record original material?

Her career so far might bring to mind that of another big-voiced female singer who got her start in the classical world thanks to TV at a very young age: **Charlotte Church**.



At 12 years old, Church got her U.S. start in 1999 through PBS concert specials, which fueled sales of her debut album, *Voice of an Angel*. It has sold 1.9 million, and was the first of her three million-selling albums. Most of those releases consisted of Church interpreting familiar classical pieces and older hit songs, along with holiday favorites.

In 2005, Church released her first album of original pop material, *Tissues and Issues*, which peaked at No. 5 on the Official U.K. Albums chart. While the set wasn't released in America, it spun off four top 40 singles in the United Kingdom, including the No. 2 smash "Crazy Chick." Since then, however, the singer departed Sony Music in 2006 and intermittently released independent music projects. She most recently issued the four-song pop EP *One* in September, in America and elsewhere.

Evancho might also remind one of her fellow "America's Got Talent" franchise star: **Susan Boyle**. The singer, who is also Evancho's Syco/Columbia labelmate, was a runner-

up on the U.K. edition of the show and is prepping the release of her fourth album in as many years, *Standing Ovation: The Greatest Songs From the Stage*. Like the bulk of Boyle's releases, it's a covers effort and features popular favorites from Broadway musicals.

CH-CH-CHANGES: As mentioned on page 12, some long-standing charts have undergone a major methodology overhaul. Hot Country Songs, Hot R&B/Hip-Hop Songs, Hot Latin Songs, Hot Rock Songs and Rap Songs are now employing the same formula as the Billboard Hot 100, causing some dramatic chart movements among some titles compared with their ranking under the lists' prior methodologies. Besides the one-week chart-rank shuffle associated with the change, there's one other housekeeping item worth noting. While the songs on the genre charts should now rank in order of their respective placement on the Hot 100, there may be some exceptions. Each genre chart will operate under its own recurrent rules with descending titles below No. 25 being removed after 20 weeks on the chart, regardless of their Hot 100 statuses. Titles on the new 25-position R&B Songs and the revamped Rap Songs will move to recurrent when they do so on Hot R&B/Hip-Hop Songs. For the first week under the new formula, titles that were recurrent on a genre chart prior to this week were removed.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,351,000	2,161,000	23,309,000
Last Week	5,713,000	2,549,000	23,052,000
Change	-6.3%	-15.2%	1.1%
This Week Last Year	5,133,000	1,698,000	20,586,000
Change	4.2%	27.3%	13.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	233,629,000	223,782,000	-4.2%
Digital Tracks	972,325,000	1,032,329,000	6.2%
Store Singles	1,904,000	2,720,000	42.9%
Total	1,207,858,000	1,258,831,000	4.2%
Albums w/TEA*	330,861,500	327,014,900	-1.2%

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

ALBUM SALES



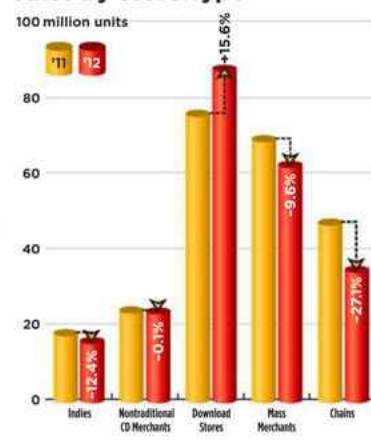
SALES BY ALBUM FORMAT

	2011	2012	CHANGE
CD	154,943,000	132,770,000	-14.3%
Digital	75,843,000	87,656,000	15.6%
Vinyl	2,791,000	3,247,000	16.3%
Other	53,000	107,000	101.9%

For week ending Oct. 7, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for Rank, Last Week, Peak, Weeks on Chart, Artist, Title, and Certification. Includes entries for Mumford & Sons, Muse, Miguel, Pink, Three Days Grace, Diana Krall, Jackie Evancho, Little Big Town, Cher Lloyd, Van Morrison, Green Day, Various Artists, No Doubt, Adele, DJ Drama, Greatest Soundtrack Gainer, Papa Roach, Lupe Fiasco, Dave Matthews Band, Mumford & Sons, Maroon 5, The Lumineers, Fun, Heart, Justin Bieber, One Direction, Cody Simpson, Deadmau5, The Killers, Carrie Underwood, Z Chanz, Imagine Dragons, Various Artists, Flying Lotus, Luke Bryan, Bob Dylan, The Avett Brothers, Zedd, Various Artists, Carly Rae Jepsen, Hunter Hayes, Matchbox Twenty, Eric Church, The Piano Guys, Ed Sheeran, Faith Evans, Tristan Prettyman, The XX, Trey Songz, Matt And Kim.



Her debut set starts with 31,000, following the success of her "Want U Back" single earlier this year. Second single "Dath" is gaining at radio and could bow on Mainstream Top 40 in the coming weeks.

With 29,000 sold, he ties his best rank ever, as 2008's Keep It Simple debuted and peaked at No. 10. The new effort also bows at No. 4 on Rock Albums.

Buzz generated by the arrival of her James Bond theme song "Skyfall" helps stir the album to a 10% increase. The album is only 125,000 copies away from hitting the 10 million sales mark.

As expected, the soundtrack rallies in its second week in the film earned broader distribution last weekend (Oct. 5-7). The set runs up the list with a 150% increase.



The country star wins the award for the earliest-debuting Christmas album of the 2012 holiday season. The set starts with 9,000 and is sure to build larger sales frames as the holiday nears.

Continuation of the Billboard 200 chart table, including entries for Bethel Music, Blake Shelton, Of Monsters and Men, The Black Keys, Chris Rene, Zac Brown Band, Katy Perry, AS I Lay Dying, TobyMac, Josh Turner, Rick Ross, Jerrod Niemann, Tori Amos, Linkin Park, Frank Ocean, Grizzly Bear, Train, Chris Brown, Easton Corbin, Jason Aldean, Tommy Torres, Dwight Yoakam, Lecrae, Alex Clare, Flo Rida, Lana Del Rey, Brantley Gilbert, Kenny Chesney, Ross Lynch, Kidz Bop Kids, Zz Top, Tamera Mann, Florence + The Machine, Usher, Michael Jackson, The Mountain Goats, Gerardo Ortiz, Adele, Alabama Shakes, Beth Orton, Mraz, Soundtrack, Dustin Lynch, Alejandro Sanz, Colt Ford, Nas, Future, Ben Folds Five, Big & Rich, and The Paper Beanie Boys.

THE BILLBOARD 200 ARTIST INDEX: A grid listing artists and their corresponding chart positions for the week of October 20, 2012.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	112	141	TAYLOR SWIFT BIG MACHINE (18.98)	Speak Now	5	1
102	84	58	FOO FIGHTERS RCA (18.98)	Greatest Hits	11	1
103	67	2	WAYLON JENNINGS TURNER UP 2208/SAGUARO ROAD (12.98)	Goin' Down Rockin': The Last Recordings	67	1
104	86	37	RASCAL FLATTS BIG MACHINE (13.98)	Changed	3	1
106	97	32	AWOLNATION RED BULL (18.98)	Megalithic Symphony	87	1
106	132	133	TAYLOR SWIFT BIG MACHINE (200) (18.98)	Fearless	1	1
107	99	37	LEE BRICE CARRIE (13.98)	Hard 2 Love	5	1
108	19	2	JAKE OWEN SONY (18.98)	Endless Summer (EP)	19	1
109	RE-ENTRY	2	RODRIGUEZ HEY DATE/LIGHT IN THE ATTIC 41809/LEGACY (12.98)	Searching For Sugar Man (Soundtrack)	108	1
110	101	33	THE BLACK KEYS NONESUCH (18.98)	Brothers	3	1
111	104	41	SKRILLEX BIG BEAT/OWLA/ATLANTIC (12.98)	Bangarang (EP)	11	1
112	103	36	DRAKE YOUNG MONEY/CASH MONEY (18.98)	Take Care	1	1
113	NEW	1	RODRIGUEZ LIGHT IN THE ATTIC 0307 (14.98)	Cold Fact	113	1
114	83	36	ELLE VARNER MCA (18.98)	Perfectly Imperfect	4	1
115	100	37	NICKI MINAJ YOUNG MONEY/CASH MONEY (18.98)	Pink Friday: Roman Reloaded	1	1
116	106	114	MAROON 5 JAM/OCTONE (18.98)	Hands All Over	2	1
117	90	39	IN THIS MOMENT CENTURY MEDIA (18.98)	Blood	15	1
118	87	151	JACK WHITE THIRD MAN (18.98)	Blunderbuss	1	1
119	86	102	GOTYE REPUBLIC (18.98)	Making Mirrors	1	1
120	NEW	1	Z-R-O J PRINCE/RAP-A-LOT 4 LIFE (11/RAP-A-LOT) (12.98)	Angel Dust	120	1
121	75	52	VARIOUS ARTISTS CAPITOL (18.98)	Fifty Shades Of Grey: The Classical Album	22	1
122	115	12	MATT REDMAN SIXTETH/SHARROW (18.98)	10,000 Reasons	65	1
123	100	115	SKRILLEX BIG BEAT/ATLANTIC (18.98)	Scary Monsters And Nice Sprites (EP)	85	1
124	NEW	1	IRIS DEMENT FLARELLA (18.98)	Sing The Delta	124	1
125	65	13	BAND OF HORSES RCA (18.98)	Mirage Rock	13	1
126	123	133	KIP MOORE MCA (18.98)	Up All Night	1	1
127	RE-ENTRY	183	THE BAND PERRY REPUBLIC (18.98)	The Band Perry	4	1
128	114	121	HALESTORM ATLANTIC (18.98)	The Strange Case Of...	15	1
129	NEW	1	THE TRAGICALLY HIP ZOE/JONAS (18.98)	Now For Plan A	129	1
130	102	100	BOB MARLEY AND THE WAILERS RCA (18.98)	Legend: The Best Of Bob Marley And The Wailers	10	1
131	95	147	PASSION PIT FRENCH/ISS (18.98)	Gossamer	1	1
132	RE-ENTRY	40	JASON ALDEAN BROKEN BOW (18.98)	Retentless	4	1
133	RE-ENTRY	101	DR. DRE AFTERMATH/INTERSCOPE (18.98)	Dr. Dre - 2001	1	1
134	119	103	DAVID GUETTA WHAT A MUSIC/CASTALWORKS (18.98)	Nothing But The Beat	5	1
135	116	117	RUSH AUTHEM (18.98)	Clockwork Angels	2	1
136	92	15	FRANCESCA BATTISTELLI MUSIC (18.98)	Hundred More Years	16	1
137	147	140	FLORENCE + THE MACHINE REPUBLIC (18.98)	Lungs	14	1
138	118	113	RIHANNA SAP/DEF JAM (18.98)	Talk A Talk	3	1
139	122	109	TENTH AVENUE NORTH RELATION (18.98)	The Struggle	3	1
140	124	104	KELLY CLARKSON RCA (18.98)	Stronger	2	1
141	51	2	MATTHEW WEST SPARROW (18.98)	Into The Light	51	1
142	89	145	JOHN MAYER NOLLYWOOD (18.98)	Unbroken 4	4	1
143	162	168	LIL WAYNE YOUNG MONEY/CASH MONEY (18.98)	The Carter IV	2	1
144	80	95	DAVID BYRNE & ST. VINCENT TODDMONDO (18.98)	Love This Giant	23	1
145	39	2	JOHN HIATT NEW WEST (18.98)	Mystic Pinball	39	1
146	159	156	FLORIDA GEORGIA LINE REPUBLIC (18.98)	It's Just What We Do	146	1
147	RE-ENTRY	12	FUN. WEA (18.98)	Aim And Ignite	71	1
148	133	124	R. KELLY RCA (18.98)	Write Me Back	5	1
149	91	68	CAT POWER MATAHOR (18.98)	Sun	10	1
150	125	142	ISRAEL & NEW BREED INTERGY (18.98)	Jesus At The Center: Live	32	1

113
 CBS' "60 Minutes" (Oct. 7) lifts this 1970 album onto the tally for the first time (up 75%) while his soundtrack to his documentary film at No. 109 vaults with a 174% increase.



124
 An Oct. 2 profile on NPR's "World Cafe" helps the singer/songwriter earn her first entry on the Billboard 200, having last charted in 1995 on Warner Bros. She also bows at No. 8 on Folk Albums.

129
 Releasing albums since 1989, the Canadian band lodges its highest-charting set, as its first studio release in more than three years begins with 3,000.

185
 It was one of a number of albums discounted by Google Play (and matched by Amazon MP3) for \$2.99 last week. In turn, it claims a 145% sales gain. Other sale-priced sets include Nos. 200, 133, 127, 100 and 92.



191
 The rapper grabs his second entry on the Billboard 200 (3,000) following the No. 125 debut and peak of The Salvation in 2009. On Top R&B/Hip-Hop Albums, the new set launches at No. 25, his best rank yet.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	156	156	BRUNO MARS ATLANTIC (18.98)	Doo-Wops & Hooligans	3	1
152	98	2	JONATHAN MCREYNOLDS THELLAUGHT (12.98)	Life Music	98	1
153	160	137	BLAKE SHELTON WARNER BROS. (18.98)	Red River Blue	1	1
154	161	146	FIVE FINGER DEATH PUNCH PROSPECT PARK (18.98)	American Capitalist	3	1
155	130	181	COLDPLAY CAPITOL (18.98)	Mylo Xyloto	1	1
156	158	144	PISTOL ANNIES RCA (18.98)	Hell On Heels	5	1
157	154	121	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC (18.98)	NOW 42	3	1
158	183	198	THE COUNTDOWN SINGERS AND ORCHESTRA SONY (18.98)	Monster Mash And Other Terrifying Tunes	99	1
159	139	136	VARIOUS ARTISTS EM/SONY MUSIC/UNIVERSAL (18.98)	NOW That's What I Call Country: Volume 5	13	1
160	195	165	THE CIVIL WARS SENSIBILITY (18.98)	Barton Hollow	10	1
161	131	107	PINK LAFACE (18.98)	Greatest Hits... So Far!!!	1	1
162	153	71	JOURNEY COLUMBIA (18.98)	Journey's Greatest Hits	10	1
163	146	139	ZAC BROWN BAND RCA/BIGGER PICTURE/HOME (18.98)	The Foundation	3	1
164	RE-ENTRY	4	SO UNTRACKED WALT DISNEY (18.98)	Cinderella	164	1
165	188	168	MICHAEL JACKSON EPIC (18.98)	Thriller	1	1
166	143	111	LADY ANTEBELLUM CAPITOL (18.98)	Own The Night	1	1
167	181	130	MERCYME FAIR TRADE (18.98)	The Hurt & The Healer	7	1
168	78	33	AIMEE MANN SUPREMO (18.98)	Charmer	33	1
169	175	175	EMINEM WEA (18.98)	Recovery	1	1
170	RE-ENTRY	2	MARLENE BREHM DREAM (18.98)	Reach The Sky	170	1
171	RE-ENTRY	16	THE HEAD AND THE HEART SUB POP (18.98)	The Head And The Heart	109	1
172	151	125	NEON TREES MERCURY (18.98)	Picture Show	17	1
173	107	116	LYNYRD SKYNYRD LOUD & PROUD (18.98)	Last Of A Dyin' Breed	14	1
174	111	89	SLAUGHTERHOUSE SHADY/INTERSCOPE (18.98)	Welcome To Our House	2	1
175	135	81	LINDSEY STIRLING BIG DADDY (18.98)	Lindsey Stirling	81	1
176	56	2	JOE BONAMASSA J & R ADVENTURES (18.98)	Beacon Theatre: Live From New York	56	1
177	156	148	LIONEL RICHIE MERCURY (18.98)	Tuskegee	1	1
178	NEW	1	AXEWOUND SEARCH AND DESTROY (18.98)	Vultures	178	1
179	141	127	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY (18.98)	Chronicle The 20 Greatest Hits	52	1
180	79	90	JOHN MAYER COLUMBIA (18.98)	Born And Raised	1	1
181	96	164	SHINEDOWN ATLANTIC (18.98)	Amaryllis	4	1
182	189	184	JUSTIN MOORE VALORY (18.98)	Outlaws Like Me	5	1
183	145	110	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY (18.98)	Kiss The Ring	4	1
184	94	57	DMX SEVEN ARTS (18.98)	Undisputed	19	1
185	RE-ENTRY	47	KANYE WEST RCA (18.98)	My Beautiful Dark Twisted Fantasy	1	1
186	120	85	LE'ANDRIA JOHNSON MUSIC (18.98)	The Experience	85	1
187	157	48	JOHNNY CASH LEGACY/COLUMBIA (18.98)	The Legend Of Johnny Cash	5	1
188	108	2	ANGIE STONE SAGUARO ROAD (18.98)	Rich Girl	108	1
189	178	132	KINGS OF LEON RCA (18.98)	Only By The Night	4	1
190	128	119	TWO DOOR CINEMA CLUB GLASSNOTE (18.98)	Beacon	17	1
191	NEW	1	SKYZOO COLUMBIA (18.98)	A Dream Deferred	191	1
192	168	3	LEE STROBEL MAGNATONE (18.98)	The Invitation Narrated By Lee Strobel	162	1
193	137	177	JAKE OWEN RCA (18.98)	Barefoot Blue Jean Night	6	1
194	168	118	JAY Z & KANYE WEST RCA (18.98)	Watch The Throne	1	1
195	RE-ENTRY	261	TAYLOR SWIFT BIG MACHINE (18.98)	Taylor Swift	5	1
196	148	108	OWL CITY GLASSNOTE (18.98)	The Midsummer Shift	7	1
197	RE-ENTRY	22	CHRIS TOMLIN SONY (18.98)	How Great Is Our God: The Essential Collection	40	1
198	190	160	VARIOUS ARTISTS MAYBACH MUSIC (18.98)	Maybach Music Group Presents: Self Made 2	4	1
199	179	130	PINK LAFACE (18.98)	Funhouse	2	1
200	RE-ENTRY	22	KID CUDI DREAM (18.98)	Man On The Moon II: The Legend Of Mr. Rager	3	1

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158	183	198	THE COUNTDOWN SINGERS AND ORCHESTRA SONY (18.98)	Monster Mash And Other Terrifying Tunes	99	1
159	139	136	VARIOUS ARTISTS EM/SONY MUSIC/UNIVERSAL (18.98)	NOW That's What I Call Country: Volume 5	13	1
160	195	165	THE CIVIL WARS SENSIBILITY (18.98)	Barton Hollow	10	1
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180	79	90	JOHN MAYER COLUMBIA (18.98)	Born And Raised	1	1
181	96	164	SHINEDOWN ATLANTIC (18.98)	Amaryllis	4	1
182	189	184	JUSTIN MOORE VALORY (18.98)			

OCT 20 2012 SOCIAL/STREAMING Billboard

UNCHARTED™				NEXT BIG SOUND™	
DATA PROVIDED BY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST
1	4	96	PORTA WWW.MYSPACE.COM/PORTA	#1 PORTA	
2	6	80	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS		
3	1	91	DJ BLOND WWW.MYSPACE.COM/BLONDZ		
4	3	16	TAME IMPALA WWW.MYSPACE.COM/TAMEIMPALA		
5	RE-ENTRY		SHLOHMO WWW.MYSPACE.COM/SHLOHMO		
6	11	89	NOISIA WWW.MYSPACE.COM/DENNOISIA		
7	17	87	AEROPLANE WWW.MYSPACE.COM/AEROPLANE		
8	RE-ENTRY		AMANDA LEAR WWW.MYSPACE.COM/REINLEA		
9	2	5	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS		
10	13	75	PITTY WWW.MYSPACE.COM/BANDPITTY		
11	10	50	STAR SLINGER WWW.MYSPACE.COM/STARSLINGER		
12	7	86	SUNGH A JUNG WWW.MYSPACE.COM/JUNGSUNGH		
13	8	57	YANN TIENSEN WWW.MYSPACE.COM/YANNTIENSEN		
14	12	45	GRAMATIK WWW.MYSPACE.COM/GRAMATIK		
15	25	63	BORGORE WWW.MYSPACE.COM/BORGORE		
16	NEW		LORIE WWW.MYSPACE.COM/LORIEOFFICIAL		
17	18	27	ANATHEMA WWW.MYSPACE.COM/WAREANATHEMA		
18	29	34	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL		
19	20	75	METRONOMY WWW.MYSPACE.COM/METRONOMY		
20	RE-ENTRY		STALLEY WWW.MYSPACE.COM/MADSTALLEY		
21	19	73	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR		
22	8	60	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK		
23	18	3	BREAKBOT WWW.MYSPACE.COM/OTHEFUNKEY		
24	40	2	THE 69 EYES WWW.MYSPACE.COM/THEOFFICIAL69EYES		
25	NEW		ENSLAVED WWW.MYSPACE.COM/ENSLAVED		
26	14	3	LUCY ROSE WWW.MYSPACE.COM/LUCYROSE		
27	NEW		ROHFF WWW.MYSPACE.COM/ROHFFOFFICIAL		
28	15	19	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS		
29	RE-ENTRY		FOBIA WWW.MYSPACE.COM/FOBIAOFFICIAL		
30	22	77	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS		
31	26	66	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT		
32	27	20	NETSKY WWW.MYSPACE.COM/NETSKY		
33	37	88	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD		
34	39	16	KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI		
35	38	32	YUNA WWW.MYSPACE.COM/YUNA		
36	23	50	UMEK WWW.MYSPACE.COM/DJUMEK		
37	NEW		JESSICA LOWNDES WWW.MYSPACE.COM/JESSICALOWNDES		
38	32	72	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL		
39	RE-ENTRY		IAMX WWW.MYSPACE.COM/IAMX		
40	36	80	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN		
41	40	80	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST		
42	RE-ENTRY		ARCHITECTS UK WWW.MYSPACE.COM/ARCHITECTSUK		
43	35	18	PATRICK WOLF WWW.MYSPACE.COM/OFFICIALPATRICKWOLF		
44	21	3	EMILIE AUTUMN WWW.MYSPACE.COM/EMILIEAUTUMN		
45	21	3	NOSA J THING WWW.MYSPACE.COM/NOSAJTHING		
46	45	8	AMORPHIS WWW.MYSPACE.COM/AMORPHIS		
47	41	25	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON		
48	31	12	DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS		
49	5	32	MORD FUSTANG WWW.MYSPACE.COM/MORDFUSTANG		
50	30	39	FELGUK WWW.MYSPACE.COM/FELGUK		

SOCIAL 50™				NEXT BIG SOUND™	
DATA PROVIDED BY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST
1	1	9	PSY WWW.SCHOOLBOYREPUBLIC.COM	#1 PSY	
2	5	98	KATY PERRY CAPITOL		
3	23	98	RIHANNA SRP/DEF JAM/JAM/JAM		
4	3	98	TAYLOR SWIFT BIG MACHINE		
5	2	40	ONE DIRECTION SYCO/COLUMBIA		
6	6	98	JUSTIN BIEBER SCHOOLBOY/RAVING BRAIN/ISLAND/UMG		
7	3	86	ADELE ALCOLOMBIA		
8	4	96	SKRILLEX BIG BEAT/DWYLA/ATLANTIC		
9	10	46	CIMORELLI REPUBLIC		
10	11	96	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC/LATINICA		
11	17	98	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL		
12	9	98	LADY GAGA STREAMLINE/KOALIVE/INTERSCOPE		
13	7	84	JENNIFER LOPEZ ISLAND		
14	27	98	LINKIN PARK MACHINE SHOP/WARNER BROS.		
15	14	98	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC		
16	18	13	MUSE HELIUM-3/WARNER BROS.		
17	15	95	WIZ KHALIFA ROSTRUM/ATLANTIC		
18	30	96	CHRIS BROWN RCA		
19	19	70	BOYCE AVENUE 3 TRACS		
20	16	8	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
21	24	25	YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN		
22	38	87	BRUNO MARS ELEKTRA		
23	13	16	CARLY RAE JEPSEN RCA/SCHOOLBOY/INTERSCOPE		
24	26	16	GOTYE JASJAN/DEF JAM/FAIRFAX/REPUBLIC		
25	28	10	KURT HUGO SCHNEIDER UNSIGNED		
26	50	98	SELENA GOMEZ HOLLYWOOD		
27	20	44	ALICIA KEYS RCA		
28	34	97	LIL WAYNE CASH MONEY/REPUBLIC		
29	21	37	MAROON 5 A&M/INTERSCOPE		
30	25	95	BRITNEY SPEARS RCA		
31	29	23	LINDSEY STIRLING BRIDGE/TONE		
32	31	8	MEGAN NICOLE UNSIGNED		
33	RE-ENTRY		AVRIL LAVIGNE EPIC		
34	22	38	DEMI LOVATO HOLLYWOOD		
35	32	27	MILEY CYRUS HOLLYWOOD		
36	42	19	THE PIANO GUYS SONY MASTERWORKS		
37	33	32	FLO RIDA POE BOY/ATLANTIC		
38	35	62	PINK RCA		
39	37	27	MATTYB UNSIGNED		
40	44	97	BEYONCE PARKWOOD/COLUMBIA		
41	RE-ENTRY		EMINEM WEB STAR/ROYALTY/INTERSCOPE		
42	38	22	MICHEL TTE PANTANAL/RIDE/SONY MUSIC/LATIN		
43	43	98	SHAKIRA SONY MUSIC/LATIN/EPIC		
44	45	18	SUNGH A JUNG UNSIGNED		
45	48	56	GREEN DAY REPRISE/WARNER BROS.		
46	40	74	LMFAO PARTY ROCK/WILL JAM/CHERRYTREE/INTERSCOPE		
47	36	21	JESSIE J LAVA/REPUBLIC		
48	48	34	COLDPLAY CAPITOL		
49	RE-ENTRY		USHER RCA		
50	RE-ENTRY		THE BLACK EYED PEAS INTERSCOPE		

ON-DEMAND SONGS™				nielsen	
DATA COMPILED BY BDS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	ARTIST
1	2	4	GANGNAM STYLE WWW.SCHOOLBOYREPUBLIC.COM	#1 PSY	
2	15	2	WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
3	19	2	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
4	1	9	ONE MORE NIGHT MAROON 5 A&M/INTERSCOPE		
5	4	31	SOME NIGHTS FUN. FUELED BY RAMEN/RRP		
6	3	24	MERCY KANYE WEST/BE SEAN PUMA T.2 CHAIN 0.0.0.D./DEF JAM/JAM		
7	21	2	WHISPERS IN THE DARK MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
8	7	12	AS LONG AS YOU LOVE ME JUSTIN BIEBER/BEAT/BE SEAN SCHOOLBOY/INTERSCOPE		
9	8	14	WHISTLE FLO RIDA POE BOY/ATLANTIC		
10	24	2	HOLLAND ROAD MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
11	6	31	LIGHTS ELLIE GOLDING/CHERRYTREE/INTERSCOPE		
12	9	19	TOO CLOSE ALEX CLARE REPUBLIC		
13	5	31	CALL ME MAYBE CARLY RAE JEPSEN/DEF JAM/UNIVERSAL		
14	28	2	GHOSTS THAT WE KNEW MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
15	18	3	CLIQUE KANYE WEST/JAY-Z, BIG SEAN 0.0.0.D./DEF JAM/JAM		
16	12	8	IT'S TIME IMAGINE DRAGONS KIDINA/KORNER/INTERSCOPE		
17	11	31	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC		
18	17	13	HO HEY THE LIMBBIERS DUALTONE		
19	12	12	THINKING BOUT YOU FRANK OCEAN/DEF JAM/JAM		
20	32	2	LOVER OF THE LIGHT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
21	14	31	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP		
22	10	11	GOOD TIME OWEN CITY & CARLY RAE JEPSEN/DEF JAM/JAM		
23	35	2	LOVER'S EYES MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
24	20	19	EVERYBODY TALKS NEON THE ALICE COOPER/JAM		
25	19	24	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/INTERSCOPE		
26	37	2	HOPELESS WANDERER MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
27	22	19	NO LIE Z CHAINZ FEAT. DRAKE DEF JAM/JAM		
28	27	7	DON'T WAKE ME UP CHRIS BROWN RCA		
29	23	24	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC		
30	38	2	REMINDER MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
31	46	2	BELOW MY FEET MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
32	43	2	BROKEN CROWN MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
33	29	25	I WON'T GIVE UP JASJAN MRAZ ATLANTIC/RRP		
34	20	21	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL		
35	31	26	SAIL ANNULIATION RED BULL		
36	30	12	WANT U BACK CHER LLOYD SYD/EPIC		
37	25	9	BLOW ME (ONE LAST KISS) PINK RCA		
38	33	21	MIDNIGHT CITY M83 M83/MUTE/CAPITOL		
39	NEW		MADNESS MUSE HELIUM-3/WARNER BROS.		
40	36	7	HUNTER HAYES ATLANTIC/RED BULL/VIRVE/WMM		
41	NEW		NOT WITH HASTE MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
42	NEW		ADORN MIGUEL BYSTROM/BLACK ICE/RCA		
43	41	5	THE CAVE MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		
44	34	17	WIDE AWAKE KATY PERRY CAPITOL		
45	47	4	BIRTHDAY SONG Z CHAINZ FEAT. KANYE WEST DEF JAM/JAM		
46	NEW		LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MINTHORN/AMG		
47	38	30	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA		
48	44	5	RADIOACTIVE IMAGINE DRAGONS KIDINA/KORNER/INTERSCOPE		
49	40	8	HOME PHILIP PHILLIPS 18/INTERSCOPE		
50	49	2	LITTLE LION MAN MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		

YOUTUBE				YouTube	
The most popular songs on YouTube.					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	ARTIST
1	1	11	GANGNAM STYLE WWW.SCHOOLBOYREPUBLIC.COM	#1 PSY	
2	2	2	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA		
3	3	28	CALL ME MAYBE CARLY RAE JEPSEN/DEF JAM/INTERSCOPE		
4	8	2	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL		
5	4	3	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE		
6	5	30	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA		
7	6	9	ONE MORE NIGHT MAROON 5 A&M/INTERSCOPE		
8	16	2	YOUR BODY CHRISTINA AGUILERA RCA		
9	7	10	GOIN' IN JENNIFER LOPEZ FEAT. FLO RIDA ISLAND/UMG		
10	10	10	AS LONG AS YOU LOVE ME JUSTIN BIEBER/BEAT/BE SEAN SCHOOLBOY/INTERSCOPE		
11	12	27	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAVING BRAIN/ISLAND/UMG		
12	9	33	ONE SHINGO ONE DIRECTION SYCO/COLUMBIA		
13	13	11	GOOD TIME OWEN CITY & CARLY RAE JEPSEN/DEF JAM/JAM		
14	15	10	WANT U BACK CHER LLOYD SYD/EPIC		
15	11	17	DON'T WAKE ME UP CHRIS BROWN RCA		

MYSpace				MUSIC	
DATA PROVIDED BY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	ARTIST
1	1	8	ONE MORE NIGHT MAROON 5 A&M/INTERSCOPE	#1 MAROON 5	
2	2	12	BLOW ME (ONE LAST KISS) PINK RCA		
3	3	10	GOOD TIME OWEN CITY &		

HEATSEEKERS ALBUMS™

WEEKS ON CHART	LAST WEEK	WEEKS IN CHART	ARTIST	TITLE
1	16	11	#1 GREATEST GAINER RODRIGUEZ HEV DAYLIGHT IN THE ATTIC 41859/LEGACY (12.98)	Searching For Sugar Man (Soundtrack)
2	NEW	NEW	IRIS DEMENT FLARELLA 1999* (15.98)	Sing The Delta
3	NEW	NEW	THE TRAGICALLY HIP 20ER/ROUNDER 421151/SONY (14.98)	Now For Plan A
4	4	21	FLORIDA GEORGIA LINE REPUBLIC 34544/REPUBLIC (15.98)	It's Just What We Do
5	7	79	THE HEAD AND THE HEART SUB POP 819* (13.98)	The Head And The Heart
6	NEW	NEW	AXEWOUND SEARCH AND DESTROY/SONY MUSIC 293/THE END (13.98)	Vultures
7	NEW	NEW	SKYZOO DUCK DOWN 2295 (18.98)	A Dream Deferred
8	NEW	NEW	KUTT CALHOUN STRANGE 135 EX (8.98)	Kelvin (EP)
9	11	84	VOLBEAT VERTIGO 8786/AT&T/PUBLIC (13.98)	Beyond Hell/Above Heaven
10	NEW	NEW	TIFT MERRITT VEP REC 2291 (18.98)	Traveling Alone
11	RE-ENTRY	NEW	DELTA RAE SIRS 521381/WARNER BROS. (13.98)	Carry The Fire
12	NEW	NEW	THE VACCINES COLUMBIA 47092* (14.98)	Come Of Age
13	4	3	ALT-J CANVASBACK/ATLANTIC 531796/AG (12.98)	An Awesome Wave
14	NEW	NEW	DEMETRI MARTIN COMEDY CENTRAL 6184 (12.98)	Standup Comedian
15	5	2	EUGE GROOVE SPINACHE 619 (13.98)	House Of Groove
16	NEW	NEW	FRANK TURNER XTRA MILE 87204/EPITAPH (12.98)	Last Minutes & Lost Evenings
17	NEW	NEW	CECILIA BARTOU DECCA 017429 (12.98)	Mission
18	2	2	DUM DUM GIRLS SUB POP 1001* (5.98)	End Of Daze (EP)
19	22	59	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80
20	NEW	NEW	JOHNNYSWIM JOHNNYSWIM DIGITAL EX (2.98)	Home: Volume One (EP)
21	34	25	BEN HOWARD UNIVERSAL ISLAND 91958/REPUBLIC (11.98)	Every Kingdom
22	13	7	THE HEAVY COUNTER 946*/NINJA TUNE (15.98)	The Glorious Dead
23	NEW	NEW	MOON DUO SACRED BONES 993* (14.98)	Circles
24	3	2	STEVE HARRIS UME 017232 (13.98)	British Lion
25	NEW	NEW	ULTRAISTA TEMPORARY RESIDENCE 219* (14.98)	Ultraista



The metal band (comprising members of five other rock acts) sells 3,000 and bows at No. 10 on Hard Rock Albums.



VH1's You Oughta Know artist for October benefits from an Oct. 3 profile on NPR's "All Things Considered," which shoots the set back onto the list with a 343% gain.

28

The ukulele player's album (which features his cover of Adele's "Rolling in the Deep") is blocked from No. 1 on World Albums. But it's his seventh top 10 on the tally overall.

WEEKS ON CHART	LAST WEEK	WEEKS IN CHART	ARTIST	TITLE
26	29	51	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 01627/IGA (8.98)	Welcome Reality
27	17	4	PASSENGER BLACK CROW 30965/NETTWERK (12.98)	All The Little Lights
28	NEW	NEW	JAKE SHIMABUKURO HITCHHIKE 1159/MALIBU (14.98)	Grand Ukulele
29	RE-ENTRY	NEW	PAPER ROUTE TREE OF HEARTS 898 (13.98)	The Peace Of Wild Things
30	NEW	NEW	THE AMITY AFFLICTION ROADRUNNER 81768 (11.98)	Chasing Ghosts
31	30	4	THE RAVEONETTES 3 DEUCE/CONCORD JAZZ 22794/CONCORD (15.98)	Observer
32	43	9	MARCUS MILLER 3 DEUCE/CONCORD JAZZ 22794/CONCORD (15.98)	Renaissance
33	12	2	WITCHCRAFT NUCLEAR BLAST 296 (12.98)	Legend
34	47	65	ANDY GRAMMER S-CURVE 15162 (10.98)	Andy Grammer
35	45	8	THOMAS RHETT VALORY DIGITAL EX (5.98)	Thomas Rhett (EP)
36	37	6	WILD NOTHING CAPTURED TRACKS 162* (12.98)	Nocturne
37	RE-ENTRY	NEW	HOW TO DRESS WELL ACEPNALE 025* (14.98)	Total Loss
38	20	3	THE DEVIN TOWNSEND PROJECT HEVDEVEY 0603/INSIDE OUT (12.98)	Epicloud
39	46	7	SWANS YOUNG GOD 45* (12.98)	The Seer
40	NEW	NEW	KINGSFOIL HOLIDAY HEART 001 EX (8.98)	A Beating Heart Is A Bleeding Heart
41	NEW	NEW	LLOYD PRICE LPM 22425 (12.98)	I'm Feeling Good!: Standards In Swing
42	NEW	NEW	LINDI ORTEGA LAST GAIN 0148 (8.98)	Cigarettes & Truckstops
43	40	11	ALLEN STONE STICKYSTONES 0161*/ATO (11.98)	Allen Stone
44	RE-ENTRY	NEW	JENS LEKMAN SECRETLY CANADIAN 225* (14.98)	I Know What Love Isn't
45	RE-ENTRY	NEW	FATHER JOHN MISTY SUB POP 999* (12.98)	Fear Fun
46	38	3	KREAYSHAWN COLUMBIA DIGITAL EX (5.98)	Something 'Bout Kreay
47	NEW	NEW	STOMPTOWN REVIVAL SAVE THE CITY 2893/PLG (5.98)	Stomptown Revival (EP)
48	28	4	PATTERSON HOOD ATO 0162* (12.98)	Heat Lightning Rumbles In The Distance
49	44	2	KRISTINE W FLY AGAIN 6414 (14.98)	New & Number Ones
50	RE-ENTRY	NEW	JESSE & JOY WARNER LATINA 52627 (13.98)	Con Quien Se Queda El Perro?

HEATSEEKERS SONGS™

WEEKS ON CHART	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	11	#1 TURN ON THE LIGHTS FUTURE & YFRING&ZOEPC	RODRIGUEZ
2	2	4	BANDZ A MAKE HER DANCE JUCKY 2 FEATURING LIL WAYNE & 2 CHAMX KEMO/SABE/COLUMBIA	FLORIDA GEORGIA LINE
3	3	10	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE	THE TRAGICALLY HIP
4	4	16	AMEN MEEK MILL FEATURING DRAKE MAYBACH/WARNER BROS.	AXEWOUND
5	5	8	DID IT FOR THE GIRL GREG BATES REPUBLIC NASHVILLE	THE HEAD AND THE HEART
6	6	4	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEATURING JOHN MARTIN ASTRALWERKS/CAPTIVE	THE TRAGICALLY HIP
7	5	11	TAKE A WALK PASSION PIT FRENCH/KISS/COLUMBIA	THE TRAGICALLY HIP
8	9	5	HOW COUNTRY FEELS BANDY HOSER STONEY CREEK	THE TRAGICALLY HIP
9	12	5	CRYING ON A SUITCASE CASEY JAMES 19/COLUMBIA NASHVILLE	THE TRAGICALLY HIP
10	25	4	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEATURING WANZ MACKLEMORE	THE TRAGICALLY HIP
11	14	14	10,000 REASONS (BLESS THE LORD) MATT ROEMAN SIX/STEPS/SPARROW/EMI CMG	THE TRAGICALLY HIP
12	17	8	READY OR NOT BRIDGIT MENDLER HOLLYWOOD	THE TRAGICALLY HIP
13	7	11	I DON'T LIKE CHIEF KEEF FEATURING LIL NEESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE	THE TRAGICALLY HIP
14	24	2	R.I.P. BETA ORA FEATURING TUNE TEMPAN ROC NATION/COLUMBIA	THE TRAGICALLY HIP
15	15	4	ALGO ME GUSTA DE TI WISIN & YANDEL FEATURING CHRIS BROWN & T-PAIN MACHETE/MJML	THE TRAGICALLY HIP
16	11	4	SPECTRUM ZEED FEATURING MATTHEW KOMA INTERSCOPE	THE TRAGICALLY HIP
17	NEW	NEW	YOUNG & GETTIN' IT MEEK MILL FEATURING KIRKO BANGZ MAYBACH/WARNER BROS.	THE TRAGICALLY HIP
18	20	3	LITTLE BLACK SUBMARINES THE BLACK KEYS NONE/SUCH/WARNER BROS.	THE TRAGICALLY HIP
19	16	10	PROMISES NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE	THE TRAGICALLY HIP
20	22	3	PRAY FOR ME ANTHONY HAMILTON MASTER'S MUSIC/ICA	THE TRAGICALLY HIP
21	23	6	ANNA SUN WALK THE MOON RCA	THE TRAGICALLY HIP
22	21	14	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG	THE TRAGICALLY HIP
23	NEW	NEW	BEER WITH JESUS THOMAS RHETT VALORY	THE TRAGICALLY HIP
24	NEW	NEW	KILL YOUR HEROES AWOLNATION RED BULL	THE TRAGICALLY HIP
25	10	9	HEART SKIPS A BEAT DILLY MUNKS FEATURING CHERRY BANG SYCO/COLUMBIA	THE TRAGICALLY HIP

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Paloma Faith, "Picking Up the Pieces"
The British singer/songwriter who hit the top 10 of the Official U.K. Singles chart with this single is now making a run for U.S. success. The tune is percolating under the threshold of Dance Club Songs and previews her Epic debut album, *Fall to Grace* (due Nov. 27).



WEST NORTH CENTRAL

- Kutt Calhoun
Kelvin (EP)
- Florida Georgia Line
It's Just What We Do
- Volbeat
Beyond Hell/Above Heaven
- Iris Dement
Sing The Delta
- Rodriguez
Searching For Sugar Man (Soundtrack)
- The Head And The Heart
The Head And The Heart
- The Tragically Hip
Now For Plan A
- Kate Miller-Heidke
Nightlight
- AxeWound
Vultures
- Foxy Shazam
The Church Of Rock And Roll

MOUNTAIN

- Kutt Calhoun
Kelvin (EP)
- The Head And The Heart
The Head And The Heart
- Rodriguez
Searching For Sugar Man (Soundtrack)
- Volbeat
Beyond Hell/Above Heaven
- AxeWound
Vultures
- Mindset Evolution
Mindset Evolution: Tour (EP)
- Iris Dement
Sing The Delta
- The Tragically Hip
Now For Plan A
- Delta Rae
Carry The Fire
- Florida Georgia Line
It's Just What We Do

THE BILLBOARD HOT 100

Table with columns: WEEK, LAST WEEK, PEAK POSITION, TITLE, PRODUCER(S), ARTIST, and WEEKS ON CHART. Includes entries for 'ONE MORE NIGHT', 'GANGNAM STYLE', 'LIVE WHILE WE'RE YOUNG', etc.

1 After never leading Hot 100 Airplay until last year, Maroon 5 has now reigned with its last three singles, "Night" climbs 2-1 on the tally with a 7% increase to 125 million audience impressions.



14 Although the song declines by 27% in sales (to 138,000), it soars 46-25 on Hot 100 Airplay (45 million, up 48%).



17 The singer scores his first top 20 title as a lead act since "Mad" (No. 11, 2009). His latest climbs 18-13 on Hot 100 Airplay (65 million, up 21%), 24-20 on Hot Digital Songs (64,000, up 3%) and debuts on On-Demand Songs at No. 46 (345,000, up 58%).

32 The track bounds 15-2 on On-Demand Songs (963,000, up 74%) and 75-37 on Hot Digital Songs (44,000, up 99%). On Alternative, it becomes the group's second No. 1, following "Little Lion Man" in 2010.



91 With its record-extending 20th entry, the TV troupe brings Colplay's often-covered 2003 composition to the Hot 100 for the first time.

Table with columns: WEEK, LAST WEEK, PEAK POSITION, TITLE, PRODUCER(S), ARTIST, and WEEKS ON CHART. Includes entries for 'BIRTHDAY SONG', 'I CAN ONLY IMAGINE', 'BAND Z MAKE HER DANCE', etc.

BETWEEN THE BULLETS

TRIO OF TITLES STORMS TOP 10



Three entries debut simultaneously in the Billboard Hot 100's top 10 for just the second time in the chart's 54-year history, while a trio of tracks launches at Nos. 1-3 for the first time on Hot Digital Songs. One Direction leads with a No. 3 Hot 100 bow for "Live While We're Young" (see story, page 38) with 341,000 downloads sold, according to Nielsen SoundScan. Taylor Swift scores her record-extending 10th top 10 start on the Hot 100 with "Red" (No. 6, 312,000), while Adele launches in the top tier for the first time with "Skyfall" (No. 8, 261,000) (see story, page 38). —Gary Trust

HOT COUNTRY SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	21	15	#1 WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN, LEO THE BUCK, HUFF (T. SWIFT, MAX MARTIN, SHELLY BASK)	Taylor Swift BIG MACHINE	1
2	1	1	RED	Taylor Swift BIG MACHINE	1
3	4	5	BLOWN AWAY B. BRITTON, J. KEARL, C. THOMPSON	Carrie Underwood IMPACT	3
4	5	2	WANTED D. HARTMAN, B. EVANS, H. HAYES	Hunter Hayes ATLANTIC	1
5	1	1	TAKE A LITTLE RIDE M. KIRK, D. ALTMAN, B. CLAYSON, J. MCCORMICK	Jason Aldean BROKEN BOW	1
6	19	22	GREATEST GAINER/STREAMING CRUISE J. MOY, B. KELLEY, HUBBARD, J. MOY, C. ROSE, J. REED	Florida Georgia Line REPUBLIC NASHVILLE	6
7	2	3	COWBOYS AND ANGELS B. BEAVERS, D. LYNCH, J. LEO, T. HODOLC	Dustin Lynch BROKEN BOW	2
8	10	13	KISS TOMORROW GOODBYE J. STEVENS, G. BRIVAN, J. STEVENS, S. MCANALLY	Luke Bryan CAPITOL NASHVILLE	8
9	6	9	HARD TO LOVE J. JACOBSON, M. MCCOY, R. BRICE, B. MONTANA, J. OZIER, B. GLOVER	Lee Brice CIRBY	6
10	37	—	BEGIN AGAIN D. HARTMAN, B. EVANS, H. HAYES	Taylor Swift BIG MACHINE	10
11	3	4	WHY YA WANNA S. HENDRICKS, C. GRANT, C. DESTEFANO, A. GORLEY	Jana Kramer ELEKTRA NASHVILLE/WANNA	3
12	8	11	THE ONE THAT GOT AWAY J. MOY, B. KELLEY, HUBBARD, J. MOY, C. ROSE, J. REED	Jake Owen REPUBLIC NASHVILLE	8
13	7	8	LOVIN' YOU IS FUN C. CAMBERLANI, J. BEAVERS, S. D. PIERRE	Easton Corbin MERCURY	7
14	12	14	COME WAKE ME UP D. HURF, R. FLATTS, J. S. MCCONNELL, J. FRANSISSON, T. LARSSON, T. LUNDGREN	Rascal Flatts BIG MACHINE	12
15	11	12	TRUCK YEAH J. JACOBSON, M. MCCOY, R. BRICE, B. MONTANA, J. OZIER, B. GLOVER	Tim McGraw BIG MACHINE	11
16	9	10	FASTEST GIRL IN TOWN F. DODD, C. ANGLY, A. J. VOY, M. LAMBERTA, PRESLEY	Miranda Lambert REPUBLIC NASHVILLE	9
17	23	25	SOUTHERN COMFORT ZONE B. PAISLEY, B. PAISLEY, C. DIBBLE, J. K. LOVE	Brad Paisley ARISTA NASHVILLE	17
18	13	16	CREEPIN' J. JOYCE, E. CHURCH, M. GREEN	Eric Church EMI NASHVILLE	13
19	16	20	GREATEST GAINER/DIGITAL BEER MONEY B. JAMES, K. MOORE, B. DALEY, VERGES	Kip Moore MCA NASHVILLE	16
20	36	39	EVERY STORM (RUNS OUT OF RAIN) S. ALLAN, C. DROMAN, J. S. ALAN, M. WARREN, H. LINDSEY	Gary Allan MCA NASHVILLE	20
21	15	19	TIL MY LAST DAY J. STEVENS, G. BRIVAN, J. STEVENS, S. MCANALLY	Justin Moore VALORY	15
22	14	17	DID IT FOR THE GIRL J. RITCHIE, G. BATES, L. HUTTON, R. CLAWSON	Greg Bates REPUBLIC NASHVILLE	14
23	17	18	SHININ' ON ME J. L. NEMANN, D. BRANARD, J. L. NEMANN, BRICE, R. HATCH, MILLER	Jerrold Niemann SEA GAY, ARISTA NASHVILLE	17
24	22	26	HOW COUNTRY FEELS D. GEORGE, W. MOGHEWY, M. BLYN, N. THIRASHER	Randy Houser STONEY CREEK	22
25	20	24	EL CERRITO PLACE B. CANNON, C. HENNEY, K. GATTIS	Kenny Chesney BLUE CHAIR, COLUMBIA NASHVILLE	20



6
Rookie duo's lead single flies into the top 10 with the newly formulated chart's biggest overall streaming gain (up 25%). It sells 68,000 downloads at No. 4 on Country Digital Songs and ranks at No. 17 on the Nielsen BDS-driven Country Airplay list (see billboard.biz/charts).



19
Third radio track from singer's *Up All Night* set draws the biggest overall digital increase (up 7,000) and reaches a new peak position with 21,000 sold during the Nielsen SoundScan tracking week. Song ranks at No. 13 on Country Airplay tally.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
26	15	21	I LIKE GIRLS THAT DRINK BEER T. KEITH, H. PINGSON	Toby Keith SHOW DOG, UNIVERSAL	15
27	25	17	CRYING ON A SUITCASE C. UNDERSEY, JAMES I. MILLER, L. SHAPIRO, N. THRASHER	Casey James HYCOLIMA NASHVILLE	25
28	31	44	GREATEST GAINER/AIRPLAY GOODYBYE IN HER EYES C. STEWART, J. ZIMMERMAN, B. BRIVAN, J. WOODRUFF, L. LEOPOLD, J. HOPKINS	Zac Brown Band ATLANTIC/SOUTHERN BIRDSONG	28
29	35	38	KICK IT IN THE STICKS J. WAGGONER, J. FRANQUIN, R. IRACKIN, B. GILBERT, HAYSLIP	Brantley Gilbert CAPITOL NASHVILLE	29
30	26	31	TIP IT ON BACK B. BEAVERS, L. WOOTEN, T. KENNEDY, V. COPPERMAN, L. M. NITE	Dierks Bentley CAPITOL NASHVILLE	26
31	24	28	TRUE BELIEVERS F. ROGERS, D. RUCKER, J. KEAR	Darius Rucker CAPITOL NASHVILLE	24
32	28	34	BEER WITH JESUS J. JOYCE, T. THOMAS, R. H. HUCKABY, L. MILLER	Thomas Rhett VALORY	28
33	29	32	MISSIN' YOU CRAZY B. BUTLER, J. PARDI, J. PARDI, B. BUTLER, M. H. HOLMES	Jon Pardi EMI NASHVILLE	29
34	NEW	1	ROMAN N. CHAMPAGNE, T. SWIFT, T. SWIFT, M. THOMPSON	Taylor Swift BIG MACHINE	34
35	NEW	1	SUMMER JAM J. MOY, C. ROSE, J. REED, B. KELLEY, HUBBARD	Jake Owen Featuring Florida Georgia Line REPUBLIC NASHVILLE	35
36	30	33	EX-OLD MAN T. BRIVAN, P. VERSTREET, C. KELLY, P. VERSTREET	Kristen Kelly CAPITOL NASHVILLE	30
37	32	36	MERRY GO 'ROUND L. LAIRD, S. MCANALLY, K. MUSGRAVES, K. MUSGRAVES, J. OSBORNE, S. MCANALLY	Kacey Musgraves MERCURY	32
38	33	35	LET THERE BE COWGIRLS K. STEGALL, J. CAGLE, K. TROUBLE	Chris Cagle BIGGER PICTURE	33
39	50	58	BRING IT ON HOME K. BROOKS, K. BROOKS, R. KACON, D. DAVIDSON	Kix Brooks ARISTA NASHVILLE	39
40	52	55	BACK S. HENDRICKS, N. GORDON, M. HARTNETT, J. C. FORD, S. HENDRICKS, N. GORDON, M. HARTNETT	Colt Ford With Jake Owen ARISAGE, JES	40
41	34	37	SAY GOODNIGHT M. WELCH, K. ELAM, M. PERCE, J. PAVANTE	Eli Young Band REPUBLIC NASHVILLE	34
42	46	57	AMERICAN HEART B. GALLUM, P. F. HILL, J. SINGLETON, J. BEAVERS	Faith Hill WARNER BROS. A&R	42
43	47	—	TORNADO J. JOYCE, I. HEMBY, D. MAZI	Little Big Town CAPITOL NASHVILLE	43
44	38	40	EIGHTEEN INCHES B. GALLUM, J. K. LOVE, L. A. GORLEY, C. UNDERWOOD	Lauren Alaina WINTERCOP, MERCURY	37
45	39	41	JUST WANNA ROCK N' ROLL T. HEMBY, J. R. CLAYSON, C. THOMPSON	Rodney Atkins CIRBY	39
46	40	42	I AIN'T YOUR MAMA J. STEWART, J. C. CAMPBELL	Maggie Rose CAPITOL NASHVILLE	38
47	NEW	1	GET YOUR SHINE ON NOT LISTED/NOT LISTED	Florida Georgia Line REPUBLIC NASHVILLE	47
48	41	46	YOU GO YOUR WAY K. STEGALL, J. JONES, T. LANE, D. LEE	Alan Jackson ARISAGE, MERCURY	41
49	NEW	1	OUTTA MY HEAD K. STEGALL, M. ROVEY, C. SWINDELL, M. R. CARTER	Craig Campbell BIGGER PICTURE	49
50	43	45	ONE MORE SAD SONG J. JOYCE, F. ROGERS, S. MCCONNELL	Randy Rogers Band MCA NASHVILLE	38

TOP COUNTRY ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	#1 DIERKS BENTLEY CAPITOL NASHVILLE (11.98)	Home	1
2	4	5	GREATEST GAINER JASON ALDEAN BROKEN BOW (19.98)	My Kinda Party	2
3	3	4	LADY ANTEBELLUM CAPITOL NASHVILLE (14.98)	Own The Night	1
4	2	3	LUKE BRYAN CAPITOL NASHVILLE (14.98)	Tailgates & Tanlines	1
5	1	1	TIM MCGRAW CIRBY (13.98)	Emotional Traffic	1
6	7	8	THE BAND PERRY REPUBLIC NASHVILLE (14.98)	The Band Perry	2
7	10	11	TAYLOR SWIFT BIG MACHINE (14.98)	Speak Now	1
8	5	6	TOBY KEITH SHOW DOG/UNIVERSAL (13.98)	Clancy's Tavern	1
9	6	7	SCOTTY MCCREERY MERCURY NASHVILLE (14.98)	Clear As Day	1
10	14	9	BLAKE SHELTON WARNER BROS. (14.98)	Red River Blue	1
11	9	10	ERIC CHURCH EMI NASHVILLE (14.98)	Chief	1
12	11	13	MIRANDA LAMBERT MCA (14.98)	Four The Record	1
13	13	16	VARIOUS ARTISTS NOW/What's That I Call Country Ballads UNIVERSAL (14.98)	What's That I Call Country Ballads	13
14	12	12	BRANTLEY GILBERT VALORY (14.98)	Halfway To Heaven	2
15	15	14	ZAC BROWN BAND SOUTHERN BIRDSONG/WARNER BROS. (14.98)	You Get What You Give	1
16	8	2	KELLIE PICKLER 1818/NCA (14.98)	100 Proof	2
17	16	18	PISTOL ANNIES NCA (14.98)	Hell On Heels	1
18	25	27	GEORGE STRAIT MCA NASHVILLE (14.98)	Icon: George Strait	14
19	19	20	JAKE OWEN NCA (14.98)	Barefoot Blue Jean Night	1
20	29	32	JOSH TURNER MCA NASHVILLE (14.98)	Icon: Josh Turner	20
21	17	15	TIM MCGRAW CIRBY (14.98)	Number One Hits	6
22	20	21	JUSTIN MOORE VALORY (14.98)	Outlaws Like Me	1
23	24	23	BLAKE SHELTON Loaded: The Best Of Blake Shelton REPUBLIC (14.98)	Loaded: The Best Of Blake Shelton	4
24	21	22	LAUREN ALAINA REPUBLIC NASHVILLE (14.98)	Wildflower	2
25	22	19	BRAD PAISLEY ARISTA NASHVILLE (14.98)	This Is Country Music	1

BLUEGRASS ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	13	#1 OLD CROW MEDICINE SHOW ATO (14.98)	Carry Me Back	1
2	3	26	TRAMPLED BY TURTLES BANJOBAC 2011/THIRTY THIRDS	Stars And Satellites	2
3	10	34	PUNCH BROTHERS NONESUCH 1207/WARNER BROS.	Who's Feeling Young Now?	2
4	2	3	RICKY SKAGGS AND KENTUCKY THUNDER MCA (14.98)	Music To My Ears	1
5	5	38	DAILEY & VINCENT ROUNDNER 18181/EX/CRACKER BARREL	The Gospel Side Of Dailey & Vincent	5
6	6	50	YO-YO/MSTUART/DUNCAN/EDGAR/MEYER/CHRISTIE SONY CLASSICAL 18118/SONY MASTERWORKS	The Goat Rodeo Sessions	6
7	6	79	ALISON KRAUSS & UNION STATION ROUNDNER 18185/SONY	Paper Airplane	7
8	7	3	BLACK PRAIRIE SUGAR HILL 4088/WEA	Tear In The Eye Is A Wound In The Heart	8
9	8	4	KATHY MATTEA SUGAR HILL 4088/WEA	Calling Me Home	9
10	4	10	JERRY DOUGLAS EDM 2128	Traveler	10

BETWEEN THE BULLETS
SWIFT TAKEOVER



Taylor Swift claims three top 10 launch-week ranks on the new Hot Country Songs tally, led by "We Are Never Ever Getting Back Together," which is buoyed significantly by the new chart's expanded radio panel (see story, page 12), fresh streaming data and 312,000 digital downloads during the Nielsen SoundScan tracking week. The title track from Swift's new album, *Red* (due Oct. 22), enters Hot Country Songs at No. 2, while the album's second country radio track, "Begin Again," flies to No. 10 from its previous airplay-only rank at No. 37.

—Wade Jensen


R&B SONGS™		WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPINT / DISTRIBUTING LABEL)
1	1	1	1	1	#1 DIAMONDS Rihanna	SP/DEF JAM/J&M
2	2	1	16	1	ADORN Miguel	BYSTORM/BLACK ICE/RC/A
3	3	1	1	1	GIRL ON FIRE Alicia Keys	FEAT. NICKI MINAJ/RC/A
4	1	1	1	1	2 REASONS Trey Songz	FEAT. T.I. SONGBOOK/ATLANTIC
5	1	1	1	1	THINKIN BOUT YOU Frank Ocean	DEF JAM/J&M
6	1	1	1	1	HEART ATTACK Trey Songz	SONGBOOK/ATLANTIC
7	1	1	1	1	PUT IT DOWN Brandy	FEAT. CHRIS BROWN CHAMELEON/RC/A
8	1	1	1	1	LEMME SEE Usher	FEAT. RICK ROSS/RC/A
9	1	1	1	1	DANCE FOR YOU Beyoncé	PARKWOOD/COLUMBIA
10	1	1	1	1	DIVE IN Trey Songz	SONGBOOK/ATLANTIC
11	1	1	1	1	ENOUGH OF NO LOVE Keyshia Cole	FEAT. LIL WAYNE GEFFEN/INTERSCOPE
12	1	1	1	1	ICE Kelly Rowland	FEAT. LIL WAYNE REPUBLIC
13	1	1	1	1	DON'T JUDGE ME Chris Brown	RC/A
14	1	1	1	1	LATELY Anita Baker	BLUE NOTE/CAPITOL
15	1	1	1	1	FEELIN' SINGLE R. Kelly	RC/A
16	1	1	1	1	LAZY LOVE Ne-Yo	MOTOWN/J&M
17	1	1	1	1	LET'S TALK Omarion	FEAT. RICK ROSS M&B/S&B/WARNER BROS.
18	1	1	1	1	DON'T MIND Mary J. Blige	M&B/S&B/WARNER BROS.
19	1	1	1	1	DIVE Usher	RC/A
20	1	1	1	1	SORRY Ciara	EPIC
21	1	1	1	1	DOPE CHICK Tina Turner	FEAT. PUSHA T RADIO KILLA/DEF JAM/J&M
22	1	1	1	1	YOU & I Avant	FEAT. KEKE WYATT MO-B/CAPITOL
23	1	1	1	1	PYRAMIDS Frank Ocean	DEF JAM/J&M
24	1	1	1	1	SUPER RICH KIDS Frank Ocean	FEAT. EARL SWAITS/DEF JAM/J&M
25	1	1	1	1	COCKINESS (LIVE IT) Bianca	FEAT. ASAP ROCKY SP/DEF JAM/J&M

RAP SONGS™		WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPINT / DISTRIBUTING LABEL)
1	1	2	2	2	#1 GANGNAM STYLE PSY	SCHOOLBOY/REPUBLIC
2	9	12	1	1	WHISTLE Flo Rida	POE BOY/ATLANTIC
3	5	4	1	1	CLIQUE Kanye West	FEAT. JAY-Z, BIG SEAN G.O.O.D./DEF JAM/J&M
4	3	26	1	1	MERCY Kanye West	FEAT. BIG SEAN, PUSHA T, CHINZ G.O.O.D./RC/A/RELAP/J&M/J&M
5	1	19	1	1	NO LIE 2 Chainz	FEATURING DRAKE DEF JAM/J&M
6	2	12	1	1	POP THAT French Montana	FEATURING RICK ROSS, DRAKE, LIL WAYNE, D&B BOY/INTERSCOPE
7	7	8	1	1	BIRTHDAY SONG 2 Chainz	FEATURING KANYE WEST DEF JAM/J&M
8	4	11	1	1	TURN ON THE LIGHTS Future	A-1/FREEBANDZ/EPIC
9	6	7	1	1	BANDZ A MAKE HER DANCE Juicy J	FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
10	25	2	1	1	I CRY Flo Rida	POE BOY/ATLANTIC
11	15	1	1	1	SWIMMING POOLS (DRANK) Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE
12	12	23	1	1	WORK HARD, PLAY HARD Wiz Khalifa	ROSTRUM/ATLANTIC/RRP
13	NEW	1	1	1	JUST WHAT I AM Kid Cudi	FEAT. KING CHAMP WICKED AWESOME/G.O.O.D./REPUBLIC
14	17	3	1	1	NO WORRIES Lil Wayne	FEAT. DETAL, YOUNG MONEY/CASH MONEY/REPUBLIC
15	10	20	1	1	CASHIN' OUT Cash Out	BASES/LED ZEPH
16	8	16	1	1	AMEN MeeK Mill	FEATURING DRAKE MAYBACH/WARNER BROS.
17	18	5	1	1	MY MOMENT DJ Drama	2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EPIC
18	16	5	1	1	DICED PINEAPPLES Rick Ross	FEAT. WALE & DRAKE M&B/S&B/UP/N/S/DEF JAM/J&M
19	21	2	1	1	CELEBRATION Came	FEAT. CHRIS BROWN, TINA WIZ KHALIFA & LIL WAYNE D&B/INTERSCOPE
20	NEW	1	1	1	REMEMBER YOU Wiz Khalifa	FEAT. THE WEEKND ROSTRUM/ATLANTIC/RRP
21	NEW	1	1	1	THRIFT SHOP MacKenzie & Ryan Lewis	FEAT. WANG MACKLEMORE
22	NEW	1	1	1	YOUNG & GETTIN' IT MeeK Mill	FEAT. RIKKO BANGZ MAYBACH/WARNER BROS.
23	NEW	1	1	1	DON'T STOP THE PARTY Pitbull	FEAT. T.I. M.A. 305/POLO GROUNDS/RC/A
24	NEW	1	1	1	TO THE WORLD Kanye West	FEAT. R. KELLY G.O.O.D./DEF JAM/J&M
25	NEW	1	1	1	DO MY DANCE Tyga	FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/REPUBLIC

R&B/HIP-HOP AIRPLAY™		WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPINT / DISTRIBUTING LABEL)
1	1	16	1	1	#1 ADORN Miguel	BYSTORM/BLACK ICE/RC/A
2	2	17	1	1	POP THAT French Montana	FEATURING RICK ROSS, DRAKE, LIL WAYNE, D&B BOY/INTERSCOPE
3	3	18	1	1	PUT IT DOWN Brandy	FEAT. CHRIS BROWN CHAMELEON/RC/A
4	4	15	1	1	TURN ON THE LIGHTS Future	A-1/FREEBANDZ/EPIC
5	5	11	1	1	DIVE IN Trey Songz	SONGBOOK/ATLANTIC
6	6	23	1	1	NO LIE 2 Chainz	FEAT. DRAKE DEF JAM/J&M
7	7	26	1	1	DANCE FOR YOU Beyoncé	PARKWOOD/COLUMBIA
8	8	12	1	1	BANDZ A MAKE HER DANCE Juicy J	FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
9	9	5	1	1	CLIQUE Kanye West	JAY-Z, BIG SEAN G.O.O.D./DEF JAM/J&M
10	10	11	1	1	BIRTHDAY SONG 2 Chainz	FEAT. KANYE WEST DEF JAM/J&M
11	11	28	1	1	THINKIN BOUT YOU Frank Ocean	DEF JAM/J&M
12	12	10	1	1	ENOUGH OF NO LOVE Keyshia Cole	FEAT. LIL WAYNE GEFFEN/INTERSCOPE
13	13	18	1	1	GIRL ON FIRE Alicia Keys	FEAT. NICKI MINAJ/RC/A
14	14	29	1	1	HEART ATTACK Trey Songz	SONGBOOK/ATLANTIC
15	15	10	1	1	LATELY Anita Baker	BLUE NOTE/CAPITOL
16	16	12	1	1	LEMME SEE Usher	FEAT. RICK ROSS/RC/A
17	17	13	1	1	MERCY Kanye West	FEAT. BIG SEAN, PUSHA T, CHINZ G.O.O.D./RC/A/RELAP/J&M/J&M
18	18	21	1	1	PRAY FOR ME Anthony Hamilton	MISTER'S MUSIC/RC/A
19	19	17	1	1	BAG OF MONEY Wale	FEAT. RICK ROSS, MEEK MILL & T-PAIN MAYBACH/WARNER BROS.
20	20	8	1	1	DICED PINEAPPLES Rick Ross	FEAT. WALE & DRAKE M&B/S&B/UP/N/S/DEF JAM/J&M
21	21	19	1	1	TONIGHT (BEST YOU EVER HAD) John Legend	FEAT. LUDAKRS EPIC
22	22	20	1	1	NOBODY'S PERFECT J. Cole	FEAT. MISSY ELLIOTT RDC NATION/COLUMBIA
23	23	10	1	1	ICE Kelly Rowland	FEAT. LIL WAYNE REPUBLIC
24	24	20	1	1	FEELIN' SINGLE R. Kelly	RC/A
25	25	20	1	1	AMEN MeeK Mill	FEAT. DRAKE MAYBACH/WARNER BROS.
26	26	21	1	1	SWIMMING POOLS (DRANK) Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE
27	27	5	1	1	NO WORRIES Lil Wayne	FEAT. DETAL, YOUNG MONEY/CASH MONEY/REPUBLIC
28	28	16	1	1	LET'S TALK Omarion	FEAT. RICK ROSS MAYBACH/WARNER BROS.
29	29	13	1	1	DON'T MIND Mary J. Blige	M&B/S&B/WARNER BROS.
30	30	4	1	1	DIVE Usher	RC/A
31	31	12	1	1	2 REASONS Trey Songz	FEAT. T.I. SONGBOOK/ATLANTIC
32	32	9	1	1	MY MOMENT DJ Drama	2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EPIC
33	33	17	1	1	LAZY LOVE Ne-Yo	MOTOWN/J&M
34	34	6	1	1	DON'T JUDGE ME Chris Brown	RC/A
35	35	13	1	1	MIRROR Bobby V	FEAT. LIL WAYNE, BLU KILLA DREAMS/EPIC
36	36	5	1	1	YOU & I Avant	FEAT. KEKE WYATT MO-B/CAPITOL
37	37	2	1	1	WICKED GAMES Weeknd	K/REPUBLIC
38	38	6	1	1	YOUNG & GETTIN' IT MeeK Mill	FEAT. RIKKO BANGZ MAYBACH/WARNER BROS.
39	39	11	1	1	GO GET IT T.I.	GRAND Hustle/ATLANTIC
40	40	18	1	1	WHAT PROFIT Dwele	RT/EPIC

BETWEEN THE BULLETS

MIGUEL'S NO. 1 'DREAM'



After maxing out at No. 9 with debut album *All I Want Is You* on May 14, 2011, Miguel's sophomore release, *Kaleidoscope Dream*, takes the top spot on Top R&B/Hip-Hop Albums with 71,000 copies sold, according to Nielsen SoundScan (see opposite page). The grand opening is partly due to the success of lead single "Adorn," which notches its fifth week atop Mainstream R&B/Hip-Hop, one short of his six-week best as the featured artist on Wale's "Lotus Flower Bomb."

Also new to the list: DJ Drama's *Quality Street Music* (No. 3, 24,000). It marks his fourth top 10 release and matches his previous best chart position reached by 2007's *Gangsta Grillz: The Album*. Altogether, tracks from the current set were downloaded more than 65,000 times, led by "Pledge of Allegiance" (featuring Wiz Khalifa, Planet VI and B.o.B), which amassed 17,000 downloads.

—Rauli Ramirez

RHYTHMIC™		WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPINT / PROMOTION LABEL)
1	2	13	1	1	#1 AS LONG AS YOU LOVE ME Justin Bieber	FEAT. BEBE REZA DE SAN DIEGO/D&B/REPUBLIC
2	1	13	1	1	2 REASONS Trey Songz	FEAT. T.I. SONGBOOK/ATLANTIC
3	5	12	1	1	POUND THE ALARM Nicki Minaj	YOUNG MONEY/CASH MONEY/REPUBLIC
4	4	24	1	1	MERCY Kanye West	FEAT. BIG SEAN, PUSHA T, CHINZ G.O.O.D./RC/A/RELAP/J&M/J&M
5	6	15	1	1	DON'T WAKE ME UP Chris Brown	RC/A
6	3	15	1	1	WHISTLE Flo Rida	POE BOY/ATLANTIC
7	8	9	1	1	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) Ne-Yo	MOTOWN/J&M
8	7	17	1	1	NO LIE 2 Chainz	FEAT. DRAKE DEF JAM/J&M
9	10	11	1	1	I CAN ONLY IMAGINE Darius	FEAT. CHRIS BROWN & LIL WAYNE VINT A MUSIC/WARNER/CAPITOL
10	14	9	1	1	ADORN Miguel	BYSTORM/BLACK ICE/RC/A
11	11	11	1	1	POP THAT French Montana	FEAT. RICK ROSS, DRAKE, LIL WAYNE, D&B BOY/INTERSCOPE
12	9	24	1	1	HEART ATTACK Trey Songz	SONGBOOK/ATLANTIC
13	16	4	1	1	CLIQUE Kanye West	JAY-Z, BIG SEAN G.O.O.D./DEF JAM/J&M
14	11	13	1	1	LIGHTS Ellie Goulding	CHERRYTREE/INTERSCOPE
15	17	21	1	1	LET'S GO Calvin Harris	FEAT. NE-YO ULTRA
16	19	8	1	1	TURN ON THE LIGHTS Future	A-1/FREEBANDZ/EPIC
17	40	2	1	1	GREATEST DIAMONDS GAINER Rihanna	SP/DEF JAM/J&M
18	21	3	1	1	GANGNAM STYLE PSY	SCHOOLBOY/REPUBLIC
19	23	3	1	1	I CRY Flo Rida	POE BOY/ATLANTIC
20	20	10	1	1	BLOW ME (ONE LAST KISS) Pink	RC/A
21	18	13	1	1	AMEN MeeK Mill	FEAT. DRAKE MAYBACH/WARNER BROS.
22	22	19	1	1	LEMME SEE Usher	FEAT. RICK ROSS/RC/A
23	25	4	1	1	BIRTHDAY SONG 2 Chainz	FEAT. KANYE WEST DEF JAM/J&M
24	26	4	1	1	R.I.P. Rita Ora	FEAT. TINA TEMPAIN RDC NATION/COLUMBIA
25	27	4	1	1	ONE MORE NIGHT Maroon 5	S&M/OCTONE/INTERSCOPE
26	26	6	1	1	SWIMMING POOLS (DRANK) Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE
27	30	3	1	1	CELEBRATION Came	FEAT. CHRIS BROWN, TINA WIZ KHALIFA & LIL WAYNE D&B/INTERSCOPE
28	31	8	1	1	SLOW DOWN Chris Goss	FEAT. THE TONY DANZA/R&B/M&B/EPIC
29	29	4	1	1	NUMB Usher	RC/A
30	32	4	1	1	MY MOMENT DJ Drama	2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EPIC
31	24	6	1	1	DOPE CHICK Tina Turner	FEAT. PUSHA T RADIO KILLA/DEF JAM/J&M
32	37	2	1	1	BANDZ A MAKE HER DANCE Juicy J	FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
33	NEW	1	1	1	DIE YOUNG Keshia Kemosabé	RC/A
34	38	3	1	1	GIRL ON FIRE Alicia Keys	FEAT. NICKI MINAJ/RC/A
35	35	2	1	1	HELLO Karrin	EPIC
36	32	2	1	1	WE ARE NEVER EVER GETTING BACK TOGETHER Taylor Swift	BIG MACHINE/REPUBLIC
37	NEW	1	1	1	PUT IT DOWN Brandy	FEAT. CHRIS BROWN CHAMELEON/RC/A
38	NEW	1	1	1	FINALLY FOUND YOU Enrique Iglesias	FEAT. SAMMY ADAMS REPUBLIC
39	34	17	1	1	WIDE AWAKE Katy Perry	RC/A
40	33	5	1	1	GO HARD (L.A.L.A.) Kreayshawn	COLUMBIA

MAINSTREAM R&B/HIP-HOP™		WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPINT / PROMOTION LABEL)
1	1	14	1	1	#1 ADORN Miguel	BYSTORM/BLACK ICE/RC/A
2	2	14	1	1	TURN ON THE LIGHTS Future	A-1/FREEBANDZ/EPIC
3	3	13	1	1	POP THAT French Montana	FEAT. RICK ROSS, DRAKE, LIL WAYNE, D&B BOY/INTERSCOPE
4	4	17	1	1	PUT IT DOWN Brandy	FEAT. CHRIS BROWN CHAMELEON/RC/A
5	5	9	1	1	DIVE IN Trey Songz	SONGBOOK/ATLANTIC
6	7	18	1	1	DANCE FOR YOU Beyoncé	PARKWOOD/COLUMBIA
7	9	7	1	1	BANDZ A MAKE HER DANCE Juicy J	FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
8	12	4	1	1	CLIQUE Kanye West	JAY-Z, BIG SEAN G.O.O.D./DEF JAM/J&M
9	6	21	1	1	NO LIE 2 Chainz	FEAT. DRAKE DEF JAM/J&M
10	11	9	1	1	BIRTHDAY SONG 2 Chainz	FEAT. KANYE WEST DEF JAM/J&M
11	8	14	1	1	ENOUGH OF NO LOVE Keyshia Cole	FEAT. LIL WAYNE GEFFEN/INTERSCOPE
12	13	24	1	1	THINKIN BOUT YOU Frank Ocean	DEF JAM/J&M
13	10	22	1	1	LEMME SEE Usher	FEAT. RICK ROSS/RC/A
14	18	17	1	1	LET'S TALK Omarion	FEAT. RICK ROSS MAYBACH/WARNER BROS.
15	16	5				

HOT R&B/HIP-HOP SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	60	2	DIAMONDS I Wanna Dance with Somebody (Who Loves Me)	Rihanna	1
2	14	2	CLIQUE Kanye West, Jay-Z, Big Sean		2
3	13	27	MERCY Kanye West, Big Sean, Pusha T, 2 Chainz		2
4	1	22	GREATEST GAINERS/ADORN Streaming	Miguel	1
5	3	23	NO LIE 2 Chainz Featuring Drake		1
6	2	17	POP THAT French Montana Featuring Rick Ross, Drake, Lil Wayne		2
7	18	21	GIRL ON FIRE Alicia Keys Featuring Nicki Minaj		7
8	32	16	2 REASONS Trey Songz Featuring T.I.		8
9	16	23	GREATEST GAINERS/AIRPLAY Thinkin Bout You	Frank Ocean	9
10	11	10	BIRTHDAY SONG 2 Chainz Featuring Kanye West		10
11	4	19	TURN ON THE LIGHTS Future		2
12	9	14	BANDZ A MAKE HER DANCE Juicy J Featuring Lil Wayne & 2 Chainz		3
13	14	29	HEART ATTACK Trey Songz		3
14	31	39	SWIMMING POOLS (LEVIN, RICO) Kendrick Lamar		14
15	41	37	WORK HARD, PLAY HARD Wiz Khalifa		15
16	3	19	PUT IT DOWN Brandy Featuring Chris Brown		3
17	HOT NEW DEBUT	1	JUST WHAT I AM Kid Cudi		17
18	12	11	LEMMIE SEE Usher Featuring Rick Ross		2
19	28	41	NO WORRIES Lil Wayne Featuring Detail		19
20	37	38	CASH'N' OUT Cash Out		2
21	7	27	DANCE FOR YOU Beyoncé		7
22	22	16	AMEN Meek Mill Featuring Drake		5
23	6	13	DIVE IN Trey Songz		3
24	40	12	MY MOMENT DJ Drama, 2 Chainz, Meek Mill, Jeremih		24
25	10	14	ENOUGH OF NO LOVE Keyshia Cole Featuring Lil Wayne		7

Frank Ocean nabbs his first top 10 hit thanks to the chart's new methodology. In the inaugural week of R&B Songs (see opposite page), Ocean posts three *Channel Orange* titles, tied with Trey Songz for most on the list.

Kid Cudi returns to the chart for the first time in more than two years due to a strong opening digital sales week (\$3,000 downloads). On R&B/Hip-Hop Digital Songs, the cut opens at No. 3 (see page 47).

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
26	25	30	DICED PINEAPPLES Rick Ross Featuring Wade & Drake		27
27	97	1	THRIFT SHOP Macklemore & Ryan Lewis Featuring Wanz		25
28	97	1	REMEMBER YOU Wiz Khalifa Featuring The Weeknd		28
29	81	97	CELEBRATION Game Featuring Chris Brown, Tyga, Wiz Khalifa & Lil Wayne		29
30	27	26	ICE Kelly Rowland Featuring Lil Wayne		26
31	43	56	GREATEST GAINERS/DIGITAL Don't Judge Me	Chris Brown	31
32	61	72	YOUNG & GETTIN' IT Meek Mill Featuring Kirko Bangz		32
33	15	15	LATELY Anita Baker		15
34	23	25	FEELIN' SINGLE R. Kelly		15
35	NEW	1	TO THE WORLD Kanye West, R. Kelly		35
36	82	91	DO MY DANCE Tyga Featuring 2 Chainz		36
37	83	71	MY HOMIES STILL Lil Wayne Featuring Big Sean		20
38	38	15	LAZY LOVE Ne-Yo		25
39	38	34	LET'S TALK Omarion Featuring Rick Ross		30
40	44	46	GO GET IT T.I.		40
41	35	38	DON'T MIND Mary J. Blige		35
42	34	43	DIVE Usher		34
43	NEW	1	NEW GOD FLOW Pusha T Kanye West		43
44	89	85	I LUV DEM STRIPPERS 2 Chainz Featuring Nicki Minaj		44
45	60	22	SLOW DOWN Clay Aiken		45
46	92	1	I'M DIFFERENT 2 Chainz		46
47	NEW	1	SAME LOVE Macklemore & Ryan Lewis Featuring Mary Lambert		47
48	NEW	1	PLEDGE OF ALLEGIANCE DJ Drama Featuring Wiz Khalifa, Planet VI & B.o.B		48
49	NEW	1	THE MORNING DJ Khaled Featuring Kanye West & Rick Ross		49
50	50	42	I WISH YOU WOULD DJ Khaled Featuring Kanye West & Rick Ross		37

TOP R&B/HIP-HOP ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	HOT NEW DEBUT	1	MIGUEL Kaleidoscope Dream		1
2	1	1	VARIOUS ARTISTS Kanye West Presents GOOD Music Cruel Summer		1
3	NEW	1	DJ DRAMA Quality Street Music		3
4	1	1	LUPE FIASCO Food & Liquor II: The Great American Rap Album Pt. 1		1
5	2	2	2 CHAINZ Based On A.T.R.U. Story		1
6	NEW	1	FAITH EVANS R&B Divas		6
7	4	5	TREY SONGZ Chapter V		1
8	5	8	RICK ROSS God Forgives, I Don't		1
9	6	3	FRANK OCEAN Channel Orange		1
10	7	10	CHRIS BROWN Fortune		1
11	8	11	USHER Looking 4 Myself		1
12	9	12	NAS Life Is Good		1
13	11	17	FUTURE Pluto		2
14	14	16	DRAKE Take Care		1
15	10	13	ELLE VARNER Perfectly Imperfect		2
16	13	15	NICKI MINAJ Pink Friday: Roman Reloaded		1
17	NEW	1	Z-R Angel Dust		17
18	17	20	RIHANNA Talk That Talk		1
19	21	26	LIL WAYNE Tha Carter IV		2
20	18	22	R. KELLY Write Me Back		2
21	16	14	SLAUGHTERHOUSE Welcome To Our House		1
22	20	18	DJ KHALED Kiss The Ring		3
23	12	9	DMX Undisputed		1
24	15	1	ANGIE STONE Rich Girl		15
25	NEW	1	SKYZOO A Dream Deferred		25

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
26	23	21	JAY Z KANYE WEST Watch The Throne		1
27	26	24	VARIOUS ARTISTS Maybach Music Group Presents: Self Made 2		1
28	NEW	1	KUTTY CALHOUN Kalvin (EP)		28
29	77	25	TAMIA Beautiful Surprise		6
30	42	41	MARY J. BUGE My Life II: The Journey Continues (Act 1)		2
31	37	33	YOUNG JEEZY TM:103: Hustlerz Ambition		1
32	29	27	WATERTRACK Project X		3
33	28	23	MINT CONDITION Music @ The Speed Of Life		9
34	32	31	PITBULL Planet Pt		3
35	35	29	TYGA Careless World: Rise Of The Last King		1
36	38	37	BEYONCE Parkwood 06/24/COLUMBIA		1
37	18	6	BROTHER ALI Mourning In America And Dreaming In Color		6
38	41	37	ANYONE HAMILTON Back To Love		3
39	34	28	B.O.B Strange Clouds		1
40	25	1	HEATHER HEADLEY Only One In The World		25
41	39	32	SOUNDTRACK Think Like A Man		1
42	40	35	JENNIFER LOPEZ Dance Again...The Hits		6
43	47	43	KC AND THE SUNSHINE BAND Rainbow With KC And The Sunshine Band		33
44	54	47	J. COLE Cole World: The Sideline Story		1
45	45	42	MARY MARY Go Get It (Soundtrack)		3
46	44	30	SOUNDTRACK Sparkle		3
47	43	36	EMELI SANDE Our Version Of Events		1
48	53	49	BAD MEETS EVIL Hell: The Sequel (EP)		1
49	49	45	KENDRICK LAMAR Section.80		22
50	30	4	TECH N9NE E.B.A.H.		1

RAP ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	2	3	VARIOUS ARTISTS Kanye West Presents GOOD Music Cruel Summer	
2	NEW	1	DJ DRAMA Quality Street Music	
3	1	2	LUPE FIASCO Food & Liquor II: The Great American Rap Album Pt. 1	
4	3	1	2 CHAINZ Based On A.T.R.U. Story	
5	4	10	RICK ROSS God Forgives, I Don't	
6	5	5	LECRACE Gravity	
7	6	14	FLO RIDA Wild Ones	
8	11	4	COLT FORD Declaration Of Independence	
9	7	12	NAS Life Is Good	
10	9	25	FUTURE Pluto	

BETWEEN THE BULLETS

NEW CHART BENEFICIARIES



As the new 50-position Hot R&B/Hip-Hop Songs chart is unveiled (see story, page 12), several artists are benefitting from the inclusion of all radio audiences, digital sales and streaming data. At the top, Rihanna claims her second No. 1 on the list as "Diamonds," which was picked up immediately by top 40 radio, rockets 66-1. Kanye West also revels from the change as his *Cruel Summer* lead-offs "Clique," with Jay-Z and Big Sean, and "Mercy," with Big Sean, Pusha T and 2 Chainz, jump 8-2 and 13-3, respectively.

—Rauli Ramirez

CHRISTIAN SONGS			TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	PEAK	WEEKS ON CHART	LAST WEEK	PEAK
1	1	29	#1 10,000 REASONS (BLESS THE LORD)	MATT REDMAN	6					
2	4	18	FORGIVENESS	MATTHEW WEST	1					
3	5	21	REDEEMED	BIG DADDY WEAVE	1					
4	3	22	ME WITHOUT YOU	TOBYMAC	1					
5	2	22	LOSING	TENTH AVENUE NORTH	1					
6	8	23	GOOD TO BE ALIVE	JASON GRAY	1					
7	6	57	WHERE I BELONG	BUILDING 429	1					
8	11	24	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY	1					
9	7	21	CENTER OF IT	CHRIS AUGUST	1					
10	12	48	OVERCOME	JEREMY CAMP	1					
11	10	41	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	1					
12	17	11	I NEED A MIRACLE	CHRIS TOMLIN	1					
13	9	11	JESUS IN DISGUISE	BRANDON HEATH	1					
14	13	33	JESUS, FRIEND OF SINNERS	CASTING CROWNS	1					
15	14	17	SHOULD'VE BEEN ME	CITIZEN WAY	1					
16	18	10	ONE THING REMAINS	PASSION	1					
17	16	12	ALL THINGS POSSIBLE	MARK SCHULTZ	1					
18	19	7	YOU ARE I AM	MERCYME	1					
19	26	5	GREATEST GAINER YOUR LOVE NEVER FAILS	NEWSBOYS	1					
20	32	8	ONLY A MOUNTAIN	JASON CASTRO	1					
21	28	15	NEED YOU NOW (HOW MANY TIMES)	PLUMB	1					
22	20	15	BANNER OF LOVE	LUMINATE	1					
23	30	18	WHO YOU ARE	UNSPOKEN	1					
24	24	12	EVEN IF	KUTLESS	1					
25	23	9	NOT FOR A MOMENT (AFTER ALL)	MEREDITH ANDREWS	1					
26	21	15	I'M ALIVE	PETER FURLER	1					
27	32	8	PROMISES	SANCTUS REAL	1					
28	30	3	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	CHRIS TOMLIN	1					
29	34	11	GREAT I AM	PHILLIPS, CRAIG & DEAN	1					
30	27	7	WE ARE FREE	ASHES REMAIN	1					
31	29	12	DON'T GIVE UP	CALLING GLORY	1					
32	35	3	RECKLESS	JEREMY CAMP	1					
33	33	9	HOLD ME STILL	FOREVER JONES	1					
34	25	16	STEADY MY HEART	KARI JOBE	1					
35	36	9	RIGHT BESIDE YOU	BUILDING 429	1					
36	31	13	YOUR PRESENCE IS HEAVEN	ASHES REMAIN	1					
37	37	11	DON'T HAVE LOVE	HOLLY STARR	1					
38	38	13	WILL DONE	MORIAN PETERS	1					
39	41	2	HIS KIND OF LOVE	GROUP 1 CREW	1					
40	42	19	BE SOMEBODY	THOUSAND FOOT KRUTCH	1					
41	43	11	CHANGE MY LIFE	ASHES REMAIN	1					
42	HOT SHOT DEBUT		SHOW ME YOUR LIGHT	AUGUST BAIN	1					
43	45	3	DRAW THE LINE	DISCIPLE	1					
44	40	8	HOLDING ON	JAMIE GRACE	1					
45	47	17	FINALLY HOME	KERRIE ROBERTS	1					
46	46	18	REST IN THE HOPE	KARLY WILLIAMS	1					
47	RE-ENTRY		ALL I REALLY WANT	ASHES REMAIN	1					
48	50	3	TODAY	NEWBORN	1					
49	49	2	STAND	BRITT NICOLE	1					
50	48	2	SLIP ON BY	FINDING FAVOUR	1					

Bethel Music debuts for a second time this year on the upper end of Christian Albums, this time with *Bethel Live: For the Sake of the World*, which opens at No. 2 with 9,000 sold. It follows the No. 3 bow of *Loft Sessions* in February. The artists who comprise Bethel Music are based at Bethel Church in Redding, Calif.



CHRISTIAN ALBUMS			TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	PEAK	WEEKS ON CHART	LAST WEEK	PEAK
1	1	2	#1 VARIOUS ARTISTS	VARIOUS ARTISTS	1					
2	HOT SHOT DEBUT		BETHEL MUSIC	BETHEL MUSIC	1					
3	2	6	TOBYMAC	TOBYMAC	1					
4	3	5	LECRAE	LECRAE	1					
5	6	43	MATT REDMAN	MATT REDMAN	1					
6	8	7	TENTH AVENUE NORTH	TENTH AVENUE NORTH	1					
7	4	2	MATTHEW WEST	MATTHEW WEST	1					
8	9	8	ISRAEL & NEW BREED	ISRAEL & NEW BREED	1					
9	13	20	MERCYME	MERCYME	1					
10	RE-ENTRY		LEE STROBEL	LEE STROBEL	1					
11	11	6	CHRIS TOMLIN	CHRIS TOMLIN	1					
12	17	47	NEWSBOYS	NEWSBOYS	1					
13	12	46	GOD'S NOT DEAD (INFP)	NEWSBOYS	1					
14	19	51	CASTING CROWNS	CASTING CROWNS	1					
15	37	23	GREATEST GUY PENROD	GUY PENROD	1					
16	18	37	KARI JOBE	KARI JOBE	1					
17	20	25	THOUSAND FOOT KRUTCH	THOUSAND FOOT KRUTCH	1					
18	24	20	BIG DADDY WEAVE	BIG DADDY WEAVE	1					
19	RE-ENTRY		SWITCHFOOT	SWITCHFOOT	1					
20	26	59	BUILDING 429	BUILDING 429	1					
21	16	14	HILLSONG	HILLSONG	1					
22	5	2	ALL SONS & DAUGHTERS	ALL SONS & DAUGHTERS	1					
23	20	54	VARIOUS ARTISTS	VARIOUS ARTISTS	1					
24	15	4	GAITHER VOCAL BAND	GAITHER VOCAL BAND	1					
25	34	28	MICHAEL W. SMITH	MICHAEL W. SMITH	1					
26	21	36	FOR KING & COUNTRY	FOR KING & COUNTRY	1					
27	23	4	GROUP 1 CREW	GROUP 1 CREW	1					
28	30	30	PASSION	PASSION	1					
29	20	7	CHRIS AUGUST	CHRIS AUGUST	1					
30	31	23	SELAH	SELAH	1					
31	41	55	JAMIE GRACE	JAMIE GRACE	1					
32	42	32	KUTLESS	KUTLESS	1					
33	43	78	LAURA STORY	LAURA STORY	1					
34	38	13	P.O.D.	P.O.D.	1					
35	33	28	BRITT NICOLE	BRITT NICOLE	1					
36	32	55	NEEDY/BREATHE	NEEDY/BREATHE	1					
37	40	22	JEREMY CAMP	JEREMY CAMP	1					
38	27	2	JEREMY CAMP	JEREMY CAMP	1					
39	35	62	MAT KEARNEY	MAT KEARNEY	1					
40	RE-ENTRY		VARIOUS ARTISTS	VARIOUS ARTISTS	1					
41	44	26	TRIP LEE	TRIP LEE	1					
42	47	25	SIDEWALK PROPHETS	SIDEWALK PROPHETS	1					
43	22	3	HIGHLANDS WORSHIP	HIGHLANDS WORSHIP	1					
44	RE-ENTRY		VARIOUS ARTISTS	VARIOUS ARTISTS	1					
45	48	13	RHETT WALKER BAND	RHETT WALKER BAND	1					
46	RE-ENTRY		CHRISTY NOCKELS	CHRISTY NOCKELS	1					
47	45	4	MARK SCHULTZ	MARK SCHULTZ	1					
48	NEW		STOMP TOWN REVIVAL	STOMP TOWN REVIVAL	1					
49	RE-ENTRY		PHILLIPS, CRAIG & DEAN	PHILLIPS, CRAIG & DEAN	1					
50	RE-ENTRY		DAVID CROWDER BAND	DAVID CROWDER BAND	1					

Tamela Mann notches a fourth cumulative week atop Gospel Songs, where she has thrice interrupted a 14-week run at No. 1 by Charles Jenkins & Fellowship Chicago's "Awesome." Mann's 10 weeks atop Gospel Digital Songs is the most for any woman or female-led duo/group since the chart launched in 2010.



CHRISTIAN AC SONGS			TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	PEAK	WEEKS ON CHART	LAST WEEK	PEAK
1	1	27	#1 10,000 REASONS (BLESS THE LORD)	MATT REDMAN	6					
2	2	17	FORGIVENESS	MATTHEW WEST	1					
3	5	18	REDEEMED	BIG DADDY WEAVE	1					
4	3	20	LOSING	TENTH AVENUE NORTH	1					
5	4	21	ME WITHOUT YOU	TOBYMAC	1					
6	6	16	CENTER OF IT	CHRIS AUGUST	1					
7	7	20	GOOD TO BE ALIVE	JASON GRAY	1					
8	8	21	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY	1					
9	9	35	WHERE I BELONG	BUILDING 429	1					
10	13	16	JESUS IN DISGUISE	BRANDON HEATH	1					
11	19	3	GREATEST GAINER I NEED A MIRACLE	NEWSBOYS	1					
12	11	38	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	1					
13	10	15	SHOULD'VE BEEN ME	CITIZEN WAY	1					
14	12	12	ALL THINGS POSSIBLE	MARK SCHULTZ	1					
15	14	31	JESUS, FRIEND OF SINNERS	CASTING CROWNS	1					
16	17	9	YOU ARE I AM	MERCYME	1					
17	18	12	BANNER OF LOVE	LUMINATE	1					
18	19	8	NEED YOU NOW (HOW MANY TIMES)	PLUMB	1					
19	21	5	ONE THING REMAINS	PASSION	1					
20	22	5	YOUR LOVE NEVER FAILS	NEWSBOYS	1					
21	20	9	NOT FOR A MOMENT (AFTER ALL)	MEREDITH ANDREWS	1					
22	24	10	EVEN IF	KUTLESS	1					
23	23	12	I'M ALIVE	PETER FURLER	1					
24	25	27	GOOD MORNING	MANDISA	1					
25	26	19	KEEP YOUR EYES OPEN	NEEDY/BREATHE	1					

CHRISTIAN CHR			TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	PEAK	WEEKS ON CHART	LAST WEEK	PEAK
1	1	20	#1 LOSING	TENTH AVENUE NORTH	1					
2	2	22	ME WITHOUT YOU	TOBYMAC	1					
3	3	22	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY	1					
4	4	23	KEEP YOUR EYES OPEN	NEEDY/BREATHE	1					
5	5	3	NEED YOU NOW (HOW MANY TIMES)	PLUMB	1					
6	10	5	YOUR LOVE NEVER FAILS	NEWSBOYS	1					
7	5	16	CENTER OF IT	CHRIS AUGUST	1					
8	8	18	SUPERHERO	FAMILY FORCE 5	1					
9	13	8	EVEN IF	KUTLESS	1					
10	20	3	GREATEST							

DANCE CLUB SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	2	9	#1 BLOW ME (ONE LAST KISS)	QMO MIND TRAIN/TWISTED	1	PINK RCA
2	3	8	TRIUMPHANT (GET 'EM)	MARIAH CAREY ISLAND/UMG		
3	4	9	R.I.P.	BITA ORA FEAT. TINIE TEMPAR ROC NATION/COLUMBIA		
4	5	8	MY EVERYTHING	NEENA HAWK/SONIC		
5	7	6	DO YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPTOL		
6	1	10	POUND THE ALARM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC		
7	8	7	GET IT STARTED	PITBULL FEAT. SHAKIRA MR. 305/POLO GROUNDS/RCA		
8	6	11	HELLO	KARMIN EPIC		
9	12	8	SEND ME YOUR LOVE	TAINI MAHINE FEAT. SUZUKA + NED SHERMAN COTYDING STEREO/PHOVIC		
10	13	5	EVERYTHING THAT I GOT	KRISNAE FEAT. A BOMBAY JONES (VJ AGANI)		
11	10	13	SPECTRUM (SAY MY NAME)	FLORENCE + THE MACHINE REPUBLIC		
12	9	10	THIS IS LOVE	WILLIAM LEVEE. EVA SIMONS WILL I AM/INTERSCOPE		
13	16	4	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN (DOLBY/BEAN/DOLBY/BEAN/ISLAND/JAZZ)		
14	18	5	WINNER	PET SHOP BOYS ASTRALWERKS/CAPTOL		
15	20	3	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTO/PHOVIC		
16	28	3	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC		
17	14	13	WHEN IT FEELS THIS GOOD	RICHARD VISIONS W/ LUCIANA SOULMATIC		
18	19	4	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPTOL		
19	17	6	MOVE IN THE RIGHT DIRECTION	GOSSIP COLUMBIA		
20	23	5	EMERGENCY	AUDIO PLAYGROUND FEAT. SNOOP DOGG CANVEST MUSIC/WORKS		
21	22	4	I WAS HERE	BEYONCÉ PARKWOOD/COLUMBIA		
22	21	5	CELEBRATE	MINKA FEAT. PHARELL WILLIAMS CASABLANCA		
23	25	4	POWER BAD 2012 PICK	MICHAEL JACKSON FEAT. PITBULL M.J./JIVE/EPIC		
24	15	8	HELLA BAD	NIRE ALLDAM VIRGIN/CAPTOL		
25	31	4	DON'T FAIL ME NOW	MELANIE AMARO SYCO/EPIC		

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
26	33	3	I'M MOVING ON	QMO MIND TRAIN/TWISTED		
27	29	10	BOYS WILL BE BOYS	PAULINA RUBIO UNIVERSAL MUSIC LATIN/UMG		
28	34	3	I'LL SAY IT	KATHY GRIFFIN DONUT RUN		
29	35	4	KILLIN' IT	KREWELLA KREWELLA/COLUMBIA		
30	11	11	LET'S HAVE A KIKI	SCISSOR SISTERS FOLKSTAR/CASABLANCA		
31	30	6	CALL YOUR NAME	GRAYTONAS SYCO		
32	24	13	NOTHING'S REAL BUT LOVE	REBECCA FERGUSON SYCO/COLUMBIA		
33	39	3	MONARCH	DELETERIUM FEAT. NADINA HETTWERK		
34	26	12	I CAN ONLY IMAGINE	DAVID GUETTA FEAT. CHRIS BROWN & LL MAFIA WINE A MUSIC/ASTRALWERKS/CAPTOL		
35	45	3	ZOON BALOOBBA	DANIEL LONGORIA DEL ORO		
36	27	6	ALL RIGHT	FRANKE DAHMAN		
37	37	7	ON YA	MENTAL FEAT. SEAN KINGSTON HUMAN LOVES HUMAN		
38	49	2	GOOD MORNING TO THE NIGHT	ELTON JOHN V. PHAR MERCURY/CASABLANCA/REPUBLIC		
39	52	2	I DON'T DESERVE YOU	PAUL VAN DYK FEAT. PLUMBI VANDIT/CURB		
40	44	7	SUNRISE	MADISON PARK W/ BEECHKRAFT BASIC/CLIX		
41	38	6	ROCK THE HOUSE	AFROBLACK WALLSPRINTZ		
42	NEW	1	SOMETHING FOR THE WEEKEND	DAVE AUDÉ FEAT. LUCIANA AUDACIOUS		
43	32	15	SCREAM	USHER RCA		
44	46	7	WE'LL BE COMING BACK	CAVIN HARRIS FEAT. EXAMPLE ULTRA		
45	48	2	I'M JUST ME	DIAMOND RINGS SECRET CITY/EMI		
46	NEW	1	SWEET NOTHING	CALVIN HARRIS FEAT. FLORENCE WELCH ULTRA		
47	40	17	SPECTRUM	ZEDD FEAT. MATTHEW KOMA INTERSCOPE		
48	36	14	YOU'RE GONNA LOVE AGAIN	NE-YO ASTRALWERKS/CAPTOL		
49	NEW	1	FINALLY FREE	KIMBERLEY LOCKE IAM		
50	47	9	NEVER PLAYED THE BASS	NABINA DISCO/WAX		

DANCE/ELECTRONIC ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	2	9	#1 DEADMAUS	ALBUM TITLE GOES HERE MAJSTRA/PAL/ULTRA		
2	NEW	1	FLYING LOTUS	UNTIL THE QUIET COMES W/SPR 1029P		
3	NEW	1	ZEDD	CLARITY INTERSCOPE 017373/IGA		
4	2	14	FLO RIDA	WILD ONES FOLKSTAR/CASABLANCA		
5	3	41	SKRILLEX	BANGARANG EP/ BIG BEAT/ATLANTIC 5282/IG		
6	4	58	DAVID GUETTA	NOTHING BUT THE BEAT VINC A MUSIC/ASTRALWERKS/CAPTOL		
7	5	3	LINDESEY STIRLING	LINDESEY STIRLING BROU/STINE BY		
8	7	9	VARIOUS ARTISTS	NE-YO MOTO/PHOVIC		
9	8	58	LMFAO	JOHN FOR PARTY ROOMING WILLIAMS/CHRISTIAN INTERSCOPE 0182/IGA		
10	9	73	LADY GAGA	BORN THIS WAY STEARNS/SONIC/INTERSCOPE 01077/IGA		
11	11	51	M83	HURRY UP, WE'RE DREAMING. M83 901P/ULTRA		
12	6	28	MADONNA	LIVE NATION/INTERSCOPE 01868P/IGA		
13	12	58	KC AND THE SUNSHINE BAND	REUNION WITH THE BAND THE SUNSHINE BAND FROM THE CLASSIC 5000 BIRD		
14	15	13	MARINA AND THE DIAMONDS	ELECTRA HEART EP. ELECTRA 03129		
15	NEW	1	ULTRAISTA	ULTRAISTA TEMPORARY RESISTANCE 215*		
16	14	49	NERO	WELCOME REALITY M/MARCONI/CHRISTIAN INTERSCOPE 0183/IGA		
17	18	18	KNIFE PARTY	RAGE VALLEY EP/ BIG BEAT/ATLANTIC DIGITAL EX/IG		
18	10	11	PURITY RING	SHIRINES A&D 201P*		
19	13	4	PET SHOP BOYS	EXTRAM ASTRALWERKS 1877P*		
20	16	24	TIESTO	CLUB LIFE: VOLUME TWO/ MIAMI MUSICAL FREEDOM 084		
21	20	44	KORN	THE PATH OF TOTALITY ROAD/UNIVERS 01728		
22	21	30	GRIMES	VISIONS A&D 300P*		
23	25	3	HOW TO DRESS WELL	TOTAL LOSS ACEPHALE 025*		
24	22	22	SANTIGOLD	MADON 01 P/MIAMI BEACH. (KNOX) CROWTHER/NATURAL 0180P/IG		
25	19	2	KRISTINE W	WE'LL BE COMING BACK		

DANCE/MIX SHOW AIRPLAY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	1	14	#1 SPECTRUM	ZEDD FEAT. MATTHEW KOMA INTERSCOPE		
2	2	7	BLOW ME (ONE LAST KISS)	PINK RCA		
3	3	7	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN (DOLBY/BEAN/DOLBY/BEAN/ISLAND/JAZZ)		
4	4	9	POUND THE ALARM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC		
5	5	8	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC		
6	6	5	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPTOL		
7	9	19	THE NIGHT OUT	MARTIN SOLVING BIG BEAT/ATLANTIC		
8	11	6	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTO/PHOVIC		
9	5	25	WHERE HAVE YOU BEEN	RIHANNA SVP/DEF. JAM/JOLANG		
10	7	21	LIGHTS	ELLIE Goulding CHERRYTREE/INTERSCOPE		
11	12	6	TOO CLOSE	ALEX CLARE REPUBLIC		
12	14	5	DON'T WAKE ME UP	CHRIS BROWN RCA		
13	10	22	LET'S GO	CAVIN HARRIS FEAT. NE-YO ULTRA		
14	16	4	HELLO	KARMIN EPIC		
15	13	5	ONE MORE NIGHT	MARION S A&M/DOT/SONIC/INTERSCOPE		
16	19	19	SILHOUETTES	AVICHI LEVELS/VERBONETON/ATMOSPHERE/INTERSCOPE		
17	15	17	THE VELDT	DEADMAUS FEAT. CHRIS JAMES MAJSTRA/PAL/ULTRA		
18	17	6	I CAN ONLY IMAGINE	DAVID GUETTA FEAT. CHRIS BROWN & LL MAFIA WINE A MUSIC/ASTRALWERKS/CAPTOL		
19	21	3	GOOD TIME	ONE CITY A C&B/MIAMI BEACH. (KNOX) CROWTHER/NATURAL 0180P/IG		
20	23	4	ALIVE	KREWELLA KREWELLA/COLUMBIA		
21	18	11	WHISTLE	FLO RIDA P.O.E. BOY/ATLANTIC		
22	20	18	WIDE AWAKE	KATY PERRY CAPTOL		
23	25	10	LONG TIME	JOHN DE SOHN FEAT. ANDREAS MOE EPIC		
24	NEW	1	THE CITY	MADISON POPULOUSITY		
25	24	3	WE'LL BE COMING BACK	CAVIN HARRIS FEAT. EXAMPLE ULTRA		

TRADITIONAL JAZZ ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	11	2	#1 DIANA KRALL	HEAD RAG DOLL VERVE 013101/VE		
2	2	47	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE 709A/CAPITOL		
3	3	36	PAUL MCCARTNEY	KISSES ON THE BOTTOM MPJ, HEAR 3089P/CONCORD		
4	4	56	TONY BENNETT	DUETS II (PART 2) COLUMBIA		
5	5	25	CHRIS BOTTI	IMPRESSIONS COLUMBIA 0852		
6	12	8	LLOYD PRICE	I'M FEELING GOOD: STANDARDS IN SWING LP 2245		
7	1	2	THE BAD PLUS	MADE POSSIBLE DO THE MATH 2382/EPIC		
8	6	2	KURT ELLING	103 BROADWAY THE BILL BUILDING CONCORD JAZZ 2089/CONCORD		
9	8	19	MELODY GARDOT	THE ABSENCE DECCA/VERVE 018819/VE		
10	15	43	SOUNDTRACK	FRONTIER IN PARIS MADISON GATE 6342 EX		
11	10	32	ROBERT GLASPER EXPERIMENTAL	BLACK RADIO BLUE NITE 8032P*		
12	7	5	BIG BAD VOODOO DADDY	BATTLE THEM BONES SAVOY JAZZ 1788P*/J&R		
13	19	2	PRESERVATION HALL JAZZ BAND	THE 50TH ANNIVERSARY COLLECTION COLUMBIA 4110/LEGACY		
14	13	3	BRAD MEHLDAU TRIO	WHERE DO YOU START Nonesuch 50225/WARNER BROS		
15	NEW	1	CHARLIE HUNTER & SCOTT AMENDOLA	NOT GETTING BIRD IS THE NEW GETTING AHEAD CHARLIE HUNTER/EMI		

TRADITIONAL CLASSICAL ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	1	4	#1 VARIOUS ARTISTS	1871 BINAIES BY GREY THE CLASSICAL ALBUM CAPTOL 3086		
2	NEW	1	CECILIA BARTOLI	MISSION DECCA 017420		
3	7	20	SOUNDTRACK	MOODS KINGDOM FOCUS FEATURES 71880/ABACO		
4	4	31	VARIOUS ARTISTS	UPSCALE CLASSICAL SERIES: THE MUSICIANS OF NEW ORLEANS MEDIA		
5	3	4	RENEE FLEMING	THE ART OF REBE FLEMING DECCA 017270/DECCA CLASSICS		
6	8	16	DANIEL BARENBOIM	BEEHIVEN FOR ALL DECCAS/DECCA 018870/DECCA CLASSICS		
7	6	34	ZUR BALLEU/JAN MARIL/INDIANAPOLIS SYMPHONY ORCH.	DYORAK: CELLO CONCERTO TELARC 3282/CONCORD		
8	14	41	SOUNDTRACK	DOWNTOWN ABBEY CARNAVAL/MAESTROPERCE 01828/DECCA		
9	RE-ENTRY	1	MORMON TABERNACLE CHOIR	ONCE UPON A CHRISTMAS URMARON TABERNACLE CHOIR 90236		
10	RE-ENTRY	1	MILOS KARADAGLIC	PARADISE MELODY CLASSICS/CD OF 1000/DECCA CLASSICS		
11	5	2	ANDRÁS SZIFRIG	ANDRÁS SZIFRIG: AN UNDISCOVERED QUARTET FOR STRINGS/DECCA		
12	15	24	AUDIOMACHINE	CHRONICLES AUDIO/MACHINE 74741		
13	NEW	1	NEW YORK PHILHARMONIC (GILBERT)	CLAU NIELSEN: SYMPHONY NO. 3. DCA/CD 027062/3		
14	RE-ENTRY	1	DAVID GARRETT/ROYAL PHILHARMONIC ORCH.	LEGACY BEEHIVEN VIOLIN CONCERTO/DECCA CLASSICS 01841		
15	12	4	THE METROPOLITAN OPERA ORCHESTRA AND CHORUS	TWILIGHT OF THE GODS: CD 017249/DECCA CLASSICS		

CONTEMPORARY JAZZ ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	2	2	#1 EUGE GROOVE	HOUSE OF GROOVE SHALACHIE 5193		
2	4	3	FOURPLAY	ESPIRIT DE FOUR HEADS UP 3078P/CONCORD		
3	1	2	JONATHAN BUTLER	GLACE AND MERCY RENDEZVOUS 5166/MAACK AVENUE		
4	3	2	LEE RITENOUR	RHYTHM SESSIONS CONCORD 3378		
5	10	56	TROMBONE SHORTY	FOR TRUE VERVE FORECAST 01858/VE		
6	5	9	MARCUS MILLER	RENAISSANCE 3 DEVICES/CONCORD JAZZ 3394/CONCORD		
7	6	6	THE RIPPINGTONS FEAT. RUSS FREEMAN	BUILT TO LAST PEAK 5165/EPIC		
8	8	30	ESPERANZA SPALDING	RADIO MUSIC SOCIETY MONTKINGHEADS LP 3374/CONCORD		
9	NEW	1	PROJECT TRIO	WHERE WILL THEY BE NOW PROJECT TRIO 777111		
10	NEW	1	MARC ANTOINE	GRANT DESTINY FRAZZY BROD 002		
11	11	17	BRIAN CULBERTSON	DREAMS VERVE 01842/VE		
12	14	17	PET METHENY	UNITY BAND METHENY/NONESUCH 50225/WARNER BROS		
13	12	16	GERALD ALBRIGHT/NORMAN BROWN	247 CONCORD JAZZ 3345/CONCORD		
14	23	30	PETER WHITE	HERE WE GO HEADS UP 3266/CONCORD		
15	18	16	PAUL HARCAGLE	THE CLUB LOUNGE: VOLUME 1 THIPPIN' BY RHYTHM 57		

CLASSICAL CROSSOVER ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	NEW	1	#1 JACKIE EVANCHO	SONGS FROM THE SILVER SCREEN EPIC 4083/COLUMBIA		
2	NEW	1	THE PIANO GUYS	THE PIANO GUYS MASTERWORKS 4700/SONY MASTERWORKS		
3	NEW	1	TORI AMOS	GOLD DUST MERCURY CLASSICS/CD 01856/DECCA CLASSICS		
4	1	3	LINDESEY STIRLING	LINDESEY STIRLING BRIDGE/STONE IS		

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	DISTRIBUTING LABEL
1	2	10	#1 ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT CHRIS BROWN & T-PAIN	MACHETE
2	8	23	INCONDICIONAL	PRINCE ROYCE	TOP STOP
3	15	40	DUTTY LOVE	DON OMAR FEAT NATASHA ORFANATO & MACHETE	UMALE
4	4	13	WILL U STILL LOVE ME TOMORROW	LESLIE GRAZIE	TOP STOP
5	10	23	HASTA QUE SALGA EL SOL	DON OMAR	ORFANATO & MACHETE
6	8	17	PASARELA	DADDY YANKEE EL CARTEL	CAPTUL LATIN
7	5	20	MIRANDO AL CIELO	ROBERTO TAPIA	FONOVISA
8	3	22	SIN RESPIRACION	BANDALIA RECORDS DE GRUPO EXTERMINADOR	FONOVISA
9	7	12	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	DISA
10	1	2	VOLVI A NACER	CARLOS VIVES GARRA VV	SONY MUSIC LATIN
11	6	10	BALADA (T'CHE T'CHERE T'CHE T'CHE)	GUSTAVO LIMA PANTANAL	DISA
12	13	37	AMOR CONFUSO	GERARDO ORTIZ	DEL SONY MUSIC LATIN
13	17	12	NO ME COMPARE	ALEJANDRO SANZ	UNIVERSAL MUSIC LATIN
14	12	13	GENTE BATALLOSA	CALIBRE 90	DISA
15	20	11	ECHA P'LLA (MANOS PA' R'RIBA)	PITBULL	SONY MUSIC LATIN
16	24	7	MI PROMESA	PESADO	DISA
17	19	13	EL BUEN EJEMPLO	CALIBRE 90	DISA
18	22	7	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	DON OMAR FEAT JUAN MAGAN	ORFANATO & MACHETE
19	14	26	UN HOMBRE NORMAL	ESPINAZA PAZ	VIDEO MAX
20	21	8	DIOSA DE LOS CORAZONES	KEN Y ZOLA LOPEZ LENOX, ANGELO & RONA PINA	
21	36	5	EN RESUMEN	BANDALIA RECORDS	DISA
22	26	21	ESTILO ITALIANO	JESUS OJEDA Y SUS PARIENTES	DISCOS SOL
23	43	3	VACIANDO BOTELLAS	FIEL RUIDA	DISA
24	RE-ENTRY		AVANTAME	KE\$HA	FEAT EL PETRO ANGELO SUMMA
25	25	10	365 DIAS	LOS TUCANOS DE TLUAMANA	FONOVISA
26	16	10	TE QUIERO	AURORA	NET A TUNERS
27	32	4	EL PRIMER LUGAR	LA ORIGINAL BANDA EL LIMON DE SAZADORI & ZARRAGA	FONOVISA
28	31	5	DETRAS DE MI VENTANA	JENNI RIVERA	FONOVISA
29	RE-ENTRY		SAN LUNES	BANDALIA TRIMOLA	DISCOS SABINAS REMIX
30	33	3	AMOR REAL	CONCEPCION YANDEL & WYNNE WISNER	NEW TRA SUMMA
31	23	16	TE MIRABAS MAS BONITA	CHRY LEZARROVA & YUBANDA TERESA SINALOENSE	DISA
32	37	13	HASTA QUE TE CONOCI	MANA	WARNER LATINA
33	NOT SHOT		BESOS AL AIRE	3BALLMITY	FEAT AMERICA SERRAVAL & SMOKY
34	NEW		LLEVAME CONTIGO	ROMEO SANTOS	SONY MUSIC LATIN
35	38	3	LA PASION TIENE MEMORIA	EDNATANO	SONY MUSIC LATIN
36	49	2	MIENTRAS TANTO	TOMMY TORRES	FEAT REGGAE AURORA
37	27	9	YA TE OLVIDE	YURIIDA	SONY MUSIC LATIN
38	45	3	MI VIDA ERES TU	N'KLABE	NAJAF
39	30	8	ALGUIEN	KARY GARCIA	SONY MUSIC LATIN
40	44	2	TIENES QUE CREER EN MI	FRANCOE J	UNIVERSAL MUSIC LATIN
41	28	17	ERES MI SUENO	CONCEPCION YANDEL & WYNNE WISNER	SONY MUSIC LATIN
42	46	5	TODO LO QUE QUIERES ES BAILAR	JORGUE VILLALBA FEAT DESEEMER & WANNER LATINA	
43	NEW		CON QUIEN SE QUEDA EL PERRO	JESSE & JOY	WARNER LATINA
44	41	7	DONDE ESTES LEGARE	ALEXIS & FIDO	SONY MUSIC LATIN
45	NEW		DESDE QUE SE FUE	CHRISTIAN PAGAN	UNIVERSAL MUSIC LATIN
46	NEW		ESTAS AHÍ?	GUERTEO SANTA ROSA	SONY MUSIC LATIN
47	NEW		ADICTO	ERELITO	SONY MUSIC LATIN
48	NEW		LEJOS	TOMMY TORRES	TOP STOP
49	NEW		PEGAITO SUAVECITO	ELVIS CRESPO	FEAT PRO BLANCO FLASH
50	42	3	RIVAL	ROMEO SANTOS	FEAT MANO OMM

Tommy Torres picks up his first No. 1 on Top Latin Albums as *12 Historias* debuts with 6,000 copies, according to Nielsen SoundScan. The sales opening more than doubles that of previous release *Tarde O Temprano*, which moved fewer than 3,000 copies when it debuted at No. 17 in 2008.



LATIN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	DISTRIBUTING LABEL
1	2	10	#1 ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT CHRIS BROWN & T-PAIN	MACHETE
2	3	22	SIN RESPIRACION	BANDALIA RECORDS DE GRUPO EXTERMINADOR	FONOVISA
3	5	20	MIRANDO AL CIELO	ROBERTO TAPIA	FONOVISA
4	7	12	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	DISA
5	1	2	VOLVI A NACER	CARLOS VIVES GARRA VV	SONY MUSIC LATIN
6	11	7	SOLO VINE A DESPEDIRME	GERARDO ORTIZ	DEL SONY MUSIC LATIN
7	4	13	WILL U STILL LOVE ME TOMORROW	LESLIE GRAZIE	TOP STOP
8	8	17	PASARELA	DADDY YANKEE EL CARTEL	CAPTUL LATIN
9	6	10	BALADA (T'CHE T'CHERE T'CHE T'CHE)	GUSTAVO LIMA PANTANAL	DISA
10	9	23	INCONDICIONAL	PRINCE ROYCE	TOP STOP
11	12	13	GENTE BATALLOSA	CALIBRE 90	DISA
12	10	23	HASTA QUE SALGA EL SOL	DON OMAR	ORFANATO & MACHETE
13	15	40	DUTTY LOVE	DON OMAR FEAT NATASHA ORFANATO & MACHETE	UMALE
14	13	37	AMOR CONFUSO	GERARDO ORTIZ	DEL SONY MUSIC LATIN
15	24	7	MI PROMESA	PESADO	DISA
16	21	9	DIOSA DE LOS CORAZONES	KEN Y ZOLA LOPEZ LENOX, ANGELO & RONA PINA	
17	14	26	UN HOMBRE NORMAL	ESPINAZA PAZ	VIDEO MAX
18	34	2	GANGNAM STYLE	PSY	HYOLBYE
19	20	11	ECHA P'LLA (MANOS PA' R'RIBA)	PITBULL	SONY MUSIC LATIN
20	RE-ENTRY		GG AVANTAME	KE\$HA	FEAT EL PETRO ANGELO SUMMA
21	18	13	EL BUEN EJEMPLO	CALIBRE 90	DISA
22	17	10	NO ME COMPARE	ALEJANDRO SANZ	UNIVERSAL MUSIC LATIN
23	25	12	365 DIAS	LOS TUCANOS DE TLUAMANA	FONOVISA
24	36	5	EN RESUMEN	BANDALIA RECORDS	DISA
25	22	7	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	DON OMAR FEAT JUAN MAGAN	ORFANATO & MACHETE

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	NOT SHOT		#1 TOMMY TORRES	<i>12 HISTORIAS</i>	WARNER LATINA
2	2	2	GERARDO ORTIZ	<i>EL BUEN EJEMPLO</i>	SONY MUSIC LATIN
3	1	2	ALEJANDRO SANZ	<i>LA MASCARA DE TEGA</i>	UNIVERSAL MUSIC LATIN
4	3	9	MANA	<i>ELABORADOS LA BAHIA</i>	WARNER LATINA
5	4	4	DADDY YANKEE	<i>PRESTIGE EL CARTEL</i>	UMALE
6	5	7	VARIOUS ARTISTS	<i>LA FORMULA</i>	THE COMPANY PINA
7	7	26	PRINCE ROYCE	<i>PHASE II</i>	TOP STOP
8	6	14	WISIN & YANDEL	<i>LIBRES</i>	MACHETE
9	8	48	ROMEO SANTOS	<i>FORMULA VOL. 1</i>	SONY MUSIC LATIN
10	9	3	GRUPO EXTERMINADOR	<i>EL PUNTO EXACTO</i>	DISA
11	10	22	LOS BUKIS	<i>ICONS</i>	24X7
12	13	32	JENNI RIVERA	<i>JOYAS PRESTADAS</i>	POP
13	12	23	DON OMAR	<i>MIS RECUERDOS</i>	ORFANATO & MACHETE
14	18	2	GG LOS TEMERARIOS	<i>ICONS</i>	24X7
15	11	8	JULIAN ALVAREZ Y SU NORTEÑO BANDA	<i>ENVUO</i>	DISA
16	14	7	PESADO	<i>MIPROMESA</i>	DISA
17	13	34	JESSE & JOY	<i>CON QUIEN SE QUEDA EL PERRO</i>	WARNER LATINA
18	16	14	JESUS OJEDA Y SUS PARIENTES	<i>ESTILO ITALIANO</i>	DISCOS SOL
19	20	11	ROBERTO TAPIA	<i>EL MACHO</i>	SONY MUSIC LATIN
20	NEW		CHRISTIAN PAGAN	<i>MAS DE LO QUE SOY</i>	UNIVERSAL MUSIC LATIN
21	31	9	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	<i>ICONS</i>	24X7
22	24	4	LOS BUTTRES DE CULIACAN SINALOA	<i>TRIBUTO AL MAS GRANDE CHALO</i>	SANCHO V.I.P. 2118
23	22	29	EL TRONO DE MEXICO	<i>LO MEJOR DE EL TRONO DE MEXICO</i>	DISA
24	17	2	CARDENALES DE NUEVO LEON	<i>ICONS</i>	24X7
25	20	15	MARCO ANTONIO SOLIS	<i>UN AÑO DE LUNA</i>	HABAR

REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	2	#1 GERARDO ORTIZ	<i>EL BUEN EJEMPLO</i>	SONY MUSIC LATIN
2	2	3	GRUPO EXTERMINADOR	<i>EL PUNTO EXACTO</i>	DISA
3	3	22	LOS BUKIS	<i>ICONS</i>	24X7
4	8	2	LOS TEMERARIOS	<i>ICONS</i>	24X7
5	4	8	JULIAN ALVAREZ Y SU NORTEÑO BANDA	<i>ENVUO</i>	DISA
6	5	7	PESADO	<i>MIPROMESA</i>	DISA
7	6	14	JESUS OJEDA Y SUS PARIENTES	<i>ESTILO ITALIANO</i>	DISCOS SOL
8	9	11	ROBERTO TAPIA	<i>EL MACHO</i>	SONY MUSIC LATIN
9	14	9	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	<i>ICONS</i>	24X7
10	11	4	LOS BUTTRES DE CULIACAN SINALOA	<i>TRIBUTO AL MAS GRANDE CHALO</i>	SANCHO V.I.P. 2118
11	10	28	EL TRONO DE MEXICO	<i>LO MEJOR DE EL TRONO DE MEXICO</i>	DISA
12	7	2	CARDENALES DE NUEVO LEON	<i>ICONS</i>	24X7
13	12	32	JENNI RIVERA	<i>JOYAS PRESTADAS</i>	BANDA
14	15	22	CON JUNTO PRIMAVERA	<i>ICONS</i>	24X7
15	NEW		GRUPO BRYNDIS	<i>ICONS</i>	24X7
16	19	11	LOS INQUIETOS DEL NORTE	<i>LOS HERIBES</i>	DISA
17	17	43	3BALLMITY	<i>INTENCIONAL</i>	FONOVISA
18	RE-ENTRY		LOS YONIC'S	<i>ICONS</i>	24X7
19	18	36	VARIOUS ARTISTS	<i>LA BANDA MEXICANA DE AMERICA</i>	DISA
20	16	53	GERARDO ORTIZ	<i>ENTRE DOS Y EL MUNDO</i>	SONY MUSIC LATIN

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	28	#1 PRINCE ROYCE	<i>PHASE II</i>	TOP STOP
2	2	40	ROMEO SANTOS	<i>FORMULA VOL. 1</i>	SONY MUSIC LATIN
3	3	7	HECTOR ACOSTA "EL TORITO"	<i>ICONS</i>	24X7
4	8	15	N'KLABE	<i>LA SALSABA</i>	NAJAF
5	4	32	JUAN LUIS GUERRA 440	<i>COLECCION CRISTIANA</i>	CAPTUL LATIN
6	8	37	VICTOR MANUELLE	<i>BUSCO UN PUEBLO</i>	SONY MUSIC LATIN
7	9	23	ELVIS CRESPO	<i>LOS MONSTRUOS</i>	UNIVERSAL MUSIC LATIN
8	7	6	EDDIE MONTALVO	<i>DISCO NUEVA YORK</i>	PUNTO RECORDS
9	11	6	VARIOUS ARTISTS	<i>SUPERBACABA</i>	PLANET 29
10	10	20	CHEFO FELICIANO/RUBEN BLADES	<i>EL PASAJE</i>	SONY MUSIC LATIN
11	16	57	OSUNELA	<i>DEL OMBRO DEL MONTE</i>	PLANET 29
12	13	16	VARIOUS ARTISTS	<i>SUPER SALSABA</i>	SUMMER 2012
13	14	16	FRANKIE RUIZ	<i>MENEGACION</i>	LOS CLASICOS
14	15	36	GILBERTO SANTA ROSA	<i>CANCIONES DE AMOR</i>	SONY MUSIC LATIN
15	17	19	EDDIE SANTIAGO	<i>NO ME ENOJO</i>	DISA
16	RE-ENTRY		LUIS ENRIQUE	<i>SOY SERE</i>	TOP STOP
17	19	56	CHARLIE ZAA	<i>DE BOHEMA</i>	THE ENTITY
18	5	3	ALFONSO LOVO	<i>LA GIGANTONA</i>	NABO
19	RE-ENTRY		LEGATON LAMERO	<i>ANTHOLOGY</i>	FANIA
20	20	7	FONSECA	<i>ILLUSION</i>	PROJECTO NASH

LATIN POP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	NEW		#1 TOMMY TORRES	<i>12 HISTORIAS</i>	WARNER LATINA
2	1	2	ALEJANDRO SANZ	<i>LA MASCARA DE TEGA</i>	UNIVERSAL MUSIC LATIN
3	2	6	MANA	<i>ELABORADOS LA BAHIA</i>	WARNER LATINA
4	3	31	JENNI RIVERA	<i>JOYAS PRESTADAS</i>	POP
5	4	34	JESSE & JOY	<i>CON QUIEN SE QUEDA EL PERRO</i>	WARNER LATINA
6	NEW		CHRISTIAN PAGAN	<i>MAS DE LO QUE SOY</i>	UNIVERSAL MUSIC LATIN
7	8	15	MARCO ANTONIO SOLIS	<i>UN AÑO DE LUNA</i>	HABAR
8	7	135	SHAKILA	<i>DE JETE DE MANA</i>	SONY MUSIC LATIN
9	8	106	SHAKIRA	<i>SALE EL SOL</i>	DISA
10	NEW		EVAN CRAFT	<i>YOU SOY SEQUERO</i>	CANZON DE JEREM
11	6	4	KARI JOE	<i>CONTE ENCUENTRO</i>	SPARRROW
12	11	53	ARJONA	<i>INDEPENDIENTE</i>	META
13	14	10	KARY GARCIA	<i>KARY GARCIA</i>	SONY MUSIC LATIN
14	5	5	MIGUEL BOSE	<i>PRAYDO</i>	WARNER LATINA
15	10	19	JUANES	<i>JUANES</i>	UNIVERSAL MUSIC LATIN
16	13	7	CAMILLO SESTO	<i>20 AÑOS</i>	VERSE
17	15	33	YURIIDA	<i>PARAN</i>	SONY MUSIC LATIN
18	17	28	MANA	<i>DRAMAMA</i>	WARNER LATINA
19	18	37	ALEJANDRO FERNANDEZ	<i>CANCIONES</i>	SONY MUSIC LATIN
20	RE-ENTRY		JOSE JOSE	<i>LA HISTORIA DEL PRINCIPE</i>	SONY MUSIC LATIN

LATIN RHYTHM ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	4	#1 DADDY YANKEE	<i>PRESTIGE EL CARTEL</i>	CAPTUL LATIN
2	2	7	VARIOUS ARTISTS	<i>LA FORMULA</i>	THE COMPANY PINA
3	3	14	WISIN & YANDEL	<i>LIBRES</i>	MACHETE
4	4	23	DON OMAR	<i>MIS RECUERDOS</i>	ORFANATO & MACHETE
5	10	5	VARIOUS ARTISTS	<i>ICONS</i>	24X7
6	5	10	PITBULL	<i>MI AMOR</i>	SONY MUSIC LATIN
7	7	12	KINTO SOL	<i>FAMILIA</i>	

EURO			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	NEW	SKYFALL	ADELE XL
2	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
3	2	DIAMONDS	RHIANNA SRP
4	12	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO
5	4	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC
6	3	HALL OF FAME	THE SCRIPT FT. WILLIAM PHONOGENIC
7	NEW	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
8	6	I CRY	FLO RIDA POE BOY
9	NEW	ANYTHING COULD HAPPEN	ELLIE GOULDING POLYDOR
10	5	ONE DAY / RECKONING SONG	ASAF AVDIAN & THE MOJOS TELMAVAAR/FOUR

JAPAN			
BILLBOARD JAPAN HOT 100			
THIS WEEK	LAST WEEK	(HANSRIN/SOUNDCAN JAPAN/PLANTECH)	OCTOBER 20, 2012
1	45	SEXY SUMMER NI YUKI GA FURU	SEXY ZONE PONY CANYON
2	36	FOLLOW ME	GIRL5/RS&B
3	27	BLOW ME (ONE LAST KISS)	PINK SON7
4	46	OYASUMI NAKIGOE, SAYONARA UTAHIME	CREEPHY/VICTOR
5	53	BEAUTIFUL LIFE	MASAHARU FUKUYAMA UNIVERSAL
6	NEW	PURPLE SKY	MITSU EM
7	1	OH!	SHOJO JOMI NAYUTAWAVE
8	78	ERENYAN	ERENA DND WARNER
9	33	MADNESS	MUSE WARNER
10	3	CALL ME MAYBE	CARLY RAE JEPSEN UNIVERSAL

GERMANY			
SINGLES			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	OCTOBER 20, 2012
1	3	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
2	1	ONE DAY / RECKONING SONG	ASAF AVDIAN & THE MOJOS TELMAVAAR/FOUR
3	3	LILA WOLKEN	MARTINA TENSA & MISS PLATINUM FOUR
4	NEW	DIAMONDS	RHIANNA SRP
5	6	SCHAU NICHT MEHR ZURUCK	XAVAS HAIDOO
6	2	STARDUST	ONE REPUBLIC WOLFEY
7	4	I FOLLOW RIVERS	LYKKE LILL RECORDINGS
8	8	SONNENTANZ	NLANGKARUSSELL UNIVERSAL
9	10	FEEL AGAIN	ONE REPUBLIC WOLFEY
10	5	CALL ME (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC

UNITED KINGDOM			
SINGLES			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	OCTOBER 20, 2012
1	NEW	DIAMONDS	RHIANNA SRP
2	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
3	NEW	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO
4	NEW	SKYFALL	ADELE XL
5	NEW	ANYTHING COULD HAPPEN	ELLIE GOULDING POLYDOR
6	2	HALL OF FAME	THE SCRIPT FT. WILLIAM PHONOGENIC
7	3	I CRY	FLO RIDA POE BOY
8	8	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC
9	9	TURN AROUND	CONOR MARRIAGE FT. KE-YO PARLOPHONE
10	4	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE

FRANCE			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	1	DIAMONDS	RHIANNA SRP
2	2	DOWN THE ROAD	CICOU AND ON
3	NEW	SKYFALL	ADELE XL
4	9	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
5	5	ONE DAY / RECKONING SONG	ASAF AVDIAN & THE MOJOS TELMAVAAR/FOUR
6	3	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
7	7	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC
8	4	PURSUIT OF HAPPINESS (NIGHTMARE)	NIGHTMARE/ROCKAWAY RECORDS/UNIVERSAL MOTOWN
9	10	TOO CLOSE	ALIX CLARE ISLAND
10	8	GOOD TIME	OWEN CITY & CARLY RAE JEPSEN 604/SCHOOLBOY

CANADA			
BILLBOARD CANADIAN HOT 100			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN/WS)	OCTOBER 20, 2012
1	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
2	78	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO/COLUMBIA
3	2	ONE MORE NIGHT	MAROON 5 A&M/OCTONE
4	NEW	SKYFALL	ADELE XL
5	NEW	RED	TAYLOR SWIFT BIG MACHINE/OPEN ROAD
6	3	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE
7	5	GOOD TIME	OWEN CITY & CARLY RAE JEPSEN 604/REPUBLIC
8	8	DIAMONDS	RHIANNA SRP/DEF JAM
9	7	SOME NIGHTS	HUN FUELED BY RAMEN
10	6	BLOW ME (ONE LAST KISS)	PINK RCA

KOREA			
BILLBOARD KOREA K-POP HOT 100			
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	OCTOBER 20, 2012
1	1	MEMORY OF THE WIND	NAUL IN/EXTREND
2	NEW	BLOOM	GA IN (OF BROWN EYED GIRLS) GEN ENTERTAINMENT
3	2	ALL FOR YOU	SEO IN/ROCK JUNGSEON & JELLYSHIP & G.O.B.E.N.T
4	3	MISSING YOU	G DRAGON/INT KIM YUNA YG ENTERTAINMENT
5	4	GANGNAM STYLE	PSY CJ E&M & SON FACTORY
6	6	CRAYON	G-DRAGON YG ENTERTAINMENT
7	5	LIPSTICK	ORANGE Caramel PLEDIS
8	8	AMATEUR	LEE SEUNG CHUL CJ E&M
9	7	SEXY LOVE	T-ARA CORE CONTENTS MEDIA
10	10	LOVE IS LIKE A SNOWFLAKE	XIA S&Z CONTENTS

AUSTRALIA			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(ARIA)	OCTOBER 20, 2012
1	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
2	2	BATTLE SCARS	GUY SEBASTIAN FT. LUIE FIASCO SONY MUSIC
3	3	HALL OF FAME	THE SCRIPT FT. WILLIAM PHONOGENIC
4	4	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO
5	RE	TRY	PINK RCA
6	5	SKINNY LOVE	BIRDY 14TH FLOOR
7	6	I CRY	FLO RIDA POE BOY
8	NEW	DIAMONDS	RHIANNA SRP
9	NEW	DIE YOUNG	MEKA KIMOSABE
10	7	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE

NETHERLANDS			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	NEW	SKYFALL	ADELE XL
2	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
3	2	ONE DAY/RECKONING SONG	ASAF AVDIAN & THE MOJOS TELMAVAAR/FOUR
4	5	DIAMONDS	RHIANNA SRP
5	3	MORE	SANDRA VAN NIEUWLAND RBALL
6	7	THIS IS LOVE	WILLIAM FT. EVA SIMONS WILL I AM
7	4	GIRL ON FIRE	ALICIA KEYS FT. NICKI MINAJ RCA
8	8	BEAUTY & DE BRAINS	NELSON FACEMAKER
9	NEW	HALLO WERELD	KINDEREN VOOR KINDEREN VARA
10	6	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM

ITALY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	1	ONE DAY/RECKONING SONG	ASAF AVDIAN & THE MOJOS TELMAVAAR/FOUR
2	NEW	SKYFALL	ADELE XL
3	3	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
4	5	HALL OF FAME	THE SCRIPT FT. WILLIAM PHONOGENIC
5	6	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC
6	7	LITTLE TALKS	OF MONSTERS AND MEN SKRMSL EHF/LAELAR&T
7	8	P.E.S.	CLUB DOGO FT. GIULIANO PALMA UNIVERSAL
8	7	DIAMONDS	RHIANNA SRP
9	NEW	CANDY	ROBBIE WILLIAMS FARRELL
10	9	WHISTLE	FLO RIDA POE BOY

GREECE			
ALBUMS			
THIS WEEK	LAST WEEK	(CYTA-IFPI)	OCTOBER 20, 2012
1	NEW	MAKING MIRRORS	GOTYE G&P L&S 'N' SECONDS/ISLAND
2	NEW	EARINI ISIMERIA	HRISTOS ZERBINOS & MILTOS LOGIADIS MINOS
3	NEW	GOD LOVES CAVIAR (SOUNDTRACK)	MINOS MATSAS MINOS
4	RE	STAN	STAN MINOS
5	NEW	BEST OF	PYX L&S MINOS
6	9	EMAI MAZI SOU	MARIS VERTIS UNIVERSAL
7	NEW	CHOUROS/KOINOS TOU 'SHAKRAF 1980-1990 KYKLO THEATRO	VARIOUS ARTISTS MINOS
8	RE	ANTHOLOGIA: 1931-2001	STELIOS KAZANTZIDIS MINOS
9	NEW	LETTERS/PANOPOLLOS TOUS/SMOUKI KYRAZES 45/HROVA	VARIOUS ARTISTS MINOS
10	NEW	GIA PANTA MAZI	GIANNIS PARIOS MINOS

SPAIN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	1	TE VOY A ESPERAR	JUAN MAGAN FT. BELINDA SONY MUSIC
2	2	TANTO	PABLO ALBORAN TRIVECA
3	3	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
4	3	SE VENDE	ALBA JORDANO SANZ UNIVERSAL
5	4	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBERLY CANUP L&S 'N' SECONDS/ELEVEN
6	5	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
7	NEW	SKYFALL	ADELE XL
8	8	WHISTLE	FLO RIDA POE BOY
9	9	OLVIDARTE	FELIPE SANTOS FT. CALI Y DANCE WARNER
10	NEW	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC

SWITZERLAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	1	ONE DAY/RECKONING SONG	ASAF AVDIAN & THE MOJOS TELMAVAAR/FOUR
2	2	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
3	NEW	SKYFALL	ADELE XL
4	5	DIAMONDS	RHIANNA SRP
5	3	READ ALL ABOUT IT, PT. III	TINIE TEMPEL/DE VOOR DE DEUR
6	4	I FOLLOW RIVERS	LYKKE LILL RECORDINGS
7	8	SCHAU NICHT MEHR ZURUCK	XAVAS HAIDOO
8	RE	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC
9	RE	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
10	10	GIRL ON FIRE	ALICIA KEYS FT. NICKI MINAJ RCA

BELGIUM			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
2	2	ONE DAY/RECKONING SONG	ASAF AVDIAN & THE MOJOS TELMAVAAR/FOUR
3	NEW	SKYFALL	ADELE XL
4	6	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
5	5	DIAMONDS	RHIANNA SRP
6	4	WILDEST MOMENTS	JESSE WALKER FUM
7	4	SPECTRUM (GAY MY NAME)	FLORENCE + THE MACHINE ISLAND
8	10	I CRY	FLO RIDA POE BOY
9	RE	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC
10	RE	CAN'T GET BETTER THAN THIS	PARACHUTE YOUTH SWEAT IT OUT/L&P

SWEDEN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	1	HANDERNA MOT HILLEN	PETRA MARKLUND RAZGA
2	NEW	SKYFALL	ADELE XL
3	2	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
4	4	DIAMONDS	RHIANNA SRP
5	3	VART JAG AN GAR	STIFFTENEN M&S
6	5	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
7	6	HUNGRY HEARTS	MUSE UNIVERSAL
8	9	GREYHOUND	SWEDISH HOUSE MAFIA SHM
9	8	GIRL ON FIRE	ALICIA KEYS FT. NICKI MINAJ RCA
10	RE	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC

MEXICO			
AIRPLAY			
THIS WEEK	LAST WEEK	(NIelsen BDS)	OCTOBER 20, 2012
1	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
2	38	TU NO TIENES LA CULPA	JULIAN ALVAREZ Y SU NOROCCO BANDA ASU/DISA
3	2	AIRE SOY	MIGUEL BOSE & XIMENA SARINANA WARNER
4	7	WHISTLE	FLO RIDA POE BOY/ATLANTIC
5	3	WHERE HAVE YOU BEEN	RHIANNA SRP/DEF JAM
6	50	INFIEL	GERMAN MONTERO FOLVOISA
7	11	CON QUIEN SE QUEDA EL PERRO	JESSE & JOY WARNER
8	NEW	BALADA BOA	DIEGO HERBERA SABINAS
9	8	TE PERDONE	RETINYO SKAL/DIA
10	10	ENTREGATE	MODERATO CAPITOL

AUSTRIA			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
2	2	ONE DAY/RECKONING SONG	ASAF AVDIAN & THE MOJOS TELMAVAAR/FOUR
3	NEW	SKYFALL	ADELE XL
4	6	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC
5	5	DIAMONDS	RHIANNA SRP
6	7	ONE MORE NIGHT	MAROON 5 A&M/OCTONE
7	NEW	CANDY	ROBBIE WILLIAMS FARRELL
8	NEW	DON'T STOP THE PARTY	PITBULL FT. TJR MR. 305/POLY BROADCASTS
9	4	I FOLLOW RIVERS	LYKKE LILL RECORDINGS
10	3	MOVE IN THE RIGHT DIRECTION	GOSSIP COLUMBIA

NORWAY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	1	DIAMONDS	RHIANNA SRP
2	2	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
3	NEW	SKYFALL	ADELE XL
4	6	GIRL ON FIRE	ALICIA KEYS FT. NICKI MINAJ RCA
5	3	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
6	7	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC
7	4	HALL OF FAME	THE SCRIPT FT. WILLIAM PHONOGENIC
8	RE	LITEN FUGGEL	VAMP UNIVERSAL
9	10	THIS IS LOVE	WILLIAM FT. EVA SIMONS WILL I AM
10	8	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO

DENMARK			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
2	NEW	HJEM	SANNE SALOMONSEN MERMAID
3	7	DJ BLUES	PANAMAN EASYTIGER
4	4	DIAMONDS	RHIANNA SRP
5	3	IKKE MERE TID	SHAKA LOVELESS UNIVERSAL
6	2	ONE DAY/RECKONING SONG	ASAF AVDIAN & THE MOJOS TELMAVAAR/FOUR
7	NEW	SKYFALL	ADELE XL
8	8	OVERGIR MIG LANGSOMT	MADS LANGER SONY MUSIC
9	6	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
10	NEW	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO

FINLAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SOUNDCAN INTERNATIONAL)	OCTOBER 20, 2012
1	NEW	SKYFALL	ADELE XL
2	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC
3	3	KUKKURUKUU	MARISHA & PAAT SUDET WARNER
4	5	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
5	4	HALL OF FAME	THE SCRIPT FT. WILLIAM PHONOGENIC
6	6	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC
7	NEW	SOME NIGHTS	HUN FUELED BY RAMEN
8	2	DIAMONDS	RHIANNA SRP
9	7	I CRY	FLO RIDA POE BOY
10	8	ONE MORE NIGHT	MAROON 5 A&M/OCTONE

2 REASONS (A)ron's Bay Music, BM/Warner-Tamere...

ASCAP/Universal Music Corporation, ASCAP/EMI...

GENIE BATALLOSA (Andaluz Music, BM/Da Caire...

LAZY LOVE (Universal Music - 7 Tunes LLC, ASCAP/...

Love Music, ASCAP/Flyte Tunes Tunes Inc., ASCAP,...

com Music Publishing LLC, ASCAP/IT 26...

ADICTO (Sarta Music Publishing, Inc., BM/IT 47...

ASCAP/EMI, ASCAP/IT 26...

GO GET IT (Domen And Y Majesty's Music, ASCAP/...

LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE...

OUTTA MY HEAD (Sony/ATV Tree Publishing, BM/...

TIPTOP ON BACK (Magic Mustang Music, Inc., BM/...

ALBUJEN (WB Music Corp., ASCAP/IT 29...

ASCAP/EMI, ASCAP/IT 29...

HALL OF FAME (Innegram Music, BME/I...

LET'S TALK (EMI Foray Music, SESAC/AM, Grandis...

PASARELA (Lo Wang Publishing, ASCAP/IT 6...

TANULUN (EMI Blackwood Music, Inc., BM/EMI...

AMOR CONFUSSO (DIE Melodies, BM/IT 12...

ASCAP/EMI, ASCAP/IT 12...

HASTA QUE TE CONOCI (Arabella, ASCAP/Univer...

LET THERE BE COVILHS (Tunes of Biggie Pictur...

PAYPHONE (Carners, BM/Matza Ball Music, BM/Where...

TOO CLOSE (Phon Groove, BM/Warner-Tamere...

AMOR REAL (Not Listed)...

ASCAP/EMI, ASCAP/IT 26...

HEART ATTACK (EMI Foray Music, SESAC/Rico La...

LOVE (EMI Foray Music, SESAC/D11 Song, BM/...

POUNCE (EMI Blackwood Music, Inc., BM/EMI...

U HOMBRE NORMAL (Apeu Musical, LLC, BM/IT...

BABEL (Average Z/S Music Publishing, BM/IZ/IS...

ASCAP/EMI, ASCAP/IT 26...

HOME (DVP One Publishing, ASCAP/Downtown...

LOVER OF THE LIGHT (Universal Tunes, SESAC, H...

PUT IT DOWN (Gibson Foreign Press Publishing...

VACIANDO KATAS (Vermittl House Of Music Inc...

BEER MUSIC (Warner-Tamere Publishing Corp.,...

ASCAP/EMI, ASCAP/IT 26...

LOVIN YOU IS FUN (Sony/ATV Tree Publishing, B...

MADNESS (Ecozoneth Ltd., PRS/Warner-Tamere...

MEMOIRS (Mercury Music Group, BM/EMI/Blackwo...

WANTED (Songs of Universal, Inc., BM/Songs Fr...

BEER MUSIC (Warner-Tamere Publishing Corp.,...

ASCAP/EMI, ASCAP/IT 26...

MISSIN' YOU CRYZ (Bibi Butler Music, BM/EMI...

MERRY GO ROUND (Warner-Tamere Publishing...

REMEMBER YOU (Not Listed)...

WHISPERS IN THE DARK (Universal Tunes, SESAC,...

BEGIN AGAIN (Sony/ATV Tree Publishing, BM/...

ASCAP/EMI, ASCAP/IT 26...

LIUV DEM STRIPPERS (Tipp Music, ASCAP/IT 26...

NO LIES (The Song Factory, LLC, ASCAP/Golden V...

SHINING ON (Writers of Say Gailie Music, BM/...

WIDE AWAKE (When 'Er Rich You 'Er My Bitch,...

BESOS AL AIRE (Latin Power Copyright, SESAC/...

ASCAP/EMI, ASCAP/IT 26...

JUST WANNA ROCK 'N ROLL (Big Red Tee, BM/...

NO MORE COMPARES (Wendy Ruppel Music Spinn...

THE A TEAM (Sony/ATV Music Publishing, LLC, PRS,...

YOUR BODY (IMOM Music AB, BM/Songs Of Kobalt...

BIRTHDAY SONG (Tipp Music, ASCAP/Plaza G...

ASCAP/EMI, ASCAP/IT 26...

LET'S TAKE IT TO THE STREET (The Sound Factory...

NO MORE COMPARES (Wendy Ruppel Music Spinn...

THE A TEAM (Sony/ATV Music Publishing, LLC, PRS,...

YOUR BODY (IMOM Music AB, BM/Songs Of Kobalt...

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Def Jam Recordings names Radio Killa/Def Jam artist **the-Dream** executive VP of A&R. The writer/producer has also worked with Mariah Carey, Rihanna, Beyoncé, Mary J. Blige and Justin Bieber, among others.

Interscope Geffen A&M appoints **John Janick** president/COO. He co-founded Fueled by Ramen and was co-president of Elektra Records.

Elektra Records names **Jeff Castelaz** president. He co-founded Dangerbird Records and Music Publishing.

Warner Music Group appoints **Alfonso Perez-Soto** senior VP of business development for Latin America, Spain and emerging markets. He was VP of the content corporate unit at Telefonica.

Mercury Records taps **Steve Yegelow** as senior VP of A&R. He was president at S-Curve.

Fueled by Ramen appoints **Mike Easterlin** GM. He was head of promotion at Roadrunner Records.



TOURING: MSG Entertainment promotes **Mikyl Cordova** to senior VP of public relations. She was VP.

Front Row Marketing Services appoints **Sergio del Prado** regional VP. He was VP of sales and marketing for the Los Angeles Dodgers.

DIGITAL: The Orchard names **Jeremy Rosen** director of video network programming. He was director of digital platforms and emerging technology at Roadrunner Records.

RELATED FIELDS: **Richard C. Strasser** has been named an interim Copyright Royalty Board judge, to fill the void left by Judge Stanley C. Wisniewski, who retired Aug. 31. Strasser had been senior staff attorney on the CRB since its inception in 2007.

—Edited by Mitchell Peters

GOODWORKS

OMAZE OFFERS UNIQUE ARTIST EXPERIENCES
As lifelong Los Angeles Lakers fans, Ryan Cummins and Matthew Pohlson would've given almost anything for the chance to hang out with basketball legend Magic Johnson.

Not long ago, Johnson hosted a benefit for the Boys & Girls Club of America, where he auctioned off the opportunity to join him for a Lakers game and dinner. Unfortunately, the two broke grad students couldn't afford the \$15,000 high bid.

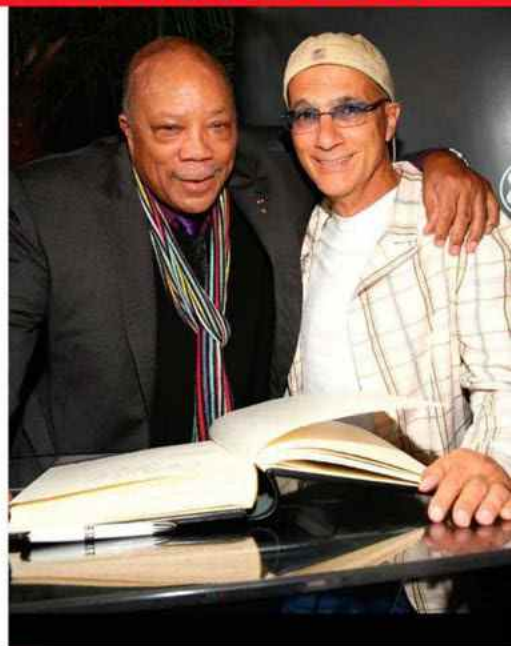
"We got to talking about how much more money they could've raised and how more amazing the experience could've been if for \$5 or \$10 they made it available to everybody online," Cummins recalls.

The experience inspired the two friends to launch Omaze, a company that raises money for charities by partnering with celebrities for once-in-a-lifetime experiences in exchange for donations to a charitable cause. In addition to actors, athletes and intellectuals, Omaze has partnered with such musical artists as Lady Gaga and Moby. For a donation of \$10 or more to P.S. Arts, fans can enter a drawing to hang out with Moby in his private recording studio in Los Angeles. Likewise, a donation to the Young Storytellers Foundation could win a Lady Gaga fan a backstage pass to her concert in Costa Rica. Winners can also bring a friend. Airfare and hotel accommodations are covered as well.

Cummins says the experiences go far beyond the traditional meet-and-greet. "The chance to sit down with Moby one on one in his private studio, that's so much more than a meet-and-greet," he says. "From a winner's perspective, they're amazed at how personal and engaging the setting really is." —Mitchell Peters

TITANS OF INDUSTRY

Music legend **QUINCY JONES** was feted by Interscope Geffen A&M chairman/CEO **JIMMY IOVINE** and others when he received the 21st annual Montblanc de la Culture Arts Patronage Award on Oct. 2 at Hollywood's Chateau Marmont. In tandem with the award—presented by Montblanc North America CEO Jan Patrick Schmitz—the luxury brand donated \$20,000 to the Jazz Foundation of America. PHOTO: GETTY IMAGES



1 THE ADVERTISING Women of New York organization rang in its 100th anniversary with a gala luncheon that included a performance by Capitol/EMI singer/songwriter **EMELI SANDÉ** (center). Flanking the U.K. artist are Vevo VP of sales strategy and global partnerships **ALEXIS JOSEPHS** (left) and AWNY president **CAROL WATSON**. PHOTO: DONALD BODWERS/GETTY IMAGES

2 ON THE eve of Mumford & Sons' chart-topping sales coup with sophomore album *Babel*, Glassnote labelmate Two Door Cinema Club rocked out on a few songs for the Spotify Sessions series on Sept. 24. Spotted afterward in the company's New York offices are (from left) Glassnote CEO **DANIEL GLASS**; Two Door Cinema Club members **KEVIN BAIRD**, **ALEX TRIMBLE** and **SAM HALLIDAY**; and Spotify CEO **DANIEL EK**. PHOTO: KEVIN YATABOLA



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GIRL TALK

Premiere Radio Networks senior director of music initiatives **ROBIN RHODES** (second from right) catches up with Pistol Annies' **ASHLEY MONROE**, **MIRANDA LAMBERT** and **ANGALEENA PRESLEY** (from left) following the trio's recent show at New York's Terminal 5. PHOTO: KEITH GALE



1 WITH **CARLY** Rae Jepsen and Cody Simpson in tow, teen idol **JUSTIN BIEBER** (center) sold out both Los Angeles concerts (Oct. 2-3) on his current *Believe* tour. Visiting backstage with a souvenir-laden Bieber prior to his opening show are (from left) Creative Artists Agency agent **MARLENE TSUCHI**, AEG Live senior VP **DEBRA RATHWELL**, CAA VP **MARK CHEATHAM**, Staples Center VP of events **CHRISTY BUTCHER**, Bieber manager **SCOOTER BRAUN**, AEG Live president/CEO **RANDY PHILLIPS**, Staples Center senior VP/GM **LEE ZEIDMAN** and CAA agent **ALLISON MCGREGOR**. PHOTO: NDAH GRAHAM/STAPLES CENTER & BERNSTEIN ASSOCIATES



2 COMEDIAN **GEORGE LOPEZ** christened the newly renovated San Jose (Calif.) Civic by packing the house for an Oct. 6 appearance. Savoring the moment are (from left) Team San Jose CEO **BILL SHERRY**, Lopez, San Jose Civic marketing manager **JEANNE HART** and GM **JOHN CIULLA**. The city landmark reopened after four years of construction and \$15 million in renovations. PHOTO: COURTESY OF NEDERLANDER CONCERTS



3 WHILE IN Las Vegas celebrating Mexican Independence Day, Latin rock group Maná performed in support of President **BARACK OBAMA'S** re-election during a Sept. 30 campaign rally. Rubbing elbows with the president are (from left) Maná manager **ANGELO MEDINA**; band members **SERGIO VALLÍN**, **ALEX GONZALEZ**, **FHER OLVERA** and **JUAN LUIS CALLEROS**; and **ARTURO CHACÓN**, executive director of the band's charitable foundation, Fundación Selva Negra.

4 DURING ITS 42nd annual dinner/ceremony on Oct. 7, the Nashville Songwriters Hall of Fame inducted **MARY CHAPIN CARPENTER**, **TONY ARATA**, **LARRY HENLEY** and **KIM WILLIAMS**. From left, Nashville Songwriters Hall of Fame Foundation chairman **JOHN VAN MOL** and AT&T of Tennessee president **GREGG MORTON** welcome Arata, Chapin Carpenter, Henley and Williams. PHOTO: DIRK ROHRBACH

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