KEYNOTE SPEAKERS:

RON CONWAY
Investor
SV ANGELS

SETH GOLSTEIN
Chairman/Co-Founder
TURNTABLE.FM

STEVE JANG
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EMI TO BE SPLIT, SOURCES SAY
Citigroup appears likely to split the recorded-music and publishing opera-
tions of EMI Group in its auction of the major-label group, according to industry
sources. Warner Music Group owner Access Industries and the Ber-
telsmann/Kohberg
Kravis Roberts joint
venture BMG Rights
Management were the leading contenders at
press time to buy EMI
Music and EMI Music
Publishing, respec-
tively. Ron Perelman's
MacAndrews
Publishing, respec-
tively, sources.

LAYOFFS AT CLEAR
CHANNEL, CUMULUS
Radio giants Clear
Channel and Cumulus
have laid off staff, al-
though it wasn't clear at
press time how many jobs were shed. Cumulus is streamlin-
ing staff following its
recent acquisition of
Citadel Broadcasting.

CRITERION FOUNDER
GOLDSEN DIES
Mickey Goldsen, founder/CEO of music
publisher Criterion
Music, died Oct. 19 at
his home in Encino,
Calif. He was 99.
Goldsen's catalog
includes works by Lee
Haskell, Jackson
Browne and Lyle
Lovett. Goldsen co-
ounded the Assn.
of Independent Music
Publishers in 1977. He is
survived by daugh-
ters Eileen, owner of
French Fried Music,
and Nancy; and son Bo,
president of Criterion.

Editions Of You
Simultaneous deluxe/standard album releases emerging as new model for majors

The recording industry has long envied the book publishing business model of higher-margin
hardcover releases followed by less expensive paperback editions of the
same titles.

Now the major labels are
approaching their own modified
version of this sales model-
releasing higher-margin deluxe edi-
tions at the same time as cheaper
standard-album releases.

At a time when the majors have
lowered wholesale prices
on front-line CDs, the growing
popularity of deluxe albums
with extra content is helping
offset downward pricing pres-
sure on other titles.

Label executives estimate that 40%
50% of new major-label
albums debut in deluxe/standard
versions. Kelly Clarkson's Strong
and Evanescence's self-titled
third album are among the lat-
est releases to receive the deluxe/
standard treatment, with forth-
coming superstars albums like
Drake's Take Care, Rihanna's
Talk That Talk and Mary J.
Blige's My Life II...The Journey
Continues (Act I) to follow in November.

Although they decline to disclose
specific numbers, label execs
confirm that established artists are releasing
deluxe editions of new
albums day-and-date with stan-
dard versions and that the ones
with extra content wholesale for
between $2 and $6 more, with
most priced around $12.50.

During the past eight years,
most majors have lowered whole-
sale prices for front-line titles
from established artists from
$12 to a range of about $9.10-
$10.50. But the growth of deluxe
album sales, particularly during
the crucial initial weeks of an
album's release, can often produce
a blended wholesale price that ap-
proaches the previous pricing
level, executives say.

Take, for example, Lady Ga-
ga's Born This Way. For the
week ending May 29, the title
sold 1.1 million units in the
United States, of which 446,000
were CDs, and the remaining
662,000 were digital, according to
Nielsen SoundScan, largely
thanks to the estimated 450,000
units sold at Amazon's MP3
store for 99 cents each.

The deluxe edition of Born
This Way contained three extra
tracks plus a second remix disc.

InterScope's wholesale pricing
of the album was $14 for the
deluxe, CD, $11.20 for the
deluxe digital album, $10.35 for
the standard CD and $8.40 for
the standard digital album. Based
on the fact that the deluxe edi-
tion accounted for about 70%
of first-week CD sales of Born
This Way and that the deluxe
digital version at iTunes accounted
for 85%-90% of iTunes' total
Lady Gaga album sales that week,
Billboard estimates that Born
This Way had a blended
wholesale price of $12.46 in its first
week of release—slightly higher than
the typical wholesale price of a
superstar album in 2004.

Label sales and distribution
executives say they see encourag-
ing signs of growing consumer
acceptance of deluxe editions of
new albums. One reason is their
simultaneous release with stan-
dard releases, finally marking
a break from the industry's long-
criticized practice of releasing
deluxe editions with extra ma-
terial months after a standard
album release. Forcing die-hard
fans to buy the album again—or
pushing them to peer-to-peer file-
sharing networks to load the
tracks they didn't already have.

Today, a major-label head of sales
says, "the consumer is now
trained to look for the versions
that carry more music and con-
tent (on street date).

Overall, "we are selling about
60%-80% in favor of the deluxe
albums in titles that have them,"
Trends World VP of music and
news media Ish Cuebas says. "But likely
that is reaching an 80%-90% split
for first-week sales." He adds that
sales of deluxe editions are hold-
ing up better beyond the first
week, and now deluxe editions
can still generate steady sales
as much as two months later.

As deluxe editions sell for a
longer period, a national distribu-
tion executive at a major label
estimates that the deluxe/stand-
ard split for some titles is appro-
aching 50%-50% for the first year
of release. In the digital format, de-
 luxe editions are drawing an even
higher share of sales, often as
much as 90% in the debut week,
label executives report.

Meanwhile, the growing draw
of deluxe editions for new releases
has exacerbated retailer frustra-
tion over exclusive deluxe editions
that the majors continue to give
to iTunes and big-box stores like
Best Buy, Target and Walmart. The
tactic hurts more than ever.
Cuebas says, because "now you
are mixing with 80% of my first-
week sales."
Method Man has had many famous duet partners throughout the years, from his fellow members in Wu-Tang Clan to longtime collaborator Redman to Mary J. Blige. But in a recent released video team ups with a famous group of a different sort—the Sour Patch Kids. 

"World Gone Sour (The Lost Kids)" is the hip-hop artist’s first solo single in five years. In the clip, which Kraft Foods posted on the Sour Patch Kids’ official YouTube page, the “lost” Sour Patch Kids wreak havoc on the rapper’s home, recording studio and Facebook profile (Billboard.biz, Oct. 5).

The digital single has generated only negligible sales since its release in early October, according to Nielsen SoundScan. But the campaign, a teaser for the forthcoming release of a “World Gone Sour” console videogame by a yet-to-be-named publisher, remains one of the most surprising branded entertainment programs of the year. Billboard caught up with Sour Patch Kids marketing director Sebastian Genesio to find out more about the brand’s Method Man collaboration.

Among the celebrities that would seem to be a fit for Kraft, the star of “How High” doesn’t naturally come to mind. Why was Method Man the right choice? Our biggest concern was not being authentic enough. That’s why we gave him total freedom to create the track. We needed for consumers to actually see this as a piece of content to share and be proud of sharing it. We got more than half a million views in a week, and it’s become one of our most viral, shared clips. The response from consumers has been extremely positive—if you look at the number of people who “like” it on YouTube versus dislikes you can see that.

What was your brand objective? For Sour Patch Kids, the equity of the brand is to deliver that sour and sweet duality. It’s something that’s really relevant for consumers. We’ve been experimenting with that message for several years with increased success among teens and adults. Music, gaming and social media are just the right platforms for us to talk to consumers in the right way. We had more than 2 million fans on our Facebook page, organic fans who were there before we actually started talking to them. And music is our next move as part of our journey here. We’re trying to find content that’s authentic to consumers so we can keep our brand equity.

"World Gone Sour" will be a videogame later this winter. How does the music video tie into that launch? We wanted to use music as a way to break the message through, then finish in the gaming world. We already launched a mobile game [Sour Fling] that’s available on iTunes, so we’re attacking everything at the same time so that people are aware that Sour Patch Kids need to be eaten—or otherwise they will go sour, and they do.

You worked with visual-effects studio Frametore to help animate the Sour Patch Kids. What about your ad agency, Mother? How did it contribute to the project? They basically were the creative force behind the video and also responsible for the direction. I tell you, they really were the Sour Patch Kids. They beat themselves up trying to come up with fun new ideas.

Aside from YouTube videos and Facebook likes, what other metrics are you using to track success? We’ve had a lot of success on Xbox Live in terms of views. It’s a different channel but we were able to leverage the linking of music and games in one platform. When we launched this, Method Man became a trending topic on Twitter, which is sort of huge, so we’re seeing a lot of traction there. Our focus now is how to keep that exciting and keep it up. We’re focusing on doing some more things that would keep this fresh. People were surprised by this and we amused them. That’s exactly what we do with the candy.

The video is accompanied by a parental advisory warning that refers viewers to the Entertainment Software Ratings Board’s website. Why include that for a relatively harmless song about candy? Because it’s associated with gaming, the rating you would see in videogames. We want to link all elements of popculture—music, gaming, social media—and then use those as the basis for the brand as it expands its message.
Randy Phillips, AEG Live

"Our favorite movie star!"

Jon Caramanica, The New York Times

"...a bona fide teen-pop dreamboat..."

Usher, Justin Bieber: Never Say Never

"This could be a forever story."

Debra Rathwell, AEG Live

"Live, he delivers the goods!"

From your fans at

AEG Live
Tag, You're It

Loudbytes finds a way to generate digital sales at physical retail

Los Angeles-based Loudbytes has created a system, currently in beta, for combining digital music products and brick-and-mortar retail. And it just might give the record industry an urgently-needed shot in the arm.

Here’s how it works. A retailer that uses a point-of-sale system with the Loudbytes plug-in can bundle physical merchandise, like a T-shirt or hoodie, with a digital download. When the customer purchases the physical item, the point-of-sale software counts the sale of both items and Loudbytes’ software notes the sale for royalty purposes.

After the transaction, the customer receives a receipt with information on how to download the music files. It may have either a bar code, which can be scanned with a typical smartphone, or a download code and the Web address of the redemption location. Once a customer redeems the download code, Nielsen SoundScan counts it as a sale.

Loudbytes was founded in 2007 with the goal of bringing digital products into the physical world. Founder Ruben Lozano says, “Our experience in digital media extends back to Loud Energy, the online CD store he founded in 1999. Now, Loudbytes is one of five digital companies under the umbrella of Digital Trellis, a group of digital media businesses operated by a central management team headed by founder/CEO Lozano. Among its advisory board members are such industry heavyweights as ex-Capitol and Atlantic CEO Jason Flom, Vann Warped tour co-founder Kevin Lyman and Union Entertainment Group co-founder John Greenberg.

Loudbytes originally had the most traction with hang tags, stickers and buttons that would typically provide free digital music downloads for promotional purposes.

But last year, the company began focusing on selling downloads bundled with physical merchandise after recording artists began expressing a desire to sell download codes that would be counted by SoundScan. “That’s when things started to shift for the company because we really saw what the potential is with the model,” Lozano says.

Now the company is working with La Jolla Group, the owner of such surfing-related lifestyle brands as Rusty and O’Neill; San Diego Boardshops, a chain of surf and skate retail stores in San Diego; and other retailers targeting a young demographic.

On the content side, Loudbytes has worked with indie labels like SIDEOne Dummy, MySpace Records, Victory and Suburban Noise. Since its system started handling download sales, the company’s hang tags have been used by bands like Flogging Molly, Something Corporate and Black Gold, and music publisher Primary Wave Music.

Even the four major labels have begun expressing interest in selling music through Loudbytes, Lozano says, noting that while those conversations haven’t yet resulted in any deals, they show how eager labels are for new ideas.

Three years ago, he says, meetings with the majors “just completely would not have happened.”

Loudbytes is aiming for a wider retail footprint through its strategic partnership with Retail Pro, the Folson, Calif.-based provider of point-of-sale software to 35,000 retailers in 63 countries, including American Apparel, Helly Hansen and Victoria’s Secret. Loudbytes provides the company with a plug-in that integrates the Loudbytes system into Retail Pro software.

“It’s really a no-brainer,” says Mike Bishop, VP of business and partner development at Retail Pro. “It has a simple integration [and] is simple to implement for our retailers and resellers.”

The Retail Pro partnership helps further open up a potentially valuable retail channel that other companies aren’t focusing on.

Combining digital and physical worlds has proved difficult in the past. Perhaps the most prominent example has been the numerous attempts to operate in-store CD-burning digital kiosks, which haven’t gained significant traction.

But finding a more effective way to sell bundled packages of physical and digital products is critical at a time when brick-and-mortar sales channels are drying up. Independent record stores continue to shut down, while big-box retailers are devoting shrinking amounts of floor space to music.

Music sales at nontraditional brick-and-mortar stores are weak, too. Through Oct. 16, year-to-date unit sales at nontraditional retail outlets like Starbucks, Hot Topic and Toys ‘R’ Us fell 4% from the same period last year, despite a 3% increase among all retail categories, according to Nielsen SoundScan. Loudbytes has the potential to get music to a “retailer that would love to sell music but is never going to sell a CD,” Lozano says.

The pitch to retailers is compelling because the system puts little pressure on them. Because Loudbytes can connect to the point-of-sale system, the retailer doesn’t have to pay the cost of carrying music inventory.

In stead, the retailer pays Loudbytes after the digital physical bundle is sold. Retail Pro’s Bishop thinks Loudbytes is unlike anything on the market and “is right up to the alley of 80% of our customer base.”

BUNDLE UP: Loudbytes founder RUBEN LOZANO: insert a hang tag and an album download card for Loudbytes clients.

**BITES AND BRIEFS**

HOW TABLET, SMARTPHONE OWNERS USE DEVICES WHILE WATCHING TV

About 40% of U.S. tablet and smartphone owners use their devices every day while watching TV, according to a recent survey by Nielsen. Checking email was the most common task that survey respondents performed on their devices while watching TV, followed by performing unrelated Web searches, visiting a social network site, checking sports scores, searching for details related to a TV show and looking up information or details related to something seen in a commercial.

**ATOM FACTORY, GETTY IN DISTRIBUTION PACT**

Atom Factory Music Licensing, which was co-founded by Lady Gaga manager Troy Carter, has signed its first commercial licensing distribution pact with Getty Images Music. Under the agreement, Getty Images will provide Atom’s commercial licensing distribution platform for works included in AFMIL’s library. Getty customers will have access to precleared AFML tracks of hip-hop, pop and world music.

**RINGTONES**

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

**MIXER TO GO**

DJ equipment maker Numark has rolled out a new four-channel DJ controller called the N4. The portable unit has a built-in mixer that works with or without a computer and allows DJs to mix from CD players, turntables and MP3 players.

The N4 has touch-sensitive control wheels and a USB audio interface. It comes with two software programs: Serato DJ Intro and a four-deck version of Virtual DJ LE. Numark hasn’t yet set a release date for the N4, which is expected to retail for about $500.
Ashville's Electronic Heartbeat

Moogfest boasts history and headliners Flaming Lips, Moby and Terry Riley

Some might consider Asheville, N.C., an unlikely place to stage an electronic themed niche music festival. They would be wrong.

The second Moogfest is set to take place in Asheville Oct. 28-30, tapping into a burgeoning Electronic(DJ) music scene. The city was also the home of the late Bob Moog, inventor of the iconic Moog synthesizer, and the electronic instrument company he founded, Moog Music, is headquartered there.

Moogfest producer Ashley Capps, president of AC Entertainment in Knoxville, Tenn., producer of the Big Ears festival in that city and co-producer (with Superfly Presents) of Bonnaroo in Manchester, Tenn., has been producing concerts in Asheville for some 20 years. He says AC is always looking at ideas on which to build special events and festivals, and Moogfest was rooted in several elements.

"First of all, we loved Asheville," Capps says. "It was a very strong music market for us, and people there are very passionate about their support for arts and culture in general, and music in particular. So it was a natural place to think about developing a concept."

Capps became aware in the '90s that Moog called Asheville home. "Artists wanted to meet him," he recalls. "Through that, I met him, and I was inspired by how other artists were inspired by Bob Moog's creativity and vision as a person as well as a musical innovator. At the same time, I learned these amazing electronic musical instruments were still being manufactured in Asheville. These things became the impetus to build an event around Bob Moog and his personal creative visions."

Capps says Moogfest was in the works, at least conceptually, before the live electronic music scene exploded. "I had seen the contemporary electronic thing kind of ebb and flow, but the roots of doing Moogfest go back several years and really predate the current boom in electronic," he says. "You could kind of see it coming, but I would be lying if I said I was going to blow up to the extent that it has at the present time."

The lineup for Moogfest 2011 includes the Flaming Lips, Moby, Passion Pit, STS9, Tangerine Dream, TV on the Radio, Special Deluxe, featuring LCD Soundsystem's James Murphy and Pat Mahoney, Umphrey's McGee, Chromeo, Suicide, St. Vincent and Toro Y Moi. Also among the performers is electronic music pioneer Terry Riley, whose son, performer/composer cyan riley, will join him onstage.

"This is very much a curated event, and it's absolutely true that every single artist that plays was selected for a reason," Capps says. Asked who the curator is, Capps says, "I that would be me, with a lot of help. Three of us (at AC) are very actively involved in the booking process, which also evolved from discussions with people from Moog Music, the Bob Moog Foundation and sometimes artists came to us asking to play the event. It's very much a collective effort."

Beyond the music, Moogfest includes workshops and sessions with such panelists as Moby, Dan Deacon and Neon Indian's Alan Palomo. Capps is particularly pleased that legendary producer/musician Brian Eno's new EP, Panic of Looking, due Nov. 8, will be released early at Harvest Records in Asheville during Moogfest weekend. Eno will be attending the festival for the opening of his video installation. 77 Million Paintings, and presenting an "illuminated talk" on Saturday afternoon during Moogfest.

Several shows will take place at Anim Moog Playground, a space adjacent to the Renaissance Hotel downtown and named for Moog's new iPad app. Most of the venues are indoor rooms, including the Asheville Civic Center, Thomas Auditorium, Diana Wortham Theatre, Asheville Music Hall and the Orange Peel for books.

"The range of venues enables us to create different types of performance experiences appropriate to the music the artist makes," Capps says. "I really love the way the experience changes as you go from venue to venue; it's one of the things that sets the festival apart. Everything is within walking distance, which is very important to us."

Last year's total attendance was about 24,000, and Capps expects "a few more" this year. Weekend passes are $184.50, up from $149.50 last year, with individual days at $75. "Ticket sales, especially weekend passes," he says, "have gone way beyond what we did last year."
Nicelodeon, Televisa Team For Tweens
New series 'MissXV' seeks to replicate success of 'Quinceañera' in U.S., Latin America

Nicelodeon Latin America and Mexico's Televisa network are partnering to launch a new youth- and music-inspired telenovela, "MissXV," hoping to lure the highly sought Latin tween demographic.

The series is based on the popular 1987 Mexican soap, "Quinceañera," which starred Mexican actresses Thalia and Adela Noriega in a coming-of-age story about two best friends.

Updated for the Nickleodeon set, the Televisa soap premieres in late March. The executive producer is Pedro Damian, who also worked on the hugely successful teen soap "Rebelde." That show, filmed between 2004 and 2006, ran for three seasons on Televisa and made its teen actor/singers household names as they acted and performed in a real-life band calledRBD. (The group's name is based on the show title.)

Executives of "MissXV" say that the show will include musical elements, but unlike "Rebelde," will generally stay away from featuring the cast as a group on the program. But the actor/singers will perform as the band EMEIS, and will record music and tour during the show's hiatus.

The series began production in mid-October and will continue to tape for about six months, aiming for 120 one-hour episodes, according to Damian.

"We have the commitment to do a second season for 80 episodes, but my hope is that we can do more," Damian says.

Justina Aguila serves as senior VP/CFO and executive in charge of production for parent company MTV Networks Latin America, Canada and U.S. Hispanic, says the show is based on the theme of a quinceañera, or sweet 16 party, which in Mexico and other Latin American countries is celebrated at 15, as reflected in the show's title.

The original 1987 soap had traditional melodramatic storylines, but Damian says "MissXV" is more in line with a comedic show like Nickelodeon's "iCarly." He hopes the telenovela will appeal to tweens, teens and their parents in the same way that the U.S.-based Nickelodeon shows frequently transcend the targeted tween market.

Nickelodeon Latin American division is no stranger to the youthful telenovela franchise. Its shows include "Isa TKM" (2009), produced in Colombia with SPT; "Sueña Conmigo" (2010), produced in Argentina with Televisa and Illus-
Never.

Say.

Never.

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COUNSELORS AT LAW
Justin Bieber wants to talk candy.

"Have you ever had Certs before?" he asks, en route to a sold-out football stadium in Caracas, Venezuela. It's the final date of the Latin American leg of his My World tour, which started in Hartford, Conn., 18 months and 130 shows ago.

"The fruit-flavored ones, they're amazing. I have a full box of them in my hand right now and I'm tearing through it."

It's a moment of sweet respite for the teen idol, who in two short years went from busker in his native Stratford, Ontario, to one of the top pop artists in the world. The tale of his meteoric rise—the discovery of his persona and voice on YouTube, the early tutelage by Usher, plus his multi-instrumental talent and self-driven work ethic—has become its own kind of pop culture fairytale, a creation myth for the social media generation.

The narrative is told and retold in the press, and in his box-office smash, this year's "Never Say Never," which is the highest-grossing concert film in U.S. history at $73 million, according to Box Office Mojo. In second place is Michael Jackson's "This Is It" at $72.1 million.

With an army of self-proclaimed "Beliebers"—thoroughly in-love young girls who hang on his every tweet and shaggy hair toss—at 17, Bieber has also become one of the most powerful guys in show business. He posts a picture of Los Angeles traffic by means of Instagram—and nearly crashes the service by racking up 50 new followers per minute. He makes an appearance at New York's Macy's Herald Square to launch his Someday fragrance, and causes a flash mob of desperate fans that makes the local news. Someday logged more than $3 million in sales at the retail chain during the next three weeks, a new record for a celebrity-backed fragrance, according to the company.

"Bieber is a pop culture phenomenon, and he got that way through social media," Teen Vogue entertainment director Danielle Nussbaum says. "His fans made him famous, and he's responded in kind by giving them every single piece of himself that he can. He's created a brand, but also granted his fans a level of access that a lot of musicians just don't."

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Bieber and his team now aim to channel that trust and influence, while setting up the young star for a career that will last beyond his fans’ high school graduations. The juggernaut of choice: Christmas.

Under the Mistletoe (RBMG/Island), Bieber’s first holiday album and fifth release, drops Nov. 1. But it’s not just a convenient gift option for his devout legion, or a fulfillment of Tina Fey proph-ecy (she famously called him a “dreamy Christmas elf” during last June 2010 “Saturday Night Live” appearance): It’s his most musically mature work to date, and a launch pad for one of the biggest philanthropic campaigns ever mounted by a pop music star.

Announced Oct. 27 in a YouTube video message to his fans: “His version of a press conference,” Universal VP of marketing David Grant says—the Believe Charity Drive enlists Bieber’s faith-ful to help raise millions for a collection of philanthropic organi-zations—like City of Hope and the Boys & Girls Club—by the time his next studio album drops in 2012. (The date is still TBD.)

For Bieber, the effort is personal.

“I remember growing up not having a lot, especially around Christmas time,” he says. “We had to get stuff from the food bank, so one of the charities we’re helping out is the food bank in my town. I want every one of my fans to feel like they’re helping out the world in some way. And being the one to influence them to do that, that’s something positive I can do with what God’s given me.”

Bieber donated $1 of every ticket sold on the second half of the My World tour to (Pencils of Promise), a New York-based non-profit that builds schools in developing countries. His Someday fragrance is manufactured and distributed by Give Back Brands, which was founded as a philanthropic organization and donates all proceeds to charity. He’s even a top wish-granter for the Make-a-Wish Foundation.

“Justin and his team are always looking for ways to give back,” Grant says. “The Believe Charity Drive brings out his philanthropic side more.”

The drive will rely primarily on direct donations (fans will be able to go to a microsite and select a charity of choice), as well as brand partners banding together, partner outreach and promotions, a Believe charity merchandise line and a portion of the revenue from Mistletoe.

Under the Mistletoe wasn’t always meant to be a full album.

“Justin just wanted to do a single Christmas song. Then it became an EP, because we thought the kids would want more than one,” manager/ Island Def Jam Music Group president Scooter Braun says. “Then we went into the studio, and it started getting really good.”

The album is now 11 cuts deep. There are five standards, and Bieber co-wrote each of the six new songs. (There’s a theme beyond the general seasonal merriment, it’s the one best captured by first single “Mistletoe”: It’s Christmas, shushy, but I only have eyes for you. It’s already sold 164,000 copies, according to Nielsen SoundScan.)

That perspective has won Bieber his adolescent fans—they apparently adore a hand-holding kind of innocence, with the ever-so-slight hint of eventual experience. But the seduction is more upfront on this album, because, well...

“Vocally, his balls have dropped,” Braun says.

Island Def Jam Music Group (IDJMG) president/COO Steve Bar- tehs puts it more gently. “The album really shows his growth as a young man, and his voice has just blossomed,” he says. “It will pleas-ingly surprise many people. It’s not your typical holiday album.”

There is indeed a warmer, deeper quality to Bieber’s voice that gives lines like “It sort of feels like it’s Valentine’s” on a slow jam called “Christmas Eve,” which is co-written by Chris Brown—a more mature resonance. Album opener “Only Thing I Ever Get for Christmas” goes down as smooth as eggnog (sans rum). A duet with his mentor Usher on the Nat “King” Cole classic “The Christmas Song (Chestnuts Roasting on an Open Fire)” finds them both wielding vocal runs and falsetto leaps, very much at home with the pomp and performance of yuletide R&B.

There was one case in which a bass-ier Bieber wasn’t a bonus: his duet with Mariah Carey on her own smash “All I Want for Christmas Is You,” which Carey suggested after hearing an early recording of Bieber’s solo take on it. The catch: It had to be sung in her original key.

“That was the hardest song to do,” Braun says. “A year ago that wouldn’t have been a problem.”

“Yes, that was high,” Bieber says. “But I grinded it out and we got it down.”

“Home This Christmas” with the Band Perry is a simple coun-try track. “Fa La La” with Boyz II Men sounds even better a capp-ella, its four-part harmonies shining. (That version is included on the 15-track deluxe edition.) But the album standout might be “Drummer Boy,” featuring Busta Rhymes, an adrenaline shot of techno-inflected hip-hop with Bieber playing the drums live, and nearly keeping a Busta-like pace with his own rap.

“These songs show he really can do anything he wants: He’s rapping on one, singing a classic on another, R&B, country, pop,” Braun says. “I hope people will hear it and say, ‘He’s not going anywhere.’

Getting people to hear it has thus far not been a problem. “Mistletoe” debuted Oct. 17 on Ryan Seacrest’s syndicated radio show. The snowy video—culminating in a rosy-checked Bieber planting one on a blushing brunette—dropped the next day at 7:54 p.m. in a rare simultaneous premiere on MTV and Vevo. Within hours, it was the No. 1 single on iTunes, a first for a Christmas tune in the month of October and, believe it or not, for Bieber. (His previous highest debut, “Never Say Never,” de-buted at No. 2 on Feb. 13.)

“We built a campaign to drive this song to No. 1,” Grant says. “Justin used social networks to tease out the launch. So did Ryan simultaneously. And the single went up on iTunes instantly, which is sometimes hard to pull off.”

Universal also flicked the switch on a paid online media campa-gin, including display ads on sites like Vevo, YouTube and Just-jured, plus targeted Facebook ads and paid search.

“We always put together campaigns for single launches, but this is a more massive one.” Grant says. “Bieber fans live on Face- book and Twitter. Paid media allows us to maximize what we do there, but also spread wider to lifestyle sites.”
“It’s a different day and age now. It’s a strange time when the biggest artists in the world aren’t even going platinum.”

Scooter Braun, Manager

To add even more heat to the social push, the label is also developing an Under the Mistletoe Facebook application. Launched Oct. 26, the app invites Beliebers to share stories of themselves, lips puckered. It will then generate an image of them kissing their dream Christmas date—where else?—under the mistletoe. The app encourages girls to make the image their main profile pic on Facebook and/or Twitter and to share the experience with their friends. “It adds a whole other viral element to the campaign,” Grant says.

On Oct. 21, Universal launched “12 Days of Bieber,” a countdown to release date meant to “really mobilize the fan base and put them into a frenzy of anticipation,” Grant says. Each day, Bieber will post a piece of content for his more than 16 million Facebook fans and 13 million Twitter followers—like the cover of next single “The Christmas Song,” or a video greeting from he and Carey. The Mistletoe campaign then ramps up for the holidays. Throughout November and December, there are major retail, film and media partnerships in place.

Macy’s will attempt to get even more traction out of Bieber’s Someday fragrance, which launched at the 800-location department store chain in June. Macy’s shoppers will be able to purchase an exclusive bundle containing Someday and a limited edition of Under the Mistletoe, marking one of the few times the retailer has sold music. They’ll also be able to download a free bonus song, an acoustic version of album track “All I Want Is You.” Macy’s will donate $2 to the Make-A-Wish Foundation for every unit sold, contributing to the Believe Charity Drive goal.

An “Animagic” version of Bieber will make an appearance in “Santa Claus Is Coming to Town,” the classic TV special that airs each year on ABC. A fully animated, stop-motion video will show a doll-like Bieber—designed to match the beloved characters from the cartoon—performing his Mistletoe version of the title song. It will be featured on the early December broadcast, and serve as a value-add for the Sony/Classic Media DVD release. (Consumers can download it after purchase.)

“It’s exciting for that,” Braun says. “Growing up and seeing that special every year, it’s really funny that they’re actually making one of me.”

A live-action video for “Santa Claus Is Coming to Town” will also make it into movie theaters for the high-traffic Thanksgiving weekend, through a partnership with the Sony Pictures release “Arthur Christmas”—an animated 3-D joust through Santa’s high-tech workshop, meant for preteens. The video will screen before the film in 3,000-plus theaters on opening weekend, starting Nov. 23. “It’s an opportunity to reach the younger end of Justin’s demo,” Grant says. Bieber’s version of “Santa Claus” will also back trailers for the film.

To close the year in grand fashion, Bieber will join Lady Gaga on “Dick Clark’s Primetime New Year’s Rockin’ Eve With Ryan Seacrest” broadcast. But Braun isn’t sure exactly what he’ll perform. “Christmas will be over, and we’re working a Christmas album,” he says. “But we’re going back into the studio to record (more of his next album). We’ll figure it out.”

The top-selling holiday albums, according to Nielsen SoundScan, belong to Kenny G (Miracles—The Holiday Album, 7.2 million sold), Josh Groban (Noel, 5.3 million) and Celine Dion (These Are Special Times, 5.2 million)—artists with their main footholds in older demographics. But that doesn’t phase Team Bieber. “In the beginning there was discovery by very young fans, but over the course of the past few years his listeners and purchasers have evolved older,” IDJMG’s Bartels says. “Naturally his core fans will check the project out, but it’s a great holiday gift that many will pick up regardless of age.” (See Over The Counter, page 45.) “I hope it’s a platinum album—and I feel it will be,” Braun says. “It’s a different day and age now. It’s a really strange time when the biggest artists in the world aren’t even going platinum.”

Beyond the immediate sales effect of Mistletoe, Braun sees it as a steppingstone toward a larger destiny for Bieber. “All hype and the kids running down the street screaming, you lose the chance to say that this started because of the music. This album lets the music speak for itself,” he says. “I don’t want to draw attention to the fact, but there was a band during the British Invasion that had girls screaming at them. I think you know who I’m talking about.”

Whether the Biebs has a “White Album” in him or not remains to be seen. But the goal of longevity guides his team’s decision-making: It informed the creation of the “Never Say Never” video, which presented him as a young musical prodigy rather than a passing fad. It put him on the cover of highly regarded cultural barometers like Vanity Fair. Mistletoe is a similar step in that older, more credible, broader-audience direction.

“There is no doubt that Justin has defined the voice of a generation, and most certainly, many generations to come,” says Barry Weiss, chairman/CEO of Universal Republic and Island Def Jam Motown. “He has the charisma, the natural talent and the drive and determination to last a lifetime.”

While his schedule is jam-packed with promotion through-out the holiday season, Bieber, for his part, is focusing on the important stuff. “My favorite gift I ever got was my first bike, which was a red bike,” he says. “It was right after I learned how to ride a two-wheeler.”

And despite what “Mistletoe” says about forgoing the folks for a new love—Bieber will actually be home for Christmas. “I’ll be with my family,” he says. “I make sure I take time off to be with them around Christmas time.”

Spoken like a true career artist...

Kerri Mason (@kotokatering) is a New York-based freelance writer. For more on Bieber, go to Billboard.com and Billboard.biz.
Simon Says

ACCLAIMED TOUR, STRONG ALBUM, NEW COMPILATION, MAJOR ‘GRACELAND’ ANNIVERSARY. AT 70, THE SINGULAR PAUL SIMON ON SONGWRITING, AND THE STATE OF POP MUSIC

BY PHIL GALLO

ongwriter is the title of Paul Simon’s first compilation released by Sony Music. It’s a title he takes seriously, the job description he holds closest to his heart, and a term in contemporary pop music that he finds has become emotionally vacillant.

Simon’s April release, So Beautiful or So What, his first project since joining Concord Music Group, was a healthy reminder that Simon continues to be one of pop music’s greatest songwriters, a title he’s laid claim to for 45 years. “The Sound of Silence,” “Bridge Over Troubled Water,” “Graceland,” “The Obvious Child” and the new “Rewrite”—all featured on Songwriter—are highlights of a canon that seems to never peak in quality, a collection of personal yet universal songs that touch on a multitude of musical styles far beyond the original folk of his beginnings.

In lieu of his mammoth success as a recording artist, it’s easy to overlook the fact that Simon spent years honing his craft as a songwriter prior to Simon & Garfunkel’s 1965 breakout hit, “The Sound of Silence.” He wrote and recorded in a variety of settings with Carole King and others, working as a song-plugger for music publisher E.B. Marks and scoring a pop hit as co-author of “Red Rubber Ball” by the Cycle.

“I really see myself as a songwriter,” Simon says as he gears up for second round of U.S. touring behind So Beautiful or So What. “Next is a record maker and third is as a performer. I like all the aspects of my career, but as a songwriter—that’s my first love. By calling the album Songwriter it says, ‘Pay attention to the songs.’” … There are probably five or maybe 10 songs I’ve written that I have always thought were good songs. Maybe not hits or particularly well known, but examples of my writing that have traveled well over the decades.”

He runs down the list: “Peace Like a River,” from his 1972 debut solo album; “The Late Great Johnny Ace,” which he wrote after the murder of John Lennon; “Rene and Georgette Magritte with the Dog After the War,” from 1983’s Hearts and Bones ("It was a surrealistic song about a surrealistic painter," Simon says); “Darling Lorraine,” from 2000’s You’re the One, which “is one of the best songs I ever wrote, but it’s seven minutes long so it never got played on the radio”; and “Tenderness,” which gospel group the Dixie Hummingbirds recorded with him and preferred over their other collaboration, “Loves Me Like a Rock.” “I thought that was pretty good for a young guy to write,” he says of the recording from 1973.

While Sony Legacy is pushing its new compilation—his first four solo albums from the early to mid-’70s were also released in June—Concord is entering the second phase of its promotions for the album, which the label sees as having a life span of more than a year, possibly two. As part of its December pledge drive, PBS will air a video of Simon’s June concert at New York’s Webster Hall that’ll be available on DVD. Simon, who’ll only swap out three songs from the April set list, is on a U.S. tour that wraps Dec. 6, and he’s already planning a trek for next year.

“We’re in the very early stages of creating a Graceland reunion for the second quarter of next year,” Simon says, planning a tour that, when it played around the world in 1987, had a 24-member ensemble.

In July, with the 25th anniversary of Graceland looming, Simon returned to South Africa with his band and performed with trumpeter Hugh Masekela and Ladysmith Black Mambazo for a crowd of 300. Director Joe Berlinger, whose credits include documentaries on the West Memphis Three and Metallica, shot the performance for a film that’ll be included in a 25th-anniversary boxed set that Sony Legacy will release in late spring. Berlinger’s move is also expected to be submitted to film festivals.

“The documentary,” Simon says, “took me back to the artistic aspects and the political aspects of making Graceland and the controversy that surrounded it, and how it was resolved, plus what remains of it and what we learn from it.”

As reviews have pointed out, Graceland and So Beautiful or So What share a fair number of traits—Simon’s phrasing, which he says he has worked on to hide the lack of power in his voice; the African touches; and the inspiration of black music from the American South.

Robert Smith, VP of A&R and artist and content development at Concord Music Group, says So Beautiful or So What “is so new, so stylistically it reflects back on his career. It’s good that it will coincide with Graceland—the two stand side by side very well.”

The genius of celebrating Graceland and So Beautiful or So What is the seamless way in which music from the two albums mesh. Graceland, the first international “world music” hit, brought together South African township jive, a cappella, zydeco and Mexican conjunto: So Beautiful or So What combines gospel, the guitar music of Mali and Bo Diddley. Simon sees it as much more.

“Tfelt, not intentionally, like the recapitulation of the whole career,” he says of So What. “I started by writing the ballads, because I didn’t want to start with the rhythm tracks, which is the way I have worked since (1990’s) Rhythm of the Saints. After I made up a guitar lick for ‘Rewrite’ I brought in a kora player that gave it an acoustic African feeling. Then I went to ‘Getting Ready for Christmas Day.’ That track has a Bo Diddley feel to it, a foot-stomping late-’50s/early-’60s New York feel. Once we added the sample of Rev. J. M. Gates it made the whole thing quite unusual. I’m using old sounds a lot—and always have—then some of the African things I am comfortable with. It was a track that worked—my favorite track on the whole album.”

Early rock ‘n’ roll and gospel from the ’30s and ’40s—B.B. King turned him on to the Golden Gate Quartet—were primary influences on the album, which he says was recorded with “almost no bass, very little instrumentation and nothing from within the Pro Tools vocabulary.” Simon began work on the album on his own in late 2010. His deal with Warner Bros. was ending—“I wanted to leave. I was frustrated”—and when he left, he took with him the 12 albums in his catalog. Those titles wound up at Sony Legacy, the home of his five Simon & Garfunkel studio albums and other related material.

With much of So Beautiful or So What completed, he took the album to several labels and played it for A&R executives and label heads, and was most impressed by the enthusiastic attitude of Concord’s Smith.

“I was stunned by how good and contemporary it was,” Smith says. “For a label like ours it was a good fit—we’re very good at reaching an adult audience, but we have to use alternative means. This was done so far in advance of its release that we had the opportunity to set it up before it came out. By then, every song on the album was available as a stream.”

The response was significant. So Beautiful or So What posted Simon’s highest first-week chart position, No. 4 on the Billboard 200, on sales of 68,000 copies the week of April 12, according to Nielsen SoundScan. With 254,000 total units sold, it’s likely his highest last album for Warner Bros., Surprise, which has sold 296,000. The album is one of Concord’s best sellers this year, alongside Alison Krauss’ Paper Airplane (284,900).

A wave of promotion will come in December when PBS starts airing Simon’s Webster Hall concert. Smith says Hear Music and Concord will work the album for more than a year just as they
Like Simon episode of "Saturday Night and the Boys" which he refers to as "a ballad from his new album..."

Simon's show includes a half-dozen songs from his new album: a few Graceland classics and the gospel-influenced "Gone at Last," plus other hits and covers. "My favorite part of the show," he says, referring to Junior Parker's "Mystery Train," which he uses as a coda on "Hearts and Bones" and the Beatles' "Here Comes the Sun," which he performed with George Harrison on a 1976 episode of Saturday Night Live. Two of the oldest songs in the show are included because of new life breathed into them: "The Only Living Boy in New York" (the only Simon & Garfunkel song in the set) and "Peace Like a River," a ballad from his self-titled debut that has been covered by Spoon and Elvis Costello. "The Only Living Boy in New York" was part of the successful "Graceland" soundtrack and appeared in Honda's most recent TV campaign. Released on Bridge Over Troubled Water, which won the 1970 album of the year Grammy Award, it was the B-side to "Cecilia."

That song, at least in the album, was almost a hit. If it had been released, it would have been a hit," Simon says. "At the time, before Michael Jackson, the record company would say after three or four singles, 'That's all we can put out. We don't want to look like we're greedy.' So they didn't put out a fifth single. Time passed by and then comes 'Garden State.' It's the first time for a new generation to hear it, so I put it back in the show."

Another song restored to the set list is "The Obvious Child," the lone single from The Rhythm of the Saints, an album Simon says "was most underestimated at the time it was released. Now it's almost at the level of Graceland. At the time people were a little disappointed because it wasn't as accessible. I understand that. Graceland felt very akin to '50s rockabilly—three chords, major chords, 4/4 time—but the guitar parts were different and they divided the symmetry of the pattern. Rhythm of the Saints was all percussion—the polyrhythms were much more different and I started to write changes that were much more adventurous than the three-chord South African stuff."

"It took a while to appreciate and it came out of the musicians' community, drummers first and then guitarists and then songwriters who would say, 'Hey, that's as good as Graceland...'

Simon has spent the last 30 years picking up accolades—among them Rock and Roll Hall of Fame induction as a solo artist (2001), a lifetime Achievement Grammy Award and Kennedy Center Honors (2002) and joining the American Academy of Arts and Sciences in October. All of which suggest he knows a good song when he hears one. Despite his roots in the Brill Building style of writing potential hits, Simon says he no longer feels connected to the current pop sound, sharing more of a connection with indie rock acts. "It's very hard for one generation to understand another generation, so take whatever I say with a grain of salt," he says. "I find pop music doesn't come from the heart. There's Spartan instrumentation, not a lot of top end and the drum sound is different because it's mostly a machine sound. Same with the bass. It's compressed to jump out on the radio."

"Records have a short life span and people are expected to have short careers, so they hit and then move on and do whatever it is they do," he adds. "That makes record companies shape their business to do those kinds of records."

Los Angeles-based Phil Gallo is senior correspondent at Billboard, covering film and TV.
WHY CREATORS MUST REASSERT THEIR RIGHTS IN THE INFORMATION ECONOMY

BY ROBERT LEVINE

Piracy isn’t just draining record-label revenue—it’s threatening the economic viability of creating content. In his new book, “Free Ride: How Digital Parasites Are Destroying the Culture Business, and How the Culture Business Can Fight Back” (Doubleday), former Billboard executive editor Robert Levine provides a rejoinder to the Silicon Valley cliché that “information wants to be free.” As he points out, “The information that wants to be free is almost always the information that belongs to someone else.”

In “Free Ride,” Levine outlines how boardroom and courtroom battles have shaped the dysfunctional online media business. He chronicles the passage of the Digital Millennium Copyright Act, examines the rise of Napster and YouTube and reports on Google’s role in funding advocacy groups that lobby against intellectual property protections. He also takes a look at how the same problems decimating the recording industry are also hurting newspapers, TV networks, book publishers and movie studios.

In an excerpt from his concluding chapter, Levine breaks down the challenges facing the culture business—and suggests survival tactics.

THE INTERNET HAS BEEN SO OPEN for so long that many people just assume its structure is the inevitable result of the technological advances that created it. That’s not really the case. Technology makes certain things inevitable: broadband speeds will get faster, computers will get more powerful, and almost everything related to either one will get cheaper. But it doesn’t dictate how engineers set up the resulting networks, much less how politicians regulate them. Those are our choices. And fully closed or fully open networks would be the worst two choices we could make.

Washington helped create the Internet as it exists today, by passing the Digital Millennium Copyright Act (DMCA), letting the Internet operate freely across borders, and encouraging the growth of online commerce in a variety of ways. In the next few years, a series of regulatory decisions could lead to a hand there and in other capitals will either lock in the status quo or open the possibility of change. Among the most important decisions are on “net neutrality”: proposals that would forbid Internet service providers from favoring some services and sites or slowing down others. Other decisions involve how much control companies like Apple can exercise over how their devices interact with the Internet and whether the United States can block Web sites that violate its laws. Although online companies play up the idea of keeping the Internet “unregulated,” establishing this openness would actually require regulating Internet service providers, device makers and other companies. For all their talk of innovation, Google and other technology giants have the same agenda as media companies and Internet service providers they lobby against: regulation for their but not for me.

Online activists present the choice about our online future as one between control and creativity, but it’s really about commerce or chaos. A completely closed system would indeed defeat the purpose of the Internet; it would limit both commerce and creativity. But so would an absolutely open one, where selling digital media—or anything that can be reduced to zeros and ones—would be almost impossible in the long run. We’d have a 21st-century communications infrastructure supporting a 17th-century economy, where artists need patrons and only physical items have value. That doesn’t sound like progress.

In fact—although reports of its death have been greatly exaggerated—one reason for the Web’s decline relative to the app world is the fact that it’s hard to sell media there and even harder to make money giving it away. Condé Nast, which owns Wired, seems to agree. An iPad app of the magazine’s June 2010 issue sold more than 100,000 copies—more than its print counterpart, for the same $4.99 price. The magazine gets 70% of that, plus advertising revenue. And although apps based on subsequent issues sold fewer copies, publishers are still learning how to build appealing apps. And the iPad is still growing as a platform. Condé Nast saw so much potential in Apple’s device that it made the Wired app designer, Scott Dadich, its VP of digital magazine development. Suddenly, it seems, the future involves paying for stuff.

But that future can come about only if there’s an effective way to make sure more stuff is paid for than taken. That means revisiting or interpreting the DMCA to give Internet service providers, online locker services, and ad networks at least some responsibility for how their products are used. As Congress recognized at the time, it would be impractical for Internet service providers to have legal responsibility for everything they carry on their networks. But it seems increasingly irresponsible for them to do nothing. The way some Web sites and online locker services maintain willful ignorance about copyright violations—arguing that it’s someone else’s problem—is no way to run a legitimate business. Giving safe harbor if they use a basic level of filtering, as YouTube does now, would be a reasonable compromise. This wouldn’t slow innovation; it would encourage it. As pirate sites lost their unfair advantage, legitimate services would attract more investment and prosper. Online companies could try to make things better, not just cheaper.

Questions about the future of the online world are becoming more urgent as consumers connect televisions and other devices to the Internet. For now, film and television companies still count on a steady stream of revenue from cable, a closed system that makes piracy impractical. But devices like Google TV will increasingly bring the Internet into the living room—online locker services, Russian pirate movie sites, and all. In order to preserve the free-for-all that helps them thrive, technology companies are promoting regulations that would nearly forbid Internet service providers to stop them. “We need to be conservative in this debate and preserve what has worked in driving this economy,” Lawrence Lessig said at an April 2008 Federal Communications Commission hearing, “and what has worked is a neutral network.”

But this status quo works far better for technology companies than for Internet service providers who lobby against regulation for thee but not for me.”

GOOGLE AND THE PUBLIC ADVOCACY organizations allied with it promote the idea of an “open Internet,” which refers to several loopy intertwined ideas, including net neutrality and an absence of barriers to the exchange of information. The goal of an open Internet is promoted as a progressive idea, and the phrase is filled with positive associations: After all, who doesn’t want to be open? Public advocacy groups say this openness is the key to preserving free expression online, but it allows corporations as well as people to act as they wish, which isn’t progressive at all. On an Internet of sites that exchange data without restrictions, the information that wants to be free could include a record of everything you’ve ever done online. These notions of open and closed aren’t absolutes, of course; it makes more sense to think of them as points on a continuum. Both have their advantages. Linux, the open-source operating system, has both flexibility and power. Wikipedia, the ultimate open-source media product, is a fantastic tool for accessing information. And crowdsourcing journalism that involves combing through massive amounts of data has been very effective.

Closed systems seem better suited to commerce, though. It’s one reason DVDs became such a moneymaker for Hollywood studios. It’s why video game publishers have cut investment in PC titles to focus on closed consoles like Microsoft’s Xbox 360 and Nintendo’s Wii. (The most successful PC game of recent years, World of Warcraft, is a closed system of its own; it charges a subscription fee.) And it’s why apps sell much better for Apple’s iPhone platform than for Google’s Android operating system. The online world needs both support.

THE LONGER THE CURRENT ONLINE CHAOS LASTS, the more bitter the fight between creators and copyright infringers gets. In December 2008, the RIAA announced it would stop suing individual uploaders in favor of finding a way to cut piracy by cooperating with Internet service providers. But a few small film studios and porn producers have retained their will to fight. They have an important idea: Limit the Internet’s access to digital content while maintaining the freedoms it provides.

“We believe that the Internet and its services can be an engine of cultural development and expression, of innovation and commerce,” said record-label president Robert Levine. “But to sustain a dynamic and vibrant culture, we need a legal framework that enables all participants to thrive. We support the principles of the DMCA and the Internet. But we are also committed to ensuring a level playing field, where all companies can compete fairly and access Internet services equally.”

A major challenge for the music and movie industries may be to get beyond the current Internet service providers as partners, or at least at arm’s length, to the Internet itself. Although the Internet is a creation of the United States government, it is managed and regulated in the United States. It has historically been the case that the United States regulates the Internet, not the Internet. A modern solution should center on the Internet service providers that control access to the Internet, not on the Internet itself.

The Internet service providers, at least in the United States, are the front line of the Internet’s defense against piracy. They have the capability to control access to media content, but they are not equipped to decipher copyright law. As a result, the Internet service providers are caught between a desire to protect the value of the media and the desire to maximize revenue and provide access. The goal of the Internet service providers must be to maximize access to media content while protecting the value of the media.

The Internet service providers need to have the ability to control access to media content, but they are not equipped to decipher copyright law. As a result, the Internet service providers are caught between a desire to protect the value of the media and the desire to maximize revenue and provide access. The goal of the Internet service providers must be to maximize access to media content while protecting the value of the media.

But the Internet service providers must be able to control access to media content, not just access to the Internet. They need to be able to control access to media content, not just access to the Internet. They need to be able to control access to media content, not just access to the Internet. They need to be able to control access to media content, not just access to the Internet. They need to be able to control access to media content, not just access to the Internet. They need to be able to control access to media content, not just access to the Internet. They need to be able to control access to media content, not just access to the Internet.
lawyers to file copyright infringement lawsuits against individuals, seemingly as a moneymaking venture. From early 2010 to January 2011, a law firm called the U.S. Copyright Group filed almost 100,000 lawsuits against U.S. residents who had uploaded films such as "The Hurt Locker" and "Far Cry," and then sent letters offering to settle for $1,500. While creators have the right to seek redress for infringement, these mass suits are turning the justice system into a reverse lottery that adds vast expense and stress to the process of trying to collect a tiny amount of money from an unlucky few. Several organizations, including the Electronic Frontier Foundation, have lined up to help fight the suits, most of which will probably end up being dismissed for jurisdictional or technical reasons.

Copyright laws do need to be revised to bring some order to the Internet, we need shorter terms of protection, a way to take quicker action against commercial-scale pirates, and less draconian damages for individual infringers. Specifically, a small-claims court for copyright infringement would allow independent artists to assert their rights without burdening the court system and distinguishing casual downloaders from money-making operations. To deal with the former, it's much fairer to sue 100,000 illegal downloaders for $50 each than it is to sue 50 users for $100,000 each, and the law should be revised to make such suits a routine event—like getting a speeding ticket. This would cut down on infringement as well.

Existing laws will be difficult: copyright holders know the current level of potential damages gives them negotiating leverage with technology companies, and online activists still hope to legalize file sharing. For the near future at least, the fight will be over how—or even if—the copyright laws we already have will be enforced. And for all the Obama administration's admiration for Google, Hollywood has enormous influence with the Democrats, and Vice President Joe Biden has always championed the protection of intellectual property. In June 2010, Biden threw down the gauntlet at a press conference and said, "Piracy is theft." He appeared with Victoria Espinel, a former negotiator in the Office of the U.S. Trade Representative, whom President Barack Obama had appointed the first "copyright czar." In a report released that day, Espinel introduced a strategy to fight online piracy and trafficking in counterfeit goods that focuses on interagency cooperation and an insistence on seizing infringement—along with patent and trademark violations—as an issue that negatively affects several sectors of the U.S. economy. (Formally, Espinel holds the title of U.S. intellectual property enforcement coordinator, with a purview that extends to patents, trademarks, and counterfeit goods off-line as well as on the Internet.) Espinel's report also recommended co-operating more extensively with foreign governments and, in a significant nod to fair use, asserted that "strong intellectual property enforcement efforts should be focused on stopping those stealing the work of others, not those who are appropriately building upon it."

Espinel, who has won respect in both Hollywood and Silicon Valley—no small feat—doesn't think we have to choose between the media business and the Internet. "One of the things that I'm trying to avoid is having people view policies net neutrality is a good example—as creating a conflict with intellectual property enforcement," she says. "There's this view that the administration has two policy goals—one is to keep the Internet open and accessible, and the other is to enforce intellectual property laws—and one of those needs to be sacrificed for the benefit of the other. That's not my view, and I think we should be able to move forward and accomplish both of those goals, and I think that's true in a number of areas."

But some technology executives seem to resent the idea that copyright laws will be enforced at all. Many mocked Espinel's report, which said movie and video piracy cost the U.S. economy $20.5 billion a year. (The number is probably exaggerated, but even a quarter of that would be way too much.) Michael Arrington, the founder of the TechCrunch blog, wrote about an off-the-record meeting he attended between Espinel and several top technology executives and complained that "Espinel has a simple agenda when it comes to copyright issues.

But that agenda is enforcing the law. According to his post, Espinel reminded him, "My job title is Intellectual Property Enforcement after all."

WHATEVER HAPPENS, the future won't be what it used to be. Back in 1993, almost everyone predicted the information superhighway would be a huge boon to the culture business. Good jobs would be created by new opportunities to sell music, movies, and other forms of entertainment and leisure. Independent artists would be able to sell their work without studios or labels. Media would improve in quality, as well as quantity.

The Internet has brought forth many wonders, from the silly to the sublime to the skateboarding bulldog on YouTube (which is both). Newspapers no longer have a monopoly on serious journalism, and their mistakes are promptly challenged. Anyone can create culture instead of simply consuming it. It's never been easier to distribute creative work. At the same time, it's never been harder to get paid for it.

The Internet has been an impressive engine of economic growth. But a great deal of that growth has gone to a small number of technology companies. They depend on innovative journalism to make their search engines useful, and they depend on compelling music and movies to make digital players worth owning. But the companies that fund those cultural products have never been in worse shape. They're cutting jobs, and with them the ability to create and market new work. Those search engines and players won't be nearly as valuable without them.

The current situation is slowly robbing the Internet of its potential. Rather than encourage innovation and excellence, it rewards cost-cutting and crowd sourcings. The effects can be underwhelming. In his book "You Are Not a Gadget: A Manifesto," the computer scientists Jaron Lanier points out that two of the most widely acclaimed results of the remarkable technological advances of the Internet are Wikipedia and Linux, a free encyclopedia and a new version of the Unix operating system.

We can do better.

No one believes that piracy could be stopped by a law like the Preventing Real Online Threats to Economic Creativity and Theft of Intellectual Property (PROTECT IP) Act or the agreement in July between media companies and Internet service providers. And even stopping it completely wouldn't solve all of the culture businesses' problems. But regulations like these, whether private or public, would allow a working market to emerge. Creators would sell, consumers would buy and both would benefit. Music and movie companies will probably never enjoy the kinds of profit margins they did in the 1990s, but they could return to stability by persuading creators that they still have value in a world of digital distribution. Artists would have the option of working with big companies or making their own way in an online economy that allowed them to do business, not just take donations.

In a functioning market, online media would get better, not just cheaper. And this, in turn, would fuel the growth of more technology companies. This wouldn't break the Internet; it would help it live up to its potential.

From "Free Ride: How Digital Parasites Are Destroying the Culture Business, and How the Culture Business Can Fight Back" by Robert Levine. Published by arrangement with Doubleday, an imprint of Knopf Doubleday Publishing Group, a division of Random House. It was published Oct. 25.
From award-winning composers to esteemed music supervisors—the conference was a really big show

The creative process in film, TV and, especially, animation was thoroughly examined at the two-day Billboard/Hollywood Reporter Film & TV Music Conference, while prominent music supervisors got into the nitty gritty about budgets. At the conference’s first panel, which explored how composers and directors connect in the independent film world, Lakeshore Entertainment senior VP of music Brian McNeil made a point that would be repeated throughout the two days. “Talent is the entry threshold,” he said, but “experience is what sells.”

Held Oct. 24 and 25 at the Hollywood Renaissance Hotel in Hollywood, attendees were exposed to the inner workings of film and TV composers, network music supervisors, publishers, songwriters and musicians. The audience included such musicians as Phyllis Lynn legend Bunny Sigler and Meters drummer Ziggy Modelone, lawyers, managers, students and aspiring songwriters. The main room was packed during nearly every panel, the hallway jammed during breaks that provided networking opportunities.

On the lighter side, “Glee” star Darren Criss and Broadway/Disney animation songstress Lea Salonga surprised Maestro Award winner Alan Menken with a performance that included “A Whole New World” and humorous reworking of Menken’s tunes from his Academy Award-winning films like “The Lion King” and “Beauty and the Beast.” Rita Wilson made a surprise appearance the morning of Oct. 25 to talk about her album AM/FM that Decca will release Feb. 7. The audience was treated to her recording of Pachelbel and Boudleaux Bryant’s “All I Have to Do Is Dream.”

Attendees got an exclusive look at the processes of several music supers on panels that included prominent members of the Guild of Music Supervisors. John Houlahan, whose recent supervision credits include the CBS series “The Defenders” and 2010 documentary “Waiting for Superman,” showed how a TV show can budget as little as a few thousand dollars for three songs in one episode and then spend $90,000 on three tracks in the next episode.

In one example after another, executives from major broadcast and cable networks spoke enthusiastically about their openness to independent music and undiscovered artists. They, along with music supervisors, drove home the point that music needs to be cleared easily, preferably around the world. Hiccups in the process, Disney Channel’s Steve Vincent said, mean “the song is dead to me.”

Two panels in particular drew rave reviews from attendees. On day one, musicians known for their pop, rock, folk and gospel work shared their experiences when crossing over into film. Linkin Park’s Mike Shinoda, who’s finishing his first score for the Sony film “The Raid,” said, “I was kind of afraid to stretch myself too thin, but we made it work and it has gone more quickly than I ever thought, which bodes well for the next project, whatever that might be.”

Twentieth Century Fox president of music Robert Kraft, who moderated the panel that included Take 6 co-founder Mervyn Warren, Tears for Fears’ Curt Smith and singer/songwriter Peter Himmelman, was impressed with Shinoda’s comments on the importance of accepting critiques whether they come from bandmates or directors. “Working in a band prepares you in a way for the collaboration of filmmaking,” Kraft said.

Five award-winning composers—Mark Isham, Tyler Bates, Christopher Young, Trevor Morris and Nathan Barr—each brought two clips for a day-two panel in which they explained what went into the process of composing for films like “The Rum Diary” and such TV shows as “True Blood” and “The Tudors.”

At a jam-packed cocktail party after the conference, one young attendee active in digital media called it an amazing event. “You know the shows and the films,” he said, “but hearing from the composer how the music came to be is something I never thought I would hear.” —Phil Gallo
‘A Musical Is a Shared Medium’

Composer Alan Menken on art and career

Celebrated film composer Alan Menken, the recipient of the 2011 Hollywood Reporter/Billboard Maneo Award, has won eight Academy Awards for his work in such beloved animated movie musicals as “The Little Mermaid,” “Beauty and the Beast,” “Aladdin” and “Pocahontas.” During the Hollywood Reporter/Billboard Film & TV Conference, he participated in an onstage Q&A with Billboard editorial director Bill Werde to talk about his craft. The following is an edited excerpt from their conversation.

When you win your first Academy Award, it must be a transcendent experience. Does it get to be a real yawner by No. 6 or 7?

No. I just keep waiting for people to realize I don’t deserve them or something. The first time I won, I was so terrified. It was like, “What am I doing up here? This is amazing and incredible.” And it kept happening. I feel, acutely, that when I’m up there I represent a lot of people. I represent my musical director, I represent my orchestrator. I represent the directors and certainly the lyricists. So there are a lot of people that need to be acknowledged and thanked—you share those awards with them.

You’ve mentioned a few times today the BMI-Lehman Engel Musical Theatre Workshop that you did when you first got started. What did you take out of that?

Lehman Engel started this workshop for writers who haven’t written for musical theater. [He taught] the ABCs of a musical: what makes a good musical, where the songs would go, how the songs were written. You learn humility: You’re going to be playing your songs, you’re going to be taking criticism from a very large group of people and they’re your peers.

One of the things you learn from writing musicals is don’t ever get attached to a song, because it’s not about the song—it’s about the song in the context of the musical. Does it tell the story? Does it fit the character? Does it support the rest of the score? And does it represent the audience? Many times in a musical, you replace the song with a song you knew wasn’t as good as a song technically, but it worked better. You learn how much a musical is a shared medium. It’s not about you. It’s really about collaboration on this side and collaboration with the audience.

Do you ever get writer’s block?

I only get writer’s block if it’s a bad assignment. Because of the way I write, everything I write is in some form an homage, so that I know the style. I know the emotion.

Are there particular directors or producers or kinds of people that you have in mind in terms of things still to come? Right now I’m doing my first non-Disney animated musical (“Lidsville”). It’s at DreamWorks. Live-action film scores and live-action film musicals are things I have my eyes on. I have feelings out to do various things, nothing concrete at the moment. I’m at a period right now where a lot of things are happening theatrically—we just opened “Sister Act” on Broadway. And [the 1992 movie musical] “Newsies,” which was just about the biggest bomb I could imagine—we opened the theatrical version in New York and it appears to be a hit. A big hit. It’s so strange.

REAL TALK

“I’ve been sent CDs that have nothing but a crayon drawing on them. What do they expect me to do with that?”

—GREG STILL, PRESIDENT, MUSIC MAKES PICTURES

“Warner has their amazing music, but no one can tell you what’s there.”

—THOMAS GOLUBIC, MUSIC SUPERVISOR, AMC’S “BREAKING BAD”

“The worst thing is when a director tells me he plays a little guitar, or used to be in a band. I worry they’ll be listening to the score... more for the music than for the drama.”

—EDWARD SHEARMUR, FILM COMPOSER
Puppet Masters

ASCAP's 'Music of the Muppets' panel connects two ends of the rainbow

Presented by ASCAP and moderated by the society's executive VP of membership Randy Grimmett, "The Music of the Muppets" was easily the happiest panel of the conference.

And how could it not be, with performers, composers—including ASCAP president and "Rainbow Connection" composer Paul Williams—arrangers and executives from the Muppets' long film career. There were clips of and behind-the-scenes stories about the Nov. 23 release "The Muppets," the first Muppet movie in a decade.

The panel included arranger Chris Caswell, Muppet performer/associate producer/puppet captain Bill Barretta, composer Christopher Beck, "Pictures in My Head" co-writer Jeannie Lurie, director James Bobin, music producer Ed Mitchell and Walt Disney Studios VP of creative, music and soundtracks Kaylin Frank. Everyone onstage was in good spirits, but it was obvious just how seriously they take their jobs.

For example, Bobin (who worked with Sasha Baron Cohen on "Ali G" and "Borat") talked about how he wrote five-page essays about what he wanted each of the film's dozens songs to accomplish. He discussed the sounds he pushed for (lots of banjo and tach piano), and even ideas for lyrics. If a dozen songs sounds like a lot, note this statistic: Nearly 85 of the movie's 90 minutes include some form of music.

"Part of the reason I spent so much time was because the songs not only have to be great pieces of music, they have to work visually," Bobin said. He saw his job as "paying homage to the '70s Muppet movies and shows that everyone loved, but [also] staying contemporary." Williams added that he thought it was a "natural progression" from Ali G to the Muppets. "They both mix sentiment with silliness, and neither of them speaks down to their audience."

The music supervisors were also helped by the good will of everyone seemed to have toward the Muppets. Even Nirvana, which was asked to license 1991's "Smells Like Teen Spirit," came aboard.

"They've almost never allowed that song to be used," Frank said. But when Nirvana's surviving members heard how it was going to be used—sung by a barbershop quartet—they not only agreed: Drummer Dave Grohl makes a cameo in the film.

The publishers of Cee Lo Green's 2010 smash "Fuck You" also balked until they were told the song would be clucked by a bunch of chickens. When they ran the idea by Green, he was more than happy to make the deal.

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Steve Molko
FROM NETWORKS TO NETWORKING

Between hang-time and happy hours attendees made great connections

1 At the conclusion of the conference, Hunnypot Unlimited threw its bi-weekly bash that it also webcasts. Checking out the DJs and bands at the Highlands club were (from left) Saban Brands music supervisor Juan Carlos Quintero, Megatraz director of marketing Jonathan Weiner and co-founder/chief creative officer J.C. Dwyer, and Ole Musicbox's Jonathan Firstenberg.

2 After peppering panelists with questions from the audience, songwriter Ronald "Happy Ron" Hill (center) hobnobbed at the closing cocktail party with Steven Recording's Jason Moore and singer/songwriter Rebecca Sullivan.

3 Hunnypot's John Anderson was producer and DJ at the closing party. Besides several DJs, the evening featured performances from Canadian electro act Goldenboy and Australian new wave band Clubfeet.

4 During the closing networking happy hour, composer/guitarist/singer Freddy Charles (left) chats with National Assn. of Record Industry Professionals' Daniel Higgins. The two participated in one of NARIP's recent music supervisor sessions.

5 Rain stopped falling on the morning of the conference's second day, allowing attendees the opportunity to venture outside on the roof of the Renaissance Hotel. Partygoers hung out for more than an hour after the bar closed. Among them were (from left) Electrolyte Music Publishing creative director Lucy Macedo, EastWest Recording Studios manager Candace Stewart, Tom Rogers of the Canadian Embassy and singer/songwriters Toa Livin and Roz.

6 From left: Anna Maria Hall and Marilyn Batchelor of production music library Killer Tracks mingle with Christian music specialist Rene Meeks-Stanley of London Elliott Music and R&B/gospel singer Angela Shulla.

7 Singer Gaby Hernandez (left), former member of Los Angeles soul outfit Build an Ark who recently released a solo album, with Fox Sports executives Martha Diernmann and Jerry Davis.

THE ROAD AHEAD

During the panel "2012 and Beyond: What the Near Future Holds," industry experts discussed everything from orchestral work to Facebook.

P.J. Bloom, music supervisor: "It's a great time for anybody in the creative business. There's so much content, so many outlets for content, and right now all this content needs music in various forms."

Steve Schnur, worldwide executive of music and marketing, Electronic Arts: "Embrace the fact that between social games, production houses, films, videogames and television, there are a lot of opportunities. You need to be willing to learn how to do each one and to adjust."

Chris Woods, executive VP/COO, TuneSat: "The Internet promotes transparency and accountability for all rights owners—and that's really the future of the music business."

Jumee Park, director of film/TV, Downtown Music Services: "Your career is not just local. It's global, especially with the Internet. If your music is on SoundCloud, MySpace, Facebook, any of that, you have to understand it's the World Wide Web. You can't assume that your career is limited to just right here. It's everywhere."

Amos Newman, agent, William Morris Endeavor: "On the composing side, you're going to see a convergence of more electronic music, more rock, guys that are coming from a non-traditional place sort of combining with more orchestral work."

Peter Cohen, talent producer, Mark Burnett Productions ("The Voice"): "It's hard to predict what's going to be the next trend, so just be original. Going back to my A&R days, I heard one more thing that sounded like Limp Bizkit, I was going to kill myself. Or it sounded like Coldplay. And fast-forwarding to 'The Voice,' if one more person came in and sang Adele, we just couldn't take it anymore. So whether you're a composer or a songwriter or producer, just be original. That's what's next."
Claudia,
Congratulations on your well-deserved recognition!

We are proud to have you as part of the ASCAP family.
Acclaimed songwriter Claudia Brant nominated for three Latin Grammy Awards

BY LEILA COBO

Twenty years ago, Claudia Brant stood on stage at the fabled OTI Song Festival in Acapulco, Mexico, rehearsing "Adonde Estas Ahora," the song she had written and was performing for Latin America's most important song festival of the time.

"It was a very particular, very refined song," she recalls. "And when we finished that first rehearsal, all the orchestra musicians congratulated us and said, 'That song is amazing.' I looked at Sebastian Schon [who co-wrote the song with her] and we said, 'We're not going to win.' Because it wasn't your typical festival song."

But win it did, setting the stage for two decades of accolades for the Argentine-born Brant, who has written for a long list of stars—Latin and mainstream—and has won a plethora of awards, including SESAC Latina's songwriter of the year honor three years in a row, as well as multiple ASCAP Latin Music Awards and Billboard Latin Music Awards.

With more than 500 songs in her catalog, Brant is versatile. A prolific composer who writes in both English and Spanish, she has collaborated with a broad range of writers, from Desmond Child, David Foster, Walter Afanasieff and Humberto Gatica to Luis Fonsi, Noel Schajris, Kike Santander and Gianmarco. She has also written music for film and TV.

But nowhere is Brant more recognized than in the Latin music arena, where she is perhaps the best-known female composer today and a creator of some of the biggest hits on the charts in pop, regional Mexican and even tropical music.

Brant traces her musical beginnings to her native Buenos Aires, where she started composing as a child and joined several rock bands as a singer in her teens. Midway through university careers in architecture and graphic design, she dropped out to pursue music full time. She released an album and competed at the 1991 OTI festival, which in turn led to two more solo albums in Argentina.

Brant would eventually move to Los Angeles, where she truly found her voice as a songwriter, penning material for dozens of artists. Yet she never fully relinquished her career as a singer.

Earlier this year she released her fifth album, Manuscrito, which includes acoustic versions of 10 of her biggest hits, among them "No Me Doy por Vencido" (recorded by Luis..."
Claudia Brant, "Ni Rosas Ni Juguetes" (recorded by Paulina Rubio) and "Dime Quien Es" (recorded by Los Rieleros del Norte).

The album is up for two Latin Grammy Awards on Nov. 10 for best female pop artist and best engineered album. But Brant, the songwriter, is right behind. "Lo Mayor de Mi Vida Fue Ti," which she wrote with Child and Ricky Martin (who recorded it), is up for song of the year.

In between songs and sessions, Brant spoke with Billboard from her Los Angeles home.

You produce such a steady flow of music. Were you surrounded by music as a child? Were your parents musicians?

My mother played the piano as a child and still plays quite well and has a great ear. My father, too. But I'll be lying if I said I grew up in a musical home. In fact, there wasn't a piano in my house, although we heard a lot of music. My parents were jazz lovers and listened to Tony Bennett and Armando Manzanero and Bing Crosby. They liked great songs and crooners.

I would say my first musical memory was listening all day to the Carpenters, which I loved. Later on, I realized that I was drawn to the quality of the arrangements and the vocal harmonies.

When I was around 6 years old, my parents gave me a nylon string guitar and I started taking weekly lessons. And because I don't have siblings, I would spend hours and hours playing that guitar and inventing things. I'd write the lyrics on a little notebook, and I'd record on my cassette player. I'd record the guitar on one player, the voice on another and the second vocal part on another; I had my own little homemade multitrack.

You had recorded three albums in Argentina with Warner Music. Why did you decide to leave and aim for a career in songwriting?

As a songwriter, it was very difficult to get international exposure. I had sold decently and had released an album in the U.S., but with very mild support. I was out of a contract with Warner and I had a huge number of songs that artists outside of Argentina were already beginning to record. And remember, there weren't MP3s back then. I had to make a tape and mail it out for the song to be heard.

So I wanted to make a career as a composer but Argentina was too far away. And I had my friend [composer/arranger] Jorge Colandrelli in Los Angeles, so I packed my bags and came here. I had some contacts because I'd had songs recorded by Diego Torres and Natalia Oreiro, so I had a bunch of meetings and I saw everybody I possibly could. In the midst of this, I met [composer/producer] Kiko Cibrian. I would drive to his home in San Diego twice a week and we would write one song one day and another the next. And all those songs, one by one, were eventually recorded.

That's when I realized all that could be done. I met with every publisher and they asked, "Who is your publisher? Who controls these songs?" I had no clue. Continued on >>p31

Congratulations Claudia! on your nominations for the Latin Grammy Awards 2011

BEST ALBUM VOCAL POP FEMALE
"Manuscrito"
Artist: Claudia Brant (E35 Music)

BEST RECORDING ENGINEERING
"Manuscrito"
Moogie Canazio & Brad Haehnel, engineers; Ron Mc Master, mastering engineer (Claudia Brant) [E35 Music]

...and for your outstanding singer-songwriter career!

From your friends and fans at Máximo Aguirre Music Publishing

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...and for your outstanding singer-songwriter career!

From your friends and fans at Máximo Aguirre Music Publishing
Claudia Brant

The mind and heart behind the hits

Over 500 songs recorded.
More than 10 million records sold.

1 Latin Grammy nomination 2004
"Producer of the year"- DJ Kane

1 Latin Grammy 2009
"Song of the year"- Aqui estoy yo

3 Latin Grammy nominations 2011:
"Best female vocal pop album"
& "Best engineered album"- Manuscrito
"Song of the year" for Ricky Martin's hit Single Lo mejor de mi vida eres tú
Claudia, lo mejor de nuestra vida eres tú!

WE ARE SO PROUD TO ALWAYS BE BY YOUR SIDE.

HERE’S TO EVEN MORE HITS TO COME!

WITH LOVE AND ADMIRATION FROM YOUR SONY/ATV FAMILY
You eventually signed with peermusic, which got you a work visa. Then you went with Maximo Aguirre Songs, and now you’re with Sony/ATV. One of your appealing qualities to publishers is that you’re very prolific. To what do you attribute that?

I’m very disciplined when it comes to work. I’ll write a cumbia one day, a salsa the next and something for Leona Lewis the next, so I have to be very organized. I’m also a mother of two children. And now I have my own album. If I’m not organized, I’d go crazy. Also, it’s about having many years of experience and knowing what direction to take with each song and each artist. So, I sharpen my pencil and the chances of hitting a target are much higher. Although some days the well dries up and I have to go take a hike for two, three hours and wait until inspiration strikes again.

You’ve written with countless names: Luis Fonsi, Noel Schajris, Kike Santander. Do you prefer to co-write?

I also write alone a lot. But I love to co-write, especially with genres that aren’t my usual stomping grounds, because I learn. For example, when I began to write with guys from Monterey, Mexico, my mind opened to other songs, other melodies, other themes. In English, I love to learn what vocabulary is hip and what isn’t. I learn a lot from my co-writers. But I also love to sit down alone in my studio with my guitar and write a song from beginning to end. I can write on Skype with Coti [in Spain]. Working on Ricky Martin’s album with Desmond Child was a trip. He’s a genius and a very demanding person, so it was tough, but when we heard the results they were unbelievable. No matter how successful you are, there’s always something to be learned.

You’ve been penning hits for 20 years. What’s the biggest change you hear between songs today and before?

What’s playing on radio is far more hit-driven now. Before you heard ballads, now it’s one up-tempo after another. And I’ve come to say that an important percentage is of doubtful quality or artistic value. It’s hard for me to listen to radio now. But, it’s more beat-driven, the hook is more important. And now that I’m writing increasingly for the American market, writing in English, I find that the concept, the idea, is very important. Listen to songs like “Last Friday Night” or “TIK Tok.” You begin the song with a concept. Before, things were more innocent. But the market is increasingly shrinking and you have to go for the sure thing.

After having so many radio hits, how about promoting one of the songs on your own album?

The album is something I did 100% with love, and to have it get this type of recognition is like a breath of fresh air. As for getting it on radio, it’s in the places. But we have to find the way. When you listen to the current context of Latin radio, getting one of the songs on my album there is a challenge. I’m pretty sure we’re going to make it happen anyway, but it’s a completely different element.

What is the biggest difference between writing for the English and Spanish marketplaces?

There’s a basic difference at a production level. In the American market you have to deliver a record, not a demo. If Edgar Cortazar and I record something for a regional Mexican artist, he’ll play the guitar and sing and we send it. That’s it. If I write a song for Leona Lewis, I have to deliver a record. It has to sound like a record. A&R is not going to listen to a song that’s just a recorded song. It has to be a fully produced demo. Something that she could just cut vocals on top. So, it’s far more complex.

How about the difference between writing for various genres?

At a lyrical level, for example, regional Mexican and the American market have nothing to do with each other. A regional Mexican song has...
Kudos for Claudia
Peers and admirers offer praise for Brant's songwriting

"Claudia is an amazing talent, very smart and a pleasure to work with. We wrote several songs together for my album (Musica + Alma + Sexo) including 'Lo Mayor de Mi Vida Eres Tu,' which is now nominated for a Latin Grammy. She is pure light."

—Ricky Martin, Singer/Songwriter

"I always say Claudia is my partner in crime. I met her about 10 years ago and since then we have written more than 150 songs. Among them are 'Aquí Estoy Yo,' 'Gitar,' 'No Me Doy por Vencido,' 'Quién Te Dijo Eso?—the list is long. It is a blessing and luxury to work by her side. Without a doubt she is one of the most important singer/songwriters in our music."

—Luis Fonsi, Singer/Songwriter

"Claudia is an extremely versatile songwriter and knows how to work in many genres. From regional Mexican to Latin pop and from dance music to ballads and rock, she knows her craft well. When she creates melodies and lyrics she does so with such elegance and passion and can adapt to any situation and work with all types of personalities. But her expectations are high. She's a great collaborator, knows how to listen and has a beautiful voice."

—Joe Satriani, Musician/Songwriter

"In 15 years of friendship and songs she never ceases to astonish and amaze me. And she still has a lot more to bring us."

—Neil Sedaka, Musician/Songwriter

"Claudia is the quintessential songwriter: someone who never rests and if she does, it's only (dormido) until the next song. She's versatile and dedicated. It was a dream come true to work together through the years."

—Maximo Aguirre, President, Pacific Latin Copyrigh

"Claudia is methodical, a dreamer, human, fun and extremely talented. I'm very fortunate because she's also my friend."

—Pink Cuervas, Singer/Songwriter

"I met Claudia many years ago as a grand singer. Then we started writing songs to make a living. We grew together and we continue growing."

—Coti, Singer/Songwriter

"Claudia is an extraordinary songwriter. She always has the right words. I've been a record producer for eight years and she's always my first call when it comes to writing in Spanish."

—Miguel Cancino, Musician/Engineer/Artist

Compiled by Justino Aguilera

Manatt, Phelps & Phillips, LLP manatt.com

Manatt is extremely proud to honor our client Claudia Brant on her outstanding achievements in Latin music. Congratulations from Gary Gilbert and all your friends at Manatt.
A Legacy Of Inspiration

SOUNDS OF BLACKNESS CELEBRATE 40 YEARS OF VISION IN SONG

BY GAIL MITCHELL

The value of longevity often gets lost in today’s fast-paced digital world.

But Sounds of Blackness celebrate the concept in style. This inspirational ensemble, which has won three Grammy Awards and three Stellar Awards, marks its 40th anniversary this year with the release of its self-titled 10th album, which also is its first for Malaco Music Group.

Under the direction of leader/founder Gary Dennis Hines, Sounds of Blackness have evolved from a local favorite in their hometown of St. Paul, Minn., to worldwide popularity—all without compromising their original vision.

Fortifying that vision were James “Jimmy Jam” Harris and Terry Lewis, Twin Cities natives who signed the group to their A&M-distributed label Perspective and produced the group’s 1991 debut hit single, “Optimistic.” The track reached No. 17 on Billboard’s dance chart that year.

“If you’re building a huge skyscraper, people see the 50 stories up but they don’t see the 10 stories deep that are needed to support the building,” Harris says. “In building our label, Sounds of Blackness was that for us. We got a lot of negative feedback about the inspirational concept at that time. But as Terry likes to say, it’s not about what people want but what they need. And we felt there was a need for uplifting, positive music.”

Former Perspective VP/GM Kevin Fleming recalls that the act was “the ensemble of choice for events and cultural projects long before the group got the record deal. For them to still be relevant and accepted today says a lot.”

As does the legacy of talent that has passed through the Sounds door, including Alexander O’Neal and Ann Nesby, whose voice propelled the group’s signature sound on “Optimistic” and follow-up hit “I Believe.” Nesby says, “The group’s impact was impressive considering we were a gospel group with an inspirational sound that crossed over to urban mainstream. It set the pace for inspirational/gospel music to be embraced by urban radio for years to come.”

During its career, Sounds of Blackness have performed or recorded with everyone from Quincy Jones and Elton John to Dolly Parton and Usher. The group’s music has also been featured on several soundtracks, including the one for 2010 Academy Award winner “Precious.”

The group’s Oct. 18 release reflects its ongoing global appeal, featuring guest appearances by musicians and singers from India and Japan. Upcoming projects include participating in “The Negro Spiritual Project,” a PBS special slated to air early next year.

“It comes down to the music,” says D.A. Johnson, executive director of Malaco’s gospel division, of the group’s 40-year career. “Sounds of Blackness isn’t your typical act. They’re a self-contained group of accomplished musicians and vocalists committed to their crafts. And it’s not just about recording for this group but preserving, teaching and perpetuating the arts to future generations.”

Hines recently spoke with Billboard about the group’s early
gave quite the group and expanded educational program white, small private college in the United Kingdom. The foundation performed SOUNDS OF BLACKNESS. The name change came after I transferred to another school. Musically, the choir already had quite a rep. The same change came after I shared a vision the good Lord gave me for the group: to perform music of the culture with positive messages. We wanted to do R&B, gospel, jazz, blues, African...the music of the diaspora. And that provided the root of our name and encompassed our three components: spiritual, Afro-centric and inspirational.

What kind of gigs was the group doing at the time? Between singers and musicians, we had 45 members performing on campus and also doing local gigs. We were also performing regionally, which turned into national appearances before graduation. Our first big show was in San Francisco for the National Urban League in 1974. We were on the bill with the Pointer Sisters, the Hawkins Singers, Abbey Lincoln and the great Jon Hendricks. In 1975, we opened for the Jackson 5 at the St. Paul Civic Center.

What was it like working with such a large group? We were very self-contained. Within the group we had our own wardrobe people and PR staff. Even though full membership was between 40 and 50, we would go with whatever the accommodations allowed. Sometimes the budget only allowed for 15-20. We learned to be supportive of the group's representation in any configuration, to never lose an opportunity. In the words of Malcolm X, it was by any means necessary.

Total membership now is 30-20 singers and 10 musicians. We take about half that on the road as the touring group. And we're still self-contained. Assistant director Billy Steele is an awesome musician and producer. He and drummer Larry "Cadillac" Robinson did four songs on the new record, including "Testify," written and co-produced with our vocalist/choreographer Carrie Harrington. Our new single, "Fly Again," was co-written and co-produced by yours truly, the song's featured vocalist Jamecia Bennett and Christian rap artist Xross.

How did Sounds of Blackness land on Perspective's radar in 1990? We were doing the conventional employment by day, music by night thing. Then we came full circle. The Sounds and the Flyte Tyme Band with Jimmy Jam and Terry Lewis appeared on many of the same local shows in the '70s, like the annual Ms. Black Minnesota Pageant. So we spent a lot of time backstage together.

One day Jam and Lewis called us to add background vocals on Alexander O'Neill's Christmas album, My Gift to You. Then they asked us to do a second song. As the session paperwork was being done, they asked, "Who's your label?" We didn't have one. They said, "We're going to call you." And they did.

Rap and new jack were popular then. What was their vision for an inspirational group? The first thing they said was, "Don't...continued on >p36
The Malaco Music Group Salutes The Sounds of Blackness on 40 years of Inspiring, Encouraging and Uplifting us all through their Gift of Music.

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from >p.34 change anything. We want to present you to the world just as you are. “They were adamant about that. Most of the tracks from first album The Evolution of Gospel stemmed from our earlier stage productions. The first single, “Optimistic,” was the last song we recorded. Jam, Lewis and I worked on the lyrics together. “Optimistic” carried hope and inspiration in an upbeat tempo with a new jack loop. It was in the pocket of the times but with a breath of fresh air musically and lyrically.

Is that the secret behind the group’s longevity? We’ve kept going by the grace of God and the dedication of truly great people who also happen to be very talented musicians and singers. Our legacy is one of inspiration. We know music can inspire, heal and unite people. So much of the music of the African-American experience is born of suffering and unpalatable circumstances. If we could pen rewrite under those circumstances, then our music and message can be an inspiration to people of all backgrounds.

As the sole original member, what has kept you going? Again, the grace of God. But did you ever see “Close Encounters”? People in the movie had an implanted vision. They kept forming this vision of mashed potatoes, mud; the vision wouldn’t leave them alone. And so it is with me and Sounds.

What special memories come to mind? One of the funniest times happened with Boyz II Men. We both won our first Grammys together. We were supposed to be doing interviews backstage, but we were crying like newborns. Whenever we see each other, we immediately start laughing because we know that’s what we’re thinking about. Then going to Ghana for the Pan African Festival with Stevie Wonder in the ’90s. Being there after years of singing about Africa... that was a life-changing experience.

Speaking of full circle, former Sounds vocalist Ann Nesby’s daughter Jamecia is featured on the group’s latest single. The next generation of Sounds is something we used to talk about as a concept. Now it’s a reality. We’ve got at least five younger members who are offspring of members, some of whom are no longer active and some of whom still are, like Cynthia Johnson.

Since Sounds was founded at a college, what role does education play now for the group? Both at home and overseas— including Japan and the U.K.— we offer music workshops and master classes that not only teach and explore the music of the African-American culture but its history and context as well. It’s not only for music students. We visit schools, community centers, juvenile detention centers, halfway houses, women’s shelters, prisons. We’ve been partnering with domestic violence agencies for the past five years and have contributed music that’s actually utilized in the training of survivors and staff persons.

One of those songs appears on the new album: “A Call to Healing” with lead vocals by Johnson. It’s the third song in a trilogy addressing domestic violence. The first was “Healing” followed by “The Path of Healing.” We’re serious about putting the music to work directly in people’s lives. Coming up are performances in the U.K. in early November during which time we’ll hold “Roots & Rhythm” master classes, which will culminate in a performance with the workshop participants.

Could a new act go against the grain like Sounds did 40 years ago and survive today? It would be difficult, but I believe it could. Perseverance, staying true to one’s self while keeping a pulse on what’s happening... those ingredients would be absolutely crucial. It could trend back to what’s old is new again. Everything now is so formulaic. For someone to break out like we did would be new [laughs]. If that happens—and works well—then everybody will want to get on board. And that’s a bandwagon I’d like to see people jump on.

Toni Braxton encourages you to learn the signs of autism at autismspeaks.org.

Early diagnosis can make a lifetime of difference.
Cristian Castro looks to woo new listeners with another album of classic José José covers

Cover songs can be double-edged swords. When they fail, the artist is labeled an unimaginative wannabe. But when they work, the original song's magic rubs off, highlighting the new singer's talents and reeling in new fans.

In Latin music, no one in recent memory has proved this as well as Cristian Castro did with Viva el Príncipe (Universal), his album of songs by José José, the Mexican icon known for his velvety voice and string of hits in the '80s. Released last November, the album was such a resounding success—the third-best-selling Latin album of the year in the United States, according to Nielsen/SoundScan, and more than 700,000 copies sold worldwide, according to the label—that Castro is now releasing an encore, Mi Amigo el Príncipe, also featuring José José's songs, is due now. It's on Universal Music Latino. Like its predecessor, the album's title is inspired by José José's nickname, el Príncipe de la Canción (the Prince of Song).

But this time, building on the triumph of the first CD, Universal is promoting the album with an international plan that extends beyond Mexico and the United States and into Spain, Argentina and Chile, among other places—countries where Viva el Príncipe was released but barely pushed.

"There's great nostalgia for this great singer's repertoire," Castro says of José José. At the time he released Viva el Príncipe, Castro told Billboard it was his first album of covers—and likely his last. Now, however, he says, "I always thought that one album wasn't enough to cover the spectrum of José José's repertoire."

The fact is, Viva el Príncipe exceeded everyone's expectations. A follow-up seemed a logical next step to capitalize on that success and keep Castro's career on the rise. Castro is certainly a major star already—through the years he's amassed enough hits to become the third-highest-ranked artist in the history of Billboard's Hot Latin Songs chart (Billboard, Oct. 8)—but his 2009 album, El Culpable Soy Yo, only sold 20,000 copies, according to SoundScan. So, later this year, Castro changed course. Instead of recording another album of original material, the singer agreed to the covers concept after a meeting with his former president, GM Luis Estrada.

"We're having a major TV spot campaign that will run through the holidays," Estrada says. Castro also filmed a TV special that will air in Mexico, Spain and the United States and includes promotional spots featuring interviews with José José and album producer Rafael Pérez Botía.

But Universal is confident the music on Mi Amigo el Príncipe will speak for itself. "The album is made up of songs that in their time sold over 50 million albums," Estrada says. "[They] are part of the soundtrack of most Mexicans' and many Latin Americans' lives."

Castro paints out that the first single, "Lo Dudo," is from the album Secretos, which sold 10 million copies in its day.

Despite the possibilities, however, Castro doesn't plan to depend on José José forever. "I'm surprised at this great success, but I think it will be the last covers album," Castro says. "I'm the first person who doesn't want to succeed with covers. Quite the contrary—I'm composing now, and I promise to deliver my singer/songwriter album in July 2012."

In the meantime, however, José José's repertoire is the gift that keeps on giving. "Thank God my voice allowed me to do this, and that people liked the album concept," Castro says. "Particularly in Mexico, which hadn't reacted like this to one of my albums in a long time. It was a tremendous step."

All bases covered:
CRISTIAN CASTRO
Family Affair

Shaila Dúrcal channels her iconic mother on new album of traditional Mexican ballads

As Spanish singer Shaila Dúrcal prepares to release her new album, Asi ("This Way"), she can't help but think of her mother, legendary chanteuse Rocío Dúrcal, who died in 2006.

Back then Shaila was in the middle of recording a tribute album, Recordando ("Remembering"), for her mother. But before she completed the project, Rocío died. "It was supposed to be a surprise for my mother," says Dúrcal. "It's one of the most special albums of my career, but it was also a bittersweet experience. The album had new versions of songs that my mother had performed, and it also marked my love for regional Mexican music.

With Asi (EMI Music/Capitol Latin), Dúrcal's fifth studio set, she honors her love for the traditional sounds of Mexico, expanding a career that started as a child under the watchful eyes of her late mother and her father, Filipino singer/actor Antonio "Junior" Morales Barreto. The album, due Nov. 1, contains 11 ranchera-style love ballads, recorded with an eloquent guitar backdrop to complement Dúrcal's rich, soulful voice.

A
fter a tumultuous hiatus from music filled with a "nasty divorce," successful international film debuts and a departure from his record label, Tyrese Gibson returns with a new album that he says is the best of his career. Open Invitation, arriving Nov. 1 on the singer/actor's own label, Voltron Records, with distribution through EMI Music Services, is an upbeat project packed with high-profile guests—a far cry from the sound he was known for while on J Records.

"Clive Davis, Larry Jackson and the team at J Records did everything they could to do some energy around my albums," says Tyrese, who ended his four-year, two-album relationship with the label in 2006. "But there were certain things that we weren't on the same page about.

Tyrese, 32, says he found himself with increasingly less say over his projects, and that he felt neglected when he experimented with rap on his third studio album, Alter Ego, in 2006. "Major record labels can really put an artist in a vulnerable space, because if you don't do things the way they want you to do it—don't sing the songs they want you to sing, don't wear the clothes they want you to wear in your videos—it's almost considered to be politically incorrect," Tyrese says. "If you have an opinion that may be the opposite of theirs, there's a strong possibility they won't get behind you and your album. There were times when I felt that." After parting ways with J, Tyrese made the most of his free agency, starring in several blockbusters including all three films in the "Transformers" franchise and 2011's "Fast Five." Anxious to return to music on his own terms, Tyrese set out to create a label deal in which he would own his masters. After meeting and brainstorming with Jesse Flores at EMI, he launched Voltron Records in February.

But even before finalizing the deal, he had already invited more than a dozen producers and songwriters into his home studio to work on Open Invitation. "I don't know too many independent albums that feature Rick Ross, T.I., Faith Evans and this level of production," Tyrese says. The album's first single, "Stay," is No. 5 on Billboard's Adult R&B chart and No. 25 on the R&B/Hip-Hop Songs.

"This time it's all him," says MBK Entertainment CEO Jeff Robinson, who's known Tyrese since the singer was 17, and has come aboard to help with the project. "With other artists I'm much more in control [and] involved in how the album is rolled out. This one is different: He's ultimately calling the shots." Tyrese is behind every moving part of Open Invitation, from promotion and funding to executing retail initiatives. For instance, before playing the album for iTunes executives, he met with Best Buy and Target to talk product placement and rollout.

"A female friend of mine was sitting in a record label meeting—they were going through the names of the artists whose albums were coming out in November," he says. "The president at a major label—I won't say who—says, 'Tyrese is never going to sell albums as an independent artist... The most he'll do is sell albums to black people.'" "They don't think that you'll sell albums unless you're on a major record label. I use that as motivation."
A New Day

The video for Goapele's new buzz track, "Play," is all—crisp, sultry and modern, the clip makes it clear that the Oakland, Calif., soul singer best-known for her ethereal 2001 hit "Closer" is getting back to business. I just want to go on a vibe and ad-libbed, jotting go of my inhibitions," Goapele says of the track, which was produced by production duo Electric Thunderbolt and serves to introduce Break of Dawn, her first album in six years. "(The song) speaks to who I am now because I don't want to hold back. I want to share more of myself.

Break of Dawn, which arrived Oct. 24 through her family-owned label SkyBlaze in partnership with Decom, reflects a singer seeking "to slow down and experience life more—love, loss and everything in between," as she puts it. In the six years since her last studio release, Goapele has given birth to her daughter (now 4 years old) and experienced the deaths of her father and a close friend.

When she did return to the studio in 2009, she says she was determined to "record at my own pace." Working with such producers as Kerry "Krucial" Brothers, Bobby Ovumza and Malay, she began crafting her vision, and for the first time opened the sessions to outside songwriters.

"As a singer/songwriter, so much of my identity has been wanting to do everything myself," says Goapele, whose name means "to move forward" in the Setuwana language. "With some of these songs it's been nice to write with others, keep what works and grow naturally."

"Hush," a ballad inspired by Goapele's daughter, was co-written with Carmyn Michelle. "Play," now No. 81 on Billboard's Hot R&B/Hip-Hop Songs chart, will be followed by the ballad "Tears on My Pillow."

The daughter of political activist parents, Goapele began cultivating her talent as a student at a performing arts elementary school. She sang with the Oakland Youth Choir while in high school and attended Berkeley College. When she returned home after graduation, she began forging a niche in the Bay Area's thriving indie scene. Goapele's eclectic fusion of jazz, soul and hip-hop, insightful lyrics and sensual vocals took root in 2001 with her debut SkyBlaze album, Closer. The project's regional popularity caught the attention of Sony Urban Music/Columbia. In association with SkyBlaze, the major re-released the album in 2002 as Even Closer. Change It All was her last set with Columbia. It peaked at No. 32 on Top R&B/Hip-Hop Album charts. To reconnect with her fan base, Goapele is playing shows on the East and West Coasts. She performed at B.B. King's Blues Club & Grill in New York on street date and will make stops in Baltimore, Los Angeles and Seattle. A longer tour will kick off early next year. And remixes of "Play" and "Tears" are being ramped up to target new fans, with a strong push at college radio and through Facebook and Twitter. Managed by former Recording Academy VP Angela Bibbs-Sanders, now president/CEO of D'Bietz Group, and reped by ICM agent Dana Street, Goapele is in talk for a film project. Also planned are brand partnerships—fashion, cosmetics, books—and work with charitable foundations. In the meantime, Goapele isn't planning on another six-year hiatus. She's already at work on a new album that will follow her one-off deal with Decom.

"I'm happy with the foundation that's been laid up now," Goapele says of her career to this point. "I started off a little guarded, feeling like I needed to protect myself from this industry. But I've grown into myself as a woman and artistically. I don't need to be timid at this point in my life or career."
It’s probably not a coincidence that the band members’ look (suits, ties, hats and beards) echoes that of Bob Dylan’s bandmates from 1970. Together since 2005, the Deep Dark Woods has already been honored by Canadian music organizations. Boldt is a baladeer who adjusts the tension level just so, finding ways to keep the slow pace of the songs interesting through arrangements that incorporate banjo, mellotron and pedal steel guitar. The influences are obvious—English folk ballads, Laurel Canyon, Robbie Robertson and Gram Parsons—but the assured engineering and mix by Darren Van Niekirk gives The Place Left Behind a timeless, organic sound. It feels weather-beaten and worn in, like a great album from the Band.—PG

AMERICANA

SHELBY LYNEE

Production: Shelby Lynne

Release Date: Oct. 18

On Revelation Road, her 12th and most intimate album, Shelby Lynne sings that she’s “got misery to share, with anyone who cares.” The result is a forthright and soul-baring benchmark in a career that has seen her try on a gamut of styles and personas. Here, Lynne takes on the roles of producer, writer and solo performer (vocals and instruments). The 11 songs’ sparse arrangements are some of her richest yet. Lynne digs in deeply to both her past and her general psyche: “I’ll Hold Your Head” is a gentle acoustic paean to her younger sister, Allison Moorer—Earle, while the gospel-flavored “Heaven’s Only Days Down The Road” recounts the horror of their father killing their mother and then himself. Other gems include soulful pieces like the title track, “Even Angels” and “Toss It All Aside.” Elsewhere, “Woebegone” adds some electric crunch to the mostly roosty mix. Some happiness can be felt amid the misery, but they’re rendered so artfully that you’ll want to keep both company.—GG

ROCK

MEGADETH

Thr1t3n

Producer: Johnny K

Roadrunner Records

Release Date: Nov. 1

The number 13 is reputed to bring ill fortunes, but apparently not in the case of Megadeth. The appropriately titled 13th studio album from one of thrash metal’s Big Four is a rip-roaring, muscular exercise in hard-hitting rage ‘n’ roll. The set is bolstered by founding bassist David Ellefson’s return to the studio for the first time in a decade and a crisp sonic attack by producer Johnny K. Most important, frontman Dave Mustaine is as ornery as ever, trading fierce guitar licks with Chris Broderick as he lashes out at politics (“We the People”), “Gun’s, Drugs & Money,” “New World Order,” “Millennium of the Blind”) and taps into evil theatrics for such mini-movies as “Public Enemy No. 1,” “Black Swan” and “Deadly Nightshade.” He even turns insightfully autobiographical on the title track. Meanwhile, women’s rights groups won’t likely adopt the snarling track “Wrecker” as their theme song. Mustaine & Co. have been written off plenty of times during the past decade or so, but Thr1t3n shows they’re not ready to rust in peace quite yet.—GG

TOM WAITS

Bad As Me

Producers: Tom Waits, Kathleen Brennan

Anti- Records

Release Date: Oct. 24

At the age of 61, Tom Waits takes a holiday from atonal-ity, odd instrumentation and general weirdness on his first album of new recordings in seven years. Bad As Me is proto-typical Waits—heavy on the blues, smoky jazz and wordplay—and also a revelation on the multitude of ways he can present a song vocally. No other release in his 18-album canon possesses as great a range in his phrasing or approach. The urgency and guttural wails of Captain Beefheart and Howlin’ Wolf are primary influences here, the overall sound industrial and hard, rich in echo yet musically natural. Traditional instruments get the job done, driven by outstanding guitarist work from Marc Ribot and the steady drumming of son Casey Waits. Guests include Las Claypool and Flea on bass, guitarist David Hidalgo, Augie Meyers on accordion and Kiehl Richards, who powerfully riffs through “Satisfied” and adds tender harmonies on a ballad (“Last Leaf”) about death and resiliency. Songs are highly personal, filled with analogies and metaphors and com- monly written in the first per- son. Fierce as Waits can be on Bad As Me, the album also has its softer side—the tender “Kiss Me,” which reaches back to “On A Foggy Night,” and “Back in the Crowd” is a rare Mexican journey for Waits.—PG

MICHAEL BUBLÉ

Christmas

Producers: David Foster, Bob Rock, Humberto Gatica

143/Reprieve Records

Release Date: Oct. 24

Michael Bublé is such a show-off for Christmas album suc- cess that any stylistic risk he takes feels like a revelation. Several surprises crop up on the new Christmas, Bublé’s first yuletide-related release since 2003’s five-song EP, Let It Snow! (Strangely, last year’s U.K.-only A Holiday Gift For You got no more Christmas-y than “Mack the Knife.”) Most appealingly, the Canadian crooner does “White Christmas” as an uptempo doo-wop number instead of the lugubrious ballad one might expect. His model for the Irving Berlin standard appears to have been the Drifters’ 1954 rendition, not Bing Crosby’s from the ’40s. Bublé takes the opposite tack—”All I Want for Christmas Is You,” slowing down the bubbly Mariah Carey hit to a pensive shuffle that recalls Bublé’s own “Home.” And his closing version of “Feliz Navidad” (with Mexican singer Thala) stays unexpectedly low-key—at least until the choir-of-thousands shows up near the end. Christmas seems more close to tradition in “Silent Night” and “Jingle Bells,” the latter featuring London’s Puppini Sisters. But Bublé flexes his distinctive charm throughout.—MW

LOU REED & METALLICA

Lulu

Producers: Lou Reed, Metallica, Hal Willner, Greg Fidelman

Warner Bros. Records

Release Date: Nov. 1

This unlikely two-disc collaboration between Lou Reed and Metallica grew out of a seed sown in 2009, when the Bay Area metal band backed the former Velvet Underground frontman in a performance at the Rock and Roll Hall of Fame’s 25th-anniversary concerts at Madison Square Garden in New York. (Hit up YouTube for their blistering rendition of “White Light/White Heat.”) But if Lulu’s roots can be traced to an institution celebrating rock’s popular appeal, it’s hard to imagine how they could have traveled any farther. Loosely based on a series of century-old works by German playwright Frank Wedekind, the 10-track set may be the least commercially minded album released by a major label this year. And it’s virtually guaranteed to be the only one that begins, “I would cut my legs and tits off when I think of Boris Karloff and Kimi.” Metallica furnishes some vaguely memorable riffs in “The View” and “Iced Honey,” but Lulu is mostly Uncle Lou in full ranting poet mode. Heavy? For sure. Metal? Not so much.—MW

FOIL

THE DEEP DARK WOODS

The Place Left Behind

Producer: The Deep Dark Woods

Sugar Hill Records

Release Date: Oct. 18

On the first quarter of the Deep Dark Woods’ first album for Sugar Hill, The Place Left Behind, the quintet from Saskatoon, Saska- katchewan, positions itself as a friendly folk-oriented unit with country underpin- nings to add a little spark to the strummed guitars. Once the album gets into its fourth song, “Virgin,” singer/songwriter/guitarist Ryan Boldt unveils a whole new folk-rock arsenal indebted to but not overwhelmed by the harmonies and rich, rural instrumentation of the Band.—MG

KELLY CLARKSON

Stronger

Producers: various

RCA Records

Release Date: Oct. 24

You wouldn’t expect Kelly Clarkson—or any of the “American Idol” crowd, really—to draw inspiration for a title track from Friedrich Nietzsche. But in the tumultuous nine years since she won the reality show’s inaugural season, Clarkson can testify that what doesn’t kill you only makes you stronger—and she is. In fact, she’s in her strongest form yet on fifth album Stronger. Clarkson’s voice is full, robust and, most important, not Auto-Tuned across these new songs. This helps make such tracks as first single “Mr. Know It All,” “Honestly,” “The War Is Over” and the closing power-ballad “Breaking Your Own Heart” some of her finest performances yet. Clarkson and her corps of collaborators also explore electro-tipped pop on several songs, and there’s some kinetic new wave on “You Can’t Win.” She’s in fist-waving girl power mode throughout, although a few of her more defiant bon mots may also be read as messages to the music industry. Give the first “Idol” winner props for spirited toughness as well as a bit of philosophical daring.—GG

ALBUMS
DAUGHTHY
Crawling Back to You (3:45)
Producer: Howard Benson
Writers: C. Daughtrey, S. Frederksen
Publishers: Surface Pretty Deep
Ugly Music/Universal Music Careers. Sienna Senna Songs (BMI)
19 Entertainment/RCA
Oh, Chris Daughtrey, what did you do this time? On the first
single from his band Daughtry’s third album, Break the
Spell, the former “American Idol” finalist is contrite
and repentant, whispering himself for unspecified sins (“lessons
learned and bridges burned to the ground”) and seeking
forgiveness from his loved one. “I thought I was stronger,”
Daughtrey sings—but would we really believe him in the role
of heartless cad? Hardly. Daughtrey’s emotional drama
plays out in prime Power Ballad 101 form, starting gently with
piano and acoustic guitar before swelling into an anemic
chorus. Meanwhile, a dramatic descending chord pattern,
and a guitar solo that echoes the angst that’s dripping from
Daughtrey’s vocals, mark the track’s outset. The guy certainly
has a conscience—and a heart. Well see if he left any
for the album’s other 11 tracks.—GG

COUNTRY
ANDY GIBSON
Wanna Make You Love Me (2:50)
Producer: James Stroud
Writers: J. Collins, B. Pinson
Publishers: various
DMR/RJ
Country newcomer Andy
Gibson gives a solid first ef-
fort with “Wanna Make You
Love Me,” his debut radio
single that has cracked
Billboard’s Hot Country
Songs chart. The light and
cheery ode to the girl who
makes him strive for self-
improvement has insightful,
relistable lyrics: “Old people
make me cry/Goobyes
make me drink/Tom Petty
makes me drive too fast/
The Bible makes me think.”
Backed heavily by strings,
the track has a steady,
driving beat that moves
the song along and show-
cases Gibson’s delightfully
smooth vocals. A nice three-
part harmony gives the
chorus a boost, as Gibson
sings about all the romantic
moves his significant other
causes him to make. With
“Wanna Make You Love Me”
as an introduction—and a
proven songwriting prowess
co-penning Kelly Clark-
sen and Jason’s hit
“Don’t You Wanna Stay”—
Gibson’s solo career already
looks promising.—MD

RAP
WALE FEATURING KID CUDI
Focused (3:32)
Producer: Kore
Writers: O. Akintimehin,
D. Fezzi, S. Mescudi,
W. Johnson
Publishers: various
MMG/Warner Bros. Records
Despite flogging commerci-
ally, Wale’s debut album,
2009’s Attention: Deficit,
showcased a gifted, the-
matically scattered MC,
ca-pable of breaking out under
the right circumstances.
The Washington, D.C., rapper
has since reinvented him-
self as a Rick Ross cohort,
and although “Focused.”
from forthcoming set “Am-
bition,” is stamped with
the “Maybach Music” battle cry
and flirts with Lex Luger-
style buildups, the track re-
tains fragments of the posi-
tive, go-getting Wale of old.
Once the beat gets going,
Kid Cudi’s raspy sing-song
stays mostly on the side-
lines, with Wale tackling
the song’s two main verses.
Though the clever wordplay
remains, Wale sounds too
content to bask in the May-
bach lifestyle with lines like
“Fly as shit for no goddamn
reason” coming off as need-
lessly nonchalant. Fortu-
nately, the track showcases
enough of his complex
persona that it would’ve
sounded out of place on
Maybach Music Group’s
bombastic Self Made, Vol. 1
compilation.—CP

INDIE
GRIMES
Oblivion (4:12)
Producer: Claire Boucher
Writer: C. Boucher
Publisher: Arbutus Records
Arbutus Records
The evolution of Grimes,
the art-pop project of
Montreal’s Claire Boucher,
has been remarkable in
rapidity: In the past two
years, Boucher has issued
two full-lengths and a
split 12-inch with the art-
ist d’Eon, each of which has
showcased haunting
arrangements and a slow
embrace of crisp refrains.
“Oblivion,” the first single
from her next album, Vi-
sions, echoes the hushed
grace of recent single “Van-
essa,” but where that track
used clean piano stabs as
its fulcrum, Boucher is rely-
ing on cracking percussion
to propel her sound. The
lyrics are often difficult
to decipher, but her ethereal
vocals add a soothing layer
to the song’s bouncing
theorizers. Although Grimes
is still a bit of an unknown
entity, “Oblivion” is just as
infecting as any Rihanna
and Lady Gaga single, and
Boucher is consistently
proving herself an independ-
ent artist to watch.—JL

LEGEND & CREDITS
EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)
CONTRIBUTORS: Jon Bistein, RJ CUBANNA, MAGGIE DOHERTY, PHILO GALLO, GARY GRAFT, JASON LIPSHUTZ, CHRI$ PAYNE, MIKAEL WOOD

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Coming Into Her Own

After paying dues as a featured artist, Dev is savoring solo success with 'In the Dark'

One could say that Devin Star Tailes, better-known as Dev, is pregnant with twins—even though they’ll be delivered weeks apart. Her first-born child, Emilis, is due in December. However, her Universal Republic debut solo album, The Night the Sun Came Up, will arrive Jan. 10. In the interim, the woman whose voice mesmerized fans on Far East Movement’s Billboard Hot 100 No. 1 “Like a G6” is prepping the runway with her first solo hit, “In the Dark.”

“I’ve been the featured girl this past year,” says the 22-year-old artist, whose voice has graced projects ranging from David Guetta and British boy band JLS to Demi Lovato’s latest single, “Who’s That Boy.” But, Dev adds, “I’m finally coming into my own as an artist and as a woman.”

After the Cataracs-produced ode to the Gulfstream G650 jet spent 26 weeks on the Hot 100, Dev stepped out officially as a solo artist with “Bass Down Low,” released in January. Although it’s been certified gold, it’s “never quite crossed over to pop or exploded at radio,” Universal Republic head of A&R Wendy Goldstein says.

“In the Dark” is a different story. Since its April 14 release, the heavily synthesized dance track has been climbing up several charts, including the Hot 100 (No. 12) and Mainstream Top 40 (No. 8). (It peaked at No. 1 on Dance Club Songs, where it’s No. 9 this week.) Three different remixes with Flo Rida, Kanye West and 50 Cent are helping gain further traction. And the track has sold 661,000 downloads, according to Nielsen SoundScan.

Released in the United Kingdom in September, The Night the Sun Came Up was originally slated to arrive Nov. 1 in the United States. Now the stateside version is being revamped to include some fresh tracks. “An album getting pushed back sometimes has a negative connotation,” Universal Republic co-president/COO Avery Lipman says. “I’d actually characterize this as the album date being readjusted because we feel we have a really good thing going and want to have a really great thing going.” Plans are to release another single before Jan. 10. The Enrique Iglesias-assisted “Naked,” which Lipman calls “a big [dance] record,” would be Dev’s next single. The album’s track list also includes a duet with Fabulous called “Kiss My Lips.”

Handling the album’s production are the Cataracs, whom Dev credits for helping her find her niche; dance music rooted in bass and electronics but still paying homage to the hip-hop culture. The Los Angeles-based songwriting/production duo of David Singer-Vine and Niles Hollowell-Dhar discovered Dev on Myspace in 2008. “I had two tracks on there,” recalls Dev, who at the time was working at Old Navy. “One was a disc track to this girl from my hometown. The other was a cover of Amy Winehouse’s ‘Back to Black.’” Nowadays, the singer uses Twitter (@devishotofficial) and Tumblr (devishotofficial.tumblr.com) to engage directly with her growing fan base, and has begun selling merchandise on Dev4L4W.com. Aware for months that Dev was planning to start a family with fiancé and skateboard aficionado Jimmy Gorecki, the label shot several videos in advance as well as promotional photos before the singer started to show.

For her part, Dev says she’s committed to touring as early as next spring: “In the Dark” is still growing,” says the Los Angeles transplant, who was born and raised in Manteca, Calif. “If I were to drop the album right now, being seven months pregnant, I wouldn’t be able to tour for maybe another six months. But I think dropping it in three months will allow me to get adjusted, and then get out and tour because I feel this album really deserves that. It’s been a long process, but I’m excited.”

MATCH POINT

With 18 weeks at No. 1 on Adult R&B, Jill Scott ties with Maxwell

Last year, Jill Scott toured with Maxwell on a co-headlining arena jaunt. Now the soul diva meets up with him again—but in the record books. Scott’s “So In Love,” featuring Anthony Hamilton, spent its record-setting 18th week at No. 1 on Billboard’s Adult R&B airplay chart last issue. It matches the 18-week run that Maxwell’s “Fortunate” achieved between May and September 1999. This week, “Love” slips to No. 2, pushed down by Cee Lo Green’s “Fool For You,” which skips 3-1 in its 27th week on the tally. The track, featuring either Melanie Fiona or Phillip Bailey, isn’t just Green’s first No. 1 on the chart—it’s also his first chart entry.

Scott isn’t a stranger to the No. 1 slot on Adult R&B. “Love” is her third No. 1 and 10th top 10 effort. It was the lead single from her album The Light of the Sun, which became her first No. 1 on the Billboard 200 on July 9.

The set was her first collection of new music in four years and marked a fresh start for the artist. After a decade with Hidden Beach Recordings, she exited the company and founded her own label, Blues Babe, partnering with Warner Bros. to release The Light of the Sun and future recordings.

“It’s like starting all over again. Music shouldn’t be a chore or feel like any kind of burden,” Scott told Billboard in the July 2 issue. “It’s free and alive. And that’s where I am.” —Keith Caulfield

Tying a record: JILL SCOTT

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O
Lightning Strikes Again

Fresh from supporting Justin Bieber on a South American trek, U.K. boy band the Wanted ramps up sophomore release

True to its name, the Wanted is proving to be a popular draw in its home market. The U.K. boy band debuted at No. 2 with “Lightning,” the latest single from its sophomore set, Battleground, due Nov. 7 in the United Kingdom.

The slick, dance-flavored pop ballad, co-written and produced by Steve Mac (Leona Lewis, Susan Boyle), landed first-week sales of 7,000, according to the Official Charts Co. Only Rihanna’s “We Found Love” (featuring Calvin Harris) dethroned the quintet a third U.K. No. 1 single by holding onto the top spot for a third successive week.

Signed to Island Records/Universal, the Wanted comprises Max George, Siva Kaneswaran, James Mcguinness, Tom Parker and Nathan Sykes. Published by Global Talent, the band first topped the U.K. singles chart with the feel-good anthem “All Time Low” in August 2010. Follow-up singles “Heart Vacancy” and “Glad You Came” reached Nos. 2 and 1, respectively. The act scored another top five hit with the official 2011 “Comic Relief” charity single “Gold Forever,” which peaked at No. 3 in March. The group’s combined singles sales total more than 1.2 million, with its 2010 self-titled debut album selling 425,000 copies, according to the OCC.

“They tick all the boxes,” says Island Records U.K. co-president Ted Cookle, who attributes the band’s breakthrough to a succession of radio-friendly singles and a highly dedicated work ethic. “They don’t blow out anything related to the grassroots fans,” he says, citing an exhaustive street-week nationwide regional radio tour. “They dig in and do their bit by turning up everywhere and doing everything possible to make sure that people remain loyal to them.”

Strong support from national top 40 station BBC Radio 1 and commercial networks Global Radio, Bauer and Guardian Media Group was a key driver behind “Lightning,” Cookle says. The band also performed live on ITV1’s “X Factor” on Oct. 16. Further prime-time TV appearances, including the BBC1 show “Strictly Come Dancing” and “The National Lottery Draw,” will take place prior to the album’s release.

The Wanted will be competing against several high-profile pop releases, including past U.K. chart-toppers Pixie Lott and Cher Lloyd. Cookle is optimistic, however, that his act will deliver a top two entry during a busy chart week that also includes the “Twilight: Breaking Dawn (Part 1)” soundtrack. The band’s inaugural U.K. arena tour commences Feb. 15 at Nottingham Arena, booked by London-based Creative Artists Agency.

SEVEN UP

The Time returns to the charts with a new name—Original 7— and first album since 1990

The Time—the funky septet established by Prince in 1981—is back on the charts with a new name and a new album.

Original 7 is the new moniker adopted by the group after Prince denied rights to the original name. Condensate, released Oct. 18 on Time-Life’s SRR Records, debuts at No. 10 on Billboard’s Top R&B/Hip-Hop Albums and No. 58 on the Billboard 200. It’s the band’s first new release since 1990’s Pandemonium, which peaked at No. 9 on Top R&B/Hip-Hop Albums and No. 18 on the Billboard 200.

Rather than making a fight out of the name situation, the group decided to view it as an opportunity for a fresh start. “We took it as a chance to be liberated,” keyboardist/co-producer Jimmy Jam says. “We sound like ourselves because we have a sound, for sure. But we certainly didn’t have the constraints of the name and therefore felt we could do music that represented where we’re at now right away.”

Guitarist Jesse Johnson, meanwhile, says that taking on a new name also ends any confusion between the Time—the original lineup that included Jam and bassist Terry Lewis, who were kicked out of the band by Prince in 1983—and Morris Day & The Time, which tours regularly and includes Johnson, hype man Jerome Benton, keyboardist Monte Moir and drummer Jellybean Johnson. “It got confusing for people,” Jesse Johnson says. “[But] we are the original guys. People will know who we are when they hear the Original 7.”

Though some of the Condensate material dates back to the ’90s—particularly the song “Go Home to Your Man,” according to Lewis—most of the album’s 14 songs were developed during the past three years. That’s when the group began recording in earnest following its performance at the 2008 Grammy Awards. Johnson says, “It’s a reinvigoration instead of the same old same old. I never wanted to be part of that. I wanted to make sure every song was something built from the ground up, now.”

Now in promotion mode, Original 7 has shot a video for first single “#Trendin.” TV appearances are being lined up as well as screenings of a documentary about the group, which will be part of a deluxe Condensate package. An Oct. 18 showing of the 80-minute film at the Grammy Museum in Los Angeles was followed the next night by a concert at neighboring Club Nokia.

Jam says the group will plan most of its touring for next year. “We’re planning on doing a ton of festival things. There are also some possibilities for bills with people that are kind of intriguing—but I can’t say names yet.” —Gary Graff

JUST GETTING STARTED

2 Chainz nears critical mass with DJ Drama-hosted eighth mixtape

When it comes to his career, 2 Chainz possesses Zen-like patience. After forming Playaz Circle with Dolla Boy in 1997, the rapper formerly known as Tity Boi scored success 10 years later when the duo’s 2007 Disturbing Tha Peace/O.P.E. debut, Supply & Demand, reached No. 3 on Billboard’s Top R&B/Hip-Hop Albums chart on the strength of the No. 4 Hot R&B/Hip-Hop Songs single “Duffle Bag Boy,” featuring Lil Wayne. But then the duo stalled with 2009 follow-up Flight 650: The Takeoff. The album peaked at No. 11 on Top R&B/Hip-Hop Albums but only reached No. 74 on the Billboard 200.

Two years and seven solo mixtapes later—together with a new moniker—the rapper is nearing critical mass. On Nov. 1, 2 Chainz will release his DJ Drama-hosted Gangsta Grillz mixtape T.R.U. REALigion, a testament to his relentless touring regimen, self-financing and persistence. “My whole campaign is believing that I got this far by being independent and, at the same time, being true to myself,” the 27-year-old says.

Viral cuts like “$pend It” and the silky “Feeling You” have rocketed the College Park, Ga., native to the top of the hip-hop buzz chain, a position bolstered by appearances on Drama’s “Oh My (Remix)” and French Montana’s “Whip.” Explaining the rapid rise in listener interest, 2 Chainz says, “It’s definitely the realest. I can depict a story that you can just feel is real—whether checking the resume or not.”

His networking with Drama and Montana is paying off. T.R.U. features Raekwon, Young Jeezy, Birdman and Kreayshawn. Also on tap are planned guest appearances on upcoming albums by Big K.R.I.T., B.o.B and Twista. Then 2 Chainz plans to release a commercial full-length album.

Although he’s still not associated with a label, 2 Chainz is content for now. “I have to realize it’s a revolving door as far as me investing in myself,” he says. “That’s the only reason I’m getting my buzz up. But I’m making enough to feed the machine. This is my eighth mixtape. I’m literally just getting started.” —Steven J. Horowitz
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For print and online contact Jeff Serrette, 212-493-4199 or Jeffrey.Serrette@billboard.com
Casting Crowns Bows: Bieber's Bright Season?

Adele's 21 jumps back to No. 1 on the Billboard 200 this week (rising 2-1), marking its 13th week atop the tally. That's the most weeks at No.1 since the soundtrack to "Titanic" stayed at the top in 1998 and spent 16 weeks at the peak. 21 sold 106,000 copies last week, according to Nielsen SoundScan (the eighth week in a row it has shifted 100,000 copies).

Casting Crowns settles for the runner-up slot yet again, as Come to the Well bows at No. 2 with 99,000. While initial projections had the band battling with Adele for the top slot, the British diva held tight by a little more than 6,000 copies. Come is the fourth top 10 for the band and its fifth No. 1 on the Christian Albums chart. It previously hit No. 2 once before, with 2007's The Altar and the Door.

Christmas Fever: Justin Bieber's new Christmas single, "Mistletoe," lights up the Billboard Hot 100 this week, debuting at No. 11 (see page 10). It previewed his first holiday album, Under the Mistletoe, out Nov. 1 (see story, page 12).

But, will Bieber's album be a blockbuster seller? His manager Scooter Braun says, "I hope it's a platinum record, and I feel it will be." But holiday albums aren't always guaranteed sellers—especially those by acts that appeal to a young audience.

The 17-year-old's most recent release, Never Say Never: The Remixes, launched at No. 1 on March 5 and has shifted 740,000 copies in the United States. Considering it was a remix set and not a proper studio offering, that's a pretty handsome number. Before that, his My Worlds Acoustic album dropped in November 2010, it has sold 735,000. Again, Acoustic wasn't a studio release, so its sales should be viewed with a careful eye.

The Bieber's last studio album, My World 2.0, spent four weeks at No. 1 and has tallied 2.9 million in sales. But 2.0 came out in March 2010. Certainly, Bieber Fever has cooled a bit since then—he's been absent from the Billboard 200's top 10 since the June 11 issue. Because Mistletoe is a collection of new recordings (including a number of covers) and it showcases a maturing Bieber, our guess is that it will sell more than either Remixes or Acoustic.

Mistletoe follows in the footsteps of some non-holiday albums that have been released the past few years, from the likes of Josh Groban, Susan Boyle and Andrea Bocelli. The difference with Mistletoe is that Bieber's core fan base is rather young and not necessarily the traditional Christmas album buying audience, which is generally older consumers—and mostly women (Over the Counter, Oct. 29).

The closest comparable Christmas album of recent vintage to Bieber's Mistletoe (though it's not a perfect one) might be Taylor Swift's 2007 Holiday Collection EP. Both Swift and Bieber are superstar young artists who appeal to a younger audience.

Holiday Collection started its life as a Target-exclusive CD (but widely available digitally). Presently, it's still physically exclusive to Target, but digitally exclusive to iTunes. Had Swift's Holiday been available to all retailers, its sales figure could have been more robust than its 781,000 total.

Back in ye olden days of the late '90s and early '00s, when teen pop ruled the charts, a number of pop acts issued Christmas albums. Everyone from 'N Sync and 98 Degrees to Christina Aguilera and Destiny's Child got with the holiday spirit.

However, the biggest of that bunch is 'N Sync's 1998 Home for Christmas set. When Home debuted at No.7 on the Nov. 1 Billboard 200 (one rung below the group's self-titled effort, in its 34th week on the list), the charts were just starting to feel the full impact of 'N Sync's then-new, teen- and tween-driven stardom. The group had only arrived on the Billboard 200 that April with its first album, and it wasted no time in rushing out a holiday package.

By that point, 'N Sync had already moved 2.1 million copies and spawned the Mainstream Top 40 hits "I Want You Back" (No. 7) and "Tearin' Up My Heart" (No. 6). Home for Christmas went on to sell 1.3 million by year's end and has sold 2.7 million total.

While other teen-oriented acts followed with their own Christmas offerings, none caught fire like 'N Sync's set. In 1999, then-red-hot vocal group 98 Degrees treated fans to This Christmas (1 million total), while in 2000, Aguilera's My Kind of Christmas arrived (857,000). The latter came just a year after her self-titled album opened at No. 1 in late 2000. Destiny's Child's 8 Days of Christmas bowed—six months after its third studio album, Survivor, debuted at No. 1. So far, 8 Days has shifted 696,000.
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<tr>
<th>ARTIST</th>
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<td><strong>1.</strong></td>
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<td><strong>2.</strong></td>
<td>Clear As Day</td>
</tr>
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<td><strong>3.</strong></td>
<td>Evangeline</td>
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<td><strong>4.</strong></td>
<td>Duets II</td>
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<td><strong>5.</strong></td>
<td>The Good, The Bad, The Sexy</td>
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<td><strong>6.</strong></td>
<td>American Capitalist</td>
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<td><strong>7.</strong></td>
<td>The Carter IV</td>
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<td><strong>8.</strong></td>
<td>Own The Night</td>
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<td><strong>9.</strong></td>
<td>Footloose</td>
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<td><strong>10.</strong></td>
<td>Hurry Up, We're Dreaming</td>
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<td><strong>11.</strong></td>
<td>Watch The Throne</td>
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<tr>
<td><strong>12.</strong></td>
<td>My Kinda Party</td>
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<td><strong>13.</strong></td>
<td>Taigartes &amp; Taints</td>
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<td><strong>14.</strong></td>
<td>Born This Way</td>
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<td><strong>15.</strong></td>
<td>Everything Changed</td>
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<tr>
<td><strong>16.</strong></td>
<td>Sideswipe</td>
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<td><strong>17.</strong></td>
<td>Where It All Begins</td>
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<td><strong>18.</strong></td>
<td>A Modern Day Prodigal Son</td>
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<td><strong>19.</strong></td>
<td>Take A Back Road</td>
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<td><strong>20.</strong></td>
<td>Chief</td>
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<td><strong>21.</strong></td>
<td>Speak now</td>
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<td><strong>22.</strong></td>
<td>Hell The Sequel (EP)</td>
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<td><strong>23.</strong></td>
<td>Neighborhoods</td>
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<td><strong>24.</strong></td>
<td>Here For A Good Time</td>
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<td><strong>25.</strong></td>
<td>Soul Punk</td>
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<tr>
<td><strong>26.</strong></td>
<td>Songs Of The Ungateful Living</td>
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<tr>
<td><strong>27.</strong></td>
<td>The Band Perry</td>
</tr>
<tr>
<td><strong>28.</strong></td>
<td>Red River Blue</td>
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</tbody>
</table>

**Additional Notes:**

- The band's first studio set since 2003, "Miracle," debuts with 11,000 starts with 2,000 the alternate, the new set's first single, "Invisible Force," to peak at No. 3 in Nov 12-14 this week.
- After Amazon Prime included the album in its Daily Deal on Oct 21 for $5.99, it flies with a 14% overall gain in sales, up 42% in downloads.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER / DISTRIBUTING LABEL / PRICING</th>
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<tbody>
<tr>
<td>ZAC BROWN BAND</td>
<td>SONY MUSIC / 28759 (13.98)</td>
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<td>SOUNDTRACK</td>
<td>DREAMWORKS / 14158 (13.98)</td>
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<td>STING</td>
<td>SONY MUSIC / 27687 (13.98)</td>
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<td>JESSICA REEDY</td>
<td>FANFARE FAO / 119 (13.98)</td>
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<td>SHEET MUSIC / 123 (13.98)</td>
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<td>BRITNEY SPEARS</td>
<td>RCA / 125 (13.98)</td>
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<td>FOG FIGHTERS</td>
<td>SONY MUSIC / 27209 (13.98)</td>
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<td>TENTH AVENUE NORTH</td>
<td>STUDIOSUS / 127 (13.98)</td>
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<td>JAMES TAYLOR</td>
<td>SONY MUSIC / 27211 (13.98)</td>
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<td>MASTODON</td>
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<td>SOUNDTRACK</td>
<td>SONY MUSIC / 27208 (13.98)</td>
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<td>MARK BOMBA</td>
<td>SONY MUSIC / 27207 (13.98)</td>
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<td>CHRISTO &amp; TOLKIEN</td>
<td>RAMBO / 129 (13.98)</td>
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<td>PAUL HAWThORNE</td>
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<td>WILDE NELSON</td>
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<td>MARILYN MANSON</td>
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<td>DRAGONVEIL</td>
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<td>NINA</td>
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<td>CHINO &amp; NACHO</td>
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<td>JILL SCOTT</td>
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<td>NEEDTOBREATHE</td>
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<td>THE CIVIL WARS</td>
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<td>IL VOLO</td>
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<td>PINK FLOYD</td>
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<td>AEROSMITH</td>
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<td>THE GASLIGHT ANTHEM</td>
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<td>LADY GAGA</td>
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<td>TAYLOR SWIFT</td>
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<td>BARBRA STREISAND</td>
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<td>DARPATOE</td>
<td>SONY MUSIC / 27187 (13.98)</td>
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<td>JOHN BON JONNY</td>
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<td>ARTIST</td>
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<td>RADIOHEAD</td>
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<td>LINDSIE NIALL</td>
<td>SONY MUSIC / 27184 (13.98)</td>
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<tr>
<td>HANK WILLIAMS JR</td>
<td>SONY MUSIC / 27183 (13.98)</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>SONY MUSIC / 27182 (13.98)</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>SONY MUSIC / 27181 (13.98)</td>
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<tr>
<td>VARIOUS ARTISTS</td>
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<td>BLUES BABE</td>
<td>SONY MUSIC / 27179 (13.98)</td>
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<td>ROYAL TREATY</td>
<td>SONY MUSIC / 27178 (13.98)</td>
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<tr>
<td>YOUNG THE GIANT</td>
<td>SONY MUSIC / 27177 (13.98)</td>
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**Summary:**

- The Billboard 200 chart data for November 5, 2011 is provided, listing various artists and their respective album titles and pricing.
- The chart includes artists such as ZAC BROWN BAND, SOUNDTRACK, STING, JESSICA REEDY, THE COUNCITNG SINGERS AND ORCHESTRA, BRITNEY SPEARS, FOG FIGHTERS, TENTH AVENUE NORTH, JAMES TAYLOR, MASTODON, MARK BOMBA, CHRISTO & TOLKIEN, PAUL HAWTHORNE, WILDE NELSON, VISUAL MOVEMENTS, PAUL HAWTHORNE, WILDE NELSON, NINA, BOYZ IN THE HUNGER, CHINO & NACHO, AMY WINEHOUSE, KENNY CHESNEY, JILL SCOTT, NEEDTOBREATHE, THE CIVIL WARS, IL VOLO, PINK FLOYD, AEROSMITH, THE GASLIGHT ANTHEM, LADY GAGA, TAYLOR SWIFT, BARBRA STREISAND, DARPATOE, JOHN BON JONNY, and a variety of others.
- Pricing for albums varies from 11.98 to 18.98.
- The chart also includes references to other musical genres and events, such as "Soundtrack from the film "Paranormal Activity 2"" and "The Script: The Art of Storytelling Tour".
Maddi Jane curated a playlist for YouTube Music Tuesdays on Oct. 15, naming her the highest-re-entry on the Social 50, as she returns to the tally at No. 2. The playlist, which featured songs from Adele (No. 2) and Maroon 5, helped raise her YouTube profile views from 154,000 to 155,000 week to week and add a total of 16,000 overall fans.

Electronic duo Designer Drugs makes its Uncharted debut at No. 40 thanks to a burst of 16,000 SoundCloud plays. Some of the act’s new singles—released Oct. 7 and 8—helped fuel the growth. Rivals of “Antithesis” by Annie and “Interspace” by Mission Control each amassed more than 3,000 plays. The pair was also interviewed on music blog ABK.

NEXT BIG SOUND

The fastest accelerating artists during the past week, across all genres, based on audience growth. Stream volume predicts future success, as measured by Next Big Sound.

1
WRETCH 32
2
J ROCKS
3
I FIGHT DRAGONS
4
HONEYNUT
5
U KISS
6
BRIGID MENDLER
7
DEER TICK
8
MARI GAD?
9
SINGULAR
10
ROGER SHAH
11
EPHIXA
12
DALE EARNHARDT JR.
13
KISSSY SELT OUT
14
ALEXANDRA STAN
15
STRUCTURES

DATA FOR WEEK OF NOVEMBER 5, 2011
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. SOMEONE LIKE YOU</td>
<td>HANNAH COLUMBUS/GEDDY LEE</td>
</tr>
<tr>
<td>2. Z,111</td>
<td>WIZ KHALIFA/STX</td>
</tr>
<tr>
<td>3. STEREO HEARTS</td>
<td>OZI</td>
</tr>
<tr>
<td>4. PUMPED UP KICKS</td>
<td>ROMY TIPPER/FLORIDA MEN</td>
</tr>
<tr>
<td>5. YOU MAKE ME FEEL</td>
<td>JAEmotion/Rockstar/10000 Man</td>
</tr>
<tr>
<td>6. PARTY ROCK ANTHEM</td>
<td>LONNIE K/FOY/FRANK SINATRA</td>
</tr>
<tr>
<td>7. WITHOUT YOU</td>
<td>ADAPT/EMERSON/BRANCO</td>
</tr>
<tr>
<td>8. HEADLINES</td>
<td>CMD/ANSON/FRANK SINATRA</td>
</tr>
<tr>
<td>9. LIGHTERS</td>
<td>CHRISTINE MALONE/JOHN VONOH/MICHAEL MILLER</td>
</tr>
<tr>
<td>10. YOU AND I</td>
<td>HEARTBEAT/JOEL LINCOLN</td>
</tr>
<tr>
<td>11. SUPER BASS</td>
<td>WANDA GIBBS/CONRAD WEAVER/GRANDMOTHER</td>
</tr>
<tr>
<td>12. GOOD LIFE</td>
<td>ENRIQUE GONZALEZ/CHRIS BROWN/JINX</td>
</tr>
<tr>
<td>13. TAKE A BACK ROAD</td>
<td>TINA SABRETT/LEO MARTIN</td>
</tr>
<tr>
<td>14. THE EDGE OF GLORY</td>
<td>JIMMY RAY/JOEY AND JESSE</td>
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<tr>
<td>15. HOW TO LOVE</td>
<td>STONE SOUR/ROB HAMMET/ADAM LEE/KYLER DAVIES</td>
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<tr>
<td>16. Mr. Right</td>
<td>GLEE/CAST/SCOTT JONAS/The Sylvers</td>
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<tr>
<td>17. I Know It</td>
<td>LIZA ARNOLD/SCOTT JONAS/KEVIN ROACH</td>
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<tr>
<td>18. GOD GAVE ME YOU</td>
<td>BARELY LIEVY/EVERLAST/NICK JAM/SHAPIRO</td>
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<tr>
<td>19. JUST A KISS</td>
<td>MONTY LORD/DEAN MARTIN/ROBERT PROCTOR</td>
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<tr>
<td>20. JUST A KISS</td>
<td>AMY HAYDON/TEMPTERS/ROBERT PROCTOR</td>
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### HOT DIGITAL SONGS

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<tr>
<td>1. WE FOUND IT</td>
<td>ALEX SOBEAT/LEON WOLF/LOVE THE LIGHTS</td>
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<tr>
<td>2. SOMEBODY LIKE YOU</td>
<td>SEAN P. DAVIS/SOUS/CHARLIE SIMPSON</td>
</tr>
<tr>
<td>3. WE MAKE PROUD</td>
<td>ADAM LEE/JASON BLUM/SCOTT JONAS/CORINN</td>
</tr>
<tr>
<td>4. MISTLETOE</td>
<td>BONE THINGS/CHADWICK BARNETT/SCOTT JONAS</td>
</tr>
<tr>
<td>5. PUMPED UP KICKS</td>
<td>SEAN P. DAVIS/SOUS/CHARLIE SIMPSON</td>
</tr>
<tr>
<td>6. MOVES LIKE JAGGER</td>
<td>JAY FEATHERSTOKER/ROB HAMMET/ADAM LEE</td>
</tr>
<tr>
<td>7. WITHOUT YOU</td>
<td>ADAPT/EMERSON/BRANCO</td>
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<tr>
<td>8. SUPER JUICE</td>
<td>DANNY PERKINSON/SCOTT JONAS/LYNETTE</td>
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<tr>
<td>9. GOOD FEELING</td>
<td>KELLY CLARKSON/SCOTT JONAS/JOHN BERENDS</td>
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<tr>
<td>10. IN THE DARK</td>
<td>ALEXANDRA PASS/SCOTT JONAS/JOHN BERENDS</td>
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<tr>
<td>11. HEADLINES</td>
<td>CMD/ANSON/FRANK SINATRA</td>
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<tr>
<td>12. LIGHTERS</td>
<td>CHRISTINE MALONE/JOHN VONOH/MICHAEL MILLER</td>
</tr>
<tr>
<td>13. YOU AND I</td>
<td>HEARTBEAT/JOEL LINCOLN</td>
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<tr>
<td>14. SUPER BASS</td>
<td>WANDA GIBBS/CONRAD WEAVER/GRANDMOTHER</td>
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<tr>
<td>15. GOOD FEELING</td>
<td>KELLY CLARKSON/SCOTT JONAS/JOHN BERENDS</td>
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### ROCK

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<td>HANNAH COLUMBUS/GEDDY LEE</td>
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<tr>
<td>2. Z,111</td>
<td>WIZ KHALIFA/STX</td>
</tr>
<tr>
<td>3. STEREO HEARTS</td>
<td>OZI</td>
</tr>
<tr>
<td>4. PUMPED UP KICKS</td>
<td>ROMY TIPPER/FLORIDA MEN</td>
</tr>
<tr>
<td>5. YOU MAKE ME FEEL</td>
<td>JAEmotion/Rockstar/10000 Man</td>
</tr>
<tr>
<td>6. PARTY ROCK ANTHEM</td>
<td>LONNIE K/FOY/FRANK SINATRA</td>
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<tr>
<td>7. WITHOUT YOU</td>
<td>ADAPT/EMERSON/BRANCO</td>
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<tr>
<td>9. LIGHTERS</td>
<td>CHRISTINE MALONE/JOHN VONOH/MICHAEL MILLER</td>
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<td>10. YOU AND I</td>
<td>HEARTBEAT/JOEL LINCOLN</td>
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### COUNTRY

<table>
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<tr>
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<td>2. Z,111</td>
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<td>3. STEREO HEARTS</td>
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<td>4. PUMPED UP KICKS</td>
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<tr>
<td>5. YOU MAKE ME FEEL</td>
<td>JAEmotion/Rockstar/10000 Man</td>
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<tr>
<td>6. PARTY ROCK ANTHEM</td>
<td>LONNIE K/FOY/FRANK SINATRA</td>
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<tr>
<td>9. LIGHTERS</td>
<td>CHRISTINE MALONE/JOHN VONOH/MICHAEL MILLER</td>
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<td>HEARTBEAT/JOEL LINCOLN</td>
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### R&B/HIP-HOP

<table>
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<tr>
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<td>1. WE MADE IT</td>
<td>T.I.</td>
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<tr>
<td>2. BACK 2 THE GAME</td>
<td>JAY Z/ROCKSTAR/TYLER THE Creep/TYLER THE Creep</td>
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<tr>
<td>3. THE ONE THAT GOT AWAY</td>
<td>LIAM RITCHIE/SCOTT JONAS/ALICIA KEYS</td>
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<tr>
<td>4. I GOT YOU</td>
<td>JASON DELA/SCOTT JONAS/SHAKIRA</td>
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<tr>
<td>5. I'M TROUBLE</td>
<td>LIAM RITCHIE/SCOTT JONAS/ALICIA KEYS</td>
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<td>6. BETTER WITH THE LIGHTS OFF</td>
<td>SHAKIRA (EPIC /SONY MUSIC LATIN)</td>
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<td>7. MARVIN &amp; CHARDONNAY</td>
<td>KATY PERRY</td>
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<td>8. RENEGADE</td>
<td>RICK RUR/THE WALKER/ROXIE ROO</td>
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<tr>
<td>9. FACE TO THE FLOOR</td>
<td>KATY PERRY</td>
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### LATIN

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1. MAKE ME PROUD</td>
<td>TINA SABRETT/LEO MARTIN</td>
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<td>2. YOUNG, WILD &amp; FREE</td>
<td>JASON DELA/SCOTT JONAS/LIL WAYNE</td>
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<tr>
<td>3. HOW TO LOVE</td>
<td>STONE SOUR/ROB HAMMET/ADAM LEE/KYLER DAVIES</td>
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<tr>
<td>4. STRANGE CLOUDS</td>
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<td>5. LOVE YOU LIKE A LOVE SONG</td>
<td>BARRY MANILOW/SCOTT JONAS/SHAKIRA</td>
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<td>6. IF I DYE YOU</td>
<td>BARRY MANILOW/SCOTT JONAS/SHAKIRA</td>
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<td>7. LOVE SHACK</td>
<td>BARRY MANILOW/SCOTT JONAS/SHAKIRA</td>
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<td>8. I DON'T WANT THIS NIGHT TO END</td>
<td>BARRY MANILOW/SCOTT JONAS/SHAKIRA</td>
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<td>9. I WANT YOU</td>
<td>BARRY MANILOW/SCOTT JONAS/SHAKIRA</td>
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<tr>
<td>10. I JUST WANT TO BE WITH YOU</td>
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### HOLIDAY

<table>
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<tbody>
<tr>
<td>1. I WANT YOU FOR CHRISTMAS</td>
<td>GAYLE</td>
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### Mainstream Top 40

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<td><strong>1</strong></td>
<td><strong>RUCKING IN THE DEEP</strong></td>
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<td><strong>2</strong></td>
<td><strong>PINETOP PERK</strong></td>
<td><strong>PUMPED UP KICKS</strong></td>
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<td><strong>3</strong></td>
<td><strong>JUST THE WAY YOU ARE</strong></td>
<td><strong>YOU MAKE ME FEEL</strong></td>
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<tr>
<td><strong>4</strong></td>
<td><strong>DON'T YOU WANNA STAY</strong></td>
<td><strong>SEXY AND I KNOW IT</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>SOMEONE LIKE YOU</strong></td>
<td><strong>IN THE DARK</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>JUST A KISS</strong></td>
<td><strong>YOU AND I</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>THE EDGE OF GLORY</strong></td>
<td><strong>THAT'S HOW YOU KNOW</strong></td>
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<td><strong>8</strong></td>
<td><strong>SAVE ME, SAN FRANCISCO</strong></td>
<td><strong>TALKING TO YOU (IS LIKE TALKING TO MYSELF)</strong></td>
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<td><strong>9</strong></td>
<td><strong>LONG WAY TO GO</strong></td>
<td><strong>TIGHTEN UP</strong></td>
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<td><strong>10</strong></td>
<td><strong>KEEP YOUR HEAD UP</strong></td>
<td><strong>LAST FRIDAY NIGHT (T.G.I.F.)</strong></td>
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### Adult Contemporary

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<tr>
<td><strong>1</strong></td>
<td><strong>YOU'LL BE THERE</strong></td>
<td><strong>SHAKES</strong></td>
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<td><strong>2</strong></td>
<td><strong>HEAVEN</strong></td>
<td><strong>KELLY CLARKSON</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><strong>DRIVE ALL NIGHT</strong></td>
<td><strong>ISTS</strong></td>
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<td><strong>4</strong></td>
<td><strong>KEEP IT REAL</strong></td>
<td><strong>IT'S ONLY A FEAR</strong></td>
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<td><strong>A BRIGHTER DAY</strong></td>
<td><strong>SOMEONE LIKE YOU</strong></td>
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<td><strong>6</strong></td>
<td><strong>NO MORE</strong></td>
<td><strong>TORN</strong></td>
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<td><strong>7</strong></td>
<td><strong>THE END OF THE BEGINNING</strong></td>
<td><strong>WHO ARE YOU</strong></td>
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<td><strong>8</strong></td>
<td><strong>THE DAWN</strong></td>
<td><strong>LOW</strong></td>
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<td><strong>9</strong></td>
<td><strong>HAPPY וחוג\ת</strong></td>
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<td><strong>THE MEANING OF MORMON CLAIM</strong></td>
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### Rock Songs

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<td><strong>WALK</strong></td>
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<tr>
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<td><strong>THE ADVENTURES OF RAINE DANCE MAGGIE</strong></td>
<td><strong>HOT ON THE TRAIL</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>PUMPED UP KICKS</strong></td>
<td><strong>BRAND NEW DAY</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>TONIGHT</strong></td>
<td><strong>DOOMED</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>DOlya BOY</strong></td>
<td><strong>NO MATTER WHAT</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>PARADISE</strong></td>
<td><strong>COUPLES</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>TOPS&amp;</strong></td>
<td><strong>YOU'RE THE ONE THAT GOT AWAY</strong></td>
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### Alternative

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<td><strong>TONIGHT</strong></td>
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<td><strong>DOlya BOY</strong></td>
<td><strong>NO MATTER WHAT</strong></td>
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<td><strong>PARADISE</strong></td>
<td><strong>COUPLES</strong></td>
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<td><strong>TOPS&amp;</strong></td>
<td><strong>YOU'RE THE ONE THAT GOT AWAY</strong></td>
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With a 7th week at No. 1, Adele's "Someone Like You" becomes one of 18 songs in Billboard's Adult Contemporary chart's 50-year history to log at least three weeks at the summit. The track joins Uncle Kracker's "Drift Away," featuring Dobie Gray, which began a 28-week reign in 2002; tissue "May, May, Slow Sin" (1997, 2000); Kelly Clarkson's "breakdown" (1997, 2003); Celine Dion's "A New Day Has Come" (2002, 2003), and Bruno Mars' "Just the Way You Are" (2010, 2011); and four songs that each held for 16 weeks: Colbie Caillat's "I'm Not Alone" (2008), David Banner's "Bad Day" (2008), Pink's "Just Like a Dream" (1999) and Sheryl Crow's "If It's Love."
HOT COUNTRY SONGS

<table>
<thead>
<tr>
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<td>5. Long Hot Summer</td>
<td>Keith Urban</td>
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<td>6. Take a Back Road</td>
<td>Thompson Square</td>
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<td>7. Tattoos on This Town</td>
<td>Jason Aldean</td>
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<td>8. I Got You</td>
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<td>9. Easy</td>
<td>Rascal Flatts ft. Natasha Bedingfield</td>
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<td>Zac Brown Band</td>
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<td>11. Let It Rain</td>
<td>David Nail</td>
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<td>12. One More Drinkin' Song</td>
<td>Jerrod Niemann</td>
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<td>13. Drink in My Hand</td>
<td>Eric Church</td>
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<td>14. All Your Life</td>
<td>The Band Perry</td>
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<td>15. Don't Want This Night to End</td>
<td>Lady Antebellum</td>
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<td>16. You</td>
<td>Lady Antebellum</td>
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<td>17. Reality</td>
<td>Kenny Chesney ft. Darius Rucker</td>
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<td>18. Storm Warning</td>
<td>Hunter Hayes</td>
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<tr>
<td>19. I'm Gonna Love You Through It</td>
<td>Martina McBride</td>
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<td>20. Long Way to Go</td>
<td>Alan Jackson</td>
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TOP COUNTRY ALBUMS

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<tr>
<th>ARTIST</th>
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<tr>
<td>1. Scotty McCreery</td>
<td>SC 1966</td>
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<td>2. Lady Antebellum</td>
<td>Own The Night</td>
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<td>3. Lauren Alaina</td>
<td>Wildflower</td>
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<td>4. Jason Aldean</td>
<td>My Kinda Party</td>
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<td>5. Loretta Lynn</td>
<td>Van Lear Rose</td>
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<td>6. Martina McBride</td>
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<td>7. Brantley Gilbert</td>
<td>Halfway To Heaven</td>
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<td>8. Montgomery Gentry</td>
<td>Rebels On The Run</td>
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<td>9. Rodney Atkins</td>
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<td>10. Eric Church</td>
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BLUEGRASS ALBUMS

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<tr>
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<td>2. Steve Martin &amp; The Steep Canyon Rangers</td>
<td>Rare Bird Hat</td>
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<td>3. Baran Jarosz</td>
<td>Follow Me Down</td>
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<td>4. Vargas Artists</td>
<td>The Lost Notebooks of Hank Williams</td>
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<td>5. The Wabbie Jenneys</td>
<td>Bright Morning Stars</td>
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<td>6. Steve Earle</td>
<td>The Good Life</td>
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<td>7. Greensky Bluegrass</td>
<td>Hobo Blue</td>
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<td>8. The Grascals &amp; The Trophy Queen</td>
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<td>9. Abigail Washburn</td>
<td>City Of Refuge</td>
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BETWEEN THE BULLETS

Montgomery Gentry opens with Hot Shot Debut honors at No. 9 on Top Country Albums with ‘Rebels’ on the Billboard 200. The duo has opened inside the top 10 on Top Country Albums with each of its nine releases, which includes a pair of hits packages in 2005 and 2009. The lead single from Rebels is “Where I Come From,” which rises 34-31 in its 13th week on Hot Country Songs.

Wade Jason
**Top R&B/Hip-Hop Albums**

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<tr>
<td>1</td>
<td>J. Cole</td>
<td><em>The Weeknd</em></td>
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<tr>
<td>2</td>
<td>Jay-Z &amp; Kanye West</td>
<td><em>Watch the Throne</em></td>
<td>Roc Nation/Def Jam</td>
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<tr>
<td>3</td>
<td>Big Sean</td>
<td><em>Hall of Fame</em></td>
<td>Def Jam/Roc Nation</td>
</tr>
<tr>
<td>4</td>
<td>Nicki Minaj</td>
<td><em>Pink Friday</em></td>
<td>Cash Money/Atlantic</td>
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<tr>
<td>5</td>
<td>Drake</td>
<td><em>Take Care</em></td>
<td>Cash Money/Atlantic</td>
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<tr>
<td>6</td>
<td>Chris Brown</td>
<td><em>F.A.M.E.</em></td>
<td>Def Jam/Roc Nation</td>
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<td>Lil Wayne</td>
<td><em>Tha Carter IV</em></td>
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<td>Wiz Khalifa &amp; Charlie Brown</td>
<td><em>Rolling Papers</em></td>
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<td>R. Kelly</td>
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**Mainstream R&B/Pop**

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<td>* Merry Christmas II You*</td>
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<td><em>Unapologetic</em></td>
<td>Def Jam/Roc Nation</td>
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<td>3</td>
<td>Miguel</td>
<td><em>II</em></td>
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<td>Justin Bieber</td>
<td><em>Believe</em></td>
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<td><em>Unorthodox Juke</em></td>
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<tr>
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**Rhythmic**

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<td>*Crazy</td>
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<td><em>F.A.M.E.</em></td>
<td>Def Jam/Roc Nation</td>
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<td>Rihanna</td>
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<tr>
<td>4</td>
<td>Nicki Minaj</td>
<td><em>Roman Reloaded</em></td>
<td>Cash Money/Atlantic</td>
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<tr>
<td>5</td>
<td>Drake</td>
<td><em>Take Care</em></td>
<td>Cash Money/Atlantic</td>
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<td>J. Cole</td>
<td><em>The Weeknd</em></td>
<td>Dreamville/Interscope</td>
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**Adult R&B**

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<td><em>Euphoria</em></td>
<td>Jive/RCA</td>
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<td><em>Finally in Love</em></td>
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<td>Kid Cudi</td>
<td><em>Man on the Moon</em></td>
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<td>Gucci Mane &amp; Waka Flocka Flame</td>
<td><em>Back 2 Business</em></td>
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<td>6</td>
<td>Lupe Fiasco</td>
<td><em>Lupe Fiasco's Food &amp; Liquor II</em></td>
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<td>Mac Miller</td>
<td><em>Blue Slide Park</em></td>
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<td><em>Manhattan</em></td>
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<td>Teddy Pendergrass</td>
<td><em>The One and Only</em></td>
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**Rap Songs**

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<td><em>Life Is Good</em></td>
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<tr>
<td>2</td>
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<td><em>Hall of Fame</em></td>
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</table>

**Between the Bullets**

R&B veteran Joe turns on the Top R&B/Hip-Hop Albums chart again as his ninth studio set, *The Good, the Bad, the Sexy*, debuts at No. 2, selling nearly 33,000, according to Nielsen SoundScan. The opening-week position matches the bow and peak of his last studio effort, *Signature*. His new album's current single, "Dear Joe," slips 71-88 on Hot R&B/Hip-Hop Songs, though it rises 22-17 on Adult R&B.

Just a few spots south in the top 10, Lalah Hathaway's sixth release, *Where It All Begins*, launches at No. 7. Her first album since 2008 also arrives at No. 32 on the Billboard 200 with 11,000 sold—her best SoundScan-era (1991-present) sales week. Where includes her cover of father Donny's "You Were Meant for Me" (No. 17 on Hot R&B/Hip-Hop Songs in 1978), which peaked at No. 84 in September.

-Karinh Santiago

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BETWEEN THE BULLETS

Joe, Lalah Hathaway Return

R&B veteran Joe turns on the Top R&B/Hip-Hop Albums chart again as his ninth studio set, *The Good, the Bad, the Sexy*, debuts at No. 2, selling nearly 33,000, according to Nielsen SoundScan. The opening-week position matches the bow and peak of his last studio effort, *Signature*. His new album's current single, "Dear Joe," slips 71-88 on Hot R&B/Hip-Hop Songs, though it rises 22-17 on Adult R&B.

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### Dance Club Songs

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<td>El Amor</td>
<td>Alvaro Mendoza</td>
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<td>Como Se Qe Se Qe</td>
<td>Olvido</td>
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<td>El Veradero Amor Perdida</td>
<td>Frankie J.</td>
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<td>El Mil Amores</td>
<td>Mario Moreno</td>
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<td>Rain Over Me</td>
<td>Pitbull</td>
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<td>Di Que Regresarás</td>
<td>Gerardo Ortiz</td>
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<td>Machu Picchu</td>
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<td>Tierra Caliente</td>
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<tr>
<td>姓予名予</td>
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### Top Latin Albums

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<td>Pitbull</td>
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<td>Di Que Regresarás</td>
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<td>Machu Picchu</td>
<td>Various Artists</td>
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<td>Tierra Caliente</td>
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<td>Di Que Regresarás</td>
<td>Gerardo Ortiz</td>
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<td>El Mil Amores</td>
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<tr>
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<td>El Amor</td>
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### Between the Bullets

Venezuelan reggaeton-turned-Latin pop duo Chino & Nacho (Jesus Perez and Miguel Mendez) bow at No. 1 on Top Latin Albums with their third studio album, *Supermán* (4,000 sold, according to Nielsen SoundScan). While the act's first set missed the tally, its second, Mi Novia Bonita, peaked at No. 4 in 2010. "El Póster," the first single from *Supermán*, bullies at No. 11 on Latin Rhythm Airplay and has sold 7,000 downloads.

— Karinah Santiago
<table>
<thead>
<tr>
<th>Country</th>
<th>Chart</th>
<th>Date</th>
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Data for week of NOVEMBER 5, 2011. For chart reprints call 212.493.4023. Go to www.billboard.biz for complete chart data.
**EXECUTIVE TURNTABLE**

**DIGITAL:** Twitter taps former record label marketing manager Tatiana Simionioiu (@tratiana) to handle music partnerships for the company’s content and programming team. She was manager for social media, mobile and app campaigns for Disney Music Group and has a background in journalism and social media.

**RECORD COMPANIES:** Sony Music Nashville names Karen Kane director of artist development/marketing. She was director of music business at Murray State University in Kentucky.

Jay Frank launches DigSin, a new record label that revolves around a subscription model focusing on digital singles. He was senior VP of music strategy at CMT.

**PUBLISHING:** Downtown Music Publishing promotes Sean McGraw to VP of licensing administration and names Young Hwang VP of royalties. McGraw was director of licensing administration, and Hwang was VP of royalties at BMG Rights Management (formerly Cherry Lane Music Publishing).

BrightShop, the digital marketing division of Primary Wave Music, appoints Robert Dipold partner/GM. He was GM/head of marketing at Trustkill Records.

**TOURING:** The Windish Agency in Los Angeles taps Latane Hughes as a music agent. He co-founded the indie label/promotion company Guns in the Sun.

**RADIO:** Clear Channel Digital appoints Brian Lakamp president. He was executive VP of digital media at Clear Channel.

**RELATED FIELDS:** SESAC promotes Jamie Dominguez to senior director of writer/publisher relations. She was director.

—Edited by Mitchell Peters

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**GOODWORKS**

**ROCK THE VOTE TEAMS WITH LOS ANGELES-WESTWOOD**

Nonprofit organization Rock The Vote has teamed with the W Los Angeles-Westwood to host a monthly series at the hotel’s intimate Whiskey Blue lounge in an effort to raise voting awareness and education leading up to the 2012 election.

"Rock The Vote Nights" launched Sept. 15 with Los Angeles accuses A Ghost, and alt-rappers the Knux and DJ OC Sheffield helped usher in the second night on Oct. 20. The next event will take place Nov. 16 with a soon-to-be-announced artist.

The nights are designed to serve as a "place where all the publicists, agents and managers who work with a daily basis can get together once a month and network and talk about new ideas for Rock the Vote," Rock The Vote director Kelly Fogel says.

Fogel created the "Rock The Vote Nights" brand about four years ago and has held voting registration events during numerous concert tours and at such music festivals as Lollapalooza and Austin City Limits. She currently has a proposal in with Live Nation and "other bigger corporations" to host "Rock the Vote Nights" in major concert venues throughout 2012.

"The main goal of everything we do is voter registration, which is really starting up again now," she says, noting that Rock the Vote helped get 2.5 million registration downloads in the 2008 election.

The monthly series at the hotel is planned to continue through the 2012 elections.

—Mitchell Peters

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**BACKBEAT**

Fresh off the Honda Civic tour and the release of Blink-182’s latest album, Neighborhoods, Mark Hoppus is rolling back into hard mode for Fuse network’s “Hoppus on Music,” launched last September, the performance/interview series will premiere on Fridays Oct. 29. Several days in August 2009, and popular rap newcomer J. Cole teamed up on the set with kids from Fuse Rock the Classroom, the network’s community program in partnership with the Garden of Dreams Foundation, at the Rock the Classroom school.

Award-winning lyricist Hal David ushered in his 90th birthday in style during a tribute at the Music Center of Los Angeles on Oct. 17. Billboard: "Love, Sweet, Love," the evening of music and dining brought out such artists and creative associates as Paul Williams (who hosted the affair), Smokey Robinson, B.J. Thomas, Jackie DeShannon, Vanetta Simpson (Ashford & Simpson) and David’s longtime writing partner, composer Bert Bacharach (topping off the proceedings—benefiting the Blue Ribbon of the Music Center and the ASCAP Foundation)—was a surprise performance by Stevie Wonder, here, Bacharach (left) and Carol who will reprise the fourth Germs’ Prize next spring in Washington D.C., round with their vocal music Dianne Warwick.


The inaugural Billboard Mexican Music Awards, taped Oct. 20 at the Orpheum Theatre in Los Angeles, featured the best of regional Mexican music for the first time on a nationally televised awards show. Presented by State Farm and broadcast on Telemundo Oct. 27, the awards honored the genre's top acts. The big winner was newcomer Gerardo Ortiz, who took home six awards including artist of the year. There were also performances by special award honorees Jenni Rivera, Paquita la del Barrio and Los Tucanes de Tijuana, as well as Larry Hernandez and intangible Manichi star/actor Pedro Fernandez and “Queen of the South” actress Kate del Castillo were the hosts. Go to telemundo.com/premiosbillboard for a winners’ list.

ABOVE LEFT: Brothers Chalo and Felipe Meza of Los Inquietos del Norte earned their win for norteño album of the year with Volando A Dove Con Todo. Collection de Comics. PHOTO: ARNOLD TURNER ARCHIVES.

ABOVE CENTER: Perhaps the most dapper artist of the evening was Larry Hernandez whose red jacket complemented the circus-themed ambience onstage during a performance of his hit “Ahameando las Patas.” The track was on to win norteño song of the year, while Hernandez also claimed the award for songs artist of the year. PHOTO: CHES MILLER.

ABOVE RIGHT: Newly appointed Telemundo president Emiliano Romano (left) attends the network's pre-awards party at the Orpheum Theatre with Billboard publisher Lisa Ryan Howard and editorial director Bill Word. PHOTO: ARNOLD TURNER ARCHIVES.

UPPER RIGHT: A visibly emotional Paquita la del Barrio, known for her outspoken feminist songs, was presented with the Premio Voz (The Voice Award), honoring a distinct personality who has made a mark in the world of Mexican music. Del Barrio received her award from renowned actress Kate del Castillo. "We all carry a Paquita la del Barrio inside each of us,” said Del Castillo, who co-hosted the show. PHOTO: CHRIS HASTON/TELEMUNDO.

LOWER RIGHT: Telemundo’s executive media team takes a break from the action backstage with Billboard executive director of content and programming for Latin music and entertainment Leila Cobo. From left: manager of talent strategy Alejandra Pippurco, director of publicity and talent strategy Jennifer Gomez-Vita, Cobo, senior VP of communications and talent strategy Alfredo Richard, VP of publicity and talent strategy Suzanne Millo and manager of events and talent relations Stefanie Fernandez. PHOTO: ARNOLD TURNER ARCHIVES.

BELOW RIGHT: Norteño crooner Los Tucanes de Tijuana, honored with the first Premio Legado Musical (Legacy Award) for career achievement, celebrated backstage at the Orpheum Theatre. From left are Tomas Herrera, Gustavo Labrada, Mario Guiterrez, Alfredo Gonzalez and David Servin. PHOTOS: PHOTOS: ARNOLD TURNER ARCHIVES.

BELOW LEFT: Jenni Rivera closes her performance at the Billboard Mexican Music Awards with a smile and a high-five. Rivera, who will soon release new album Joyas Prestadas in both Spanish and pop versions, was named female artist of the year. She was also presented with Telemundo’s Star Award. PHOTO: CHRIS HASTON/TELEMUNDO.

LEFT: Artist of the year Gerardo Ortiz puts his hand to his heart as he picks up one of his six awards. Ortiz, who debuted on Billboard’s Latin charts only a year ago, also won the best new artist and male artist of the year categories. PHOTO: CHRIS HASTON/TELEMUNDO.
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