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BACK IN BUSINESS
RICK ROSS, WALE, MAYBACH MUSIC GROUP/WBR, STOMPING IN WITH RADIO, SOCIAL, VISION—AND SALES

BRANDING DISPATCH
WHY SCION, CONVERSE & MOUNTAIN DEW PUT BANDS BEFORE SALES

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Music Industry Bets It’ll Be Santa By A Nose

Strong finish would mark 2011 as first sales gain in seven years

“IT doesn’t matter that they aren’t going to rely on their 401k money until years from now,” he says. “They see what’s happening now and get more conservative with their spending.”

A senior label executive says that he, too, worries about the economy’s impact on music sales. “It’s hard to get a read on how the holiday selling season will go,” he says. “Since the financial crash, everything has been so erratic.”

However, the major labels seem prepared for the first time to combat the economy and the DVD industry with aggressive pricing promotions for the holiday season.

Taking a page from the major DVD labels, whose hit movie and catalog promotions since 2005 have all but pushed music to the back of the store during the season, UMG offered 115 ti-
ses to merchants at heavily dis-
counted wholesale prices, given 
in a form of a rebate from ac-
tual sales, for featured titles sold from Nov. 20 through Nov. 27.

For new hit releases, if mer-
chants agreed to feature titles like Under the Mistletoe and Tha Cartier IV for less than $6, they would get a rebate produc-
ing a net wholesale price of $6 per unit sold, provided they also featured the titles prominently in stores and where possible in circulars.

UMG also gave merchants the choice of featuring key catalog titles priced for less than $6, with a rebate that would provide net pricing of $5. For greatest-hit collections, merchants that sold featured titles for less than $5 would get net pricing of about $3.25 per unit sold, says source.

Likewise, Sony Music Entertain-
tainment also designed promo-
tions to combat the DVD industry, although it didn’t offer a blanket program like Universal. Rather, Sony provided customized pro-

Stocking stuffers: The holiday selling season includes hits by Michael Bublé, Lady Antebellum and Lil Wayne.

sets from the Beatles, Bob Dylan, the Doors, Janis Joplin and Paul Floyd; and album sets from Joplin, Kings of Leon, the Grateful Dead and John Lennon.

Moreover, quantities have been increased this year so that supplies last beyond Black Fri-
day, including Lil Wayne and Lady Antebellum.

Aside from CDs, the other big music sales items appear to be discounted (iTunes gift cards: Sam’s Club is selling a $100 gift card multi-pack for $70.88. Meij-
er is selling two $15 gift cards for $24, and Target is offering a $25 iTunes card for $20).

In contrast to the deals being put together for big-box mer-
chants and chain retailers, both major and independent labels outdid themselves with unique exclusives—mainly vinyl—at premium pricing aimed at col-
lectors for Record Store Day indie merchants.

Dubbed once again the “Back to Black Friday” promotion, the offering includes singles boxed

Pandora reported fiscal third-quarter net income of $638,000, or break-even per share. It swung from a loss of $1.6 million, or 15 cents per share, a year earlier, as rev-

enue nearly doubled to $75 million, from $37.7 million. Average listener hours in the quarter surged 104% to 2.1 billion from about 1 billion a year earlier. Pandora’s total active listeners (those who used the service during the past month) reached 40 million during the period, up 65% from a year earlier.

Universal Music Group sued Grooveshark in U.S. District Court in Manhattan for alleged copyright violations. The complaint alleges that Grooveshark management led an effort to upload more than 100,000 songs to its music service. In response to the suit, Grooveshark general counsel NinaN Nimmer said in a state-

ment that Universal’s claims “rest almost entirely on a non-commu-
nous, blatantly false Internet blog com-
ments and Universal’s gross mischaracter-
ization of information that Grooveshark itself provided to Universal.”

Vice Media signed a three-year global partnership with War-
ner Bros. Records to create a deal that includes distribution, market-
ing, touring support and other compo-
ants. Vice Music, the in-house label at Vice Media, has helped launch acts like Jus-
tice, Chromeo, Bloc Party, the Streets and Death From Above 1979. It ended a part-
nership with Atlantic Records in 2007.

Reporting by Andrew Hamps and Glenn

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The Anti-Branding Music Branding Strategy

Cultural relevance. Positive buzz. Why Scion, Converse, Intel, Mountain Dew and other marketers place bands before sales

During October’s CMJ Music Festival, Rochester, N.Y.-based indie-pop band Joywave booked some free time in one of Brooklyn’s hottest new studios.

The state-of-the-art recording space had more than enough features to make an upstart, unsigned band feel spoiled—brand new Fender, Gibson and Music Man guitars; Yamaha keyboards; a Wurlitzer organ; and Marshall amps all donated from Guitar Center. There were speakers donated from Manhattan’s legendary Electric Lady Studios. Even the artwork is cooler than the typical corporate studio—a original piece from Shepard Fairey adorns the entrance, while street artist Ben Eine lent his famous typography to the studio’s exterior.

“We’ve driven this a few times and I would never know this was a Converse studio,” one of Joywave’s band members says.

That’s precisely the goal for Converse chief marketing officer Geoff Cottrill (@yogmoney) and dozens of other marketers who’ve sponsored music programs and events in recent years. Rather than just slapping their logos on a stage or signing up a dozen bands for tour endorsement deals, a growing roster of brands like Converse, Scion, Intel, PepsiCo, Red Bull and others are opting for more of a corporate-underwriting approach to music—from serving as a part-time label to funding original music videos to hosting recording sessions. And many are doing so with little expectation of a direct return on their investment—many marketers cite “positive buzz” or “cultural relevance” as their key indicators of success, not product sales.

“We’re not asking for anything in return,” Cottrill told Joywave during its visit to Converse’s studio—the much-covered Rubber Tracks—located on the corner of Keap and Hope Streets in Williamsburg. “You own all this content. Why would we want to own it? We don’t want to run a record label, because we make apparel and shoes. We wouldn’t know how.”

Even the brands that do have formal record labels, like Mountain Dew’s Green Label Sound, find the proof-of-sales metrics to be less than empirical. Green Label has had first-run releases of new singles from bands like Holy Ghost, MNDR, Chromeo and Wavves but still has to work with their existing labels to coordinate exclusivity. And fans aren’t going to see the members of Holy Ghost, currently on the road with a Green Label Sound-backed tour, cracking open a Mountain Dew onstage any time soon.

“The music becomes decentralized so quickly, a lot of times it’s not always the best analytics,” Mountain Dew brand manager Hudson Sullivan says. “It’s more about engagement, the conversation. Are people talking about GLS on Twitter, on Facebook? Are they positive or negative conversations? Are artists talking about it? Our artists become a barometer for the music community—through singles, videos, tour sponsorships, we can go back to them and gauge how much traffic we’re getting.”

Mountain Dew’s sister band Pepsi doesn’t have the same ability to rely primarily on social media buzz as a sales metric. This past spring, the brand dipped to No. 3 in market share for the first time in decades, losing the No. 2 slot to Diet Coke, according to Beverage Digest. The brand was accused of blinking on its marketing strategy, supporting grass-roots initiatives like the Refresh Project in favor of Super Bowl ads and major TV advertising. PepsiCo quickly responded with a 36% increase in marketing spend across the company portfolio, including $60 million behind Fox’s “The X Factor.” In fact, Pepsi’s first major TV campaign in three years premiered during “The X Factor,” highlighting Pepsi’s music campaign through the years while showcasing the single “Tonight Is the Night” from emerging artist Outasight. Pepsi also sponsored Outasight’s accompanying music video and helped book a performance by the singer on a recent “X Factor” episode.

Pepsi chief marketing officer of sparkling beverages Frank Cooper says the company wants to be a “much more integral player in the broader music ecosystem” going forward, helping connect the dots among music discovery, distribution and touring. “One thing we know for sure, and we hear this in virtually every quantitative and qualitative study, is that Pepsi and music are interrelated. Our brand equity rises upon it. And to that extent, brand equity allows consumers to go to the shelf and pull Pepsi over our competitors. And it allows us to maintain some premium pricing in the process.”

Of course, brands like Converse and Mountain Dew are more niche brands and in more stable places in terms of sales. It was revealed during Nike’s fourth-quarter earnings call that Converse’s signature shoe, the Chuck Taylor, has grown from sales of 4 million pairs in 2004 to 70 million at the close of its 2011 fiscal year in June. Meanwhile, Mountain Dew continues to enjoy sales increases while its parent company PepsiCo’s flagship Pepsi brand struggles to maintain market share against Coca-Cola. Even Red Bull, which has in-house record label Red Bull Records and an aggressive concert and tour sponsorship program, has grown to become a $5.2 billion brand in 2010, according to company figures reported by Business Week.

By these measures, there’s less risk for healthy brands to invest in these kinds of music programs. Converse can afford to pay Matt & Kim, Soulja Boy and Andrew W.K. to collaborate on an original song and appear in ads, even if they can’t prove how that song sells a single pair of Chuck Taylors.

So how to explain Scion? Toyota’s niche, box-shaped car has supported metal and indie music since it was launched in 2002, but its sales have slumped in recent years. Since a peak of 173,000 in 2006, Scion finished 2010 by moving just 46,000 vehicles, according to Ward’s Automotive. And yet the brand ramped up its support of music this year through its Scion A/V project. In the

BY ANDREW HAMPP
past three months alone, Scion A/V has released new music from acts like dance DJs Nadastrom, psych-rock band the King Khan Experience and grindcore group Wormrot; supported a fall tour (Check Yo Ponytail featuring Spank Rock and Big Freedia; and hosted a two-and-a-half-day MusicIs(Less) Music Conference in Los Angeles. It’s also prepping a mini-album from punk-rockers the Melvins in 2012.

Like Converse’s Cottrill and Mountain Dew’s Sullivan, Jeri Yoshizu—Scion sales promotions manager and head of the brand’s music strategy—is equally ambivalent about research. “There is no measurement of a lot of initiatives out there. People can tell you that there’s impressions, but there’s no measurement. There’s no magic tool out there that says, ‘Because you’re associated with the Melvins you’re guaranteeing a certain amount of kids to sell a car,’” Yoshizu says. “It’s about awareness and familiarity. We let people know that Scion exists and that Scion sells cars. If somebody has that software tool that will show you exactly how that pattern down to sales, they’re probably going to be a billionaire.”

One brand that is trying to match music marketing with tangible results is Intel, which teamed with Vice in 2009 to form a music, art and technology event series called the Creators Project. Starting with a launch New York event in 2010 that drew performers like M.I.A., Sleigh Bells and the Rapture, the Creators Project has gone on to include dates in London, São Paulo, Seoul and Beijing. Along with a partnership with the 2011 Coachella Valley Music and Arts Festival. Such acts as Mark Ronson, Florence & the Machine and Justice have since headlined Creators events for exclusive performances, while Spiritualized, N.A.S.A. and David Bowie are among the artists who partnered with the Creators Project for exclusive installations. Unlike Converse, Red Bull or Mountain Dew, which turned to music strategies to strengthen their existing relationships with young tastemakers, Intel turned to music to start from scratch.

“We knew we had a problem with talking to young adults because our product isn’t something you can touch and feel—it’s built inside a computer,” says Dave Haroldsen, who works for Intel’s global partner marketing team and also serves as Intel’s creative director on the Creators Project. “We wanted to really build a program to showcase the amazing moments happening in art and make it as transparent as possible to show people worldwide what happens when you maximize with technology.”

Intel conducts extensive focus groups with Creators Project attendees after each event, seeking to measure the brand’s relevance and awareness among its influential attendees. And coming in 2012, Intel is looking to bring Creators Project materials to its retail spaces in ways it wouldn’t dare at its own events. “You’re never ever going to go to a Creators Project and have people hand out pamphlets or things like that—it’s just not the way you interact with this audience,” Haroldsen says. “It’s all about the experience and aspirational ideas. You can’t buy authentic trust and respectability. It’s all got to mean something to this audience, or it’s not going to work.”

Authenticity is so important to Converse’s Cottrill, he prefers not to actively market to his consumer base at all. “When we don’t speak—when artists speak and we don’t—it’s way more powerful,” he says. “By not putting any demands on the artist, they turn around and sell their social media following about our brand. Fifteen years ago, new media was banner ads. Now this becomes the media.”

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**When we don’t speak—when artists speak—it’s way more powerful. By not putting any demands on the artist, they turn around and tell their social media following about our brand.”**

—GEOFF COTTRILL, CONVERSE

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**Brands And Bands: By The Numbers**

**CONVERSE**

| 70 million |
| Number of Chuck Taylors sold as of June 30, the end of Converse’s 2011 fiscal year |

**41 million**

| Number of combined Facebook fans for Converse and Converse All Star |

**295,000**

| Combined free downloads for Converse’s “Three Artists, One Song” singles “My Drive Thru,” “All Summer” and “I’m a Goner” |

**MOUNTAIN DEW**

| 80%* |
| Mountain Dew’s share of the citrus soda market in 2009 |

*80%* |

| Mountain Dew’s rank among all carbonated beverages in the United States, behind Coke, Diet Coke and Pepsi |

**7.8 million**

| Video views for Green Label Sound’s YouTube channel, featuring such acts as MNDR, Holy Ghost and Chromeo |

**INTEL**

| 70%** |
| Intel’s share of the processor market |

**560,000**

| Attendees at the Creators Project events |

**120 million**

| Video views of the Creators Project content |

**SCION**

| 46,000*** |
| Sales of Scion vehicles in 2010 |

| 10,000 |
| Music events Scion has sponsored since 2003 |

| 10,000 -plus |
| Likes for Scion A/V Metal on Facebook |

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* According to Beverage Digest. ** According to PC World *** According to Ward’s Automotive
No one saw this coming. Rick Ross, the author of Miami street anthems, becomes a critical darling and forward-thinking entrepreneur? Wale, the heady rapper everyone wrote off, turns into a chart-rattling star? It seemed unfathomable 18 months ago. But with the reconstituted Maybach Music Group turning into a heavyweight rap haven at Warner Bros. Records, the unlikely duo is quickly taking its partnership to unforeseen heights. Ambition has legitimized a year's worth of work with its first-week sales. There's more to come, including Ross' heavily anticipated God Forgives, I Don't and a large-scale MMG game plan for 2012.

How did this happen? The story behind one of the year's most surprising tales of success.

—Jason Lipshutz
THE HIT-MAKING, PROLIFIC, SUPER-SOCIAL RICK ROSS IS SIGNED TO DEF JAM RECORDINGS AND HAS A LABEL DEAL WITH WARNER BROS. EVEN WITH HIS RECENT HEALTH SCARES, AND HIS FIFTH SOLO ALBUM PUSHED BACK TO 2012, HE SAYS HE “FEELS GOOD”
BY JASON LIPSHUTZ

“Clutch” is a weed sports fans use to describe a moment in which someone recognizes the magnitude of a situation and rises to meet it. It’s a buzzer-beating jump shot, or a Hail Mary touchdown pass—a triumph instantly memorized and placed in the history books.

The idea of being “clutch”—of having a sixth sense for the defining moment—is one that Rick Ross relates to. After all, the 35-year-old Miami rapper has quietly been clutch his entire career.

When he needed a hit first single five years ago, “Hustlin’” became an anthem, selling 733,000 copies, according to Nielsen SoundScan.

When he needed to win over critics, he released a front-to-back classic, Teflon Don, in 2010. It sold 682,000 copies and topped out at No. 2 on the Billboard 200.

When he needed to deliver guest verses on tracks by Kanye West, DJ Khaled and Lil Wayne, he crushed them, and helped “Devil in a New Dress,” “I’m On One” and “John” sell more than 2.1 million cumulative copies, according to SoundScan.

“I understand why New York’s a huge fan of Derek Jeter—because in the playoffs he always delivered, he always came through,” Ross says. “And that’s it: when it comes to big records, big collaborations. I was fortunate last year to have a run with the biggest names in the game.”

And when Ross moved to join hip-hop’s elite (Jay-Z with Roc Nation, West with G.O.O.D Music, Lil Wayne with Young Money) by establishing a solid musical brand, he expanded his label, Maybach Music Group (MMG), to include Wale, Meek Mill and Pill last spring. The move also punched up the identity of Warner Bros. Records’ urban department: Maybach inked a distribution deal with the major in February. And though there are rumors of itchiness, Ross continues his solo career at his longtime home, Def Jam Recordings.

“I said to [Ross], ‘I think we could build something great together. You could build the next Cash Money,’” says Joe Manda (@joeypie), executive VP/head of urban music at Warner Bros. Records. “And he said, ‘That’s what I want to do. That’s my dream.’”

MMG sports an assortment of lyrical styles, but just when Ross needed to prove the power of his brand, Wale released his sophomore album, Ambition, to stunning results on Nov. 1. With Ross executive-producing (with Wale), and relentlessly promoting Ambition (he even set the avatar of his @rickyrrozay Twitter account, which sports 1.5 million followers, with Wale’s album artwork), the album sold 164,000 copies in its first week, according to Nielsen SoundScan.

It’s an improbable comeback (see story, page 14) that Wale acknowledges in the liner notes of the new LP. “Rick Ross, it says simply, “thank you for giving me my shot.”

On Oct. 14, 18 days before the release of Wale’s Ambition, Ross suffered a seizure aboard a Memphis-bound plane, on his way to opening a Wingstop restaurant franchise in Fort Lauderdale, Fla. The medical scare required an emergency landing and treatment at a Fort Lauderdale hospital, and when Ross tried to fly from Florida later that day, he suffered another medical setback and was rushed to an emergency room in Birmingham, Ala.

One month later, Ross says that he “feels great,” and although rumors abound about his physical state, he chalks up the scares to a “lack of sleep.” The incidents have delayed the release of the anticipated God Forgives. “I Don’t,” his spectacularly titled fifth full-length originally slated to arrive Dec. 13. Island Def Jam (IDJ) senior VP of marketing Chris Atlas says that the album is now expected “around first quarter, maybe early second quarter” (Billboard.com, Nov. 17).

“We’re all aware of his recent health issues, and based on some of the minor setbacks with that, we weren’t able to confirm certain opportunities, because he physically wasn’t able to deal with certain things at the time,” Atlas says. “We want him, as we want for ourselves, to have the best setup for this album, and to have an artist that is 100% ready to go in releasing and impacting this record, because the expectations for it are high.”

In the meantime, Ross is still firing on all cylinders, spending marathon studio sessions tweaking God Forgives and other projects. He’s a tireless worker, literally—longtime manager Alex “Gucci Pucci” Bethune says that he and Ross usually get about three hours of sleep per night. Ross is constantly thinking, talking and tweeting about MMG, and wants God Forgives to pack the epic scope of a Brian De Palma film—hence the title.

“This album is almost like a movie,” Ross says. “I wanted [the title] to be something that was extremely emotional, or set up a real roller coaster ride as far as the music and thought process. It sounds like a term of retaliation, and with the picture that I’m painting, it felt perfect.”

After breaking out with the 2006 single “Hustlin’,” Ross’ first three albums—2006’s Port of Miami, 2008’s Trilla and 2009’s Deeper Than Rap—all hit No. 1 on the Billboard 200 and spawned hits like “Push It,” “The Boss” and “Magnificent.” 2010’s Teflon Don, however, was a lush, more cohesive effort than his previous output, with guest verses by West, Jay-Z and T.I. and tracks like “Tears of Joy” offering insightful introspection. Pitchfork and Rolling Stone both included Teflon Don on their year-end albums lists, and “Aston Martin Music,” the sparkling third single featuring Drake and Chrisette Michele and produced by J.U.S.T.I.C.E. League, gave Ross his biggest hit on Billboard’s Hot R&B/Hip-Hop Songs chart, peaking at No. 2 in January.

**TEAM ROSS**

**ALBUM TITLE:** God Forgives, I Don’t

**LABEL:** Def Jam Recordings

**RELEASE DATE:** Reportedly Q1/Q2 2012

**MANAGEMENT:** Alex “Gucci Pucci” Bethune

**PRODUCERS:** various

**A&R:** DJ Khaled

**PUBLISHING:** 4 Blunts Lit at Once/EMI Blackwood (BMI)

**BOOKING AGENT:** Melissa N. Sessions of Total Access Talent

**PUBLICITY:** Gabriel Tesoriero of Def Jam Recordings; Phyllicia Fant (@PurplePhy) of Warner Bros. Records

**AFFILIATION:** Thee Sedmayr of Sedmay & Associates

**SITES:** GodForgivesIDont.com, RichForever.tumblr.com

**TWEETS:** @rickyrrozay

According to the Grammy Award-winning production collective J.U.S.T.I.C.E. League’s Kevin “Coleone” Crowe (@coleonej), who began working with Ross on “Trilla,” the “Aston Martin Music” beat originally was sent to both Drake and Ross through a mix-up. When the two rappers met up, Ross folded Drake’s hook next to Michele’s chorus and created a unique pop track. “Ross has such a vision—he’s a musical type of guy, and he can see the whole format of a beat,” Crowe says.

The success of Teflon Don presented an opportunity for Ross: He could begin building a roster of artists on his MMG imprint and use his own visibility to give their releases some juice. Maybach’s business model could become Ross what Roca-Fella was to Jay-Z and what Young Money has become to Lil Wayne.

“I’ve most definitely been a fan of T.J.’s and his whole movement,” Ross says of Jay-Z. “He gave me a blueprint to a lot
of young entrepreneurs, as well as Wayne, with how active Wayne is with artists. There's a lot of different approaches, but at the end of the day, we've...just got to be hands-on and walk our own path."

The signings fell into place naturally. Meek Mill (@MeekMill), a mixtape specialist from Philadelphia, says he asked Ross through Twitter last year to contribute a verse to his "Rozay Red" remix and started seeing the rapper and talking to him on the road. "He must have liked what I was doing. I came down to Miami, and I've been Maybach ever since," Mill says.

Wale's manager, Rich Kleiman, who is also Roc Nation VP of management, says that Ross had been talking to Wale backstage at club shows for months last year—the D.C. rapper's verse on Waka Flocka Flame's hit single "No Hands" had been earning him new recognition. Ross says that he could see the passion in Wale's rhymes, and the poor sales of Attention Deficit didn't deter him from offering Wale a deal. "It wasn't about hype, and it wasn't about past success," Ross says. "It was about who Wale was as an MC—an incredible MC—that made me a fan. I felt we could make history together."

With Mill and Wale in place on the roster, Ross decided to inject some "new energy" in the Maybach imprint after the label's deal with Def Jam Recordings expired. Rumors of a bidding war for MMG spread until the label solidified a partnership with Warner Bros. Records on Feb. 22, the same day Ross announced the signing of Atlanta rapper Pill (@Pill4Real), an online favorite, to MMG.

"[Ross] was someone we had our eyes on for a long time, so as soon as we were in a position to act on it, we did," Warner Bros. Records co-president/CEO Todd Moscowitz says. "When we started having serious conversations, he outlined exactly what he'd hoped, which was a multiyear plan to thoughtfully build an important label, artist by artist."

The first move was the May release Self Made, Vol. 1, an MMG compilation album, which featured the ferocious single " Tupac Back" and has sold 183,000 copies, according to Nielsen SoundScan. The album came out while Ross was supporting Lil Wayne on his I Am Still Music tour, and the rapper peppered his sets with Maybach shout-outs. During a March 26 performance at the Wells Fargo Center in Philadelphia, Ross brought Mill, as well as Sean "Diddy" Combs and DJ Khaled, onstage, and toasted his MMG signee to Mill's hometown crowd. The audience went wild.

Meanwhile, Ross began guiding Wale as he readied his comeback album in Atlanta, giving him feedback on each song, helping him select the moody "Lotus Flower Bomb" (featuring crooner Miguel) as the impact single. (It was a Greatest
Gainer on the Hot R&B/Hip-Hop Songs chart on Oct. 29.)
Ross also appears on two tracks.
"He wasn't there all the time, but he was instrumental in deciding where Wade was going to record, the people Wade was going to work with around him," Kim says. "And then there were periods where he'd meet with Wade in Atlanta or Miami or New York and have quality 24 to 48-hour periods of going through every song and trying things and giving advice—truly executive-producing the album."
Ross also boosted Wade's social profile with nonstop promotion of Ambition, including 21 mentions of the album on Twitter the day of its release and links to Wade's latest music videos. Now Wade has 1.3 million Twitter followers—almost as many as Ross.

The MGC deal put Ross in an awkward label position. He'd laid a foundation at Warner Bros. for his label, but was committed to Def Jam Recordings as a solo artist for three more albums. "I get to see two different systems and two different perspectives," he says. And Def Jam Recordings is happy to watch Maybach flourish as it focuses on solo projects like God Forgives, I Don't.

"With all of the incredible activity Ross has been generating in the marketplace with MMC, his profile is as hot as ever," IDJ president/COO Steve Barretts. "This puts in the unique position to do what we do best: catalyze the artist to the next level, while solidifying and expanding his core and his standing in the industry."

Chris Allen, who that Ross’ many guest verses in 2011 helped increase his visibility in different genres. On the Oct. 22 Hot R&B/Hip-Hop Songs chart, Ross appeared on seven of the tally’s 100 songs, including Monica’s R&B jam “Anything (To Find You),” DJ Khaled’s chart-topping posse cut “I’m On” and Will’s “Ima Boss” from Self Made, Vol. 1. “Whether it’s all MMC records or just other feature records, they’ve all added to his growing brand,” Atlas says.

Also on the Hot R&B/Hip-Hop Songs chart is a pair of Ross singles—the Nicki Minaj–warmed pop track "You the Boss" and the Just Blaze-produced banger "I Love My Bitches"—that will be included on God Forgives. The two tracks debuted Oct. 4—a little more than a week before Ross suffered the seizure—and despite the album delay, the songs will remain the focus of Def Jam Recordings’ marketing rollout for God Forgives, with no single expected before year’s end.

"You have the Boss” has moved 80,000 copies while “I Love My Bitches” has sold 17,000, according to Nielsen SoundScan, and Atlas says that “Boss” will be crossed over to rhythmic and pop after initially finding a home at R&B/Hip-Hop radio. A video for the song is coming as are TV opportunities, live concert events and Twitter campaigns, depending on the next release date. On the MMC side, Warner Bros., Manda says that a Self Made, Vol. 2 could arrive as early as late January and that Mill’s proper debut is expected to be released in March. As for the further expansion of MMC’s roster, including a rumored partnership with veteran MC Trina, Manda will only say that Ross “is constantly looking for new talent.”

It’s not a surprising play for Ross. After all, larger-than-life personalities are always looking ahead for new opportunities, searching for ways to “take it to the next level,” as he so often says. Even if God Forgives, I Don’t is coming out after the release date due to his seizure in October, he’s making sure he has more clutch opportunities lined up for 2012.

“Rick’s a warrior,” manager Bethune says. “I hear what everyone is saying about his health, but me knowing him, I see none of that. I just know he probably needs to get a little rest. We all do, we’re back at it, we’ve been back at it for a while now.”

“It could have been a lot worse,” Ross adds of the health scare. “So I’m just thankful. I feel good—and I’m back on my grind already.”

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"I WAS ON HIS RADAR. ROSS HAD THE VISION FROM THE START."
—WALE

with Jay, asking him, 'What did I do [wrong]?' What can I do differently?' He was like, 'Maybe you just didn't come with that single. You made a solid first album. But you didn't come up with that single.' That just added fuel to my fire.

**Ambition** is a concentrated effort, mostly stripped of big-name producers. It builds on Wale's go-to base, bringing a genre whose most notable hits are 1986's "Da Butt" by Experiences Unlimited and "Sardines" by Junkyard Band, scrunching into 2011 with tracks like "Don't Hold the Applause" and "Double M Genius." Along with Wale's ever-improving rhymes, the album boasts several of those strong, radio-ready records.

"That Way" is the biggest radio record of his career," Manda says. And it's no coincidence that his charming single "Lotus Flower Bomb" (with ByStorm/Day R&B singer Miguel) also targets women. Wale has a tendency toward romance. "His marketing director Shari Bryant is super-serving his female fan base and making sure they know how great he is, and how he's speaking to them," Manda says. Wale credits the response to the single (which is No. 5 on Hot R&B/Hip-Hop Songs after seven weeks, making it one of the chart's fastest-rising tracks of the year) to its honesty—and his zodiac sign. "Lotus Flower Bomb" is a real love song. It's no secret. I'm a Virgo. I love love.

Wale and Miguel met after Wale reached out to him on Twitter: "He had heard a song on my album called 'Vixen' and had an idea for a record," Miguel says. "Wale basically quarterbacked the whole thing."

Wale wrote the majority of the song's silky hook, with Miguel providing some "lyrical edits." But Wale was responsible for its orgasmic bridge, a call-and-response cooing of vowels. It's the part that women are most anxious to sing at concerts.

Wale's use of social media doesn't end with sparking creative partnerships through Twitter. He's also utilizing Turntable.fm as his "opening act" on the Ambition tour. Before shows, Wale fans gather in a Turntable.fm "room"—it's projected on a wall of the venue and they can virtually spin tracks. Elsewhere? Fans can use the app to "DJ" at the club. "I just thought it would be something dope. Social networking is important," Wale said recently to Wired.com. "Anything that's social and music combined is something I want to be a part of. I'm very hands-on with it." The project is Turntable.fm's first partnership with an artist for live events.

Among Ross' support, advice and the quality of Ambition, Wale appears to be on a bright, new path. What may or may not be tougher to achieve is his goal of undisputed greatness.

"[Rappers] used to take pride in being the best or becoming the best. Now they just talk about who has the most swag. But who wants to be the best?" he asks. Wale really wants to know. "Come to the table with your albums. I nailed it this time. I'll keep busting my ass until...you're going to have to respect me. I love hip-hop so much, and I'm really a humble dude. We're all cocky inside our records—because that's how rap is."

*Freelance writer Brad Wete (@BradWete) is a former Entertainment Weekly and Vibe reporter.*
The excitement—and the power—of possibility. ¶ That’s what emerged from Billboard’s inaugural FutureSound conference in San Francisco Nov. 17-18. ¶ What made this gathering different? Music rights-holders and digital startup companies had conversations that moved beyond the antagonism of the past. ¶ They’re joining to find ways of mutually profiting from new businesses built on social media and cloud-based streaming platforms. But as entrepreneurs move to take advantage of opportunities, they’re honing their business models, optimizing social tools, but also untangling a thicket of licensing issues and attempting to overcome lingering cultural differences with music companies. ¶ In this exclusive conference wrap-up, and based on public and private discussions held at the conference, Billboard examines these issues—and presents the ultimate white-paper report on the very future of the business of sound.
A FANATIC’S DILEMMA: DEFINING A MUSIC STARTUP’S GOALS

THE MUSIC INDUSTRY HAS NO SHORTAGE OF PROBLEMS—and many startups are trying to provide solutions. But the solutions they offer don’t always appeal, which can limit their commercial potential—not to mention their attraction to music rights holders.

Sometimes founders misjudge their love for music as representing the wants and needs of the wider majority, when, in fact, they don’t. This isn’t to say that there isn’t a place for niche music products and services. Rather, the sticking point is that fanatic founders are unknowingly biased; they often solve fanatic problems and err in thinking that casual listeners seek these solutions too.

Turntable.fm, the white-hot music startup of 2011, now rests at the chasm between tens of thousands of early adopters and the potential of a wider market. Whether the service crosses over to the mainstream or not, in truth, it may not need to in order to be a called a success.

But Turntable will want to avoid the fate of Last.fm. A custom radio service that launched in 2002, Last.fm is an example of a company that focused on music fanatics and eschewed the mainstream market. It had the same fundamental idea as Pandora, but Last.fm differentiated itself with a signature “music scavenging” feature, which allowed users to record the details of every song they listed to in a single location. On top of that, Last.fm built on many additional features that increasingly catered to the needs of the fanatic.

By contrast, Pandora focused on creating a mainstream experience, ignoring fanatics and continuing to make the service simpler and easier to use, so that more people would use it. Today, it’s clear that Pandora resides in the mainstream and Last.fm—while widely used—still escapes casual fans.

MusicID app Shazam started as a “niche solution” to a fanatic problem, but it caught on—in part—because it solves a real-world dilemma: It enables fans to identify what song is playing on the radio or TV. At FutureSound, Shazam director of consumer marketing Jeff Robitaille summed some user metrics: more than 150 million worldwide users, more than 100 million songs sold annually and 2 billion recognition dates to date. While it has released numerous upgrades through the years, Shazam knows what problem it solves and has brought its solution mainstream.

Ultimately, not every startup has a goal of becoming a mainstream service. In fact, some companies find sustainability and profitability in market niches. Too often, however, fanatic founders make the flawed assumption that the way they consume and discover music is the same way that everyone else does. Thus, in developing new music services and apps, they underestimate the vast divide between themselves and casual fans, perceiving a problem as more universal than it actually is. In turn, they seek investment for a concept that provides a solution most people don’t need.

“A lot of people come from their own very specific experience and something they’ve had frustrations with—maybe for years, right—and they’re like, ‘Well, somebody hasn’t created a product for this, so I’ll create the solution,’” RootMusic founder/CEO J. Sider says. “But then they find out that, as they build it out, ‘Oh, wow, the market for this, the opportunity for this to actually succeed as a business, is difficult.’”

Sider, who presented useful tips for music entrepreneurs at FutureSound (see page 23), says that some products “can definitely exist as a solution that you built for you and a few hundred or thousand people that want to use it.”

But, he adds, “once you start getting into having to create a business model to sustain this so you keep building and innovating on it, is when that really has people as a reality.”

THE SOCIALIZATION OF MUSIC: MOVING BEYOND FAN ENGAGEMENT

FACEBOOK AND TWITTER, THE DOMINANT SOCIAL PLATFORMS, have the potential to connect artists with fans and expose thousands of users to online music services. They’re the path to potentially hundreds of millions of eyeballs and ultimately dollars—a huge opportunity for anyone seeking an audience or money. But converting all these fans and followers into paying customers isn’t easy.

Those platforms provide artists with a great way to reach fans and make new ones, but it also challenges them to create content that fans will want to share and respond to—as well as make use of social marketing tools.

Instead of engaging with fans on Facebook and Twitter, and sending them to a separate storefront to buy products, labels and artists hope to utilize social commerce solutions like Moontoot to enable fans to make purchases directly from these platforms or anywhere else online.

Moontoot’s impulse product allows sellers of all stripes—record companies, book publishers, consumer product companies—to place a storefront directly within Facebook and create unique offers that utilize the viral nature of the program.

While the future of social commerce isn’t yet clear, it will be built on top of today’s most popular platforms. The leading platform is Facebook, thanks to its encouragement of third-party developers.

More than 13 billion apps and websites are integrated with Facebook, according to the company. A growing number of music services—from Spotify to Turntable.fm—have integrated with Facebook, which drew 163 million unique U.S. visitors in September, according to comScore. Twitter also has the potential to evolve from a communication tool to an avenue for e-commerce, with 32.3 million unique U.S. visitors in September, while Tumblr attracted 14.3 million, according to comScore.

“By 2015, 50% of a company’s sales will come from social,” Moontoot VP of client services Tim Putnam says. “There’s been a shift in online behavior, as people are now aggregating their own data—they’re letting the information come to them.” But ultimately, as one candid digital music executive declares, “Most artists aren’t in a position to harvest income from their fans.”

Facebook holds a beacon of hope for online music services too. Rather than creating its own inferior, internal social network, a music service can tap into Facebook’s Open Graph to import the Facebook relationships of its users. Some companies think differently. Apple and Google want social experiences to take place within their own ecosystems. Google is hoping to leverage its Google+ social network by incorporating the service into Google Music. A purchased song can be shared with friends through Google+, creating a unique vertical integration.

Pandora was a notable absence at Facebook’s F8 conference that announced a round of music service partnerships. Unlike Spotify and many other music services, Pandora doesn’t enable users to automatically share their activity in their Facebook news feeds. Instead, Pandora, which has 40 million active monthly users as of Oct. 31, built an internal social network using Facebook’s Open Graph. This allows Pandora to offer social networking features—friend or view friends’ listening activity—within its ecosystem without having to create a social network from scratch.

Consider the investment in companies that build on top of Facebook’s platform. RootMusic, developer of the BandPage app that enables marketing and sales within Facebook, has raised $18.3 million and is the top music-specific developer on Facebook. In January, FanBridge announced a $2 million round of funding and the simultaneous acquisition of DamnTheradio, developer of a
Facebook marketing app.

The Music Business is a complex web of rights and procedures that create roadblocks for most developers. Without considerable funding to enable a multiyear product cycle that results in the acquisition of licenses, all but the best-funded developers are pushed out of the ecosystem. The result is a top-down system for incubation that rewards those entrepreneurs with the best connections and the most resources.

But the music business shows that good ideas can come from unlikely places. Opportunities do exist to spur innovation at thegrass-roots level. One example is the developer "sandbox," a set of pre-cleared content from EMI and offered through music intelligence startup the Echo Nest. The sandbox provides the resources and expertise usually required to use copyrighted music, video and images. EMI licenses the app and keeps 60% of resulting revenue. The developer gets most of the remaining 40% and the Echo Nest takes a small cut for providing services and infrastructure.

Services like the Echo Nest not only aggregate rights for developers, they do much of the heavy lifting required to work with developers. Rights owners shouldn't be expected to specialize in every aspect of the digital value chain. Companies like this are needed to bridge the gap between content and app.

Working within the parameters of the Digital Millennium Copyright Act can enable a young, cash-strapped startup to launch a legal music streaming service—technically a webcasting service—in the largest and most evolved digital music market in the world. The DMCA provides webcasters with a statutory license that allows it to stream any commercially available song without the need for direct negotiation with rights owners. Another advantage is the predictable nature of the statutory license, which includes a per-stream royalty for webcasters established by the Copyright Royalty Board.

The growth in innovative services that rely on the DMCA shows that licensing need not be an impediment to services that use copyrighted material. A statutory license with a known and predictable royalty allows creative entrepreneurs to build services quickly and cheaply. Startups have found new and exciting ways to transform a typical webcasting model into something fun, social and textured.

Songza and 8tracks, which were named to Billboard's list of the top startups of 2011, are good examples of how a new company can use the DMCA to its advantage. Both services operate as webcasters and pay the statutory royalty rate for streaming music. But neither is a webcaster in the traditional sense. Rather than mimic or enhance broadcast radio, Songza and 8tracks offer mixtapes—carefully curated playlists—in a wide variety of moods, themes and eras. Like radio, both services provide a "lean back" style of listening that doesn't require direct licenses.

By incorporating interactive gaming elements into its listening experience, Turntable.fm appeared poised to test the limits of the DMCA when it launched earlier this year. But Turntable has since opted to negotiate licensing deals with labels. Why? Because, co-founder Seth Goldstein explained to the FutureSound audience, licensing would help avoid potential lawsuits, help build closer ties with label marketing departments for possible joint promotions and enable the company to expand internationally.

Meanwhile, the provisions of the DMCA can't satisfy the needs of all startups that make use of music, whether it be for on-demand streams, downloads or other interactive uses. And for such companies, the arduous, time-consuming task of striking licensing deals remains a significant hurdle. The executive of one such startup argued that a company looking to launch a groundbreaking service that creates a novel listening experience for its users could wind up saddling the cost of huge legal fees to negotiate unusual label deals, only to have copycat rivals seek similar licensing pacts without spending the same time and expense to reach them.

Startup executives regularly call for turnkey music licensing solutions "If you have to do a deal," the founder of a music startup says, "it doesn't scale. The way businesses do well is 'once and done.'" But performance, synchronization and mechanical rights are all treated differently under the law.

One solution to the high upfront cost of direct licenses is to give rights owners equity in the music service. The approach aligns the interests of startups and rights owners and brings about a sense of shared sacrifice—and potential upside. Royalties could be waived for a certain period and incrementally raised upon meeting predetermined milestones and metrics.

During their opening keynote at the FutureSound conference, Loeb & Loeb partner/chairman emeritus John Frankenheimer asked SV Angel co-founder Ron Conway whether he thought it was fair for music companies to seek equity participation in exchange for licensing their intellectual property.

"For sure," Conway responded, urging music companies to assemble portfolios of innovative startups building applications for music-related platforms, providing them with music licenses in exchange for equity stakes. How much equity? "Probably to each label a couple percent, in that range," he said. (For more from the Conway/Frankenheimer keynote, see page 20.)

But equity stakes raise important issues that should be discussed among artists, labels and publishers. An equity grant isn't a royalty that will eventually be returned to artists. As a result, the practice can reduce transparency and sow the seeds of artist distrust of label and publisher.

The greater question here involves the roles of the label and publisher. They are clearly the risk takers on the music side of the business, but should they also be expected to share the risk of launching the next generation of music services? Has the country's investing institutions become broken to the point where the parties that are best at identifying entrepreneurial talent and distributing capital can no longer bear the risk alone?
ACROSS THE GREAT DIVIDE:
BRIDGING THE CULTURE GAP BETWEEN RIGHTS-HOLDERS & STARTUPS

During his keynote, SV Angel's Conway, an early investor in Napster, recalled the pioneering peer-to-peer service's failed efforts to secure licenses from record labels.

"If people left their egos at the door and walked into meetings and said, 'Let's solve this problem in a business-like manner,' it could have been solved," Conway said. "But as many of you will recall, Napster was a lightning rod of emotion. People never left their egos at the door, and therefore it never got solved and Napster went out of business."

The egos, he emphasized, were found on both sides: "Everyone at Napster and everyone in the music industry. It was a two-way negative effort."

As that formative experience demonstrated, encounters between early digital startups and record labels were typically shot through with suspicion and hostility. But that was before recorded music sales entered a tailspin. Before iTunes ushered in the era of digital music retailing. Before the emergence of social networking platforms that paired familiarity with Facebook, Twitter and other online tools of fan engagement.

And before smartphones revolutionized how consumers interact with online media and entertainment.

Today, music and technology companies cooperate more than ever before. But a clash of cultures between the two sides still persists—one that hampers the extent to which the two sides could cooperate.

NARMS VP of digital strategy and business development Bill Wilson observed that developers come from an API culture of openness and experimentation, while the music industry is accustomed to a milieu of rules and control over its content and where marketing, not product innovation, is its forte.

Music companies and startups do share a key similarity, one that the latter in particular would probably have a hard time acknowledging: a culture of risk-taking. During the Conway keynote, Loeb & Loeb's Frankenheimer pointed out that even though labels and publishers invest a tremendous amount of capital in A&R, only a small percentage of the artists they sign break even, much less turn a profit. "So they're starting from a place," Frankenheimer said, "where they already view themselves in some form of being venture capitalists."

They have a few things that break through, whether it be composition or artists. They have those very carefully; that's the livelihood for them. If they misstep in licensing and sharing that material, it strangles the company.

But even as music companies regularly take risks on signing talent, the majors in particular could exhibit more flexibility when it comes to embracing new business models, said Charles Goldan, CEO of indie rights organization Merlin. "All of a sudden, the record company knows more about what your service should look like than you do, and tries to get you to shape your service accordingly," he said.

"And we've seen instances of what we think is lost revenue, because we're there waiting for a service to get off the ground and the major record labels are, all in their own way, trying to shape the service to what suits them best and what they think gives them a particular competitive advantage in the market, which is nuts," Smith said.

Jeff Smith, CEO of music app developer Smule, agreed that greater flexibility is needed on the part of rights-holders.

"From our perspective, we're tried to innovate around a business model, to actually monetize content that otherwise would not be monetized," Smith said. "And the response has not been open-minded."

The music business shows that good ideas can come from unlikely places.

Startup executives wonder: Why aren't rights-holders more open-minded if we're monetizing their content in new ways?

Despite persistent disagreements, rights-holders and digital startups are finding more common ground.
EARLY ACTION
Two leading players at the intersection of music and investment talk: halo effects, Spotify, audience engagement and raw startups

Billboard’s inaugural FutureSound conference began with Loeb & Loeb partner and chairman emeritus John Frankenheimer’s engaging keynote interview with SV Angel co-founder Ron Conway, an early investor in Napster, Google, Twitter and Foursquare. What follows are edited excerpts from their onstage conversation.

Conway: Yes, we do. But I think in the progression of the startups, they are smart to focus on building an audience and engagement first. The bigger that audience gets, the better. And then monetization will follow. Some of the most successful companies of this generation—and I’m thinking about Google, Facebook and Twitter—are companies that focused on building audience and engagement and then monetized it. The music industry and the tech industry have got to be patient and recognize that building audience and engagement really is important.

Frankenheimer: What you’re going to hear from the music industry oftentimes is that until there is critical mass— an audience in sufficient numbers to get their attention—they don’t even want to go through the process of licensing. We get a hundred of these every month and we can’t discern which ones are good and which ones are going to be successful, so they need to go up to a certain level before we take them seriously.

Conway: My advice to the music industry would be yes, there’s thousands of startups that are going to start in the next few years in the music space. I think the music industry should want to build a portfolio of what they think are the best startups where you grant the rights and in that case, become a partner of the company. I think that the startup should give the music industry equity so that if there’s a payment someday, that becomes a liquidity path for the music industry. That’s a good thing because then the interests are aligned.

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**Making Web Radio Pay**

Pandora CEO on the evolution of the company's business model

It's been a heady year for Pandora. It went public in June, expanded its presence in the automotive market and partnered with Austin-based music services providers to launch a personalized radio service for businesses. In a keynote interview conducted following a panel discussion at Billboard's Music Executive Conference, Pandora CEO Joe Kennedy talked about the economics of Web radio. Following are edited excerpts.

Who do you consider your biggest competitors for advertising dollars?

Ultimately, there are two pieces that you need as an ad-supported media company: the advertiser side and the consumer side. We’re looking to take the time people have been spending listening to AM and FM and move that to Pandora. That means that most of the consumer time spent is going to come from FM—it’s going to come from Clear Channel, CBS and players like that. Who we compete with for ad dollars is actually complicated. We compete for interactive digital advertising with Yahoo and AOL and all the other major players in interactive, and we also sell traditional radio advertisements—audio spots—and we’re competing with Clear Channel and players like that.

Pandora had a valuable asset in the Music Genome Project. Describe the thinking that went into the company’s decision to launch an Internet radio service from that asset.

By 2004, our dominant product was providing software for kiosks in brick-and-mortar music retailers.

You wisely got out of that situation.

That was not what we needed. If you’re going to be a B2B provider, make sure the second “B” is healthy and growing. In a certain sense, when you're looking at a partner or a turner or whatever you want to call it, it's actually nice to have that much clarity. Frequently if it's kind of going OK, then you argue, “Well, maybe I'm really on the right path and I just need to tweak it.” The investors, led by Larry Marcus, who came in at that time said this intellectual property makes the most sense fueling a consumer service. The company is deeply rooted in enabling...
people to discover and enjoy music that they love—so where’s the market where those things can intersect in a powerful way? That’s what eventually led us to radio. There were early efforts like LaunchCast that were exploring personalization, using the Internet to personalize radio. And we said, “This is a tremendous, tremendous market.”

What did you learn from the last Copyright Royalty Board proceeding, and how will you approach the upcoming process?

We were not part of that proceeding. We were just getting going but the proceeding had already kind of taken off. Yahoo and AOL, the early leaders, were really the ones involved in that so we were really just watching from the sideline and obviously stunned when that decision came down to raise Web radio royalty rates. The thing that was different back then is that no one knew what Internet radio would look like when it grew up. The business model was incredibly nascent. It was a tough thing to look at because you really didn’t know what the dynamics of the business would be. As we look forward to the next Internet radio CRB proceeding, I think the economics of the business will be pretty established—what’s the model, how’s it work, what are the costs, et cetera, and I think that alone is a basis to believe that there is going to be a rational answer out of all this.

The lack of statutory licensing rights in international markets has stopped you and other services from expanding overseas. Do you see a solution here?

We think it is a big miss. We know that there are consumers around the world that would enjoy listening to Pandora. We know that there are artists and labels that would like to be receiving royalties from that, artists that would like their music to be discovered. In many countries there have been collection societies for broadcast radio and slowly their remit is being broadened to cover Internet radio, but there’s still a lot to work out.

Do you view Spotify as a major competitor?

No. If you look back at the pre-digital era, there were record stores and there was radio. Though many things will change, the fundamentals will remain. There will be very substantial periods of time when consumers will want someone else to play DJ where the model will be ad-supported free. And there’s times when, you know, “I’ve just got to hear this track.”

WHAT PEOPLE SAID

HOT STARTUPS

AIRTIME
“It’s the next level of how people are going to meet and relate to each other.”
—Daniel Glass, founder, Glassnote Entertainment Group

ROOT MUSIC
“It’s simple to use, they’ve got independent artists, they’ve got major artists, they do everything.”
—Ken Glaser, VP of sales, Alliance Entertainment

MUSCMMASTERMIND
“It allows people to express through music how they feel. I’m excited to see what comes out of it.”
—Robert Allen, former Universal Music Publishing Group senior VP/head of business and legal affairs

HOT STARTUP EXECUTIVES

THE ECHO NEST CEO JIM LUCHESE
“He has incredible perspective, creating the necessary esprit de corps.”
—Jon Vanhala, senior VP of digital, brand integration and new business for Universal Republic and Island Def Jam Music Group

SONGKICK CO-FOUNDER IAN HOGARTH; TOPSPIN CEO IAN ROGERS
“Ian Rogers uniquely understands the traditional music business and the artist business, in addition to being a technology guru. Ian Hogarth has a very focused, special vision to merge the live experience and social.”
—John Boyle, owner, BAM Group

ROIO
“I love it as a fan and as a label.”
—Dan Koplowitz, founder, Friendly Fire Recordings

BY THE DOCK OF THE BAY

Top music, startup executives converged at Billboard’s FutureSound conference in San Francisco

HOT LABEL EXECUTIVES

JON VANHALA, SENIOR VP OF DIGITAL, BRAND INTEGRATION AND NEW BUSINESS FOR UNIVERSAL REPUBLIC AND ISLAND DEF JAM MUSIC GROUP
“If I wanted to know something about the digital world and going forward, I’d go to Jon.”
—Stephen Warner, partner, Third Wave Productions

SONY MUSIC ENTERTAINMENT EXECUTIVE VP OF GLOBAL DIGITAL BUSINESS MICHAEL PAUL
“He has a lot of good ideas about integrations, what services will be more important.”
—Music startup executive

5-CURVE RECORDS FOUNDER STEVE GREENBERG
“He pushes the envelope...He’s on both sides—the industry side and the tech side.”
—Music startup executive

1 Negotiating music rights was the subject of an animated discussion that included Merlin CEO Charles Caldas, Smule co-founder/CEO Jeff Smith, Tunewiki CEO Larry Golob, former Universal Music Publishing Group senior VP/head of business and legal affairs Robert Allen and MOG founder/CEO David Hyman.

2 Jon Vanhala (left), senior VP of digital, brand integration and new business for Universal Republic and Island Def Jam Music Group, clones around with Echo Nest CEO Jim Luchese.
I. HOW TO TALK TO MANAGERS AND LABELS

Make sure you're bringing value when you have the opportunity to talk to a manager or a label. It's important you understand that they're super busy, don't have much time. Every day they get hit up with all kinds of new concepts and ideas. It's important when you have that moment that you're providing real value. To get started, make the product and give it to your friends or musicians you know and work on building it up from there. And as you create case studies around those, then present to managers and labels. That's what we did, and we got a little bit of press. Ryan Chisholm [of Bill Silva Entertainment] read the press. He works with Christina Perri and Jason Mraz. We were in their living room when he called me up and I was like, “Sweet, our first big call!” It was because we had slowly built it up to something that was a working product that showed value and created interest. We continued to work together and he gave feedback so we could make the product much, much better, which then led to other relationships and growing it from there.

II. HOW TO APPROACH INVESTORS

Make sure you're trying a bunch of different things before you place your bet on this one thing and you try to convince everybody of it. Iterate on that product. Watch what works and what doesn't. Then you go to these folks—whether that's a friend-of-the-family round or a series A—and grow from there. But don't feel like you need right upfront to get all that money to get started. Just take the first few steps and get going. Another great way to get conversations going with potential investors is don't go to them saying that you're wanting all this cash, but that you're looking for advisers and you're looking just to get feedback and keep in touch with them. One of the guys I first met when I got here was Larry Marcus [of Walden Venture Capital], who's a great investor and a great person in this particular space, and that's how we started working together in the very beginning. Now he's on our board and an incredible asset to the company.

III. HOW TO GET TO MARKET FASTER

When you start out, you have this massive idea about what you're going to build and you try to explain it to everybody and put it out there. Know that right off the bat, that it's going to be very difficult to build out this huge platform, so you need to look at integrating. There are great tech companies that you can integrate with, whether that's streaming providers or show listings—whatever it is, make sure that you're resourceful and you're focusing only on what you need to do to get the product out there. A lot of times there will be other folks that are iterating faster and integrating with a partner, so therefore getting to the market before you do with your product. The way we did that was integrating with SoundCloud for music. We integrated with Topspin to allow people to merchandise directly through Facebook. Bandstirrorn, SonicLiving, Songkick for show dates. At the end of the day, if you're an up-and-coming entrepreneur and trying to start up a company, always make sure that you're focused on exactly what value you can bring and present it at the right time.
Hi, Hate

Targeted by critics, but embraced on the road and on the charts—Canada’s Nickelback returns

BY GARY GRAFF
It's been a challenging fall for Nickelback. As the Canadian quartet prepared for the Nov. 21 release of its seventh album, *Here and Now* (Roadrunner Records), the band was named the No. 1 musical turn-off in a poll conducted by Tastebuds.fm, and found itself the target of an online petition seeking to have it removed from a halftime performance at the Detroit Lions' annual Thanksgiving football game. Launched by a Michigan music fan, the online petition drew more than 40,000 signatures and international attention.

But the band remained unfazed, and played the Thanksgiving Day game anyway.

"We get that all the time. We've never really been a critics' darling or anything like that," says frontman Chad Kroeger, who formed Nickelback in 1995 in Hanna, Alberta, with his brother Mike on bass and guitarist Ryan Peake. Drummer Daniel Adair joined in 2005. "The people speak. We sell a lot of records and fill a lot of arenas, and we don't hear many complaints."

The statistics certainly bear Kroeger out. Nickelback has sold more than 50 million albums worldwide, according to the label, and the band's last four releases have debuted in the top 10 of the Billboard 200—and at No. 1 in its homeland. Add 17 top 10 mainstream and alternative rock hits, 11 of which have also made the top 10 at adult top 40, and you have a durability and consistency rarely seen anymore.

*Here and Now* finds the band getting "back to basics," Kroeger says, following 2008's triple-platinum *Dark Horse*. "This isn't our *The Wall* or anything like that," he adds. "This is just four guys jumping back in the studio to write and record 11 new songs and make sure each of them gets as much attention as they need."

Working with Roadrunner, the group launched *Here and Now* with two singles—the rousing hard-rocking "Bottoms Up," which is already a top five hit at mainstream rock, and the more melodic, socially conscious "When We Stand Together," which is top 15 on the Adult Top 40 chart. They've sold a combined 245,000 copies, according to Nielsen SoundScan.

"We thought, 'Why not do it all at one time—a song to please the rock fans and a pop song for that side—and get the train rolling, make two videos and two campaigns and build it up," says manager Bryan Coleman of Union Entertainment Group. "It's maybe the only band out there that can really do that, successfully, on a major scale."

"Most people assumed this is something they'd done all along, throughout the band's career," Roadrunner president Jonas Nachsin says. "They're surprised it hadn't been done before, but it's the result of over a decade-long career of having so many hits at these formats."

Nickelback is gearing up for a busy period around *Here and Now*. The release will include its first studio album and two singles, "Jimmy Kimmel Live" on Nov. 22 and is set to make an appearance on the WWE's "Tribute to the Troops," which airs Dec. 13 on USA and Dec. 17 on NBC. The band will also appear during halftime at the 99th Grey Cup Canadian Football League championship in Vancouver, which will air on TSN and RDS in Canada.

Roadrunner senior VP of marketing and Creative Services Madelyn Scarpulla says that online, *Here and Now* will "have comprehensive visibility via multiple third-party partners and extensive online advertising. That includes a widget that’ll let album buyers access exclusive online content, a custom Facebook app for ‘Bottoms Up’ and a Gold Marketing Pack on Spotify. iTunes also began streaming the album on Nov. 15.

The two-prong radio release will carry over to online and traditional ad campaigns, including TV and radio spots, outdoor billboards and lifestyle and event marketing as seen in Thanksgiving parades in the United States and at movie theaters and malls on Black Friday.

Nickelback's tour, meanwhile, will wait until the spring. "We're trying to go a few singles deep, possibly three or four, before we go out," Kroeger says. "We want to make sure there's familiarity. We don't want to be that band that everybody comes to hear all their favorites, and when there's a new one they all run up to the concourse to get a beer."

Also looming on the horizon is Nickelback's future recording home. The group signed a 360 deal with Live Nation in 2008, and *Here and Now* is the final studio effort under its deal with Roadrunner. "Roadrunner has been an amazing partner for 12 years," Coleman says. "We have a great relationship and may continue that . . . but we need to see how the landscape looks and test the free-agent market."

Nachsin says Roadrunner will release a Nickelback greatest hits album "at some point" and plans to make a hard push to keep the group in its stable. And part of that, he says, is making a solid push for *Here and Now*:

"We're approaching this album campaign like we would any other," Nachsin says. "We're highly motivated to promote and market this new album to the best of our abilities . . . and then we'll see what happens. The future is untold. We can only remain hopeful that it involves us in some capacity."

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Entertainment’s MUST READ

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Jenni Rivera's path: from aspiring for success to inspiring millions of fans

BY JUSTINO ÁGUILA

More than a decade ago, Jenni Rivera was another budding singer making her way through the ranks of the regional Mexican music business. Some saw her potential, but others closed their doors on her and deemed her a novelty act.

Today, after years of career development, she's a major force in the regional Mexican genre. She's seizing opportunities beyond what anyone had imagined—and doing so on her own terms.

A case in point: On a cool night in September, Rivera was backstage at the Staples Center in Los Angeles doing what she does best: multitasking. She was moments away from making her way to the stage as the first female star in her genre to perform at the venue.

The success of the night rested heavily on her shoulders. But she remained focused and cool-headed as she balanced business matters, from signing checks to consulting with her team, while preparing for a milestone show in front of more than 13,000 enthusiastic fans.

In 2011, Rivera has more than proved that she's no sideline act. That sentiment is a far cry from a decade ago when some promoters passed her by and didn't see her potential.

"It was definitely discouraging for Jenni," says Pete Salgado, her longtime business manager. "As her team we kept reassuring her that she could make it in this business even when concert promoters didn't."

In some ways, those doubters pushed Rivera to work harder. But most important, she understood that her U.S. audience was bilingual, bicultural and growing. The Long Beach, Calif.-born performer knew that she needed to cater to them, stay accessible and let them see the real person behind the performer, from the mother struggling to raise a family to sometimes failing at love—all roles reflected in the songs that she sings.

"I've seen her cry in private," Salgado says of the pressures and disappointments of the early days. "But when it came time to come out to meet fans and members of the media, she did so looking like nothing was wrong. She's a fighter and she would never let anyone see her broken."

Today, Rivera, known as "the Diva of Banda," is calling the shots and making key business
decisions to strengthen her empire. She has sold more than 1 million albums in the United States, according to Nielsen SoundScan. Her 2009 release, La Gran Selva, sold 112,000 units and reached No. 2 on Billboard's Top Latin Albums chart, and she's earned five top 10s on the list. On Nov. 22, she released two versions of the album Joyas Preciadas, one in pop and the other in banda.

In addition to her sales achievements, Rivera has a lucrative TV deal with NBC Universal's bilingual music cable network mun2, beauty and fragrance products, a clothing line, a radio show, a healthy touring schedule and a film, "Philly Brown," produced by Edward James Olmos, that's making its way to the 2012 Sundance Film Festival.

"She's very business-savvy, and she commands respect," AEG Live/Goldenvoice VP of Latin talent Rebecca Leon says. "But she also cares about her businesses partners. During her Staples Center concert we were part of the bigger picture to help promote the show, but she self-initiated a lot of that work herself. She figures out what she has to do to get somewhere and she does it."

Backstage at the concert, Leon looked more like a proud sister than an executive behind the scenes, supporting Rivera with last-minute details in a show filled with about 50 songs, along with guest stars Alejandro Guzman and Olga Tanon.

The night also brought great vocal demands, as Rivera performed songs ranging in genre from banda to norteno to pop and even ballads in English. The women in the audience dressed like Rivera, mouthed the lyrics to her inspiring songs and raised their fists into the air, nodding with approval.

"Jenni represents these women," Leon says. "They see something in her that's familiar. She's a regular girl, lives in English, sings in Spanish, and her music is about empowering women. She makes her fans want to lay down the law and not be afraid to be who they are. They see her struggles and that makes them believe in themselves."

Like some of her siblings (most notably narco-cocaine artist Lupillo), Rivera has toured consistently for years, and her live portfolio keeps growing. In July 2009 she sold out two nights at Los Angeles' Nokia Theatre, grossing nearly $1 million with attendance of more than 12,000, according to Billboard Boxscore. Since then she has continued to outdo herself by repeatedly selling out venues.

Proof that Rivera is connecting with her fans is evident on mun2, where earlier this year producers aired the reality show "I Love Jenni." More than 75% of the viewers were females aged 18-34, and the program attracted more than 3.5 million viewers, according to network officials. The show is returning for a second season, which is now in production for 2012.

"I Love Jenni" is the result of another successful reality show on mun2, Rivera's Premios Chiquis y Ray C. The program features her daughter Chiquis, but a large part of the focus remains on Rivera. Plans to create more programming around Chiquis are in the works.

"Jenni is a power brand," Telefutura Communications COO Jackie Hernandez says. "And she's expanding. She's real. What you see is what you get, and that's what everybody responds to and celebrates. She loves life, family, culture and music, and it's very clear that she follows her passion with full force."

mun2 renewed Rivera's contract recently in an unprecedented multimillion-dollar commitment, according to Salgado, who is also a producer for her mun2 shows.

For mun2 VP of programming Flavio Morales, knowing Rivera for more than a decade has meant seeing her grow as a performer who clearly knows firsthand what it takes to maneuver through business meetings without losing track of what brought her stardom: her loyal fans and the music that has made her a household name among Mexican Americans.

"She's also going beyond Mexican fans," Morales says. "But a big part of her success is that she knows her audience well."

To make his point, Morales refers to a time during the production of the first season of "I Love Jenni" when Rivera called a camera crew to her home to film her cleaning. Producers thought it was an odd request, but then the magic happened.

"When she was cleaning her son Johnny's room, she found letters to his deceased father and Jenni shared that with us," Morales says. "It was part of a bigger universal message that makes her Jenni."

That transparency is a big part of Rivera's story, which began early in her life when she and her siblings worked at her father Pedro Rivera's label, Cimas Acoradio, founded in the mid-80s. That was where she learned about the music business before she even stepped into a recording studio—along with such survival practices as keeping ownership of her master recordings.

But getting airplay wasn't easy. Rivera and her father knocked on doors until people played her music, more notably KUBE (La Que Buena) Los Angeles.

Rivera is known for her loyalty, according to Salgado, who says that when her contract with Universal Music Latin Entertainment was up in early 2011, the singer received calls from other labels. "At the time we had so many different offers," he says, "but she's loyal and has been like that through the years. When it came time to renew with Universal she said the label was her home and wanted to stay there."

Gustavo Lopez, UMLE executive VP of brand partnerships, business development and digital, says Rivera's straightforward manner makes her likable. He recalls that several years ago she had a question about why her albums weren't stocked at a particular retail store.

"Up to that point I had never had an artist call me to ask why their product wasn't located at a store," Lopez says. "Jenni can be tough, but in a loving way. She'll say you totally fucked up, but she'll say she still loves you and then she'll tell you to go fix the problem."

Olmos says he personally asked Rivera to appear in "Philly Brown," a story about a young female hip-hop artist (played by Gina Rodriguez) who has a mother (Rivera) in prison.

"This is the first time she has been in a film and she performed from the heart," Olmos says. "Jenni and Gina eat up the screen, and when they're together—oh, my God. It's amazing."

Olmos says that Rivera has made sacrifices in her life to attain this level of success.

"She deserves it," Olmos says. "She's been thrown many curveballs in life. I'm very proud of her. As an artist she's quite stunning and well-rounded."
Fonovisa/Universal Music Latin Entertainment
would like to congratulate their exclusive artist
Jenni Rivera
for Billboard’s well-deserved tribute, and to present the singer’s new groundbreaking albums
Joya & Prestadas
recorded in both Pop & Banda genres.
‘I Bring My Life Onto The Stage’

Jenni Rivera reflects on a career of struggle and triumph

BY GRACE BASTIDAS

When the inaugural Billboard Mexican Music Awards launched in October, the star of the show was banda queen Jenni Rivera.

Not only did she take home the artist of the year award, but the Long Beach, Calif., native was also honored with the El Premio de la Estrella accolade for her achievements as a philanthropist and entrepreneur.

Lauded for her professionalism during the awards show, the singer/songwriter has always stood out among the macho cowboys of norteño music. After all, it's been more than a decade since she became an artist just to prove to naysayers that she was capable of putting her own stamp on the male-dominated genre. And she did just that by refusing to play the stereotypical submissive female, instead casting herself as an outspoken, tequila-imbibing feminist.

Needless to say, earning the respect of her peers and critics was a challenge. Not even her famous last name—her father, Pedro Rivera, founded the record label Cintas Acuario, and her Grammy Award-winning brother Lupillo Rivera was already on his way to becoming a narcocorrido icon—could convince detractors.

The fans, though, came easier. Having always identified with the hardworking woman behind the marquee lights, they've helped make her a regional Mexican superstar, according to her label. Multiple platinum and gold records hang in her San Fernando Valley mansion.

What's more, her devoted followers have helped her blaze new continued on >p32
"LA MAGIA DEL ÉXITO"
Agradece a Jenni Rivera
la oportunidad brindada
a nuestro Autores,
y celebramos
los éxitos obtenidos
en su carrera.

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Joyas ican-along ride reached legendary crooner The first single, and double-disc collection, she businesswoman a microphone ticity, Vera’s longevity have also served as tions are of artist (2009), the first female banda artist with the first female regional Mexican artist to headline the Staples Center (2011).

All this success has come with its share of drama both on and off the stage. In fidelity, domestic abuse, arrest-Rivera has been through it. And while these trials and tribulations are regular gossip magazine fodder, they have also served as inspiration for her heartfelt lyrics and raw performances. The key to Rivera’s longevity has always been her authenticity, from the moment she first grabbed a microphone as a divorced mother of three trying to pay the bills to her present-day status as a multi-hyphenated performer who is really a businesswoman at heart.

Now, she is attempting to conquer a new legion of listeners with her latest studio album, Joyas Preciadas ( Fonovisa/Universal). For the double-disc collection, she reinterpreted the ballads of such 80’s sirens as Lupita D’Alessio and Rocio Durcal as both pop and banda songs. The first single, “Basta Ya,” a collaboration with legendary crooner Marco Antonio Solis, has reached No. 24 on the Hot Latin Songs chart.

Rivera reflects candidly on her roller-coaster ride to stardom, talking about her struggles along the way, the tears that come with touring border towns, the burning desire to be the Mexican-American Oprah Winfrey and why early retirement may be on the horizon.

How would you sum up your career now?

I’ve been recording since 1993. It was a hobby for six of those years. In 1999, I decided to do it full time and take it seriously. When I started getting so many haters and closed doors, I decided to prove that it could be done. I was a divorced single mother of three at the time and a size 12—not you typical model artist that labels feel work for the music industry.

There were so many no’s because of my music, how I looked and because I decided to enter a male-dominated genre. They thought that I was crazy.

The adversity and struggles ended up being my blessing. That is where my following came from. My fans would say, “She’s really like us. She looks like us. She talks like us. She acts like us. She goes through what we go through.” Here I am 13 years later.

What attracted you to the norteño genre?

That’s the first music that I listened to. Not just norteño, but mariachi. Mexican music runs through my veins. I loved it. Growing up, my father didn’t allow us to listen to English music at home. That’s all I heard. I had no choice. As I got older, banda started coming in and I started liking it.

We had our own music stands in the local swap meets. We sold cassette tapes at the time, and that’s how we made a living. We stepped it up a bit when my father opened his own record store and eventually started his own record label.

Do you remember your first performance in front of an audience?

The first time I got onstage was in 1993, a few months after the father of my first three children and I had separated. We had been together since I was 15. Because of domestic violence and other issues in our relationship, I got the courage to leave him. When we split up, my friends picked me up and took me to a nightclub called El Rancho Grande in Carson, Calif.

That’s the night I discovered tequila. A sin-

Besides sharing the great honor of being your friend, I have seen how you have conquered your dreams and have faced life with your faith at heart. You have an exceptional and admirable capability of transmitting love, compassion, joy, and hope into peoples lives while asking nothing in return and for that I celebrate you.

Your #1 fan and friend,

Elena Jimenez
my dad wanted me to be an artist, I figured he already had a record label; maybe I could have access to the musicians and the studio. That's when I started recording.

It must have been tough to pursue a singing career as a single mom.

I had no choice but to work hard. I was a straight-A student, went to college, and I loved business. I never thought I was going to be a singer myself. It came accidentally. When I started getting called for events at local nightclubs, I'd leave the kids with the babysitter and go work and make $100. All I wanted to do was bring cheese, tortillas, beans, and whatever else I could get for the refrigerator.

What challenges did you face at first?

It's a male-dominated genre. It was hard knocking on those doors to get my music played. One radio programmer in L.A., the meanest son of a bitch in the world, threw my CD in the trash right in my face. I'm glad I went through that because it gave me the gumption to keep on going. It made me say, "One day, I'll prove to this guy that I can make it."

When did you start writing your own music?

I wrote my first corrido, "La Chacalona," in 1994. I was telling a story about a female drug dealer that learned the business from her father. At that time, corridos were hardcore. I figured if I'm the only female that's going to sing one, it's going to attract attention. People still love it to this day.

Did writing come easy to you?

My inspiration is always what I think my fans want to listen to. I often write about social problems. If I'm not going through it or haven't gone through it, I want to make sure it touches someone. That's what I base my music on. I'm really in touch with my fans. Through their emails, letters and stories is how I decide what music I'm going to perform.

In 1999, you switched from Sony to Fonovisa/Universal. How was that change significant?

It was very big. At that time Sony was very successful and had a long list of artists that were more successful than me, regional Mexican musicians like my brother [Lupillo Rivera] and other artists that my father had licensed out to them. I needed to get out of there and go somewhere that I could get more attention. I gave Fonovisa the album Que Me Entiendes Con la Bandita [which contained the single "Las Malandrinas"], and they were the ones that marketed it.

"Las Malandrinas" became a huge hit. "Malandrina" means "bad girl," but not bad in a negative way. I wore it in homage to my female fans. The type of girls that go clubbing, drink tequila and stand up for themselves. The song blew up. People became interested. That's when Jenni Rivera the artist was actually born.

What better way to attract attention than to females? I am a female. I know all about us. There are more females in the world than men. I always thought that was the market to go after. Those are the buyers and the people who understand me. That's why I continue to write songs like that.

Are you a malandrina?

Always been since I was in school. I'm the top malandrina!

You scored your second hit with "Mi Querida Socia" from the Latin Grammy Award-nominated album Dejate Amar. Did it feel like you had arrived?

I started playing more across the U.S. I thought, "I could do this for a bit longer." And then it just snowballed from there and got bigger and bigger.

In 2007, you sang about your crazy life in the autobiographical album Mi Vida Loca. That was more of Jenni telling her story through music. My life has been so put out there by the media that I figured I might as well put it out there myself, in my own words and through my music. I wanted to clear up speculations about my private life.

You've dealt with more than your share of drama. How has that shaped your career?

I always try to put a positive spin on it no matter how difficult the situation. criticism or scandal...
Diva de La Banda!
Te queremos, te apoyamos, y celebramos tu éxito.

Que sigan muchos más!!
Lili Estefan
y Raúl de Molina
"To your fans you are a star, to me you are my universe"

Love your husband

Esteban
TTL Fusion & Partnering brands
Congratulate Jenni Rivera on winning
BILLBOARD MEXICAN MUSIC AWARDS
FEMALE ARTIST OF THE YEAR

from >p34

I'm a communicator. I want to touch different subjects—relationship problems, social issues, immigration, gossip—whatever people are going through. I want them to hear firsthand how I feel. Plus, I get to play music and clear up gossip about myself. It goes by quickly.

We have a segment called "Que Haria Jenni"—what would Jenni do in my situation? I have a forgiveness section. If there's somebody that you hurt, we can connect you to that person and smooth everything out so that you guys can be friends, lovers, business associates or whatever. I want to do positive things for my people.

You have so many different businesses—fragrances, jeans, sportswear, cosmetics and soon hair products. Do you consider yourself more of a musician or a businesswoman?

I am more of a businesswoman. That's what I've always been. Since I was a little girl, I'd find something to sell to make some extra change, and that continues. Singing is my job. I will always be a businesswoman, but not always an artist, a musician.

Is there anything else you want to accomplish?

I'm satisfied. I'm living a true Mexican-American dream. That's the story I want to tell through my autobiography, which will hopefully be done soon. I want to inspire other human beings.

It's a dream that didn't come easy. I wasn't born with a silver spoon in my mouth. My parents were immigrants. They were pregnant with me when they crossed the border illegally. I was the first one born in the United States. They came to this country to give my brothers a better life and here they were pregnant with me. My mom was very honest when she told me, "Mija, I tried all kinds of home remedies for you not to be born, but you were a survivor since then." When she told me that, I refused to exit her body that just gave me more power. I've been a survivor ever since I was in my mother's womb—and I will continue till the end.

I'm a woman of goals and accomplishments. I've accomplished a whole lot in my music career. Now my heart is set on having a TV and radio show. I want to be able to talk to the people that love me and get paid for it. I want to be the Mexican-American Oprah Winfrey. That's what my goal has always been.

You're on your way. You recently launched a four-hour radio program called "Contacto Directo Con Jenni Rivera." That's a lot of time to fill.

I'm driving and had to park on the side of the freeway just to listen to this and cry. For him to support my music and always have something positive to say, that's a blessing.

For your new album, the double CD Joyas Prestadas, you're reinterpreting anthems by '80s singers like Rocio Jurado and Ednita Nazario, as both ballads and pop songs. What are your goals for this album?

I listened to those songs as a teenager and never imagined I would be recording them one day. The plan with the banda is to keep the audience that I have now, but extend it with the pop. That's the goal: to reach my people and acquire more.

Is a crossover into the Anglo market part of the dream?

I don't know if I would be willing to struggle in a general market and go mainstream. Before I retire, I would like to do an English-language country album. I love the storytelling in country songs. I think it goes hand in hand with what I do now, but in another language. I love Gretchen Wilson. I'd probably pee my pants if I met Brad Paisley. Patsy Cline, Dolly Parton. I'm that type of chick.

It's not the first time you've mentioned retiring.

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The next day he was interviewed on a radio station here in L.A. and they asked him about inviting me onstage, and he said, "I love the way she sings. She is a complete artist: all around." When I heard those words I was so moved and had to park on the side of the freeway just to listen to this and cry. For him to support my music and always have something positive to say, that's a blessing.

You have so many different businesses—fragrances, jeans, sportswear, cosmetics and soon hair products. Do you consider yourself more of a musician or a businesswoman?

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**Things Also Come Together**

**The Roots go concept on new album "undun"**

A

hip-hop band stormed out of the troop's recording studio. At issue? Thompson's mercurial percussive work on an early version of the group's sonber first single, "Make My," was rejected by his fellow members. Cue blow-up.

"I worked so hard on the drums alone for a month and I presented it and they just told me, 'Thumbs down,'" the usually affable Thompson recalls. "And I'm like, 'What?' I instantly said, 'I quit.' I left for three weeks. I didn't show up to the studio. I went to the movies. I went out on DJ gigs. I'm telling the guys in the band, 'I'm not coming back...[f***] y'all.' But then I started to think, 'If [MC] Tariq ["Black Thought" Trotter] can write a verse 15 times in a row and not complain, I can do the same.'"

Through the years Trotter has gained a reputation as the most uncompromising Roots member. But like Thompson, he had to leave his comfort zone throughout much of the recording for _undun_, the Grammy Award-winning act's 13th set, due Dec. 6 on Def Jam. For Trotter, writing within the parameters of a 10-song concept album that begins with the 1999 shooting death of lead character Fred Sad Stevens was an exercise in patience. He says that everyone—including the album's roster of guest MCs, such as Mississippi rapper Big K.R.I.T. and longtime Roots affiliates Dice Raw, Phonte and P.O.R.N.—were subjected to endless rewrites in order to stay on topic.

"I could actually put out an album called _undun_—rough draft," Trotter says with a chuckle. "There were some good lyrics that we thought of and wanted to contribute to the album, but it would have strayed away from the overall topic. I submitted my lyrics to Richard Nichols, the editor and executive producer of this record, and he would manipulate my words so they would fit into the concept. It was more of a challenge to stick to the script."

Sticking to the script is something the Roots have largely avoided throughout their 20-year run. "The artistic freedom that we fought so hard for during our career has allowed us to become a prestige act as opposed to just being a 'Hey, this is our third album' type group," Thompson says of his band's improbable run.

And the Roots are still rolling the dice. Thompson points to the group's use of orchestral arrangements on _undun_, an idea he introduced to the band while he was collaborating with an ensemble of classical musicians for an April performance at the Philadelphia International Festival of the Arts.

"Most of the string players we used on this album were from the same orchestra that I worked with on orchestral projects like the Philly-Paris Lockdown," he says. "I feel like we are at the point now where the label respects what we do and there's not any pressure to get our music on '106 & Park' or beat out Adele for the top of the charts."

Indeed, when the eight-piece band released its 1993 jazz-influenced independent debut, Organix, the group was an East Coast hip-hop aberration in the sample-heavy era of A Tribe Called Quest, Gang Starr and the Wu-Tang Clan. Even with its fiery MC attack and Thompson's boom-bap production sensibilities, many observers considered the act a novelty. But after a run of critically acclaimed projects highlighted by 1995's _Do You Want More?!??!?!_ (No. 22 on Billboard's Top R&B/Hip-Hop Albums chart), 1996's _Illadelph Halflife_ (No. 21, Billboard 200), 1999's _Things Fall Apart_ (No. 4, Billboard 200) and 2010's _How I Got Over_ (No. 6, Billboard 200), hip-hop's first official band more than survived. Through its continued success, the Roots created an alternate rap universe that would go on to influence everyone from Common to the late J Dilla.

High-profile gigs backing icons like Jay-Z and Eminem, along with Thompson's production work for D'Angelo, John Legend, Al Green and Betty Wright, further established the group's mainstream presence. Then, in 2008, NBC's "Late Night With Jimmy Fallon" hired the Roots as the show's house band, a slot that Thompson credits with making the group a dramatically tighter outfit—a factor that he says can be heard on _undun_.

"Being on _Fallon_ has made us all better songwriters, better musicians and better producers," he says of the group. "I believe people will hear that dedication on the new album."
**THE DUB FACTOR**

Korn teams with Skrillex and dives into dubstep—surfacing with a hybrid sound that stands tall

If you ask lead singer Jonathan Davis, Korn's foray into dubstep is more natural than the band's metalhead fans might realize—or admit.

"We were dubstep before there was dubstep," Davis says. "Tempo at 140 with half-time drums, huge bassed-out rifts. We used to bring out 12 subwoofers and line them across the whole front of the stage, 60 subs per side. We were all about the bass."

Korn mines those roots on its 10th album, The Path of Totality (Dec. 2, Roadrunner), enlisting the talents of the aggressive electronic genre's top producers, from poster boy Skrillex (aka Sonny Moore) to Noisia, one of its most respected experimental collective, for an 11-track set that signifies more than an urgent new sound for the almost 20-year-old band. The Path of Totality also stands as dubstep's first official smash-up with its obvious cousin, hard rock. And if social media tests are any indication, the kids are more than ready for it.

"Probably the most active young audience out there is the dubstep audience, just as Korn's was when they first came on the scene," says Peter Katsis, the band's manager since its self-titled 1994 debut. "There's a reason why they're attracted to each other; why a guy like Skrillex went from singing lead in a hardcore band like From First to Last to doing what he's doing today." Korn's interest in bass music started with Davis, a longtime DJ and student of new sounds. "I've been a fan of electronic music since the beginning," Davis says. "When I first heard Skrillex's stuff, I was blown away."

Earlier this year, Davis played some guitar riffs over Skrillex tracks, liked what he heard and got the rest of the band's blessing. "That's when I called Sonny, and he was like, 'Fuck yeah,'" Davis says.

"Some studio time with Skrillex—meant more as an experiment than a formal album session—yielded three tracks, including 'Get Up,'" which Davis says took three- and-a-half hours to write and record. The incendiary track blends Skrillex's loose, half-time break beats and growling, stuttering bass sounds with Korn's moments of melody and Davis' own demon roar. The band premiered the song with Skrillex during his April 15 Coachella set and posted the studio version as a free, fan-only download on its Facebook page four days later.

"At first we said, 'You want to give it away?' Katsis recalls with a laugh.

In the end, the band's instincts proved sound. According to Katsis, Korn had about 4.5 million Facebook fans before the track posted. It now has 73.7 million, and the number keeps growing. "We have weekly online meetings, and when they pull those stats up on the screen it's really impressive. You almost have to do a double take," Roadrunner senior director of marketing Suzi Akyuz says.

"Obviously when we saw that happen, we said, 'What should we do? Should we make an EP?'" Katsis says. "We want to go in this new direction and claim it for our own. It's struck a unique chord inside all of us, but how do we do it?' The answer ended up being a whole album." Using Skrillex as a conduit, Korn reached out to a host of other young dubstep acts: Canadian-born Excision, whose flinty, metallic sound seemed a natural fit; former 'drum'n'bass producer 12th Planet and Downlink; U.K.-born Feed Me, who released his first full-length on mau5trap this year.

"These kids are onto something completely innovative and new," Davis says. "It's pure and awesome and underground and heavy and different, not like stale-ass metal and rock'n'roll. I love them all, but the old-school metalheads are not open to change."

Korn has sold more than 19 million albums in the United States, according to Nielsen SoundScan, and even though Davis himself cites the potential for backlash, he says that so far on the band's 11-date tour—which kicked off Nov. 3 in Boston—everyone is getting along.

"It's really cool to see glow sticks at the show, to see dance music culture infiltrating and becoming one with the metal community," he says. "At the last show, there was one mosh pit where they were moshing, and another with kids doing glow stick tricks. They were taking turns and shit. I think we’ve opened up a new style that both sides are happy with."
Radio-active

Hot Chelle Rae heats up with sophomore set

U
like many of today’s young, up-and-coming bands, Hot Chelle Rae wasn’t hot on the Internet before it landed a deal. “One of the main reasons we were getting turned down by labels was because we didn’t have enough MySpace friends,” vocalist/guitarist Ryan Folse says of the band’s early days. “It was like, ‘Oh, you only have 30,000 MySpace friends. That’s only 30,000 albums. I’m sorry.’ We knew we needed to get the attention of a label that didn’t care about that.”

To say that Sony’s now-defunct Jive Records didn’t care about Internet buzz may be a stretch, but in 2008 the label did see something in the then-unknown act, and it wasn’t its MySpace friends. Three years later, Hot Chelle Rae is far from an online nobody. With the band’s sophomore set, Whatever, set to arrive Nov. 29 on RCA, the Nashville pop act has more than 60,000 Twitter followers, 300,000-plus likes on Facebook, an American Music Award (AMA) for new artist of the year and, perhaps most important, a hit. Released in March, lead single “Tonight Tonight” peaked at No. 7 on the Billboard Hot 100 in August and has sold 2.3 million copies, according to Nielsen SoundScan. The video has racked up more than 20 million views on YouTube.

“Tonight Tonight” was really all it took to change the trajectory into something more rapidly upwardly rising,” says RCA VP of marketing Dan Mackta, who has worked with the band since its 2009 Jive debut,Loveteck Electric (20,000 units, according to SoundScan). “We had slowly and steadily been building for three years, and then we had a massive hit record over the summer. That changes the complexion of things considerably.”

Formed in 2005, Hot Chelle Rae is no stranger to the industry. Folse’s and his brother Jamie (drums) are sons of songwriters Keith and Adrienne Folse (Tim McGraw’s “Something Like That,” Faith Hill’s “The Way You Love Me”), lead guitarist/vocalist Nash Overstreet is the son of singer/songwriter Paul Overstreet (“Daddy’s Come Around,” the Judds’ “Love Can Build a Bridge”); and bassist Ian Keaggy’s father, Phil, is a Grammy Award-nominated guitarist. “We’re songwriters, not just a band,” Ryan Folse says. “We grew up on the radio. We’ve always loved pop music. It’s a genre we really love, and we wanted to reach that same audience.”

In addition to “Tonight Tonight” and second single “I Like It Like That,” which features New Boyz and is No. 25 on Billboard’s Mainstream Top 40 airplay chart, the band fully explores its pop potential on the 11-track Whatever—tailor-made for a young demographic at radio. Producer Emmanuel Kilikou (Clay Aiken, Backstreet Boys), songwriter Evan “Kidd” Bogart (Beyoncé, Rihanna) and production/songwriting team 5/AM & Stugro (Metro Station) contributed to the project.

With radio already on board, Hot Chelle Rae is amping up its online presence. The video for “I Like It Like That” clocked more than 1 million views in the three days following its Oct. 7 Vevo debut, and the group has been active on Spotify, with ad placement targeting specific playlists. The band performed Nov. 20 during the AMAs’ preshow (the broadcast’s only live performance) and picked up the Sprint new artist of the year award. TV appearances are also lined up for “The Tonight Show With Jay Leno,” “Late Night With Jimmy Fallon,” “Today” and “Live! With Regis and Kelly” during release week. On Dec. 9, Hot Chelle Rae will share a bill at New York’s Madison Square Garden with Lady Gaga, Pitbull, Kelly Clarkson, David Guetta and others, as part of WHTV’s New York’s Jingle Ball. The group will also open for Taylor Swift in March during her arena tour of Australia. “This is going to be massive for them, and it’s going to have an echo effect around the world,” Mackta says of the tour.

Yet, the band sometimes still feels like an unknown act. “Every time we play a show, my brother Jamie still asks if we’re sure people are going to be here,” Ryan says. “I don’t know that we’ll ever fully believe it.”

1. It must be a trip to compile Ultimate Hits and realize just how much enduring music you’ve made.

2. You had a particularly fertile period between Night Moves and The Distance, maybe even Like a Rock. What were you taking back then?

3. You’ve been nominated for the Songwriters Hall of Fame. Is that a different kind of honor than the Rock and Roll Hall of Fame?

4. You recently entered the digital realm after years of holding out. It hasn’t really changed anything for me because I’ve never owned an iPod. I don’t download. My wife bought me an iPad and I never even picked it up—I gave it to my son. I’m old school. I go out and buy CDs because I think the sound of a CD is better than the sound of an MP3, and even over that I prefer the sound of vinyl. My son and his friends are really into vinyl. They go down to my basement and break into my records all the time.

5. What’s the status of your next studio album?

6. You’ve made comments about coming off the road for good after this tour. [Laughs] Well, we’ll see. I take it tour by tour. I’ll tell you on Dec. 31, because I don’t know how my body’s going to react. I could retire Jan. 1 in a heartbeat, but I never know. I’m 66. I don’t know if I want to do this when I’m 67. But I still love doing it, and I love the band we’ve got now. So we’ll see.

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ALBUMS

**BEETTY WRIGHT & THE ROOTS**
Beetty Wright: The Movie
Producers: various
S-Curve Records/Ms. B Records
Release Date: Nov. 15
Betty Wright ("Clean Up Woman") uses the Roots to return to her own roots in the years that framed the disco era, at a time when soul music still had messages and the beat was danceable but varied. On her first album in a decade—and the first to combine S-Curve with her Ms. B imprint—Wright sings mostly about troubled romance after opening the set with the dance song about tears from her hit-making days. Rappers Lil Wayne, Snoop Dogg and Robert "the Messenger" Boyzman provide guest spots; Leny Williams holsters through the duet "Baby Come Back," and Joss Stone, who was working early in the British singer's career, glides through the smooth "Whisper in the Wind." Throughout the album the Roots provide a churning backdrop of funky rhythm guitar and rolling drums. Vocally strong, Wright shines brightest on songs that reflect past musical styles. "In the Middle of the Game ([Don't Change the Play])" taps the Philly soul sound and adds a sensually percolating disco beat. And "Love Around (Be a Man)" works in a similar fashion—the groove and sentiment of the mid-'70s combined with contemporary brashness.—PG

**DAVID NAIL**
The Sound of a Million Dreams
Producers: F. Liddell, C. Ainley, G. Wort
MCA Nashville
Release Date: Nov. 15
Simply put, David Nail isn't one of us—at least he doesn't sound that way. Take, for instance, the stunning title cut on his latest album, The Sound of a Million Dreams. It could be argued that Nashville, or any other city, doesn't make music this great anymore. And that's just the tip of the iceberg. Nail is a master storyteller, and this disc delivers with such tracks as "Half Mile Hill" and the eloquent "Songs For Sale," which features some spellbinding harmony from the always-great Lee Ann Womack. He turns up the tempo on the frisky "Grandpa's Farm" and the Keith Urban-written "Desire." But Nail is at his best when he slows down and releases that Mississippi River-drenched bluesy voice, which he does time and again on cuts like "Catch You While I Can" and the beautiful "Catherine," written about his wife. Nail is an artist that many in Nashville have been cheering on for a long time, and listening to The Sound of a Million Dreams makes you realize why.—CD

**ERIC ROBERSON**
Mister Nice Guy
Producers: various
Blue Note/Era Soul/Purpose Music Group/EOne
Release Date: Nov. 8
Eric Roberson, aka the king of indie soul, ushered in his 10th year of independence with his eighth album, Mister Nice Guy. A singer/songwriter/producer who charted a top 40 Billboard single, "The Moon," as a Warner Bros. artist in 1994, Roberson has since written or collaborated vocally with Jill Scott and Musa Souchid, among others. But the two-time Grammy Award nominee still regales as a solo artist. On this 15-track set, Roberson polishes his key creative talents—smooth, pliable tenor; storyteller lyrics; and sumptuous rhythms—to a lustrous sheen. Beginning with the opening title track, Mister Nice Guy brims with fun, lighted grooves laced with lyrics that cover everything from lovers-turned-strangers (on the staccato-rhythmmed "Strangers") to resisting a woman's tempting advances ("Shake Her Hand"). Atmospheric lead single/love song "Picture Perfect," featuring Phonte of the Foreign Exchange, and "How Would I Feel" with Jean Baylor call to mind Stevie Wonder in his '70s/’80s heyday. The bottom line: In an increasingly Auto-Tuned, phone-it-in world, Roberson is an original.—GM

**HOT CHELLE RAE**
Whatever
Producers: various
RCA Records
Release Date: Nov. 29
Nashville pop-rock group Hot Chelle Rae has friends in high places. Singer Ryan Follese and drummer Jamie Follese are the sons of country songwriter Keith Follese, while guitarist Nash Overstreet's older brother, Chord, stars on "Glee." And on Whatever, its sophomore disc, Hot Chelle Rae gets an assist from Demi Lovato in "Why Don't You Love Me," a midtempo power ballad not unlike Lovato and Joe Jonas' duet from "Camp Rock." (Los Angeles teen-rap also-rans New Boyz turn up, too, in opener "I Like It Like That," through they're probably benefiting more from the collab than Hot Chelle Rae is.) You can hear the result of all those showbiz connections in the radio-ready economy of high-sheen hook bombs like "Keep You With Me" and "Tonight Tonight," the latter of which reached No. 7 on the Billboard Hot 100 earlier this year. Put it this way: The guys of Hot Chelle Rae probably aren't lacking for people willing to tell them to hurry up and get to the chorus.—MW

**HIP-HOP**

**GYM CLASS HEROES**
The Papercut Chronicles II
Producers: various
Fueled by Ramen
Release Date: Nov. 15
Given the success that frontman Travie McCoy had on his own last year with his pop-reggae smash " Billionaire," Gym Class Heroes might've been expected to pursue a similarly lightweight vibe on The Papercut Chronicles II, the New York alt-rap combo's first album since 2008's The Quit. Yet following a computer-vio-etro that links the new record to its 2005 namesake, the first track here is a thudding rap-rock blast called "Martian Girlz," in which McCoy yowls, Fred Durst-style, "I never felt so alone in a room full of people!" Indeed, much of the curi-ously aggressive Chronicles II sounds designed to notify fair-weather McCoy fans of the MC's roots on the Van's Warped tour. Unfortunately, that's an exercise that seems more satisfying for him than for us. The band fares better in a handful of frother cuts, including "Life Goes On," with Danish electrono-pop singer Oh Land, and lead single "Stereo Hearts," featuring Maroon 5's Adam Levine. In those mo-ments the Heroes remind that before "Billionaire" they had their own top 40 hit with "Cupid's Chokehold."—MW

**LATIN**

**SHAILA DURCAL**
Así
Producers: Shaila Durcal, Dono Ferreira
EMI Music/Capital Latin
Release Date: Nov. 7
To understand Spanish singer Shaila Durcal, one must note that she grew up in show business as the daughter of the late Rocio Durcal, the legendary chanteuse who had a loyal following in the millions, especially in Mexico and the United States. At 32, Shaila Durcal releases her fifth studio set, Así. Although she always credited her mother for guiding her through the nuances of the business, it's Durcal's own musical path and impressive vocal range that makes her latest project a gift to her fans and an undeniable contribution to the regional Mexican genre. The album features 11 tracks with two of those songs, "convenceme" and "El Dia Que Me Fui" in banda style—the brass-based form of traditional Mexican music. Another standout is the soulful "Tanto Amor," about the aftermath of breakup. The album, arranged by Jose Hernandez (director of Mariachi Sol de Mexico), gives Durcal a platform to shine on and re-minds us that while the road is sometimes shared, she's prominently on her own in a well-deserved spotlight.—JA

** CHILDISH GAMBINO**
Camp
Producers: Donald Glover, Ludwig Goransson
Glassnote Records
Release Date: Nov. 15
When it comes to his dual identity as a respected underground rapper and the star of a prime-time sitcom, Donald Glover occupies a lane all his own. (Let's just say Will Smith wouldn't have blown up the blogs if they'd existed during "The Fresh Prince of Bel-Air."). Speaking strictly musically, though, Glover—known to TV viewers from his role on NBC's just-shelved "Community"—has much more company. On Camp, his first commercial release under the name Childish Gambino, Glover offers up a series of moody, introspective emo-rap jams that share quite a bit with the self-interrogating work of Drake and Kanye West. His first words on the album, delivered over woozy vocal harmonies that sound sampled from a Grizzly Bear record: "I used to dream every night /Now I never dream at all." Camp's familiarity doesn't necessarily detract from its quality. Glover raps with an affecting tension in his voice, and the punch lines in tunes like "Bonfire" and "Backpackers" hit as hard as you'd expect from a former writer on "30 Rock." But it's easy to imagine who populated those long-lost dreams.—MW
On Oct. 27, the video for Mac Miller’s “Party on Fifth Ave.” hit YouTube. To date, the clip has garnered more than 1.7 million views, and for good reason. The clip perfectly encompasses the song’s old-school, carefree vibe, as Miller and his crew, dressed as senior citizens in wigs and canes, zoom around the neighborhood on motorized scooters. Take the visuals away, however, and the track, featured on Miller’s Blue Slide Park, loses some of its groove. Miller’s isolated rhymes aren’t as slick or exciting as they seem when watching the rapper and his friends scoot down the street. The “Fifth Ave.” video is a dance monger, but the song alone is less vibrant—it wants for audible raucousness, some “outdoor voices.” Even the tempo could be hiked up a notch. This is a party, after all—fight for it—DM.

**THE KNOCKS**

Brightside (4:30)

Producers: The Knocks, Victor Van Vugt

Writers: B. Rutten, J. Patterson, D. Barbelivien

Publishers: Avenue C Music/MB Music (ASCAP)

A&M/Octone Records

New York-based production duo The Knocks have been building buzz with production work and remixes, for everyone from Ellie Goulding to Foster the People to Rihanna. Now, Ben “DJ B-Roc” Rutten and James “Jpeq” Patterson have stepped out from behind the curtain to deliver “Brightside,” the first single from their upcoming Magic EP. It’s a dance cut that manages to hit most genre tropes, with verses building to chorus drops, a funky percussion groove, stabbing synths, a wandering female vocalist adding a bit of texture and a hands-in-the-air hook tying it all together. Unfortunately, the formula and overall ingenuity of “Brightside” leaves something to be desired. The Knocks have proved they can craft dancefloor bangers, but “Brightside” likely wouldn’t stand in a DJ’s set during an all-night rager.—JB

**INGRID MICHAELSON**

Ghost (3:28)

Producer: David Kahne

Writer: I. Michaelson

Publisher: Cabin 24 Records (ASCAP)

Cabin 24 Records/Mom + Pop Music

There’s a whisper of Little Earthquakes-era Tori Amos in “Ghost,” the achingly first single from Ingrid Michaelson’s upcoming Human Again, and as the singer seeks songwriting maturity, the darker shade suits her well. Michaelson has said that her latest full-length captures “a really dark time” for her, and “Ghost” appears to attack the notion that she can only pen adorable love songs. “I’m a ghost/Haunting these halls/Climbing up walls that I never knew were there,” she wails, sounding defeated and determined to share her tale of woe. Michaelson’s lyrics are at times too straightforward, but with its muffled electric guitar, emotional strings and subtle percussion, “Ghost” includes a haunting atmosphere that abets her words without overpowering them. Michaelson has long been a talented artist without an immediate persona. With “Ghost,” she may have found the key to becoming a fully formed star.—JL

**MAC MILLER**

Party on Fifth Ave. (2:53)

Producer: ID Labs

Writers: various

Publishers: various

Rastrum

“Sweet,” the latest single from The Dreamer, The Believer, however, the Chicago rapper breaks character, eschewing the cloud-gazing wisdom that has become his wont in favor of gloowering boasts and references to Air Jordans. “I rhyme for the commoners/My name synonymous with prominence/I’m to hip-hop what Obama is to politics,” he raps gleefully. When he’s not rhyming, Common carelessly drops insults as if he’s on a mixtape interlude. The dramatic character shift and the steely No I.D. beat touch upon a street-level populist appeal. The switch-up isn’t entirely convincing given Common’s reputation as the conscientious rapper, but of all the genre archetypes he could’ve embodied, “street corner philosopher” is probably the most fun.—EN

**WADE BOWEN**

Saturday Night (3:29)

Producer: Justin Niebank

Writers: W. Bowen, L.T. Miller

Publishers: House of Sea Gayle Music/Saanks to Strings Music (ASCAP), Writers of Sea Gayle Music/Iippy Baby Music (BMI)

Sea Gayle/BNA Records

Wade Bowen, one of Texas’ brightest stars, has released a single that sounds a bit more akin to mainstream country than a lot of music coming out of the Lone Star State. That’s not exactly a bad thing, as “Saturday Night” has a natural flow that could play off on country radio. His vocals sound reminiscent of Richie McDonald of Lonestar and invite the listener in, while the tempo of the song and earthy feeling ring true. “Why does everybody love Saturday night/Stole smell of beer and the smoke in your eyes,” he sings. After many years of success in the Texas scene, Bowen seems ready to take things to another level, and “Saturday Night,” the first single from his forthcoming album, appears to have all the ingredients for a breakout hit.—CD

**RED HOT CHILI PEPPERS**

Monarchy of Roses (4:11)

Producer: Rick Rubin

Writers: Red Hot Chili Peppers

Publisher: Wragg Dog Tail Music (BMI), Earl Grey Songs (ASCAP)

Warner Bros.

Red Hot Chili Peppers have embarked on something new with I’m With You, their 10th studio album and the first to feature guitarist Josh Klinghoffer. Album opener “Monarchy of Roses” is a testament to such a genesis, but the transition to an evolved sound isn’t quite complete. The absence of former guitarist John Frusciante’s playful trills are the first noticeable aspect of “Monarchy,” while Anthony Kiedis chimes in with distorted vocals, denying listeners the chance to decipher his storytelling and effortlessly bright tenor. Eventually the song kicks into gear with a disco-thump baseline from Flea, but ultimately, “Monarchy” represents a mixed bag of new ideas. Like any veteran band, the Chili Peppers are experiencing growing pains, and these “Roses” prick as much as they please.—MD
REALITY SHOWS & HEARTBREAK

NBC "The Voice" contestant Dia Frampton gets raw and personal on solo debut

During one of his first promotional gigs for the second season of NBC's "The Voice," Blake Shelton couldn't stop talking about the effect that his charges, Dia Frampton and Xenia, had on him in season one. His job was to mentor a singer—it turned out to be Frampton—to the finals to compete against three others. But along the way he experienced an artistic reawakening. "Xenia and Dia rejuvenated me... maybe that's why I got so attached to those two," he said in October. "They made me feel alive again."

Following a tour on which the two opened shows for the country singer, Shelton has continued working with Frampton, recording a track on her debut solo album and booking her as an opening act on a tour that begins in February just as "The Voice" returns. Traveling with Shelton will put Frampton on bigger stages than she has played with her sister in the act Meg & Dia and in front of country audiences she only saw after appearing on "The Voice." This is a singer who, after winning a Myspace contest, had to duck flying objects while playing three separate Vans Warped tours.

"The country crowd is not so self-conscious; a little more family, more community," Frampton says. "I'm excited to be in that world. Everybody in my band is so excited. All five of us will be backstage every night watching and learning."

Red Frampton's debut, arrives Dec. 6 on Universal Republic. She says the album is far more upbeat than Meg & Dia's three albums and four EPs, owing to her collaborations with other writers in Los Angeles, Nashville and London. Without her older sister to split writer duties—"We don't work together, she writes her songs and I write mine"—Frampton found the experience different from what she expected.

"This record is very personal, almost uncomfortable," the 24-year-old artist says after doing a promotional concert at the Hollywood office of Reveille Productions. "I felt very alone on this record. On our last [Meg & Dia] record, we were stuck in this little cabin sharing bedrooms, just the five of us. The guitar amps were in the living room."

"This time I didn't have Meg to ask, 'Do you think this is a good idea? Is this line stupid?' I don't trust other people as much. I had written about 40 songs and lost my perspective, so I called her and said, 'I don't have fresh ears. I want you to come out here and be a part of the record.'"

Meg traveled to Los Angeles and the sisters wrote eight songs together, their first-ever collaborations. One of them, "Hearts Out to Dry," appears on the iTunes version of the album. "The others sucked," Frampton says.

While collaborating with such songwriters and producers as Isabella Summers of Florence & the Machine, Tom Shapiro, Kid Cudi, Toby Gad, Mark Pontius of Foster the People and Eg White, Frampton was the lyricist "90-100% of the time." That also led to the extremely personal nature of the songs told directly from a first-person point of view.

Frampton performed two of those ripped from the heart tunes, "Daniel" and "Trapeze," at Reveille, which NBC.com filmed and will include in an online series to promote "The Voice" in February. "Daniel" was written about a boyfriend she broke up with just prior to "The Voice" and after Warner Bros. had dropped Meg & Dia. "Trapeze" followed a friend's disclosure of a horrific childhood that he remarkably had kept hidden.

Regarding the song "Daniel," Frampton says, "I didn't even change the name. It's really strange when you're getting so emotional. While I was cutting the vocals, I was thinking about all the things we could have had. The vocal (on the album) is the very first demo. Toby Gad said there's no emotion like the first one. When I wrote it, it had only been a week after we broke up. So we kept that raw vocal track."
When singer Eli Young and second on Patroller set, Fallen was on before creative catalyst for Snow Patrol's 38 year, for the Empires. Mike Top Connolly, bassist Paul Wilson, drummer Jonny Quinn and keyboardist Tom Simpson—has sold more than 11 million albums, according to his label. The group’s best-selling album in the United States 2006’s Eyes Open, which has moved 1.3 million copies, according to Nielsen SoundScan. A Hundred Million Suns peaked at No. 9 on the Billboard 200 and has sold 210,000.

“I feel like they’ve realized their potential on this record,” Fiction Records managing director Jim Chancello says. “Gary summied it up when he said that they’ve grasped their inner dance monkey. There’s a lot more groove to the tunes. There’s a couple of big songs instead of just one. There’s dancey songs, up tempo rock tracks… it’s just a really great palate.”

Chancello credits radio support from national top 40 station BBC Radio 1 in building a strong U.K. launch platform. Lead single “Called Out in the Dark” was played on Radio 1’s A-List (placing the track in regular daily rotation) and debuted at No. 11 on the U.K. singles chart in September. A second single, “This Isn’t Everything You Are,” has since been added to Radio 1’s A-List.

“We’re in a pop market, and getting anything with a guitar on the radio these days is literally like running up a hill in treacle,” says Chancellor, who cites TV appearances on “The Graham Norton Show,” “Later… With Jools Holland” and the BBC 1 broadcast “Children in Need Rocks Manchester” charity concert with further driving sales. The band also performed a free outdoor show in Belfast, Northern Ireland, on Nov. 6 for 15,000 fans as part of the MTV European Music Awards.

“It’s the best test we’ve ever had in the history of the band,” he says. “TV will also play a big role in the forthcoming U.S. push. Snow Patrol is booked to play “Lose Show With David Letterman” on Jan. 9 with FallFumes— which features guest contributions from U.S. folk singer Lissie, Queens of the Stone Age guitarist Troy Van Leeuwen and the L.A. Inner City Mass Gospel Choir—set to make its North American bow on Jan. 10 through Island Def Jam.”

“Called Out in the Dark” has been serviced to radio all across the band traveling to the States in December for promotion. A U.K. and Ireland tour will commence Jan. 20 at Dublin’s O2 Arena, booked by London-based X-Ray Touring. The 17-date trek includes two nights at London’s 17,000 capacity O2 Arena, followed by a month long run of European dates. U.S. live plans are to be announced.

White Hot
Snow Patrol’s sixth album makes strong U.K. debut to set up U.S. push

Snow Patrol has come a long way in recent years. A good measure of just how far? The company that the Irish/Scottish five-piece now keeps. When singer Gary Lightbody was suffering from writer’s block last year, for instance, he called up R.E.M.’s Michael Stipe for advice. Not a bad phone friend for a band once virtually unknown outside the United Kingdom. Stipe’s tutoring had the desired effect, providing the creative catalyst for Snow Patrol’s sixth studio set, Fallen Empires.

Recorded in Los Angeles with longtime producer Garret “Jacknife” Lee, the 14-track set arrived Nov. 14 on Fiction Records/Universal and debuted at No. 3 on the U.K. albums chart with first-week sales of 80,000, according to the Official Charts Co. Fallen Empires is the band’s fifth top five album and follows 2008’s A Hundred Million Suns, which has sold 500,000, according to the OCC. Fallen Empires also debuted at No. 1 in the Netherlands and Ireland.

Since forming in Scotland in the mid-90s, Snow Patrol—Lightbody, guitarist Nathan Connolly, bassist Paul Wilson, drummer Jonny Quinn and keyboardist Tom Simpson—has sold more than 11 million albums, according to its label. The group’s best-selling album in the United States 2006’s Eyes Open, which has moved 1.3 million copies, according to Nielsen SoundScan. A Hundred Million Suns peaked at No. 9 on the Billboard 200 and has sold 210,000.

“The strongest driver has been a digital download and a signed CD, $40 for digital download, signed CD, poster and T-shirt, and $100 for “The Big Package of Everything,” which features everything in the $40 package, plus more music and other items. According to Worthis, 1,000 people bought the $100 bundle. The project is now available on iTunes, Amazon and Spotify, among other outlets.

“One reason I’ve been able to make this work financially is that I have a very direct relationship with my fans,” says Coulton, who released debut album Smoking Monkey in 2003, and is best-known for his “Thing a Week” series and his work in gaming. (His song “Want You Gone” appeared in Portal 2.) According to NPG.org, Coulton cleared $500,000 in music revenue in 2010.

“It very much feels like my career is something that we all created together,” Coulton says. “My fans have done a ton of the heavy lifting, and I’ll always be grateful for that.”

All ‘Heart’

Niche artist Jonathan Coulton debuts at No. 1 on Heatseekers following physical release of album

For his new album, Brooklyn-based musician Jonathan Coulton was called in a little help from his friends. The result? Artificial Heart, his eighth studio album (and first since 2006) and the first produced by someone other than himself. With They Might Be Giants’ John Flansburgh at the helm, the 18-track set debuted atop Billboard’s No. 26 Heatseekers chart and at No. 125 on the Billboard 200, selling 5,000 copies, according to Nielsen SoundScan. The feat was largely thanks to Coulton’s fan base and a tiered-pricing system that drove anticipation for the release.

“Jonathan has a great personality side that comes across very clearly to anyone that hears his songs, sees him play or chats with him,” says Girle Media, direct of label services Kevin Wortis, who represents Coulton. “When he got his CD made and asked his fans to buy it from him, they did. And sales will continue.”

Through their site JonathanCoulton.com, he offered fans the option to buy one of several packages—$10 for a digital download, $15 for digital download and a signed CD, $40 for digital download, signed CD, poster and T-shirt—and $100 for “The Big Package of Everything,” which features everything in the $40 package, plus more music and other items. According to Worthis, 1,000 people bought the $100 bundle. The project is now available on iTunes, Amazon and Spotify, among other outlets.

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———Deborah Evans Price

CRAZY’ GOOD

Eli Young Band scores first No. 1, as ‘Life at Best’ gets even better

“It’s been a long, yet short road for us,” Eli Young Band vocalist Mike Eli says. “Time flies by and before you know it you’re a band for 10 years. The first five years our focus was on finishing college and the band was a hobby. Then it turned into this career.”

The week of Nov. 19, the Eli Young Band celebrated a career milestone with its first No. 1, “Crazy Girl,” which topped Billboard’s Hot Country Songs chart after 38 weeks. It’s the lead single from the band’s fifth album and second in the Universal Music Group family, Life at Best. The set arrived Aug. 16 on Republic Nashville and debuted at No. 6 on the Billboard 200 (No. 3, Top Country Albums) with 35,000 sold, according to Nielsen SoundScan, the group’s best opening week to date.

“We basically took everything that EYB had built, reintroduced them to radio and built more on top of that,” Republic Nashville president Jimmy Harnen says. The band’s previous album, 2008’s Jet Black & Jealous, arrived on Universal South, peaked at No. 30 on the Billboard 200 (No. 5, Top Country Albums) and spawned the singles “When It Rains” (No. 34, Hot Country Songs) and “Always the Love Songs” (No. 11, Hot Country Songs; No. 69, Billboard Hot 100). Republic Nashville picked up the band earlier this year.

“Our journey began last January in a rental van visiting country radio,” Harnen says. “It was wildly apparent to see the very real connection happening between the Eli Young Band, country radio and country music fans.”

Eli, guitarist James Young, drummer Chris Thompson and bassist Jon Jones formed the group while they were students at North Texas State University. They toured extensively and released three indie albums before gaining a national platform. But it’s “Crazy Girl” that’s proved to be a game-changer.

“The strongest driver is the song itself... [it] expanded their consumer base,” Big Machine Label Group VP of sales, marketing and interactive Kelly Rich says. “We have run targeted promotions through [the band’s] website and social networks that not only got the fans excited but engaged them in participating in the word. By empowering their fans to participate and create their own videos, they then took ownership in the visibility campaigns around the release of the official video.”

iTunes has also propelled the band’s success. “The positioning allowed the band an opportunity not to only be top of mind with the country consumer, but for all genres in the digital space, you couldn’t miss them on the site, which translated into purchases,” Rich says. “Leveraging the single sales, we were able to provide the key indicator information to physical retail to enable them to make an educated decision to bring in enough stock to cover our street week effectively.”

The momentum continues with new single “Even If It Breaks Your Heart,” co-written by Will Hoge, who released it in 2009. “It already had this cult following before we even recorded it,” Eli says, adding that the band was drawn to it because it felt “autobiographical.” “It’s a song about dreamers, and we’ve been dreaming about doing this our whole lives.”
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MASTERING
Drake's No. 1 As Holiday Season Begins In Earnest

As expected, Drake nets the third-largest sales week of 2011 for an album, as Take Care debuts at No. 1 on the Billboard 200, selling 631,000 copies in its first week, according to Nielsen SoundScan.

The only two sets to sell more in a year this week were Lady Gaga's Born This Way debut (1.1 million) and Lil Wayne's Tha Carter IV (964,000). Take Care is Drake's second chart-topper, following 2010's Thank Me Later, which launched with 447,000.

"Talk of A NO. 1: The star-filled Nov. 21 release schedule provided an embarrassment of riches for music fans. Among the acts that dropped new albums that day: Rihanna, Nickleback, Daughtry, Mary J. Blige, Michael Jackson and Taylor Swift. And that's just the tip of the iceberg. (Don't forget Lady Gaga's second remix album, a new Bob Seger hits package and Big Time Rush's possibly big Elevate.)

Rather amazingly, Rihanna has yet to score a No. 1 album in her prolific—yet still young—career. Her new Talk That Talk is her sixth studio set in a little more than six years and seems certain to also be her sixth top-10 effort.

But early word from industry prognosticators suggests Rihanna could be denied yet another No. 1. As Talk might take either the No. 2 or No. 3 slot, behind either (or both) Nickelback's new Here and Now or Michael Bublé's Christmas.

Despite Rihanna's staggering success with singles on the Billboard Hot 100 (11 No. 1s and counting), she's never gone higher than No. 2 on the Billboard 200 (with 2007's Good Girl Gone Bad). Her best sales week for an album was for 2010's Loud, which shifted 207,000 in its premiere frame at No. 3.

While Rihanna's popularity is arguably at its peak, it's not translating into massive first-week album sales. In the past year alone, she's scored four Nos. 1s on the Hot 100, including "We Found Love," the lead single from Talk.

A manager-friendly profile, Dave Russell at 21st Century, says this stage of Rihanna's career her "imperial period." Meaning: Basically every single she releases is a smash. (See also Madonna from 1984 to 1992 and Mariah Carey circa 1990-99.) Intriguingly, RI's imperial reign still isn't quite potent enough to land her a No. 1 album.

So, what about Nickelback? The rock band's seventh studio set, Here and Now, might take the top slot next week—if Bublé doesn't stand in its way. Nickelback has had three previous efforts start in the tally's top two slots, including one: No. 1 in 2005's All the Right Reasons. Its last album, 2008's Dark Horse, bowed at No. 2 with 326,000. Its big first week was aided by its hit lead single, "Gotta Be Somebody," which reached No. 10 on the Hot 100.

Wild cards in the mix next week include Blige's My Life II: The Journey Continues, Act I (which is a tiny five minutes fast) and Jackson's Immortal, the companion piece to Cirque du Soleil's touring production about the entertainer.

Since 1997, all of Blige's studio albums have debuted at either Nos. 1 or 2 on the Billboard 200. Can her new My Life II continue the streak? Doubtful, with Nickleback, Bublé and Rihanna in her way. But we hear a top five bow is possible. Blige's last set, 2009's Stronger With Each Tear, landed at No. 2 with 330,000 in its first week, following its release on Dec. 22. Immortal is a quasi-greatest hits set, in the style of the Beatles! Cirque-presented Love, where the King of Pop's biggest singles are mashed up into medleys. Sources say Immortal is off to a less-than-royal start and may only sell around 50,000.

Jackson's last release, the posthumous studio album Michael, sold 228,000 in its first week (No. 3) last December, while the Beatles' Love hit 272,000 when it started at No. 4 in 2006.

Don't forget about Daughtry's Break the Spell, Swift's Speak Now World Tour Live CD/DVD package and Big Time Rush's Elevate. The latter set could surprise everyone with a start that exceeds 100,000. But we'll get back to you on that after Black Friday...

GOOD WORKS: The latest release in KTCZ Minneapolis' annual charity compilation, Sampler 13: Live From Studio C, takes a bow at No. 12 on the Billboard 200, shifting 33,000 copies. Since 1989, the series has raised nearly $9 million for local charities. This year, according to KTCZ, the Target-exclusive set sold out on its first day of release. Only 33,000 CD copies of Sampler 23 were available, and all of them had sold out on their Nov. 17 street date. Why were only 33,000 made? That's the maximum number that could be manufactured because of publishing and label grant licensing restrictions for charity CD efforts...
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Could the soaring set (165,500; up 3%) take over the No. 1 in the coming weeks, after the Thanksgiving holiday? Don't bet against it. For, it has shifted 93,000. There's even a chance it could be No. 1 next week.

The "Glee" cast returns to the top (77,000), marking the series' 10th top 10 set. Every "Glee" album has debuted in the upper tier, save for the "Glee: The 30 Concert Movie" soundtrack, which opened and peaked at No. 16 on Aug. 22.
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<td>DAVID CROWDER BAND</td>
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<td>1146 66</td>
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<td>BIG TIME RUSH</td>
<td>Hurry Up, We're Dreaming</td>
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**100** | **ARTIST** | **Title** | **Release Date** | **Sales** | **Notes** |
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<td><strong>MINDLESS BEHAVIOR</strong></td>
<td><strong>Scary Monsters And Nice Sprites</strong></td>
<td><strong>EP</strong></td>
<td><strong>1146 66</strong></td>
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<td><strong>102</strong></td>
<td><strong>BAD MEETS EVIL</strong></td>
<td><strong>Hell The Sequel</strong></td>
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<td><strong>Quadiopehnia</strong></td>
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<td><strong>5,000 sold</strong></td>
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<td><strong>THE WHO</strong></td>
<td><strong>A N T Farm</strong></td>
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<td><strong>110</strong></td>
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<td><strong>Need You Now</strong></td>
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<td><strong>111</strong></td>
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<td><strong>My World 2.0</strong></td>
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<td><strong>TEGAN AND SARA</strong></td>
<td><strong>Get Along</strong></td>
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<td><strong>113</strong></td>
<td><strong>EMINEM</strong></td>
<td><strong>Recovery</strong></td>
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<td><strong>1146 66</strong></td>
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<td><strong>114</strong></td>
<td><strong>MARIAN CAREY</strong></td>
<td><strong>Merry Christmas</strong></td>
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<td><strong>115</strong></td>
<td><strong>RHIANNA</strong></td>
<td><strong>Loud</strong></td>
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<td><strong>116</strong></td>
<td><strong>PINK FLOYD</strong></td>
<td><strong>Wish You Were Here</strong></td>
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<td><strong>1146 66</strong></td>
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<td><strong>117</strong></td>
<td><strong>KIDZ BOP KIDS</strong></td>
<td><strong>Kidz Bop 20</strong></td>
<td><strong>102</strong></td>
<td><strong>1146 66</strong></td>
<td>**</td>
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<tr>
<td><strong>118</strong></td>
<td><strong>CLAYTON TAYLOR</strong></td>
<td><strong>Christmas: 25th Anniversary Collection</strong></td>
<td><strong>103</strong></td>
<td><strong>1146 66</strong></td>
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<tr>
<td><strong>119</strong></td>
<td><strong>THE GYM CLASS HEROES</strong></td>
<td><strong>A Charlie Brown Christmas (Soundtrack)</strong></td>
<td><strong>104</strong></td>
<td><strong>1146 66</strong></td>
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<td><strong>120</strong></td>
<td><strong>JUSTIN MOORE</strong></td>
<td><strong>Outlaws Like Me</strong></td>
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<td><strong>1146 66</strong></td>
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<td><strong>121</strong></td>
<td><strong>TRANS-SIBERIAN ORCHESTRA</strong></td>
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<td><strong>122</strong></td>
<td><strong>DAVID CROWDER BAND</strong></td>
<td><strong>Oh For Joy (EP)</strong></td>
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<td><strong>DRAKE</strong></td>
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<td><strong>124</strong></td>
<td><strong>KENNY G</strong></td>
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<td><strong>SEAN JOHN</strong></td>
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<td><strong>PINK FLOYD</strong></td>
<td><strong>Final Night</strong></td>
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<td><strong>129</strong></td>
<td><strong>DEMIS LOVATO</strong></td>
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<td><strong>131</strong></td>
<td><strong>BLINK-182</strong></td>
<td><strong>Neighborhoods</strong></td>
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<td><strong>132</strong></td>
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<td><strong>ERIC CLAPTON</strong></td>
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<td><strong>1146 66</strong></td>
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<td><strong>134</strong></td>
<td><strong>ERIK GRANT</strong></td>
<td><strong>Now That's What I Call Country: Volume 4</strong></td>
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<td><strong>1146 66</strong></td>
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<td><strong>135</strong></td>
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<td><strong>1146 66</strong></td>
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<td><strong>CASTRILLO</strong></td>
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**HOLIDAY ALBUMS**

<table>
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<th>Artist</th>
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<tr>
<td>Justin Bieber</td>
<td>Mistletoe (2010)</td>
</tr>
<tr>
<td>Lady Gaga</td>
<td>The Fame Christmas</td>
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<tr>
<td>Rihanna</td>
<td>Unapologetic</td>
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<tr>
<td>Katy Perry</td>
<td>Christmas with the Rain (2011)</td>
</tr>
<tr>
<td>Selena Gomez</td>
<td>A Very Selena Christmas (2011)</td>
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<tr>
<td>LMFAO</td>
<td>Christmas Crunk (2011)</td>
</tr>
<tr>
<td>David Guetta</td>
<td>We Love Christmas (2011)</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>It's a Nicki Christmas (2012)</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>A New Day Has Come (2004)</td>
</tr>
<tr>
<td>Jamie Cullum</td>
<td>C (2012) (US)</td>
</tr>
<tr>
<td>The Chipmunks with David Seville</td>
<td>Chipmunk Carolers (2008)</td>
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<td>Mariah Carey</td>
<td>Merry Christmas (1994)</td>
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<td>James Taylor</td>
<td>Christmas (1970)</td>
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<td>Mannheim Steamroller</td>
<td>Christmas with the Mannheim Steamroller (1979)</td>
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<td>Vince Guaraldi Trio</td>
<td>A Charlie Brown Christmas (1965)</td>
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<td>Trans-Siberian Orchestra</td>
<td>A Christmas Album (2004)</td>
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<td>Kenny G</td>
<td>Home For Christmas (2000)</td>
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<td>Amy Grant</td>
<td>The Christmas Collection (2005)</td>
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<td>Soundtrack</td>
<td>Frozen (2013)</td>
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<td>Celtic Woman</td>
<td>The Christmas Album (2013)</td>
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<td>Celine Dion</td>
<td>Christmas in the Heart (2000)</td>
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<tr>
<td>Tony Bennett</td>
<td>Christmas in Hollywood (2013)</td>
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<tr>
<td>Various Artists</td>
<td>Seasons Greetings! A Jersey Boys Christmas (2011)</td>
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<tr>
<td>Just in Time</td>
<td>To the Season: Kids Christmas Sing-Along (2009)</td>
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</table>

You can always count on the Chipmunks to bring brightness to the Holiday Albums chart with their timeless classics. The various reissues by the immortal trio of Simon, Alvin, and Theodore (with creator David Seville on the mic) have sold more than 2.2 million albums in the United States since Nathan Sawchuk began tracking data in 1991. In 2008, Christmas With the Chipmunks (2008) was the year's 25th-best-selling holiday set (62,000 units).
### Mainstream Top 40

<table>
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<th>Title</th>
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<tr>
<td>1.</td>
<td>Without You</td>
<td>Stereoharts</td>
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<tr>
<td>2.</td>
<td>Found Love</td>
<td>Usher</td>
</tr>
<tr>
<td>3.</td>
<td>I'm Not a Girl, Not Yet a Woman</td>
<td>Lady Gaga</td>
</tr>
<tr>
<td>4.</td>
<td>Dynamite</td>
<td>Katy Perry</td>
</tr>
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<td>5.</td>
<td>Instant Message</td>
<td>Ylvis</td>
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### Adult Contemporary

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<td>1.</td>
<td>Someone Like You</td>
<td>Adele</td>
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<tr>
<td>2.</td>
<td>Better Together</td>
<td>W. Baby Feat. Sara Bareilles</td>
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<tr>
<td>3.</td>
<td>The Way</td>
<td>Popcaan</td>
</tr>
<tr>
<td>4.</td>
<td>All of Me</td>
<td>John Legend</td>
</tr>
<tr>
<td>5.</td>
<td>We Found Love</td>
<td>Rihanna</td>
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</table>
HOT COUNTRY SONGS

TOP COUNTRY ALBUMS

BLUEGRASS ALBUMS

BETWEEN THE BULLETS

With one of this year’s longest chart climbers, singer/songwriter Brantley Gilbert claims his first No. 1 on Hot Country Songs, as “Country Must Be Country Wide” jumps 3–1 in its 33rd chart week (see story, page 42). It’s one of five songs to clock more than 30 weeks to the summit in 2011. The Georgia native’s track has amassed 448 million audience impressions (according to Nielsen BDS) since it opened at No. 44 four Apr. 23 chart. It’s from his third studio album, 2010’s Haywire to Heaven, which Valory Records released in September.

—Mike Jones

Data for week of DECEMBER 3, 2011 | For chart reprints call 212.493.4033

Go to www.billboard.biz for complete chart data

53
Drake takes the cake with his sophomore smash, *Take Care*, debuting at No. 1 on Top R&B/Hip-Hop Albums (see Over The Counter, page 45), but is only one-third of the debuting trio that heads up the list. Coming in at No. 2, actor/comedian Donald Glover of NBC’s “Community,” rapping under the stage name Childish Gambino (a result of his toying around with a Wu-Tang Clan name generator), debuts with his first studio album ($52,000 sold, according to Nielsen SoundScan). Its lead single, “Already Gone,” has already crested the Hot 100. Above, Drake and Glover are joined by their底盘的催生，R&B/Hip-Hop Digital Songs and Rap Digital Songs lists. Just below Gambino, Webbie’s third studio album, *Savage Life*, starts at No. 3, selling nearly 30,000. His last album, the second installment of the “Savage Life” series, also debuted at No. 3. *Savage Life*’s current single, “What Happenin’,” sits at No. 95 on the Hot R&B/Hip-Hop Songs chart. — Karina Santiago

**BETWEEN THE BULLETS**

**GAMBLING**

*Drake takes the cake with his sophomore smash, *Take Care*, debuting at No. 1 on Top R&B/Hip-Hop Albums (see Over The Counter, page 45), but is only one-third of the debuting trio that heads up the list. Coming in at No. 2, actor/comedian Donald Glover of NBC’s “Community,” rapping under the stage name Childish Gambino (a result of his toying around with a Wu-Tang Clan name generator), debuts with his first studio album ($52,000 sold, according to Nielsen SoundScan). Its lead single, “Already Gone,” has already crested the Hot 100. Above, Drake and Glover are joined by their底盘的催生，R&B/Hip-Hop Digital Songs and Rap Digital Songs lists. Just below Gambino, Webbie’s third studio album, *Savage Life*, starts at No. 3, selling nearly 30,000. His last album, the second installment of the “Savage Life” series, also debuted at No. 3. *Savage Life*’s current single, “What Happenin’,” sits at No. 95 on the Hot R&B/Hip-Hop Songs chart. — Karina Santiago*
### Dance Club Songs

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<tr>
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<th>Title</th>
<th>Artist</th>
<th>Week No</th>
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<tbody>
<tr>
<td>1</td>
<td>Sex and I Know It</td>
<td>Marshmello &amp; Kungs</td>
<td>3</td>
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<tr>
<td>2</td>
<td>Love You Like A Love Song</td>
<td>Tommy Trash</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>We Found Love</td>
<td>Don Diablo ft. Yahel</td>
<td>18</td>
</tr>
<tr>
<td>4</td>
<td>Countdown</td>
<td>Ummet Ozcan</td>
<td>28</td>
</tr>
<tr>
<td>5</td>
<td>I Like How It Feels</td>
<td>W&amp;W</td>
<td>25</td>
</tr>
<tr>
<td>6</td>
<td>WITHOUT YOU</td>
<td>Zedd &amp; Hayley Williams ft. Ty Dolla $ign</td>
<td>15</td>
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<tr>
<td>7</td>
<td>Brand New Bitch</td>
<td>Skrillex</td>
<td>34</td>
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<tr>
<td>8</td>
<td>Don't Hold Your Breath</td>
<td>Hoodie Allen</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>Rain</td>
<td>Ty Dolla $ign</td>
<td>30</td>
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<td>10</td>
<td>We're All No One</td>
<td>Migos</td>
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<tr>
<td>11</td>
<td>Party People (Ignite The World)</td>
<td>French Montana</td>
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<td>It Girl</td>
<td>Major Lazer</td>
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<td>13</td>
<td>Too Much of Love</td>
<td>Bebe Rexha</td>
<td>24</td>
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<tr>
<td>14</td>
<td>Deux Trois</td>
<td>Major Lazer</td>
<td>17</td>
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<tr>
<td>15</td>
<td>Arrow Through My Heart</td>
<td>The Chainsmokers</td>
<td>37</td>
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### Dance/Electronic Albums

<table>
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<tr>
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<th>Artist</th>
<th>Week No</th>
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<tr>
<td>1</td>
<td>LADY GAGA</td>
<td>LADY GAGA</td>
<td>22</td>
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<tr>
<td>2</td>
<td>Skrillex</td>
<td>Skrillex</td>
<td>44</td>
</tr>
<tr>
<td>3</td>
<td>David Guetta</td>
<td>David Guetta</td>
<td>38</td>
</tr>
<tr>
<td>4</td>
<td>Skrillex</td>
<td>Skrillex</td>
<td>30</td>
</tr>
<tr>
<td>5</td>
<td>NYE</td>
<td>NYE</td>
<td>28</td>
</tr>
<tr>
<td>6</td>
<td>Kaskade</td>
<td>Kaskade</td>
<td>19</td>
</tr>
<tr>
<td>7</td>
<td>Daft Punk</td>
<td>Daft Punk</td>
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<tr>
<td>8</td>
<td>Neon Island</td>
<td>Neon Island</td>
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<td>9</td>
<td>The xx</td>
<td>The xx</td>
<td>35</td>
</tr>
<tr>
<td>10</td>
<td>Justice</td>
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### Dance/Mix Show Airplay

<table>
<thead>
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<th>Week No</th>
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<tbody>
<tr>
<td>1</td>
<td>We Found Love</td>
<td>Don Diablo ft. Yahel</td>
<td>18</td>
</tr>
<tr>
<td>2</td>
<td>Sexy and I Know It</td>
<td>Marshmello &amp; Kungs</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>I Like How It Feels</td>
<td>W&amp;W</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>WITHOUT YOU</td>
<td>Zedd &amp; Hayley Williams ft. Ty Dolla $ign</td>
<td>15</td>
</tr>
<tr>
<td>5</td>
<td>Brand New Bitch</td>
<td>Skrillex</td>
<td>34</td>
</tr>
<tr>
<td>6</td>
<td>Don't Hold Your Breath</td>
<td>Hoodie Allen</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>We're All No One</td>
<td>Migos</td>
<td>26</td>
</tr>
<tr>
<td>8</td>
<td>Party People (Ignite The World)</td>
<td>French Montana</td>
<td>40</td>
</tr>
<tr>
<td>9</td>
<td>It Girl</td>
<td>Major Lazer</td>
<td>15</td>
</tr>
<tr>
<td>10</td>
<td>Too Much of Love</td>
<td>Bebe Rexha</td>
<td>24</td>
</tr>
<tr>
<td>11</td>
<td>Deux Trois</td>
<td>Major Lazer</td>
<td>17</td>
</tr>
<tr>
<td>12</td>
<td>Arrow Through My Heart</td>
<td>The Chainsmokers</td>
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### Traditional Jazz Albums

<table>
<thead>
<tr>
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<th>Week No</th>
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<tbody>
<tr>
<td>1</td>
<td>Frank Sinatra</td>
<td>Frank Sinatra</td>
<td>18</td>
</tr>
<tr>
<td>2</td>
<td>Tony Bennett</td>
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<td>27</td>
</tr>
<tr>
<td>3</td>
<td>Chet Baker</td>
<td>Chet Baker</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Pink Martini &amp; Sadri Yuki</td>
<td>Pink Martini &amp; Sadri Yuki</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>Keith Jarrett</td>
<td>Keith Jarrett</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>Sade</td>
<td>Sade</td>
<td>30</td>
</tr>
<tr>
<td>8</td>
<td>Lady Gaga</td>
<td>Lady Gaga</td>
<td>30</td>
</tr>
<tr>
<td>9</td>
<td>The Puppini Sisters</td>
<td>The Puppini Sisters</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>Robert Davi</td>
<td>Robert Davi</td>
<td>28</td>
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</table>

### Smooth Jazz Songs

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Week No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Marianne</td>
<td>Marianne Roy</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>The Lady In My Life</td>
<td>The Lady In My Life</td>
<td>21</td>
</tr>
<tr>
<td>3</td>
<td>Easy Come Easy Go</td>
<td>Easy Come Easy Go</td>
<td>20</td>
</tr>
<tr>
<td>4</td>
<td>Not Sauce</td>
<td>Not Sauce</td>
<td>29</td>
</tr>
<tr>
<td>5</td>
<td>Eyes For You</td>
<td>Eyes For You</td>
<td>26</td>
</tr>
<tr>
<td>6</td>
<td>Red Suede Shoes</td>
<td>Red Suede Shoes</td>
<td>25</td>
</tr>
<tr>
<td>7</td>
<td>Feeling So Close</td>
<td>Feeling So Close</td>
<td>24</td>
</tr>
<tr>
<td>8</td>
<td>Party In My Head</td>
<td>Party In My Head</td>
<td>23</td>
</tr>
<tr>
<td>9</td>
<td>In The Air</td>
<td>In The Air</td>
<td>22</td>
</tr>
<tr>
<td>10</td>
<td>We're All No One</td>
<td>We're All No One</td>
<td>21</td>
</tr>
<tr>
<td>11</td>
<td>Free Fall</td>
<td>Free Fall</td>
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### World Albums

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Week No</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Paul Byrom</td>
<td>Paul Byrom</td>
<td>21</td>
</tr>
<tr>
<td>2</td>
<td>Laura Pausini</td>
<td>Laura Pausini</td>
<td>23</td>
</tr>
<tr>
<td>3</td>
<td>Celtici Thunders</td>
<td>Celtici Thunders</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>Lila Downs</td>
<td>Lila Downs</td>
<td>22</td>
</tr>
<tr>
<td>5</td>
<td>Tarr-Asarin</td>
<td>Tarr-Asarin</td>
<td>21</td>
</tr>
<tr>
<td>6</td>
<td>Various Artists</td>
<td>Various Artists</td>
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</tr>
<tr>
<td>7</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>19</td>
</tr>
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<td>8</td>
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<td>13</td>
<td>Various Artists</td>
<td>Various Artists</td>
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</tr>
<tr>
<td>14</td>
<td>Various Artists</td>
<td>Various Artists</td>
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<td>16</td>
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</tr>
<tr>
<td>17</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>9</td>
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</table>

Data for week of December 3, 2011 | For chart reprints call 212.493.4023 Go to www.billboard.com for complete chart data.
**LATIN BILLBOARD**

### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OYE</td>
</tr>
<tr>
<td>2</td>
<td>ASTRO</td>
</tr>
<tr>
<td>3</td>
<td>ME LLAMAS</td>
</tr>
<tr>
<td>4</td>
<td>MAMÁ</td>
</tr>
<tr>
<td>5</td>
<td>TAMANHA</td>
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### TOP LATIN ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EL MENTIROSO</td>
</tr>
<tr>
<td>2</td>
<td>WE WERE THAT</td>
</tr>
<tr>
<td>3</td>
<td>A MÁGICA</td>
</tr>
<tr>
<td>4</td>
<td>MY PSYCHOSEXUAL</td>
</tr>
<tr>
<td>5</td>
<td>AMOR PERDONA</td>
</tr>
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### REGIONAL MEXICAN AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>DONDELLO</td>
</tr>
<tr>
<td>2</td>
<td>ILU</td>
</tr>
<tr>
<td>3</td>
<td>SE TE QUEDA</td>
</tr>
<tr>
<td>4</td>
<td>MEJOR</td>
</tr>
<tr>
<td>5</td>
<td>NO ME MUDES</td>
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### TROPICAL AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>GIVE ME EVERYTHING</td>
</tr>
<tr>
<td>2</td>
<td>SU ME BESAS</td>
</tr>
<tr>
<td>3</td>
<td>TE DECIDES</td>
</tr>
<tr>
<td>4</td>
<td>DON'T STOP</td>
</tr>
<tr>
<td>5</td>
<td>MI AMOR</td>
</tr>
</tbody>
</table>

---

**Between the Bullets**

Rubio Takes A Bow

Paulina Rubio debuts her 10th studio album, Bárbaro, at No. 3 on the Top Latin Albums chart, selling 3,000, according to Nielsen SoundScan. It's her fifth straight studio effort to reach the top three. She last, 2009's CIAO City Pop, bowed at No. 2 with 9,000. The last time one of her studio albums didn't debut in the top five was in July 2000, when Paulina—her fifth studio album, but only her second to chart—started at No. 43.

—Korinna Santiago
**EURO DIGITAL SONGS**

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ireland</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
</tr>
<tr>
<td>Ireland</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
</tr>
</tbody>
</table>

**JAPAN BILLBOARD JAPAN HOT 100**

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japan</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
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</table>

**GERMANY ALBUMS**

<table>
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<tr>
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<th>Artist</th>
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<th>Peak Position</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
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</table>

**UNITED KINGDOM DIGITAL SONGS**

<table>
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<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
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**FRANCE DIGITAL SONGS**

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<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>France</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
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**ENGLAND SONICSENSE INTERNATIONAL**

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<th>Peak Position</th>
<th>Week of Release</th>
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<tbody>
<tr>
<td>England</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
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**CANADA BILLBOARD K-POP HOT 100**

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<th>Artist</th>
<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
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</thead>
<tbody>
<tr>
<td>Canada</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
</tr>
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**KOREA ALBUMS**

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<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
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<tbody>
<tr>
<td>Korea</td>
<td>Niall Horan</td>
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<td>2</td>
<td>December 3, 2011</td>
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**BRAZIL DIGITAL SONGS**

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<tr>
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<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
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<tbody>
<tr>
<td>Brazil</td>
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<td>December 3, 2011</td>
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**SWITZERLAND DIGITAL SONGS**

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<th>Album</th>
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<tbody>
<tr>
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<td>December 3, 2011</td>
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**BELGIUM DIGITAL SONGS**

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<tbody>
<tr>
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<td>2</td>
<td>December 3, 2011</td>
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**MEXICO AIRPLAY**

<table>
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<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Niall Horan</td>
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<td>2</td>
<td>December 3, 2011</td>
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**IRELAND DIGITAL SONGS**

<table>
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<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ireland</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
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</table>

**NEW ZEALAND DIGITAL SONGS**

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<tr>
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<th>Album</th>
<th>Peak Position</th>
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</thead>
<tbody>
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<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
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<td>December 3, 2011</td>
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</table>

**PORTUGAL DIGITAL SONGS**

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portugal</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
</tr>
</tbody>
</table>

**GREECE ALBUMS**

<table>
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<tr>
<th>Country</th>
<th>Artist</th>
<th>Album</th>
<th>Peak Position</th>
<th>Week of Release</th>
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</thead>
<tbody>
<tr>
<td>Greece</td>
<td>Niall Horan</td>
<td><em>Falling Asleep at the Deepest Part of the Night</em></td>
<td>2</td>
<td>December 3, 2011</td>
</tr>
</tbody>
</table>

**DATA FOR WEEK OF DECEMBER 3, 2011**

For chart reprints call 212.493.4023
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Music Group names Brian Roberts executive VP/COO, effective Jan. 1. He currently serves as senior VP/CFO at Warner/Chappell Music. Columbia/BNA Promotion names Norbert Nix VP. He was director of national promotion at RCA Nashville.

PUBLISHING: Razor & Tie Music Publishing appoints Sharon Tapper VP of music publishing (New York). Lisa Johnson VP of creative (Nashville) and Ross Asher creative director (Nashville). Tapper was VP of creative at Kobalt Music Publishing. Johnson founded Sweet Renegade Music, and Asher was creative director at Universal Music Group’s Brentwood-Benson music publishing division. BMI promotes David F. Bills to executive director of online communications. He was senior director.

TOURING: Vendini names Frank Sette VP of sales. He was executive VP at SiteOne Services.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and Meadow Brook Music Festival—appoints Sam Walton event coordinator. He was executive producer at Signature Professional Group.

DIGITAL: Pandora promotes Priscilla Valls to VP of sales for the Eastern region. She was director of Northeast sales.

DigitalMusic.org, the home of NARM’s digital initiatives, names David Iscove chairman of its Apps, Music & Gaming Work Group. He’s director of EMI North America’s Works Hub Initiative.

Zynga taps Lauren Wirtzer Seawood as director of entertainment and media. She was VP of marketing at Def Jam Enterprises.

POST-CMA AWARDS SOIREEs
Following the 45th annual CMA Awards—billed as “country music’s biggest night”—Nashville’s industry cognoscenti partied until the wee hours at various celebrations stationed around Music City.


It was a sit-down dinner for Faith Hill, shown here with Warner Music Nashville president/CEO John Esposito. She discussed her first single in six years, “Come Home,” at the CMA Awards. (Photo: Brooke Kelly)

continued on page 62

GOODWORKS

ARTISTS HELP BOOST PROJECT RISHI FUNDS

Los Angeles’ Music Box was buzzing with fans and music executives on Nov. 18 for a benefit concert featuring Compton Calif., MC Kendrick Lamar and DJ Green.

All proceeds from the sold-out event—which also featured Azad Right, Schoolboy Q, Maseo, TiRon, Ayomari and Fuze the MC—were donated to nonprofits Project RISHI (Rural India Social and Health Improvement) and DWC (Downtown Women’s Center of Los Angeles).

Project RISHI, executive director/co-founder Ravi Menghani says the goal was “to raise some money so we can have this water purification project” for impoverished villages in India. The overall mission of Project RISHI, a nonprofit that launched in 2005 at the University of California in Los Angeles, is to establish sustainable projects to improve sanitation, health care and education in poor Indian villages.

“We haven’t done the final numbers yet, but I think we’ll end up making a couple grand, at least. Some donors are still coming in,” Menghani says, noting that the organization’s costs were around $33,000. Since being founded, Project RISHI has raised about $70,000. Donations can be made at ProjectRISHI.org.

Noting that his first choice for the benefit was Pitbull, who was out of Project RISHI’s price range, Menghani says he hopes to secure even bigger talent in 2012. “We sold out the tickets eventually and ultimately made a small profit,” he says. “Next year we’ll hopefully do something bigger.”

Meanwhile, Lamar is working on a new studio album, which is set for release in 2012.

—Mitchell Peters

The Ronnie James Dio Stand Up and Shout Cancer Fund hosted its inaugural awards gala on Nov. 1 at Los Angeles’ Playboy Mansion to raise funds for its cancer prevention initiatives. Awards were given to artists who were presented to such industry execs as Eggle Rock Entertainment president for North America Mike Carden (Rainbow in the Dark Award) and Danny Zelisko Presents president Danny Zelisko (Getting the Dragon Award). Both executives are cancer survivors. From left are Ronnie James Dio Stand Up and Shout Cancer Fund medical director/co-founder Dr. Sandeep Kappoor (Sacred Heart Award), Carden, Zelisko, Gloria Butler, wife and manager of Black Sabbath bassist Terry “ Geezer” Butler, Stand Up and Shout founder/president Wendy Dio, “That Metal Show” host Eddie Trunk (Long Live Rock ‘N Roll Award), Geezer Butler, king of Rock ‘N Roll Award) and Rita Haney, widow of guitarist “Dimebag” Darrell Abbott and winner of the Stand Up and Shout accolade. (Photo: Arika Lee)
Lady Antebellum celebrates its 2011 CMA Award for vocal group of the year. From left are the group's Dave Haywood and Hillary Scott. Capitol/EMI Records Nashville president/CEO Mike Dungan and the group's Charles Kelley enjoy the celebration.

Sony Music Nashville took up residence at the Hermitage Hotel to wind down after the ceremony. From left: Sony Music Entertainment CEO Doug Morris, Grace Potter, Kelleigh Bannen, Darius Rucker, Eric Church, Eric Hayes, Rhett Akins, Mike Dungan, Capitol/EMI Records Nashville president/CEO Gary Overton, and Don Pitts.

The RIAA and National Music Publishers' Assn. co-hosted their post-CMA Awards festivities at Valentine's hamburgers. From left: RIAA Chairman/CEO Cary Sherman, songwriter Paul Pelt, guest Natalie Parker and NMPA President David Israelite.


Filling this room full of singing and playing talent are (back row, from left) Bradley Gaskill, Joanne Smith, Casey James, Kristian Kelly and Love & Theft's Stephen Barker Lyle. In the middle row are from left: Aaron Chace and Bitty Herring of the Herringtons, Angélique Boyer, Wade Bowen, and Bush Hagg members Craig Hand, Jim Phelps, Shaun Armes, Ross Caldwell, Alex Wilshire and Ben Helene. In the front row are (from left) Jake Owen, Camry Underwood, Miranda Lambert, Sony Music Entertainment CEO Doug Morris, Sony Music Nashville Chairman/CEO Gary Overton, Sara Evans, Kenny Chesney, Grace Potter, Chris Young and Kix Brooks. PHOTO: ALAN POZMER

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