

**MICHAEL JACKSON**  
THE BREAKING NEWS  
ON "BREAKING NEWS"

# Billboard



**NICKI  
MINAJ**  
**THE FIRST LADY (GAGA)**  
**OF HIP-HOP**

**EMI'S  
ROGER FAXON**  
SALE RUMORS  
"UTTERLY IDIOTIC"

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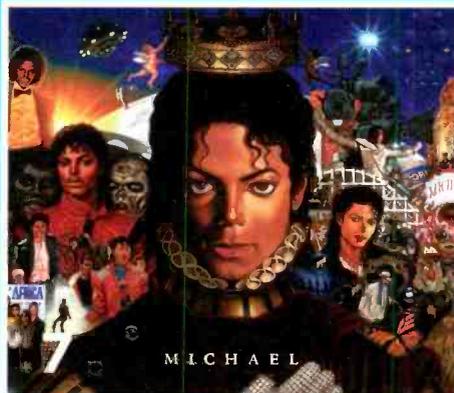
# No. 1

ON THE CHARTS

ALBUMS	
	PAGE
THE BILLBOARD 200	42
TOP HOLIDAY	44
TOP DIGITAL	44
TOP INTERNET	44
HEATSEEKERS ALBUMS	45
TOP COUNTRY	49
TOP BLUEGRASS	49
TOP R&B/HIP-HOP	50
TOP CHRISTIAN	52
TOP GOSPEL	52
TOP DANCE/ELECTRONIC	53
TOP TRADITIONAL JAZZ	53
TOP CONTEMPORARY JAZZ	53
TOP TRADITIONAL CLASSICAL	53
TOP CLASSICAL CROSSOVER	53
TOP WORLD	53
TOP LATIN	54
SONGS	
	PAGE
THE BILLBOARD HOT 100	46
HOT 100 AIRPLAY	47
HOT DIGITAL SONGS	47
HEATSEEKERS SONGS	45
MAINSTREAM TOP 40	48
ADULT CONTEMPORARY	48
ADULT TOP 40	48
ROCK SONGS	48
ALTERNATIVE	48
TRIPLE A	48
HOT COUNTRY SONGS	49
MAINSTREAM R&B/HIP-HOP	50
RHYTHMIC	50
ADULT R&B	50
HOT RAP SONGS	50
HOT R&B/HIP-HOP SONGS	51
CHRISTIAN SONGS	52
HOT CHRISTIAN AC SONGS	52
CHRISTIAN CHR	52
HOT GOSPEL SONGS	52
HOT DANCE CLUB SONGS	53
HOT DANCE AIRPLAY	53
SMOOTH JAZZ SONGS	53
HOT LATIN SONGS	54
HOT MASTER RINGTONES	10
<b>THIS WEEK ON .biz</b>	
TOP INDEPENDENT ALBUMS	#1
TOP MUSIC VIDEO SALES	#1
HOT VIDEOCLIPS	#1
TOP DVD SALES	#1

# CONTENTS

VOLUME 122, NO. 46



## UPFRONT

- 7 **THIS IS IT?** Controversy over Michael Jackson song not expected to hurt new album sales.
- 10 Digital Entertainment
- 12 Global
- 13 Q&A: Lohan Presencer
- 18 Latin

## MUSIC

- 31 **LEADER OF THE PACK** Interscope bets big on Yelawolf, slating two albums in six months.
- 32 Global Pulse
- 33 6 Questions: Lee DeWyze
- 34 Reviews
- 38 Happening Now



## FEATURES

- 20 **DARLING NICKI** Three years after being discovered by Lil Wayne, Nicki Minaj—who drops her long-awaited debut album later this month—breathes life into the dying female MC game and proves she can play with the big boys.
- 24 **PUBLISHERS QUARTERLY** EMI is tops again as it retains largest share of top 100 U.S. airplay songs. **PLUS:** Q&As with Universal Music Publishing Group Latin America's Eddie Fernandez and songwriter Bonnie McKee.

## IN EVERY ISSUE

- 40 Marketplace
- 41 Over The Counter
- 41 Market Watch
- 42 Charts
- 57 Executive Turntable, Good Works, Backbeat

26

ON THE COVER: Nicki Minaj photograph by Howard Huang. Background pattern: Yasuhide Fumoto/PhotoDisc/Getty Images

360 DEGREES OF BILLBOARD

## HOME FRONT



BONNIE MCKEE PHOTOGRAPH BY BEN CLARK

### Online

**.COM EXCLUSIVES**  
Dive into our new Track by Track series on [Billboard.com](http://Billboard.com) and read Quincy Jones' thoughts about his new album, "Q: Soul Bossa Nostra," and **Norah Jones'** comments on her new set, "... Featuring."

### Print

**YEAR-END ISSUE**  
Who'll be Billboard's 2010 Artist of the Year? What were the top stories of the past 12 months? Find out Dec. 10 when Billboard publishes its year-end double issue, the Year in Music.

MCKEE: PHOTO ASSISTANT: JAMES TUTOR; HAIR & MAKEUP BY SHARON TABB; STYLING BY JOSHUA LIEBMAN; RUNNER: RUNNER ALEX MARTINEZ



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**BEAT GOES ON**  
Ministry of Sound CEO on dance resurgence



**LANGUAGE ARTS**  
English hits make more noise on Latin chart

9

10

12

13

18

**>>>APPLE'S PING, TWITTER CONNECT**

Apple's Ping social network for music fans has taken a step toward openness in a new deal with Twitter. Users can now connect their Twitter and Ping accounts, allowing them to send and receive updates on Ping activity, song previews and links to buy and download music from iTunes through Twitter.

**>>>WMG BUYS REST OF ROADRUNNER**

Warner Music Group fully acquired Roadrunner Records after first purchasing 73.5% of the company in January 2007. Roadrunner will continue to operate as a distinct brand within WMG, according to sources. Label founder Cees Wessels remains CEO. According to sources, there will be staffing changes, mainly at Roadrunner's office in the Netherlands, and Warner will handle a number of support and administrative functions going forward.

**>>>MCBRIDE SIGNS WITH REPUBLIC NASHVILLE**

Martina McBride has signed with Republic Nashville after an 18-year run on RCA Nashville. The country singer will head into the studio in December with a new album expected in early 2011. Republic Nashville's roster includes the Band Perry and Eli Young Band. McBride has sold more than 13.7 million albums, according to Nielsen SoundScan.

Compiled by Chris M. Walsh. Reporting by Antony Bruno and Chris M. Walsh.

# UP FRONT

**RETAIL** BY ED CHRISTMAN and GAIL MITCHELL

## THIS IS IT?

**Controversy Over Michael Jackson Song Not Expected To Hurt New Album Sales**

Posting an online stream of a new song has long been a standard way of stoking public interest in a forthcoming album. But when Sony Music Entertainment released a stream of the new Michael Jackson song, "Breaking News," the subsequent controversy (Billboard.biz, Nov. 8) over whether it really featured Jackson's vocals probably wasn't what the major had in mind.

Still, most music merchants doubt the buzz will dent sales of "Michael," which is due Dec. 14 and expected to become one of the year's top-selling albums.

"Any publicity is good publicity," says Sue Bryan, GM of music and video at J&R Music World. "I heard about the controversy, but I think it will help sales and the album will do well."

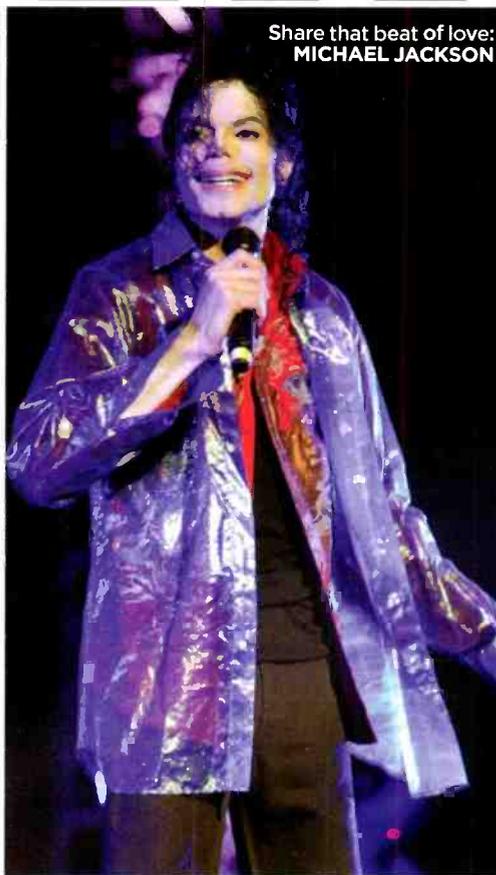
At the same time, some merchants say they were taken aback by what they believed was the lackluster quality of the song, expressing concerns that it wasn't the best choice to inspire consumers to buy the album on street date.

"Breaking News" has already drawn a mixed reaction at radio. The song debuts this week on Billboard's Hot R&B/Hip-Hop Songs Bubbling Under chart, which lists the top 25 titles that have yet to reach the 100-position Hot R&B/Hip-Hop Songs tally. It logged 1.1 million impressions on 52 R&B/hip-hop stations after just two days of airplay, according to Nielsen BDS. Among all stations monitored by BDS, "Breaking News" registered 302 plays on 177 stations, amounting to an audience of 2.6 million since its arrival.

But 94% of the song's two-day audience among Hot R&B/Hip-Hop Songs' reporting stations was logged Nov. 8, according to BDS, with 50 stations playing the song Nov. 8 and only four on Nov. 9. Among monitored stations of all formats, 152 stations played the song on Nov. 8 but only 40 did so the following day, BDS said.

Reports on TMZ.com about alleged Jackson family concerns that "Breaking News" featured the vocals of an imposter spread like wildfire in the blogosphere. However, in the days since "Breaking News" began streaming on Nov. 5, Sony Music has steadfastly insisted that the recording is authentic.

Share that beat of love: MICHAEL JACKSON



But the debate will likely become a moot point by Nov. 15, when Sony releases the first official single from the album, a duet with Akon titled "Hold My Hand." Sony provided Billboard with a preview of the track, which is noticeably stronger than "Breaking News" and features clearly identifiable vocals by Jackson. The track will be available at iTunes and other digital retailers.

Merchants hope "Hold My Hand" will provide a stronger introduction to "Michael," which will carry a \$10.25 wholesale cost and a \$13.98 list price and have an initial U.S. shipment of 900,000 units, according to retail sources. Sony is projecting first-week CD sales of 340,000 and digital album sales of 60,000. That projection is similar to debut-week sales of Jackson's album "This Is It," which sold 373,000 units in its first week and has sold 1.6 million units since its release in October 2009, according to Nielsen SoundScan.

Sony hasn't yet released a track listing or producer credits for the album. Grammy Award-winning producer C. "Tricky" Stewart says he worked on two songs for "Michael": "Stay" and "Keep Your Head Up." Stewart describes "Stay" as a "midtempo, adult R&B, feel-good record" while "Keep" is more of a "classic Michael Jackson message song. It starts small, gets big and ends with a big choir and big drums—the Michael Jackson sound that everybody has come to know and love." ♦♦♦

Additional reporting by Gary Trust.

**LABELS** BY ED CHRISTMAN

## Arc Of The Covenant

**After Losing In Court, EMI Owner Terra Firma Reviews Its Options**

EMI Group appears ensnared in a waiting game after a federal jury rejected EMI owner Terra Firma's claim that creditor Citigroup misled it into paying too much for the major.

The end of the trial sparked a predictable flurry of press speculation about a possible breakup of EMI Group, a merger with Warner Music Group and the sale of publishing assets. But none of these scenarios appears likely in the near term. And in a Nov. 8 memo to EMI employees, EMI Group CEO Roger Faxon derided the media reports as "utterly idiotic" and having "as much credibility as the idea that I might be the answer to the Yankees' pitching problems or Manchester United's defensive woes."

The first question facing Terra Firma is whether it can convince Citigroup to restructure the £2.7 billion (\$4.3 billion) in debt it took on to complete its £4.2 billion acquisition of EMI in August 2007.

If Citigroup agrees to convert the debt into an equity stake, that would stabilize Terra Firma's investment in EMI. If that doesn't happen, then attention will shift to whether EMI will meet an upcoming financial covenant requirement for its now £3.2 billion loan due to currency fluctuations.

The covenant calls for Terra Firma to maintain an undisclosed ratio of debt-to-EBITDA (earnings before interest, taxes, depreciation and amortization), plus cash on hand, for the quarter ending March 31, 2011, which is also the end of the company's fiscal year.

In June, Terra Firma successfully secured a £104 million equity injection from its investors to meet its loan requirements for the fiscal year ended March 31.

But that likely leaves Terra Firma facing the same dilemma next March—namely, will Terra Firma once again need to ask its investors for another equity injection to meet its loan covenant requirements? And will its investors pony up?

Now that he's lost his lawsuit against Citigroup—as well the hope **continued on >>p8**

from >>p7 of extracting financial damages or a settlement from the bank—what does Terra Firma founder and chairman/chief investment officer Guy Hands have to show his firm's investors? One thing is evidence of EMI Group's improving financial performance. EBITDA during the fiscal year ended March 31 totaled £334 million, improving from £293 million in the prior year, £164 million in fiscal 2008 and £68 million in fiscal 2007. He also finally has a proven industry executive at the helm in Faxon, who has a game plan centered on transforming EMI into an artist-focused global rights management business.

But if Terra Firma's investors get cold feet about proceeding with another equity injection, that could leave Terra Firma in technical default on its EMI loans, opening the way for Citigroup to assume control of the major next summer.

It's this scenario that raises the possibility of the bank finding a buyer for EMI. Might Warner Music Group, which exchanged takeover bids with EMI in 2006, step into the breach?

Don't hold your breath. As Faxon observed in his memo to EMI employees, a deal with one of the company's competitors would raise potential regulatory issues. And, he pointed out, EMI's rivals "are not geared up right now to stomach the financial demands of attempting to take over another big company."

Warner has about \$2 billion in debt itself, making it highly unlikely that it would borrow the additional \$3.5 billion that likely would be needed to buy all of EMI Group. Moreover, the consortium of private-equity investment firms that own Warner isn't likely to approve any deal that would dilute their



equity investment in the label group. The only conceivable Warner-EMI deal from a financial and regulatory perspective would be a merger of their recorded-music divisions.

If Citigroup has confidence in EMI's management team and game plan, it could decide to hold the major for a year or two to see if continued improvements at the company and improved prospects for the recording industry could yield a higher sale price.

That's what Citigroup did when it assumed control of debt-laden distribution company Source Interlink in April 2009 through a debt-for-equity swap. The bank retained control of the company for more than a year before selling Source Interlink's Alliance Entertainment CD/DVD wholesaling division. When it did, it was sensitive to Alliance management's concerns about being sold to a rival wholesaler and limited bidding to private-equity bidders, insuring the company would remain independent.

But as Faxon wrote in his memo, "Both Citi and Terra Firma understand that the best way to build value is for EMI to remain as one company. As was clear from the trial documents, splitting the company up was looked [at] along the way. But it went away because it simply would not work."

Go to [Billboard.biz](http://Billboard.biz) for the full text of EMI Group CEO Roger Faxon's memo, as well as a detailed analysis of challenges posed by Terra Firma's Citigroup loan covenants.

**biz** MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to [mobile.billboard.biz](http://mobile.billboard.biz).

## FOR RADIO, A FORK IN THE ROAD AND A WRONG TURN

In the Nov. 6 issue of Billboard, I was struck by two articles on facing pages: one about the apparent collapse of a performance royalty settlement, and the other about the ascent of satellite and Internet radio in cars.

It may have been an editorial coincidence, but the two stories are linked in far more important ways than their page numbers. Negotiations regarding music on radio were in many ways about preparing radio to compete in a digital future. For traditional broadcasters, that future now appears cloudy.

It's been an active year in the fight for a terrestrial performance royalty for artists. In April, more than 250 Recording Academy advocates went to Washington, D.C., to make the case to legislators, resulting in congressional leaders going on record supporting the Performance Rights Act. The Obama administration's Commerce Department officially endorsed the performance royalty. Labor leaders came to D.C. to advance the cause, and the judiciary committees in both the House and Senate passed the bipartisan legislation.

Against this backdrop, the music-FIRST coalition negotiated for seven months with the leadership of the National Assn. of Broadcasters. Those talks



began to make headway when the conversation focused on a balance between paying a performance royalty on terrestrial radio and providing certainty and sustainable rates for digital simulcasts, where a royalty is currently required.

NAB president/CEO Gordon Smith and NAB joint board chairman Steve Newberry, president/CEO of Commonwealth Broadcasting, understood the importance of this trade-off. A new Edison Research study is only the latest to prove them right. For 12- to 24-year-olds, radio listening hours have dropped by half since 2000, while time on the Internet has increased nearly threefold.

By July, the negotiators agreed upon rates for terrestrial and digital performance royalties, and the NAB began the process of selling the deal to its membership. But when the NAB board took

its vote on Oct. 25, not only had it changed the economic terms, it added new conditions that weren't part of the July agreement, resulting in an unacceptable offer. That said, it was the first time in history that the radio industry officially endorsed a proposal that includes a performance royalty for artists, a very significant philosophical shift.

While Smith and Newberry have a vision for their industry's future, it's regrettable that they couldn't convince their members to share it. A negotiated settlement would've allowed radio and artists to be partners for the future and would've provided radio much needed help to compete with its digital competitors. With that opportunity now squandered, it's back to the legislative battleground where lawmakers from both parties will advance our cause.

Our 52nd annual Grammy Awards telecast in January provided a symbolic glimpse of the future. For the first time in more than 50 years of Grammy ceremonies, not a single artist thanked a radio station in his or her acceptance speech. No doubt, artists are aware that the future of music discovery is digital. Unfortunately, radio stations may discover that fact far too late.

**Neil Portnow**  
President/CEO  
The Recording Academy

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$15,305,000 \$185/\$85	<b>AUSTIN CITY LIMITS MUSIC FESTIVAL</b> Zilker Park, Austin, Oct. 8-10	225,000 three sellouts	C3 Presents
2	\$5,537,022 (16,892,241 reais) \$196.72/\$26.23	<b>BON JOVI, FRESNO</b> Estádio do Morumbi, São Paulo, Brazil, Oct. 6	55,833 sellout	T4F-Time For Fun
3	\$4,222,698 (16,827,450 pesos) \$568.92/\$31.33	<b>BON JOVI, LOS TIPITOS</b> Estadio River Plate, Buenos Aires, Oct. 3	37,633 sellout	T4F-Time For Fun
4	\$3,846,894 \$250/\$175/\$140/ \$95	<b>CHER</b> The Colosseum at Caesars Palace, Las Vegas, Oct. 19-20, 23-24, 26-27, 30-31	30,342 33,723 eight shows two sellouts	Concerts West/AEG Live
5	\$3,630,738 \$250/\$175/\$140/ \$95	<b>CHER</b> The Colosseum at Caesars Palace, Las Vegas, Sept. 21-22, 25-26, 28-29, Oct. 2-3	29,043 33,560 eight shows	Concerts West/AEG Live
6	\$3,547,770 \$250/\$125/\$75/ \$55	<b>ROGER WATERS</b> Madison Square Garden, New York, Oct. 5-6	24,206 two sellouts	Live Nation
7	\$3,482,540 (\$3,544,630 Canadian) \$245.62/\$57.97	<b>ROGER WATERS</b> Bell Centre, Montreal, Oct. 19-20	27,210 two sellouts	Evenko
8	\$3,102,204 \$250/\$175/\$140/ \$95	<b>CHER</b> The Colosseum at Caesars Palace, Las Vegas, Oct. 5-6, 9-10, 16-17	23,690 25,254 six shows two sellouts	Concerts West/AEG Live
9	\$3,069,075 (1826,340,500 pesos) \$218.46/\$26.89	<b>BON JOVI, LUCY BELL</b> Estadio Nacional, Santiago, Chile, Oct. 1	46,983 sellout	T4F-Time For Fun
10	\$2,929,150 (\$2,884,838 Australian) \$288.77/\$143.01	<b>LEONARD COHEN, CLARE BOWDITCH</b> Acer Arena, Sydney, Nov. 8-9	16,952 17,360 two shows	Frontier Touring
11	\$2,323,780 €1,662,944 \$105.85	<b>SUPERTRAMP</b> Palais Omnisports Bercy, Paris, Oct. 18, 28	21,117 21,204 two shows	Encore Productions
12	\$2,017,970 \$253/\$128/\$78/ \$53	<b>ROGER WATERS</b> Verizon Center, Washington, D.C., Oct. 10	12,865 sellout	Live Nation
13	\$2,009,030 (25,206,434 pesos) \$45.64	<b>BUNBURY</b> Auditorio Nacional, Mexico City, Oct. 4, 6-7, 18, 20	44,023 48,415 five shows	OCESA/CIE-Mexico
14	\$1,718,300 (3,092,940 reais) \$333.33/\$48.61	<b>BON JOVI, FRESNO</b> Praça da Apoteose, Rio de Janeiro, Brazil, Oct. 8	15,529 sellout	T4F-Time For Fun
15	\$1,691,980 \$65/\$45/\$35	<b>MUSE, PASSION PIT</b> Staples Center, Los Angeles, Sept. 25-26	32,031 32,264 two shows	Live Nation
16	\$1,536,384 \$202/\$102/\$78/ \$58	<b>ROGER WATERS</b> Palace of Auburn Hills, Auburn Hills, Mich., Oct. 24	13,481 sellout	Live Nation, Palace Sports & Entertainment
17	\$1,470,350 €1,061,945 \$67.84	<b>CHRISTOPH MAÉ</b> Palais Omnisports Bercy, Paris, Oct. 20-21	26,109 26,131 two shows	Jean-Claude Camus Productions
18	\$1,444,592 \$245.50/\$131/ \$102/\$55	<b>VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO</b> Madison Square Garden, New York, Oct. 16	15,257 sellout	Live Nation
19	\$1,415,520 (\$1,395,307 Australian) \$111.59	<b>POWDERFINGER, JET, BERTIE BLACKMAN</b> Acer Arena, Sydney, Nov. 6	13,553 sellout	Secret Service, Village Sounds
20	\$1,322,713 \$145/\$95/\$65/ \$9.50	<b>SHAKIRA</b> Madison Square Garden, New York, Sept. 21	14,144 sellout	Live Nation
21	\$1,298,407 \$149.50/\$99.50/ \$69.50/\$9.50	<b>SHAKIRA</b> Staples Center, Los Angeles, Oct. 23	14,087 sellout	Live Nation
22	\$1,250,200 (\$1,308,556 Australian) \$116.75/\$42.52	<b>TIM MCGRAW, STEVE FORDE, JONAH'S ROAD</b> Reid Park, Townsville, Australia, Sept. 25	11,648 18,096	Chugg Entertainment, Rob Potts Entertainment Edge
23	\$1,115,240 €819,460 \$142.56	<b>STING</b> Palais Omnisports Bercy, Paris, Sept. 30	8,545 9,722	Live Nation
24	\$1,064,257 \$142.50/\$37.50	<b>SHAKIRA</b> Oracle Arena, Oakland, Calif., Oct. 22	11,459 13,950	Live Nation
25	\$1,006,940 €794,140 \$75.82	<b>GUNS N' ROSES</b> Palais Omnisports Bercy, Paris, Sept. 13	14,366 14,381	Gérard Drouot Productions
26	\$998,967 €715,946 \$68.23	<b>LINKIN PARK, THE FUTUREHEADS</b> Palais Omnisports Bercy, Paris, Oct. 25	16,520 16,611	Nous Productions
27	\$925,310 €663,157 \$97.67/\$65.58	<b>MARIUS MÜLLER-WESTERNHAGEN</b> O2 World, Hamburg, Oct. 25	10,817 12,589	Karsten Jahnke Konzertdirektion, Peter Rieger Konzertagentur
28	\$919,979 \$144/\$49	<b>ELTON JOHN WITH LEON RUSSELL</b> Citizens Business Bank Arena, Ontario, Calif., Nov. 5	9,094 sellout	Goldenvoice/AEG Live
29	\$869,801 \$120.50/\$80.50/ \$60.50/\$45	<b>GORILLAZ, N'E'R'D</b> Madison Square Garden, New York, Oct. 8	11,071 sellout	Live Nation
30	\$868,075 €625,725 \$77.69/\$65.90	<b>LINKIN PARK, THE FUTUREHEADS</b> O2 World, Hamburg, Oct. 29	13,295 13,941	KPS Concertbüro, Marek Llieberberg Konzertagentur
31	\$812,282 \$40/\$38.50	<b>PAVEMENT</b> Rumsey Playfield, New York, Sept. 21-24	22,000 four sellouts	AEG Live
32	\$799,057 \$195/\$125/ \$89.50/\$25	<b>AEROSMITH, SAMMY HAGAR &amp; THE WABOS</b> Palace of Auburn Hills, Auburn Hills, Mich., Aug. 31	9,908 10,454	Live Nation, Palace Sports & Entertainment
33	\$758,389 €540,140 \$106.36	<b>ZZ TOP</b> Palais Omnisports Bercy, Paris, Oct. 16	8,031 9,286	Gérard Drouot Productions
34	\$756,364 €543,236 \$74.28	<b>SANTANA</b> Palais Omnisports Bercy, Paris, Oct. 12	10,576 10,666	Interconcerts
35	\$739,356 €531,685 \$112.99	<b>MICHAEL BUPLÉ</b> Palais Omnisports Bercy, Paris, Oct. 27	7,666 9,585	Gérard Drouot Productions

COUNTRY BY TOM ROLAND

## COUNTRY FRESH

The CMA Awards Highlight New Faces And Nashville's Optimism

The 44th annual Country Music Assn. (CMA) Awards, handed out Nov. 10 in Nashville, illustrated one of the key reasons why the genre has weathered the decline in recorded-music sales better than the broader market: its continued ability to produce new stars.

It was a point accentuated by Miranda Lambert's three awards for female vocalist of the year, album of the year for "Revolution" (Columbia) and music video of the year for "The House That Built Me."

Overall, eight of the 12 awards went to talents who won in their respective categories for the first time, including Lambert, host Brad Paisley (entertainer of the year), Blake Shelton (male vocalist, musical event of the year for "Hillbilly Bone" with Trace Adkins) and "The House That Built Me" songwriters Tom Douglas and Allen Shamblin (song of the year). And repeat winner Lady Antebellum (vocal group, single of the year for "Need You Now") only released its sophomore album in January.

The awards show itself demonstrated a willingness by artists and the program's producers to take some risks. Paisley performed "This Is Country Music," a song that he hasn't released or performed publicly before. And in front of an audience that included country superstars

like George Strait, Reba McEntire and Kenny Chesney, actress Gwyneth Paltrow made her debut as a country vocalist to promote her forthcoming movie, "Country Strong," in which she portrays a singer struggling with addiction.

Likewise, labels are increasingly embracing more interesting choices for singles instead of pushing safe, predictable material to radio.

"A lot of people are taking chances putting out songs that are not the standard thing," Lady Antebellum singer Charles Kelley said recently at the SESAC Country Songwriter Awards, mentioning new act the Band Perry's track "If I Die Young." "I've never heard a song like that in forever," he said. "It's such an interesting, poetic song. It's so bold, and sure enough it's working and now it's broken [the band]."

Year to date through Nov. 7, country album sales totaled 31.5 million, down 11% from the same period last year, but holding up better than the 16% decline in overall U.S. album sales, according to Nielsen SoundScan.

Moreover, a host of high-profile fourth-quarter releases—including McEntire's "All the Women I Am" (Valory Music); Rascal Flatts' Big Machine Records debut, "Nothing Like This"; Keith Urban's "Get Closer" (Capitol); and Taylor Swift's blockbuster third album, "Speak Now" (Big Machine)—may enable country album sales to close the year with a flourish.

"Country is doing well in the marketplace when you compare it to other formats," Warner Music Nashville senior VP of brand management and sales Peter Strickland says. "Obviously we're all still down, but it seems that country is getting a breath of fresh air."

Most of this year's CMA winners have been successful at connecting with fans and industry people alike. Paisley, Lambert, Lady Antebellum and Shelton, in particular, have used their websites and Twitter accounts to maintain a prominent place in fans' minds.

"The world moves faster now," Paisley said backstage at the CMAs. "It just does. The Internet has cut everything in half... I don't think you could have a two-year album any more. I think you get a couple of singles out and you'll be on to the next one. I both love and hate the [short] attention span. But if you use that to your advantage, it means I can do more songs, wear more outfits, have more fun."

Former Sony Music Nashville president John Grady said this year's CMA winners are a healthy indication of country music's vitality.

"Technology, audiences, all of that stuff will flow around you," Grady said. "The answer is still, if you make the right record or the right music that people are attracted to, they're going to buy it, listen to it, want to hear you play it, watch TV to hear you. That sounds like a polyanna, simplistic idea, but it still boils down to 'Need You Now' and 'The House That Built Me.'"



When I get where I'm going: BRAD PAISLEY was named entertainer of the year at the 2010 CMAs.

# Break On Through

Artists Take Different Paths To Viral Video Success

It's impossible to predict whether or when a video might go viral. And even when one does, it won't guarantee a career. But with a little luck, a cheaply produced clip that catches fire online can lend a big boost to an artist with a video camera and a great idea.

Bands with tiny online marketing budgets are increasingly looking to videos to help them break through the noise, marketing consultant/publicist Ariel Hyatt says. "Ninety-five percent of the time artists tell me that they would use that money to create a video and pay someone to make it go viral."

Indeed, viral videos are often produced on a tight budget. OK Go famously created a number of innovative clips with very little money. The wedding video that featured Chris Brown's "Forever," viewed more than 10 million times in a week, is nothing more than a home movie.

Online success comes down to having a fresh idea, says Chris Schreiber, director of marketing at San Francisco-based social video advertising platform and distribution network Sharethrough. "People want to be taken by surprise. You've got to create something that is new and feels special."

Fortunately, cleverness can be cheap. One recent YouTube sensation depicts the Brooklyn band Atomic Tom, signed to Universal Republic, playing its song "Take Me Out" on a New York subway using iPhone apps to replicate their instruments (Bill-

board, Oct. 30). It's a unique performance that captures viewers' imaginations. "This video is effective because it seems so lo-fi and off the cuff," Hyatt says.

"Take Me Out" may come off like a novelty or a stunt, and that's fine, says Jay Frank, author of "FutureHit.DNA: How the Digital Revolution Is Changing Top 10 Songs" and a senior VP of music strategy at CMT. "Many artists have needed to utilize stunts to get recognized, and this is another [project] in that vein."

Sometimes a viral success is just plain fun. Nashville musician Kyle Andrews has achieved more than 1.1 million views of his video for "You Always Make Me Smile," helped by the song's appearance in a Holiday Inn ad campaign. He lip-syncs the words and strums a guitar in the middle of a 4,000-person water balloon fight. "My intention was to make that happiness contagious to anyone watching," Andrews says, "and that is maybe what caused people to share it virally."

The visual effect of a sea of people in brightly colored T-shirts throwing multi-hued water balloons is striking. It's a trick that worked before: In 2006, a Sony Bravia TV commercial featuring the song "Heartbeats" by Jose Gonzalez that showed hundreds of thousands of colorful bouncing balls became an Inter-

net sensation. Innovative technology can also help a great idea. S-Curve Records founder/CEO Steve Greenberg says the label is getting great results from its use of a video technology developed by Israeli company Interlude. In October, S-Curve released a video on Vevo for Andy Grammer's "Keep Your Head Up," which features actor Rainn Wilson. Interlude's technology enables viewers of the video to choose which scenes appear next as the video unfolds. For a video not available on YouTube (which doesn't support Interlude's technology), the numbers are impressive: 80,000 unique viewers, with 45% of them playing it at least twice and 7% watching it at least eight times within one session. In all, Greenberg estimates the video has been viewed around 350,000 views.

Like all viral videos, "Keep Your Head Up" is about getting noticed and building momentum. "It's a great way to get doors to open up," Greenberg says. After word of Grammer's video spread, he landed a spot on an episode of "The Rachel Ray Show" that also featured Wilson. Greenberg says the video has also increased press awareness and overall interest in Grammer.

But a unique or clever idea doesn't matter if viewers don't share the video. Schreiber



Clip art: ATOMIC TOM (above) and the band's video for "Take Me Out" (inset), featuring group members playing their parts through iPhone apps.

## BITS & BRIEFS

### FEWER ACTS THAN EXPECTED JOIN APPLE'S PING

Since launching in September, iTunes' Ping social networking feature has signed up "over 2,000 artists," according to an Apple promotional e-mail. That's a disappointing total considering that iTunes carries more than 13 million tracks. However, don't count out Ping just yet. Apple says "millions" of people are using the feature. It's built into iTunes 10 so users can follow friends and artists right from their iTunes library, and it's available in the iTunes mobile app.

### CORD-CUTTING UNDER WAY?

As streaming video options multiply online, cable industry observers have been bracing themselves for the day when large numbers of consumers begin "cord-cutting," or dropping their cable TV subscriptions. Recent third-quarter subscriber declines at Time Warner Cable (12.6 million, down 155,000 from the second quarter) and Comcast (22.9 million, down 275,000) amid gains in broadband

customers could indicate the process is already starting. But when the Associated Press examined the third-quarter pay-TV subscriber numbers of seven leading cable and telecom companies, it found that they experienced a combined gain of 0.6%, suggesting that at least some of the cable declines stem from customer migration to telecoms.

### BANDCAMP EXPERIENCE ILLUSTRATES POWER OF FACEBOOK

As is clear from Bandcamp's recent addition of Facebook "like" buttons to its artist pages, the social network is an increasingly powerful source of traffic and sharing. A few months ago, Facebook surpassed all search engines combined as the top traffic source for Bandcamp artist pages. The online music/merch retail platform also found that search traffic didn't fall as Facebook traffic grew. The "like" button has become a popular feature, getting four times the clicks as other Facebook sharing options without negatively affecting the use of those other options.

## Digital Domain

GLENN PEOPLES



## THICK AS A BRICK

Best-known as a maker of wireless mobile headsets, Jawbone has come up with a different spin on Bluetooth-enabled audio: the Jambox, a wireless portable stereo speaker system. The Jambox can play audio from any Bluetooth-enabled device, be it a smart phone, an iPad, an iPod Touch or a laptop computer. That means users can now blast their favorite tunes, beef up the sound from their PC-based videogame or conduct conference calls.

The Jambox comes in red, blue, black and gray. It's available for \$199.

## HOT MASTER RINGTONES™ NOV 20 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	11	#1 JUST A DREAM	NELLY
2	9	4	RIGHT THRU ME	NICKI MINAJ
3	1	1	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
4	5	8	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
5	1	1	LIKE A G6	FAR*EAST MOVEMENT FEATURING CATARACS & DEV
6	8	7	ONLY GIRL (IN THE WORLD)	RIHANNA
7	1	20	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
8	4	14	JUST THE WAY YOU ARE	BRUNO MARS
9	10	1	STUCK LIKE GLUE	SUGARLAND
10	11	18	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
11	12	8	RIGHT ABOVE IT	LIL WAYNE FEATURING DRAKE
12	13	25	NOT AFRAID	EMINEM
13	11	1	IF I DIE YOUNG	THE BAND PERRY
14	-	1	WHIP MY HAIR	WILLOW
15	1	1	NO LOVE	EMINEM FEATURING LIL WAYNE
16	16	3	MY KINDA PARTY	JASON ALDEAN
17	23	2	RAISE YOUR GLASS	PINK
18	19	3	ASTON MARTIN MUSIC	RICK ROSS FEATURING DRAKE & CHRISSETTE MICHELE
19	25	1	LAY IT DOWN	LLOYD
20	20	8	CAN'T BE FRIENDS	TREY SONGZ

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.





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Playing to Win: Customers at a pachinko parlor in Tokyo.

GLOBAL BY ROB SCHWARTZ

## PINBALL WIZARDS

Japanese Pachinko Machines Increasingly Eye International Synchs

TOKYO—Japanese gamblers sit at rows of gleaming slot machines that whirl and spin as silver balls tumble down. Then, suddenly, one player hits the jackpot and an animated Elvis Presley appears on his machine's video screen, belting out "Jailhouse Rock" as an avalanche of balls tumbles into the gamer's basket.

Welcome to the 21st-century pachinko parlor, where Japanese gamers gather to play the popular pastime best described as a cross between pinball and a slot machine. Once confined to older gamers, the game has updated its image in the digital age—and music is playing a big part in that revamp.

Executives cite the emergence of video machines in recent years, alongside improvements in music reproduction, as key to enhancing licensing opportunities for both publishers and record labels.

"When pachinko machines didn't have video screens, we could only collect a standard mechanical fee," says Akira Ito, international copyright manager at music publisher Nichion, which licensed four tracks made famous by Presley for Taiyo Electric's Elvis machine. "Now, we can independently negotiate synch deals for every song that pachinko machine makers want to use."

Whereas the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) collects mechanical royalties of ¥100-¥200 (\$1.24-\$2.48) per song per machine, Ito says one-off song synch fees are usually in the ¥500,000-¥3 million (\$6,200-\$37,000) range. If master recordings are used—BMG Music Japan licensed the Presley masters for the Elvis machine, first manufactured in 2008—an additional one-off licensing fee, usually comparable to the publisher's payment, is also due.

Consequently, collections from the sector have grown significantly. JASRAC says its collections from pachinko mechanical and synch licenses rose from ¥790 million (\$9.8 million) in 2005 to ¥2.9 billion (\$35.9 million) in 2009. Japan's pachinko sector itself is huge—according to a report from industry think tank the Japan Productivity Center, the industry's 2009 revenue to-

taled ¥21 trillion (\$260 billion) in 2009. While that was down slightly from ¥21.7 trillion (\$269 billion) in 2008, the number of players rose to 17 million, from 15.8 million in 2008.

Just three manufacturers—Sanyo Bussan, Sankyo and Kyoraku—control a combined 70% of the market, according to pachinko industry sources. Each manufactures about 500,000 machines annually.

"One way pachinko makers can attract new customers is to license music that consumers recognize or like," says Yoshihiro Matsuoka, deputy GM of content planning at Kyoraku. "The industry also tries to interest young people by basing machines on Japanese pop stars or animation series that are currently popular."

But while some pachinko machines feature music by new domestic acts, the main opportunities for international music lie with heritage artists. Sanyo Bussan used Deep Purple's "Burn" as the jackpot theme for its Burn Damashii machine, while another manufacturer, Kita Denshi, used Bon Jovi's "You Give Love a Bad Name" for a Bon Jovi-themed slot machine.

"Since the target audience for pachinko is generally over 40, the makers of the machines want to license masters from long-established international artists," says Koji Mannami, spokesman for Universal Music Japan, which licensed the Bon Jovi track.

Mannami says it can take two years to develop and produce a new pachinko machine, meaning it has limited use as a sales driver for new album releases, although he believes the sector "might offer an opportunity for artist promotion in the future."

For the time being, pachinko is generating valuable income in a market where sales of international repertoire accounted for just 18% of shipments in the first three quarters of 2010, down from 23% during the same period in 2009, according to the Recording Industry Assn. of Japan.

Nichion's Ito expects demand for international music in the pachinko sector to grow, citing acts like the Eagles and Led Zeppelin as likely to appeal to manufacturers.

"These machines are for Japan only, don't leave these shores and don't stay around for long," he says. "As a licensing opportunity, there is no reason to say 'no.'"

ROB SCHWARTZ

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MINISTRY  
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# Lohan Presencer

The dance music chief talks about battling file sharers and expanding his company's brand.



On the day he meets Billboard, Ministry of Sound Group CEO Lohan Presencer is, by his own admission, "in the middle of a shitstorm." The company had just been forced to drop plans to sue thousands of file sharers for copyright infringement after U.K. Internet service provider BT disclosed that it had deleted customer records required for the case (Billboard.biz, Nov. 3).

Ministry is also fighting a real estate developer's plans to build apartments across from the Ministry of Sound nightclub in South London, a move Presencer says could lead to noise complaints that could ultimately shut down the club.

But aside from these headaches, Presencer has enjoyed a relatively smooth ride since becoming CEO in 2008. The group's compilation brands, such as Ministry of Sound, Hed Kandi, Global Underground and Euphoria, had a 3.1% share of U.K. album sales in 2009, the largest of any independent label, according to the BPI. The company also hosts more than 2,000 international club events annually and operates the Dance Nation channel on Sky TV and an online radio station.

Ministry is pushing into other areas as well. After acquiring house music label Hed Kandi in 2006, it opened its first Hed Kandi fashion retail store in August. And Presencer is looking to expand its presence in the U.S. market.

The former Warner Music U.K. marketing director joined Ministry in 1999, serving as managing director of recordings and group managing director before being promoted to the top job. With dance music back on the upswing, Presencer tells Billboard about his expansion plans.

## How has the chart success of dance pop affected your business?

It makes it easier when you're taking dance music to media gatekeepers, people who are programming TV and radio stations. Because of the nature of dance music, you find music from unknown producers and bedroom DJs. We have to break a new artist every time we take a record to radio. And breaking a new talent is easier when radio's ears are attuned to dance music, which they are when the pop artists of the day adopt dance music production as their style of choice.

## As the major labels show more interest in dance music, does the increased competition make your job harder?

No, because we're faster and more nimble. Our pockets aren't as deep but we understand clubbing and DJs. We have them playing in our nightclub, so we hear things before other people do. I've seen majors flock back into dance music and then drop it like a stone on a number of occasions. It's good that the scene is getting this

much attention, but there's nobody that's been around as long as us. We've got the expertise and the talent here to understand the genre. I don't believe you can just dive into it without having those skills established.

## What part of your business holds the most promise in the United States?

The music. Not surprisingly there are a lot more American companies contacting us and there's a lot more dialogue going on. It's easier now to get access to radio in America and, as a result, to have hit records. It's a question of finding the right partners. We keep an open mind about how our artists are released in other territories, particularly in America, but we're talking to a number of labels and A&R people about potential deals.

## You recently moved into more traditional artist development with acts like Example. Is that where you see the future of the recorded-music side of your business?

Well, we have a different approach to A&R. We can't afford to throw a lot at the wall and see what sticks. But because our business is so diversified, we are not wholly dependent on the success of our A&R department to drive our business. That allows A&R to work in a much more focused artist development environment. We developed Example over two-and-a-half years. We don't sign many artists—there's no such thing as priorities at Ministry of Sound; every act is a priority.

## How badly has file sharing hurt sales of your compilations?

It's impossible to determine exactly, but we've seen a dramatic, double-digit decline in our physical sales in the last 24 months. Clearly people are choosing to download illegally rather than purchase, which is immensely frustrating and terribly damaging. It's a pernicious habit, and it needs to be dealt with aggressively.

## You're one of the few U.K. labels directly targeting file sharers

## with legal action. Is that still necessary with the Digital Economy Act on the horizon?

I'm not convinced that graduated response and warning letters will change habits. If you go back to the 1980s, people would regularly consume alcohol and drive but we changed that habit in this country by being very clear: If you were caught driving [drunk], you would lose your license and you could go to jail. I'm not sure it would have had the same impact if we'd sent people a warning letter telling them off, then sent them a second letter and then, eventually, said, "No, you're really naughty. We're going to put a speed limiter on your car." Habit is changed by clear sanctions and the industry has been slow in implementing those sanctions.

## Has your experience with BT not put you off this type of action?

It's no surprise that these giant telecommunications companies, which make enormous profits and have tremendous influence at government and media level, are resisting any attempt by copyright owners

to enforce their copyrights. But their resistance just makes us more determined than ever.

## Is transitioning to digital sales more challenging as a compilation-focused label?

We started releasing digital compilation albums eight years ago and we now sell 20,000 units a week around the world, which is a very significant business for us. But there's a marked difference between dance compilations and mainstream ones. The history of the compilations market was predicated on selling people 37 tracks that they didn't want to get three tracks they did. But the dance music consumer uses brands to help signpost their way around the complex system of different genres. What Ministry of Sound, Hed Kandi, Global Underground and Euphoria have been able to do is give consumers those signposts and give them listening experiences. That's why the compilations market has become more and more dance music-orientated as time has gone on.

## What makes you think a music company can succeed in the cut-throat world of fashion retail?

Because we have a very differentiated and targeted offer. We understand our consumer much better than many retailers do, because we've had a relationship with her for years. When we bought Hed Kandi, we always thought it had the potential to be so much more than just a CD and event business. Eighteen months ago, we released our first range of dresses as a trial through [U.K. fashion retail chain] Miss Selfridge and they sold out very quickly. We took the view that, rather than license our brands to a third party, we should develop a business ourselves. It's a very natural transition for us. ....

I've seen majors flock back into dance music and then drop it like a stone. It's good that the scene is getting this much attention, but nobody has been around as long as us.

# The Price You Pay

In A Difficult Year, Ticket Pricing Emerges As A Top Priority



A packed house: The opening artist development panel featured (from left) Gracious Few frontman **KEVIN MARTIN**, Paradigm agent **MATT GALLE**, C3 Presents partner **CHARLES ATTAL**, MSG Entertainment VP of concerts marketing and network integration **LIANA FARNHAM**, Bowery Presents partner **JOHN MOORE**, William Morris manager **GREGG LATTERMAN** and Endeavor agent **ROB BECKHAM**.

Whether the topic was artist development, new media or tour cancellations, ticket pricing was a clear focus of discussion at the Billboard Touring Conference.

Talk about timing. On the first day of the conference, which was held Nov. 3-4 at the Sheraton New York, Live Nation Entertainment disclosed that it had parted ways with Jason Garner, its CEO of global music and the architect of the most massive discounting program the business has ever seen.

Garner had been asked to participate in the conference but declined. And while his name wasn't mentioned from the stage, it came up frequently between panels. Most attendees first learned the news from an @billboardtour tweet splash-ed on screens at the conference.

Fairly or not, Garner has been blamed for strategic initiatives that many believe exacerbated this year's downturn in the touring market. They included centralized booking, which marginalized local market savvy, and heavy discounting aimed at moving distressed ticket inventory, which many felt devalued live entertainment.

C3 Presents partner Charles Attal—whose company won the top U.S. independent promoter honor at the Billboard Touring Awards—said he's concerned that reactive discounting hurts the people who buy tickets early, noting they tend to be the fans who care most about an artist. "The superfan gets taken advantage of," he said. Paradigm agent Matt Galle added, "We trained the buyer to wait until the last minute for discounts."

The slow economic recovery and the large number of bands on the road contributed to pricing pressures on tickets. On the "New Media and Touring: Finding the Fan" panel, speakers discussed the merits of dealing with distressed inventory, though they stopped short of advocating mass discounting on hundreds of shows at one time.

Instead, some conference attendees touted the merits of targeted discounting. Ticketfly founder Andrew Dreskin said his company is working on ways to sell distressed inventory through such services as Groupon. But others argued that distressed inventory was the result of playing the wrong venue or even ill-

advised touring. "We're all scaling back," said Nic Adler, owner/GM of the Roxy Theatre in Los Angeles. "Maybe the artist needs to scale back too."

Also coming up in discussions of pricing was the need to improve the customer experience. Attendees said the wild world of ticketing appears to be moving toward a more fan-friendly approach, including greater pricing transparency.

Ticketmaster CEO Nathan Hubbard noted that his company now informs potential buyers of ticket fees earlier in the purchasing process. Conversion has stayed flat or gone up, Hubbard said, and Ticketmaster has achieved the highest satisfaction ratings in its history.

But explaining why fees exist in the first place is a rocky road. Independent ticketing consultant David Goldberg agreed that more information is better than less information, but he wondered how a ticketing company could possibly explain the economics of ticket prices to fans. "At a certain point, you get extreme blow-back," Goldberg said.

Some went so far as to question whether fees should even exist. Chris Tsakalakis, president of secondary-ticketing leader StubHub, pointed out that ticketing is a peculiar branch of e-commerce in its use of service fees. "No other e-commerce business I know of charges a fee on top of the price," he said. Ticket prices on StubHub fell 16% in 2009 from the prior year and continue to decline this year, Tsakalakis said. But, he added, transaction volume has increased and has offset the decrease in price. Ticketmaster's Hubbard also stated that he believes average ticket price can decline and average gross will rise.

Hubbard also offered some insight into Ticketmaster's plans to roll out new services. By the end of November, he told the audience, Ticketmaster will introduce a social-networking layer to its website. And in early 2011, he said, the company will roll out a set of tools for promoters to price tickets "on the fly" and respond better to supply and demand.

Additional reporting by Glenn Peoples.



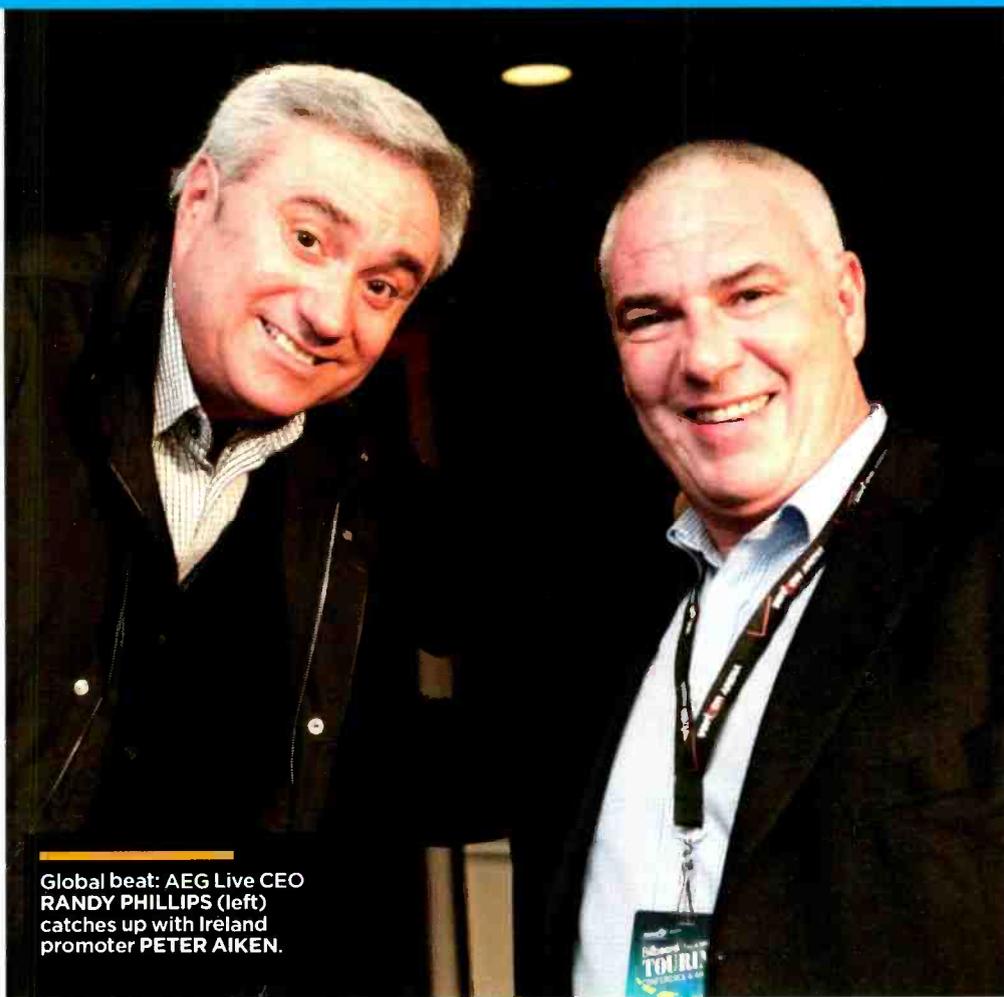
Tie one on: Rush guitarist **ALEX LIFESON** proudly displays the band's Legend of Live trophy, sporting the tie his mother told him to wear.



Promo power: Live Nation country music president **BRIAN O'CONNELL** kept it short and sweet when accepting Live Nation's seventh straight top promoter award.



Sound hounds: **SICK PUPPIES** burn it up at the first Billboard Touring Conference Showcase at the Gramercy Theatre, produced by Live Nation and sponsored by Windows Phone.



Global beat: AEG Live CEO RANDY PHILLIPS (left) catches up with Ireland promoter PETER AIKEN.

## Playing To The Crowd

Sugarland Discusses The Importance Of Hitting The Road To Grow A Career

On Nov. 4, Billboard editorial director Bill Werde moderated a keynote case study about growing a band's fan base through touring with Sugarland's Jennifer Nettles and Kristian Bush—as well as manager Gail Gellman of Gellman Management and agent John Huie of Creative Artists Agency—at the Billboard Touring Conference & Awards in New York. The following is an excerpt from their onstage conversation.

**How important were your early club shows in getting Sugarland started?**

**Jennifer Nettles:** Hyper important. There are a lot of times that bands don't go through those ranks and you can see it in their live performances. For us, all those years of performing in smoky bars trying to get the guy in the back who only cares about getting laid to listen to your heartfelt emotional song was crucial. If you can do that, then you can definitely talk to the person who bought the ticket to see you.

**Kristian Bush:** I wish there was some sort of boot camp you could attend before you get a deal, where you have to learn how many drum cases you can carry up a staircase at one time. Or how to back a trailer in on a 12-passenger van.

**You've had some amazing opening slots in your career. I think Kenny Chesney was your first stadium show. What did you learn from those gigs?**

**Nettles:** Those were crucial because we discovered that each kind of show has a different energy. Opening in front of a stadium crowd where you don't have your own production is different than headlining a theater. It's important to know how to play all those different types of venues.

**Bush:** I remember Kenny coming to us after the first stadium show and asking, "How did you do?" and I said, "Well, I'm really tired." And he said, "Yeah, it's like playing five shows right on top of each other." Because playing to 80,000 people versus playing to

20,000 people takes exponentially more effort. He told me, "Go to the very last seat in the house during the day and look around you." There's so many things that I learned just doing that. The stuff that he puts on the stage is gigantic but from back there it's perfectly sized. I get it. He's thinking about the guy in that seat, and that's why he's successful at playing stadiums. I hope we get to do it one day because of the things we learned from Kenny. I want to do that and pass it on to the next act.

**Country music is generally outperforming other genres in terms of album sales and box office. Why do you think country has remained relatively stronger?**

**Nettles:** I would love to say, "Because the music is good and it's evolving and reaching more people." I think music fans are becoming more open, and so is country: Suddenly you don't have to wear a cowboy hat and Wranglers, though you can. You might be able to wear a Jim James beard.

**Bush:** I think a lot more people are coming out of the closet as country fans. We played on the Lilith Fair tour this year for a number of dates and the guys in Erykah Badu's band came up to the side of our stage at the last show. These guys are doing amazing stuff onstage, and you wouldn't think that band would be fans of what we're doing.

Also, country is a lot like NASCAR, in that you're encouraged to interact with the fans. It is possible that you can meet us if you join a fan club or interact with the band across the Internet. It's really facilitated a lot for us. I know at our label we were one of the early ones to do that.

**What kind of things has it facilitated for you?**

**Bush:** It's empowered our fans to spread the word about what we do, because a lot of times there's a prejudice about us that we're not really country. But the Internet facilitates you turning other people on to what you like.



Cheers! Some of the most influential agents in the world marvel over the gift bottle of vodka from Sears Centre Arena. From left are Paradigm Agency music department head CHIP HOOPER, Billions Corp. president DAVID "BOCHE" VIECELLI, International Creative Management senior VP of concerts MARSHA VLASIC, Artists Group International VP ADAM KORNFELD, Billboard's RAY WADDELL, William Morris Endeavor country music department co-head GREG OSWALD and Agency Group CEO NEIL WARNOCK.

**'As social media grows, the anonymity and the mystery of the rock'n'roll star goes away. You can see them on Twitter, you can see them on Facebook.'**

—KEVIN MARTIN, THE GRACIOUS FEW FRONTMAN



"Machine" shop: Sugarland's JENNIFER NETTLES and KRISTIAN BUSH show that business and fun are a great combination during the keynote case study at the Billboard Touring Conference.



Top of the heap: Creative Artists Agency took home the top agency award and lined up its New York and Nashville agents with Billboard's RAY WADDELL. From left are DARIN MURPHY, MARIO TIRADO, JOHN HUIE, Waddell and JOE BRAUNER.

**'We're in a consolidated billing industry that has killed creativity. You can't create in a quarter.'**

—ALLEN KOVAC,  
10th STREET ENTERTAINMENT  
PRESIDENT



Word up: Billboard editorial director BILL WERDE (left) listens intently as U2 manager PAUL MCGUINNESS talks about the value of reading the trades.



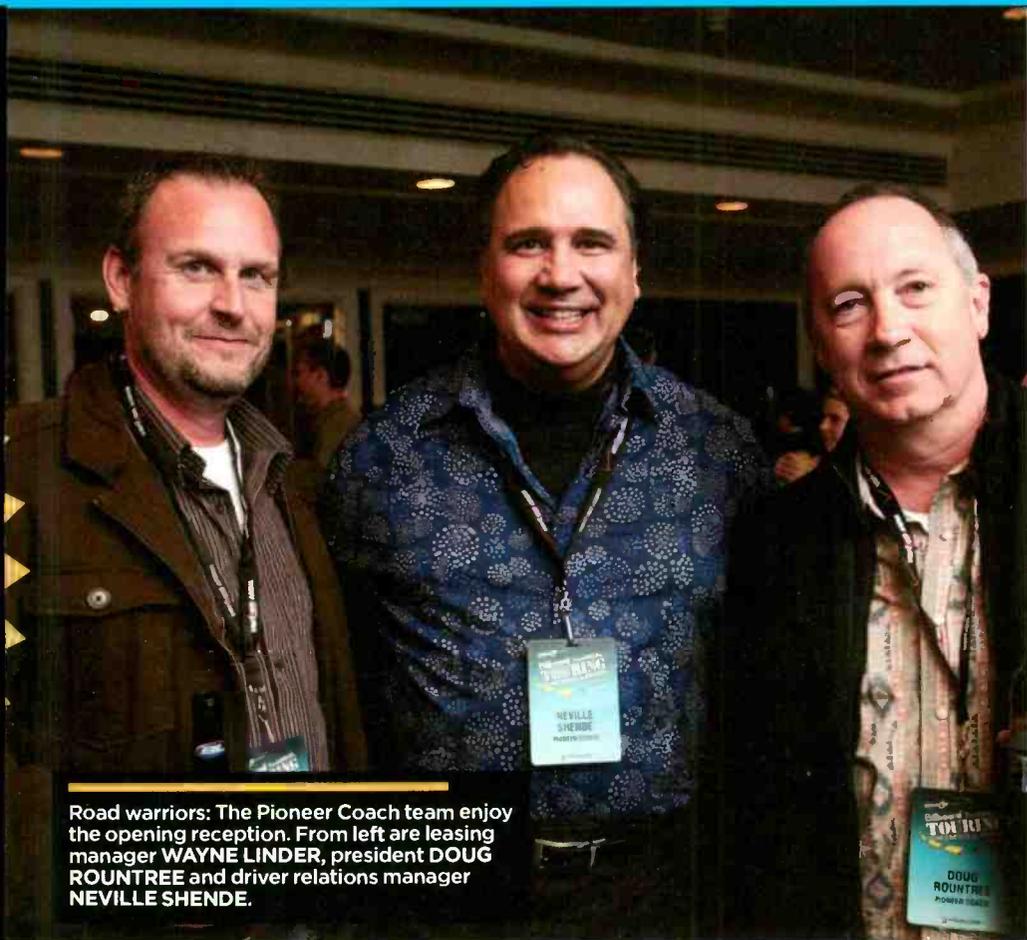
High note: The Gracious Few frontman KEVIN MARTIN wails at the Billboard Touring Conference Showcase.



Cost benefit analysis: SLO Ticketing president SHELLEY LAZAR, in a rare panel appearance, said during the VIP ticketing session that business is up.



Beer o'clock: Enjoying a cocktail before the Billboard Touring Awards are (from left) U2 manager PAUL MCGUINNESS, Live Nation country president BRIAN O'CONNELL and Zac Brown Band co-manager BERNIE CAHILL.



Road warriors: The Pioneer Coach team enjoy the opening reception. From left are leasing manager WAYNE LINDER, president DOUG ROUNTREE and driver relations manager NEVILLE SHENDE.



Ring cycle (from left): MAC Presents president MARCIE ALLEN, BlackBerry VP of marketing for North America GEOFF McMURDO and Billboard publisher LISA RYAN HOWARD stowed away their mobile devices to pose for this picture.

**‘I don’t want to name any specific acts, but they have a humongous single, charge 80 bucks to see them live and they put on a terrible show.’**

**—TROY CARTER,  
LADY GAGA MANAGER**

Showbiz  
Presents  
**Billboard 7TH ANNUAL  
TOURING  
CONFERENCE & AWARDS**  
IN ASSOCIATION WITH  
music network

# Big And Rich

How Industry Consolidation Has Squeezed Indie Promoters

The final panel of the Billboard Touring Conference took a wide-angle view of the industry. Near the end of the panel, which was moderated by Billboard’s Ray Waddell, Jam Productions co-president Jerry Mickelson got into a tense exchange with 10th Street Entertainment CEO Allen Kovac (Mötley Crüe, Buckcherry), drawing other panelists into a discussion about the challenges facing independent promoters. Here’s an edited account of their remarks.

**Mickelson:** I’m an independent promoter and we’ve got plenty of independent promoters in this room. We’ve been forgotten about. We’re there from the beginning, we’re investing in the band, we’re doing artist development. We take the money and we take the time to invest in a band and then all of a sudden a big tour offer comes along and we’re out.

**Kovac:** Why?

**Mickelson:** I’m asking you that, why?

**Kovac:** We don’t work that way.

**Mickelson:** We haven’t had Mötley Crüe in years.

**Kovac:** Why?

**Mickelson:** Because they get sold to a tour.

**Kovac:** You had the opportunity. We went to your building and you didn’t want to do it.

**Mickelson:** Now, wait a second. What about the shed tours that we didn’t have a chance to do?

**Kovac:** We built it ourselves because you wouldn’t do it, and then we went with the shed tours.

**Mickelson:** Allen, that’s not true. I hate to disagree with you, but with Mötley Crüe, when Live Nation was buying their tours, there was nothing we could do about it.

**U2 manager Paul McGuinness:** This is the age-old debate, of course. For the first 15 or 16 years of U2’s live career we worked closely with our brilliant agents. That was how the band broke. The independent promoters all around the world and all around the Americas are now part of Live Nation—that goes for most European countries and

most parts of the United States. U2 played successfully for Jam for many years. We then got to the point of doing a stadium tour in ’91, the Zoo TV tour, which we financed ourselves. That’s what happens. The scale overtakes the transaction.

**Atom Factory president Troy Carter (Lady Gaga):** It’s funny, because that was the first conversation that me and Paul had. I was in a similar situation. And for me, it wasn’t an easy decision in terms of making an overall [tour] deal [for Lady Gaga] because there were certain promoters in certain markets, and for me the determining factor was [Live Nation global touring chairman] Arthur Fogel, who came in and really helped us clean it up from a production side. So it was sort of a package deal.

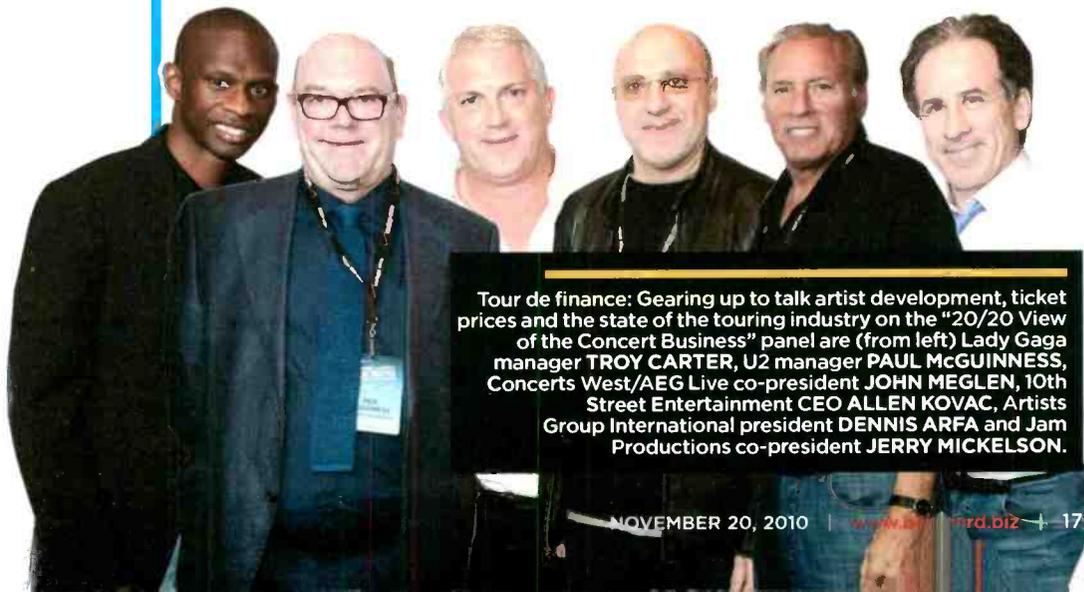
**Mickelson:** We can’t argue with what you guys are doing. It’s understandable. You get to a point where it’s advantageous, but other times it’s not. It’s not just Mötley Crüe. There are other people that just forget that we’re there, whether it’s because the money is too big to turn down or they aren’t looking for the long-term career.

**Concerts West/AEG Live co-president John Meglen:** Now hold on. I’m going to defend Live Nation and AEG here. We all have regional offices too and we believe in working our touring together. For anyone who hasn’t worked with us, it’s a combination of what our regional offices know in their own marketplaces . . . and the national presence on the tour that provides the consistency that some artists like.

**Waddell:** Jerry, you’re still here, still doing shows.

**Mickelson:** We’re waiting in the weeds.

**Artists Group International president Dennis Arfa (Billy Joel, Mötley Crüe):** I’m sure [Mickelson] has had the opportunity to be part of a bigger conglomerate and for whatever reasons, it didn’t work out. You make choices and those choices have both pros and cons—working as an independent or working as a conglomerate. When you choose to be an independent, one of the consequences is you know you will not be working with some of the bands and the people that you’ve worked with in the past. But you’ll have some of the freedoms and opportunities that a conglomerate doesn’t.



Tour de finance: Gearing up to talk artist development, ticket prices and the state of the touring industry on the “20/20 View of the Concert Business” panel are (from left) Lady Gaga manager TROY CARTER, U2 manager PAUL MCGUINNESS, Concerts West/AEG Live co-president JOHN MEGLEN, 10th Street Entertainment CEO ALLEN KOVAC, Artists Group International president DENNIS ARFA and Jam Productions co-president JERRY MICKELSON.

# Inglés Without Barriers

More English-Language Hits Are Getting Latin Radio Airplay

While English-language hits have long aired on U.S. Spanish-language radio, they have become ubiquitous this year, with 21 of them appearing on Billboard's Hot Latin Songs chart and 11 of them spending more than 10 weeks on the ranking.

Those songs—including

Lady Gaga's "Bad Romance" (20 weeks on the chart), Ke\$ha's "TiK ToK" and David Guetta's "Sexy Chick" (both at 15 weeks)—are part of a wave of uptempo dance hits that are defining top 40 radio today. The dance genre crosses over well to the growing number of Spanish-language sta-

tions that pursue a younger, often more acculturated Latin listenership.

"We haven't seen crossover work with heavy rap songs," CBS Radio VP of Spanish programming Pio Ferro says. "But uptempo dance tracks, yes. It's just part of the mix."

Still, it's remarkable to see so many English-language songs appear on the Hot Latin Songs chart this year. By comparison, 16 English-language songs appeared on the chart in 2009, while 14 did so in 2008. Moreover, only four of the 2009 songs remained on the ranking for more than 10 weeks, while only one 2008 song—Rihanna's "Don't Stop the Music"—surpassed the 10-week mark.

English-language crossovers are most commonly found on stations like WMGE (Mega 94.9 FM) Miami, which play more current hits and have been increasingly generous with their English-language playlist. For example, Mega had three English tracks on its top 10 list last week. It's a formula that's done particularly well after the rollout of Arbitron's Portable Peo-

ple Meter audience measurement system, with Mega emerging as the top-rated Spanish-language station in Miami during the last three months.

"Both Latins and non-Latins are looking for those hits," says Ernie J. De Jesus, owner of promotion company Redeye Entertainment in Miami.

"If you're scanning the radio and hear Taio Cruz, you won't even look to see what station it is. You'll just stay and listen."

The trend worries Latin labels, which, faced with a growing number of stations playing oldies and recurrents, already have to contend with a shrinking supply of slots for new music.

"Obviously it takes away spaces," says Al Zamora, president of radio promotion company Latin Hits Entertainment. "But radio is in a position where they don't know what to think. You look at Mega in Miami, which has

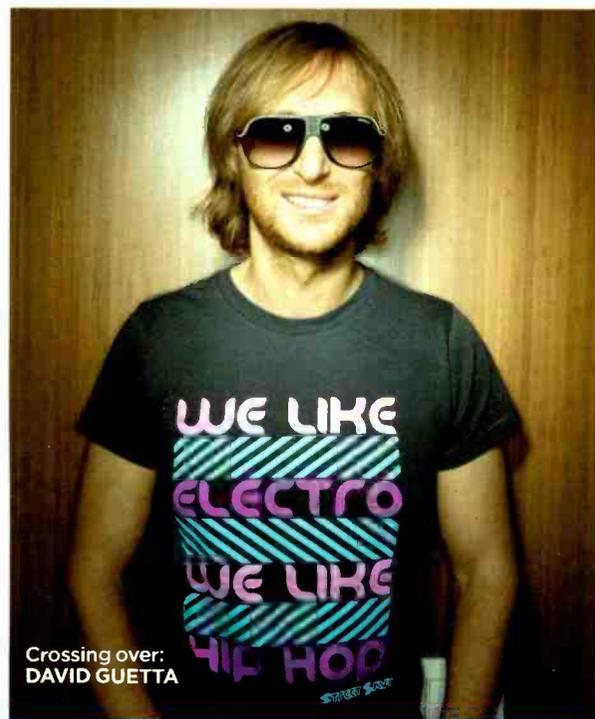
the highest ratings, but no one is programming like they are. Everyone else is going with recurrents. That is what's most alarming to promotion people. It is making it very difficult to work any product unless it's a hit already."

But as stations strive for more ratings, the movement toward more bilingual airwaves seems inevitable.

"The more assimilated the Hispanic population becomes, the more mainstream the stations will get," says Marilyn Santiago, former programming operations manager at Spanish Broadcasting System, who just launched Latin Entertainment Consultants in Miami. "Nowadays the fact that a person is Latin doesn't necessarily mean that the person will listen to only Spanish music."

## Latin Notas

LEILA COBO



Crossing over: DAVID GUETTA

# Benefit Society

Regional Mexican Trade Group Gears Up For Third Awards Show

During the past year, the revenue of regional Mexican concert promoters in the United States has dipped dramatically due to the tough economy and stricter immigration enforcement.

But regional Mexican music remains the top-selling genre in Latin music, accounting for 62% of all Latin shipments in 2009, according to RIAA numbers, albeit at a time when overall sales of Latin albums continue to plunge. And the genre remains the steadiest moneymaker in the U.S. Latin touring market, with acts playing every weekend of the year.

As a result, Promotores Unidos, the national association of regional Mexican concert promoters, managers and others representing the genre,

will have plenty to celebrate as it hosts its third annual Premios Premusa Awards on Nov. 17, which will honor acts for their success in touring and radio airplay.

The awards show, produced by 13th Floor Productions, will be held at the Escape in Houston and will air Nov. 20 in the States on Azteca America, marking the second time the show will be televised.

The first telecast was of the inaugural event, which took place in 2008 at Billboard's Regional Mexican Music Conference. This year's show, sponsored by Honda, is a stand-alone event that will include performances by Grupo Montez de Durango, Primavera, Alacranes Musical, Carmen Jara, La Arrolladora Banda el



Stand and deliver: GRUPO MONTEZ DE DURANGO

Limon and Graciela Beltran.

Giving visibility to regional Mexican artists is particularly important during a year where touring revenue for Promotores Unidos members has dipped by up to 50% and shows are moving from convention centers to smaller, more intimate venues, according to Promotores Unidos VP Jesus Guillen.

Promotores Unidos launched in 1999, just as the touring market for regional Mexican acts began to explode. The 150-member association ensures that promoters don't cannibal-

ize one another in the same market and also works with radio stations to prevent festivals from overlapping with other performances in the same market.

"The purpose is to be united, to avoid competition among ourselves and to handle this for mutual benefit," Guillen says.

Members pay an annual fee of \$1,000 and assemble as a group three or four times per year.

Premios Premusa will take

place a week after the Latin Grammy Awards, which have typically shunned regional Mexican acts. Since the Latin Grammys launched 11 years ago, Vicente Fernandez and Intocable have been the only regional Mexican acts to be nominated for either song, record or album of the year. Neither won in those categories.

"That's exactly why Premusa was born," Guillen says. "Our artists need to be recognized as they deserve."—Leila Cobo

**EN ESPAÑOL:** All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to [billboardenespanol.com](http://billboardenespanol.com).

# EN BREVE

## CUBA'S LOS VAN VAN LAUNCHING U.S. TOUR

Los Van Van is set to begin a long-awaited U.S. tour on Dec. 2 at the Conga Room in Los Angeles. Other stops include Miami and Tampa, Fla.; San Francisco; New York; Houston; Austin; and Louisville, Ky. The legendary group, led by bassist Juan Formell, has sustained its reputation as Cuba's leading dance band for four decades and 30-plus albums. Fuego Entertainment will produce the tour. Los Van Van is part of a wave of prominent Cuban musicians who have toured the United States during the past year thanks to relaxed visa restrictions for artists from the island.

## PREMIOS GARDEL AWARDS HONORS CERATI

Gustavo Cerati, who remains in a coma since he collapsed after a concert in May, was the big winner of the annual Premios Gardel awards. He claimed seven categories, including the Golden Gardel, the night's top honor. Winners of the awards—presented by Argentina's Chamber of Record Producers—were announced Nov. 4 and chosen from among 81 artists in 35 categories. Cerati's trophies included the Golden Gardel for his album "Fuerza Natural" (Sony), which also won album of the year. His single "Deja Vu" won song of the year, while Cerati and producer Hector Castillo won for producer of the year. The late Mercedes Sosa won awards for best female folk artist and best DVD for "Cantora" (Sony).

## MANUELLE INKS SPRINT DEAL IN PUERTO RICO

Tropical singer/songwriter Victor Manuelle has signed a deal with Sprint in Puerto Rico to produce a series of TV commercials for the Sprint Samsung Galaxy Tablet, the BlackBerry Style and other mobile devices. The campaign, which is launching in time for the holiday season, incorporates seasonal messages in each of the spots. Sprint is also sponsoring Manuelle's Christmas show, Navidad en Mi Barrio—El Concierto Teatral, which will take place Nov. 26-27 in San Juan.

Reporting by Judy Cantor-Navas and Leila Cobo.



# Maria Gadú

Som Livre and EMI Music Publishing congratulate Maria Gadú, the first artist ever in the Latin Grammy to be nominated in the same year for Best New Artist and Best Singer-Songwriter Album.



Debut album out now digitally

THREE YEARS AFTER BEING DISCOVERED BY LIL WAYNE,  
**NICKI MINAJ**—WHO DROPS HER LONG-AWAITED DEBUT  
ALBUM LATER THIS MONTH—BREATHES LIFE INTO  
THE DYING FEMALE MC GAME AND PROVES  
SHE CAN PLAY WITH THE BIG BOYS

# Darlin' Nicki

BY  
MARIEL  
CONCEPCION

On the surface, Nicki Minaj is a cartoon: a vivacious, va-va-voom 26-year-old girly girl with a fondness for silly voice, hip-hugging Barbie-doll costumes, anime facial expressions and day-glo accessories. **g** But three years ago, Minaj, born Onika Maraj and raised in Jamaica, Queens, was just another tough, street-wise, potty-mouthed chick who couldn't keep a job. **g** "The last job I had was as an office manager in a little, tiny room where I literally wanted to strangle this guy because he was so loud and obnoxious," Minaj recalls. "I would go home with stress pains in my neck and my back. That's when I went to my mother and said, 'Look, I'm not going back to work.' I'd been fired like 15 times because I had a horrible attitude. I worked at Red Lobster before that and I chased a customer out of the restaurant once so I could stick my middle finger up at her and demand that she give me my pen back. I swear to God I was bad."

WY





Thankfully, Minaj has found a much more productive way to channel her fury. After being discovered by rapper Lil Wayne a couple of years ago off the strength of a street DVD appearance and becoming the first lady of his Young Money crew, Minaj has become one of rap's most attention-grabbing MCs and this decade's Queen Bee.

Now, three mixtapes—including 2009's highly touted "Beam Me Up, Scotty"—and a slew of guest appearances later, Minaj is set to release her solo debut album, "Pink Friday," on Nov. 23 through Young Money/Cash Money/Universal Motown.

The album straddles the lines between boisterous hip-hop ("Roman's Revenge," "Did It on 'Em"), glossy pop ("Check It Out," "Your Love") and vulnerable R&B ("Right Thru Me," "Here I Am"). The set boasts an eclectic roster that includes Will.i.am, Drake, Rihanna, Kanye West and Natasha Bedingfield and features production from West, Swizz Beatz, Bangladesh, Drew Money and Oak.

"When I started rapping, people were trying to make me like the typical New York rapper, but I'm not that," Minaj says. "No disrespect to New York rappers, but I don't want people to hear me and know exactly where I'm from. I wanted the album to be universal and versatile. It really feels like it speaks for every

one of my personalities."

Her multiple characters are indeed present on the set. In a matter of bars, Minaj switches effortlessly from the toned-down Onika to the energetic Nicki and then to her tempestuous alter ego, Roman Zolanski. She tosses off British and Jamaican accents, animal-like growls, breathy vocals and rapid-fire rhymes with the blink-and-you'll-miss-it speed of a 14-year-old girl thumbing a text message in homeroom.

Minaj first displayed her playful, animated side when she appeared in Gucci Mane's 2009 video "Five Star Chick"—her first time on a video set. "My hands just went on my hips and I became like a doll. I had never done that before or planned to do it—it just happened," she says. "After that I would go to shows and girls in the audience would do the whole 'Five Star Chick' dance. Afterward I thought, 'Maybe I'm on to something.'"

And she was. Minaj began dubbing herself the Harajuku Barbie and, borrowing a page from pop star Lady Gaga, created a unique virtual club for her fans by naming them "Barbz."

Producer/collaborator Will.i.am says Minaj's eccentricity helped her stand out among the masses. "There are a lot of artists in the world. The Internet is flooded with every single thing in the world. But she is different. She's unique, and she's

busted through all the noise," he says.

Indeed, no rapper has stretched the boundaries of hip-hop quite like Minaj has in the last two years. Aside from her sex appeal and fashion sense, she's become one of music's most in-demand collaborators, recording with Rihanna, Usher, Ludacris, Mariah Carey, Robin Thicke, Sean Kingston, Trey Songz, Christina Aguilera and labelmates Drake and Lil Wayne, among many others.

During the week ending June 26, she had more songs on the Billboard Hot 100 (four) than any other artist, becoming the first female rapper to accomplish the feat. And Minaj's "Your Love" was the first single by a female rapper to reach No. 1 on Billboard's Rap chart in seven years. Ironically, Minaj dethroned current nemesis Lil Kim—more on that later—who was the last female rapper to hit the top, in June 2003, with her cameo on 50 Cent's "Magic Stick." In a generally grave year for artist development, Minaj is one of few new acts—alongside B.o.B and Mumford & Sons—who can claim legitimate breakthrough status in 2010.

Universal Motown president Sylvia Rhone marvels at Minaj's mic skills, noting that she has "proved that she can go toe-to-toe with today's top male rappers." The buzz began last year when she appeared on Robin Thicke's "Shakin' It 4 Daddy." Even Jay-Z took notice, making a suggestion for her verse. "I had never

## MONEY BALLERS

THERE'S PLENTY MORE WHERE NICKI MINAJ AND DRAKE CAME FROM: MEET THE REST OF LIL WAYNE'S YOUNG MONEY ROSTER



### MACK MAINE

Lil Wayne's childhood friend Mack Maine is not only a member of Young Money, he's also the president. He appears on the hit single "Every Girl" off the 2009 compilation "We Are Young Money."



### TYGA

Tyga first gained recognition with 2008's "Coconut Juice" off his "Young on Probation" mixtape. He appears on "Bedrock" (No. 2 on the Billboard Hot 100) and "Roger That," among others, off "We Are Young Money."



### JAE MILLZ

Best-known for street battling, Jae Millz signed to Young Money in 2008. He appears on the "We Are Young Money" cuts "Bedrock" and "Every Girl" and is working on his debut album, due in 2011.



### LIL TWIST

Discovered by Lil Wayne after opening for him at a Texas concert in 2008, Lil Twist is recording his debut, "Don't Get It Twisted," and is scheduled to appear on Wayne's "Tha Carter IV."



### CORY GUNZ

Bronx-born Cory Gunz—son of '90s rapper Peter Gunz—is the latest Young Money signee. He's featured on artist Aaron Fresh's single, "Dirty Girl."





# EMI TOPS AGAIN

**Publisher Retains Largest Share  
Of Top 100 U.S. Airplay Songs**

For the second consecutive quarter, EMI Music Publishing captured the largest share of the 100 most popular U.S. radio airplay songs, picking up an 18.1% share during the three months ended Sept. 30.

That was down from 21.1% the company snared in the previous quarter and 19.5% it garnered in third-quarter 2009. Still, its share of 41 of the top 100 airplay songs was enough to land it in the top spot. Those songs included the No. 1 track, "California Gurls," by **Katy Perry** featuring **Snoop Dogg**; **Taio Cruz's** "Dynamite" at No. 3; and **Drake's** "Find Your Love" at No. 6.

Radio airplay was calculated based on the overall top 100 detecting songs from 1,514 U.S. radio stations that Nielsen BDS monitored electronically for the period of July 1-Sept. 30. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

Universal Music Publishing Group surged nearly seven percentage points into second place in the third-quarter ranking with a 16.8% share, up from 10% in the second quarter, when it came in fourth, and 12.5% in third-quarter 2009. Uni-

versal captured a share of 31 songs, two fewer than in the second quarter, including "Love the Way You Lie" by **Eminem** featuring **Rihanna** at No. 2, "Dynamite" and "Airplanes" by **B.o.B** featuring **Hayley Williams** at No. 4.

## Publishers Place

ED CHRISTMAN



Sony/ATV Music Publishing fell to third place with 14.4%, up from 13.4% in the prior quarter when it finished in second place, but down from 17.1% in the corresponding period last year. Sony/ATV had a share in 25 of the top 100 songs of the third quarter, including **Mike Posner's** "Cooler Than Me" at No. 5, "Find Your Love" and "I Like It" by **Enrique Iglesias** featuring **Pitbull** at No. 7.

Warner/Chappell came in fourth with a 12.7% share in the third quarter, improving from 12.1% in the prior quarter and 11.9% in the corresponding period of 2009. The publisher had a share of 34 of the top 100 U.S. radio songs, second-most among all publishers and up from the 30 tracks it had in the prior quarter. Those songs include "California Gurls," "Airplanes" and "Cooler Than Me."

Kobalt Music Group ranked fifth for the 10th consecutive quarter, even though its market share surged to 12.1% from 8.3% in

the prior quarter and 6.1% a year earlier. Kobalt had a share in 17 top 100 radio songs, the same number as in the prior quarter, including "California Gurls," "Dynamite" and the No. 10 song, "DJ Got Us Fallin' in Love," by **Usher** featuring **Pitbull**.

BMG came in sixth with a 5.2% share, down from the 7.7% it had in the prior quarter, when it made its debut in the top 10 of the Publishers Airplay chart in sixth place after acquiring Stage Three Music, Evergreen Copyrights and Cherry Lane Music Publishing. BMG had a share in eight top 100 radio songs in the third quarter, down from 13 in the prior quarter. Its top songs include "OMG" by **Usher** featuring **Will.i.am** at No. 8, **the Script's** "Breakeven" at No. 19 and "Bulletproof" by **La Roux** at No. 22.

Also placing eight songs in the top 100 was Bug Music, which held steady in seventh place, even though its market share declined to 4.2% from 4.5% in the second quarter. (It

## TOP 10 PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	<b>EMI MUSIC PUBLISHING</b>	<b>18.1%</b>
2	UNIVERSAL MUSIC PUBLISHING GROUP	16.8%
3	SONY/ATV MUSIC PUBLISHING	14.4%
4	WARNER/CHAPPELL MUSIC	12.7%
5	KOBALT MUSIC GROUP	12.1%
6	BMG	5.2%
7	BUG MUSIC/WINDSWEPT HOLDINGS	4.2%
8	WORDS & MUSIC COPYRIGHT ADMINISTRATION	1.6%
9	DOWNTOWN MUSIC PUBLISHING	1.1%
10	WIXEN MUSIC PUBLISHING	1.1%

## TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

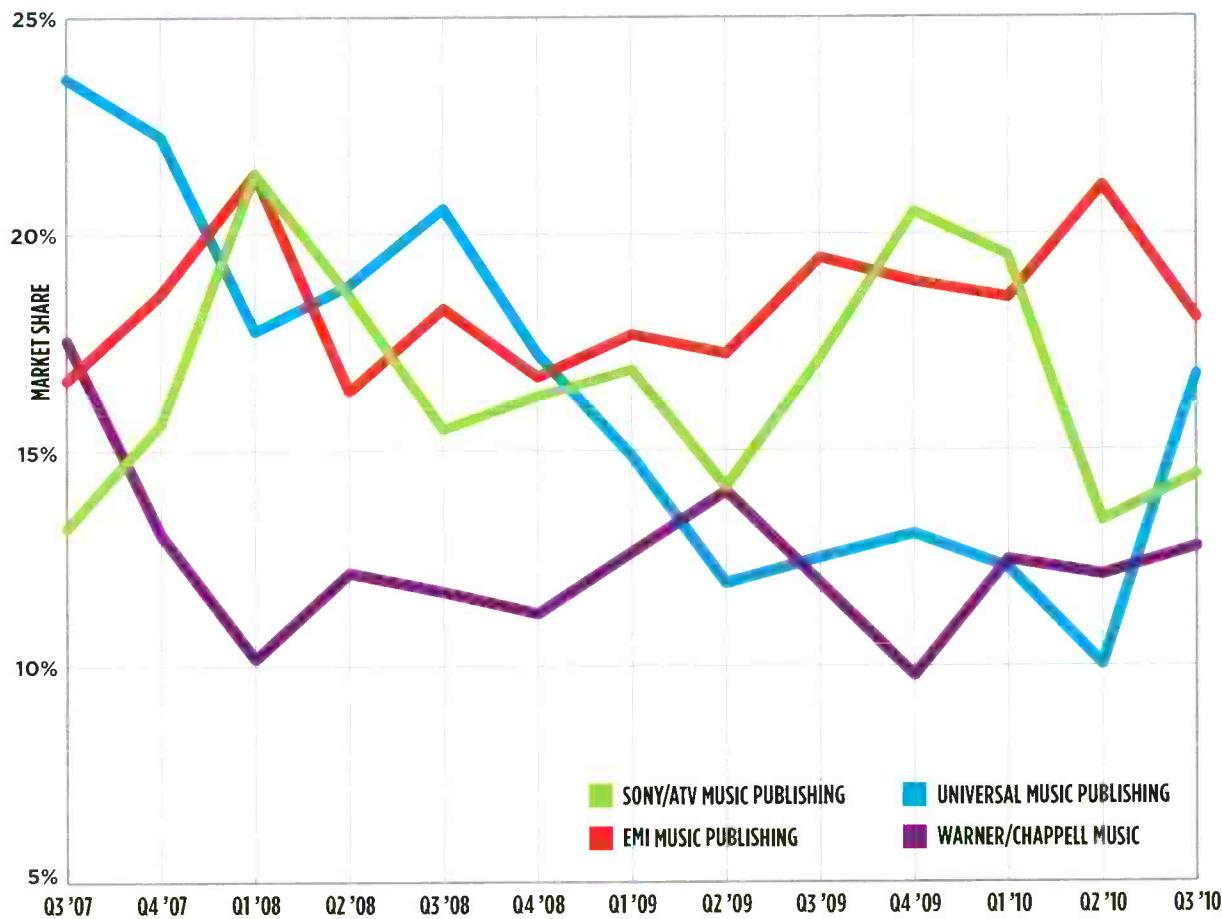
RANK	PUBLISHER NAME	MARKET SHARE
1	<b>WARNER/CHAPPELL MUSIC</b>	<b>13.4%</b>
2	SONY/ATV MUSIC PUBLISHING	12.6%
3	UNIVERSAL MUSIC PUBLISHING GROUP	11.6%
4	EMI MUSIC PUBLISHING GROUP	11.1%
5	WORDS & MUSIC COPYRIGHT ADMINISTRATION	6.9%
6	BLUEWATER MUSIC	4.7%
7	BMG	4.6%
8	BUG MUSIC/WINDSWEPT HOLDINGS	4.3%
9	WEIMERHOUND MUSIC	4.0%
10	FULL CIRCLE MUSIC PUBLISHING	2.3%

Percentage calculations based upon the overall top 100 detecting songs from 1,514 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of July 1-Sept. 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

Percentage calculations based upon the overall top 100 detecting songs from 192 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of July 1-Sept. 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

## QUARTER BY QUARTER

The four major music publishers' quarterly share of the 100 most popular U.S. radio airplay songs.



Nothing comes close to the Golden Coast: "California Gurls" by KATY PERRY (featuring Snoop Dogg) was the top U.S. airplay song of the third quarter.

was 4% a year earlier.) Its top songs include "Billionaire" by **Travis McCoy** featuring **Bruno Mars** at No. 9, Mars' "Just the Way You Are" at No. 16 and **Uncle Kracker's** "Smile" at No. 17.

Words & Music Copyright Administration scored a place in the rankings for the fifth consecutive quarter, this time placing eighth with a 1.6% share, down from 2.5% in the prior quarter and 2.0% in the corresponding period of 2009. The company had share in five top 100 songs, including **Lady Antebellum's** "Need You Now" at No. 18.

Downtown Music ranked ninth with a 1.1% share, marking the first time it has appeared on the top 10 publishers chart since Billboard began compiling it in second-quarter 2006. Downtown had a share in four of the top 100 radio songs, including "California Gurls."

Wixen Music Publishing came in 10th with 1.1%, its first time in the top 10 since first-quarter 2009, when it had a 1.7% share. Wixen had a share in eight top 100 radio songs in the third quarter, double that of Downtown, including "Just the Way You Are."

Meanwhile, Warner/Chappell was the top-ranked country music publisher with a 13.4% share of the top 100 country songs at 192 stations monitored by Nielsen BDS. That's up from the 9.7% it logged in the second quarter when it ranked third.

The top songwriter of the third quarter was **Martin Karl "Max Martin" Sandberg**, who had a hand in writing six of the top 100 radio songs, including "California Gurls," "Dynamite," "DJ Got Us Fallin' in Love" and the No. 12 song, Perry's "Teenage Dream."

### TOP 10 SONGWRITERS AIRPLAY CHART

RANK	ARTIST
1	<b>MARTIN KARL "MAX MARTIN" SANDBERG</b>
2	LUKASZ "DR. LUKE" GOTTWALD
3	WILLIAM "WILL.I.AM" ADAMS
4	BENJAMIN "BENNY BLANCO" LEVIN
5	ALEX "DA KID" GRANT
6	NADIR "REDONE" KHAYAT
7	BONNIE MCKEE
8	TAYLOR SWIFT
9	MARSHALL "EMINEM" MATHERS
10	ERIC HOLLJES

### TOP 10 AIRPLAY SONGS

RANK	SONG	LABEL
1	<b>"CALIFORNIA GURLS,"</b> KATY PERRY FEATURING SNOOP DOGG	CAPITOL
2	"LOVE THE WAY YOU LIE," EMINEM FEATURING RIHANNA	WEB/SHADY/ AFTERMATH/INTERSCOPE
3	"DYNAMITE," TAILO CRUZ	MERCURY/IDJMG
4	"AIRPLANES," B.O.B FEATURING HAYLEY WILLIAMS	REBELROCK/ GRAND HUSTLE/ATLANTIC
5	"COOLER THAN ME," MIKE POSNER	J/RMG
6	"FIND YOUR LOVE," DRAKE	YOUNG MONEY/CASH MONEY/ UNIVERSAL MOTOWN
7	"I LIKE IT," ENRIQUE IGLESIAS FEATURING PITBULL	UNIVERSAL REPUBLIC
8	"OMG," USHER FEATURING WILL.I.AM	LaFACE/JLG
9	"BILLIONAIRE," TRAVIE MCCOY FEATURING BRUNO MARS	NAPPY BOY/DECAYDANCE/ FUELED BY RAMEN/RRP
10	"DJ GOT US FALLIN' IN LOVE," USHER FEATURING PITBULL	LaFACE/JIVE/JLG

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,514 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of July 1-Sept. 30. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

Ranking based on the number of aggregated plays each song had among 1,514 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of July 1-Sept. 30.



# Bonnie McKee

The wild ride from teenage bidding-war object to one-and-done artist to in-demand pop songwriter

BY JASON LIPSHUTZ

Is 25 too young for a comeback? For Bonnie McKee, the fire-haired singer/songwriter from Seattle, the transition from troubled 16-year-old pop singer to behind-the-scenes writing star has become a makeshift tale of redemption. McKee is enjoying prolonged success due to writing credits on smash hits like Katy Perry's Billboard Hot 100-topping singles "California Gurls" and "Teenage Dream" and Taio Cruz's "Dynamite."

After being kicked out of private school eight weeks before finishing ninth grade, McKee brought her hopes of singing stardom to Los Angeles and triggered a bidding war between the heads of Interscope and Warner Bros. McKee was touted as a pop star on the rise before her 2004 debut, "Trouble," flamed out and a less-than-amicable label split brought her back to square one.

Feeling heartbroken and barely scraping by, McKee signed a deal with Pulse Recording's publishing arm, Check Your Pulse, and began selling her dream to other artists. As her writing credits increased and she fell into the same social circle as Perry, McKee began working under the guidance of producer Lukasz "Dr. Luke" Gottwald (Kelly Clarkson, P!nk) and signed a production deal with his Prescription Songs imprint last February.

As she prepares to lend her talents to crafting the next Britney Spears album, McKee is planning on using her songwriting experience to reboot her solo career next year—and this time, she knows what she's doing. "I've already proven that I'm a real writer and that I'm just not a puppet," she says, "so I'm glad to be coming from this angle."

## When did you first start writing songs?

The more I think about it, the more I realize I was always doing it. I was taking songs that already existed and writing my own lyrics to them, or I had melodies in my head and wrote ridiculous songs to them. I still have songs from when I was 8 years old, about leprechauns and fairies and angels.

## You've also been singing since you were 5. What attracted you to performing?

It's kind of been the plan since the get-go. As a child I loved to dance and sing, and I would sketch outfits that I wanted to wear. I always wanted to read those little black notes on the page and figure out what it all meant. My parents put me in piano lessons when I was 5, and then I was in the Seattle Girls Choir—we toured all over Europe and sang for the pope. My mom knew from the time I was little that this was what I was going to be doing.

## What happened that got you kicked out of high school?

I was going through a lot of personal trauma. I was on drugs, and I was in all kinds of trouble with an older boyfriend. It was just a bad time for me. I wrote a lot of my first record in ninth grade, when all this stuff was going on in my life. I did a school project where we got to spend time in a recording studio. So I went in and recorded four or five songs and made a demo right before I got kicked out.

## How did that demo lead to a record deal?

I gave it to everyone I knew, and somebody sent it to someone else in L.A., and I got a phone call from my first manager. My demo was played

on [noncommercial KCRW Los Angeles] and a bidding war happened. It came down to [Interscope Geffen A&M chairman/CEO] Jimmy Iovine and [former Warner Bros. Records chairman/CEO] Tom Whalley, and signing with Tom seemed like the best idea. It was an event signing—since I was Tom's first signing as CEO, it was a big deal, and everyone was talking about it. And being 16, I didn't know what to look for in a label. I was like, "Oh, Madonna was there, and Prince was there, so I like it!" Prince changed his name because he hated his label. I probably should have seen the signs.

## What went wrong at Warner Bros.?

I moved to New York when I was 17 and recorded the record with Bob Power over eight months. And then I moved back to L.A. and rerecorded everything with Rob Cavallo. It took a year-and-a-half, even though the songs were

**I was friends with Katy Perry when we were poor. I met her in a thrift store.**

already written. We were just taking our sweet time, and I had no idea what was going on. In retrospect, these were some of my first attempts at songwriting, and I probably could've used some help. They didn't put me in the studio with Linda Perry or Glen Ballard, and I needed that. I didn't have a hit.

## What was the final straw?

Tom Whalley said, "I want you to go write some more songs and we'll put it out. We just don't have a single." I wrote about 40 songs and turned them in and got no response. I got so fed up that I recorded three songs that I felt in my bones were hits, and I went over to Tom Whalley's house in the middle of the night with a dagger. I stabbed the CD into a tree in front of his front door, and then I wrote in lipstick on his car, "Platinum, baby!" I wanted to make an impact, and I think I did.

## Do you think he listened to the CD?

I don't know. I don't care. Those three songs ["Mine," "To Find You/Fireflies" and "Teenage Heart"] are the ones that got me my publishing deal. I wasn't hallucinating. I know when I'm good and when I'm not.

## How did that deal materialize?

My friend put me in touch with Josh Abraham at Pulse. They had me come over and play a song, and they wanted to sign me on the spot. Everyone was like, "Don't sell your publishing, because it's not worth anything right now. Get a [record] deal first." And I was like, "What the fuck else am I going to do? I'm in the slums of Hollywood, digging through the couch for change and eating at Taco Bell." So I signed with them and that turned out to be the best decision I ever made.

## Meanwhile, you were doing some acting work. Did you ever consider leaving music and committing to that?

I'm a better musician than actor. I wanted to make sure I kept the allure of being an artist and not play other people. All of the acting that I've done is related to music. I played Janis Joplin on "American Dreams," and then in "August Rush" I had to play classical piano. I was on "CSI" and played a street musician. I had two weeks to learn how to play guitar for that. Needless to say, my fingers were bleeding, but I pulled it off.

## How did you meet Dr. Luke?

I had known Luke socially, because I was friends with Katy Perry, when we were poor. I met her in a thrift store. She approached me and was like, "Oh, you're Bonnie McKee, right? Your album just came out. Your song, 'Confessions of a Teenage Girl,' inspired my song, 'One of the Boys.'" I was like, "Oh, awesome!" We were homies, and she was hanging out with Luke. I kind of ignored him, and then I realized who he was, and I decided to keep ignoring him because playing hard to get always seems to do the trick. And then I started getting cuts at Pulse: I got some Leighton Meester stuff, and I got an Elliott Yamin cut. Josh and [Dr. Luke] had a little talk, and Luke was interested in what I was working on.



## What was the first thing you worked on with him?

He had me come in and work with [producer] Ammo, and he tested me a little and said, "Write a song. Let me see what you can do." He pushes me to do my best work, and he's meticulous, and sometimes it drives me crazy but it's always for the better. And then the Katy thing happened and he called me in to do "California Gurls" and "Teenage Dream" in February. We wrote about five different versions of "Teenage Dream" together.

## How did "Dynamite" come together?

Luke and Max Martin had written this melody, and Luke called me in to do a lyric on it. I had never met Taio until about a week ago, although I've seen him perform ["Dynamite"], and it was so exciting to see an audience responding live to it.

## Is it weird to watch someone else use your idea, since you are still a performer?

In the beginning, I would have a hard time giving songs away, but now it's really exciting. If it's something that wouldn't work for me, it's good that my words get to be heard. "Teenage Dream" was a hard one to give up, because that's something I would definitely sing and I'm really proud of, but Katy killed it. I'm glad it was someone who deserves it and has the chops to back it up.

## How will your songwriting experiences influence your solo career?

I'm picking up little tips along the way and honing my craft. I've written with so many people that it's made me rethink what songwriting is. My first record was very instinctual, but I understand the importance of repetition and how to write a hook now, which is something I thought I knew about before but I didn't.

## When are you planning to record your next album?

I'm going to work on the Britney Spears record with Luke, probably until the end of the year, and then I'll get pretty heavy into my own stuff. I'm just carving out what exactly it's going to be. Luke is producing half of my album and executive-producing the whole thing. I'm hoping to have something by springtime. There are a few other projects, but I don't want to jinx anything.

## Do you see yourself working outside of pop music?

Absolutely. I listen to pop music, but I draw a lot from alternative and indie music, like Lykke Li and Peter Bjorn & John. With pop, it's a fun word puzzle, because you have to write inside of a certain formula. But with other stuff, anything goes. I like to have that kind of freedom sometimes.

Draw the line: AEROSMITH performs at Boston's Fenway Park in August, a month after BMG said it agreed to acquire the band's music publisher, Stage Three Music.



# IN A MAJOR KEY

Acquisitive BMG Consolidates Its Position In Publishing BY ED CHRISTMAN

In October 2008, Bertelsmann unveiled its newly christened BMG Rights Management division, which was to focus on providing marketing, licensing and rights management services to songwriters and performers.

Barely two years later and backed with the resources of joint-venture partner Kohlberg Kravis Roberts (KKR), BMG, as the division now prefers to call itself, has emerged as the world's most active acquirer of publishing catalogs. Since mid-2009, the company has purchased Crosstown Songs America, Stage Three Music, Cherry Lane Music Publishing and Evergreen Copyrights.

Thanks to those acquisitions, BMG ranks for the second consecutive quarter among the top 10 publishers based on its share of the 100 most popular U.S. airplay songs, as measured by the Harry Fox Agency (see story, page 24).

With its appetite for dealmaking, its Bertelsmann pedigree and the financial backing of a leading private-equity firm, is BMG gearing up to join the ranks of the major music publishers?

"I would dare to say that we are already a major," BMG CEO Hartwig Masuch says. "A small major, but we have a major footprint right now. We're very confident that by the end of 2011 we'll cover a lot of ground between us and the other four guys. If you look at our shareholders, KKR and Bertelsmann, it's quite clear that they don't want to be No. 5 in the market, that's for sure."

## SENSING AN OPPORTUNITY

It wasn't long after Bertelsmann's 2007 sale of BMG Music Publishing to Universal Music Group that the German media giant was already plotting its re-entry into music publishing.

Bertelsmann had sold its publishing assets for €1.6 billion (\$2.2 billion) and decided that it could buy back into the market at attractive valuations, according to Masuch, who had been a BMG Music Publishing managing director and senior VP for Germany, Switzerland and Austria.

Even better, the pending divestiture of Ber-

telsmann's 50% stake in Sony BMG Music Entertainment to Sony, which it completed in 2008, meant that the company would be able to return to the music business free of the digital transition challenges plaguing record labels. Meanwhile, Bertelsmann's Arvato division—a provider of distribution, billing, digital storage, customer loyalty programs and other services to media clients—was available to provide backroom services to a new music publishing operation.

Then the outbreak of the global credit crisis helped create favorable conditions for a new player. During the mid-2000s, music publishing underwent a wave of consolidation as publishing companies backed with private-equity investment, like Primary Wave Music, Bug Music and Evergreen, went on buying sprees.

"These investors were saying, 'Publishing seems to be a very simple business,'" Masuch says. "We buy at a multiple of 12 and sell at the multiple of 18. Great, let's do that."

But by late 2008, the bottom fell out of the global economy and suddenly a lot of in-

vestors "were running for cover," he adds.

"We were around three months into our game plan," Masuch recalls. "We said, 'This is an even more interesting business than we thought.'"

So the company devised another game plan, one that required the resources of a financial partner so it could make a bigger play. Enter KKR.

"We knew that they had the same belief that the music business is not just about doom and gloom and open for a completely new service-driven business model," Masuch says.

In July 2009, KKR agreed to take a 51% stake in BMG, and by the end of the month, the joint venture had made its first acquisition: Crosstown Songs America.

Not only did BMG's association with KKR give it a partner that could conduct financial analysis on acquisitions and supply capital for purchases, but it also helped it access the debt markets to aid in financing acquisitions.

So far, Masuch claims the company has been able to live up to his stated objective, which he discussed at the Billboard Music &



**"I would dare to say that we are already a major. A small major, but we have a major footprint right now."**

—HARTWIG MASUCH, BMG

Money Symposium in May: that BMG would acquire publishing assets at a multiple of less than nine times acquisition price to net publisher's share, despite industry skepticism to the contrary.

While BMG appears to be in a hurry to buy up other music publishers, the company will take its time about rationalizing its acquisitions. Masuch says it's a mistake to start cutting employees as soon as an acquisition closes.

"So far, we are leaving everything as is and seeing how it plays out," he says. "You can really get to know people if you work with them . . . We are building an organization where there's a lot of room for good people who share the vision we have."

Masuch says he can afford the luxury of learning about new assets because KKR understands that BMG is rolling out a "buy-and-build strategy." BMG recently hired Richard Blackstone, former chairman/CEO of Warner/Chappell Music, as its chief creative officer to lead the publishing company's creative efforts in the United States.

Now that BMG has staked out its turf state-side and in the United Kingdom (through London-based Stage Three), the company is also establishing a presence in key European markets like France, Germany, Spain and Italy.

## FOCUS ON BACKROOM SERVICES

Besides acquisitions, Masuch says he's counting on the company's focus on advanced backroom services to attract writers and artists, in contrast to major publishers, which emphasize the creative prowess of their A&R staffs to attract new signings.

Due to the transition to digital, the music business faces a paradigm shift, Masuch says. Accurate accounting, transparent royalty statements and timely payments for things like online streaming and subscription services will take on more importance, he observes, as opposed to older models under which payments and accounting were dependent on how many CDs were sold.

Masuch says the shift also includes the falling cost of entry into the music business thanks to digital distribution and more sophisticated, do-it-yourself recording tools. These changes align closely with Bertelsmann's interest in owning media assets.

"We looked at [the music publishing business] and said, 'OK, there is something that's very familiar and very close to some of the areas that our money is invested in,'" Masuch says.

The service model that attracted Bertelsmann back into the music industry also can apply to the recorded-music side of the business too, he says, noting that improved digital accounting will be relevant to owners of both publishing and master recording rights.

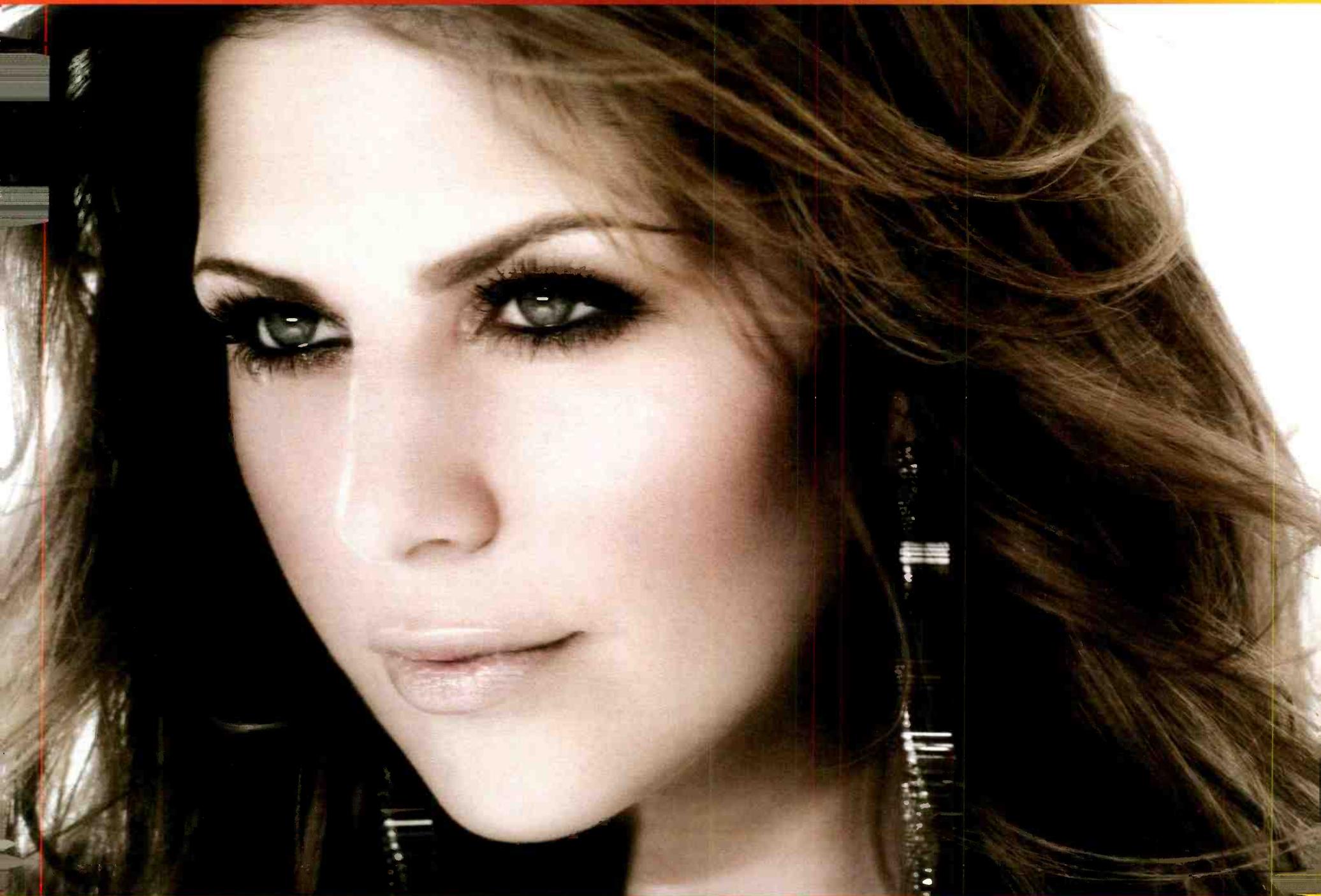
But while Masuch acknowledges that BMG is still interested in buying master recording rights, he adds that it isn't interested in becoming a traditional record label. Nor is the company looking to acquire a major publishing company.

"We are not interested in buying a major because we have an infrastructure—a great, scalable infrastructure," he says.

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**SESAC**

## 6 QUESTIONS WITH EDDIE FERNANDEZ

BY LEILA COBO

With Universal Music Latin Entertainment commanding more than half the U.S. market for Latin recorded-music sales, Universal Music Publishing Group Latin America is increasingly working hand in hand with UMLE's imprints to better leverage their respective catalogs and generate new business. Heading up UMPG Latin America's operations in the United States and Latin America is senior VP Eddie Fernandez. Before joining UMPG's Latin American publishing division in 2006, Fernandez was VP of Latin America for Sony/ATV Music Publishing and VP of A&R at Universal Music Latino. In an interview, he talks about opportunities in the Latin publishing market.

**You've enjoyed growth across your entire business, particularly in Latin America. What's driving that growth?**

The recorded-music market fell precipitously in the past five years. But now in Brazil, for example, we're forecasting a surge in album sales for [2010]. In Argentina, we're ahead in gross revenue this year from our projections. And in Colombia, record sales are down, but there is a lot of movement in the music market in general. We've vastly improved, for example, the way

we collect [royalties]. It's often basic things, like implementing electronic registration of songs and catalogs within the local composer societies.

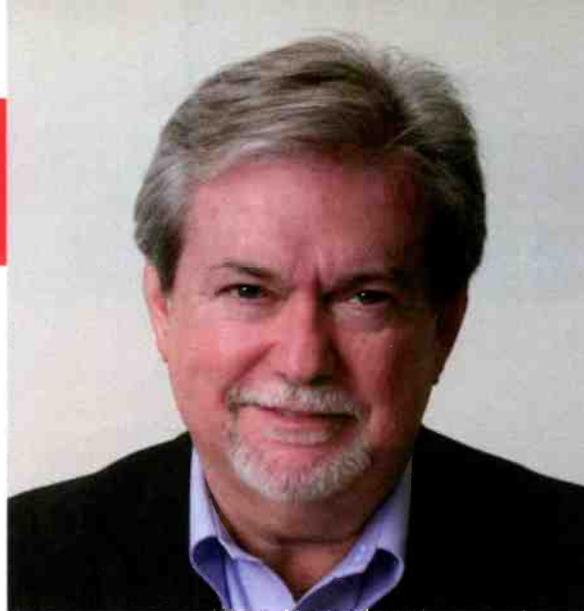
**Which market presents the biggest challenges?**

Definitely Mexico, because it's the main source of A&R for the region. Much of the pop that's consumed here comes from Mexico, so there's more competition. We have dedicated regional Mexican and pop divisions and we also have an office in Monterrey with a dedicated A&R director who

actively goes after regional Mexican catalogs.

**What opportunities do you see in the U.S. market?**

The market here is more complex due to geographic and cultural segmentation. What someone likes in Los Angeles doesn't necessarily translate to Puerto Rico. We're relying here on having more singles at radio to make up for physical sales. We'll also be more aggressive in targeting ad agencies to [strike synch deals]. And we want to provide them with additional services; not only



the hits we have in our catalog, but also the services of the great producers we have on our roster who can custom-make music and jingles.

Overall, our U.S. income has remained stable, although I've had to be far more aggressive in chasing good singles and placing them. The word "marketing" didn't exist before in the publishing world.

**You signed Juanes to a publishing deal in 2007 at the same time he renewed his recording contract with Universal Music Latino. Are all acts signed to the label also being signed to publishing?** We are definitely working [with the label], not only in

new signings but also in synch deals. With Juanes, all his compositions from his upcoming album and moving forward will fall under UMPG. And Juan Gabriel, who has one of the biggest contemporary Latin music catalogs, signed a worldwide administration deal with us at the same time that he signed as an artist with Universal Music Mexico.

Having our artists also signed to the label of course is a tremendous advantage. With Chino y Nacho and with Mexican pop act Belanova, for example, the label negotiated major synch deals with AT&T. We work very closely with the label's new business

development department and approach advertising agencies to sell masters and publishing, as if we were a one-stop shop.

**How are you promoting your songwriters and their catalogs?**

We have created a program to [highlight] key anniversaries for songs in our catalog. For example, 2010 marks the 25th anniversary of Gloria Estefan's [hit single] "Conga," so we will be putting together a CD sampler and online e-sampler and sending that to our database of music supervisors. We're also doing a Latin boxed set and e-sampler to distribute to all music supervisors and Hispanic ad agencies in the U.S. and Puerto Rico. And we're frequently setting up songwriter showcases.

**How important is digital revenue for you in Latin America?**

It's still not significant for us. But it will be. The day they open iTunes in Brazil, then we're talking. ...

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his own voice



**STUFF LIKE THAT**  
Quincy Jones not yet  
ready to slow down



**ON THE BIG SCREEN**  
C. "Tricky" Stewart  
talks "Burlesque"

32

32

33

38

39

# MUSIC

**RAP** BY MONICA HERRERA

## LEADER OF THE PACK

Interscope Bets Big On Yelawolf, Slating Two Albums In Six Months

As one of a select few rappers next in line for mainstream stardom, Yelawolf probably could have handpicked a famous songstress to sing the hook on his major-label debut single. Instead, the Gadsen, Ala.-born MC stuck to what got him to this point: staying away from any and all gimmicks.

"I called my homie's girlfriend up in the studio, she said the 'I just wanna party' line, and once we got that, we blew smoke in the air, popped open a beer and just fooled around with it," Yelawolf says, as though he were talking about a random basement party and not his most important solo record thus far. Although Gucci Mane eventually added a verse for "I Just Wanna Party"—the lead track from Yelawolf's "0-60" (Ghet-O-Vision/Interscope), due Nov. 22—the final product still sounds the furthest thing from self-conscious.

"We didn't want to get too far away from 'Trunk Muzik,'" says Yelawolf (real name: Michael Wayne Atha), who released that breakout mixtape in January when he was still relatively unknown. "I'm too stubborn to change. I'm real careful about my music and my longevity in the game. I want to be able to stand next to people like OutKast, N.W.A and Snoop Dogg."

There's another reason why "0-60," which consists of six new tracks and six from "Trunk Muzik," won't be as stark a blog-to-radio-darling transformation as, say, B.o.B's "The Adventures of Bobby Ray" or Drake's "Thank Me Later." It's the first of two albums that Yelawolf will release in the next few months. The rapper's sophomore release, tentatively titled "Radioactive," is already slated for March 2011 and is expected to include more commercially appealing collaborations with Diplo and Travis Barker, along with current go-to producers Jim Jonsin and WillPower.

So why not just close out the year with a free mixtape, instead of releasing a fourth-quarter debut and going head to head with Kanye West and Nicki Minaj? "We just want to have something on the shelf for the holidays, because I'm steadily making music and making rounds around the country," Yelawolf says, though he admits, "It's not a project we expect to do crazy numbers with."

Interscope is also keeping expectations measured. "We haven't gone crazy spending money," says director of mar-



On the prowl:  
YELAWOLF

keting Andrew Flad, who describes the campaign for "0-60" as "grass-roots, to continue the momentum he had when he signed."

Yelawolf inked his Interscope deal in April, on the heels of a breakout South by Southwest performance and a modest street hit, "Mixin Up the Medicine," a Juelz Santana track to which he contributed a countrified, Bob Dylan-inspired hook. A yearlong tour with Wiz Khalifa followed, as well as a second-stage slot on hip-hop festival Rock the Bells and an opportunity-seizing feature on Big Boi's "You Ain't No DJ," from the recently released "Sir Lucious Left Foot: The Son of Chico Dusty." "Ever since we hooked up he just gave me huge co-signs," Yelawolf says. "Him bringing me to the BET Hip-Hop Awards was a career-changing moment."

Flad cites the instant appeal of Yelawolf to major retail and media partners as the main reason why the label wanted to release an album. "For a skinny, tattooed white kid who almost became a pro skater to be able to rap so well, and be very respected in the rap community by people like Big Boi, Bun B and Gucci Mane—that's what people are responding to," he says.

MySpace will stream "0-60" a week before release, and Best Buy is onboard to sell a physical version of "I Just Wanna Party" paired with another album track, "Pop the Trunk." Featured promotion on iTunes is in the works, and Interscope has also tapped indie marketing firm Blackman Enterprises to specifically target black college radio. "A lot of college radio plays stuff like Sonic Youth and Trail of Dead," Flad says. "We wanted to make sure that we were focusing on places that have ears for a guy like Yelawolf."

On the strength of his BET Hip-Hop Awards performance with Big Boi, the label is also in talks to have Yelawolf premiere an edited version of the "I Just Wanna Party" music video on "106th & Park."

Meanwhile, the rapper will continue to walk the delicate line between satisfying his underground hip-hop fans and growing his crossover appeal. "Free music used to get on my nerves because I couldn't understand why I felt like artists were being robbed," he says, "and now it's completely reversed. Free music has changed my life. Because 'Trunk Muzik' was free, I'm making money. I want to keep giving people projects on the shelf, but I'll always leak a free song here and there."

## LATEST BUZZ

### >>> MUMFORD & SONS TOP ARIA AWARDS

Global superstars Lady Gaga and Kylie Minogue both struck out at the ARIA Awards, presented by the Australian Recording Industry Assn., with the top prize for an international act going to English folk-rock band Mumford & Sons. The group picked up the most popular international artist award on Nov. 7, the final night of the ARIA Awards, which the association has handed out since 1987 in celebration of the Australian music industry. The album of the year prize went to Sydney brother-and-sister duo Angus & Julia Stone's "Down the Way," beating such releases as Birds of Tokyo's self-titled album and Sia's "We Are Born."

### >>> QUEEN SIGNS TO UNIVERSAL

Legendary British band Queen has signed to Universal Music Group after nearly 40 years with EMI, and preparations are under way for the release of remastered versions of the group's studio albums in 2011. The switch, first reported in May and confirmed Nov. 8, is a blow to EMI, which has lost such acts as the Rolling Stones, Paul McCartney and Radiohead since the label group was taken over by private equity firm Terra Firma in 2007. Queen's Universal deal covers the world outside North America, and the band will appear on the Island Records label as of Jan. 1, 2011. Hollywood Records has issued Queen's U.S. releases.

### >>> DANGER MOUSE RECORDS NEW PROJECT

Danger Mouse keeps fans guessing with his new project, called Rome, which focuses on spaghetti western and Italian film score-inspired music. Danger Mouse, aka Brian Burton, recorded with Italian composer Daniele Luppi for the as-yet-untitled album, which features guest vocals from Norah Jones and Jack White.

Reporting by Mike Collett-White, the Guardian and Reuters.

POP BY JILL MENZE

# TV PARTY

Plain White T's Aim For The Small Screen

Plain White T's frontman Tom Higgenson has gotten a lot of mileage out of a crush. While most people resort to stalking on Facebook to pursue the one who got away, Higgenson wrote "Hey There Delilah," a bona fide hit that crossed over into the pop-culture lexicon. At one point, it reached such a level of saturation that the track's namesake appeared on NBC's "Today" to share her thoughts about the song.

And while Higgenson isn't quite ready to give up his first love, he and his band are ready to start dating again. After being defined by "Delilah" for more than three years, Plain White T's are getting ready to show their range as they release "Wonders of the Younger" on Dec. 7 through Hollywood.

While radio was and still is a primary vehicle for getting the act's music heard, the band's camp is making a much stronger push for a similar ubiquity with on-air TV promos. To help secure such spots, Plain White T's visited five TV networks in August to perform acoustic mini-showcases of their past three hits ("Delilah" and "Our Time Now" from "Every Second Counts" and "1, 2, 3, 4" from 2008's "Big Bad World," which has sold 1.5 million, according to Nielsen SoundScan, and peaked at No. 34 on the Billboard Hot 100), plus two new songs from "Wonders of the Younger."

"It was our chance to get in front of a bunch of important people and have that face time with them," Higgenson says. "With our band, our strong points are our lyrics, our melodies,

our harmonies... We can strip our music down to bare bones and it's still just as effective."

So far their efforts have yielded three different song placements in five different campaigns: Promos for NBC's "Parenthood" featuring first single "Rhythm of Love," a breezy, Jason Mrazesque acoustic number, began in August. A two-month term on ABC Family's "Secret Life of the American Teenager" kicked off in September. And on Nov. 8 the song began a 12-week promo run for Showtime's "Californication."

"Plain White T's are just so damn good in that [acoustic] environment," Disney Music Group VP of licensing Dominic Griffin says. "Especially with 'Rhythm of Love.' It's such a great song with a universal message; it certainly has made it easier to accomplish our goals."

In addition to the first single, new album cut "Boomerang" appeared in spots for ABC's "Private Practice" beginning in September, and ESPN started using the bold, thematic "Irrational Anthem" in October for a campaign that will continue through April 2011.

All of this activity has not only built momentum behind the first single, which has sold 207,000, according to SoundScan, but also widely exposed the diversity of new songs on the album prior to street date.

"This has been a huge opportunity for us. People are taking a bunch of songs off the new album," Higgenson says. "You've got to look at that as a good sign."

●●●●  
**'With our band, our strong points are our lyrics, our melodies, our harmonies. We can strip our music down to bare bones and it's still just as effective.'**

—TOM HIGGENSON, PLAIN WHITE T'S



ROCK BY MEGAN VICK

## Head Start Out Of The Gate

Late Night's David Letterman Gives Runner Runner A Push

Most emerging bands are lucky to land a spot on a late-night show. But Runner Runner has snagged something even better: the endorsement of a prominent late-night host. The band will release its self-titled debut in January through a joint record deal with Merovingian Music, Capitol/EMI and Clear Entertainment, a new label under David Letterman's media company Worldwide Pants.

Clear Entertainment began in 2008 as a management division of Worldwide Pants, headed by manager Jim Recor

with tentative plans to develop it into a full-fledged comedy label. But Recor took a musical change of direction when his stepdaughter, Lucy, introduced him to pop-punk quintet Runner Runner. Recor tipped the band to longtime associate and Merovingian Music founder Jack Ponti, who agreed there was something special about the group.

"They're great songwriters and they have an extraordinary work ethic. Sometimes you just see something you think is special and that is very hard to de-

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> I'M YOUR FRAN

When Berlin-based, Scottish-born singer/songwriter Fran Healy wrapped a world tour with his band Travis in 2009, he was the only member of the four-piece not ready for a break.

"I just wanted to keep going, so it seemed the perfect time to do a solo album," Healy says.

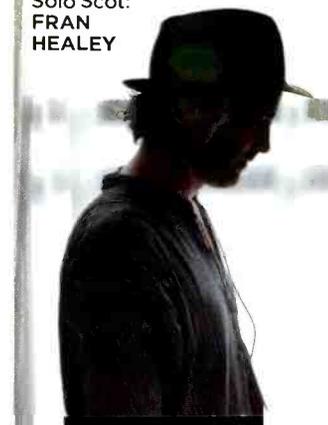
His debut solo set, "Wreckorder," was released Oct. 4 on his own Wreckord Label in the United Kingdom and Europe—with distribution handled by Warner's Alternative Distribution Alliance—and the following day in North America on Rykodisc. It debuted on Billboard's Top Heatseekers chart at No. 8.

Although it features cameos by Paul McCartney and Neko Case, Healy wrote and performed almost the entire album. "It's not a bad idea to

want control of your art—when you're on a major label you relinquish so much of that," he says. "I don't really need a big label to put me out now, as I'm already known."

Having performed solo sets on Keane's summer U.S. tour, Healy is opening for Brandon Flowers, with headlining club dates to follow in December, all booked by New York-based Pinnacle Entertainment. A U.K. tour—with a full backing band—

Solo Scot:  
FRAN HEALEY





Go ahead and jump:  
RUNNER RUNNER

fine," Ponti says.

After two years of managing the band, and with direct approval from Letterman, Recor launched Clear Entertainment as a label entity with Runner Runner as its flagship act in early 2010. Clear then signed a joint venture with Merovingian and Capitol/EMI to help push the group.

With its name already circulating as the flagship act on Letterman's first record label, Runner Runner released the single "So Obvious" on March 16 and began touring to promote it. On Sept. 27, the members finally met their label boss when they performed the song on "Late Show With David Letterman." Two weeks after the performance, "So Obvious" peaked at No. 37 on Billboard's Mainstream Top 40 chart.

The importance of the Let-

terman connection hasn't been lost on the band. "People like David Letterman are backing what we're doing creatively and it just feels amazing to have support from all these people," lead singer Ryan Ogren says.

Runner Runner isn't counting on the Letterman name alone, though. The band has been on the road nonstop since the summer and is finishing up a tour with 2am Club before returning to the road with fellow pop-punkers Forever the Sickest Kids in late November and early December.

"The long plan is they will stay on the road until they can't breathe any more," Ponti says.

The band has also embraced social networking. In the past six months Runner Runner has increased its Facebook fan count from 10,000 to nearly 80,000 through various inter-

active campaigns. The group posts photos of meet-and-greets and concerts—where fans can tag themselves in the audience—and also makes the occasional house call, performing an acoustic set in the living room of a lucky fan.

"I have never worked with a band that has had so much band-to-fan engagement," EMI VP of marketing Tara Chiara says. "They are our best marketing tool."

While Letterman has given Runner Runner a head start, the band knows it takes much more than that to cross the finish line. "It's almost a challenge to look ahead when we've been in this whirlwind of landmarks and milestones since the springtime," guitarist Peter Munters says. "We're just taking it as it comes and really working hard out here." ...

is planned for 2011, with bookings by the London-based Sound and Vision Artist Agency. Healy is published by Copyright Control. —Steve Adams

### >>>HOUSE PARTY

Italian DJ Alex Gaudino has scored a sleeper airplay hit in the United States with his track "I'm in Love (I Wanna Do It)" (Ultra Records). It made its airplay debut on Sirius' BPM channel on May 26, but only reached No. 1 on Billboard's Hot Dance Airplay on Oct. 16. The track also went top 10 on the Official Charts Co.'s U.K. singles tally.

The song—featuring uncredited vocals from American teen singer Maxine Ashley—is Gaudino's biggest hit since "Destination Calabria" (Rise Records), with vocals by Crystal Waters, was a hit across Europe in 2007.

The Italian house sound that dominated the '80s and '90s has been less high profile of

late, but Gaudino insists, "Italian dance is the best in the world and has been for 30 years. Today, dance is a genre like rock, and even mainstream stars now copy that format."

Gaudino is working on his as-yet-untitled sophomore full-length album, due next year, and plays European DJ dates throughout November, booked by Milan-based Magnificent Booking (Italy) and London-based MN2S (rest of the world). Brooklyn-based AM Only handles U.S. and South American bookings. Gaudino is published by his own Freeman company. —Mark Worden

### >>>LUCKY ELEVEN

Toronto's Finger Eleven may not be instantly recognizable, but its last two albums have each yielded a top 20 hit on the Billboard Hot 100: the ballad "One Thing" from 2003's "Finger Eleven" and rocker "Paralyzer" from 2007's "Them Vs. You Vs. Me."

"They are one of those faceless bands that people know about just by hearing their music," says manager Rob Lanni of Toronto-based Coalition Entertainment. "It's never been that important to the band. They just want to be able to tour."

"Living in a Dream," the first single from fifth album "Life Turns Electric"—released Oct. 21 in North America on Wind-up—has a similar groove to "Paralyzer." So far it has peaked at No. 11 on Active Rock and No. 14 at Alternative.

The band is playing U.S. radio dates through Christmas, with a Canadian tour—booked by Toronto-based S. L. Feldman & Associates—kicking off Jan. 16. A full U.S. tour, booked by the Agency Group, is being lined up for March/April.

Wind-up released the album Nov. 8 in Europe; it's due Nov. 19 in Australia and New Zealand. The band's publishing is with Chrysalis Music.

—Karen Bliss

# 6 QUESTIONS

with LEE DeWYZE

by JILL MENZE

The latest victor to emerge from Fox's "American Idol" machine is season-nine champ Lee DeWYZe, whose rough-hewn singer/songwriter vibe captured voters' hearts and helped him beat out runner-up Crystal Bowersox.

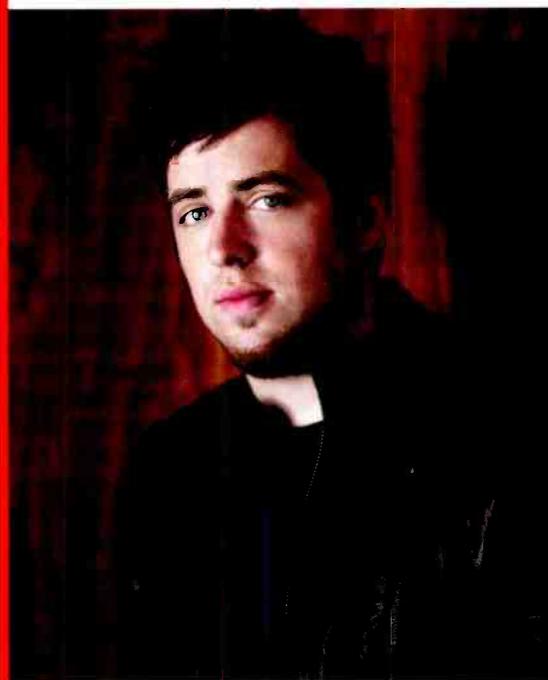
When the season wrapped, the 24-year-old Mount Prospect, Ill., native, who had released solo music in his pre-"Idol" days, signed with 19 Recordings/RCA for his Nov. 16 major-label debut, "Live It Up." DeWYZe helped pen the collection of roots rock-influenced songs alongside songwriters like John Shanks, Toby Gad and Lindy Robbins.

Billboard caught up with DeWYZe to chat about what to expect from the new album, recording during a rigorous touring schedule and his thoughts on the new season of "Idol."

#### 1 How does the sound of your new album compare with the Lee who viewers met on "American Idol"?

On the show, a big portion of it is really trying to fit the format of the show. You do songs outside of your genre, outside of what you normally do. And when the show is over, you're no longer piecing it together and working it out. The album is 100% me, through and through.

#### 2 You co-wrote most of the songs on the album. What do you like about contributing to the songwriting process?



It was important for me to have a hand in the writing. There are 10 of the 11 songs that I'm responsible for, and I'm happy about that. I felt that being a big part of the writing, it would mean a lot more to me and I could connect to the songs better, and I did. "Live It Up" or "Dear Isabelle," those two I wrote based on personal experience. They all are from a personal place for me. Every one of those songs I could sing.

#### 3 What was the recording like, juggling time to make the album with the Idols Live tour?

It was kind of hard, actually, when we were on the tour. It was cool, but it was hard to concen-

trate with everything going on. You're also trying to take it all in. It was pretty difficult at times. But for the most part, once that was over, it was just writing sessions and getting things down. I'm kind of glad it went that way because once the tour was over it really gave me a chance to focus on [the album]. It made me want time to be able to do this.

#### 4 You released music before you were on "Idol"—"So I'm Told" in 2007 and "Slumberland" in 2010. Did that help at all during the whole process?

Definitely being in studios before helped because it didn't intimidate me as much, like being in there with backing music and singing. It wasn't a thing that freaked me out because the very first time I was ever in a studio I was like, "Whoa." I was able to focus on this one, and I had a good time with it. I knew what I wanted to do before I was ever on "Idol." I knew what album I wanted to make. And once we got the opportunity to actually go into the studio I was pretty excited about it. I had a goal set for myself to make all the time in the studio useful time. It worked out well.

#### 5 What's your opinion of the new season of "Idol" and the new judges?

It will be cool, it will be different. They should try to be themselves and not copy Simon [Cowell] or any of that. Just more or less do their own thing. It will be a different show for sure, but it will be successful. It always has

been, and what it's there for is a platform for people who want to get their name out there, who want to do this for a living. I support anything that supports an artist.

#### 6 Where do you see yourself 10 years from now?

I'd like to have a couple albums under my belt, get a lot of touring under my belt. Doing a lot of performances and writing, not just for myself but for other people. This is what I want year in and year out. It's a new step for me, and I want to be doing this for a long time. I want to make the best decisions I can career-wise and do what I love to do.

# REVIEWS

## ALBUMS

### AMERICANA

#### ELVIS COSTELLO

National Ransom

Producer: T Bone Burnett

Hear Music

Release Date: Nov. 2

If Elvis Costello's predilection for album-to-album change has been dizzying during the past 30-plus years, his latest release, "National Ransom," truncates that whirlwind across 16 tracks. Returning to "King of America" and "Secret, Profane & Sugarpane" partner T Bone Burnett, Costello cuts a wide swath with an equally broad array of players, from his bands (the Imposters, the Sugarcanes) to special guests like Leon Russell, who solos on the shuffling rocker "My Lovely Jezebel," and Vince Gill on the roots hybrid "Dr. Watson, I Presume." Assigning a time and place to each song, from the early 20th century to present day, Costello and company kick hard on the Wall Street-skewering title track, "Five Small Words" and "The Spell That You Cast." He slides into country for "A Slow Drag With Josephine" and "I Lost You," and touches on jazz with "You Hung the Moon" and the Joni Mitchell-styled "One Bell Ringing." Elsewhere, Costello takes a vaudeville turn on the emotive album closer "A Voice in the Dark."



#### MY CHEMICAL ROMANCE

Danger Days:  
The True Lives  
of the Fabulous  
Killjoys

Producer: Rob

Cavallo

Reprise Records

Release Date: Nov. 22

The uniforms, logos and socio-political bombast of My Chemical Romance's 2006 album, "The Black Parade," have all been safely packed away. The rock quintet is comparatively stripped down and glammed up on its fourth studio album, "Danger Days: The True Lives of the Fabulous Killjoys." It's equally over the top in its ebullient energy, and a bold new direction clothes the act's attitude in a vastly different kind of approach. Like its predecessor, "Danger Days" is aural theater, a graphic novel-esque tale set in 2019 and casting MCR in yet



another fictional alter ego. Follow the plot if you can, but don't expect much help from these 15 tracks. They blaze a wide trail, from such thrashing rockers as "Na Na Na," "Save Yourself, I'll Hold Them Back" and "Vampire Money" to melodic near-ballads like "Summertime" and "The Only Hope for Me Is You." MCR brings in some synth electro touches for "Planetary (Go!)" and turns on some Red Hot Chili Peppers-styled funk for "Destroya," while "S/C/A/R/E/C/R/O/W" nods to "Abbey Road"-era Beatles. Most important, it's big fun, whether you buy into the high concept or not.—GG

It's a lot to take in, but his aim is true as always.—GG

### ROCK

#### BLACK DUB

Black Dub

Producer: Daniel Lanois

Jive Records

Release Date: Nov. 2

Daniel Lanois has already had a pretty remarkable

year, with high-profile production gigs on albums by Brandon Flowers of the Killers and Neil Young, who titled his latest, "Le Noise," in honor of his partner's crucial creative contribution. (He also has a hardcover memoir out this month for readers thirsty for details regarding his collaborations with such acts as Bob Dylan and U2.) Black Dub, though—where the producer is joined by bassist Daryl Johnson, drummer Brian Blade and singer Trixie Whitley (daughter of the late Chris Whitley)—might be Lanois' most impressive project yet. On its excellent self-titled debut, the Los Angeles-based act offers up an adventurous and deeply funky brand of soul-steeped roots music. As in any Lanois production, the instrumental textures are worth savoring on their own; check out the loping reggae groove during "Nomad" or the shimmering guitar sparkles in opener "Love Lives." Yet Black Dub has real songs, too, none more memorable than "Surely," a gorgeous ballad Whitley sings like some forgotten Motown star.—MW

### 7 WALKERS

7 Walkers

Producer: Papa Mali

Response Records

Release Date: Nov. 2

Grateful Dead spinoffs tend to be hit-and-miss affairs. But in 7 Walkers, Dead percussionist Bill Kreutzmann has hit pay dirt. The well-credentialed group—fronted by Louisiana singer/guitarist Papa Mali and now including Meters bassist George Porter (who appears on only one of the debut album's 13 tracks)—plays it loose and rootsy in a manner Deadheads will certainly find appealing, especially with Robert Hunter writing lyrics. The track "King Cotton Blues" (featuring Willie Nelson) hews closer to the Band, while 7 Walkers' "open love letter" to Louisiana and New Orleans embraces the exotic trancy-ness of the voodoo ode "Chingol," the brassy buoyancy of "New Orleans Crawl," the soulful tone poem vibe of "Louisiana Rain," the roadhouse shuffle of "Hey Bo Diddle" and the marching funk of "7 Walkers." And you'll seldom find a love song more sweet and unconditional than "Evangeline." A fine soundtrack for Louisiana's continuing return to glory.—GG

### NEW & NOTEWORTHY

#### WEEZER

Death to False Metal

Producers: Rivers Cuomo,

Shawn Everett

DGC/UMe

Release Date: Nov. 2

Weezer's Kiss-loving front-

man Rivers Cuomo has always had delusions of metal grandeur. On the aptly titled "Death to False Metal" compilation, many of the revisited outtakes from Weezer's discography aspire to metaldom heights but land somewhere in the modern rock stratosphere. Massive riffs and raging vocals come through clearly on "Everyone," a song whose only redemption is an angular, synth-like guitar solo. Most longtime fans are looking to hear Weezer's old cleverness: tongue-in-cheek songs you can laugh with, not at. The Southern California quartet gives listeners just that with the tunes "Trampoline" and "Odd Couple," which hover near kitschy, catchy power-pop. "I got a PC, you got a Mac/I'm giving you flack for your AirPort," Cuomo sings on "Odd Couple." Taking it one step further, "I'm a Robot" sounds like a prime candidate for "Yo Gabba Gabba!," while the group's cover of Toni Braxton's "Un-Break My Heart" is so bad it's good. Simply put, Weezer needs to exorcise the metal demons and find a balance that works.—JM



#### N\*E\*R\*D

Nothing

Producers: The Neptunes

Star Trak/Interscope

Release Date: Nov. 2

While Pharrell Williams' legacy as

one-half of production duo the Neptunes has long been secure, his ventures as the frontman for hip-hop/funk trio N\*E\*R\*D have yielded a challenging, inconsistent output. "Nothing," Williams' fourth album alongside the group's Chad Hugo and Shay Haley, offers more top-shelf beats and a few intriguing genre experiments amid the sweaty dance tracks. "Hot-N-Fun" (featuring Nelly Furtado) and "Hypnotize U" both employ stunning "stadium music" with regrettably forgettable lyrics, while "God Bless Us All" utilizes the same Latin-flavored brass that Williams employed on Clipse's "Popular Demand (Popeyes)" last year. However, the best moments on "Nothing," like the unraveling political rant "Help Me" and the bittersweet soul song "Life As a Fish," shy away from the party atmosphere and allow Williams to hammer home substantial messages. At 36 minutes, the set is quick, generally uptempo and full of the Neptunes' mixtape-ready bangers, yet Williams finds his groove during moments that won't rattle any trunks.—JL



#### ELVIS PRESLEY

Viva Elvis—The Album

Producer: Erich van Tourneau

Legacy Recordings

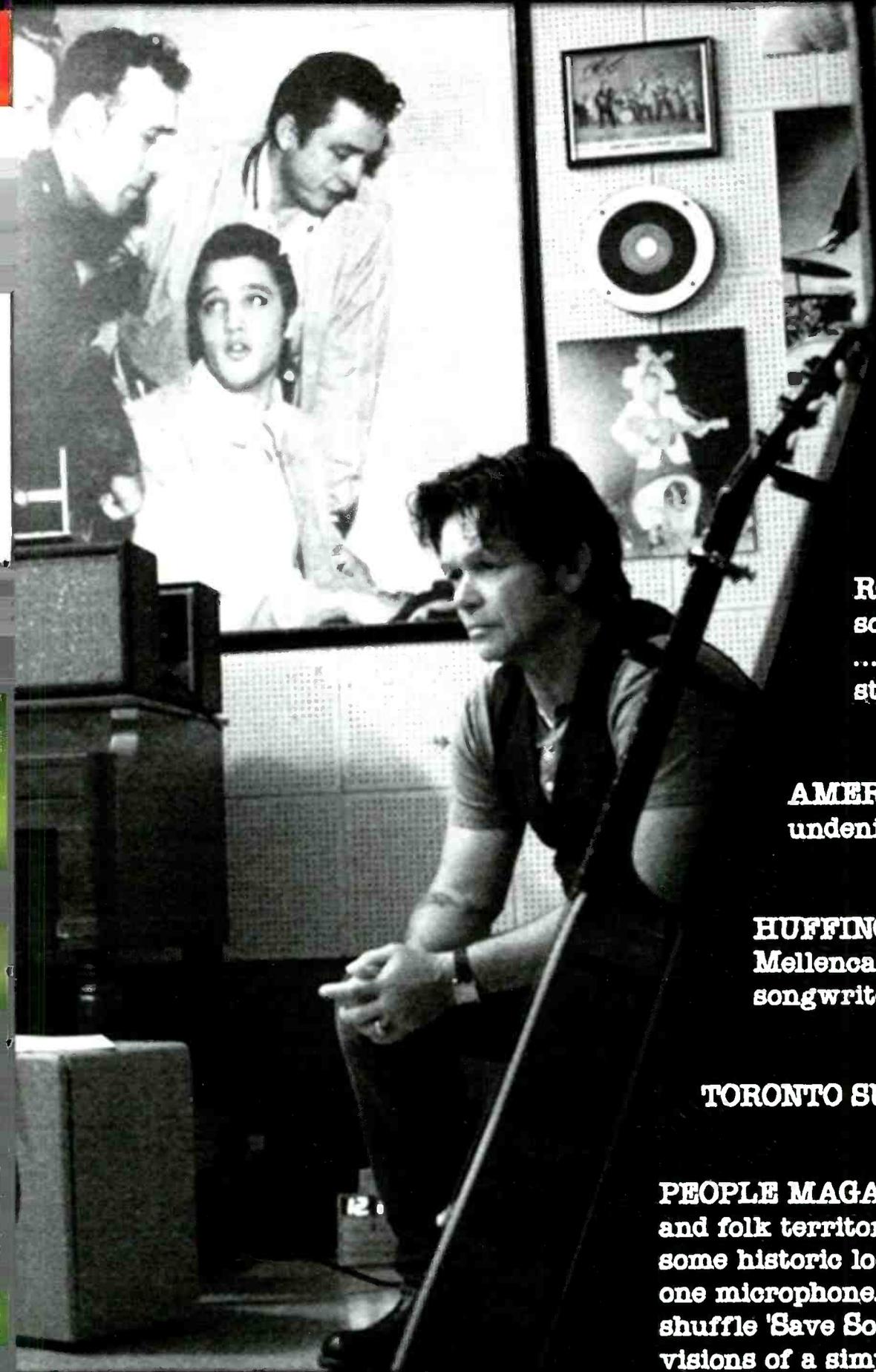
Release Date: Nov. 9

There are certainly some Elvis

Presley aficionados who will choke on their peanut butter and banana sandwiches upon hearing this companion album to Cirque du Soleil's Las Vegas tribute to the King. The 12 tracks on "Viva Elvis—The Album" go even farther afield than the Beatles' "Love" in reinventing, reimagining and mashing up some of Presley's iconic work—and it's just as much of a hoot. Drawing from a variety of recorded Presley performances and samples, producer Erich van Tourneau and his crew of musicians add big rock guitars to "Blue Suede Shoes" and pair heavy metal power chords with brass for "Heartbreak Hotel." Elsewhere, new female vocals are added as counterpoints in "Love Me Tender," "King Creole" and "Can't Help Falling in Love," the last of which is turned into a soaring, rhythmic gospel ode. "That's All Right" bursts with "Lust for Life" energy, "Bossa Nova Baby" muscles up the beat and merges it with some contemporary electronic flavors, and a staccato treatment of "Burning Love" incorporates jungle noises and movie dialogue. It's all inventive and invigorating, offering proof that Presley's music can handle being all shook up.—GG

# JOHN MELLENCAMP NO BETTER THAN THIS: PRODUCED BY T BONE BURNETT

ONE OF THE MOST CRITICALLY ACCLAIMED  
RELEASES OF THE YEAR



**THE NEW YORKER:** "An explicit return to folk, blues, and early rock that could have been a kind of memorial service; instead, it's a loose, lovely celebration."

**ENTERTAINMENT WEEKLY:** "Compelling and heartfelt, *No Better Than This* feels tantalizingly timeless."

**USA TODAY:** "History In The Making...' these songs speak from an awareness of the past, not a desire to relive it."

**ROLLING STONE:** "Mellencamp has never sounded looser or easier on a record ...channeling spirits and stepping into period styles. They fit him perfectly."

**AMERICAN SONGWRITER:** "The ambient result is undeniable; it doesn't get much more real than this."

**HUFFINGTON POST:** "We can once again see and hear Mellencamp for what he is: a classic American songwriter."

**TORONTO SUN:** "It doesn't get much better."

**PEOPLE MAGAZINE:** "Exploring traditional country, blues, and folk territory, these originals were recorded in mono at some historic locations using a 1955 tape recorder and just one microphone. The inspired results include the uplifting shuffle 'Save Some Time to Dream,' which will conjure visions of a simpler, long gone era."



# REVIEWS

## SINGLES

### GREYSON CHANCE

Waiting Outside the Lines (3:52)

Producers: Da Internz

Writers: various

Publishers: various

e1ev3n3v3n/Maverick/Geffen

Greyson Chance's "Waiting Outside the Lines" could easily be mistaken for an "American Idol" coronation song, but alas, "Idol" hasn't delivered a winner as preternaturally talented as Chance in years. This plucked-from-nowhere singer instead rose to fame the 2010 way: on YouTube, with a viral cover of Lady Gaga's "Paparazzi" that led to him signing with Ellen DeGeneres' new label. Chance's first single pegs him as a risk-taker—one who's reaped rewards from creeping out his sixth-grade classmates by singing dark piano ballads—and invites listeners to pay attention to his daring choices. The 13-year-old delivers sweeping sentiments with natural conviction, his vibrato hovering over a piano melody that's mostly overpowered by Da Internz' orchestral production. The fact that the music itself never overshadows Chance is a good indication that this latest teen sensation is worthy of the hype.—MH



in between muscular guitar licks. Fusing rock'n'roll attitude with lyrics that celebrate rural life has been a winning formula for Aldean, and "My Kinda Party" is another success from one of country's rising young talents.—DEP

### R&B

### JAZMINE SULLIVAN

10 Seconds (2:56)

Producer: Salaam Remi

Writers: J. Sullivan, S. Remi

Publishers: Nappy Puddy

Music/Universal Music-Z

Tunes/Salaam Remi/EMI

April Music (ASCAP)

J Records

Soul music often feeds off emotional pain, as Jazmine Sullivan demonstrates when she turns her hurt into a source of relief on her latest single, "10 Seconds." Like her breakout song, "Bust Your Windows," she's fed up with a former lover: Her tone is miserable yet firm when she belts, "You broke my heart, with all your lies/You really should look for an exit/'Cause you running out of time." An urgent piano line and bluesy guitar tussle with saxophones, strings and a flute, creating a rich sound as Sullivan gives her man to the count of 10 to



### KE\$HA

We R Who We R (3:25)

Producers: Dr. Luke,

B. Blanco, Ammo

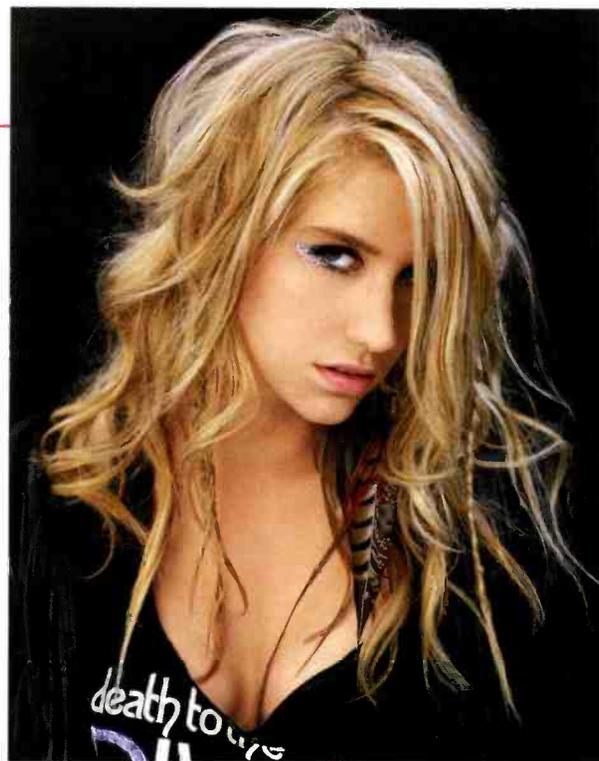
Writers: various

Publishers: various

Kemosabe/RCA/RMG

At this early point in her career, Ke\$ha has become a master at juxtaposing semi-rapped verses with glittery choruses that percolate on pop

radio. Instead of straying from the "TiK ToK" formula, "We R Who We R," the first offering from the singer's forthcoming stopgap album "Cannibal," smartly maximizes Ke\$ha's most appealing qualities. She sinks her teeth into the minimal synth stabs and hand claps of the intro and tosses off deliciously bratty declarations like "We make the hipsters fall in love/When we got our hot pants on and up." As Dr. Luke's beat builds into a fist-pumping jam, Ke\$ha's voice carries the same radiant positivity as the shimmering chorus of previous hit "Your Love Is My Drug." With its No. 1 debut on the Billboard Hot 100 last week, "We R Who We R" demonstrates that Ke\$ha still has mileage left in her electro-pop sound as she gears up for her next album.—JL



### COUNTRY

### JASON ALDEAN

My Kinda Party (4:05)

Producer: Michael Knox

Writer: Brantley Gilbert

Publishers: 2010 Warner-

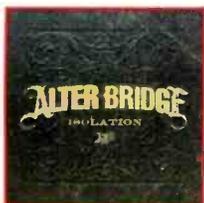
Tamerlane Publishing/

Indiana Angel Music (BMI)

Broken Bow Records

It's only been five years since Jason Aldean debuted on the country scene with the single "Hicktown," but he's already become one of the format's most consistent hitmakers. On "My Kinda Party," the title track of his recently released

fourth album, the Georgia native delivers a revved-up salute to backwoods party life. The lyrics paint a picture of the ideal countryside soiree, complete with big trucks, a bonfire and Muscadine wine. Aldean's vocal performance only enhances the imagery, as he sings, "If you can be my tan-legged Juliet/I'll be your redneck Romeo,"



### ALTER BRIDGE

Isolation (3:52)

Producer: Michael

Baskette

Writers: M. Kennedy,

B. Marshall, M. Tremonti,

S. Phillips

Publisher: not listed

Roadrunner Records

When modern rock stalwart Creed returned with a new album and tour in 2009, the future of Alter Bridge—which features three-fourths of Creed as well as singer Myles Kennedy—remained a bit hazy. Yet the members of the Orlando, Fla.-based outfit have been willing to not only continue recording but also push the band's pummeling sound in new directions. "Isolation," the first single from third



album "AB III," finds the quartet dabbling in a grunge-influenced style reminiscent of peers like Breaking Benjamin and Three Days Grace. The track benefits from a midsection punctuated by speedy riffs and an incendiary guitar solo. Meanwhile, Kennedy's doom-and-gloom lyricism ("When all is lost to you inside/When all the darkness takes the light/The ritual it has begun/And now you tear away from everyone") is congruent with the overpowering tone. No longer in a nebulous state, Alter Bridge seems committed to re-establishing its rock radio presence with "Isolation."—EL

disappear. Producer Salaam Remi has a knack for spotlighting vocals, and the arrangement lets Sullivan shine through the layers of instru-

mentation. Though few could manage such an ambitious vocal turn, Sullivan offers a throwback stunner with a conviction that Lauryn Hill and Amy Winehouse would respect.—MM

### DANCE/ELECTRONICA

### ROBYN

Indestructible (3:22)

Producer: Klas Åhlund

Writers: K. Åhlund, Robyn

Publishers: Universal Music

Publishing MGB Scandinavia/

Robyn Songs

Konichiwa Records

Like previous single "Hang With Me," which was previewed with a stripped-down version earlier this year, Robyn's latest electro-pop opus, "Indestructible," arrives after an "acoustic" take of the song was included on 2010

album "Body Talk Pt 2." Whether heard in its newly uptempo state or its quieter version, "Indestructible" features more top-notch songwriting from the Swedish pop artist. In its dance-ready incarnation (set to appear on the forthcoming "Body Talk Pt 3"), the ballad covers a racing string section with relentless bass and pulsing synthesized chords. Luckily, Robyn's heartfelt vocal turn prevents the music from overwhelming her story of a love connection found at the tail-end of heartbreak. "I'm gonna love you like I've never been hurt before," she sings as the chorus unfolds. Like Robyn's best singles, "Indestructible" is emotionally honest, without a whiff of generic pop cheesiness.—EG

## LEGEND & CREDITS

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

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All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.

◆ **800,000 SPINS**

Yeah/**Usher Feat. Ludacris & Lil Jon**/LaFace/JLG  
The Reason/**Hoobastank**/Island  
I'm Yours/**Jason Mraz**/Atlantic/RRP  
How To Save A Life/**The Fray**/Epic

◆ **700,000 SPINS**

She Will Be Loved/**Maroon 5**/Octone/J/RMG  
Love Story/**Taylor Swift**/Big Machine

◆ **600,000 SPINS**

Chasing Cars/**Snow Patrol**/Polydor/A&M/Interscope

◆ **500,000 SPINS**

Single Ladies (Put A Ring On It)/**Beyonce**/Music World/Columbia  
SexyBack/**Justin Timberlake**/Jive/JLG  
Lonely No More/**Rob Thomas**/Melisma/Atlantic  
Boom Boom Pow/**Black Eyed Peas**/will.i.am/Interscope

◆ **400,000 SPINS**

Run It!/**Chris Brown**/Jive/JLG  
Rude Boy/**Rihanna**/SRP/Def Jam/IDJMG  
It's My Life/**No Doubt**/Interscope  
In My Head/**Jason Derulo**/Beluga Heights/Warner Bros.  
Breakeven/**The Script**/Phonogenic/Epic  
Break Your Heart/**Taio Cruz Feat. Ludacris**/Mercury/IDJMG  
Beer For My Horses/**Toby Keith**/Dreamworks

◆ **300,000 SPINS**

Your Love Is My Drug/**Ke\$ha**/Kemosabe/RCA/RMG  
Whataya Want From Me/**Adam Lambert**/19/RCA/RMG  
Party In The U.S.A./**Miley Cyrus**/Hollywood  
Love The Way You Lie/**Eminem Feat. Rihanna**/Web/Shady/Aftermath/Interscope  
Cooler Than Me/**Mike Posner**/J/RMG

◆ **100,000 SPINS**

The Only Exception/**Paramore**/Fueled By Ramen/Atlantic/RRP  
Pretty Good At Drinkin' Beer/**Billy Currington**/Mercury  
Mine/**Taylor Swift**/Big Machine  
Like A G6/**Far\*East Movement Feat. Cataracs & Dev**/Cherrytree/Interscope  
Just A Dream/**Nelly**/Universal Motown  
All Over Me/**Josh Turner**/MCA Nashville

◆ **50,000 SPINS**

Why Wait/**Rascal Flatts**/Big Machine  
Turn On The Radio/**Reba**/Starstruck/Valory  
Stuck Like Glue/**Sugarland**/Mercury  
Only Girl (In The World)/**Rihanna**/SRP/Def Jam/IDJMG  
If I Die Young/**The Band Perry**/Republic Nashville  
How I Got To Be This Way/**Justin Moore**/Valory  
Hot Tottie/**Usher Feat. Jay-Z**/LaFace/JLG  
Fancy/**Drake Feat. T.I.**/Young Money/Cash Money/Universal Motown  
B.M.F. (Blowin' Money Fast)/**Rick Ross Feat. Styles P**/Maybach/Slip-N-Slide/  
Def Jam/IDJMG  
As She's Walking Away/**Zac Brown Band Feat. Alan Jackson**/  
Southern Ground/Atlantic/Bigger Picture  
Anything Like Me/**Brad Paisley**/Arista Nashville  
Another Way To Die/**Disturbed**/Reprise

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R&B BY GAIL MITCHELL

## Love Jones

Contemporary Artists, Producers Pay Tribute To Legend Quincy Jones

Reflecting on his game-changing career, industry legend Quincy Jones says there's one memento he especially treasures. It's a picture Duke Ellington signed in 1973 after Jones had wrapped his first TV production: a CBS special in tribute to the pioneering jazz pianist/composer. The inscription reads: "You be the one to de-categorize American music."

"And that's stayed with me all these years," the 77-year-old Jones says. "Twelve notes, that's all there are . . . and I've played everything."

A snapshot of Jones' far-reaching musical journey as a musician, producer, songwriter and arranger is captured on "Q: Soul Bossa Nostra." Released Nov. 9 through Qwest/Interscope, the 15-track set features a diverse array of contemporary R&B/hip-hop and pop artists and producers reinterpreting recordings from Jones' vast catalog.

Akon, Ludacris, Jamie Foxx, John Legend, Jennifer Hudson, Usher, T-Pain and Amy Winehouse reprise such popular Jones-associated songs as "Strawberry Letter 23," "Soul Bossa Nostra," "Give Me the Night," "Tomorrow," "You Put a Move on My Heart," "Secret Garden," "It's My Party" and "P.Y.T."

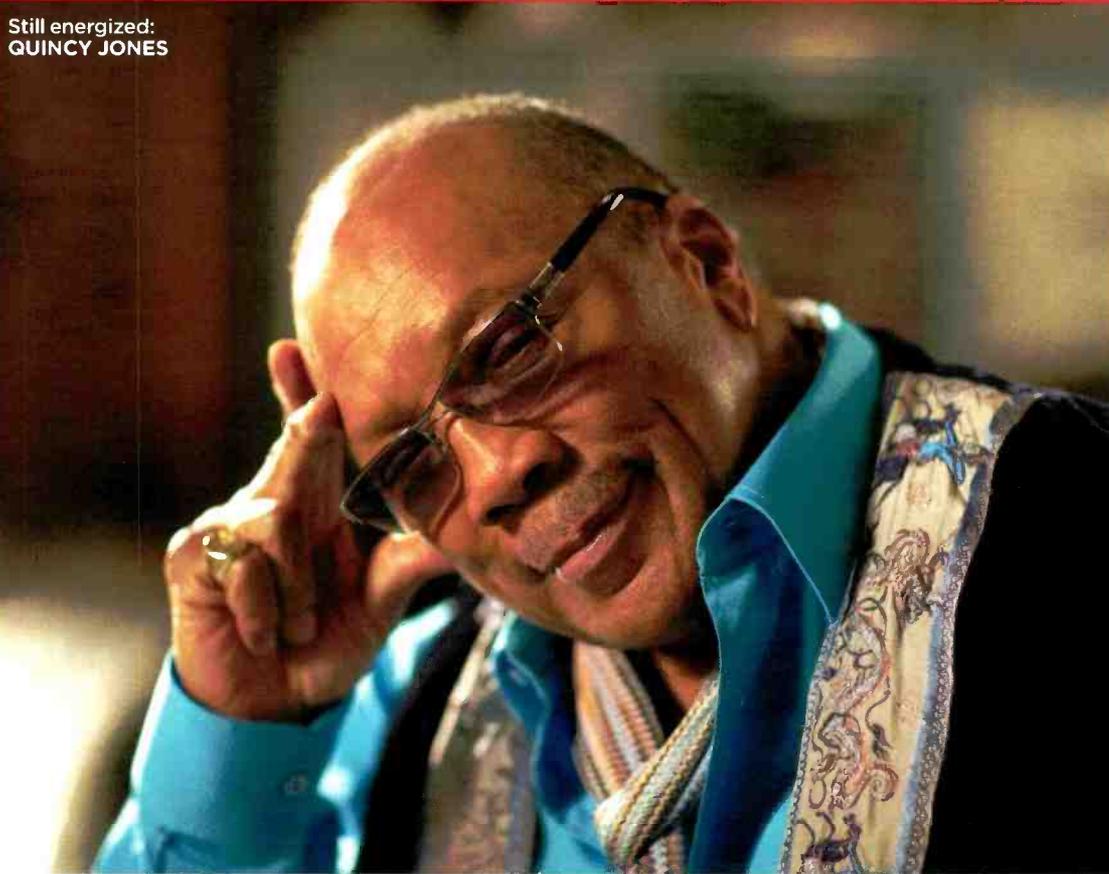
"Lesley Gore's 'It's My Party' . . . Jesus, how long ago was that," Jones says with a laugh about the early-'60s pop hit. "It just reminds me of how many hours I've occupied on this planet and the beautiful memories that have happened."

Others like Wyclef Jean, Talib Kweli, T.I. and B.o.B chose to revisit Jones' film and TV work on such tracks as "Ironsides," "Many Rains Ago (Oluwa)" and "Sanford and Son." Track producers on the set, executive-produced by Jones, include Mark Ronson, Jermaine Dupri and Mervyn Warren. RedOne, who produced "Sanford," says, "I grew up listening to and learning from his music. Contributing to this album is the highest possible honor."

Conceived several years ago from a suggestion by producer Timbaland, Jones says it took another two to three years to wrangle artists and producers and their schedules, as well as select the songs and prepare the arrangements. "It's beyond explanation, hearing all these different people doing these different songs," Jones says. "I just told everyone to do their own thing but make it better than we did."

The new album is one of several projects that Jones is juggling. This

Still energized:  
QUINCY JONES



fall, he partnered with Harman International Industries and launched a new signature line of AKG headphones. He also enlisted such luminaries as Herbie Hancock and Carlos Santana—plus various schools and universities, including the Berklee School of Music—to participate in a music consortium to create a concise curriculum to help educate the younger generation about the culture of music. "It's a shame that American kids don't know what their roots are musically," Jones says.

In that same vein, the self-professed "world junkie" will be working in

February with director William Friedkin on a film in Brazil. Plans are to bring in kids from Mississippi and Louisiana to experience the jazz and blues culture there.

This month also marks the publication of the first entry in a multi-volume set, "The Quincy Jones Legacy Series: Q on Producing." Written in collaboration with Bill Gibson and published by Hal Leonard, the 360-page hardcover book and accompanying DVD are the culmination of more than a year's worth of interviews about the techniques of making music.

Jones offers up two key lessons for today's producers. First up: producing is also part babysitting and psychology. "When you tell someone like Frank [Sinatra], Ray [Charles] or Michael [Jackson] to jump without a net, you better know what you're talking about," Jones says.

Second: know your music and understand your craft. "Then you're always straight, and Pro Tools will be working for you.

"If not," he adds, "then the machines will be leading you around by the nose." ♦♦♦

## CAREY, DIAMOND SHINE ON BILLBOARD 200

This week on the Billboard 200, two titans boost their top 10 totals. Mariah Carey collects her 16th top 10 album, as "Merry Christmas II You" bows at No. 4 with 55,000 sold, according to Nielsen SoundScan. The set complements her first holiday release, "Merry Christmas," which peaked at No. 3 in 1994 and has sold 5.1 million copies.

Carey first entered the top 10 the week of Aug. 4, 1990, when her self-titled debut rose 13-10 on its way to an 11-week reign. With 52.7 million albums sold in the United States, Carey stands as the third-best-selling album artist (following Garth Brooks

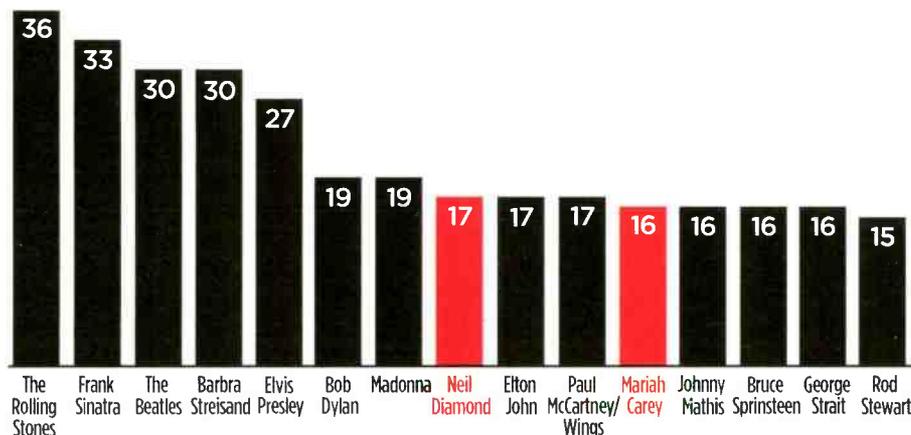
and the Beatles, respectively) since SoundScan began tracking sales in 1991.

At No. 8, Neil Diamond logs his 17th Billboard 200 top 10, as "Dreams" arrives (35,000). Diamond first reached the upper bracket with "Gold" in 1970 (No. 10). The singer joins Eric Clapton, Michael Jackson, Tom Petty & the Heartbreakers, the Rolling Stones and James Taylor as the only acts to appear in the top 10 in each of the last five decades. Diamond has sold 16.9 million albums since 1991, according to SoundScan.

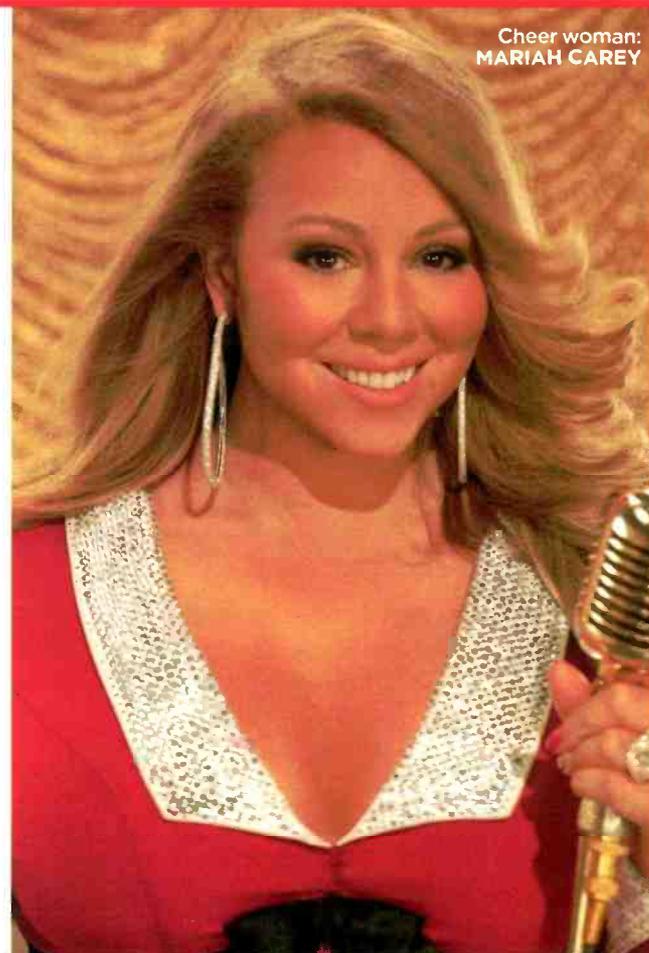
—Gary Trust

### TOP CHART REIGNS

Where do Neil Diamond's 17 and Mariah Carey's 16 top 10 albums place them among the Billboard 200's most frequent top 10 visitors? Here's a look at the acts with the most top 10s since the chart launched as a weekly survey in the March 24, 1956, issue.



Cheer woman:  
MARIAH CAREY



CAREY: BILL BOATMAN

POP BY GAIL MITCHELL

# Filling In The Blanks

Tricky Stewart Talks 'Burlesque,' Jessica Simpson And More

C. "Tricky" Stewart can count his share of firsts when it comes to chart-topping records. But the songwriter/producer has been focusing on different kinds of firsts lately. In addition to producing two songs ("Stay," "Keep Your Head Up") on Michael Jackson's Dec. 14 posthumous release, "Michael" (see story, page 7), Stewart served as executive music consultant/producer on RCA's "Burlesque" soundtrack and collaborated with Jessica Simpson on her "Happy Christmas" CD. Both projects are due Nov. 22.

"I'm trying to fill in the blanks on my discography between what David Foster and Quincy Jones have done," Stewart says from his RedZone Entertainment studio in Atlanta, where he frequently works with production partner the-Dream. "I want to broaden our platform, show another side of what we do here."

Stewart's association with Sony Pictures' "Burlesque"—which stars Cher and Christina Aguilera and bows nationwide Nov. 24—stems from his work on Aguilera's 2010 album, "Bionic." He calls Aguilera's invitation to collaborate on the soundtrack a "crazy opportunity different from anything I've ever done before." Up until that point, Stewart's film résumé consisted primarily of song credits in various movies, including "Sex and the City 2" and "Alvin and the Chipmunks: The Squeakquel." Both of those films featured Beyoncé's smash "Single Ladies (Put a Ring on

New challenges: TRICKY STEWART



It)," which Stewart and the-Dream produced.

In addition to "Show Me How You Burlesque" and "Express," two songs he co-wrote with Aguilera, Stewart produced three remakes on the soundtrack. Two of those, sung by Aguilera, are Etta James' "Something's Got a Hold on Me" and "Tough Lover." Other producers on the soundtrack include Linda Perry and Matt Serletic. Among other songwriters lending their talents are Diane Warren, Claude Kelly and Sia. Cher sings the Warren-penned/Serletic-produced ballad "You Haven't Seen the Last of Me."

A phone call in mid-October found Stewart and the-Dream switching gears to produce Simpson's "Happy Christmas" album, which will also be sold by Macy's, where Simpson's line of shoes, clothing and accessories is available. The set marks two more firsts for Stewart: his first holiday album and his first time working with Simpson, whom he calls a "real professional who knows what she wants." (This is

Simpson's second holiday collection. Her first, "Rejoice: The Christmas Album," came out in 2004.)

According to Stewart, "Happy Christmas" features two original songs: "My Only Wish," penned by him and the-Dream, and "Kiss Me for Christmas," written by Stewart and RedZone colleague Aaron Pearce. Rounding out the set are various holiday classics, including duets with Willie Nelson ("Merry Christmas Baby") and a U.S. marine ("I'll Be Home for Christmas").

In addition to the forthcoming Jackson album, the RedZone stamp will appear on several more projects arriving this year, including new albums by Rihanna, Ciara and T.I. On the 2011 slate are R&B newcomer and RedZone Records' first artist, Bryan J.

And what about Stewart and the-Dream's reteaming with Beyoncé on her new album, rumored for early next year? "I can just say," Stewart says, "that she's working hard." ...



Beat-driven: CHRIS TOMLIN

## HIGH-ENERGY WORSHIP

"I'm a closet Michael Jackson fan," Christian artist Chris Tomlin says with a laugh. Then he adds, "Actually, I think I'm pretty out with it," as he acknowledges that walls in his Atlanta studio boast covers of albums by Jackson, Bruce Springsteen and others.

Tomlin adds a more rhythmic, beat-driven sound to his faith-based songs on "And If Our God Is for Us," his fourth album, which is due Nov. 16 through sixstepsrecords/Sparrow/EMI. While the set contains the same substantive songs of faith that Tomlin's fans expect, it's very different musically. "It's not what they're used to," Tomlin says of the set's high-energy sound. "It's just explosive."

A prime example is Tomlin's current single, "I Will Follow." Holding at No. 7 on Billboard's Christian Songs chart, the track is his 14th top 10. "It's what I'm talking about; it jumps out of the speakers," says the Texas native who now lives in Atlanta.

In addition to working with longtime producer Ed Cash, Tomlin recruited Dan Muckala (Backstreet Boys, Brandon Heath, the Afters) to help give the album its more aggressive sound. "It was good to work with somebody who is not in that vein and let those worlds mix," the artist says. Other standout tracks include "Majesty of Heaven" and "Lovely."

The album's consumer push includes presell campaigns at iTunes and three Christian chains: Family, Lifeway and Parable. A limited/deluxe edition is also available at traditional and digital retailers that features four bonus acoustic songs, including singles "Our God" and "I Will Follow," plus video content. "The deluxe edition is already the No. 1 album on the iTunes Christian chart," EMI Christian Music Group product marketing director David Sylvester says.

In addition, the K-LOVE radio network is giving away 10 trips for listeners to attend concerts during Tomlin's 2011 spring tour. And one lucky fan will win the grand prize: a private concert by the artist.

Tomlin is a Dove Award-winning singer/songwriter whose last three albums—"Hello Love," "See the Morning" and "Arriving"—have been certified gold, with "Arriving" also going platinum. —Deborah Evans Price

## HAIR APPARENT

As Oscar season ramps up, does composer Alan Menken—with 18 Academy Award nominations—still get excited the night before the contenders are announced?

"If they said, 'This year we're going to take a break from giving out awards,' maybe I'd go, 'All right, fine,'" Menken says with a laugh. "But if they're going to give awards, then I would like to feel we're worthy of that consideration."

All told, Menken has eight Oscar wins: four for best score and four for best song, including song of the year Grammy Award winner and Billboard Hot 100 No. 1 "A Whole New World." He's now poised to reap similar rewards for composing the score to another major Disney release this fall. "Tangled," a retelling of the "Rapunzel" fairytale with voice work by Mandy Moore and Zachary Levi, will be released Nov. 24. The Disney soundtrack is due Nov. 16.

The diverse songs in the film possess a sprightly style—from the musical-theater diva belter "Mother Knows

A fairy tale job: ALAN MENKEN and MANDY MOORE during recording for the "Tangled" soundtrack.



Best!" to the hilariously chipper ensemble piece "I've Got a Dream." Menken says, "Arriving at a balance between contemporary and classical was huge. Coming to a vocabulary that really spoke to everybody was essential."

The Moore & Levi ballad "I See the Light" will get the awards season push this year. "It's the most effective both within and without the

movie," Menken says.

Menken's stage adaptation of "Sister Act" is running on London's West End and will move to Broadway in April 2011. He's also working on three other film-to-stage scores: "Newsies," "The Hunchback of Notre Dame" and "Aladdin."

"At the moment, I'm in the enviable position that more opportuni-

ties are coming my way," he says.

In tandem with the release of the "Tangled" soundtrack, the composer received a star on the Hollywood Walk of Fame in front of Disney's El Capitan Theatre, where most of the studio's films are premiered. "It's very cool," Menken says. "Basically, everybody in the world can walk on me." —Ann Donahue

MENKEN AND MOORE: ERIC CHARBONNEAU; TOMLIN: LEE STEFFEN

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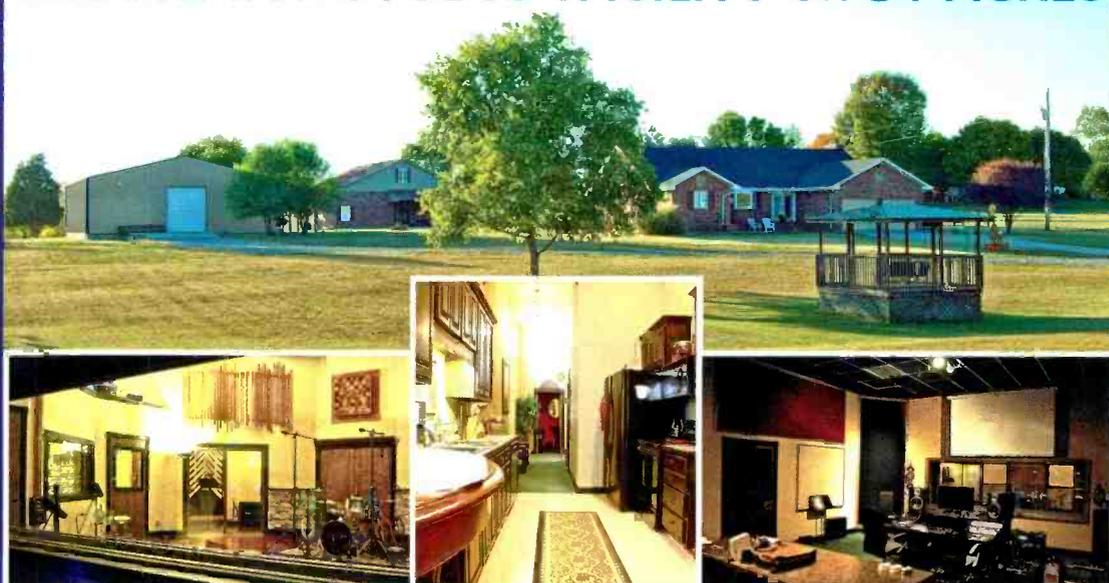
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## LONG SCRIPT

>>The Script's "Breakaway" rises 2-1 on Adult Contemporary in its 35th chart week, completing the second-longest trip to the chart's top spot. Only Matchbox Twenty's "If You're Gone" required longer to reign, reaching No. 1 in its 42nd frame in 2001.

## BANG YOUR HEAD

>>It's metal mania atop the Top Music Video Sales chart as "The Big 4" arrives at No. 1 with 22,000 sold. The set captures Metallica, Slayer, Megadeth and Anthrax at the June 22 Sonisphere Festival in Sofia, Bulgaria.



## RICKY RETURNS

>>Fresh off his appearance on "The Oprah Winfrey Show," Ricky Martin's "Lo Mejor de Mi Vida" arrives at No. 2 on Latin Digital Songs and becomes his 35th hit on Hot Latin Songs (No. 48). His next studio album is due early next year.

# CHART BEAT

>>While "As She's Walking Away" becomes Zac Brown Band's fifth No. 1 on Hot Country Songs, it marks featured artist Alan Jackson's 26th leader. The traditional vocalist boasts the eighth-most No. 1s in the chart's nearly 67-year history, passing Dolly Parton. Ahead are only George Strait (44), Conway Twitty (40), Merle Haggard (38), Ronnie Milsap (35), Alabama (32), Charlie Pride (29) and Eddy Arnold (28).

>>Huey Lewis & the News make their first visit to Top R&B/Hip-Hop Albums as "Soulsville" arrives at No. 18. The set includes covers of Wilson Pickett, Otis Redding and the Staple Singers. It bows at No. 121 on the Billboard 200—the group's highest-charting set of new material since 1994.

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

Billboard

# CHARTS

## Country Time Atop Chart; Margins Get Smaller

For the first time in three years, the top three best-selling albums in the United States are all country efforts. Taylor Swift's "Speak Now" holds at No. 1 on the Billboard 200 for a second week (320,000; down 69%, according to Nielsen SoundScan), Jason Aldean's "My Kinda Party" starts at No. 2 (193,000), and Sugarland's former No. 1 "The Incredible Machine" slips one rung to No. 3 (60,000, down 32%).

Country albums last monopolized the top three rungs on the Nov. 10, 2007, chart when Carrie Underwood's "Carnival Ride" debuted at No. 1 (527,000), Robert Plant & Alison Krauss' "Raising Sand" started at No. 2 (112,000) and Gary Allan's "Living Hard" bowed at No. 3 (69,000).

Last week, Swift's "Speak" made a historic bow with 1,047,000 sold, just the 16th time since SoundScan began tracking sales in 1991 that an album sold at least 1 million copies in a week. As recent history has proved, it was all but a given that "Speak" would take a steep drop in sales this week. The set's 69% decline is on par with the sophomore-week dive of the last million-seller, Lil Wayne's "Tha Carter III." It went from 1,006,000 in its first week to 309,000 in its second.

Since 2001, all but one album that

started with 1 million in its first week has had a second-frame decline of at least 57%. That exception is 50 Cent's "The Massacre," which started at No. 1 with 1,141,000 after only four days of release—its arrival was pushed forward to combat leaks. So, because its first "week" was really only four days, its decline in the full second week was softened, and it shifted 771,000 copies (down 32%).

## Over The Counter



KEITH CAULFIELD

Setting aside "Masacre," the lowest percentage drop post-2001 belongs to Usher's "Confessions," which fell by only 57% in week two (moving from 1,096,000 to 486,000).

**MAKING MERRY:** With Halloween now a memory, retailers are stocking up on their holiday sets, and clearly, consumers are getting into the spirit of the season. In the top 40 of the Billboard 200, Mariah Carey's "Merry Christmas II You" arrives at No. 4 (55,000), Lady Antebellum's Target-exclusive EP "A Merry Little Christmas" zips 42-17 (20,000, up 122%), Taylor Swift's "Holiday Collection" rises 29-20 (20,000, up 39%) and Chris Tomlin's "Glory in the Highest" re-enters at No. 27 (18,000, up 670%).

All told, the top 200 houses 13

holiday sets, including the returning "My Christmas" from Andrea Bocelli (No. 87 with 5,000, up 166%) and Josh Groban's "Noël" (No. 109 with 4,000, up 233%). The latter, released in 2007, performed strongly in 2009. In the 12 weeks of sales through the week ending Jan. 3, 2010, it sold 391,000. "Noël" finished 2009 as the year's 97th-best-selling set, between Mary J. Blige's "Stronger With Each Tear" (394,000) and Michael Jackson's "Dangerous" (383,000).

**'BAND' PLAYED ON:** You know you're aging yourself when you can remember not one, but two (or even more) distinct deluxe reissues of a decades-old "classic" album.

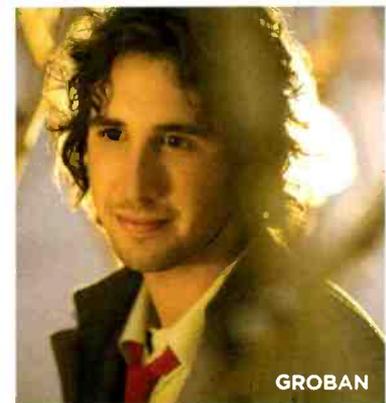
That said, Paul McCartney & Wings' "Band on the Run" returns to the charts with a refreshed track list and a new label. It last received the re-issue treatment in 1999, when the then-MPL/Capitol set entered the Top Pop Catalog Albums chart at No. 1 with 17,000. This week, the set, now on MPL/Hear/Concord, returns to the Catalog list at No. 3 with essentially the same unit total (17,000).

**SMALL MARGINS:** While the soft sales weeks atop the Billboard 200 in recent years have been thoroughly documented, a possibly more alarming trend is occurring at the bottom of the list.

The issue is demonstrated by this week's No. 200 album, Ozzy Osbourne's "Scream," which sold 2,000 copies. If the record had sold another 2,000 or so, it would have ranked at No. 100.

Between 1995 and 2005, the average unit span between Nos. 100 and 200 was 7,778. Since then, the average has fallen to 4,000.

This year, the biggest gap between



GROBAN

Nos. 100 and 200 was 4,000 copies during the sales week that included Valentine's Day. There have been only four weeks where the difference was greater than 3,000.

What's worse, the smallest separation between Nos. 100 and 200 in the SoundScan era came just a few weeks ago, on the Oct. 9 chart, when they were apart by fewer than 2,000 (but more than 1,000).

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,426,000	1,549,000	19,839,000
Last Week	5,800,000	1,672,000	18,765,000
Change	-6.4%	-7.4%	5.7%
This Week Last Year	6,860,000	1,424,000	18,419,000
Change	-20.9%	8.8%	7.7%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	285,955,000	247,364,000	-13.5%
Digital Tracks	960,971,000	956,857,000	-0.4%
Store Singles	1,527,000	1,774,000	16.2%
<b>Total</b>	<b>1,248,453,000</b>	<b>1,205,995,000</b>	<b>-3.4%</b>
Albums w/TEA*	382,052,100	343,049,700	-10.2%

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

### DIGITAL TRACKS SALES

'09	961.0 million
'10	956.9 million

### SALES BY ALBUM FORMAT

CD	221,884,000	175,615,000	-20.9%
Digital	62,016,000	69,484,000	12.0%
Vinyl	2,005,000	2,238,000	11.6%
Other	48,000	27,000	-43.8%

For week ending Nov. 7, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2009	2010	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	156,311,000	139,071,000	-11.0%
Catalog	129,644,000	108,292,000	-16.5%
Deep Catalog	97,322,000	82,471,000	-15.3%

### CURRENT ALBUM SALES

'09	156.3 million
'10	139.1 million

### CATALOG ALBUM SALES

'09	129.6 million
'10	108.3 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	
1	1	2	<b>#1 TAYLOR SWIFT</b> BIG MACHINE 0300A* (10.98) ⊕	Speak Now		1	51	41	43	21	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later		1
2	NEW	1	<b>JASON ALDEAN</b> BROKEN BOW 7697 (18.98)	My Kinda Party		2	52	49	46	11	<b>FANTASIA</b> S/19 J 66528/RMG (11.98)	Back To Me		1
3	2	1	<b>SUGARLAND</b> MERCURY NASHVILLE 014758/UMGN (13.98) ⊕	The Incredible Machine		1	53	35	34	5	<b>WAKA FLOCKA FLAME</b> 1017 BRICK SQUAD/ASYLUM 522710/WARNER BROS. (18.98)	Flockaveli		1
4	NEW	1	<b>MARIAH CAREY</b> ISLAND 014765/IDJMG (13.98)	Merry Christmas II You		4	54	39	42	7	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself		1
5	5	6	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG (13.98)	I Am Not A Human Being		1	55	47	51	100	<b>ZAC BROWN BAND</b> ROAR: BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	1
6	3	2	<b>KINGS OF LEON</b> RCA 64698/RMG (13.98)	Come Around Sundown		1	56	43	45	106	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/IGA (12.98)	The Fame	3	2
7	5	8	<b>EMINEM</b> WEB SHADY AFTERMATH/INTERSCOPE 014411/IGA (13.98)	Recovery		1	57	33	31	7	<b>SANTANA</b> ARISTA 45964/RMG (11.98) ⊕	Guitar Heaven: The Greatest Guitar Classics Of All Time		5
8	NEW	1	<b>NEIL DIAMOND</b> COLUMBIA 79839/Sony MUSIC (11.98)	Dreams		1	58	37	35	8	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 013364/UMGN (19.98)	The Guitar Song		1
9	NEW	1	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive		1	59	56	56	12	<b>KEM</b> UNIVERSAL MOTOWN 014469/UMRG (13.98) ⊕	Intimacy: Album III		1
10	6	3	<b>ELTON JOHN / LEON RUSSELL</b> ROCKET/MERCURY 014340/DECCA (18.98) ⊕	The Union		3	60	51	44	10	<b>DISTURBED</b> REPRISE 524038/WARNER BROS. (18.98) ⊕	Asylum		1
11	8	4	<b>ROD STEWART</b> Fly Me To The Moon... The Great American Songbook Volume V J 76609/RMG (11.98) ⊕			1	61	61	64	44	<b>KESHA</b> KEMOSABE/RCA 49209/RMG (11.98)	Animal		1
12	12	13	<b>KENNY CHESNEY</b> BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey		1	62	89	76	52	<b>TRAIN</b> COLUMBIA 07736/Sony MUSIC (12.98)	Save Me, San Francisco		1
13	18	22	<b>KATY PERRY</b> CAPITOL 84601* (18.98)	Teenage Dream		1	63	53	33	7	<b>JOHN LEGEND &amp; THE ROOTS</b> HOME SCHOOL G.O.D./COLUMBIA 37082/Sony MUSIC (11.98) ⊕	WAKE UP!		1
14	9	10	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		2	64	66	66	10	<b>MICHAEL W. SMITH</b> REUNION 10123/Sony MUSIC (13.98)	It's A Wonderful Christmas		54
15	11	5	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry		4	65	NEW	1	<b>PITBULL</b> MIR 305/FAMOUS ARTIST 33050/Sony MUSIC LATIN (14.98)	Armando		65	
16	15	17	<b>TREY SONGZ</b> SONGBOOK ATLANTIC 524539/AG (18.98) ⊕	Passion, Pain & Pleasure		2	66	58	90	211	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4	1
17	42	36	<b>GREATEST GAINER</b> <b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 47670 EX (6.98)	A Merry Little Christmas (EP)		17	67	54	27	25	<b>THE BLACK KEYS</b> NONESUCH 520266/WARNER BROS. (15.98)	Brothers		1
18	20	23	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0	2	1	68	63	53	11	<b>USHER</b> LAFACE 76535/JLG (9.98)	Versus (EP)		1
19	19	20	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD 0109/GLASSNOTE (12.98)	Sigh No More		16	69	48	41	3	<b>BEE GEES</b> RHINO CUSTOM PRODUCTS #562 EX/STARBUCKS (12.98)	Bee Gees: Opus Collection		41
20	29	-	<b>TAYLOR SWIFT</b> NBC 70012 EX/BIG MACHINE (6.98)	The Taylor Swift Holiday Collection (EP)		20	70	135	199	3	<b>PACE SETTER</b> <b>VARIOUS ARTISTS</b> EMI/UNIVERSAL/Sony MUSIC 09848/CAPITOL (19.98)	NOW That's What I Call Christmas! 4		70
21	NEW	1	<b>N*E*R*D</b> STAR TRAK/INTERSCOPE 014403/IGA (13.98)	Nothing		21	71	59	57	9	<b>SARA BAREILLES</b> EPIC 55035/Sony MUSIC (11.98)	Kaleidoscope Heart		1
22	13	14	<b>ZAC BROWN BAND</b> SOUTHERN GROUND ROAR: BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give		1	72	50	38	6	<b>ERIC CLAPTON</b> DUCK REPRISE 525325/WARNER BROS. (18.98)	Clapton		1
23	25	28	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE #7702 (18.98)	Need You Now		3	73	RE-ENTRY	17	<b>WEEZER</b> Geffen 012913/UME (29.98)	Pinkerton		18	
24	21	18	<b>SELENA GOMEZ &amp; THE SCENE</b> HOLLYWOOD 004629 (10.98) ⊕	A Year Without Rain		1	74	69	68	15	<b>AVENGED SEVENFOLD</b> HOPELESS SIRE 524026/WARNER BROS. (18.98)	Nightmare		1
25	NEW	1	<b>ESCAPE THE FATE</b> EPITAPH OGC/INTERSCOPE 014945/IGA (10.98)	Escape The Fate		25	75	81	62	16	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89234 (18.98)	Kidz Bop 18		1
26	17	11	<b>SOUNDTRACK</b> WALT DISNEY 004737 (13.98)	Hannah Montana Forever		11	76	74	73	74	<b>THE BLACK EYED PEAS</b> INTERSCOPE 012887/IGA (13.98)	The E.N.D.	2	1
27	RE-ENTRY	13	<b>CHRIS TOMLIN</b> SIXSTEPS 93261/SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship		27	77	76	52	4	<b>FAR*EAST MOVEMENT</b> CHERRYTREE/INTERSCOPE 014118/IGA (10.98)	Free Wired		24
28	NEW	1	<b>VARIOUS ARTISTS</b> FEARLESS 30143 (14.98)	Punk Goes Pop Volume 03		28	78	60	37	4	<b>SUFJAN STEVENS</b> ASTHMATIC KITTY 77 (14.98)	Age Of Adz		1
29	RE-ENTRY	38	<b>PAUL MCCARTNEY &amp; WINGS</b> MPL HEAR 32148/CONCORD (14.98) ⊕	Band On The Run		29	79	64	39	4	<b>ALL THAT REMAINS</b> PROSTHETIC 83089/RAZOR & TIE (13.98)	For We Are Many		10
30	NEW	1	<b>MATT &amp; KIM</b> FADER LABEL 0913* (11.98)	Sidewalks		30	80	40	12	3	<b>BOB DYLAN</b> The Bootleg Series Vol. 9: The Witmark Demos: 1962-1964 COLUMBIA/LEGACY 79179/Sony MUSIC (18.98)			12
31	NEW	1	<b>GOOD CHARLOTTE</b> CAPITOL 07705 (18.98)	Cardiology		31	81	44	-	2	<b>VARIOUS ARTISTS</b> X5 DIGITAL EX (2.98)	The 99 Darkest Pieces of Classical Music		44
32	26	25	<b>VARIOUS ARTISTS</b> UNIVERSAL EMI/Sony MUSIC 09847/CAPITOL (18.98)	NOW 35		32	82	82	88	45	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
33	24	19	<b>LINKIN PARK</b> MACHINE SHIP 525375/WARNER BROS. (18.98)	A Thousand Suns		1	83	70	110	82	<b>MICHAEL JACKSON</b> MJJ/EPIC 88998/Sony MUSIC (14.98)	Number Ones	3	13
34	22	21	<b>TOBY KEITH</b> SHOW DOG/UNIVERSAL 014492 (9.98)	Bullets In The Gun		1	84	NEW	1	<b>BRIAN ENO WITH JON HOPKINS &amp; LEO ABRAHAMS</b> ORIAL 207/WARP (15.98)	Small Craft On A Milk Sea		84	
35	30	24	<b>BRUNO MARS</b> ELEKTRA 525393 (10.98) ⊕	Doo-Wops & Hoologans		1	85	104	83	51	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)		1
36	14	16	<b>BIG TIME RUSH</b> NICKELDEON/COLUMBIA 42918/Sony MUSIC (8.98)	BTR (Soundtrack)		3	86	91	85	54	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer		1
37	28	26	<b>VARIOUS ARTISTS</b> PROVIDENT/INTEGRITY/WORD-CURB/EMI 09516/EMI CGM (17.98)	WOW Hits 2011		5	87	RE-ENTRY	11	<b>ANDREA BOCELLI</b> SUGAR 013437/DECCA (18.98) ⊕	My Christmas		2	
38	31	30	<b>MAROON 5</b> A&M OCTONE 014514/IGA (13.98)	Hands All Over		7	88	46	-	2	<b>BUDDY GUY</b> SILVERTONE/JIVE 78107/JLG (11.98)	Living Proof		46
39	NEW	1	<b>ELVIS COSTELLO</b> HEAR 32142/CONCORD (18.98)	National Ransom		39	89	101	92	17	<b>JERROD NIEMANN</b> SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury		1
40	16	7	<b>SHAKIRA</b> EPIC 77433/Sony MUSIC LATIN (11.98)	Sale El Sol		1	90	80	70	32	<b>USHER</b> LAFACE JIVE 61552/JLG (13.98)	Raymond V Raymond		1
41	34	49	<b>MIRANDA LAMBERT</b> COLUMBIA (NASHVILLE) #6854/SMN (12.98)	Revolution		1	91	75	97	8	<b>VARIOUS ARTISTS</b> EMI/Sony MUSIC/UNIVERSAL 09846/CAPITOL (18.98)	NOW That's What I Call Country: Volume 3		22
42	23	9	<b>THIRD DAY</b> ESSENTIAL 10921/Sony MUSIC (11.98)	Move		1	92	77	54	5	<b>GUCCI MANE</b> 1017 BRICK SQUAD/ASYLUM 522913/WARNER BROS. (18.98)	The Appeal: Georgia's Most Wanted		1
43	10	-	<b>MICHAEL BUBLE</b> 143/REPRISE 526141/WARNER BROS. (10.98)	Hollywood: The Deluxe (EP)		10	93	102	103	143	<b>JOURNEY</b> COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits	15	10
44	38	65	<b>TAYLOR SWIFT</b> BIG MACHINE 0290 (18.98) ⊕	Fearless		6	94	97	80	103	<b>NICKELBACK</b> ROADRUMNER 618028 (18.98)	Dark Horse	3	1
45	27	115	<b>MICHAEL BUBLE</b> 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love		1	95	105	111	13	<b>BLAKE SHELTON</b> REPRISE (NASHVILLE) 524497/WMN (7.98)	All About Tonight (EP)		1
46	52	69	<b>CARRIE UNDERWOOD</b> 19 ARISTA NASHVILLE 49923/SMN (13.98)	Play On		1	96	85	72	25	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 70611/Sony MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers		1
47	7	6	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 79646/Sony MUSIC (6.98)	Glee: The Rocky Horror Glee Show (EP)		1	97	68	63	14	<b>ARCADE FIRE</b> MERGE 385* (15.98)	The Suburbs		1
48	NEW	1	<b>WEEZER</b> DGC 014309/UME (13.98)	Death To False Metal		48	98	87	61	6	<b>LECRAE</b> REACH 8161/INFINITY (12.98)	Rehab		1
49	36	47	<b>RICK ROSS</b> MAYBACH/SUP N-SLIDE/DEF JAM 014366*/IDJMG (9.98)	Teflon Don		1	99	100	123	50	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872/IGA (10.98)	The Fame Monster (EP)		1
50	45	48	<b>FLORENCE + THE MACHINE</b> UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs		14	100	124	105	63	<b>SKILLET</b> ARDENT/INO/ATLANTIC 519927/AG (13.98)	Awake		2



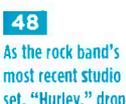
This 2009 release is Family Christian Stores' album of the month (sale-priced for \$7.99) and zooms with a 670% gain in sales. It also climbs two spots to No. 4 on Top Holiday Albums.



Marking the 10th anniversary of Fearless Records' "Punk Goes" franchise, the third volume of the "Pop" series (18,000) includes a take on B.o.B's "Airplanes" by the Ready Set (pictured).



The third studio album from the Brooklyn alternative duo starts with 17,000. Its last set, "Grant," peaked at No. 165, though it reached No. 4 on Heatseekers Albums (spending 38 weeks on the tally).



As the rock band's most recent studio set, "Hurley," drops off the chart after a seven-week run, it debuts with an odds-and-sods set (10,000) and a refreshed reissue of 1996's "Pinkerton" at No. 73 (6,000).



Last year's No. 5 best-selling album returns to the list with 5,000 (up 166%). It's one of six holiday sets re-entering the chart this week, a number sure to grow in the march toward Christmas.

**THE BILLBOARD 200 ARTIST INDEX**

AC/DC .149	THE BAND PERRY .15	BLACK DUB .179	ERIC CHURCH .82	DEERHUNTER .193	FAITH EVANS .165	MICHAEL FRANTI & SPEARHEAD .173	ICE CUBE .188	JOURNEY .93	LADY ANTEBELLUM .178	JOHN LENNON & HUEY LEWIS & THE NEWS .121
TRACE ADKINS .104	SARA BAREILLES .71	THE BLACK EYED PEAS .76	ERIC CLAPTON .72	NEIL DIAMOND .8	FANTASIA .52	THE SCENE .24	ENRIQUE IGLESIAS .155	LADY GAGA .17, 23, 147	HUEY LEWIS & THE NEWS .121	LL WAYNE .5
JASON ALDEAN .2	THE BEATLES .143, 171	B.O.B .67	EASTON CORBIN .153	DISTURBED .60	FAR*EAST MOVEMENT .77	THE SCENE .24	MICHAEL JACKSON .83, 190	TODY KEITH .61	ADAM LAMBERT .174	LINKIN PARK .33
ALL THAT REMAINS .79	B.B. KING .117	THE BLACK KEYS .67	ELVIS COSTELLO .39	ORAKE .51	VICENTE FERNANDEZ .189	THE SCENE .24	JIMMY EAT WORLD .167	KEM .59	MIRANDA LAMBERT .41	LITTLE BIG TOWN .128
ARCADE FIRE .97	BEE GEES .69	B.O.B .67	CREEDENCE CLEARWATER REVELL .148	BOB OYLAN .80	SHERYL CROW .176	THE SCENE .24	KIO CUDI .105	RAY LA MONTAGNE .41	RAY LA MONTAGNE AND THE PARIAS DOGS .108	
RODNEY ATKINS .194	BELLE AND SEBASTIAN .126	LIL BOOSIE .87	SHERYL CROW .176	EMINEM .7, 133, 162	TAID CRUZ .160	THE SCENE .24	KID ROCK .140	RAY LA MONTAGNE AND THE PARIAS DOGS .108	LECRAE .98	MANHEIM STEAMROLLER .191
AVENGED SEVENFOLD .74	DIERKS BENTLEY .187	LIL BOOSIE .87	SHERYL CROW .176	BRIAN ENO WITH JON HOPKINS & LEO ABRAHAMS .86	BILLY CURRINGTON .54	THE SCENE .24	KIDZ BOP KIDS .75	LECRAE .98	JOHN LEGEND & THE ROOTS .63	BOB MARLEY AND THE WAILERS .137
	JUSTIN BIEBER .18, 85	LIL BOOSIE .87	SHERYL CROW .176	FLORENCE + THE MACHINE .50	ABRAHAMS .84	THE SCENE .24	KINGS OF LEON .6, 144	JOHN LEGEND & THE ROOTS .63		
	BIG TIME RUSH .36	LIL BOOSIE .87	SHERYL CROW .176	MACHINE .50	ESCAPE THE FATE .25	THE SCENE .24	CAROLE KING & JAMES TAYLOR .135			

ZAC BROWN BAND .22, 55, 198	ERIC CHURCH .82	DEERHUNTER .193	FAITH EVANS .165	MICHAEL FRANTI & SPEARHEAD .173	ICE CUBE .188	JOURNEY .93	LADY ANTEBELLUM .178	JOHN LENNON & HUEY LEWIS & THE NEWS .121
BRUNO MARS .35	ERIC CLAPTON .72	NEIL DIAMOND .8	FANTASIA .52	THE SCENE .24	ENRIQUE IGLESIAS .155	LADY GAGA .17, 23, 147	HUEY LEWIS & THE NEWS .121	LL WAYNE .5
LUKE BRYAN .116	EASTON CORBIN .153	DISTURBED .60	FAR*EAST MOVEMENT .77	THE SCENE .24	MICHAEL JACKSON .83, 190	TODY KEITH .61	ADAM LAMBERT .174	LINKIN PARK .33
MICHAEL BUBLE .43, 45, 129	ELVIS COSTELLO .39	ORAKE .51	VICENTE FERNANDEZ .189	THE SCENE .24	JIMMY EAT WORLD .167	KEM .59	MIRANDA LAMBERT .41	LITTLE BIG TOWN .128
	CREEDENCE CLEARWATER REVELL .148	BOB OYLAN .80						

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	101	234	<b>ARTIST</b> SOUNDTRACK RCA/LEGACY 79066/SONY MUSIC (9.98)	The Sound Of Music	1	1
102	112	89	<b>DAUGHTRY</b> 19/RCA 53744/RMG (18.98) ⊕	Leave This Town	1	1
103	166	104	<b>JEREMY CAMP</b> BEC 07916 (13.98) ⊕	We Cry Out: The Worship Project	15	15
104	84	85	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 48837 (19.98)	The Definitive Greatest Hits: Til The Last Shot's Fired	62	62
105	122	121	<b>KID CUDI</b> DREAM ON/G.O.O./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	4	4
106	108	100	<b>GODSMACK</b> UNIVERSAL REPUBLIC 014236/UMRG (9.98) ⊕	The Oracle	1	1
107	83	67	<b>MICHAEL W. SMITH</b> REUNION 10153/SONY MUSIC (11.98)	Wonder	28	28
108	116	75	<b>RAY LAMONTAGNE AND THE PARIAH DOGS</b> RCA 85086* (16.98)	God Willin' & The Creek Don't Rise	3	3
109	RE-ENTRY	21	<b>JOSH GROBAN</b> 143/REPRISE 231548/WARNER BROS. (18.98) ⊕	Noel	5	5
110	65	-	<b>VARIOUS ARTISTS</b> NEW WEST 6186 (17.98)	The Imus Ranch Record II	65	65
111	99	81	<b>JACK JOHNSON</b> BRUSHFIRE 014266*/UMRG (13.98)	To The Sea	1	1
112	110	99	<b>MY DARKEST DAYS</b> MVR/604 MERCURY 014719/DJMG (8.98)	My Darkest Days	38	38
113	90	59	<b>ROBERT PLANT</b> TROUCHARM/ES PARANZA/ROUNDER 619099*/CONCORD (18.98)	Band Of Joy	4	4
114	109	131	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	4	4
115	117	96	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC 42171/CAPITOL (18.98)	NOW 34	4	4
116	115	119	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	8	8
117	118	93	<b>B.O.B</b> REBELROCK/GRAND HUSTLE/ATLANTIC 618903*/AG (13.98) ⊕	B.o.B Presents: The Adventures Of Bobby Ray	5	5
118	123	78	<b>MATTHEW WEST</b> SPARROW 26504 (13.98) ⊕	The Story Of Your Life	42	42
119	147	106	<b>P!NK</b> LAFACE 36759/JLG (13.98)	Funhouse	1	1
120	96	60	<b>TYE TRIBBETT</b> COLUMBIA 59783/SONY MUSIC (11.98)	Fresh	60	60
121	NEW	1	<b>HUEY LEWIS &amp; THE NEWS</b> WOW 1001 (15.98)	Soulsville	121	121
122	133	147	<b>NEON TREES</b> MERCURY 013972*/DJMG (10.98)	Habits	113	113
123	73	-	<b>SOUNDTRACK</b> RCA NASHVILLE 72911/SMN (11.98)	Country Strong	73	73
124	95	95	<b>TRACE ADKINS</b> SHOW DOG/UNIVERSAL 014268 (9.98)	Cowboy's Back In Town	12	12
125	129	101	<b>SUSAN BOYLE</b> SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	4	4
126	94	50	<b>BELLE AND SEBASTIAN</b> MATADOR 944* (14.98)	Write About Love	15	15
127	88	58	<b>MARCO ANTONIO SOLIS</b> FONOISA 351570/UMLE (10.98) ⊕	En Total Plenitud	38	38
128	106	107	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE 88755 (18.98)	The Reason Why	11	11
129	RE-ENTRY	10	<b>MICHAEL BUBLE</b> 143/REPRISE 48599/WARNER BROS. (7.98)	Let It Snow! (EP)	32	32
130	134	153	<b>SEAL</b> 143/REPRISE 525056/WARNER BROS. (18.98) ⊕	6: Commitment	31	31
131	NEW	1	<b>SMOKEY ROBINSON</b> CRACKER BARREL/ROBSD 26057 EX SAGUARO ROAD (11.98)	Now And Then	131	131
132	113	87	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	1	1
133	149	135	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	2
134	145	114	<b>FRANK SINATRA</b> REPRISE 438552/WARNER BROS. (18.98)	Nothing But The Best	1	1
135	192	102	<b>CAROLE KING &amp; JAMES TAYLOR</b> HEAR 32053/CONCORD (19.98 CD/DVD) ⊕	Live At The Troubadour	1	1
136	127	112	<b>JOHN MAYER</b> COLUMBIA 53087* SONY MUSIC (13.98) ⊕	Battle Studies	1	1
137	175	174	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 422-846-210/UMJG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	10	10
138	93	71	<b>NEIL YOUNG</b> REPRISE 525956*/WARNER BROS. (18.98)	Le Noise	14	14
139	136	139	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	71	71
140	157	160	<b>KID ROCK</b> TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	3	3
141	141	141	<b>MARVIN SAPP</b> VERITY 09433/JLG (17.98)	Thirsty	28	28
142	NEW	1	<b>SOUNDTRACK</b> ATLANTIC 526227/AG (18.98)	For Colored Girls: Music From And Inspired By	142	142
143	86	29	<b>THE BEATLES</b> APPLE 06747*/CAPITOL (24.98)	1967-1970	17	17
144	120	89	<b>KINGS OF LEON</b> RCA 32712/RMG (13.98)	Only By The Night	1	1
145	143	126	<b>STONE SOUR</b> ROADRUNNER 617870 (18.98) ⊕	Audio Secrecy	1	1
146	71	-	<b>BRYAN FERRY</b> ASTRALWERKS 06428 (16.98) ⊕	Olympia	71	71
147	130	150	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
148	160	168	<b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	3	3
149	138	127	<b>AC/DC</b> COLUMBIA 60952*/SONY MUSIC (17.98 CD/DVD) ⊕	Iron Man 2 (Soundtrack)	1	1
150	140	94	<b>LIL' BOOSIE</b> TRILL/ASYLUM 522934/WARNER BROS. (18.98)	Incarcerated	13	13

**101**  
A remastered reissue of the classic musical's film soundtrack (No. 1 for two weeks in 1965) bounds back onto the list (4,000). It includes a new bonus track, "Glee" actress Lea Michele's performance of "My Favorite Things."

**131**  
The R&B icon's Cracker Barrel-exclusive album enters with 4,000. It includes live takes on some of his classics, as well as a sampling of songs from his 2009 effort, "Time Flies When You're Having Fun."



The soundtrack to the all-star film bows with 3,000 and enters Top R&B/Hip-Hop Albums at No. 20. Janet Jackson co-stars in the film but doesn't contribute a song to the album.



Selected as one of the Amazon MP3 store's specially priced \$5 albums for November, the Purple One's best-of set charges back onto the chart with a 109% increase.

**175**  
With a running time of nearly six hours, this budget-priced X5 collection (\$1.99) could conceivably carry a family through most of its Christmas Eve (and Day) celebrations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	128	77	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL/SONY MUSIC 17803/CAPITOL (18.98)	NOW That's What I Call Club Hits 2	1	1
152	151	179	<b>CELTIC THUNDER</b> CELTIC THUNDER 014762/OECCA (16.98)	Christmas	74	74
153	126	142	<b>EASTON CORBIN</b> MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin	10	10
154	158	161	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	28	28
155	142	138	<b>ENRIQUE IGLESIAS</b> UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMRG/UMLE (10.98)	Euphoria	10	10
156	RE-ENTRY	42	<b>ONEREPUBLIC</b> MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up	21	21
157	144	122	<b>THIRTY SECONDS TO MARS</b> IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War	18	18
158	168	175	<b>GUNS N' ROSES</b> Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	4	4
159	171	120	<b>JIMMY EAT WORLD</b> DGC/INTERSCOPE 014738*/IGA (9.98)	Invented	11	11
160	152	145	<b>TAIO CRUZ</b> MERCURY 014330/DJMG (9.98)	Rokstarr	8	8
161	150	148	<b>LADY GAGA</b> STREAMLINE/KDNLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA (9.98)	The Remix	6	6
162	177	165	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	2	2
163	155	109	<b>SOUNDTRACK</b> WALT DISNEY 005169 (13.98)	Camp Rock 2: The Final Jam	1	1
164	RE-ENTRY	26	<b>PRINCE</b> WARNER BROS. 74272 (18.98)	The Very Best Of Prince	66	66
165	132	108	<b>FAITH EVANS</b> PROLIFIC 5140/EDNE (17.98)	Something About Faith	15	15
166	00	188	<b>MIKE POSNER</b> J 57146/RMG (9.98)	31 Minutes To Takeoff	8	8
167	162	136	<b>JEREMIH</b> MICK SCHULTZ/DEF JAM 014830/OJMG (9.98)	All About You	27	27
168	186	190	<b>RASCAL FLATTS</b> LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	6	6
169	173	164	<b>PRINCE ROYCE</b> TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce	151	151
170	148	137	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	3	3
171	14	32	<b>THE BEATLES</b> APPLE 06752*/CAPITOL (24.98)	1962-1966	16	16
172	178	149	<b>PHOENIX</b> LOYALTY 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	37	37
173	182	183	<b>MICHAEL FRANTI &amp; SPEARHEAD</b> BOO BOO WAX 46352/CAPITOL (13.98)	The Sound Of Sunshine	17	17
174	179	187	<b>ADAM LAMBERT</b> 19/RCA 54801/RMG (13.98)	For Your Entertainment	3	3
175	NEW	1	<b>VARIOUS ARTISTS</b> XS DIGITAL EX (5.98)	The 99 Most Essential Christmas Masterpieces	175	175
176	RE-ENTRY	2	<b>SHERYL CROW</b> A&M 014802 EX/IGA (13.98)	Home For Christmas	154	154
177	199	133	<b>BROKEN BELLS</b> COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells	7	7
178	156	82	<b>JOHN LENNON</b> CAPITOL 06840 (16.98) ⊕	Power To The People: The Hits	24	24
179	NEW	1	<b>BLACK DUB</b> JIVE 74094 (13.98)	Black Dub	179	179
180	150	159	<b>BRANDON FLOWERS</b> ISLAND 014597*/OJMG (13.98)	Flamingo	8	8
181	195	114	<b>SANCTUS REAL</b> SPARROW 26506 (10.98)	Pieces Of A Real Heart	76	76
182	181	164	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	5
183	121	148	<b>MERCYME</b> INDI/COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovell	1	1
184	RE-ENTRY	49	<b>CHRIS YOUNG</b> RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be	18	18
185	RE-ENTRY	118	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	3
186	RE-ENTRY	45	<b>RIHANNA</b> SRP/DEF JAM 013736/OJMG (19.98)	Rated R	4	4
187	170	192	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 85410* (12.98)	Up On The Ridge	9	9
188	RE-ENTRY	5	<b>ICE CUBE</b> LENCH MOB 41882 (18.98)	I Am The West	22	22
189	195	177	<b>VICENTE FERNANDEZ</b> SONY MUSIC LATIN 78479 (14.98)	El Hombre Que Mas Te Amo	102	102
190	92	196	<b>MICHAEL JACKSON</b> EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller	1	1
191	RE-ENTRY	12	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 2525 (18.98)	Christmas: 25th Anniversary Collection	29	29
192	RE-ENTRY	38	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (13.98)	Rebirth	1	1
193	159	118	<b>DEERHUNTER</b> 4AD 3X38* (14.98)	Halcyon Digest	37	37
194	187	-	<b>RODNEY ATKINS</b> CURB 79132 (18.98)	It's America	15	15
195	185	171	<b>MUSE</b> HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	3	3
196	RE-ENTRY	8	<b>JOHN MELLENCAMP</b> ROUNDER 613284*/CONCORD (18.98)	No Better Than This	10	10
197	RE-ENTRY	31	<b>MONICA</b> J 40398/RMG (11.98)	Still Standing	1	1
198	RE-ENTRY	29	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ATLANTIC 523728/AG (25.98 CD/DVD) ⊕	Pass The Jar: Live From the Fabulous Fox Theater In Atlanta	17	17
199	RE-ENTRY	38	<b>MOTLEY CRUE</b> MOTLEY 380*/EVEVEN SEVEN (13.98) ⊕	Greatest Hits	94	94
200	RE-ENTRY	19	<b>OZZY OSBOURNE</b> EPIC 36113*/SONY MUSIC (10.98) ⊕	Scream	1	1

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MAROON 5	38	PAUL MCCARTNEY & WINGS	29	RASCAL FLATTS	168	SEAL	130	SUGARLAND	3	GLEE: SEASON ONE: THE MUSIC VOLUME 1	132	HANNAH MONTANA FOREVER	26	TREY SONGZ	16	THE 99 MOST ESSENTIAL CHRISTMAS MASTERPIECES	175	NOW THAT'S WHAT I CALL COUNTRY: VOLUME 3	91	NEIL YOUNG	138
MATT & KIM	30	KATY PERRY	13	RIHANNA	186	SHAKIRA	40	TAYLOR SWIFT	1, 20, 44, 66	GLEE: SEASON ONE: THE MUSIC VOLUME 2	170	THE SOUND OF MUSIC	101	TYE TRIBBETT	120	THE IMUS RANCH	110	PUNK GOES POP VOLUME 03	37	CHRIS YOUNG	184
JOHN MAYER	136	PHOENIX	172	SMOKEY ROBINSON	131	BLAKE SHELTON	95			GLEE: THE MUSIC, VOLUME 3	170	CARRIE UNDERWOOD	45	USHER	68, 90	THE IMUS RANCH	110	WOW HITS 2011	28		
JOHN MELLENCAMP	195	PINK	119	RICK ROSS	49	FRANK SINATRA	134			SHOWSTOPPERS	96					RECORD 11	110	WOW HITS 2011	28		
MERCYME	183	JERROLD NIEMANN	84	DARIUS RUCKER	14, 182	SKILLET	100			GLEE: THE ROCKY HORROR FOR COLORED GIRLS: MUSIC FROM AND INSPIRED BY	142					RECORD 11	110	WOW HITS 2011	28		
MONICA	197	PITBULL	65			MICHAEL W. SMITH	64, 107									RECORD 11	110	WOW HITS 2011	28		
MOTLEY CRUE	199	ROBERT PLANT	113			MARCO ANTONIO SOLIS	38									RECORD 11	110	WOW HITS 2011	28		
MUMFORD & SONS	19	ONEREPUBLIC	156			SUFJAN STEVENS	127									RECORD 11	110	WOW HITS 2011	28		
MUSE	195	OZZY																			

### TOP HOLIDAY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	1	<b>MARIAH CAREY</b> ISLAND 014785/IDJMG (13.98)	Merry Christmas II You	
2	2	4	LADY ANTEBELLUM CAPITOL NASHVILLE 47670 EX (6.98)	A Merry Little Christmas (EP)	
3	1	1	TAYLOR SWIFT BIG MACHINE 0175 EX (6.98)	The Taylor Swift Holiday Collection (EP)	
4	6	19	<b>GREATEST GAINER</b> CHRIS TOMLIN SIX STEPS 93261/SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship	
5	3	33	MICHAEL W. SMITH WEUNION 10123/SONY MUSIC (13.98)	It's A Wonderful Christmas	
6	4	4	VARIOUS ARTISTS EMI/UNIVERSAL/SONY MUSIC 09848/CAPITOL (19.98)	NOW That's What I Call Christmas! 4	
7	15	15	ANDREA BOCELLI SUGAR 013437/DECCA (18.98)	My Christmas	2
8	12	50	JOSH GROBAN 143/REPRISE 231548/WARNER BROS. (18.98)	Noel	5
9	11	55	MICHAEL BUBLE 143/REPRISE 2/9036/WARNER BROS. (7.98)	Let It Snow! (EP)	
10	5	4	CELTIC THUNDER CELTIC THUNDER 014762/DECCA (16.98)	Christmas	
11	NEW	NEW	VARIOUS ARTISTS X5 DIGITAL EX (5.98)	The 99 Most Essential Christmas Masterpieces	
12	14	4	SHERYL CROW A&M 014802 EX/IGA (13.98)	Home For Christmas	
13	22	17	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2525 (18.98)	Christmas: 25th Anniversary Collection	
14	46	178	MARIAH CAREY COLUMBIA/LEGACY 64222/SONY MUSIC (8.98)	Merry Christmas	5
15	31	6	THE BROOKLYN TABERNACLE CHOIR INTEGRITY/COLUMBIA 77980/SONY MUSIC (11.98)	A Brooklyn Tabernacle Christmas	
16	19	26	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 011941/UME (18.98)	The Essential NOW That's What I Call Christmas	
17	36	78	TRANS-SIBERIAN ORCHESTRA LAVA 93146/AG (18.98)	The Lost Christmas Eve	
18	20	49	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP 88908/SONY MUSIC (18.98)	Elvis Christmas	
19	NEW	NEW	VARIOUS ARTISTS WALT DISNEY 005996 (7.98)	Disney Winter Wonderland	
20	NEW	NEW	VARIOUS ARTISTS COMPASS 43735 EX (9.98)	Tis The Season: Kids Christmas Sing-Along	
21	13	4	WILSON PHILLIPS MASTERWORKS 73488/SONY MASTERWORKS (11.98)	Christmas In Harmony	
22	15	31	AMY GRANT AMY GRANT PRODUCTIONS 13781/SPARROW (17.98)	The Christmas Collection	
23	NEW	NEW	MARTINA MCBRIDE RCA NASHVILLE 15469/SMN (18.98)	White Christmas	
24	16	60	CELTIC WOMAN MANHATTAN 70124/BLG (18.98)	A Christmas Celebration	
25	15	15	STRAIGHT NO CHASER ATCO/ATLANTIC 520740/AG (18.98)	Christmas Cheers	
26	45	26	THE CHIPMUNKS WITH DAVID SEVILLE CAPITOL 36558 (13.98)	Christmas With The Chipmunks	
27	NEW	NEW	THE PRIESTS RCA VICTOR 75729/SONY MUSIC (11.98)	Noel	
28	18	68	IL DIVO SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	The Christmas Collection	
29	43	173	VINCE GUARALDI TRIO FANTASY 30066/CONCORD (15.98)	A Charlie Brown Christmas (Soundtrack)	3
30	38	30	FAITH HILL WARNER BROS. (NASHVILLE) 511500/WMN (18.98)	Joy To The World	
31	30	165	CELINE DION 550 MUSIC/EPIC 69523/SONY MUSIC (8.98)	These Are Special Times	5
32	NEW	NEW	BURL IVES MCA SPECIAL PRODUCTS 322177/UME (8.98)	Rudolph The Red-Nosed Reindeer	
33	NEW	NEW	VARIOUS ARTISTS PACIFIC 00105 (9.98)	123 Favorite Christmas Songs	
34	NEW	NEW	TRANS-SIBERIAN ORCHESTRA LAVA 92736/AG (15.98)	Christmas Eve And Other Stories	2
35	3	34	CASTING CROWNS BEACH STREET/REUNION 10129/SONY MUSIC (13.98)	Peace On Earth	
36	35	44	JAMES TAYLOR COLUMBIA 00323/SONY MUSIC (9.98)	James Taylor At Christmas	
37	26	29	ENYA REPRISE 512383/WARNER BROS. (18.98)	And Winter Came...	
38	17	5	THE CANADIAN TENORS DECCA 014801 (16.98)	The Perfect Gift	
39	37	5	KIDZ BOP KIDS RAZOR & TIE 89239 (9.98)	Kidz Bop Christmas Party	
40	27	4	KATHARINE MCPHEE VERVE FINECAST 014838/VG (10.98)	Christmas Is The Time To Say	
41	33	3	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. CAPITOL 48843 (11.98)	Christmas With The Rat Pack	
42	32	160	CARPENTERS A&M 215173/UME (14.98)	Christmas Portrait	
43	39	4	NEWSBOYS INPOP 71578 (4.98)	Christmas! A newsboys Holiday (EP)	
44	29	35	KENNY G ARISTA 72234/RMG (18.98)	The Greatest Holiday Classics	
45	28	1	POINT OF GRACE WORD CURB 888087/WARNER BROS. (13.98)	Home For The Holidays	
46	NEW	NEW	VARIOUS ARTISTS SONY MUSIC CUSTOM MARKETING GROUP 71686/SONY MUSIC (7.98)	Do You Hear What I Hear?: Women Of Christmas	
47	25	1	SOUNDTRACK WALT DISNEY 006525 (9.98)	Phineas And Ferb: Holiday Favorites	
48	RE-ENTRY	RE-ENTRY	KENNY G ARISTA SONY BMG CUSTOM MARKETING GROUP 86734/SONY MUSIC (8.98)	Holiday Collection	
49	RE-ENTRY	RE-ENTRY	STING CHERRY TREE/DG 013329*/UNIVERSAL CLASSICS GROUP (16.98)	If On A Winter's Night...	
50	RE-ENTRY	RE-ENTRY	MORMON TABERNACLE CHOIR WITH NATALIE COLE MORMON TABERNACLE CHOIR 5042001 (18.98)	The Most Wonderful Time Of The Year	

Brad Paisley plants the flag at No. 9 on the Billboard 200, No. 4 on Top Country Albums and No. 21 on Top Digital Albums with "Hits Alive." The set—half compilation and half live cuts—starts with 31,000 overall, with 5,000 downloads. It's Paisley's second best-of release and marks his sixth top 10 on the Billboard 200 and eighth on the country tally.



### TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	1	2	<b>TAYLOR SWIFT</b> BIG MACHINE	Speak Now	1	
2	NEW	NEW	JASON ALDEAN BROKEN BOW	My Kinda Party	2	
3	NEW	NEW	MATT & KIM FADER LABEL	Sidewalks	30	
4	2	3	KINGS OF LEON RCA/RMG	Come Around Sundown	6	
5	5	5	MUMFORD & SONS GENTLEMAN OF THE ROAD /GLASSNOTE	Sigh No More	16	
6	NEW	NEW	VARIOUS ARTISTS FEARLESS	Punk Goes Pop Volume 03	28	
7	NEW	NEW	MARIAH CAREY ISLAND /DJMG	Merry Christmas II You	29	
8	8	8	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN /UMRG	I Am Not A Human Being	5	
9	NEW	NEW	N*E*R*D STAR TRAK/INTERSCOPE /IGA	Nothing	21	
10	4	1	SUGARLAND MERCURY NASHVILLE /UMGN	The Incredible Machine	3	
11	9	1	EMINEM WEB/SHADY/AFETERMATH/INTESCOPE /IGA	Recovery	7	
12	NEW	NEW	ELVIS COSTELLO HEAR /CONCORD	National Ransom	39	
13	NEW	NEW	GOOD CHARLOTTE CAPITOL	Cardiology	31	
14	14	14	BRUNO MARS ELEKTRA	Doo-Wops & Hoologans	35	
15	6	1	VARIOUS ARTISTS X5	The 99 Darkest Pieces of Classical Music	81	
16	15	1	MAROON 5 A&M/OCTONE /IGA	Hands All Over	38	
17	13	1	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC /UMRG	Lungs	50	
18	NEW	NEW	ESCAPE THE FATE EPITAPH/DGC/INTESCOPE /IGA	Escape The Fate	25	
19	20	1	KATY PERRY CAPITOL	Teenage Dream	13	
20	NEW	NEW	WEEZER DGC /UME	Death To False Metal	48	
21	NEW	NEW	BRAD PAISLEY ARISTA NASHVILLE /SMN	Hits Alive	9	
22	3	1	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 79646/SONY MUSIC	Glee: The Rocky Horror Glee Show (EP)	10	
23	18	1	ZAC BROWN BAND SOUTHERN GROUND/ROAR/B/GGER PICTURE/ATLANTIC /AG	You Get What You Give	22	
24	NEW	NEW	PITBULL MR. 305/FAMOUS ARTIST /SONY MUSIC LATIN	Armando	65	
25	NEW	NEW	NEIL DIAMOND COLUMBIA /SONY MUSIC	Dreams	8	

### TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	1	2	<b>TAYLOR SWIFT</b> BIG MACHINE 0300A*	Speak Now	1	
2	NEW	NEW	NEIL DIAMOND COLUMBIA 79839/SONY MUSIC	Dreams	8	
3	2	3	ELTON JOHN / LEON RUSSELL ROCKET/MERCURY 014840*/DECCA	The Union	10	
4	4	2	VARIOUS ARTISTS NEW WEST 6186	The Imus Ranch Record II	0	
5	NEW	NEW	PAUL MCCARTNEY & WINGS MPL/HEAR 32148*/CONCORD	Band On The Run	29	
6	NEW	NEW	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN	Hits Alive	9	
7	NEW	NEW	JASON ALDEAN BROKEN BOW 7697	My Kinda Party	2	
8	3	3	SUGARLAND MERCURY NASHVILLE 014758*/UMGN	The Incredible Machine	3	
9	7	3	ROD STEWART Fly Me To The Moon... The Great American Songbook Volume V J 76609*/RMG	Fly Me To The Moon...	10	
10	NEW	NEW	MARIAH CAREY ISLAND 014785/DJMG	Merry Christmas II You	29	
11	NEW	NEW	ELVIS COSTELLO HEAR 32142*/CONCORD	National Ransom	39	
12	NEW	NEW	WEEZER Geffen 012913*/UME	Pinkerton	73	
13	NEW	NEW	WEEZER DGC 014309/UME	Death To False Metal	48	
14	5	3	BOB DYLAN COLUMBIA/LEGACY 76179*/SONY MUSIC	The Bootleg Series Vol. 9: The Witmark Demos: 1962-1964	80	
15	6	1	KINGS OF LEON RCA 64698*/RMG	Come Around Sundown	6	
16	NEW	NEW	JEFF BECK ATCO 579785 EX/RHINO	Live And Exclusive: From The Grammy Museum	19	
17	RE-ENTRY	RE-ENTRY	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE	Sigh No More	19	
18	11	4	DARIUS RUCKER CAPITOL NASHVILLE 26939	Charleston, SC 1966	14	
19	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS NEW WEST 6140	The Imus Ranch Record	0	
20	12	1	BUDDY GUY SILVERTONE/LIVE 78107*/JLG	Living Proof	38	
21	21	1	ERIC CLAPTON DUCK/REPRISE 525325/WARNER BROS.	Clapton	72	
22	NEW	NEW	BRIAN ENO WITH JON HOPKINS & LEO ABRAHAMS OPAL 207*/WARP	Small Craft On A Milk Sea	34	
23	NEW	NEW	SENSES FAIL DRIVE-THRU 633/VAGRANT	The Fire	1	
24	NEW	NEW	GOOD CHARLOTTE CAPITOL 07705	Cardiology	31	
25	16	27	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS.	Crazy Love	45	

### ILIKE PROFILES: MOST ADDED™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	4	12	<b>JUST THE WAY YOU ARE</b>	BRUNO MARS (ELEKTRA/ATLANTIC)
2	5	18	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA (WEB/SHADY/AFETERMATH/INTESCOPE)
3	7	7	ROCKSTAR	OVERDOSE (CAN-I-BAL)
4	26	26	NOT AFRAID	EMINEM (WEB/SHADY/AFETERMATH/INTESCOPE)
5	13	13	TEENAGE DREAM	KATY PERRY (CAPITOL)
6	14	14	MINE	TAYLOR SWIFT (BIG MACHINE)
7	10	6	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)
8	14	14	ANGEL	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
9	13	13	LIKE A G6	FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTESCOPE)
10	20	27	ALEJANDRO	LADY GAGA (STREAMLINE/KON/LIVE/CHERRYTREE/INTESCOPE)
11	17	7	CLUB CAN'T HANDLE ME	FLO RIDA FEATURING DAVID GUETTA (POE BOY/ATLANTIC)
12	21	3	I'M ALIVE (LIVE 2010)	CELINE DION (COLUMBIA)
13	48	48	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
14	3	7	STEPPING STONE	OVERDOSE (CAN-I-BAL)
15	19	5	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN)

### AOL RADIO SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	2	12	<b>DJ GOT US FALLIN' IN LOVE</b>	USHER FEATURING PITBULL (LAFACE/JLG)
2	1	9	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
3	6	6	ANIMAL	NEDN TREES (MERCURY/IDJMG)
4	9	9	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN)
5	9	9	KING OF ANYTHING	SARA BAREILLES (EPIC)
6	3	3	MINE	TAYLOR SWIFT (BIG MACHINE)
7	7	7	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/DJMG)
8	4	4	LIKE A G6	FAR*EAST MOVEMENT FEATURING CATARACS & DEV (CHERRYTREE/INTESCOPE)
9	3	3	CHECK IT OUT	WILL.I.A.M & NICKI MINAJ (WILL.I.A.M/INTESCOPE)
10	1	1	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
11	3	3	LOVE LIKE WOE	THE READY SET (SIRE/DECA/DANCE/REPRISE)
12	3	3	IF IT'S LOVE	TRAIN (COLUMBIA)
13	1	1	NEED YOU	TRAVIE MCCOY (NAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP)
14	1	1	PLEASE DON'T GO	MIKE POSNER (J/RMG)
15	1	1	HOT TOTTIE	USHER FEATURING JAY-Z (LAFACE/JLG)

### TOP MUSIC VIDEO SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	1	<b>THE BIG 4: LIVE FROM SOFIA, BULGARIA</b>	WARNER BROS. WARNER MUSIC VISION (METALLICA/SLAYER/MEGADETH/ANTHRAX)
2	2	5	LADIES & GENTLEMEN THE ROLLING STONES	ROLLING STONES/EAGLE VISION/EAGLE ROCK (THE ROLLING STONES)
3	4	6	THE 25TH ANNIVERSARY ROCK AND ROLL HALL OF FAME CONCERTS	TIME LIFE (VARIOUS ARTISTS)
4	3	9	THE 4 COMPLETE ED SULLIVAN SHOWS STARRING THE BEATLES	SOFA/HIP-D/UME/UNIVERSAL MUSIC & VIDEO DIST. (THE BEATLES)
5	5	6	LET'S SPEND THE NIGHT TOGETHER: GREATEST HITS LIVE	LIONSGATE HOME ENTERTAINMENT (THE ROLLING STONES)
6	6	6	AUDIBLE VISION OF: [SIC]NESSES: LIVE AT DOWNLOAD	ROADRUNNER/WARNER MUSIC VISION (SLIPKNOT)
7	7	1	A TRIBUTE TO THE CATHEDRAL QUARTET	GAITHER VIDEO/EMM MUSIC VIDEO (ERNIE HAASE & SIGNATURE SOUND)
8	8	1	GOING BACK: LIVE AT ROSELAND BALLROOM, NYC	EAGLE VISION/EAGLE ROCK (PHIL COLLINS)
9	9	11	BEYOND THE LIGHTED STAGE	BANGER FILMS/ZOE/ROUNDER (RUSH)
10	13	23	360 DEGREES AT THE ROSE BOWL	ISLAND/INTESCOPE/UNIVERSAL MUSIC & VIDEO DIST. (U2)
11	11	11	EVOLUTION: LIVE BY CANDLELIGHT	COLUMBIA (NASHVILLE)/SONY MUSIC VIDEO (MIRANDA LAMBERT)
12	10	6	CLASSIC ALBUMS: 2112/MOVING PICTURES	EAGLE VISION/EAGLE ROCK (RUSH)
13	14	114	LIVE IN BUCHAREST: THE DANGEROUS TOUR	EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
14	14	6	COUNT YOUR BLESSINGS	GAITHER VIDEO/EAGLE ROCK (BILL & GLORIA GAITHER)
15	15	6	GIVING THANKS	GAITHER VIDEO/EAGLE ROCK (BILL & GLORIA GAITHER)

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. See Charts Legend on [billboard.biz](http://billboard.biz) for rules and explanations. All charts © 2010. © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. PAISLEY: MARK KALBFELD

## HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	<b>JUST THE WAY YOU ARE</b>	BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	17	<b>DJ GOT US FALLIN' IN LOVE</b>	USHER FEAT. PITBULL (LAFACE/JLG)
3	5	9	<b>ONLY GIRL (IN THE WORLD)</b>	RIHANNA (SRP/DEF JAM/IDJMG)
4	3	12	<b>JUST A DREAM</b>	NELLY (DERRTY/UNIVERSAL MOTOWN)
5	4	10	<b>LIKE A G6</b>	FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
6	6		<b>TEENAGE DREAM</b>	KATY PERRY (CAPITOL)
7	7	21	<b>DYNAMITE</b>	TAIO CRUZ (MERCURY/IDJMG)
8	8	15	<b>BOTTOMS UP</b>	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
9	13	5	<b>RAISE YOUR GLASS</b>	PINK (LAFACE/JLG)
10	12		<b>ANIMAL</b>	NEON TREES (MERCURY/IDJMG)
11	10	23	<b>I LIKE IT</b>	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/UNIVERSAL)
12	14		<b>MINE</b>	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
13	13		<b>CLUB CAN'T HANDLE ME</b>	FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
14	15		<b>DEUCES</b>	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
15	15	21	<b>LOVE THE WAY YOU LIE</b>	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
16	24	3	<b>WHAT'S MY NAME?</b>	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
17	16	8	<b>RIGHT ABOVE IT</b>	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
18	17	8	<b>CAN'T BE FRIENDS</b>	TREY SONGZ (SONGBOOK/ATLANTIC)
19	20		<b>PLEASE DON'T GO</b>	MIKE POSNER (J/RMG)
20	22	9	<b>AS SHE'S WALKING AWAY</b>	ZAC BROWN BAND FEAT. ALAN JACKSON (SOUTHERN GROUNDWATER/BOGGER PICTURE)
21	21	13	<b>STUCK LIKE GLUE</b>	SUGARLAND (MERCURY NASHVILLE)
22	25	7	<b>NO HANDS</b>	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
23	19	12	<b>SEPTEMBER</b>	DAUGHTRY (19/RCA/RMG)
24	30	9	<b>ANYTHING LIKE ME</b>	BRAD PAISLEY (ARISTA NASHVILLE)
25	35		<b>ASTON MARTIN MUSIC</b>	RICK ROSS FEAT. DRAKE & CHRISTETTE MICHELLE (MAYBACH/SLIP-N-SLIDE/DEF JAM/JMG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	23	27	<b>COOLER THAN ME</b>	MIKE POSNER (J/RMG)
27	39	3	<b>FIREWORK</b>	KATY PERRY (CAPITOL)
28	26	13	<b>SECRETS</b>	ONEREPUBLIC (MOSLEY/INTERSCOPE)
29	49	2	<b>WE R WHO WE R</b>	KESHA (KEMOSABE/RCA/RMG)
30	34		<b>FARMER'S DAUGHTER</b>	RODNEY ATKINS (CURB)
31	35	9	<b>IF I DIE YOUNG</b>	THE BAND PERRY (REPUBLIC NASHVILLE)
32	18		<b>COME BACK SONG</b>	DARIUS RUCKER (CAPITOL NASHVILLE)
33	14	13	<b>KING OF ANYTHING</b>	SARA BAREILLES (EPIC)
34	38		<b>WHIP MY HAIR</b>	WILLOW (ROC NATION/COLUMBIA)
35	4	4	<b>RIGHT THRU ME</b>	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
36	28		<b>AIRPLANES</b>	B.O.B FEAT. HALEY WILLIAMS (REBEL/ROCK/GRAVITY/HUSTLE/ATLANTIC)
37	28	14	<b>MINE</b>	DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
38	32	26	<b>CALIFORNIA GURLS</b>	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
39	40	12	<b>WHY WAIT</b>	RASCAL FLATTS (BIG MACHINE)
40	37	8	<b>ALL I WANT IS YOU</b>	MIGUEL FEAT. J. COLE (BLACK ICE/BYSTORM/JIVE/JLG)
41	27	13	<b>HOT TOTTIE</b>	USHER FEAT. JAY-Z (LAFACE/JLG)
42	46	8	<b>TURN ON THE RADIO</b>	REBA (STARSTRUCK/VALORY)
43	45	7	<b>MY KINDA PARTY</b>	JASON ALDEAN (BROKEN BOW)
44	51		<b>STEREO LOVE</b>	EDWARD MAYA & VIKI JIGULINA (ULTRA)
45	36	19	<b>MISERY</b>	MARON 5 (A&M/OCTONE/INTERSCOPE)
46	54	4	<b>LOVE LIKE WOE</b>	THE READY SET (SIRE/DECA/DANCE/REPRISE)
47	52	7	<b>MAMA'S SONG</b>	GARIE UNDERWOOD (19/ARISTA NASHVILLE)
48	18		<b>THE BREATH YOU TAKE</b>	GEORGE STRAIT (MCA NASHVILLE)
49	53	5	<b>MEMORIES</b>	DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALwerks/CAPITOL)
50	41	17	<b>ROLL WITH IT</b>	EASTON CORBIN (MERCURY NASHVILLE)

## ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	29	<b>ANIMAL</b>	NEON TREES (MERCURY/IDJMG)
2	2	25	<b>SECRETS</b>	ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	3	16	<b>LITTLE LION MAN</b>	MUMFORD & SONS (GENTLEMAN OF THE ROAD/REDGLASSNOTE)
4	5	13	<b>RHYTHM OF LOVE</b>	PLAIN WHITE T'S (HOLLYWOOD)
5	8	14	<b>PORN STAR DANCING</b>	MY DARKEST DAYS FEAT. ZAKK WYLDE (MVP/604/MERCURY/IDJMG)
6	7	17	<b>DOG DAYS ARE OVER</b>	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
7	6	44	<b>HEY, SOUL SISTER</b>	TRAIN (COLUMBIA)
8	10	8	<b>WAITING FOR THE END</b>	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
9	16		<b>SEPTEMBER</b>	DAUGHTRY (19/RCA/RMG)
10	12	24	<b>IF IT'S LOVE</b>	TRAIN (COLUMBIA)
11	8		<b>RADIOACTIVE</b>	KINGS OF LEON (RCA/RMG)
12	27		<b>THE ONLY EXCEPTION</b>	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
13	43	6	<b>LIKE IT'S HER BIRTHDAY</b>	GOOD CHARLOTTE (CAPITOL)
14	21	3	<b>MARRY ME</b>	TRAIN (COLUMBIA)
15	13	44	<b>DON'T STOP BELIEVIN'</b>	JOURNEY (COLUMBIA/LEGACY)

## COUNTRY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	<b>FELT GOOD ON MY LIPS</b>	TIM MCGRAW (CURB)
2	5	21	<b>IF I DIE YOUNG</b>	THE BAND PERRY (REPUBLIC NASHVILLE)
3	13		<b>MINE</b>	TAYLOR SWIFT (BIG MACHINE)
4			<b>STUCK LIKE GLUE</b>	SUGARLAND (MERCURY)
5			<b>SPARKS FLY</b>	TAYLOR SWIFT (BIG MACHINE)
6			<b>MY KINDA PARTY</b>	JASON ALDEAN (BROKEN BOW)
7			<b>DON'T YOU WANNA STAY</b>	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
8			<b>AS SHE'S WALKING AWAY</b>	ZAC BROWN BAND FEAT. ALAN JACKSON (SOUTHERN GROUNDWATER/BOGGER PICTURE)
9	26		<b>SOMEWHERE WITH YOU</b>	KENNY CHESNEY (BNA)
10			<b>WITHOUT YOU</b>	KEITH URBAN (CAPITOL NASHVILLE)
11	2		<b>INNOCENT</b>	TAYLOR SWIFT (BIG MACHINE)
12			<b>TATTOOS ON THIS TOWN</b>	JASON ALDEAN (BROKEN BOW)
13	6	2	<b>BETTER THAN REVENGE</b>	TAYLOR SWIFT (BIG MACHINE)
14	17	31	<b>FARMER'S DAUGHTER</b>	RODNEY ATKINS (CURB)
15	22	12	<b>SMOKE A LITTLE SMOKE</b>	ERIC CHURCH (CAPITOL NASHVILLE)

## R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	<b>WHAT'S MY NAME?</b>	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
2	1	12	<b>JUST A DREAM</b>	NELLY (DERRTY/UNIVERSAL MOTOWN/UMRG)
3	2	13	<b>BOTTOMS UP</b>	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
4	1		<b>WHIP MY HAIR</b>	WILLOW (ROC NATION/COLUMBIA)
5	4	17	<b>DJ GOT US FALLIN' IN LOVE</b>	USHER FEAT. PITBULL (LAFACE/JLG)
6	5	4	<b>F**K YOU (FORGET YOU)</b>	CEE LO GREEN (ELEKTRA/RRP)
7	6	9	<b>NO HANDS</b>	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
8	8		<b>BLACK AND YELLOW</b>	PITBULL (MCA/ATLANTIC)
9	20		<b>LOVE THE WAY YOU LIE</b>	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
10	19		<b>DEUCES</b>	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
11	10	12	<b>RIGHT ABOVE IT</b>	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
12	13	6	<b>HEY BABY (DROP IT TO THE FLOOR)</b>	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
13	1		<b>ROMAN'S REVENGE</b>	NICKI MINAJ FEAT. EMINEM (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
14	1		<b>MONSTER</b>	KANYE WEST FEAT. JAY-Z, RICK ROSS, BON IVER & NICKI MINAJ (ROC-A-FELLA/DEF JAM/IDJMG)
15	1		<b>RIGHT THRU ME</b>	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)

## LATIN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	<b>BON, BON</b>	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
2	1		<b>LO MEJOR DE MI VIDA</b>	ERES TU/THE BEST THING ABOUT ME IS YOU RICKY MARTIN FEAT. NATALIA JIMENEZ OR JOSS STONE (SONY MUSIC LATIN)
3	1	8	<b>LOCA</b>	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
4	26		<b>WAKA WAKA (THIS TIME FOR AFRICA)</b>	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
5	12		<b>DANZA KUDURO</b>	DON OMAR & LUIGENZO (VANS/MACHETE/UNIVERSAL MUSIC LATIN)
6	44		<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)
7	34		<b>HIPS DON'T LIE</b>	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
8	30	24	<b>MALDITO ALCOHOL</b>	PITBULL FEAT. AFROJACK (MR. 305)
9	44		<b>HEROE</b>	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
10	7	44	<b>LOBA</b>	SHAKIRA (EPIC/SONY MUSIC LATIN)
11	23		<b>CORAZON SIN CARA</b>	PRINCE ROYCE (TOP STOP)
12	44		<b>LIVIN' LA VIDA LOCA</b>	RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)
13	8	17	<b>LA DESPEDIDA</b>	DADDY YANKEE (EL CARTEL)
14	3		<b>RABIOSA</b>	SHAKIRA (EPIC/SONY MUSIC LATIN)
15	28		<b>CUANDO ME ENAMORO</b>	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)

## LATIN RHYTHM

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	<b>BON, BON</b>	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
2	1	12	<b>DANZA KUDURO</b>	DON OMAR & LUIGENZO (VANS/MACHETE/UNIVERSAL MUSIC LATIN)
3	44		<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)
4	26		<b>MALDITO ALCOHOL</b>	PITBULL FEAT. AFROJACK (MR. 305)
5			<b>LA DESPEDIDA</b>	DADDY YANKEE (EL CARTEL)
6	9		<b>THE ANTHEM</b>	PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)
7			<b>ESTOY ENAMORADO</b>	WISIN & YANDEL (VY1/MACHETE/UNIVERSAL MUSIC LATIN)
8			<b>ESTA NOCHE</b>	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
9			<b>GUANTANAMERA</b>	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
10			<b>LA VIDA ES ASI</b>	IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATIN)
11			<b>WAGATAPIBUSBERRY</b>	PITBULL FEAT. SERGIO DEL PUERTO, BLACK PANTHER, LIL JON & BLONDIE (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
12			<b>SI NO LE CONTESTO</b>	PLAN B (PINA)
13			<b>PRRRRUM</b>	COSCIULLERA FEAT. WISIN & YANDEL (NUEVA KANAMADA/WHITE LION/SENTE)
14			<b>TU CUERPO</b>	PITBULL FEAT. JENICARLOS (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
15			<b>VIDA 23</b>	PITBULL FEAT. NAYER (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)

## HOLIDAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	<b>ALL I WANT FOR CHRISTMAS IS YOU</b>	MARIAH CAREY (COLUMBIA/LEGACY/SONY MUSIC)
2	4		<b>OH SANTA!</b>	MARIAH CAREY (ISLAND/IDJMG)
3			<b>CHRISTMAS EVE (SARAJEVO 12/24)</b>	TRANS-SIBERIAN ORCHESTRA (LAVA/AG)
4			<b>WHERE ARE YOU CHRISTMAS?</b>	FAITH HILL (INTERSCOPE/JGA)
5			<b>ROCKIN' AROUND THE CHRISTMAS TREE</b>	BRENDA LEE (DECCA/UMG)
6			<b>CHRISTMAS CANON</b>	TRANS-SIBERIAN ORCHESTRA (LAVA/AG)
7			<b>JINGLE BELL ROCK</b>	BOBBY HELMS (DECCA/MCA/UMG)
8			<b>O HOLY NIGHT</b>	MARIAH CAREY (ISLAND/IDJMG)
9			<b>CHARLIE BROWN CHRISTMAS</b>	MARIAH CAREY (ISLAND/IDJMG)
10			<b>WHITE CHRISTMAS</b>	BING CROSBY (DECCA/MCA SPECIAL PRODUCTS/UMG)
11			<b>IT'S THE MOST WONDERFUL TIME OF THE YEAR</b>	ANDY WILLIAMS (COLUMBIA/LEGACY/SONY MUSIC)
12			<b>SANTA CLAUS IS COMIN' TO TOWN</b>	MARIAH CAREY (ISLAND/IDJMG)
13			<b>O COME ALL YE FAITHFUL/HALLELUJAH</b>	MARIAH CAREY (ISLAND/IDJMG)
14			<b>BELIEVE</b>	JOSH GROBAN (WARNER SUNSET/REPRISE/WARNER BROS.)
15			<b>I WANT A HIPPOPOTAMUS FOR CHRISTMAS</b>	GAYLA PEEVEY (CRS)

HOT 100 AIRPLAY: 1227 stations; R&B/HIP-HOP: 1227 stations; COUNTRY: 1227 stations; DIGITAL SONGS: 1227 stations; AIRPLAY MONITORED BY: Nielsen BDS; SALES DATA COMPILED BY: Nielsen SoundScan; CHARTS: Billboard Hot 100, Promoters: Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	<b>#1</b> JUST A DREAM NELLY (DERRITY/UNIVERSAL MOTOWN)
2	1	15	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	9	9	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/DJMG)
4	3	17	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
5	10	10	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
6	6	15	TEENAGE DREAM KATY PERRY (CAPITOL)
7	7	17	CLUB CAN'T HANDLE ME FLD RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
8	9	5	RAISE YOUR GLASS PINK (LAFACE/JLG)
9	8	22	DYNAMITE TAIO CRUZ (MERCURY/DJMG)
10	10	15	ANIMAL NEON TREES (MERCURY/DJMG)
11	24	24	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
12	12	7	PLEASE DON'T GO MIKE POSNER (J/RMG)
13	18	3	FIREWORK KATY PERRY (CAPITOL)
14	16	6	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
15	15	12	LOVE LIKE WOE THE READY SET (SIRE/DECADE/DANCE/REPRISE)
16	23	3	<b>GREATEST GAINER</b> WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
17	13	20	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
18	19	20	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
19	17	16	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)
20	14	13	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
21	22	7	CHECK IT OUT WILL.I.AM & NICKI MINAJ (WILL.I.AM/INTERSCOPE)
22	25	6	SHAKE JESSE MCCARTNEY (HOLLYWOOD)
23	21	16	IF IT'S LOVE TRAIN (COLUMBIA)
24	24	10	SEPTEMBER DAUGHTRY (19/RCA/RMG)
25	26	8	KING OF ANYTHING SARA BAREILLES (EPIC)
26	26	1	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
27	2	2	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/DJMG)
28	27	8	HOT TOTTIE USHER FEAT. JAY-Z (LAFACE/JLG)
29	35	2	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
30	33	4	WHAT IF JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
31	3	5	ANGEL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
32	32	3	MEMORIES DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALWERKS/CAPITOL)
33	29	19	MISERY MARDON 5 (A&M/OCTONE/INTERSCOPE)
34	NEW	NEW	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
35	39	3	LIKE IT'S HER BIRTHDAY GOOD CHARLOTTE (CAPITOL)
36	36	5	NEED YOU TRAVIE MCCOY (NAPPY BOY/DECADE/DANCE/FUELED BY RAMEN/RRP)
37	34	18	MAGIC B.O.B FEAT. RIVERS Cuomo (REBELRDC/GRAND HUSTLE/ATLANTIC)
38	NEW	NEW	STEREO LOVE EDWARD MAYA & VIKI JIGULINA (ULTRA)
39	30	9	F**K YOU (FORGET YOU) CEE LO GREEN (ELEKTRA/RRP)
40	NEW	NEW	THE TIME (THE DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)

Nelly extends his lead for most Mainstream Top 40 No. 1s among rappers, as "Just a Dream" rises 2-1. The song is the hip-hop star's fifth No. 1, distancing him further from Eminem, who ranks second with three rap toppers.

With five Mainstream Top 40 No. 1s, Nelly trails only Beyoncé, Mariah Carey, Lady Gaga and Rihanna, each with six leaders in the Nielsen BDS-based chart's 18-year history.

"Just a Dream" marks Nelly's first Mainstream Top 40 champion since "Over and Over," featuring Tim McGraw, reigned for 11 weeks in 2004-05. Nelly's new No. 1 is his first without assistance from another artist since his maiden leader, "Hot in Herre," which led for two weeks in 2002. In between, he ruled with "Dilemma," featuring Kelly Rowland (five weeks, 2002), and "Shake Ya Tailfeather," with P. Diddy and Murphy Lee (three weeks, 2003).



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	35	<b>#1</b> BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
2	1	45	HEY, SOUL SISTER TRAIN (COLUMBIA)
3	3	43	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
4	5	58	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
5	12	12	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	9	9	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
7	6	37	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
8	45	45	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
9	9	13	SEPTEMBER DAUGHTRY (19/RCA/RMG)
10	10	20	HALF OF MY HEART JOHN MAYER (COLUMBIA)
11	20	20	CALIFORNIA GURLS KATY PERRY (CAPITOL)
12	15	5	<b>GREATEST GAINER</b> JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
13	12	19	KING OF ANYTHING SARA BAREILLES (EPIC)
14	13	25	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
15	14	16	MISERY MARDON 5 (A&M/OCTONE/INTERSCOPE)
16	16	7	TEENAGE DREAM KATY PERRY (CAPITOL)
17	16	16	SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP)
18	18	10	SECRET SEAL (143/REPRISE)
19	19	12	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
20	21	16	IF IT'S LOVE TRAIN (COLUMBIA)
21	22	5	WHAT DO YOU GOT? BON JOVI (ISLAND/DJMG)
22	23	6	HIDDEN AWAY JOSH GROBAN (143/REPRISE)
23	24	12	THANK YOU JIM BRICKMAN FEAT. MATT GIRAUD (SOMERSET)
24	25	7	SUMMER DAY SHERYL CROW (A&M/INTERSCOPE)
25	28	2	ANIMAL NEON TREES (MERCURY/DJMG)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> TEENAGE DREAM KATY PERRY (CAPITOL)
2	2	20	ANIMAL NEON TREES (MERCURY/DJMG)
3	5	11	<b>GREATEST GAINER</b> JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
4	3	23	SEPTEMBER DAUGHTRY (19/RCA/RMG)
5	6	17	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
6	20	20	MISERY MARDON 5 (A&M/OCTONE/INTERSCOPE)
7	11	23	ALL IN LIFEHOUSE (GEPFEN/INTERSCOPE)
8	7	25	KING OF ANYTHING SARA BAREILLES (EPIC)
9	8	12	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	13	13	RAISE YOUR GLASS PINK (LAFACE/JLG)
11	10	16	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
12	12	14	DYNAMITE TAIO CRUZ (MERCURY/DJMG)
13	14	15	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
14	15	17	COOLER THAN ME MIKE POSNER (J/RMG)
15	18	5	MARRY ME TRAIN (COLUMBIA)
16	17	8	WHAT DO YOU GOT? BON JOVI (ISLAND/DJMG)
17	19	4	GIVE A LITTLE MORE MARDON 5 (A&M/OCTONE/INTERSCOPE)
18	11	11	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
19	16	14	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
20	20	19	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
21	5	5	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
22	23	20	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
23	25	25	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
24	19	19	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
25	26	6	START A FIRE RYAN STAR (ATLANTIC/RRP)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	<b>#1</b> SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
2	2	23	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
3	1	22	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
4	9	9	RADIOACTIVE KINGS OF LEON (RCA/RMG)
5	3	30	ANIMAL NEON TREES (MERCURY/DJMG)
6	9	9	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
7	6	17	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
8	14	14	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
9	10	10	PORN STAR DANCING MY DARKEST DAYS FEAT. ZAKK WYLD (MVR/604/MERCURY/DJMG)
10	41	41	LISZTMANIA PHOENIX (LDYAUTE/RED/GLASSNOTE)
11	14	13	MY BEST THEORY JIMMY EAT WORLD (DGC/INTERSCOPE)
12	15	15	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
13	16	15	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
14	13	39	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
15	12	21	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
16	11	25	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
17	17	16	IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC)
18	22	6	SICK OF YOU CAKE (UPBEAT/ILG)
19	21	7	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
20	18	21	ANOTHER WAY TO DIE DISTURBED (REPRISE)
21	23	9	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
22	20	12	UNDISCLOSED DESIRES MUZE (HELIUM-3/WARNER BROS.)
23	19	19	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (DRAGNET/JIVE/JLG)
24	25	18	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
25	26	12	SHAMEFUL METAPHORS CHEVELLE (EPIC)
26	28	9	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
27	24	7	NA NA NA (NA NA NA NA NA NA NA NA NA) MY CHEMICAL ROMANCE (REPRISE)
28	29	11	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
29	33	4	THE ANIMAL DISTURBED (REPRISE)
30	27	13	READY TO START ARCADE FIRE (MERGE)
31	NEW	NEW	FADER THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
32	34	3	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
33	31	8	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
34	39	5	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
35	47	2	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
36	40	3	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
37	42	3	TURN SO COLD DROWNING POOL (ELEVEN SEVEN)
38	38	10	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
39	NEW	NEW	ISSUES ESCAPE THE FATE (DGC/INTERSCOPE)
40	35	12	BEG STEAL OR BORROW RAY LA MONTAGNE AND THE PARIAS DOGS (RCA/RED)
41	9	9	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
42	43	9	SOUND OFF TRAPP (ELEVEN SEVEN)
43	15	15	FREAK THE SMASHING PUMPKINS (MARTHA'S MUSIC)
44	49	3	ALL I WANT A DAY TO REMEMBER (VICTORY)
45	43	9	F**K YOU (FORGET YOU) CEE LO GREEN (ELEKTRA/RRP)
46	50	4	TALL TALL THE DIRTY HEADS (EXECUTIVE)
47	NEW	NEW	<b>GREATEST GAINER</b> SING MY CHEMICAL ROMANCE (REPRISE)
48	NEW	NEW	1983 NEON TREES (MERCURY/DJMG)
49	RE-ENTRY	RE-ENTRY	ANGEL DANCE ROBERT PLANT (TROLCHARM/ES PARANZA/ROUNDER)
50	NEW	NEW	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)

Robert Plant notches his first Triple A No. 1, as "Angel Dance" ascends 2-1. The legendary Led Zeppelin frontman previously peaked as high as No. 2 in 2007 with the Alison Krauss-assisted "Gone, Gone, Gone (Done Moved On)."



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	<b>#1</b> TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	2	9	RADIOACTIVE KINGS OF LEON (RCA/RMG)
3	13	13	MY BEST THEORY JIMMY EAT WORLD (DGC/INTERSCOPE)
4	9	9	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
5	39	39	ANIMAL NEON TREES (MERCURY/DJMG)
6	24	24	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
7	7	7	IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC)
8	14	14	UNDISCLOSED DESIRES MUZE (HELIUM-3/WARNER BROS.)
9	11	6	SICK OF YOU CAKE (UPBEAT/ILG)
10	9	18	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
11	15	10	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
12	12	39	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
13	10	7	NA NA NA (NA NA NA NA NA NA NA NA NA) MY CHEMICAL ROMANCE (REPRISE)
14	19	19	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
15	14	8	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
16	16	14	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
17	18	18	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
18	21	11	FADER THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
19	19	14	READY TO START ARCADE FIRE (MERGE)
20	20	19	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (DRAGNET/JIVE/JLG)
21	25	7	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
22	22	12	SHAMEFUL METAPHORS CHEVELLE (EPIC)
23	NEW	NEW	ALL I WANT A DAY TO REMEMBER (VICTORY)
24	26	7	STAND TALL THE DIRTY HEADS (EXECUTIVE)
25	30	4	1983 NEON TREES (MERCURY/DJMG)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	<b>#1</b> ANGEL DANCE ROBERT PLANT (TROLCHARM/ES PARANZA/ROUNDER)
2	1	16	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
3	20	20	BEG STEAL OR BORROW RAY LA MONTAGNE AND THE PARIAS DOGS (RCA/RED)
4	8	8	RADIOACTIVE KINGS OF LEON (RCA/RMG)
5	11	11	LIGHT YOU UP SHAWN MULLINS (VANGUARD)
6	18	18	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
7	24	24	KING OF ANYTHING SARA BAREILLES (EPIC)
8	10	14	FADE LIKE A SHADOW KT TUNSTALL (RELENTLESS/VIRGIN/CAPITOL)
9	16	16	A MOMENT CHANGES EVERYTHING DAVID GRAY (IHT/MERCER STREET/DOWNTOWN)
10	25	25	HEAD FULL OF DOUBT THE AVETT BROTHERS (AMERICAN/COLUMBIA)
11	13	8	DEAD AMERICAN WRITERS TIERED PONY (MOM + POP)
12	12	13	DO YOU LOVE ME? GUSTER (UNIVERSAL REPUBLIC)
13	13	13	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
14	11	18	IF IT'S LOVE TRAIN (COLUMBIA)
15	18	5	<b>GREATEST GAINER</b> SICK OF YOU CAKE (UPBEAT/ILG)
16	17	3	HEY HEY HEY MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
17	15	10	GLOW DONAVON FRANKENREITER (LIQUID TAMBORINE/ILG)
18	1	4	ANIMAL NEON TREES (MERCURY/DJMG)
19	7	7	MY SHADOW KEANE (CHERRYTREE/INTERSCOPE)
20	22	6	I'D DO ANYTHING JOHN BUTLER TRIO (JARRAH/ATO)
21	2	2	SIGN YOUR NAME SHERYL CROW (A&M/INTERSCOPE)
22	20	8	NOBODY (2010) THE DOBBIE BROTHERS (HOR)
23	23	7	PARIS GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)
24	11	11	RUN BACK TO YOUR SIDE ERIC CLAPTON (DUCK/REPRISE)
25	4	4	AMAZING ONE ESQIMO (SHANGRI-LA)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, and TRIPLE A charts, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 179 all-format rock stations. TRIPLE A: 57 alternative rock stations. Nielsen BDS electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.biz for rules and explanations. © 2010 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

# HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	4	2	13	<b>#1 AS SHE'S WALKING AWAY</b> K. STEGALL, Z. BROWN, J. BROWN, W. DURRETTE	Zac Brown Band Featuring Alan Jackson	●	1
2	3	3	15	<b>STUCK LIKE GLUE</b> B. GALLIMORE, K. BUSH, J. NETTLES, J. D. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER	Sugarland	●	2
3	1	1	14	<b>ANYTHING LIKE ME</b> F. ROGERS (B. PAISLEY, C. DUBOIS, D. TURNBULL)	Brad Paisley	●	3
4	1	1	20	<b>COME BACK SONG</b> F. ROGERS (D. RUCKER, C. STAPLETON, C. BEATHARD)	Darius Rucker	●	1
5	1	1	32	<b>FARMER'S DAUGHTER</b> T. HEWITT, R. ATKINS (M. GREEN, B. HAYSLIP, R. AKINS)	Rodney Atkins	●	1
6	7	8	20	<b>IF I DIE YOUNG</b> P. WORLEY (K. PERRY)	The Band Perry	●	1
7	2	5	14	<b>MINE</b> N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift	●	2
8	9	10	15	<b>WHY WAIT</b> D. HUFF, R. ASCAL, F. FLATTS (N. THRASHER, T. SHAPIRO, J. YEARY)	Rascal Flatts	●	8
9	10	12	18	<b>TURN ON THE RADIO</b> D. HUFF (J. PTWANG, M. OAKLEY, C. OAKLEY)	Reba	●	9
10	12	13	14	<b>MY KINDA PARTY</b> M. KNOX (B. GILBERT)	Jason Aldean	●	10
11	11	11	21	<b>THE BREATH YOU TAKE</b> T. BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait	●	11
12	13	14	12	<b>MAMA'S SONG</b> M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDRIKSEN, L. LAIRD)	Carrie Underwood	●	12
13	14	16	7	<b>FELT GOOD ON MY LIPS</b> B. GALLIMORE, T. MCGRAW (B. WARREN, B. WARREN, J. BEAVERS, B. BEAVERS)	Tim McGraw	●	13
14	16	15	7	<b>PUT YOU IN A SONG</b> D. HUFF, K. URBAN (S. BUXTON, J. HUGHES, K. URBAN)	Keith Urban	●	14
15	17	18	19	<b>ONLY PRETTIER</b> F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert	●	15
16	15	17	20	<b>THIS AIN'T NO LOVE SONG</b> M. KNOX (T. LANE, MARCEL, D. LEE)	Trace Adkins	●	15
17	18	19	24	<b>HOW I GOT TO BE THIS WAY</b> J. STOVER (J. S. STOVER, J. MOORE, R. RUTHERFORD)	Justin Moore	●	17
18	20	21	34	<b>VOICES</b> J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young	●	18
19	19	20	15	<b>SOMEONE ELSE CALLING YOU BABY</b> J. STEVENS (L. BRYAN, J. STEVENS)	Luke Bryan	●	19
20	23	35	3	<b>GREATEST GAINER SOMEWHERE WITH YOU</b> B. CANNON, K. CHESNEY (J. HARDING, S. MCANALLY)	Kenny Chesney	●	20
21	21	23	7	<b>BULLETS IN THE GUN</b> T. KEITH (T. KEITH, R. RUTHERFORD)	Toby Keith	●	21
22	22	22	25	<b>SMOKE A LITTLE SMOKE</b> J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church	●	22
23	24	24	7	<b>HELLO WORLD</b> P. WORLEY (T. DOUGLAS, T. LANE, D. LEE)	Lady Antebellum	●	23
24	25	26	22	<b>FROM A TABLE AWAY</b> B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney	●	24
25	27	27	16	<b>THE SHAPE I'M IN</b> M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Joe Nichols	●	25



The song draws 36.7 million audience impressions (up 10%), becoming the group's fifth and Jackson's 26th No. 1. Jackson last reigned when "Country Boy" crowned the Jan. 31, 2009, chart. "Away" rebounds 15-8 on Country Digital Songs (see page 47), shifting 24,000 downloads (up 21%).



The new song from McGraw's double-disc "Number One Hits" collection, due Nov. 30, gains 7% to 20.2 million impressions and opens atop Country Digital Songs with 64,000 downloads. On the Billboard Hot 100, the cut soars in as the Hot Shot Debut at No. 26.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	29	9	<b>WHO ARE YOU WHEN I'M NOT LOOKING</b> S. HENDRICKS (E. B. LEE, J. W. WIGGINS)	Blake Shelton	●	26
27	26	25	21	<b>JUST BY BEING YOU (HALO AND WINGS)</b> O. HUFF (B. CAMERON, P. CONROY)	Steel Magnolia	●	25
28	29	28	28	<b>WILDFLOWER</b> J. RICH (S. BROWN, V. MCGHEE, J. S. STOVER)	The JaneDear Girls	●	28
29	31	32	7	<b>LET ME DOWN EASY</b> C. CHAMBERLAIN, B. CURRINGTON (M. OODSON, J. HANSON, M. NESLER)	Billy Currington	●	29
30	30	30	23	<b>REAL</b> D. FRIZSELL, R. CLAWSON (N. COTY, J. MELTON)	James Wesley	●	29
31	33	33	7	<b>WHAT DO YOU WANT</b> D. BRAINARD, J. NIEMANN (J. L. NIEMAN, R. BROWN, R. BRADSHAW)	Jerrod Niemann	●	31
32	32	31	15	<b>FAMILY MAN</b> K. STEGALL (C. CAMPBELL, J. HENDERSO, J. SHEWMAKE)	Craig Campbell	●	31
33	34	34	12	<b>GEORGIA KLAY</b> C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)	Josh Kelley	●	33
34	35	36	16	<b>ARE YOU GONNA KISS ME OR NOT</b> NEW VOICE ENTERTAINMENT (J. COLLINS, O. L. MURPHY)	Thompson Square	●	34
35	36	37	12	<b>DRAW ME A MAP</b> J. R. STEWART (J. RANDALL, D. BENTLEY)	Dierks Bentley	●	34
36	38	17	17	<b>GOOD TO BE ME</b> KID ROCK (M. SHAFER, B. JAMES, J. HARDING, R. J. RITCHIE)	Uncle Kracker Featuring Kid Rock	●	36
37	37	38	24	<b>TELL ME YOU GET LONELY</b> M. KNOX (M. OODSON, O. DAVIDSON)	Frankie Ballard	●	35
38	40	42	14	<b>WHERE DO I GO FROM YOU</b> K. STEGALL (D. COOK, C. DANIELS, R. TYNDEL)	Clay Walker	●	38
39	41	40	12	<b>PLAYING THE PART</b> THE KENT HARDLEY PLAYBOYS (J. JOHNSON, S. MINOR)	Jamey Johnson	●	39
40	39	41	8	<b>A LITTLE BIT STRONGER</b> T. BROWN (L. LAIRD, H. LINDSEY, H. SCOTT)	Sara Evans	●	39
41	42	43	12	<b>COUNTRY STRONG</b> B. GALLIMORE (J. HANSON, T. MARTIN, M. NESLER)	Gwyneth Paltrow	●	41
42	43	44	6	<b>RAYMOND</b> B. GALLIMORE (B. ELDREDEGE, B. CRISLER)	Brett Eldredge	●	42
43	48	49	11	<b>SOLDIERS &amp; JESUS</b> P. WORLEY, J. OTTO (J. OTTO, C. WALLIN)	James Otto	●	43
44	45	46	6	<b>STILL A LITTLE CHICKEN LEFT ON THAT BONE</b> P. DODD, NELL, C. MORGAN (S. BLACK, K. JOHNSON, B. O. MAHER)	Craig Morgan	●	44
45	44	45	11	<b>KISS ME WHEN I'M DOWN</b> M. WRIGHT, G. ALLAN, G. DROMAN (A. DORFF, J. KEAR, C. TOMPKINS)	Gary Allan	●	44
46	46	47	10	<b>READY FOR LOVE</b> R. LANDIS (BUSBEE, T. MADDOWS, B. TERRY)	Adam Brand	●	46
47	51	59	3	<b>BEAUTIFUL EVERY TIME</b> D. JOHNSON (L. BRICE, R. HATCH, L. MILLER)	Lee Brice	●	47
48	51	10	10	<b>PANTS</b> M. ALTMAN (W. HAYES)	Walker Hayes	●	47
49	49	48	9	<b>THAT'S BEAUTIFUL TO ME</b> J. LOWENSTEIN (J. LOWENSTEIN)	Jaron And The Long Road To Love	●	48
50	56	2	2	<b>I WOULDN'T BE A MAN</b> F. ROGERS (R. M. BOURKE, M. REID)	Josh Turner	●	50

# TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	<b>#1 TAYLOR SWIFT</b> BIG MACHINE 03004* (10.98) ●	Speak Now	●	1
2	2	1	1	<b>JASON ALDEAN</b> BROKEN BOW 7697 (18.98)	My Kinda Party	●	2
3	3	1	3	<b>SUGARLAND</b> MERCURY 014758* UMG (13.98) ●	The Incredible Machine	●	1
4	NEW	NEW	1	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	●	4
5	5	3	6	<b>KENNY CHESNEY</b> BNA 57445/SMN (11.98) ●	Hemingway's Whiskey	●	1
6	6	4	4	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 26139 (18.98)	Charleston, SC 1966	●	1
7	7	5	4	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE 014839/UMG (10.98)	The Band Perry	●	2
8	13	9	4	<b>GG LADY ANTEBELLUM</b> CAPITOL NASHVILLE 47670 EX (6.98)	A Merry Little Christmas (EP)	●	6
9	9	7	7	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) ●	You Get What You Give	●	1
10	8	7	41	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 97702 (18.98)	Need You Now	●	3
11	11	11	11	<b>TOBY KEITH</b> SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun	●	1
12	12	11	58	<b>MIRANDA LAMBERT</b> COLUMBIA 46854/SMN (12.98)	Revolution	●	1
13	11	13	104	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ●	Fearless	●	1
14	15	14	53	<b>PACE SETTER CARRIE UNDERWOOD</b> ARISTA NASHVILLE 49923/SMN (13.98)	Play On	●	1
15	12	10	7	<b>BILLY CURRINGTON</b> MERCURY 014407/UMG (9.98)	Enjoy Yourself	●	2
16	14	12	103	<b>ZAC BROWN BAND</b> ROADSHOW PICTURES/HOME GROWN/ATLANTIC 51693/AG (13.98)	The Foundation	●	2
17	10	8	8	<b>JAMEY JOHNSON</b> MERCURY 013364* UMG (19.98)	The Guitar Song	●	1
18	18	16	85	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810* (12.98)	Carolina	●	4
19	19	17	17	<b>JERROD NIEMANN</b> SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury	●	1
20	19	19	8	<b>VARIOUS ARTISTS</b> EARS ON MUSIC/UNIVERSAL 0664/CAPITOL (18.98)	NOW That's What I Call Country: Volume 3	●	1
21	21	13	13	<b>BLAKE SHELTON</b> REPRISE 524497/WMN (7.98)	All About Tonight (EP)	●	1
22	19	15	1	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 4837 (9.98)	The Definitive Greatest Hits: Ti The Last Shots Fired	●	12
23	24	22	57	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 65833 (18.98)	Do I'm My Thing	●	1
24	16	2	2	<b>SOUNDTRACK</b> RCA 72911/SMN (11.98)	Country Strong	●	16
25	20	18	12	<b>TRACE ADKINS</b> SHOW DOG-UNIVERSAL 014268 (9.98)	Cowboy's Back In Town	●	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	20	11	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE 89755 (18.98)	The Reason Why	●	1
27	27	23	71	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	●	1
28	26	25	134	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	●	1
29	25	24	36	<b>EASTON CORBIN</b> MERCURY 013644/UMG (10.98)	Easton Corbin	●	4
30	30	32	82	<b>CHRIS YOUNG</b> RCA 22818/SMN (10.98)	The Man I Want To Be	●	6
31	2	26	23	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 85410* (12.98)	Up On The Ridge	●	1
32	29	53	53	<b>RODNEY ATKINS</b> CURB 79132 (18.98)	It's America	●	1
33	32	29	1	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) ●	Pass The Jar: Live	●	2
34	31	30	65	<b>GEORGE STRAIT</b> MCA NASHVILLE 013173* UMG (13.98)	Twang	●	1
35	33	33	65	<b>JUSTIN MOORE</b> VALORY 0100 (10.98)	Justin Moore	●	3
36	41	37	29	<b>COLT FORD</b> AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	●	1
37	35	35	20	<b>UNCLE KRACKER</b> TOP LOGGERS/ATLANTIC 51693/AG (6.98)	Happy Hour: The South River Road Sessions (EP)	●	9
38	39	36	61	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 49422/SMN (13.98)	#1s ... And Then Some	●	1
39	34	34	39	<b>JOSH TURNER</b> MCA NASHVILLE 013363/UMG (13.98)	Haywire	●	1
40	42	38	77	<b>KENNY CHESNEY</b> BNA 65555/SMN (11.98)	Greatest Hits II	●	1
41	37	41	34	<b>BRANTLEY GILBERT</b> AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	●	19
42	41	35	35	<b>GARY ALLAN</b> MCA NASHVILLE 013362/UMG (10.98)	Get Off On The Pain	●	1
43	3	4	4	<b>THE SECRET SISTERS</b> BELLAVOE/UNIVERSAL REPUBLIC 014531/UMG (10.98)	The Secret Sisters	●	27
44	43	43	11	<b>RANDY ROGERS BAND</b> MCA NASHVILLE 014217* UMG (9.98)	Burning The Day	●	1
45	47	46	23	<b>JEWEL</b> VALORY JK0200A (9.98)	Sweet And Wild	●	3
46	45	39	7	<b>RANDY HOUSER</b> SHOW DOG-UNIVERSAL 013967* (9.98)	They Call Me Cadillac	●	1
47	40	2	2	<b>DIXIE CHICKS</b> OPEN WILDO/LIBRA/LEGACY 7586/SONY MUSIC (15.98)	The Essential Dixie Chicks	●	40
48	51	45	20	<b>JARON AND THE LONG ROAD TO LOVE</b> JARONWOODING MUSIC/UNIVERSAL REPUBLIC 01442/UMG (9.98)	Getting Dressed In The Dark	●	1
49	52	51	32	<b>ALAN JACKSON</b> ARISTA NASHVILLE 62560/SMN (11.98)	Freight Train	●	2
50	44	8	8	<b>JOEY + RORY</b> RCA/VANGUARD/SUGAR HILL 4060/WELK (17.98)	Album Number Two	●	9

# TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	23	20	<b>#1 DIERKS BENTLEY</b> 20 WKS CAPITOL NASHVILLE 85410*	Up On The Ridge	●	1
2	2	6	6	<b>THE ISAACS</b> GAITHER 46077	Christmas	●	1
3	8	21	21	<b>PUNCH BROTHERS</b> NONESUCH 521980* WARNER BROS.	Antifogmatic	●	1
4	RE-ENTRY	RE-ENTRY	4	<b>SARAH JAROS</b> SUGAR HILL 4049/WELK	Song Up In Her Head	●	1
5	5	30	30	<b>TRAMPLED BY TURTLES</b> BANJODAD 07*	Palomino	●	1
6	4	7	7	<b>RHONDA VINCENT</b> UPPER MANAGEMENT 0001	Taken	●	1
7	11	90	90	<b>STEVE MARTIN</b> 40 SHAREROUNDER 61047* CONCORD	The Crow: New Songs For The Five-String Banjo	●	1
8	RE-ENTRY	RE-ENTRY	8	<b>CADILLAC SKY</b> DUALTONE 01507	Letters In The Deep	●	1
9	7	7	7	<b>CAROLINA CHOCOLATE DROPS</b> NONESUCH 516995 WARNER BROS.	Genuine Negro Jig	●	1
10	6	9	9	<b>THE STEELDRIVERS</b> ROUNDER 61024* CONCORD	Reckless	●	1

## BETWEEN THE BULLETS 'PARTY' HEARTY



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	1	MARIAH CAREY	MERRY CHRISTMAS II YOU ISLAND	014785/IDJMG
2	1	6	LIL WAYNE	I AM NOT A CASH MONEY/UNIVERSAL MOTOWN	015002/UMRG
3	2	21	EMINEM	RECOVERY	WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/AGA
4	6	6	TREY SONGZ	PASSION, PAIN & PLEASURE	SONGBOOK/ATLANTIC 524539/AG
5	NEW		N*E*R*D	NOTHING STAR TRAK/INTERSCOPE 014403/IGA	
6	5	5	RICK ROSS	TEFLON DON	MAYBACH/SUP-N-SLIDE/DEF JAM 014366*/IDJMG
7	1	1	DRAKE	THANK ME LATER	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG
8	8	8	FANTASIA	BACK TO ME	S/19/J 66528/RMG
9	1	1	WAKA FLOCCA FLAME	FLOCKAVE!	1017 BRICK SQUAD/ASYLUM/WARNER BROS.
10	1	1	KEM	INTIMACY	UNIVERSAL MOTOWN 014469/UMRG
11	8	8	JOHN LEGEND & THE ROOTS	WAKE UP! HOME SCHOOL	G.O.O.D./COLUMBIA 37082*/SONY MUSIC
12	12	74	USHER	VERSUS (EP)	LAFACE 76535/JLG
13	12	74	THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE 012887*/IGA
14	11	33	USHER	RAYMOND V RAYMOND	LAFACE/JIVE 61552/JLG
15	1	1	GUCCI MANE	THE APPEAL	1017 BRICK SQUAD/ASYLUM 522913/WARNER BROS.
16	1	1	KID CUDI	MAN ON THE MCG	DEAM/ONG.O.D./UNIVERSAL MOTOWN 013195/UMRG
17	15	28	B.O.B	B.O.B PRESENTS REBEL GRAD	HUSTLE/ATLANTIC 518903*/AG
18	1	1	HUEY LEWIS & THE NEWS	SOULSVILLE	WOW 1001
19	1	1	SMOKEY ROBINSON	MINI AND THEN CRACKER	BARREL/ROSS 26057 EV/SAGUARO ROAD
20	NEW		SOUNDTRACK	FOR COLORED GIRLS	ATLANTIC 526227/AG
21	18	6	LIL' BOOSIE	INCARCERATED	TRILL/ASYLUM 522934/WARNER BROS.
22	20	77	EMINEM	RELAPSE	WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/AGA
23	1	5	FAITH EVANS	SOMETHING ABOUT FAITH	PROLIFIC 5140/EONE
24	19	6	JEREMIH	ALL ABOUT YOU	MICK SCHULTZ/DEF JAM 014830/IDJMG
25	30	30	RIHANNA	RATED R	SRP/DEF JAM 013736/IDJMG
26	23	6	ICE CUBE	I AM THE WEST	LENCH MOB 41882
27	27	40	LIL WAYNE	REBIRTH	CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG
28	24	34	MONICA	STILL STANDING	J 40398/RMG
29	22	6	DONELL JONES	LYRICS	CANDYMAN 2118/EONE
30	31	35	MARVIN SAPP	HERE I AM	VERITY 53156/JLG
31	26	62	TREY SONGZ	READY	SONGBOOK/ATLANTIC 518794/AG
32	21	5	PIMP C	THE NAKED SOUL	OF SWEET JONES/J PRINCE/RAP-A-LOT 4 LIFE 31033/RAP-A-LOT
33	33	10	LYFE JENNINGS	I STILL BELIEVE	JESUS SWINGS 520417/WARNER BROS.
34	30	40	SADE	SOLDIER OF LOVE	EPIC 63933*/SONY MUSIC
35	28	48	ALICIA KEYS	THE ELEMENT OF FREEDOM	MBK/J 46571*/RMG
36	43	20	THE ROOTS	HOW I GOT OVER	DEF JAM 013085*/IDJMG
37	36	10	GERALD LEVERT	THE BEST OF GERALD LEVERT	ATLANTIC 525461/RHINO
38	32	18	BIG BOI	SIR LUCIOUS LEFT FOOT	DEF JAM 014377*/IDJMG
39	37	35	LUDACRIS	BATTLE OF THE SEXES	DTP/DEF JAM 014030*/IDJMG
40	34	8	MAVIS STAPLES	YOU ARE NOT ALONE	ANTI- 87076*/EPITAPH
41	39	61	DRAKE	SO FAR	GONE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014365/UMRG
42	1	1	JAY-Z	THE BLUEPRINT 3	ROC NATION 520856*/AG
43	38	25	NAS & DAMIAN MARLEY	DISTANT RELATIVES	GHEETO (YOUTH) DEF JAM/UNIVERSAL REPUBLIC 014187*/UMRG
44	6	2	TECH N9NE	SEEPAGE	STRANGE 82 EX/RBC
45	NEW		DEVIN THE DUDE	GOTTA BE ME	REAL TALK 9
46	42	14	BUN-B	TRILL	O.G. TRILL/J PRINCE/RAP-A-LOT 4 LIFE 001/RAP-A-LOT
47	35	6	PHIL COLLINS	GOING BACK	ATLANTIC 524541/AG
48	39	39	JAHEIM	ANOTHER ROUND	ATLANTIC 522783/AG
49	41	8	WILL DOWNING	LUST, LOVE & LIES	PEAK 32463/CONCORD
50	NEW		SUNSHINE ANDERSON	SUN SHINES AGAIN	VERVE FORECAST 014948/VG

Trey Songz collects his second chart-topper this month on Mainstream R&B/Hip-Hop, as "Can't Be Friends" steps 2-1; "Bottoms Up" hit the top in the Nov. 6 issue. Songz has sent seven tracks to No. 1, tying him with Lil Wayne and Alicia Keys for second-most leaders after R. Kelly and Usher, each with 11.



SONGZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	11	#1 CAN'T BE FRIENDS	TREY SONGZ	(SONGBOOK/ATLANTIC)
2	1	18	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL	(JIVE/JLG)
3	4	11	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
4	6	11	RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
5	16	16	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	
6	16	16	HOLDING YOU DOWN (GOIN IN CIRCLES)	JAZMINE SULLIVAN (J/RMG)	
7	9	6	GREATEST GAINER ASTON MARTIN MUSIC	RICK ROSS (MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)	
8	8	9	LAY IT DOWN	LLOYD (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)	
9	7	7	WHIP MY HAIR	WILLOW (ROC NATION/COLUMBIA)	
10	10	10	ALL I WANT IS YOU	MIGUEL FEAT. J. COLE (BLACK ICE/BYSTORM/JIVE/JLG)	
11	7	15	FANCY	DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
12	12	5	RIGHT THRU ME	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
13	14	8	MAKE A MOVIE	TWISTA FEAT. CHRIS BROWN (GMG/CAPITOL)	
14	1	1	HOT TOTTIE	USHER FEAT. JAY-Z (LAFACE/JLG)	
15	1	1	ONE IN A MILLION	NE-YO (DEF JAM/IDJMG)	
16	2	1	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)	
17	21	21	LOVING YOU NO MORE	DIDDY - DIRTY MONEY FEAT. DRAKE (BAD BOY/INTERSCOPE)	
18	24	24	RUNAWAY	KANYE WEST FEAT. PUSHA T (ROC-A-FELLA/DEF JAM/IDJMG)	
19	19	22	MISS ME	DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
20	19	22	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)	
21	21	26	RAP SONG	T-PAIN FEAT. RICK ROSS (KONVICT/NAPPY BOY/JIVE/JLG)	
22	26	26	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
23	15	15	MONSTER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
24	18	18	B.M.F. (BLOWIN' MONEY FAST)	RICK ROSS FEAT. STYLES P (MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)	
25	18	18	BREAKING POINT	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	
26	30	6	I'M DOING ME	FANTASIA (S/19/J/RMG)	
27	28	6	BAD (THAT'S HER)	LIL SCRAPPY FEAT. STUEY ROCK (DTP/DEF JAM/IDJMG)	
28	31	5	I LIKE	JEREMIH FEAT. LUDACRIS (MICK SCHULTZ/DEF JAM/IDJMG)	
29	27	17	10 SECONDS	JAZMINE SULLIVAN (J/RMG)	
30	36	2	GET BACK UP	T.I. FEAT. CHRIS BROWN (GRAND HUSTLE/ATLANTIC)	
31	38	2	SEX ON MY MONEY	JOHN BROWN FEAT. GUCCI MANE (MOSH/UNIVERSAL REPUBLIC/UMRG)	
32	32	2	NO BS	CHRIS BROWN (JIVE/JLG)	
33	NEW		HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER)	MARSHA AMBROSIOUS (J/RMG)	
34	29	10	BEAT IT UP	GUCCI MANE FEAT. TREY SONGZ (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
35	34	6	MAKE IT RAIN	TRAVIS PORTER (PORTER HOUSE)	
36	40	2	LOTTA MONEY	DIAMOND (JIVE/BATTERY)	
37	37	5	LAST WISH	RAY J (SRC/UNIVERSAL MOTOWN/UMRG)	
38	NEW		DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)	
39	39	3	SWAGGER RIGHT	RICHIE FEA. FABOLOUS & RICK ROSS (RICH CRAFT/JIVE/JLG)	

BETWEEN THE BULLETS

## CAREY MAKES HOLIDAY HISTORY



Mariah Carey's "Merry Christmas II You" arrives at No. 1 on Top R&B/Hip-Hop Albums, marking only the second holiday set to top the chart in its 45-year history. It starts with 55,000 sold, according to Nielsen SoundScan, and is the first Christmas effort to reach the summit since Kenny G's "Miracles—The Holiday Album" spent three weeks at the top beginning on the Dec. 24, 1994, chart. Coincidentally, Carey's previous holiday release, "Merry Christmas," peaked at No. 4 on the Dec. 31, 1994, tally, the second week of Kenny G's reign.

At No. 5, N\*E\*R\*D enters Top R&B/Hip-Hop Albums with "Nothing" moving 20,000 copies. It's the act's third straight top 10 on the list, following "Fly or Die" (No. 5, 2004) and "Seeing Sounds" (No. 4, 2008).

—Rauly Ramirez

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	12	#1 LIKE A G6	FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)	
2	3	13	JUST A DREAM	NELLY (DERRITY/UNIVERSAL MOTOWN)	
3	2	15	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	
4	9	9	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)	
5	15	15	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	
6	17	17	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	
7	12	12	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)	
8	9	9	RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
9	21	21	DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)	
10	10	10	NO LOVE	EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)	
11	20	3	GREATEST GAINER WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)	
12	15	5	RIGHT THRU ME	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
13	11	21	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
14	1	1	WHIP MY HAIR	WILLOW (ROC NATION/COLUMBIA)	
15	13	13	TEENAGE DREAM	KATY PERRY (CAPITOL)	
16	19	6	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)	
17	12	12	FANCY	DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
18	15	15	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)	
19	5	5	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
20	18	18	TOOT IT AND BOOT IT	YG (DEF JAM/IDJMG)	
21	24	7	MEMORIES	DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALWERKS/CAPITOL)	
22	14	14	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)	
23	7	7	PLEASE DON'T GO	MIKE POSNER (J/RMG)	
24	16	9	CHECK IT OUT	WILL.I.AM & NICKI MINAJ (WILL.I.AM/INTERSCOPE)	
25	18	18	RUNAWAY	KANYE WEST FEAT. PUSHA T (ROC-A-FELLA/DEF JAM/IDJMG)	
26	25	10	ALL I WANT IS YOU	MIGUEL FEAT. J. COLE (BLACK ICE/BYSTORM/JIVE/JLG)	
27	28	4	ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISTETTE MICHELE (MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)	
28	10	2	YEAH 3X	CHRIS BROWN (JIVE/JLG)	
29	23	12	HOT TOTTIE	USHER FEAT. JAY-Z (LAFACE/JLG)	
30	33	3	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)	
31	32	3	RAISE YOUR GLASS	PINK (LAFACE/JLG)	
32	35	3	SPOT RIGHT THERE	NEW BOYZ FEAT. TEARJA MAPI (SHOTTY/ASYLUM/WARNER BROS.)	
33	38	2	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)	
34	31	4	WE NO SPEAK AMERICANO	YOLANDA BE COOL & OCUPI (ULTRA)	
35	29	7	ONE IN A MILLION	NE-YO (DEF JAM/IDJMG)	
36	6	6	LOVING YOU NO MORE	DIDDY - DIRTY MONEY FEAT. DRAKE (BAD BOY/INTERSCOPE)	
37	40	2	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)	
38	39	2	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	
39	NEW		CAN'T BE FRIENDS	TREY SONGZ (SONGBOOK/ATLANTIC)	
40	NEW		LAY IT DOWN	LLOYD (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	16	#1 SOMETIMES I CRY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
2	2	23	LOVE ALL OVER ME	MONICA (J/RMG)	
3	11	11	WHEN A WOMAN LOVES	R. KELLY (JIVE/JLG)	
4	7	8	YOU ARE	CHARLIE WILSON (P MUSIC/JIVE/JLG)	
5	24	24	LOVE LIKE THIS	DONELL JONES (CANDYMAN/EONE)	
6	17	17	CAN IT STAY	GERALD LEVERT (RHINO/ATLANTIC)	
7	28	28	WHY WOULD YOU STAY?	KEM (UNIVERSAL MOTOWN/UMRG)	
8	28	28	BITTERSWEET	FANTASIA (S/19/J/RMG)	
9	20	20	CHAMPAGNE LIFE	NE-YO (DEF JAM/IDJMG)	
10	13	13	GONE ALREADY	FAITH EVANS (PROLIFIC/EONE)	
11	13	7	GREATEST GAINER I'M DOING ME	FANTASIA (S/19/J/RMG)	
12	12	16	SHARE MY LIFE	KEM (UNIVERSAL MOTOWN/UMRG)	
13	12	12	CAN'T BE FRIENDS	TREY SONGZ (SONGBOOK/ATLANTIC)	
14	16	13	THE MOON AND THE SKY	SADE (EPIC/COLUMBIA)	
15	19	10	HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER)	MARSHA AMBROSIOUS (J/RMG)	
16	17	10	LAY YOU DOWN	USHER (LAFACE/JLG)	
17	20	4	EMERGENCY	TANK (SOUNDBASE/MOGAME/ATLANTIC)	
18	15	17	HERE WITH ME	ARIKA KANE (BSE/THOMPSONS MEDIA GROUP)	
19	23	13	GLAD I MET YOU TONIGHT	WILL DOWNING (PEAK/CMG)	
20	21	15	LET ME GET CHA NUMBER	KMELZ (BSE/THOMPSONS MEDIA GROUP)	
21	25	4	I DON'T WANNA GO	FREDDIE JACKSON (EONE)	
22	18	15	WAKE UP EVERYBODY	JOHN LEGEND & THE ROOTS FEAT. COMMON & MELANIE FONA (HOME SCHOOL/G.O.O.D./COLUMBIA)	
23	22	11	SECOND CHANCE	EL DEBARGE (GEPFFEN/INTERSCOPE)	
24	6	6	KISS GOODBYE	AVANT (VERVE FORECAST/VERVE)	
25	27	8	LIE TO KICK IT	SUNSHINE ANDERSON (VERVE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	11	#1 RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
2	4	9	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
3	5	7	GREATEST GAINER ASTON MARTIN MUSIC	RICK ROSS (MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)	
4	3	10	LIKE A G6	FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)	
5	2	16	FANCY	DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
6	8	6	RIGHT THRU ME	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
7	6	11	JUST A DREAM	NELLY (DERRITY/UNIVERSAL MOTOWN)	
8	7	20	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
9	4	4	RUNAWAY	KANYE WEST FEAT. PUSHA T (ROC-A-FELLA/DEF JAM/IDJMG)	
10	4	4	NO LOVE	EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)	
11	14	4	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)	
12	5	5	MAKE A MOVIE	TWISTA FEAT. CHRIS BROWN (GMG/CAPITOL)	
13	1				

## HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	8	<b>#1</b> HANDS	THE TING TINGS	COLUMBIA
2	1	7	ONLY GIRL (IN THE WORLD)	RIHANNA	SRP/DEF JAM/IDJMG
3	5	1	IN FOR THE KILL	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE
4	4	10	ABOVE ALL	SYLVIA TOSUN	SEA TO SUN
5	10	5	PEACOCK	KATY PERRY	CAPITOL
6	8	6	I LIKE THAT	RICHARD WISSEN & STINE REVENGER	STARRING LUCIANA SOLU/MTC/SYSTEM/GEFFEN/INTERSCOPE
7	12	7	SMACK YOU	KIMBERLY COLE	CRYSTAL SHIP
8	3	9	DIRTY PICTURE	TAIO CRUZ	FEAT. KESHA MERCURY/IDJMG
9	10	10	GET OUTTA MY WAY	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
10	21	4	BARBRA STREISAND	DUCK SAUCE	FOOL'S GOLD/DOWNTOWN
11	19	4	LIKE A G6	FAR-EAST MOVEMENT	FEAT. CATARACS & DEV CHERRYTREE/INTERSCOPE
12	16	7	DESTINATION	TONY MORAN	& ULTRA NATE SUGAR HOUSE
13	22	5	C'MON GET FUNKY	RALPHI ROSARIO & ADEL AGUILERA	VS. TAMARA WALLACE BLUE/PLATE
14	17	6	EVERYBODY WANTS TO RULE THE WORLD	STEVEN LEE & GRANITE	FEAT. ZANDER BLECK STAR 89
15	7	10	TO PARIS WITH LOVE	DONNA SUMMER	DRIVEN BY THE MUSIC/CHALKBOARD
16	13	11	CROSSFIRE	BRANDON FLOWERS	ISLAND/IDJMG
17	11	12	ROUND & ROUND	SELENA GOMEZ & THE SCENE	HOLLYWOOD
18	25	11	MEMORIES	DAVID GUETTA	FEAT. KID CUDI GUM/ASTRALWERKS/CAPITOL
19	26	3	LOCA	SHAKIRA	FEAT. DIZZEE RASCAL EPIC/SONY MUSIC LATIN
20	24	5	HANG WITH ME	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE
21	9	9	LET'S CELEBRATE	THE ONES	FEAT. NOMI RUZ BEAT CONGRESS
22	29	6	INTO THE LIGHT	SK8 LIVE	MUSIC PLANT
23	34	3	MIAMI 2 IBIZA	SWEDISH HOUSE MAFIA	VS. TRUE TEMPAH ASTRALWERKS/VIRGIN/CAPITOL
24	14	9	SUNGLASSES	DIVINE BROWN	DIVINE BROWN
25	23	8	AS GOOD AS GROWN	CHRIS "THE GREEK" PANAGHI	FEAT. SOPHIA CRUZ DJG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	20	9	GOING STRONG	NATALIA FLORES	CARRILLO
27	37	3	OYE BABY	NICOLA FASANO	FEAT. PITBULL JOLLY ROGER
28	42	2	<b>POWER PICK</b> LOUDER (PUT YOUR HANDS UP)	CHRIS WILLIS	VENEER/PEACE BISQUIT
29	30	8	SUCK MY KISS	ULTRAVIOLET SOUND	ODDS ON
30	36	4	TAKE OVER CONTROL	AFROJACK	FEAT. EVA SIMONS ROBBINS
31	38	3	SHUT THE FRONT DOOR (GOT MY GIRLS)	TIFANY DUNN	EPIC
32	18	11	MISERY	MAROON 5	& M/OCTONE/INTERSCOPE
33	28	5	WHO'S MY BITCH?	PARADISO GIRLS	INTERSCOPE
34	32	11	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP	ULTRA
35	45	2	THE EMERGENCY	BT	NETTWERK
36	40	3	SCRATCH	BEACH GIRL	5 ROCK MAFIA
37	39	4	OBSESSION	SKY FERREIRA	CAPITOL
38	35	7	BELIEVER	GOLDFRAPP	MUTE
39	33	8	TAKE IT OFF	KESHA	KEMOSABE/RCA/RMG
40	48	2	GIVE A LITTLE MORE	MAROON 5	& M/OCTONE/INTERSCOPE
41	41	4	IT DOESN'T MATTER	RON PERKOV	ARPEE
42	31	11	LEAVE IT ALL BEHIND	JASON WALKER	JASON WALKER
43	27	11	TEENAGE DREAM	KATY PERRY	CAPITOL
44	15	15	BODY SHOTS	KACI BATTAGLIA	FEAT. LUDACRIS CURB
45	NEW	DEBUT	<b>HOT SHOT</b> TROUBLE	JUSTIN MICHAEL & KEMAL	FEAT. HEATHER BRIGHT ULTRA
46	NEW	NEW	NEW	ERIKA JAYNE	PRETTY MESS
47	NEW	NEW	HIT PLAY	JASON DOTTLEY	JD3
48	NEW	NEW	LOVE IS THE ANSWER	RAY GUELL	RG
49	47	6	ANIMAL	NEON TREES	MERCURY/IDJMG
50	NEW	NEW	LOVE BATH	SMOKEY ROBINSON	ROB50

## TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	106	<b>#1</b> LADY GAGA	THE FAME	SRP/DEF JAM/IDJMG/CHERRYTREE/INTERSCOPE 01183*/MGA
2	NEW	NEW	BRIAN ENO WITH JON HOPKINS & LEO ABRAHAMS	SMALL CRAFT ON A MILK SEA	OPAL 207*/WARP
3	50	50	LADY GAGA	THE FAME	MONSTER (EP) SRP/DEF JAM/IDJMG/CHERRYTREE/INTERSCOPE 01382*/MGA
4	3	4	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 2	EMI/UNIVERSAL/SONY MUSIC 17833/CAPITOL
5	5	14	LADY GAGA	THE REMIX	STREAMLINE/ONLINE/CHERRYTREE/INTERSCOPE 014633*/MGA
6	7	4	LOUIE DEVITO	THE NEW DANCE MIX USA	PHASE ONE 1009
7	RE-ENTRY	RE-ENTRY	ANAMANAGUCHI	SCOTT PILGRIM VS. THE WORLD (ORIGINAL VIDEOGAME SOUNDTRACK)	48CD DIGITAL EX
8	11	69	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
9	10	19	3OH!3	STREETS OF GOLD	PHOTO FINISH 523412/AG
10	4	2	SWEDISH HOUSE MAFIA	UNTIL ONE	ASTRALWERKS 09666
11	8	8	THE ORB FEATURING DAVID GILMOUR	METALLIC SPHERES	COLLUMBIA 76044/SONY MUSIC
12	3	63	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
13	15	52	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
14	6	2	GHOSTLAND OBSERVATORY	CODENAME: RONDO	TRASHY MOPED 01
15	14	25	LCD SOUNDSYSTEM	THIS IS HAPPENING	DEFA/VIRGIN 09903*/CAPITOL
16	9	9	DIE ANTWOORD	SOS	CHERRYTREE/INTERSCOPE 014815/IGA
17	1	59	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/MGA
18	RE-ENTRY	RE-ENTRY	ROBYN	BODY TALK PT. 1 (EP)	KONICHIWA/CHERRYTREE/INTERSCOPE 014413/IGA
19	RE-ENTRY	RE-ENTRY	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG
20	NEW	NEW	VARIOUS ARTISTS	BLOW YOUR HEAD	DIPLO PRESENTS: DUBSTEP MAD DECENT 1150/DOWNTOWN
21	24	24	ROBYN	BODY TALK PT. 2 (EP)	KONICHIWA/CHERRYTREE/INTERSCOPE 014788/IGA
22	14	3	BASSNECTAR	WILDSTYLE (EP)	AMORPHOUS DIGITAL EX
23	17	16	SOUNDTRACK	JERSEY SHORE	MTV/UNIVERSAL REPUBLIC 014556/UMRG
24	22	59	MIKE SNOW	MIKE SNOW	DOWNTOWN 70085*
25	21	17	M.I.A.	MAYA	N.E.E.T./XL/INTERSCOPE 014344*/IGA

## HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	6	<b>#1</b> TAKE OVER CONTROL	AFROJACK	FEAT. EVA SIMONS ROBBINS
2	2	8	ONLY GIRL (IN THE WORLD)	RIHANNA	SRP/DEF JAM/IDJMG
3	1	18	I'M IN LOVE (I WANNA DO IT)	ALEX GAUDINO	ULTRA
4	5	13	TEENAGE DREAM	KATY PERRY	CAPITOL
5	8	12	SOMEWHERE	OJ MOG	FEAT. SARAH LYNN NERVOUS
6	6	32	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA	ULTRA
7	4	8	LIKE A G6	FAR-EAST MOVEMENT	FEAT. CATARACS & DEV CHERRYTREE/INTERSCOPE
8	7	15	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP	ULTRA
9	13	3	RAISE YOUR GLASS	PINK	LAFACE/JLG
10	10	11	JUST THE WAY YOU ARE	BRUNO MARS	ELEKTRIK/ATLANTIC
11	9	14	ONE (YOUR NAME)	SWEDISH HOUSE MAFIA	FEAT. PHARRRELL ASTRALWERKS/VIRGIN/CAPITOL
12	16	5	FIRE IN YOUR NEW SHOES	KASKADEE	VS. DRAGONETTE ULTRA
13	14	17	MEMORIES	DAVID GUETTA	FEAT. KID CUDI GUM/ASTRALWERKS/CAPITOL
14	11	20	THE RADIO	GET FAR	FEAT. H-BOOGIE NEXT PATEAU
15	18	6	JUST A DREAM	NELLY DERRY	UNIVERSAL MOTOWN
16	15	15	DJ GOT US FALLIN' IN LOVE	USHER	FEAT. PITBULL LAFACE/JLG
17	21	2	NOT GIVING UP ON LOVE	ARMIN VAN BUUREN	VS. SOPHIE ELLIS BEXTOR ULTRA
18	17	3	HEY BABY (DROP IT TO THE FLOOR)	PITBULL	FEAT. PAIN MR. 305/POLO GROUNDS JRMG
19	24	6	HANG WITH ME	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE
20	NEW	NEW	THE EMERGENCY	BT	NETTWERK
21	RE-ENTRY	RE-ENTRY	I LIKE IT	ENRIQUE IGLESIAS	FEAT. PITBULL UNIVERSAL REPUBLIC/UNIVERSAL
22	19	3	GIVE ME A SIGN	REWADY	FEAT. MANU-L ULTRA
23	NEW	NEW	NOTHING BUT LOVE	AXWELL	FEAT. ERROL REID ULTRA
24	12	15	CLUB CAN'T HANDLE ME	FLO RIDA	FEAT. DAVID GUETTA POE BOY/ATLANTIC
25	25	3	GET OUTTA MY WAY	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL

## TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	2	<b>#1</b> MICHAEL BUBLE	HOLLYWOOD	THE DELUXE 145/REPRISE 52614/WARNER BRDS
2	2	57	MICHAEL BUBLE	CRAZY LOVE	143/REPRISE 529733/WARNER BRDS
3	5	3	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CHRISTMAS WITH THE RAT PACK	CAPITOL 48843
4	4	60	HARRY CONNICK, JR.	YOUR SONGS	CDLUMBIA 47228*/SONY MUSIC
5	3	6	SOUNDTRACK	TREME: SEASON 1	HBO/GEFFEN DIGITAL EX/IGA
6	7	2	KERMIT RUFFINS	HAPPY TALK	WAGIN STREET 01112
7	8	7	BUJKA CON LA COLABORACION DE CHUCHO VALDES	EL ULTIMO TRAGO	WARNER LATINA 522330
8	12	54	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*
9	6	7	JANE MONHEIT	HOME	EMARCY 014700/DECCA
10	21	5	THE PUPPINI SISTERS	CHRISTMAS WITH THE PUPPINI SISTERS	VERVE 014826/VG
11	14	6	CHUCHO VALES & THE AFRO-CUBAN MESSENGERS	CHUCHO'S STEPS	COMANCHE 1823/FOUR QUARTERS
12	13	24	KEITH JARRETT/CHARLIE HADEN	JASMINE	ECM 014231/UNIVERSAL CLASSICS GROUP
13	27	27	NIKKI YANOFSKY	NIKKI	DECCA 0141338
14	16	6	LOUIS ARMSTRONG	LOUIS ARMSTRONG	SDNDMA 0018
15	RE-ENTRY	RE-ENTRY	BILL FRISELL	BEAUTIFUL DREAMERS	SAVOY JAZZ 17799/SLG

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	2	<b>#1</b> FOURPLAY	LETS TOUCH THE SKY	HEADS UP 32030/CONCORD
2	2	4	DAVE KOZ	HELLO TOMORROW	CONCORD 31753
3	3	12	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY	HEADS UP 31810*/CONCORD
4	4	2	WAYMAN TISDALE	THE FUNK RECORD	MACK AVENUE 5144/RENDEZVOUS
5	5	5	BRIAN WILSON	REIMAGINES	GERSHWIN DISNEY PEARL SERIES 004289/WALT DISNEY
6	7	29	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/VG
7	19	19	KENNY G	HEART AND SOUL	CONCORD 32048
8	6	16	BRIAN CULBERTSON	XII GRP	014460/VG
9	10	10	JAZZMASTERS	JAZZMASTERS VI	TRIPPIN' N' RHYTHM 41
10	13	20	HERBIE HANCOCK	THE IMAGINE PROJECT	HANCOCK 0001*
11	9	9	WALTER BEASLEY	BACKTATCH!	SHANACHIE 5187
12	11	10	KIRK WHALUM	EVERYTHING IS EVERYTHING	MACK AVENUE 5143/RENDEZVOUS
13	12	12	LIZZ WRIGHT	FELLOWSHIP	VERVE FORECAST 014673/VG
14	14	14	VARIOUS ARTISTS	LEE RITENOUR'S 6 STRING THEORY	CONCORD 31911
15	14	30	KIRK WHALUM	THE GOSPEL ACCORDING TO JAZZ	CHAPTER III TOP FARMER/MACK AVENUE 5142/RENDEZVOUS

## SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	10	<b>#1</b> PUT THE TOP DOWN	DAVE KOZ	FEAT. LEE RITENOUR CONCORD/CMG
2	1	17	FIRE'S LIFE	BRIAN CULBERTSON	FEAT. EARL KLUH GRP/VERVE
3	3	26	TOUCH AND GO	JAZZMASTERS	TRIPPIN' N' RHYTHM
4	4	22	PIXEL	JEFF LORBER	HEADS UP
5	5	15	DANCE WITH ME	JACKIE J. JOYNER MACK	AVENUE/ARTISTRY
6	14	15	ALL FOR YOU	EDGE	GROOVE SHANACHIE
7	7	7	LET IT SHINE	TIM BOWMAN	TRIPPIN' N' RHYTHM
8	12	28	BE BEAUTIFUL	MINDI ABAIR	CONCORD/CMG
9	6	21	SENDING MY LOVE	NORMAN BROWN	PEAK/CMG
10	10	10	WAKE UP EVERYBODY	JOHN LEGEND & THE ROOTS	HOME SCHOOL G.D.O./COLUMBIA
11	9	7	JUMP START	NILS BAJAJ/TSR	
12	13	31	WILL'S CHILL	DAVID BENOIT	HEADS UP
13	30	30	FUN IN THE SUN	STEVE OLIVER	SOM
14	11	32	MAKE ROOM FOR ME	JONATHAN BUTLER	RENDEZVOUS
15	3	3	LOVE FOREVER AND A DAY AFTER	NAJEE	HEADS UP/CMG

## TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	5	<b>#1</b> VITTORIO GRIGOLO	THE ITALIAN TENOR	SONY CLASSICAL 75257/SONY MASTERWORKS
2	12	12	VARIOUS ARTISTS	BIZET	GARHEN SUGAR/DECCA 014850
3	3	3	ERIC WHITACRE	LIGHT & GOLD	DECCA 014850
4	9	2	SIMON RATTLE	BERLINER PHILHARMONIKER	TCHAIKOVSKY (EM) CLASSICS 42122/BLG
5	15	40	EMANUEL AX-YO-YO	MAITZHAK PERLMAN	MENDELSSOHN (SONY CLASSICAL 52192/SONY MASTERWORKS)
6	10	4	ROBERT MCDUFFIE	LONDON PHILHARMONIC ORCH.	HAPPY MOUNTAIN 0072
7	7	2	LEIF OVE ANDSNES	LONDON SYMPHONY ORCH.	RACHMANINOV (EM) CLASSICS 40516/BLG
8	NEW	NEW	CHANTICLEER	A CHANTICLEER CHRISTMAS	CHANTICLEER 2093
9	RE-ENTRY	RE-ENTRY	JEFFREY BIEGEL	BACH ON A STEINWAY	VERVE & SONS 30001/ARKIV
10	5	5	HILARY HAHN WITH ROYAL LIVERPOOL PHILHARMONIC ORCH.	PLAYS HIGDON & TCHAIKOVSKY	DG 014778/UNIVERSAL CLASSICS GROUP
11	8	8	ARVO PART	PART SYMPHONY NO. 4	EM NEW SERIES/EMI 014663/UNIVERSAL CLASSICS GROUP
12	NEW	NEW	ALICE SARA OTTMUNCHNER	PHILHARMONIKER	TCHAIKOVSKY LISZT DG 014778/UNIVERSAL CLASSICS GROUP
13	13	2</			

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	11	#1 DANZA KUDURO	2 WKS DON OMAR & LUIGENZO (PUNIS/AMCHETE/UNIVERSAL MUSIC LATIN)
2	3	22	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
3	2	9	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
4	4	15	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
5	1	20	AL DIABLO LO NUESTRO	ESPINOZA PAZ (DISA/ASL)
6	1	18	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" (DISA)
7	7	17	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
8	4	4	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
9	1	26	EL MALO	AVENTURA (PREMIUM LATIN)
10	10	28	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
11	13	8	NI LO INTENTES	JULIAN ALVAREZ Y SU NORTEÑO BANDA (DISA)
12	12	17	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (FONOVISA)
13	16	12	MI NECESIDAD	GRUPO MONTEZ DE DURANGO (DISA)
14	11	29	DIME QUE ME QUIERES	BANDA EL RECODO (FONOVISA)
15	21	7	GREATEST GAINER ME DUELE	ROBERTO TAPIA (FONOVISA)
16	18	7	WE NO SPEAK AMERICANO	YOLANDA BE COOL & OCUP (ULTRA)
17	17	33	TE RECORDARE	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
18	15	17	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/UNIVERSAL)
19	19	10	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LA FACE/JLG)
20	20	17	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE (FONOVISA)
21	5	10	ADONDE VAMOS A PARAR	MARCO ANTONIO SOLIS (FONOVISA)
22	22	9	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
23	23	10	DYNAMITE	TAIO CRUZ (MERCURY/IQJMG)
24	27	2	Y NO REGRESAS	JUANES (UNIVERSAL MUSIC LATIN)
25	24	9	ESTAR CONTIGO	ALEX, JORGE Y LENA (WARNER LATINA)
26	30	5	LA CALLE	JUAN LUIS GUERRA 440 FEAT. JUANES (CAPITOL LATIN)
27	26	9	INCREDIBLE	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
28	32	3	RESCATE	ALEXIS & FIDO FEAT. DADDY YANKEE (SONY MUSIC LATIN)
29	35	3	BESAME	CAMILA (SONY MUSIC LATIN)
30	34	8	TE TENGO O TE PERDI	JUAN VELEZ (UNIVERSAL MUSIC LATIN)
31	46	2	CULIACAN VS. MAZATLAN	CALIBRE 50 FEAT. GERARDO ORTIZ (DISA)
32	36	5	SI NO ESTAS	CHAYANNE (SONY MUSIC LATIN)
33	31	10	LA ESCUELITA	BANDA LOS RECODITOS (DISA)
34	29	4	MENTE EN BLANCO	VOZ DE MANDO (DISA)
35	33	5	EL TROQUERO LOCOCHON	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
36	28	9	MIEDO	VICENTE FERNANDEZ (SONY MUSIC LATIN)
37	39	6	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
38	41	10	ABRAZAME MUY FUERTE	MARC ANTHONY (SONY MUSIC LATIN)
39	37	11	QUE BUENA TU TA	FUEGO (CHOSEN FEW/EMERALD)
40	38	9	GENTE DE ARRANQUE	VOZ DE MANDO (DISA)
41	45	3	COMO CURAR	ZION & LENNOX (PINA)
42	HOT SHOT DEBUT	2	ME ENCANTARIA	FIDEL RUEDA (DISA)
43	47	5	TE ODO Y TE AMO	DUELO (FONOVISA)
44	40	14	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB SHADY/AFTERMATH/INTERSCOPE)
45	43	2	NO ME DIGAS	EL CHAPO DE SINALOA (DISA)
46	44	3	EN CAMBIO TU	TIERRA CALI (VICTORIA/VENEMUSIC)
47	49	2	LIKE A G6	FAR EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
48	HOT SHOT	1	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
49	NEW	1	DANDOLE	GOCHO FEAT. OMEGA (NEW ERA)
50	42	2	CALIENTE	DYLAND Y LENNY FEAT. ARCANGEL (SONY MUSIC LATIN)

Roberto Tapia makes his first trip to Hot Latin Songs' top 20, as "Me Duele" jumps 21-15 with Greatest Gainer honors (7.9 million audience impressions, up 23%, according to Nielsen BDS). Debut hit "Caminos Diferentes" peaked at No. 27 in the Dec. 19, 2009, issue. "Duele" is his first top 10 (11-8) on Regional Mexican Airplay.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	3	#1 SHAKIRA	3 WKS SALE EL SOL EPIC 77433/SONY MUSIC LATIN
2	HOT SHOT DEBUT	1	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
3	2	4	MARCO ANTONIO SOLIS	EN TOTAL PLENTIUD FONOVISA 354570/UMLE
4	3	18	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014488/UMRG/UMLE
5	1	36	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
6	5	5	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
7	7	2	VOZ DE MANDO	CON LA MENTE EN BLANCO DISA 721613/UMLE
8	RE-ENTRY	1	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE
9	6	2	GRUPO BRYNDIS	MAS ALLA DEL TIEMPO Y LA DISTANCIA CAPITOL LATIN 27188
10	NEW	1	ZION & LENNOX	LOS VERDADEROS PINA 70203/SONY MUSIC LATIN
11	8	24	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402
12	10	13	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO COLECCION DE CURRIDOS EAGLE MUSIC 3812
13	11	20	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
14	16	74	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
15	14	53	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE
16	15	9	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE
17	7	7	LUCERO	INDISPENSABLE SIEMTE UNIVERSAL MUSIC LATIN 655032/UMLE
18	13	3	KINTO SOL	EL ULTIMO SUSPIRO MACHETE 014905/UMLE
19	2	13	ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO MAX DISA 721593/UMLE
20	18	22	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483
21	30	13	GG LOS RIELEROS DEL NORTE	NI EL DIABLO TE VA A QUERER FONOVISA 354548/UMLE
22	21	9	ROBERTO TAPIA	LA BATALLA FONOVISA 354554/UMLE
23	1	3	HECTOR ACOSTA: EL TORITO	OBLAGAME D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATIN 654093/UMLE
24	29	43	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISA 354085/UMLE
25	25	12	VARIOUS ARTISTS	AMANEGER BAILANDO PLATINO 11097
26	17	8	LUIS MIGUEL	LUIS MIGUEL WARNER LATINA 525835
27	23	7	WISIN & YANDEL	LA REVOLUCION: LIVE VOLUME ONE WY/MACHETE 014857/UMLE
28	9	2	BELANOVA	UN SUENO ELECTRO UNIVERSAL MUSIC LATIN 014895/UMLE
29	NEW	1	SERGIO VEGA: EL SHAKA	A MI GENTE... MIS CANCIONES EN VIVO DISA 726529/UMLE
30	27	7	WISIN & YANDEL	LA REVOLUCION: LIVE VOLUME TWO WY/MACHETE 014857/UMLE
31	20	9	VARIOUS ARTISTS	LOS MADRAZOS NUEVECIOS DE LA RADIO 1 DISA 721603/UMLE
32	42	21	PACE SETTER EL TRONO DE MEXICO	REUNION ENTRE AMIGOS SKALONA 6900
33	26	51	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570050/UMLE
34	31	16	SERGIO VEGA	MILLONARIO DE AMOR DISA 721564/UMLE
35	32	49	JENNI RIVERA	LA GRAN SEÑORA FONOVISA 354398/UMLE
36	24	3	VARIOUS ARTISTS	LOS MADRAZOS NUEVECIOS DE LA RADIO 2 FONOVISA 354567/UMLE
37	37	31	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE
38	39	23	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
39	36	76	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
40	35	3	YANNI	MEXICANISMO YANNI W&A/VENEMUSIC/UNIVERSAL MUSIC LATIN 654095/UMLE
41	33	11	RICARDO ARJONA	POQUITA ROPA WARNER LATINA 525524
42	47	17	IVY QUEEN	DRAMA QUEEN MACHETE 014536/UMLE
43	46	28	DADDY YANKEE	MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN
44	34	6	LOS HOROSCOPOS DE DURANGO	LA GUERRA Y LA MORENA DISA 721567/UMLE
45	28	10	BANDA LA PIRINOLA	20 EXITOS BAILABLES DISCOS DCO 65002
46	44	15	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	TODO DEPENDE DE TI DISA 721569/UMLE
47	40	4	ALEJANDRO FERNANDEZ	MEXICANISMO DISCOS 605 78249/SONY MUSIC LATIN
48	45	9	GRUPO EXTERMINADOR	LA FIESTA SKALONA 6913
49	51	1	PESADO	DESDE LA CANTINA: VOLUMEN II DISA 726538/UMLE
50	38	8	JUAN VELEZ	TE TENGO O TE PERDI (EP) MACHETE 014718/UMLE

After a five-year hiatus from the album charts, Zion & Lennox return with "Los Verdaderos," which opens at No. 2 on Latin Rhythm Albums and No. 10 on Top Latin Albums (2,000 sold, according to Nielsen SoundScan). Previous release "Motivando A la Yal: Special Edition" bowed at Nos. 4 and 10, respectively, in 2005.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	5	#1 VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
2	3	2	VOZ DE MANDO	CON LA MENTE EN BLANCO DISA 721613/UMLE
3	RE-ENTRY	1	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE
4	2	2	GRUPO BRYNDIS	MAS ALLA DEL TIEMPO Y LA DISTANCIA CAPITOL LATIN 27188
5	4	13	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO COLECCION DE CURRIDOS EAGLE MUSIC 3812
6	5	39	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE
7	7	9	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE
8	9	13	ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO MAX DISA 721593/UMLE
9	15	43	LOS RIELEROS DEL NORTE	NI EL DIABLO TE VA A QUERER FONOVISA 354548/UMLE
10	8	9	ROBERTO TAPIA	LA BATALLA FONOVISA 354554/UMLE
11	14	35	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISA 354085/UMLE
12	11	5	VARIOUS ARTISTS	AMANEGER BAILANDO PLATINO 11097
13	NEW	1	SERGIO VEGA: EL SHAKA	A MI GENTE... MIS CANCIONES EN VIVO DISA 726529/UMLE
14	7	1	VARIOUS ARTISTS	LOS MADRAZOS NUEVECIOS DE LA RADIO 1 DISA 721603/UMLE
15	NEW	1	EL TRONO DE MEXICO	REUNION ENTRE AMIGOS SKALONA
16	12	48	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570050/UMLE
17	16	16	LUCERO	MILLONARIO DE AMOR DISA 721564/UMLE
18	17	42	JENNI RIVERA	LA GRAN SEÑORA FONOVISA 354398/UMLE
19	11	3	VARIOUS ARTISTS	LOS MADRAZOS NUEVECIOS DE LA RADIO 2 FONOVISA 354567/UMLE
20	20	21	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	36	#1 PRINCE ROYCE	10 WKS PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
2	2	74	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
3	3	22	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483
4	4	3	HECTOR ACOSTA: EL TORITO	OBLAGAME D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATIN 654093/UMLE
5	5	20	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868
6	8	67	OMEGA	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN
7	13	10	24 HORAS	LOS INVOLUABLES CACA0/MACHETE 014614/UMLE
8	7	4	MANNY MANUEL	RAYANDO EL SOL UNIVERSAL MUSIC LATIN 013344/UMLE
9	17	13	GILBERTO SANTA ROSA	MIS FAVORITAS SONY MUSIC LATIN 74217
10	10	23	INDIA	UNICA TOP STOP 30020/SONY MUSIC LATIN
11	14	76	HECTOR ACOSTA	SIMPLEMENTE: EL TORITO D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATIN 653810/UMLE
12	9	35	HECTOR ACOSTA EL TORITO	EL ULTIMO BACHATA COLLECTION UNIVERSAL MUSIC LATIN 653730/UMLE
13	12	78	LUIS ENRIQUE	CICLOS TOP STOP #10
14	16	6	SPANISH HARLEM ORCHESTRA	VIVA LA TRADICION QUINCHO PICANTE 32263/CONCORD
15	32	3	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARASO SONY MUSIC LATIN 60758
16	6	6	TRIO ZAMORA/TRIO MELODICOS	LOST CURBAN TRIOS OF CASA MARINA AHI-NAMA 1068
17	RE-ENTRY	1	VARIOUS ARTISTS	I LOVE BACHATA PLANET 90125/SONY MUSIC LATIN
18	15	27	VARIOUS ARTISTS	BACHATA #1 2010 ZMG & N 30021/SONY MUSIC LATIN
19	19	69	VARIOUS ARTISTS	30 BACHATAS FEGADITAS 2009 MOCK & ROLL 65380/SONY MUSIC LATIN
20	20	22	TITO NIEVES	ENTRE FAMILIA ZMG 30021/SONY MUSIC LATIN

BETWEEN THE BULLETS PITBULL NOTCHES FIRST SPANISH SET



Pitbull posted 21 songs on Latin Rhythm Airplay in the last five years, including nine top 10s and two No. 1s, but he hasn't released a full Spanish-language set until now. "Armando," the 12-track album that borrows his first name, bows atop Latin Rhythm Albums and at No. 2 on Top Latin Albums with 7,000, according to Nielsen SoundScan. On Top R&B/Hip-Hop Albums, he's posted four top 10s; 2009's "Rebution" featured the hit "I Know You Want Me (Calle Ocho)." —Rauly Ramirez

### JAPAN

#### BILLBOARD JAPAN HOT 100

(HANGSHIN SOUNDSCAN JAPAN/PLANTECH) NOVEMBER 10, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	26	FIGHTING MAN NEWS	JOHNNY'S
2	1	BEGINNER	AKB48 KING
3	36	KIMITTE	KANA NISHINO SONY MUSIC
4	NEW	GOODBYE HAPPINESS	HIKARU UTADA EMI
5	RE	TENSHI TO AKUMA	SEKAI NO OWARI LASTRUM
6	25	MINE	TAYLOR SWIFT BIG MACHINE
7	RE	ROCK BAND	DRAGON ASH VICTOR
8	18	JUKYUSAI NO UTA	MAO ABE PONY CANYON
9	43	WHAT DO YOU GOT?	BON JOVI ISLAND/DEF JAM
10	28	WHITE KNUCKLE RIDE	JAMIROQUAI MERCURY

### UNITED KINGDOM

#### SINGLES

(THE OFFICIAL UK CHARTS CO.) NOVEMBER 7, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	2	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
2	7	PROMISE THIS	CHERYL COLE FASCINATION/POLYDOR
3	NEW	HAPPINESS	ALEXIS JORDAN STARROC/ROCNATION
4	6	FIREWORK	KATY PERRY CAPITOL
5	3	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA
6	5	FORGET YOU (F**K YOU)	CEE-LO GREEN ATLANTIC
7	5	COOLER THAN ME	MIKE POSNER J
8	8	JUST A DREAM	NELLY DEERTY/UNIVERSAL MOTOWN
9	7	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC/3BE
10	22	HIGHER	THE SATURDAYS FASCINATION/GEFFEN

### GERMANY

#### SINGLES

(MEDIA CONTROL) NOVEMBER 10, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	OVER THE RAINBOW	ISRAEL KAMAKAWIWOOLE UNIVERSAL
2	2	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
3	NEW	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC/3BE
4	6	I NEED A DOLLAR	ALDE BLACC STONES THROW
5	7	DJ GOT US FALLIN' IN LOVE	USHER FT PITBALL LAFACE/JLG
6	5	WONDERFUL LIFE	HURTS MAJOR LABEL/RCA
7	3	RUN	LEONA LEWIS SYCO
8	8	LOVE THE WAY YOU LIE	EMINEM FEAT RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
9	4	STAY THE NIGHT	JAMES BLUNT ATLANTIC
10	9	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND

### EUROPEAN HOT 100 SINGLES

(PROMETHEUS GLOBAL MEDIA/BILLBOARD) NOVEMBER 10, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
2	14	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC/3BE
3	2	LOVE THE WAY YOU LIE	EMINEM FEAT RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
4	10	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
5	7	MIGNON MIGNON	RENE LA TAUPE FOX MOBILE
6	3	FORGET YOU (F**K YOU)	CEE-LO GREEN ATLANTIC
7	5	PROMISE THIS	CHERYL COLE FASCINATION/POLYDOR
8	4	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA
9	6	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
10	NEW	OVER THE RAINBOW	ISRAEL KAMAKAWIWOOLE UNIVERSAL
11	11	BUMPY RIDE	MOHOMBI ISLAND
12	16	DJ GOT US FALLIN' IN LOVE	USHER FT PITBALL LAFACE/JLG
13	NEW	HAPPINESS	ALEXIS JORDAN COLUMBIA
14	8	STAY THE NIGHT	JAMES BLUNT ATLANTIC
15	15	TU PARLES TROP	RENE LA TAUPE FOX MOBILE
16	19	I NEED A DOLLAR	ALDE BLACC STONES THROW
17	21	FIREWORK	KATY PERRY CAPITOL
18	12	WE NO SPEAK AMERICANO	YOLANDA BE COOL & OCUPI SWEAT IT OUT!
19	13	COOLER THAN ME	MIKE POSNER J
20	27	LOCA	SHAKIRA FT. DIZZEE RASCAL EPIC

### EURO DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 20, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
2	5	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC
3	2	PROMISE THIS	CHERYL COLE POLYDOR
4	1	FIREWORK	KATY PERRY CAPITOL
5	3	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA
6	4	F**K YOU (FORGET YOU)	CEE-LO GREEN ATLANTIC
7	6	COOLER THAN ME	MIKE POSNER J
8	8	JUST A DREAM	NELLY DEERTY UNIVERSAL MOTOWN
9	NEW	HAPPINESS	ALEXIS JORDAN STARROC/ROCNATION/COLUMBIA
10	10	LOCA	SHAKIRA FT. EL CATA EPIC/SONY MUSIC
11	11	DJ GOT US FALLIN' IN LOVE	USHER FT PITBALL LAFACE/JLG
12	NEW	CHECK IT OUT	WILL I AM & NICKI MINAJ WILL I AM/INTERSCOPE
13	NEW	THE FLOOD	TAKE THAT POLYDOR
14	18	SOMEWHERE OVER THE RAINBOW/WHAT ...	ISRAEL KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE
15	15	LOVE THE WAY YOU LIE	EMINEM FT RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE

### FRANCE

#### SINGLES

(SNEP/IFOP/TITE-LIVE) NOVEMBER 9, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	MIGNON MIGNON	RENE LA TAUPE FOX MOBILE
2	1	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
3	3	TU PARLES TROP	RENE LA TAUPE FOX MOBILE
4	4	BUMPY RIDE	MOHOMBI ISLAND
5	6	LOVE THE WAY YOU LIE	EMINEM FEAT RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
6	5	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
7	8	DYNAMITE	TAIO CRUZ 4TH & BROADWAY
8	7	WE NO SPEAK AMERICANO	YOLANDA BE COOL & OCUPI SWEAT IT OUT!
9	10	DEJA VU	MINA FT. BOB TAYLOR SPINNIN/FRONTLOADER/A&M
10	9	WAVIN' FLAG	K'NAAN A&M/OCTONE

### CANADA

#### BILLBOARD CANADIAN HOT 100

(NIELSEN BDS/SOUNDSCAN) NOVEMBER 20, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM/UNIVERSAL
2	2	WE R WHO WE R	KESHA RCA
3	3	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA/WARNER
4	4	RAISE YOUR GLASS	PINK LAFACE/JIVE/SONY MUSIC
5	5	JUST A DREAM	NELLY DEERTY/UNIVERSAL MOTOWN/UNIVERSAL
6	4	LIKE A G6	FAR EAST MOVEMENT FT CATARACS & DEV CHERRYTREE/INTERSCOPE/UNIVERSAL
7	NEW	WHAT'S MY NAME?	RIHANNA FT. DRAKE SRP/DEF JAM/UNIVERSAL
8	6	DJ GOT US FALLIN' IN LOVE	USHER FT PITBALL LAFACE/JIVE/SONY MUSIC
9	21	FIREWORK	KATY PERRY CAPITOL/EMI
10	11	STEREO LOVE	EDWARD MAYA & MIA MARTINA CAT/ULTRA/EMI

### AUSTRALIA

#### SINGLES

(ARIA) NOVEMBER 7, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	WE R WHO WE R	KESHA RCA
2	1	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
3	6	LIKE A G6	FAR EAST MOVEMENT CHERRYTREE/INTERSCOPE
4	1	JUST A DREAM	NELLY DEERTY UNIVERSAL MOTOWN
5	NEW	FIREWORK	KATY PERRY CAPITOL
6	4	RAISE YOUR GLASS	PINK JIVE JLG
7	2	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA
8	NEW	HEARTBEAT	ENRIQUE IGLESIAS FT NICOLE SCHERZINGER UNIVERSAL REPUBLIC
9	5	COOLER THAN ME	MIKE POSNER J
10	9	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC/3BE

### EURO DIGITAL SONGS SPOTLIGHT

#### NEW ZEALAND

(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 20, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	LIKE A G6	FAR EAST MOVEMENT FT CATARACS & DEV CHERRYTREE/INTERSCOPE
2	5	FIREWORK	KATY PERRY CAPITOL
3	2	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
4	4	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA
5	6	JUST A DREAM	NELLY DEERTY/UNIVERSAL MOTOWN
6	9	RAISE YOUR GLASS	PINK LAFACE/JLG
7	3	WE R WHO WE R	KESHA KEMOSABE RCA
8	7	SOMETHING IN THE WATER	BROOKE FRASER WOOD AND BONE/SONY MUSIC
9	8	F**K YOU (FORGET YOU)	CEE LO GREEN ELEKTRA
10	NEW	GRENADE	BRUNO MARS ELEKTRA

### EUROPEAN ALBUMS

(PROMETHEUS GLOBAL MEDIA/BILLBOARD) NOVEMBER 10, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	BON JOVI	GREATEST HITS - THE ULTIMATE COLLECTION ISLAND/DEF JAM
2	1	SHAKIRA	SALE EL SOL/SUN COMES OUT EPIC
3	1	KINGS OF LEON	COME AROUND SUNDOWN HAND ME DOWN/RCA
4	NEW	JAMIROQUAI	ROCK DUST LIGHT STAR MERCURY
5	2	ROBBIE WILLIAMS	IN AND OUT OF CONSCIOUSNESS GREATEST HITS CHRYSALIS
6	4	ANDREA BERG	SCHWERELOS ARDOLA
7	NEW	CHERYL COLE	MESSY LITTLE RAINDROPS FASCINATION/POLYDOR
8	62	ROD STEWART	FLY ME TO THE MOON - GREAT AM - SONGBOOK J
9	12	TAYLOR SWIFT	SPEAK NOW BIG MACHINE
10	NEW	RUMER	SEASONS OF MY SOUL ATLANTIC
11	16	UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION
12	1	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE
13	7	LINKIN PARK	A THOUSAND SUNS WARNER BROS.
14	11	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE
15	8	PHIL COLLINS	GOING BACK ATLANTIC

### ITALY

#### DIGITAL SONGS

(NIELSEN) NOVEMBER 5, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	LOCA	SHAKIRA FT. DIZZEE RASCAL EPIC
2	3	LA NOTTE	MODA ULTRASUONI
3	4	STAY THE NIGHT	JAMES BLUNT ATLANTIC
4	1	SING-HIOZZO	NEGRAMARO SUGAR SUGAR/OKINA
5	7	LOVE THE WAY YOU LIE	EMINEM FEAT RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
6	5	VIP IN TRIP	FIBRA FABRI UNIVERSAL
7	5	E' UN PECCATO MORIR	ZUCCHERO UNIVERSAL
8	20	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA
9	19	WELL, WELL, WELL	DUFFY A&M
10	8	LA MIA STORIA CON TE	ALESSANDRA AMOROSO SONY MUSIC

### SPAIN

#### SINGLES

(PROMUSICAE/MEDIA) NOVEMBER 3, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	LOCA	SHAKIRA FT. DIZZEE RASCAL EPIC
2	2	LOVE THE WAY YOU LIE	EMINEM FEAT RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
3	3	ALEJANDRO	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
4	4	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
5	5	WE NO SPEAK AMERICANO	YOLANDA BE COOL & OCUPI SWEAT IT OUT!
6	7	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
7	11	16 ANITOS	DANI MARTIN SONY MUSIC
8	6	BLANCO Y NEGRO	MALU SONY MUSIC
9	8	CRY CRY	OCEANA VALE
10	9	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM

### PORTUGAL

#### SINGLES

(BIMSA) NOVEMBER 9, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	BON JOVI	GREATEST HITS - THE ULTIMATE COLLECTION ISLAND/DEF JAM
2	1	SHAKIRA	SALE EL SOL/SUN COMES OUT EPIC
3	2	JOAO PEDRO PAIS	OS COLISEUS IPLAY
4	NEW	LINDA MARTINI	CASA OCUPADA LISBOA AGONCIA
5	NEW	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE
6	NEW	LEANDRO	AO VIVO NO COLISEU DE LISBOA ESPACIAL
7	5	SHAKIRA	SHE WOLF EPIC
8	3	KINGS OF LEON	COME AROUND SUNDOWN HAND ME DOWN/RCA
9	7	LINKIN PARK	A THOUSAND SUNS WARNER BROS.
10	NEW	BRYAN ADAMS	BARE BONES (BEST OF LIVE) A&M

Alexis Jordan, who hit No. 1 on the Club Songs chart in July with "Happiness," crosses the pond, as the song debuts at No. 3 on the U.K. Singles chart.



### EUROPEAN AIRPLAY

(NIELSEN MUSIC CONTROL) NOVEMBER 10, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
12	12	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
1	1	MISERY	MAROON 5 A&M/OCTONE
2	1	DYNAMITE	TAIO CRUZ 4TH & BROADWAY/ISLAND
3	1	TEENAGE DREAM	KATY PERRY CAPITOL
4	1	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA
5	6	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC
6	7	THE FLOOD	TAKE THAT POLYDOR
7	7	BUMPY RIDE	MOHOMBI ISLAND
8	5	CLUB CAN'T HANDLE ME	FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
9	5	RAISE YOUR GLASS	RIHANNA SRP/DEF JAM
10	10	THANK YOU	CEE-LO GREEN ATLANTIC
11	16	AIRPLANES	B.O.B FT. HAYLEY WILLIAMS REBEL ROCK/GRANDHUSTLE/ATLANTIC
12	16	WAVIN' FLAG	K'NAAN A&M/OCTONE
13	8	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC
14	13	STAY THE NIGHT	JAMES BLUNT 143/ATLANTIC
15	18	STAY THE NIGHT	JAMES BLUNT 143/ATLANTIC

### SWITZERLAND

#### SINGLES

(MEDIA CONTROL) NOVEMBER 8, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	LOCA	SHAKIRA FT. DIZZEE RASCAL EPIC
2	3	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
3	1	STAY THE NIGHT	JAMES BLUNT ATLANTIC
4	24	BARBRA STREISAND	DUCK SAUCE A&M
5	5	DJ GOT US FALLIN' IN LOVE	USHER FT PITBALL LAFACE/JLG

#### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	BLIGG	BART ABER HERZLICH UNIVERSAL
2	NEW	JAMIROQUAI	ROCK DUST LIGHT STAR MERCURY
3	NEW	BON JOVI	GREATEST HITS - THE ULTIMATE COLLECTION ISLAND/DEF JAM
4	NEW	SEVEN	UNPLUGGED SONY MUSIC
5	2	SHAKIRA	SALE EL SOL/SUN COMES OUT EPIC

### IRELAND

#### SINGLES

(IFPI FINLAND) NOVEMBER 5, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	2	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
2	1	PROMISE THIS	CHERYL COLE FASCINATION/POLYDOR
3	3	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA
4	4	FIREWORK	KATY PERRY CAPITOL
5	5	BARBRA STREISAND	DUCK SAUCE A&M

#### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	BON JOVI	GREATEST HITS - THE ULTIMATE COLLECTION ISLAND/DEF JAM
2	NEW	CHERYL COLE	MESSY LITTLE RAINDROPS FASCINATION/POLYDOR
3	1	KINGS OF LEON	COME AROUND SUNDOWN HAND ME DOWN/RCA
4	3	THE SCRIPT	SCIENCE & FAITH PHONOGENIC/RCA
5	2	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE

### WALLONIA

#### SINGLES

(ULTRATOP/GFK) NOVEMBER 10, 2010

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	LOCA	SHAKIRA FT. DIZZEE RASCAL EPIC
2	2	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC/ETCETC/3BE
3	3	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM
4	4	STAY THE NIGHT	JAMES BLUNT ATLANTIC
5	5	I NEED A DOLLAR	ALDE BLACC STONES THROW

#### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	SONG
1	7	OZARK HENRY	HVELREKI CAPITOL
2	3	AARON	BIROS IN THE STORM WAGRAM
3	1	SHAKIRA	SALE EL SOL/SUN COMES OUT EPIC
4	5	GRAND CORPS MALADE	3EME TEMPS AZ
5	6	RAPHAEL	PACIFIC 231 CAPITOL

10 SECONDS (Nappy Puddy Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/Sagam Regni Music, ASCAP/EMI April Music, Inc., ASCAP, AMP/HL, RBH 43)
2012 (IT AIN'T THE END) (Kamajii! Inc., BMI/Publishing Designee, BMI/EMI April Music, BMI/Warner-Tamela Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Orange Factory Music, ASCAP/Jony P Music, ASCAP/Money Mack Music, BMI/Harajuku Barbie Music, BMI/Songs Of Universal, Inc., BMI/David Patz Music, BMI), AMP/HL, H100 88

A

ABRAZAME MUY FUERTE (Universal Music - MGB Songs, ASCAP/Alma Music, ASCAP) LT 38
ACONO VAMOS A PARAR (Grisma, inc., ASCAP) LT 21
AERIANES (Ham Squad Music, BMI/Songs Of Universal, Inc., BMI/Grady Music Publishing, LLC, BMI/VJ, Franks Publishing, ASCAP/Artist Publishing Group West, ASCAP/WB Music Corp., ASCAP/Knetics And One Love, ASCAP), AMP/HL, H100 47

AL DIABLO LO NUESTRO (Arpa Music, LLC, BMI) LT 5
ALL I WANT IS YOU (Salam Remi Music, ASCAP/EMI April Music, Inc., ASCAP/Alma Publishing, ASCAP/Songs Of Universal, Inc., BMI), AMP/HL, H100 60 RBH 27

ANDEL (Beybel Productions Inc., ASCAP/Sony/ATV Harmony, ASCAP/What A Publishing Ltd., SACEM/Shapiro, Bernstein & Co., Inc., ASCAP/Dipu s.r.l., SACEM/Plano Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/TALPA Music, BUMA/Ultra Tunes, ASCAP), HL, H100 85

ANIMAL (Neon Trees Music, BMI/Downtown DMP Songs, BMI/Pagella Music, ASCAP/DJ) Songs, ASCAP, AMP/H100 40

ANYTHING LIKE ME (Circle C Songs, ASCAP/P Bull's Music, ASCAP/Fly Circle Music Publishing, LLC, ASCAP/House Of Sea Gayle Music, ASCAP) CS 3, H100 54

ARE YOU GONNA KISS ME OR NOT (Seax Troy Music, BMI/Big Loud Bucks, BMI/Hope-N-Cali Music, BMI/Cul IV Entertainment, LLC, BMI/Old Desperados, LLC, ASCAP/2ND Publishing Company, Inc., ASCAP/Carol Vincent And Associates, BMI), AMP/HL, H100 82

ARRASTRANDO LAS PATAS (Mendelita Music Publishing, BMI/DTN Editions Records, BMI) LT 12

AS SHE'S WALKING AWAY (Wernhardt Music, BMI/Li Dub Music, BMI/Angelika Music, BMI) CS 1, H100 34

ASTON MARTIN MUSIC (First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Colone Rock Barrio Publishing, BMI/Warner-Tamela Publishing Corp., BMI/EMI Blackwood Music, Inc., BMI/Steve Hirsch Music, BMI/Chris Sessac/Christie Michele Music, SESAC/Fox, Kings Production, Inc., SESAC/4 Blunts Lt At Once Publishing, BMI), AMP/HL, H100 37 RBH 5

B

BACK TO DENTON (Sony/ATV Tree Publishing Company, BMI/Baylor Swift Music, BMI), HL, CS 57
BAD (THAT'S HER) (Prince Of Crunk Publishing, BMI/Bm Grade Music Publishing, BMI/Swizole Music, BMI/EMI Blackwood Music, Inc., BMI/Essene Mooran Publishing Designee, BMI/Joshua Nicks Publishing Designee, BMI/Zaykov Publishing, BMI), HL, RBH 51

BEAT IT UP (Radio Davis Music Group, ASCAP/Drum Squad LLC, BMI/Universal Music Publishing, ASCAP/WB Music Corp., ASCAP/Art's Boyz Music, BMI/Warner-Tamela Publishing Corp., BMI), AMP, RBH 46

BEAUTIFUL EVERY TIME (Mike Curb Music, BMI/Sweet Hysteria Music, BMI/Magic Mustang Music, BMI/Songs Of StyleSonic, SESAC/Melvins Pistol Music, SESAC/Melvins Pistol Music, SESAC) AMP/CS 4

BESCA (Sony/ATV Mexico S.A. De C.V./Westwood Publishing S.A. De C.V.) LT 29

THE BIG BANG (Antonia Songs, ASCAP/Messiah Field Music, BMI/Songs Of Universal, Inc., BMI/Urmy Vessie Music, ASCAP/WB Music Corp., ASCAP/Downtown Music Publishing LLC, ASCAP), AMP/HL, H100 98

BITCH (Heavy On The Grind Entertainment Publishing, BMI/Bm Grade Music Publishing, BMI/Octave Music, BMI/EMI Blackwood Music, Inc., BMI/Chris Tolan Music, ASCAP/Al Nile Spa, ASCAP), HL, RBH 94

BITTERSWEET (Chuck Harmony's House Publishing, ASCAP/Norma Hams Music Publishing, ASCAP/Strauss Co., LLC, ASCAP/EMI April Music, Inc., ASCAP/Sudio Base Music, BMI/Warner-Tamela Publishing Corp., BMI/CMF Partners, Inc., ASCAP), AMP/HL, H100 82

BLACK AND YELLOW (PGH Sound Publishing, ASCAP/WB Music Corp., ASCAP/EMI Music Publishing Ltd., PRS), AMP/HL, H100 29 RBH 17

BLOWING ME KISSES (Souja Boy Tell'Em Music, BMI/Bei Moev Music, BMI/Strauss Publishing, BMI) RBH 87

B.M.F. (BLOWIN' MONEY FAST) (First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Lewis Lane Jewels Publishing Designee, BMI/Patino's Publishing, ASCAP/EMI April Music, Inc., ASCAP/Justin Combs Publishing, ASCAP/4 Blunts Lt At Once Publishing, BMI/Kimani Music, BMI), HL, RBH 40

BON BON (Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI/Universal Music Publishing, SIAE/Ricordi srl, SIAE/Beachwood Music Corporation, BMI/HFA, BMI) H100 61

BORN FREE (RJR Publishing, BMI/Songs Of Universal Music Publishing America, Inc., BMI/Jo Ray Dean Music, BMI/Sony/ATV Songs LLC, BMI), HL, CS 60

BOTTOMS UP (April's Boyz Music, BMI/Warner-Tamela Publishing Corp., BMI/Chef Hordable Music Publishing, BMI/EMI Music, BMI/Songs Of Universal, Inc., BMI/Artist Publishing Group West, ASCAP/Free Bird Music Publishing, BMI/Chris Sessac/Christie Michele Music, BMI/EMI Blackwood Music, Inc., BMI/Money Mack Music, BMI), AMP/HL, H100 8 RBH 6

THE BOYS OF FALL (Sony/ATV April Music, BMI/Sw Ring Circus Songs, BMI/Sony/ATV Tree Publishing Company, BMI/Circle C Songs, ASCAP/V Bull's Music, ASCAP/Fly Circle Music Publishing, LLC, ASCAP), HL, H100 75

BREAKING POINT (Virginia Beach Music Publishing, BMI/Songs Of Universal, Inc., BMI/Andrew Warner Productions, BMI/Warner-Tamela Publishing Corp., BMI/Solar With Synops, BMI/Songs Of Universal, Inc., BMI/Sir I'm Stined Publishing, ASCAP/Universal Music Corporation, ASCAP), AMP/HL, RBH 44

THE BREATH YOU TAKE (Sony/ATV Acuff Rose Music, BMI/Unbound Music, BMI/Nonkote Music, BMI/Bluebird in My Heart Music, BMI/Six Ring Circus Songs, BMI), HL, CS 11, H100 73

BULLETS IN THE GUN (Tokcoo Tunes, BMI/Universal Music Corporation, ASCAP/Memphiana, ASCAP), AMP/HL, CS 21, H100 97

C

CALENTE (EM Blackwood Music Inc., BMI/Blue Kraft Music Publishing, BMI) LT 50

CALIFORNIA GURLS (When I'm Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Matza Ball Music, BMI/Where Da Kasz At, BMI/Bonnie McKee Music, BMI/MCYF Two Publishing, BMI/My Own Chill Music, BMI/EMI Blackwood Music, Inc., BMI), AMP/HL, H100 44

CAN IT STAY (Divided, BMI/Rambl, BMI/Cleveland's Own, BMI/Universal Music - Z Songs, BMI) RBH 41

CAN'T BE FRIENDS (Marsky Music, BMI/Jance Combs Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI/Young Money Music Publishing, SESAC, HL, H100 43, RBH 1

CHAMPAGNE LIFE (Universal Music, BMI) CS 2

ASCAP/Pen In The Ground Publishing, ASCAP/D. Dorgon Gough Publishing, BMI/Strauss Publishing, BMI/Dorotin Publishing, LLC, BMI), AMP/HL, RBH 19

CHECK IT OUT (will i am Music, Inc., BMI/Cherry River Music Co., BMI/Onika Maraj Publishing Designee, BMI/Money Mack Music, BMI/Harajuku Barbie Music, BMI/Songs Of Universal, Inc., BMI/Carter Music, Inc., BMI/Universal PolyGram International Publishing, ASCAP/Unichappell Music, Inc., BMI), AMP/OLM/HL, H100 28

CLUB CANT HANDLE ME (Maii On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Carmen Michelle Music, ASCAP/Kobalt Music Publishing America, Inc., BMI/ASCAP/Dad's Dreamer, BMI/Art In The Fodder, Music, Inc., BMI/Carter Music, Inc., BMI/Universal PolyGram International Publishing, ASCAP/Unichappell Music, Inc., BMI), AMP/OLM/HL, H100 28

CLUB CANT HANDLE ME (Maii On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Carmen Michelle Music, ASCAP/Kobalt Music Publishing America, Inc., BMI/ASCAP/Dad's Dreamer, BMI/Art In The Fodder, Music, Inc., BMI/Carter Music, Inc., BMI/Universal PolyGram International Publishing, ASCAP/Unichappell Music, Inc., BMI), AMP/OLM/HL, H100 28

CLUB CANT HANDLE ME (Maii On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Carmen Michelle Music, ASCAP/Kobalt Music Publishing America, Inc., BMI/ASCAP/Dad's Dreamer, BMI/Art In The Fodder, Music, Inc., BMI/Carter Music, Inc., BMI/Universal PolyGram International Publishing, ASCAP/Unichappell Music, Inc., BMI), AMP/OLM/HL, H100 28

CLUB CANT HANDLE ME (Maii On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Carmen Michelle Music, ASCAP/Kobalt Music Publishing America, Inc., BMI/ASCAP/Dad's Dreamer, BMI/Art In The Fodder, Music, Inc., BMI/Carter Music, Inc., BMI/Universal PolyGram International Publishing, ASCAP/Unichappell Music, Inc., BMI), AMP/OLM/HL, H100 28

CLUB CANT HANDLE ME (Maii On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Carmen Michelle Music, ASCAP/Kobalt Music Publishing America, Inc., BMI/ASCAP/Dad's Dreamer, BMI/Art In The Fodder, Music, Inc., BMI/Carter Music, Inc., BMI/Universal PolyGram International Publishing, ASCAP/Unichappell Music, Inc., BMI), AMP/OLM/HL, H100 28

COMO CURAR (Sebastian Music Publishing, BMI/Los Magister Music Publishing, ASCAP) LT 41

COOLER THAN ME (North Greenway Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Enci Holjes Music, ASCAP), HL, H100 38

CORAZON SIN CARA (Top Stop Music Publishing, BMI) LT 4

COUNTRY STRONG (Sony/ATV Acuff Rose Music, BMI/Chay-Lynn Music, BMI/Sony/ATV Tree Publishing Company, BMI/Universal Music - Z Songs, BMI/Stage Three Music, Inc., BMI/Nashville Songs, BMI/Music Of EverCountry, BMI/OverGreen Copyrights, BMI), HL, CS 41

CRUSH (Beating Made This Publishing, ASCAP) RBH 83

CANDID ME ENAMORO (Sony/ATV Tunes LLC, ASCAP/EP Music, ASCAP/EMI April Music, Inc., ASCAP/Publishing Designee Of Descember Bueno, SGAE), HL, LT 10

CULICANAN VS. MAZATLAN (DEL Publishing, BMI) LT 31

D

DANDOLE (Not Listed) LT 9

DANZA KUDDRO (Crown P Music Publishing, BMI/Hella Publishing, Sar/EMI Blackwood Music Inc., BMI) LT 1

DEUCES (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Magnificent Music, BMI/Tygan-Andre, BMI/EMI Blackwood Music Inc., BMI), AMP/HL, H100 19 RBH 2

OME QUE ME QUIERES (Songs Of Universal, Inc., BMI/LOS Compositores Publishing, BMI/LGA Music Publishing, BMI) LT 14

DO JOT US FALLIN' IN LOVE (Maratone, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Maratone, BMI/Songs Of Universal Music Publishing America, Inc., BMI/Oh Suk Music, BMI/EMI Blackwood Music, Inc., BMI/Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI), AMP/HL, H100 9, LT 19

DOG DAYS ARE OVER (Gedzelte Ltd., BMI/Universal-Songs Of PolyGram International, BMI/Universal-PolyGram International Publishing, ASCAP), AMP/HL, H100 82

DONT YOU WANNA STAY (Sony/ATV Cross Keys Music Publishing, ASCAP/Recky's Boy Music, ASCAP/Godtamer Rich Music, ASCAP/Dot Write Music, LLC, ASCAP), HL, CS 59, H100 93

DOUBLE VISION (EMI April Music, Inc., ASCAP/Ciels Jones, ASCAP/Matza Ball Music, BMI/Where Da Kasz At, BMI/EMI Blackwood Music, Inc., BMI/Master Falcon Music, BMI/DMick Jams, LLC, BMI), HL, H100 87

DOWN ON ME (The Sound Publishing Company, ASCAP/Ohaj Publishing, BMI/Universal Music Publishing, BMI/Mick Schultz Publishing, BMI/50 Cent Music Publishing, ASCAP), AMP/HL, RBH 60

ORAW ME A MAP (Reynolds Publishing Corp., BMI/Who Ya Say Music, BMI/White Tracks, ASCAP) CS 35

DYNAMITE (Kase Money Publishing, ASCAP/Maratone, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Matza Ball Music, BMI/Where Da Kasz At, BMI/Bonnie McKee Music, BMI/Universal Music Publishing, BMI/EMI Blackwood Music, Inc., BMI/Chris Sessac/Christie Michele Music, SESAC/Fox, Kings Production, Inc., SESAC/4 Blunts Lt At Once Publishing, BMI), AMP/HL, H100 37 RBH 5

E

EMERGENCY (Not Listed) RBH 55

EN CAMBIO TU (Venevision International Publishing Discos LLC, BMI/Edipaj Publishing, BMI) LT 46

ESTAR CONTIGO (Warner Chappell Music Span S.A., SGAE) LT 25

ESTOY ENAMORADO (Universal-Musica Unica Publishing, BMI/La Viente Maestra Music Publishing, BMI) LT 22

F

FALL FOR YOUR TYPE (Mavor & Moses LLC, SOCANA Live Write LLC, BMI/EMI Blackwood Music, Inc., BMI/T.O. Music Group, SOCAN), HL, RBH 61

FAMILY MAN (Melodies Of Bigger Picture, SESAC/Bigger Picture Group, LLC, SESAC/Acoustic Pearl Publishing, ASCAP/Norma Hams Music Publishing, ASCAP/Strauss Co., LLC, ASCAP/EMI April Music, Inc., BMI/Bonnie McKee Music, Inc., BMI/Michael Wyatt Music, BMI/Matza Ball Music, BMI/Warner-Tamela Publishing Corp., BMI/Bg Hisz Of Anybase, BMI), AMP CS 32

FANCY (EMI Blackwood Music Inc., BMI/Live Write LLC, BMI/Aze Spec Music, BMI/Universal Tunes, SESAC/UMPG, SESAC/D.O., BMI/Songs Of Universal, Inc., BMI/Monza Publishing, BMI), AMP/HL, RBH 14

FARMER'S DAUGHTER (Warner-Tamela Publishing Corp., BMI/The Good The Bad The Ugly Publishing, BMI/WB Music Corp., ASCAP/Meissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP/Rhettnek Music, BMI/EMI Blackwood Music, Inc., BMI), AMP/HL, CS 5, H100 52

FEEL LOVE (Team S Dot Publishing, BMI/Quantum Steadstate Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Li's Dot Publishing, ASCAP/Publishing Designee Of Aubrey Graham, BMI/Kimani Blackwood Music, BMI/Songs Of Universal, Inc., BMI), AMP/HL, RBH 84

FELT GOOD IN MY LIPS (StyleSonic Music, BMI/Bituzz And Bituzz Music, BMI/Buzz And Buzz Music, BMI/Sony/ATV Tree Publishing Company, BMI/Beavertone Tunes, BMI/SFMSI, BMI/Universal Music Publishing, BMI/Michrysis Publishing, BMI), AMP/HL, CS 13, H100 26

FINDING MY WAY BACK (Tetragrammaton Music, ASCAP/Universal Music Corporation, ASCAP/Nvrc Tyke Music, ASCAP/Miquel Jontel Publishing Designee, ASCAP/Dan Chambers Publishing, ASCAP/Jasane Dubois Music, ASCAP), HL, RBH 23

FIREWORK (When I'm Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/EMI April Music, Inc., ASCAP/Altra Tunes, ASCAP/Dipu s.r.l., SACEM/Dat Damn Dean Music, BMI/Peermusic, BMI/2412 Songs LLC, BMI), AMP/HL, H100 10

FOR THE HOOD (Goth World Publishing, ASCAP/Radic Davis Music, BMI/Universal Music Publishing, BMI/Brandon Rack, BMI) RBH 9

FROM A TABLE AWAY (Big Music Machine, BMI/Supr 98 Music, LLC, BMI/International Dog Music, BMI/Clarity Tye Music, BMI/Sony/ATV Tree Publishing Company, BMI/Love Monkey Music, BMI), HL, CS 24

G

GANGSTA (Slim Thug Publishing, BMI/Novoddactor Publishing, BMI/Compound Entertainment, BMI/EMI Blackwood Music, Inc., BMI) RBH 85

GENTE DE ARRANQUE (WorldWide Music Primavera, BMI) LT 46

GEORGIA CLAY (Kobalt Music, ASCAP/Dutelski Music, ASCAP/Big Music, ASCAP/Universal Music Corporation, ASCAP/Big Songs Of Extreme, ASCAP/Big Loud Bucks, BMI/Warner-Tamela Publishing Corp., BMI/RADIOBULLETPUBLISHING, BMI), AMP CS 33

GET BACK UP (Not Listed) H100 70, RBH 53

GIMME DAT (Not Listed) RBH 70

GLAD I MET YOU TONIGHT (When Down Music Co., BMI/Songs Of Universal, Inc., BMI/Ericka J Music Publishing, BMI), AMP/HL, RBH 64

LOVE YOU DOWN (Rico Love Is Still A Rapper, SESAC/EMI Foray Music, SESAC/Nugez Music, BMI/Warner-Tamela Publishing Corp., BMI/Ur-IV Music, ASCAP/EMI April Music, Inc., ASCAP/USher JY SESAC Publishing Designee, SESAC), AMP/HL, RBH 56

LEAVE IT (Bucke One Music, BMI/Warner-Tamela Publishing Corp., BMI/Kandacy Music, BMI/Ar/Control Music, Inc., ASCAP/EMI April Music, Inc., ASCAP/Pat 4 Me Music, ASCAP/Imani Music, BMI/WB Music Corp., ASCAP/Mekya Muzik, ASCAP/Rock Yo Music Publishing, ASCAP), AMP/HL, RBH 91

LET ME DOWN EASY (Songs That Sell, BMI/Back To Black Songs, BMI/Sony/ATV Acuff Rose Music, BMI/Chay-Lynn Music, BMI/Nashvilleville Songs, BMI/WNEZ, BMI), HL, CS 29

LETTING GO (DUTTY LOVES) (Eyes Above Water Music, ASCAP/Begins Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI April Music, Inc., ASCAP/Dat Damn Dean Music, BMI/Peermusic, LLC, BMI/2412 Songs LLC, BMI/Hale Yach Music, SESAC/Harajuku Barbie Music, BMI/Money Mack

ASCAP/Art For Art's Sake Music, ASCAP/Ar/House Entertainment LLC, ASCAP/Westside Independent Publishing, ASCAP/Studio Base Music, BMI/Warner-Tamela Publishing Corp., BMI/Andrew Wyatt, BMI/Downbeat DMP Songs, BMI), AMP/HL, H100 38

H

HELLO WORLD (Sony/ATV Tree Publishing Company, BMI/Tomouagusic, BMI/Universal Music - Careers, BMI/Andi Lucille Songs, ASCAP), AMP/HL, CS 23

HERE WITH ME (Brand N Music, ASCAP/Arka Kane Music, ASCAP) H100 2, LT 47

HEY BABY (RHP IT TO THE FLOOR) (Ultra Tunes, ASCAP/Dipu s.r.l., SACEM/Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI/NappyPub Music, BMI/Universal Music - Z Songs, BMI), AMP/HL, H100 39

HOLDING YOU DOWN (GOIN IN CIRCLES) (Music Confusion Producers, Inc., ASCAP/Universal Music Corporation, ASCAP/Canon's Land Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Nappy Puddy Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/Entertainment Music, BMI/Slick Rick Music Corp., BMI/Tulamencan, Inc., BMI/Le's A Bitch Publishing, ASCAP/Jumping Bean Songs LLC, BMI/Jelly's Jams L.L.C., ASCAP/No Bricks Allowed Music, BMI/Mega Music Publishing, ASCAP/Universal Music Publishing J. Big Music, ASCAP/Warner-Tamela Publishing Corp., BMI/Wayfield, BMI), AMP/HL, H100 81, RBH 10

HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER) (Marshmallow Music, BMI/SP2 Music, Inc., BMI/Downtown DMP Music, BMI/Canco Cali Finne Finch, BMI) RBH 49

HOT TOTTIE (My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/God Can't Lie Publishing, BMI/Dat Damn Dean Music, BMI/2412 Songs LLC, BMI/Universal Music Publishing, BMI/Carter Boys Music, ASCAP/EMI April Music, Inc., ASCAP/HUR-RULES, ASCAP), AMP/HL, H100 33 RBH 27

THE HOUSE RULES (Outlaw Saints, ASCAP/H100 39 RBH 27) (ASCAP/Universal Music Corporation, BMI/Songs Of Windswept Pacific, BMI/Daly Groove Music, BMI), HL, CS 56

HOW I GOT TO BE THIS WAY (Super Slick 98, BMI/Universal Music Corporation, ASCAP/Macknyo Music, ASCAP/EMI April Music, Inc., ASCAP/Songs Of Countrywood, ASCAP), AMP/HL, CS 17

I

I DON'T WANNA GO (Melone Music, ASCAP/Brown Babes Music Publishing, BMI) RBH 79

I DIDIE YOUNG (Reather Publishing, BMI/Rio Bravo Music, Inc., BMI), AMP CS 6, H100 24

I FAD I HAD (Maratone, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Maratone, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Oh Suk Music, BMI/EMI Blackwood Music, Inc., BMI), HL, H100 83

I LIKE (Universal Music Corporation, ASCAP/Ohaj Publishing, ASCAP/Universal Music Publishing, BMI/Mick Schultz Publishing, BMI/50 Cent Music Publishing, ASCAP), AMP/HL, H100 37 RBH 27

I LOVE YOU NO MORE (Team S Dot Publishing, BMI/Songs Of Universal, Inc., BMI/Makint Music Publishing, SESAC/Marsky Music, BMI/Jance Combs Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI/Our Dawn Publishing, BMI/Live Write LLC, BMI), AMP/HL, RBH 36

I'M DOING ME (Chuck Harmony's House Publishing, ASCAP/Norma Hams Music Publishing, ASCAP/Strauss Co., LLC, ASCAP/EMI April Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, RBH 20

I'M SINGLE (Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI), AMP, RBH 47

INCREIBLE (Universal Music - Careers, BMI/RCM Publishing, Inc., BMI) LT 27

I WROTE ABOUT BE A MAN (Universal PolyGram International Publishing, ASCAP/Songs De Burgo, ASCAP/Universal Music - MGB Songs, ASCAP), AMP/HL, CS 50

J

JAR OF HEARTS (Miss Peri Lane Publishing, BMI/Barnet Music, BMI/Universal Music Publishing, BMI/2412 Songs LLC, ASCAP/EMI April Music, Inc., BMI/EMI Blackwood Music, Inc., BMI), AMP/HL, RBH 20

JUST A DREAM (Jackie Frost Music, Inc., ASCAP/Universal Music - MGB Songs, BMI/EMI Blackwood Music, Inc., BMI/Jimjimbub Music, BMI/EMI Foray Music, SESAC/Rico Love Is Still A Rapper, SESAC/lesse Jaye Music, ASCAP/Reach Global, Inc., ASCAP/USher JY SESAC Publishing Designee, SESAC), AMP/HL, H100 10

JUST WANT TO BE A MAN (Universal PolyGram International Publishing, ASCAP/Songs De Burgo, ASCAP/Universal Music - MGB Songs, ASCAP), AMP/HL, CS 50

K

KEEP IN MIND (Jeffrey Steele Music, BMI/BPJ Administration, BMI/Sony/ATV Tree Publishing Company, BMI/Code Six Charles Music, BMI), HL, CS 51

KING OF ANYTHING (Sony/ATV Tunes LLC, ASCAP/Tiny Bear Music, ASCAP), HL, H100 33

KISS GOODBYE (Not Listed) RBH 83

KISS ME WHEN I'M DOWN (Songs Of Universal, Inc., BMI/Year Of The Dog Music, ASCAP/Dam Buddha Music, ASCAP/Big Loud Songs, ASCAP/Angel River Songs, ASCAP/Big Loud Bucks, BMI), AMP/HL, CS 45

L

LA CALLE (EMI Music Netherlands, B.V./Juan Luis Guera, BMI) LT 26

LA DESPESIDA (Los Cangris Publishing, ASCAP) LT 7

LA ESCULIETA (Arpa Music, LLC, BMI) LT 33

LAST WISH (Rodney Jerkins Productions, BMI/EMI Blackwood Music, Inc., BMI/LasVain Daniels Productions, ASCAP/Iman Music Corporation, ASCAP/Altono Daniels Music, ASCAP/EMI April Music, Inc., ASCAP/Ed Duz-H Music, BMI/Urving Music, Inc., BMI/Underdog East Songs, BMI/Demis Hot Songs, ASCAP), AMP/HL, RBH 93

KISS GOODBYE (Not Listed) RBH 83

KISS ME WHEN I'M DOWN (Songs Of Universal, Inc., BMI/Year Of The Dog Music, ASCAP/Dam Buddha Music, ASCAP/Big Loud Songs, ASCAP/Angel River Songs, ASCAP/Big Loud Bucks, BMI), AMP/HL, CS 45

LAY IT DOWN (My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Dat Damn Dean Music, BMI/2412 Songs LLC, BMI/Peermusic, BMI/V Rozeam, BMI/EMI April Music, Inc., ASCAP/Ar/Control Music, Inc., ASCAP), HL, H100 71, RBH 11

LAY YOUR DOWN (Rico Love Is Still A Rapper, SESAC/EMI Foray Music, SESAC/Nugez Music, BMI/Warner-Tamela Publishing Corp., BMI/Ur-IV Music, ASCAP/EMI April Music, Inc., ASCAP/USher JY SESAC Publishing Designee, SESAC), AMP/HL, RBH 56

LEAVE IT (Bucke One Music, BMI/Warner-Tamela Publishing Corp., BMI/Kandacy Music, BMI/Ar/Control Music, Inc., ASCAP/EMI April Music, Inc., ASCAP/Pat 4 Me Music, ASCAP/Imani Music, BMI/WB Music Corp., ASCAP/Mekya Muzik, ASCAP/Rock Yo Music Publishing, ASCAP), AMP/HL, RBH 91

LET ME DOWN EASY (Songs That Sell, BMI/Back To Black Songs, BMI/Sony/ATV Acuff Rose Music, BMI/Chay-Lynn Music, BMI/Nashvilleville Songs, BMI/WNEZ, BMI), HL, CS 29

LETTING GO (DUTTY LOVES) (Eyes Above Water Music, ASCAP/Begins Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI April Music, Inc., ASCAP/Dat Damn Dean Music, BMI/Peermusic, LLC, BMI/2412 Songs LLC, BMI/Hale Yach Music, SESAC/Harajuku Barbie Music, BMI/Money Mack

Music, BMI/Songs Of Universal, Inc., BMI/EMI Music Publishing Ltd., PRS), AMP/HL, H100 41

LIE TO KICK IT (Notting Hill Music, Inc., BMI/Mike City Music, BMI/Terra Heart Publishing, ASCAP) RBH 86

LIKE A GIG (Far East Movement Publishing, ASCAP/Hunypop For Life, ASCAP/Hunypop Happenings, BMI/Ande Pop Music, ASCAP) H100 2, LT 47

A LITTLE BIT STRONGER (Universal Music - Careers, BMI/High Powered Machine Music, BMI/Raylene Music, ASCAP/BPJ Administration, ASCAP/EMI Foray Music, SESAC/Hillyer Dawn Songs, SESAC), AMP/HL, CS 40

LITTLE LION MAN (Songs Of Universal, Inc., SESAC), AMP/HL, H100 63

LIVING BETTER NOW (One Shot Deal Muzak, SESAC/Warner-Chappell Music, Inc., SESAC/Rico Love Is Still A Rapper, SESAC/EMI Foray Music - Careers, SESAC/Claemont Publishing, BMI/4 Blunts Lt At Once Publishing, BMI/First N' Gold Publishing, BMI/EMI Blackwood Music, Inc., BMI/EMI April Music, Inc., ASCAP/Justin Combs Publishing, ASCAP/Bg Poppa Music, ASCAP/Bonnie Music, ASCAP), AMP/HL, RBH 82

LOCA (The Caramel House Music, BMI/LOS Duques Del Negocio Publishing, ASCAP/Notting Hill Music, Inc., BMI/Sony/ATV Latin Music Publishing, LLC, BMI/Normad Music, BMI/Universal Music - Careers, BMI/Pitbull's Legacy Publishing, BMI/Sony/ATV Melody, BMI), AMP/HL, H100 68

LOCA (The Caramel House Music, BMI/LOS Duques Del Negocio Publishing, ASCAP/Notting Hill Music, Inc., BMI/Sony/ATV Latin Music Publishing, LLC, BMI/Normad Music, BMI/Universal Music - Careers, BMI/Pitbull's Legacy Publishing, BMI/Sony/ATV Melody, BMI), HL, LT 3

LO MEJOR DE MI VIDA ERES TU (THE BEST THING ABOUT ME IS YOU) (Dharmik Music Publishing, BMI/EMI Blackwood Music, Inc., BMI/Banilones Music Publishing, BMI/Sony/ATV Songs Music Publishing LLC, ASCAP/Bar Candy Music, ASCAP/Art's Boyz Music, BMI/EMI April Music, Inc., BMI/Deslone Music, ASCAP/Universal Music Corporation, ASCAP), AMP/HL, H100 74, LT 48

LOSE MY MIND (EMI Blackwood Music, Inc., BMI/Young Jeezy Music, Inc., BMI/Young Drumma, ASCAP/WB Music Corp., ASCAP/First N' Gold Publishing, BMI), AMP/HL, RBH 45

LOTTA MONEY (Dime Piece Collection, ASCAP/Tommy

# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Universal Music Group International in London names **Lut Behiels** director of classical marketing. He was head of international for classical music label Deutsche Grammophon in Hamburg.

**PUBLISHING:** BMI in Nashville promotes **Jodie Gleason** to VP/controller. She was assistant VP of financial accounting, tax and reporting.



**TOURING:** Global Spectrum names **Larry Cohen** senior director of sales and client services. He was VP of tickets for the NBA's Philadelphia 76ers.

Facility management company VenuWorks names **Rebecca Migas** sales and event coordinator. She was marketing and events manager at nightclub Nathan P. Murphy's in Springfield, Mo.

**DIGITAL:** Apple taps **Elliott Peters** as corporate attorney director for iTunes Europe and Internet services in Luxembourg. He was senior VP/head of digital legal affairs at Warner Music Group.

**LEGAL:** **Wallace E.J. Collins III** announces the formation of New York-based firm Collins Law, which will focus on entertainment and intellectual property law. He was of counsel to entertainment firm Serling Rooks Ferrara McKoy & Worob in New York.

**RELATED FIELDS:** SESAC promotes **Gregory Riggie** to VP of industry relations and business communication. He was associate VP of broadcast licensing.

XYZ Networks in Sydney names **Danny Keenan** artist relations manager. He was managing director at Sun Touring.

—Edited by Mitchell Peters

# GOODWORKS

## SWEET RELIEF ASSISTS AILING ARTISTS

In May 2006, singer/songwriter Rebecca Simone was about to release her debut album when she suddenly collapsed from a stroke. Shortly afterward she was diagnosed with Moyamoya disease, a condition that restricts blood flow to the brain.

Since her diagnosis, Simone has undergone numerous surgeries and exhausted her earnings on medical expenses. That's where the nonprofit Sweet Relief Musicians Fund steps in.

For 17 years Sweet Relief has provided financial assistance to musicians who have various health issues by providing grants for medical and living expenses, holding benefits and creating online donation widgets. This year it has helped such artists as guitarist Gary Myrick and bassist Brian O'Connor.

"Because of our experience and resources, by working with an artist, their management, their friends and fans, we can coordinate a solution," Sweet Relief executive director Rob Max says. He notes that the fund assisted drummer and Little Feat founding member Richie Hayward before he died from cancer in August. "We were able to pay for all his treatments, keep his family in his home and make his last year one that was manageable for him and his family," Max says.

Max hopes to provide similar assistance to Simone, who has brain surgery scheduled for December. "We're going to start getting out and finding support for Rebecca from the music community and the general public at large that might read about her story and want to help," he says.

Donations can be made at [SweetRelief.org](http://SweetRelief.org). —Mitchell Peters

# BACKBEAT



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

To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).



Paul Simon was honored at the 2010 Broadway Salutes, Arts Horizons Gala at New York's Edison Ballroom on Oct. 25. Longtime friend and Broadway veteran **James L. Nederlander** (right) presented Simon with the Paul Newman Award for Services to the Arts and Children. Simon performed for the event's guests, including his 1973 hit "American Tune" in his set. PHOTO: ROB RICH

Producer/songwriter/rapper **Rico Love** (left) celebrated the launch of his label, Division1, on Nov. 5 in Miami. **Usher** hosted the event and attendees included Nelly, Timbaland, Fat Joe, Kelly Rowland and producer Jim Jonsin. Love is CEO of Division1, a joint venture with Universal Motown. His recent signings include production duo Earl & E, Young Chris, Sophie Green and Cherlise. PHOTO: OMAR VEGA



**Jason Aldean's** new record, "My Kinda Party," released Nov. 2 on Broken Bow Records, sold 193,000 copies in its first week and debuted at No. 2 on the Billboard 200—and on top of that, he performed with Kelly Clarkson at the Country Music Assn. Music Awards on Nov. 10. On his album's release date, Aldean (third from left) gave a sold-out performance at Irving Plaza in New York, where he caught up with (from left) Sony Music executive VP of global digital business/operations and U.S. sales **Dennis Kooker**, RED executive VP/GM **Lynn Hazan** and RED president **Bob Morelli**. PHOTO: ALAN BECKER

24-7 Entertainment hosted its third annual digital music conference, Digital Moves, at the Roof Gardens in London on Oct. 27. The confab brought together retail, telecom and label executives from all over Europe to discuss the next steps in digital distribution. Digital Moves participants included (standing, from left) 24-7 Entertainment VP of sales and marketing for the Nordic region **Morten Dahlgren**, Sony Music Entertainment International senior VP of digital and commercial for Europe and Africa **Ulrich Jaerkel**, YouSee/TDC public relations manager **Ib Konrad Jensen**, Music Managers Forum CEO **Jon Webster** and 24-7 Entertainment co-founder/chief technology officer **Carl H. Nielsen**. Sitting are (from left) 24-7 Entertainment co-founder/CEO **Frank Taubert**, Mobile Entertainment Forum-Americas founder/chairman emeritus **Ralph Simon**, B2B Tones CEO **Soren Tvilsted** and AB InBev global project leader for digital connections **Jef Vandecruys**. PHOTO: PETER RUBIN





## SESAC LATINA MIAMI RECEPTION

SESAC Latina hosted a reception to introduce its new Miami team—associate director Albert Ramirez III and coordinator of writer/publisher relations Rafael Echeverria—at B Bar at the Betsy Hotel South Beach on Oct. 28 and played host to some of the biggest names in Latin music. PHOTOS: LENA ISELY

**ABOVE LEFT:** SESAC Latina associate director Albert Ramirez III (left) and associate VP JJ Cheng (right) flank SESAC affiliate writer Chris Syler on the red carpet.

**ABOVE RIGHT:** Employees of three of the four major publishers—Sony/ATV Music Publishing, Universal Music Publishing Group and Warner/Chappell Music—attended the event, in addition to staff from Warner Music Latina. Walking the red carpet beforehand are Sony/ATV new business manager Amy Roland, administration manager Aireen Hevia and VP of A&R Eddy Perdomo; SESAC Latina associate director Albert Ramirez III and associate VP JJ Cheng; and Sony/ATV A&R manager Monica Jordan.



**ABOVE:** From left, SESAC Latina associate VP JJ Cheng, Billboard executive director of content and programming for Latin music and entertainment Leila Cobo and SESAC Latina associate director Albert Ramirez III smile for the camera.



**LEFT:** The members of recent SESAC Latina signing Local 34 pose with their SESAC family on the red carpet. From left: Local 34's Mauricio Nava and Alfredo Vado, SESAC Latina coordinator of writer/publisher relations Rafael Echeverria and associate director Albert Ramirez III, and Local 34's Aneadi Lara and Marvin Romero.

**BELOW:** From left, SESAC director of writer/publisher relations Jamie Dominguez, Universal Music Publishing Group Latina America senior VP Eddie Fernandez, SESAC Latina associate VP JJ Cheng and associate director Albert Ramirez III, and SESAC senior VP of writer/publisher relations Trevor Gale enjoy mixing it up with the VIP crowd at the event.

**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).  
To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).



SESAC writers and staff pose for a family portrait.



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# Songwriter of the Year Taylor Swift

## Song of the Year "You Belong With Me"

LIZ ROSE • TAYLOR SWIFT  
ORBISON MUSIC LLC • SONY/ATV TREE  
TAYLOR SWIFT MUSIC • WAGNERVILLE MUSIC

## BMI Icon Billy Sherrill

Liz Rose



# BMI Country Awards 2010

## Publisher of the Year Sony/ATV Music Publishing Nashville

### ALL I ASK FOR ANYMORE

Casey Beathard  
Tim James  
Sony/ATV Acuff Rose  
T-Bird's Music  
Warner-Tamerlane Publishing Corp.

### ALWAYS THE LOVE SONGS

George Ducas  
Pure Blue Music

### AMERICAN RIDE

Dave Pahanish  
Joe West  
Songs For My Good Girl  
Sony/ATV Tree  
Totally Wrighteous Music

### BAREFOOT AND CRAZY

Rhett Akins  
Dallas Davidson  
EMI-Blackwood Music, Inc.  
Rhettneck Music  
String Stretcher Music

### BEST DAYS OF YOUR LIFE

Taylor Swift  
Sony/ATV Tree  
Taylor Swift Music

### BIG GREEN TRACTOR

Jim Collins  
Hope-N-Cal Music  
Sexy Tractor Music

### BONFIRE

Tom Botkin  
Kevin Denney  
Craig Morgan  
Botkin Music  
Craven Music  
Key Brothers Music  
KRD Music  
Magic Mustang Music, Inc.  
Nashvillastville Songs  
Triple Shoes Music

### BOOTS ON

Randy Houser  
Brandon Kinney  
Burn 1 Baby Music  
How 'Bout That Skyline Music  
Kinney Empire Music  
Songs of Windswept Pacific

### THE CLIMB

Jon Mabe  
Mabe It Big Music  
Music of Stage Three

### CONSIDER ME GONE

Marv Green  
Warner-Tamerlane Publishing Corp.  
COWBOY CASANOVA  
Carrie Underwood  
Carrie Okie Music

### DO I

Luke Bryan  
Dave Haywood  
Charles Kelley  
Bug Music  
DWHaywood Music  
Murrah Music Corporation  
Planet Peanut Music  
RADIOBULLETPUBLISHING  
Warner-Tamerlane Publishing Corp.

### FIFTEEN

Taylor Swift  
Sony/ATV Tree  
Taylor Swift Music

### GETTIN' YOU HOME (THE BLACK DRESS SONG)

Cory Batten  
Kent Blazy  
I Want To Hold Your Songs

### HERE COMES GOODBYE

Chris Sligh  
Bridge Building Music

### HILLBILLY BONE

Luke Laird  
High Powered Machine Music  
Universal Music-Careers

### I RUN TO YOU

Tom Douglas  
Dave Haywood  
Charles Kelley  
DWHaywood Music  
RADIOBULLETPUBLISHING  
Sony/ATV Tree  
TomDouglasMusic  
Warner-Tamerlane Publishing Corp.

### I WANNA MAKE YOU CLOSE YOUR EYES

Brett Beavers  
Chestnut Barn Music  
Chrysalis One Songs

### I'LL JUST HOLD ON

Troy Olsen  
Bryan Simpson  
Hillbilly Poetry  
Mr. Noise Music

### I'M ALIVE

Dean Dillon  
Sixteen Stars Music  
Sony/ATV Acuff Rose

### IT HAPPENS

Kristian Bush  
Bobby Pinson  
Bobby's Song and Salvage  
Dirkpit Music  
EMI-Blackwood Music, Inc.  
Music of Stage Three

### IT'S AMERICA

Angelo  
Slanky Dank  
Songs of Windswept Pacific

### KISS A GIRL

Keith Urban  
Marv Rose Music  
Songs of Universal, Inc.

### A LITTLE MORE COUNTRY THAN THAT

Wynn Varble  
Precious Flour Music  
Warner-Tamerlane Publishing Corp.

### LIVING FOR THE NIGHT

Dean Dillon  
Buhba Strait  
Living For The Night Music  
Sixteen Stars Music  
Sony/ATV Acuff Rose

### LOST YOU ANYWAY

Toby Keith  
Bobby Pinson  
Bobby's Song and Salvage  
Music of Stage Three  
Tokeco Tunes

### LOVE YOUR LOVE THE MOST

Eric Church  
Michael Heeney  
Sinnerlina  
Sony/ATV Acuff Rose  
Sony/ATV Tree

### NEED YOU NOW

Dave Haywood  
Charles Kelley  
DWHaywood Music  
RADIOBULLETPUBLISHING  
Warner-Tamerlane Publishing Corp.

### NOTHIN' TO DIE FOR

Lee Thomas Miller  
New Songs of Sea Gayle  
Noah's Little Boat Music

### ONE IN EVERY CROWD

Ira Dean  
Eddie Montgomery  
Plowin' Ground Music  
White Monkey Music

### ONLY YOU CAN LOVE ME THIS WAY

Steve McEwan (PRS)  
John Reid  
Birds With Ears Music  
EMI-Blackwood Music, Inc.  
Sony/ATV Songs LLC

### PEOPLE ARE CRAZY

Bobby Braddock  
Troy Jones  
Crozier Music Enterprise LLC  
Sony/ATV Tree  
Tiltawhirl Music

### RED LIGHT

Melissa Peirce  
BMG Platinum Songs US  
Roger's Dream Music

### RIDE

Michael Davey  
Andrew Dorff  
Chris Robbins  
Cartunez  
How 'Bout That Skyline Music  
Songs of Mighty Isis

### SHE'S COUNTRY

Danny Myrick  
Bridgette Tatum  
Cackalacki Twang  
Root 49 Music  
Soulride Music

### SIDEWAYS

Jim Beavers  
Beavertime Tunes  
Sony/ATV Tree

### SMALL TOWN USA

Justin Moore  
Universal Music-Z Songs  
West Bay St. Music

### SOUNDS LIKE LIFE TO ME

Phil O'Donnell  
Wynn Varble  
Daphil Music  
Immokalee Music  
Precious Flour Music  
Warner-Tamerlane Publishing Corp.

### SOUTHERN VOICE

Bob DiPiero  
Tom Douglas  
Love Monkey Music  
Sony/ATV Tree  
TomDouglasMusic

### STRANGE

Wendell Mobley  
Boatwright Baby  
Warner-Tamerlane Publishing Corp.

### THAT'S HOW COUNTRY BOYS ROLL

Dallas Davidson  
EMI-Blackwood Music, Inc.  
String Stretcher Music

### TOES

Zac Brown  
Wyatt Durette  
John Hopkins  
Shawn Mullins  
Angelika Music  
Brighter Shade Publishing  
Roadieodie Music  
Weimerhound Publishing

### THE TRUTH

Ashley Monroe  
Reynsong Publishing Corporation

### WHATEVER IT IS

Zac Brown  
Wyatt Durette  
Angelika Music  
Weimerhound Publishing

### WHERE I'M FROM

Patrick Davis  
EMI-Blackwood Music, Inc.  
Patrick Davis Music

### WHITE HORSE

Liz Rose  
Taylor Swift  
Cake Taker Music  
Sony/ATV Tree  
Taylor Swift Music

### WHITE LIAR

Natalie Hemby  
Miranda Lambert  
Pink Dog Publishing  
Sony/ATV Tree  
Tiltawhirl Music

### WHY DON'T WE JUST DANCE

Jim Beavers  
Beavertime Tunes  
Sony/ATV Tree

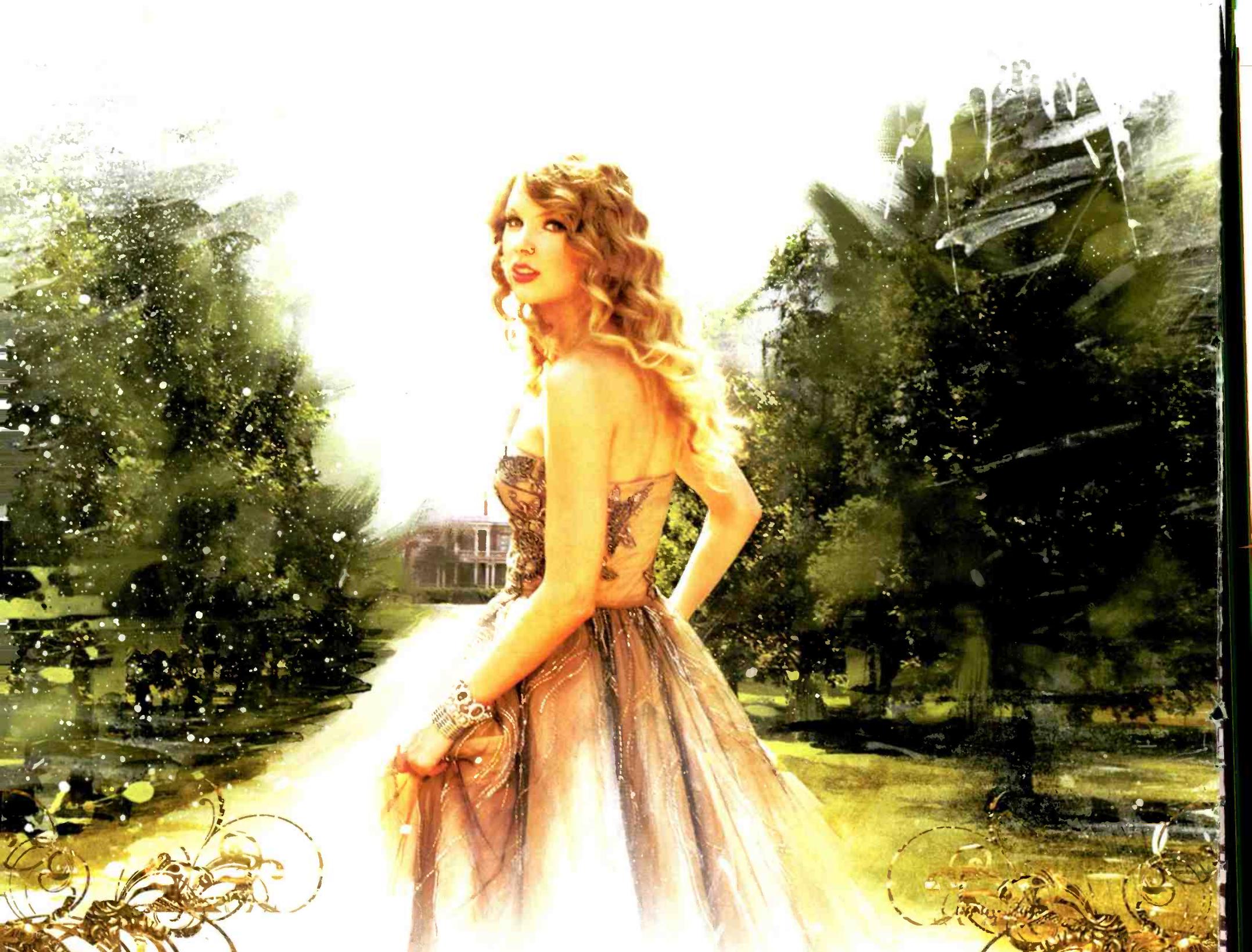
### WILD AT HEART

Stephanie Bentley  
Fru Fru Music

### YOU BELONG WITH ME

Liz Rose  
Taylor Swift  
Orbison Music LLC  
Sony/ATV Tree  
Taylor Swift Music  
Wagnerville Music





*Dear Taylor,*

*All the mountains we moved...*

*The time of our lives fighting dragons with you...*

*This will be remembered...*

*Long live, big love,*

*Your Big Machine Label Group Family*

