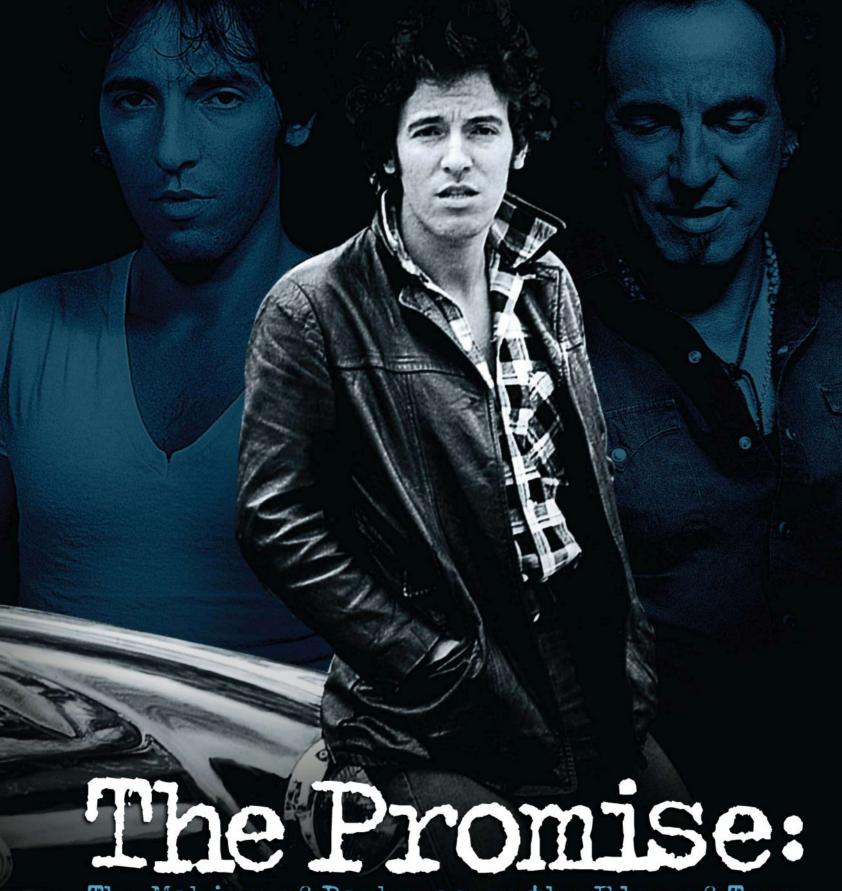




AN HBO DOCUMENTARY SPECIAL



The Making of Darkness on the Edge of Town

Thurs, Oct. 7 HBO 9pm et/pt

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Billboard

/O

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360 DEGREES OF BILLBOARD

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.COM EXCLUSIVES

Check out the archived video of our live Q&A with Trey Songz. Plus, dive into our in-depth coverage of John Lennon's 70th birthday with music, photos, a video timeline and more. Visit billboard.com today.

Events

SWEEPSTAKES

Billboard is sending one lucky winner to every Billboard conference in 2011, including airfare and hotel, courtesy of Porsche Cayenne. For more information and to enter. go to billboard.biz/ vipsweeps.

TOURING

ShowClix presents Billboard's Touring Conference & Awards, in association with Music Networx, Nov. 3-4 at the Sheraton New York. Just announced: Legend of Live recipient Rush. More at billboard touringconference.com.

FILM & TV MUSIC

The Oct. 27-28 meet-up in Los Angeles will feature Q&As with producer Lukasz "Dr. Luke" Gottwald and Billboard/Hollywood Reporter Maestro Award recipient Tom Newman. For more: filmandtvmusic conference.com.



OCTOBER 27-28, 2010 HYATT REGENCY CENTURY PLAZA **LOS ANGELES**



PROGRAM HIGHLIGHTS

Learn from and get direct access to the best music supervisors, composers, music editors, directors, songwriters and producers in the business!



Q&A WITH DR. LUKE

The superstar songwriter-producer behind hits like Ke\$ha's "Tik Tok," Katy Perry's "California Gurls," and Miley Cyrus's "Party in the U.S.A." talks about his secrets to synch success. INTERVIEWED BY: RANDY GRIMMETT

SVP, Domestic Membership, ASCAP



Q&A WITH OM NEWMAN

Top composer known for his work on "American Beauty," "Six Feet Under," and "Wall-E" and the recipient of the 2010 Hollywood Reporter Maestro Award

WHAT NOT TO DO WHEN SUBMITTING MUSIC:

5 LESSONS FROM INDUSTRY VETERANS







The Orchard



GTM



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>BIEBER DOLLS TO HIT STORES FOR THE HOLIDAYS

Justin Bieber dolls are coming to a toy store near you this holiday season, as merch company Bravado and Bridge Direct announced that they've partnered to launch a line of collectible figures styled in the pop star's bestknown looks. Slated to hit mass retailers "on or around" Dec. 4, the Bieber toy line will feature Justin Bieber Music Video Collection Singing Figures that play 30-second clips of his songs "Baby" and "One Less Lonely Girl."

>>>ROAD-RUNNER RELAUNCHING SIGN ME **PROJECT**

Roadrunner Records is relaunching its "SignMe to Roadrunner Records" crowdsourcing A&R process on Oct. 4. The project's website, which originally went live last year, allows artists to upload their music to a Roadrunner-branded social network. which other users (called "scouts") rate and review. The scouts' activity is reflected in various charts on the site that highlight the acts receiving the most attention.

>>>AOL BUYS **TECHCRUNCH**

AOL acquired TechCrunch, the influential technology news company with a number of websites and conferences. The 5-year-old firm is best-known for its flagship TechCrunch blog. In addition it operates Crunch-Gear, Mobile Crunch, TechCrunch TV and other properties. The AOL Insider blog put the acquisition price at \$25 million in cash plus earnings.



Cracker Barrel teams with Smokey Robinson



Vevo plots cable venture



The return of download cards



Can Carla Bruni still sell records?



Q&A with Smule's Ge Wang



AWARDS BY CORTNEY HARDING

AND THE NOMINEES PROBABLY ARE..

The Eligibility Period For The 2011 Grammy Awards Ended Sept. 30. Let The Informed, Super-Early Speculation About This Year's Nominees Begin!

The nominees for the 53rd annual Grammy Awards won't officially be revealed until Dec. 1. But with the eligibility period having closed on Sept. 30, the contenders are now clear, with early favorites and intriguing storylines already emerging.

According to our survey of record executives and industry observers, the 2011 Grammys will likely field its strongest and most competitive collection of record and song of the year nominees in recent memory. While this may lead to a Grammy night filled with memorable, over-thetop performances, it's bittersweet news for the industry, as it mirrors the shift in the marketplace away from albums and toward the less profitable commodity of singles.

Many experts project Eminem as this year's potential across-the-board winner, as his album sales remained strong in 2010. Here's a preview of possible nominees in the four main categories:

SONG AND RECORD OF THE YEAR

Nearly everyone surveyed agreed this was a superb year for singles, especially for pop. There was also consensus that four songs would face off on Feb. 13, 2011, for song and record of the vear: Eminem and Rihanna's collaboration, "Love the Way You Lie"; Lady Antebellum's "Need You Now"; Jay-Z and Alicia Keys' "Empire State of Mind" and Lady Gaga's "Bad Romance." "These are all formidable singles," says Warner Bros. senior VP of digital Jack Isquith, who hailed them as "meaty, impressive, career-defining records."

Other top tracks cited by multiple executives include Train's "Hey, Soul Sister" (eligible for record of the year but not for song), Katy Perry's "California Gurls," Usher's "OMG," Sade's "Soldier of Love." B.o.B's "Airplanes" and Florence & the Machine's "Dog Days of Summer."

Last year, Beyoncé's "Single Ladies (Put a Ring on It)" won

song of the year while Kings of Leon's "Use Somebody" took the record prize.

ALBUM OF THE YEAR

In the album of the year cate-

gory, Eminem's "Recovery" is the clear favorite in a subpar field, "This is Eminem's year," says Billy Mann, who cowrote and produced last year's showstopping Pink hit, "Glitter in the Air." "He brought his best game and then some. The public can feel it, and the industry can feel it." To date, "Recovery"

has sold 2.7 million copies, according to Nielsen SoundScan.

Los Angeles Times chief pop critic Ann Powers says Eminem's comeback story, as well as the fact that his album was both commercially successful and critically acclaimed, will resonate with Grammy voters. "He's a major figure in pop history," she says, "and he seems to have really grown into himself."

Another leading contender is the Carole King/James Taylor album "Live at the Troubadour." While live sets traditionally fare poorly with voters (1994's "MTV Unplugged: Tony Bennett" is the last in-concert title to win the category), "I would watch out for that record," Glassnote Records head Daniel Glass says. The album has sold 453,000 copies since its May release.

Other albums cited include Sade's "Soldier of Love," Jay-Z's "The Blueprint 3," Lady Antebellum's "Need You Now," Arcade

Fire's "The Suburbs," Usher's "Raymond v. Raymond" and two from recent Grammy winners: Herbie Hancock's "The Imagine Project" and Robert Plant's "Band of Joy."

Powers thinks Sade's album is a strong bet. "It's a gold-plated release," she says. "It sold well [1.3 million copies], it was well-received critically, and she's a

classy artist '

Last year, Taylor Swift took home the statue for "Fearless."

BEST NEW ARTIST

Two breakout acts, B.o.B and Mumford & Sons, were mentioned on multiple occasions as strong contenders for best new artist, but most believe it'll be a battle between Drake and Justin Bieber, with Drake taking the award.

Emerging stars Nikki Minaj and Bruno Mars are ineligible for nomination this year, as their album release dates fall outside of the eligibility period (Sept. 1, 2009-Sept. 30, 2010)-in Mars' case, by one week. Other possible nominees this year include Florence & the Machine, who got a big boost out of their MTV Video Music Awards appearance, and reality TV superstars Susan Boyle and Adam Lambert.

Despite the success of Swift and the Zac Brown Band at last year's ceremony, many country observers say this year's crop of new artists is unlikely to garner many nods. Luke Bryan and Chris Young were both mentioned as long shots.

Grammy voters didn't suffer from a lack of options when it came to nominees-according to Recording Academy president Neil Portnow, the academy received almost 20,000 submissions this year, a new record.

The nominees will be announced Dec. 1 during the third annual "GRAMMY Nominations Concert Live!!--Countdown to Music's Biggest Night" concert. The ceremony will air on CBS on Feb. 13, 2011.

Additional reporting by Ed Christman, Ann Donahue and Craig Marks.

UPFRONT

>>>BLACKBERRY MAKER RIM TO **COMPETE WITH** IPAD

BlackBerry manufacturer Research in Motion unveiled a tablet computer aimed at its core business customers as it tries to gain a foothold in a fast-growing market dominated by Apple's iPad. The BlackBerry PlayBook has a 7-inch touch-screen, dual highdefinition cameras and boasts support from corporate IT departments. RIM expects to offer the device to consumers starting early in 2011. The company has yet to set a price for the PlayBook but says it will fall in the lower cost range for consumer tablets already in the market.

>>>SPOTIFY **RUNS FIRST U.K.** TV AD

Spotify has run its first TV advertising campaign in the United Kingdom. The streaming service promoted its free, adfunded offer Sept. 18-30 on digital TV channels ITV1, ITV2 and ITV4. Swedish design agency Identity Works and Royale created the ad. "We've not spent money on marketing by and large," Spotify GM Jonathan Forster says. "The secret about Spotify is that it's a simple product that people get and enjoy."

>RIGHTSFLOW, CHRISTIAN COPYRIGHT SOLUTIONS PARTNER

Christian Copyright Solutions, a provider of copyright services for churches and ministries. is now onboard with RightsFlow's Limelight platform. The deal between the two companies will integrate CCS' Permissionsplus service with RightsFlow's Limelight to offer accounting, licensing and payment to songwriters and publishers worldwide.

Compiled by Chris M. Walsh, Reporting by Antony Bruno, Monica Herrera, Andre Paine, Glenn Peoples and Reuters

RETAIL BY GAIL MITCHELL

SMOKEY FLAVORED

Cracker Barrel Partners With Motown Legend Robinson On CD Release

For the first time, Cracker Barrel Old Country Store's exclusive music program will feature an R&B artist: Smokey Robinson. "Now and Then," a 12-song CD featuring classics and new songs by the Motown legend, will go on sale Nov. 1 and be available only at

In addition to signaling the music program's expansion beyond country and bluegrass, the move could mark a turning point in Cracker Barrel's sometimes chequered relationship with the African-American community. Following complaints that black patrons were seated in areas segregated from white customers and frequently received inferior service, the company settled a discrimination suit filed by the U.S. Department of Justice in 2004. Several months later, it was reported that the Lebanon, Tenn.-headquartered restaurant company had agreed to an \$8.7 million settlement to resolve all racial discrimination lawsuits brought or supported by the NAACP.

"It's time to change that imagery of Cracker Barrel," Robinson says of his decision to partner with the restaurant chain. "I'm very happy to be the one breaking that ground with them. It's progress."

"Country and bluegrass are an important part of our music program, but it's not the only part," Cracker Barrel VP of marketing Peter Keiser adds. "We have a broad customer base, and we want our music program to reflect that. What better way to diversify and reach that base than with Smokey Robinson? He is one of the best-loved figures in the history of popular music. His music and the Motown era were a great influence on our culture

and helped shape who we are today."

Six of the songs on "Now and Then" are live versions of Robinson's best-loved classics recorded this year during various performances. The list includes "The Tracks of My Tears," "Going to a Go-Go," "I Second That Emotion" and "The Tears of a Clown." The other six tracks are culled from the singer/songwriter's



2009 CD, "Time Flies When You're Having Fun." Those include "Time Flies," "Girlfriend" and a cover of Norah Jones' "Don't Know Why." "Now and Then" will sell for \$11.99.

Cracker Barrel is working in tandem with Time-Life to develop a broadcast component to complement the marketing campaign behind "Now and Then." In conjunction with the CD's Nov. 1 release, Robinson will launch a series of media appearances, including "Today," "Fox & Friends," "The Wendy Williams Show," ABC News, "The Mo'Nique Show," AP Television, Sirius XM Radio and "Good Day New York."

Time-Life country and roots-music imprint Saguaro Road Records recently announced its own expansion into contemporary R&B (Billboard, July 24). Saguaro's R&B release slate includes this summer's reissue of Robinson's "Time Flies" CD as well as two upcoming projects: a family-oriented album featuring Brandy. her brother Ray J and other members of the Norwood family and a holiday album by the O'Jays.

Cracker Barrel operates 595 stores in 41 states, according to Keiser. Its exclusive music program was established in 2005 with a CD by Alison Krauss & Union Station.

Robinson's "Now and Then" is the latest in a series of releases this year, including Rodney Atkins' self-titled album; Craig Morgan's "That's Why: The Collector's Edition": Wynonna's "Love Heals," which debuted at No. 7 on Billboard's Top Country Albums chart; and "Dailey & Vincent Sing the Statler Brothers," which bowed at No. 1 on the Top Bluegrass Albums chart.

Last year, Cracker Barrel partnered with Dolly Parton to release "Backwoods Barbie: The Collector's Edition" (Billboard, April 18, 2009). It debuted at No. 9 on Top Country Albums and became the first Cracker Barrel title to be tracked by Nielsen SoundScan.

360 DEGREES OF BILLBOARD

RUSH, JACK JOHNSON TO RECEIVE **BILLBOARD TOURING** HONORS

Rock trio Rush will be named this year's Legend of Live at the 2010 Billboard Touring Awards in New York on Nov. 4.

The Legend of Live honors groups or individuals who have made significant and lasting contributions to live music and the touring business.

Rush-Alex Lifeson, Geddy Lee and Neil Peart—has moved millions of concert tickets since its current lineup formed in 1974. Still a huge global concert draw, the band has played for more than 2 million people in the past five years. Its 20th studio album, "Clockwork Angels," is due next year.

"From the early days in the clubs of Toronto to stadiums, amphitheaters and arenas around the world, Rush has epitomized the spirit of live rock'n'roll, and they boast some of the most passionate and loyal fans in rock," says Ray Waddell, Billboard executive director of content and programming

for touring and live entertainment. "They are uniquely deserving of this award."

The 2010 Touring Awards will also honor recording artist/ environmental activist Jack Johnson with the Humanitarian Award, which recognizes the philanthropic efforts of a touring professional.

Johnson and his wife, Kim, have spent the last seven years affecting change in their home state of Hawaii and worldwide through involvement in many social and environmental issues. Their Kokua Hawaii Foundation and Kokua Festival support environmental education in Hawaii's schools and communities

Johnson's 2008 tour set a precedent in the industry by taking an eco-friendly approach to all aspects of production. His 2010 world tour in support of new album "To the Sea" continues to lead the way in sustainable touring. As in 2008, Johnson will donate 100% of his tour

"Johnson never places prof-



its over doing the right thing," Waddell says, "We are thrilled to recognize his ongoing dedication to making this world a better place.'

The seventh annual Billboard Touring Conference takes place Nov. 3-4 at the Sheraton New York. To register, go to billboardtouringconference.com.

THOMAS NEWMAN HONORED AT FILM/TV MUSIC CONFERENCE

Composer Thomas Newman will receive the Maestro Award at the Billboard/Hollywood Reporter Film/TV Music Conference, to be held Oct. 27-28 at the Century Hyatt Hotel in Los Angeles.

Newman has been nominated for 10 Academy Awards

for his work in movies, including for the score and the song "Down to Earth"—alongside Peter Gabriel-for 2008's "Wall-E," as well as the scores for 2003's "Finding Nemo" and 1999's "American Beauty."

He's the composer for "The Debt," from director John Madden ("Shakespeare in Love"), which will be released Dec. 29.

After receiving the award at the conference. Newman will participate in a Q&A onstage with Hollywood Reporter senior features editor Kevin Cassidy.

Previous recipients of the Maestro Award include Marvin Hamlisch and Hans Zimmer.

To register for the Film/TV Music Conference, go to billboardevents.com.



Photo: Astrid Kirchherr / K&K

Happy Birthday Love Apple



WANT MY VEVO?

The Major-Label-Backed Video Venture May Be Coming To A TV Near You

About a decade after the Internet became the de facto home for music videos, Vevo seems interested in returning the format to its cable TV roots

According to a New York Post article earlier this month, Vevo is planning to launch a traditional cable TV channel that airs just music videos, live performances and archived footage. Executives at Vevo have declined to comment further but didn't question the report's accuracy.

By almost any measure, launching a musicvideo cable outlet is a challenging proposition.

There are already several competitors in the marketplace, including Viacom's MTV Hits, Palladia HD, Ovation and the recently launched SWRV.tv from Music Choice.

Cable systems pay almost nothing in the way of carriage fees for the rights to air these channels. According to an SNL Kagan report, MTV Hits generated a monthly fee of 1 cent per subscriber last year, while Ovation's monthly fee was 7 cents and Palladia's was 11 cents. The report lists the industry average at 20 cents per subscriber.

Moreover, ratings for these channels are low and therefore don't attract much advertising.

"A lot of the existing channels in the space are getting away from [videos] because of the relatively low ratings compared to traditional programming," SNL Kagan senior analyst Derek Baine says.

Ogilvy group planning director Mike Venables says any new music video network, including Vevo, will be hard pressed to convince advertisers that the viewing audience will stick around, given the short-form nature of music videos.

"MTV walked the other way," he says. "Vevo is going to have to find a way to engage people for a longer period of time. I think they have the potential to overcome it by using interactive, Web-enabled TVs and offering customized programming like Pandora does with audio.'

Experts agree that the best opportunity to succeed rests in such interactive technologies. Launched in February, SWRV, for example, lets users decide the playlist by voting for their choices online and on mobile phones; they can also submit user-generated videos, act as guest VJs and leave comments or post photos. It's only available to about 2 million Cox Communications digital cable customers worldwide, with a second distribution partner to be announced in the coming weeks.

But Music Choice president/CEO David Del Beccaro says that while ratings information isn't available, the service generates upwards of 30,000 interactions per day. "It's doing much better than we thought," he says. "If we were rolled out as broadly as MTV, we'd be doing more than a million interactions a day."

The service attracted its first advertiser in August in the form of a campaign for the Disnev movie "Step Up 3D." But Disney's ad buy was bundled across all Music Choice platforms, which includes its video-on-demand service and music streaming networks.

This mix of interactive functionality and cross-platform bundling is where Vevo could play a significant role. Vevo's online distribution-both through its main site and affiliate deals with the likes of YouTube-generated 46 million video streams in August alone, according to com-



Score. It also launched a mobile app last month to positive reviews and has additional plans for the iPad.

Vevo also plans to distribute its content to Web-connected TVs and other devices through the Internet, bypassing the cable route entirely, in a move known as "over the top." While more sexy than the traditional cable TV route, this tack has its own challenges. According to Leichtman Research, 8% of U.S. households have an Internet-connected TV set, compared with 6% that have a Web-connected Blu-ray player and 20% that have a Web-connected videogame console.

Although research group In-Stat predicts the number of U.S. households with such Web-enabled devices will triple by 2014 to 98 million-57 million of which will be viewing full-length online video at that time-that's still not enough to impress executives like Del Beccaro. He says that while distributing video on the Internet may be easier than striking cable distribution deals, the number of potential viewers is much smaller while the number of competing content providers is much higher.

"A video network of any kind is not going to amass an audience by going over the top," he says. "It's interesting, but it's not going to be a very fundamental way to distribute TV."

Re-Load

Appellate Court Ruling That A Download Doesn't Constitute A Performance Deals Blow To ASCAP

Setting the licensing rates for music copyrights is usually the domain of high-priced lawyers, managers and business executives.

But in the early 1940s, a federal court in New York decided that, left to its own devices, ASCAP would behave as a monopolist, and thus ruled that it must determine "reasonable" rates for the blanket licenses issued by the performance rights organization.

The court's consent decree, last updated in 2001, leaves enormous power in the hands of federal judges to shape not just the legal, but the business aspects of the publishing industry.

The latest example of the court's exercise of this unusual power came last week in a decision by the U.S. Court of Appeals for the Second Cir-

cuit involving Yahoo and RealNetworks, both Internet companies with extensive music-related components to their services. (Real-Networks owned Rhapsody until April of this year.)

The appellate court made two decisions that will have important repercussions for a wide variety of licenses issued for online use of music.

First, the three-judge panel confronted the question of which of the copyright owner's rights are implicated by a song download. There's no dispute that an unlicensed download violates the copyright owner's exclusive right to reproduce its works. But industry players vigorously challenged whether a download also constitutes a "public performance" of a work, necessitating a license from the publisher.

Over ASCAP's protestations, the Second Circuit held that a download-the transfer of a digital file that can't be audibly perceived until after its completion-doesn't fall within the statutory definition of "perform": "to recite, render, play, dance or act [a copyrighted work], either directly or by means of any device or process."

So the publisher will still get paid for the reproduction (an increasingly anachronistically named "mechanical" license) made in the course of a download, and for the public performance inherent in a playable Internet stream of its work. But under the Second Circuit's new opinion (which upheld the district court's 2007 decision in this case), asking an Internet service to pay an additional license fee for the alleged "performance" involved in a download that no one can hear until later playing it back is a bridge too far.

In the other part of the Second Circuit's decision, the panel disagreed with the district court's determination of the "reasonable" rate Yahoo and RealNetworks must pay to perform the millions of songs in ASCAP's catalog. The

district court had set a rate of 2.5% of the revenue attributable to the music-related portions of those services, adjusted by a formula intended to account for the amount of time users spent streaming performances in relation to their time on the respective websites. But the court of appeals determined that the lower court's methodology was flawed, for numerous reasons

For example, the district court failed to distinguish between the value of a song playing on Yahoo's home page, where the viewer is exposed to numerous ads, from the value of one heard on Yahoo Music, which many users play with the browser window minimized, thus avoiding any contact with visible ads.

In the case of Real Networks, the panel deter-

Legal

BEN SHEFFNER

Matters

mined that the district court simply didn't do a good enough job of justifying the "music use adjustment factor" that it applied to various aspects of RealNetworks' music offerings. And the court took issue with the district court's reliance on certain other music licensing agreements from the Internet and TV context in setting the proper royalty rates.

Given that it was Yahoo and RealNetworks complaining about the rates set by the lower court, it's likely that the companies will come out better in the next round, and ASCAP will be disappointed. But the Second Circuit didn't issue detailed instructions for remand, instead returning the issues to the district court without much guidance: "We leave it to the district court to determine the best way to proceed consistent with the concerns we have discussed."

In a statement after the decision, ASCAP said, "We anticipate that in the end, the proceeding will result in a fair and favorable license fee to be paid by commercial online services for the valuable intellectual property they use to sustain their businesses.

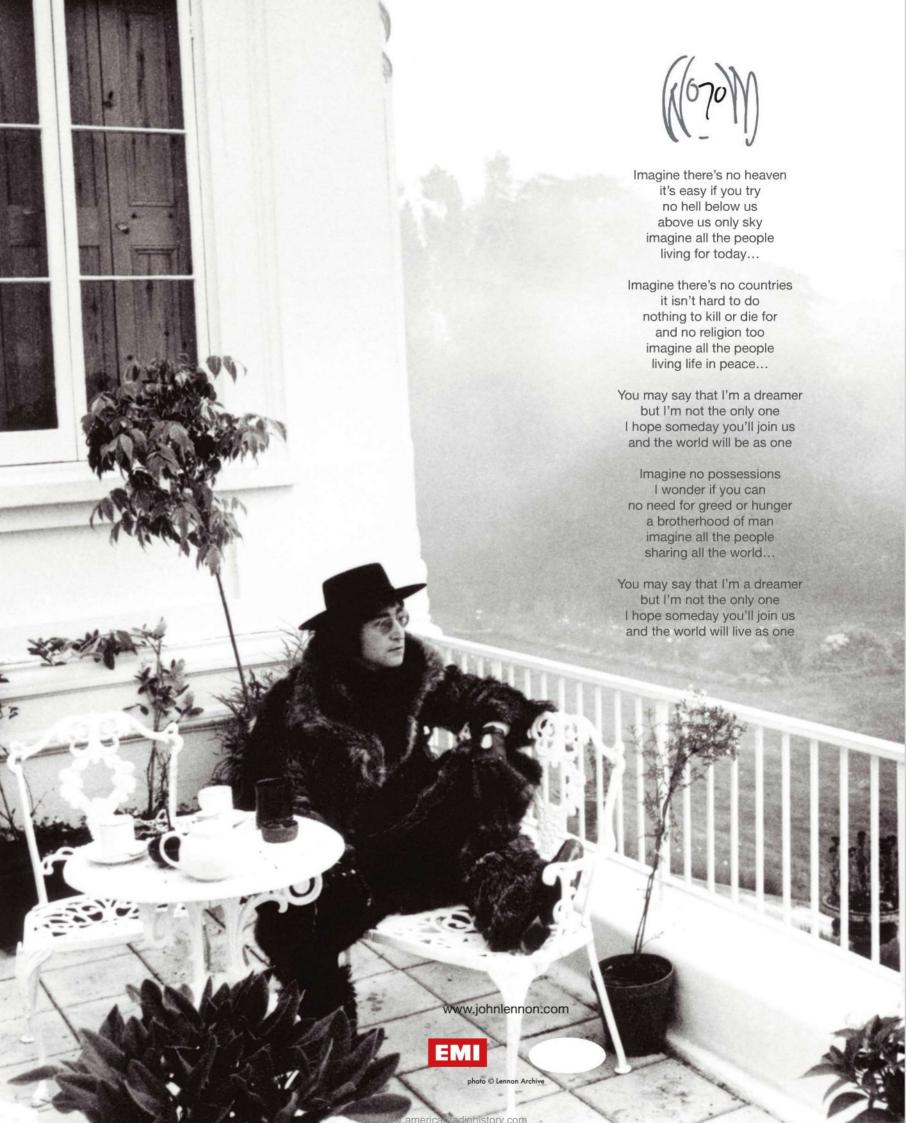
Maybe so. But with federal judges-not experienced music business negotiators-determining the price of a license, many in the industry are bound to be disappointed in the courts' definition of "fair and favorable."

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).





Over ASCAP's protestations, the Second Circuit held that a download doesn't fall within the statutory definition of 'perform.'





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Last One Standing?

Alliance Entertainment's **New Owners Eye Opportunity** In A Consolidating Market

The recent acquisition of Alliance Entertainment by two private equity firms is a double-edged sword for record labels and

On the one hand, the deal gives the giant music wholesaler owners that are interested in growing the business. Alliance Entertainment CEO Alan Tuchman says the new owners-Platinum Equity and Gores Group-will help the company become "a powerful force" in music and DVD distribution.

On the other hand, the deal leaves Alliance with a debt-toequity ratio skewed heavily toward debt, a precarious situation as physical music sales continue to contract.

Alliance's previous owner, Source Interlink, was more focused on growing the business through magazine publishing and distribution. Source Interlink, which merged with Alliance in 2005, purchased 76 consumer magazines, 90 related websites and other properties from Primedia in 2007 for \$1.3 billion through a leveraged buyout backed by a consortium of lenders led by Citigroup.

The move was aimed at building a vertically integrated magazine company, but it ultimately led to a prepackaged Chapter 11 filing, under which the Citigroup consortium became the owner in April 2009. That marked the second time Alliance had been in Chapter 11. In 1997, after an aggressive roll-up of one-stops and independent distributors, Alliance found itself with more debt than it could handle. The following year,

Retail

Track

ED CHRISTMAN

it became the only one-stop in music industry history to survive a Chapter 11 filing and successfully reorganize.

Under the Citigroup consortium, Alliance was forced to bide its time while the lenders waited for the right moment to sell the music and DVD distribution business. New York investment bank Evercore Partners shopped

Alliance to private equity firms and, according to sources, didn't invite strategic buyers (i.e., rival wholesalers) to bid.

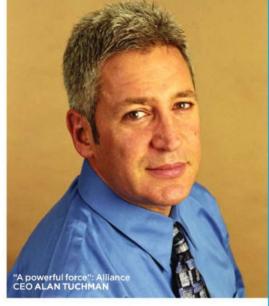
Tuchman says the new owners see a consolidating industry that's ripe for a roll-up, a technique used to consolidate smaller companies into a larger one. Roll-ups usually occur during a maturing industry shakeout to achieve economies of scale and market dominance.

"The market for distributing media content is highly fragmented and rapidly evolving," Platinum Equity partner Johnny Lopez said in a Sept. 1 statement announcing the Platinum-Gores acquisition of Alliance. "With our combined operational and financial support, [merger and acquisition] expertise and the company's established management team, Alliance Entertainment will have all the elements it needs to grow."

While that's encouraging to hear, the deal raises questions

FOR THE RECORD

- The legend for a chart in the Oct. 2 issue about the lengthiest runs on Billboard's singles charts misidentified the data as showing the number of weeks that the listed songs spent at No. 1. Instead, the data showed the number of weeks the songs spent on each chart.
- A column in the Oct. 2 issue about Madison Square Garden Entertainment misidentified Cablevision as the entity's parent company. Cablevision is the former parent of MSGE.



about whether the investors were wise to saddle Alliance with debt at a time when music sales continue to decline. Although the terms of the deal weren't disclosed, sources say the two private equity firms paid about \$85 million for Alliance, putting up about \$25 million in equity and borrowing the rest from a new revolving credit facility from Wachovia Bank. Sources say the revolver, which is believed to be \$115 million-\$125 million, is secured by Alliance's inventory.

Sources say Alliance generated about \$750 million in net sales during the fiscal year ended Jan. 31 and about \$25 million in earnings before interest, taxes, depreciation and amortization, suggesting that it can meet the interest payments on its debt.

In a downsizing market, it's hard to survive with high debt levels. Struggling Trans World Entertainment, with relatively low debt, has been able to hang on while rivals like Tower Records, Musicland and Value Music fell by the wayside.

Another concern is that Alliance gets a big chunk of its revenue through its vendor-managed inventory services, supplying music and DVDs to accounts like Barnes & Noble, Sears and Meijer. In fact, sources suggest that Barnes & Noble alone may account for as much as one-third of Alliance's revenue.

In those type of accounts, CDs and DVDs make up only a small portion of the stores' overall business. Charlie Anderson, president/CEO of Anderson Cos., parent of rackjobber Anderson Merchandisers, warned earlier this year that if the low-margin music category keeps shrinking, vendor-managed accounts could pull out of music entirely within three years (Billboard, July 17).

What Alliance and its new owners are apparently gambling on is that as CD and DVD sales continue to decline, they'll survive the turmoil to buy up rival wholesalers. Alliance competes with Anderson Merchandisers, which racks Walmart, and Baker & Taylor, the giant book wholesaler that has a small music business dependent on indie stores and provides fulfillment services to online CD and DVD sellers.

Other potential takeover targets are Super D and the Edge, two of the last one-stops in the music business, and Allegro Entertainment, a multifaceted wholesaler that supplies music and video to nontraditional accounts.

For 24/7 retail news and analysis, see

billboard.biz/retail.



and all of the fans, local promoters, venues and crew for providing us with the opportunity to raise \$1.4 MILLION for 81 NATIONAL and LOCAL CHARITIES.



Show Your Cards

A Failure At Retail, Download Cards Still Thrive In Other Areas

Don't add the download card to the trash heap of failed formats iust vet. From industry conference gift bag stuffers to vinyl LP inserts, it's a cost-effective way to promote an artist or add value to another product.

Download cards (which are about the size of a credit card) contain a code that can be redeemed for music A two-sided full-color card costs an average of 35 cents for a run of 1,000, says Jon Collins, VP of business development for download card maker Dropcards of Parsippany, N.J. Larger runs, he says, may cost as low as 25 cents apiece.

On paper, the idea made sense. Retailers could stock many cards in a small space. They were cheap to ship and more durable than CDs. And if they kept mass merchants interested in music, all the better.

But with the sole exception of Apple's iTunes gift card, the download card has failed at retail. Take Sony's Platinum MusicPass, which launched in January 2008. It ran into the

Digital

Domain

same problem that other labels had already discovered: Consumers don't want to pay for download cards. "Truly one of the dumbest ideas ever," one retailer says of the

now-defunct MusicPass.

Artists have also had difficulty selling the cards at concerts. But they are thriving as value-added items. Dropcards prints cards for labels like Downtown, Warp, Saddle Creek, Universal Music Group and EMI, which package them with vinyl LPs to provide buyers a digital copy of the album.

THE DOCK



Eric Levin, Alliance of Independent Media Stores founder and owner of Criminal Records in Atlanta, says he's bullish on

> what he calls "digital convenience"-when a product combines physical and digital formats, as a vinyl LP/download card bundle does. "I don't think there's a grander

vision for the next five years for stores my size," he says.

Another example is Disney's home-video combo packs that include a copy-protected Bluray disc, DVD and a download card. Levin says they're great for consumers and retail because it's one SKU.

Bands and labels also use the cards to enhance their products' appeal. The Dirty Projectors included them with the cassette version of their latest Domino release. In addition to releasing a CD and digital album, Polyvinyl Records released Of Montreal's 2008 album, "Skeletal Lamping," as a download card that was included with the purchase of a poster, T-shirt, lamp or stickers.

But physical/digital product bundles should always keep things simple. Of Montreal's Tshirt/card package has different SKUs according to shirt size and gender. And because they were nonreturnable, some retailers are still carrying them.

Dropcards' Collins estimates that 80%-85% of his company's business is for promotional purposes, such as the lanyardattached download cards given away at industry conferences. The majority of cards sold by CD Baby parent Disc Makers of Pennsauken, N.J., is also for promotional purposes, presi-

dent Tony Van Veen says. They drive traffic to artists' CD Baby pages and independent acts

use them like business cards. "It's a low-cost, easy way to have your music with you and distributed in a way that sticks with the user," Van Veen says. Disc Makers has sold paper-based cards for about 18 months and charges \$59 for a run of 1,000.

Because the cards are cheap to produce, artists and labels often send them to music retailers without tving them to a broader marketing promotion, undercutting their ability to get an artist's music to consumers. Josh Walker, assistant manager at Nashville record store Grimey's New & Preloved Music, says the cards "usually just get recycled after a while. Or we put them aside for one of our outdoor sales."

Tim Luckow, owner of Boston-based G-House Management, estimates that the redemption rate of download cards given away at concert merch tables is around 10%, and that figure can jump to as high as 50% if an artist gives away the cards in person.

Luckow says he's made DIY cards by using the download code service offered by DIY music/merch platform Bandcamp. Artists can purchase codes for 1.5 cents-3 cents per song download. Fans can redeem the codes at an artist's Bandcamp page. For an EP release by Ben Talmi, Luckow paid \$300 for codes good for 20,000 song downloads and printed cards at Kinko's for \$200.

Rather than give the cards away, Talmi sold them at shows for \$1 apiece. At that price, artists can quickly recoup their investment, Luckow says. "We'll still have nice CDs and vinyl," he says, "but download cards are a big opportunity."



BITS & BRIEFS

KISS STREAMS **CONCERT THROUGH FACEBOOK GAME**

The Facebook game Nightclub City from developer Booyah streamed a live concert by Kiss, a first for the classic rock act. Nightclub City lets users create their own virtual clubs, choose the music they want to stream in them and deck out their clubs with virtual accessories bought through the game. The concert, which took place Sept. 25 during the last stop on Kiss' 2010 tour, was simulcast on KROQ.com in Los Angeles and CBS Radio websites nationwide, as well as on Ustream. The band also made available exclusive Kissbranded virtual merch to anyone watching the in-game stream, as well as a playlist that included some of the group's biggest hits.

MICROSOFT'S SHARE OF MOBILE MARKET SHRINKS

According to comScore, consumer use of Google's Android mobile operating system and Microsoft's Windows Mobile are going in opposite directions and passed each

other during the summer. Android jumped from a 12% share of all U.S. mobile subscribers in April to 17% in July. During that time span, Microsoft's share of the market dropped to 11.8% from 14%. Microsoft may be able to stop the erosion once its new Windows Phone 7 platform launches in November, Black-Berry maker RIM's market share dropped to 39.3% from 41.1%, and Apple dropped to 23.8% from 25.1%.

FCC OPENS UP WHITE SPACE

The Federal Communications Commission voted unanimously Sept. 23 to open up so-called "white space" in the broadcast TV spectrumused by such wireless devices as microphones—to aid development of a more powerful wireless broadband network. The white space will not be licensed for use in order to encourage companies to innovate and invest in products and services that will take advantage of this opportunity. The FCC left aside two vacant UHF channels for wireless microphones and other low-auxiliary-power devices.

HOT MASTER RINGTONES™

			2010	-
THIS	LAST	WEEKS ON CHT	TITLE COMPILED BY ORIGINAL ARTIST	nielsen MobileScan
1	1	14	LOVE THE WAY YOU LIE 12WKS EMINEM FEATURING RIHANNA	
2	3	5	JUST A DREAM NELLY	
3	2	19	NOT AFRAID EMINEM	
4	4	8	JUST THE WAY YOU ARE BRUNO MARS	
5	6	5	BOTTOMS UP TREY SONGZ FEATURING NICKI MINAJ	
6	5	12	DEUCES CHRIS BROWN FEATURING TYGA & KEVIN MCCALL	
7	7	8	TEENAGE DREAM KATY PERRY	
8	8	8	STUCK LIKE GLUE SUGARLAND	
9	12	2	RIGHT ABOVE IT LIL WAYNE FEATURING DRAKE	
10	9	14	I LIKE IT ENRIQUE IGLESIAS FEATURING PITBULL	

Rihanna is new at No. 12 with "Only Girl (In The World)," her 13th charted ringtone. Only 10 artists have as many or more, and all are male.

4 200			12	
11	21	3	LIKE A G6 FAR*EAST MOVEMENT FEATURING CATARACS & DEV	
12	-	1	ONLY GIRL (IN THE WORLD) RIHANNA	
13	14	19	CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG	
14	11	14	GOT YOUR BACK T.I. FEATURING KERI HILSON	
15	32	2	NO HANDS WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE	
16	18	8	IF I DIE YOUNG THE BAND PERRY	
17	10	23	AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS	
18	13	16	RIDIN' SOLO JASON DERULO	
19	15	53	SMILE UNCLE KRACKER	
20	20	14	PRETTY GOOD AT DRINKIN' BEER	





ROCK AROUND

The new Sonos Wireless Dock lets users stream music from their iPod or iPhone to any room in their house equipped with a Sonos Zone Player, the company's wireless speaker system. Sonos' Internet-connected amplifiers already enable users to play music through Rhapsody, Last.fm, Pandora and other online streaming services. Add the digital music files on an iPod and users are even closer to attaining a "celestial jukebox."

The Sonos Wireless Dock works with most iPod devices, including the iPod Classic and iPhone 4, and retails for \$119.

You left us too soon You will be with us forever



DAVE KIRBY July 10, 1954 – September 18, 2010

A Heineken in one hand, his Blackberry in the other, he sails into the sunset...

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SONY ASIA RESHUFFLES

A Sony Music reshuffle of its executive team in Asia gives Sony Music Australia & New Zealand chairman/ CEO Denis Handlin new responsibilities as president for South East Asia and Korea. Meanwhile, Asia & Middle East president Daniel DiCicco has exited the company. Sony Music Entertainment president of Taiwan and mainland China Adam Tsuei becomes president of Greater China, overseeing mainland China, Hong Kong and Taiwan, while Sony Music India managing director Shridhar Subramaniam becomes president of India and the Middle East. All three execs report to president of international Richard Sanders.

>>GERMAN **PROMOTERS DEFY GEMA**

German concert promoters are prepared to go to court to fight authors' group GEMA's extension of its live music tariff (Billboard.biz, Jan. 5) to cover promoters income from sponsorship as well as from concert tickets, merchandising, food and drink. At promoters' association BDV's annual meeting, held Sept. 24 in Hamburg, chairman Jens Michow said, "We are not going to allow GEMA to earn even more from us. We need the money ourselves just to be able to finance our concerts." The two sides face a year-end deadline imposed by the German Patent and Brand Office's arbitration tribunal—and a court case if they fail to reach an agreement.

>>>INERTIA **ENVELOPS SUB POP**

Iconic Seattle-based indie label Sub Pop has emerged from the August collapse of Australian distributor Stomp (Billboard, Sept. 25) with an exclusive deal with Sydney-based Inertia Effective immediately, Inertia will distribute Sub Pop's upcoming and catalog releases. The 10vear-old distributor has "earned a global reputation for solid business practices, competence and savvy," Sub Pop CEO Jonathan Poneman says.

Reporting by Lars Brandle and Wolfgang Spahr.

GLOBAL BY ANDRE PAINE and AYMERIC PICHEVIN

MATTERS OF STATE

Carla Bruni's Planned Return To Music Sparks Political Concerns In France

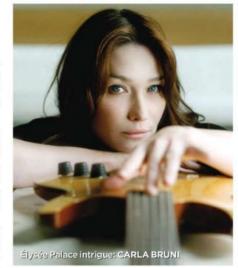
LONDON-Carla Bruni's marriage to French President Nicolas Sarkozy in 2008 has made her a steady fixture in tabloid newspapers across Europe. But capitalizing on such exposure remains a challenge for the chart-topping singer/songwriter.

Bruni's media profile has been particularly prominent in recent months, thanks to widely circulated holiday photos in August, her appearance on the cover of the Sept. 11 U.K. edition of the Economist for a story about her husband's slump in popularity and a salacious new biography, "Carla et les Ambitieux" by Michael Darmon and Yves Derai, which has received

Reports recently surfaced in the French media that Sarkozy's aides had requested she delay her planned musical comeback due to fears that it could be politically damaging amid the current wave of French protests and strikes over economic reforms.

Small wonder that, as Bruni continues writing songs for her fourth album, due in 2011, her team is contemplating how to balance her musical career with her status as first lady of France. That status caused problems when Bruni's third album, "Comme Si De Rien N'etait" (Teorema/Naïve), was released in July 2008, five months after she married Sarkozy.

"We had to cancel her international tour for security reasons but also because [French] people might not have accepted that their first lady would be onstage," says Bertrand De Labbey, CEO of talent agency VMA,



who manages Bruni's music career.

While the French president's wife has a less prominent role than the United States' first lady, Bruni remains subject to intense scrutiny by the French media. She has tried to avoid any suggestion that she's profiting from her position, donating her recording royalties on "Comme Si De Rien N'etait," which hit No. 1 in France, to charity. "Comme" has sold 193,000 copies in France and a further 288,000 internationally, according to Naïve.

De Labbey insists he's happy with the album's sales, claiming, "Everybody would have considered [that] amazing if she hadn't been France's first lady."

But Bruni's unavailability for touring and promotion seemed to hamper the album's international sales performance. Despite her fame in the United Kingdom, "Comme" only reached No. 58 on the U.K. albums chart, with total sales of 13,300, according to the Official Charts Co.

Bruni's last U.K. promotional campaign consisted of a single interview, with the Sunday Times newspaper, and a solitary TV appearance on BBC 2's "Later . . . With Jools Holland." U.K. label Dramatico incurred £12,000 (\$18,800) in charges imposed by the French state for six security operatives to mingle with the studio audience, according to sources familiar with the situation.

Still Dramatico chairman Mike Ratt insists he and Bruni share a "relaxed" approach to releasing her music. "Her life at the moment is to be Mrs. Sarkozy," he says, "and we quite understand that."

Refocusing public perception of Bruni as a recording artist will be crucial for the promotion of her next album, says Alan Edwards, CEO of London-based PR company the Outside Organization, which represents everyone from Naomi Campbell to Amy Winehouse. (Bruni is repped by London-based Republic Media.)

"The biggest challenge will be to separate Carla as artist and Carla as first lady," Edwards says. "The context of all interviews should be music-related, with as low a presence of the first lady trappings as possible."

Ultimately, the key to putting Bruni's music career back on track may lie with her husband. If Sarkozy loses the May 2012 election, a more engaged approach to Bruni's musical life seems assured. But, even if he remains in office for another five-year term, De Labbey is optimistic that Bruni's musical career will soon be more of a priority.

"Now time has passed," he says, "she's fulfilled her role as first lady. Things might change."

GLOBAL BY TOM FERGUSON

Counting The Costs

Rights-Holders, ISPs Clash Over U.K. And French Anti-Piracy Laws

LONDON-As rights-holders and Internet service providers (ISP) in Britain and France gear up for the implementation of new "three strikes"-style antipiracy laws, squabbling continues over who should foot the bill for sending warning letters.

The U.K. government's Department of Business, Innovation and Skills (BIS) triggered widespread dismay among label executives with its Sept. 14 announcement that rightsholders must pay 75% of the costs for issuing warnings to online copyright infringers under the terms of the Digital Economy Act.

Meanwhile, across the English Channel, leading French ISPs are locking horns with the government in an attempt to avoid the French law's stipulation that ISPs



must cover all notification costs. Feargal Sharkey, chief exec-

utive of lobby group U.K. Music -which had campaigned for at least a 50/50 costs splitdeclined to comment.

U.K. labels group the BPI also declined to comment, although. when BIS first mooted a 75%/ 25% costs split in April, BPI chief executive Geoff Taylor branded such a split as unfair, arguing that rights-holders already bore

the "very substantial" costs of tracking down infringers.

Meanwhile, IFPI CEO Frances Moore says that the overall cost burden "will deter smaller stakeholders" from taking action against infringers. At Londonbased indie Cooking Vinyl, managing director Martin Goldschmidt acknowledges that indies may "just ride on the backs of the majors and let them do all the chasing."

In November, U.K. communications regulatory group Ofcom is scheduled to release its "notification code," which will specify ISP responsibilities under the new law. Until then, no one can be sure what the actual costs will be. ISP BSkyB noted in a May consultation submission to BIS that predictions of total costs for the main ISPs range from £7.5 million (\$11.8 million) to £24.5 million (\$38.5 million) annually.

Whatever those costs turn out to be, the Internet Service Providers' Assn. insists its members shouldn't have to pay any of the costs, despite Ofcom research showing the main U.K. ISPs jointly earned £2.7 billion (\$4.2 billion) from residential broadband use in 2008.

"We help law enforcement when they ask for data," ISPA policy manager Andrew Kernahan says. "That's covered under a cost-recovery scheme. We see no reason why this shouldn't be the same.'

IFPI's Moore counters that ISPs are "looking through the wrong prism," claiming that "they really stand to win through new business" generated by legal services likely to benefit from a piracy clampdown.

The Ofcom notification code requires parliamentary and European Commission approval, meaning the first notifications won't be sent until at least mid-February 2011, which will give both sides more time to press their case.

But in France, rights-holders are already filing infringement notifications to govern-

providers' estimated earnings from residential broadband in 2008.

ment-created group HADOPI, which orders ISPs to issue warnings where appropriate. HADOPI says the first warning letters should start being issued within days.

French ISPs must cover 100% of those costs, but in a July 28 open letter to the Ministry of Culture and Communication, leading ISPs France Telecom, Iliad Group, Bouygues Telecom and Numericable demanded government compensation for costs, saving, "We will invoice the public authorities for this process from the first day it becomes operational."

The government has countered that ISPs agreed to pay these costs early on in the legislation's development, ensuring that French rightsholders remain sanguine about the situation.

"This is not our negotiation," says Jérôme Roger, directorgeneral of French labels group SPFF. "The law makes it mandatory for ISPs to cooperate with HADOPI."

Additional reporting by Andre Paine in London and Aymeric Pichevin in Paris.



GLOBAL BY ROB SCHWARTZ

Beyond The Sea

Japanese Demand Grows For International Music Synchs

TOKYO—Sales of international music may be on the decline in Japan, but Western artists are increasingly in demand for Japanese synch deals.

Song placements in TV ads, movies and TV shows are highly prized in Japan, occupying three spots in Billboard's Maximum Exposure list of the 10 most effective promotional platforms in the market (Billboard, Oct. 2). Such slots have traditionally been the preserve of domestic artists, but that's changing as labels and publishers seek ways to compensate for falling sales of international repertoire in Japan.

Sony Music Entertainment Japan senior VP Archie Meguro says Sony now pitches songs to agencies and brands ahead of their release, a policy he expects to lead to "more opportunities for international bands to get these important marketing chances."

Advertising agency Dentsu recently placed Franz Ferdinand's "Do You Want To" (Epic) in a TV spot for online social network Mixi and Sarah Brightman's "Shall Be Done" (EMI Japan) in a Panasonic ad. Hirovuki Kadoma, director of Dentsu's music division, attributes growing advertiser interest in international music to a generational shift, noting that "decision-makers for commercials now came of age when international music was very popular in Japan."

International repertoire's share of music sales regularly topped 30% in the late '80s and early '90s. But its share was just 18% of total physical sales in the first half of 2010, according to the Recording Industry Assn. of Japan, down from 21% in the corresponding period in 2009.

Overseas acts used in current ad campaigns include Van Halen, whose "Ain't Talkin' 'Bout Love" (Warner) is featured in a spot for Nissan's Elgrand minivan, and Jamiroquai, whose "Virtual Insanity" (EMI Japan) appears in an ad for Nissin Cup Noodles. The Jamiroquai track has since sold more than 70,000 digital units, according to Sony.

Nissan chose Van Halen because of the Elgrand's 40-plus target demographic-"the age [of people] who really listened to Van Halen," Nissan spokesman Mitsuru Yonekawa says. He adds that the carmaker, which struck synch deals for Orianthi and

Farrah in other recent campaigns, uses international music because of its ability to "attract and impress our target customers, grab their attention and [be] original."

As advertisers seek new ways to stand out in a crowded field, they're increasingly turning to the work of international artists despite the willingness of many local rights-holders to allow brands to use Japanese pop songs for free in exchange for the promotional value of the placement.

International acts also appear to be making headway among music supervisors for TV shows and movies, despite demanding higher fees than Japanese artists.

No. 1 Japanese box-office hit "Beck" features Oasis' "Don't Look Back in Anger" (Sony), Red Hot Chili Peppers' "Around the World" (Warner) and the Black Crowes' "Remedy" (P-Vine). Meanwhile, "Kokuhaku," the biggest Japanese film of 2010 to date, features Radiohead's "Last Flowers" (Hostess). On the TV front, Susan Boyle's "Wings to Fly" (Sony) was used as the closing theme for TV drama "Tomawari No Ame."

While specific fees remain under wraps, an executive at a major publishing company says international tracks can cost 10 times the typical \$5,000-\$10,000 fee for a domestic track. But Jonny Thompson, GM of international at music publisher Nichion, which secured the Black Crowes placement in "Beck," warns that fees may have to become more competitive if demand for international repertoire is to keep growing.

Synchs are "the marketing mechanism for music" in Japan, he says, "so there must be greater balance between the short-term dollars achieved with a synch license and the longer-term marketing exposure that's generated as a result."



Quite Rightly

The

Indies

Coke's Mello Yello Relaunch Enlists Donovan, L.A. Indie Band

When Coca-Cola decided to relaunch its Mello Yello soft drink brand earlier this year, there was little doubt in anyone's mind that the ideal song for the campaign was the Donovan tune "Mellow Yellow.

But rather than simply licensing the original recording or commissioning a new version of the song, Coke and Donovan's publisher peermusic decided to do things a little differently.

"When we relaunched Mello Yello, we wanted to go back and use some of the original packaging but give it an update-still

retro but with a modern flair," says Sabrina Tandon, senior brand manager for citrus brands at Coca-Cola.

In keeping with this retro theme, the recording that the brand wound up using sounds very close to the original. It features an instrumental backing track recorded by Los Angeles indie act Family of the Year and

Emily White, Family of the Year's manager, says the band didn't have a lot of room to negotiate the deal. "They could have just used studio musicians and we would have lost

out," she says. "And it's an honor to be associated with Donovan. We can get a lot out of this, in terms of exposure and data collection."

Drummer/guitarist Sebastian Keefe says the fact that Family of the Year has its own studio was a big benefit while the song was coming together. "We needed to do some final

edits during the week of [South by Southwest], and of course there was no way for us to get back to L.A. and make changes," he says. "But we can just set up in a hotel room and record and send a version in."

White adds that while the band didn't get to spend time in the studio with Donovan, the British folk troubadour has reached out to the

> group. "He sent pictures of himself in the studio to us at one point," she says, "He's offered to let the band use the song on their next album and to sit in with them if they're in the same city. He's been a pleasure to work with."

> Donovan says he was excited to participate when he was initially approached about using the song. "I have embraced the world of advertising," he says. "It is the new radio at this point. In a way, it's the same as what we were trying to do in the '60s-use powerful platforms to share our

ideas and feelings."

Coke featured the new recording of "Mellow Yellow" in a radio campaign that launched in May, and while it initially planned TV spots as well, it has put those plans on hold until next year.

The song is also

streaming on the Mello Yello website, and downloads of the song and ringtones will be offered this month, with a rollout to iTunes planned for the future. A broader digital media campaign and a Mello Yello app will also launch in September.

"The social Web is the new '60s," Donovan says. "This is how people communicate with each other now. And doing all this gives me a chance to share my music with three new generations."



Feeling Mello: DONOVAN, circa 1966; inset: FAMILY OF THE YEAR

new vocals that Donovan recorded earlier this year at film director David Lynch's studio.

Donovan, peermusic and Coco-

Cola will co-own the master, with peermusic controlling and administrating the new master. As part of this agreement, peermusic has the right to pursue other revenue areas for the new recording, including relicensing it or releasing it for sale. Coke and Dono-

van will share in the revenue.

diohistory com

Family of the Year was brought in on a workfor-hire basis and won't receive further royalties from other uses, including downloads. But the band says the upfront fee it received was generous enough to pay for a new van, partially finance a tour and buy new gear for its own studio, as well as restock on merch and CDs.

see billboard.biz/indies or foll billboardindies on Twitter.

Back To Reality

Juan Velez Scores No. 3 Albums Chart Debut With Puerto Rican-Focused Strategy

Notas

LEILA

One of the more surprising entries on Billboard's Top Latin Albums chart in recent weeks was the No. 3 debut of "Te Tengo o Te Perdi" (Machete) by Puerto Rican singer Juan Velez.

Little had been heard from Velez, a 2007 winner of music reality show "Objetivo Fama," since he released his self-

titled debut album three vears ago.

His strong return in the Oct. 2 chart week was the result of some luck and a carefully crafted strategy that used TV, radio promotion and a unique retail and pricing plan.

soan opera "El Clon."

"Te Tengo o Te Perdi" is an EP, a rarity in the Latin realm. Aggressively priced at \$5.99, it's available in physical format only in Puerto Rico and at a handful of stateside retailers in predominantly Puerto Rican markets like New York. The focused retail approach was tied to the fact that the EP's title track was used in a Puerto Rican TV spot promoting Telemundo

"With certain releases, like Juan's, the EP model works as a first contact with consumers," Universal Music Latino president Walter Kolm says. "A few months later, after we introduce the artist to the marketplace, we offer buyers the full album, and those who already bought this first EP can also

buy the remaining content in EP form."

Kolm says Universal is planning to release a full-length album by Velez by the end of the year.

Velez, whose contract fell under Universal when the label acquired Univision Records three years ago, finished work on "Te Tengo o Te Perdi" in the

spring of this year. "We were looking for

the best timing to release it so it wouldn't be dwarfed by other major Universal releases." Universal Music Latino GM Luis Estrada says.

Velez's manager, Soraya Sanchez (former producer of "Objetivo

Fama" when Velez was a contestant), had secured-of all things-a reality show for Velez. But this time it wouldn't be on Univision—the network that launched Velez-but on Telemundo's T2, a new, high-definition channel available only in Puerto Rico.

The show, "Juan Velez, Del Reality a la Realidad" (From Reality to Real), is scheduled to air once per week beginning in October. Seizing on that opportunity, Estrada approached Telemundo in Puerto Rico and pitched Velez's music. The station agreed to use the single for the "El Clon" spots, and every time the ad ran, an onscreen chyron identified the song title and artist.

That repeated exposure helped



tions, which gradually began picking up the song. By the time the EP's release date rolled around, the track had reached No. 41 on the Hot Latin Songs chart, based solely on Puerto

Velez's release was accompanied by a series of in-stores throughout the island, as well as appearances on local TV and radio shows. The EP will be

cal retailers stateside, starting on the East Coast.

There's no rush, says Universal's Estrada, who's waiting for the reality show to gain traction. "People like Juan's story," he says. "He's the underdog, the guy who came from nowhere."







Time for Fun, South America's leading live entertainment company, recently hired veteran promoter Fernando Moya as its music director. Mova will be based in Argentina, a leading touring destination for both Latin and mainstream rock and pop acts. He will also supervise the company's operations in Brazil. Peru, Chile and Venezuela. Mexican promoter CIE holds a 25% stake in T4F, which has exclusive rights to promote Live Nation tours in the region. Moya had previously worked for T4F when it was known as Rock & Pop and was running his own Ozono Producciones before he rejoined the company this year.

What's the secret to bringing international acts to South America?

You have to think regionally. Regional deals have more chances of success than deals in individual countries. And for the artist, dealing with eight different promoters from different countries is clearly not the same as striking an \$8 million-\$15 million deal with a leading company like T4F.

How has business been

We are working very well in Brazil, Chile and Peru, the



countries that are routed by T4F. The other countries [Venezuela, Colombia, Mexico and those in Central America] are routed by CIE. Each region has different alliances and responsibilities.

Does Live Nation still give you priority for their tours?

Yes. There is a five-year deal in place to present their acts in South America. We had their AC/DC, Coldplay and Metallica tours last year, and

ers in November, U2 in March 2011 and maybe Paul McCartney very soon, but that is still in the works.

we will have the Jonas Broth-

Would you consider strategic alliances in Argentina with competitors like Fenix Producciones or former CIE music director Daniel Grinbank?

We have already stuck a deal with Fenix for the new Luis Miguel tour. He's a Live Nation act, but he is an artist that was historically promoted by Fenix. So we decided to let them promote the tour with us as partners. Grinbank is actually an adviser for the company and has a no-compete clause.

How would you assess the state of the Argentine

concert industry?

The Argentine market has reached a saturation point and there isn't room for so many concerts and international acts. Argentina's economy doesn't have the capacity to support so many shows. The spark that ignited this problem was the Maquinaria Festival in Brazil, which attracted many top artists to South America. And even some tours that didn't strike a deal with Maquinaria are still coming down here, like Bon Jovi and Rush. In addition, concert promoter Robert Costa left T4F early this year and began promoting a series of rock festivals. So we now face at least three enormous rock festivals, plus dance festival Creamfields, all before the end of year.

—Marcelo Fernandez-Bitar



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

EN BREVE

MIAMI BAND WINS VIVE TU MUSICA WITH 5 COMPETITION

Local 34, an energetic Miamibased band that plays tropical-accented pop/rock, won Vive tu Musica With 5, the Latin music talent competition sponsored by Wrigley's 5 Gum. The act was among five finalists that each performed one song for a panel of judges in front of a live audience Sept. 21 at the Hollywood Palladium. The band competition was followed by performances by Mexican pop band Reik and Daddy Yankee.

Chilean rock star Beto Cuevas, the members of Reik and Billboard executive director of content and programming for Latin music and entertainment Leila Cobo served as judges. In addition to Local 34, competing bands were El Frente, a group made up of former Berklee College of Music students; Vanaz, a Los Angelesbased duo that performed a rock ballad; Origen, a pop quartet whose glam outfits drew the judges' admiration: and Por Que No?, four Colombian musicians who live in New York. All groups sang original songs in Spanish.

Visitors to the Vive tu Musica With 5 website used the platform to select the five finalists and vote for their favorites from among more than 100 acts that entered the competition by uploading their demos to the site. The Wrigleysponsored site also gave away tickets to the packed show.

PIRATED MUSIC SITES CLOSE IN BRAZIL. ARGENTINA

Internet service providers in Brazil and Argentina in July and August shut down several websites offering unauthorized music downloads after music trade groups alerted the ISPs that the sites were infringing on their copyrights. In Brazil, the Assn. of Music Producers notified the ISPs of nine blogs featuring illegal music. In Argentina, the Chamber of Record Producers alerted ISPs of two sitesone of which offered more than 800 full CDs for download.

Reporting by Judy Cantor-Navas and Leila Cobo.

THE BILLBOARD



SMULE CD-FOUNDER/ CHIEF CREATIVE OFFICER/ CHIEF TECHNOLOGY Ge Wang

The creative force behind I Am T-Pain talks about what goes into developing a successful mobile music app.

Few developers have made as big a splash in the mobile music app market as Smule has. From the minute Apple opened its App Store in 2008, the Palo Alto, Calif., startup planted its flag in the music category with a series of paid apps that enjoyed critical praise and financial success. The Ocarina flute-like app was the first to make waves, followed by Leaf Trombone.

Then came the massively popular I Am T-Pain app, which let users AutoTune themselves singing to select songs from T-Pain's catalog and upload their recordings for others to hear. The company says it has sold nearly 1.8 million copies of the game. Smule's latest foray is a "Glee" app, which in collaboration with Fox allows fans to sing along to music featured on the bit TV show.

The musical visionary behind Smule's success is co-founder Ge Wang, who's also the company's chief creative officer and chief technology officer. He's a visionary in the field of computer science and music, serving as an assistant professor at Stanford University's Center for Computer Research in Music and Acoustics.

Wang will be a featured keynote presenter at Billboard's Mobile Entertainment Live: The Music App Summit, which takes place Oct. 5 in San Francisco. During his keynote, Wang will discuss Smule's vision for successful app development, the future of music and technology and why the developer community is just as important a creative force for the music industry as the artists themselves.

How do you plan to keep Smule

Community is something we want to continue fostering. At the end of the day, I'm not sure what we are. Are we a mobile company, a mobile music company or just a music company? I think of it as a people music-making creativity company. An early tag line we had for ourselves was, "We're here to [bring] music to the masses." Building a community of people and unlocking the creativity we think is in everyone is going to be the next step.

What's the key to your creative process as a developer?

To make great apps, it does take creativity. When they talk about creative writing, I think that's redundant. All writing should be creative. The same goes for design and development. We take what I call an inside-out approach. Instead of thinking, "I want to do X on this device," I'm going to look at the device and say, "What is it good for?" and then design from the device. That's our process. It's very exploratory. We're not afraid to throw

things away. And we really want to iterate quickly. It's almost like a holistic method to design. Very rarely do we put a stake in the ground and say, "We want to do this." It's more like we have a vision for a concept. How it's expressed . . . we don't know.

What do you think of the current crop of iPhone apps, particularly as they relate to music?

I see a lot of creative apps, but it's difficult for them to be discovered. There could be more, and that's something we want to help encourage more people with an idea for a music-making app to go ahead and do. It's pretty easy to get started. At Stanford, we're releasing open-source software for people to get started and make music-making audio applications. Making an app for the "prosumer" is different than making an app for everyone. If you're making an app for everyone, it's easy to cut too many things and oversimplify. Getting people to actually play the app in the first place is going to continue to be a challenge.

What are your favorite music apps that you didn't develop?

Bebot. Thumbjam has a certain thrill to it because you can actually fake a guitar solo pretty convincingly, and as you shake the phone it does pitch bends and other effects. And there are some really creative audiovisual apps, like Sonic Wire Sculpture, where you basically draw 2-D lines that become 3-D.

Which iPhone capability do you think hasn't been fully exploited to its greatest potential?

On a big level, it's the fact that it's very personal, almost intimate. There's a lot of things people want to do on the phone just because it's mobile. But there's other things you can do only on the phone because it's the only thing people have with them at all times during the day. So exploring that link, in-the-cracks type of usage between meetings or waiting in line [is what we're interested in]. There can be a lot more that's location-based. More ad hoc cases where you can get people to do things they didn't know they wanted to do.

Where's your focus as a developer—the iPhone or the iPad?

We're going at it concurrently. The iPad is something that as a music-type geek I've wanted for some time. Now it's here, it's affordable, and it's in the hands of millions of people. That's really cool. We treat it not as a big iPhone but a thing all onto itself. We don't really have a hard split of how much effort we put into one or the other. It depends on the product. It's like a good story. You let the characters lead rather than having the characters follow the story. In this case, the characters follow the devices.

What about other mobile platforms like Android?

We always have our eyes and ears open because we want to reach a lot of people. But right now, Apple is just such a great platform for four reasons. It has great hardware, which other platforms do have. Great software support. You also have critical mass with the iPhone, iPod Touch and now the iPad. And you have distribution, with hundreds of millions of people with

credit cards stored on iTunes. All those things make the platform extremely compelling to developers. I don't think any other platform has all four of those things. Until that happens, Apple has a great bead on this. As a developer for audio, and music especially, Apple's hardware and software has traditionally been graphics and audio-centric. The multitouch is very responsive. That's harder to say on other platforms.

It's been a year since Smule released the T-Pain app. Are you planning to release other artistbased apps?

We're always keeping our options open. Maybe that's as much as I'll say right now.

What has been the biggest lesson you've learned since you got into all this?

The takeaway is that while technology is central to all of this-from the iPhone to our cloud infrastructure-the equation adds up to, How do we design for people? You don't design for technology. Think about why people would want to start using something. In mobile in particular, it's more about where people are when they want to use this and when. You have to imagine them in their daily lives. The other thing is, looking at the iPhone and iPad, the trend in computing is much more about what you want to do than how you want to do it. You don't need to know how it works to be able to use it.

BILLBOARD'S MOBILE ENTERTAINMENT LIVE: THE MUSIC APP SUMMIT Will be held Oct. 5 at the Moscone Center in San Francisco. For more information and to register, go to mobile entertainmentlive.com.

How do we design for people? You don't design for technology. Think about why people would want to start using something. You have to imagine them in their daily lives.



AMBITIOUS DUO **SUGARLAND** CITES **OMD** AND **PETER GABRIEL** AS INFLUENCES ON ITS BOLD NEW ALBUM. BUT WILL COUNTRY RADIO • ITS TAKE ON THE '80s?

BY MIKAEL WOOD

Jennifer Nettles and Kristian Bush of Sugarland set off some ripples of worry earlier this year when they used the term "steampunk" to describe the vibe of their new album and tour. Turns out the country duo was referring strictly to the visual component of "The Incredible Machine," the cover of which renders the band's name with a Victorian-era flair suggestive of the sci-fi subgenre's retro-futuristic aesthetic. Musically, Sugarland's fourth studio set



"We were talking about the music from movies like 'The Breakfast Club' and 'Pretty in Pink,' " Nettles, 36, remembers of an early writing session, "and then we sort of thought, 'If John Hughes were still around today, God bless his soul, what songs would he be using in his movies?' Or the scene in 'Say Anything' where John Cusack holds up the boombox and plays 'In Your Eyes' by Peter Gabriel—what would that song be now? It's this beautiful take on the modern serenade, so heartfelt and romantic. That's what we wanted to create."

"I love how grand a lot of that music was," adds Bush, 40, who credits the "Pretty in Pink" soundtrack for exposing him to Echo & the Bunnymen, among other fashion-forward acts. ("OMD wasn't something you got a lot of growing up in eastern Tennessee," he says with a laugh.) "Who's making those songs today—those anthemic songs that speak to the experience of anticipation, of what it feels like in those archetypal movies? We couldn't really come up with an answer, so we were like, 'Maybe we should write them. Maybe it's us.'"

The 11-track result, due Oct. 19 from Mercury Nashville, is another step away from country-music orthodoxy by the Atlanta-based outfit, whose previous album, 2008's "Love on the Inside," has sold 2.1 million copies, according to Nielsen SoundScan. While the act enjoyed its greatest acclaim with the 2007 torch ballad "Stay," which earned the duo a pair of Grammy Awards, Sugarland, sprung from the Atlanta folk-rock scene, has always been musically restless. Nettles had a No. 1 country single in 2005 with Jon Bon Jovi, "Who Says You

Can't Go Home," and on different awards shows the duo has stretched out to perform Beyonce's "Irreplaceable," the Dream Academy's Britpop hit "Life in a Northern Town" and the B-52s' "Love Shack."

"There's an old adage in Nashville that says you can't go outside the box, but you can run right up to the corners of it,"

Universal Music Group (UMG) Nashville chairman/CEO Luke Lewis says. "That's what Jennifer and Kristian keep doing. They're musically adventurous, and thankfully they haven't made the same album twice."

Nettles cites the Cure, Blondie and Chrissie Hynde of the Pretenders as influences on "The Incredible Machine" and says the use of synthesizers on cuts like "All We Are" and "Find the Beat Again" speaks to a broadening of the band's stylistic scope. On "Every Girl Like Me," Nettles rides

a funky white-soul groove, while the title track shimmers with U2-style guitars.

Bush says the album reflects their determination to "take the best from country production, which is all about 'less is more,' and combine it with the best from rock, which is about the beat and the melody." He mentions Quincy Jones' work and AC/DC's early records as indications of a sonic clarity they were after. "You make everything count," he says. "There doesn't have to be a lot going on, but everything's loud and everyone's playing with courage."

"All the acts coming out now, not only do they have the country influences, they also love the pop and rock stuff we all love," says Byron Gallimore, who produced "The Incredible Machine" as well as several other Sugarland records. "It's about, How deep is the well? In Sugarland's case the answer is, 'Very deep.' They're just reaching in and picking up pieces of that puzzle. And they're smart about it: They do what they want, but they're always sure to give the radio guys a couple of songs they can use."



Land ho: SUGARLAND performs at Freedom Hall on Aug. 19 in Louisville, Ky; inset: a few of the duo's '80s influences.

In fact, the new album's lead single, "Stuck Like Glue," is one of its edgiest cuts, with a chorus featuring liberal use of Auto-Tune and a reggae-inflected breakdown in which Nettles comes surprisingly close to rapping. This week the track is No. 7 on Billboard's Top Country Songs chart, but it's also inspired a fair amount of blowback among country radio programmers,

> some of whom have taken it upon themselves to create homemade radio edits minus the offending breakdown.

> "The first time I heard it, I loved the song, but wished it didn't have the funky rap section to it," KMPS-FM Seattle PD Becky Brenner says. (Brenner isn't playing the unauthorized edit.)
> "It's like, 'OK, I get it, but is it really neces-

sary?' That was my reaction. But I'm not going to not play it—it's so contagious, you can't help but be drawn to it. Their style and their energy are unique, and that makes the song something that stands out on the radio. Even if it's a little polarizing,

we need that. These days you have to be happy just to

get a reaction out of people."

"I feel for them artistically," Sugarland's manager Gail Gellman says of the radio edit. "Nobody would change Van Gogh's 'Starry Night'; they wouldn't even consider it. 'Oh, I think I'll erase these stars because it looks better without them,' " she says with a laugh. "I mean, touching their art—it's so presumptuous. No one has the right to change it. That opinion will probably make me unpopular, but I'm protective

of them and I feel strongly about it."

"I don't think this is the first reggae-flavored backbeat anyone's ever heard in country music," Bush says of "Stuck Like Glue." "People around us have had entire Marley families on their record. So I'm not sure why people are in a huff now." He says he could understand the reaction "if I were Cee Lo and I was putting out a song I knew somebody couldn't play. But the distance between what we're doing and [Cee Lo's viral hit "Fuck You"] is way too far. What we're doing is intended to be fun and to make you feel good."

Bush concedes that "there's no song on Earth that everybody will love—except maybe something by Stevie Wonder. But even then there's probably someone in Tanzania who's like, 'I hate that song!' "

UMG Nashville senior VP of promotion Royce Risser says "Stuck Like Glue," whose add date was July 26, has taken the course be articipated.

"We expected some people to love it and some people to hate it. But we also knew that the people who didn't like it would eventually say, 'You know what? That record's growing on me.' "

In mid-September, Risser says, he and a promotions VP were "looking at the numbers and scratching our heads, like, 'I don't know, we could be in trouble here.' But then over the next two weeks we saw the record completely turn." He points to the single's sales (so far it has sold \$84,000 downloads, according to Sound Scan) as an important driver of that turnaround.

Bush realizes that support at country radio is still essential to Sugarland's success. "We've never tried to go without it," he says. "Not a lot of bands have the opportunity to be on the radio these days, and

'WE THOUGHT, "IF
JOHN HUGHES
WERE STILL AROUND
TODAY, WHAT SONGS
WOULD HE BE USING
IN HIS MOVIES?" '

JENNIFER NETTLES

But it's not the only way, the band and its team insist. Gellman says no part of the Sugarland operation is more significant than the group's touring business, which she refers to as a rare bright spot on this past summer's gloomy live-music landscape. (According to Billboard Boxscore, of totals tallied for 11 concerts, Sugarland averaged nearly 10,000 fans per show.) Sugarland kicked off the Incredible Machine tour in late April, a full six months before the album's release; the current round of dates ends Oct. 16 in West Palm Beach, Fla.

"This is the longest, most prepared promo tour in the history of the business," says Sugarland's booking agent, John Huie at Creative Artists Agency. "They went the whole spring without a single at radio and still did as well as they did." Huie adds that live dates start up again March 3, 2011, and are scheduled through next fall.

Huie credits the band's continued live success to Nettles and Bush's ability to please a crowd.

"Hit singles can drive traffic to a show for the first time, but if you don't knock their socks off, they're not going to come

back," he says. "Sugarland's key objective is entertaining their crowd. If that means doing a medley of dance covers, that's what they're going to do. If that means doing a bunch of oldies but goodies, that's what they're going to do. They're incredibly gracious in how they deliver, and you walk out of the room fulfilled. Sugarland is one of those acts where after the show you say, 'Damn, I'd like to go see that again tomorrow night.'

"We care about what we do and we want our fans to have a good time," Nettles says. "We believe that music is a performing art. It's great that we have this technology that allows us to capture a record and listen over and over again through headphones and car speakers. But at the end of the day it's intended to be experienced live with other human beings. I think that respect for the performing arts contributes to the energy we put into our show."

According to Jason Owen, a former UMG Nashville marketing exec who recently launched Sandbox Entertainment, TV performances also figure heavily into the "Incredible Machine" campaign.

"It always seems like we're juggling offers in

this really great way." Owen says, pointing to upcoming appearances on "The Ellen DeGeneres Show," "Chelsea Lately," "Today" and "CNN Heroes 2010." (The duo will also play the new album from beginning to end for invited tastemakers Oct. 20 at Atlanta's Fox Theatre.) Owen calls Sugarland's 2009 ABC primetime special, "Live on the Inside," "one of the most defining

moments for us over the last year. I think that opened up the eyes of a lot of producers and bookers—like, 'Wow, this is not just a country group.' And it allowed us to connect with an audience who may never have seen a country show before. That changed everything,"

All of these performances will feature elements of the album's steampunk visual design, Owen says, part of the band's attempt to give each of its releases a distinct brand. "Pop artists do that really well—think of Christina Aguilera with her wigs and all the craziness. Sugarland does it, too: On the last album it was all about love and life; before that, with 'Enjoy the





Sweet! Sugarland's KRISTIAN BUSH and JENNIFER NETTLES and producer BYRON GALLIMORE (top, from left) accept the record of the year trophy for "Stay" at the Academy of Country Music Awards in 2008; Nettles and JON BON JOV! perform at New York's Madison Square Garden in 2005.

tigar land

Ride,' there were all these carnival aspects. I can't really think of another country act that does that, but I think it's important to fans. You're giving them something new and familiar at the same time."

Beyond serving those core fans, Gellman says reaching new listeners is a definite aspiration for "The Incredible Machine,"

which in addition to the standard package will also arrive in a CD/DVD deluxe edition that includes a making-of documentary.

"I wish music didn't have to be defined by genre because I know they appeal to so many different people," Gellman says. "They're just great songwriters, and this record will touch a pop audience if it can get there. The barriers to crossover in the industry are pretty high. Taylor Swift is an anomaly; Lady Antebellum made sense. I feel like this record is full of songs like that."

"You don't know how many people have said to me, 'I don't really like country music, but I like them,' " UMG Nashville's Lewis says. "There's something palatable about their music to pretty near anyone who hears it. The whole challenge is to spread the word, and the most obvious way to do that is through other formats at radio. I have hopes that some of the music on this album finds a home there. But that remains to be seen. We haven't tried it yet."

Gellman says, "I won't rest until I turn on [top 40 station] KIIS-FM in Los Angeles and hear Sugarland."

Nettwerk Music Group CEO Terry McBride says he saw the band's crossover potential on this summer's Lilith Fair, where he booked Sugarland alongside such pop artists as Sheryl Crow and Colbie Caillat.

"Probably 5% of the Lilith Fair audience are country fans, but Sugarland got a standing ovation every night," he says. "I remember being at one of the earlier shows standing next to this couple when they sang one of their singles. The wife turned to the husband and said, 'I didn't know they sang this!' She hadn't put a face to the music yet, but that shows they can penetrate that world if they keep pushing."

"We dream really big," Bush says. "If you come to us asking to do a song for a movie, we'll say, 'Sure, can we score the whole thing?' 'You guys want to sing a song on this awards show?' 'Sure, can we host it, too?' So when we think about this record and whether it could play on pop radio, we think it could. Our message is simple: We're your tribe. You're welcome here. Come on in."

SUGARLAND will appear at the seventh annual Billboard Touring Conference & Awards Nov. 3-4 in New York. To register, go to billboard touring conference.com.

POUR SOME SUGAR ON IT

Since its debut in 2004, Sugarland has racked 11 top 10 hits on Billboard's Hot Country Songs chart, including five No. 1s. The duo's latest single, "Stuck Like Glue," rises to No. 7 this week.

ONG	DEBUT DATE	PEAK POSITION
'Baby Girl"	7/24/04	2
"Something More"	4/16/05	2
'Just Might (Make Me Believe)"	9/24/05	7
'Want To"	8/12/06	1 (2 weeks)
'Settlin' "	1/13/07	1 (1)
'Everyday America"	6/2/07	9
'Stay"	9/29/07	2
'All I Want to Do"	6/7/08	1 (1)
'Already Gone"	9/13/08	1 (1)
'It Happens"	2/28/09	1 (2)
'Stuck Like Glue"	8/7/10	7



OVER A HALF MILLION FANS SAW YOU LIVE ON THE INCREDIBLE MACHINE TOUR 2010 AND FELT THE MAGIC.

THANKS FOR LETTING US COME ALONG.
PEACE & LOVE,





THE JOURNEY CONTINUES IN 2011.



After Dominating The Pop Charts As Part Of The Writing/Producing Team The Smeezingtons, **BRUNO MARS** Strikes Out On His Own

BY JASON LIPSHUTZ • PHOTOGRAPH BY HARPER SMITH

Bruno Mars and Travie McCoy's hit single "Billionaire" might have never been written had Mars been aware of the exchange rate between the U.S. dollar and British pound.

According to Mars, he came up with the hook to the poprap hit last year while walking around London and slowly realizing just how broke he actually was.

"Me and [production partner] Ari Levine went out to London to work on producing and writing for an artist. We had per diems, so they gave us £250 [a few hundred dollars] each to live off of for 11 days," Mars says. "And everything there was so expensive. We were like, 'Is this the biggest mistake we've ever made? We thought we were broke in California; what are we going to do here?' So we've got no money, and I'm walking the streets and came up with, 'I wanna be a billionaire, so frickin' bad.' '

Mars might have been strapped for cash, but the 24-yearold Hawaii native was already impacting pop radio as a member of production team the Smeezingtons before the "Billionaire" refrain popped into his head. Mars' featured vocals on the song's chorus, as well as on B.o.B's Billboard Hot 100-topping "Nothin' on You," were preceded by a songwriting credit on Flo Rida's "Right Round" and production work on K'naan's "Wavin' Flag," which became the 2010 World Cup's official anthem.

Yet for Mars (real name: Peter Hernandez), it's never been about producing other people. Although he was hawking his Smeezingtons material to pay his bills, Mars' focus remained

On the eye of the Oct. 5 release of Mars' stylish debut album. "Doo-Wops & Hooligans," Elektra co-president John Janick thinks that the success of "Nothin' on You" and "Billionaire," as well as the steady growth of the disc's retro-romantic first single, "Just the Way You Are," have set up Mars as a multifaceted flagship artist for the recently revived label.

"We were thinking that, if all these songs were hits, it will help him develop as an artist before his first album," Janick says. "It came together exactly right. The songs introduced his voice to a lot of different people."

YOUTH IN REVOLT

After spending his childhood onstage performing doo-wop songs with his father in Hawaii, Mars graduated high school at 17 and flew to Los Angeles to start a solo career. His older sister had a connection that landed Mars a deal with Universal Motown, but Mars says the relationship was "more of a 'sign a kid who can sing and see what happens' " partnership, and Motown soon dropped the singer after studio time yielded disappointing results.

ence, he was more dissuaded by the process of "bouncing around from producer to producer" and struggling to find

where he was going," says Philip Lawrence, a songwriter who gelled with Mars at Motown.

When Lawrence realized that Mars was a seasoned guitarist, bassist, pianist and percussionist, he suggested that the two of them begin creating their own backing music and start producing on the fly. The two dubbed themselves the Smeezingtons—a riff on the word "smash"—while later adding Levine as an engineer.

Suddenly Mars had a team behind his music. With no one answering his calls, however, he still didn't have any money. A record label eventually reached out to Mars, but instead of giving him the deal he needed, it asked to use one of his songs

Mars recalls, " 'We said, 'No, absolutely not. This is my art.' They said, 'We'll pay you a lot of money.' So we said, 'OK, here you go, have it.'

"It was either that, or I was going back to Hawaii," he continues. "After we sold the first track, it opened our eyes. We put the artist stuff on the back burner and took some of the pressure off ourselves."

GRABBING THE MIC

The Smeezingtons penned and produced songs by Brandy and Matisvahu, but working with Canadian hip-hop artist K'naan in 2008 "established what we do with live instrumentation and programmed drums, but with a classic, vintage feel," Mars says. A writing credit on "Right Round" in early 2009 gained the attention of Atlantic A&R director Aaron Bay-Schuck, who helped Mars and Lawrence land a meeting with Elektra co-presidents Janick and Mike Caren last fall.

Mars played five songs in the meeting, including the choruses of "Nothin' on You" and "Billionaire," and Janick was instantly sold. "Every song sounded like a smash," Janick recalls. "As soon as they walked out of the meeting, I said, 'We have to sign these guys.'

As the Smeezingtons were finding steady work, the group unwittingly turned its writing and production work on "Nothin' on You" and "Billionaire" into avenues for Mars' solo career. Rapper B.o.B and Gym Class Heroes frontman McCov were presented the songs with no intention of Mars singing on the finished product, but the charisma he added to the hooks was undeniable.

"The first time I heard that dude belt, it was like people hearing Michael Jackson for the first time," says McCoy, who was working on his debut album with the Smeezingtons in Miami when Mars sang him the "Billionaire" hook. "There was one other prospect for the hook but . . . after he went in and laid down the final vocals it was a no-brainer. We had to keep him on the record."

"Nothin' on You" hit No. 1 on the Billboard Hot 100 last April, while "Billionaire" peaked at No. 4; the tracks have sold nearly 5 million copies combined, according to Nielsen Sound-Scan. Elektra met the sudden arrival of Mars-the-frontman with a patient deployment plan, first issuing his digital-only debut EP, "It's Better If You Don't Understand," last May. As Mars worked on his first full-length, Elektra began branding the singer with merchandise, a new website and behind-thescenes footage for future deluxe DVD releases, according to marketing rep Katie Robinson.

With its heart-on-sleeve lyrics and towering chorus, Mars' first solo single, "Just the Way You Are," was a sentimental departure from "Nothin' on You" and "Billionaire" but has sold 1.3 million copies, according to Nielsen SoundScan. The rest of "Doo-Wops" showcases Mars' velvety vocals while never touching the same genre twice: "Runaway Baby" slithers like abandon-free surf rock, while possible second single "Grenades" has a darker urgency unheard in Mars' previous output.

HALTING PRODUCTION

On Sept. 19, Mars was arrested in Las Vegas on suspicion of cocaine possession following a performance at the Hard Rock Hotel Casino the previous night. The singer isn't commenting on the arrest, but the drug charge didn't slow his momentum on the charts, as "Just the Way You Are" gave Mars his first solo No. 1 on the Hot 100 four days after the news broke.

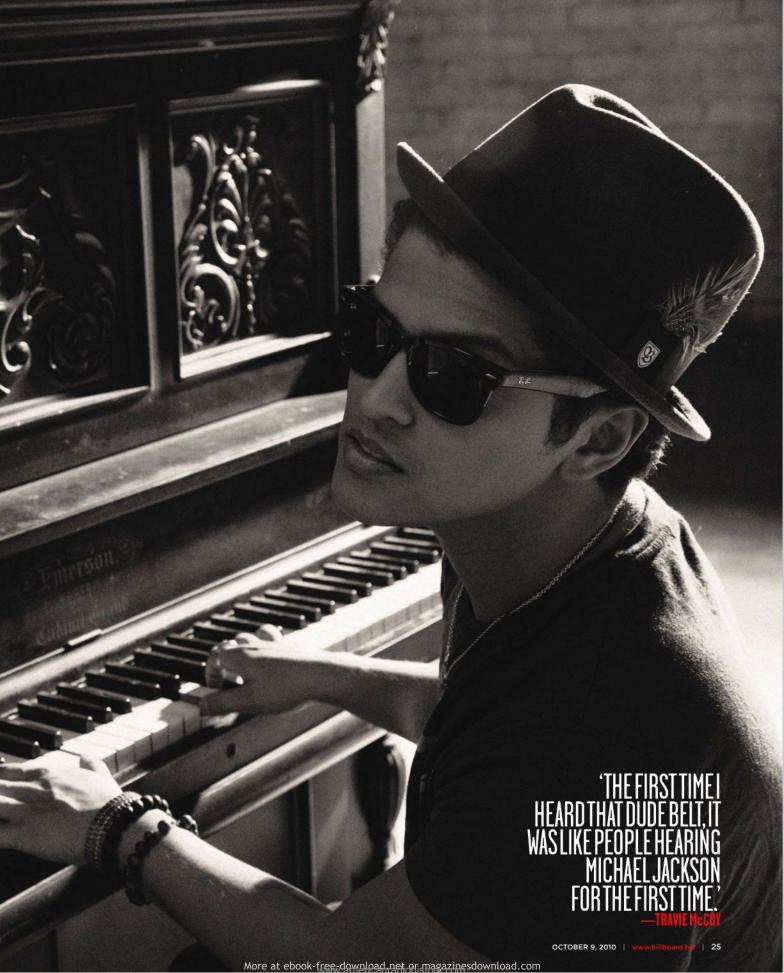
The chart-topping single should help "Doo-Wops & Hooligans" make a splash at big-box retailers upon its release, with Target carrying a deluxe edition with two bonus tracks and a 30-minute DVD, Meanwhile, Mars will record a "Soundcheck" for Walmart, and a trek opening for Maroon 5 will be followed by a European run in October with McCoy, who says the tour may feature "merged sets . . . a little bit like a variety show."

As Mars prepares for his first headlining tour in November, the singer's solo ascendance may signal the too-soon end of another rising pop force: the Smeezingtons. The production team continues to knock out hits like "Nothin' on You," "Wavin' Flag" and, most recently, Cee Lo's "Fuck You," which earned 3 million YouTube hits in its first week. With Mars expected to heavily tour "Doo-Wops," he says that the Smeezingtons are "definitely going to be taking a break from the producer stuff once the solo stuff comes out."

Even if the Smeezingtons' output slows to a halt, Mars' live show may be worth the trio's diverted attention. The singer earned rave reviews for his New York solo debut on Aug. 27, in which he and his band rocked a sold-out Bowery Ballroom in matching blue suits. For someone who grew up on the stage, unveiling his songs live is more important than hiding in a studio.

"This has been all of our dreams: me, Phil and Ari," Mars says. "Let's work on songs that we strongly believe in, get them out there and perform them right."

While Mars chalks up the failed deal to his own inexperione that understood his songwriting ideas. "He was clearly talented, but there was no control as to



SWINGING 6

ELTON JOHN PAIRS UP WITH HIS LONGTIME MUSIC IDOL, LEON RUSSELL, FOR THE FIRST ALBUM OF A PLANNED MULTI-PROJECT COLLABORATION

BY WAYNE ROBINS
ILLUSTRATION
BY DAVID JOHNSON

Talk to Elton John and it's likely that sooner rather than later, he will tell you that Leon Russell is his idol. Which isn't an unexpected statement to make, considering that the next entry in John's discography without end is "The Union," a duet album with the 68-year-old Russell, produced by T Bone Burnett, to be released Oct. 19 by Decca.

But John doesn't have to swear on the family Bible that he's not just blowing celebrity smoke. "Leon Russell is my idol" is like a mantra John recited unprompted during interviews throughout his career. In 1970 and 1971, from Rolling Stone to Melody Maker to Georgia Straight, a weekly in Vancouver, British Columbia, it was always "my idol."

From the late 1960s through 1972, piano player, songwriter, singer, performer, producer and bandleader Russell seemed to be everywhere: Playing sessions with Delaney & Bonnie; writing classics like "A Song for You" and "Superstar"; putting together the large band, arrangements and songs for Joe Cocker's famed Mad Dogs & Englishmen tour. And on his own Shelter Records (formed with former partner Denny Cordell), Russell had a productive career as a solo artist, with hit singles ("Tight Rope") and albums ("Carney"), a deserving legend in his own time.

And then that time passed. Russell never stopped working, though in relative obscurity. And so John sees "The Union" as the first step in a long-term project with a purpose: To restore Russell to what he and many others believe is his rightful place in the rock pantheon, secure him induction into the Rock and Roll Hall of Fame—and get him more comfortable travel accommodations.

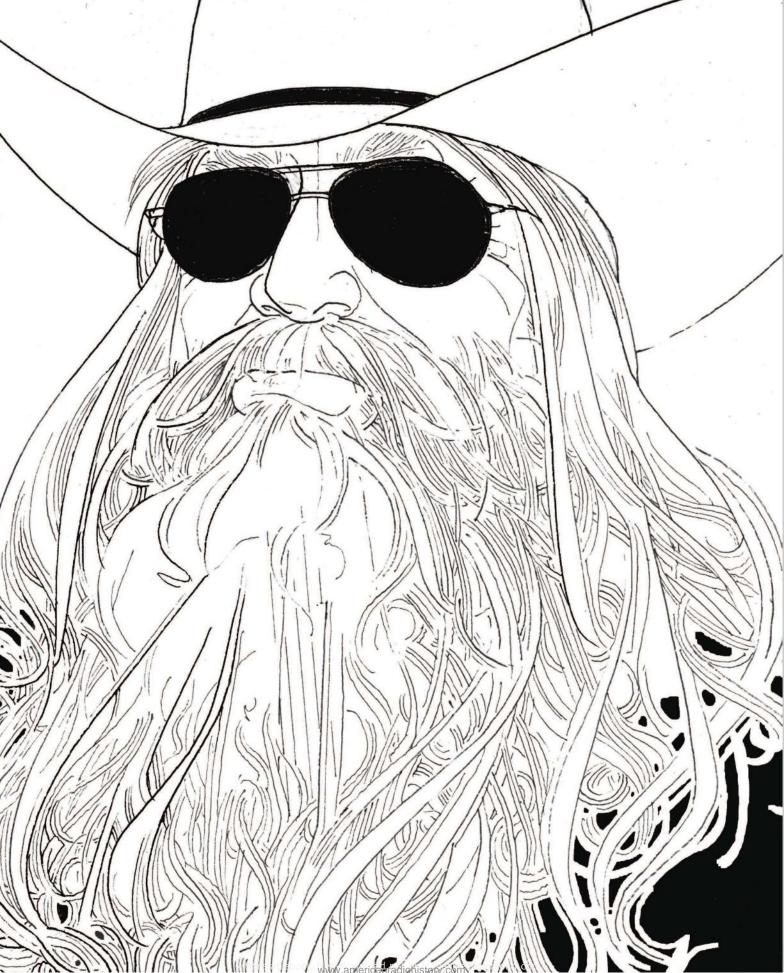
"I want to make sure he has a great career ahead of him," John, 63, says in a phone interview from Europe. "I don't want him driving around the country doing five shows a week in his bus any more. I just want him to be comfortable, have a new publishing deal, get him back into public consciousness and keep him there."

Russell certainly appreciates the efforts John has been making. "Between he and his manager, Johnny Barbis, they treat me like a king," Russell says in a phone interview from his home in Nashville. He jokes that at 68, he's "too old to be on the road," then qualifies that.

"I'm happy to have a job," says Russell, whose touring schedule in September listed such gigs as Tavern on the Main in Wise, Va.; Voodoo Lounge in St. Louis; and Knuckleheads in Kansas City, Mo. That's quite a contrast from New York's Madison Square Garden in 1971, where he was a pivotal player and performer on George Harrison's 1971 "Concert for Bangladesh," rock's first all-star benefit extravaganza. Russell's spotlight revival-style version of the Rolling Stones' "Jumpin' Jack Flash" just about stole the show from Harrison, Bob Dylan, Eric Clapton and all the others who were the piano player's peers.

The road now is far less glamorous. "It would be better if we had a slightly better bus, but it's what we do." Russell says. Yet he sounds like a man who's comfortable in his own skin wherever he is. "I'm always home," he says. "It's just that every day when I wake up I'm in a different location. I appreciate Elton trying to raise my [travel] class, though."





ELEPHANT IN THE ROOM

John's dedication to elevating the autumn years of his longtime idol is the result of an epiphany in January 2009 in South Africa, at a wildlife and game preserve where the singer/songwriter and his partner David Furnish and friends have started each new year on safari for the past seven or so years. "No, I do not shoot the animals, 100% no," John says, appalled at the thought. "That's so barbaric... I would kill someone who shot animals."

Furnish played a Russell recording and John began to weep, as the music transported him back to the days of miracle and wonder at the outset of his career. "It was the most artistic and creative time you could ever imagine," John says. And he deemed it an injustice that Russell, who galvanized so much of the creativity of the late '60s and early '70s, was no longer getting the attention he deserved.

After calling Russell, John phoned Burnett, to whom he had never spoken, but whom he knew was the person to produce the album.

"It's hard to do a duets record that doesn't sound forced," John says. "I wanted it to be like Robert Plant and Alison Krauss' 'Raising Sand,' " which Burnett produced.

Burnett also won an Academy Award in March for his work as composer and producer of the music in the movie "Crazy Heart." The film featured Jeff Bridges as an aging country star who gets back on his feet with the help of a former protégé turned superstar.

"Leon's career in recent years has been like 'Crazy Heart' without the drugs and booze," John says. "Not bitter, not the slightest bit bitter, but maybe he lost his confidence."

Russell was reportedly a little dazed when sessions for "The Union" began last winter. He had been out of the hospital for only about a week following brain surgery to correct a leak of spinal fluid from his nose, according to John. He and Russell appeared at the MusiCares tribute to Neil Young on Jan. 30, and the next night Russell performed at the Grammy Awards with the Zac Brown Band.

Though Russell has recorded prolifically through the years (his buoyant 2008 gospel album, "A Mighty Flood," is a recent treat), it has been some time since he's been surrounded by such first-class talent in the studio. Besides the two highly regarded piano players, Burnett brought most of his usual crew of musicians, including guitarist Marc Ribot, bassist Dennis Crouch and drummers Jim Keltner and Jay Bellerose. Keltner has not only worked with Burnett for 40 years: He was the man with the sticks on many of the records and tours that Russell helped make famous.

The 14 songs on "The Union" were written by John, his longtime lyricist Bernie Taupin, Burnett and Russell, in different combinations. The seven new John/Taupin compositions, especially "Gone to Shiloh," "Hey Ahab" and (with Burnett) "Jimmie Rodger's Dream," evoke the jaunts through early Americana they took on such '70s albums as "Tumbleweed Connection."

Russell has co-writes with Taupin ("I Should Have Sent Roses") and with John ("A Dream Come True"), but his solo compositions bookend the album: The bouncing, bluesy "If It Wasn't for Bad" kicks off the record, and the delicate, spiritual "The Hands of Angels" closes it.

There's one song on which all share credit, along with 71-year-old soul-gospel shouter from Atlanta the Mighty Hannibal (aka James Shaw). On the

album, it's called "There's No Tomorrow," which is a three-word chorus from the Mighty Hannibal's best-known tune, "Hymn No. 5," a chilling antiwar song released in 1966 as the fighting in Vietnam was accelerating.

"Leon started playing that song in the studio; he said, 'Do you know that Mighty Hannibal song?' "Burnett recalls. "It's got an incredible chorus, but the words were spoken about Vietnam, and it just wouldn't work with Elton and Leon singing about Vietnam. So we called him up and asked if he would mind co-writing a song with us. Elton picked up the phone and said, 'Hello, I'm Elton John. I'm a piano player and songwriter, and we'd like to write some new words for 'Hymn No. 5.' "

Russell got a chuckle when he got on the phone with the Mighty Hannibal. "He said, 'Leon, you're my idol too. You came to Atlanta 20 years ago and went on the radio and said, 'Welcome to Atlanta, home of the Mighty Hannibal.' "

The album is a natural blend of John's and Russell's styles, which weren't so dissimilar to start with. Each of them helped reinvigorate and redefine the place of piano in the rock and



pop of the guitar-dominated early '70s.

Russell, from Tulsa, Okla., was a teenager when he moved to Los Angeles and became a studio musician, a brick in Phil Spector's Wall of Sound and frequent participant in early Beach Boys sessions. He was a slim, lanky Mr. Everything with shoulder-length silver hair and onstage, at times, a top hat. His breakout was as a piano player on Delaney & Bonnie's "Accept No Substitute," the 1969 album that helped create the Southern rock explosion of the '70s.

"It seemed the core of that time for me," Burnett says. (When Delaney & Bonnie went on tour with Blind Faith, Eric Clapton so preferred their music to his own that he quit Blind Faith and signed on for 1970's "Delaney & Bonnie and Friends On Tour

With Eric Clapton.")

John became a star almost instantaneously in 1970, thanks to the rarest of combinations: relent-less hype by his American label, Universal/MCA, and talent that could match (and at times surpass) the expectations raised by the hardball promotion.

In one of rock's great upstart-meets idol moments, Russell was one of many members of Los Angeles' rock royalty who thronged the 300-seat Troubadour

for John's career-rocketing U.S. debut in August 1970.

"We had tried to get Elton for Shelter Records, but we missed him by a couple of weeks," Russell says. They did some shows together, John opening for Russell, at New York's Fillmore East in 1971. "I went out to watch one of them and said, 'My career's over. This guy is so much better than me,' "Russell recalls.

Russell's career wasn't over. But the music culture that had universally embraced both John and Russell was becoming sliced and diced by tightly formatted radio stations. Indulging his musical curiosity, Russell released a pure honky-tonk country album introducing an alter ego on "Hank Wilson's Back, Vol. I" in 1973: a fine record that may have diluted what would now be called his "brand" and sowed more confusion the following year when he released the self-explanatory "Stop All That Jazz."

In fact, it's a reasonable question to ask Decca GM Paul Foley: How will his label—Universal's adult and classical imprint—sell this classy collaboration by two artists whose sales heyday was decades ago?

"What we do is adult music," Foley says, "whether it's a PBS

Yesterday and today (clockwise from top left): LEON RUSSELL, circa 1970; ELTON JOHN and band performing at his now-legendary Troubador showcase in August 1970; John and Russell behind the boards in 2010.

show, Broadway cast album or Sting's 'If on a Winter's Night' [on Universal's Deutsche Grammophon]. We're experienced marketing to people without a hit single or MTV."

Media coverage will focus on mainstream outlets including the New York Times, Wall Street Journal, NPR, "CBS Sunday Morning" and "The View."

Decca has already had events with key retailers in Minneapolis, San Francisco, Seattle, New York, Austin and Amarillo, Texas, Foley says, with listening sessions and viewings of an electronic press kit excerpted from footage by Cameron Crowe. The former Rolling Stone wunderkind turned film director ("Almost Famous," "Jerry Maguire") had his cameras rolling through the recording sessions for "The Union" and plans to screen his documentary about the event in February 2011 at the Sundance Film Festival.

Foley says the album will be in Best Buy and Target circulars during street week and will be sold at Starbucks, but there aren't any retail exclusives. But there will be a deluxe edition with two bonus tracks and a longer DVD version of Crowe's press kit.

At retail, Russell can count on the enthusiasm and good will of record store owners like Terry Currier of Music Millennium in Portland, Ore. Currier regards the first rock concert he ever saw—a Russell show in 1973 at Portland Memorial Coliseum—as a life-changing event. Currier was a high school senior. When a guidance counselor asked where his college applications were, Currier told him, "I'm 17 years old, an assistant manager of a record store making \$2.25 an hour . . . It doesn't get any better than this."

With Russell and John such longtime personal favorites, Currier will pull out the stops for the album in the alt-rock magnet of Portland. "We will be putting up displays, giving it good instore play, telling our customers through our e-mail newsletter and Facebook and just talking it up to those who shop our store."

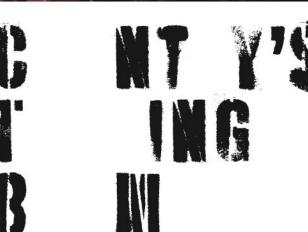
There will also be a John/Russell tour beginning Oct. 19 at New York's Beacon Theatre. After a stop in London to play the Roundhouse on Oct. 28, Russell and John will hit select American cities again from Nov. 3 (Hollywood Palladium in Los Angeles) through Nov. 21 at the Lakeland (Fla.) Center.

But John says he isn't through with Russell, not by a long shot: They expect to do more North American dates in 2011 and plan to do more recording as well.

"I want to make a record of 1950s songs, recording live with an orchestra, having Leon play piano and me just sing," John says. "I should have gotten in touch with him, maybe years before, but I'm a great believer that everything happens at the time it's supposed to. This is just such a joyous thing. I want to see his smile when he sees his name on the charts again."









Nashville's Stars Keep Selling In A Tough **Concert Season**

BY RAY WADDELL

While there are plenty of things to complain about across the touring landscape, life in country is good.

Most would agree that country music as a genre has outperformed the overall touring business in North America, fielding as many headliners as anyone can recall, and all did good business. And next year, it looks like country will have as many major headliners on the road as ever.

These are boom times for country touring. "I would say that country music is very consistent right now," says Brian O'Connell, president of country touring for Live Nation Entertainment. "In the past, it was always the big six or big seven: Randy Travis, Reba [McEntire], George Strait, Garth [Brooks], Vince Gill, Clint Black, Brooks & Dunn and Alabama. You had six to eight a year. For next year, it could be as many as 15 country headliners."

continued on >>p30

saying, 'We want to participate, but we can't at too high a level."

Veteran promoter Louis Messina, president of TMG/AEG Live, agrees. "The good thing about country [tours] is they're packaged well. They give people a lot for their money," he says. "Tim McGraw with Lady [Antebellum] is a great package. Keith Urban has always packaged well. With Kenny [Chesney], we always pride ourselves on our packaging. George/Reba/Lee Ann Womack, you just don't get any better than that."

Greg Oswald, co-department head for William Morris Endeavor's Nashville operation, points out that country fans are extremely loval. "As a business and an art form the fans are respected by the industry," he says. "The industry respects the fans from a business standpoint with things like ticket prices, and from a career standpoint the artists work hard not only to entertain them on record but also entertain them in the live shows and the other things that they do."

Among the country acts doing bang-up business on the road with Live Nation in 2010 are Brad Paisley, Brooks & Dunn, McGraw/Lady A. Rascal Flatts, Toby Keith, Sugarland, Gary Allan and the Zac Brown Band.

AEG Live did great business with Taylor Swift and Strait/McEntire. Also putting up good numbers were Urban and developing headliners Miranda Lambert and Jason Aldean.

The field is crowded and next year will be even more so, creating challenges in giving shows as much distance in a marketplace as possible.

"You can't keep 15 tours away from each other. It's virtually impossible," Connell says. "There are 52 weekends in a year. You don't compete with Santa Claus, you don't work on New Year's, so it condenses the year into three segments: January-March, the April-Labor Day deal and the fall cleanup. The compression of the calendar makes it very difficult. It's crowded."

Paisley broke through to the stadium level in 2010 and will play even more next year. And Kenny Chesney, country music's top touring artist, took 2010 off but will return to stadiums in 2011. At that level, an outfit can't bring two stadium shows into a market without some discretion, so Paisley promoter O'Connell has to be in communication with Chesney producer Messina.

Such communication is common in country. What separates Nashville from major music markets like New York and Los Angeles is its size and social atmosphere. One is likely to run into a competing agent or promoter at the local "meat and three" eatery, so relationships are generally chummy.

"We're all pretty good friends, which means there's no real hidden agenda," O'-

Connell says. "We all ultimately work for the act." If country is doing well, that's not a news flash. "We're doing the same thing in this town that people here long before me were doing," O'Connell adds. "Go back to the Oak Ridge Boys, Garth Brooks, Alabama; country is always consistent, every year, There's no such thing as a down year. There might be fewer acts touring, but there's still going to be huge superstars."

Messina, however, does have his concerns, the economy and

the spread of discounted tickets chief among them. "I have no idea what's going on with this economy," he says. "There are a lot of issues

that need to be addressed. The fire sales need to be addressed, meaning the two-for-ones or five-for-ones in the middle of a campaign, all these discounts. That to me is the biggest problem. People will always see a quality act if it's priced right."

While the business has changed, certain rules remain the same. "Every year we have this conversation: 'Oh, it's going to be too crowded. Where's

the next superstar?' This is my

38th year in the business and it has been the same thing over and over," Messina says. "When I was at PACE and developed the amphitheaters, we did cannibalize each other. We were trying to get people through the doors, book more shows, sell more tickets."

What did Messina learn from that? "Instead of booking more shows, you sell more tickets by doing less shows," he says. "[Strait] is the master of that. That's why he's the king and can tour as long as he wants. Just use

common sense: Right act, right city, right package, right price-they're coming. Just be smart . . . We don't have to invent anything."

• COUNTRY TOURING BOOKING

MASH ILLE'S FAMILY G LT

Country Booking Agencies Both Compete And Communicate

BY RAY WADDELL

There's a line in the Hank Williams Jr. standard "Family Tradition" that's particularly appropriate when it comes to the business of country: "Country music singers have always been a real close family." While that song veers off onto a rather different path, that specific line rings true among the Nashville booking agent community.

"I appreciate what I consider to be a relatively open and high level of communication between the different agents at agencies in Nashville," says Greg Oswald, co-department head for the Nashville office of William Morris Endeavor (WME).

Oswald is quick to point out that this communication isn't a new scenario. "We all grew up in what was already sort of a familial type of environment," he says. "The predecessors that all of us agents have were super friendly, and to some degree we're just a generation removed from those guys. If they were our fathers, so to speak, that's part of the culture we learned from them.'

That's not to say the agency business, Nashville and elsewhere, hasn't evolved, but the evolution has in many ways made the agencies more powerful.

"The entry of the big agency conglomerates— ICM, Creative Artists Agency [CAA], WME and to some degree a couple of other ones-created a basis for agents to be more sophisticated in their deal-making and their reach into areas outside of just concerts." Oswald says. "What that equates to is, the more leverage our agency has, the more leverage my client has in whatever area."

Oswald says the agencies have become the primary source of information as touring has become more important on the revenue scale than content in many cases. "If you have the lion's share of the top 250 revenue-producing artists in Nashville, the amount of touch points that you make available to clients is hard to match through any other [business] association that these artists have," he says.

At CAA's Nashville office, the agency's Rod Essig says, "Country is more than holding its own. We are very concerned about ticket prices and we work very hard at not putting one act on top of another."

Like the other agents, Essig says the Nashville touring community is communicative "day in and day out," and it helps that country tours are generally booked far in advance, more so than in other genres.

"As far as touring goes, 2011 is pretty much al-

ready on the boards, and for 2012 we're proceeding as much as we can, putting some holds in. We don't hide anything. We send copies of our routing to the guys at WME and Paradigm, they send copies to us, [Live Nation country touring president| Brian O'Connell gets stuff, AEG gets stuff. It's pretty transparent, and we talk all the time."

Oswald says WME is having a better year than last year, partly because the "economy has stabilized to some degree." But, more important, he adds, "the evolving part of our roster was relatively large, and it evolved: Gary Allan, Darius Rucker, Miranda Lambert; lots of them grew." Beyond that, WME added some established ticket sellers to its roster in 2010, including Alan Jackson and Reba McEntire.

At Buddy Lee Attractions, one of Nashville's most established booking agencies, president Kevin Neal says, "Country touring, as I've seen

it, is very strong. Where you hear complaints about other formats' tours canceling and tickets not selling, that's not the case in country.

"I would bet that [country] is the strongest format of music right now in the touring business, easily," Neal adds. "Not only do you have your headliners that have been headliners a while still selling tickets, but then you have the whole new breed."

Curt Motley, co-head of Paradigm's Nashville office, says, "In my

camp, we're holding our own and exceeding our expectations, and I think country overall this summer is doing very well. You're going into a market every single year and you're asking that consumer to choose you-and they are, they're choosing country."

The solid levels of business extend down to the smaller agencies.

"It's hard to believe, but our business is up this year," Bobby Roberts Co. VP Brian Jones says. "Most of our artists are in the soft-ticket business, which has been a safe, steady part of the business out there. But we've run the numbers, and almost every artist we've got is at least even with what they did last year as far as the volume of dates, and most are up by at least a little bit."

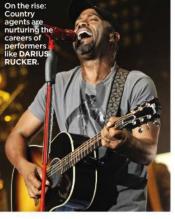
Jones says the tough economy has been a boon to smaller, local events in secondary and tertiary markets. "Those people aren't going on vacation as much," he says. "They may not be able to afford to go see Tim McGraw or Brad Paisley, so they're staying home and going to the county fair and seeing somebody that fair

may be bringing in."

The fact that country music is outpacing the business at large speaks to both artist development and maintaining established careers. The new blood is promising.

"There are a bunch of people that are just right there on the edge," Oswald says. "Lady Antebellum, that's new. Miranda Lambert, that's new. Dierks Bentley, Gary Allan, Darius Rucker, all will sell significant tickets. You've got Jamey Johnson, Eric

Church—that group that's on a different path. With artists like that, the shows are unbelievable. The fans just keep coming, and it's the most pure example of artist development there is."







The Arena at Gwinnett Center



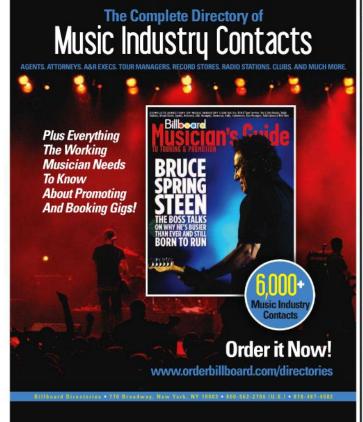


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BOXSCORE Concert Grosses

В	UX2	CORE concert Grosses	- 11
	GROSS/ TICKET PRICE(S)	ARTIST(S) Attendance Venue, Date Capacity Promoter	
1	\$5,480,048* *revised	DAVE MATTHEWS BAND, ZAC BROWN BAND	
	\$125/\$49.50 \$3,202,070°	Citi Field, Flushing, N.Y., 70,716-75,450 two Live Nation Shows one sellout DAVE MATTHEWS BAND, BEN HARPER & RELENTLESS7	
2	*revised \$70/\$48.50	The Gorge, George, Wash., S8,611 66,000 three shows Live Nation	
3	\$2,861,270 \$250/\$185/\$155/ \$95	LUIS MIGUEL The Colosseum at Caesars 16.853 Caesarts Wort (AEC Line Caesars Dalace	
4	\$2,180,153	CHER	
_	\$250/\$175/\$140/ \$95	The Colosseum at Caesars Palace, 18,084 Concerts West/AEG Live	
5	\$1,898,700 (£1,212,466) \$71,25/\$57.16	RUSSELL PETERS 02 Arena, London, Sept. 23-24 28,681 30,400 two shows Live Nation	
6	\$1,834,410 (\$1956,727 Australian)	TIM McGRAW, STEVE FORDE, JONAH'S ROAD	
7	\$1,363,100	HIGHFIELD FESTIVAL 2010: PLACEBO, BLINK-182 & OTHERS	
_	(€1.062,714) \$139,81/\$6,41	Störmthaler See, Großpösna/Leipzig. 22,583 Germany, Aug. 20-22 FKP Scorpio Konzertproduktionen	
8	\$1,196,280 (€932,659) \$126,98/\$15,39	AREA4 FESTIVAL 2010: PLACEBO, BLINK-182 & OTHERS Flugplatz Borkenberge, 23,735 Lüdinghausen, Germany, Aug. 20-22 25,000 three days	
9	\$1,178,440 (€927,253)	CHIEMSEE REGGAE SUMMER 2010: GENTLEMAN & OTHERS Almfischer, Übersee, Germany, 24,93.72.93. FKP Scorpio Konzertproduktionen	
	\$1,101,582	SMTOWN: KANGTA, BOA, U-KNOW, MAX, SUPER JUNIOR & OTHERS	
10	\$180/\$40	Staples Center, Los Angeles, 15,015 Sept. 4 AEG Live, Goldenvoice, Powerhouse	
11	\$1,024,190* *revised \$70/\$40	DAVE MATTHEWS BAND, BLACK JOE LEWIS & THE HONEYBEARS Superpages.com Center, Dallas, 20,093 Sept. 11 Live Nation	
12	\$1,010,425	DAVE MATTHEWS BAND, BLACK JOE LEWIS & THE HONEYBEARS	
	\$65	Xcel Energy Center, St. Paul, 15.545 Live Nation ROCK THE BELLS: SNOOP DOGG, WU-TANG CLAN & OTHERS	
13	\$972,911 \$150.50/\$86	Merriweather Post Paylion, Columbia, Md., Aug. 29 10,854 LM.P.	
14	\$857,067 \$99/\$24.75	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG First Niagara Pavillon, 17,220 Live Nation Burgettsown, Pa., Sept. 17 22801	
15	\$838,210	DAVE MATTHEWS BAND, BLACK JOE LEWIS & THE HONEYBEARS	
	\$70/\$40 \$792,301	Cynthia Woods Mitchell Pavillon, 16,249 The Woodlands, Texas, Sept. 10 SHAKIRA	
16	(\$813,693 Canadian) \$121,71/\$9,73	Bell Centre, Montreal, Sept. 15 9,712 sellout Evenko, Live Nation	
17	\$792,163 (£506,210)	OZZFEST: OZZY OSBOURNE, KORN, MURDERDOLLS & OTHERS O2 Arena, London, Sept. 18 12.643 Kilimanjaro Live/AEG Live	
18	\$70.42/\$62.60 \$758,344 (€599,690)	CHIEMSEE ROCKS 2010: BLINK-182, BILLY TALENT & OTHERS	
	\$48.05	Almfischer, Übersee, Germany, 17,134 sellout FKP Scorpio Konzertproduktionen AR RAHMAN	
19	(£461,975) \$230,66/\$53.82	O2 Arena, London, July 24 8,323 Victory Entertainment 12,000	
20	\$697,792 \$180/\$36	STING, ROYAL PHILHARMONIC CONCERT ORCHESTRA Bethel Woods Center for the 10,315 14,550 Bethel Woods, Live Nation	
21	\$696,564	SUMMER SPIRIT FESTIVAL: ERYKAH BADU, THE ROOTS & OTHERS	
	\$100/\$80/\$44	Merriweather Post Payilion, 12,100 LM.P. Columbia, Md., Aug. 7 19,500 LM.P. RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG	
22	\$690,951 \$99/\$20.50	Susquehanna Bank Center, Camden, N.J., Sept. 18 24,025 Live Nation	
23	\$681,310 \$100/\$30	SANTANA, STEVE WINWOOD Bethel Woods Center for the Arts, Bethel, N.Y., July 17 sellout Bethel Woods, Live Nation	
24	\$680,140 (\$703,129 Canadian)	JUSTIN BIEBER, JASMINE VILLEGAS	
	\$56.59/\$37.24 \$679,477	Rexail Place, Edmonton, Alberta, 13,874 selout AEG Live	
25	\$81.50/\$61.50/ \$39.50	1st Mariner Arena, Baltimore, Aug. 10 Concerts West/AEG Live	
26	\$674,535 \$91.50/\$23.25	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Comcast Center, Mansfield, Mass, Sept. 19 15,677 Live Nation	
27	\$652,941 (£420,970)	GUNS N' ROSES, DANKO JONES	
	\$77.55/\$69.80	Odyssey Arena, Belfast, Northern Iroland, Aug. 31 sellout MCD JUSTIN BIEBER, JASMINE VILLEGAS	
28	(\$666552 Canadian) \$56.97/\$37.49	Credit Union Centre, Saskatoon, 13,059 Saskatchewan, Sept. 17 AEG Live	
29	\$645,688 \$99/\$25	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Darien Lake Performing Arts 14,320 Live Nation Center, Darien Center, Ny. Sept. 3 20350	
30	\$636,175 (3665,387 Canadian)	JUSTIN BIEBER, JASMINE VILLEGAS	
	\$56.79/\$37.37 \$636,128	MTS Centre, Winnipeg, 12,422 Manitoba, Sept. 14 BLINK-182, TWIN ATLANTIC	
31	(€500,880) \$50.80	O2, Dublin, Aug. 31 12,522 selfout MCD	
32	\$629,679 \$65	DAVE MATTHEWS BAND, BLACK JOE LEWIS & THE HONEYBEARS Owest Center, Omaha, Neb., 9,818 26,814.4 Live Nation	
33	\$627,495	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS	
	\$65/\$25	The Gorge, George, Wash., Sept. 11 19,890 Live Nation BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS	
34	\$619,645 \$65/\$45	USANA Amphitheatre, West Valley City, Utah, Sept. 24 USANA Expression Stocker, 303 III MOORE & OTHERS 15,888 19,000 Live Nation	
35	\$615,940 \$99/\$20	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Verizon Wireless Amphitheater, 18,129 Auryland Heights, Mo, Aug 27 18,668 Live Nation	
	successions.	Maryland Heights, Mo., Aug. 27 19,868	

MTHE R AD

Boosting Buyers

Hall Of Fame Debuts At 40th IEBA Confab

It's the big 4-0 for the International Entertainment Buyers Assn., which marks the milestone at its annual convention Oct. 3-5 in Nashville.

IEBA was founded in 1970 as the International Country Music Buyers Assn. (ICMBA) as a nonprofit trade organization for talent buyers, concert promoters, agents, managers, artists and other related entertainment professionals.

Once the bastion of primarily regional country promoters and venues and large-fair talent buyers-and the agents who sell talent to them—IEBA has broadened its base to include large national promoters, casinos, corporate buyers, festivals, arenas and buyers of all types of music.

IEBA has always been an organization that appreciates its past, and it will again this year.

"By far the most special thing we've done [to commemorate the 40th] is create the IEBA Hall of Fame, which is brand new this year for the 40th and something we'll continue every year," IEBA executive director Tiffany Davis says. "We are inducting 34 people into the Hall of Fame; 25 of those are posthumous inductees that were very essential in the creation not only of the ICMBA but also really critical pioneers for country music, [the Country Music Assn.] and many other organizations."

The IEBA convention is about networking, showcasing talent in all genres and all fields of entertainment and exposing buyers to fresh acts for the buying season. The priority is to present what the sellers have to offer as buyers plan the coming year.

More than 50 acts will showcase at IEBA this year, including artists from Nashville-based offices of William Morris Endeavor, Creative Artists Agency, Paradigm, Agency for the Performing Arts and Buddy Lee Attractions. Showcasing for the first time will be Ojai, Calif.-based Paradise Artists, the Agency Group, Metro Talent and Pinnacle Entertainment.

Artists will perform at the Hilton Hotel, which is hosting the convention, as well as latenight shows at the Stage on Lower Broadway; independent artists will also be showcased.

While the music showcased includes R&B, heritage rock and contemporary Christian, country music remains the base, according to Davis. "We'll still be presenting more country than any other genre, but we're trying to cover quite a bit," she says.

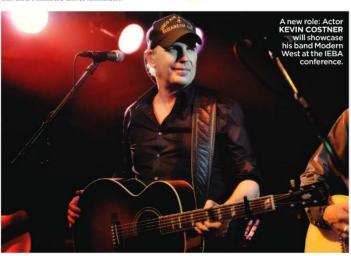
Among the more notable performers will be Kevin Costner with his band Modern West on Oct. 4, immediately followed by a questionand-answer session led by Great American Country host Suzanne Alexander.

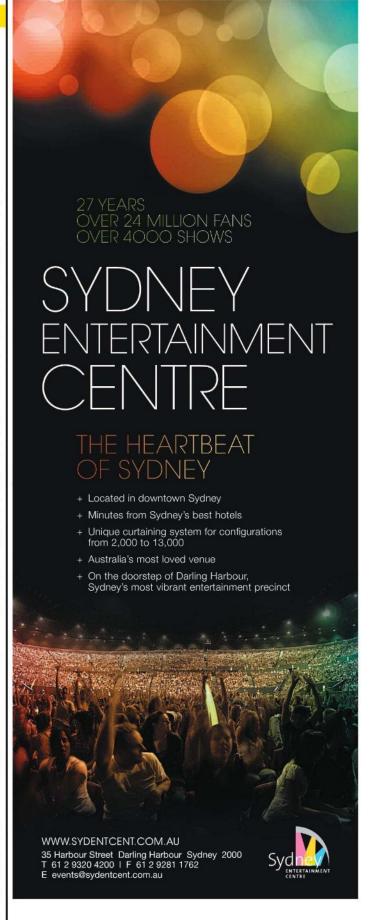
The broad base of genres reflects the expanded base of buyers. "We've reached out to major club buyers, and we have many more corporate buyers," Davis says. "We still get fairs and festivals, but also lots of casinos; lots of Indian casinos are coming, along with the buildings, performing arts centers that have supported IEBA for many years. It's really broad and quite a challenge trying to program for them. You have to really stop and think, 'Are we giving everybody something here?' "

Davis says that at 40 years old, "we're stronger than ever, with over 800 members and more than 500 people attending the conference. Sponsorships are at an all-time high. And we're making sure we pay attention and honor our past and don't forget it, because it's very important to our core members. But we're always looking at it with a fresh perspective."

BOXSCORE ALERT: This week's Boxscore chart contains revised data for seven recent bookings of the Dave Matthews Band, each marked with

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







WE ALL WANT TO CHANGE THE WORLD.





here are places we remember, all our lives, though some have

Seventy years after the birth of John Winston Ono Lennon, the memories and music live on.

We remember where we were that night those lads from Liverpool leapt a wild octave-"I wanna hold your hand!"-before a screaming audience on "The Ed Sullivan Show." And simply changed the world.

Or the days we carefully placed each vinyl gift from the Fab Four on a turntable, from the irresistible "Meet the Beatles" through the adventurous "Rubber Soul," from the psychedelia of "Sgt. Pepper" to the swan song of "Let It Be."

Or where we first heard the songs of John Lennon, solo artist: the quiet ferocity of "Working Class Hero," the tough idealism of "Imagine" or the buoyant hope of "Starting Over," and so many more.

And we grieve still for that December night in 1980 when a gunman struck on a street in New York, taking Lennon's life.

But not his legacy.

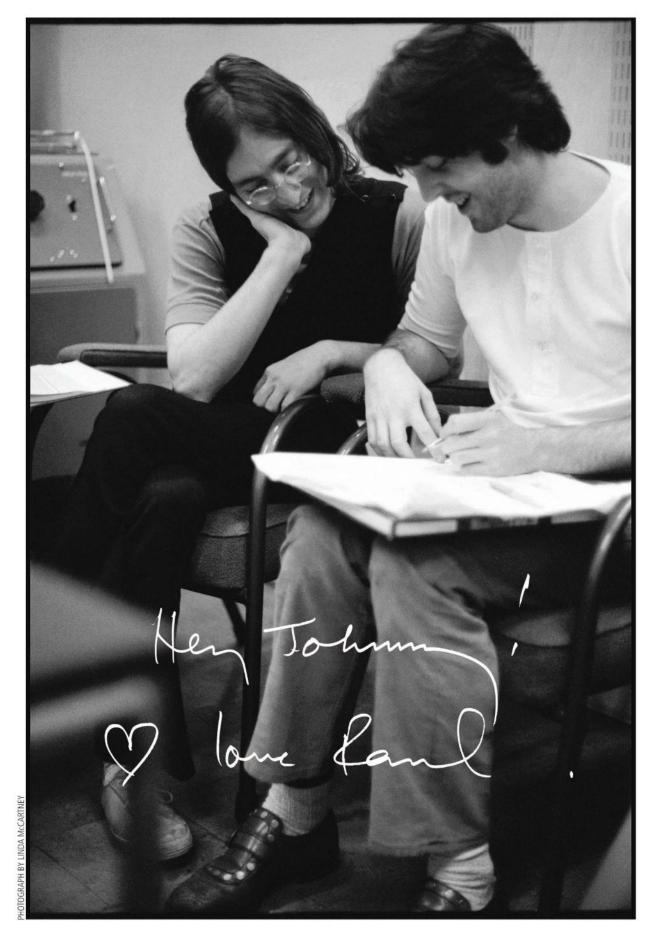
Now a younger generation can say, "There are places we remember," linking moments in their lives with the music Lennon created, whether with the Beatles or as a solo artist.

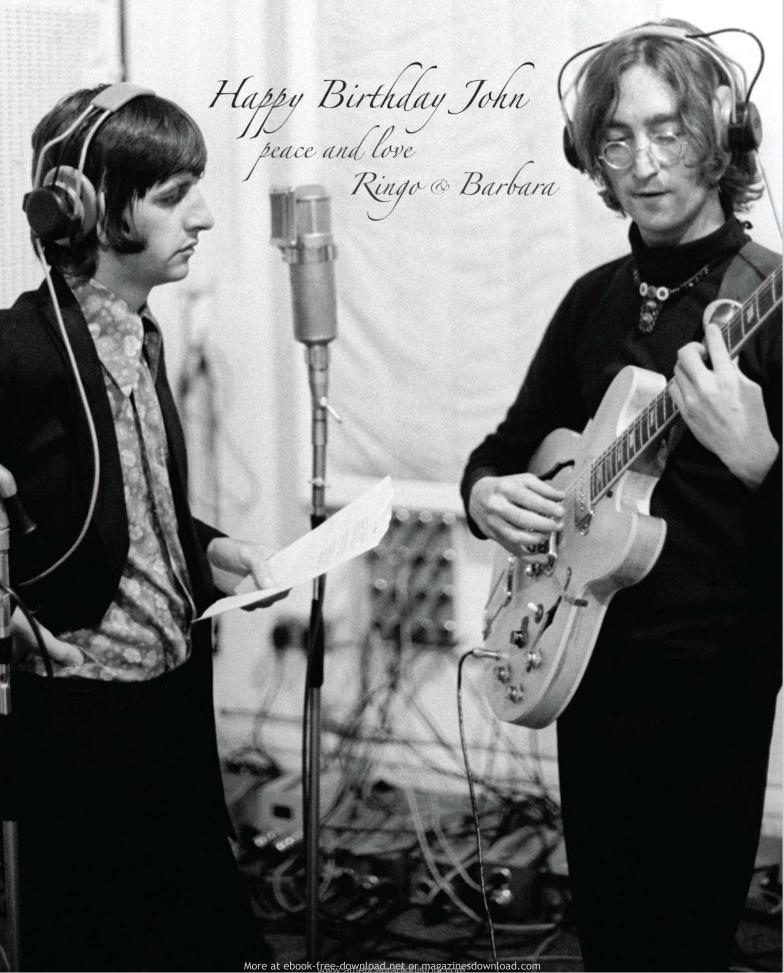
Younger fans have discovered the hits of Lennon & McCartney through the film

"Across the Universe," through the Cirque du Soleil show "Love" or through the interactive joy of playing "The Beatles: Rock Band" videogame.

And they've taken to the streets to protest wars from Iraq to Afghanistan, chanting Lennon's still-all-too-relevant demand, "Give Peace a Chance."

Seventy years after the birth of John Lennon, Billboard celebrates his legacy in this special feature.







YOKO ONO REFLECTS ON 'GIVING ENERGY' TO LENNON'S FANS

BY GARY GRAFF

ime has been good to Yoko Ono. Once derided by fans as a divisive force in the Beatles universe, Ono is now the trusted guardian and quality control overseer of her late husband John Lennon's legacy-all while maintaining her own career as a vital musical and visual artist and peace activist.

Ever since she completed "Milk and Honey" in 1984, Ono has presided over a continuing series of reissues and repackagings from Lennon's vaults-including the "Lennon" boxed set in 1990, the "Acoustic" compilation album in 2004, the limited-edition set of vinyl singles released in April to mark Record Store Day and a remastered edition of VH1's "John Lennon: Behind the Music"—as well as such ongoing projects as the John Lennon Educational Tour Bus and the John Lennon Songwriting Contest.

Her master stroke, however, comes with

this month's "Gimme Some Truth" campaign to mark the 70th anniversary of Lennon's birthday on Oct. 9, involving multiple releases by EMI Music in North America on Oct. 5 (and one day earlier in the rest of the world). The campaign features eight remastered Lennon solo albums and new titles including "Power to the People: The Hits," which will be available in two different versions; "Gimme Some Truth," a four-CD boxed set with songs divided thematically rather than chronologically; the "John Lennon Signature Box," with the eight remastered solo discs plus three discs of home tapes and Lennon's singles; and "Double Fantasy Stripped Down," which answers fans' long desire for a more raw representation of the comeback album that came out just three weeks before Lennon was shot to death on Dec. 8, 1980, outside his home in New York.

Ono was an active force in putting all of these

together-sitting in EMI's Abbey Road studios to remaster all 121 of Lennon's solo tracks, helping to group the compilations, choosing Lennon's own artwork to accompany the releases, even mending an estranged relationship with "Double Fantasy" co-producer Jack Douglas to bring him into the "Stripped Down" project.

It was arduous, exacting and emotional, she says, but ultimately a satisfying endeavor that gave even Ono new insight into and respect for Lennon's music, which she's trying to pass on to fans through these additions to his catalog.

How do you view your role with John's catalog and legacy? As a curator? Curator doesn't sound right. Protector, maybe.

What was the point of transition when you assumed that role? Was it immediately after his death?

I was always a protector, I think, but especially after John's passing. Before that, I was putting all my energy into the partnership we had and protecting John. John was the one who needed protection. John was the famous one out there. I was in the shadows, so I didn't need to have much protection.

'John said over and over again that one day we'll be in our rocking chairs together, watching the ocean or something, and waiting for Sean's postcard to come. We were thinking of our old age.'

So I was doing that job, and when John left suddenly, I thought, "What am I going to do? Where am I going to put this energy?" Of course I have my son [Sean], but that's a different story. There's a big, big, empty space there.

Then I thought, "OK, I can give my energy to John's fans that I gave John." So I announced that every year I'm going to give you something, and I think I was thinking one thing every year-but it turned out to be more than one thing, I think. I was doing my own thing as well, on the side, but with John's thing I think I've done quite a lot.

You do, in fact, have your own career in music and visual art, among other things. How do you balance those with what you do with John's catalog, or do they complement each other?

It's not that they complement each other. I would have felt guilty if I ignored John's work or did not do as much for John's work and concentrated on my work. So I concentrated my energy and effort more on John's work, and mine was more like, "If it happens, it happens." And it did happen, actually, but without my plan, in a way.

Prior to his death, did you and he ever talk about how you'd like each other to handle your individual legacies?

Well, no. We didn't think we were going to die. We thought . . . Well, John said over and over again that one day we'll be in our rocking chairs together, watching the ocean or something, and waiting for Sean's postcard to come, that kind of thing. We were thinking of our old age.

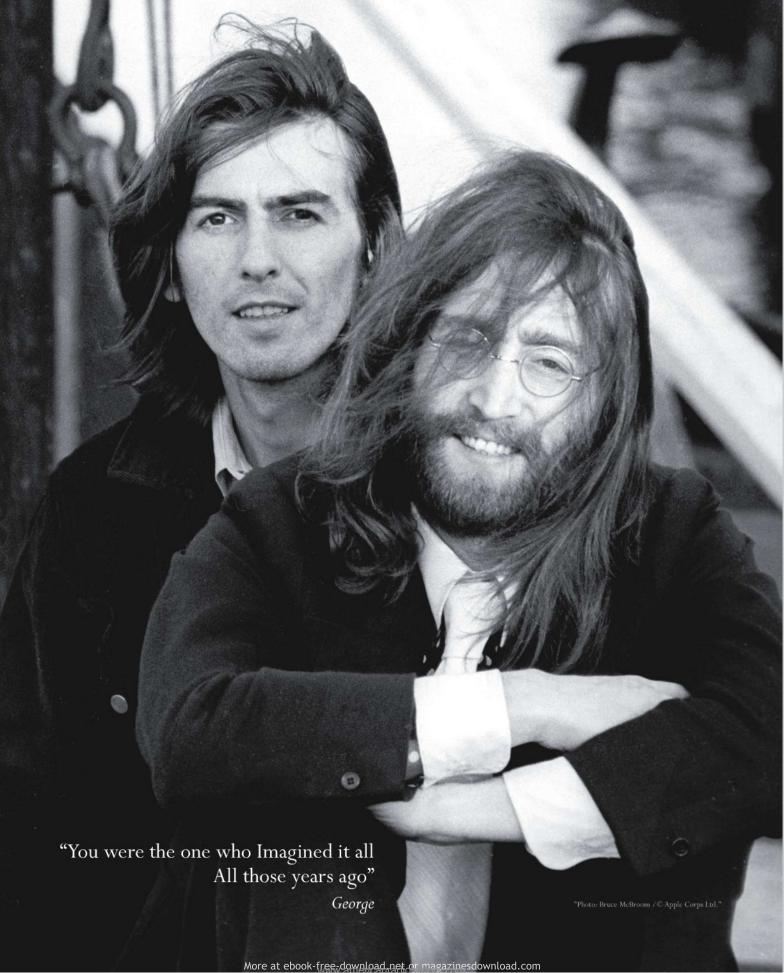
This all began with "Milk and Honey" in 1984. What was your vision for that album?

Well, there was no vision. When we were working on "Double Fantasy," that was the title that John coined, and I came up with "Milk and Honey" and saying, "The next one should be 'Milk and Honey.' " And John said, "Yeah, yeah, let's do that."

We had all the songs ready for "Milk and Honey," except that there were several songs of mine, like "You're the One," [that were] definitely created afterward. But I made it into basically featuring John, John's songs that he wanted on "Milk and Honey" to make it still a conversation, a dialogue between a man and a woman.

How did the "Gimme Some Truth" campaign take shape?

As you can imagine, this 70th birthday thing is really big. It was continued on >>p40



planned by Capitol and EMI from >>p38 initially, but when they told me this big plan, it's a kind of thing they've never done before, or I don't think that any record company has done, just presenting the ultimate John Lennon as a Renaissance man, in a way. It's not just music; it's some collages and things that have never been out there. I was really impressed that they were going to gamble with something like that, so I wanted to drop everything and

Does what's coming out represent the initial vision for the project or did you adjust some things in the plan?

I didn't really tweak it or anything. I just wanted to make sure the quality was tops-that's where I came in, I suppose, down to photos and everything. I wanted to make sure that I improved it, improved the choices. I was interested in every part of this project, actually, to the point where . . . I went to Abbey Road studios and remastered all John's songs, 121 of them.

What kind of experience was that?

That was sort of a big job for me, and it was kind of trying in a way, both physically and emotionally. I didn't think I was going to feel anything personally because I have been doing John's work for the past 30 years, so I thought I can just do it how I should do it-professionally.

But when I was doing that, I suddenly realized this was a new experience for me in a sense that I suddenly discovered or started to discover how good John was as a professional musician

and as an artist, and that really got to me.

I wish John was here so I could say, "Hey, you're good." [laughs]

What was it you heard that gave you that enhanced perspective?

Well, it started to happen when I would listen to the "Double Fantasy" stuff of John's. You know, in the '70s and '80s, around that time, the music world had a way of remixing things so the instruments were extremely big, strong, powerful, and they kind of buried the voice. And I used to say, "Let's just push up John's voice a little," and I couldn't do that as much as I wanted do. So this time, because it's "Stripped Down," we kind of dropped a few instruments and suddenly you hear John's voice and how he's singing, and his lyrics are very clear.

I didn't know that John was so good and unique-not just unique, but the classical diction. His diction was so perfect in a way that just that alone impresses you. It's almost like listening to a very professional actor doing Shakespeare. And of course you know the language is not Shakespeare, but I felt John was the Shakespeare of our age.

In listening to all of his music, what kind of insights did you get into his

development and growth as an artist? It was very interesting. What happened was listening from "John Lennon/Plastic Ono Band" [in January 1971], which was a brilliant work and affected the world very much-and not just the music world but the continued on >>p42

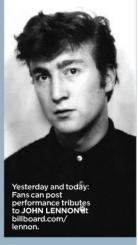
BILLBOARD SITES PLAN EXTENSIVE TRIBUTE COVERAGE

Billboard.com/lennon will feature an array of John Lennon tributes that will go live Oct. 4, including:

- Billboard archival coverage, with links to important Lennon-related stories from our pages during the
- Video tributes, in which such artists as Ervkah Badu and John Legend discuss what Lennon meant to them:
- A video timeline, showing the history of Lennon's life and legacy;
- A song contest, in which fans can submit videos of themselves singing a hit from Lennon or the Beatles and have other fans choose a winner:
- A photo gallery, showing how Lennon's fashion and style legacy is carried on by contemporary

Fans also may learn how to win copies of the new reissued Lennon albums and boxed sets.

Billboard.biz/lennon will feature tributes from executives and artists (including Julian Lennon) and a report on John Lennon's ongoing business



"You are all geniuses, and you are all beautiful. You don't need anyone to tell you who you are. You are what you are. Get out there and get peace, think peace, live peace, and breathe peace, and you'll get it as soon as you like."

Here is to 70 years of John being John.

Photo: Jain Macmillan



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'I was

remastering

and I was

listening to

every note.

And it was

hard for me.

It really was.'

from >>p40 world per se-to "Imagine" [in October 1971], which in its own way is fascinatingly brilliant.

And then "Mind Games" [in 1973], which was not accepted too well at the time-in fact, it was kind of ignored-but it's a brilliant work. And then you go to "Walls and Bridges" [in 1974], which I think is exactly as good as "John Lennon/Plastic Ono Band.

And then "Rock 'N' Roll" [in 1975], that was pretty good. That kind of showed his roots, his musical roots. He had the roots and the training and the love for that music, and he sang so well. At the time there was a lot of difficulty for him in L.A., and everybody was talking about that. But he managed to create two beautiful albums, "Walls and Bridges" and "Rock 'N' Roll."

So I started to have new respect for him, and that was very hard for me to start to respect him again in that way instead of just in abstract. It was not an abstract thing at all; I was remastering and I was listening to every note. And it was hard for me. [Ono begins to choke up] It really was.

Did you come away with the impression that he was a fearless artist?

Definitely. He was an inspired artist, and when he was inspired to write something and

record something, he didn't have to do it twice. It just came from him. I don't know how to describe it, but when you go through it, when you go through all of this you will have a picture of an incredibly talented, brilliant man whose work actually changed the world-or it changed the map of your brain, let me put it that way.

Was that his intent while he was making this music?

Well. I don't know. He was meant to do it. I think he was an inspired artist. He could not control himself; he just dished out all the things he was inspired to dish out. But also, he was aware it was very, very dangerous. I knew that he knew he was playing a dangerous game. "Gimme Some Truth" is what he was thinking, so he was pushing that to the point that it might have been dangerous, and he was probably too daring for his own good. He knew that. He always said, "It's a little bit much, isn't it?"

Do you feel he was always like that, or did he reach a transition point as an artist to

be more daring?

He was dying to be daring when he was with the Beatles. and he was in certain ways. But also he was very caring about his position. He did not want to do something that would be hurtful for others or be hurtful for the reputation of the Beatles as a band. He did manage to do some things that were not particularly good for the band, I suppose-"bigger than Jesus" or whateverand he knew that. So it was very difficult for him.

He was really trying not to do anything that would be too controversial when he was a Beatle. And when

he became an individual, he was free and, from the beginning, being himself. "John Lennon/ Plastic Ono Band," that was a pretty daring album, and you can go from that to "Imagine" and whatever else he did and see it too.

continued on >>p44

EXCLUSIVE RECAPS OF SOLO SINGLES, ALBUMS

In one of the most bittersweet moments in the history of the Billboard Hot 100, John Lennon's joyful single "(Just Like) Starting Over" from the album "Double Fantasy" debuted on the chart and rose to No. 1 just as fans worldwide reeled from the death of the artist in December 1980. The song spent five weeks atop the Hot 100 and ranks as the most successful of Lennon's songs on that chart.

'Woman," also from "Double Fantasy," ranks just below it on this exclusive Hot 100 recap of Lennon's top 10 solo hits. It spent three weeks at No. 2 on the chart.

"Double Fantasy" is No. 1 on our exclusive Billboard 200 recap. The Geffen Records album spent eight weeks at No. 1 after its chart debut on Dec. 6, 1980, on that chart, "Imagine" and "Walls and Bridges," which both hit No. 1, rank No. 2 and No. 3, respectively.

Lennon's top 10 Hot 100 hits list is based on actual performance on the weekly Hot 100 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least.



Lennon's top albums are ranked by peak position on the Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

LENNON'S TOP SINGLES AND ALBUMS

Rank	Title	Debut Date	Label
1	(Just Like) Starting Over	11/1/80	Geffen
2	Woman	1/17/81	Geffen
3	Instant Karma (We All Shine On)*	2/28/70	Apple
4	Whatever Gets You Thru the Night**	9/28/74	Apple
5	Imagine	10/23/71	Apple
6	Nobody Told Me	1/21/84	Polydor/PolyGram
7	#9 Dream	12/21/74	Apple
8	Watching the Wheels	3/28/81	Geffen
9	Mind Games	11/10/73	Apple
10	Power to the People***	4/3/71	Apple

Rank	Title	Peak Position	Debut Date	Label
1	Double Fantasy*	1 (8 weeks)	12/6/80	Geffen
2	Imagine**	1	9/18/71	Apple
3	Walls and Bridges	1	10/12/74	Apple
4	John Lennon/ Plastic Ono Band**	6	12/26/70	Apple
5	Rock 'N' Roll	6	3/8/75	Apple
6	Mind Games	9	11/24/73	Apple
1	The Plastic Ono Band— Live Peace in Toronto 1969**	10	1/10/70	Apple
8	Milk and Honey*	п	2/11/84	Polydor
9	Shaved Fish	12	11/8/75	Apple
10	Acoustic	31	11/20/04	Capito

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from >>p42 As musical collaborators as well as a couple, how did you feed off of and push each other?

I don't know-just by being us. Just by being me and being him. We were not trying to influence each other so much; just the fact we were together. [Being] in close proximity is what did it, I think.

It's interesting that you chose the original mixes for the remastering the eight solo albums rather than those you yourself supervised when the albums were first reissued in 2005. Why?

Because this is what John did originally. I did my best back then, too, but this is obviously better. This came out better, and that's probably because I did it from the original [mixes].

Why was it important to have "Double Fantasy Stripped Down" be part of this campaign?

Well, part of it is I hear about all these "stripped down" things and lots of people were doing it. So I was like, "Why don't we do that, too?" I'm one of those people-and John was, too-we're just open to any interesting possibilities that are presented to us for creative work. So I thought, "That's a good idea. Let's do it."

Did you have any apprehension about bringing Jack Douglas into the project?

I was a little nervous because of the years that we have not communicated and I thought it was going to be hard. But I felt good about that decision because a lot of water passed under the bridge. Actually, it worked so well. He was very nice about it, and I was very impressed with Jack for his sensitivity, musically, but also in the partnership. It reminded me how good he was, too. We worked very well together. We were on the same page and we just did it very quickly.

The "Gimme Some Truth" boxed set is very interesting, too, in its grouping of songs by theme. How did that come about?

I didn't come up with the idea. EMI came up with the idea, and I really went for it. Some people like to not listen to the activist kind of songs and they just skip it. So by doing [the boxed set] it's, "OK, anybody who wants political songs, there you have it. Anybody who wants romance, now you have it." I think it's very

accommodating to the people who want to buy these things.

How does working with John's catalog jibe with and differ from your role with Beatles projects?

Well, they're John's songs in the Beatles, too, and I mainly try to protect John's end in the Beatles. Olivia [Harrison] is doing that for George, too. We all share and I have my opinion as representing John.

Is it a relatively smooth relationship these days?

Well, Olivia is such an incredible, intelligent

woman, and I respect her very much and most of the things she comes up with I'm usually on the same page with her. Paul [McCartney] and Ringo [Starr], too, they're very intelligent guys, and, actually, if the world can do the same thing we have done, it would

be a very peaceful world. We became kind of

mature enough to know that it's so wasteful to argue so much and to be in opposition to each other. So unless there's something really wrong, we're usually in the same boat.

What are the Beatles projects you've been particularly happy with?

Well, Cirque du Soleil [which created a Beatles show in Las Vegas and the related "Love" albuml is something that George and Olivia brought. That was a very good one. And the "Rock Band" [videogame] is something [George Harrison's son] Dhani thought of, and that was good, too.

What have you turned down through the years?

Not much, really. I think "The Beatles Anthology," the film, that was an earlier time. The Lennon camp's vision of the whole thing was slightly different from the other three at that point.

Where do the ongoing projects, such as the songwriting contest and the tour bus, fit into the overall philosophy of preserving John's legacy?

I really like to promote things that are positive, and I think that John would have loved the fact we're doing all these things. I

think it's important that we think of helping the next generation rather than putting them in a very difficult position, which we are doing politically. But I think that at least on a music level I want to make sure that we do something for them.

Do you hear much of the music that gets submitted to the songwriting contest?

Oh, yeah, it's incredible. The music is so exciting, but also children are so quick to take to it. I think that the future is going to be beautiful because this planet is going to be a planet



Mind games: JOHN

LENNON'S

world-or it changed the

map of your brain, let me

music changed the

Do you think John would still be making music at 70?

Well, if he wanted to, he would. I find through my experience that it's almost easier to make music now, and the experience helps. And it's such a pleasure and it's good for our health, so more people should make music as they get older.

> You mentioned earlier the goal of giving us something related to John every year. The "Gimme Some Truth" campaign is a mother lode, but what's next?

Wow [laughs], this is the bonanza year, so I don't know what we can do next year-but already there's things we're planning.

Anything you can mention, or will it have to be a surprise?

Exactly, but you're going to know anyway, because we want you to know-when we're ready to tell you.

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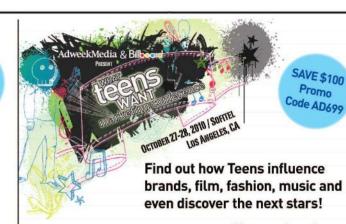
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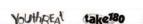
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The "Gimme Some Truth" catalog campaign from EMI Music is the centerpiece of the music company's commemoration of what would've been John Lennon's 70th birthday

Overseen by Yoko Ono, the campaign will include remastered and repackaged recordings to be released Oct. 5 in North America and one day earlier in the rest of the world.

Here's a description of the releases.

- · "Gimme Some Truth" is a four-CD set containing 72 of Lennon's songs, organized uniquely by themes: "Working Class Hero." "Woman," "Borrowed Time" and "Roots."
- . "Power to the People: The Hits" contains 15 of Lennon's best-known and top-charting

songs: "Power to the People," "Gimme Some Truth," "Woman," "Instant Karma (We All Shine On)," "Whatever Gets You Thru the Night," "ColdTurkey." "Jealous Guy." "#9 Dream." "(Just Like) Starting Over," "Mind Games," "Watching theWheels," "Stand by Me," "Imagine," "Happy Xmas (War Is Over)" and "Give Peace a Chance," An "Experience Edition" of this collection will include a DVD of these songs.

- · "Double Fantasy" arrives in two editions: a remastered version of the original 1980 disc, which won the Grammy Award for album of the year, and "Double Fantasy Stripped Down," with new mixes produced by Ono and Jack Douglas, who together co-produced the original album. Sean Ono Lennon created the drawings used for the cover of "Double Fantasy Stripped Down."
- · "Some Time in New York City" contains remastered versions of the 1972 studio tracks. as well as a second disc featuring six live cuts that were included on the original album.
- · "John Lennon Signature Box" contains 11 CDs, including remastered versions of eight of Lennon's albums: "John Lennon/Plastic Ono Band" (1970), "Imagine" (1970), "Some Time in New York City" (1972), "Mind Games" (1973), "Walls and Bridges" (1974), "Rock 'N' Roll (1975)," "Double Fantasy" (1980) and "Milk and Honey" (1984). The boxed set also will include discs of key singles and 13 previously unreleased home recordings, as well as essays written by Yoko Ono, Sean Ono Lennon and Julian Lennon.

-Thom Duffy

'It's an honor and a privilege to be able to represent the incomparable work of John Lennon, as a recording artist with the Beatles and in his own right, and also as a songwriter. His recordings have captured the hearts and minds of music fans across the world for almost 50 years. and his catalog of songs is one of the most treasured bodies of work ever created. The inspiration he provides to performers and writers to this day ensures that his legacy will last for many years to come.'

> -ROGER FAXON EMI Group, CEO

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EVENTS SET TO HONOR LENNON

ust as the songs of John Lennon won the hearts of fans worldwide during his lifetime, an array of events and projects are marking the 70th anniversary of Lennon's birthday on Oct. 9.

- Yoko Ono is due to headline "We Are Plastic Ono Band" tribute shows Oct. 1-2 at the Orpheum Theater in Los Angeles on a bill with Lady Gaga, Iggy Pop, the RZA, Perry Farrell, Sonic Youth's Kim Gordon and Thurston Moore. and others
- On Oct. 3, Ono will discuss Lennon's life and legacy in a program at the Clive Davis Theater at the Grammy Museum in Los Angeles. The event will open the museum's exhibit "John Lennon, Songwriter," focusing on his roots. influences and his songwriting work, both with the Beatles and as a solo artist.
- On Oct. 9, Ono will be in Iceland to present the biannual Lennon Ono Grant for Peace Award to "Gasland" director Josh Fox, nature/ culture writer Michael Pollan, author/human rights activist Alice Walker and human rights/ safety activist Barbara Kowalcyk. She'll attend the annual lighting of the Peace Tower and per-

form with Sean Ono Lennon and the Plastic Ono Band in Reykjavik.

- · On Oct. 9. Lennon's hometown of Liverpool will host his older son, Julian Lennon, and his first wife. Cynthia Lennon, at the unveiling of an 18-foot-high monument titled Peace and Harmony in the city center. The work was commissioned by Global Peace Initiative, an arts organization based in the United States.
- On Nov. 2, Hard Rock Cafe International will present "Imagine There's No Hunger: Celebrating the Songs of John Lennon," a concert at the Hard Rock Cafe Hollywood to benefit the Grammy Museum and WHY Hunger, which fights hunger and poverty worldwide.
- · An all-star tribute concert to honor Lennon is planned for Nov. 12 at the Beacon Theater in New York to benefit the Playing for Change Foundation, with a lineup that will include Jackson Browne, Patti Smith, Cyndi Lauper, Aimee Mann, Shelby Lynne, and others.
- PBS on Nov. 22 will debut a new American Masters documentary, "LENNONYC," from WNET.org, that focuses continued on >>p50



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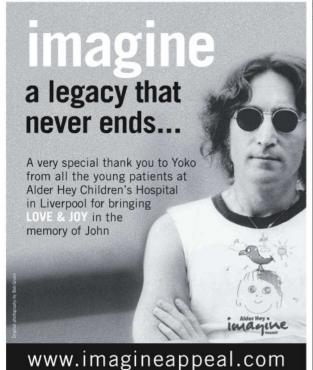
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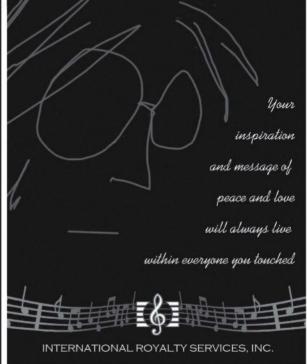
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on Lennon's life with Ono and their son. Sean, in New York in the '70s. The film premiered at the New York Film Festival on Sept. 25 and was promoted with a new PBS podcast series.

- The Montblanc John Lennon Edition Writing Instrument, a series of three luxury pens to honor the artist's creativity and style, was unveiled Sept 12 in New York, Tokyo, Hong Kong, Mexico City and Berlin, Proceeds from sales will benefit cultural and educational groups. At the New York event, filmmaker Sam Taylor-Wood presented "Nowhere Boy," his film about Lennon's early years.
- The John Lennon Educational Tour Bus will be present at the Plastic One Band concerts and Grammy Museum events in Los Angeles. The bus offers workshops to students on state-of-the-art audio and video equipment. It began as an offshoot of the John Lennon Songwriting Contest. (In August, the tour bus created a scholarship with the SAE Institute in Nashville named for SAE student Dan Brown, who died in Nashville's spring floods.)
- · Liverpool's Echo Arena will host a tribute concert, "Lennon Remembered," on Dec. 9 to benefit three charities: the Alder Hey "Imagine" Appeal, local radio station Radio City's Cash for Kids promotion and the Mathew Street Festival. The lineup for the concert hasn't vet been announced







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Jorge Drexler

Record of the Year, Song of the Year, Best Singer-Songwriter Album, Best Long Form Music Video

Jorge Luis Piloto

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Julieta Venegas

Julio Reyes C. Kany García

Koko

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Song of the Year, Best Singer-Songwriter Album

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The Latin Grammy Preview

NEW TALENT AND VETERANS TO SHINE AT AWARDS SHOW

BY LEILA COBO

The Latin Grammy Awards will celebrate their 11th anniversary on Nov. 11 with a return to Las Vegas' Mandalay Bay Resort & Casino and a broadcast on the Univision network

The return to Las Vegas, where the awards garnered their highest ratings last year, marks the beginning of a three-year agreement among the Latin Recording Academy, Univision, the Mandalay Bay Events Center and the Las Vegas Convention and Visitors Authority to host the Latin Grammys at the Mandalay Bay through 2012.

The awards will be once again presented by Heineken, with additional sponsorship by the American Heart Assn., McDonald's, Verizon, 7-Up, Hennessy, Degree, Dove, Axe, Dodge and Univision Radio.

On Nov. 10, the Latin Recording Academy will honor Placido Domingo as its Person of the Year. Lifetime achievement awards will be presented to artists João Donato, Armando Manzanero, Las Hermanas Marquez, Joseito Mateo, Jorge Oñate and Susan Rinaldi, for "creative contributions of outstanding artistic significance." Trustee awards for achievement in nonperforming roles will go to TV producer Miguel Bonilla, composer/producer Juan Carlos Calderon and Brazilian TV host/actress Hebe Camargo.

The Latin Grammys are given in 49 categories for albums or songs that are at least 51% in Spanish or Portuguese and released between July 1. 2009, and June 30, 2010. Unlike the Grammys, which specifically honor recordings released in the United States, the Latin Grammys recognize recordings released throughout the world,

guage and eligibility period requirements.

The vast area that the Latin Grammys encompass-from the United States to Argentina and from Brazil to Portugal-and so many places in between where Latin music is made and nurtured, make for an eclectic assortment of nominees.

This Billboard special feature offers a look at the nominations in key categories-best new artist, producer of the year and song of the year.



Best New Artists ESTRELLA Known simp singer taps

Rising Star Nominees From An Array Of Latin Lands

BY JUSTINO AGUILA

as acts that have released recordings that "first establish their iden-

ALEX CUBA

At the age of 4, Alex Cuba made his first national TV appearance playing claves in a group directed by his father in his native Cuba. Now a resident of Canada, he has emerged as an artist who records

primarily in Spanish but also in English, with tenderly written lyrics and soulful compositions. Leading the Alex Cuba Band, he earned a Juno Award in Canada for best world music album for his group's 2006 debut album, thanks to the single "Lo Mismo Que Yo." In 2009. Cuba collaborated on Nelly Furtado's "Mi Plan," co-writing nine songs including the single "Manos Al Aire," and provided guest vocals. His new self-titled album was released on Caracol Records and highlighted by the pop anthem "Solo Tu."

Known simply as Estrella, this singer taps into her own geographical history by taking inspiration from her native Spain and her parents, who also were musicians. She has described her music as soul, with elements of jazz, blues, flamenco and a dash of funk. Her latest Warner Music album, "Black Flamenco," features 10 songs, including "Todo Cambiara," with a lyric that conveys a message of hope. Offereverything from sensuality to social issues, Estrella taps influences that range from James Brown to Nina Simone.

Hailing from Brazil, Maria Gadu began recording herself singing into tape players at the age of 7 and performing in front of her

family in São Paulo, Brazil. Now in her early 20s. Gadu's passion for music is paying off as she gains notice in her homeland and beyond. The singer has made a smooth transition into a mature artist on her self-titled CD from Som Livre/Sony Music, through such lovely and breezy compositions as "Tudo Diferente" and "Bela Flor."

JOTDOG

Maria Barracuda and Jorge "Chiquis" Amaro are the duo behind the Mexican pop band Jotdog. They've captured the attention of young fans with such songs as "Lo Que Digo Yo" and the chilling "El Beso," a song about a kiss that goes wrong. Barracuda offers a strong and whimsical onstage presence with a silky smooth voice. She and Amaro take their

pop in unexpected directions Their self-titled debut album. released in Mexico last September, arrived as a digital release Sept. 14 from Capitol Latin in the United States.

Chilean songwriter Koko, who in first performed in the band Gulp! at the age of 13 and later turned to producing for other artists. But now Koko is receiving recognition for his own music and has gained critical acclaim in Mexico, where he's signed to Warner Music. Songs showcasing his catchy hooks, such as "Locomotora" and "Valiente," the latter also the title of his current album, have garnered substantial airplay while TV appearances have beined Koko build his audience.

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POP BY JILL MENZE

BACK TO SCHOOL

David Archuleta Kids Around On 'The Other Side Of Down'

David Archuleta is finally getting a chance to act his age. Although he's been singing since he was 6, the 19-year-old Utah native has projected a mature voice wise beyond his years. as evidenced during season seven of "American Idol," where his ballad-ready tenor landed him the runner-up spot behind rocker David Cook

His 2008 self-titled debut also highlighted the power of Archuleta's voice and went on to sell 762,000 copies, according to Nielsen SoundScan. But the effort failed to capture

his teenage spirit, save for the age-appropriate breakout single "Crush," which has sold 1.9 million and peaked at No. 2 on the Billboard Hot 100.

Now with his sophomore effort, "The Other Side of Down," due Oct. 5 on Jive, it's Archuleta's turn to put his goofy. young self on display, this time through lively, upbeat pop tunes.

"My goal with the album was to make it as 'me' as

possible," says Archuleta, who helped write 10 of the set's 12 tracks. "I wanted to introduce people to the kind of goofy, dorky, weird personality I have. The first album had a lot of great pop songs, but this album is so much more personal.

For the release, Archuleta tapped "Crush" writers Emanuel Kiriakou and Dave Hodges, who contributed two songs, as well as cowriters Sam Hollander and Dave Katz, among others. Writing sessions took place in Nashville ("People asked if I was there making a country album," he recalls), in between the release of Archuleta's holiday album, "Christmas From the Heart" (which

has sold 212,000, according to SoundScan) and work on his book, "Chords of Strength: A Memoir of Soul, Song, and the Power of Perseverance," published in June.

The album's first single, "Something Bout Love," was released July 20 and has sold 45,000 downloads, according to SoundScan. Elsewhere, Archuleta delivers an uplifting, positive message on "Things Are Gonna Get Better." and his bovish charm is on display on songs like "Elevator." which Archuleta notes was inspired by a dream

"It was a random dream I had about these different elevators and trying to figure out what floor to get off of," he says. "It's about

'I wanted to

introduce

people to the

kind of goofy,

dorky, weird

personality I have.'

-DAVID ARCHULETA

how life is sometimes an endless ride. You may not be sure where you're going." "Elevator" is set to impact hot AC stations Oct. 4

The shift from run-of-themill balladry that first solidified Archuleta's post-"Idol" fan base to a more current pop sound puts him in line with peers like Justin Bieber and Miley Cyrus who currently saturate the teen and tween market.

In fact, past appearances on shows including

"iCarly" and "Hannah Montana" in 2009 notably broadened Archuleta's reach to teens and tweens. "So many kids now recognize me from that," he says.

The "Other Side of Down" campaign is heavily targeting that age group with a back-toschool campaign at 750 junior high and high schools across the nation. Jive Label Group director of marketing Nicole Bilzerian says the campaign, which kicked off Sept. 27, is servicing schools with promotional items like bookmarks and locker posters, as well as the "Something 'Bout Love" single and video for school radio and TV station consideration. Individual school newspapers will also feature single and album reviews in the coming weeks.

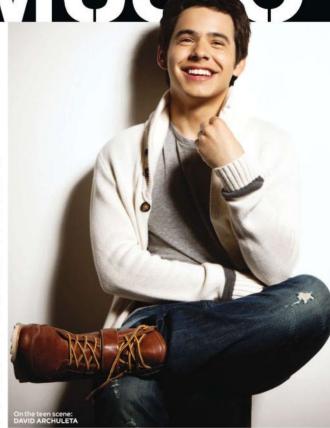
'Given David's core demographic of tween and teen girls and the timing of this album. this is a way to target David's fans directly and super-serve them with promotional goods," Bilzerian says.

She adds that the label is also focusing on Archuleta's website and his mobile fan club, which has more than 40 000 subscribers and is among Sony's biggest. "We've had a lot of success because he's so active." Bilzerian says. "He's calling in and leaving messages for fans directly."

Bilzerian notes that Archuleta's familyfriendly image lends itself easily to brand tieins with the likes of Justice, a lifestyle brand for teen and tween girls with nearly 900 U.S. stores.

"David's core fan base is in large part the same demo as the Justice consumer." Bilzerian says. "So we've worked hard to develop a cross-promotional partnership that generates additional awareness for David and offers a musical element to the Justice experience in stores, online and within the community."

Archuleta has been doing a radio tour that will carry through the release, where he's been performing rather than just hitting the interview circuit. "We picked markets he could perform in, because that's one of his best assets,' Bilzerian says. "He gets onstage and sings and gives everyone chills."



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LATEST BUZZ

>>>M.I.A., IGGY TO HEADLINE BIG DAY

Tool, Rammstein, Iggy & the Stooges, M.I.A. and LCD Soundsystem lead a formidable lineup for the 2011 Australasian Big Day Out tour details for which were announced Sent 20 Among the big-name domestic contingent will be Grinderman Wolfmother, Bliss N Eso. Angus & Julia Stone and Airbourne, on what promises to be a heavier-than-usual show. "This is by far our higgest and most diverse appouncement ever" organizers Ken West and Vivian Lees said as the first round of names was revealed.

>>>PALTROW TO

After days of speculation online. Gwyneth Paltrow will appear on "Glee" this season, the show's creator says. "Yes, it's true." Ryan Murphy told UsMagazine.com. "She is a fan of the show." According to Murphy. who's friends with the actress. Paltrow will "be playing a substitute teacher who Matt Morrison's character DWILL falls for" He added: "She will be doing three or four coloe?

>>>MISTRIAL IN BANTON CASE

A Florida judge declared a mistrial for Jamaican reggae star Bulu Banton, who was accused of conspiring to buy cocaine from an undercover police officer last year. U.S. District Judge James Moody made the decision after the 12person jury sent him a note saying they couldn't reach a verdict. In an earlier note, jurors said they were having trouble reaching an agreement on Sept. 27 shortly after returning from a weekend recess. Moody then sent them back to keep trying Deliberations had begun Sept. 23 after a four-day trial. The jurors declined to speak to reporters about their deliberations

Reporting by Lars Brandle, Jennifer Kay and Philiana Ng.



R&B BY GAIL MITCHELL

Keeping The Faith

Faith Evans Talks New Album, Reality Show

Faith Evans is a pragmatist—while she's hard at work promoting her new album, she's also outlining a book, promoting a line of hair care products, shooting a pilot for a reality show and developing a TV sitcom.

"Music is still the huge love of my life," Evans says. "It's a fun business, but the checks don't come as regularly. And when they do, they're not always the same amount," she adds with a laugh. "I'm taking advantage of all the revenue streams I can."

Those streams also include Prolific Music Group, Evans' imprint through which she will release her sixth album, "Something About Faith," distributed by eOne Music. The Oct. 5 project marks the singer's return after a five-year hiatus and 15 years since her first album, "Faith," Anthemic love ballad "Gone Already" is the new set's lead single, which is No. 39 on Billboard's Hot R&B/Hip-Hop Songs chart.

Evans, a former Al B. Sure! and Christopher Williams backup singer, launched her career in 1995 when she became the first female artist signed to Sean "Diddy" Combs' Bad Boy Entertainment. The Grammy Award winner and widow of hip-hop icon the Notorious B.I.G. recorded three platinum albums—including "Keep the Faith" and "Faithfully"—before seguing to Capitol in 2003 for two more albums: gold-certified "The First Lady" and "A Faithfull Christmas."

Internal changes at Capitol and a fourth pregnancy prompted Evans' five-year break and the launch of her other pursuits. The latter was jump-started by her best-selling 2008 autobiography, "Keep the Faith" (Grand Central Publishing), with contributor Aliya King.

"With the changes going on at Capitol, I didn't know how a new record would be handled," Evans recalls. "So I waited it out until I got a release. It also wasn't the right time to take my focus away from family. With some time on my hands, I followed up on an earlier offer to write my memoirs."

Evans and King are teaming up for another book. Slated for next year, the project will offer advice and informational tidbits about building a career in the music industry. After announcing plans earlier this year to do a reality show by herself, Evans is now shooting a reality pilot with Misa Hylton-Brim, fashion boutique owner and mother of Combs' oldest son. Tentatively titled "First Ladies," the show will focus on the longtime friends' balancing acts as mothers and businesswomen.

Evans says she's also fielding development offers for a TV sitcom loosely based on her life that she began writing three years ago. In the meantime, she is doubling as the face for Glass Hair, a high-end line of hair care products from the Venice, Calif.-based salon of the same name.

Not one to shy away from acknowledging personal problems, Evans referenced her arrest on drug possession charges in her 2005 top 10 R&B hit "Again." She is just as candid discussing her August DUI checkpoint arrest during the weekend of the video shoot for "Gone Already." Noting she was back at the video shoot at 10 a.m. the next day, Evans says, "I definitely wouldn't have been in and out like that if it was as big a deal as it was portrayed in the media." Following a Sept. 3 court hearing, the singer was charged with two counts of DUI and faces up to six months in jail, according to TMZ.com.

That isn't stopping Evans, however, as the self-described "CEO of my career" pushes forward on adjusting the balance among her roles as mother, entrepreneur and artist transitioning from the majors to the indie arena. "I've been blessed," she says. "Things have been working out well. I do believe there will be a good payoff on the other side."

POP BY CORTNEY HARDING

REBEL GIRL

'Funstyle' Represents Another Chapter In The Long, Strange Story Of Liz Phair

Two years ago, Liz Phair did a round of interviews announcing a new deal with power-house indie label ATO and stating that she felt creative for the first time in 15 years. And while she did rerelease her seminal 1993 album, "Exile in Guyville," on her new label, fresh songs never seemed to materialize—until July 4 of this year, when Phair posted a new album online, seemingly out of nowhere.

As she gears up for the Oct. 19 physical release of that album, "Funstyle," on Rocket Science, Phair is open about why things didn't work out with ATO.

"It was an amicable parting, and I was sad to leave, but I don't take well to strong-arm tactics," she says. "The management there went through huge shifts, and I felt like they wanted to reel me back."

Phair is no stranger to the shifting fortunes of the industry—after releasing "Guyville" to near-universal critical rapture in 1993, she put out two more well-regarded albums on indie label Matador before pulling an abrupt about-face and releasing two pop albums on Capitol. Many of her older fans never forgave her for teaming with production team the Matrix and crossing over to the commercial side, and "Funstyle" seems unlikely to win them back. The album is certainly audacious, finding Phair rapping at numerous points, as well as revisiting her lo-fi



GLOBALPULSE

EDITED BY TOM FERGUSON

the spot

OLLY

>>>OLLY OLLY OXEN FREE

Simon Cowell's U.K. music talent show, "The X Factor," has unearthed yet another home-grown chart-topper with 2009 runner-up Olly Murs.

Murs' debut single, "Please Don't Let Me Go" (Syco/Epic), entered the Official Charts Co. singles listing at No. 1 Sept. 5. The 26-year-old is set to release his self-titled debut album Nov. 29 in the United Kingdom.

"We felt all along that Olly was an artist to fit all radio formats. He's a young, vibrant guy who young teen girls love, and mums love him as well," says Epic U.K. managing director Nick Raphael, who cites early support from commercial radio as a key factor in breaking the artist.

Raphael is targeting multiplatinum U.K. sales for the album, which he says ranges from "pop to ska right the way through to songs that could appear on a Snow Patrol album." Writers featured on the set include Steve Robson (James Morrison, Take That), Claude Kelly (Miley Cyrus, Kelly Clarkson) and Future Cut (Lily Allen). Murs' publishing is with Salli Isaak Music/Universal.

While live dates aren't yet confirmed, Raphael says Murs will tour next year, booked by Creative Artists Agency's London office. Europe is also now starting to pick up on the artist, he adds, suggesting that Murs' cross-generational appeal can help establish him as an international act. —Richard Smirke

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singer/songwriter roots, but it's not "Exile." And in a way, that was what Phair wanted

"Everyone wanted another 'Exile ' and at one point. Liust thought I should do it," she says. "I do a lot of scoring for TV shows and thought that maybe I should approach it like writing for a client and just give neople what they wanted. But at the last minute, I backed out."

Instead Phair took the "Funstyle" tracks to Rocket Science a few months ago and told the label she wanted them out as soon as possible. "It was all contingent on whether we could execute the plan quickly * GM Ken Gullic says We could, and we also really bought into the spirit of what she was doing. She's like a pop-art artist, and she's willing to challenge her listeners."

Phair also acknowledges her past by packaging the physical version of "Funstyle" with the "Girly Sound" demos. which Phair first released in 1992. Phair will play the Matador Records 21st-anniversary party in Las Vegas in October. and Gullic says she will tour behind the new album although details are still being finalized. He also hopes that Phair will book a number of TV appearances, both as a performer and an interviewee

"She's great at selling herself " he says. "And there has been a lot of anticipation for this album, so I think people want to hear from her about her vision

Cullic adds that Pocket Science is a good fit for someone with a defined vision like Phair "We started as a label services company, but in the past year, we've morphed," he says, "We put out the Smashing Pumpkins and Filter albums, and we do artistfriendly deals that allow the artists to be as engaged as they mant to be

Phair admits that as involved as she is in the album's rollout, she has no idea what the future holds "All I know is. I'm proud of these songs." she says. "They represent a period of inspiration that was really important to me."



After starting his "Songbook" collection in 2002—albums that pay tribute to standards of American music—Rod Stewart is bringing the series to a close, "Fly Me to the Moon... The Great American Songhook Volume V" will be released Oct 19 on I Pecords. The first four volumes combined have sold 9 million copies and earned him his first Grammy Award, for hest traditional non-vocal album, in 2005. As the series comes to an end and Stewart prepares for an eight-show stand at the Colosseum at Caesars Palace in Las Vegas, he ponders how songs of the past have provided his future direction.

1 What is it about this collection that connects with you?

It's everything—the warmth, the lyrical content, the beautiful chords they use, the way the songs are structured.

I met this American CI in a coffee. house in the Valley and we were sitting there talking about the war. He was in the second wave of landings at Normandy on Omaha Beach—so he wasn't part of all the bloodshed-but he was telling me how he went to England for V-E Day and he had fish and chips and went into the pubs. He said, "By the way, Rod. are you still going to make an 'American Songbook'? You make those old songs sound brand-new." That was meant to be a Brooklyn accent; it sounded like Texas. [laughs] That was one of things that inspired me to go back and start recording again.

V: LIZ PHAID Going her own w new sound, with dancefloor

>>BARBED COMMENTS

Folk-hued five-piece BARB is New Zealand's first alternative super-group-but the principals' day jobs are keeping them from exploiting that status at home

The hand includes three established solo artists: Liam Finn. son of Crowded House's Neil; U.K.-based Connan Mockasin; and Lawrence Arabia. Completing the lineup are multi-instrumentalist Eliza-Jane Barnes and drummer Seamus Fhhe

BARB's self-titled album was released in Australia and New Zealand Aug. 9 on the Liberation Music-distributed New Adventure label, created by Finn and his manager, Matthew Hawkes The album was licensed to Yep Roc in North America, which released it Aug. 24-New Adventure has issued the album on iTunes only in Europe

Hawkes says he's pleased with the album's critical reception in New Zealand and is unheat about its international prospects. However, New Zealanders will have to wait to see the hand live Arabia and Finn have been supporting Crowded House on U.S. shows, while Mockasin has upcoming U.K. dates. "With solo careers taking off across the world, it's been difficult for the band to schedule dates to tour the record," Hawkes says. The band will make its live debut in late December at Gisborne, New Zealand's Phythm and Vines Festival

Mushroom handles BARB's nublishing: live bookings are through Eccles Entertainment.

-John Ferguson

>>>NO ILLUSIONS

After topping the U.K. chart with its 2007 debut album. "The Trick to Life," British/ Swedish pop-rock trio the Hoosiers ripped up their musical template for sophomore set "The Illusion of Safety" (RCA). The new album entered the Official Charts Co. albums listing at No. 10 one week after its Aug. 16 release.

London-based RCA campaign manager Paul McGhie says lead single "Choices" was key to introducing the band's

beats and synths replacing the debut album's fuzz-driven quitars, "It spent five weeks in the U.K.'s top 10 airplay chart. which is a great result, given the type of pop and urban music dominating the charts." he save

McGhie adds that "Choices" is building at radio in France and Germany, two of the Hoosiers' key markets, where the album was released in mid-September.

While the set's domestic chart showing didn't match that of its predecessor, Mc-Ghie says RCA is already receiving substantial synch interest from U.S. TV shows. "[Comedy-drama] 'Drop Dead Diva' has been using 'Bumpy Pide' from the new album "he says, "and we're working to follow up other interest." While U.S. plans have yet to be finalized, a Japanese release is due Oct. 12.

The Hoosiers will play Creative Artists Agency-booked U.K. dates in February and March 2011. The hand's publishing is with Sony/ATV.

-Steve Adams

2 In the office, we were saying that "Moon River" was one of our favorite tracks.

That's my girl. Fabulous. I have to tell you, this one was going to be taken off by the record label. They didn't like it-I don't know why-they just didn't like it. They tried to get me to do an uptempo version of it, and I said "no." And I said, "Not only that, my wife absolutely loves it. When she hears it she cries, and if you want to take up the battle with her-she's 14 weeks' pregnant-then go ahead." So on that one they backed down. I'm so glad you like it. It's a girl's song.

"I Get a Kick Out of You" was the last one we recorded. I suddenly had a spasm in the middle of the night, and I thought, "God, we haven't done 'I Get a Kick Out of You,' and it's perfect for me," All of these tracks are brand new. There's nothing left over from the other four "Songbooks." People think I was just hoarding them.

3 The reinterpretation of standards has become a popular album motif. Do you think it's a fad?

A lot of people have done these albums now since I have done them. I won't mention any names. I hate to use the word "fad" because they're worthy of a better phrase. But this is the fifth and final one and I'll be sad to see them go, but I don't want to do any more after this one.



4 So what's nevt?

I want to do a blues album, and I want to do a country album. And I may record with Jeff Beck, and I may have to write a few songs . . . I've got a meeting with Jeff in a couple weeks in London, and we're going to see if we can work together and see what each of us wants to do. We're a little bit older now and we can tolerate each other.

5 How has your songwriting changed since then?

I've forgotten how to write songs now.

6 You certainly haven't forgotten how to write songs. How is it different?

Songwriting, let me tell you, was something that was thrust upon me. When we were in the Jeff Beck Group, we said, "OK, let's see if we can do something original," because everybody was trying to write songs then. This was the late '60s. Woody [Ronnie Wood] started strumming and he said, "Would you write the lyrics?" And I said, "Me? What? I've never written a song in my life!" So we wrote a couple songs as the Jeff Beck Group and we never looked back.

ALBUMS

SEAL

Saal 6: Commitment Producer: David Foster Banrica Basards

Release Date: Sent. 28 With roots in Britain's house music/rave scene. Seal has also migrated into pop and dance during his career Then in 2008 the singer/songwriter detoured into R&B on the uneven album "Soul," turning his husky baritone loose on such classics as "A Change Is Gonna Come" Periniting with "Soul" producer David Easter Seal delivers a more engaging and satisfying addition to his repertoire with "Seal 6: Commitment "The title says it all as Seal mines the various forms of commitment-to love. family and self-on original songs that are both melodic and eloquent Opener "If I'm Any Closer" is an uplifting, Sting-reminiscent anthem that brings the album to life, as does the soaring "Weight of My Mistakes." Still a romantic at heart, the man hehind "Kiss From a Rose" rekindles that heat-seeking emotion on the lushly stringed "Secret" and the tender yet emphatic "You Get Me." Taking subtle command over rich orchestrations that might overshadow another singer Seal deffly showcases his still-formidable skills as a writer and vocalist -GM



SUFJAN STEVENS

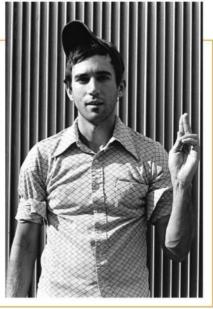
The Age of Adz

Producer: Sufian Stevens Asthmatic Vitty Booneds

Release Date: Oct. 12

Listeners who fell in love with Sufian Stevens for his rustic

Americana sound. Christian undertones or ambitious "50 states" project are in for a rude awakening with his latest album, "The Age of Adz," Stevens followed 2005's expansive folk journey "Illinois" arguably one of the best albums of the '00s, with one of this year's weirdest albums: "The Age of Adz" is introspective, offbeat and swamped in electronics. The song "I Walked" matches Stevens' hushed songwriting with crinkled beats and echoing vocals, while "Vesuvius" builds a wall of blins and brass notes around a straightforward piano line. Stevens sounds most comfortable in his latest aesthetic when his fragile voice isn't drowned out by unruly instrumentation, as heard on the gorgeous opener "Futile Devices" and the woozy "Bad Communication." "The Age of Adz" pales in comparison to Stevens' past acquetic masterniaces, but considered on its own terms, the set offers an intriguing take on electro-folk.-//



BAD RELIGION

The Dissent of Man Producer: Joe Barresi Epitaph Records

Release Date: Sent 28 Every two or three years you can count on a new batch of high-energy, politically minded punk tunes from these Southern California kings and "The Dissent of Man" delivers what Bad Religion fans have come to expect. During the track "The Resist Stance." singer Greg Graffin describes the proper way to nourish "seeds of rebellion," while the 87-second opener "The Day That the Earth Stalled" skewers the salad-days nostalgia that bogs down many of Bad Religion's compatriots. Yet among these 15 tunes lurk signs of fresh adventure like the country-fried pedal steel on "Cyanide" or the rockabilly swagger of "Won't Somebody," where Graffin pleads for a "goddamn fix of this toxic change in weather." None of the new spice here is likely to change anyone's mind about who Bad Religion is or what the band does. But you have to admire these guys' determination to keep things tastv.-MW



GIN BLOSSOMS No Chocolate Cake

Producers: various

429 Records/SLG Release Date: Sept. 28

The Gin Blossoms continue to concoct

melodic hooks framed by a mix of jangly alternative poprock on the band's newest album. "No Chocolate Cake." While its 1992 breakthrough, "New Miserable Experience," was powered by the pen of co-founder Doug Hopkins, who died the following year, the Gin Blossoms have since primarily showcased the songwriting of members Robin Wilson and Jesse Valenzuela, revealing an uncommon depth to the group's talents. The new uptempo track "Miss Disarray," which is bubbling under Billboard's Adult Top 40 chart and features writing and production assistance from Danny Wilde (the Rembrandts), ushers in the band's second album since 1996. The group needles its past on "Dead or Alive on the 405," where Wilson sings of jamming with an unnamed fellow act once ubiquitous at radio. ("You play your hit from '89, I'll play mine from '95.") And the band summarizes its perseverance on the set's buoyant closer, "Goin' to California," where Wilson offers, "I've got to warn va that I may never leave again." The Gin Blossoms' loyal fan base undoubtedly hopes the sentiment translates to a promise kept.-GT

NEIL YOUNG

Le Noise

Producer: Daniel Lanois Reprise Records

Release Date: Sept. 28 Neil Young's latest solo effort, "Le Noise," is something of a capsule dive into the influential artist's stream of consciousness. Producer Daniel Lanois (for whom the album is named) surrounds Young and his electric quitar with a reverberating dreamscape, free of percussion or secondary instruments. But the eight songs are lavered in sustained distor-

tion and electronic effects and feature heavy delays on Young's recognizable tenor. A vocal loop of the word "angry" is its own instrumental line throughout "Angry World," and round, titanium bell tones engulf Young's quitar on "Peaceful Valley Boulevard." Some of Young's lyrics



DEERHUNTER

Halcyon Digest Producers: Dearhunter Ren Allen 4AD Records

Release Date: Sept. 28 It's no coincidence that "Halcyon

Digest," the fourth album from Atlanta indie-rock act Deerhunter, was partly produced by Ren Allen. who also had a hand in Animal Collective's 2009 album, "Merriweather Post Pavilion." On its past two efforts, Deerhunter has followed Animal Collective's lead in transitioning from a rootless indie obscurity into a hook-filled songwriting force. Following 2008's enjoyable "Microcastle," "Halcyon Digest" is both Deerhunter's most straightforward and best collection of songs: The melodies here are fully formed but don't sacrifice the band's hazy tones. The song "Revival" shimmies over guitar fuzz and frontman Bradford Cox's elastic vocals, while the "whoa-oh" chorus and extended instrumental breakdown of "Desire Lines" leave the listener wanting more despite its nearly seven-minute running time. Having defined its gauzy sound on previous albums, "Halcyon Digest" Deerhunter finds the group expanding it

with knockout results .- .//.

have a first-draft quality. like premassaged brainstorms ("You're scared of the way it goes sometimes in the night," he sings on "Someone's Gonna Rescue You": and rashly he rhymes "I want to" with "Toronto" during "Love and War"). But this impulsiveness attends the subconscious environment of these introspective tracks. The melodies are equally humble, but songcraft isn't the focus here, "Le Noise" is about exactly that-raw musing about love injustice and self-doubt, submerged in ethereal, electric sound.-EN

GUCCI MANE

The Anneal: Georgia's Most Wanted

Producers: various 1017/Bricksquad/Asylum/ Warner Bros Records

Release Date: Sent 28 Less than a year after releasing his major-label debut, and just a handful of months since being freed from jail. Atlanta ranner Gucci Mane is back with new album "The Appeal: Georgia's Most Wanted." The set-which features quest appearances by Bun B, Swizz Beatz Ray J. Nicki Minai. Pharrell, Wyclef Jean and Estelle-finds Gucci unapologetically laying claim to his undying ties to the streets. The rapper tans his inner Tony Montana on the track "Lil Friend," where he raps, "Could've been a doctor should've been a lawyer/I go to court so much I coulda been my own employer/Imma die a dopeboy." Elsewhere, with police sirens heard throughout, "Trap Talk" is another ode to his drugdealing past. But Gucci shifts focus on songs like "Making Love to the Money" and "Dollar Sign"; the songs don't express his love for the illegal lifestyle but rather recount the financial benefits of taking that path. In usual hiphop fashion, "The Appeal" also offers something for the ladies ("Remember When," featuring Ray J) and the clubgoers (the Swizz Beatz-produced "Gucci Time").-MC

REVIEWS-

SINGLES

JOSH GROBAN

Hidden Away (3:54) Producer: Dick Dubin

Writers: / Groban D Wilson

Publishers: Josh Groban Music (BMI). Sugar Lake Music/Chrysalis

Music (ASCAP) Penrise Perords

"Hidden Away" finds operatic singer Josh Groban flirting with his usual grandiose style but choosing not to seal the deal. With basic piano chords and a contemplative opening verse, the lead single from the singer's Rick Rubin-produced fifth album, "Illuminations." starts out similarly to Robbie Williams' "Angels" and Groban's past hit "You Raise Me Up." As the listener braces for the choir and soaring mood to arrive however all that comes instead are a distant timpani and muted quitar strums. Groban's voice isn't supported by the restraint: While the appealing clarity of his vocals is still present, his high-drama vibrato results in a more theatrical sound than the intimate setting demands. Groban's fans may enjoy the starkness of "Hidden Away," but the conscious decision to scale back makes the song sound like the small-room version of an arena-ready original.-KM



DAD

WAKA FLOCKA FLAME FEATURING **ROSCOE DASH &** WALE

production nicely pairs with

Campbell's emotional lyrics

creating a memorable sound

and a powerful message that

chould reconsto with a large

audience. "Family Man" finds

an un-and-coming artist de-

livering a thoughtful first per-

formance, and this well-writ-

ten ballad is going to hit

home for many country mus-

ic listeners -DEP

No Hands (4:08) Producer: Drumma Boy Writers various Publishers: various

1017 Brick Squad/Asylum/Warner Bros

Like his mentor Gucci Mane, Georgia MC Waka Flocka Flame releases his rhymes in a viscous Southern drawl and works with nummeling heats Yet while Mane has yet to release a crossover hit, Flame may have struck gold with "No Hands." the playful posse cut from debut album "Flockaveli." Over a smoldering beat by Drumma Boy, the rapper keeps his opening verse tightly packed before Wale

arrives with a more expansive

WILLOW SMITH

Whip My Hair (3:17) Producers: Jukebox.

O Panera

Writer: R. Jackson Publisher: Dime for Mv. lukebox (ASCAP) Roc Nation/Columbia Singles-especially

those performed by preteens-rarely appeal to all demographics while teaching a lesson about self-love, but 9vear-old Willow Smith has accomplished all this on her first try. The daughter of actor/musicians Will Smith and lada Pinkett-Smith has shattered expectations with her first track "Whin My Hair" a high



tempo dance song about self-assurance and letting your hair down in representation of it. "Keep fighting until I get there, when I'm down and I feel like giving up/I whip my hair back and forth, I whip it, I whip it real good," Willow sings over heavy synthesizers and drums. The song's eclectic style works because of its quasi-motivational undertones, as Smith sings in encouragement, "Don't matter if it's long, short," The pint-sized singer says she gets her confidence from her mother, and judging from her infectious first musical offering, it sounds like mama's taught her well.-MC

COUNTRY

CRAIG CAMPBELL Family Man (3:39)

Producer: Keith Stegall Writers: C. Campbell. J. Henderson, J. Shewmake Publishers: various Bigger Picture Group

Although he's still a newcomer. Craig Campbell has become an impressive songwriter while honing his skills with veteran country producer Keith Stegall (Alan Jackson, George Strait), On

his debut single, "Family Man," the Georgia native paints a portrait of a modern working-class man struggling through tough economic times. Singing about the reasons he nerseveres in the face of adversity, Campbell embodies the character so well that the listener can picture the calluses on his hands. Meanwhile, Stegall's skilled

flow. However, Roscoe Dash nearly steals the show by delivering the chorus in a lightheaded warble as well as the most memorable line. "I be goin' ham/Shorty upgrade from baloney," during his

closing verse. "No Hands" might lack a cohesive lyrical statement among the three MCs, but the accessible hook and Elamo's charismatic porsonality make the song a potential breakout.-JL



SELENA GOMEZ & THE SCENE A Year Without Rain

(3:54) Producer: T. Gad Writers: T. Gad. L. Robbins Publishers: April Music (EMI) Gad Songs/Hev Kiddo Music/Kobalt Music Publishing American (ASCAP)

Hollywood Records Disney princess Selena Gomez and backing band the Scene have released catchy single "A Year Without Pain" as a dedifollowers will undoubtedly enjoy the track's mix of the teen singer's measured vocals and a techno beat designed for uninhibited dancing. The sound of the song contrasts with the tender lyrics, which find Gomez longing for the object of her affection. Gomez doesn't have the helting nower of fellow starlet Demi Lovato but she makes a strong effort to attack the high notes as she croons the chorus: "I need you by my side/Don't know how I'll survive/A day without you is like a year without rain." While the song sticks to a standard pop structure, Gomez's presence on "A Year Without Rain" is compelling enough to separate the singer from other Disney-groomed pop stars.

cation to their fans. Gomez's



MUMFORD & SONS

Little Lion Man (3:31) Producer: Markus Drays Writers: M. Mumford. B. Lovett, W. Marshall, T Dwane

Publishers: Universal-PolyGram International

Tunes Glassnote/Gentleman of the Road

British indie-folk quartet Mumford & Sons released debut album "Sigh No More" in the United States in February, but single "Little Lion Man" has been quietly climbing the Billboard Hot 100 during the past month. With an aura reminiscent of Crosby, Stills & Nash, "Lion" can be interpreted as a song of encouragement, as lead singer Marcus Mumford's

voice offers a relatable tone with a rural inflection. The track reaches a powerful climax when the rapid banjo and guitar strums come to a sudden halt, and the chorus arrives a cappella. "But it was not your fault, but mine/And it was your heart on the line/I really fucked it up this time/Didn't I, my dear?" the band sings. One of the more aggressive songs on the act's album, "Little Lion Man" is a no-longer-hidden gem that should continue attracting attention to the band.-MM

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 Billhoard 770 Broadway eventh Floor, New York, N.Y. 10003 or to the writers in the appropriate bureaus

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'GLEE' STILL HOT



TILLIS TAKES BOW

rsen on "At Edward: (1987-93). The new set includes covers of both groups' hits.

nashes as the Beach Boys' "Fun el Jackson's "Say Say Say. Na Na (Na Na Na Na Na Na Na Na Na



Billboard CHARIS

Three Years Ago? Things Were A Lot Different Then

Over The

Counter

Though a week ago it seemed like we were going to have another tight race at No. 1 between two debuting alhums, the divide between the ton two slots this week is a not unusually close 12,000 units, according to Nielsen SoundScan.



Zac Brown Band beats Maroon 5 for the former's first No. 1 album as "You Get What You Give" arrives in the penthouse with 153,000 sold. Maroon 5's "Hands All Over" settles for the runner-up slot with 142,000.

Both albums were initially projected by industry prognosticators to start with around 150,000.

"Give" also grants Zac Brown Band its best sales week, previously earned when its major-label debut. "The Foundation," shifted 62,000 during Christmas week in 2009.

For Maroon 5, its 142,000 start for "Hands" seems a little underwhelming, if only compared with the big first week its last studio effort earned Before Long," charged in at No. 1 with 429.000.

To show that we're equal opportunity. Zac Brown Band's debut perhaps should've been larger, "The Foundation" has sold 2.2 million, so you'd think more than 153,000 people would have turned up to buy the follow-up set right?

But back to Maroon 5. The band's start follows Linkin Park's less-thanstellar debut last week at No. 1 with "A Thousand Suns" shifting 241,000.

Things were different three years ago on the June 9, 2007, chart, when "It Won't Be Soon Before Long" debuted at No. 1 with 429,000, replacing Linkin Park's last studio album. "Minutes to Midnight," which had bowed atop the list the previous week with 623 000

Both "It Won't" and "Minutes" were the long-awaited follow-ups to hugely successful albums that each contained numerous hit singles. So it was no surprise that both albums started with a huge first week

For Maroon 5. "It Won't" was the act's first studio set since its 2002 debut "Songs About Jane " It en-That set, 2007's "It Won't Be Soon tered the chart in May 2003 and lingered on the tally until June 2005.

The album spun off four top 40 hits on the Billboard Hot 100 and sold 4.3 million copies by the time "It Won't" was released

Linkin Park's "Minutes" came four years after its sophomore set. "Meteora," arrived at No. 1 with 810,000. It

produced five Hot 100 hits, including three top 40 singles. And all five of those reached No. 1 on the Alternative chart: "Somewhere I Belong," "Faint," "Numb." "Lying From You" and "Breaking the Habit," "Meteora" remains the only album in the 22-year history of the Alternative chart to score five No. 1 singles. By the time "Minutes" arrived at retail, "Meteora" had sold 5.4 million.

So it was no wonder that both Maroon 5 and Linkin Park would probably light the Billboard 200 on fire with whatever followed up those two albums: They were at the peak of their chart powers.

Thus, comparing the bands' 2010 first weeks with their 2007 first weeks

is unfair. Album sales in general are currently in the dumpster, and those 2007 first weeks were inflated due to the demand created by each group's popularity at the time.

So, cue the present day. While both "It Won't" and "Minutes" had impressive chart runs on the Billboard 200 and have sold well (2.2 million and 3 million respectively) and turned out a number of hits, three years between albums could be perceived as an eternity. Fans drift away and get fickle, fast.

Today, when Lady Gaga drops two studio sets a year apart and Justin Bieber issues a pair of albums less than five months apart, there's seemingly no time to disappear and dawdle while making a new album.

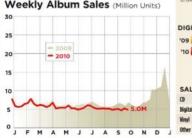
BOTTOM 200: File this under "What else is new?" The No. 200 slot on the Billboard 200 has its lowest sales week this year, with Justin Moore's selftitled album selling slightly more than 2.000 copies. We last had a smallerselling No. 200 title on the Nov. 7. 2009, chart.

Since the chart began using Nielsen SoundScan data in May 1991, there have been 73 weeks where the No. 200 title sold less than 3,000 copies-and all of them have occurred since September 2008.

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL Albums*	DIGITAL Tracks
This Week	5,027,000	1,492,000	19,182,000
Last Week	5,349,000	1,602,000	19,895,000
Change	-6.0%	-6.9%	-3.6%
This Week Last Year	5,931,000	1,454,000	19,267,000
Change 'Digital album sales are a	-15.2%	2.6%	-0.4%
Weekly A	lbum Sal	les (Millio	on Units)



Year-To-Date

OVERALL	JNIT SALES		
Albums	248,048,000	215,760,000	-13.0%
Digital Tracks	846,890,000	840,917,000	-0.7%
Store Singles	1,321,000	1,547,000	17.1%
Total	1,096,259,000	1,058,224,000	-3.5%
Albums w/TEA*	332,737,000	299,851,700	-9.9%
DIGITAL TR	ACKS SALES		
	ACKS SALES	846.9 г	million
'09	ACKS SALES	846.9 r 840.9 n	
°09	ACKS SALES		
'09 <u> </u>	ACKS SALES	840.9 n	
'09 <u> </u>		840.9 n	
SALES BY	ALBUM FORMA	840.9 n	nillion
°09	ALBUM FORMA 192,746,000	840.9 m T 153,535,000	-20.3%









1	LE X	30	EEKS	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	SAK SETT		SEX.	NEW SEE	EEKS	ARTIST Tit	le t
	33	SHOT UIT	30		3 66	00	51	49 25	5	LITTLE BIG TOWN The Reason Wil	nv e
		-		TAX SOUTHERN GROUND BAND TAX SOUTHERN GROUND BANE USGER PICTURE ATLANTIC 52472245 [15:56] WARDON 5 Hondle All Over					Ě	THE DIA ON THE DEAD	-
4	NE			AAMOCTOKE 01451 (18A (1896)	2	4	52	53 39	68	INTERSCOPE 012887*/184 (13.96)	100
	1	7	2	MACHINE SHOP 525375 WARNER BROS. [18.98]	1	With 66,000, it barely beats out the	\sim	68 49	17	BRUSHFIRE 014266*/JWRG (13.96)	ea (
Ì	ME	W		SELENA GOMEZ & THE SCENE H0LIVW000 034625 (10.98) ⊕ A Year Without Rain	4	act's previous best	54	NEW		BLACK COUNTRY COMMUNION J & R ADVENTURES 92338 (17.98 60/00/0) ⊕ Black Country Communic	on
X	HE	w		SANTANA ARISTA 45084/RMG (11.98) Guitar Heaven: The Greatest Guitar Classics Of All Time	5	sales week, when	55	57 43	45	JUSTIN BIEBER SCHOOLBOY/RAMMOND BRAUK/ISLAND 013719/IDJMG (8.98) My World (El	P)
	3	2		EMINEM WEBISHADWAFTERMATHOINTERSCOPE DI 4411*/16A [13.96] Recovery	1	debut set "Kiss and Tell" opened at	56	55 28	46	TRAIN COLUMBIA 07734/SONY MUSIC (12.98) Save Me, San Francisc	00
	2	10	2	TREY SONGZ SOABBOOK/ILLATIIC 524530/46 (18.98) (#) Passion, Pain & Pleasure	2	No. 9 last year with	57	44 -	2	JOHN LENNON EM SPECIAL MARKETS 71108 EXHEAR (12.98) Opus Collection: Rememb	er
7	HE	w		JOHN LEGEND & THE ROOTS		nearly 66,000.	58	56 48	44	TAYLOR SWIFT	ee I
4				HOME SCHOOL/G.O.O.D./COLUMBIA 37082*/SONY MUSIC (11.98) ⊕			59			LADY GAGA	-6
4	NE	1000		MERCURY XASHVILLE 014407/UWON (R-96)		10000		54 54	44	STREAMLINE/KONLINE/CHERKYTREE/WTERSCOPE 013872*/ISA (10.98)	-
)	10		27	SCHOOLBOY/RAYMOND BRAUN/ISLAND 01/063/IDJWS (10.98) ⊕ MY WOTG 2.0	- 1		60	39 22	4	LTFE JENNINGS I Still Believ TOM PETTY AND THE HEARTBREAKERS	ve
	7	3	4	VARIOUS ARTISTS UNIVERSALIEMUSSONY MUSIC (18847/CAPITOL [18.98]) NOW 35	2		61	64 96	15	REPRISE 523971* WARNER BROS. [18.98]	jo
2	4	2		JAMEY JOHNSON MERCURY XASHVILLE 013364*/IUMBX (19.98) The Guitar Song	4	17	62	59 40	12	ENRIQUE IGLESIAS INNVERSAL REPUBLICIUNIVERSAL MUSIC LATING 01.4448/UMRG/UMLE (10.98) Euphor	ia
3	9	4	5	KATY PERRY GAPTIOL 81601 (18.98) Teenage Dream	/1	Building on the	63	99 90	63	3 DAUGHTRY 19/90A 52744/9946 (18.98) ⊕ Leave This Tow	m I
4	5	Į,	2	ROBERT PLANT TROCCHUMM ES PANAKZAROUNDER 619058*/CONCORD (18.98). Band Of Joy	5	success of its No. 18 Billboard Hot 100	64	67 50	21	CAROLE KING & JAMES TAYLOR HEAR 32053 (19.98 CD/DVD) ⊕ Live At The Troubado	ur (
5	11	4		DISTURBED	-	hit single "Say Hey	65	66 83	16	SOUNDTRACK Glee: The Music, Journey To Regionals (El	P)
			ì	REPRISE \$24038/WARKER BROS. (18.98) ⊕ FANTASIA Back To Me		(I Love You)," the	66	81 104	40	20TH CENTURY FOX TWOOLUMBIN 72878/50KY MUSIC (6.96) SOUNDTRACK Glee: Season One: The Music Volume	2
	13	-		5/19/J 66528/RWG (11.96)	2	act returns, notching its highest-charting			92	20TH CENTURY FOX TW/COLUMBIA 61765/SONY MUSIC (11.98)	_8
4	NE	_		((800 BOO WAX))) 46352/CAPTOL (13.98)	17	album and best	67	76 47	417	19 (ARISTA NASHVILLE 4992/JSNV (13.99)	-
)	18	16	27	MUMFORD & SONS SENTLEMAN OF THE ROAD DIGG*/SLASSHOTE (12.96) Sigh No More	16	sales week (18,000).	68	78 97	137	7 JOURNEY COLUMBIA 44480 (13.98) ⊕ Journey's Greatest Hi	ts •
9	12	1	3	SARA BAREILLES EPIG 55035*360V MUSIC (11.96) Kaleidoscope Heart	1	Coleany	69	45 -	2	LUIS MIGUEL WARRER LATINA 525835 (17.98) Luis Migu	el
)	15	13		DRAKE YOUNG MONEY/UNIVERSAL MOTOWN 014325/UNRB (13,98). Thank Me Later	1		70	65 53		LADY GAGA The Rem The Rem	ix
1	21	12	35	LADY ANTEBELLUM Need You Now	2 1	35	71	84 61	97	NICKELBACK RIALIRIUKKER 618028 (18.98) Dark Hors	5e
		20	97	GREATEST ZAC BROWN BAND The Foundation	П.	The System of a	72	35 7	1	INTERPOL	ol
Service .		Committee of the last		LADY GAGA		Down frontman charts his second				MANUC CTADI EC	-
	17		100	STREAMLINE KONLINE CHERRYTREE INTERSCOPE 011805*/ IGA (12.95)	100	studio set (10,000)	73	69 -	2	ANTI- 87078*/EPITAPH (17.96)	
1	5	1	2	WEEZER 87126/EPITAPH [18.98]	6	and third overall,	74	93 51	5	BEC 07916 (13.98) ⊕ We City Out: The Worship Proje	ct
5	16	15	5	USHER LAFACE 76535/U.8 (9.98) Versus (EP)	4	counting a live effort that charted	75	24 -	2	SULLY ERNA UNIVERSAL REPUBLIC 014626/UNRS (8.98) Avaic	on
8	20	14		KEM Intimacy: Album III III III III III III III III III I	2	on Classical	76	88 52	45	JOHN MAYER COLUMBIA 53887*, SOMY MUSIC (13.98) Battle Studie	88
7	31	45	19	SOUNDTRACK Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TO/COLUMBIA 70611/SONY MUSIC [11.96]	. 1	Crossover earlier this year. His last	77	92 67	48	FIVE FINGER DEATH PUNCH PROSPECT PRAK 50100* (13.05) War is The Answ	er
8	14	44	17	FLORENCE + THE MACHINE	14	studio album,	78	95 111	76	MICHAEL JACKSON Number One	es
9	NE	w		TWIZTID Hearthroken & Homicidal	20	"Elect the Dead," bowed with 66,000	79	159 153	MARK	PACE ZC BROWN BAND Pass The Jan Live From the Fabulous Fox Theater in Atlan	ita.
4	200			PRANDON CLOWEDS		at No. 4 in 2007.	and the last	STATE STATES	-	KID CUDI Man On The Moon: The End Of Da	ıv
0	8	-	2	ISLAND 014597*/IDJMG (18.98)		200000000000000000000000000000000000000	80	82 89	50	DREAM ON/G.O.O. D./UNIVERSAL MOTOWN 013195*/JUNRG (13.96) ⊕	
1	22	2	2	EMPSORY MUSIC UNIVERSAL DBHG CAPITOL [18.96]	22		81	HEW		SRP/SRC UNIVERSAL MOTOWN Of 4625/UMRG (0.98)	ty
2	29	23		KIDZ BOP KIDS RAZOR 6 TIE 89234 (18.98) Kidz Bop 18	5		82	90 71	21	GODSMACK UNIVERSAL REPUBLIC 014236/UNRS (8.98) ⊕ The Orac	le
3	26	24	10	RICK ROSS MORBACH/SELIF-N-SELIDE/DEF JAM 014386*/IDJMG (6.68) Teflon Don	2	一个	83	80 35	4	HEART LESACY 73800(SONY MUSIC (9.98) Red Velvet C	ar
4	25	29	26	USHER LAMACEUME 61552ULG (13.98) Raymond V Raymond	1		84	73 65	4	ISRAEL HOUGHTON INTERRITYCOLUMBIA 73697/50NY MUSIC (13.98) Love God. Love People.: The London Session	ns
5	HE	w		SERJ TANKIAN	35	54	85	27 -	2	THE WALKMEN	Ω
4	30	94		AVENGED SEVENFOLD		The rock group features Joe	86	98 59	-	BRAD PAISLEY BRAD PAISLEY American Saturday Nig	he i
				POLITICATION AND A COLUMN TO THE PROPERTY OF T		Bonamassa, Glenn			00	LUKE BOVAN	-
•	23			WALT DISNEY 006169 (13.98)	3	Hughes, Jason Bonham and Derek		108 124	51	CAPITOL MASHVILLE 61833 (16.98)	-
9)	HE	W	1	MY DARKEST DAYS WAR SO LIMERCURY OT LET TRY DLING (8.95) My Darkest Days	38	Sherinian, With	88	103 70	11	JERROD NIEMANN SEA GRYLEJARISTA MASHAYLLE 65720 SMW (9.98) Judge Jerrod & The Hung Ju	ry
3	33	17	8	ARCADE FIRE MERGE 185* (15.98) The Suburbs	1	7,000 sold, the set	89	62 9	3	ANBERLIN UNIVERSAL REPUBLIC 014710*/UNRS (8.98) ⊕ Dark Is The Way, Light Is A Place	ре
0	32	18		RAY LAMONTAGNE AND THE PARIAH DOGS God Willin' & The Creek Don't Rise	3	also debuts on Rock Albums at No. 18.	90	60 -	2	JOEY + RORY ROALVAKSUARD/SUSAR HLL 4060/WELK (17.96) Album Number Tw	10
1	36	25	52	MIRANDA LAMBERT COLUMBA (AKSHYLLE) 4615-4588 (12.96) Revolution			91	113 74	51	MICHAEL BUBLE 14DREPRISE S0733 WARNER BROS. (18.98) Crazy Lov	ve
	37		19	THE BLACK KEYS Brothers	3		92	109 112	102	JAMEY JOHNSON That Language San	-
5	NE			RANDY HOUSER	70	81	93	96 87		EMINEM Palance	-1
/				SHOW BOS-UNIVERSAL 012967* (0.96)	30	Lead single			"	The state of the s	-
•	19		3	ROADRUNNER 617870 (18.98) (#	- 6	"Impossible" peaked at No. 13 on	94	89 46	6	UNE 71855 SONY MUSIC (11.98)	
5	41	32	38	KE\$HA KEMOGABERGA 492991/RMG (11.96) Animal	1	the Hot 100 in July	95	83 145	35	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 45111*/CAPITOL (18.68) This is W.	ar
	48	34		CASTING CROWNS BEACH STREET 10117/REUNION (17.96) The Altar And The Door	2	and at No. 9 on	96	NEW		GROUP 1 CREW FERVENT 887991/WARKER BROS. (13.98) Outta Space Lov	ve
)	58	77	47	SOUNDTRACK Glee: Season One: The Music Volume 1	4	Mainstream Top 40. The album bows	97	42 -	2	WILL DOWNING PEAR 22 (63/C0NC0RD (18.96) Lust, Love & Lies (An Audio Nove	el)
í	40		22	B.O.B B.o.B Presents: The Adventures Of Bobby Ray	1	with nearly 5,000-	98	75 33	1	GOO GOO DOLLS Something For The Rest Of L	-
	43		15	REBELRODUSRAND HUSTLE/NTLANTIC \$18903*/AS (13.95) ® VARIOUS ARTISTS NOW 34		off from the 6,000 that greeted her		72 30		JERRY LEE LEWIS	-
	1000		15	UNIVERSAL/ENU/SONY NUISIC 42171/CAPITOL [18.98]	4	"Shontelligence"				SHARSH-LAVERVE FORECAST D14674/VG (8.98) Mean Old Ma	-8
1	46	31	6	SHOW DOS-LIKWERSAL D14258 (9.98) Cowboy's Back In Town	5	debut in 2008.	100	111 69	10	SHERYL CHOW ALM 014507:0A (13.08) 100 Miles From Memph	iis
HE VEARS DC	A			THE AVETT BROTHERS166 THE BLACK AND BLS154 BLACK COUNTRY. BLACK COUNTRY LIVE BRYWN	ALIGHTRY OHN DEMVE ASON DERU HE DIRTY H ISC PLE LISTURBED		PE & TH	195 BRAN E COLT	HINE DON FORD AEL F	# - THE	BERT

WEEK B	N CHI	ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	EAK DSTT00	-	SE X	WEEK WEEK Z WEEK AGO	EEKS N CHES	ARTIST MIRRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1 123 109 3	30	EASTON CORBIN	10	151 Though it's been on	151	HEW	1	PRIMEE POVEE	ce Royce
2 115 119 8		FMINEM	2 1	Latin Albums for	-	196 165	78	RASCAL FLATTS Grantest Hills	
3 110 63		BLAKE SHELTON		months (it debuted in March), it gains	153	HEW		METHODS OF MAYHEM	
BI (800 100)	8	REPRISE (MASHVILLE) 524/97/WMN (7.98)		entry to the big				LOUID & PROUD 617814/ROADRUNNER (18.98)	
4 86 82 5	"	FUELD BY RANDI S18250*/AG (18.96) Brand New Eyes		chart after the artist's appearance	154	STORY OF STREET	4	RIHANNA Phosphen	
10000 10000 10000 10000	"	ARDENT/IND/ATLANTIC 519927/AG (13.96)	2	on Univision's "Don	THE REAL PROPERTY.	153 135	44	SRP/DEF JAW 013736/0JWG (19.98)	Rated R
125 114 15	100	TUFF GONG/ISLAND 422-846-210/IDJMB (13.98/8.98) ⊕	₽ 54	Francisco." The set earns its best sales		163 185	28	VERITY SATISFACES (11.3%)	lere I Am
7 120 81 1	"	TAIO CRUZ MERCURY 01(330)(0,006 (8.98) Rokstarr	8	week yet-3,000	157	162 131	14	OZZY OSBOURNE EPIC 36113/SONY MUSIC (16.96)	Scream
140 99 7	77	JASON ALDEAN BROWEN BOW 7637 (18.98) Wide Open	4	(up 38%)—and moves to a new	158	RE-ENTRY	176	Tarmen about may (c.79) (c)	Daughtry
102 106 10	05	KINGS OF LEON RCA 32712/8NG (13.96) Only By The Night	4	peak on Latin	159	181 160	115	LIL WAYNE CASH MONEY/UNIVERSAL MOTORN 011977*/UNRS (13.08) Tha	Carter III
77 58 5	52	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ⊕ Kiss And Tell	9	Albums—No. 3.	160	150 123	16	SOUNDTRACK SUMMIT/CHOP SHOP/XTLAXTIC 523836/AG (18.98) The Twillight Saga	: Eclipse
1 124 107 10	06	DARIUS RUCKER CAPITOL MASHVILLE 85505 (18.98) Learn To Live	5		161	180 154	23	COLT FORD WERAGE JOE 5 295 (14.96) Chicken &	Biscuits
2 100 76	8	BUN-B	4	153	162	198 158	35	MOTI EV CRUE	atest Hits
3 38 -	2	TRILLY PRINCE BAP-A-LOT 4 LPE 1014/RAP-A-LOT (17.98) GRINDERMAN Grinderman 2	38	The album was compiled by Tommy		142 147	7	MIKE POSNER 31 Minutes To	o Tekeoff
4 119 86 10		PINK Funkasian (18.96)		Lee and producer		186 171		ONEREPUBLIC	aking Up
Colors Solution		LAMCE 36758-ULS (13.98)		Scott Humphrey in part by using	Invite (NAME OF TAXABLE	ar	MOSLEVINTERSCOPE 013607/984 (13.96) LIL WAYNE	
	12	DEF. AND 01-(377*10.005 [13:56] SIL EDICIOUS CERT FOOT. THE SOIT OF CHICO DUSKY		submissions from		171 156	34	CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (13.98)	Rebirth
63 -	*	WURNER BROS. (NASHVILLE) 519615/WMN (18.98) SHAKE WHAT GOD GAVE 18	63	musicians on web-	166	RE-ENTRY		AMERICAN COLUMBIA 35099/SONY MUSIC (12.98)	
122 108 20	·	TAYLOR SWIFT BIG MACHINE 079012 (16.68) ⊕ Taylor Swift	4 5	.com. The album	167	197 194	11	CDRB 79132 (16.96)	America
158 64	9	RODNEY ATKINS CRACKER BARREL 79296 EVICURB (11.98) Rodney Atkins	64	also includes	168	RE-ENTRY	56	UNIVERSAL REPUBLIC 013194/UMRS (18.98) (#)	kthrough
135 101 12	28	LADY ANTEBELLUM GAPITOL MASHVILLE 03/205 (12.98) Lady Antebellum	4	contributions from Chad Kroeger and	169	134 57	4	10 YEARS UNIVERSAL REPUBLIC 014636* JUMPS (8.96) Feeding The	e Wolves
128 - 2	22	PRINCE/BRIA VALENTE Lotus Flow3r/MPLSoUND/Elix3r Lotus Flow3r/MPLSoUND/Elix3r	2	Chino Moreno.	170	184 143	14	UNCLE KRACKER TOP DOG/ATLANTIX 524613/46 (6.98) Happy Hour: The South River Road Sessi	ions (EP)
146 117 2	23	AC/DC DOLUMBIA 60952*/SONY MUSIC (17.98 CD/DND) ⊕ Iron Man 2 (Soundtrack)	4		120	RE-ENTRY	105	LED ZERBELIN	othership
154 120 7	70	CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Grantest Hits	8 67	158	172	HEW	1	LUCERO	pensable
118 105 4	44	ADAM LAMBERT For Your Entertainment		After performing on		155 138	30	JASON DERULO	on Derulo
156 151 5		MUSE		"Dancing With the Stars" Sept. 21, the	10000	177 195		JAY-7	lueprint 3
	**	HELIUM-3 521130* WARNER BROS. [18.56] @ THE NESISCANCE		band's debut album	-			ROC NATION 520856*/AG (18.96) ⊕)	
	au	YOUNG TURKS 450* (14.98)	92	posts a 15% gain, while its second	1000000	179 141	16	CAPITOL MASHVILLE 85410 (12.98) Up On TI ORIGINAL BROADWAY CAST RECORDING	he Ridge
192 134 11	ш,	TOP DOG/ATLANTIC 290556*/AB (18.98) ⊕	3 1	release bullets at	176	194 159	75	DEGGA BROADWAY 001682/DEGGA (18.98)	Wicked
7 127 95 4		ALICIA KEYS MBKU 485717/88/05 (18.96) The Element Of Freedom	2	No. 63 (up 26%).	177	61 -	2	SHEKINAH GLORY MINISTRY NNABONN 3510 (17.98) Refresher	d By Fire
3 141 118 10	ua	SUGARLAND MERCURY NASHVILLE 0112731-10MGN (13.88) Love On The Inside	2 1		178	RE-ENTRY	7	JOHN DENVER RCA 6075 USONY STRATEGIC MARKETING SHOUP (11.98) Definitive All-Time Great	atest Hits
174 -	4	SIMON & GARFUNKEL COUNDRALESACY 66722/SONY MUSIC (11.98) The Best Of Simon & Garfunkel	129		179	166 140	29	LUDACRIS DTP/05f JAM 014030*/ILJMG (13.96) Battle Of Ti	he Sexes
91 55	4	RYAN BINGHAM & THE DEAD HORSES Junky Star Junky Star	19	1130	180	RE-ENTRY		BREAKING BENJAMIN HOLLYWOOD 002396* (18.98) ⊕ Dec	ar Agony
164 132 3	39	ERIC CHURCH CAPITOL MASHVILLE 20819* (12.98) Carolina	17		181	143 170	29	BROKEN BELLS COLLINGER SOME MISSIC (11.96) Brok	ken Bells
2 137 125 7	71	PHOENIX Welforms Amenda us Diseasis	37	While the set sells	182	178 150	22	THE DIRTY HEADS	A Storm
130 80		GERALD LEVERT The Best Of Gerold Levert	52	nearly 3,000, its re-	183	34 -	2	OF MONTREAL Fail	lse Priest
4 144 94		JOHN MELLENCAMP No Better Than This	10	entry is notable, as		165 128		NAS & DAMIAN MARLEY	Relatives
5 104 126 5		ROUNDER 61(284*CONCORD (18.96)		the album actually posted a decline in	15000	RE-ENTRY	H	SHETTO FOOT INSIDER AN AVAILABLE OF LIBERT (13.00)	The Day
	30	SONGBOOK/ATLANTIC 518794/AG (18.98)		sales. Just goes to	_			MCA NASHVILLE 014217*/JIMEN (9.98)	
161 110 1	ш.	SPARROW 25006 (10.56) PIECES OF A Real Real'S	76	show how soft sales are this week	BOOK O	188 149	27	UNIVERSAL (MILSOLY MUSIC 0884-CAPITOL (18.98)	NOW 33
147 174 4	**	SYCO/COLUMBIA SRIZE SOLY MUSIC (11.96)	4	compared with last	187	RE-ENTRY	32	MCA WASHVILLE 013383/UMSK (13.98)	Haywire
190 -	٠.	THE COUNTDOWN SINGERS MUMOY SPECIAL PRODUCTS 54321 MADAGY (5.95) Monster Mash & Other Terrifying Hits	138	week.	2000	182 144	52	BROOKS & DUNN ARRIETA KASHVILLE 49922/SMN (13.89) #1s And The	en Some
51 75 1	۳.	SARAH MCLACHLAN ARISTA 35367" RMS [13,96] Laws Of Illusion	3		189	RE-ENTRY	34	GEORGE STRAIT MCA NASHVILLE 013173*(IIMBN [13.96])	Twang
167 146 11	10	SHINEDOWN ATLANTIC 511244(A8 (18.98) The Sound Of Madness	8	OST TOWN	190	RE-ENTRY	2	GAITHER VOCAL BAND GAITHER 46048 (17.98) Greatly	Blessed
170 148 1	79	GUNS N' ROSES GEPPEN DO1714-INTERSCOPE (16.98) Greatest Hits	4 3	Sucher	191	RE-EXTRY	48	WORD-GOIGE/PROVIDENT-INTEGRAL TO THE STEEM GWG [17:16]	Hits 2010
NEW	1	CHUCK BROWN Now verticet to (≥4.04 C0:040); ⊕ We Got This	142	170	192	RE-ENTRY	82	KATU DEDDU	The Boys
133 113 2	27	MONICA Still Standing	9 2	178 The "Rocky	193	160 -	105	LINKIN DADA	d Theory)
139 102 1	11	NEWSBOYS Born Again	4	Mountain High"	194	193 172	17	JANELLE MONAE	II And III
126 79 1	14	MILEY CYRUS Con't Re Tymed	3	singer returns to the Billboard 200		47 -	,	JUSTIN TOWNES EARLE	
100 mm		NEON TOESS	113	for the first time	No. of Concession, Name of Street, or other party of the Concession, Name of Street, or other party of Street, or othe	185 133		HELLYEAH 6	7.0
172 191	М.	MERCURY 013872*(DJMG (10.98)	- 200	since this same	-	Marie Care		EDWARD CHARDE & THE MACHETIC ZEROES	stampede
BE-ENTRY 10	-	REPRISE (SRESZ/MARKER BROS. (18.98)	2	album spent six weeks on the list in	100000	176 157	20	COMMUNITY/FARFAX 542*/MARFAXT (13.98) CHIEF CHIEF	m Below
191 166 1		THE ROOTS DEF JAM D12085-10JIMS (9-96) How I Got Over	6	2004. Its recent	198			SUPERCHUNK MERGE 280* [14,56] Majesty Si	
112 -	۲.	LEONARD COHEN COLUMBIA LEDACY 75004* MUSIC (17.96 GD/DVD) ⊕ Songs From The Road	112	sales surge is owed to a promotion at	199	RE-ENTRY		TOBYMAC FOREFRONT 26371 (13.98) ⊕	Tonight
50 -	2	DISCIPLE INDICALINBIA 75875/5/0NY MUSIC (11.98) Horseshoes & Handgrenades	50	Costco.	200	RE-ENTRY	35	JUSTIN MOORE WALDRY 0100 (10.98) Just	tin Moore
LENNON	133 .99 165	MARIOUN S 2 MY DARKEST DAYS 38 OXESTRABLO 164 TOM PETTY AND THE SWA. 2014 MARCH 165 TOM 157 PEANING WATERS 157 PEANIN	MOY ROGER E ROOTS . OK ROGS . RIUS RUCK	\$ \$400 185 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$400000 \$ \$4000000 \$ \$4000000 \$ \$4000000 \$ \$4000000 \$ \$4000000 \$ \$40000000 \$ \$4000000 \$ \$4000000 \$ \$40000000 \$ \$400000000	FUNKEL	A1 CAMP I 129 JAM . 147 GLEE: 1 165 MUSA	ROCK SEASO C VOLI	OTRACK GEF THE MUSIC. FIRM VOLUMES . SEE THEY SOME	MEEZER

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NEW #1 MAROON 5

LINKIN PARK

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Hands All Over 2

A Thousand Suns 3

SOUTHERN GROUNDWAYS BEEN THE ROOTS WAKE UP! 8
HOME SCHOOL 6 O. O. D. COLUMBA SONY WINDS (#)
SANTANA Guitar Heaven: The Greatest Guitar Classics Of All Time 5

		TC	OP POP CATALOG"	
E K	NST EEK	VEEKS IN CHIT	ARTIST Title	ERT
1	2	17	MPRONT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 CASTING CROWNS The Atar And The Door	2
2	1	2	JOHN LENNON Opus Collection: Remember	
3	3	789	EMI SPECIAL MARKETS 71108 EXHEAR (12.98) JOURNEY Journey's Greatest Hits COLUMBNA EGACY ASMAN SOMY MUSIC (13.681.99)	4
4	4	150	MICHAEL JACKSON Number Ones	3
5	6	34	JAMEY JOHNSON That Lonesome Song	•
6	7	44	MERCURY MASHVILLE 011237*/UMGN (13.96) EMINEM Curtain Call: The Hits SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	2
7	11	948	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wallers	•
8	5	17	TUFF GONG/ISLAND 545984*/UME (13.98/8.98) ⊕ KINGS OF LEON RCA 32712/RMG (13.98) Only By The Night	
9	10	24	DARIUS RUCKER CAPITOL MASHVILLE 85506 (18.98) Learn To Live	
10	9	29	TAYLOR SWIFT BIG MACHINE 0/2012 (15.95) ®	4
0	13	701	CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Greatest Hits	8
æ	19	24	GRANTES KID ROCK GRINER GRANTES KID ROCK Rock N Roll Jesus Top Bog ATLANTIC 298555*(A5 (18.98) ®	3
13	12	38	SUGARLAND Love On The Inside	2
•	16	16	SIMON & GARFUNKEL The Best Of Simon & Garfunkel	
Œ	18	3	COLUMBUALEGACY 55022/SONY MUSIC (11.98) THE COUNTDOWN SINGERS Monster Mash & Other Terrifying Hits MADACY SPECIAL PRODUCTS 54321/MADACY (5.98)	
13	15	198	GUNS N' ROSES Greatest Hits	4
Œ	22	39	FRANK SINATRA Nothing But The Best	
0	21	13	REPRISE 438552/WARNER BROS. (18.98) RASCAL FLATTS Greatest Hits Volume 1 LYRIC STREET 002764 (13.96)	
0	27	47	DAUGHTRY Daughtry	4
20	17	40	18/RCA 88886/RMG (8.98) ⊕ LIL WAYNE Tha Carter III	8
21	24	63	CASH MONEY/UMIVERSAL MOTOWN 011977*/UMRG (13.96) LED ZEPPELIN Mothership	12
22	20	243	SWAN SONG 31 31 48 /ATLANTIC (19.98) ORIGINAL BROADWAY CAST RECORDING Wicked	-
23	26	240	JOHN DENVER Definitive All-Time Greatest Hits	ï
24	34	17	SCA 60764-SONY STRATEGIC MARKETING GROUP (11.68) KATY PERRY One Of The Boys	
25	14	271	CAPITOL 04249* (12.98) LINKIN PARK [Hybrid Theory]	•
20	D.O.	HTRY	WARNER BROS. 47755 (18.98/12.98) MAROON 5 Sonos About Jane	4
27			AAM/00TONE 650001*/IGA (18.98)	
21	20	070	PINK FLOYD Dark Side Of The Moon	
20	30	978	PINK FLOYD Dark Side Of The Moon HARVEST 46001*/CAPITOL (18.96) EMINEM The Marshall Mathers LP	•
28	25	131	PINK FLOYD MARKEST 46001*GAPITOL (16:96) EMINEM WEB/AFTERMATHINITERSCOPE 4(0620**/16A (13:98)	0
29	25 29	131	PINK FLOYD Dark Side Of The Moon Hartest 46601**CAPTOL (18.98) The Marshall Mathers LP WEB-ATTERMATINITERSCOPE 410528**1064 (13.98) All The Right Reasons PACADMINISTE 13300 (18.98) &	4 9 9
29	25 29 23	131 97 49	PINK FLOVD Dark Side Of The Moon REMINEM WIREJATE FRANCH THE FLOOPE 4 HOS29** HAS 108. NICKELBACK AND THE REMINER SHOOT 140529** HAS 108. AND THE RIGHT REASON THE SHOOT 140529** HAS 108. LINKIN PARK Minutes 10 Midnight Minutes 10 Midnight HAS 108.	1 1 1 2
29 30 31	25 29	131 97 49 697	PINK FLOYD BANK Side Of The Moon RAMPST 44901**CAPTOL (16.96) EMINEM WINDER 14901**CAPTOL (16.96) NICKELBACK AND THE RAMPST AND (16.96) LINKIN PARK WORKER 6910** 4477**WANERS 8905. (18.96) 49 BOB SEGER & THE SILVER BULLET BAND Greatest History Captol (16.96) 19 Greatest	4 9 8 9 8
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Ī	0	NE	W	MICHAEL FRANTI & SPEARHEAD The Sound Of Sunshine (((800 800 WAX))) ALAPITOL	17	
i	10	NE	W	SELENA GOMEZ & THE SCENE A Year Without Rain	4	Ī
ŝ	0	NE	w	BILLY CURRINGTON Enjoy Yourself	9	ī
ì	12	8	3	SARA BAREILLES Kaleidoscope Heart	19	Ī
ı	13	7	6	FLORENCE + THE MACHINE Lungs	28	
	14	11	5	KATY PERRY Teenage Dream	13	
	15	6	2	JAMEY JOHNSON The Guitar Song	12	
ı	16	13	4	MERCURY NASHVILLE JUNGN DISTURBED Asylum	15	
ı	17	3	2	REPRISE /WARNER BROS. ⊕ BRANDON FLOWERS Flamingo	30	i
H	18	16	8	ARCADE FIRE The Suburbs	39	
1	10	RE-E	-	ZAC BROWN BAND The Foundation	22	2
2	20	9	2	ROBERT PLANT Band 01 Joy	14	
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	21	23	19	MONESUCH INVARINER BROS. LADY GAGA The Fame	42	3
	22	17	96	STREAMUNE KONLINE/CHERRYTREE/INTERSCOPE INGA MY DARKEST DAYS My Darkest Days	23	
H	23	NE		TOM PETTY AND THE HEARTBREAKERS Mojo	38	
H	24	25	12	DRAKE Thank Me Later	61	
ı	25	18	15	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN /UMRG.	20	L
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	0 0 0 0 0 0 0 10	NE N	EW 2 2 2 EW EW EW EW	USTIN BIEBER WOORD 2.0 AC GROWN BAND You Get What You Give AC GROWN BAND You Get What You Give MAROON 5 AMACCOTOR 6F 415 100 BAND COLOR 6F 415 100 AMACCOTOR 6F 415 100 BAND COLOR 6F 415 100 AMACCOTOR 6F 415 100 BAND COLOR 6F 415	10 1 2 5 14 24 17 54 4 3 12 8	
	5 6 7 8 9 10 11 12 15	NE NE NE NE NE NE NE	EW 2 2 2 EW EW EW EW	USTIN BIEBER WOORD 2.0 AC BROWN BAND You det What You Give AND THEM REMINISTANCE PROTECTION THE REMINISTANCE PROTECTION AND COTTON OF 1913 AND THE SECTION AND COTTON OF 1913 AND THE SECTION SANTANA Gutar Heaven: The Greatest Gutar Classics of All Time ARRIVA 0564-0870 AND THE SECTION RANGE PROTECTION WEEZER WICHAEL FRANTS SEPERHEAD THE SOUND SURVIVEY MICHAEL FRANTS SEPERHEAD THE SURVIVEY MICHAEL FRANT	10 1 2 5 14 24 17 54 4 3 12 8	
	6 6 7 8 0 10 11 12 13	NE NE NE NE	2 2 2 2 2 2 2 2 2 2 2 2 3 4 4 4 2 2 2 3 4 4 4 4	USTIN BIEBER WOOTE 2.0 AC BROWN BAND You det What You Give MAROON 5 AMOUTEMEN SEMBLE MAND BAND BEREF PICTURE ATT LANT IS \$22727-66 in 89 MAROON 5 AMOUTEMEN SEMBLE MAND BAND BEREF PICTURE ATT LANT IS \$22727-66 in 89 MAROON 5 AMOUTEMEN SEMBLE MAND BAND BEREF PICTURE ATT LANT IS \$22727-66 in 89 MAROON 5 AMOUTEMEN SEMBLE MAND BAND BAND BAND BAND BAND BAND BAND B	10 1 2 5 14 24 17 54 4 3 12 8 29 9	
	5 6 7 8 9 10 11 12 15	NE NE NE NE NE NE NE NE NE	2 2 2 2 2 2 2 2 2 2 2 2 3 4 4 4 2 2 2 3 4 4 4 4	USTIN BIEBER W World 2.0 ZAC BROWN BAND You det What You Give W Get What You Give Hand S All Over AMACCORDE (945 1416) SANTAMA Guster Heaven: The Greatest Guster Classics of All Tire ASSANCED (945 1416) SANTAMA Guster Heaven: The Greatest Guster Classics of All Tire ASSANCED (945 1416) SANTAMA Guster Heaven: The Greatest Guster Classics of All Tire ASSANCED (945 1416) RAND (1947 1416) RAND (1947 1416) RAND (1947 1416) WEEZER WEE	10 1 2 5 14 24 17 54 4 3 12 8 29 9	
	3 4 5 6 7 8 9 10 11 12 13 14 15	NE N	2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 3 4 4 4 2 2 3 2 3	USTIN BIEBER W World 2.0 ZAC BROWNS BAND BIBBER W TWO GET WINT WO GET WARD TWO GE	10 1 2 5 14 24 17 54 4 3 12 8 29 9 7	
	3 4 5 6 7 7 8 9 10 11 12 13 15 15 17	NE N	EW E	USTIN BIEBER W World 2.0 ZAC BROWNS BANKING ARE INSERTED WE TO SERVE AND	10 1 2 5 14 24 17 54 4 3 12 8 29 9 7 35 30	
	3 4 5 6 7 8 9 10 11 12 15 15 16 17 18	NE N	2 2 2 2 2 2 2 2 2 2 2 2 2 3	USSTIN BIEBER W World 2.0 ZAC GROWN BAND GROSS PROCESS OF AN AND STATE SECTION OF A STA	10 1 2 5 14 24 27 54 4 3 12 8 29 9 7 35 30 19 6	
	3 6 5 6 7 0 10 11 15 15 15 17 18 19	NE NE 2 5 NE NE 4 NE 9 6 16	2 2 2 2 2 2 2 2 2 2 2 3 14	USSTIN BIEBER W World 2.0 ZC GERMAN BAND GEBER PICTURE GYTANTE 292723668 HARDON 5 ANA COTOR E 69514160 FARM SAND GEBER PICTURE GYTANTE 292723668 HARDON 5 ANA COTOR E 69514160 SANTANA GUTE HEAVEN: The Greatest Cutar Classics Of All Tire Assertion of the Committee of Co	10 1 2 5 14 24 27 54 4 3 12 8 29 9 7 35 30 19 6	
	3 6 5 6 7 8 9 10 11 12 15 16 17 18 19 20	NE N	2 2 2 2 2 2 2 2 2 3 14 6	USSTIN BIEBER W World 2.0 ZOC GROWN BAND TO STANDARD S	10 1 2 5 14 24 27 54 4 3 12 8 29 9 7 35 30 19 6	
	3	NE NE 2 5 NE NE 4 NE 9 6 16 20 11	2 2 2 2 2 2 2 3 14 6 2 8	USTIN BIEBER W World 2.0 ZAC BROWN BAND You det What You Give WERT WASHINGTON BOTTON OF THE STATE OF THE	10 1 2 5 14 24 17 54 4 3 12 8 29 9 7 35 30 19 6 40 149	

U)	V	IKE PROFILES: com
THIS	LAST	WEEKS ON CHT	TITLE Most added to social networking, primarily on Facebook, by iLike users. Data compiled by iLike com
1	-	1	V1 STEPPING STONE
2	1	5	TOUCH THE SKY OVERDOSE FEXTURING BG, TORCH & SMOKE GREY (CAN-1-BAL)
3	7	6	DRIVE F.I.C. OVERDOSE (CAN-1-BAL)
4	-	1	CHIT-CHATTER OVERDOSE (CAN-I-BAL)
5	5	12	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
6	3	3	ROCKSTAR OVERDOSE (CAM-I-BAL)
7	6	20	NOT AFRAID EMINEM (WEB:SHADY/AFTERMATH/INTERSCOPE)
8	10	6	JUST THE WAY YOU ARE BRUND NARS (ELEKTRA/ATLANTIC)
9	9	7	TEENAGE DREAM KATY PERRY (CAPITOL)
10	-	1	ANGEL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
11	11	21	ALEJANDRO LIDY GABA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	13	8	THE CATALYST LINKIN PARK (MACHINE SHOP/WARNER BROS.)
13	14	8	MINE TAYLOR SWIFT (BIG MACHINE)
14	12	46	BAD ROMANCE LADY GABA (STREAMLINE KONLINE/CHERRYTREE INTERSCOPE)
15	19	98	LOVE STORY TAYLOR SWIFT IBIG MACHIME!

WEEK	LAST	WEEKS ON CHT	TITLE The week's most-streamed videos on Yahoo! Music ARTIST (MPRINT-LASEL)
1	1	14	AIRPLANES B.O.S FEAT HOTLEY WILLIAMS (REBELFOCK/GRUND HUSTLE/ATLANTIC)
2	2	8	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
3	6	7	POWER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJ/HG)
4	5	15	CALIFORNIA GURLS KATY PERRY FEATURING SHOOP DOGG (CAPITOL)
5	3	6	BODY SHOTS KACI BATTAGLIA FEATURING LUDACRIS (CURB)
6	8	6	TEENAGE DREAM KATY PERRY (CAPITOL)
7	12	8	EVERY SUBWAY CAR BARDWAKED LADIES (RAISW)
8	7	10	NOT AFRAID EMINEM (MEB: SHADY/AFTERMATH/INTERSCOPE)
9	10	7	YOUR LOVE NICE MINA I YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN
10	9	3	WHOA IS ME DOWN WITH WESSTER (LIMIVERSAL, MOTOWN)
11	15	2	THIS SONG'S FOR YOU JOEY + BORY (BOARNYANGUARD SUBAR HILL/BIGGER PICTURE)
12		2	A YEAR WITHOUT RAIN SELENA GOMEZ & THE SCENE (HOLLYWOOD)
13	-	2	THE CROW & THE BUTTERFLY SHIMEDDWN (ATLANTIC)
14	+	2	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	14	3	I DIDN'T KNOW IT AT THE TIME

YAHOO!

0		K	DP COMEDY biz
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (NOPRINT / DISTRIBUTING LABEL)
0	-	1	WHO'S READY TO PARTY? FRED FIRELEHDRIN (FEETTHE COLLECTIVE)
2	1	1	SHAKESPEARE ANTHONY JESELNIK (COMEDY CENTRAL)
3	1	48	THE ESSENTIAL "WEIRD AL" YANKOVIC WEIRD AL YANKOVIC (WAY MOBY/YOLCANO/LEGACY/JLG)
4	2	15	STARK RAVING BLACK LEWIS BLACK (GOMEDY CENTRAL)
6	3	2	THE ESSENTIAL COLLECTION BILL HIGKS (RYKODISC)
6	10	18	BIGGER AND BLACKERER DAVID CROSS (SUB POP)
0	15	16	GET HIM TO THE GREEK (SOUNDTRACK) INFANT SORROW (UNIVERSAL REPUBLIC (UMRIS)
8	7	71	ISOLATED INCIDENT DAME COOK (COMEDY CENTRAL)
9	5	52	FEEL THE STEEL STEEL PANTHER (UNIVERSAL REPUBLIC/UMRG)
10	8	48	I TOLD YOU I WAS FREAKY (SOUNDTRACK) FUGHT OF THE CONCHORDS (HBO/SUB POP)
0		1	YOU AIN'T GONNA BELIEVE THIS NEL TILLIS (RADIG/SHOW DOB-UNIVERSAL)
12	6	26	WEAPONS OF SELF DESTRUCTION ROBIN WILLIAMS (COLUMBIA/SONY MUSIC)
13	9	4	HYPOCRITICAL OAF DOUB BENSON (COMEDY CENTRAL)
14	-	36	SERIOUSLY, WHO FARTED? NICK SWARDSON (COMEDY CENTRAL)
15	12	51	EL NINO LOCO RODNEY CARRINGTON (CAPITOL NASHVILLE)

has been on the chart since the Dec. 15, 2001, tally. Interest in the set was stirred by the launch of the U.S. leg of Roger Waters' The Wall Live tour on Sept. 20 in Chicago.

Pink Floyd's "The Wall" has its best sales week (2,000 sold,

according to Nielsen SoundScan) since last December and re-enters the Top Pop Catalog chart at No. 33. It's the first time the album



PINK

NEW

FLORENCE + THE MACHINE

CAROLE KING & JAMES TAYLOR Live At The Troubadour 64

MEK	WEEK	NEEKS IN CHT	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	FRT
0	8	28	NEON TREES MERCHRY 013972*/JUMG (10.98)	Habits	
2	HOT	SHOT		In A Big Warehouse (Soundtrack)	
ŏ	20	7	GREATEST WOMEN OF FAITH WORSHIP T	TEAM Women Of Faith Worship Team	
4	12	14	THE BAND PERRY REPUBLIC NASHVILLE DIGITAL EXTUNION (4.96)	The Band Perry (EP)	
6	W	EW	MAXIMUM BALLOON DBG/INTERSCOPE 01 4530/16A (0.98)	Maximum Balloon	
6		EW	MARGOT & THE NUCLEAR SO AND SO'S	S Buzzard	
0	W	EW	SKI BEATZ 00172 020920 (9.96)	24 Hour Karate School	
8	17	42	THE TEMPER TRAP	Conditions	
9	M	EW	HILARY HAHNIROYAL LIVERPOOL PHILHARMONIC ORCHES DG 01498/UNIVERSAL CLASSICS GROUP (18.98)	TRA (PETRENKO) Higdon & Tchalkovsky: Violin Concertos	
10	18	28	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.08)	Halfway To Heaven	
0	и	EW	FAKE PROBLEMS SDEONEDUMNY 1425* (11.98)	Real Ghosts Caught On Tape	
12	RE-E	ENTRY	GREG LASWELL VANGUARD 79971*-WELK (17.98)	Take A Bow	
13	5	3	ARMIN VAN BUUREN ARMADA 2424/ULTRA (15.98)	Mirage	
14	22	13	THE LAURIE BERKNER BAND TWO TOWATOES 23409/RAZOR & TIE (8.98)	The Best Of The Laurie Berkner Band	
15	34	23	TROMBONE SHORTY VERVE FORECAST 014194/VB (10.98)	Backatown	
16	1	3	MICHAEL GRIMM MATTIKAY 40956 (16.98)	Leave Your Hat On	
17	19	2	THE DRUMS UNIVERSAL-ISLAND 736969*/DOWNTOWN (10.96)	The Drums	
18	3	2	BLACK MILK DECON 5132*/FAT BEATS (14.98)	Album Of The Year	
19	13	2	BIG B SUBURBAN NOIZE 207 (12.96)	Good Times & Bad Advice	
20	26	6	ESPERANZA SPALDING HEADS UP 31810*/CONCORD (18.98)	Chamber Music Society	
21	6	2	THE BIRTHDAY MASSACRE	Pins And Needles	
22	32	5	CHRIS AUGUST FERVENT BRROES WARNER BROS. (11.98 888065)	No Far Away	
23	N	EW	MARY ALESSI MIAMI LIFE SOUNDS 2041 (9.98)	Pressing On	
24	н	EW	CWANC	Father Will Guide Me Up A Rope To The Sky	
25	45	32	LOCAL NATIVES FRENCHISS 642* (12.98)	Gorilla Manor	

The album spends	THIS	MEEK MEEK DV CHT	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL 4PRICE)	Title
its first week at No.	26	14 2	JUNIP MUTE 9448* (15.98)	Fields
1. It debuted on the April 3 chart and	27	41 3	BANDA LA PIRINOLA DISCOS DEO 65902 (6.96)	20 Exitos Bailables
has spent the past	28	NEW	KYLE PARK KYLE PARK DIGITAL EX (3.98)	Fall 2010 (EP)
15 weeks in the top 10. Its single.	29	NEW	FRED FIGGLEHORN	Who's Ready To Party?
"Animal," rises to	30	NEW	RHONDA VINCENT	Taken
No. 19 on Mainstream Top 40.	3	NEW	SHEILA WALSH	I Hear Angels
	32	2 2	WOMEN OF FAITH 91136 (13.98) THRIVING IVORY	Through Yourself & Back Again
	33	10 2	WND-UP 18252 (19.98) DEATH ANGEL	Relentless Retribution
7	34	16 11	NUCLEAR BLAST 2256 (16.98) DEADMAU5	For Lack Of A Better Name
N. Carlot	35	33 3	GRUPO EXTERMINADOR	La Fiesta
The Amazon MP3	36	40 5	KERRIE ROBERTS	Kerrie Roberts
store's \$2.99 Daily	37	RE-ENTRY	SEMI PRECIOUS WEAPONS	You Love You
Deal for this album on Sept. 22 enables	38	NEW	PM/STREAMLINE/CHERRYTREE/GEFFEN 014164/IGA (6.96) TORCHE	Songs For Singles
its re-entry with a	39	21 5	JP, CHRISSIE & THE FAIRGROUND BOYS	Fidelity
nearly 1,100% increase in sales.	40	NEW	LA MINA 025/ROCKET SCIENCE VENTURES (13.98) VERSANT	Heartbeats (EP)
	41	30 3	VERSANT DIGITAL EX (2.98) THE STEELDRIVERS	Reckless
	42	RE-ENTRY	ROUNDER 610524/CONCORD (17.98) SIDEWALK PROPHETS	These Simple Truths
100	43	NEW	FERVENT BETSOO WARNER BROS. (9.96) WALKER HAYES	
			WE CAME AS ROMANS	Walker Hayes (EP)
29	44	RE-ENTRY	EQUAL VISION 175 (13.96)	To Plant A Seed
YouTube personality Lucas Cruikshank	45	RE-ENTRY	THE WONDER YEARS NO SLEEP 022 (12.98)	The Upsides
charts his second	46	7 2	THE GRACIOUS FEW QUESTIONABLE 20020 (12.98)	The Gracious Few
effort on a Billboard tally (as his alter	47	49 46	ASKING ALEXANDRIA SUMERIAN 022 (13.08)	Stand Up And Scream
ego) following a	48	4 2	2AM CLUB MURGATROYD/RCA 41733/RMG (9.98) Who	at Did You Think Was Going To Happen?
Christmas EP late last year.	49	NEW	KLAXONS TIMYORGE DIGITAL EX (7.98)	Surfing The Void
300000000000000000000000000000000000000	400	-	HOW TO DRESS WELL	

HEATSEEKERS SONGS

1 10 LOVE LIKE WOE 2 12 LA LA LA 4 8 TOOT IT AND BOOT IT LITTLE LION MAN WE NO SPEAK AMERICANO ALL I WANT IS YOU 7 6 WAY OUT HERE SMOKE A LITTLE SMOKE 9 3 8 24 HOLD YOU (HOLD YUH) 20 5 PORN STAR DANCING WHY WOULD YOU STAY? 12 14 19 143 14 12 19 143 BOBBY BRACKIMS FEATURING RAY J (TYCOON STATUS UNIVERSAL REPUBLIC 15 15 25 LAY ME DOWN THE DIRTY HEAD 17 RECUTY SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/SLASSNOTE/COLUMBIA 18 15 19 19 22 2 STEREO LOVE 20 19 13 BAD COMPANY 21 21 18 OUR GOD 23 7 EL MALO TIGHTEN UP THE BLACK KEYS (NONESUCH, WARMS NINA DE MI CORAZON ANOTHER WAY TO DIE

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Maximum Balloon, "Maximum Balloon"

The side project of TV on the Radio's Andrew Sitek debuts at No. 5 on Heatseekers Albums. It features guest vocalists on nearly all of its tracks, including turns from Karen O and David Byrne. His TVOTR bandmates Tunde Adebimpe and Kyp Mal-



Margot & The Nuclear So And So's

Fake Problems Real Ghosts Caught On Tape Neon Trees

Imagination Movers

In A Big Warehouse (So The Band Perry The Band Perry (EP

American Bang

The Laurie Berkner Band

Good Times & Bad Advice

HlayHain Royal Liverpool Palhamonic Orchestas (Peteriko) Higoton & Tothai kovsky: Violin Concentos

Greg Laswell Take A Bow

Banda La Pirinola 20 Exitos Ballables Trombone Shorty

Local Natives Neon Trees

Maximum Balloon

The Temper Trap

Hlayhlan Royal Jvegcol Philhamonic Ordreshs Peter koj Higelan & Tahai kavsky: Vialin Concentas

Armin Van Buuren

Greg Laswell

25 24 10

THE BILLBOARD HOT 100

-	У.					
MEEK	WEEK	AGO AGO	D WEBKS	TITLE Artist PRODUCER (SONGWRITER) INPRINT / PROMOTION LARE. Bruno Mars Bruno Mars	CERT	PEAK POSITION
v	_	-	10	2 WARE THE SMEEZINGTONS MEEDLE (IS MARS PLAWRENCE, A LEVINE K. CAIRLY, WALTON) . © ELEKTRA ATLANTIC	_	1
2	4	1		TEENAGE DREAM DR. LUKE, B. BLANCO, MAX MARTIN (K. PERBYL. GOTTWALD, MAX MARTIN, B. LEVIN, B. MCKEE) G. CAPITOL G. CAPITOL		1
3	2	2		LOVE THE WAY YOU LIE Eminem Featuring Rihanna ALEX DA KIO (M.MATHERS, A.GRANT, H.HAFFERMAN) B WEB/SHADY/AFTERMATH/INTERSCOPE		1
4	5	6		DJ GOT US FALLIN' IN LOVE Usher Featuring Pitbull		4
5		4	Pel	MAX MARTIN, SHELLBACK, DAX MARTIN, SHELLBACK, S. KOTECHA, A.C. PEREZ] DYNAMITE Taio Cruz	-	
	6		Bid		É	2
6	10	16	7	GREATEST SAINER LIKE A G6 Far*East Movement Featuring Cataracs & Dev DIGITAL + AIRPLAY To COURSE MORE ALIKE A G6 For County Management Featuring Contracts & Dev DIGITAL + AIRPLAY To COURSE MORE ALIKE MORE MANAGEMENT MORE ALIKE MORE MORE MORE MORE MORE MORE MORE MOR	_	6
0	8	7		JUST A DREAM JIM JONSW,RICO LOVE (C.HAYNES, JR., J.O. SCHEFFER, RICO LOVE, EROMANO) ⊗ DERRTY/UNIVERSAL MOTOWN	•	7
8	3	75		ONLY GIRL (IN THE WORLD) STARGATE, SAWDY VEE (C.JOHNSON, M.S.ERIKSEN, T.E. HERMAWSEN, S.W.L. HELM) SRP. DEF. JAM. 10 JIM.		3
9	7	5	20	I LIKE IT Enrique Iglesias Featuring Pitbull		4
52.55			1000 1000	REDOME (N.KHANNY,E.IGLESIAS,L.RICHIE,A.C.PEREZ)		550
10	9	9		D.GLIETTA (T.DILLARD, C. KEY,K.C. LIVINGSTON, M.CAREN, D. GUETTA, FRIESTERIER, G. TUNFORT) . 6 POE BOY/ATLANTIC		9
11	12	10	A	N.CHAPMAN, T.SWIFT (T.SWIFT)		3
12	11	8		TAKE IT OFF DR. LUKE (K.SEBERTL, GOTTWALD,C. KELLY) ■ KEMOSABE/RCA/RMG		8
13	13	17	7	BOTTOMS UP Trey Songz Featuring Nicki Minaj KANE BEATZ TRACK DEALER (T.NEVERSON), SCALES, E.M.LES, D.A.JOHNSON, M.JANES, D.TAMRAJ @ SONGBOOK ATLAUTIC		13
0	20	19		MISERY Maroon 5		14
				R.J.LANGE (A.LEVINE, J.CARMICHAEL, S.FARRAR) DEUCES Chris Brown Featuring Tyga & Kevin McCall		1000
U	19	20	13	K.NGCALL (K.NGCALL, M.STEVENSON, C. BROWN) @ JIVE/JLB		15
16	15	13		COOLER THAN ME Mike Posner M.Posner (M.Posner M.Posner M.Posner (M.Posner M.Posner M		6
17	17	12	20	CALIFORNIA GURLS Katy Perry Featuring Snoop Dogg UR LLKE JANK MARTIN B BLANCO (K PERRY). BOTTWALD MAX MARTIN, B LEVIN B MCKEF, C C BROAD IS. IR.) GG CAPTOL	3	1
18	16	14		AIRPLANES B.o.B Featuring Hayley Williams	3	2
19	14	15	7	ALEX DA KOL HAMK E JE R SINVONS, JR., J. FRANKS A SYANGLI DUSSOLLET I SOMMERS @@ RESEL ROCKSTAND HUSTLESTLANDC NOT AFRAID		1
				BOI-10A (M.MATHERS,L.E.RESTO,M.SAMUELS, A.EVANS,M.BURNETTE)		
20	18	11	16	DR. LIIKE (LIGOTTWALD, R.CLIOMO, B.R. SIMMONS, JR.)		10
3	HOT	SHOT BUT	1	EMPIRE STATE OF MIND Glee Cast AMERICASTANIA MANY ARMEDICAS SECUNDALIZADO SA CARROLINA SECUNDA SECU		21
22	22	24		ANIMAL Neon Trees TPAGNOTTA (T.GLENN, T.PAGNOTTA, B.GAMPBELL) OD MERCURY/IDJMG		22
23		EW		TELEPHONE Glee Cast		23
=	28	26		ANDERS PASTRON/LIMINERS (, DAVIELS), FRANKUNS B. SERMANDTRA/LIEHKINS, BANKINLES) Ø 251 H.CEVILIPY RIX TAYCOLLIMBIA SECRETS OneRepublic		10000
24)	28	26		R.TEDDER (R.TEDDER) ■ MOSLEY/INTERSCOPE		24
25	29	30	7	HOT TOTTIE Usher Featuring Jay-Z POLOW DA DOW (J.JONES, PDAWSON, E.DEAN, S.C. CARTER) © LAFACE (JLB		25
26	33	23		BILLIONAIRE Travie McCoy Featuring Bruno Mars THE SMEEZINGTONS (TINCCOY, BMARS, PLANIFENCE, ALEVINE) MAPPY BOY/DECAYDANCE/FUELED BY RAMEN RRPP TO NAME OF THE SMEEZINGTONS (TINCCOY, BMARS, PLANIFENCE, ALEVINE)	2	4
2	35	36	5	F**K YOU (FORGET YOU) Cee Lo Green		27
28		EW		THE SMEEZINGTONS (C. GREEN, B. MARS, P. LAWRENCE, A. LEVINE, B. BROWN) BILLIONAIRE Glee Cast		28
-	_			AJADERS PASTROM, R. MURPHY (B. MARS, A LEVINE, PLAWRENCE, TANCCOV) © 20TH CENTURY FOX TWOOLUMBIA STUCK LIKE GLUE Sugarland		
29	26	22	9	B.GALLIMORE,K.BUSH,J.NETTLES (J.O.NETTLES, K.BUSH,K.GRIFFIN, S.GARTER)	•	20
30	31	28		RIGHT ABOVE IT KANE (D.CARTER,A GRAHAM, D.A.JOHNSON) LII Wayne Featuring Drake @ CASH MONEY/UNIVERSAL MOTOWN		6
3	30	31		IF I HAD YOU MAX MARTIN, SHELLBACK, X. LUNDIN (MAX MARTIN, SHELLBACK, S. KOTECHA) Adam Lambert ⊕ 19:RCA:RMG		30
32	25	49		FANCY Drake Featuring T.I. & Swizz Beatz swizes Featuring T.I. & Swizz Beatz		25
33	24	21	26	OMG Usher Featuring will.i.am		1
				RIDIN' SOLO Jason Derulo	_	200
34	23	18	26	J.R.ROTEM (J. DESROULEAUX,J.R.ROTEM)	•	9
35	32	29	9	THE BOYS OF FALL Kenny Chesney B.CANNONIX.CHESNEY (C.BEATHARD, D.TURNBULL) (Fig. 8NA George SINA GEORG		18
36	41	41		2012 (IT AIN'T THE END) JAY Sean Featuring Nicki Minaj JREMYBOBBBASS (J.SEAN, LOOTER, RLAROW, LSKALLER, LPERKINS, D.TAMPA). © CASH MOMEYUMMERSAL REPUBLIC		36
37	40	39	12	IF I DIE YOUNG The Band Perry		37
38	200	EW		PWORLEY (K.PERRY) © REPUBLIC NASHVILLÉ LISTEN Glee Cast		38
	1000			AARDERS PASTROMA MURPHY & CUTLER A PREVEN, HXRIEGER & KNOWLES;		1000
39	36	37	Ш	STARGATE (K.ANDERSON, M.S.ERIKSEN, T.E.HERMANSEN, E.DEAN, T.HALE, O.T.MARAJ)		36
40	53	57		SEPTEMBER Daughtry H.BENSON (C.DAUGHTHY,LSTEELY) 9 19:RGA/RMG		40
4	45	32		KING OF ANYTHING N. AVPON (S. BARBULLES) Sara Barelles © EPIC		32
42	57	78		CHECK IT OUT WILLiam & Nicki Minaj		42
42			1	WILLIAM (W.ADAMS, O.T.MARAJ, G.DOWNES, THORN, B. WOOLEY, J. BROWN) O WILLIAM/WTERSCOPÉ HEY, SOUL SISTER Train	4	200
	42	33		M.TEREFE_(ESPIONAGE,6 WATTENBERG (PMONAHAN,E LIND.A BJORNLUND)	-	3
0	46	45		DRUMWA BOY (LJONES, LLJOHNSON, O.AKINTIWEHIN, G.GHOLSON)		44
45	43	34	16	IF IT'S LOVE Train 6.WATTENBERG,M.TEREFE (RMONAHAN,6.WATTENBERG)		34
46	47	46		NEED YOU NOW RWORLEY, LADY AMTERELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR) ■ CAPITOL MASHVILLE CAPITOL ■ CAPITOL MASHVILLE CAPITOL	4	2
47	34	25	21	FIND YOUR LOVE Drake		5
48	56	72		AS SHE'S WALKING AWAY Zee Brown Band Featuring Alan Jackson		48
				K.STEGALL, Z.BROWN (Z.BROWN, W.DURRETTE) GOUTHERN GROUND/ATLANTIC/BIGGER PICTURE		1000
49	44	38	18	C FOWLER, E-WEST (C-FOWLER, C-GLEE, C-CHILDS, E-WEST)		28
50	50	50		BREAKEVEN DIO DONOBHUE M SHEERANA FRAMPTON SIA KIPNEN DID DONOBRUE VI SHEERANA FRAMPTON SIA KIPNEN DI PRONOBENICEPIC PRONOBENICEPIC		12
63)	н	W		WHAT I DID FOR LOVE Glee Cast		51
60	54	53		COME BACK SONG Darius Rucker		52
3				EROGERS (D.RUCKER, C. STAPLETON, C. SEATHARD)		57150
w	65	35	4	TGAD [TGAD,L ROBBINS] MOLLYWOOD		35
54	49	42		MISS ME BY THE BELLEVIS SHEELEN SHEEL		15
55	38	27	17	YOUR LOVE NICK! Minaj A WOWSEL (O.T.MARAJA, WOWSEL D.FREEMAN, J.PHUSHES, W.FELDER) O YOUNG MONEY. CASH MONEY UNIVERSAL MOTOWN		14

6 Act claims dual gainer honors. moving 7-2 on Hot Digital Songs (180,000, up 31%) and 20-13 on Hot 100 Airplay (58.5 million lictorer impressions un



cerupt as a promotional vehic for first single as title reaches a new peak while securin a single-week download high (71,000, up 67%).



released digitally Sept. 27. first cut from "I Am Not a Human Being" should be joined b a multitude of othe tracks from the set on next week's list



reached the top 40 with its first eight singles, all of which have risen into the top five of the Adul Top 40 chart. 43

Song becomes the 26th title in the history of the Billboard Hot 100 to spend a full year or more on the chart, Most recent entrant to this dub was Lady Antebellum's "Need You Now." which is hanging or at No. 46 in its

PEAK	ZHT.	TITLE Artist PRODUCER (SONGWRITER) MAPRINT / PROMOTION LABEL		HEEK
ì		LOVE LIKE WOE The Ready Set	Ĭ	66
2		JR ROTEN JUNIZUGREUTER, JR ROTEN DIA THOMAS EN BENJAMIN VA BEALA ROSS, M PERRE)		57
		R.CAVALLO,PARAMORE (H.WILLIAMS,J.FARRO) © FUELED BY RAMEN/ATLANTIC/RRP ROLL WITH IT Easton Corbin		
4		C.CHAMBERLAW (TLAME,D.LEE,A.PARK) OUR KIND OF LOVE Lady Antebellum		58
5		PWORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. XELLEY, H. SCOTT, BUSBEE) @ CAPITOL NASHVILLE		59
4		FARMER'S DAUGHTER THEWITER ATKINS (M.BREEN, B. HAYSLIP, R.KINS) Rodney Atkins (D. CURS)	ı	60
4		PRETTY GOOD AT DRINKIN' BEER C.CHAMBERLAW, B. CURRINGTON (T.JONES) BILLY CHAMBERLAW, B. CURRINGTON (T.JONES) BILLY CHAMBERLAW, B. CURRINGTON (T.JONES)		61
6		ANGEL Akon NOT LISTED) © KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	ı	62
		ALL OVER ME Josh Turner	h	63
		EROGERS (B.HAYSLIP,D.DAVIDSON, R.ANINS)		64
,		J. DUPRLS M. COX (J. DUPRLS M. COX, C. JOHNSON) THE CATALYST Linkin Park		3
103		R.RUBIN,M.SHINODA (LIMKIN PARK) @@ MACHIME SHOP/WARNER BROS. HALF OF MY HEART John Mayer		65
2	•	J. MAYER, S. JORDAN (J. MAYER) © COLUMBIA		66
13		GOT YOUR BACK DJ TOOMP (C.J.HARRIS, JR.,A.DAVIS,TMASH) T.I. Festuring Keri Hilson GO GRAND HUSTLE/ATLANTIC		67
		MY KINDA PARTY Jason Aldean M.KNOX (B.GL.BERT)		68
4		LITTLE WHITE CHURCH Little Big Town		69
-		EXPRESSION OF PARCHED WORKSPERICK, K. SCHALPHAN, PSWEET, LINESTISSON, ● CAPITOL NASHNILLE LA LA LA Auburn Featuring lyaz		70
		TRADIEM (TRADIEMX JONES DUNAL PER A DHRISTEMEN PROEMBAWAY A POTEKHINS 24 JAKON BELIMA HEIBHISTMANDER BINS. HOLDING YOU DOWN (GOIN IN CIRCLES) Jazmine Sullivan		-
7		BELITE DARG MEDIT TO LARGE SALE NO ESTADA ANALYSIS PARAMETERS AND ELEMENTERS AND AND A LEGISLA SALE SALE SALE SALE CONTRACTOR OF THE SALE SALE SALE SALE SALE SALE SALE SAL		W
-		B.M.F. (BLOWIN' MONEY FAST) LEX LIBER (W.ROBERTS ILL.A.LEWIS,D.STYLES) RICK ROSS Featuring Styles P MAYBAGH/SLIP-N-SLIDE/DEF_JUM/DJING		72
1		DOG DAYS ARE OVER PEPWORTH (FWELCH J. FORD) O UNIVERSAL REPUBLIC		73
7		TOOT IT AND BOOT IT YG		74
4		WHY WAIT Rescal Flatts		75
		D.HUFF,RASCAL FLATTS (N.THRASHER,T.SHAPIRO,LYEARY)		
2		M.DRAVS (MUMFORD & SONS) @ GENTLEMAN OF THE ROAD/RED/GLASSMOTE		76
7		M.WINANS (M.WINANS, M.JONES, C.O. FORBES)		77
3		WE NO SPEAK AMERICANO Yolanda Be Cool & Doup D.Maglennan, P. Carosone Salermo) @ Sweat it outbulltra		78
7		ANYTHING LIKE ME Brad Paisley FROCERS (B. PAISLEY, C. DUBOIS, D. TURNBULL) Brad Paisley ARISTA NASHVILLE		79
		ALL I WANT IS YOU Miguel Featuring J. Cole		80
1		PRETTY BOY SWAG Soulja Boy Tell'em		81
		YOUNG SHAY, SKIDMURPH (D. WAY, O. BYRD, J. MURPHY) ALL ABOUT TONIGHT Blake Shelton		
3		S.HENDRICKS (B.AKINS, B.HAYSLIPD. DAVIDSON) FREE Zac Brown Band		82
1		K.STEGALL, Z.BROWN (Z.BROWN) B HOME GROWN/ATLANTIC/BIGGER PICTURE	ı	83
1		STUTTER Maroon 5 R.J.LANGE (ALEVINE, S.FARRAR, M.F.DYNN) ⊕ A&M/OCTONE/INTERSCOPE	ı	84
8		THE BREATH YOU TAKE George Strait 1.8ROWN, 6. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD) @ MCA NASHVILLE WAS A MASHVILLE	1	85
1		ROUND & ROUND Selena Gomez & The Scene		86
		RREAK MY BANK RUDOLF, KASHER HINDUN FORBON, LHALAWACS A BOLDONG GO HOLDWOOD BREAK MY BANK New Boyz Featuring lyaz		87
		M.SQIIRE, D. SHARPE (D.A. THOMAS, E.H. BENJAMIN V.D. SHARPE, M. SQUIRE)		
3		STIMEBARAK RIPOLLJUHILL ISTIMEBARAK RIPOLLJUHILLE KOJIDE, E.V. DOOH BEEDGLIPZE BELLI 🕒 EPIGISONY MUSIC LATIN 🛚		88
1		WAY OUT HERE Josh Thompson M.KNEX (µ.THOMPSON,C.BEATHARD,D.L.MURPHY) ⊕ COLLIMBIA (NASHVILLE)		89
-		SHAKE AMMO (JCOLEMAN, & KASHER HINDLIN, & NCCARTNEY) MULTINATURE Jesse McCartney D HOLLYWOOD	ı	90
4		LOVING YOU NO MORE Diddy - Dirty Money Featuring Drake S.AARRETT,M.SNOODY, (S. GARRETT,M.SNOODY,M.WINANS, D.RICHARD,A. GRAHAM) & BAD BOY INTERSCOPE	Ī	91)
,		PUT YOU IN A SONG Keith Urban	ì	92
7		D.HUFF,K.URBAN (S.BUXTON,J.HUGHES,K.URBAN)		93
		C.HARMONY (C.HARMON,C.KELLY)	ř	
-		M.POSNER, B.BLANCO (M.POSNER, B.LEVIN) Ø J/RING	L	94
3		RADIOACTIVE A.PETRAGUALAKING (C.FOLLOWILL, N.FOLLOWILL, A.FOLLOWILL) **RADIOACTIVE** **RINGS Of Leon **ROLLOWILL, N.FOLLOWILL, A.FOLLOWILL, M.FOLLOWILL) **ROLLOWILL, N.FOLLOWILL, M.FOLLOWILL, M.FOLLOWILL)		95
1		ONLY PRETTIER Miranda Lambert FLIDDELL,N WRUCKE (M.LAMBERT,N.HEMBY) © COLUMBIA (NASHVILLE)		96
2		ERASE ME Kid Cudi Featuring Kanye West		97
4		JIM JONSIN (S.R.S.MESCUDI, J.G.SCHEFFER, K.WEST, EROMANO) DREAM ON/G.O.O.D. UNIVERSAL MOTOWN TURN ON THE RADIO Reba		98
Н		D.HUFF (J.RTWANG,M.OAKLEY,C.OAKLEY) SMOKE A LITTLE SMOKE Eric Church		=
4		J.JBYCE (E.CHURCH,J.HYDE,D.WILLIAMS)		99
		POWER Kanye West		100

BETWEEN THE BULLETS

'GLEE' HOT 100 SEASON PREMIERE



After winning its time slot on Sept. 21 with 12.5 million viewers, according to Nielsen, the cast of "Glee" shifts 409,000 downloads of the five songs made available from the episode, according to Nielsen SoundScan. That's up 53% from the 267,000 sold for the handful of tracks released following the show's spring debut in May. "Empire

State of Mind" (No. 21, 106,000) and "Telephone" (No. 23, 102,000) become the fifth and sixth Glee Cast tracks to surpass 100,000 downloads in a single week, following "Don't Stop Believin' " (177,000), "Jessie's Girl" (105,000), "Poker Face" (109,000) and "Total Eclipse of the Heart" (134,000). - Silvio Pietroluongo

HOT 100 nicken SoundScan

Billoard.



C)	R	OCK"	
THIS	WEEK	WEEKS	ARTIST (IMPRINT/PROMOTION LABEL)	
0	4	23	ANIMAL NEON TREES (MERCURY/IDJIMG)	
2	5	19	SECRETS INVEREPUBLIC (MOSLEY/INTERSCOPE)	
3	2	8	THE CATALYST LINKIN PARK (MACHINE SHOP) WARNER BROS.	
4	1	11	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	0
5	8	10	LITTLE LION MAN WUMPORD & SONE (SENTLEMAN OF THE ROAD RED SLASS NOTE)	
6	6	21	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/BRP)	
7	14	10	SEPTEMBER DAUGHTRY (19/9CA/RMS)	
8	9	38	HEY, SOUL SISTER TRAIN (COLUMBIA)	E
9	10	18	IF IT'S LOVE TRAIN (COLUMBIA)	
10	-	1	WHAT DO YOU GOT BON JON (ISLANDIDJING)	
11	3	2	RADIOACTIVE KINGS OF LEON (RCA/RMG)	
12	7	19	KINGS AND QUEENS THREY SECONDS TO MARS (MANORFRO, APRON CAPITOL)	
13	100	1	SHORT SKIRT / LONG JACKET	
14	13	7	RHYTHM OF LOVE PLAIN WHITE TS (HOLLYWOOD)	
15	20	8	PORN STAR DANCING MY DARKEST DAYS FEAT. ZAKK WYLDS	

THIS WEEK	LAST	WEEKS	ARTIST (IMPRINT/PROMOTION LABEL)	Peer
1	1	8	# MINE EWSS TAYLOR SWIFT (BIG MACHINE)	
2	2	10	STUCK LIKE GLUE SUGARLAND (MERCURY)	•
3	3	15	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	
4	5	7	AS SHE'S WALKING AWAY	
5	4	8	THE BOYS OF FALL KENNY CHERNEY (BNA)	
6	-	1	KNEE DEEP 3CHOMINGER ANY WHITE STEEL SCHOOL AND ARREST POLICE	
7	6	6	MY KINDA PARTY JASON ALDEAN (BROKEN BOW)	
8	9	25	FARMER'S DAUGHTER RODNEY ATKINS (CURS)	
9	10	11	COME BACK SONG DARIUS RUCKER (CAPITOL MASHVILLE)	
10	13	6	SMOKE A LITTLE SMOKE ERIC CHURCH (CAPITOL NASHVILLE)	
11	11	38	NEED YOU NOW LADY ANTENBLUM (CAPITOL NASHVILLE)	4
12	14	17	PRETTY GOOD AT DRINKIN' BEER	
13	7	2	PUT YOU IN A SONG	
14	12	27	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC BIOGER PICTURE)	
15	16	21	FREE ZAG BROWN BAND (HOWE GROWN/SOUTHERN	

THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	
0	2	6	JUST A DREAM NELLY (DERRITY LIMITERS AL MOTTOWN) LIVERS	
2	1	11	DJ GOT US FALLIN' IN LOVE USHER PEAT PITBULL (LAPACE/JLG)	
3	3	14	LOVE THE WAY YOU LIE ENING REAL RHANNA MEDISHADINAFTERMATH INTERSCOPE	
4	5	7	BOTTOMS UP TREY SONEZ FEAT, NICKI MINAJ (SONEBOOK/ATL/ANTIC)	
5	6	21	MAGIC B.D.B. FEAT. FRAMERS CLIONIO (FEREL/POCK/SPANIO H.E.S.L.E.WILANTIC)	
6	4	21	NOT AFRAID ENINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
7	8	6	RIGHT ABOVE IT LE WORLFRAT DRAWE (CASH VONEYLONGERA, MOTUMADARR)	
8	7	24	AIRPLANES LOS FEEL HALLY WILLIAMS /FEEL POOLS OF AND HET EVILLANDS.	E
9	9	19	TEACH ME HOW TO DOUGIE CALL SWIAG DISTRICT (CAPITOL)	
10	10	3	NO HANDS Viol radia ruse rat indexe sums one end size sums of any sums of the sum of the	
11	13	13	DEUCES CHRIS BROWN FEAT, TYGA & KEVIN MCGALL (JIVE/JLB)	
12	14	5	HOT TOTTIE USHER FEAT JAY-Z (LAFAGE(JLG)	
13	12	8	FANCY DMERITOL WILLIAM VINCUSPICATION FOR VINCUS	
14	11	26	OMG USHER FEAT WILLIAM (LAFAGE/LLG)	
15	15	32	ALL I DO IS WIN LIKALEDRAT FRALLICADAS, SADY DOGG & RICK ROSS (VETHE RESTED	C

R&B/HIP-HOP

	_	_		
Week	WEEK	WEEKS ON CHT	ATTILE ARTIST (AMPRINT PROMOTION LABEL) WAKA WAKA (THIS TIME FOR AFRICA)	FE07
	2	2	LOCA	
3	4	38	SHAKIRA FEAT. BL. GATA (EPICISONY MUSIC LATIN) HIPS DON'T LIE SHAKIRA FEAT. WIGLEF JEAN (EPICISONY MUSIC LATIN)	
4	3	38	I KNOW YOU WANT ME (CALLE OCHO)	2
5	5	38	HEROE ENRIQUE IGLEBIAS (INTERSOPPE LINVERSAL MUSIC LATINO)	
6	7	38	LOBA SHAKIRA (EPICISONY MUSIC LATIN)	C
7	9	6	DANZA KUDURO DONOMANA MUSURO (AVISVACHETELIAVERSA, MUSIC LATINO)	
8	6	22	CUANDO ME ENAMORO BROLE GLESAS FAC. JUNIUS GLEPRA (MADEAL M.BICLUTRO)	
9	8	28	GITANA SHAKIRA (EPICISONY MUSIC LATIN)	
10	-	1	HOOKA DON OMAR (MACHETE)	
11	28	38	OYE COMO VA SANTANA (COLUMBIA/LEGACY)	
12	13	32	STAND BY ME PRINCE ROYCE (TOP STOP)	
13	12	33	NINA BONITA CHINO Y NACHO (MACHETE-LINNERSAL MUSIC LATINO)	
13	18	17	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
15	11	38	DIMELO EMRIQUE IGLERIAS INTERSCIPETUNVERSAL MUSIC LATINOL	

V	יע	М	JI DIGITAL SON	۳
-		SH	2000	
NEW NEW	AST	MEEN	TITLE ARTIST (MPRINT/PROMOTION LABEL)	ERT
1	2	10	JUST THE WAY YOU ARE	_
a	7	7	LIKE A G6	
3	1	2	ONLY GIRL (IN THE WORLD)	
4	5	6	JUST A DREAM	
5	4	10	NELLY (DERRTY/UNIVERSAL MOTOWN) TEENAGE DREAM	8
6	3	11	DJ GOT US FALLIN' IN LOVE	
7	9	17	DYNAMITE	2
35	-		TAID CRUZ (MERCURY/IDJIMS) CLUB CAN'T HANDLE ME	100
8	8	11	FLO RIDA FEAT, DAVID GUETTA (PIGE BOY/ATLANTIC)	
9	6	14	LOVE THE WAY YOU LIE EINNEW FEAT RHANNA (MEB SHADWAFTERMATH INTERSCOPE)	
10	-	1	EMPIRE STATE OF MIND BLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
0	1	1	TELEPHONE GLEE GAST (20TH CENTURY FOX TV/COLUMBIA)	
12	10	18	I LIKE IT ENRIQUE IGLESIAS FEAT PITBULL (UNIVERSAL REPUBLIC)	
13		1	BILLIONAIRE BLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
14	13	10	TAKE IT OFF KESHA (KEMOSABE/RGA/RMS)	
15	14	7	BOTTOMS UP TREY SONGE FEAT. MICH MINNJ (SONGBOOK ATLANTIC)	
6	35	14	MISERY NARBON 5 (ASM/DICTONE/INTERSCOPE)	
17	15	13	MAGIC BOB FEET FIVERS CHOMO FEET FOCKSTAND HISTLENT ANTICI	
18	11	21	NOT AFRAID	
19	-	1	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) LISTEN BLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
20	17	8	MINE TAYLOR SWIFT (BIG MACHINE)	
2	25	5	F**K YOU (FORGET YOU)	
H			CEE LO GREEN (ELEKTRA/RRP) BILLIONAIRE	
23	42	25	TRAVE MICENY THE SHAND WARS (MAPY SOURCE DAMES PLEED OF RAVIOUR P.)	2
23	-	1	WHAT I DID FOR LOVE GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
24	21	6	RIGHT ABOVE IT LL WARME FEAT DRAWE (CASH MONEY LINNERS AL, MOTOWN)	
25	26	13	ANIMAL NEON TREES (MERCURY/IDAMS)	

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT:PROMOTION LABEL)	CERT.
26	38	3	A YEAR WITHOUT RAIN SELENA GOMEZ & THE SCENE (HOLLYB/00/0)	
27	23	20	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)	3
28	22	9	STUCK LIKE GLUE SUGARLAND (MERCURY NASHVILLE)	
29	36	8	2012 (IT AIN'T THE END) MY SEAN FEAT MORNING CASH VENEY (INVESSAL REPUBLIC)	
30	20	21	COOLER THAN ME	
31	18	24	AIRPLANES BOS FOR HATEY WILLIAMS (REPERCONGRANDI HUSTLE AT LATTE)	3
32	32	10	IF I DIE YOUNG THE BAND PERRY (REPUBLIC MASHVILLE)	
33	27	8	LETTING GO (DUTTY LOVE) SEAN KINDSTON FEAT MODE MINAL SELLIGA HEIGHTS EPIC.	
34	28	14	TEACH ME HOW TO DOUGIE	
35	33	13	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	
36	29	3	NO HANDS WAS FROM RUNGERS MINE HAN I WAS FIRST BOX SOURCE CONTENENCES.	
37	24	26	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	•
38	44	3	CHECK IT OUT WILLIAM & NICKI MINAJ (WILL LAM INTERSCOPE)	
39	39	10	DEUCES CHRIS BROWN FEAT. TYGA & KEYIN MCCALL JUNEULG	
40	-	1	ANGEL AKON (KONATCT-UPF RONT/SRC-UNIVERSAL MOTOWN)	
41	40	5	HOT TOTTIE USHER FEAT, JAY-2 (LAFAGE (JLB)	
42	41	12	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)	
43	16	7	THE CATALYST LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
44	12	3	DOG DAYS ARE OVER FLORENCE + THE NACHINE (UNIVERSAL REPUBLIC)	
43	49	8	LOVE LIKE WOE THE READY SET (SIRE/DECAYDANCE/REPRISE)	
46	31	3	FANCY DIRECTLL I DIVET BETE YOUGH ROSE PLANT FOR A DEPOSIT OF THE PERSON	
47	30	26	OMG USHER FEAT. WILLIAM (LAFAGE/JLG)	
48	43	30	ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)	•
49	-	1	STUTTER MARDON 5 (ASAL/OCTONE/INTERSCOPE)	
60	54	3	AS SHE'S WALKING AWAY	

www americans

0)	J	AZZ"	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (MPRINT/LABIL)	PERT
1	1	38	MAVEN'T MET YOU YET DOWNER MICHAEL BUBLE (143/REPRISE)	1
2	2	38	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	
3	3	38	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG (A&M (UME)	
4	4	38	EVERYTHING MICHAEL BUBLE (143/REPRISE)	
5	7	38	DON'T KNOW WHY MORAH JONES (BLUE NOTE GAPITOL)	
6	5	38	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE)	
7	6	38	COME AWAY WITH ME MORAH JONES (BLUE NOTE CAPITOL)	
8	8	38	FEELING GOOD MICHAEL BUBLE (143/REPRISE)	
9	9	38	SWAY MICHAEL BUBLE (148/REPRISE)	
10	12	38	THE WAY YOU LOOK TONIGHT MICHAEL BUBLE (143/REPRISE)	
11	10	38	BY YOUR SIDE SADE (EPIC)	
12	11	38	FEELING GOOD MINA SIMONE (VERVE)	
13	14	38	NO ORDINARY LOVE SADE (EPIG)	
14	15	38	TAKE FIVE THE DAVE BRUBECK QUARTET (COLUMBIA/LEBACY)	
15	16	38	CRAZY LOVE MICHAEL MUBLE (143/REPRISE)	

0)	L	ATIN RHYTHM	
THIS	LAST	WEEKS	ARTIST (IMPRINT/LABEL)	CENT.
1	1	38	I KNOW YOU WANT ME (CALLE OCHO) SY WINS PITBULL (ULTRA)	2
2	2	6	DANZA KUDURO DON DANZA LUCENZO (AVAS VACHETS/VACHERAL MUSIC LATINO)	
3	=	1	HOOKA DON OMAR (MAGHETE)	
0	3	15	LA DESPEDIDA DADDY YANKEE (EL GARTEL)	
5	4	3	THE ANTHEM PITMULL FEAT, UL JON (FAMOUS ARTIST/TYT)	
6	5	9	ESTOY ENAMORADO WISH & YANDEL MY MACHETE LIMERSAL MUSIC LATING	
7	6	17	LA VIDA ES ASI INV QUEEN (MACHETE UNIVERSAL MUSIC LATINO)	
0	-	7	RESCATE ALEXIS & FIDD (SONY MUSIC LATIN)	
9		1	LA REUNION DE LOS VAQUEROS WISIN & VANDEL (MYNIACHETE UNIVERSAL MUSIC LATINO).	
10	8	38	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)	
11	9	9	IRRESISTIBLE WISH A YANDEL (NYMACHETE UNIVERSAL MUSIC LATINO)	
12	11	38	EL AMOR TITO "EL BAMBINO" (SIENTE)	
13	7	20	MALDITO ALCOHOL PITBULL FEAT, AFROLACK (MR. 305)	
14	10	22	LOCO JOWELL & RANDY (NY, MAGHETE, UNIVERSAL MUSIC LATINO)	
15	14	38	QUE TENGO QUE HACER DADDY YANKEE (EL CARTEL)	

ALTERNATIVE

TITLE

5 18 LITTLE LION MAN

7 MY BEST THEORY

LAY ME DOWN

THE CATALYST

13 12 SAY YOU'LL HAUNT ME STONE SOUR (ROADRUMNER/RRP) 13 12 25 IN ONE EAR

15 15 ANOTHER WAY TO DIE

MAYRE

19 14 KICK IN THE TEETH

20 8 LIVING IN A DREAM

MEMORIES

22 17 YOU GOT ME

READY TO START

18 8 UNDISCLOSED DESIRES

PAPA ROACH (FLEVEN SEVEN

26 3 WAITING FOR THE END

THE DIRTY HEADS FEAT, ROME (EXECUTIVE)

BRANDON FLOWERS (ISI AMINID HAS

THE SOUND (JOHN M. PERKINS' BLUES

ASE PEOPLE/CREDENTIAL/ATLANTIC

INF SHOP WARNER REGS.

7 16 TIGHTEN UP

10 37 LISZTOMANIA

11 11 15 CROSSFIRE

14 14 19 NIGHTMARE

16 13

6 11

POP/ADULT/ROCK Billboard

CONTEMPORARY

HEY, SOUL SISTER 2 37 NEED YOU NOW

MODINE / DOCUMENTION | ADDITION

CHER (TOP DOG/ATLANTIC

SE SE SE TITLE

3 29 BREAKEVEN

4 52 SMILE

5 39 SOMEDAY

5 31 LIFE AFTER YOU

7 14 HALF OF MY HEART

9 51 ALREADY GONE

11 11 19 I NEVER TOLD YOU

MINE

17 7 SEPTEMBER

14 15 ALEJANDRO

23 10 IF IT'S LOVE

24 21 20 LOVING YOU IS EASY

18 10

20 14

MISERY

I RUN TO YOU

17 7 SEPTEMBER
DAUGHTRY (19.RCA/RING)
16 13 KING OF ANYTHING

15 10 SLICE FIVE FOR FIGHTING (PRECISION WIND-UP)

GLITTER IN THE AIR

LADY GAGA (STREAMLINE WONLINE CHERRYTREE INTERSCOPE

MANAGEMENT AND THE PROPERTY OF THE PROPERTY OF

CALIFORNIA GURLS

WHATAYA WANT FROM ME

TITLE 1 9 #1 TEENAGE DREAM TAIO CRUZ (MERCURY/IDLIMA) 2 18 I LIKE IT JUST THE WAY YOU ARE DJ GOT US FALLIN' IN LOVE LOVE THE WAY YOU LIE TAKE IT OFF CLUB CAN'T HANDLE ME FLO RIDA FEAT, DAVID QUETTA (POE BOY/ATLANTIC) 11 7 JUST A DREAM 9 22 COOLER THAN ME 11 8 13 MISERY 13 7 MINE 15 14 SECRETS 15 12 22 AIRPLANES IF I HAD YOU ADAM LAMBERT (1978 16 14 16 14 ADAN LAMBERT (19/REA/RING) 14 12 MAGIC 16 16 PER INVESSION OF PERSON OF PRINCIPLE ATTACKNESS LIKE A G6 ANIMAL HEON TREES (MERCURY/DUMG) 21 4 18 20 CALIFORNIA GURLS LATY FERRY FERI SHOOP DOOG (CAPITOL) 17 18 RIDIN' SOLO JASON DERBLO (SELUGA HEISHTS WARNER BROS.) 2012 (IT AIN'T THE END) ANY SEAN FEAT MERCH MANA (GASH MONEYCON MERSAL REPUBLIC) 24 7 IF IT'S LOVE LA LA LA AUBURN FEAT. INAZ (BELLIGA HEIGHTS/WARNER BROS.) F**K YOU (FORGET YOU) CEE LO GREEN (ELEKTRA/RRP) LALALA 22 11 NOT AFRAID 23 19 HISMHE 26 5

Ā	ADULT TOP 4	0

EE	LAST	WEED	ARTIST (IMPRINT / PROMOTION LABEL)
0	1	14	MISERY MARGON 5 (AAM/OCTORE/INTERSCOPE)
2	2	24	IF IT'S LOVE TRAIN (COLUMBIA)
3	3	17	SEPTEMBER DAUGHTRY (19/RCA/RMG)
4	4	19	KING OF ANYTHING SARA BAREILLES (EPIG)
6	7	8	GREATEST TEENAGE DREAM GAINER KATY PERRY (CAPITOL)
6	6	11	COOLER THAN ME NIKE POSNER (J/RMG)
7	5	20	CALIFORNIA GURLS
0	11	14	ANIMAL NEON TREES (MERCURY/IDUNG)
9	8	23	HALF OF MY HEART JOHN MAYER (COLUMBIA)
10	9	23	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
0	12	17	HOME 600 GOO DOLLS (WARNER BROS.)
1	13	17	ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE)
13	16	5	MINE TAYLOR SWIFT (BIG NUACHINE/UNIVERSAL REPUBLIC)
0	14	11	SECRETS OMERPUBLIC (MOSLEY/WTERSCOPE)

Nelly extends his lead for most top 10s among rappers on Main-stream Top 40, as "Just a Dream" jumps 11-9, becoming his 13th top 10 on the tally. Next among rappers in the chart's 18-year his-tory are Ludacris with 11 top 10s and Eminem with nine. "Just a Dream" marks Kelly's first top 10 on Mainstream Top 40

EIND VOUR LOVE

LETTING GO (DUTTY LOVE)
SEAN KINGSTON FEAT, MICKI MINAJ (BELUGA)

ROUND & ROUND
SILINA GOMEZ & THE SCENE (HOLLYWOOD)
SO OBVIOUS

27 12 JOHN MAYER (COLUMBIA)

NEW CHECK IT OUT
WILLIAM & NICK NINAJ (WILLIAM INTERSCOPE

THE ONLY EXCEPTION

PLEASE DON'T GO

USHER FEAT JAY-Z (LAFACE LLG)
KING OF ANYTHING

HALF OF MY HEART

SARA BARBILLES (EPI)

ING MONEY/GASH MONEY/UNIVERSAL MOTOWW

since "Grillz" (featuring Paul Wall, Ali and Gipp) peaked at No. 7 in

The first single from Helly's sixth studio album, "5.0" (due Nov. 16), concurrently debuts on Hot Dance Airplay at No. 16 and becomes his 16th top 10

on Hot Rap Songs (12-9). On the Billboard Hot 100, "Just a Dream" rebounds to its highest rank (8-7), with new sales (160,000: 5-4 on Hot Digital Songs) and allformat audience (68.7 million; 14-9 on Hot 100 Airplay, where it becom Nelly's 14th top 10).

27 12



	+35	MEEKS DN CHT	TITLE
100	LAST	No.	ARTIST (MPRINT / PROMOTION LABEL)
0	1	14	MISERY NAROON 5 (NAM/OCTONE/INTERSCOPE)
2	2	24	IF IT'S LOVE TRAIN (COLUMBIA)
3	3	17	SEPTEMBER DAUGHTRY (19/RCA/RMG)
4	4	19	KING OF ANYTHING
6	7	8	GREATEST TEENAGE DREAM KATY PERRY (CAPITOL)
6	6	11	COOLER THAN ME MIKE POSNER (J.(HMG)
7	5	20	CALIFORNIA GURLS
0	11	14	ANIMAL NEON TREES (MERCURY/IDAMS)
9	8	23	HALF OF MY HEART JOHN MAYER (COLUMBIA)
10	9	23	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
0	12	17	HOME 600 600 DOLLS (WARNER BROS.)
1	13	17	ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE)
13	16	5	MINE TAYLOR SWIFT (BIG NULCHINE/UNIVERSAL REPUBLIC)
0	14	11	SECRETS ONERPOBLE (MOSLEY-WYTERSCOPE)
15	10	14	THE ONLY EXCEPTION PARAMORE (PUELED BY RAMEN/ATLANTIC/RRP)
1	15	13	I RUN TO YOU LADY ANTEBELLUM (CAPITOL MASHVILLE/CAPITOL)
0	17	10	I LIKE IT Enrique Iglesias (Universal Republic)
0	18	8	IF I HAD YOU ADAM LAMBERT (19/RCA/RMB)
19	19	8	DYNAMITE TAID CRUZ (MERCURY/IDJING)
20	20	9	RHYTHM OF LOVE PLAIN WHITE TS (HOLLYWOOD)
21	22	5	JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC)
22	29	2	WHAT DO YOU GOT BON JOVI (ISLAND/IDJANG)
23	24	9	THE SOUND OF SUNSHINE NICHAEL FRANTI & SPEARHEAD ((((BOD BOD WAX))) CAPITO
24	23	9	CROSSFIRE BRANDON PLOWERS (ISLAND/IDJ/ING)
25	21	16	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE

	_		
9		RC	OCK SONGS"
	LAST	SHS SHS	TITLE
		-	ARTIST (MPRINT / PROMOTION LABEL)
2		12	SAY YOU'LL HAUNT ME 2 WAS STOME SOUR (ROADHUNNER/RRP) ANIMAL
4	4	24	NEON TREES (MERCURY/IDJING)
2	2	15	ANOTHER WAY TO DIE DISTURSED (REPRISE)
2	5	16	LITTLE LION MAN MIMPORD & SONS (SENTLEMAN OF THE ROAD RED/SLASSNOTE)
)	3	19	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
	7	33	LAY ME DOWN THE DIRTY HEADS FEAT. HOME (EXECUTIVE)
)	10	3	RADIOACTIVE KINGS OF LEON (RGA/RMG)
100	8	67	SAVIOR RISE ABAINST (DGC/INTERSCOPE)
7	11	17	TIGHTEN UP THE BLACK KEYS (NOWESLICH WARNER BROS.)
0	9	35	LISZTOMANIA
9	14	15	PHOENIX (LOYAUTE/RED/BLASSNOTE) KICK IN THE TEETH
5	12	7	MY BEST THEORY
-			JIMMY EAT WORLD (DOCANTERSCOPE) THE CATALYST
3	6	8	LOVE-HATE-SEX-PAIN
2	15	11	GODSMACK (UNIVERSAL REPUBLIC)
5	13	15	ALICE IN CHAINS (MRGIN(CAPITOL)
3	16	18	BAD COMPANY FIVE FINSER DEATH PUNCH (PROSPECT PARK)
,	19	25	THE CROW & THE BUTTERFLY SHINEDOWN (ATLANTIC)
3	18	10	IMPOSSIBLE ANBERLIN (UMIVERSAL REPUBLIC)
6	21	18	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE GREDENTIAL ATLANTIC)
5	22	13	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
1	17	15	CROSSFIRE
5	26	3	BRANDON FLOWERS (ISLAND) (DAING) WAITING FOR THE END
Ś	23	9	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
4		1511	PORN STAR DANCING
9	29	10	MY DARKEST DAYS FEAT. TAKE WYLDE (INVENSOUNCESCURY/ID, MIS) LIGHTS OUT
5	25	13	BREAKING BENJAMIN (HOLLYWOOD)
2	27	12	MAYBE SICK PUPPLES (RIVELVIRGIN/CAPITOL)
2	30	7	READY TO START ANGADE FIRE (MERGE)
3	24	16	HELL OF A TIME HELLYEAN (EPIC)
9	32	8	WORLD SO COLD THREE DAYS GRACE (JIVE.ULG)
0	28	7	BLACK RAIN SOUNDGARDEN JASM/UMEJ
9	31	9	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
9	33	7	MEMORIES WEEZER (WEEZER/EPITAPH)
5	34	6	UNDISCLOSED DESIRES
5	37	5	LIFE WON'T WAIT
5	36	3	CLOSER TO THE EDGE
5	38	6	SHAMEFUL METAPHORS
á			BEG STEAL OR BORROW
	35	6	TAKE BACK THE FEAR
2	39 HOT	12	HAIL THE VILLAIN (ROADRUNNER/RRP)
2	ae	UT	DOG DAYS ARE OVER PLORENCE + THE MACRIME (UNIVERSAL REPUBLIC)
9	42	3	THE SEX IS GOOD BAVING ABEL (SKIDDDD/VIRGIN/CAPITOL)
)	NI	w	GREATEST NA NA NA (NA NA N
2	40	4	F**K YOU (FORGET YOU) CEE LO GREEN (ELEKTRA/RAP)
3	43	9	FREAK THE SMASHING PUNPKINS (MARTHA'S MUSIC)
1	41	13	THE SOUND OF SUNSHINE NICHAEL FRANTI & SPEARHEAD (((1800) 800 WAX)) CAPITOL
5	49	2	BORN FREE
5	44	4	AT OR WITH ME
2	48	2	YOU GOT ME
á			CRASH KINSS (CUSTARD) UNIVERSAL MOTOWN)
3	45	5	TRAIN (COLUMBIA) ANGEL DANCE
•	47	2	ROBERT PLANT (TROUGHARM/ES PARANZA/ROUNDER)
2	NE	EW	SOUND OFF TRAPT (ELEVEN SEVEN)
ine	5.1 -	n #10	penative with "Little East 200
Ma	n," M	umfo	ernative with "Little ord & Sons is the fifth
0 11	de wi	tha	maiden chart entry this

END OF ME 92 19 APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20-UNEULG 24 4 CLOSER TO THE EDGE TRIPLE A TITLE 1 14 BEG STEAL OR BORROW 2 3 10 AT OR WITH ME JACK JOHNSON (SPUSHIRE/UNIVERSAL REPUBLIC) THE SOUND OF SUNSHINE
MICHAEL FRANTI & SPEARHEAD ((()) BOO BOD WAX(()) CAPITOL) 5 18 KING OF ANYTHING 6 8 ANGEL DANCE HARM/ES PARANZA/ROUNDER) 8 12 IF IT'S LOVE 9 10 A MOMENT CHANGES EVERYTHING 4 16 SUMMER DAY 10 12 LITTLE LION MAN 10 11 19 HEAD FULL OF DOUBT THE AVET SATHERS JAMENICAN COLL 11 7 19 HALF OF MY HEART 12 12 13 CROSSFIRE 13 21 2 17 8 FADE LIKE A SHADOW AT TUNSTALL PRELEWILESS VIRGING 15 18 5 LIGHT YOU UP 16 14 20 TIGHTEN UP
THE BLACK KEYS (NONESUCH WARNER BROS. 17 16 19 LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA) 19 7 DO YOU LOVE ME? RUN BACK TO YOUR SIDE 20 23 16 LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE) GLOW DONAVON FRANKENREITER (LIQUID TAMBOURING/LG) NOBODY (2010) THE DOOSIE EROTHERS (H 29 2 23 27 3 MY SHADOW HIGH IN THE MORNING 25 6 DOG DAYS ARE OVER

year, following Phoenix, Crash Kings, the Dirty Heads and Neon Trees. That's

the highest number of No. 1s by rookies

since six such acts reigned in 1997.



lictanae impene (950) rinner's coverable ton 10 is h first in more than year. He last earthed the un tier when "It'e Nav 2009 He reason four chain leaders between August 2006 and



his second-highe two new tracks from "#1 Hits " do New 30. He nocted his best start whe "Grown Men Don't Cry²⁵ entered at No 30 on the March 74 2001, chart.

WEEK	LAST	2 WEEKS	WEEKS ON CHT	TITLE PRODUCEH (SONGWRITER)	Artist	CERT.	PEAK
26	28	28	0	SOMEONE ELSE CALLING YOU BABY astevens (L. BRYAN, LSTEVENS)	Luke Bryan G CAPITOL NASHVILLE		2
27	26	30		SMOKE A LITTLE SMOKE A JOYCE (E CHURCH J. HYDE, D. WILLIAMS)	Eric Church		2
8	27	27		SUNSHINE (EVERYBODY NEEDS A LITTLE, S.AZAR, J.NEIBANK (S.AZOR, J.YOUNG)	Steve Azar		2
29	30	31		JUST BY BEING YOU (HALO AND WINGS) D.HUFF (B.CAMERON, P.CONROY)	Steel Magnolia © BIG MACHINE		2
30	32	35	10	THE SHAPE I'M IN M.WRIGHT (R.AKINS, D. DAVIDSON, B.HAYSLIP)	Joe Nichols 6 SHOW DOG-UNIVERSAL		3
D	31	34		FROM A TABLE AWAY B.BEAVERS (S. SWEENEY B. DIPIERD JK. ROCHELLE)	Sunny Sweeney @ REPUBLIC NASHVILLE		3
2	35	35	17	REAL D.FRIZSELL,R.GLAWSON (N.COTY,J.MELTON)	James Wesley BROKEN BOW		3
3	HOT	SHOT BOT	1	FELT GOOD ON MY LIPS B. GALLIMORE T.M.G.GRAW IB. WARREN, B. WARREN, J. BEAVERS, B. BEA	Tim McGraw		3
34	33	33		WILDFLOWER & RICH (S.BROWN, VINCOEHEE, J.S.STOVER)	The JaneDear Girls © REPRISE WAN		3
35)	37	38		FAMILY MAN K.STEBALL (C. DAMPBELL, J. HENDERSON, J. SHEWMAKE)	Craig Campbell		3
36)	36	37	18	TELL ME YOU GET LONELY M. KNOX (M. DOOSON, D. DANIDSON)	Frankie Ballard		3
37	NE	w		BULLETS IN THE GUN T.KEITH (T.KEITH, R.RIITHERFORD)	Toby Keith SHOW DOG-UNIVERSAL		3
38	39	39		GEORGIA CLAY C.LAGERBERG (J. KELLEY)	Josh Kelley Market Mar		3
39	34	32		I WILL NOT SAY GOODBYE M.BRIGHT (L.WHITE,C.CANNON,V.M.CGEHEE)	Danny Gokey © 19/804		3
10	38	40	13	COUNTRY DONE COME TO TOWN	John Rich		3
3	40	41		DRAW ME A MAP AR STEWART (J. RANDALL, D. BENTLEY)	Dierks Bentley GAPITOL NASHVILLE		4
42	42	42	18	ARE YOU GONNA KISS ME OR NOT NEW VOICE ENTERTAINMENT (LCOLLINS, D.L.MURPHY)	Thompson Square Stoney CREEK		4
13	43	46		COUNTRY STRONG B. GALLIMORE & HAMSON, T. MARTIN, M. NESLER	Gwyneth Paltrow		4
44	44	51		WHO ARE YOU WHEN I'M NOT LOOKING S.HENDRICKS (E.B.LEE, J.W.WIGGINS)	Blake Shelton @ REPRISE WAIN		4
45	41	43		PLAYING THE PART THE KENT HARDLEY PLAYBOYS (J.JOHNSON S.MINOR)	Jamey Johnson		4
46	RE	w		LET ME DOWN EASY C.CHAMBERLAIN, B.CURRINGTON (M. DODSON, J. HANSON, M. NESLER	Billy Currington		4
47	45	44		WHERE DO I GO FROM YOU K.STEGALL (B.CORK.C.DAMELS, R.TYMDELL)	Clay Walker		4
48	46	45	11	GOOD TO BE ME KID ROCK (M.SHAFER,B.JAMES,J.HARDING,R.J.RITCHIE)	Uncle Kracker Featuring Kid Rock @ TOP DOG/ATLANTIC/BIGGER PICTURE		4
49	NE	w		WHAT DO YOU WANT D.BRAINARD, L.N.EMANN (J.L. NIEWAN, R. BROWN, R. BRADSHAW)	Jerrod Niemann © SEA GAYLE/ARISTA NASHVILLE		4
50	47	55	4	PANTS MALIMAN (WCHAYES)	Walker Hayes © CAPITOL NASHVILLE		4

TOP COUNTRY ALBUMS ZAC BROWN BAND You Get What You Give COLT FORD 26 74 74 Chicken & Biscuits RODNEY ATKINS 27 27 28 UNCLE KRACKER JAMEY JOHNSON The Guitar Song Hazon Hour The South River Road Sessions (EP) LADY ANTEBELLUM DIERKS BENTLEY 29 23 20 Up On The Ridge GREATEST ZAC BROWN BAND GAINER GREATEST TAC BROWN BAND GREATEST TAC BROWN BAN RANDY ROGERS BAND Burning The Day WARIOUS ARTISTS NOW That's What I Call Country: Volume 3 IOSH TUDNED 31 30 19 MIRANDA LAMBERT **BROOKS & DUNN** Revolution • 1 25 22 #1s And Then Some RANDY HOUSER GEORGE STRAIT They Call Me Cadillac TRACE ADKINS JUSTIN MOORE NS Cowboy's Back In Town LITTLE BIG TOWN VENNY CHECKEY The Desenn Why Grantant Hite II TAYLOR SWIFT CHRIS YOUNG The Man I Want To Be CARRIE UNDERWOOD THE BAND PERRY 40 35 The Band Perry (EP) PAGE ZAC BROWN BAND SETTER STREET STR BRAD PAISLEY GARY ALLAN 37 34 14 13 9 American Saturday Night Get Off On The Pain LUKE BRYAN NASHVILLE 55833 (18.98) Defying Gravity JERROD NIEMANN N P28/SWI (9.06) Judge Jerrod & The Hung Jury JARON AND THE LONG ROAD TO LOVE 16 14 12 Getting Dressed in The Dark HL 4889/EX (1758) Album Number Two EASTON CORBIN LEE BRICE 18 17 15 Easton Corbin Love Like Crazy BRANTLEY GILBERT All About Tonight (EP) JOSH THOMPSON JASON ALDEAN 20 19 13 Wide Open Way Out Here MI (1896) Shake What God Gave Ya SOUNDTRACK 6184/NEW WEST (17.96) RODNEY ATKINS ALAN JACKSON Rodney Atkins Freight Train PATSY CLINE RYAN RINGHAM & THE DEAD HORSES CRAIG MORGAN 24 12 8 Junky Star That's Why VARIOUS ARTISTS 25 22 18 NOW That's What I Call Country Vol. 2



WEEK	LAST	WEEKS ON CH	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	
1	1	17	DIERKS BENTLEY 10 WASS CAPITOL NASHOLLE 85410	Up On The Ridge	
3	M	EW	RHONDA VINCENT UPPER MANAGMENT 0001	Taken	
3	2	3	THE STEELDRIVERS ROUNDER 614624/CONCORD	Reckless	
4	7	54	THE ISAACS The Isaacs Naturally: An Almo	st A Cappella Collection	
5	3	32	CAROLINA CHOCOLATE DROPS NONESUCH 516995, WARNER BROS.	Genuine Negro Jig	
6	5	24	TRAMPLED BY TURTLES BANLODAD 67*	Palomino	
7	M	EW	CHRIS HILLMAN AND HERB PEDERSON ROUNDER 610652/CONCORD	At Edwards Barn	
8	6	15	PUNCH BROTHERS NONESUCH 521660*/WARNER BROS.	Antifogmatic	
9	4	34	DAILEY & VINCENT Dailey & Vincent S CRACKER BARREL 610640/ROUNDER	ing The Statler Brothers	
10	8	84	STEVE MARTIN The Crow: New Songs For 40 SHARE 610647*/HOUNDER	or The Five-String Banjo	

BETWEEN THE BULLETS

OH 'BOYS'!



Since Kenny Chesney logged his first No. 1 on Hot Country Songs in August 1997, no one has scored more chart-toppers. He and Tim McGraw are tied with 18 apiece during that span, as "The Boys of Fall" gains 2.3 million impressions (7%) and steps 2-1. The track intro-

duces "Hemingway's Whiskey," which is aiming for No. 1 on Top Country Albums and the Billboard 200 next week. Meanwhile, Zac Brown Band's "You Get What You Give" enters at No. 1 on both lists. The group's "Knee Deep" starts with 26,000 downloads at No. 6 on Country Digital Songs. - Wade Jessen

www.americanradiohistory.com

ADULT R&B

(-		T	OP R&B/HIP-HOP	
		AÌ	LBUMS	
THES	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT / DISTRIBUTING LABEL	
1	2	15	EMINEM 12 WAS RECIDEN SELSHON WITHOUT STATES OF STATES OF	
2	1	2	TREY SONGZ PASSIDI, MIN & PLEASURE SONGROOK/VILANTIC S2/638/4G (#1	
3	HOT	SMOT	JOHN LEGEND & THE ROOTS WAS LETHOUGH SCHOOL GROOD, COLLUNG A 27820 - SONO MILES (**)	
4	3	5	FANTASIA	
	4		DRAKE	
2		16	DRAKE THAN NEUTRY DIE WIE VOE WIE DE MARKELMOTWI I HESSING USHER	
6	5	5	VERSUS (EP) LAFACE 76536/JLG	
7	6	7	KEM INTIMACY ALBUM II UNIVERSAL MOTOWN 014469 UMRG-BI	
8	8	10	RICK ROSS TERLON DON MAYSACH SUP AS LIDE DEF JAM 614366* TUMB	
9	7	27	USHER REYMOND V RAYMOND LAFACEUNE 61552/JLG	
10	10	22	B.O.B aga resents resel rick tenno histle at lattic \$1800*,46.	
11	12	68	THE E.N.D. INTERSCOPE 012887*/IGA	2
12	9	4	LYFE JENNINGS I STILL BELIEVE JESUS SWINGS 520417/WARNER BROS.	
13	13	2	MAVIS STAPLES YOU ARE NOT ALONE ANTI- 87976* PEPITAPH	
14	15	54	KID CUDI WAN ON THE MOON CHEENED BEET COLUMNIC PRODUCT OF TAMES.	
15	16	71	RELAPSE WEB/SHADK/AFTERMATH/INTERSCRIPE 01/2863*/IGA	2
16	11	2	WILL DOWNING LUST LOVE & LIES (AN AUGIO MOVEL) PEAK 32453 CONCORD	
17	18	8	BUN-B TRILL OR TRILLU PRINCE RAPA-LOT 4 LIFE 1014 RAPA-LOT	
18	22	12	BIG BOI SHUDGES LET FORT THE SON OF CHOOD DESTYCE JAM 1437* D.M.S.	
19	24	67	PRINCE/BRIA VALENTE LOTUS FLOWGRIMPLSOUND/ELOGR NPG 00549 EX ALICIA KEYS	
20	23	42	THE ELEMENT OF FREEDOM MBKU 46571*/RM6	
21	26	4	GERALD LEVERT THE BEST OF GERALD LEVERT ATLANTIC \$2545 URHINO TREY SONGZ	
22	20	56 W	REMBY SONGBOOK/ATLANTIC 518794/AG.	•
1000		1000	WE GOT THIS RAW VENTURE 16 ⊕ MONICA	
24	27	28	STILL STANDING J 40396/RMG	•
25	36	14	STALL STANDING J. 40,390°, RMG GREATEST THE ROOTS GAINER HOW BOT OVER CEF JAM DISSES*, DLBNS RIHANNA	
26	30	44	RATED R SRP.DEF JAM 013736/IDJM6 MARVIN SAPP	
27	31	29	HERE I AN VERITY 53156.ULG	NQ.
28	34	34	REBITTH CASH MONEY LIMITERSAL MOTOWN 012737 LWRG	2
29	35	55	THE BLUEPRINT 3 ROC NATION 520856*/AG ®	
30	33	29	BATTLE OF THE SEXES DTP/DEF JAM 014030*/DJMG	-
31	32		NAC & DAMIAN MADIEV	
		19	NAS & DAMIAN MARLEY DEBATHLANDS SETS FOR THE MARKET PROJECT COLUMN	
32	37	19	JANELLE MONAE THE ATCHARGOD HONOGEN LANGEST REPUBLIC CONTINUES THE ATCHARGOD HONOGEN LANGEST STOSS STATES FOR STOSS.	
33	37	19	DENATIONES SETS OFFICED ANIMAGES REFUELD COMMAS JANELLE MONAE THE MICHARDON BOYSE 2556*WARNES 9703 MARQUES HOUSTON MATRIESS MUSIC MUSIC/WORKS 45499	
33	37 14 25	19 2 4	DEAN ILLNES SETS TOTRELLS AND MASSA REFIELD OF MAINES JANELLE MONAE THE AND HARMON BETWEEN ALTERNATION OF STEEP MAINES 1993. MARQUES HOUSTON MATTRESS MASSA (MUSICINOPASS 46499 FABOLOUS BESTAGENTO: HOUSE MASSAGEREST TIME SUCKETALIN BESTAGENTO: HOUSE MASSAGEREST TIME SUCKETALIN	
33 34 35	37 14 25 41	19 2 4 34	DEATH REMOVED OF THE PRINCE OF THE CONTROL OF THE PRINCE O	
33 34 35 36	37 14 25 41 39	19 2 4 34 55	DEATH REMOVED OF THE PRIMARY PRINCE OF TAMES JANELLE MONAE THE ARRIVANCE WINDOWN OF 12 THE PRINCE OF TAMES THE ARRIVANCE WINDOWN OF 12 THE PRINCE OF TAMES THE ARRIVANCE WINDOWN OF 12 THE PRINCE OF TAMES THE ARRIVANCE WINDOWN OF 12 THE PRINCE OF TAMES THE ARRIVANCE OF TAMES OF TAMES THE MARKET OF TAMES OF TAMES OF TAMES OF TAMES THE TAMES OF TAMES OF TAMES OF TAMES OF TAMES THE TAMES OF TAMES OF TAMES OF TAMES OF TAMES THE TAMES OF TAMES OF TAMES OF TAMES OF TAMES THE TAMES OF TAMES OF TAMES OF TAMES OF TAMES THE TAMES OF TAMES OF TAMES OF TAMES OF TAMES THE TAMES OF TAMES OF TAMES OF TAMES OF TAMES THE TAMES OF TAMES OF TAMES OF TAMES OF TAMES THE TAMES OF TAMES OF TAMES OF TAMES OF TAMES OF TAMES THE TAMES OF TAMES OF TAMES OF TAMES OF TAMES OF TAMES THE TAMES OF TAMES	
33 34 35 36 37	37 14 25 41 39 29	19 2 4 34 55 3	DEBNI BLINDS OF THORSES AN AMERICA CHARACT JANELLE MONAE THE MONAE THE MONATOR	
33 34 35 36 37 38	37 14 25 41 39 29 42	19 2 4 34 55 3 41	JANELLE MONAE THE MONAE THE MONAE THE MONATOR THE M	
33 34 35 36 37 38 39	37 14 25 41 39 29 42 44	19 2 4 34 55 3 41	DANKLE MONAE JANELLE MONAE THE	
33 34 35 36 37 38 39	37 14 25 41 39 29 42 44	19 2 4 34 55 3 41 33	DEBNI BLIRDS OF THORSES AN AND SET OF THE SE	
33 34 35 36 37 38 39 40	37 14 25 41 39 29 42 44	19 2 4 34 55 3 41 33	JANELLE MONAE JANELLE MONAE THE MONAE THE MONAEMENT PROCESSION OF STREETWARF FOR THE MONAEMENT FOR STREET FOR STREET FOR MARQUES HOUSENESS AND STREET FOR MARQUES HOUSENESS AND STREET FOR ADDRESS AND STREET FOR STREET FOR STREET FOR ADDRESS AND STREET FOR STREET FOR STREET FOR ADDRESS AND STREET FOR STREET FOR STREET FOR STREET ADDRESS AND STREET FOR STREET FOR STREET FOR STREET ADDRESS AND STREET FOR STREET FOR STREET FOR STREET ADDRESS AND STREET FOR STREET FOR STREET FOR STREET ADDRESS AND STREET FOR STREET FOR STREET FOR STREET ADDRESS AND STREET FOR STREET ADDRESS AND STREET FOR STREET FOR STREET ADDRESS AND STREE	
33 34 35 36 37 38 39 40 41 42	37 14 25 41 39 29 42 44 46 43	19 2 4 34 55 3 41 33 40 13	DEAM REMOVED TO THE ANALOSS OF THE CONTROL TO THE ANALOSS OF THE A	
33 34 35 36 37 38 39 40 41 42 43	37 14 25 41 39 29 42 44 46 43 17	19 2 4 34 55 3 41 33 40 13 2	DEAM REMEASE THORSES AND MANAGES PREASE CHANNEL AND	
33 34 35 36 37 38 39 40 41 42 43 44	37 14 25 41 39 29 42 44 46 43 17	19 2 4 34 55 3 41 33 EW 40 13 2 3	DEAR BLINDS OF THORSES AN ARROY OF PRICE OF TAMES JANELLE MONAE THE MOVIMENT OF THE PRICE OF THE PRICE OF TAMES THE MOVIMENT OF THE PRICE OF THE	
33 34 35 36 37 38 39 40 41 42 43 44 45	37 14 25 41 39 29 42 44 46 43 17 40 45	19 2 4 34 55 3 41 33 4 40 13 2 3 4	DATA LEMB SET TOPICES JAURISH PRILOCOTAME. JANELLE MONAE THE MOVING MONAE FASOLOUS SADE THE MOVING MONAE AND THE MONAE THE MONAE MONAE MONAE SADE BACKE SADE THE MONAE THE THE MONAE MONAE MONAE MONAE ATMOSPHERE THE MONAE THE MONAE MONAE MONAE MONAE MONAE ATMOSPHERE THE MONAE MONAE MONAE MONAE MONAE MONAE MONAE ATMOSPHERE THE MONAE MONAE MONAE MONAE MONAE MONAE ATMOSPHERE THE MONAE MONAE MONAE MONAE MONAE MONAE ATMOSPHERE THE MONAE MONAE MONAE MONAE MONAE MONAE MONAE ATMOSPHERE THE MONAE MONAE MONAE MONAE MONAE MONAE AND THE MONAE MONAE MONAE MONAE MONAE AND THE MONAE MONAE MONAE THE MONAE MONAE MONAE VOUND BUCK THE MAN EACH ALL MOSE ENTHAL MEN MONAE FOR MINE THE MAN EACH ALL MOSE ENTHAL MAN ENTHAL MONAE FOR MINE THE MAN EACH ALL MOSE ENTHAL MAN ES ENTHAL MA	
33 34 35 36 37 38 39 40 41 42 43 44 45 46	37 14 25 41 39 29 42 44 46 43 17 40 45	19 2 4 34 55 3 41 33 2 3 4 4 4	DEATH REMEASE THORSES AND MANAGE PREACT CHANGE TO A PARKET BY A PA	
33 34 35 36 37 38 39 40 41 42 43 44 45	37 14 25 41 39 29 42 44 46 43 17 40 45	19 2 4 34 55 3 41 33 2 3 4 4 4 2	JANELE MONAE THE MONAE THE MONAE THE MONAEMENT OF THE MONAE THE MONAEMENT OF THE MONATORY OF THE MONATORY OF THE MONATORY MARGUES HOUSE MONATORY OF THE MONATORY OF THE MONATORY MARGUES HOUSE MONATORY OF THE MONATORY OF THE MONATORY MARGUES HOUSE FOR SHAPP THE MONATORY OF THE MONATORY AT MONE OF THE FOR SHAPP OF MONATORY OF THE MONATORY AT MONE OF THE FOR SHAPP OF MONATORY OF THE MONATORY AT MONE OF THE MONATORY OF THE MONATORY OF THE MONATORY THE MONATORY OF THE	
33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	37 14 25 41 39 42 44 46 43 17 40 45 51	19 2 4 34 55 3 41 33 2 3 4 4 4	DATE LE MONAE JANELLE MONAE THE MONAE THE MONAEMENT DE MONAE THE MONAEMENT DE MONAEMENT DE STORMANDE DE MONAEMENT DE MONAMEMENT DE MONAMEM	

Willow debuts on Mainstream R&B/Hip-Hop as "Whip My Hair" bows at No. 29 with a 70% increase in audience, according to Nielsen BDS. Her father, actor/rapper Will Smith, last hit the chart when "Wild Wild West" peaked at No. 9 in 1999, "Whip' also lifts 38-27 on Hot R&R/Hip-Hop Songs.

50 19 5 MICHAEL GRIMM



R&B/HIP-HOP Billboard TITLE #1 DEUCES 2 2 10 BOTTOMS UP TREY SONGE FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC) 4 g FANCY PANCY OMERIC LASMIZMAZY/ING WIE/CASHVIE/HIEGSA, WZEWINKIS 3 15 LOVE ALL OVER ME 9 10 HOLDING YOU DOWN (GOIN IN CIRCLES 5 8 LOVE THE WAY YOU LIE 6 EMINEN PEAR, RIHANNA (WEB/SHADY/AFTERWATH INTERSCOPE) 8 16 MISS ME DIME HALLI WAVE KAVE NO EXCENSIVE CONTRACTOR 7 15 GOT YOUR BACK 6 12 B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEET STYLES P (MAYBACH SUPER SUPER DE 12 8 HOT TOTTIE 10 23 THERE GOES MY BABY 11 15 5 11 19 YOUR LOVE MUNC NUMBER OF REPORT OF THE PROPERTY OF THE P 14 5 NO HANDS 19 5 RIGHT ABOVE IT 17 28 UN-THINKABLE (I'M READY) 16 13 GET BIG IGH (AGENUS)ETI 21 11 LIKE 21 11 PREMIT FEAT LUDACHS (MICK SCHULTZ/DEF JAM/IDJMS) 18 19 13 19 BITTERSWEET 20 23 6 GUCCI TIME 020 MM FAR SHADWAY (1977-1982), SERVING MANAGER BIGS, 21 24 4 ALL I WANT IS YOU MOUNT REST, COME SHAW OF CHARGE MANAGER BIGS, MIGUEL FEAT J. COLE (BLACK ICE/BYSTORM LIVE LILB) 22 30 3 LAY IT DOWN F-70NE 4/WTERSCOPE) 25 4 WHERE YOU ARE 23 HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER) 27 4 18 16 PRETTY BOY SWAG 25 9 SEX MUSIC ASE/MOBAME/ATLANTIC) 31 11 PHONE # 8088Y V FEAT. PLIES (BLU KOLLA DREAMS/CAPITOL) RIDE 28 22 20 CIARA FEAT, LUDACRIS (LAFACE/JLG) NEW WHIP MY HAIR WILLOW (FOC NATION/COLLIMBIA) 30 32 20 OMG 30 32 20 OMG USHER FEAT, WILLIAM (LANGEULE) 31 29 14 CHAMPAGNE LIFE 33 8 I JUST CAN'T DO THIS 34 7 LETTING GO (DUTTY LOVE) KINGSTON FEXT. NICKI NINAJ BELUGA HOCHTS SPIC DOLLMBA 38 2 MAKE A MOVIE

Å		Rŀ	HYTHMIC"
WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	11	DJ GOT US FALLIN' IN LOVE
2	2	15	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERWATH/INTERSCOPE
3	3	15	DYNAMITE
0	4	9	JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC)
(3)	5	6	DEUCES CHRIS BROWN FEAT, TYBA & KEVIN NCCALL (JIVE/JLG)
6	6	9	BOTTOMS UP TREY SONGE FEAT. HICKI MINAJ (SONGBOOK ATLANTIC)
7	9	7	JUST A DREAM WELLY (DERRTY/UNIVERSAL MOTOWN)
8	7	8	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
9	13	6	LIKE A G6 FIRST MONEMBIT FEXT CATRIAGS & DEV (CHERNYTHEE) VIERECOPE)
10	12	7	TEENAGE DREAM KATY PERRY (CAPITOL)
0	11	6	HOT TOTTIE USHER FEAT, JAN-2 (LAFACE JLG)
12	16	12	TOOT IT AND BOOT IT YB (DEF JAM/IDJMB)
13	8	12	BREAK MY BANK NEW BOYZ FEAT, IYAZ (SHOTTY/ASYLUM/WARNER BROS.)
•	23	3	GG ONLY GIRL (IN THE WORLD) RIHAMMA (SRP/DEF JAM/IDJ/MG)
15	10	21	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	18	9	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (FOE BOY/ATLANTIC)
17	19	6	FANCY DRAW FEAT TIL & SANEZ BEATZ (YOUNG MONEY CASHAKINEY UNIVERSAL NOTION)
18	15	22	AIRPLANES BOB FOR HAVLEY WILLIAMS (FEBEL/OCK OF WICH HISTLEY) LANTO
19	14	17	RIDIN' SOLO JABON DERULO (BELUGA HEIGHTS/WARNER BROS.)
20	24	3	CHECK IT OUT WILLIAM & NICKI MINAS (WILL LAM/INTERSCOPE)
21	17	10	MISS ME DRAWE FEAT LIL WAYNE YOUNG WONEYCASH VONEYOUNG REAL MOTORING
22	25	5	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)
23	30	3	RIGHT ABOVE IT LIL WAYNE FEAT, DRAKE (CASH MONEY, UNIVERSAL MOTOWN
24	21	19	CALIFORNIA GURLS KATY PERRY FEAT. SHOOP DOOR (CAPITOL)
25	22	19	YOUR LOVE NICKO MINIOL (YOUNG MONEY CASH MOMEY LIMWERS ALL MOTOWN)
26	26	10	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELLIGA HEIGHTS/EPIC)
27	27	17	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
28	28	8	B.M.F. (BLOWIN' MONEY FAST) HICK ROSS FEXT STYLES P (MANUAL SUPPLIES DEDET, MANUAL SUPPLIES PORT AND A SUPPLIES PORT A SUPPLIE
29	32	4	ALL I WANT IS YOU MIGUEL FEAT J. COLE (BLACK ICE/BYSTORM/LIVE/JLB) F**K YOU (FORGET YOU)
30	36	2	GEE LO GREEN (ELEKTRA RRP) 2012 (IT AIN'T THE END)
31	31	5	JAY SEAN FEAT. NICKI MINIJ (CASH MONEY/LINVERSAL REPUBLIC) U SMILE
32	35	3	HOLD YOU (HOLD YUH)
33	34	16	ONE IN A MILLION
34	NE 27		ME-YO (DEF JAM (DJMG) THERE GOES MY BABY
35	37	14	MEMORIES
36	NE	-	DAVID BUETTA FEAT. NO CUDI (GUIN/ASTRALWERKS/CAPITOL)
37	33	11	PLEASE DON'T GO
38	NI.	100	MIKE POSHER (ATRIAG) GET BIG
39	39	2	HOLDING YOLL DOWN (GOIN IN CIRCLES)

BETWEEN THE BULLETS

ONE IN A MILLION

LLOYD BANKS FEAT, LLOYD (6 UNIT) BLOWING ME KISSES LOVING YOU NO MORE NODY - DIRTY MONEY FEAT, DRAKE (BAD BOY INTERSCOPE)

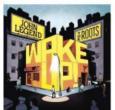
HARD IN DA PAINT

35 40 2 36 4 ANY GIRL

36

39 37 16 40 35 17 STATISTICS JWW (GMG/CAPITOL)

LEGEND/ROOTS: HOT SHOT DEBUT



John Legend & the Roots' collaborative effort is this week's Hot Shot Debut on Top R&B/Hip-Hop Albums as "Wake Up!" moves 63,000 copies, according to Nielsen SoundScan, to open at No. 3. For Legend, the '60s and '70s throwback set marks his fifth consecutive top five title on the chart. For the Roots, this marks their best sales week since "The Tipping Point" opened with 109,000 copies in the July 31, 2004, issue.

HOLDING YOU DOWN (GOIN IN CIRCLES)

Also debuting on Top R&B/Hip-Hop Albums is former Jay-Z producer Ski Beatz with "24 Hour Karate School" at No. 40 (2,000 copies). The set features such

new-generation rappers as Curren\$y and Jay Electronica as well as heavyweights like Mos Def

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (MPRINT/ PROMOTION LABEL)
1	2	22	WHY WOULD YOU STAY?
2	3	17	LOVE ALL OVER ME NONICA (J.RMG)
3	1	22	BITTERSWEET PANTASIA (19-3/RMG)
4	5	11	CAN IT STAY GERALD LEVERT (RHING/ATLANTIC)
6	7	10	SOMETIMES I CRY ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
6	8	34	FINDING MY WAY BACK JAHEM (ATLANTIC)
7	6	37	THERE GOES MY BABY USHER (LAFACE/JLG)
8	11	18	LOVE LIKE THIS DONELL JONES (CANDYMAN/E1)
9	4	25	UN-THINKABLE (I'M READY)
10	12	14	CHAMPAGNE LIFE NE-YO (DEF JAM/10 JMG)
1	13	7	GONE ALREADY FAITH EVANS (PROLIFICIET)
12	10	18	STATISTICS LYFE JEMMNGS (JESUS SWINGS/ASYLUM/WARNER BRO
13	9	23	WHAT'S NOT TO LOVE
1	15	9	WAKE UP EVERYBODY JOHN LEBEND & THE ROOTS (6.0.0.D./COLUMBIA)
15	17	5	WHEN A WOMAN LOVES R. KILLY LIVEGUE
16	16	11	HERE WITH ME ARIKA KANE (BSE/THOMPKINS MEDIA GROUP)
17	25	2	YOU ARE CHARLIE WILSON (P MUSICUIVE/ULG)
18	19	5	SECOND CHANCE EL DEBARDE (GEFFENINTERSCOPE)
19	14	17	NO REGRETS ELISABETH WITHERS (PURPOSE/E1)
20	23	10	SHARE MY LIFE KEM (UNIVERSAL MOTOWW/UMRG)
21	24	7	THE MOON AND THE SKY BAGE (EPIC/COLLIMBIA)
22	21	12	YOU'RE SO AMAZING CALVIN RICHARDSON (NU MO/SHANACHIE)
23	18	8	NO MORE ROW ISLEY (DEF JAWIELING)
24	22	7	GLAD I MET YOU TONIGHT WILL DOWNING (PEAK/CING)
25	20	10	SEX MUSIC TANK (SOUNDBASE WOGAME/ATLANTIC)

(0)				
I	нот	RAP	SON	GS"

-× 25 TITLE

E SE	WEE	WEE	ARTIST (IMPRINT / PROMOTION LASEL)
1	1	14	LOVE THE WAY YOU LIE BANKEN FRAT RRAWNS, (MESS HED NOT THE WATER NOTES SCORE)
2	2	10	FANCY DRAW FIRST IL & SWEZ BENTZ (KONG MONEYCASH MONEYUWARSAL NOTOWN)
3	3	17	MISS ME
4	5	17	GOT YOUR BACK
8	6	14	T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC) B.M.F. (BLOWIN' MONEY FAST)
6	4	20	YOUR LOVE
			RIGHT ABOVE IT
0	7	5	LIKE A G6
0	13	4	BE LIKE A G6 HIPPERT HOVENED THE COMMAND & CRY (HERVITE HTERCOPE)
9	12	5	JUST A DREAM NELLY (DERRY/UNIVERSAL MOTOWN)
10	16	3	NO HANDS MICROGRAM THE PROCESSING VIEW (NOT HER SEASON HANDS HAVE
0	14	12	TOOT IT AND BOOT IT YE (DEF JAW (XIME)
12	9	22	AIRPLANES BOB FOR HOTELY WILLIAMS REBELFOCKGRAND HISTLENDANING
13	18	8	GUCCI TIME GLICO NAME FERT SWIZZ SERTZ (1917 SPICK SOLIPOXON) MINIMANER BRCK.)
14	11	22	TEACH ME HOW TO DOUGIE
15	20	6	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (PIOE BOY/ATLANTIC)
16	10	11	BREAK MY BANK
17	17	9	NEW BOYZ FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.) GET BIG
1			MONSTER
18		EW	NAME NEST FEAT, AND, ROS ROSS, BOWNERS INCOMINAL FOR A FELL-ROFF, ANY DISC.
19	22	2	WILLJAM & NICKI MINAJ (WILLJ.AM/INTERSCOPE)
20	15	16	PRETTY BOY SWAG SOULIA BOY TELL'EN (COLLIPARKANTERSCOPE)
21	25	2	LOVING YOU NO MORE DIDDY - DIRTY MONEY FEAT, DRAKE (BAD BOY/INTERSCOPE)
22	н	EW	ASTON MARTIN MUSIC PROMOSERIC DAVID A DIRECTE MODILE (MYSHOTE PROJECTE AND AND
23	н	EW	WHERE YOU ARE CALL SWAS DISTRICT (CAPITOL)
24	23	7	I'M SINGLE UL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
25	н	W	LOYALTY BIRDINAI FEAT TYDA & LIL WAYNE (CASH VONEYUNVERSAL MOTOWN)
1			

€AHOT R&B/HIP-HOP SONGS

	TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	WEEK	WEEK
	DEUCES Chris Brown Featuring Tyga & Kevin McCall Was KNOCALL IX NOCALL IN STEVENSON C. BROWN)	1	D
i	BOTTOMS UP Trey Songz Featuring Nicki Minai	3	2
i	NAME BEATZ TRACK DEALER (TREVERSON, SCALES E MLES, D.A. JOHNSON, M. JÁMES, O.T. MARA), O SÓMOBOCK ATLANTIC LOVE ALL OVER ME Monica Jungala in Gay 1, Jungala in Cox 6, Johnson O Jangala	2	3
	THERE COES MY BARY		
ı	JIM JONSIN,RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS) 🕒 LAFACE/JLG	4	4
3	FANCY Drake Featuring T.I. & Swizz Beatz Swizz Bestzvalese (A SPANKAN ASHESE NASHMELS K DENNA JUHRDIN HEADER) Drake Featuring T.I. & Swizz Beatz On Your VIOLENCE HOME YOUR VIOLENCH	5	5
Second	MISS ME Drake Featuring Lil Wayne to Ducksee Asswardismess/Personnesses as the Committee of Management of Manageme	6	В
	HOLDING YOU DOWN (GOIN IN CIRCLES) Jazmine Sullivan HUTURAN OF URLIANDED BANKET BANK	8	7
i	LOVE THE WAY YOU LIE Eminem Featuring Rihanna	7	8
	ALEX DA KID (M.MATHERS,A.GRANT,H.HAFFERMAN) UN-THINKABLE (I'M READY) Alicia Keys	9	9
J	A.KEYS,K.BROTHERS,M.SHEBB (ALICIA KEYS,A.GRAHAMJA.BROTHERS, JR.,M.SHEBB) @ MBK-JRING BITTERSWEET Fantasia		
1	G.HARMONY [G.HARMON, G.KELLY] ① 19/L/RMG	10	0
1	CAN'T BE FRIENDS M WINARS (M. WINARS, M. JORES, C.O. FORBES) Trey Songs B SONGBOOK: ATLANTIC SONGBOOK: ATLANTIC	15	1
1	GOT YOUR BACK DJ TOOMP (CJ.HARRIS, JR.A DAVIS, TAIASH) T.I. Featuring Keri Hilson OG GRAND HUSTLE/ATLANTIC	11	2
1	HOT TOTTIE Usher Featuring Jay-Z	14	3
	POLOW DA DON JUJONES, POLAWSON, E. DEAN, S. D. CARTER) B.M.F. (BLOWIN' MONEY FAST) Rick Ross Featuring Styles P		4
J	LEX LUGER (W.ROBERTS II, L.A.LEWIS,D.STYLES) MAYBACH/SLIP-N-SLIDE/DEF JAM//DJING	12	4
J	A WAWSEL (OTIMARA JA WAWSEL)D FREBNAN, JPHLIBHES,W FELDER) 🛛 YOLNIS MONEYCASH MONEYLINVERSAL MITTOWN, LIMPIS	13	5
	NO HANDS Wake Flocks Flame Featuring Roscoe Dash & Wale brunna sov (Junes, Luomison, Oakhtimehn, Csholson) • 1017 BRICK SQUADASYLIM WARNER BROS.	18	6
	CHAMPAGNE LIFE Ne-Yo	16	7
1	WHY WOULD YOU STAY? Kem	17	8
d	KEM, R. RIDEOUT (K. OWENS) @ UNIVERSAL MOTOWIN/UMRG		
J	KANE (D.CARTER, A.GRAHAM, D.A. JOHNSON) @ CASH MONEY/UNIVERSAL MOTOWINJUNRG	20	9
	FINDING MY WAY BACK IBARIAS,C. HARGINS, (LBARIAS,C. HARGINS, M. JONTEL, C. CHAMBERS, J. HOABLAND) ### ATLANTIC #	21	20
1	ALL I WANT IS YOU Miguel Featuring J. Cole S REMI (S. REMI, M. PIMENTEL J. COLE)	22	1
	SOMETIMES I CRY Eric Benet	24	2
1	E.BENET,G.NASH, JR. (E.BENET,G.NASH, JR.) GUCCI TIME GUCCI Mane Featuring Swizz Beatz		200
	SWZZ BEATZ (ROZAVS,KOBAN,G AUGE,KOBROSWAN,JAJNONWATE,PIGWTELLI,SMONETT) 🍎 1017 BRICK SOLJADASYLJIM WARNEH BROS.	27	13
	FIND YOUR LOVE Drake CIESTLEHRINGENO LO (ALDRHAW CIESTE IN LON/PREMICOS LIBHANCE) © YOURD MOREOLASH MOVEMONE BOX. MOTOMANIMO.	19	24
1	HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER) Marsha Ambrosius, C. FINCH (M. AMBROSIUS, C. FINCH) Marsha Ambrosius	33	:5
1	I LIKE Jeremih Featuring Ludacris	28	26
	M. SCHULTZ (A FELTON, K. JAMES, M. SCHULTZ, C. BRIDGES) WHIP MY HAIR Willow		De l
J	JUKEBOK, O. BANGA (R. JACKSON) ROC NATION/COLUMBIA	38	7
d	ENICHOLAS (B.LEVERT, E.T. NICHOLAS)	31	8
1	STATISTICS T-MINUS (CJENNINGS) B JESUS SWINGS/ASYLUM/WARNER BROS.	26	29
1	LAY IT DOWN WESONE JORESH V. BOZEMAN ULJONES, E DEAN V. BOZEMAN O YOUNB-GOLDIE ZONE 4 WITTRSCOPE O YOUNB-GOLDIE ZONE 4 WITTRSCOPE	42	10
	GET BIG Dorrough	25	11
Ì	MITTI D D.DORROUGI, C.MOORE) GE MONSTER Kanye West Feat. Jay-Z, Rick Ross, Bon Iver & Nicki Minaj		
Ŀ	ALRECAT NOT LISTED (NOT LISTED) ROC-A-FELLA/DEF_JAM/10.IMG	69	12)
	RIDE Clara Featuring Ludacris c.stewart,tmash (c.eharris,tmash,c.a.stewart,c.bridges) © Laraceule	23	33
1	DRIMMA BOY J.W.JENKINS,C.GHOLSON,A.WASHIMSTON) Young Jeezy Featuring Plies OG CTE/DEF JAM/IDJING	30	34
1	LOVE LIKE THIS Donell Jones	45	15
	D_JONES (D_JONES)		200
ų	J.U.S.T.I.C.E. LEAGUE (W.HOBERTS II.K.GROWE,E-BRTIZ A.GRAHAM,C PAYNE)	50	16
J	G.HARMONY [G.HARMON, G.KELLY] @ S/19/L/RMG	79	17
9	OMG Usher Featuring will.i.am WILLIAM (WADAMS) © LAFACEULG	40	88
1	GONE ALREADY IBARIAS,C HAGGINS, EEVANS, C. HAGGINS, I BARIAS, P. TOBY, C. WILLIAMS, J. SMITHJ PROCIPCIES	48	19
1	WHEN A WOMAN LOVES R. Kelly	58	10
j	R.KELLY (R.KELLY)		-
J	DRUMMA BOY (R.DAVIS,C.GHOLSON,T.NEVERSON) @ 1017 BRICK SQUAD:ASYLUM/WARNER BROS.	46	33
J	S.GARRETT, M. SNOODY (S.GARRETT, M. SNOODY, M. WINANS, D. RICHARD, A. GRAHAM) 🔴 BAD BOY/INTERSCOPE	55	12
Total Section	PRETTY BOY SWAG WOUNG SHAY,GSKIDMURPH (D.WAYO,BYRD,J.MURPHY) Soulja Boy Tell'em G COLLIPARK/INTERSCOPE G COLLIPARK/INTERSCOPE	32	13
	TEACH ME HOW TO DOUGIE Call Swag District	34	14
	C.FOWLER, E.WEST (C.FOWLER, C.GLEE, C.CHILDS, E.WEST) SEX MUSIC Tank	29	15
1	SONG DYNASTYRANISON, JR. (DANCA STEPFEN, RIVEWT, JEPWALIA, JAVLERTNEH J. MYSON, JR.) SOLIO DEL STUDIO DE SOLIO DEL SERVICIO DE SOLIO DE		
J	N.SHEBIB (D.CARTER, N.SHEBIB) @ CASH MONEY/UNIVERSAL MOTOWIN/UMRG	43	16
J	WHERE YOU ARE SANCHEZ,MICO WAVE (C. FOWLER, C. BLEE, C. CHILDS, W. DILLON, K. MEJIA, M. HOLMES, M. LANE) CABI Swag District SANCHEZ, MICO WAVE (C. FOWLER, C. BLEE, C. CHILDS, W. DILLON, K. MEJIA, M. HOLMES, M. LANE) © CAPITOL	49	17
	MAKE A MOVIE Twista Featuring Chris Brown	54	18
4	THE LEGENDARY TRAXSTER (C.T.MITCHELL, S.LINDLEY, T-PAIN) AIN'T LEAVIN WITHOUT YOU Jaheim	47	19
d	KANSE KORTELAIES USANASTROBANIAWANAD, ISCRITER, ISTOORHOUSE A DRAWOND SIGNAL THORPHOLPE ERB MAXWELL FISTFUL OF TEARS Maxwell		
ı	H.DAVID, MUSZE (MUSZE H.DAVID) © COLUMBIA	36	50
			11
	YOU ARE Wilson w.morris (w.morris,c.wilson,b.BETTIS,c.m.bars, Jr.) Charlie Wilson P Musicurveutg	44	
	YOU ARE Charlie Wilson Wilson (S. WILSON, B. BETTIS, C. M. DAYS, JR.) P MUSICUNE JUST YOU AND I RICKY Blaze	80	12
	VOU ARE	80	12
ĺ	YOU ARE WHORRIS IN MORRIS C. WILSON, D. BETTIS, C. M. D. AVS., JR.; JUST YOU AND I RICKY BLAZE (R. JOHNSON) PRESENTANCE PRE		-0





Another Friday. from West This crew trackfeaturing Rick Ross Jay-Z, Nicki Minaj and Bon Ivernatrias Greatest Gainer honors after posting a 190% increase (to 71.1 million listener improccione) "Runaway " on th



The singer picks up her 11th title on th list dating back to her first appearan on Jay-Z's 2006 hi "Lost Ones." She's also featured on Rick Ross' "Aston Martin Husic." which jumps 50-36

	200	FK	25	TITLE Artist	100	MA
AFT A	F3	NE WE	No	PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	93	PE
	56	61 69	4	ONE IN A MILLION C.HARMONY (S.C.SMITH, C.HARMON) O DET JAANDONING O DET JAANDONING		56
23	57	56 47		HARD IN DA PAINT LEX LUBER J. MALPHURS] Waks Flocks Flame ⊕ 1017 BRICK SQUAD(ASYLUM/WARNER BROS.		28
Produced by Swizz	58	52 53	10	ANY GIRL Lloyd Banks Featuring Lloyd		52
Beatz, who's also	59	63 65		DREADY (CLLDYD,K.DANIEL) WAKE UP EVERYBODY John Legend & The Roots Feat. Common & Melanie Flona	2	53
featured on vocals, the track marks	-			JAEBEND 74STL076_POYSER (VCARSTARPHEN A MCFADDEN_AWHTEHEAD)		0000
Gucci's eighth	60	66 72	ш	ZAYTOVEN (D.RICHARDSON, E.MOORMAN, J.MICKS, K.DOTSON) DTP. DEF. JAM/IDJIMS		60
venture into the top	61	HOT SHOT DEBUT	1	RIGHT THRU ME NICKI MINBJ DREW MONEY (O.T.MARALA THELK.S.HACKER) © YOUNG MOREY/CASH MONEY/URIVERSAL MOTOWNUMING		61
20 since he first debuted on the list	62	59 55	9	LETTING GO (DUTTY LOVE) Sean Kingston Featuring Nicki Minaj STARRATE (KANDERSON M.S.ERIKSEN TE HERMANSEN E DEAN THALE, OT MARKA) @ BELICIA HEIDHTS EPIC COLUMBIA		51
in 2005. His most	63	60 58	10	I JUST CAN'T DO THIS K. Michelle		53
recent top 20 hit	64	68 70		R.KELLY (R.KELLY) BLOWING ME KISSES Soulja Boy		64
was the Trey Songz- assisted "Lemonade"	-			BEI MAEJOR (D.WAY,B.GREEN) G. COLLIPARK/INTERSCOPE BREAKING POINT Keri Hilson	200	95500
(No. 15).	65	72 87	3	TIMBALANDURGC (TY,MOSLEY,J.HARMON,K.L.HILSON,T.CLAYTON)		65
	66	64 63	9	UP ALL NIGHT Drake Featuring Nicki Minaj BOHDAJABURMET (AGRAHMAM SAMJELSJABURNET (ATAMAA) (© YOUNG MOMEYOASH MOMEYUMARISAL MOTOMACUMARS		62
	67	77 -		F**K YOU (FORGET YOU) THE SMEEZINGTONS (C. GREEN, B. MARS, PLAWRENCE, A. LEVINE, B. BROWN) G ⊕ ELEKTRA/BRP		67
25 The former Floetry	68	62 64	16	NO REGRETS Elisabeth Withers		62
member continues	69	87 -		B.J. EASTMONDE # WITHERS (E WITHERS, B. J. EASTMOND, G. CHAMBERS). SEX ON MY MONEY John Brown Featuring Gucci Mane E-HUDSON (E HUDSON (E HUDSON (E HUDSON) (E HUDSON (E HUDSON (E HUDSON (E HUDSON))).		69
to shoot up the	400		-	E HUDSON (E HUDSON R. DAVIS, S. JEAN) ⊕ M0PHILLINUNIN'ERSÄL REPUBLICUNING GLAD I MET YOU TONIGHT Will Downing	8300	1000
chart with her debut single,	70	73 74	6	W.DOWNING,C.DAVIS (W.DOWNING,C.DAVIS) © PEAK/CING		70
looking to beat the	71	76 90		LAY YOU DOWN RICO LOVE, D. NESMITH, II. RAYMOND IV) B LAFACEULG C SHOPE		71
duo's best rank,	72	81 93	3	LOTTA MONEY Diamond RECKA (B.CARPENTERQ T.DARNELL) © JIVE/BATTERY		72
which it achieved with "Say Yes" (No.	73	67 67		SKIES WIDE OPEN B.GULBERTSON, M. AVANT, R. RIDEOUT) Brian Culbertson Featuring Avant B.GULBERTSON, M. AVANT, R. RIDEOUT) G. GREVEINE		58
8) in the Hay 17,	74	85 71	n	FALL IN LOVE Estelle Featuring Nas		71
2003, issue.	75	84 83		NOT LISTED (NOT LISTED) O HOME SCHOOL/ATLANTIC YG.		72
	_	انتظالا		T.GRIFFIN (K.D.R.JACKSON, T.GRIFFIN, M. NEWMAN, N.LEE JR., T.BLIJECHEL) O DEF JAMUDJING I'M A STAR Chrisette Michele		-
	76	NEW		C.HARMONY (S.C.SMITH, C.HARMON) DEF JAMIDJING		76
	77	NEW		NOT LISTED (NOT LISTED) O KROSSOVER/LARSINY FAMILY/E1		77
	78	65 57	18	POWER STORES CHARLES AND A CHA		22
72	79	92 89		GANGSTA Slim Thug Featuring Z-Ro NOT LISTED (NOT LISTED) @ 80SS H086 OUTLAWZ/51		79
Another Friday,	80	78 85	1	DJ GOT US FALLIN' IN LOVE MAY MARTIN, SHELLBACK (MAX MARTIN, SHELLBACK, S. KOTECHA, A. C. PEREZ) When Featuring Pitbull GO LAFACEULG GO LAFACEULG		51
another release	81)	89 94		THE MOON AND THE SKY Sade	9	81
from West. This crew track—	00000			SADE,M.PELA (H.RADU,A.HALE,S.MATTHEWMAN) YOU'RE SO AMAZING Calvin Richardson		1000
featuring Rick Ross,	82	75 73	7	C.RICHARDSON (C.RICHARDSON)		73
Jay-Z, Nicki Minaj	83	86 92	5	L HUMPHREY, A KANE, C. MELLERS (A. KANE, L. HUMPHREY, C. MELLERS).		83
and Bon Iver— notches Greatest	84	90 81	17	AIRPLANES B.o.B Featuring Hayley Williams ALEXDAND/FWKE (BRSINMINS, JR.) FRANKS ADMIT[LISSELETTS/MINES] © 0 FEBLIODO/GRAD HISTLE/TLANDO	3	65
Gainer honors after	85	74 76		SPEECHLESS Clara C.STEWART, T.MASH (C.RHARRIS, T.NASH, C.A.STEWART) @ LAFACEULG @ LAFACEULG		74
posting a 190%	86	82 86	4	BITCH E-40 Featuring Too Short		82
increase (to 71.1 million listener	87	NEW		U.TOLAN (E.STEVENS, V.TOLAN, TA.SHAW)		87
impressions).	88	70 00		NO MORE ROLL OF THE PROPERTY O	66	70
"Runaway," on the other hand, falls to	The same of	70 88		TRILLIONAIRE Bun-B Festuring T-Pain		-
No. 100.	89	83 78	M	JUSITICE. LEAGUE BEFREEMAN, TRANS, CROWE, EDRITZ M PRINDUS]		77
	90	97 97	3	THROWED OFF Treal Lee & Prince Rick MR. HANKY (C.DENARD, D.CROOMS, A.TABOUL KARIM, K. SCOTT, M. LLEE, R. HARRIS) COLLIPARK/MALACO		90
The same	91	NEW		SWAGGER RIGHT Richgirl Featuring Fabolous & Rick Ross A.HARRIS.Y.DAVIS. JJ. BOYD, A.HARRIS.Y.DAVIS, W.ROBERTS 1, J. D.JACKSOM) 8 RICHCRAFT. J. P. J. D. JACKSOM 8 RICHCRAFT. J. P. J. D. JACKSOM 8 RICHCRAFT. J. P. J. D. JACKSOM 9 RICHCRAFT. J. P. J. D. J. D		91
A COLON	92	88 80	14	LOYALTY KANE (M.STEVENSON,B.WILLIAMS,D.CARTER,D.A.JOHNSON) Birdman Featuring Tyga & Lil Wayne G CASH MONEY/JUNIVERSAL MOTOWWIJINNS		61
	93	91 98		MONEY MONEY MONEY Red Cafe Featuring Diddy & Fabolous		68
76	94	94 82		JAHUI, BEATS (J.DENIN/J.JACKSON,O.TUCKER) SHAKEDOWN/KONICT/BAD BOY/INTERSCOPE TIRED Kelly Price		82
The singer picks up her 11th title on the	Sec.	NEW		S.CRAWFORD, W.CAMPBELL, K.PRICE (K.PRICE, S.CRAWFORD) • MY SLOCK/SANS GIRL/MALACO Nipsey Hussle Featuring Lloyd		95
list dating back to	95	(200)		B.BRIWM.LDOPSON E.ASHGEDOM, LBLACK_LDOPSON, C.BROWN, S.STLBBLEFELD L.POLITE, R.J. G.CWEWN CEPIC COLLINGA. KISS GOODBYE Avant		
her first appearance	96	NEW	1	THE PENTAGON (M. AVANT, A. DIXXON, E. DAWKINS) ① VERVE FORECAST, VERVE		96
on Jay-Z's 2006 hit, "Lost Ones." She's	97	71 66	20	ALREADY TAKEN Trey Songz POLOW DA DON (J.JONES,E.DEAN,T.NEVERSON,A.JACKSON) SONGBOOK,NITANTIC SONGBOOK,NITANTIC		39
also featured on	98	RE-ENTRY		REPERCUSSIONS Lauryn Hill BOY WONDER (L. HILL, D. RIVERA, K. VAUGHAN) LAURYN HILL LAURYN HILL		83
Rick Ross' "Aston Martin Music,"	99	NEW		MAKING LOVE TO THE MONEY NOT LISTED NOT LISTED G 1817 BRICK SQUAD/ASYLUM WARRER BROS.		99
which jumps 50-36.	100	95 -	2	RUNAWAY Kanye West Featuring Pusha T		95
Total Control Control	BINGS IN	SALES SALES	PARTY.	KWESTBILLE, IBHOSHEY, M.DEAN (KWESTJE, HAVINE, TTHORNITON, IBHOSHEY, M.DEAN, M.BRAÑCH) POC. A FELLA (DEF, MANDAING		need.
						- 1

BETWEEN THE BULLETS

MINAJ GETS 'RIGHT' WITH 12th HIT



As "Right Thru Me" opens at No. 61 with Hot Shot Debut honors on Hot R&B/Hip-Hop Songs, Nicki Minaj earns her 12th hit on the chart this year. Previously tied with Rick Ross for fourthmost chart appearances this year, the female MC now trails only Drake and Gucci Mane (17 each), Lil Wayne (14) and Trey Songz (13). "Right Thru Me" is, however, only her fourth title as a lead artist and comes as a potential single off her "Pink Friday" album, due Nov. 23.

CHRISTIAN/GOSPEL Billboard

JEREMY CAMP 3 4 ISRAEL HOUGHTON 2 3 ANBERLIN
MAKS THE WAY LIGHT SA PLANE LIME GROUP 1 CREW SANCTUS REAL NEWSBOYS DISCIPLE GAITHER VOCAL BAND VARIOUS ARTISTS TORYMAC NATALIE GRANT 18 20 TENTH AVENUE NORTH 15 45 CASTING CROWNS THE AFTERS FRANCESCA BATTISTELLI WOMEN OF FAITH WORSHIP TEAM VARIOUS ARTISTS GG TOM JONES STEVEN CURTIS CHAPMAN HILLSONG CASTING CROWNS

@			HRISTIAN SONGS
A			HRISTIAN SONGS
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LASEL
1	1	24	#1 LEAD ME SANCTUS REAL SPARROW/EMI CMG
2	2	32	BORN AGAIN NEWSBOYS INPOP
3	3	20	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
4	6	33	GET BACK UP TOUYNAG FOREFRONT/ENI CMG
5	4	30	OUR GOD CHRIS TOMLIN SIXSTEPS SPARROWIEMI CMG
6	5	14	JESUS SAVES JERENY CAMP BECTOOTH & NAIL
7	7	15	LIGHT UP THE CIO
8	8	37	THE AFTERS MO HOLD US TOGETHER MAT MAHER ESSENTIVALPLE
9	14	9	MY OWN LITTLE WORLD MATTHEW WEST SPARROW/EMI CMG
10	10	18	NO MATTER WHAT KERNE ROBERTS REUNION/PLG
11	9	25	IF WE'VE EVER NEEDED YOU CASTING GROWNS REUNION PLG
12	11	35	ALL OF CREATION HERCYNE NO
13	13	39	BEFORE THE MORNING JOSH WILSON SPARROW, EMI CMG
14	12	29	HEALING BEGINS TENTH AVENUE NORTH REUNION PLO
15	15	10	LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG
16	16	6	
0	18	3	CHANGE VOUR LOVE
18	17	8	GAINER BRANDON HEATH REUMON/PLB ONLY YOU CAN SAVE CHRIS SLIGH WORD-EURB
19	19	18	UNDONE FPH 62/CATAPULT
20	22	9	HANGING ON
21	24	14	BRITT NICOLE SPARROW, EMI GMG KEEP CHANGING THE WORLD MIKESCHAIR WITH LEGRAE GURB
22	42	2	BEAUTIFUL HERCYNE NO
23	26	7	COME HOME LUMINATE SPARROW/EMI CMG
24	23	7	HUMAN NATALIE GRANT CURB
25	25	19	SOMETHING HOLY STELLAR KART 1900
26	27	5	EVERYTHING I NEED KUTLESS BEC/TOOTH & NAIL
27	29	13	LET US LOVE NEEDTOGREATHE ATLANTIC/WORD-GURB
28	28	14	TO KNOW YOU CASTING GROWNS REUNION/PLG
29	30	10	HALLELUJAH
30	31	10	WALKING ON THE STARS BROUP 1 CREW FERVENT/WORD-CURS
31	33	5	FORGIVEN SKILLET IND
32	32	16	SING ALONG SOTTEEN GITTES GENTRICITY
33	MOT	SHOT	HOLD ON TOWNAC FOREFRONT/EMI CMG
34	35	6	JI HELLER STOME TABLE
35	40	4	HERE GOES BEED NORMAN BEG/TOOTH & NAIL
36	39	9	CLOSER LARA LANDON WHIPLASH
37	44	20	COME AS YOU ARE POCKET FULL OF ROCKS MYRRH WORD-DURB
38	36	10	DEAR X (YOU DON'T OWN ME)
39	38	9	TEMPORARY HOME CARRIE UNDERWOOD 19/ARISTA NASHVILLE
40	41	3	HERO ABANDON FOREFRONT/EMI CMG OUT OF MY HANDS
41	37	8	JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
42	43	3	JOSH WILSON SPARROW/EMI CMB DANCING IN THE MINEFIELDS
43		ATRY	ANDREW PETERSON CENTRICITY
44	45		ATTENTION KNOW HOPE COLLECTIVE INTEGRITY WAITING ROOM
45	46	15	JOHNY DIAZ NO RESTLESS
46	50	5	AUDREY ASSAD SPARROW EMI CMG
47	49		STEVEN CURTIS CHAPMAN SPARROW/EN/ CMG
48	48	2	IN MY LOVE PHIL WISKHUM IND AVALANCHE
49	47	-	AVALANCHE MANAFEST BEC,TOOTH & NAIL YOU DELIVER ME
50	RE-E	ATRY	CELAN CUED

and the same of th	
lands Charalter also have first the 1 on Ton	
lavis Staples claims her first No. 1 on Top	
ospel Albums as "You Are Not Alone" sells	
,000 copies (2-1). The set also rises 13-8 on	
op Independent Albums and holds at No. 13	
n Top R&B/Hip-Hop Albums. Title cut moves	
,000 downloads, ranking at No. 6 on Gospel	3.
igital Songs (see billboard,biz/charts).	



BRITT NICOLE SELAH VARIOUS ARTISTS CANTON JONES POINT OF GRACE GUY PENROD AUDREY ASSAD PRESS PLAY THE CANADIAN TENORS Christian hip-hop trio Group 1 Crew notches its highest rank and best sales week (4,000 copies) as "Outta Space Love" enters Top Christian Albums at No. 4. The act's previous best rank was a No. 19 start with "Ordinary Dreamers" in October 2008, which logged

26 AMY GRANT

SHEILA WALSH

VARIOUS ARTISTS KERRIE ROBERTS KUTLESS SIDEWALK PROPHETS FIVIS PRESIEV BRITT NICOLE

MATT MAHER

23 29 PASSION FLYLEAF CHRIS AUGUST STEVEN CURTIS CHAPMAN FOR TODAY

30 4

NEW

33



1 2 3 4	1	16	ARTIST MPRINT / PROMOTION LABEL LEAD ME
4	4		6WN8 SANCTUS REAL SPARROW/EMI CMG
4		17	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
-	2	20	BORN AGAIN
6	3	29	OUR GOD
	6	18	NO MATTER WHAT
6	8	13	JESUS SAVES
7	5	24	JERENY CAMP BEC/TOOTH & NAIL IF WE'VE EVER NEEDED YOU
0	10	13	CASTING CROWNS REUNION PLG LIGHT UP THE SKY
			THE AFTERS IND GET BACK UP
9	7	30	TONYMAC FOREFRONT/EMI CMG
10	9	34	MERCYNE ING
Œ	15	8	MY OWN LITTLE WORLD MATTHEW WEST SPARROW/ENI CMG
12	11	10	LIFT UP YOUR FACE THIRD DAY ESSENTIALIPLE
13	12	28	BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT, WORD-CURB
14	13	20	GOD GAVE ME YOU DAVE BARNES RAZOR & TIE
15	16	20	MY HELP COMES FROM THE LORI THE NUBBLIM BEC, TOOTH & MAIL
16	17	19	YOU CAN HAVE ME SIDEWALK PROPHETS FERVENT/WORD-GURB
17	18	18	GREAT ARE YOU LORD
119	23	2	GREATEST YOUR LOVE
19	20	7	ONLY YOU CAN SAVE
20	21	11	KEEP CHANGING THE WORLD
21	22	4	I WILL FOLLOW
22	19	18	FIGHT ANOTHER DAY
23		EW	AGGISON ROAD ING
			NERCYNE ING EVERYTHING I NEED
24	25	4	KUTLESS BEC/TOOTH & NAIL HUMAN
25	24	5	NATALIE GRANT CURB

Q A		Cł	HRISTIAN CHR
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	13	#1 LIGHT UP THE SKY
2	2	16	SOMETHING HOLY STELLAR KART ING
3	3	8	LIFT UP YOUR FACE THIRD DAY ESSENTIAL PLB
4	4	11	JESUS SAVES JERENY GAMP BEG/TOOTH & NAIL
6	8	12	KEEP CHANGING THE WORLD MIKESCHAIR WITH LEGIAE CURB
6	5	11	DEAR X (YOU DON'T OWN ME)
7	6	14	LET US LOVE NEEDTOBREATHE ATLANTIC/WORD-CURB
8	7	15	WALKING ON THE STARS GROUP 1 CREW FERVENT WORD-CURB
9	11	8	FORGIVEN SKILLET IND
10	18	8	HANGING ON BRITT NICOLE SPARROW/EMI CMG
11	9	16	LIFE BECKAN SHAE SHOD
12	14	11	THE GOD I KNOW HE IN MOTION CENTRICITY
13	10	12	NO MATTER WHAT
14	17	17	YOUR LOVE IS A SONG SWITCHFOOT LOWERCASE PEOPLE CREDENTIAL EMI C
15	13	21	AVALANCHE MANAFEST BEC/TOOTH & NAIL
16	16	15	FOR THOSE WHO WAIT
17	19	3	WAY BEYOND MYSELF
18	15	9	HERO ABANDON FOREFRONT/EMI CMG
19	22	6	LOOK AWAY THOUSAND FOOT KRUTCH TOOTH & NAIL
20	20	5	REMEMBER ME KUTLESS BECTOOTH & NAIL
21)	25	7	MY OWN LITTLE WORLD
22	28	2	HOLD ON TONYING FOREFRONT/EMI CMG
23	23	8	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
20	20	-	GREATEST YOUR LOVE

0		T C	P GOSPEL BUMS	
WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & MUMBER / DISTRIBUTING LABEL	-
0	2	2	MAVIS STAPLES THE YOU ARE NOT ALONE ANTI- STORE CERTAPH	
2	3	4	ISRAEL HOUGHTON	
3	6	29	MARVIN SAPP HERE I AM VERITY 53156/JLG	
4	1	2	SHEKINAH GLORY MINISTRY REFRESHED BY FIRE KINGDOM 3010	
5	7	36	VARIOUS ARTISTS WWW 808PEL 2010 WORD-CLIFIS ENI CAIGUERTY 524423.LS	
6	8	4	VARIOUS ARTISTS REPORT CORRELATIONS OF THE STREET STREET, WITH THE STREET STREET, WITH THE STREET STREET, WITH THE STREET, WI	
7	4	2	JONATHAN NELSON BETTER DAYS INTEGRITY COLLINGA 73580 SONY MUSIC	
0	10	7	VASHAWN MITCHELL TRIUMPHANT VALVA 06501/EMI GOSPEL	
9	9	47	TAMELA MANN THE MASTER PLAN TILLYMANN 8135	
10	13	63	WILLIAM MCDOWELL AS WE WORSHIP: LIVE E1 5103	
0	HIST	SHUT BUT	MARY ALESSI PRESSING ON MIAMI LIFE SOUNDS 2041	
1	18	69	BRIAN COURTNEY WILSON	
13	15	53	FRED HAMMOND	T
10	13	550	LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG	
14	16	96	HEZEKIAH WALKER & LFC SOULED OUT VERITY 23467/JLG	
15	14	15	FOREVER JONES GET READY EAST GOSPEL 94728	
16	11	9	VARIOUS ARTISTS LIFE IN THE WORD F INSMISSION 11720 ⊕	
17	19	52	BEBE & CECE WINANS STILL B&C 31105/MALAGO	
18	21	54	DONNIE MCCLURKIN PLAYUST VERITY/LEGACY STG42/SDMY MUSIC	
19	17	4	CANTON JONES KINGDOM BUSINESS 3 CAJO 6167	
20	22	19	CECE WINANS SOUSS OF BATTOON, HOUSE, PRINCE STOPPED ST	
21	12	21	JAMES HALL PRESENTS VOICES OF CITADEL WON'T IT BE WONDERFUL MUSIC BLEND 1884	
22	н	ew	CHRIS & KYLE WITH TRUE SPIRIT HEAL NE T 480025/TASEIS	
23	20	5	Y'AN NA THE PROMISE BET 37902/IMAGO DEI	
24	5	2	BEVERLY CRAWFORD LIVE FROM LOS ANGELES VOL. 2, IDI 1279	
25	23	14	TRIP LEE	

P		1	OT GOSPEL
A		50	DNGS
WEEK	LAST WEEK	WEEKS	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	11	1 BELIEVE AWAS JAMES FORTUNE & FIVE BLACKSMOKEWORLDWIDE
2	2	29	HE WANTS IT ALL FOREVER JONES EMI GOSPEL
3	3	37	I WANT TO SAY THANK YOU USA PAGE BROOKS FEAT ROWL PRIESTHOOD SHOPPAG HASANDIK
4	4	41	THE BEST IN ME MARVIN SAPP VERITY/JLG
5	5	28	I CHOOSE TO WORSHIP WESS MORGAN BOW TIE
6	11	10	NOBODY GREATER
7	8	61	GOD FAVORED ME
8	6	77	ALL I NEED BRAN COURTNEY WILSON MUSIC WORLD BOXPEL MUSIC WORLD
9	12	10	REBUILD: THE REMIX J MOSS PALAM/GOSPO CENTRIC/VERITY/JLG
10	7	67	THEY THAT WAIT FRED HAMMOND FERT, JOHN P KEE F HAMMOND VERITIVILE
11	10	49	GOOD NEWS VANESSA BELL ARMSTRONG EMI GOSPEL
12	9	46	RESTING ON HIS PROMISE YOUTHFUL PRAISE FEAT J.J. HWRSTON EVIDENCE GCGPEULIGHT
13	13	10	EXPECT THE GREAT JONATHAN NELSON INTEGRITY
14	14	12	I FOUND LOVE (CINDY'S SONG) BEBE & CECE WHANS B&C/MAL/ICO
15	15	20	THE GREAT I AM (LIVE) EARMEST PIGH BLACKSMOKE/WORLDWIDE
16	17:	9	I GIVE YOU PRAISE BYRON CASE GOSPO CENTRIC/VERITY/JLG
17	18	4	IT'S ABOUT TIME FOR A MIRACLE
18	21	4	YOU HOLD MY WORLD ISRAEL HOUSENTON INTEGRITY
19	16	16	JUST LOVE BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL MUSIC WORLD
20	24	7	YOU DO GREAT THINGS FAITH ANDERSON & LOWELL PYE F HAMMOND
21	19	19	GOD IS ABLE PHL TARVER KINGDOM
22	26	5	LORD YOU'RE MIGHTY YOUTHFUL PRAISE FEAT, J.J. HAIRSTON EVIDENCE LIGHT
23	25	8	HOLY TO THE LAMB GENITA PUGH ETERNITY
24	22	3	I GIVE MYSELF AWAY (LIVE) WILLIAM MICOOWELL ET
25	20.	20	CHANGES ND STOKES & VICTORIOUS PRUISE BLACKSMOKEWORLDWIDE

Billboard, DANCE

45 HOT DANCE CLUB SONGS

	М		
EEK	NST EEK	EEKS N CHT	TITLE
AND.	23	30	ARTIST IMPRINT / PROMOTION LABEL YOU LOST ME
0	2	8	TWK CHRISTINA AGUILERA RCA/RMG
2	5	5	TEENAGE DREAM KATY PERRY CAPITOL
3	4	9	BODY SHOTS KACI BATTAGLIA FEAT. LUDACRIS CURS
	6	6	ROUND & ROUND SELENA GOMEZ & THE SCENE HOLLYWOOD
8	12	4	TO PARIS WITH LOVE BONNA SUMMER DRIVEN BY THE MUSIC/CHALKBOARD
6	3	11	ONE (YOUR NAME) SWEDISH HOUSE MARIA FEAT PRUMBELL ASTRACHER/SAVINGANCAPITUL
7	14	4	GET OUTTA MY WAY KYLIE MINOGUE ASTRALWERKS/CAPITOL
8	16	5	MISERY MARDON 5 A&M/OCTONE/INTERSCOPE
9	1	9	BEAUTIFUL MONSTER NE-YO DEF JAMODJING
10	15	9	BOYS OR GIRLS
11	19	5	CROSSFIRE BRANDON FLOWERS ISLAND/IDJING
12	11	13	FIGURE IT OUT DAVE AUDE FEAT. ISHA COCO AUDACIOUS
13	17	7	KICK ASS MIKA VS REDONE CASABLANCA/UNIVERSAL REPUBLIC
14	10	11	WOULDNIT (I'M A STAR) ONO MIND TRAIN/TWISTED
15	9	13	FUERTE NELLY FLATAGO FEAT CONCHA BUNKA NELSTARVINNERSAL MILEICLATINO
16	7	9	COULD YOU BELIEVE
17	18	7	DJ GOT US FALLIN' IN LOVE USHER FEAT PITBUILL LAFAGE JUS
18	28	3	DIRTY PICTURE TAID CRUZ FEAT. KESHA MERCURY/IDJIMB
19	35	2	HANDS THE TINGS COLUMBIA
20	21	14	V.I.P. ZAYBA SRANDO
21	13	9	REBOUND LORI MICHAELS MOMITOR SOUND/LMP
22	27	5	LEAVE IT ALL BEHIND JASON WALKER JASON WALKER
23	24	5	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
24	30	4	POWER ABOVE ALL SYLVIA TOSUN SEA TO SUN
25	29	5	WE NO SPEAK AMERICANO YOLANDA SE CODE & DEUP ULTRA

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
26	22	11	ETERNITY GURU JOSH & DJ IGOR BLASKA MOUVANCE
27	8	12	DYNAMITE TAID CRUZ MERCURY/IDJING
28	#OT	SHOT	ONLY GIRL (IN THE WORLD)

6	114		RIHANNA SRP DEF JAM IBJMB		
29	33	4	MONSTER LADY BADA STREAULINE, NOWLINE, CHERRYTREE, INTERSCOPE		
30	20	10	SAY I LOVE YOU TANDRAM D1		
31	34	3	SUNGLASSES DIVINE BROWN DIVINE BROWN		
32	31	8	DO FOR LOVE VINNY TROIS FEAT, ANDENE VEDA CURVVE		

33	37	3	THE ONES FEAT, NOMI RUIZ BEAT CONGRESS
34	32	9	YOU LOOK BETTER WHEN I'M DRUNK THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS (EPIG
35	39	3	GOING STRONG NATALIA PLORES CARRILLO
36	44	2	AS GOOD AS SIN CHRIS "THE GREEK" PANAGHI FEAT. SOPHIA CRUZ DUG
100	100		IN EOD THE KILL

37	HEW		IN FOR THE KILL LA ROUX BIG LIFE POLYDOR CHERRYTREE INTERSCOPE
38	26	12	I LIKE IT Enrique Iglesias Feat Pitbull Universal Republic
39	36	6	THE FLOOD KATIE NELIJA DRAMATICO
400		lu:	SHCK WA KIES

Sec.	400	1000	ULTRAVIOLET SOUND COOK ON	
41	41 HEV		SMACK YOU KIMBERLY COLE CHRYSTAL SHIP	
42	49	2	TAKE IT OFF KESHA KEMOSABE RCA/RMG	
43	40	8	HABIT NARGO DAUMAN	
44	200	100	POP GOES THE WORLD	

45	HE		BELIEVER GOLDFRAPP MUTE	
46	HE	w	DESTINATION TONY MORAN & ULTRA NATE SUGAR HOUSE	
47	48	2	LIVE YOUR LIFE	

-		-	EFFICK MOPBLED & ECODE THORSECK PEAT. SHAMMEE THYLOR SLISURY NAV.
48	45	B	FLAT FOOT MARTIN CLANCY & THE WITNESS: PROTECTION PRODUMINE SEAFORT
49	47	6	HEAT AKA HEAT OF THE MOMENT STEVEN LEE & GABY DERSHIN FEAT, ASIA PACHA.
1000	ALC: U		WHITE DID WOU COME TOOM

TOP DANCE/ ELECTRONIC ALBUMS

THE	LAST WEEK	WEEK ON CH	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	ALC: N
1	1	100	LADY GAGA	3
2	2	44	LADY GAGA THERMS MONTHS BY THE VEHICLE CONTROL OF THE STREET CONTROL OT THE STREET CONTROL OF THE STREET CONTR	
3	3	8	LADY GAGA THE ROICK STEWNINE NOUNE CHEROTEEN THE ROOTE OF 4831* GA	
4	8	13	30H!3 STREETS OF GOLD PHOTO FINISH 523412/AG®	
8	4	2	CHROMEO BUSINESS CASUAL VICE BIG BEATLATLANTIC 524647*WG	
6	10	57	DAVID GUETTA ONE LOVE GUM 86847*/ASTRALWERKS	
7	12	63	OWL CITY OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG	
8	11	53	LA ROUX LA ROUX BIG LIFEPTO/CORPOHERYTREE/NTERSCOPE (1) 2889*/IGA	

8	11	53	LA ROUX LA ROUX BIG LIFEPCOCORVOHERRYTREENTERSCOPE 018389*MGA
9	5	3	ARMIN VAN BUUREN NIRAGE ARMADA 2424/ULTRA
10	-	EW	THIEVERY CORPORATION IT TAKES A THIEF ESL. 164
11	16	19	LCD SOUNDSYSTEM THIS IS HAPPENING DEALVIRGIN 05903*/CAPITOL
12	7	3	ROBYN KOYTALYPI 2 (P) KINONIA DESINTEENTEKOPE (1 4766)DA
13	14	10	SOUNDTRACK JERSEY SHORE MTV.UNIVERSAL REPUBLIC 0149295 UMRG
14	15	11	M.I.A. NAYA N.E.E.T./XLINTERSCOPE 014344*/IGA
15	6	2	UNDERWORLD BARKING UNDERWORLDLIVE 443/0M
16	13	46	DEADMAU5 FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTR
17	9	16	RATATAT

16	13	46	FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA	
17	17 9 16 18 17 13 19 NEW 20 22 64		RATATAT LP4 XL 465*	
18			SCISSOR SISTERS	
19			HOW TO DRESS WELL LOVE REMAINS LEFSE DIGITAL EX LMFAO PARTY ROOK PHYTY ROOK MILLIANCHEF PHYTEE INTERSOPE OF 2022/15	
20				
21	24	53	MIIKE SNOW NIKE SNOW DOWNTOWN 70085*	
22	19	15	ROBYN KONTRAPE I JEPJAZNOHNA CHEFFINTIEENTERGOPE (I 44131GA	
23	21	12	KYLIE MINOGUE	

23 35 DJ ENFERNO BASSNECTAR TIMESTRETCH (EP) AME

0	H	OI	D	A	V	CE	
À	A	RI	L	A١	e la		
	100						

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	7	TEENAGE DREAM NATY PERRY CAPITOL
(2)	3	14	THE RADIO GET FAR FEAT, H-BODDIE MEXT PLATEAU
(3)	5	11	I LIKE IT Enrique iolesias peat pituull linnersal republicumier
0	9	12	I'M IN LOVE (I WANNA DO IT) ALEX GAUDING LILTRA
5	2	19	RESTLESSNESS BASTIEN LAVAL FEAT, LAYLA FORBINS
6	6	10	DYNAMITE TAID CRUZ MERCURY/IDJIMS
7	4	26	STEREO LOVE EDWARD MAYA & VIKA JIBULINA ULTRA
8	10	16	DIRTY TALK WYNTER GORDON BIG BEAT/ATLANTIC
9	8	8	ONE (YOUR NAME) SWEDSH HOUSE MAPIA FEAT PRAFFELL ASTRUMENSATIONALE
10	15	2	ONLY GIRL (IN THE WORLD) RIHANNA SRPIDEF JAMIEJING
11	16	5	JUST THE WAY YOU ARE BRUND MARS ELEKTRA/ATLANTIC
12	14	6	SOMEWHERE DJ MOG FEAT, BARAN LYNN NETWOUS
13	11	9	WE NO SPEAK AMERICANO YOLANDA BE COOL & DOUP LILTRA
14	7	0	DJ GOT US FALLIN' IN LOVE

7	4	26	STEREO LOVE EDWARD MAYA & VIKA JIGULINA ULTRA
8	10	16	DIRTY TALK WYNTER GORDON BIG BEAT/ATLANTIC
9	8	8	ONE (YOUR NAME) SMEDISH HOUSE MAPIA FEAT PHAPFELL ASTROLWERKSAFRENCAPITO
10	15	2	ONLY GIRL (IN THE WORLD) RIHAMBA SRPIDEF JAMIDJING
tt	16	5	JUST THE WAY YOU ARE BRUND MARS ELEKTRA/ATLANTIC
12	14	6	SOMEWHERE DJ MOG FEAT, SARAH LYNN NERVOUS
13	11	9	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP LICTUA
14	7 9		DJ GOT US FALLIN' IN LOVE USHER FEAT, PITBULL LAFAGE/JUG
15	12 7		CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
16	н	w	JUST A DREAM NELLY DERRTY/UNIVERSAL MOTOWN
17	23	3	F**K YOU (FORGET YOU) GEE LO GREEN ELEKTRA/RRP
18	20	15	DANCING ON MY OWN ROBYN KOMICHIWA/CHERRYTREE/INTERSCOPE
19	13	14	COMMANDER KELLY ROWLAND FEAT, DAVID GUETTA LIMIVERSAL MIGTON
20	24	4	GOLD Antoine Glamaran Next Plateau
21	18	2	SPACESHIP BONN BONASSI FEAT KELIS, APL DE AP & JEAN BAPTISTE LILTRA
22	22	9	FEEL IT IN MY BONES TIESTO FEAT, TEGAN & SARA ULTRA
23	25	5	TAKE IT OFF KESHA KEMOSABE/RCA/RMG
24	RE-E	NTRY	MEMORIES OWID GUETTA FEAT. KID CUDI GUM/ASTRALWERKS/CAPITOL

н					
	WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CENT.
	1	1	51	MICHAEL BUBLE	
	0	N	EW	JANE MONHEIT HOME EMARCY 014700/DEGGA	
	3	3	54	HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC	
	4	2	2	THE BAD PLUS NEVER STOP DO THE MATH 2112*/E1	
	6	8	79	DIANA KRALL QUET NIGHTS VERVE 012433/VG €	
	6	4	48	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6*	
	0	9	74	MELODY GARDOT NY ONE AND ONLY THRILL VERVE 012563* V6	
	8	5	21	NIKKI YANOFSKY NIKKI DECCA 014138	
	9	6	2	CHARLES LLOYD QUARTET MIRROR ECM 014665/UNIVERSAL CLASSICS GROUP	
	10	7	4	ISSAC DELGADO	
	11	10	18	KEITH JARRETT/CHARLIE HADEN	
	12	15	32	MICHAEL BUBLE SPECIAL DELIVERY (EP) 143/REPRISE DISTRIL DAWNINGER BHOS.	
	13	12	5	THE MARSALIS FAMILY MUSIC REDEEMS MARSALIS 0013	
	14	13	67	MICHAEL BUBLE METS MARSON SOUNE BARREY 1 GFERREE STONOWN RICH BROS. (+)	
Ì	15	16	50	BARBRA STREISAND	

TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL

BRIAN WILSON

BRIAN GRANGE

ш	2	2	13	HEART AND SOUL CONCORD 32048
ı	3	5	23	TROMBONE SHORTY BACKATOWN VERVE FORECAST 014194/VG
ı	4	3	6	ESPERANZA SPALDING CHAMBER MUSIC SOCIETY HEADS UP 31810*CONCORD
ı	5	4	10	BRIAN CULBERTSON XII GRP 014450VG
1	6	8	14	HERBIE HANCOCK THE IMAGINE PROJECT HANCOCK 0001*
1	7	6	4	KIRK WHALUM EVERYTHING IS EVERYTHING WACK AVENUE \$145 FELICEZVIUS
ı	0	10	53	KENNY G SUPER HTS SHAWMUSE CUSTOM MARKETING GROLP 46252
ı	9	11	13	VARIOUS ARTISTS LEE RITENOURS & STRING THEORY CONCORD 31911
ı	10	9	10	JAZZMASTERS JAZZMASTERS VI TRIPPIN 'N' RHYTHM 41
ı	0	12	79	CHRIS BOTTI OHRS BOTT: IN BOSTON COLUMBIA 20725 SONY MUSIC ®
ı	12	14	4	BRIAN SIMPSON SOUTH BEACH SHANACHIE 5185
ı	13	7	2	SOULIVE RUBBER SOULIVE ROYAL FAMILY 1003*/THE ORCHARD
ı	14	19	7	GEORGE DUKE DEJA VIJ BPM/HEADS UP 32831/CONCORD
ı	15	16	9	INCOGNITO TRANSATLANTIC R.P.N. SHANACHIE 5183

Ø Å	SMOOTH JAZZ								
THIS	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL						
0	8	20	#1 GREATEST TOUCH AND GO GAINER JAZZMASTERS TREPPER TO REPOTH						
2	3	13	HEART AND SOUL						
3	4	11	THAT'S LIFE BRIAN CULBERTSON FEAT, EARL KLUGH GRP/VEHVE						
4	2	22	BE BEAUTIFUL MINDI ABAIR CONCORDICING						
6	9	4	PUT THE TOP DOWN DAVE KOZ FEAT LEE RITEMOUR CONCORD JAZZ/CMB						
0	6	15	SENDING MY LOVE NORMAN BROWN PEAK CMG						
7	1	24	FUN IN THE SUN STEVE BLIVER SOM						
0	13	8	DANCE WITH ME JACKEM JOYNER MACK AVENUE/ARTISTRY						
9	11	16	PIXEL JEFF LORBER HEADS UP						
10	7	35	BOSSA BLUE CHRIS STANDRING ULTIMATE VIBE						
11	5	26	MAKE ROOM FOR ME JONATHAN BUTLER RENDEZVOUS						
12	10	32	CHRISTIANE RCK BRAUN ARTISTRY						
13	12	9	ALL FOR YOU EUGE GROOVE SHANACHE						
14	15	25	WILL'S CHILL DAVID BENOIT HEADS UP						

THIS	LAST	WEEKS ON CHT	ARTIST TITLE INFORM & NUMBER / DISTRIBUTING LABEL	CFRT.	
0	M	w	#1 HUARY HAMILTONIL LIVERPOOL PHILMPRIONIC ORCH. HERONA TO MINISTRY SECTION AND REAL CLASSIC SINCE		
2	1	6	VARIOUS ARTISTS BEET CARNES SERVICEEZA DIASPITANCESAL DIASSES GROUP		
3	2	5	LANG LANG LIGHTER HER HIGH STATE OF CHARLES ON WITHOUT ®		
4	N	EW	CHOIR OF NEW COLLEGE OXFORD/FRANCES KELLY A CEREMONY OF CAROLS CRD 3460		
6	N	W	CHOIR OF NEW COLLEGE OXFORD CAROLS FROM NEW COLLEGE CRD 3443		
0	NI	W	CHOR OF NEW COLLEGE, CAFOFD COLLEGIUM MOVAUM ENSEMBLE For unito us a chilo is born CRD 3462		
7	N	W	CHICAGO SYMPHONY ORCH. (MUTI) VERDI: MESSA DA REQUIEM CSO RESDUND 9011008		
0	NEW		ARVO PART/KRISTJAN JARVI GMINDHE LIMITED SENVO, ASSICAL TERREDON MIGHTERATURA		
9	4	13	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.		
10	5	29	ZUILL BAILEY BACK CELLO SUITES TELARC 31978/CONCORD		
11	7.	3	ARVO PART MIC SYMBOLIO 150 IEA SOESEN CHADILIARSI CLASS SIDE		
1	14	5	LANG LANG BEST OF LANGLANG DG 014950 LINVERSAL CLASSICS GERLIP		
13	11	4	JULIA FISCHER PRIMINE 24 CAPACES DESCA DIGITAL DELPARESAL CLASSICS GROEP		
14	10	34	EMANUEL AX/YO-YO MA/ITZHAK PERLMAN NEKESIKHI PANG TROS SIM DIASSCA SIN DISIM DIASTENORS		
1	RE-E	NTRY	WARNERNUZOVA RUSSIAN MUSIC FOR CELLO & PIANO CEDILLE 120		

THIS	UAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	12	#1 STING PMMONTED RESTERCT 46-100 FOR LICEUS FOR	
2	1	10	DAVID GARRETT ROCK SYMPHONIES DECCA 014442	
3	3	48	THE CANADIAN TENORS THE CANADIAN TEMORS DECCA 013509	
4	5	59	DAVID GARRETT BAND GARRETT DECCA ODSTONMERSAL CLASSICS GROLP	
5	4	2	EIGHTH BLACKBIRD/BANG ON A CAN STEE FEDIT DOUBLE SEXTET/DIS NOTES LCH 224553 WINNER BROS.	
6	7	15	KATHERINE JENKINS BELIEVE 143/REPRISE 522190/WARMER BROS.	
7	8	16	RENEE FLEMING DARK HOPE DECCA 014185	
0	11	46	JOSHUA BELL NI HOME WITH PREMOS SONY CLASSICAL SOTINS ON Y MASTERNORIS.	
9	9	13	ZOE KEATING INTO THE TREES 20E KEATING 03 EX	
10	RE-E	NTRY	SERU TANKAN FEAT. AUCKLAND PHILHARMONIA ORCH. BEST DE BEB STAPKON SELECI, STREEFERSE 1250° (SARGEI BYS. &	
11	6	2	VARIOUS ARTISTS HALLELLANGER BROOKER AND THE GAP DESCENABLE FOR	
12	12	10	MAX RICHTER INFRA SATCAT 1311*	
13	15	40	MORMON TABERNACLE CHOIR ORCH, AT TEMPLE SQUARE HEAVENSONG MORMON TREETMACLE CHOIR 5036925	
14	RE-E	MERY	ESCALA ESCALA SYCO/COLLIMBIA 47423/SONY MUSIC	
15	RE-E	MERY	ZADE WITH THE ROYAL PHILHARMONIC ORCH.	

0	A	W	ORLD ALBUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	35	# CELTIC WOMAN 23 WAS FROM THE HEART NAVANTING SENDRELS (*)	
2	3	8	GAELIC STORM CABBAGE LOST ABAIN 201001	
3	4	32	CELTIC THUNDER ITS ENTERTAINMENT! GELTIC THUNDER 913924/DEGGA	
4	5	55	RODRIGO Y GABRIELA 11:11 RUBYWORKS 0080" ATO ®	
5	6	2	DUNGEN SKIT I ALLT MEXICAN SUMMER 050*	
6	8	63	CELTIC THUNDER TAKE ME HOME CELTIC THUNDER 013087/DECCA	
0	RE-E	MTRY	SIERRA LEONE'S REFUGEE ALL STARS RISE & BHINE CUMBANCHA 018	
0	10	71	VARIOUS ARTISTS PLAYING FOR CHANGE SOMES AFROMOTHE WORLD HEAR STILL (E.	
9	RE-E	MTRY	ANGELIQUE KIDJO 6YO RAZOR & TIE 83662	
10	NI	W	GROUP INERANE GLIDAR FROM AGADEZ VOL. 3 (AUGUS OF MEER) DI BLIME FRED EI DES 161*	
11	11	22	GOTAN PROJECT TANGO 3.0 IYA BASTAI 465*/XL	
12	9	10	SEU JORGE AND ALMAZ SEU JORGE AND ALMAZ NOW AGAIN 5066*	
13	7	2	2NE1 TO ANYONE YE DIGITAL EX	
1	NI	W	VARIOUS ARTISTS TUNOS PREMOUT PENCHALL SINCE 1966-1966 (100.2016). (16.75)	
15	12	17	SOUNDTRACK LISTBUPTHE OFFICIAL 2010 FRA MORLO OF ALBUM EPC 7/2/2 (COLYMISE)	

15 14 11 LET IT SHINE

HOT LATIN SONGS SE SE SE TITLE MODBLE / GOOMOTION | AGE | CUANDO ME ENAMORO 2 23 DIME QUE ME QUIERES 3 16 NINA DE MI CORAZON LA ARROLLADORA BANDA EL UMON DE RENE CAMACHO (DEA) GREATEST AL DIABLO LO NUESTRO GAINER ESPRIOZA PAZ (DISA/ASL) 13 14 I LIKE IT THROUG HELESANS FEAT PITHULL (INVERSAL REPUBLICANVERSAL) 6 DANZA KUDURO CORAZON SIN CARA ALEJATE DE MI EL MALO MILLONADIO DE AMOD 14 10 TE RECORDARE EL TRONO DE MEXICO (FONOVISA/MUSIVISA I A DESPEDIDA SONY MUSIC LATING AMARTE A LA ANTIGUA AL MENOS 15 35 SI El limano de salvadar i dagrara (davido YERBATERO MI NECECIDAD ARRASTRANDO LAS PATAS Œ 21 3 LOCA CA Gra Feat. El Cata (Epig/Sony Music Latin) NO PUEDO VOLVER 10 26 I A VIDA ES ASI ABRAZAME MUY FUERTE ESTAR CONTIGO 22 27 3 WAKA WAKA (THIS TIME FOR AFRICA) 22 17 ADONDE VAMOS A PARAR 24 DJ GOT US FALLIN' IN LOVE NI EL DIABLO TE VA A QUERER LOVE THE WAY YOU LIE LA ESCUELITA 28 WISH & YANDEL NYMACHETE UNVERSAL MUSIC LATING LA GUAGUA IRRESISTIBLE LA GUAGUA Juan Luis Guerra y 440 (Capitol Latin) TUS OJOS NO ME VEN JOEY MONTANA (CAPITOL LATIN) 30 8 24 HORAS DAVID USBAL FRANCE SPRINGS PRZ (ALE UNIVERSAL MUSIC LATING) MI AMOR ES POBRE TONY DES FEAT. KENY & ARGAMSEL (SONY MUSIC LATIN). DYNAMITE TAIO CRUZ (MERCURY/ID.IME) 35 38 3 INCREIBLE E Se ms de sergio lizarraga (Disa/ASL) NI LO INTENTES 50 JULION ALVAREZ Y SU NORTENO BANDA (DI LABIOS DE MIEL EN PREPARACION ESTOY ENAMORADO CUANDO, CUANDO ES? TE TENGO O TE PERDI WE NO SPEAK AMERICANO 42 48 9 ESTOY ENAMORADO THALIA FEAT. PEDRO CAPO (SONY MUSIC LATI 39 17 ME DUELE ROBERTO TAPIA (FONOVIS) SOLO JUNTO A TI MIEDO VICENTE FERNANDEZ (SONY MUSIC LATIN 49 3 QUIERO QUE SEPAS 48 LA COMPLICIDAD

Mexican singer/actress Lucero enters the top 10 of Top Latin Albums for the first time in six chart appearances as "Indispensable" opens at No. 4 (3,000). It's Lucero's best sales week, surpassing the 1,000 sold for "Carino de Mis Carinos" when it peaked at No. 13 in the Aug. 27, 1994, issue

GENTE DE ARRANQUE

49





TOP LATIN ALBUMS

ARTIST

Alexis & Fido land their 14th charting title on Latin Rhythm Airplay as "Rescate" bow at No. 40 with 500,000 listener impressions mostly in Puerto Rico, according to Nielsen BDS. The track also shifts 1,000 digital pies to debut at No. 8 on Latin Rhythm Digital Songs (see page 71).



REGIONAL MEXICAN ALBUMS

WEEK	WEEK	WEEKS ON CHIT	ARTIST TITLE (MPRINT / DISTRIBUTING LABEL)	CHRT
1	1	7	PWIKS DE RINGHO WAS BE HENDO VERNACUSA 721 BRIGHTE	
2	2	7	LOS INQUIETOS DEL NORTE VIMOS A CIRILLO CONTRO CONTR	
3	10	3	ROBERTO TAPIA LA BATALLA FONOVISA 354654/IJMLE	
0	4	2	VARIOUS ARTISTS LOS MADRAZOS MUEMECITOS DE LA PADRO 1 DISA 72/92/03/10/LE	
0	6	33	MARCO ANTONIO SOLIS NAS DE NANCO ANTONIO SOLIS FONIVISA 354215 UNLE (8)	
0	١	EW	LOS CRENDOREZ DEL PASTIO DURANGUENSE DE ALFREDO RAMREZ Puras de jose alfred disa, 721562/UMLE	
7	3	10	SERGIO VEGA MILLONARIO DE AMOR DISA 721564/IIMLE	
0	12	3	BANDA LA PIRINOLA 20 EXITOS BAILABLES DISCOS DEG 65002	
9	8	9	LA ARROLLADORA BANDA EL LIMON DE RENE CAWACHO Todo depende de 11 disa 721569/UMLE	
10	5	2	DAREYES DE LA SIERRA ME GUSTA LO BUENO DISA 721577/UNILE	
11	9	7	LOS RIELEROS DEL NORTE NI EL DIABLO TE VIA A QUERER FONOVESA 264646 UNILE	
12	7	3	GRUPO EXTERMINADOR	
13	15	42	LARRY HERNANDEZ BI WIND DESDE CULUS CAN MENDET WET MIND AS STORED DIVILE (*)	
14	11	3	LOS TITANES DE DURANGO 16 DXTOS DISA 721552/UMLE	
15	13	30	PEDRO FERNANDEZ AMARTE A LA ANTIGUA FONOVISA 354085/UMLE	
16	16	3	BANDA EL RECODO LAS NUMERO UNO FONOVISA 354562/UNILE	
17	14	5	GRUPO MONTEZ DE DURANGO CON ESTILO. CHICAGO STYLE DISA 721568/UNILE	
			DECIDO	

PESADO

GERARDO ORTIZ

EL TRONO DE MEXICO

WEEK	WEEK	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	
0	1	30	PRINCE ROYCE PRINCE PRINCE TOP STOP 30001SONY MUSE LATIN	(
2	2	16	JUAN LUIS GUERRA Y 440 A SÓN DE GUERRA CAPITOL LATIN 42483	
3	3	68	AVENTURA THE LAST PREVIOW LATER 20000/SONY MUSIC LATER	Seed.
4	4	5	MANNY MANUEL RADONDO EL SOL UNIVERSAL MUSIC LATINO 013344/1/MLE	
5	5	14	GILBERTO SANTA ROSA IRREPETIBLE SONY MUSIC LATIN 42868	
6	6	4	ISSAC DELGADO L4-4-ECALLE 54-MASTERMORKS 671-4-SOM/MASTERMORKS	
0	8	77	VARIOUS ARTISTS SO TROPICALES DE ATER, HOW Y SIEDIFFE DECCOS SAFALAS SHAWA	
0	10	4	24 HORAS LOS INGLAIDABLES MACHETE 014614/UMLE	
9	7	17	INDIA UNICA TOP STOP 30020/SONY MUSIC LATIN	
10	12	61	OMEGA BL DUENO DEL PLOW PLANET 5011 6/50NY MUSIC LATIN	
11	11	70	HECTOR ACOSTA SIMBHER & TORDO LANCHERS SERVERS & MUSE LANCH STREET, METERS AND ACCOUNTS OF THE PROPERTY OF T	-
12	9	29	HECTOR ACOSTA EL TORITO THE LUTIMOTE BOURD SELECTION HERON SELECTION DE SELECTION D	
13	13	26	EL GRAN COMBO DE PUERTO RICO SIN SALSA NO HAY PARAISO SONY MUSIC LUTIN 60758	
14	15	7	GILBERTO SANTA ROSA NIE FAVORITAS SONY MUSIC LUTIN 74217	
15	14	72	LUIS ENRIQUE CICLOS TOP STOP 8910 -	
16	19	26	VARIOUS ARTISTS BAGHATA #1: VOL. 3 MACHETE D14056/UNLE	
0	RE-E	NTRY	VARIOUS ARTISTS I LOVE BACHATA PLANET 90125/SONY MUSIC LATIN	
18	20	65	VARIOUS ARTISTS JEWSTREETER EMERITAL MEDITAL SON CONTROL CONT	
19	16	19	TITO NIEVES ENTRE FAMILIA ZING 30021/SONY MUSIC LATIN	
20	17	22	VARIOUS ARTISTS BACHATA #1 2010 2MGJ & N 30021/50NY MUSIC LATIN	

ME SE SE ARTIST TITLE (MPRINT / DISTRIBUTING LABEL) ENRIQUE IGLESIAS 2 12 1 2 LUIS MIGUEL LUCERO MARC ANTHONY 18 ICONOS SONY MUSIC JUAN VELEZ TE TENDO O TE PERDI (EP) MACHETE 014718/UNLE RICARDO ARJONA PODUITA ROPA WARNER LATINA 525624 33 CAMILA DEJARTE DE AMAR SONY CHITHRA PROFETICA 43 THALIA THALIA RIMERA FILA SONY MUSIC LATIN 56691 CHAVANNE SONY MUSIC LATIN 61972 ROCIO DURCAL MIS FAVORITAS SONY MUSIC EL GIUNCHO m 12 2 12 2 EL GUINCHO POP NEGRO YOUNG TURKS 047* NEW ALEX, JORGE Y LENA ALE 14 42

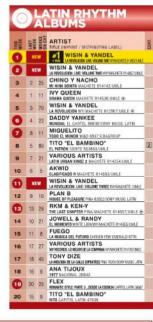
ALE JANDRO EEDNANDEZ

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NEW



BETWEEN THE BULLETS

MULTIPLE DEBUTS FOR WISIN & YANDEL



For the release of their latest live album, "La Revolucion: Live," Wisin & Yandel split the physical product into two separate volumes while keeping the digital as one set. According to Nielsen SoundScan, "Volume One" and "Volume Two" each sold 2,000 copies to open at Nos. 5 and 6, respectively, on Top Latin Albums-their fifth and sixth top 10 sets. On Latin Rhythm Albums, the combined digital edition bows at No. 11. -Rauly Ramirez

Billboard, HITS OF THE WORLD

	JAPAN BILLBOARD JAPAN HOT 100				
١					
	THIS	LAST	(HANSHIN/SOUNDSCAN JAPAN/ PLANTECH) SEPTEMBER 27.		
	1	1	MOTTO TSUYOKU EXILE RHYTHMZOME		
	2	NEW	SUKIDE, SUKIDE, SUKIDE. KUMI KODA BHYTHMZONE		
	12	1886	CROSSBOAD		

1	1	EXILE RHYTHMZOME
2	NEW	SUKIDE, SUKIDE, SUKIDE. KUMI KODA RHYTHMZONE
3	NEW	CROSSROAD AYUMI HAMASAKI AVEX-J-MORE
4	8	LOOP NEGOTO KNOON
5	6	WILDFLOWER SUPERFLY WARMER

0	0	SUPERFLY WARMER	
6	19	KITE BONNE PINK WARNER	
7	4	MISERY MAROON 5 UNIVERSAL	
8	2	LOVE RAINBOW ARASHI JOHNWYS	

TAWAYE
DIRECTIFIC.

		SINGLES
THIS	UAST	(SMEP/IFOP/TITE-LIVE) SEPTEMBER 28, 2010
1	1	MIGNON MIGNON RENE LA TAUPE FOX MOBILE
2	2	WAKA WAKA (THIS TIME FOR AFRICA SHAKIRA FT. FRESHLYGROUND EPIG
3	3	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
4	NEW	BUMPY RIDE NOHOMBI ISLAND
5	NEW	DYNAMITE TAKO CRUZ 4TH & BROADWAY/ISLAND
6	5	I LIKE IT Enrique Iglesias feat pitsull universal republi
7	4	WAVIN' FLAG KNAAN ASM/DETONE
8	6	DEJA VU INNA FT. BOG TRYLOR SPINNIN PONTONISONTOR WATE

ITALY

10 8 AMAZING

HE WEEKEN)

1	47	JAMIROQUAI MERCURY
2	1	LOVE THE WAY YOU LIE BINNIN PEAT RHWINN HERS SHUCKNIFT BINN THINK THE SECORE
3	2	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EFIC
4	5	VIP IN TRIP FIBRA FABRI UNIVERSAL
5	4	BEAUTIFUL MONSTER NE-YO DEF JAM
6	5	KICK ASS

SEPTEMBER 24, 2010

10000		NIKA VS. REDUNE POLYDON
7	3	LA MIA STORIA CON TE ALESSANDRA AMORDSO SONY MUSIC
8	8	ALEJANDRO LINY SINSA STREAMLINERON, NECHERYTREENTERSCOP
9	27	FARE A MENO DI TE DUE DI PICCHE SONY MUSIC
10	10	AIRPLANES

SWITZERLAND

		SINGLES
THIS	UAST	(MEDIA GONTROL) SEPTEMBER 27, 2010
1	1	LOVE THE WAY YOU LIE
2	2	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT GUT!
3	17	ONLY GIRL (IN THE WORLD) RIHAMMA SRP/DEF JAM
4	5	CLUB CAN'T HANDLE ME FLO RIDA FE, DAVID GUETTA POE BOY/ATLANTH
5	6	AIRPLANES BOB FL HOLEY WILLIAMS FEBRUOK GENTOHISTLENILMS
		ALBUMS
1	3	BELLAMY BROTHERS & GOLA THE GREATEST HITS SESSIONS LINVERSAL
		LINKIN DARK

	1111000	THE DISTRICT WITH GENERAL CHIECHOAG
2	1	LINKIN PARK A THOUSAND SUMS WARNER BROS
3	2	ADRIAN STERN HERZ SONY MUSIC
4	4	PHIL COLLINS GOING BACK ATLANTIC
5	NEW	SANTANA QUITAR HEAVEN THE GREATEST SCA

UNITED KINGDOM

	SINGLES						
WEEK	LAST	(THE OFFICIAL UK CHARTS CO.)	SEPTEMBER 26, 201				
1	NEW	JUST THE WAY					
2	2	DYNAMITE TAID CRUZ 4TH & BI	RGADWAY/ISLAND				
3	3	TEENAGE DREAM KATY PERRY CAPITOL					
4	4	FOR THE FIRS					
5	1	START WITHOU	UT YOU FT. LAZA MORBAN SYCO				
6	6	LOVE THE WAY	Y YOU LIE				
7	NEW	FOCUS EMMAS IMAGINATIO	IN MUST BE THE MUSIC				
8	8	KATY ON A MIS KATY B RINGE	SSION				
9	10	IMPOSSIBLE SHONTELLE LINNER	SAL				

10 NEW ALEX GARDING MINESTER OF SOURCE

CANADA

BILLBOARD CANADIAN HOT 100							
WER	LAST	(VELSEN BOS/SOUNDSCAM) OCTOBER 9, 2010					
1	7	JUST THE WAY YOU ARE BRUND NARS ELEKTRA WARNER					
2	3	TEENAGE DREAM KATY PERRY CAPITOLIEMI					
3	1	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM/UNIVERSAL					
4	2	DJ GOT US FALLIN' IN LOVE USHER FT PITBULL LAFACE LIVE SONY MUSIC					
5	Б	DYNAMITE TAID GRUZ MERCURY/UNIVERSAL					
6	5	LOVE THE WAY YOU LIE					
7	4	I LIKE IT ONFIDE ISLESMENT PITBULL UNDERSAL REPUBLICUM/SESA					
8	8	CLUB CAN'T HANDLE ME RORDA PE DAVID GUETTA POE BOYATLANTO/MARIJE					
9	10	LIKE A G6 REPORTMONDER FLORAGE & DOVCHER FEEDINGS CHECKINGS					
10	0	JUST A DREAM					

6 SPAIN

I			SINGLES
l	WEEK	WEEK	(PROMUSICAE/MEDIA) SEPTEMBER 22, 2010
Ī	1	1	WAKA WAKA (THIS TIME FOR AFRICA SHARIRA FT. FRESHLYGROUND EPIC
ı	2	2	WE NO SPEAK AMERICANO YOLANDA BE GOOL & DOUP SWEAT IT OUT!
Ì	3	3	ALEJANDRO LADY GAGA STREAMUNE KOMUNE/CHERRYTREE
I	4	4	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
	5	5	LOVE THE WAY YOU LIE
Ì	6	6	I LIKE IT BIRINGE OLESIAS FEAT PITBULL UNIVERSAL FERUSIJ
Ì	7	7	16 ANITOS DANI MARTIN SONY MUSIC
I	8	8	GYPSY SHAKIRA EPIC
	9	9	CASTILLO DE ARENA EL PESCAS SONY MUSIC
I	10	10	CUANDO ME ENAMORO

IRELAND

	THIS	LAST	(IFPI FINLAND)	SEPTEMBER 24, 20				
	1	1	FOR THE FIRS					
l	2	3	LOVE THE WAY YOU LIE					
	3	2		TEENAGE DREAM KATY PERRY CAPITOL				
l	4	4	DYNAMITE TAID CRUZ ISLAND					
	5	NEW	RADIOACTIVE KINGS OF LEON HAN	D ME DOWN/RCA				
ı			ALBUM	IS				
Ì	1	1	THE SCRIPT SCIENCE & FAITH PHONOGENIC/RCA					
	2	2	IMELDA MAY MAYHEM DECCA					
l	3	11	THE SCRIPT SCRIPT PHONOGENI	C/RCA				
	4	4	IMELDA MAY LOVE TATTOO AMBA	SSADOR				
l	5	7	RECOVERY WEB SHALL	DOY/AFTERMATH/INTERSO				
ľ								

GERMANY

SINGLES MEMORA CONTROL) SEPTEMBER 28, 2010 MEMORA CONTROL) SEPTEMBER 28, 2010 LOVE THE WAY YOU LIE DIREN HE ROWN STONG WITHWATHER 1970 TOURN ALL COLD SEPTEMBER 28, 2010 SHORE SERVICE AND SEPTEMBER 28, 2010 SHORE SERVICE AND SEPTEMBER 28, 2010 SHORE SERVICE AND SERV						
WEEK	LAST	(MEDIA CONTROL) SEPTEMBER 28, 2010				
1	1					
2	2					
3	6					
4	47					
5	3					
6	7					
7	5	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID BUETTA POE BOY/ATLANTH				
8	8	TEENAGE DREAM KATY PERRY CAPITOL				
9	9	GLOW MADCON COLUMBIA				
10	11	UNIVERSUM ICH + ICH UNIVERSAL				

AUSTRALIA

SINGLES							
WEEK	LAST	(ARIA) SEPTEMBER 24, 2010					
1	NEW	ONLY GIRL (IN THE WORLD) RHAMMA WEB SHADDWAFTERMOTH INTERSCOP					
2	1	DYNAMITE TAIO CRUZ 4 & BROADWAY/ISLAND					
3	3	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL JIVE/LAFACE					
4	2	TEENAGE DREAM KATY PERRY CAPITOL					
5	5	JUST THE WAY YOU ARE BRUNG MARS ELEKTRA					
6	4	LOVE THE WAY YOU LIE BINEN RATHANA I WEETHADYWTENWHITETOOR					
7	10	COOLER THAN ME MIKE POSNER SONY MUSIC					
8	7	F U CEE-LO GREEN ATLANTIC					
9	6	TAKE IT OFF KESHA RCA/S					
10	8	CLUB CAN'T HANDLE ME FLO RIDA FEAT DAVID GUETTI					

MEXICO

THIS	UAST	(BIMSA)	SEPTEMBER 22, 2010
1	RE	LUIS MIGUEL WA	
2	4	ALEJANDRO MEXIGANISIMO	FERNANDEZ ONY MUSIC
3	6	ALONDRA D MI ALMA MEXICA	
4	2	THALIA PRIMERA FILA SI	NY MUSIC
5	1	RICARDO AI	
6	3	ENRIQUE IG	
7	5	CAMILA DEJARTE DE AMA	R SONY
8	11	SOUNDTRAC	ZOTO MASJUNNERSAL
9	7	PESADO DESDE LA GANTII	KA VOLZ DISA/UNIVERSAL
10	8		DORA BANDA EL LIMON E 11 DISA/UNIVERSAL

		SINGLES			
WEEK	LAST	(ULTRATOP/OFK) SEPTEMBER 28, 2010			
1	5	DYNAMITE TAID CRUZ 4TH & BROADWAY/ISLAND			
2	1	LOVE THE WAY YOU LIE EMBEN REAL REMANA WERSHADON AFTERNATH WITE SCOP			
3	22	ONLY GIRL (IN THE WORLD) RHANNA SRP/DEF, JAM			
4	4	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID QUETTA-PDE BOY/ATLANTIC			
5	2	JE VEUX ZAZ SOMY			
		ALBUMS			
1	6	ZAZIE ZAZIE RYKO			
2	1	MICHEL SARDOU ETRE UNE FEMME 2010 MERCURY			
3	2	PHIL COLLINS GOING BACK ATLANTIC			
4	3	YANNICK NOAH			

5 30 SEAL 6 - COMMITMENT REPRISE

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HOT 100 SINGLES

	2	LOVE THE WAY YOU LIE BINDEFEAR RHANNA WEB SHADOWTERWITHINTERSOOPE	1	NEW	JUST THE WAY YOU ARE BRUND MARS ELEKTRA
2	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DGUP SWEAT IT OUT!	2	2	DYNAMITE TAID CRUZ 4TH & BROADWAY/ISLAND
3	4	DYNAMITE TAIO CRUZ 4TH & BROADWAY/ISLAND	3	1	LOVE THE WAY YOU LIE BINNEN FT. RIBNANIA WEB/SHAZY/AFTERNATH/INTERSOO
	3	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC	4	3	TEENAGE DREAM KATY PERRY CAPITOL
5	5	TEENAGE DREAM KATY PERRY CAPITOL	5	6	DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE/ALG
3	NEW	JUST THE WAY YOU ARE BRUND NARS ELEKTRA	6	5	WE NO SPEAK AMERICANO YOLANDA BE GOOL & DOUP SWEAT IT OUT!
20	6	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC	7	8	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANT
3	7	I LIKE IT BIRIQUE GLESIAS FEAT PITBULL UNA ERSAL REPUBLIC	8	NEW	WRITTEN IN THE STARS TIME TEMPAH FT. ERIC TURNER LONDON PHALOPHOL
•	9	MIGNON MIGNON RENE LA TAUPE FOX MOBILE	9	7	FOR THE FIRST TIME THE SCRIPT PHONOGENIC/RCA
0	62	BUMPY RIDE NOHOMBI ISLAND	10	4	START WITHOUT YOU ALEXANDRA BURKE FT. LAZA MORBANI SYCO
1	13	FOR THE FIRST TIME THE SCRIPT PHONOGENIC/RCA	-11	9	AIRPLANES BOD FORMALT WILLIAMS REPORT FROM HISTORICANO
2	10	CALIFORNIA GURLS KMY PERRY FT. SNOOP DOGG CAPITOL	12	10	WAKA WAKA (THIS TIME FOR AFRICA SHAKIRA FT. FRESHLYGROUND EPIC
3	14	ALEJANDRO LAUY GAGA STREAMUNE YON, A SCHENN THEEN TERSCOPE	13	12	IMPOSSIBLE SHONTELLE SRP/SRC/UNIVERSAL MOTOWN
4	25	OVER THE RAINBOW ISRAEL KAMAKAWIWO OLE LINIVERSAL	14	13	KATY ON A MISSION KATY B AMMUNITION

DIGITAL SONGS WELSEN SOUNDSCAN

15 14 I LIKE IT DEROUG WLESIAS FT PITEULL UNVERSAL REPUBLIC

FUROPEAN

ALBUMS

20 12 WAVIN' FLAG Ħ

AIRPLANES
LORE HOLEY WILLIAMS FEEL FROX OF AND HISTLE-VILLANDO

8 START WITHOUT YOU ALEYANDRA BURKE FT LAZA NORGAN SYCO

19 15 DJ GOT US FALLIN IN LOVE

15 28

16 11 WONDERFUL LIFE 17 NEW TONIGHT

		K RAAN HASE OUT ONE	10000000		
			1	2	PHIL COLLINS BOING BACK ATLANTIC
		O DIGITAL	2	1	LINKIN PARK A THOUSAND SUNS WARNER BROS.
-	Or	NGS SPOTLIGHT	3	4	EMINEM REGOVERY WEB SHADON AFTERMATH INTERSO
-		GERMANY	4	5	ROBERT PLANT BAND OF JOY DECCA
WEBK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 9, 2010	5	NEW	SANTANA GUITAR HEAVEN: THE GREATEST ARISTA
1	9	DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACEULG	6	3	KATY PERRY TEENAGE DRIAN CAPITOL
2	3	DYNAMITE TAIO CRUZ 4TH & BROADWWY/ISLAND	7	NEW	MAROON 5 HANDS ALL OVER ASSURDETONE
3	1	LOVE THE WAY YOU LIE BANDS FT REAMA WESSELDWAFTERWATH MERSONS	8	8	VOLBEAT DESTRO HELLAROWE HEAVEN TWO SCOTT COURSE TO NO.
4	2	WE NO SPEAK AMERICANO YOLANDA BE COOL & DOUP SWEAT IT OUT!	9	7	THE SCRIPT SCIENCE & FAITH PHONOGENIC/RCA
5	5	SCMENHERE OVER THE PAINEON WHAT A NONDERFUL WORLD ISRAEL "12" KAMMAKWINDOLLE DIG BOYNOLOUTAN APPLE	10	10	LADY GAGA THE FAME STHEWALMENDALMED HERRYTHEE INTERSO
6	HEW	I LIKE IT BIRIQUE IGLESIAS FT. PITBULL UNIVERSAL REPUBLIC	11	-11	BRANDON FLOWERS FLAWINGO ISLAND
7	4	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOYCATLAVITIC	12	NEW	MANIC STREET PREACHERS POSTCARDS FROM A YOUNG MAN COLUMBIA
8	6	WONDERFUL LIFE HURTS KITSUNE MAJOR LABELINGA	13	6	HURTS HAPPINESS MAJOR LABEL/RCA
9	8	TEENAGE DREAM KATY PERRY CAPITOL	14	9	IRON MAIDEN THE FINAL PRONTIER EMI

the Australia Singles chart with
"Only Girl (In the World)." It's her second topper this year, fo "Love the Way You Lie."

POLAND

CZESLAW SPIEWA DEBUT MYSTIC 2 NEW LINKIN PARK A THOUSAND SUNS WARNER BRO SOUNDTRACK CAMP ROCK 2 - THE FINAL JAM EMI STING SYNPHONICITIES UNIVERSAL 2 HURTS
HAPPINESS MAJOR LABELINGA 6 22 ARMIN VAN BUUREN MIRAGE ARMADA 7 STANISŁAW SOYKA TYLKO BRAC- OSECKA ZNAMA I MEZNAMA UMACESAL A CID DRINKERS FISHDICK ZWE - THE DICK IS RISING AGAIN MYSTIC

NEW SKUNK ANANSIE
WONDERLUSTRE ONE LITTLE INDOM/V2 BENELIJK

10 NEW BRODKA GRANDA SONY MUSIK



NEIN, MANN! LASERGRAPT 3D 120 DBWE PLAYARWADA KONTOR

EUROPEAN

Ā	AIRPLAY						
THIS	LAST	SEPTEMBER 30, 2010					
1	1	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC					
2	2	LOVE THE WAY YOU LIE BINEN FERNANA WESSHAWATERNATHINTERSOOR					
3	3	DYNAMITE TAID CRUZ 4TH & BROADWAY/ISLAND					
4	5	TEENAGE DREAM KATY PERKY					
5	7	AIRPLANES BOD FT HAVEY WILLIAMS FEEL FOOK/SAMENUSTLEVILLIAMS					
6	4	SHE SAID PLAN B 679					
7	8	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC					
8	10	MISERY MARDON 5 ASAM-DETONE					
9	9	CALIFORNIA GURLS KATY PERRY PT. SNOOP DOGG CAPITOL					
10	6	WE NO SPEAK AMERICANO YOLANDA BE COOL & DOUP SWEAT IT OUT!					
11	11	ALEJANDRO LIEN GAGA STREAKLINGKOLINGKOERRYTREEN/TERSORS					
12	14	WAVIN FLAG KWAAN ASW/OCTONE					
13	16	FU CEE-LO GREEN ATLANTIC					
	-						

14 13 SHAME ROBBIE WILLIAMS & GARY BARLOW

15 41 JUST THE WAY YOU ARE

15 NEW SEAL VI - CONNITNENT REPRISE

SINGLES & TRACKS SONG INDEX

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RECORD COMPANIES: MvSpace Records names David Andreone GM. He was a partner at Melodic Arts Music.

Pazor & Tie names Barton I Weiss VP of husiness and legal affairs. He was business and legal affairs consultant at Sony Music Entertainment

Savannah Music Group names Ed Salamon CEO. He was director of Country Radio Broadcasters.

PUBLISHING: BMI appoints James A. King senior VP of business technology. He was senior VP of audience platforms and global chief information officer at PR Newswire.









DISTRIBUTION: Alternative Distribution Alliance names David Orleans president. He was senior VP/GM.

TOURING: The Agency Group in London tans Gary Howard as a music agent. He was CEO of Marshall Arts Talent, the agency division of Marshall Arts Concerts Promoters

Colleen Fischer has been named director of booking and Karola Thurman has been named director of ticketing at the new. 3.000-capacity Austin City Limits venue, opening in December in downtown Austin. Fischer was VP of booking at Live Nation in Houston, and Thurman was ticket office manager for seven venues on the University of Texas campus.

Global Spectrum appoints Jason Toner marketing manager and promotes Daniel Webb to assistant marketing manager at the Wells Fargo Center in Philadelphia. Toner was marketing and group sales manager at the WFCU Centre in Windsor, Ontario, and Webb was marketing coordinator.

RELATED FIELDS: Merchandising company Bravado appoints Deane Marcus GM of its U.S. operations. He was executive VP of new ventures at RCA/Jive Label Group.

-Edited by Mitchell Peters

GOODWORKS

JOHN LEGEND, JULIE ANDREWS AMONG HONOREES OF VH1 GALA

The VH1 Save the Music Foundation will celebrate its 13th anniversary Nov. 8 at Cipriani Wall Street in New York. The event's honorees are John Legend, Julie Andrews, John Mayer and the ASCAP Foundation.

"The gala is an opportunity for us to celebrate our 13th year of existence and the number of schools where we've been able to restore music programs," executive director Paul Cothran says. "And to get as many of our donors, friends and partners in one room to say 'thank you' and honor some very special people who have done extraordinary work for music education and education in general."

Since it was founded in 1997, Save the Music has donated about \$45 million in music instruments to 1,700 schools nationwide

In addition to a performance by Natasha Bedingfield, a member of the VH1 Save the Music Alumni Ambassador Group, the gala will feature a 40-member chamber student orchestra from the organization's first grant recipient, Brooklyn's P.S. 58 the Carroll School. The evening, presented by LG Mobile Phones, will also include a tribute to the 45th anniversary of Rodgers & Hammerstein's "The Sound of Music."

Cothran expects up to 900 people to attend. Tickets are available at vh1savethemusic.com/gala2010. Other event sponsors include Anheuser-Busch, Grey Goose Vodka, Hewlett-Packard and JetBlue Airways. -Mitchell Peters

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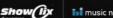
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