

# Billboard HO-HO-HO FOR SU-BO (P. 31)



**BEST BUDS**  
INSIDE DR. DRE  
AND JIMMY  
IOVINE'S  
HEADPHONES  
EMPIRE

**ALL KILLER,  
NO FILLER**  
THE STAYING  
POWER OF  
THE GREATEST-  
HITS ALBUM

NOVEMBER 27, 2010  
[www.billboard.com](http://www.billboard.com)  
[www.billboard.biz](http://www.billboard.biz)  
US \$6.99 CAN \$8.99 UK £5.50

**MONSTERS OF INDIE RETAIL**

# METALLICA LIVE ALBUM ROCKS BLACK FRIDAY

000669 56 93  
LONG BEACH CA 90807-3402  
3740 ELM AVE  
# A  
MONTY GREENLY  
0014  
#BXNCTC \*\*\*\*\*SCH 3-DIGIT 907  
# 120193MBB/CB/9#MAR12 001  
A-LA-2 000/002  
A-LA-2 000/002  
000669 56 93

# BMI<sup>®</sup> Congratulates

OUR 2010

## LATIN GRAMMY<sup>®</sup> WINNERS



**JUAN LUIS GUERRA**  
 ALBUM OF THE YEAR  
 BEST CONTEMPORARY TROPICAL ALBUM  
 BEST TROPICAL SONG



**GILBERTO GIL**  
 BEST MPB ALBUM  
 BEST NATIVE BRAZILIAN ROOTS



**NELLY FURTADO**  
 (SOCAN)  
 BEST FEMALE POP VOCAL



**CHINO Y NACHO**  
 BEST URBAN MUSIC ALBUM



**SERGIO GEORGE**  
 PRODUCER OF THE YEAR



**ALEX CUBA**  
 (SOCAN)  
 BEST NEW ARTIST



**ELIDA REYNA Y AVANTE**  
 BEST TEJANO ALBUM



**RAFAEL LAZZARO**  
 ALBUM OF THE YEAR



**BANDA EL RECODO**  
 BEST BANDA ALBUM



**FERNANDO OTERO**  
 BEST CLASSICAL ALBUM



**LALO SCHIFRIN**  
 BEST CLASSICAL  
 CONTEMPORARY COMPOSITION



**JULIETA VENEGAS**  
 (SGAE)  
 BEST SHORT FORM MUSIC



**GRUPO PESADO**  
 BEST NORTEÑO ALBUM



**SEBASTIAN KRYS**  
 BEST ENGINEERED  
 ALBUM



**PACO LUGO**  
 (SACM)  
 BEST REGIONAL  
 MEXICAN SONG



**LA ORIGINAL  
 BANDA EL LIMON**  
 BEST BANDA ALBUM



**JOÃO DONATO TRIO**  
 BEST LATIN JAZZ ALBUM



**VOZ VEIS**  
 BEST LONGFORM MUSIC VIDEO

[bmi.com](http://bmi.com)

# No. 1

ON THE CHARTS

ALBUMS	PAGE	ARTIST / TITLE
THE BILLBOARD 200	32	SUSAN BOYLE / THE GIFT
TOP INDEPENDENT	34	JASON ALDEAN / MY KINDA PARTY
TOP DIGITAL	34	KID CUDI / MAN ON THE MOON II: THE LEGEND OF MR. RAGER
TOP INTERNET	34	SUSAN BOYLE / THE GIFT
HEATSEEKERS ALBUMS	35	CHRISTINA PERRI / OCEAN WAY SESSIONS (EP)
TOP COUNTRY	39	TAYLOR SWIFT / SPEAK NOW
TOP BLUEGRASS	39	DIERKS BENTLEY / UP ON THE RIDGE
TOP R&B/HIP-HOP	40	KID CUDI / MAN ON THE MOON II: THE LEGEND OF MR. RAGER
TOP CHRISTIAN	42	UNDEROATH / O (DISAMBIGUATION)
TOP GOSPEL	42	LECRAE / REHAB
TOP DANCE/ELECTRONIC	43	LADY GAGA / THE FAME
TOP TRADITIONAL JAZZ	43	MICHAEL BUBLE / HOLLYWOOD: THE DELUXE (EP)
TOP CONTEMPORARY JAZZ	43	FOURPLAY / LET'S TOUCH THE SKY
TOP TRADITIONAL CLASSICAL	43	VARIOUS ARTISTS / BIZET: CARMEN: DUETS & ARIAS
TOP CLASSICAL CROSSOVER	43	THE CANADIAN TENDERS / THE PERFECT GIFT
TOP WORLD	43	CELTIC THUNDER / CHRISTMAS
TOP LATIN	44	SHAKIRA / SALE EL SOL

SONGS	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	36	FAR*EAST MOVEMENT / LIKE A G6
HOT 100 AIRPLAY	37	BRUNO MARS / JUST THE WAY YOU ARE
HOT DIGITAL SONGS	37	GLEE CAST / TEENAGE DREAM
HEATSEEKERS SONGS	35	MUMFORD & SONS / LITTLE LIDN MAN
MAINSTREAM TOP 40	38	NELLY / JUST A DREAM
ADULT CONTEMPORARY	38	TRAIN / HEY, SOUL SISTER
ADULT TOP 40	38	BRUNO MARS / JUST THE WAY YOU ARE
ROCK SONGS	38	THE BLACK KEYS / TIGHTEN UP
ACTIVE ROCK	38	MY DARKEST DAYS FEAT. ZAKKK WYLDE / PORN STAR DANCING
HERITAGE ROCK	38	STONE SOUR / SAY YOU'LL HAUNT ME
HOT COUNTRY SONGS	39	ZAC BROWN BAND FEAT. ALAN JACKSON / AS SHE'S WALKING AWAY
MAINSTREAM R&B/HIP-HOP	40	TREY SONGZ / CAN'T BE FRIENDS
RHYTHMIC	40	FAR*EAST MOVEMENT / LIKE A G6
ADULT R&B	40	ERIC BENET / SOMETIMES I CRY
HOT RAP SONGS	40	LIL WAYNE FEATURING DRAKE / RIGHT ABOVE IT
HOT R&B/HIP-HOP SONGS	41	TREY SONGZ / CAN'T BE FRIENDS
CHRISTIAN SONGS	42	CHRIS AUGUST / STARRY NIGHT
HOT CHRISTIAN AC SONGS	42	CHRIS AUGUST / STARRY NIGHT
CHRISTIAN CHR	42	SKILLET / FORGIVEN
HOT GOSPEL SONGS	42	JAMES FORTUNE & FIYA / I BELIEVE
HOT DANCE CLUB SONGS	43	LA ROUX / IN FOR THE KILL
HOT DANCE AIRPLAY	43	DJ MOG FEATURING SARAH LYNN / SOMEWHERE
SMOOTH JAZZ SONGS	43	DAVE KOZ FEATURING LEE RITENOUR / PUT THE TOP DOWN
HOT LATIN SONGS	45	DON OMAR & LUCENZO / DANZA KUDURO
HOT MASTER RINGTONES	10	JUST A DREAM / NELLY

THIS WEEK ON .biz	ARTIST / TITLE
TOP HOLIDAY	#1 SUSAN BOYLE / THE GIFT
TOP MUSIC VIDEO SALES	#1 VARIOUS ARTISTS / ERIC CLAPTON CROSSROADS GUITAR FESTIVAL 2010
HOT VIDEOCLIPS	#1 NICKI MINAJ / RIGHT THRU ME
TOP DVD SALES	#1 TOY STORY 3

# CONTENTS

VOLUME 122, NO. 47



PERFECT 10 | Y LA BAMBA 14 | TWISTA 29

## UPFRONT

- 5 **READY, SET, SHOP**  
Merchants' video focus could undermine strong release schedule on Black Friday.
- 7 Retail Track
- 8 6 Questions: **David Viecelli**, Legal Matters

- 10 Digital Entertainment
- 11 On The Road
- 12 Latin
- 13 Global
- 14 The Indies
- 15 Q&A: **Dan Mason**

CHRISTINA AGUILERA

## FEATURES

### COVER STORY

- 16 **OUTSIDE THE BIG BOX**  
From its initial refusal to make videos to its unpopular war against Napster, Metallica has always played by its own rules. Now, with an indie-retail-only live album, the world's premier metal band is at it again.

- 20 **SOUND AND VISION**  
How do you get blasé consumers to care about the audio quality of their earbuds? If you're Jimmy Iovine and Dr. Dre's Beats by Dre company, you hire a top-end designer, call your celebrity pals and sweat the sonic details.

## MUSIC

- 23 **JUST THE WAY HE IS**  
Charlie Wilson eyes the mainstream with new album.
- 24 Global Pulse
- 25 6 Questions: **Danny Elfman**
- 26 Reviews
- 28 Happening Now

## IN EVERY ISSUE

- 30 Marketplace
- 31 Over The Counter
- 31 Market Watch
- 32 Charts
- 47 Executive Turntable, Good Works, Backbeat

ON THE COVER: Metallica photograph by Matt Hoyla. Grooming by April Hutchinson



24

360 DEGREES OF BILLBOARD

## HOME FRONT

### Online

**.COM EXCLUSIVES**  
This week on Billboard.com, watch the archived video of our live Q&A with **Wyclef Jean**, who answered fans' tweeted questions from our New York offices.

### Print

**YEAR-END ISSUE**  
Who'll be Billboard's 2010 Artist of the Year? What were the top stories of the past 12 months? Find out Dec. 11 when Billboard publishes its year-end double issue, the Year in Music.





# 2010 YEAR IN MUSIC

WITH EXCLUSIVE YEAR-END  
CHARTS AND ANALYSIS

The issue referenced year-round by  
the most powerful people in the world of music.

Covering Artists, Albums, Touring, Publishing, Technology AND MORE

On Sale: Dec 11

Special Section Ad Close: Nov 24

Issue Ad Close: Dec 3



**SPECIAL COLLECTOR'S ISSUE**

On Newsstands For Two Weeks

**TO ADVERTISE, CONTACT**

**Billboard**

New York: 646-654-4627 • Los Angeles: 323-525-2299 • Nashville: 615-352-0265/615-376-793  
Latin America: 073-152-7528/705-864-7579 • UK: 44-207-420-6079 • Australia: 0102-43110



**HOT TOPIC**  
MTV to launch Music  
Meter buzz index



**BEST BUYS**  
Labels work to keep  
hits collections relevant



**SIDELOAD THIS**  
EMI v. MP3Tunes heads  
toward denouement



**KINECT THE DOTS**  
New dance music  
videogames hit stores



**RADIO GAGA**  
CBS' Dan Mason talks  
about top 40 format

6

7

8

10

15

**>>>EMUSIC  
LOSES THREE  
INDIE LABELS**

Digital retailer eMusic removed repertoire from Domino, Merge and the Beggars Group of labels on Nov. 18 after they were unable to reach an agreement on licensing terms. The move came the same week that eMusic added about 250,000 tracks from Universal Music Group, the third major to reach a deal with eMusic. (EMI is the only holdout.) eMusic president/CEO Adam Klein said indie labels on eMusic won't suffer in the wake of recent price changes, adding that some might even benefit.

**>>>WMG NET  
LOSS WIDENS  
IN Q4**

Warner Music Group reported a net loss of \$46 million in the fiscal fourth quarter ended Sept. 30, widening from a net loss of \$18 million in the same period last year. Revenue during the quarter totaled \$752 million, falling from \$867 million a year earlier. WMG's recorded-music business posted operating income of \$7 million in the quarter, plunging from \$49 million a year earlier, while its music publishing business posted operating income of \$38 million, falling from \$43 million.

**>>>PUBLICIST  
RONNI CHASEN  
DEAD**

Publicist Ronni Chasen died Nov. 16 after being shot five times and crashing her car into a light pole in Beverly Hills, Calif. Earlier that night, Chasen had attended the premiere of "Burlesque" and the after-party with her client Diane Warren. A memorial was held Nov. 17 at Michael's in New York. Her music clients included Warren and composer Hans Zimmer.

# UP FRONT

RETAIL BY ED CHRISTMAN

## Ready, Set, Shop

Merchants' Video Focus Could Undermine Strong Release Schedule On Black Friday

A slate of new superstar releases has the recording industry hopeful for a robust Black Friday, even as physical retailers focus greater attention on DVD and videogame releases.

Widely anticipated Thanksgiving-week releases include Kanye West's "My Beautiful Dark Twisted Fantasy," Nicki Minaj's "Pink Friday," Ke\$ha's "Cannibal," Ne-Yo's "Libra Scale" and My Chemical Romance's "Danger Days: The True Lives of the Fabulous Killjoys." They will join a host of recently released titles that are also expected to continue doing brisk sales, including Rihanna's "Loud," Susan Boyle's "The Gift," Taylor Swift's "Speak Now" and Cee-Lo Green's "The Lady Killer."

"The release schedule, which looked bad back in the summer, is pretty OK and it's maybe better than last year," Universal Music Group Distribution president/CEO Jim Urie says.

The head of sales at another label agrees: "There is a decent mood out there, certainly better than it was 90 days ago."

Overall U.S. consumer sentiment appears to be somewhat better than last year, according to the results of a National Retail Federation survey that found that about 138 million consumers expect to shop during the Black Friday weekend, up slightly from 134 million who planned to last year.

But most retailers are focusing their promotional firepower for entertainment products on DVDs and videogames rather than music.

"Gaming is leading the pack this year, with video right behind it," Trans World VP of music and new media Ish Cuebas says. "Every year, video gets more dominant, with movie

vendors putting together aggressive pricing programs."

An executive at another mass merchant says, "The video guys get aggressive every year to take advantage of Black Friday. The music guys do nothing. They just sit back and wait for the hammer to fall."

Black Friday sales circulars reflect far more real estate dedicated to DVDs and videogames than music.

Best Buy is featuring six albums for \$6.99: Bon Jovi's "Greatest Hits," Katy Perry's "Teenage Dream," Maroon 5's "Hands All Over," Rihanna's "Loud," Keith Urban's "Get Closer" and Carole King & James Taylor's "Live at the Troubadour." Target's circular features only three titles, all priced at \$6.50 and none of them released this year: Lady Antebellum's self-titled album, Guns 'N Roses' "Greatest Hits" and Eminem's "Curtain Call."

"That's just silly," says a senior executive at a rival retailer who doesn't want to be quoted discussing pricing. "They don't need to go that low. It's not like the days when Circuit City was still around and they ran every CD in the store at a \$9.99 sale all day, back when most CDs carried a \$12 cost."

Among major retailers, music specialty retailer Hastings Entertainment will run the most extensive Black Friday advertising for music, touting in its circular a four-hour Black Friday morning sale featuring \$18.99-list single CDs for \$8.99 each (limit two per customer).

Hastings is also offering \$3 off any CD priced at \$10.99 or higher and a \$8.99 price on Lil Wayne's "I Am Not a Human Being," Elton John and Leon Russell's "The Union," Ke\$ha's "Ani-



Attention shoppers: Black Friday crowds at a Target store in Chicago in 2009; Lady Antebellum's debut album (inset), which will be available at Target for \$6.50.

titles this year because of an abundance of supply.

Dreese downplays the importance of Black Friday, saying that his chain's sales are typically only 30% greater than an average Saturday. He adds that in 2009, Newbury generated more daily sales on 12 different days between Thanksgiving and Christmas than it did on Black Friday.

Nielsen SoundScan data appears to bear out Dreese's observation. In 2009, Thanksgiving week was only the fifth-largest sales week for music, with U.S. unit sales of 10.7 million.

Meanwhile, the Nov. 4 release of Microsoft's Kinect has sparked renewed interest in videogames (see story, page 10). Despite Kinect's arrival, Newbury Comics CEO Mike Dreese argues that there aren't any compelling game

titles this year because of an abundance of supply.

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

**DIGITAL** BY ANTONY BRUNO

## THE MEASURE OF A BAND

### MTV Music Meter To Gauge Daily Artist Buzz

With Internet rivals like Vevo and MySpace nipping at its heels, MTV is going on the offensive to boost its online presence.

Its first move: the December launch of the MTV Music Meter, a “buzz index” of acts that are generating the most online attention on any given day.

The Music Meter will form the basis of a new website that MTV plans to

book friends and likes, YouTube streams, blog posts and other social media indicators and rank those artists getting the biggest spike each day. Its purpose is to reinforce the idea that MTV is a place to discover new music by focusing on more than just artists who are already popular, McCormack says.

“We wanted a daily list of artists you may not have heard of, but who you should know about and who you’re going to hear about,” he says. “How do you curate content in a world where everybody talks to each other? You curate the conversation.”

Each clickable entry in the Music Meter’s buzz index will open an “artist card” that provides biographical information, news and Twitter feeds; the ability to stream the artist’s music from partner Rhapsody; music videos from MTV; and any other content MTV owns or is publicly available online.

The Music Meter will emerge next month in beta form as a stand-alone website (mtvmusicmeter.com) and will gradually appear on other MTV partner sites. The plan is to make the service available as an open API (application program interface) to anyone who wants it, free of charge, supported by advertising.

“We want this to be open syndication,” McCormack says. “It’s not about walled gardens any more. It’s about what’s happening on the wider Web.”

Users will be able to create Music Meter buzz indices based on a specific



People gonna talk: The MTV Music Meter

genre or their own tastes. MTV plans to launch a Music Meter smart-phone application by the end of the year for the iPhone and Android platforms.

The Music Meter is MTV’s first new digital product under McCormack’s purview. The former Cablevision executive, who joined MTV in 2008 and has been executive VP of digital media since 2009, is taking a multiscreen approach to extending the MTV brand.

The pending launch of the Music Meter follows MySpace’s unveiling in October of an extensive redesign aimed at establishing itself as a youth-oriented

destination for online music and entertainment, taking direct aim at MTV. Vevo, meanwhile, is establishing itself as the de facto online network for music videos, with MTV and Vevo engaging in a monthly battle over laying claim to being the top U.S. music website, using unique visitor stats from comScore as ammunition.

The Music Meter “complements the direction we want to go, which is to put great music products out there,” McCormack says. “The world needs a new MTV, and we want to be that MTV again.”



MCCORMACK

launch in early 2011 and is the first of several music-related applications that it plans to roll out in the next year, according to MTV executive VP of digital media Dermot McCormack. Some will be stand-alone apps that serve a specific function, while others will work in tandem with third-party services, McCormack says, declining to provide further details.

Using technology from music startup the Echo Nest, the Music Meter will track the number of Twitter messages, Face-

### >>> KEYS SIGNS WITH RED LIGHT

Alicia Keys has signed with Red Light Management. Keys and her company, AK Worldwide, will oversee her music career in association with Red Light founder Coran Capshaw, president Will Botwin and senior artist manager Ron Laffitte. The Grammy Award-winning artist was previously managed by Jeff Robinson through MBK Entertainment. Red Light’s artist roster includes Tim McGraw, Faith Hill, Phish, Ben Harper, OneRepublic and Damian Marley.

### >>> S2BN STARTS LATIN DIVISION

S2BN Entertainment, the international family show and event entertainment company launched by Michael Cohl, has formed a Latin-centric division that will be run by veteran Latin label executive Oscar Llord. Llord was appointed president/managing partner of the newly launched S2BieN Management, which will leverage S2BN’s current network and infrastructure to deliver new business opportunities to Latin talent, including musicians, actors and athletes.

### >>> ROADRUNNER READIES COMEDY IMPRINT

Roadrunner Records is launching a new comedy imprint. The first comic signed to Roadrunner Comedy is Doug Stanhope, whose debut album for the imprint is slated for release in 2011. Stanhope has appeared on such programs as “The Howard Stern Show,” “Fox News With Greta Van Susteren” and “The Jerry Springer Show,” in addition to taping TV specials for Showtime and the United Kingdom’s Channel 4. He was also featured in the film “The Aristocrats.”

Compiled by Andre Paine. Reporting by Bryan Alexander, Leila Cobo, Courtney Harding, Jason Lipshutz, Gail Mitchell, Glenn Peoples and Lindsay Powers.

## HOME FRONT

360 DEGREES OF BILLBOARD

### JAZMINE SULLIVAN, LEA MICHELE TO BE HONORED AT BILLBOARD’S WOMEN IN MUSIC EVENT

Grammy Award-nominated R&B singer/songwriter Jazmine Sullivan will receive the Rising Star Award and “Glee” star Lea Michele will receive the Triple Threat Award at the 2010 Billboard Women in Music Event, presented by Steve Madden, on Dec. 2 in New York.

Both artists will be honored alongside Black Eyed Peas vocalist and six-time Grammy-winning artist Fergie, who is being honored with Billboard’s Woman of the Year Award.

The Rising Star Award is given to an artist who has achieved success and demonstrated vast potential in the early stages of her career. Sul-

livan’s “Need U Bad,” the first single from her 2008 debut album, “Fearless” (J Records), spent four weeks atop Billboard’s Hot R&B/Hip-Hop Songs chart. She has also had top 10 hits on the tally with the singles “Bust Your Windows,” “Lions, Tigers & Bears” and “Holding You Down (Goin’ in Circles),” the lead single from her forthcoming album, “Love Me Back.”

“Fearless” debuted at No. 1 on the Top R&B/Hip-Hop Albums chart for the week of Oct. 11, 2008, and remained on the list for 66 weeks. The album has sold 517,000 units in the United States, according to Nielsen SoundScan, and earned the singer seven Grammy nominations in two years’ time, including best female R&B vocal performance (for “Need U Bad”),



Dream big: JAZMINE SULLIVAN

best contemporary R&B album and best new artist.

“Jazmine Sullivan is more than just her excellent and ever-growing catalog of R&B hits,” Billboard editorial director Bill Werde says. “She brings incredible soul and feeling to her music. She came out of the gate with a debut album that merited critical acclaim and mass appeal, and her second album shows her range and her

staying power. We can expect to hear a lot more from this rising star.”

Lea Michele, the 24-year-old Broadway ingénue-turned-breakout star of Fox’s “Glee,” has played a key role in the show’s emergence as a pop cultural phenomenon. Her work has earned her Golden Globe and Emmy Award nominations for best actress in a musical or comedy series and best actress in a comedy series, respectively. The show also won best musical or comedy TV series at the Golden Globes.

The music of “Glee” has been just as successful as the TV show, and in no small part because of Michele, who sings on seven of the cast’s top 10-selling songs—including one of her personal favorites, a cover of Barbra Streisand’s “Don’t Rain on My Parade.”

In October, the “Glee” cast broke the Beatles’ Billboard Hot

100 record for most appearances among non-solo acts in the chart’s 52-year-history, with 75 entries over the Fab Four’s 71. The cast’s tally of Hot 100 hits now stands at 89.

“Billboard created the Triple Threat Award this year to recognize the incredible contribution that Lea Michele has made to music as a star on ‘Glee,’” Werde says. “‘Glee’ has rewritten the Billboard charts this year and Lea has been one of the driving stars of that success. . . Phenomena aren’t always backed by true talent, but in this case, it’s clear that Lea has what it takes as a singer, a dancer and an actor to be a star for years to come.”

Billboard’s Women in Music event celebrates the talented women in the music business and is held in conjunction with the magazine’s Women in Music Power Players issue, which recognizes the music industry’s top female executives.

EDITOR: CRAIG MARKS 646-654-5748  
DEPUTY EDITOR: Louis Hau 646-654-4708  
SENIOR EDITOR: Ann Donahue 323-525-2292  
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716  
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155  
MUSIC EDITOR: Cortney Harding 646-654-5592  
BILLBOARD BIZ EDITOR: Chris M. Walsh 646-654-4904  
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279  
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441  
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342  
SENIOR CORRESPONDENTS: Ed Christman (Publishing/Retail) 646-654-4723  
Gail Mitchell (R&B) 323-525-2289; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069  
SENIOR EDITORIAL ANALYST: Glenn Peoples gpeoples@billboard.com  
CORRESPONDENT: Mitchell Peters 323-525-2322  
INTERNATIONAL: Lars Brandle (Australia), Wolfgang Spahr (Germany)  
GLOBAL NEWS EDITOR: Andre Paine 011-44-207-420-6068  
COPY CHIEF: Chris Woods  
COPY EDITOR: Christa Titus  
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709  
EDITORIAL ASSISTANT: Elizabeth Hurst 646-654-4661  
CONTRIBUTORS: Larry Blumenfeld, Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Ben Sheffner, Mikael Wood

**BILLBOARD.COM**

EDITOR: M. TYE COMER 646-654-5525  
MANAGING EDITOR: JESSICA LETKEMANN 646-654-5536  
NEWS EDITOR: Monica Herrera 646-654-5534  
ASSOCIATE EDITOR: Mariel Concepcion 646-654-4780  
MULTIMEDIA COORDINATOR: Lisa Binkert 646-654-8663  
ART DIRECTOR: Rachel Been 646-654-4669  
EDITORIAL ASSISTANTS: Jason Lipshutz, Jillian Mapes

**DESIGN & PHOTOGRAPHY**

CREATIVE DIRECTOR: ANDREW HORTON  
PHOTO EDITOR: Amelia Halverson SENIOR DESIGNER: Greg Grabowy

**CHARTS & RESEARCH**

DIRECTOR OF CHARTS: SILVIO PIETROLUONGO  
ASSOCIATE DIRECTOR OF CHARTS/RETAIL: Keith Caulfield  
ASSOCIATE DIRECTOR OF CHARTS/RADIO: Gary Trust  
SENIOR CHART MANAGER: Wade Jessen (Bluegrass, Christian, Country, Gospel; Nashville)  
CHART MANAGERS: Bob Allen (Boxscore; Nashville), Keith Caulfield (The Billboard 200, Cast, Compilations, Digital Albums, Heatseekers Albums, Independent, Internet, Pop Catalog, Soundtracks; L.A.), Gordon Murray (Comedy, Dance/Electronic, Jazz, New Age, Ringtones, Social Networking, World), Raul Ramirez (Latin, R&B/Hip-Hop, Reggae, Rhythmic, Blues, L.A.), Silvio Pietrolungo (The Billboard Hot 100, Digital Songs), Paul Pomret (Hits of the World; London), Gary Trust (Adult, Alternative, Chart Beat, Heatseekers Songs, Mainstream Top 40, Rock, Triple A), Alex Vitoulis (Classical, Kid Audio, Video)  
CHART PRODUCTION MANAGER: Michael Cusson  
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis  
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

**DIGITAL**

MANAGER, PRODUCT DEVELOPMENT: Justin Harris  
MANAGER, SOCIAL MARKETING: Julie Booth  
MANAGER, AD OPS: Paul Vikan

**ADVERTISING SALES**

VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: JEREMY LEVINE 646-654-4627  
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616  
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES, PRINT: Christopher Robbins 646-654-4759  
EXECUTIVE DIRECTOR - INTEGRATED SALES: John B. Paterson 646-654-4635  
EAST COAST SALES DIRECTORS, DIGITAL: Antonio Amato 646-654-4688, Steven Sottile 646-654-5489  
DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299  
MIDWEST SALES DIRECTOR, DIGITAL: Alana Schilke 312-583-5514  
WEST COAST SALES DIRECTOR, DIGITAL: Casey Dennehy 323-525-2237  
NASHVILLE: Lee Ann Photoglo 615-376-7931 (Labels), Cynthia Mellow 615-352-0265 (Touring)  
ADVERTISING DIRECTOR DETROIT: Kathy Vargo 248-687-9168  
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075  
ACCOUNT MANAGER: Alexandra Hartz 646-654-5581  
INSIDE SALES/CLASSIFIEDS: Jeff Serrette 646-654-4697  
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520  
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578, Fax: 305-864-3227  
ASIA-PACIFIC/AUSTRALIA: Linda Match 612-9440-7777, Fax: 612-9440-7788  
JAPAN: Aki Kaneko 323-525-2299  
MANAGER OF SALES ANALYTICS: Mirna Gomez 646-654-4695  
EXECUTIVE ASSISTANT/ADVERTISING COORDINATOR: Peter Lodola 646-654-4662

**MARKETING**

SENIOR MARKETING DIRECTOR: LILA GERSON 646-654-4629  
EVENT MARKETING MANAGER: Nicole Carbone 646-654-4634  
MARKETING MANAGER: Kerri Bergman 646-654-4617  
MARKETING ART DIRECTOR: Melissa Subatch  
MARKETING DESIGN MANAGER: Kim Grasing

**CIRCULATION**

DIRECTOR, CIRCULATION: NEIL EISENBERG  
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International) or nbb@omegacm.com

**LICENSING, EVENTS & REPRINTS**

EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO  
ASSOCIATE DIRECTOR, EVENT REGISTRATION SALES & MARKETING: Lisa Kastner 646-654-7268  
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebile Marquez 646-654-4648  
SPONSORSHIP SALES MANAGER: Matthew Carona 646-654-5115  
SPECIAL EVENTS DIRECTOR: Margaret O'Shea  
SPECIAL EVENTS MANAGER: Lisa DiAntonio  
EVENT CLIENT SERVICES MANAGER: Courtney Marks  
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677  
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel  
MAGAZINE REPRINTS: Rosie Hassell 717-505-9701 Ext. 136 or rosie.hassell@theygsgroup.com

**PRODUCTION**

PRODUCTION DIRECTOR: TERENCE C. SANDERS  
ASSOCIATE PRODUCTION DIRECTOR: Anthony T. Stallings  
ASSOCIATE PRODUCTION MANAGER: Rodger Leonard  
GRAPHIC PRODUCTION ARTIST: Gene Williams

**OPERATIONS**

GROUP FINANCIAL DIRECTOR: BARBARA GRIENINGER  
PERMISSIONS COORDINATOR: Dana Parra 646-654-4696

**BILLBOARD OFFICES**

**NEW YORK:** 770 Broadway, New York, NY 10003  
Phone: 646-654-4500  
Edit Fax: 646-654-4681  
Adv Fax: 646-654-4799

**LOS ANGELES:** 5055 Wilshire Blvd., Los Angeles, CA 90036  
Phone: 323-525-2300  
Fax: 323-525-2394/2395

**LONDON:** Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ, UK  
Phone: 011-44-207-420-6003  
Fax: 011-44-207-420-6014

**MIAMI:** 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149  
Phone: 305-361-5279  
Fax: 305-361-5299

**NASHVILLE:** P.O. Box 331848, Nashville, TN 37203

## PROMETHEUS global media

CHIEF EXECUTIVE OFFICER: Richard D. Beckman

Primalia Chang: CHIEF OPERATING OFFICER; Howard Appelbaum: PRESIDENT, BUSINESS DEVELOPMENT; Gaurum Guliani: CHIEF TECHNOLOGY OFFICER; Dana Miller: SENIOR VICE PRESIDENT, CREATIVE SERVICES; Joshua Engroff: SENIOR VICE PRESIDENT, ONLINE; Doug Bachelis: VICE PRESIDENT, MARKETING; Madeline Krakowsky: VICE PRESIDENT, CIRCULATION; Meghan Milkowski: CORPORATE PRODUCTION DIRECTOR; Richard Tang: VICE PRESIDENT, FINANCE; Jody Blanford: CONTROLLER; Anne Doyle: VICE PRESIDENT, HUMAN RESOURCES; Andrew Min: VICE PRESIDENT, LICENSING; Elissa Lumley: EXECUTIVE DIRECTOR CORPORATE COMMUNICATIONS

CHAIRMAN: James A. Finkelstein

- Adweek, Brandweek, Mediaweek
- The Hollywood Reporter
- Billboard • Back Stage
- Film Journal International
- ShowEast
- Cinema Expo International
- CineAsia
- The Clio Awards

## COLLECTED WORKS

With Smart Marketing, Greatest-Hits Collections Can Still Sell

When Island Def Jam was readying “Bon Jovi’s Greatest Hits: The Ultimate Collection” for the market, executives at the label said they knew they had to take a different approach.

Since greatest-hits packages don’t sell like they once did, “we treated this as a full front-line release as opposed to a catalog piece,” Island president Steve Bartels says.

As a result, the label aggressively used new-media platforms like Facebook and Vevo to showcase Bon Jovi online. It booked the band on NBC’s “Today,” A&E’s “Private Sessions,” the American Music Awards and “The Ellen DeGeneres Show.” It cut a licensing deal to make Bon Jovi one of the featured acts of MTV Harmonix’s “Rock Band 3.” It even provided Sony Electronics with a 3-D version of the video for “What Do You Got,” which the company is using to show off the company’s new 3-D TVs.

The result? Bon Jovi’s “Greatest Hits” generated first-week U.S. sales of 88,000 units in the week ended Nov. 14, exceeding the first-week sales of the band’s 1994 hits collection, “Cross Road,” which sold 84,000 units in its debut week, according to Nielsen SoundScan.

A flurry of high-profile hits collections are being released in the fourth quarter by Jay-Z, Tim McGraw, P!nk, Dixie Chicks, Billy Joel, Alan Jackson, Poison and other acts.

Superstar hits collections used to be the closest thing the recording industry had to a sure bet. But in a market where many consumers get their music from track-focused digital retailers or illegal file-sharing networks, selling hits compilations requires a more concerted marketing effort than ever before. And they still matter: While they don’t sell as much as they used to, they remain an important sales generator, especially at a time when big-box retailers continue to reduce the amount of floor space they devote to music.

In the ‘90s, superstar hits albums could come out and sell 1 million units within a year, label sales executives say. Now, it could take a few years to reach that mark. For example, Pearl Jam’s 2004 double-disc best-of collection, “Rearviewmirror,” didn’t reach U.S. sales of 1 million units until Christmas week of last year, according to SoundScan.

Then again, even a trickle can add up. REO Speedwagon’s 1988 “Hits” album was remastered and reissued in 2002 and didn’t even sell 1,000 units in each of its first six weeks of availability. Since then, it has never exceeded weekly sales of 5,000 units. And yet sales of the reissue now total an impressive 763,000.

In the late ‘90s and early ‘00s, greatest-hits packages commonly commanded a \$19.98 list price, \$1 more than the top front-line price of \$18.98 for a single CD, while double-CD hits packages would go for \$29.99 and up. But today, even double-disc collections typically run for \$19.99 or less.

“Greatest hits don’t work to the extent that they did in the past, but with the right value proposition and the right content, they still work,” says one senior distribution executive. “The key is also to come up with the right product offering for each consumer, building super-deluxe, deluxe and stream-lined versions.”



Wanted dead or alive: BON JOVI; the band's new greatest-hits compilation (Inset).

For the Bon Jovi hits package, which spans the band’s entire career, the label is offering a two-CD, 28-track deluxe version with four new songs that carries \$19.98 list. Also available is a standard 16-track package with two new songs that lists for \$13.98.

For the digital release, the standard edition of “Greatest Hits” is selling for \$9.99 at iTunes. The online retailer is also carrying the album in the deluxe iTunes LP format, which comes with such additional material as an interview with the band and other visual content. The iTunes LP format is available for \$15.99.

For Jay-Z’s “The Hits Collection,” the artist’s first best-of compilation, Island produced a variety of editions, including a standard CD for \$13.98 list; a deluxe version with five additional tracks on a bonus disc and a 32-page photo-lined hard-bound book, retailing for \$19.98; and a \$59.98 collector’s edition with a coffee-table book containing 100 pages of photos.

“We are very aware that the consumer can make their own greatest-hits [compilation] every day,” Island Def Jam senior VP of sales Jim Roppo says. “So we tried to build value and uniqueness into the package to stimulate the core fan and attract newcomers to the artists. It’s important to serve both ends, to have an introductory product for the casual fan and then the more elaborate package for the devout fan.”

**.biz** For 24/7 retail news and analysis, see [billboard.biz/retail](http://billboard.biz/retail).

## 6 QUESTIONS

with DAVID VIECELLI  
by MITCHELL PETERS

At a time when large booking agencies continue to snap up smaller rivals, David “Boche” Viecelli’s Chicago-based Billions Corp. has remained a fiercely independent presence in the touring market.

Billions is one of the most prominent boutique booking firms in the United States, representing a roster of more than 200 acts, including Arcade Fire, Nick Cave & the Bad Seeds, Sufjan Stevens, Vampire Weekend, Silversun Pickups and the Swell Season.

Viecelli has expanded Billions’ footprint by merging with other boutique agencies, such as Los Angeles-based agent/manager Ben Dickey’s Constant Artists Touring in September and agent Trey Many’s Seattle-based Aero Booking in 2008.

In an interview with Billboard, Viecelli talks about operating as a boutique agency in a consolidating market.

**1 In recent years, some independent booking firms have either expanded or consolidated with larger agencies. How has this affected your company?**

It really doesn’t make much difference. By and large, talking about the bulk of the clients we might be interested in, we don’t think that size is an attribute that appeals to them, nor should it be. That was always the argument for people

It’s not a matter of strategically saying, “Let’s have a Los Angeles office.” That’s where Ben is based and he’s a good fit for the company. When people who seem to line up with who we are and the way we do business—ethically and philosophically—become available, then we look at the logistics of nationally expanding to involve that person in the company. The impetus here was Ben reaching out and talking to a few different agencies with interest in doing his agency work under the cover of another agency, rather than continuing to run that side of the business himself.

**4 So it’s more about hiring a quality agent than expanding into a new market?**

Have I ever seriously looked at opening a New York office for Billions? No. If there were a New York-based agent that suddenly wanted to be part of the company, then I guess, yeah. But we wouldn’t say, “You have to move somewhere.” The fact of the matter is that we could be running this company from Little Rock, Ark. It might increase our travel budget a bit, but you don’t need to be buying high-priced real estate in major markets to look good to potential clients, or to be able to do your job, when 95% of it is phone and e-mail.

**5 Do you have any immediate plans to recruit other agents?**

It’s possible. There are fewer and fewer agents out there that I can imagine being at home here. Most of the agents that I think are quality, experienced agents who have an approach like ours are either doing fine with their own thing or are established at other large agencies. There aren’t a lot of free-floating guys out there who are going to make a lot of sense for us.

**6 How large of an agency would you like Billions to become?**

There’s no five- or 10-year plan. I don’t value size in any particular way. I like to make money, but it’s never been the guiding principle of this agency. At any given time, you can go out there and find the 10 new bands nobody’s ever heard of who got good reviews on Pitchfork this week that eight other agents are chasing like crazy, even though they’ve never seen them. We’ll occasionally be in that mix, but not very often. It’s not like digging your hands into the big grab bag of bands and hope that one of 30 hit and justify the energy you put into the rest. We like to have long-term relationships with people. ....

who wanted to go the safest, biggest route—the people who would consider being represented by William Morris or [Creative Artists Agency]. They argued that they have so much clout in the industry. It’s not really true. They, like any other agency, are probably good for certain kinds of artists and not for other kinds. The same thing is true of us.

**2 It’s been a challenging year for the touring industry. How have your clients fared?**

Vampire Weekend did really well. Mumford & Sons continued to sell out everything really quickly. The most pronounced pattern that I noticed was that a lot of things were selling later, as though people were holding onto their money longer, hedging their bets and not making their decisions, figuring maybe they’d be in a different financial decision in two months’ time than they were then. And if tickets were still available, they’d decide then if they could afford them or not. So we saw a lot of shows become nail-bitters that we never expected. But most of them came home in the last week.

**3 Was the merger with Constant Artists Touring a deliberate move to expand into Los Angeles?**

# The Hurt Locker

## Decision Nears In EMI’s Infringement Suit Against MP3Tunes

After the U.S. Supreme Court’s 2005 decision in *MGM v. Grokster*, can an Internet business stay within the law even as it facilitates vast numbers of infringements by its individual users?

So far, the answer isn’t so clear.

Judges haven’t been kind to services like LimeWire, IsoHunt and Usenet.com, finding that their operators “induced” copyright infringement by countless users who used the sites to obtain music and movies without licenses from, or payment to, rights-holders.

But pending ongoing appeals, services such as YouTube and Veoh have survived unscathed.

Even though they’re unquestionably used for largely infringing purposes, they were found to have followed the rules of the Digital Millennium Copyright Act (DMCA), the 1998 law intended to combat Internet infringement while protecting from liability those Web intermediaries that take specified steps to combat it.

The rules of the road for Internet services face another major test in a little-noticed but important case called *Capitol Records v. MP3Tunes.com*, which is winding its way through federal court in New York.

The case pits a number of EMI’s recording and publishing entities against website MP3Tunes and its companion Sideload.com, as well as their founder **Michael Robertson**, who battled the labels over his previous business, MP3.com. (MP3.com lost, but Robertson later sold the company to Vivendi, the parent of Universal Music Group, for a reported \$103 million.) Both sides recently filed motions for summary judgment, and a decision could come in the next few months.

MP3Tunes is a Web-based “locker” service that allows users to store their music “in the cloud” and stream it to a variety of Internet-connected devices. MP3Tunes insists it doesn’t need licenses from copyright owners to provide such storage, and indeed it doesn’t obtain them.

But it’s clear from EMI’s recently filed summary judgment brief in the case that it’s not

cloud storage that really bothers the company. Rather, it’s the Sideload service. In a nutshell, Sideload helps users locate “free”—though in the vast majority of cases, unauthorized—music on the Web and then copy, or “sideload,” it into their MP3Tunes lockers.

The MP3Tunes website also creates a directory of available songs, so users can easily obtain **the Beatles’** “Yesterday” or **Good Charlotte’s** “Dance Floor Anthem”—both EMI songs that I found in about 10 seconds of searching. While the technology is different from peer-to-peer services like Napster or

Grokster, the end result is essentially the same to EMI: Users can get virtually any song they want for free, without a dime going to copyright owners.

“This case is not about cloud computing or what users may do with their lawfully acquired sound recordings,” EMI argues in its brief. “This case is about defendants’ exploitation of copy-

rights they do not own to advance their own business interests.”

MP3Tunes’ response? It doesn’t know whether its users are committing copyright infringement. It bolsters that position by pointing to examples where EMI has made its songs available for marketing purposes on the Web. After all, if EMI is giving away its songs for free, what’s wrong with sideloading them into an online locker? EMI counters that when it does post songs to the Web, it does so with restrictions that MP3Tunes ignores.

And MP3Tunes insists that it’s protected by the DMCA’s safe harbor provisions, because it removes links to allegedly infringing material as soon as it receives notices from copyright owners, including EMI. And if that’s not good enough for EMI, well, that’s too bad.

“If plaintiffs are not happy with the DMCA, the proper course is to continue their current lobbying effort to convince Congress to gut the statute,” the MP3Tunes brief states. “They may not, however, simply ignore the law and clog up the courts with novel and dangerous theories.”

EMI says MP3Tunes and Sideload can’t take refuge in the DMCA safe harbors for a variety of reasons, including their purported knowledge of infringing uses and their alleged failure to boot “repeat infringers” from its system.

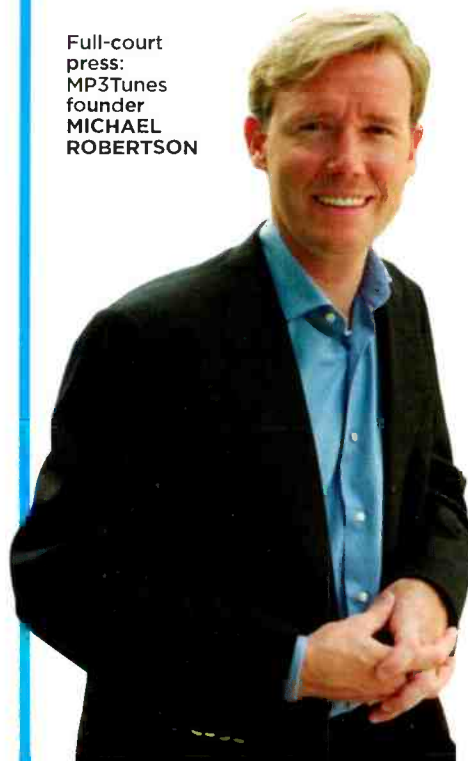
This is a very hard-fought and personal case, which includes claims by EMI that Robertson and other top MP3Tunes execs personally engaged in infringement. But it’s about much more than the fates of two parties that clearly don’t like each other. What the court decides is likely to clarify the rules for Internet music services for years to come. ....

### Legal Matters

BEN SHEFFNER



Full-court press: MP3Tunes founder **MICHAEL ROBERTSON**



*Ben Sheffner is an attorney for 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).*

**.biz** For 24/7 legal news and analysis, see [billboard.biz/legal](http://billboard.biz/legal).



CONGRATULATIONS

BLAKE  
SHULTON



THIS IS  
YOUR YEAR

CMA MALE VOCALIST OF THE YEAR  
MUSICAL EVENT OF THE YEAR



WILLIAM MORRIS ENDEAVOR  
ENTERTAINMENT

# Everybody Dance Now

Can New Dance-Oriented Titles Reverse Declining Fortunes Of Music Videogames?

Viacom's plans to sell MTV's Harmonix division, the developer of "Rock Band" and a persistent drag on the company's earnings, leaves the music videogame market entering the holiday shopping season on a decidedly mixed note.

But with the rollout of new motion-based game controllers for the Microsoft Xbox 360 and Sony PlayStation3, the music and videogame industries are turning to dance games to kickstart the beleaguered music videogame business.

No fewer than five dance-based games will be vying for a spot on holiday gift lists this year, all incorporating Microsoft's Kinect motion-based game controller, Sony's motion-based Move system or Nintendo's pioneering Wii controller. They are MTV/Harmonix's "Dance Central" and Konami's "Dance Masters" for the Kinect, Sony Computer Entertainment America's "SingStar Dance" for the Move, Ubisoft's "Just Dance 2" for the Wii and Ubisoft's "Michael Jackson: The Experience," coming out Nov. 23 for the Wii and next year for the Kinect and the Move.

Is this new group of dance games just more wishful thinking from two industries desperate

for a new fad to profit from? Or is it simply a good idea whose time has finally come?

The answers to these questions will be determined by the appeal of motion-based controllers, which Nintendo pioneered in 2006 with the launch



Blame it on the boogie: Scenes from "Michael Jackson: The Experience" and "Dance Central" (below).



of its Wii game system. This year, Microsoft and Sony have launched motion-based controllers of their own.

Microsoft's Kinect for the Xbox 360 is a \$150 camera-based motion detection system that translates users' gestures into in-game actions—essentially turning gamers' bodies into controllers. Meanwhile, Sony's \$100 Move system for the PlayStation3 resembles the Wii, with a hand-held controller and a sensor that tracks its movements.



**Digital Domain**

ANTONY BRUNO

Analysts expect the Kinect and the Move to be big sellers this holiday season, predicting 10%-20% of existing console owners will buy either a Kinect or

Move device. Based on preorder demand, Microsoft raised its worldwide Kinect sales projections for the year to 5 million units from 3 million and recently announced it sold 1 million units in the first 10 days.

"Dance Central" has gener-

ated the most excitement, thanks to the slickness of the Kinect system, which allows dancers to respond to onscreen prompts without a hand-held controller. Videogame metrics firm VGChartz estimates that 130,000 Kinect buyers worldwide also purchased "Dance Central" in the first week following their release on Nov. 4.

That would make it the second-best-selling game for the Kinect after "Kinect Sports" (another game, "Kinect Adventures," comes packaged with each Kinect unit). Faring less well is Konami's "Dance Masters," which VGChartz pegs at barely 3,500 units sold.

The other dance game titles will likely enjoy modest success somewhere within this spectrum. "Just Dance 2" is Ubisoft's follow-up to hit title "Just Dance," which has sold 4 million units in the United States since its debut in November 2009, according to NPD Group. The success of that game helped Ubisoft land the rights to "Michael Jackson: The Experience," which probably won't see much action until the more feature-laden Kinect version comes out next year. Meanwhile, sales of "SingStar Dance" should benefit from the prior success of the "SingStar" karaoke series.

But even if all of these titles manage to generate strong sales this year, repeating that feat year after year will be a challenge.

Guitar-based music videogames like the first "Rock Band"

and "Guitar Hero III" rocketed the music game category to a whopping \$1.4 billion in worldwide sales in 2008, according to Wedbush Morgan Securities analyst Michael Pachter. But sales plunged 38% to \$875 million in 2009 and are projected to fall another 50% this year to less than \$500 million.

One advantage that dance-oriented games have over their guitar-based predecessors is that they don't require special equipment beyond the Kinect or Move controllers. What's more, they're opening the music game category to new fans who weren't interested in either the music or the complicated controllers that came with "Guitar Hero" or "DJ Hero."

Meanwhile, dance games provide labels with new synch opportunities for music that didn't fit the parameters of previous music videogames. These titles can accommodate pop, rock, hip-hop and even country songs.

But by now, labels and music publishers have wisely ratcheted down their expectations from the hype that surrounded the music videogame market a few years ago. The new capabilities of motion-sensor systems may lead to an early spike in dance game sales, but as the experience of guitar-based games has shown, maintaining that same sense of wonder through successive editions will be tough.

**biz** For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## BITS & BRIEFS

### BON JOVI PARTNERS WITH CROWDSTAR

Bon Jovi is turning to Facebook to promote its new "Greatest Hits: The Ultimate Compilation." The band and label Island Def Jam have partnered with social game maker CrowdStar to offer users the chance to buy and download a digital bundle of tracks from the album using virtual currency within such games as Happy Aquarium, Happy Island and It Girl. Fans buying the bundle will also get Bon Jovi-branded virtual goods, Facebook credits for other items and discounts at Bon Jovi's online store. The campaign, developed by digital agency Sparkart, is one of the first instances of consumers using virtual currency to buy music.

### GIGSWIZ ADDS TICKETING SERVICES

GigsWiz, a Helsinki-based company that provides analytics services for the concert business, has added a ticketing feature that lets artists sell tickets to shows at participating venues directly to fans from any website hosting GigsWiz's software. GigsWiz provides

artists with a line of code that they can embed on their website, Facebook page, MySpace profile or fan club site. GigsWiz monitors where visitors are located and how often they visit each respective site. The data helps artists determine where they should tour and helps venues pick which acts to book.

### MUFIN MAPS OUT YOUR MUSIC COLLECTION

One challenge to loading vast digital music collections onto a computer or mobile phone is sorting through it all to find something to play. Mufin, a Berlin-based digital music firm, is addressing this with a "3-D" music interface that creates a visual map of a user's music collection. The software reads and analyzes the music stored on iTunes or online streaming services like Rhapsody, then organizes songs by different attributes into a map that users can navigate by zooming into specific areas. Users can play songs and playlists through an online music locker accessible from any Internet-connected device.

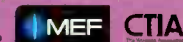
## HOT MASTER RINGTONES™ NOV 27 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	12	#1 JUST A DREAM	NELLY
2	2	5	RIGHT THRU ME	NICKI MINAJ
3	9	15	STUCK LIKE GLUE	SUGARLAND
4	3	12	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
5	4	1	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
6	5	10	LIKE A G6	FAR EAST MOVEMENT FEATURING CATARACS & DEV
7	7	1	ONLY GIRL (IN THE WORLD)	RIHANNA
8	10	19	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
9	8	15	JUST THE WAY YOU ARE	BRUNO MARS
10	7	21	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
11	13	15	IF I DIE YOUNG	THE BAND PERRY
12	16	4	MY KINDA PARTY	JASON ALDEAN
13			RIGHT ABOVE IT	LIL WAYNE FEATURING DRAKE
14	12	26	NOT AFRAID	EMINEM
15			WHIP MY HAIR	WILLOW
16	17	3	RAISE YOUR GLASS	PINK
17	21	4	BLACK AND YELLOW	WIZ KHALIFA
18	15	15	NO LOVE	EMINEM FEATURING LIL WAYNE
19	18		ASTON MARTIN MUSIC	RICK ROSS FEATURING DRAKE & CHRISSETTE MICHELE
20	26	2	FIREWORK	KATY PERRY



Sugarland benefits from one of only two gains in this week's top 20, cruising up six positions to No. 3. "Stuck Like Glue" is now the band's highest-peaking ringtone, besting 2008's "All I Want to Do," which reached No. 5.

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



**UP THE NECK**

There are all manner of new music apps geared toward guitarists, from metronomes to tuners to music instruction services. But playing a guitar and holding a phone at the same time can be a challenge. One low-tech solution: Castiv Media's Guitar Sidekick. The mounting device attaches to the neck of a guitar, allowing users to see the phone's screen and any app running on it. Users can rotate the mount so their phone is in either portrait or landscape views. The device is compatible with the iPhone, iPod Touch and other smart phones. The Guitar Sidekick is available for \$30 at [Castiv.com](http://Castiv.com). —AB

# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,842,340 (\$749,807 Australian) \$151.79/\$131.55	<b>METALLICA, LAMB OF GOD, BARONESS</b> Acer Arena, Sydney, Nov. 10-11, 13	57,339 three sellouts	Michael Coppel Presents
2	\$6,916,138 \$250/\$49.50	<b>EMINEM &amp; JAY-Z</b> Comerica Park, Detroit, Sept. 2-3	86,624 two sellouts	Live Nation
3	\$5,071,110 (\$515,893 Australian) \$147.45/\$127.79	<b>METALLICA, LAMB OF GOD, BARONESS</b> Burswood Dome, Perth, Australia, Oct. 22-23	41,943 44,639 two shows	Michael Coppel Presents
4	\$3,627,720 (\$3,620,628 Australian) \$250.49/\$120.24	<b>LEONARD COHEN, CLARE BOWDITCH, DEBRA CONWAY</b> Rod Laver Arena, Melbourne, Australia, Nov. 12-13	21,834 22,268 two shows	Frontier Touring
5	\$3,329,610 (\$2,072,225) \$56.24	<b>PETER KAY, RICK ASTLEY</b> O2 Arena, London, Nov. 4-8	58,910 59,500 five shows	S.J.M. Concerts
6	\$2,948,680 (\$2,904,075 Australian) \$175.84/\$109.39	<b>ROBIN WILLIAMS, UMBILICAL BROTHERS</b> Rod Laver Arena, Melbourne, Australia, Nov. 7-9	21,815 22,587 three shows two sellouts	Dainty Consolidated Entertainment
7	\$2,534,400 \$60	<b>PHISH</b> Atlantic City Boardwalk Hall, Atlantic City, N.J., Oct. 29-31	42,240 three sellouts	Live Nation
8	\$2,324,303 \$125/\$55	<b>MARC ANTHONY</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Oct. 16, 19	27,662 28,322 two shows	Publivent
9	\$2,103,040 (\$2,791,906 New Zealand) \$112.75/\$97.71	<b>METALLICA, LAMB OF GOD, BARONESS</b> Vector Arena, Auckland, New Zealand, Oct. 13-14	23,756 24,400 two shows	Michael Coppel Presents
10	\$2,060,485 \$250/\$50	<b>EAGLES</b> Piedmont Park, Atlanta, Oct. 15	27,217 30,000	Live Nation
11	\$1,709,625 \$175/\$110/\$65/\$35	<b>EAGLES</b> KFC Yum! Center, Louisville, Ky., Oct. 16	15,232 sellout	Live Nation
12	\$1,691,714 \$249.50/\$45.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, ZZ TOP</b> Hollywood Bowl, Los Angeles, Oct. 1	17,415 sellout	Live Nation, Bill Silva Presents, Andrew Hewitt Co.
13	\$1,683,160 (\$1,063,335) \$791.51/\$71.23	<b>GUNS N' ROSES, SEBASTIAN BACH</b> O2 Arena, London, Oct. 13-14	22,284 two sellouts	AEG Live
14	\$1,278,614 \$198/\$140/\$81/\$29	<b>EAGLES</b> Amway Arena, Orlando, Fla., Oct. 26	12,773 sellout	Live Nation
15	\$1,228,890 \$193/\$133/\$93/\$40.50	<b>EAGLES</b> Wells Fargo Arena, Des Moines, Iowa, Oct. 24	13,970 sellout	Live Nation
16	\$1,200,835 \$246.25/\$161.25/\$121.25/\$61.25	<b>MARY J. BLIGE, MIGUEL, JAZMINE SULLIVAN, EL DeBARGE</b> Radio City Music Hall, New York, Oct. 11-12	11,150 11,896 two shows	Live Nation
17	\$1,198,949 \$198/\$133/\$96/\$26	<b>EAGLES</b> CONSOL Energy Center, Pittsburgh, Oct. 19	12,163 sellout	Live Nation
18	\$1,156,720 (\$1,179,767 Australian) \$392.09/\$97.95	<b>SIMPLY RED, MARCIA HINES</b> Sandalford Winery, Swan Valley, Australia, Oct. 23	10,473 16,194	Michael Coppel Presents
19	\$1,141,920 \$126/\$86/\$66/\$36	<b>JIMMY BUFFETT &amp; THE CORAL REEFER BAND</b> Rose Garden, Portland, Ore., Oct. 19	12,145 12,648	Live Nation
20	\$1,070,103 \$207/\$138/\$79/\$27	<b>EAGLES</b> BankAtlantic Center, Sunrise, Fla., Oct. 27	11,007 13,776	Live Nation
21	\$1,037,290 (\$656,623) \$96.05/\$60.50	<b>SANTANA</b> O2 Arena, London, Oct. 1	13,047 14,667	S.J.M. Concerts
22	\$1,011,851 \$224/\$175/\$155/\$95	<b>EAGLES</b> Reno Events Center, Reno, Nev., Oct. 1	6,259 sellout	Live Nation
23	\$1,008,175 \$166/\$71/\$41/\$35.50	<b>EAGLES</b> Oracle Arena, Oakland, Calif., Oct. 2	10,576 12,421	Live Nation
24	\$999,640 \$135/\$95/\$65	<b>EAGLES</b> United Spirit Arena, Lubbock, Texas, Oct. 29	10,038 sellout	Live Nation
25	\$903,346 \$197/\$144/\$96/\$30	<b>EAGLES</b> Conseco Fieldhouse, Indianapolis, Oct. 12	8,653 11,822	Live Nation
26	\$897,479 (\$565,548) \$103.15/\$67.44	<b>SUPERTRAMP</b> O2 Arena, London, Oct. 6	11,480 sellout	Kilimanjaro Live/AEG Live
27	\$874,714 \$173/\$130/\$98/\$32	<b>EAGLES</b> Huntington Center, Toledo, Ohio, Oct. 20	7,720 sellout	Live Nation
28	\$871,025 \$76.50/\$46.50	<b>NICKELBACK, THREE DAYS GRACE, BUCKCHERRY</b> Joe Louis Arena, Detroit, Sept. 18	13,433 sellout	Live Nation
29	\$842,911 \$201/\$125/\$87/\$25	<b>EAGLES</b> Bryce Jordan Center, University Park, Pa., Oct. 22	8,393 12,104	Live Nation
30	\$822,349 (\$589,734) \$86.46/\$52.99	<b>PETER MAFFAY</b> O2 World, Hamburg, Nov. 2	11,328 11,539	River Concerts, DEAG Classics
31	\$761,113 \$90.75/\$70.75/\$59.75/\$39.75	<b>DRAKE, TYGA</b> Radio City Music Hall, New York, Sept. 28-29	11,888 two sellouts	Live Nation
32	\$757,048 (\$768,677 Australian) \$157.48/\$98.39	<b>SIMPLY RED, MARCIA HINES</b> Sydney Opera House, Sydney, Oct. 12-13	6,126 15,380 two shows	Michael Coppel Presents
33	\$754,178 (\$537,298) \$119.31/\$49.13	<b>DAVID GARRETT</b> O2 World, Hamburg, Nov. 4	11,260 12,106	River Concerts, DEAG Classics
34	\$718,098 \$56/\$36	<b>JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON</b> AT&T Center, San Antonio, Nov. 5	14,663 sellout	AEG Live
35	\$715,300 \$65/\$35	<b>TIM MCGRAW</b> Minnesota State Fair, St. Paul, Aug. 28	12,875 sellout	Minnesota State Fair



The most wonderful time of the year: Mannheim Steamroller founder **CHIP DAVIS** (in black shirt) shares a light moment with musicians during rehearsal.

## Festive Aire

Mannheim Steamroller Heads Out On 25th Annual Christmas Tour

It's not exactly a surprise to learn that Mannheim Steamroller founder **Chip Davis** has always been a Christmas kind of guy.

Davis grew up in Sylvania, Ohio, where his mother was the church organist and his father the choir director. "I was way into the Christmas spirit," says Davis, calling from snowy Greeley, Colo., where Mannheim Steamroller rolled out its 25th annual Christmas tour on Nov. 10.

Tapping into the Christmas spirit has filled a lot of stockings for Davis and his holiday music franchise. For the second consecutive year, Mannheim Steamroller will field two Christmas touring units on the road. A third unit will return to Florida's Universal Orlando in December for three performances of a show that centers on **Dr. Seuss'** "How the Grinch Stole Christmas." The franchise will also make its debut in the Macy's Thanksgiving Day Parade in New York.

Booked by William Morris Endeavor's **Clint Mitchell**, the two touring units will play a combined total of 94 dates. The 40 dates that Mannheim Steamroller reported to Billboard Boxscore in 2009 grossed \$4.6 million and sold 85,023 tickets.

WME has been the agent for Davis, a former jingle writer, since he wrote the music for the **C.W. McCall** hit "Convoy," which topped the Billboard Hot 100 in 1976. (Davis confirms he did indeed get a piece of the 1978 **Sam Peckinpah** film of the same name.)

Through the years, Davis remained based in Omaha, Neb., where he founded Mannheim Steamroller in 1974, debuted the first "Fresh Aire" album on his own American Gramophone Records and launched the act's first Christmas tour 25 years ago. His music, which blends orchestral-like, synth-heavy arrangements with rock instrumentation, began to take off in the early '80s when Davis first thought of doing an album of holiday songs.

"In 1984 we decided to do the 'Christmas' record, even though all the retailers said, 'Hey, Chip, if you do a Christmas album, everybody's going to think you're out of ideas. That's the kiss of death,'" Davis recalls. "If someone says 'Don't do that,' I have to find out myself. I guess it worked out OK, because I think we're at 30 million copies now." (The outfit's catalog has in fact sold 21.9 million copies since the start of the SoundScan era in 1991.)

The Mannheim Steamroller Christmas tour has earned a prominent place in the highly competitive holiday-themed touring market.

alongside such sturdy competitors as **Trans-Siberian Orchestra** and the Radio City Christmas Spectacular.

After doing strong business in arenas for many years, Davis scaled things back to theaters last year with two units.

"We had been out with an 11-truck, two-bus, two-airplane show," Davis says. "I decided I wanted to get back to doing it real intimate, and our fans were clamoring for it. I hit it dead on, because that's when the big gas crunch hit, and I wouldn't have liked the idea of being out there with 11 trucks and two buses."

Most of the original band is still intact in one unit, "and a lot of the second band are students of the original band," Davis says. "They're all hand-picked musicians."

Neck surgery two years ago has limited Davis' ability to play the drums, though he does show up for promotional opportunities in about 30

cities, and his presence is felt at all of them, sometimes through a brief filmed introduction.

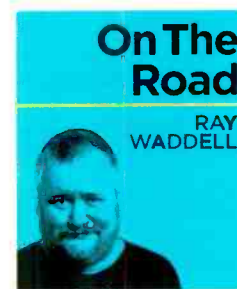
"We built a set that looks like a living room, with a fireplace and a Christmas tree," Davis says. "I walk out and talk about the neck surgery and say, 'I'm sorry I can't be there tonight, but ladies and gentlemen, please welcome Mannheim Steamroller.'"

Magic Arts & Entertainment has co-produced the tours since 2008 with Davis, who retains ownership of "the whole dang deal," he says.

While the tour charged ticket prices of \$75-\$125 when it played arenas, it charges \$37-\$77 for the theater tour, which would put it on the lower end of holiday-themed touring market.

"It's priced where people are comfortable paying that kind of money," Magic president **Lee Marshall** says. "We're playing majors, but also a lot of secondary and tertiary markets, and you can't get \$75 in Charleston, W.Va., or Montgomery, Ala. The wild thing is that we've been playing markets that have never had Mannheim Steamroller before and we sell out. We opened last week in Kearney, Neb., and sold out one show on \$500 in advertising and added a second. We wound up grossing about \$360,000 for two shows in Kearney, and most tours don't ever stop there."

Asked about the enduring popularity of the tour, Davis has a simple answer. "We've become an American Christmas tradition," he says. "Mannheim comes to town at Christmastime, that's what you do."



**On The Road**  
RAY WADDELL

**.biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

# Performance Art Iglesias, Anthony Among Biggest Latin Grammy Sales Gainers

The producers of the 2010 Latin Grammy Awards turned a field of nominees short on star power into one of the most balanced and enjoyable Latin Grammy telecasts in recent memory.

With the help of Billboard's Latin Digital Songs chart, which launched earlier this year, it's now easier to measure sales gains sparked by specific performances. The results are ironic, but not entirely surprising: Acts that were passed

over at nomination time accounted for some of the biggest sales gains.

**Enrique Iglesias**, who snagged a nomination for song of the year (he lost), enjoyed the most impressive post-show sales jump on the Latin Digital Songs chart. His performance of his new single, "No Me Digas Que No," catapulted the track to No. 16 on the Latin Digital Songs chart, as sales topped 2,000 units, skyrocketing 770% from

the prior week, according to Nielsen SoundScan.

**Prince Royce's** "Stand by Me," which he performed on the show with **Ben E. King**, jumped 17-6 on the chart, with sales of nearly 4,000, surging 82% from the previous week. **Chino y Nacho's** track "Niña Bonita" went 18-11 on the chart, on sales of slightly more than 3,000 (up 67%).

Other performers included **Jenni Rivera**, whose new single "El" debuted at No. 22 on

sales of nearly 2,000, according to SoundScan, and **Pedro Fernandez**, whose "Amarte a la Antigua" (winner of best regional Mexican song) re-entered the chart at No. 31 as sales more than doubled to top 1,000. And sales for two tracks by triple-winner **Camila** doubled, while a third single, "Besame," entered the chart at No. 25, as sales climbed 29%.

**Juan Luis Guerra**, who performed "Lola's Mambo" with **Chris Botti**, also notched digital song sales gains, albeit relatively modest ones. His "Bachata en Fukuoka" re-entered the Latin Digital Songs chart at No. 37, as sales jumped 68% to 1,000, according to SoundScan. Curiously, "Lola's Mambo" didn't chart.

But Guerra advanced sharply on Top Latin Albums after his "A Son de Guerra" won album of the year. The title jumped 20-10 on the chart on a 70% jump in sales. The biggest gainer on Top Latin Albums was **Marc Anthony's** "Iconos," which

went 11-5, selling about 3,000 copies, up 86% from the prior week, thanks to Anthony's performance with **Jose Luis Perales**. But the nominating committees ignored Anthony in the main categories of album, record and song of the year, garnering a single nod for best male pop vocal album.

These kinds of nominating decisions, and subsequent consumer reaction, highlight the gulf that exists between the nominating committees and the U.S. Latin marketplace. Rivera and Fernandez, for example, only received nominations in regional Mexican categories. And Prince Royce and Chino y Nacho, the most successful new acts on Billboard's charts this year, weren't nominated in the key category of best new artist.

Thankfully, each received a single nod in other categories, allowing them to perform and show their mettle.

## Latin Notas

LEILA COBO



Retail winner: **ENRIQUE IGLESIAS** performing at the Latin Grammy Awards.

# TWO OF US

## Jennifer Lopez, Marc Anthony Partner With Kohl's

Since their much-publicized 2004 wedding, Jennifer Lopez and Marc Anthony have been one of popular music's most prominent power couples. Now, the two artists are applying their combined star power to the launch of his-and-hers contemporary "lifestyle brands" for department store Kohl's.

The Lopez and Anthony brands will initially launch women's and men's apparel and accessories and may expand into other products. MESH, a division of LF USA and a partnership between LF USA and Star Branding, will sublicense the two brands exclusively to Kohl's. Star Branding is owned by Tommy Hilfiger and other partners.

The products will be available in Kohl's stores nationwide and online beginning in the fall of 2011.

The move marks the first time in recent memory that a celebrity couple will be designing for one brand. It also illustrates how married celebrities with disparate fan bases can work together to boost each other's standing.

In the Latin music world, no one has done this as emphatically as Lopez and Anthony. The couple, who recorded together even before their marriage, have also toured together and collaborated on the 2006 film "El Cantante," the biopic of singer Hector Lavoe starring Anthony and Lopez. (Lopez also co-produced the movie.)

"We looked at the awareness that's out there for both of them and it's at a very high level," Kohl's senior executive VP Don Brennan says. "They're both incredibly influential in the entertainment industry and they're style icons. That's what really builds credibility."

Kohl's has already targeted Hispanic consumers with a clothing, accessories, fragrance and bedding line by TV host Daisy Fuentes. But as a film star and an incoming judge on "American Idol," Lopez brings a far broader appeal that covers both Latin and mainstream buyers. Lopez also has a successful history with clothing and lifestyle branding, beginning with the launch of her JLO by Jennifer Lopez line in 2001. Her last clothing venture was urban street-wear line Sweetface, which she discontinued in 2009. The Kohl's line will be the first time Anthony has put his name on a clothing or lifestyle brand.

With few exceptions, Latin celebrities have seldom been the face of mass-distributed clothing or accessory brands. Those currently in place include reggaeton star Daddy Yankee, who has a men's and women's fragrance line, and pop star/actress



Design duo: **MARC ANTHONY** and **JENNIFER LOPEZ**

Thalia, who's the face of a series of products, including beauty line Carol's Daughter and a Kenmark eyewear line. Thalia, of course, is herself part of a power couple: She's married to music executive Tommy Mottola.

—Leila Cobo

**.biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

# EN BREVE

## MP RECORDS FOUNDER TONY MORENO DIES

Tony Moreno, the veteran label executive who founded MP Records and worked with some of the biggest names in tropical music, died of liver cancer Nov. 14 at the University of Miami Hospital in Miami. He was 66.

Throughout his more than four decades in the music industry, Moreno became a defining figure in tropical music.

A big man with a booming voice and a hearty laugh, he worked closely with a wide range of artists, from Venezuela's Oscar D'Leon and Jose Luis "El Puma" Rodriguez to Puerto Rico's Eddie Santiago and Tito Rojas.

"He was a visionary within tropical music," Universal Music Publishing Group Latin America senior VP Eddie Fernandez says. "He discovered and developed great salsa acts with his tireless passion for the genre. Without a doubt, we need more like him."

Born in Cuba, Moreno moved to the United States in 1958 and began working at indie Velvet Records when he was 22. He moved up the ranks and later headed indie labels TH Records and Sonotone Records before starting his own record company, MP (Musical Productions), in 1987 in Miami. With salsa and merengue on the upswing in the early '90s, MP became an important independent label whose roster included Santiago, Rojas, Tito Gomez, Anthony Cruz and Puerto Rican Power.

In the late 2000s, Moreno sold his company to another indie, J&N Records, and stayed at the Miami-based company as VP.

"He was like a brother to me," says J&N owner Juan Hidalgo, who notes that the MP album catalog comprised more than 30 acts and 200-plus titles. "He was truly a great influence on the music."

Most important, Hidalgo says, echoing what many in the industry have said, "he was really a great human being. An honest guy, sincere, a good friend."

Moreno is survived by his wife, Julia, and his four children with his first wife, Melba, including singer/songwriter Jorge Moreno.

—Leila Cobo



Brooklyn bridge:  
PLACEBO and  
MATT & KIM (right)



States, PIAS will release Matt & Kim's third album, "Sidewalks," digitally in Europe in December. (A CD release will follow in early 2011.)

GLOBAL BY ANDRE PAINE

# AMERICA THE BEAUTIFUL

## European Indie PIAS Targets U.S. Acts, Larger U.S. Presence

LONDON—One of Europe's biggest independent music companies is targeting both U.S. acts and the U.S. market as it looks for ways to grow its business.

PIAS Entertainment Group handles European releases in various territories for labels like Sub Pop, Victory and Epitaph.

But now the Brussels-based distributor and label group is ramping up its Global Project Management artist services unit to coordinate Europe-wide campaigns, targeting independent U.S. acts seeking a Pan-European release, according to London/Brussels-based managing director of group repertoire Edwin Schroter.

The company's first Pan-European U.S. signing is indie rock duo Matt & Kim. Signed to Fader in the United

"People might look at the sales base in Europe and say that doesn't really work," Schroter says. "But I've seen them live in Spain, Belgium and the U.K., and they play to big audiences."

Schroter says PIAS' network of local offices and long experience with comprehensive service deals give it an edge over a major label's "international structure that needs to push releases down to local territories."

"For all the acts that come out of majors that want to work with us, that's the last thing they want," Schroter adds.

One of those acts was multinational rock band Placebo, which left EMI and signed a Pan-European service deal with PIAS for its 2009 album, "Battle for the Sun." The release spent two weeks at No. 1 on Billboard's European Albums chart.

"It was certainly better than working

with a major," says Dave McLean, Placebo's co-manager at London/Bangkok-based Riverman Music Group. "You're getting signed by people who are interested in the record, not just signing to one big company which then throws the record out to all its affiliates."

But major labels now have similar artist services divisions. Michael Roe, VP of EMI Label Services Europe, which will handle the global release of Motörhead's "The World Is Yours" in January, says he's never encountered "any animosity toward working with a major." Artists and labels, Roe adds, "sense we've got some leverage in the marketplace, and they want to be aligned to a major."

PIAS' own ambitions extend beyond Europe. It recently opened an office in Los Angeles and Schroter is seeking U.S. partners to provide artist services ahead of a formal launch of PIAS America at South by Southwest in March 2011.

PIAS usually licenses its European repertoire to American labels for the U.S. market. But it releases some albums through U.S. distribution partner Fontana and also plans to sign direct deals with American acts. Its most recent Fontana-distributed release was Morcheeba's 2010 album "Blood Like Lemonade," which has sold 8,000 units, according to Nielsen SoundScan.

Schroter says PIAS America needs "one or two successes under its belt with U.S. acts" to make its mark in the world's largest music market. "You don't need a big U.S. success to really break an artist globally," he says.

GLOBAL BY VLADIMIR KOZLOV

# Moscow State Circus

## Russian Recordable-Media Tax Sparks New Collecting Society Row

MOSCOW—Russian rights-holders remain hopeful that a new tax on recordable media will provide a much-needed revenue boost, despite concerns about the government's chosen collecting society.

Manufacturers or importers of recordable media and associated hardware—including blank CDs and DVDs, DVD and CD players, MP3 players and mobile phones—are required to pay a 1% tax on the retail price of their products. Songwriters and composers will receive 40% of the tax revenue, with recording artists and labels each receiving 30%.

Rosokhrankultura, a government agency in charge of protecting Russia's cultural heritage, selected new collecting society RSP as the sole accredited agency for the levy on Oct. 27, ahead of the more established ROSP, which is allied with performance rights society ROUPI. RSP says it has already begun collecting the levy, despite the

threat of legal action from ROSP, which claims the government breached proper procedure during the accreditation process and that RSP is too inexperienced for the job.

RSP executive director Alexander Sukhotin dismisses such claims and says his society was given the job "because we are supported by various groups of rights-holders." RSP has deals with leading local labels SBA/Gala, Nikitin and Soyuz and claims to have agreements with many others.

Label and publishing executives also note that similar threats of legal action from ROUPI and another collecting society, RFA, over the government's appointment of VOIS to collect neighboring rights royalties (Billboard, Sept. 19, 2009) ultimately came to nothing.

"What kind of experience do you need here?" says Maxim Dmitriyev, general director of Moscow-based First Music



Agency of record: RSP's  
ALEXANDER SUKHOTIN (top)  
and First Music Publishing's  
MAXIM DMITRIYEV



Publishing, Warner/Chappell's representative in Russia. "All you need to know is where to collect money and to whom to distribute it."

Dmitriyev also says the soci-

ety's cooperation agreement with VOIS will make up for any lack of experience, as RSP will be able to use the same rights-holders' data base, which will facilitate the collection process.

International labels are less sure. Universal Music Russia general director Dmitry Konov has yet to cut a deal with VOIS for the collection of neighboring rights royalties and fears a similar experience this time around, as labels must be members of RSP to be eligible for royalties from the new levy.

Others are concerned over how the money will be shared. RSP's Sukhotin says royalties will be distributed to songwriters, composers, performers and labels according to market share, but such data isn't widely available in Russia.

Russian rights-holders could certainly use the money. According to IFPI, sales of recorded music slumped to \$120.1 million in 2009, down from \$172.6

million in 2008. With the Russian audio/video equipment market worth \$4 billion in 2009, according to market researcher Discovery Research Group, the levy could provide quite a windfall. RSP estimates collections could eventually total \$100 million-\$150 million annually—although Sukhotin expects 2011 collections to bring in only 20%-30% of that estimated range.

Consumer electronics makers say they will comply with the new regulations, although Russian consumer electronics association RATEK complained in a recent statement that the list of taxable items includes products that aren't used for home copying, such as digital cameras and landline phones. RATEK says its members are likely to pass on the cost to consumers.

In the meantime, some music industry executives say they're skeptical about ever getting a fair share of the tax revenue.

"Certainly, we have expectations," Universal Music's Konov says. "But in Russia, actual results are often different from what is planned."

### >>>ROADRUNNER TO SHED STAFF

About 15-20 people will lose their jobs at Roadrunner Records' headquarters in the Dutch city of Naarden after majority owner Warner Music Group acquired the remainder of the label (Billboard.biz, Nov. 10). VP of legal and business affairs Marcus Turner says Roadrunner will continue to operate in the Netherlands, where it employs 22. Cees Wessels will remain as CEO. WMG will take over support and back-office functions. Turner says the transition will take up to nine months. International Roadrunner operations are expected to be largely unaffected.

### >>>LANEWAY FEST EXPANDS TO SINGAPORE

Australia's Laneway Festival will debut at Singapore's Fort Canning Park on Jan. 29, 2011. The inaugural Laneway Singapore will feature performances by such acts as Ladyhawke, Warpaint, Yeasayer and the Temper Trap. Laneway heads to Auckland, New Zealand, on Jan. 31, followed by Australian dates in Brisbane (Feb. 4), Melbourne (Feb. 5), Sydney (Feb. 6), Adelaide (Feb. 11) and Perth (Feb. 12). Lunatic Entertainment's Danny Rogers is co-founder/promoter of Laneway.

### >>>AMAZON JAPAN OPENS MP3 STORE

Amazon has launched a digital music store in Japan, becoming the first major retailer in the country to sell digital downloads without digital rights management restrictions. EMI Music Japan is the only major label to license its repertoire for MP3 downloads to Amazon Japan. Labels have continued to resist selling DRM-free downloads in Japan, including at iTunes, which still uses Apple's FairPlay DRM system. Japan's Amazon MP3 service is selling albums like "Ultimate Pet Shop Boys" and Norah Jones' "... Featuring" for ¥1,500 (\$18) each and Pink Floyd's "Wish You Were Here" for ¥750 (\$9).

Reporting by Lars Brandle, Andre Paine and Werner Schlosser.

ONLINE BY LARS BRANDLE

## Fee Fighters

New Australian Ticketers Promise Lower Surcharges

BRISBANE, Australia—Australia's touring industry is hoping the arrival of two new ticketing companies will help boost the live industry Down Under—but executives warn that the newbies won't have an easy ride.

Media giant News Corp. launched Foxtix in October through its Australian subsidiary News Ltd., pledging to lower ticket surcharges and boost marketing opportunities for the events it sells. The launch came hot on the heels of the September debut of U.S. Internet ticketing firm ShowClix, which has partnered with Australian firm GreenTix in a bid to muscle in on Australia's festival market.

But to succeed, the new arrivals will have to take on the market's established players, Ticketmaster and Ticketek, which each control 35%-40% of the market, according to live industry sources—a market share that's protected by exclusive ticketing deals with most major venues.

"They'll pick up a few events," says veteran promoter Michael Chugg, chairman of Chugg Entertainment, who says he welcomes the prospect of greater competition in the ticketing market. "But no one is going to impact the concert market unless they can break down the contracted venues."

That's precisely what Foxtix intends to do, according to News Ltd. chairman/CEO John Hartigan, who pledges to break up the market's "cozy duopoly."

So far, News Ltd.'s Moshtix ticketing operation has only captured an estimated 5%-7% of the market. But parent News Corp. certainly has deep enough pockets to compete for exclusive deals. Under such agreements, ticketing companies typically pay hundreds of thousands of dollars upfront for a three- to five-year contract, amortizing that fee during the length of the contract, industry sources say.

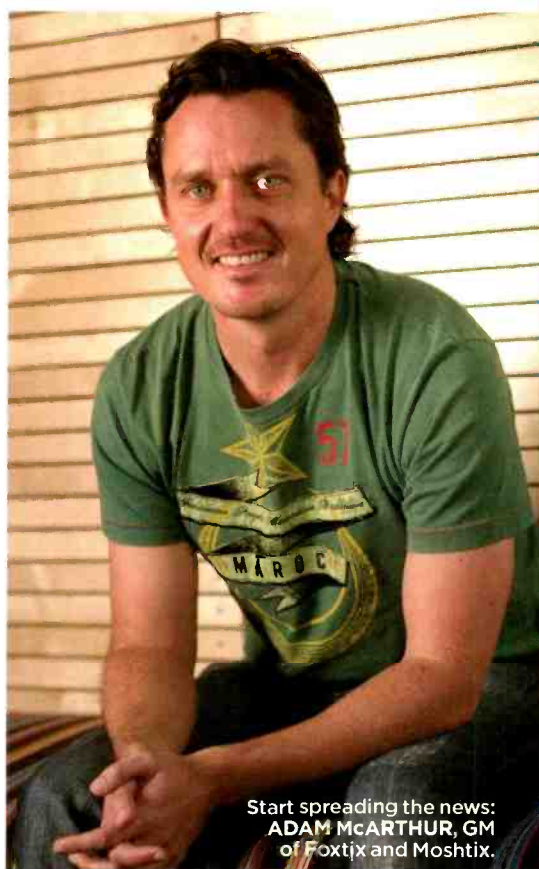
Foxtix will target higher-profile events in the music, arts and "experience" sectors and leverage the promotional and marketing power of News Ltd.'s newspaper portfolio and the News Corp.-owned MySpace platform.

Adam McArthur, GM of both Foxtix and Moshtix, says change won't come overnight but adds, "The industry has been crying out for competition."

One area he's targeting is ticket surcharges, which have spiralled in recent years. Tickets for some shows on Leonard Cohen's November tour carried fees as high as \$17.40 Australian (\$17.35), while some ticket prices for U2's December dates will include \$19.30 Australian (\$18.89) in charges. McArthur says his companies will scale back such charges by 70%-80%. If successful Down Under, News Corp. will roll out the company internationally.

ShowClix also pledges to cut surcharges and claims to have pulled in more than \$7 million Australian (\$6.9 million) of revenue in its first week of operation, selling tickets for events like the Meredith Music Festival and Chugg's traveling Laneway Festival. GreenTix founding director Doug Meckler says ShowClix's technology will give it an advantage over its peers, allowing it to process more ticket purchases than small operators.

Executives at Ticketek declined to comment on their plans, but Ticketmaster Australasia CEO Chris Forbes says he isn't concerned by the entry of new rivals, saying that Ticketmaster will be able to use its international



Start spreading the news: ADAM MCARTHUR, GM of Foxtix and Moshtix.

strengths to prevail in the local market.

With another 20-30 smaller local operators also active in the market, Joe Segreto, director of Sydney-based promoter/booking agency International Music Concepts, warns that the influx of new competitors will confuse consumers.

But others hope the new arrivals will help kick-start an Aussie concert business that, while generating \$1.08 billion Australian (\$1.06 billion) in 2009, according to Live Performance Australia, has shown signs of saturation of late (Billboard, Nov. 6).

Bringing down surcharges should fill more seats, according to Steve Romer, GM of the Sydney Entertainment Centre, which has an arrangement with Ticketmaster.

"I'm a big believer in a strong competitive environment," Romer says. "It's a win-win for business and consumers." ◆◆◆



Locals only: Y LA BAMBAMBA is one of the bands whose music is played at New Seasons Market grocery stores.

## Northwest Orient

Portland, Ore., Grocery Chain Exposes Shoppers To Regional Artists

Of all the go-to outlets to hear new music, the neighborhood grocery store probably isn't high on many people's lists. Smaller co-ops tend to rely on the radio or employee iPods, whereas larger chains pipe in soft rock and pop hits via Muzak for shoppers to hear as they make their way through the bread and dairy aisles.

But a recently launched program at grocery chain New Seasons Market of Portland, Ore., is banking on the notion that customers actually pay attention to background music—and might see their next trip to buy milk as an opportunity to discover new artists. (New Seasons isn't the first market to work with music—Whole Foods sells such CDs as "Putumayo Presents Yoga.")

Called Home Grown Music, the initiative was developed by Portland-based interactive ad agency Overland, with music supervision by producer and Los Lobos keyboardist/horn player Steve Berlin and Oregon Public Broadcasting radio host/producer Jeremy Petersen.

New Seasons has 10 outlets in the Portland metro area and will open an 11th in 2011. It rolled out Home Grown Music to all its stores in early November.

"We started working on an iPhone app for New Seasons, and they mentioned a desire to do something with music, especially local music," Overland CEO/executive creative director Arve Overland says. "Steve is my neighbor, so I talked to him and brought Jeremy in, too."

Berlin says he and Petersen started programming the playlists from their own record collections. "Jeremy did the songwriter and indie rock categories, and I was responsible for jazz, country, classical and pop," he says. "After we made the initial playlist, I started reaching out to musicians I knew, and then they reached out to their friends for submissions."

Overland says Berlin and Petersen have compiled a database containing about 2,500 songs by more than 350 local artists. For the purposes of Home Grown Music, "local" is de-

finied as Oregon, Washington state and British Columbia. "Each store gets a player, and they will be able to create playlists based on a certain area of the Northwest or on a tempo or mood," Overland says.

An accompanying iPhone app will tell customers what song is playing, and they can then purchase the track on iTunes.

Berlin says that bands will be compensated for in-store airplay through ASCAP, BMI or SESAC. "If we are working with smaller bands that don't have a relationship with a performing rights organization [PRO], we will help connect them with one," he says. "We are also working on developing a way to get smaller bands in Home Grown Music on iTunes, if they aren't on there already."

For New Seasons, a store that has built a reputation for carrying sustainable, locally grown food, making the leap to local music is natural. "We feel lucky to have formed a relationship with folks who share our passion for supporting all things local, from local music to local farmers," New Seasons president/COO

Lisa Sedlar said in a statement.

Although the program only recently launched after a month-long pilot at one store, some of the artists involved say they're excited just to be part of the initiative.

"It's a pretty cool thing," says Ben Meyer-cord, bassist for Portland band Y La Bamba. The band's manager, Ingrid Renan, adds that she probably would've encouraged the group to submit music even if it didn't get paid by a PRO. "It's such an awesome promotional tool, and that could outweigh any money they would get," she says.

Berlin thinks that Home Grown Music could be replicated in other markets. "I'd love to make this initiative as large as possible," he says. "I travel all the time with Los Lobos, and there are vital music scenes in so many communities. If this works, it could be like what radio was back in the day—a way to turn people on to diverse new music." ◆◆◆



CORTNEY HARDING

For 24/7 indie news and analysis, see [billboard.biz/indies](http://billboard.biz/indies) or follow [billboardindies](https://twitter.com/billboardindies) on Twitter.

# Dan Mason

CBS RADIO  
PRESIDENT/CEO

The head of one of the largest U.S. radio companies talks about the top 40 format and performance royalties.



If you want a snapshot of how the radio industry is changing, CBS Radio provides an illuminating case study. One of the largest radio broadcasters in the United States, CBS operates 130 radio stations, nearly all of them in the 50 largest markets. But as consumers spend less time listening to terrestrial radio, the company has been diversifying its revenue mix by investing more heavily in digital platforms. It acquired Last.fm in 2007, runs the Radio.com portal site and handles ad sales for AOL Radio and Yahoo Music Radio. It also remains a committed supporter of the digital high-definition radio standard, having launched the nation's first four-channel HD radio station in the Washington, D.C., area in March.

For now, though, local advertising at terrestrial radio remains the industry's bread and butter. During the past two-and-a-half years, with an eye on expanding its reach among female listeners, CBS has flipped stations in New York (WXRK), Los Angeles (KAMP), Detroit (formerly WVMV, now WZLH) and Houston (formerly KHJZ, now KKHH) to the top 40 format.

Heading up these efforts is CBS Radio president/CEO Dan Mason. The 59-year-old Louisville, Ky., native joined Westinghouse as president of Group W Radio in 1993 and later served as president of CBS Radio from 1995 to 2002. After spending five years as an industry consultant, Mason returned to CBS Radio in 2007 as president/CEO.

In an interview with *Billboard*, Mason discussed the changes in the radio business and the efforts of the National Assn. of Broadcasters (NAB) to reach a settlement with the recording industry on performance royalties.

**CBS has flipped four major-market stations to the top 40 format during the past year-and-a-half. Is there more to come?**

We like the format because it appeals to the female demo. That was an issue with our portfolio three to four years ago. I thought we were overloaded with men. Obviously we have terrific news stations, but then there were a lot of young male talk stations in which we didn't see the long-term [potential], especially after Howard Stern left.

**Top 40 has been enjoying a strong run thanks to artists like Katy Perry and Lady Gaga. Why do you think the format's resurgence has staying power?**

It reflects current music. It's about a contemporary lifestyle, it's about pop culture, and that was important to us. We had [WBBM] B96 in Chicago and it was a terrific station but we had no presence in New York and Los Angeles. By [flipping station formats] it gives us a top 40 platform in the top three markets, which is really important. That's not to say we're going to abandon the male demographic. We've created a number of sports FM stations that appeal to men. We're into more of

the female-based music stations and more the male-based sports stations.

**Will top 40 remain an important part of your portfolio even if musical trends shift?**

I do, because [Arbitron's Portable People Meter audience measurement system] has been very favorable to top 40 stations. You see these large cumes [cumulative audiences]. For example, KAMP in Los Angeles—I believe there are over 3 million [weekly listeners] right now. We had nowhere near that kind of cume with the male-oriented talk stations. That's a great statistic to those naysayers out there who say radio's not a factor any more. Where do 3 million people in Los Angeles come from? They sure didn't come from [KIIS-FM], because Kiss is doing very well too.

**How much of a revelation has the PPM data been for you?**

It's been eye-opening. The biggest revelation was how well our Philadelphia oldies station WOGL did. It gave us total confidence that if we brought back WCBS [in New York] in its pre-existing [oldies] format that we would do very well.

**How would you assess the state**

**of urban radio?**

Urban radio had some problems with PPM in the beginning but we don't see that as the case now. There's been a resurgence there.

**What were some of those early challenges after the PPM switch-over?**

For all formats, the time spent listening goes down and the cume goes so far up. That's the whole issue in a nutshell—that buyers have to relook at how they buy radio.

**How is rock radio doing?**

In some markets like Houston, terrific. Cleveland, terrific. I think Philadelphia has been great. New York has struggled, but historically New York has always struggled with rock radio.

**Why is that?**

If you could tell me that, you would be the smartest man in broadcasting. A lot of programmers have never been able to understand that. I really don't know. I look at some of the rock stations that have been on the radio here—of course when WNEW was here in its heyday, that was an outstanding station, but that was [when the industry used the diary system instead of PPM]. Now we're

in PPM and it's very difficult now for rock to show up in New York.

**After signs of a possible breakthrough on performance royalties, the NAB and the recording industry appear to be at loggerheads again. Do you think we'll eventually see the two sides reach an agreement?**

We like the way it has always been over all these years because radio and records have had a natural partnership. It's something that we haven't had to pay for, and it's something we thought we had paid for by making the radio platform a great place for artists to break music. Having said that, if a resolution can be had, we support the NAB and its leadership to try and resolve that.

**Do you support the idea of paying performance royalties to labels and artists?**

Our position is that we shouldn't. But at the same time, we realize that if it can be resolved for the best of both parties, then it should be. But if you're asking me if I think we should pay performance royalties, the answer is "no."

**High-definition radio doesn't appear to be making significant**

**inroads. As Internet radio services like Pandora begin entering the automotive market, does HD radio still stand a chance?**

Yeah, I hope it does. The whole concept of HD radio is really good. I live in Washington [D.C.] part of the week and we have a radio station there—WJFK, a sports station—and I can also get a Dallas sports station on HD2 [a second digital channel], which is ours; a Philadelphia sports station on HD3; and I can get WFAN in New York on HD4—that's a really good listening proposition for someone who loves sports.

**What needs to happen for consumer adoption rates to rise?**

The level of programming has got to come up. We have to offer programming that maybe doesn't yet exist or that people really want to hear. And we need to do a better job of that as an industry.

**CBS runs consolidated websites in its major metropolitan pockets like New York and Los Angeles. What was the thinking behind that initiative?**

In New York, we have 1010 WINS, WCBS 880, WFAN and Channel 2. On their own, their traffic isn't as attractive. We think we've found a pretty creative way to aggregate that traffic but still protect the brands of the stations. We're adding more value with a bigger audience.

**A decade from now, what do you think the revenue split will be for CBS Radio between terrestrial and Internet ad sales?**

Keep in mind it's been 70%-to-30% local-to-national as a guideline since probably 1975. Less dependency on local advertising and more dependency on digital advertising would make the business more well-rounded. If you had a 50/25/25 split among local terrestrial, national spot and local digital, that would be a nice optimum. ....

Music is something we thought we had paid for by making the radio platform a great place for artists to break music. Having said that, if a resolution can be had, we support the NAB and its leadership.



ocalists  
female vocalists



# SOUL SIDE THE BIG BOX

**FROM ITS INITIAL REFUSAL TO MAKE VIDEOS TO ITS UNPOPULAR WAR AGAINST NAPSTER, METALLICA HAS ALWAYS PLAYED BY ITS OWN RULES. NOW, WITH AN INDIE-RETAIL-ONLY LIVE ALBUM, THE WORLD'S PREMIER METAL BAND IS AT IT AGAIN**

**BY MIKAEL WOOD**

**PHOTOGRAPH BY MATT HOYLE**

LONG BEFORE ANY ROCK ICON EVER BECOMES A LEGEND, THERE IS AN UNSUNG mentor in his formative years who first sets him on the path to stardom. In Lars Ulrich's case, it was a guy named Ken at Bristol Music Center in downtown Copenhagen. ¶ "He knew everything," the Metallica drummer says. "Saxon, Iron Maiden, Judas Priest. Imports from Canada and France and Germany. The first album by Accept. He was my link to this whole world. I referred to him as 'my idol.'" ¶ Ken manned the racks in the rock department at one of the biggest record stores in Denmark, where Ulrich, 46, grew up before moving to southern California at age 17. "You have to understand, this was the mid- to late '70s. There was no Internet," he says.

"And we didn't have any real radio stations in the way you guys had stations in America. There was national radio, which every three months would maybe play something by Status Quo or fucking Alvin Stardust. Going to the record store was all you had."

As a teenager Ulrich delivered newspapers and worked in the cafeteria at his tennis club, and two or three times a week he'd take the 20-minute train ride into Copenhagen to spend what he'd earned at Bristol Music Center. "There I'd be in the basement," he recalls, "and Ken would say, 'OK, check out this band from England called Motörhead.' And I'd be like, 'Whoa, look at that cover!' It played a huge part in shaping who I am."

Thirtysomething years later, Ulrich and the rest of Metallica—singer/guitarist James Hetfield, 47; guitarist Kirk Hammett, 48; and bassist Robert Trujillo, 46—are hoping to help keep that experience alive with the release next Friday (Nov. 26) of "Live at Grimey's," a new nine-track live set to be sold exclusively at independent retail outlets and at the band's website. Available on both CD and double 10-inch vinyl, the Warner Bros. Records title documents a tiny pre-Bonnaroo gig Metallica played in 2008 underneath Grimey's New & Preloved Music store in Nashville.

"It was very hot and sweaty," says Warner Bros. senior VP of marketing Peter Standish, one of the approximately 150 hardy souls in attendance at the show. "I remember turning around at one point and seeing at least a half-dozen Nashville police officers at the back of the room—definitely a moment of, 'Uh-oh, what's going on?' But then I realized they were there as fans, not as security." Standish laughs. "They did whatever it took to get inside."

It's hard to blame them. Metallica is undisputably one of the biggest—and loudest—rock bands in the world. Its career predates the launch of Nielsen SoundScan in 1991, but since then it has sold 52.6 million albums in the United States, according to SoundScan. Its most recent studio disc, 2008's "Death Magnetic," debuted at No. 1 on the Billboard 200 (Metallica's fifth straight bow at the top), notching nearly half a million sales in just three days. (Today the album is at 1.9 million copies.)

The veteran metal group's touring business is even more robust: With only limited international road work, Metallica was the eighth-highest-grossing act in the world for 2010, reporting a gross of \$62 million and attendance of more than 700,000 from just 33 shows reported to Billboard Boxscore.

Ulrich suggests with a self-effacing chuckle that "Live at Grimey's" may not live up to the classic live albums of his youth, such as Thin Lizzy's "Live and Dangerous" and "Double Live Gonzo!" by Ted Nugent. Even so, the opportunity to see an act the size of Metallica demolish a space the size of Grimey's isn't one to be passed up.

Metallica proved that again Nov. 4 at the Santa Monica Airport, where the band played a packed, invite-only launch party for Activision's top-selling "Call of Duty: Black Ops" videogame. (Last year Activision released "Guitar Hero: Metallica.") With celeb guests including former California governor Gray Davis, actor Zach Braff and Kobe Bryant of the Los Angeles Lakers, the event also served as a benefit for the Call of Duty Endowment, which, according to its website, "helps soldiers transition to civilian careers after their military service." If that sounds like a sober affair, nobody told Metallica, who roared through an hourlong set peppered with hits like "Enter Sandman," "One" and "Master of Puppets," as well as a cover of Queen's "Stone Cold Crazy."

"Live at Grimey's" serves as a centerpiece item for Back to

Black Friday, an inaugural day-after-Thanksgiving retail event assembled by organizers of the annual Record Store Day, including representatives from the Alliance of Independent Media Stores, the Coalition of Independent Music Stores (CIMS) and the Music Monitor Network. Metallica celebrated the first Record Store Day, in 2008, with an in-store appearance at Rasputin Music in San Francisco.

"Black Friday used to be when retailers got into the black," MMN executive director Michael Kurtz says. "Nowadays it's about retailers moving a bunch of stuff as a loss leader. We wanted to change that. We're putting music front and center—we want Black Friday to be about the artists, the music and about how special it all is as a gift."

"Traditionally, indie stores don't feel the holiday season until about 10 days to two weeks out from Christmas," says CIMS executive director Michael Bunnell, who owns the Record Exchange in Boise, Idaho. "This is an attempt to give the indie stores something to brag about for the holidays: 'We don't have cheap toasters, but we do have Metallica.'"

Other Back to Black Friday items include a U2 live EP; 7-inch singles from Soundgarden, Cee Lo and the Ting Tings; and vinyl reissues of George Harrison's "All Things Must Pass," the Doors' self-titled debut and "A Jolly Christmas From Frank Sinatra."

The "Grimey's" set also launches Metal Club, an MMN initiative designed to "connect [members of] the vibrant metal community with their local record store[s]," according to a press release. Kurtz compares Metal Club to Record Store Day but notes that the new program is ongoing and genre-specific and that it includes Hastings outlets.

The Metallica release will be distributed by CIMS' Junketboy, whose head of A&R Scott Register says stores "have really stepped out on their orders" of "Live at Grimey's." "Especially with the economy the way it is, we're extremely pleased."

Neither Standish nor Cliff Burnstein, one of Metallica's managers at Q Prime, says he's experienced any blowback from big-box retailers over the band's decision to sell the album exclusively through indie stores. "I don't think it's any big deal to Best Buy or Walmart," Burnstein says. "It's not like it'll make a huge dent in the business they do."

According to Hetfield, "Grimey's" is indicative of Metallica's support "for the kind of smaller mom-and-pop shops" he shopped at while growing up outside Los Angeles, in Downey, Calif. "I remember not being able to bike far enough to get to the big record stores," he says. "But there was this tiny place that was pretty close—it was more like where you'd go to take violin lessons. Every once in a while they'd have something cool, though. I actually bought my first single there."

#### DO YOU REMEMBER WHAT IT WAS?

**HETFIELD:** Of course: "Sweet Home Alabama."

#### HOW HAVE THINGS CHANGED FOR THE MUSIC BUYER SINCE THEN?

**HETFIELD:** There was a mystique and an anticipation you don't get as much any more. Anticipating the new Judas Priest record or the new Scorpions record—that was great. Or even when you had to order something: an Angel Witch or Venom record.



Then you finally get the call, and you're like, "Oh, it's there!" **ULRICH:** I have three kids, and my 12-year-old and my 9-year-old, they listen to Rage Against the Machine and System of a Down, and they rock as hard to it as anyone else. But they don't enjoy the experience of records—the discovery of all this stuff—the way we did. They listen on an iPod.

## NONE MORE BLACK



Somewhere in America, possibly as you read this, a teenage boy is skulking into his local record store (or signing on to iTunes) and purchasing a copy of Metallica's classic 1991 album "Metallica," also known as "The Black Album." In December 2009, the album became the best-selling record

of the Nielsen SoundScan era (1991 to present), surpassing Shania Twain's "Come On Over." To date, "Metallica" has sold 15.6 million copies, according to SoundScan. (It sold 181,000 units in 2009.) Metallica is also the fourth-best-selling act of the SoundScan era. With 52.6 million albums sold, the foursome trails only Garth Brooks, the Beatles and Mariah Carey.

Following are the 10 best-selling albums of the SoundScan era, along with units sold, in millions. —Cortney Harding

RANK	ARTIST	ALBUM	SALES
1	METALLICA	"METALLICA"	15.6M
2	Shania Twain	"Come On Over"	15.5M
3	Alanis Morissette	"Jagged Little Pill"	14.7M
4	Backstreet Boys	"Millennium"	12.1M
5	Soundtrack	"The Bodyguard"	11.8M
6	Santana	"Supernatural"	11.7M
7	The Beatles	"Beatles 1"	11.7M
8	Creed	"Human Clay"	11.6M
9	'N Sync	"No Strings Attached"	11.1M
10	Celine Dion	"Falling Into You"	10.8M



Scene of the Grime: METALLICA, along with headbangers young and old, performing June 12, 2008, at the 150-capacity Nashville venue the Basement, located beneath Grimey's New & Preloved Music.

#### IS THE EXPERIENCE YOU HAD AT BRISTOL MUSIC CENTER REPLICABLE ONLINE?

**ULRICH:** I don't think it's really about comparing the two experiences. I'm more of a glass-half-full kind of guy, so instead of sitting here thinking about what everybody's missing out on, I'd rather celebrate what we do have.

#### WHICH IS WHAT?

**ULRICH:** The awesomeness of the Internet—the whole world at your fingertips. You can follow your favorite bands on a day-to-day basis and see their set lists from the far corners of the world. In Metallica's situation you can even hear the show six hours after it ends. When I was 11, if I'd had the opportunity to follow Deep Purple or Uriah Heep all over the world, that would've been huge. I'm happy that kids still want to envelop themselves in music and get so close to their favorite bands. That's a very cool thing—it's just different from how it used to be. I tell my kids, "I was on that fucking train to Copenhagen every morning and all you have to do is click a mouse!" They could care less.

The awesomeness of the Internet wasn't always so apparent to the members of Metallica. The band's highly publicized battle with Napster in 2000 did no shortage of damage to its reputation among some fans, and Metallica famously resisted making its catalog available for sale on iTunes until 2006. Regarding the former, Ulrich is confident that when his obituary appears in the *New York Times*, the word "Napster" will turn up in the first paragraph.

"That's something I have to accept, and I accept it," he says. "But it's not something that plays a big part in my life in 2010. I'm proud of the fact that we stood up for what we believed in and took a stance. Were we caught off-guard? Absolutely. Were there some gross underestimation of what this thing was? Yeah. But it came from the same impulsive spirit that drives everything else this band does."

As for iTunes, Hetfield acknowledges that "a little bit of fear" was what initially fueled Metallica's reluctance to do business with the digital retailer.

"Something new had come up, and it was like this late-night TV gadget," the frontman says. "You don't necessarily want to jump on it right away. Obviously, it's a big way people are getting music now; the younger generation, especially, want everything right now. I totally get that, and we can't change that. It's just how the world is."

Hetfield adds that he's grown no more comfortable with offering individual songs for sale as opposed to complete

albums. "It's like selling the bottom corner of a painting or chapter 15 of a book," he says. "But the entire album doesn't seem as important to kids right now."

Hetfield also points out that the issue of control is at stake. "With our record company, we have say over our direction," he says. "We want to put this many songs on the album and we want to sell it for this amount.' They've left us alone, which we like. iTunes does not subscribe to that. There's no negotiating, and unfortunately there won't be until a rival comes up."

Asked about the evolving perception of Metallica's relationship with consumers since the Napster days, Burnstein replies, "Why start with Napster? Why don't you go back to 1983 when they released a record on Megaforce and nobody paid any attention to this little indie band?" Burnstein insists that "Live at Grimey's" wasn't conceived in consideration of Metallica's image. "That doesn't play into it at all," he says. "It's the kind of thing we've always done. We've had numerous limited-production fan-club items of interest available to Metallica fans. This is just another in a long line of things."

Ulrich says that selling "Grimey's" as an indie-retail exclusive is actually consistent with the point he was trying to make regarding Napster.

"The two biggest misconceptions during that period were that it was about money and that it was about Metallica's survival," he says. "We all presumed Metallica would be fine. What it was about was all those people who heard Metallica and then three months later formed their own bands. We were concerned about where the money was going to come from to support those bands and the labels to release their records and the stores to sell those records through." Ulrich laughs. "And now all of that is pretty much playing out the way we predicted 10 years ago."

#### HOW MUCH TIME DO YOU SPEND THINKING ABOUT HOW METALLICA CAN ADAPT TO THOSE CHANGES—TO THE DECLINE, IN OTHER WORDS, OF THE MODEL IN WHICH METALLICA CAME UP?



**ULRICH:** Not that much. I consider myself Metallica's No. 1 fan, so for me it's just about, "What more would I want from Metallica? Where could they be better?" The main thing is access, and we try to give as much access as possible so people all over the world can get close to what goes on out on the road or in the studio. That old idea of mystique doesn't exist any more, so pretending it does is a waste of time. You might as well capitalize on the fact that your fans want to get close to you.

**HETFIELD:** We're not interested in becoming a state-fair band that just plays our greatest hits. That's definitely not on the list of things to do. But staying relevant starts with your attitude and your hunger and passion for what you do. What comes after that is just frosting. You can do all the fanciest new tools—downloading straight into your earbuds or whatever—but if you don't have the songs, then it doesn't last.

Burnstein says the only effect that decreasing record sales will have on Metallica is that the band sells fewer records.

"It won't change anything else we do," he says. "I'm trying not to be cocky about it, but for Metallica, at their level, the kinds of things you might think about to replace income are minor compared to what you make playing tours and selling merch. We're just finishing 225 shows worldwide [in support of "Death Magnetic"], and these are massive shows. We can play anywhere. What else do we need to do, really? If we sell fewer records, so be it. Of course I'd rather sell more, but I can't do anything about the size of the market, and neither can they."

Metallica plays the last of those massive shows on Nov. 21 at the Rod Laver Arena in Melbourne, Australia. Then, Ulrich says, it's "time to get the fuck back home and stay there for a little while."

Plans for 2011 are minimal at this point, according to Ulrich and Burnstein: The group is scheduled to play Brazil's Rock in Rio festival next September, and writing for the follow-up to "Death Magnetic" should begin sometime in the first half of the year. The other night in Adelaide, Australia, the band members even threw around some new riffs in the tuning room.

Ulrich says Metallica is nearing the fulfillment of its current record deals all over the world, which means the band has some "interesting decisions to make" about how (and with whom) it will sell its music in the future. He's not worried, though. "Given the slow pace at which we write albums," he says with a laugh, "it's not something we'll have to deal with any time soon."

Additional reporting by Ed Christman and Mitchell Peters.



# SOUND AN



# HEADPHONE VISION

**HOW DO YOU GET BLASÉ CONSUMERS TO CARE ABOUT THE AUDIO QUALITY OF THEIR EARBUDS? IF YOU'RE JIMMY IOVINE AND DR. DRE'S BEATS BY DRE COMPANY, YOU HIRE A TOP-END DESIGNER, CALL YOUR CELEBRITY PALS AND SWEAT THE SONIC DETAILS**

**BY ANTONY BRUNO**



Jimmy Iovine is a sound geek.

The former record producer and current chairman/CEO of Interscope Geffen A&M Records has long been obsessed with audio quality. He admits to going through painstaking lengths to ensure that the various sound systems in his home, office and cars are all optimized for maximum fidelity. So it's no surprise that Iovine

is frustrated by the disposable white earbuds and low bit-rates that dominate today's digital music landscape.

"When you realize that a whole generation of people are listening to music for the first time ever—*ever*—through those tiny, tiny earbuds, you realize we've got a problem," he says, his voice rising with emotion. "In the last decade, everyone's been focused on the stealing. But that's just the record industry losing its business model. What's happening simultaneously, and not enough people are paying attention to, is that it's also losing its soul through the degradation of sound."

About three years ago, Iovine decided to do something about this, teaming with legendary hip-hop performer/producer Dr. Dre and audiophile audiovisual hardware firm Monster Cable to create a line of headphones called Beats by Dre. The idea was to apply all the elements that go into making a hit record to the business of selling headphones—great sound, fashion sense and star power—and in doing so bring the focus back to quality over convenience.

"I felt it was the weakest link," Iovine says. "With a bad file and a bad-sounding computer, you have at least a shot at pumping the emotion back with a good pair of headphones."

Today, Beats by Dre is a success, on track to sell more than 1.3 million devices this year, according to Iovine, which would more than double last year's sales. Although its unit sales volume doesn't crack the top five headphone brands as tracked by NPD Group, its dollar share ranks fourth at 9%—behind market leader Sony at 23%, upstart Skullcandy in second at 14% and audiophile favorite Bose at 12%.

While that growth lends credence to Iovine's quest to improve fidelity on a mass scale, it's still not clear that most consumers care that their iPod or computer sounds "degraded." Of all headphones bought this year through September, 70% were devices that cost less than \$20, according to NPD Group. Meanwhile, headphones that cost between \$100 and \$300 captured only 3% of the year's sales. The Beats by Dre line ranges from the \$120 iBeats earbuds to the \$450 Beats Pro over-the-ear model.

"The \$30 earphones sell vastly better than Beats by Dre," says Brent Butterworth, contributing technical editor for *Sound & Vision* magazine. "Some people don't care about [sound] at all, and to them it would be stupid to buy these headphones."

Which is why for all of Iovine's passion about sound quality, Beats by Dre's achievements have as much to do with design and marketing as they do frequency response and harmonic distortion.

"[They] are doing more to promote 'quality' sound to the masses than any other vendors out there," Dealerscope editor-in-chief Jeff O'Heir wrote in an October op-ed. "They are also doing it better."

## SONIC DEDUCERS

The seeds for Beats by Dre were first planted when Iovine ran into Dre while walking down Carbon Beach in Malibu, Calif., where Dre owns a home. As they chatted, Dre mentioned that his lawyers were trying to get him to endorse a line of Dre-branded shoes.

"I said, 'Dre, fuck sneakers. Let's sell speakers,'" Iovine recalls.

The line is an apt one, for Iovine's plans was to do for headphones what Air Jordans did for shoes. The first Beats by Dre headphones made their debut at the Consumer Electronic Show in January 2008. Soon after, Iovine used his connections and influence in the music industry to get stars like Will.i.am, David Guetta and Eminem to wear them to premiere parties, in music videos and elsewhere.

Then, Iovine expanded the Beats by Dre line to include selected artists who had the right mix of style sense, artistic relevance and fan base, offering them their own line of Beats devices in return for a cut of the sales. They include Lady Gaga's Heartbeats, Sean

"Diddy" Combs' Diddybeats and Justin Bieber's JustBeats. They also expanded into sports partnerships, most recently with NBA star LeBron James' Powerbeats, and they even made a Red Sox-branded model, introduced on opening day at Fenway Park in April and featured during ESPN2's broadcast of the game.

Noel Lee, founder/CEO of partner Monster—which handles all manufacturing and distribution for the company—says such star power is critical to the brand's success. Consumers need a reason to go into a store and take the "Pepsi Challenge" between the cheaper headphones and the higher-quality ones. Given their high price, headphones need to have a greater cultural resonance than just high-end sound to make the sale.

"I don't think it would have worked without Jimmy's marketing help," Lee says.

Design plays a role too. Skullcandy emerged in 2003 and grew to become the world's second-largest manufacturer of headphones by focusing on them as fashion accessories. Iovine took a page from this book and turned to design expert Robert Brunner at Ammunition Group to create Beats by Dre's look and feel. Brunner was formerly the top design executive at Apple, preceding iPod designer Jonathan Ivy, and was recently honored as one of Fast Company's 100 most creative people.

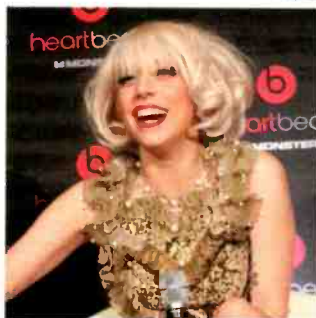
The result is a trendsetting line of headphones hawked by a veritable who's who of the entertainment and sports worlds.

"They've really revitalized the headphone market," Sound & Vision's Butterworth says. "They've created headphones people want to own. Look at the Sennheiser line. Here's a bunch of well-engineered headphones, but there's no lust there. They're just headphones. Beats have great design. They have a cool logo. They're well-made. For someone who wants to look cool, these are a great thing."

Other manufacturers have since rushed to match the strategy. Skullcandy in June released its Aviator line of high-end over-the-ear headphones developed in partnership with Jay-Z's



Audio two (from top): the new Beats Beatbox; event host MARIO ARMSTRONG, JIMMY IOVINE, Monster Cable CEO NOEL LEE and DR. DRE at the fall product unveiling; earbud impresario LADY GAGA; co-creators Iovine and Dre.



Roc Nation. Iconic producer Quincy Jones in September teamed with AKG to develop a line of in-ear and over-the-ear headphones ranging from \$100 to \$500.

But both Monster's Lee and Iovine continue to stress Beats' audio prowess.

"You have to have a stunning product," Iovine says. "Because when you hand it to a LeBron James, they have to go, 'Wow.' If they don't go 'wow,' they take it and put it in a drawer."

"We're not sure that you can just slap a name on a product, which our competitors are doing," Lee adds. "It's not just about Dre. The name association is good for really hardcore fans of that artist, but it has to go beyond that. If you're just going to rest on that person's music, you're only as good as the last album that person did. It may not last, so we as the manufacturer have to be cautious."

## LET'S DO AMAZING

So, do Beats by Dre really sound as good as they look? Reviews by and large have been positive, if not glowing.

"It's not like they're miraculous, but they're not pieces of junk that they're passing off as nice headphones," Butterworth says. "It is a quality product. Maybe a little bass-heavy for me. But bass sells."

Dre and Iovine had total control over the way Beats sound. They developed what Iovine calls the "Beats curve," a sound profile that serves as the baseline for all Beats products, and essentially tunes the headphones much like a studio would be tuned before work begins on a record. Dre used 50 Cent's "In Da Club" as his sounding board, while Iovine stuck with the Tom Petty & the Heartbreakers album "Damn the Torpedoes," which he produced more than 30 years ago.

Lee says Monster created 70-80 iterations of the initial product, of which about a dozen made it to Dre and Iovine for feedback, until the final version was complete.

And the Beats effort doesn't stop at headphones. Last year, Beats struck a deal with computer manufacturer HP to tune its new line of premium computers with the same Beats sound, which is now included in all HP Envy, TouchSmart and DV7 units shipped worldwide. In October, Beats also expanded into the market for iPod docking stations with the Beats Beatbox. Iovine says he'd like Beats to start working with the mobile phone industry as well.

It's a smart strategy, because the headphones market is starting to flatten. According to data from the Consumer Electronics Assn., the market for headphones spiked from 59 million units sold and \$490 million in revenue at the end of 2008—the year Beats by Dre launched—to 68.7 million units sold and revenue of \$648 million the following year. For 2010, the CEA expects a slight increase to 70.8 million units sold with \$670 million in revenue, forecast to grow incrementally next year to 73.6 million units sold and \$681 million in revenue.

The good news for Beats, says Chris Koller, VP/merchant lead for Best Buy's portable electronics solutions group, is that the growth is coming from the more expensive, better-sounding devices.

"As people are able to hear what their music can sound like," he says, "that's what's driving the market."

More recently, Iovine has come full circle in his pursuit to elevate audio performance. He's begun working internally within the music industry to improve the quality of files that labels send to digital retailers. Labels today largely provide 16-bit files to such stores as iTunes, while the music is recorded in 24-bit files. Iovine is the champion of this effort within Universal Music Group, and he's recruited Columbia Records copresident Rick Rubin to do the same at Sony.

Iovine insists that what he and Dre are doing with Beats is far more than a side business designed to make an extra buck at a time when music sales are down. While Iovine stops short of making this connection himself, improving how music sounds just may be the missing element needed to convince young fans that music is worth paying for again.

"We're not an artist branding company and we're not just in the headphones business. We're in the music transmission business," Iovine says. "I just want people to enjoy it more. Whether they buy it . . . or borrow it." ●●●





**SLICE OF LIFE**  
Cake releases solar-powered album

24



**DANCE DANCE**  
Divas duel on "Burlesque" soundtrack

24



**BIG ADVENTURES**  
Danny Elfman cues up an epic boxed set

25



**DREAM JOB**  
Darren Criss joins "Glee" cast

28



**RECRUITING STONES**  
Activision enlists rock icons for "Call of Duty"

29

# MUSIC

R&B BY GAIL MITCHELL

## JUST THE WAY HE IS

Charlie Wilson Eyes The Mainstream With New Album

Charlie Wilson has overcome drug addiction, homelessness and prostate cancer. He's made a comeback by singing his way to the top of Billboard's Adult R&B chart for six weeks with "Charlie Last Name Wilson" and nine weeks with "There Goes My Baby," and he picked up two Grammy Award nominations last year along the way. But there's still one triumph that R&B and hip-hop's favorite uncle has yet to achieve: mainstream crossover.

"To be a winner in so many ways is great, even though I was derailed by Maxwell at the Grammys [who won best male R&B vocal performance]," Wilson says with a hearty laugh. "And I'm thankful for my loyal urban AC fans. I just wish more people would take a page out of country. They don't care about age... it's about the song and the performance."

Wilson has both covered on "You Are," the lead single from his third solo album, "Just Charlie" (P Music/Jive, Dec. 7). After only nine weeks, "You Are" is closing in on No. 1 on Adult R&B (it's currently No. 4), and it's No. 24 on Hot R&B/Hip-Hop Songs. The romantic ballad and its timeless message could be the singer's ultimate crossover ticket, besting recent singles "There Goes My Baby" and "Can't Live Without You" on Hot R&B/Hip-Hop Songs, where those tracks peaked at Nos. 15 and 19, respectively.

"You're not going to lose with Charlie on the air," says Clear Channel/New Orleans director of urban programming Derrick "DC" Corbett, whose station duties include adult R&B WYLD-FM. "He and Mary J. Blige are the pre-eminent voices on the format based on longevity and chart success over the past five years."

As for making the mainstream leap, Corbett adds, "Charlie is on a run right now because of his last two records, while the younger generation knows him from being on songs with Kanye West, Lil Kim, Snoop Dogg, T-Pain and Justin Timberlake. With a concentrated label push, he can be the exception to make that mainstream leap."

Featuring only one cameo—Fantasia on a sexy, urgent cover of Zapp & Roger's "I Wanna Be Your Man"—"Just Charlie" capital-

izes on Wilson's skillful fusion of contemporary and old school. The singer co-wrote and co-produced the majority of the album, working once again with Gregg Pagani ("There Goes My Baby") as well as the Insomniac and P Music Group producer Wirlie Morris.

"Some writers are time-locked and don't continue to reinvent," Wilson says of his approach in selecting songs for the album whose theme he describes as "men appreciating women." "And I'm trying to cut records where people can at least remember the melody. At the same time, I'm not going to cut a record where I'm trying to be something that I'm not."

Acknowledging that the Dec. 7 release date makes for a limited marketing campaign, both Jive senior VP of marketing Lisa Cambridge-Mitchell and Wilson manager Michael Paran of P Music Group are focusing first on the singer's core fan base through advertising and social networking sites. "Just Charlie" became available for preorder on iTunes on Nov.

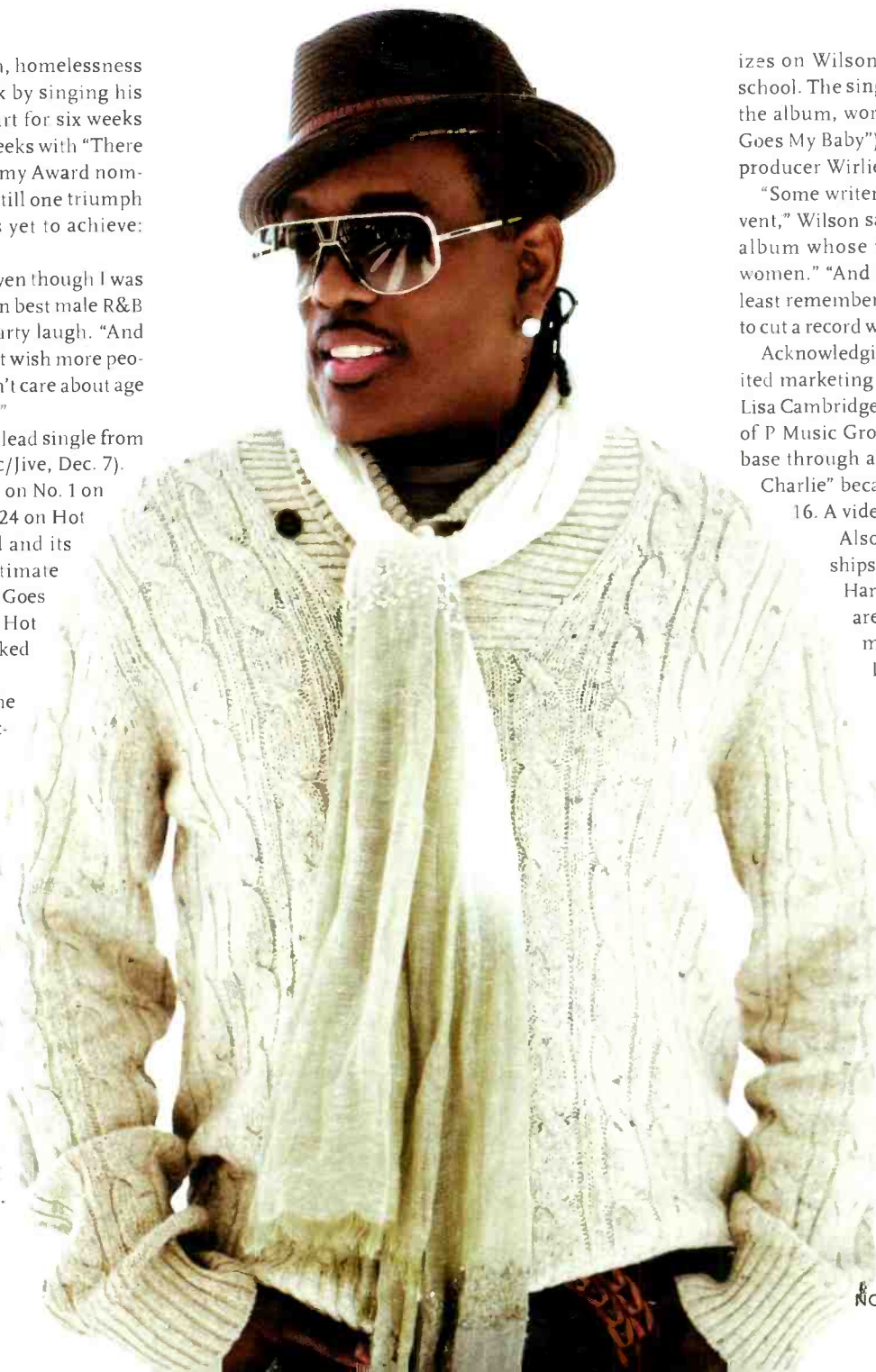
16. A video for "You Are" will be released shortly.

Also being utilized are Wilson's strong relationships at radio with syndicated hosts Tom Joyner, Steve Harvey and Michael Baisden. In the planning stages are a major tour next year as well as another promotional push that's centered on Valentine's Day.

In advance of the "Just Charlie" release, Wilson's name has been getting plenty of extra play thanks to his guest appearance on several new West tracks that the rapper offered free online every Friday in the lead-up to the release of his own new album, "My Beautiful Dark Twisted Fantasy." Among the tracks that West released during the last several weeks was "See Me Now" featuring Beyoncé and Wilson.

"At many labels, there's always an excuse when it comes to adult artists," Paran says. "But Charlie is in a great position. The way 'You Are' is happening, every time Kanye West blows out a tweet about him... all of this is organically fueling mainstream buzz. He's primed, it's going to come."

Either way, the former Gap Band member remains passionate about his calling. "I can still sing, and I can still put in the work. I'm going to be on point until they drop me in the ground."



Soul survivor: CHARLIE WILSON

NABIL ELDERKIN

## LATEST BUZZ

### >>>LINKIN PARK SETS DATES FOR 2011 TOUR

Hot off the recent success of its album "A Thousand Suns," rock outfit Linkin Park announced dates for its first North American tour since 2008. The trek kicks off Jan. 20, 2011, in Sunrise, Fla., with shows scheduled through Feb. 26. While Linkin Park hasn't played a full-fledged U.S. tour since 2008, the band recently completed a European trek and was voted best live act at the 2010 MTV Europe Music Awards. Joining Linkin Park on its North American tour are openers Does It Offend You, Yeah? and Pendulum, both of which will perform through Feb. 11, and the Prodigy, which will join from Feb. 15 to Feb. 26.

### >>>AGUILERA GETS STAR ON WALK OF FAME

Christina Aguilera received a star on the Hollywood Walk of Fame on Nov. 15. With some 1,000 fans jamming a Hollywood Boulevard sidewalk to watch, Aguilera gushed with delight as the star was unveiled in front of the Hard Rock Cafe. "This is a huge staple in my life. Thank you all from the bottom of my heart," said the 29-year-old pop diva, who was dressed in a white halter dress and leopard Louboutin heels.

### >>>PERFORMERS ANNOUNCED FOR AMERICAN COUNTRY AWARDS

The inaugural American Country Awards will kick off with major star power, as Toby Keith, Rascal Flatts, Reba McEntire and Blake Shelton are scheduled to perform on the Dec. 6 show. Josh Turner is also set to perform, and Lady Antebellum, Laura Bell Bundy, Rodney Carrington, Jewel and Bret Michaels will make appearances. The awards, voted on by fans, will be handed out at the MGM Grand in Las Vegas and televised live on Fox.

Reporting by Jillian Mapes and the Associated Press.



ROCK BY JASON LIPSHUTZ

## The Show Goes On

Cake Does Everything In-House For Its New Album

According to Cake frontman John McCrea, the alt-rock group spent the six years between 2004 effort "Pressure Chief" and forthcoming album "Showroom of Compassion" eliminating the middleman. Plenty of bands decide to self-produce their music and forgo the major-label route; far fewer acts go so far as to build their own solar-powered recording studio.

"Instead of going to a fancy recording studio and spending \$300 an hour, we decided to get a house and some recording equipment," says McCrea, who spent nearly five years constructing the Sacramento, Calif., building with his bandmates. "It's something that we felt right about, and it really didn't cost that much. Thanks to the world recession that we're in, it really is a good time to go solar."

Cake has been resisting rock band clichés since forming in 1991, with a sound marked by unusual songwriting, patches of brass and McCrea's speak-sing vocal delivery. "Showroom," the group's sixth album that's due Jan. 11, 2011, is a predictably offbeat offering, but it also represents a new business endeavor for the band. The four-piece will release the set on its own imprint, Upbeat Records, and will take a DIY approach to showing people that the band is still relevant six years after its last release.

"[The long break] is certainly a concern," says Stu Bergen, president of Warner's Independent Label Group, which will distribute the album. "But when we heard how strong the music was, it was an easy decision to take on the album."

After releasing its last two albums on Columbia, McCrea says the band was able to "extricate ourselves from the deal" with the label. Due to its problematic label experiences and the uncertainty of the music industry, Cake re-

alized that setting up Upbeat Records was a necessary, if less than ideal, solution.

"It's not our dream to run a label, but given the other options, it seems like the smartest thing to do," McCrea says. "The music industry is in such torpor right now that I don't trust anyone."

Once Upbeat was created, "Showroom" took two-and-a-half years to finish, partially due to the band's insistence on recording its material and self-producing it afterward. In the meantime, the group issued "B-Sides and Rarities" in 2007 on Upbeat, which McCrea says helped "dip our foot in the water" of the self-releasing process.

In an effort to expand the "finite window of opportunity" that labels allot for most releases, Cake issued anthemic first single "Sick of You" in September, nearly four months before the album release. The song is No. 15 on Billboard's Rock Songs chart.

Bergen says the band will continue pushing the single to radio, while MTV2 recently added the song's oddball music video to its rotation. Cake will follow upcoming performances on "Conan" and "Late Night With Jimmy Fallon" with tour dates throughout the first half of 2011.

However, the biggest piece of the band's promotional run might have nothing to do with its new album: Cake's 2001 single "Short Skirt/Long Jacket" soundtracked an Apple iPod Nano commercial that debuted in September. Although the synch was unexpected, Bergen sees it as a nice reminder of the band's return.

"It could be problematic if we didn't have a strong single," he says, "but this way people could remember what they liked about Cake, and now hear something fresh from them." ■■■

● ● ● ● ●

**'It's not our dream to run a label, but given the other options, it seems like the smartest thing to do. The music industry is in such torpor right now that I don't trust anyone.'**

—JOHN MCCREA, CAKE

SOUNDTRACK BY MIKAEL WOOD

## DRAMA QUEENS

Cher, Christina Aguilera Get Diva-licious On 'Burlesque' Soundtrack

Director Steven Antin's new movie musical "Burlesque"—in which Christina Aguilera stars as a young Hollywood hopeful looking to impress a nightclub impresario played by Cher—arrives in theaters Nov. 24. But RCA Music Group senior VP of marketing and artist development Scott Seviour says record buyers may think of a different holiday when the film's soundtrack is released Nov. 22.

"To get a new song from someone like Cher that's as fresh as 'You Haven't Seen the Last of Me'—that's like Christmas morning to her fans," he says.

A Diane Warren-penned power ballad, "You Haven't Seen the Last of Me," is joined on the 10-track set by another Cher number, "Welcome to Burlesque," as well as eight new Aguilera cuts, including covers of two Etta James songs the

singer says she "grew up singing all alone in my bedroom with the door closed." Among the writers and producers featured on the album are Tricky Stewart, Ron Fair, Linda Perry and Aguilera herself.

"I wrote synopses of what the songs should be about before anyone else came onboard," says Antin, whose sister Robin founded the original Pussycat Dolls dance troupe (with whom Aguilera has performed). "That's how I sold the movie." Once the film was in production, Antin and music supervisor Buck Damon solicited songwriting submissions from "some really, really impressive people," Antin says. "Christina said to me, 'Can I try?' and I said, 'Sure, throw your hat in the ring. The best song wins.' She was down for it."

Aguilera says that in her se-

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>KEANE ON THE COUNTRY

An alt-country side project from Keane pianist/songwriter Tim Rice-Oxley and Jesse Quin, the British band's touring bassist, is winning over U.S. fans.

Boosted by an Amazon Daily Deal promotion, Mt. Desolation's self-titled debut entered Billboard's Heatseekers chart at No. 10 on Nov. 6. The album, released on Cherrytree/Interscope in North America, has moved 3,000 units, according to Nielsen SoundScan.

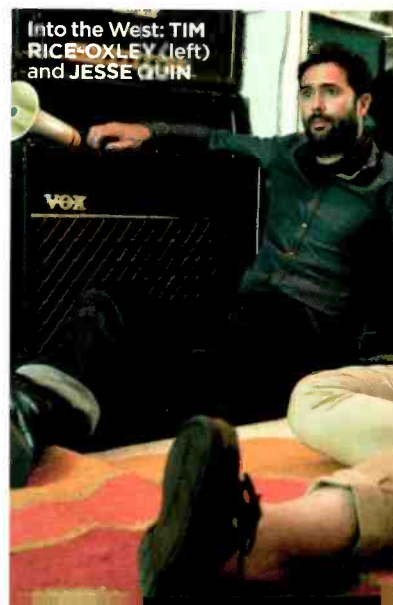
Keane's label home, Island Records, released "Mt. Desolation" in the United Kingdom, where the album has sold 1,600 copies, according to the Official Charts Co. Universal Music Publishing Group handles the act's publishing.

"For Tim and Jesse to come out and do a record like this, which stands out in its own right as a country record, it just shows how musical they are," Island U.K. senior product manager Chris Scott says.

The band played 15 U.K.

shows in September. Venues ranged from 60 to 600 in capacity and were booked by William Morris Endeavor. In the United States, the act completed a brief headlining tour, booked by Pinnacle Entertainment, on Oct. 30 at Chicago's Schuba's venue. Mt. Desolation also supported Mumford & Sons on its five U.S. dates in October. But Rice-Oxley will soon return to his day job: Keane is due back in the studio in early 2011.

—Richard Smirke





lections she wanted to combine the throwback vibe of her 2006 "Back to Basics" set with modern-day sounds: "Big bottom-end bass in the beat, then old-school horn pops—things like that." She singles out as a favorite "Bound to You," which she co-wrote with Sia Furler, who also contributed to Aguilera's "Bionic" from earlier this year.

Sales of that album have fallen well short of the numbers notched by Aguilera's earlier releases: according to Nielsen SoundScan, "Bionic" has sold 250,000 copies, compared with 1.7 million of "Back to Basics." A canceled summer tour fueled

further chatter about the project's lukewarm reception. Seviour insists that calling off the tour was unavoidable given the movie's demanding promotional schedule. "It's not like the music industry, where the talent comes out two weeks before the album," he says. "They started at the end of July.

"Burlesque," he adds, "ideally gives us the opportunity to re-market 'Bionic.'"

Though RCA hasn't serviced a soundtrack single to radio, Ryan Seacrest premiered the track "Express" on his website on Nov. 3, and Seviour says the label will revisit the idea of a sin-

gle after the movie opens. Cher appeared on "Late Show With David Letterman" on Nov. 11, while Seviour says Aguilera is scheduled to perform material from the soundtrack Nov. 21 at the American Music Awards and Nov. 23 on the season finale of "Dancing With the Stars."

"I knew going into 'Burlesque' that it would intertwine with 'Bionic,'" Aguilera says. "But I also knew that I'd get to a point where regardless of what was happening with my record I'd have to turn my attention to the movie." She laughs. "I've basically put everything in my life on hold for the movie." ■■■



Big voice, big dreams: **CHER** and **CHRISTINA AGUILERA** in "Burlesque"

## >>> TOP TENOR

British tenor Russell Watson is a classical crossover star with a dramatic back story. He went from working men's clubs in the north of England to selling millions of albums, earning the nickname "the Voice" for his ability to emulate everyone from Frank Sinatra to Luciano Pavarotti. Since 2006, he has beaten two brain tumors.

Watson signed to Sony in 2009 after nine years with Universal. He's sold more than 7 million albums worldwide, according to Sony; 2.9 million of those were bought in the United Kingdom, according to the Official Charts Co. "The Voice" (Decca),

Watson's highest-charting U.S. release, peaked at No. 90 on the Billboard 200 in May 2001.

His ninth album, "La Voce" (Epic), produced by Mike Hedges, arrives Nov. 22 in the United Kingdom. It features the Roma Sinfonietta and renditions of Mario Lanza's "Arrivederci Roma" and the "Godfather" theme, "Parla Piu Piano."

The album will roll out internationally, including the United States, next year. "Russell performed at our global conference and everyone was blown away by his peerless voice," Sony VP of U.K. international Dave Shack says.

The Agency Group has booked a 21-date U.K. tour, including London's Albert Hall, in the spring. Watson's manager is Jonathan Shalit at London-based ROAR Global.

—Hazel Davis

## >>> STARS IN THE MAKING

Quebec's Karkwa is hoping its Polaris Music Prize victory will help it reach international audiences. The Francophone indie rock act's fourth album, "Les Chemins de Verre," won the \$20,000 Canadian (\$19,600) prize.

The band has moved 2,400 units of the album in Canada since the Sept. 20 ceremony, according to Nielsen SoundScan, and 1,500 of those copies were sold in Quebec. The win generated international coverage, including NME, Rolling Stone and the Los Angeles Times.

"Before Polaris, we were going to be focusing on Quebec and France," manager Sandy Boutin says. "Now, it does make us want to go and tour in these [English-speaking] places."

Since 2005, Karkwa has scanned 70,000 units in Canada of its last three albums combined, according to SoundScan. "Les Chemins de Verre" has moved 19,000 since March, with all but 1,400 of those sold in its home province.

The band, formed in 1998, is signed to Audiogram/Select in Canada and published by Third Side Music for North America. Wagram will release "Les Chemins de Verre" in France in February. The act has toured in France several times and in 2009 played 30 French shows, booked by Bordeaux-based 3C. The Polaris money will help fund a Canadian winter tour. Quebec bookings are handled by 9e Vague. —Karen Bliss

CAKE: ROBERT MCKNIGHT; BURLESQUE: STEPHEN VAUGHAN/SCREEN GEMS, INC.; MT. DESOLATION: TOM BEARD



# 6 QUESTIONS

with **DANNY ELFMAN**  
by **ANN DONAHUE**

The partnership between Oingo Boingo frontman-turned-composer Danny Elfman and director Tim Burton extends back 25 years, to the score for "Pee-Wee's Big Adventure." Since then, the two have collaborated on 13 films, ranging from blockbusters like "Beetlejuice," "Batman Returns" and "Charlie and the Chocolate Factory" to cult classics like "The Nightmare Before Christmas" and "Mars Attacks!"

In December, Warner Bros. Records will start shipping a comprehensive, 1,000-unit limited-edition boxed set of the music from the duo's film projects. The \$500 set is obsessive in its detail; it contains the scores to the pair's films in their entirety—including the first-ever release of the score to "Pee-Wee"—as well as seven hours of demos and work tapes. The set, which is available at [BurtonElfman.com](http://BurtonElfman.com), also includes a working music box with art by Burton and an original song by Elfman, a DVD interview of the two and a 250-page hardcover book with a foreword by Johnny Depp.

### 1 Where did you keep 25 years' worth of work?

Oh, my God, it was so much bigger than I thought. [My agent] Richard Kraft and one of my studio assistants basically spent a couple of months going through every box of tapes that they could find in many storage rooms. Nothing was marked. Nothing was labeled. I never throw out an old doll part, or taxidermy thing, or piece of art. I keep even useless electronic gear, but I've never saved anything that I've ever recorded. The only reason that it exists is because over the years various housekeepers or assistants were gun-shy of tossing these bags of stuff out.

### 2 It's interesting that Kraft was the driving force behind this and not you. Why is that?

Because his client, me, has no desire to have anything released. [laughs] I'm probably the only one of his clients that never put any energy into creating concerts. But for him this is what he was born to do. It's not about an agent doing something for a client. It's about an obsessive film music maniac. That's why I hired him. He was a nut when I met him. I kept on saying, "This must be killing him." And then he says, "You must be kidding. This is great!"

### 3 How did you narrow down what to use in the set?

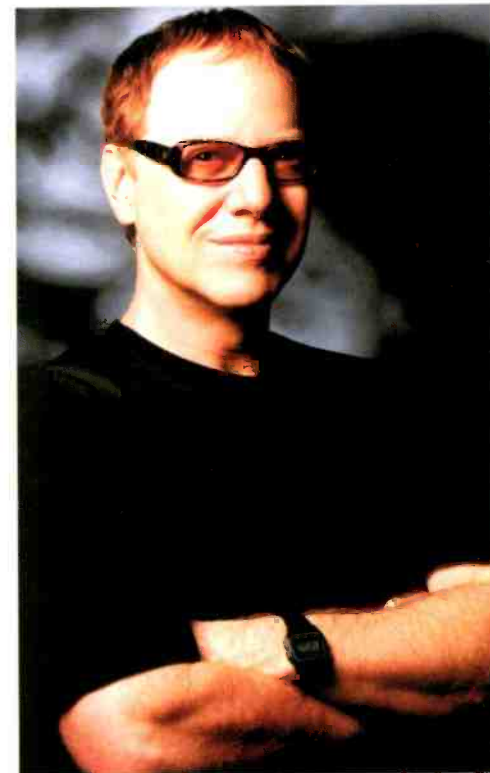
They came to me: "Well, we went through 300 hours' worth of material and are going to present you with 20 you need to pay attention to." [laughs] I imagined, "Oh, we'll just throw in some bonus tracks." But every cue of every score has been restored or was found to be put in.

### 4 Did you find any undiscovered gems?

The most interesting parts were the demos that didn't make it into the scores. It's like, here's this piece of music and it has a totally different ending and the middle section went into a thing where God knows what I was thinking. There were odd experiments I was trying—there was a whole section of "Batman" and "Edward Scissorhands" with weird percussive stuff.

### 5 Are you excited about the release of the "Pee-Wee" score?

That was tough, too. They had different kinds of master sources for that, including a reel they dug up and some DATs. We really scoured through the best takes. That by far was the most frustrating thing. I now know how to record and how to get a decent sound out of an orchestra. At that time, though, I was really fresh. I had three days to record a score.



### 6 How has your working relationship with Tim Burton changed through the years?

It's been through growing pains, things that any relationships go through. We had a period where I didn't speak to him for a year-and-a-half. We'd joke that we would end up like [Alfred] Hitchcock and [Bernard] Herrmann. Fortunately, we were able to reverse that.

Both of us are stubborn. Neither of us are rollovers. We go through a somewhat tortuous process and then we're going to work our way to a spot to where it works. I've never been not happy or not proud at the end of any Burton project. After 25 years I still haven't written a score for him that I was ashamed of or that I felt I compromised myself on. ■■■

# ALBUMS

## ROCK

### VIOLENS

Amoral

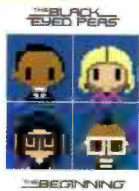
Producer: *Violens*

*Friendly Fire*

*Recordings/Static Recital*

Release Date: Nov. 9

One could fashion a drinking game of "spot the influence" for Violens' debut, "Amoral." And be assured that all participants would wind up pretty blotto by the time the album's 12 tracks finish. But be equally assured that the Brooklyn trio manages to put enough of its own spin on "Amoral" to make it more invigorating than imitative. No contemporary New York area group can avoid the Strokes, whose bright guitar attack shows up here on the track "Full Collision." But Violens' primary motif is the gauzy side of '80s British new wave—Joy Division, New Order, the Cure and others of the ilk, with nods to Oasis ("Could You Stand to Know?"). Traces of Muse also show up in such proggy arrangements as "Acid Reign" and "It Couldn't Be Perceived." There's a bit of '60s on the set as well, but all of it is delivered with such an assured tone and an easy melodicism that nothing sounds particularly forced or labored. For something drawn from so many obvious sources, "Amoral" is refreshingly original.—GG



### THE BLACK EYED PEAS

The Beginning

Producers:

*various*

*Interscope*

Release Date: Nov. 30

It's official: No lyric or synth, sample or influence exists that can't be finessed into a dance anthem by Will.i.am. The world realized this when the line "Mazel Tov!" (from the Black Eyed Peas' hit "I Gotta Feeling") became the most shouted-in-unison refrain of 2009; and most recently when music fans embraced "OMG," Usher's comeback vehicle and one of this year's shrewdest pop constructions. While the title of the Peas' newest album, "The Beginning," might suggest a retreat from this everything-to-everyone agenda, it's everything but. Echoes of "Dirty Dancing," ghetto tech, Daft Punk, early Gwen Stefani and more waft throughout the set, from the Slick Rick sample that animates "Light Up the Night" to Fergie's unabashedly Debbie Harry-esque delivery over a disco strut on "Fashion Beats," a song destined for the catwalks



next season. The music is expertly produced, but problems arise when Will.i.am claims the same of his wordplay. On the track "Don't Stop the Party," he chest-thumps, "Kill you with my lyricals/Call me verbal criminal." It's a silly boast for an artist who clearly focuses on beats over rhymes, and is probably better off for it.—MH

## HELLOGOODBYE

Would It Kill You?

Producer: *Hellogoodbye*

*Wasted Summer Records/Rocket Science Ventures*

Release Date: Nov. 9

Following Hellogoodbye's breakthrough electro-pop single "Here (In Your Arms)," from 2006's "Zombies! Aliens! Vampires! Dinosaurs!," the Huntington Beach, Calif., band became

closely associated with synthesized love songs that made teenage girls swoon. On the group's latest album, "Would It Kill You?," frontman Forrest Kline boldly ditches the Auto-Tune and keyboards to deliver an honest, stripped-down, but no less choppy collection of tracks. Songs like "Finding Something to Do" and "When We First Met" are reminiscent of Ra Ra Riot's quick-paced folk aesthetic, while "The Thoughts That Give Me the Creeps" features Kline's staple ukulele strumming and warbling vocals. "Would It Kill You?" slows down for the closer, "Something You Misplaced," where the overdubbed harmonies deliver a Bon Iver-esque quality to the set. It signals a change of tide for the members of Hellogoodbye, separating the California natives from their electro-melodic roots and propelling them into a promising folk-pop future.—MV

## R&B

### THE FLOACIST

The Floacist Presents Floetic Soul

Producers: *various*

*Shanachie Entertainment*

Release Date: Nov. 9

As neo-soul duo Floetry, poet/MC Natalie Stewart and

singer Marsha Ambrosius wrote songs for Michael Jackson and Jill Scott. The pair also crafted a distinctive blend of rap/singing artfully laced over soul and hip-hop beats, resulting in hit single "Say Yes" and three well-received albums before the duo split in 2007. Now, Stewart (aka the Flo-

acist) refines her "poetic delivery with musical intent." Building on Floetry's platform, the album's overall zen takes hold on the opening track as the Floacist's hypnotic flow subtly admonishes listeners to "Breathe." Crooner Raheem DeVaughn perfectly accents the Floacist's sonorous voice

on the mellow R&B/jazz groove "Keep It Going," a love song captured in one resonating verse: "You could be my Mother Nature/I'll be your Father Time." While the set's same-sound feel wears over 13 tracks, cameos by Lalah Hathaway and Musiq Soulchild provide added lift, as does the Floacist's own singing ("You")—something she should do more of next time. Quibbles aside, it's good to have the Floacist back.—GM

## VITAL REISSUES

### QUEENSRÛCHE

Empire

Producer: *James "Jimbo"*

*Barton*

*Capitol/EMI*

Release Date: Nov. 9

A good musician can play a song's notes well, but a true artist also skillfully navigates the breaths in between. Such holds true for Queensrÿche's approach to its 1990 commercial juggernaut, "Empire." The band treated each song's negative spaces with as much regard as the ones filled with sound, thus creating 10 superbly refined metal songs that barely feel 20 years old. To celebrate that milestone, Capitol/EMI has remastered the multiplatinum title that produced six career-defining singles, including dream-inspired lullaby "Silent Lucidity." James "Jimbo" Barton's original engineering already left the tracks razor sharp, but resuscitated snippets like a ticking guitar echo surrounding a section of lyrics ("Watching the time tick, tick away") on "Jet City Woman" are appreciated. Some of the bonus material on this two-CD set includes the foreboding "Scarborough Fair" and 10 unreleased live cuts from a 1990 show at London's Hammersmith Odeon. When freed from the sonic perfection of the studio, "Empire" is even more powerful live—Queensrÿche's fluid chemistry makes the listener feel every tendon pull and drop of sweat fall as the quintet nails every track with an inspired precision any band would kill to possess.—CT



### STEREOLAB

Not Music

Producer: *Sean O'Hagen*

*Drag City*

Release Date: Nov. 16

When Stereolab announced an indefinite hiatus in 2009 (which is still in effect), the British act's members also promised to release outtakes from the recording session that yielded its last full album, 2008's "Chemical Chords." True to their word, "Not Music" collects 13 tracks from that fruitful session, which found the dream pop/indie lounge warriors communicating in mostly under-four-minute form—notable for a band whose magnum opus might be the 18-minute "Jenny Ondioline." But the short bursts serve the act's fuzzy soundscapes well, imbuing them with more energy and the occasional horn section. The track "Supah Jaianto" sounds like Combustible Edison meets the Supremes; even the organ-laden baroque pop of "Delugeoisie" twirls with an urgent kind of drunkenness, peaking in a blitz of tribal drums. This is Stereolab for the age of the short attention span; but if it's a swan song, it's just as representative of the band's body of work as anything in its 20-year catalog.—KM



### NELLY

5.0

Producers: *various*

*Derrty/Universal Motown Records*

Release Date: Nov. 16

It's been two years since the release of Nelly's last album, "Brass Knuckles," and up until recently, four years since he had a top 10 hit. But on his new effort, "5.0," the rapper proves he still knows what it takes to make a solid, well-rounded album. The Keri Hilson-assisted "Liv Tonight" and "Move That Body" (featuring self-professed club-goers T-Pain and Akon) are party bangers with hand claps and slinky synthesizers. Elsewhere, "Broke" and "1000 Stacks" (the latter featuring the late Notorious B.I.G. on the hook) are boastful hip-hop tracks that find Nelly showcasing his rap skills over drums. And a Nelly album wouldn't be complete without emo tracks like "Gone" (with Kelly Rowland), which the rapper has dubbed part two of "Dilemma," his 2002 hit duet with Rowland. If the number of guest collaborators on "5.0" wasn't enough, Nelly also pulls in pop fans with hit single "Just a Dream." The 36-year-old artist gives fans the stuff they fell in love with 10 years ago on debut "Country Grammar"—and with a new pop-driven sound, he demonstrates he hasn't lost a beat.—MC

# REVIEWS

## SINGLES

### MICHAEL JACKSON (DUET WITH AKON)

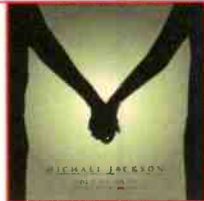
**Hold My Hand (3:31)**

**Producers:** Akon, Giorgio Tuinfort, Michael Jackson

**Writers:** A. Thiam, G. Tuinfort, C. Kelly

**Publishers:** various  
Epic

With its faux-news-report intro and defensive lyrics, "Breaking News," the first taste of Michael Jackson's forthcoming posthumous album "Michael," directly addressed the media circus surrounding most of the pop star's life. On the other hand, the Akon-assisted first single, "Hold My Hand," takes a less controversial approach and instead relies on an uplifting hook and a warm sound that resembles Jamaican pop. First recorded in 2007, the ballad sways along with its gentle piano line, which is punctuated by light synthesizer effects as the inspirational verses blossom into the track's sing-along chorus. Akon cruises in the same tender mode as his more romantic singles, while Jackson's vocals are frustratingly sparse but remind the listener of his effortless talent. "This life don't last forever/So tell me what you're waiting for," he sings, attacking the last syllable in grand fashion. "Hold My Hand" isn't a classic Jackson single, but MJ diehards should delight in hearing a stylish pop production that doesn't dwell on the singer's troubled life.—*JL*



birth and the struggle of moving on from the status quo. Mike Shinoda delivers some uplifting lines that balance lead singer Chester Bennington's softer vocals. "All I wanna do is trade this life for something new/Holding on to what I haven't got," Bennington belts. A chaotic guitar line and a flicker of piano provide a hopeful tone before leading into a haunting instrumental. "Waiting for the End" offers the grandness of "Numb" and "Faint," but producer Rick Rubin's polyrhythmic framework and the group's moralistic lyrics set it apart from Linkin Park's past hits.—*MM*

### DANCE/ELECTRONICA

#### CHRIS WILLIS

**Louder (Put Your Hands Up) (3:29)**

**Producers:** Jonas Jeberg, Cutfather

**Writers:** C. Willis, J. Jeberg, M. Hansen

**Publishers:** Whistling Angel (BMI), BMG Rights, Cutfather Publishing, Warner/Chappell

*Veneer/Peace Bisquit*  
Following the decision to depart from gospel music to explore electro-pop, Chris Willis broke out as a vocalist alongside Fergie and LMFAO on David Guetta's energetic single "Gettin' Over You" earlier this year. "Louder (Put Your Hands Up)," his new solo single, uses hard-hitting beats and a huge chorus to show that Willis can cater to dance music fans on his own. The pounding percussion adds a sense of ur-

### TIM MCGRAW

**Felt Good on My Lips (4:11)**

**Producers:** Byron Gallimore, Tim McGraw

**Writers:** B. Warren, B. Warren, J. Beavers, B. Beavers

**Publishers:** various  
Curb Records

After releasing winning records for nearly two decades, Tim McGraw has pulled out another engaging single for his "Number One Hits" compilation. Working with longtime producer Byron Gallimore, the country superstar lets "Felt Good on My Lips" rest upon a summertime vibe and a narrative that finds McGraw in a low-stakes flirtation. The singer lists the things that tingle his lips on a night out, including the sound of a woman's exotic name, an unfamiliar chorus, a cocktail and eventually the same woman's "cherry lip gloss." The chorus is marked by "whoa whoa" vocals and McGraw professing, "I wanna go crazy with you." The song's lyrical concept isn't as consequential as past singles like "Live Like You Were Dying," but "Felt Good on My Lips" represents a fresh approach for a heritage country artist. Add it to McGraw's growing gallery of hits.—*KT*



### ROCK

#### LINKIN PARK

**Waiting for the End (3:50)**

**Producers:** Rick Rubin, Mike Shinoda

**Writer:** Linkin Park

**Publishers:** various  
Machine Shop Recordings/  
Warner Bros. Records

Continuing Linkin Park's tradition of wrestling with heavy concepts in radio-ready sin-

gles, "Waiting for the End" has recently climbed Billboard's Rock Songs chart while offering fans a chilling take on reality. Fusing rock, hip-hop and hints of reggae, the second single off fourth album "A Thousand Suns" discusses re-



### RIHANNA FEATURING DRAKE

**What's My Name (4:24)**

**Producer:** Stargate

**Writers:** various

**Publishers:** various  
SRP/Def Jam/IDJMG

Rihanna topped the Billboard Hot 100 earlier this year when she teamed with Eminem for "Love the Way You Lie," and the pop singer has done it again with her latest collaboration, the Drake-assisted "What's My Name." With the help of production duo Stargate, Rihanna continues to move away from the stark material of 2009 album "Rated R" and toward more dance-focused music with the second single



from her fifth album, "Loud." The track draws upon the warm island pop of her earlier material by lacing a heavy reggae beat with synthesized organs. While Drake's slow-style verse adds a layer of sensuality, Rihanna's lush vocal turn denotes a startling leap in maturity from previous singles. "So I surrender, to every word you whisper/Every door you enter, I will let you in," she sings. As much as "What's My Name" is a joint effort, Rihanna owns the song by delivering a more polished version of her pop persona.—*MV*

gency as Willis sings, "Take another sip of the premium/Let's keep the drama down to a minimum/Just turn the music up to the maximum." During the hook, the track's busy synthesizers go into overdrive and Willis hits a soulful groove that rises above the Auto-Tune effects. With "Louder," he proves that his featured appearance on Guetta's all-star single was no one-off.—*WF*

global influences on new single "Bon, Bon." The rapper uses Bollywood as the primary inspiration on the track from new album "Armando," which begins with a man singing in an Indian dialect over a marching band sousaphone, snares and bass drums. While the beat is an international patchwork, Pitbull's lyrical appreciation of women can be universally understood. "Yo quiero estar contigo . . . trae a tu amiguita ("I want to be with you . . . bring one of your friends)," Pitbull rhymes on the chorus. Like most of the rapper's singles, "Bon, Bon" thrives because of its high energy and Pitbull's command of different styles. No matter where it's played, "Bon, Bon" has the right mix of components to start any party.—*MC*

### LATIN

#### PITBULL

**Bon, Bon (3:35)**

**Producers:** DJ Buddha, Pitbull

**Writers:** various

**Publishers:** various  
Mr. 305/Famous Artist/Sony Music Latin

Pitbull doesn't call himself Mr. Worldwide for nothing, as he proves by tackling a bevy of

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Mariel Concepcion, Walter Frazier, Gary Graff, Monica Herrera, Jason Lipshutz, Kerri Mason, Michael Menachem, Gail Mitchell, Christa Titus, Ken Tucker, Megan Vick

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

POP BY ANN DONAHUE

# Criss Crossover

Darren Criss Reaps Big 'Glee' Benefits

When Fox's "Glee" placed No. 6 on Billboard's 2010 Maximum Exposure list, the show's impact was measured by the number of soundtrack albums sold and digital songs downloaded. After only one season on the air, it was premature to measure how the show's popularity might influence the careers of its individual performers.

But less than halfway through the second season, we have an inkling. On the Nov. 9 episode of "Glee," singer/songwriter/actor Darren Criss, 23, debuted as the character Blaine and performed a rendition of Katy Perry's "Teenage Dream." Within a week, "Dream" became the show's single with the best sales week to date, tallying 200,000 downloads, according to Nielsen SoundScan.

Criss then sold out a Nov. 13 performance with his band at the Mint in Los Angeles and added an acoustic solo performance that same night. Videos from those gigs aired on "Access Hollywood" with photos appearing after-

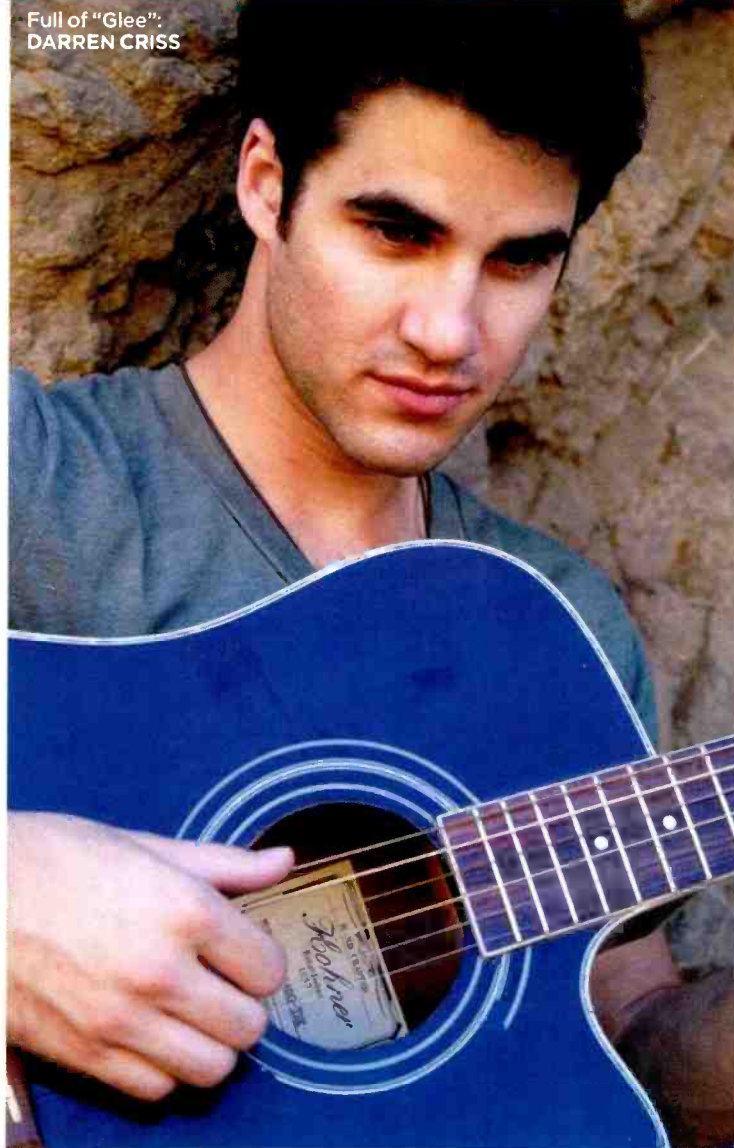
ward on several online gossip sites.

So the question is: How do you transition from Internet meme flavor of the week into something more substantial?

For Criss, it happened the new old-fashioned way: He signed on as a regular "Glee" cast member—which means routine screen time in ongoing storylines between now and the end of the third season. (In a nod to the network's belief in the popular show, "Glee" has already been greenlit for a third season. The series will also start airing in syndication on Oxygen in 2011, an extraordinarily early pickup for a program.)

"I would be a fool to want to leave it any time soon," Criss says, acknowledging that "Teenage Dream" was a perfect mix of promotion and plot. Criss' character is a gay student at a rival school to McKinley High who feels an immediate attachment to gay glee club member Kurt, played by Chris Colfer.

"I attribute the success of the track to so many other factors besides myself," Criss adds. "First of all, it's an amazing song—a fantastic golden single. Then they had it arranged by the



Full of "Glee": DARREN CRISS

ever-delicious [a cappella group] Beelzebubs from Tufts University. And on top of it, they gave it to the character that everybody likes to speculate about."

Instead of parlaying his exposure on the show into a traditional record deal,

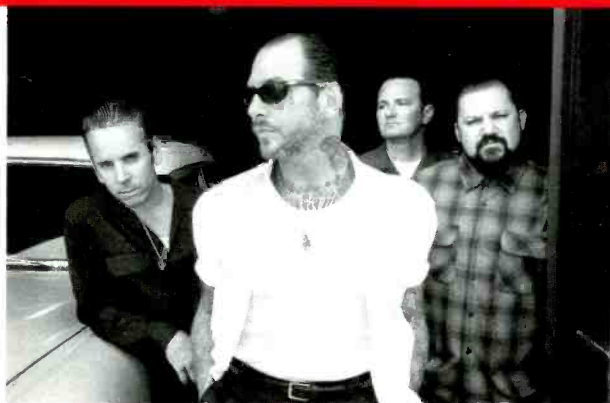
Criss opted to sign with "Glee," which has an ongoing first-look deal with Columbia to release the solo work of its regular cast members. Before "Dream," however, Criss had landed three times this year on Billboard's charts.

He co-wrote the music and lyrics to "Me and My Dick," a production by the theater group at the University of Michigan, which entered Top Cast Albums at No. 11. His digital-only "Human" EP debuted at No. 30 on Heatseekers Albums in July, while "A Very StarKid Album," named after Criss' college production company, debuted at No. 19 on Top Compilations.

After Criss' appearance on "Glee," "Human" re-enters Heatseekers Albums at No. 17; it has sold 4,000, according to Nielsen SoundScan. Meanwhile, his college production of "A Very Potter Musical"—Criss plays a guitar-slinging Harry Potter—gained almost 1 million additional YouTube views.

But neither his YouTube fame nor his previous TV role—a 2009 five-episode arc in CBS' "Eastwick"—gave Criss the immediate boost that resulted from about 10 minutes of "Glee" screen time in an episode watched by an average of 10.8 million people, according to Nielsen. And when it comes to growing his fan base, it may help that even before "Glee," Criss' own musical sensibility fit the show's cheeky pop reconstructions.

"When I play live in restaurants and cafes, I don't play my own stuff," he says. "I play jazz and American Songbook standards, and I'll fuse it with top 40. I've had people come up to me after I play a Britney Spears record, and they're like, 'Is that Doris Day?' Uh, nope." ●●●



## SOCIAL ACCEPTANCE

Venerable California punk outfit Social Distortion returns to Billboard's Alternative chart (viewable at [billboard.biz/charts](http://billboard.biz/charts)), as "Machine Gun Blues" debuts at No. 40.

The song previews "Hard Times and Nursery Rhymes" (Epitaph Records, Jan. 18), the band's first album since 2004. The set is the group's seventh since its 1978 formation.

With its 11th chart entry, Social Distortion extends its Alternative chart span to 20 years and eight months. "Let It Be Me" marked the band's Billboard chart debut the week of March 24, 1990, eventually peaking at No. 11 on the tally. The act charted two additional entries in 1990: "Ball and Chain" (No. 13) and the Johnny Cash cover "Ring of Fire" (No. 25).  
—Gary Trust

**LOOKING BACK** As Social Distortion returns to Billboard's Alternative chart, here's a look at the acts boasting the list's five-longest chart spans, dating back to the survey's launch the week of Sept. 10, 1988.

ARTIST	CHART SPAN	DATES	TOTAL CHART APPEARANCES
<b>U2</b>	21 years, one month	Sept. 17, 1988-Oct. 17, 2009	38, including 23 top 10s (both chart records) and eight No. 1s
<b>SOCIAL DISTORTION</b>	20 years, eight months	March 24, 1990-Nov. 27, 2010	11, including two top 10s
<b>DEPECHE MODE</b>	20 years, two months, two weeks	April 15, 1989-July 4, 2009	17, including six top 10s and four No. 1s
<b>R.E.M.</b>	19 years, six months	Nov. 19, 1988-May 17, 2008	30, including 15 top 10s and six No. 1s
<b>THE CURE</b>	19 years, two months, one week	April 22, 1989-July 5, 2008	16, including 10 top 10s and four No. 1s

DIGITAL BY ANTONY BRUNO

# Gimme Sales

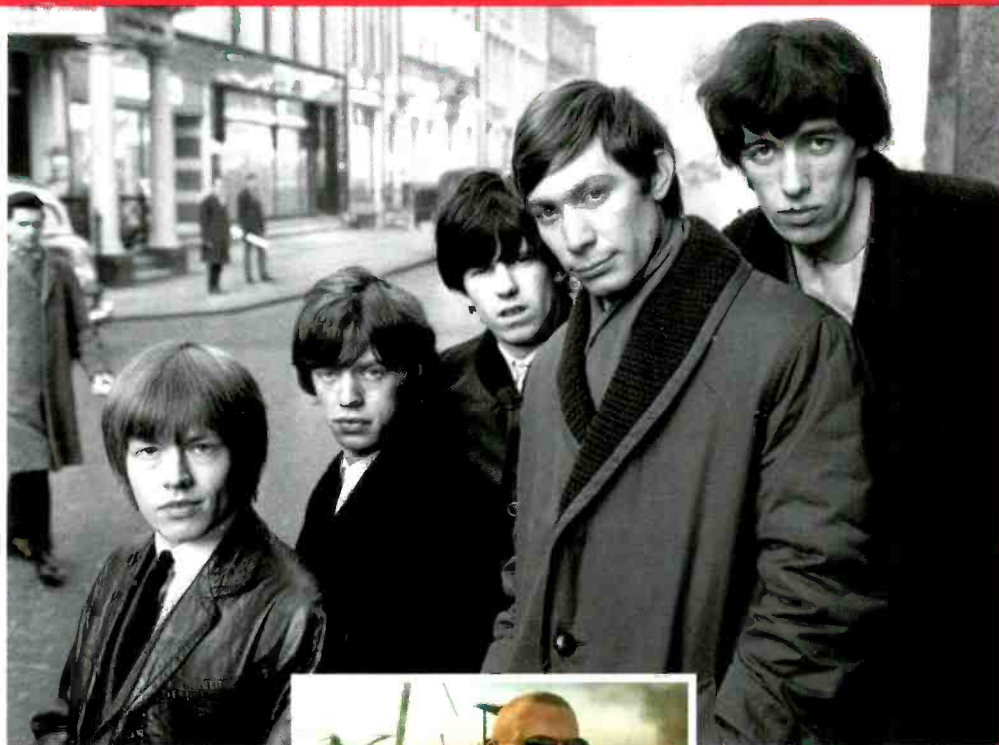
## The Rolling Stones Join Forces With Record-Setting 'Call Of Duty: Black Ops' Videogame

Historically, the Rolling Stones have never needed much help selling their music. But this month the group witnessed a notable bump in digital single sales for a pair of songs, thanks to the release of the latest installment in the popular "Call of Duty" videogame franchise.

"Call of Duty: Black Ops" was released Nov. 9. But more than a week earlier, on Oct. 31, Santa Monica, Calif.-based publisher Activision released an ad for TV and the Internet featuring a montage of the game's cinematic cut scenes with the Stones' "Gimme Shelter" as the soundtrack. The ad appeared during several prime-time TV shows and on several game enthusiast websites, garnering more than 3 million views on YouTube alone.

The game itself set a new record for opening-day videogame sales, with 5.6 million copies and \$360 million in sales (including all pre-orders), according to Activision. To shed some perspective on how popular the "Call of Duty" franchise is, the previous record for single-day sales was the last installment of the same game—"Call of Duty: Modern Warfare"—which last year sold 4.7 million copies and rang up \$310 million in opening-day sales.

On the strength of the exposure provided by



Videogame recruits: Two songs by THE ROLLING STONES (above) play roles in Activision's "Call of Duty: Black Ops" (left).

the new "Call of Duty" ad, track sales for "Gimme Shelter" jumped from slightly more than 2,000 copies the week of Oct. 31 to 5,000-plus for the following week, then doubled to nearly 11,000 for the week ending Nov. 14, according to Nielsen SoundScan.

According to Activision VP of music affairs Tim Riley, scoring "Gimme Shelter" for the ad was no small feat. New York-based ABKCO Music & Records holds the rights to the song and, as is common with synch licensing negotiations, wanted to view an early edit of the ad before granting permission. So Activision flew to New York to show the clip on a secure laptop rather than risk sending it digitally lest it become discovered by the rabid game press. What's more, for the first time in Activision history, it allowed another company to make edits to the ad itself in order to obtain approval from the

band members as well.

"It's such a big deal, such a serious song and such a big band... we had to fly out for it," Riley says. "They certainly say 'no' more than they say 'yes.' It's the Rolling Stones. It's not like they need the money."

It's not the group's only involvement in the game. "Sympathy for the Devil" was licensed as background music for a scene inside the game as well, which helped double that song's weekly sales to nearly 5,000 for the week of Nov. 14.

And it won't be the last, either. Riley notes another element is coming. But he wouldn't reveal whether it's a song licensed for new game content, another ad or some other use.



"Vampire" of rap: TWISTA

## A NEW TWISTA

Hip-hop veteran Twista's new album is living up to the power that his name implies. "The Perfect Storm"—the Chicago rapper's eighth studio album and second set on Get Money Gang/EMI—debuts at No. 7 on Billboard's Top R&B/Hip-Hop Albums chart, while the Chris Brown-assisted lead single, "Make a Movie," clocks in at No. 14 on Hot R&B/Hip-Hop Songs.

"I feel like a 2,000-year-old vampire who's able to walk around in modern times and do what he used to do," says the 36-year-old MC, whose earlier hits include "Slow Jamz" and "Overnight Celebrity." His last album, 2009's "Category F5," peaked at No. 2 on Top R&B/Hip-Hop Albums.

Previously serviced to urban radio, "Make a Movie" will be sent to rhythmic formats next week. Get Money Gang label manager Henley Halem says the track was an obvious choice for the first single, especially after Brown signed on. "T-Pain actually wrote that hook," Halem says. "But when he wasn't able to be featured on it, only a few other choices made sense. And Chris was at the top of that list."

Collaborating with a wide array of artists—from Raekwon to Lloyd—also helped keep Twista sounding fresh. Working with Waka Flocka Flame, the fast-rising Atlanta MC who guests on the track "Hands Up, Lay Down," was particularly enjoyable for the rapper since Flame's slow drawl counters Twista's signature rapid-fire rhyming.

To promote "The Perfect Storm," Twista appeared last week on Fox's morning news in Chicago to discuss the album. Instead of focusing exclusively on the release though, he's also devoting some time to community improvement: He appeared at a coat drive in Detroit last month, and at an upcoming event in Chicago he'll give away food and turkeys. A documentary about his career, "Mr. Immortal: The Life and Times of Twista" (which is slated for a late-December release), is doubling as a tool to raise awareness about violence.

"I hadn't been on that level before, where I let people see Twista behind the scenes: how I record a song and what I'm thinking about at shows," he says. "But I also wanted to use it as a platform to get information out about the violence in the Midwest. We need to do all we can to change things and make them a little better. I'm a hip-hop artist, but I try to do my part." —Jason Lipshutz

## LEVELING THE VIDEO FIELD

Until recently, splashy, star-studded videos were reserved for splashy stars—think Kanye West or Lady Gaga. But Supervideo, a new partnership between MTV and Mean magazine publisher Kashy Khaledi, seeks to democratize the format, bringing A-list talent and directors to up-and-coming bands.

The first Supervideo, "Pow Pow" by LCD Soundsystem, premiered a few weeks ago on MTV's afternoon video show, "The Seven," in addition to being posted online. Starring actress Anna Kendrick, the clip was directed by David Ayer, who also directed the films "Street Kings" and "Harsh Times."

MTV executive VP of new media David Gale says MTV will be able to promote Supervideo across several platforms and use many of its inter-



Video powwow: ANNA KENDRICK (in white dress) filming the first Supervideo, for LCD Soundsystem's "Pow Pow."

nal resources to coordinate shoots and concepts.

"We see these as being more like short films than traditional music videos," Gale says. "So we work with the talent group to secure the stars; we work with the on-air group to see if it's something that makes sense to put on the air; we work with the news group and the

dot-com group to see what sort of social media we can utilize."

As for the future of Supervideo, which is financed by MTV, Gale says he's been fielding calls from bands, directors and potential stars. "These things come together in different ways," he says. "The cast could be the first thing that we book, and then we look for a song and a direc-

tor that will fit. Or the song could come first or the director. We want to make sure every element fits perfectly in the mix."

While a firm date isn't yet set for the next Supervideo installment, Gale hopes to roll out another video before the end of the year. If not, he promises something will hit the Web and the airwaves in January. —Cortney Harding

THE ROLLING STONES: TERRY O'NEILL/REXUS; TWISTA: NICK BRAZINSKY

# MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com

## REAL ESTATE

The Iconic **Hotel des Artistes**  
**JUST REDUCED \$500K** - 2 Bedroom + Office + 2.5 Baths  
 Central Park at Your Doorstep... Walk to Lincoln Center & Time Warner  
 NOW: \$3.985M. Motivated Seller!



- 20-ft Ceilings
- 14-ft Window
- Elevator Operator
- Concierge
- Swimming Pool
- Squash Court
- Fitness Center

 **Prudential**  
 Douglas Elliman  
 Real Estate

Pat Slochower, SVP • P: 212.505.2236 • pslochower@elliman.com

## REAL ESTATE

Magnificent, contemporary, WATERFRONT home,  
 WestVancouver, 5800 #, 3/4, pool, wine cellar, etc.  
 Finest materials. \$11,000,000.  
 Mickey Crow, Broker (949) 661-6441

## SONGWRITERS

**LYRICIST- Writer of a Billboard Top 40 hit,**  
 available for serious recording projects only.  
 Pop, R&B, Rock and Country.  
 E-mail mroberts3@hvc.rr.com

## BUSINESS OPPORTUNITIES

### CELEBRITY DRAG LOOK-A-LIKES!

New Talk Show seeks glamorous drag look-a-likes:  
 Cher, Madonna, etc . . .  
 No dead celebs! For paid Pilot. Send photos/zed cards:  
**The Cole Show**  
 1640 North Formosa Ave., Unit 1  
 Los Angeles CA, 90046

## TALENT

### ATTENTION LADIES: GIRL BAND WANTED

New male-hosted Talk Show seeks all-girl or girl-fronted  
 band for regular gig. Band requirements:  
 young, pop-driven, with knowledge of 80s and 90s music  
 No punk or hard rock. Info:  
**The Cole Show**  
 1640 North Formosa Ave., Unit 1  
 Los Angeles, Ca. 90046

## TALENT

### TALENT WANTED

SINGERS - BANDS FOR RECORDING.  
 CALL 718-946-3167

CALL US TODAY AND ASK ABOUT THE  
 BILLBOARD CLASSIFIEDS

INTRODUCTORY OFFER FOR NEW ADVERTISERS!  
 1-800-223-7524 or jserrette@billboard.com

## REAL ESTATE

### ESTATE RESIDENCE with CUSTOM BUILT RECORDING STUDIO FACILITY on 5+ ACRES



25 Min. North of NASHVILLE TN, ESTATE RESIDENCE w Basement 5+ acres, w Top-of-the-Line CUSTOM BUILT 5000 sq. ft. Resort RECORDING STUDIO FACILITY w 25 Rms, floating flrs, 8 tracking Rms, 3 control Rms (entourage size) Magnificent Structure w Great detail to Utmost Studio Acoustical Specifications in the industry & 4200+ sq. ft. Heated Metal Building/WAREHOUSE (to accommodate Tour Bus or Huge Rehearsal Hall). Priced at \$1,550,000. MUST SEE! 3 Bldgs on beautiful Level Landscape (for future pool or horses!), near 2 golf courses, airport & 2 miles to Old Hickory Lake. Email: [TennesseeRealEstateAgent@Gmail.com](mailto:TennesseeRealEstateAgent@Gmail.com); CALL: 561-302-7782 NICOLETTE FONTAINE, Realtor THE REALTY ASSOCIATION 615-385-9010, [www.nicolettefontaine.com](http://www.nicolettefontaine.com) & [customstudioforsale.com](http://customstudioforsale.com).

## REAL ESTATE

### NASHVILLE LOG HOME

Rural, 20 min. to DT., basement studio/office space, fireplace, fenced yard, storage, workshop, treed acre lot. For sale/lease considered. Additional homes available.  
**Brad Maxwell.** At home Realty  
 Office: 615-792-6100  
 Cell: 615-973-4260  
 bmax57@charter.net

## HELP WANTED

### LEGAL ASSISTANT NEEDED

Busy entertainment transactional attorney seeking full-time experienced legal assistant for project management (maintaining project/status list and reminder system, calendaring, filing) with some word processing, phones, timesheet entry. Looking for organizational ability, good reading comprehension, written and verbal communication skills, attention to detail, efficiency and personal responsibility. Reply to; Box KKLAW - Billboard Classified, 770 Broadway, 7th flr., New York, NY 10003-9595.

## POSITION WANTED

### EXPERIENCED TELEPHONE

### SALESPERSON/COLLECTIONS

973-992-4545

CELL - 973-856-1312

## NOTICES/ANNOUNCEMENTS

DON'T MISS THIS ISSUE!!  
 BILLBOARD'S DECEMBER 18TH EDITION  
 "THE YEAR IN MUSIC 2010 DOUBLE ISSUE"  
 NOT ONLY WILL THIS EDITION GRACE THE  
 NEWSSTAND FOR TWO WEEKS -  
 IT WILL BECOME A COLLECTORS EDITION VERY FAST!  
 EVERY YEAR THIS IS THE BIGGEST, HOTTEST, MOST SORT AFTER ISSUE AS IT WILL  
 CONTAIN TONS OF USEFUL INFORMATION PERTAINING TO THE MUSIC INDUSTRY. IT'S  
 THE ULTIMATE RESOURCE TOOL - REFERENCED YEAR-ROUND BY MUSIC INDUSTRY  
 EXECS AND MUSIC FANS ALIKE. WITH ANALYSIS OF EVERY SEGMENT OF THE MUSIC  
 INDUSTRY FROM TOURING TO GLOBAL BUSINESS AND YEAR-END CHARTS!

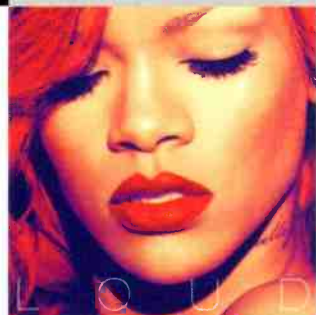
THE DEADLINES ARE AS FOLLOWS:  
 RUN OF BOOK - DECEMBER 7TH

LET'S TALK TODAY TO INSURE  
 YOUR AD MESSAGE IS POSTED

JEFF SERRETTE - 1-800-223-7524/1-646-654-4697  
 OR EMAIL - [JEFFREY.SERRETTE@NIELSEN.COM](mailto:JEFFREY.SERRETTE@NIELSEN.COM)

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## LET'S GET 'LOUD'

>> Next week's issue will host at least seven new entries with bows of 100,000 each. While industry sources indicate that Susan Boyle's "The Gift" will hold at No. 1, watch for Jackle Evancho's EP to shift 250,000 or more while Rihanna's new "Loud" could do 180,000.

## ALL SHOOK UP

>> With four more Billboard Hot 100 debuts this issue, the "Glee" cast ups its sum of hits to 93, passing James Brown's 91. Now in second place among acts with the most entries, it's perhaps only a matter of time until "Glee" bests Elvis Presley's record 108 hits.



## SHE DID IT

>> With the debut of "I Can Do This" at No. 71 on the Billboard 200, Marie Osmond collects her highest-ranking set since her 1973 debut, "Paper Roses," topped out at No. 59. The new album got a boost from her appearance on "The Oprah Winfrey Show" (Nov. 11).

# CHART BEAT

>> The Black Eyed Peas' "The Time (Dirty Bit)" debuts on the Billboard Hot 100 23 years to the week after the song whose chorus it borrows—Bill Medley and Jennifer Warnes' "(I've Had) The Time of My Life"—reigned. The track marks the second song recorded for the 1987 "Dirty Dancing" soundtrack to return in reinvented form, following Lumidee's No. 43-peaking take on Patrick Swayze's "She's Like the Wind" in 2007.

>> Reba McEntire debuts at No. 60 on Hot Country Songs with "If I Were a Boy," an update of Beyoncé's No. 3 Hot 100 hit from two years ago. The song joins McEntire's assortment of charted pop covers, including the Everly Brothers' "Cathy's Clown" and Kelly Clarkson's "Because of You."

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

Billboard

# CHARTS

## 'Gift' Gives Boyle Her Second No. 1 Album

While it's no "I Dreamed a Dream," Susan Boyle's second album, "The Gift," posts a handsome first-week sales figure, arriving at No. 1 on the Billboard 200 with 318,000 copies sold, according to Nielsen SoundScan—a number greater than the 300,000 that Sony had projected for its first week (Billboard, Nov. 6).



Industry prognosticators suggest "The Gift" will continue to keep giving as the Christmas holiday approaches, at least in the short term. Sources say the album should have a minimal drop in sales in its second week, likely holding on to the No. 1 rung with more than 300,000.

As you probably recall, Boyle rose to fame in 2009 after her audition on the TV show "Britain's Got Talent" went viral and paved the way for her

No. 1 debut with "I Dreamed a Dream." The album bowed with an eye-popping 701,000 and spent six weeks atop the list.

Now, with her first two studio sets having entered at No. 1, Boyle is one of a small club of women who have managed the same feat. She joins Alicia Keys, Britney Spears, Beyoncé, Ashanti and Ashlee Simpson. (Add Miley Cyrus to the mix if you count the "Hannah Montana" albums.)

While "The Gift" is top on the big chart, it comes in at No. 8 on the Digital Albums tally with 10,000 downloads (3.3% of its overall first week). That percentage share is slightly less than what greeted "Dream," as nearly 6% of its premiere-week sales were digital albums. (Don't get too excited—it was only 42,000 downloads.)

The top sellers on the Digital Albums chart tend to lean younger in their target audience. So, since Boyle likely appeals to older consumers who have a firm foothold in the physical CD world, it's natural to see "The Gift" debut lower on the Digital list.

On Top Internet Albums, it's a different story, where "The Gift" leads the pack with 29,000 sold through online retailers.

The difference in the kinds of acts populating Digital Albums and Internet Albums is striking. Among the top 25 artists on the Digital chart that aren't among the Internet tally's top 25: Mumford & Sons, Underoath, Katy Perry,

Florence & the Machine, Eminem, Lil Wayne and Bruno Mars.

Flip it around the other way—acts that appear on the Internet list but not on the Digital chart—and it's AC-ville: Neil Diamond, Elton John/Leon Russell, Rod Stewart, Paul McCartney & Wings, Elvis Presley and Bob Dylan.

KEEP THE FAITH: Was it a coincidence that the same day that Fox's "Glee" showcased Bon Jovi's "Livin' on a Prayer" (Nov. 9) the band's second greatest-hits album was released? The group's "Greatest Hits" enters at No. 5 on the Billboard 200 with 88,000 copies sold, according to Nielsen SoundScan, marking its 11th top 10 effort. It also bows at No. 1 on Top Rock Albums (see page 34).

The set is available in both a 16-track version and an expanded 34-song edition and arrives on the chart almost exactly 24 years to the day the band

scored its first No. 1 on the Billboard Hot 100 with "You Give Love a Bad Name" (Nov. 29, 1986).

"Bad Name" is included on both versions of "Greatest Hits" while the deluxe configuration contains all but one of the band's 17 top 40 Hot 100 hits. (The lone holdout? 1989's "Living in Sin," which hit No. 9.)

SINGING SENSATIONS: While a lot of attention has been given to the "Glee" cast's rendition of Katy Perry's "Teenage Dream" (see story, page 28; see chart, page 36), here's something you may not know about the tune. There's a real-life a cappella group behind the song's smooth harmonies. Tufts University's Beelzebubs sing backup to "Glee" star Darren Criss on the track, though they aren't seen onscreen. (In the show, the song was mimed by the fictitious group the Warblers.)

Could the Beelzebubs sing their way onto the Billboard 200 someday? Look what happened to Straight No Chaser. The all-male Indiana University a cappella group hit the jackpot after the act posted clips of its performances on YouTube and caught the eye of Atlantic Records. Since Straight No Chaser's major-label debut in 2008 the group has sold more than 500,000 albums in the United States.

## Over The Counter

KEITH CAULFIELD



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,299,000	1,636,000	21,298,000
Last Week	5,426,000	1,549,000	19,839,000
Change	16.1%	5.6%	7.4%
This Week Last Year	7,043,000	1,471,000	19,635,000
Change	-10.6%	11.2%	8.5%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	292,997,000	253,662,000	-13.4%
Digital Tracks	980,606,000	978,154,000	-0.3%
Store Singles	1,556,000	1,846,000	18.6%
Total	1,275,159,000	1,233,662,000	-3.3%
Albums w/TEA*	391,057,600	351,477,400	-10.1%

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

### ALBUM SALES



### SALES BY ALBUM FORMAT

Format	2009	2010	CHANGE
CD	227,410,000	180,228,000	-20.7%
Digital	63,487,000	71,120,000	12.0%
Vinyl	2,050,000	2,287,000	11.6%
Other	49,000	28,000	-42.9%

For week ending Nov. 14, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

### Year-To-Date Album Sales By Store Type

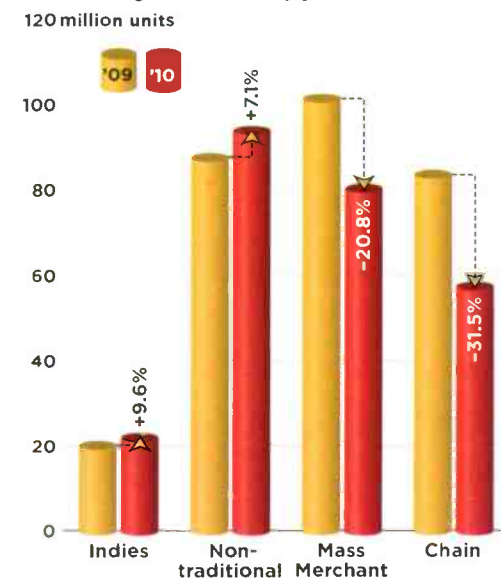


Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Lists top 50 albums including Susan Boyle's 'The Gift' at #1, Taylor Swift's 'Speak Now' at #2, and Katy Perry's 'Teenage Dream' at #12.

4 This is the fourth title in the mainstream "Now" series released in 2010, the most of any year since the franchise launched in 1998. Usually only three "Now" efforts street in a calendar year.



It's the 21st album from the rock band to chart—but its 13th live set. The group has also notched seven studio efforts and one greatest-hits package.

46 Aided by a performance of the set's title cut on last week's Country Music Assn. Awards by Lynn, Sheryl Crow and Miranda Lambert, the tribute set starts with 14,000 and bows at No. 14 on Country Albums.



As the album's Christmas-timed promotions kick in, it jets with an 86% increase. It's up across the board: chains (13%), indie stores (74%), mass merchants (103%) and nontraditional retailers (115%).

86 The legendary producer/arranger/composer returns to the tally, leading a tribute to his own body of work, with vocal contributions from Ludacris, Amy Winehouse, Jennifer Hudson and Usher, among others.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Lists albums from #51 to #100, including Toby Keith's 'Bullets In The Gun' at #51, Carrie Underwood's 'Play On' at #52, and Taylor Swift's 'Fearless' at #55.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing names and their corresponding chart positions. Includes names like Luke Bryan, Eric Clapton, DIO, Amy Grant, and JOURNEY.





TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST / TITLE
1	1	2	<b>#1</b> JASON ALDEAN My Kinda Party (BROKEN BOW 7697 (18.98))
2	NEW	1	ALTER BRIDGE Alter Bridge 70030 (18.98)
3	2	39	MUMFORD & SONS Gentleman of the Road 0109*/GLASSNOTE (12.98)
4	NEW	1	TWISTA GMC 06675 (17.98)
5	NEW	1	MARIE OSMOND OSMOND 46220 (13.98)
6	NEW	1	JOE BUDDEN EDNE 5132 (17.98)
7	NEW	1	THE FLOACIST SHANACHEE 5785 (18.98)
8	7	5	SUFJAN STEVENS ASTHMATIC KITTY 77 (14.98)
9	NEW	1	DIO BBC 001*/NIJI (15.98)
10	NEW	1	CRADLE OF FILTH NUCLEAR BLAST 2660 (16.98)
11	3	2	ESCAPE THE FATE EPITAPH/DGC/INTERSCOPE 014945/IGA (10.98)
12	NEW	1	HELLOGOODBYE ROCKET SCIENCE VENTURES 032 (13.98)
13	4	2	VARIOUS ARTISTS Fearless 30143 (14.98)
14	11	15	ARCADE FIRE MERGE 385* (15.98)
15	5	2	MATT & KIM FADER LABEL 0913* (11.98)
16	6	4	BEE GEES RHINO CUSTOM PRODUCTS 8562 EX-STARBUCKS (12.98)
17	10	50	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98)
18	13	1	RAY LAMONTAGNE AND THE PARIAH DOGS RCA 65086* (16.98)
19	NEW	1	BLACK LABEL SOCIETY ARMGURY DIGITAL EX/EAGLE ROCK (9.98)
20	12	1	LECRAE REACH #161 INFINITY (12.98)
21	8	1	VARIOUS ARTISTS X5 DIGITAL EX (2.98)
22	14	3	VARIOUS ARTISTS NEW WEST 6186 (17.98)
23	35	2	<b>GREATEST GAINER</b> VARIOUS ARTISTS X5 DIGITAL EX (2.98)
24	17	6	FAITH EVANS PROLIFIC 5140/EDNE (17.98)
25	NEW	1	OCEANO EARACHE 60402 (16.98)
26	16	5	BELLE AND SEBASTIAN MATADOR 944* (14.98)
27	RE-ENTRY	1	FISTFUL OF MERCY HOT 001* (13.98)
28	NEW	1	BROKENCYDE BREAKSILENCE 216 (14.98)
29	NEW	1	GWAR METAL BLADE 14943 (13.98)
30	18	79	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)
31	NEW	1	THE COUNTDOWN KIDS SONOMA 0154 (6.98)
32	27	12	BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL 5917/MUSIC WORLD (13.98 CD/DVD)
33	9	2	BRIAN ENO WITH JON HOPKINS & LEO ABRAHAMS OPAL 207*/WARP (15.98)
34	NEW	1	WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH 11366/THOMAS NELSON (13.98)
35	22	52	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98)
36	34	46	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)
37	26	7	DONELL JONES CANDYMAN 2118/EDNE (17.98)
38	24	6	BRING ME THE HORIZON VISIBLE NOISE 87065/EPITAPH (15.98)
39	NEW	1	VARIOUS ARTISTS TYSCOT 984181/TASEIS (15.98)
40	21	7	DEERHUNTER JAD 3X38* (14.98)
41	20	7	ICE CUBE LEIUCH MOB #1882 (18.98)
42	36	1	THE XX YOUNG TURKS 450* (14.98)
43	25	1	WEEZER WEEZER 87126*/EPITAPH (18.98)
44	15	1	HUEY LEWIS & THE NEWS WGW 1001 (15.98)
45	NEW	1	HELLOWEEN THE END 178 (13.98)
46	32	1	JOSHUA RADIN MOM + POP 017 (13.98)
47	NEW	1	THE TALLEST MAN ON EARTH DEAD OCEANS 034* (10.98)
48	NEW	1	VARIOUS ARTISTS ULTRA 2001 (16.98)
49	23	7	TRENT REZNER AND ATTICUS ROSS THE WJLL CORPORATION 01*/MADISON GATE (7.98)
50	38	1	WILLIAM MCDOWELL EDNE 5103 (13.98)

Katy Perry's "Teenage Dream" floats up the Top Digital Albums chart with Greatest Gainer honors (No. 13, up 47% in downloads; up 20% overall). It's the third straight overall weekly gain for the set, which stands at No. 16 on the Billboard 200. The album's third single, "Firework," rises 13-11 on Mainstream Top 40 and 10-9 on the Hot 100. The set also benefited from the "Glee" cast's cover of the title track last week.



TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST / TITLE
1	NEW	1	<b>#1</b> KID CUDI Man On The Moon II: The Legend Of Mr. Rager (DREAM ON G.O.D./UNIVERSAL MOTOWN/JMRG)
2	1	3	TAYLOR SWIFT BIG MACHINE *
3	NEW	1	CEE LO GREEN RADICULTURE/ELEKTRA
4	2	1	JASON ALDEAN BROKEN BOW
5	NEW	1	BON JOVI ISLAND/IDJMG
6	NEW	1	ALTER BRIDGE ALTER BRIDGE
7	5	23	MUMFORD & SONS GENTLEMAN OF THE ROAD/ GLASSNOTE
8	NEW	1	SUSAN BOYLE SYCO/COLUMBIA/SONY MUSIC
9	4	1	KINGS OF LEON RCA/RMG
10	10	1	SUGARLAND MERCURY NASHVILLE/UMGN
11	NEW	1	UNDEROATH SOLID STATE/TOOTH & NAIL
12	NEW	1	REBA STARSTRUCK/VALORY
13	19	1	KATY PERRY CAPITOL
14	RE-ENTRY	1	VARIOUS ARTISTS The 99 Most Essential Christmas Masterpieces X5
15	17	1	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC/UMRG
16	NEW	1	DAVE BARNES RAZOR & TIE
17	11	21	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA
18	8	1	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN/UMRG
19	23	1	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG
20	14	6	BRUNO MARS ELEKTRA *
21	RE-ENTRY	1	MIRANDA LAMBERT COLUMBIA (NASHVILLE)/SMN
22	RE-ENTRY	1	THE BAND PERRY REPUBLIC NASHVILLE/UMRG
23	16	1	MAROON 5 A&M/OCTONE/IGA
24	NEW	1	DAVE MATTHEWS BAND BAMA RAGS/RCA/RMG
25	RE-ENTRY	1	LADY ANTEBELLUM CAPITOL NASHVILLE

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST / TITLE
1	NEW	1	<b>#1</b> SUSAN BOYLE SYCO/COLUMBIA 72077/SONY MUSIC
2	1	3	TAYLOR SWIFT BIG MACHINE 0300A*
3	NEW	1	BON JOVI ISLAND 014903/IDJMG
4	NEW	1	DAVE MATTHEWS BAND BAMA RAGS/RCA 79712/RMG
5	NEW	1	KID CUDI Man On The Moon II: The Legend Of Mr. Rager (DREAM ON G.O.D./UNIVERSAL MOTOWN 014649*/JMRG)
6	2	2	NEIL DIAMOND COLUMBIA 79839/SONY MUSIC
7	4	3	VARIOUS ARTISTS NEW WEST 6186
8	3	4	ELTON JOHN / LEON RUSSELL ROCKET/MERCURY 014840*/DECCA
9	NEW	1	REBA STARSTRUCK RM0200A/VALORY
10	NEW	1	JOE BUDDEN EDNE 5132
11	9	1	ROD STEWART Fly Me To The Moon... The Great American Songbook Volume V (J 76609*/RMG +)
12	2	1	PAUL MCCARTNEY & WINGS MPL HEAR 32148*/CONCORD +
13	NEW	1	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 08777/CAPITOL
14	8	4	SUGARLAND MERCURY NASHVILLE 014758*/UMGN
15	NEW	1	ALTER BRIDGE ALTER BRIDGE 70030
16	NEW	1	HELLOGOODBYE ROCKET SCIENCE VENTURES 032
17	NEW	1	ELVIS PRESLEY RCA/ELVIS PRESLEY ENTERPRISES/LEGACY 77582/SONY MUSIC
18	NEW	1	DIO BBC 001*/NIJI
19	NEW	1	CEE LO GREEN RADICULTURE 525601/ELEKTRA
20	10	2	MARIAH CAREY ISLAND 014785/IDJMG
21	14	4	BOB DYLAN The Bootleg Series Vol. 9: The Witmark Demos: 1962-1964 (COLUMBIA/LEGACY 76179*/SONY MUSIC)
22	7	2	JASON ALDEAN BROKEN BOW 7697
23	15	4	KINGS OF LEON RCA 64698*/RMG
24	17	8	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE
25	19	1	VARIOUS ARTISTS NEW WEST 6140

MYSPACE SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE / ARTIST
1	1	12	<b>#1</b> RIGHT ABOVE IT LIL WAYNE FEATURING DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
2	3	14	DEUCES CHRIS BROWN FEATURING TYGA & KEVIN MCCALL (JIVE/JLG)
3	12	12	JUST A DREAM NELLY (DERRITY/UNIVERSAL MOTOWN)
4	2	6	NO HANDS WAKA FLOCKA FLAME FEAT ROSCOE DASH & WALE (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
5	NEW	1	WHAT'S MY NAME? RIHANNA FEATURING DRAKE (SRP/DEF JAM/IDJMG)
6	NEW	1	RIGHT THRU ME NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	5	14	MISS ME DRAKE FEATURING LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	6	14	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
9	13	1	ASTON MARTIN MUSIC RICK ROSS FEAT. DRAKE & CHRISSETTE MICHELE (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
10	8	14	FANCY DRAKE FEAT. T.I. & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	NEW	1	RUNAWAY KANYE WEST FEATURING PUSHA T (ROC-A-FELLA/DEF JAM/IDJMG)
12	11	10	LIKE A G6 FAR EAST MOVEMENT FEATURING CATARACS & DEV (CHERRYTREE/INTERSCOPE)
13	9	14	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB SHADY/AFTERMATH/INTERSCOPE)
14	14	14	SPACE BOUND EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
15	15	14	BEAUTIFUL EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)

YAHOO! SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE / ARTIST
1	1	9	<b>#1</b> MINE TAYLOR SWIFT (BIG MACHINE)
2	2	16	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
3	3	2	BOTTOMS UP TREY SONGZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)
4	4	16	I LIKE IT ENRIQUE IGLESIAS FEATURING PITBULL (UNIVERSAL REPUBLIC)
5	5	1	TEENAGE DREAM KATY PERRY (CAPITOL)
6	5	9	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
7	7	14	DJ GOT US FALLIN' IN LOVE USHER FEATURING PITBULL (LAFACE/JLG)
8	NEW	1	RAISE YOUR GLASS PINK (LAFACE/JLG)
9	16	1	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB SHADY/AFTERMATH/INTERSCOPE)
10	8	5	CLUB CAN'T HANDLE ME FLO RIDA FEATURING DAVID GUETTA (POE BOY ATLANTIC)
11	11	4	JUST A DREAM NELLY (DERRITY/UNIVERSAL MOTOWN)
12	12	4	ANIMAL NEON TREES (MERCURY/IDJMG)
13	NEW	1	LOVE LIKE WOE THE READY SET (SIRE/DEGAYDANCE/REPRISE)
14	10	9	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
15	4	2	WHAT'S MY NAME? RIHANNA FEATURING DRAKE (SRP/DEF JAM/IDJMG)

TOP ROCK ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE / ARTIST
1	1	1	<b>#1</b> GREATEST HITS BON JOVI (ISLAND/IDJMG)
2	1	4	COME AROUND SUNDOWN KINGS OF LEON (RCA/RMG)
3	NEW	1	AB III ALTER BRIDGE (ALTER BRIDGE)
4	NEW	1	O (DISAMBIGUATION) UNDEROATH (SOLID STATE/TOOTH & NAIL)
5	3	30	SIGH NO MORE MUMFORD & SONS (GENTLEMAN OF THE ROAD/GLASSNOTE)
6	2	4	THE UNION ELTON JOHN / LEON RUSSELL (ROCKET/MERCURY/DECCA)
7	NEW	1	LIVE IN NEW YORK CITY DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
8	NEW	1	A THOUSAND SUNS LINKIN PARK (MACHINE SHOP/WARNER BROS.)
9	NEW	1	VIVA ELVIS: THE ALBUM ELVIS PRESLEY (RCA/ELVIS PRESLEY ENTERPRISES/LEGACY/SONY MUSIC)
10	12	20	LUNGS FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC/UMRG)
11	10	4	MOVE THIRD DAY (ESSENTIAL/SONY MUSIC)
12	13	8	GUITAR HEAVEN: THE GREATEST GUITAR CLASS OF ALL TIME SANTANA (ARISTA/RMG)
13	16	26	BROTHERS THE BLACK KEYS (NONESUCH/WARNER BROS.)
14	14	11	ASYLUM DISTURBED (REPRISE/WARNER BROS.)
15	NEW	1	VERY MERRY CHRISTMAS DAVE BARNES (RAZOR & TIE)

\*Including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INDEPENDENT: Reflects physical albums oriented through independent distributors. TOP INTERNET: Reflects physical albums oriented through internet. Charts legend for notes and explanations: All charts © 2010, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	16	#1 JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	
2	3	10	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)	
3	4	13	JUST A DREAM	NELLY (DERRITY/UNIVERSAL MOTOWN)	
4	2	18	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	
5	1	11	LIKE A G6	FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)	
6	7	22	DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)	
7	8	9	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	
8	6	17	TEENAGE DREAM	KATY PERRY (CAPITOL)	
9	9	9	RAISE YOUR GLASS	PINK (LAFACE/JLG)	
10	10	15	ANIMAL	NEON TREES (MERCURY/IDJMG)	
11	11	24	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)	
12	16	4	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)	
13	13	14	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)	
14	14	16	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)	
15	12	15	MINE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
16	17	9	RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
17	19	7	PLEASE DON'T GO	MIKE POSNER (J/RMG)	
18	29	3	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)	
19	27	4	FIREWORK	KATY PERRY (CAPITOL)	
20	18	9	CAN'T BE FRIENDS	TREY SONGZ (SONGBOOK/ATLANTIC)	
21	25	6	ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISTIE MICHELE (MARBAD/SUPA-SLO/DEF JAM/IDJMG)	
22	15	22	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
23	22	8	NO HANDS	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
24	20	10	AS SHE'S WALKING AWAY	ZAC BROWN BAND FEAT. ALAN JACKSON (SOUTHERN GROUND/ATLANTIC/BOGGER PICTURE)	
25	24	10	ANYTHING LIKE ME	BRAO PAISLEY (ARISTA NASHVILLE)	

## ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	30	#1 ANIMAL	NEON TREES (MERCURY/IDJMG)	
2	2	26	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
3	3	17	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)	
4	4	18	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
5	5	14	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)	
6	6	15	PORN STAR DANCING	MY DARKEST DAYS FEAT. ZACK WYLD (MVRG/MERCURY/IDJMG)	
7	7	9	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
8	7	45	HEY, SOUL SISTER	TRAIN (COLUMBIA)	
9	9	7	SEPTEMBER	DAUGHTRY (19/RCA/RMG)	
10	18	2	LOVE	MATT WHITE (GEMINI/INTERSCOPE)	
11	22	2	KINGS AND QUEENS	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)	
12	14	4	MARRY ME	TRAIN (COLUMBIA)	
13	31	3	LIVIN' ON A PRAYER	BON JOVI (MERCURY/UMG)	
14	12	28	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN ATLANTIC/RRP)	
15	10	25	IF IT'S LOVE	TRAIN (COLUMBIA)	

## COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	4	17	#1 STUCK LIKE GLUE	SUGARLAND (MERCURY)	
2	2	22	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	
3	7	2	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	
4	8	14	AS SHE'S WALKING AWAY	ZAC BROWN BAND FEAT. ALAN JACKSON (SOUTHERN GROUND/ATLANTIC/BOGGER PICTURE)	
5	1	14	MINE	TAYLOR SWIFT (BIG MACHINE)	
6	2	2	FELT GOOD ON MY LIPS	TIM MCGRAW (CUMB)	
7	29	4	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)	
8	6	13	SOMEWHERE WITH YOU	JASON ALDEAN (BROKEN BOW)	
9	1	3	THE HOUSE THAT BUILT ME	MIRANDA LAMBERT (COLUMBIA)	
10	28	35	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
11	20	45	HELLO WORLD	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
12	-	1	WHO ARE YOU WHEN I'M NOT LOOKING	BLAKE SHELTON (REPRISE/WMN)	
13	18	6	SMOKE A LITTLE SMOKE	ERIC CHURCH (EMI NASHVILLE)	
14	15	13	MAMA'S SONG	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	

## R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	2	#1 WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)	
2	2	13	JUST A DREAM	NELLY (DERRITY/UNIVERSAL MOTOWN/UMRG)	
3	3	14	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	
4	4	5	F**K YOU (FORGET YOU)	CEE LO GREEN (ELEKTRA/ATLANTIC)	
5	4	2	WHIP MY HAIR	WILLIOW (ROC NATION/COLUMBIA)	
6	18	18	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	
7	6	9	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM ATLANTIC)	
8	7	10	NO HANDS	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
9	-	1	MARIJUANA	KID CUDDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN/UMRG)	
10	-	1	THE SHOW GOES ON	LUPE FIASCO (151 & 15TH ATLANTIC)	
11	11	13	RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
12	10	20	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)	
13	1	7	RIGHT THRU ME	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
14	2	21	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
15	12	7	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)	

## LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	3	9	#1 LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
2	1	2	BON BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
3	4	4	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUNDED (EPIC/SONY MUSIC LATIN)	
4	2	2	LO MEJOR DE MI VIDA ERES TU THE BEST THING ABOUT ME IS YOU	RICKY MARTIN FEAT. NATALIA JIMENEZ OR JESS STONE (SONY MUSIC LATIN)	
5	13	13	DANZA KUDURO	DON OMAR & LUIGENZO (MUSIC MACHETE/UNIVERSAL MUSIC LATIN)	
6	17	39	STAND BY ME	PRINCE ROYCE (TOP STOP)	
7	7	45	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
8	6	45	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
9	43	45	OYE COMO VA	SANTANA (COLUMBIA/LEGACY)	
10	11	24	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)	
11	18	40	NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)	
12	9	45	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	
13	10	45	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)	
14	13	18	LA DESPEDIDA	DADDY YANKEE (EL CARTEL)	
15	15	29	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)	

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	1	#1 TEENAGE DREAM	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
2	2	3	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)	
3	-	1	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)	
4	6	4	FIREWORK	KATY PERRY (CAPITOL)	
5	4	6	RAISE YOUR GLASS	PINK (LAFACE/JLG)	
6	1	2	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)	
7	3	14	LIKE A G6	FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)	
8	5	9	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)	
9	7	13	JUST A DREAM	NELLY (DERRITY/UNIVERSAL MOTOWN)	
10	9	14	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	
11	8	17	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	
12	16	12	F**K YOU (FORGET YOU)	CEE LO GREEN (ELEKTRA/RRP)	
13	31	16	STUCK LIKE GLUE	SUGARLAND (MERCURY NASHVILLE)	
14	15	17	TEENAGE DREAM	KATY PERRY (CAPITOL)	
15	1	1	START ME UP / LIVIN' ON A PRAYER	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
16	10	3	WHIP MY HAIR	WILLIOW (ROC NATION/COLUMBIA)	
17	12	24	DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)	
18	24	17	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	
19	13	18	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	
20	11	18	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)	
21	21	6	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM ATLANTIC)	
22	-	1	STOP! IN THE NAME OF LOVE / FREE YOUR MIND	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
23	18	20	ANIMAL	NEON TREES (MERCURY/IDJMG)	
24	-	1	ONE LOVE (PEOPLE GET READY)	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
25	14	6	PLEASE DON'T GO	MIKE POSNER (J/RMG)	

## HOLIDAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	7	#1 ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY (COLUMBIA/LEGACY/SONY MUSIC)	
2	-	1	O HOLY NIGHT	SUSAN BOYLE (SYCO/COLUMBIA/SONY MUSIC)	
3	3	7	CHRISTMAS EVE (SARAJEVO 12/24)	TRANS-SIBERIAN ORCHESTRA (LAVA/AG)	
4	-	1	ALL I WANT FOR CHRISTMAS IS YOU (EXTRA FESTIVE)	MARIAH CAREY (ISLAND/IDJMG)	
5	4	7	WHERE ARE YOU CHRISTMAS?	FAITH HILL (INTERSCOPE/IGA)	
6	5	7	ROCKIN' AROUND THE CHRISTMAS TREE	BRENOA LEE (DECCA/UMG)	
7	7	7	JINGLE BELL ROCK	BOBBY HELMS (DECCA/MCA/UMG)	
8	6	7	CHRISTMAS CANON	TRANS-SIBERIAN ORCHESTRA (LAVA/AG)	
9	11	7	IT'S THE MOST WONDERFUL TIME OF THE YEAR	ANDY WILLIAMS (COLUMBIA/LEGACY/SONY MUSIC)	
10	10	7	WHITE CHRISTMAS	BING CROSBY (DECCA/CMLA/SPECIAL PRODUCTS/UMG)	
11	17	7	A HOLLY JOLLY CHRISTMAS	BURL IVES (MCA NASHVILLE/UMG)	
12	19	6	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	NAT KING COLE (CAPITOL)	
13	15	7	I WANT A HIPPOPOTAMUS FOR CHRISTMAS	GAYLA PEEVEY (CRS)	
14	-	1	DO YOU HEAR WHAT I HEAR?	SUSAN BOYLE FEAT. AMBER STASSI (SYCO/COLUMBIA/SONY MUSIC)	
15	14	7	BELIEVE	JOSH GROBAN (WARNER SUNSET/REPRISE/WARNER BROS.)	

## GOSPEL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	45	#1 OOH AHH	GRITS FEAT. TOBYMAC (GOTEE)	
2	2	16	NOBODY GREATER	VASHAWN MITCHELL (EMI GOSPEL)	
3	3	34	HE WANTS IT ALL	FOREVER JONES (EMI GOSPEL)	
4	4	18	I GIVE MYSELF AWAY	WILLIAM MCDOWELL (EONE)	
5	5	7	BURY ME	TEDASHII FEAT. LECRAE (REACH)	
6	5	44	THE BEST IN ME	MARVIN SAPP (VERITY/JLG)	
7	7	45	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/JLG)	
8	8	1	BLESSINGS	JOHN P. KEE FEAT. RANCE ALLEN (VERITY/JLG)	
9	7	45	GOD FAVORED ME	HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS (VERITY/JLG)	
10	6	9	OH HAPPY DAY	THE EDWIN HAWKINS SINGERS FEAT. DOROTHY COMBS MORRISON (MILLION)	
11	19	7	I FOUND LOVE (CINDY'S SONG)	BEBE & CECE WINANS (B&C/MALACCO)	
12	9	7	BACKGROUND	LECRAE FEAT. C-LITE (REACH)	
13	14	43	ALL I NEED	BRIAN COURTNEY WILSON (MUSIC WORLD GOSPEL MUSIC WORLD)	
14	10	21	REBUILD: THE REMIX	J MOSS (PAJAM GOSPEL CENTRIC/JLG)	
15	12	13	I WANT TO SAY THANK YOU	LISA PAGE BROOKS FEAT. ROYAL PRIESTHOOD	

HOT 100 AIRPLAY: 1,331 stations, encompassing pop, adult, rock, country, R&B, hip-hop, h-c, christian, gospel, dance, jazz and latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. DIGITAL SONGS: The top-selling overall and genre-specific, respectively, downloaded tracks, as compiled from internet sales reports collected and provided by Nielsen SoundScan. HOT 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2010, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	JUST A DREAM NELLY (DEPRTY/UNIVERSAL MOTOWN)
2	3	10	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
3	2	16	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
4	1	11	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
5	5	18	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
6	8	6	RAISE YOUR GLASS PINK (LAFACE/JLG)
7	6	16	TEENAGE DREAM KATY PERRY (CAPITOL)
8	10	16	ANIMAL NEON TREES (MERCURY/IDJMG)
9	18	18	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
10	9	23	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
11	13	4	FIREWORK KATY PERRY (CAPITOL)
12	14	7	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOK/ATLANTIC)
13	16	4	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
14	12	8	PLEASE DON'T GO MIKE POSNER (J/RMG)
15	11	25	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
16	15	13	LOVE LIKE WOE THE READY SET (SIRE/DECAYDANCE/REPRISE)
17	22	7	SHAKE JESSE MCCARTNEY (HOLLYWOOD)
18	17	21	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
19	18	21	SECRETS DNREPUBLIC (MOSLEY/INTERSCOPE)
20	27	3	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
21	24	11	SEPTEMBER DAUGHTRY (19/RCA/RMG)
22	19	17	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)
23	29	3	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
24	25	9	KING OF ANYTHING SARA BAREILLES (EPIC)
25	20	14	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
26	26	12	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
27	23	17	IF IT'S LOVE TRAIN (COLUMBIA)
28	40	2	THE TIME (THE DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
29	21	8	CHECK IT OUT WILL.I.AM & NICKI MINAJ (WILL.I.AM/INTERSCOPE)
30	32	6	MEMORIES DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALWERKS/CAPITOL)
31	30	5	WHAT IF JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
32	31	6	ANGEL AKON (KONVIKT/UPFRONT/SRC/UNIVERSAL MOTOWN)
33	38	2	STEREO LOVE EDWARD MAYER & VIKI JIGULINA (ULTRA)
34	31	2	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
35	28	9	HOT TOTTIE USHER FEAT. JAY-Z (LAFACE/JLG)
36	33	20	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
37	35	4	LIKE IT'S HER BIRTHDAY GOOD CHARLOTTE (CAPITOL)
38	NEW	1	WHIP MY HAIR WILLOW (ROC NATION/COLUMBIA)
39	NEW	1	NO LOVE EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
40	36	6	NEED YOU TRAVIS MCCOY (NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/RRP)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	46	#1 HEY, SOUL SISTER THE TRAIN (COLUMBIA)
2	1	36	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)
3	13	13	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	3	44	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
5	4	59	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
6	10	10	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
7	9	14	SEPTEMBER DAUGHTRY (19/RCA/RMG)
8	7	38	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
9	46	46	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
10	10	21	HALF OF MY HEART JOHN MAYER (COLUMBIA)
11	12	6	#2 JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
12	11	21	CALIFORNIA GURLS KATY PERRY (CAPITOL)
13	13	20	KING OF ANYTHING SARA BAREILLES (EPIC)
14	15	17	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
15	16	8	TEENAGE DREAM KATY PERRY (CAPITOL)
16	17	17	SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP)
17	19	13	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
18	20	17	IF IT'S LOVE TRAIN (COLUMBIA)
19	18	18	SECRET SEAL (143/REPRISE)
20	22	22	HIDDEN AWAY JOSH GROBAN (143/REPRISE)
21	21	21	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
22	23	13	THANK YOU JIM BRICKMAN FEAT. MATT GIRAUD (SOMERSET)
23	24	8	SUMMER DAY SHERYL CROW (A&M/INTERSCOPE)
24	25	1	ANIMAL NEON TREES (MERCURY/IDJMG)
25	29	2	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	12	#1 JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	21	ANIMAL NEON TREES (MERCURY/IDJMG)
3	15	15	TEENAGE DREAM KATY PERRY (CAPITOL)
4	18	18	SECRETS DNREPUBLIC (MOSLEY/INTERSCOPE)
5	24	24	SEPTEMBER DAUGHTRY (19/RCA/RMG)
6	10	6	RAISE YOUR GLASS PINK (LAFACE/JLG)
7	7	24	ALL IN LIFEHOUSE (Geffen/INTERSCOPE)
8	6	21	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
9	9	9	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	12	15	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
11	8	26	KING OF ANYTHING SARA BAREILLES (EPIC)
12	11	17	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
13	13	13	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
14	6	6	MARRY ME TRAIN (COLUMBIA)
15	17	5	GIVE A LITTLE MORE MAROON 5 (A&M/OCTONE/INTERSCOPE)
16	9	9	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
17	14	18	COOLER THAN ME MIKE POSNER (J/RMG)
18	18	12	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
19	20	20	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
20	19	15	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
21	30	3	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
22	23	4	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
23	23	4	JUST A DREAM NELLY (DEPRTY/UNIVERSAL MOTOWN)
24	26	26	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
25	28	3	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)

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

Atop Active Rock for a second week, My Darkest Days' "Porn Star Dancing," featuring Zakk Wylde, ascends 2-1 on Mainstream Rock (see [billboard.biz/charts](http://billboard.biz/charts)). The group's self-titled debut album notches its highest sales sum (\$5,000, up 19%) since its arrival (9,000) seven weeks ago.



ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 PORN STAR DANCING MY DARKEST DAYS FEAT. ZAKK WYLDE (MVR/604/MERCURY/IDJMG)
2	3	15	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
3	2	19	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
4	4	20	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
5	12	12	THE SEX IS GOOD SAVING ABEL (SKIDCO/VIRGIN/CAPITOL)
6	1	22	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
7	1	21	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (DRAGNET/JIVE/JLG)
8	5	22	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
9	13	13	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
10	14	6	#2 GREATEST THE ANIMAL GAINERS (DISTURBED (REPRISE))
11	10	15	TURN SO COLD DROWNING POOL (ELEVEN SEVEN)
12	11	15	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
13	13	13	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	25	25	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
15	9	14	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
16	16	16	FOREVER SEVENDUST (7BROS/ILG)
17	22	4	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
18	17	13	SOUND OFF TRAPT (ELEVEN SEVEN)
19	23	11	HOLD ON ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
20	24	6	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
21	19	9	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
22	21	19	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
23	20	13	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
24	26	9	BITTERSWEET MEMORIES BULLET FOR MY VALENTINE (JIVE/JLG)
25	25	25	ISSUES ESCAPE THE FATE (EPITAPH/OGC/INTERSCOPE)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
2	2	16	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
3	5	10	#2 THE SEX IS GOOD SAVING ABEL (SKIDCO/VIRGIN/CAPITOL)
4	6	13	PORN STAR DANCING MY DARKEST DAYS FEAT. ZAKK WYLDE (MVR/604/MERCURY/IDJMG)
5	4	22	ANOTHER WAY TO DIE DISTURBED (REPRISE)
6	3	13	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
7	7	22	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
8	8	24	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
9	9	12	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
10	10	26	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
11	11	13	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
12	13	6	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
13	12	22	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
14	14	1	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
15	15	13	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (DRAGNET/JIVE/JLG)
16	16	14	BLACK RAIN SOUNDGARDEN (A&M/U&M)
17	20	6	DEAD BUCKCHERRY (ELEVEN SEVEN)
18	18	8	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
19	19	5	APPETITE THE GRACIOUS FEW (QUESTIONABLE)
20	18	11	RUN BACK TO YOUR SIDE ERIC CLAPTON (DUCK/REPRISE)
21	22	5	WHISKEY WALK AMERICAN BANG (REPRISE)
22	27	4	THE ANIMAL DISTURBED (REPRISE)
23	30	2	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
24	25	4	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
25	24	18	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)

Bruno Mars is the first solo male in more than four years to send a debut single as a lead artist to the top of the Adult Top 40 chart, as "Just the Way You Are" jumps 3-1 with Greatest Gainer honors. The track also logs the largest plays increase on Adult Contemporary (12-11).

Mars, who reached Adult Top 40 earlier this year as a featured artist on B.o.B's "Nothin' on You" (No. 23) and Travie McCoy's "Billionaire" (No. 33), is the first male soloist to top the tally with a debut single as a lead artist since Daniel Powter reigned for 12 weeks with "Bad Day" beginning in April 2006. Powter followed James Blunt, who ruled with his first chart entry, "You're Beautiful," for five weeks.

Concurrently on Adult Top 40, 2010 "American Idol" champ Lee DeWyze makes his first visit to a Billboard airplay chart (viewable in full at [billboard.biz/charts](http://billboard.biz/charts)), as "Sweet Serendipity" bows at No. 38.





TOP R&B/HIP-HOP ALBUMS

Chart listing Top R&B/Hip-Hop Albums with columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Imprint/Promotion Label. #1: KID CUDI, MAN ON THE MOON II: THE LEGEND OF MR. RAGER.

MAINSTREAM R&B/HIP-HOP

Chart listing Mainstream R&B/Hip-Hop Albums with columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Imprint/Promotion Label. #1: CEE LO GREEN, THE LADY KILLER.

RHYTHMIC

Chart listing Rhythmic Albums with columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Imprint/Promotion Label. #1: LIKE A G6.

ADULT R&B

Chart listing Adult R&B Albums with columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Imprint/Promotion Label. #1: SOMETIMES I CRY.

HOT RAP SONGS

Chart listing Hot Rap Songs with columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Imprint/Promotion Label. #1: RIGHT ABOVE IT.

BETWEEN THE BULLETS KID CUDI'S SOPHOMORE START



Kid Cudi opens atop the R&B/Hip-Hop Albums chart with his sophomore release, "Man on the Moon II: The Legend of Mr. Rager," moving 169,000 copies, according to Nielsen SoundScan.

"What's My Name?" by Rihanna featuring Drake skips 11-9 on Rhythmic with Greatest Gainer honors (up 27%). After four weeks, it becomes Rihanna's fastest top 10 climber as a lead artist.



TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 76 MAINSTREAM R&B/HIP-HOP, 73 RHYTHMIC, 65 ADULT R&B stations are electronically monitored 24 hours a day, 7 days a week. HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend on Billboard.biz for rules and explanations. All charts © 2010, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 IN FOR THE KILL by LA ROUX.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: SHUT THE FRONT DOOR (GOT MY GIRLS) by TIFFANY DUNN.

TOP DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 LADY GAGA by THE FAME.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 SOMEWHERE by DJ M.O.G.

TOP TRADITIONAL JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: #1 MICHAEL BUBLE by HOLLYWOOD.

TOP TRADITIONAL CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: #1 VARIOUS ARTISTS by BZET.

TOP CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: #1 FOURPLAY by LETS TOUGH.

TOP CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: #1 THE CANADIAN TENORS by THE PERFECT GIFT.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 PUT THE TOP DOWN by DAVE KOZ.

TOP WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: #1 CELTIC THUNDER by CHRISTMAS CELTIC.

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

Ricky Martin leaps into the top 10 of Latin Pop Airplay (21-6) with "Lo Mejor de Mi Vida Eres Tu" in its second chart week. He's the fifth artist this year to reach the top 10 in two weeks or less after Juan Luis Guerra Y 440, Enrique Iglesias, Juanes and Pitbull.



TOP LATIN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	4	#1 SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN
2	2	19	PITBULL ARMANDO MR. 305/FAMOUS ARTIST 33060/SONY MUSIC LATIN
3	3	19	ENRIQUE IGLESIAS EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014483/UMR/GUMBLE
4	5	37	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
5	11	25	GREATEST GAINER MARC ANTHONY ICONOS SONY MUSIC LATIN 67402
6	3	5	MARC ANTONIO SOLIS EN TOTAL PLENTUD FONOVISA 354570/UMLE
7	6	6	VICENTE FERNANDEZ EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
8	13	40	PACE SETTER CAMILA DEBARTTE DE AMAR SONY MUSIC LATIN 53681
9	1	1	VOZ DE MANDO CDN LA MENTE EN BLANCO DISA 721613/UMLE
10	20	23	JUAN LUIS GUERRA Y 440 ASONOEGUERRA CAPITOL LATIN 42483
11	HOT SHOT DEBUT		VARIOUS ARTISTS RADIO EXITOS: EL DISCO DE AÑO 2010 DISA 721604/UMLE
12	9	3	GRUPO BRYNDIS MAS ALLA DEL TIEMPO Y LA DISTANCIA CAPITOL LATIN 27188
13	NEW		VARIOUS ARTISTS CORRIDOS #1'S 2010 DISA 721623 EX/UMLE
14	12	14	LOS INQUIETOS DEL NORTE VAMOS A DARLE CON TODO COLECCION DE CORRIDOS EAGLE MUSIC 3812
15	14	75	AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
16	15	54	MARC ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE
17	NEW		VARIOUS ARTISTS DURANGUENSE #1'S 2010 DISA 721624 EX/UMLE
18	35	50	JENNI RIVERA LA GRAN SEÑORA FONOVISA 354398/UMLE
19	11	1	LUCERO INDISPENSABLE SIEMPRE UNIVERSAL MUSIC LATIN 655032/UMLE
20	10	2	ZION & LENNOX LOS VERDAEROS PINA 70203/SONY MUSIC LATIN
21	24	44	PEDRO FERNANDEZ AMARTE A LA ANTIGUA FONOVISA 354085/UMLE
22	37	32	CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE
23	16	10	LOS TITANES DE DURANGO 15 EXITOS DISA 721552/UMLE
24	19	14	ESPINOZA PAZ DEL RANCHO PARA EL MUNDO VIDEO MAX/DISA 721593/UMLE
25	22	10	ROBERTO TAPIA LA BATALLA FONOVISA 354554/UMLE
26	23	4	HECTOR ACOSTA: EL TORITO OBIGAME D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATIN 654093/UMLE
27	18	4	KINTO SOL EL ULTIMO SUSPIRO MACHETE 014905/UMLE
28	17	4	LA APUESTA LLEGASTE A MI DISA 721600/UMLE
29	31	9	VARIOUS ARTISTS LOS MADRAZOS NUEVEVOTOS DE LA RADIO 1 DISA 721603/UMLE
30	27	8	WISIN & YANDEL LA REVOLUCION: LIVE VOL. 1 WY/MACHETE 014857/UMLE
31	26	9	LUIS MIGUEL LUIS MIGUEL WARNER LATINA 525835
32	21	4	LOS RIELEROS DEL NORTE NI EL DIABLO TE VA A QUERER FONOVISA 354546/UMLE
33	25	13	VARIOUS ARTISTS AMANEGER BAILANDO PLATINO 11097
34	29	2	SERGIO VEGA: EL SHAKA A MI GENTE... MIS CANCIONES EN VIVO DISA 726528/UMLE
35	38	24	GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
36	NEW		VARIOUS ARTISTS BANDA #1'S 2010 DISA 721622 EX/UMLE
37	40	4	YANNI MEDICINISMO YANNI WAVE/VENEMUSIC/UNIVERSAL MUSIC LATIN 654096/UMLE
38	33	52	LARRY HERNANDEZ EN VIVO USBO: CULIACAN MENDIETA/FONOVISA 570050/UMLE
39	30	8	WISIN & YANDEL LA REVOLUCION: LIVE VOL. 2 WY/MACHETE 014857/UMLE
40	63	4	BUIKA CON LA COLABORACION DE CHUCHO VALDES EL ULTIMO TRAGO WARNER LATINA 522330
41	34	17	SERGIO VEGA MILLONARIO DE AMOR DISA 721564/UMLE
42	3	1	BELANOVA UN SUENO ELECTRO UNIVERSAL MUSIC LATIN 014895/UMLE
43	1	1	VARIOUS ARTISTS LOS MADRAZOS NUEVEVOTOS DE LA RADIO 2 FONOVISA 354567/UMLE
44	32	22	EL TRONO DE MEXICO REUNION ENTRE AMIGOS SKALONA 6900
45	1	12	RICARDO ARJONA POQUITA ROPA WARNER LATINA 525524
46	16	16	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO TODO DEPENDE DE TI DISA 721569/UMLE
47	77	1	WISIN & YANDEL LA REVOLUCION WY/MACHETE 012967/UMLE
48	NEW		VARIOUS ARTISTS NORTENO #1'S 2010 DISA 721621 EX/UMLE
49	48	10	GRUPO EXTERMINADOR LA FIESTA SKALONA 6913
50	47	5	ALEJANDRO FERNANDEZ MEXICANISIMO DISCOS 605 78249/SONY MUSIC LATIN

Hector Acosta picks up Greatest Gainer honors on Tropical Airplay as "Me Duele la Cabeza" jumps 8-4 with 2.5 million listener impressions (+65%), according to Nielsen BDS. This marks Acosta's fifth top five title on the list. He topped the chart with "Sin Perdon" in 2008.



REGIONAL MEXICAN AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	26	#1 NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
2	2	21	MILLONARIO DE AMOR SERGIO VEGA "EL SHAKA" DISA
3	3	25	AL DIABLO LO NUESTRO ESPINOZA PAZ DISA/ASL
4	4	10	NI LO INTENTES JULION ALVAREZ Y SU NORTENO BANDA DISA
5	5	26	ARRASTRANDO LAS PATAS LARRY HERNANDEZ MENDIETA/FONOVISA
6	6	17	MI NECESIDAD GRUPO MONTEZ DE DURANGO DISA
7	8	15	ME DUELE ROBERTO TAPIA FONOVISA
8	7	32	DIME QUE ME QUIERES BANDA EL RECORDO FONOVISA
9	10	20	NI EL DIABLO TE VA A QUERER LOS RIELEROS DEL NORTE FONOVISA
10	9	37	TE RECORDARE EL TRONO DE MEXICO FONOVISA/MUSIVISA
11	11	33	AMARTE A LA ANTIGUA PEDRO FERNANDEZ FONOVISA
12	12	15	INCREDIBLE BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/ASL
13	18	42	GREATEST GAINER EL ENAMORADO LOS TITANES DE DURANGO DISA
14	16	48	ANDO BIEN PEDO BANDA LOS RECORDITOS DISA
15	14	11	ADONDE VAMOS A PARAR MARC ANTONIO SOLIS FONOVISA
16	17	44	AL MENOS ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA
17	9	9	EL TROQUERO LOKOCHON GERARDO ORTIZ DEL/SONY MUSIC LATIN
18	23	11	MIEDO VICENTE FERNANDEZ SONY MUSIC LATIN
19	21	13	LA ESCUELITA BANDA LOS RECORDITOS DISA
20	12	28	EN PREPARACION GERARDO ORTIZ DEL/SONY MUSIC LATIN

TROPICAL AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	11	#1 DANZA KUDURO DON OMAR & LUIGENZO (WANS/MACHETE/UNIVERSAL MUSIC LATIN)
2	2	17	CORAZON SIN CARA PRINCE ROYCE TOP STOP
3	3	25	QUE BUENA TU TA FUEGO CHOSEN FEW EMERALD
4	8	12	GREATEST GAINER ME DUELE LA CABEZA HECTOR ACOSTA (D.A.M./VENEMUSIC)
5	5	11	LOCA SHAKIRA FEAT. EL CATA EPIC/SONY MUSIC LATIN
6	3	40	EL MALO AVENTURA PREMIUM LATIN
7	11	6	ME EQUIVOQUE REV RUIZ LUNA NEGRA
8	6	29	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA UNIVERSAL MUSIC LATIN
9	9	5	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
10	10	18	LA DESPEDIDA DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
11	18	13	LA GUAGUA JUAN LUIS GUERRA Y 440 CAPITOL LATIN
12	7	32	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 CAPITOL LATIN
13	16	9	NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIN
14	14	11	SI NO LE CONTESTO PLAN B PINA
15	13	4	RESCATE ALEXIS & FIDO FEAT. DADDY YANKEE SONY MUSIC LATIN
16	30	8	DANDOLE GOCHO FEAT. OMEGA NEW ERA
17	12	6	NECESITO MAS DE TI CHARLIE CRUZ BLACKOUT/PL
18	15	23	CUANDO, CUANDO ES? J-KING & MAXIMAN (WANS/MACHETE/UNIVERSAL MUSIC LATIN)
19	17	6	ALEJATE DE MI CAMILA SONY MUSIC LATIN
20	19	7	ESTOY ENAMORADO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN

## BETWEEN THE BULLETS

### LATIN GRAMMYS SPIKE SALES



Univision's Nov. 11 telecast of the Latin Grammy Awards attracted a record 6.2 million viewers, according to Nielsen, and the impact of that audience can be seen on Top Latin Albums. Marc Anthony's "Iconos" jumps 11-5 with an 86% increase (3,000 copies, according to Nielsen SoundScan) after his Jose Luis Perales-assisted performance. Also gaining: record of the year winner Camila (No. 8, up 96%) and album of the year victor Juan Luis Guerra Y 440 (No. 10, up 70%). —Raula Ramirez

HOT LATIN SONGS: 123 stations (66 regional Mexican, 27 Latin pop, 18 tropical, 8 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on [billboard.biz](http://billboard.biz) for rules and explanations. All charts © 2010, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



JAPAN ALBUMS (HANKS/SOUNDSCAN JAPAN/PLANTED) NOVEMBER 16, 2010

UNITED KINGDOM ALBUMS (THE OFFICIAL UK CHARTS CO.) NOVEMBER 14, 2010

GERMANY ALBUMS (MEDIA CONTROL) NOVEMBER 16, 2010

EUROPEAN HOT 100 SINGLES (PROMETHEUS GLOBAL MEDIA/BILLBOARD) NOVEMBER 17, 2010

EURO DIGITAL SONGS (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 27, 2010

FRANCE ALBUMS (SNEP/FOP/TITE-LIVE) NOVEMBER 16, 2010

CANADA ALBUMS (NIELSEN BDS/SOUNDSCAN) NOVEMBER 27, 2010

AUSTRALIA ALBUMS (ARIA) NOVEMBER 14, 2010

EUROPEAN ALBUMS (PROMETHEUS GLOBAL MEDIA/BILLBOARD) NOVEMBER 17, 2010

EURO DIGITAL SONGS SPOTLIGHT

EURO DIGITAL SONGS SPOTLIGHT PORTUGAL (NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 27, 2010

EUROPEAN ALBUMS

EUROPEAN ALBUMS (PROMETHEUS GLOBAL MEDIA/BILLBOARD) NOVEMBER 17, 2010

ITALY ALBUMS (NIELSEN) NOVEMBER 12, 2010

SPAIN ALBUMS (PROMUSICAE/MEDIA) NOVEMBER 17, 2010

PORTUGAL ALBUMS (RIM) NOVEMBER 16, 2010



Florent Pagny's 11th studio set, "Tout & Son Contraire," opens at No. 1 on the French Albums tally. It's his sixth chart-topper.

EUROPEAN AIRPLAY

EUROPEAN AIRPLAY (NIELSEN MUSIC CONTROL) NOVEMBER 17, 2010

NETHERLANDS SINGLES (MEGA CHARTS BV) NOVEMBER 12, 2010

AUSTRIA SINGLES (AUSTRIAN IFPI/AUSTRIA TOP 40) NOVEMBER 15, 2010

NORWAY SINGLES (VERDENS GANG NORWAY) NOVEMBER 17, 2010

DENMARK SINGLES (IFPI/NIELSEN MARKETING RESEARCH) NOVEMBER 16, 2010

Hits of the World is compiled at: Billboard/London. RE=Re-Entry. EUROPEAN HOT 100, EURO DIGITAL SONGS, EUROPEAN ALBUMS: Compiled from the national singles and album sales charts, respectively, of 9 European countries. EUROPEAN AIRPLAY: Compiled from 16 European countries as monitored and tabulated by Nielsen Music Control.



## EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Downtown Records promotes **Michael Pontecorvo** to GM. He was head of marketing and sales.

Universal Music Group International in London names **Barry Holden** director of classical catalog. He was head of marketing for classical independent label Naxos.

Warner Music Canada names **Steve Blair** VP of its new artist services division. He was VP of A&R.

EMI Music South Africa names **Pino Di Benedetto** managing director, effective Dec. 1. He was marketing manager at Electronic Arts South Africa.

**PUBLISHING:** Country songwriter **Liz Rose** launches publishing firm Liz Rose Music in Nashville. The company appoints **Scott Ponce** GM/creative director.



**TOURING:** Facility management company VenuWorks promotes **Allison Fegley** to sales and event manager for the Hoyt Sherman Place in Des Moines, Iowa. She was coordinator.

**MANAGEMENT:** S2BieN Management, the new division of S2BN Entertainment, names **Oscar Llord** president/managing partner. Formerly CEO of Sony Music's U.S. Latin operations, he most recently headed SBS Entertainment.

**RELATED FIELDS:** Canadian music funding group Foundation Assisting Canadian Talent on Recordings in Toronto names **Duncan McKie** president, effective Dec. 13. He was president/CEO of the Canadian Independent Music Assn.

—Edited by Mitchell Peters

## GOODWORKS

### TIM MCGRAW CHIPS IN TO FEED THE HUNGRY

Just in time for Thanksgiving, country music superstar Tim McGraw is lending his celebrity to help feed the hungry this holiday season.

McGraw has teamed with General Mills' Hamburger Helper to assist hunger-relief charity Feeding America with distributing meals to more than 200 food banks across the country.

As part of the Show Your Helping Hand campaign, McGraw will help raise awareness of hunger issues in America with a current TV public service announcement that runs through December.

Feeding America spokeswoman Molly Hart says the campaign was specifically timed around the holiday season because "this is the time of year when people think about volunteering, advocating or donating. So Tim wanted to join in and help."

Hart believes McGraw's involvement will bring more awareness to the fact that some 50 million Americans don't know where their next meal is coming from, she says.

"A lot of people do not realize how many people in America are struggling with hunger, which includes 17 million children," Hart says. "It's a startling fact that one in six Americans is struggling with hunger."

Hamburger Helper has donated \$525,000 to Feeding America. And the company will donate up to \$100,000 more based on a campaign where people who buy specially marked boxes of Hamburger Helper can submit a code to ShowYourHelpingHand.com. Hamburger Helper has vowed to donate 17 cents to Feeding America for each code submitted to the website.

Donations can also be made directly to [FeedingAmerica.org](http://FeedingAmerica.org).

—Mitchell Peters



Sony Music Nashville had much to celebrate at its after-party, which took place at the Country Music Hall of Fame and Museum in Nashville. Top nominee and birthday girl **Miranda Lambert** took home three awards (female vocalist, music video and album of the year), while **Brad Paisley** collected the night's top honor with his first win as entertainer of the year. Enjoying the night's momentous success are (from left) former Sony Music Nashville chairman **Joe Galante**, A&M Records artist **Sheryl Crow**, BNA Entertainment artist **Kenny Chesney**, Arista Nashville artist **Alan Jackson**, Lambert, actress **Sissy Spacek**, CBS News chief Washington correspondent **Bob Schieffer**, Faisley, Sony Music Entertainment CEO **Rolf Schmidt-Holtz**, Sony Music Nashville chairman/CEO **Gary Overton** and CMA Awards executive producer **Robert Deaton**. PHOTOS: ALAN POIZNER



**Gwyneth Paltrow** earned a standing ovation for her CMAs performance of "Country Strong," the first single from the RCA Nashville original motion picture soundtrack of the same name. Here, Paltrow celebrates the evening at Sony Music Nashville's post-show gathering at the Country Music Hall of Fame and Museum with (from left) Sony Music Entertainment CEO **Rolf Schmidt-Holtz**, former Sony Music Nashville chairman **Joe Galante** and Sony Music Nashville chairman/CEO **Gary Overton**.

## 44th ANNUAL CMA AWARDS

The 44th annual Country Music Assn. Awards took place Nov. 10 at Nashville's Bridgestone Arena and truly was "the biggest night in country music." Brad Paisley and Carrie Underwood returned to host the event for their third consecutive year and were the stars of the show. With Nashville overflowing with talent and tastemakers, the fun kept going long after the cameras stopped rolling.

**LEFT:** Warner Music Nashville VP of A&R **Carole Ann Mobley** is flanked by bluegrass/country artist/actor **Jim Lauderdale** (right) and pop craftsman **John Oates**.

**BELOW:** Two-time CMA Award winner **Blake Shelton** (male vocalist, musical event of the year) celebrates his first CMA wins with Warner Music Nashville at its post-show bash. Shelton's close friends and label family were among those on hand to celebrate with him. Standing (from left) are Starstruck Management Group owner and Shelton's manager **Narvel Blackstock** and his wife, country music legend **Reba McEntire**; guest CMAs performer **Kelly Clarkson**; Warner Music Nashville senior VP of A&R **Scott Hendricks** and president/CEO **John Esposito**; and Starstruck Management Group manager and Narvel's son, **Brandon Blackstock**. Kneeling are Warner Music Nashville VP of promotion **Bob Reeves** (left) and Shelton. PHOTOS: BROOKE KELLY



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

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



## BMI COUNTRY AWARDS

BMI saluted the songwriters and publishers behind country music's most-performed songs of the past year on Nov. 9 during its 58th annual BMI Country Awards. PHOTOS: RICK DIAMOND/ANDREW H. WALKER/GETTY IMAGES FOR BMI



- 1 Taylor Swift's winning song "You Belong With Me" was co-written with frequent collaborator **Liz Rose** and is published by Sony/ATV, Taylor Swift Music, Orbison Music and Wagnerville Music. Sony/ATV Music Publishing Nashville earned its ninth consecutive BMI country publisher of the year honor. The team behind the success of "You Belong With Me" poses here for a photo. From left: BMI president/CEO **Del Bryant**, Sony/ATV Music Publishing chairman/CEO **Martin Bandier**, 2010 BMI Icon **Billy Sherrill**, Swift, Rose, BMI VP of writer/publisher relations-Nashville **Jody Williams**, Sony/ATV Music Publishing Nashville president/CEO **Troy Tomlinson** and BMI assistant VP of writer/publisher relations-Nashville **Clay Bradley**.
- 2 2010 BMI Icon **Billy Sherrill** was honored for his role as a key architect of '60s/'70s contemporary country music. Here he takes a moment with fellow winner **Taylor Swift** to soak in their successes.
- 3 BMI Country Award winner **Keith Urban** and recording artist **Sheryl Crow** enjoy the Nashville party.
- 4 Superstar country music couple **Miranda Lambert** and **Blake Shelton** share a snuggle.
- 5 At 20 years old, **Taylor Swift** became the youngest person to win BMI's country songwriter of the year crown. "You Belong With Me" also earned Swift her third consecutive BMI country song of the year win, making her the only songwriter to win the award three years in a row. BMI assistant VP of writer/publisher relations-Nashville **Clay Bradley** (left) and VP of writer/publisher relations-Nashville **Jody Williams** present a CF Martin D-42 guitar to Swift in recognition of the honor. The guitar's custom pearl inlay reads, "BMI Songwriter of the Year."
- 6 2010 BMI Icon **Billy Sherrill** was honored with an all-star tribute to his repertoire as a producer/songwriter. A host of country stars performed some of Sherrill's songs, including **Faith Hill**, shown singing "Stand by Your Man."



The Big Machine label celebrated with a soiree at downtown Nashville's aVenue, where it hosted the majority of its expanding roster, including recent signee **Martina McBride**, along with a few very special guests. The Big Machine Label Group's friends and family—including McBride, **Reba McEntire**, **Rascal Flatts**, **Justin Moore**, **Jaron & the Long Road to Love**, **the Band Perry**, **Sunny Sweeney**, **Edens Edge**, Big Machine Label Group president/CEO **Scott Borchetta** and Republic Nashville president **Jimmy Harnen**—pose for a picture while celebrating their big night at their CMA's after-party. PHOTO: JAMEY WALLS/BLACK SHEEP INNOVATION & MARKETING

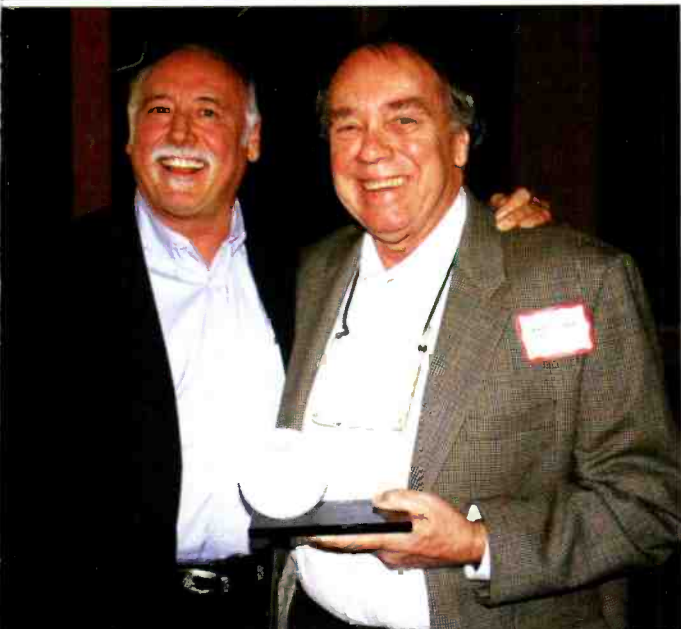


## 44th ANNUAL CMA AWARDS

LEFT: From left: Universal Music Group Nashville executive VP/GM **Ken Robold**, Mercury Nashville artist **Easton Corbin**, UMGN senior director of A&R **Joe Fisher** and MCA Nashville's **David Nail** and **Josh Kelley**.

BELOW LEFT: The Country Music Assn. gathered for its Marketing Summit on Nov. 9 in Nashville. The night before the event, Roots Music Exporters' **John Lomax III** (right) received the Jo Walker-Meador International Award during the CMA's international reception. Pictured with Lomax is CMA CEO **Steve Moore**. PHOTO: AMANDA ECKARD/CMA

BELOW RIGHT: Capitol Nashville president/CEO **Mike Dungan** gets carried away celebrating Lady Antebellum's wins for vocal group and single of the year during Capitol Records' after-party at Sambuca in Nashville. From left are Lady Antebellum's **Dave Haywood**, **Hillary Scott** and **Charles Kelley** with the airborne Dungan. PHOTO: RICK DIAMOND/GETTY IMAGES FOR CAPITOL RECORDS NASHVILLE





## SESAC NASHVILLE MUSIC AWARDS

The SESAC Nashville Music Awards took place Nov. 8 at the organization's Music Row offices for an audience of superstar singer/songwriters and influential industry tastemakers. The black-tie event honored the writers and publishers behind the year's biggest hits, and more than 50 awards were presented to the elite group of creative talent. Hillary Scott was feted for her array of hits with Lady Antebellum during the last year, including "Need You Now," "Our Kind of Love" and "Run to You." In just a few years, Lady A has become one of music's most successful and celebrated acts with multiple No. 1s and a host of industry awards. PHOTOS: ED RODE

**ABOVE LEFT:** SESAC songwriter Ken Johnson was honored for penning the Josh Thompson hit "Beer on the Table." Here, Thompson (right) is pictured with girlfriend Andi Zack (center) and director of writer/publisher relations Shannan Hatch.

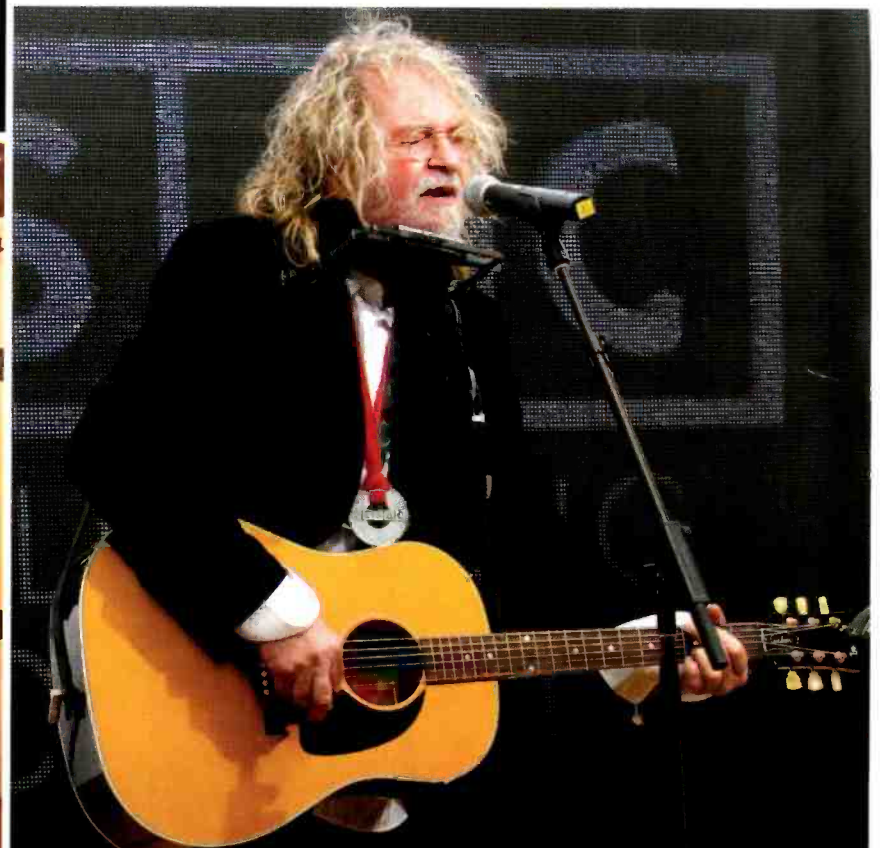
**ABOVE CENTER:** SESAC affiliate Blaine Larsen (center) picked up a performance award for George Strait's "Gotta Get to You," a song he co-wrote with artist/actor Jim Lauderdale. Flanking Larsen during the cocktail reception are SESAC senior VP of writer/publisher relations Trevor Gale and Hatch.

**ABOVE RIGHT:** Songwriter Cary Barlowe (left) was honored for his work on Lady Antebellum's No. 1 smash "American Honey." Congratulating him is SESAC VP of writer/publisher relations Tim Fink.

**LEFT:** SESAC songwriter of the year/song of the year award recipient Hillary Scott of Lady Antebellum thanks Fink for the dual recognition.

**BELOW LEFT:** Singer/actor Jim Lauderdale (center) celebrates with SESAC execs after winning the Inspiration Award. Sharing in the moment are (from left) Hatch, director of writer/publisher relations Amy Beth Hale, chairman/CEO Stephen Swid and Fink.

**BELOW:** The legendary Ray Wylie Hubbard, who was honored for his album "A. Enlightenment B. Endarkenment (Hint: There Is No C)," performs at the star-studded event.



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

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

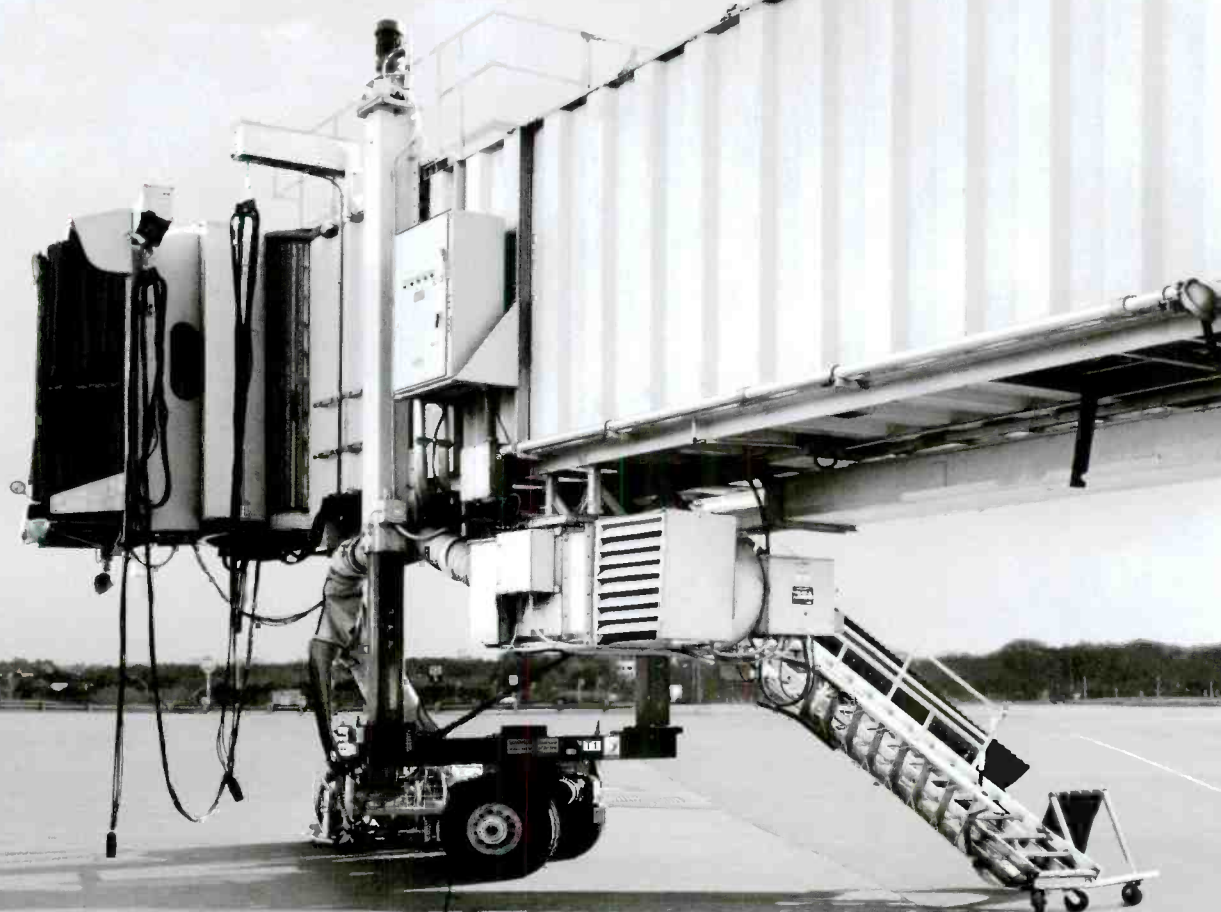
KEEP CLIMBING



# DEPARTING DOESN'T HAVE TO MEAN DISCONNECTING.

With the largest Wi-Fi equipped fleet in the industry and live satellite TV on most domestic long-haul flights, you can live those hours in the air as if you were still on the ground - in real time. You can catch the game. Or the news. Choose to check in with the office. Or with a friend on Facebook whom you haven't seen since seventh grade. You can look up the actor from that movie playing on HBO®, or bid on an autographed prop from the set. Basically, you can do whatever it is you'd normally be doing, from 30,000 feet.

[DELTA.COM](http://DELTA.COM)



HBO® and related service marks are the property of Home Box Office, Inc.

HIS FIRST EVER TELEVISED LIVE CONCERT EVENT

FUSE PRESENTS

# DRAKE

==== LIVE FROM =====  
RADIO CITY  
==== MUSIC HALL® =====



WATCH NOV. 24 @ 9PM/8C

**fuse**

where music lives

FUSE.TV/DRAKE

PRESENTED BY



#DRIZZYONFUSE

© 2010 Fuse Networks LLC. Fuse is a registered trademark of Fuse Networks LLC. All rights reserved.