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CONTENTS

VOLUME 122, NO. 41

No. 1

ON THE CHARTS

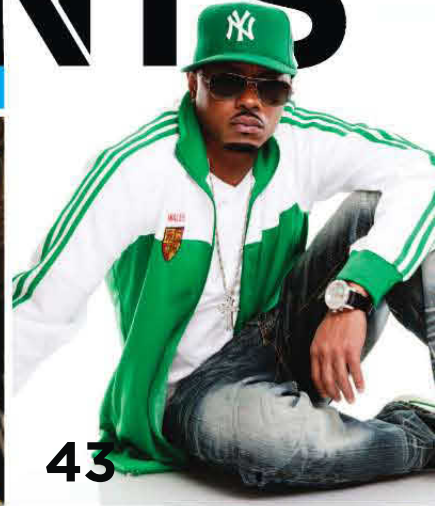
ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	46	KENNY CHESNEY / HEMINGWAY'S WHISKEY	
TOP INDEPENDENT	48	LECRAE / REHAB	
TOP DIGITAL	48	LIL WAYNE / I AM NOT A HUMAN BEING	
TOP INTERNET	48	ERIC CLAPTON / CLAPTON	
HEATSEEKERS ALBUMS	49	NO AGE / EVERYTHING IN BETWEEN	
TOP COUNTRY	53	KENNY CHESNEY / HEMINGWAY'S WHISKEY	
TOP BLUEGRASS	53	RHONDA VINCENT / TAKEN	
TOP R&B/HIP-HOP	54	LIL WAYNE / I AM NOT A HUMAN BEING	
TOP CHRISTIAN	56	LECRAE / REHAB	
TOP GOSPEL	56	LECRAE / REHAB	
TOP DANCE/ELECTRONIC	57	LADY GAGA / THE FAME	
TOP TRADITIONAL JAZZ	57	MICHAEL BUBLE / CRAZY LOVE	
TOP CONTEMPORARY JAZZ	57	LIZZ WRIGHT / FELLOWSHIP	
TOP TRADITIONAL CLASSICAL	57	HILARY HAHN/ROYAL LIVERPOOL PHIL. OR./ HIGDON & TCHAIKOVSKY: VIOLIN CONCERTOS	
TOP CLASSICAL CROSSOVER	57	STING / SYMPHONICITIES	
TOP WORLD	57	CELTIC THUNDER / CHRISTMAS / CELTIC THUNDER	
TOP LATIN	58	ENRIQUE IGLESIAS / EUPHORIA	
SONGS		PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	50	BRUNO MARS / JUST THE WAY YOU ARE	
HOT 100 AIRPLAY	51	KATY PERRY / TEENAGE DREAM	
HOT DIGITAL SONGS	51	FAR*EAST MOVEMENT / LIKE A G6	
HEATSEEKERS SONGS	49	YOLANDO BE COOL & DCUP / WE NO SPEAK AMERICANO	
MAINSTREAM TOP 40	52	KATY PERRY / TEENAGE DREAM	
ADULT CONTEMPORARY	52	TRAIN / HEY, SOUL SISTER	
ADULT TOP 40	52	MAROON 5 / MISERY	
ROCK SONGS	52	STONE SOUR / SAY YOU'LL HAUNT ME	
ACTIVE ROCK	52	STONE SOUR / SAY YOU'LL HAUNT ME	
HERITAGE ROCK	52	STONE SOUR / SAY YOU'LL HAUNT ME	
HOT COUNTRY SONGS	53	KENNY CHESNEY / THE BOYS OF FALL	
MAINSTREAM R&B/HIP-HOP	54	CHRIS BROWN F/ TYGA & KEVIN MCCALL / DEUCES	
RHYTHMIC	54	USHER FEATURING PITBULL / DJ GOT US FALLIN' IN LOVE	
ADULT R&B	54	MONICA / LOVE ALL OVER ME	
HOT RAP SONGS	54	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE	
HOT R&B/HIP-HOP SONGS	55	CHRIS BROWN F/ TYGA & KEVIN MCCALL / DEUCES	
CHRISTIAN SONGS	56	SANCTUS REAL / LEAD ME	
HOT CHRISTIAN AC SONGS	56	SANCTUS REAL / LEAD ME	
CHRISTIAN CHR	56	THE AFTERS / LIGHT UP THE SKY	
HOT GOSPEL SONGS	56	JAMES FORTUNE & FIYA / I BELIEVE	
HOT DANCE CLUB SONGS	57	KATY PERRY / TEENAGE DREAM	
HOT DANCE AIRPLAY	57	ALEX GUADINO / I'M IN LOVE (I WANNA DO IT)	
SMOOTH JAZZ SONGS	57	KENNY G / HEART AND SOUL	
HOT LATIN SONGS	58	LA ARROLLADORA BANDA EL LIMON / NIÑA DE MI CORAZON	
HOT MASTER RINGTONES	10	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE	
THIS WEEK ON .biz		ARTIST / TITLE	
TOP POP CATALOG	#1	CASTING CROWNS / THE ALTAR AND THE DOOR	
TOP MUSIC VIDEO SALES	#1	SLIPKNOT / AUDIBLE VISION OF: [SIC]NESSES: LIVE AT DOWNLOAD	
HOT VIDEOCLIPS	#1	TAYLOR SWIFT / MINE	
TOP DVD SALES	#1	TINKER BELL AND THE GREAT FAIRY RESCUE	



16



38



43

UPFRONT

- 5 **SLIPPED DISC** With one quarter to go in 2010, digital accounts for nearly half of U.S. music sales.
- 10 Digital Entertainment

- 11 6 Questions: **Dan McCarroll**
- 12 Global
- 14 Latin
- 16 On The Road

FEATURES

- 18 **COVER STORY THE HAPPINESS PROJECT**
With "the dark moment" in her life behind her, Rihanna embraces fun, sex games and fist-pump-worthy beats on her stridently upbeat new album, "Loud."
- 22 **THE RUNNING OF THE BULL**
With a pair of albums about to hit shelves, a host of guest spots on hit singles and two major sponsorships ready to roll out, crossover star Pitbull is about to become unavoidable.
- 25 **SPECIAL REPORT CREATIVE METAMORPHOSIS** CEO John Rudolph on Bug Music's evolution and the changing publishing biz.
- 37 **MUSIC TEFLON DON**
Don Omar gets ready for a new album and film.
- 38 Global Pulse
- 39 6 Questions: **Charlie Watts**
- 40 Reviews
- 42 Happening Now

IN EVERY ISSUE

- 44 Marketplace
- 45 Over The Counter
- 45 Market Watch
- 46 Charts
- 61 Executive Turntable, Good Works, Backbeat

ON THE COVER: Rihanna photograph by Camilla Akrons. ROSE: ANNA YU/ISTOCK/GETTY IMAGES



22

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
We unveil which John Lennon fan's cover won our contest in honor of Lennon's 70th birthday. Plus, check out the archived video of our live Q&A with David Archuleta. Visit billboard.com today.

Events

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

TOURING

ShowClix presents Billboard's Touring Conference & Awards, in association with Music Network, Nov. 3-4 at the Sheraton New York. Just announced: case study with Sugarland. More at billboardtouringconference.com.

FILM & TV MUSIC

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

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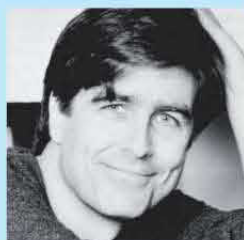
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Q&A WITH DR. LUKE

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

INTERVIEWED BY: **RANDY GRIMMETT**
SVP, Domestic Membership, ASCAP



Q&A WITH TOM NEWMAN

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

WHAT NOT TO DO WHEN SUBMITTING MUSIC: 5 LESSONS FROM INDUSTRY VETERANS

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RICH NICHE
Beatport thrives with dance music downloads



EMI UPS MCCARROLL
Publishing executive to head Capitol/Virgin



PIECES OF A STREAM
Hit albums missing from Spotify, We7



NEW APPROACH
MTV Latin America revamps "Unplugged"



BAY AREA BEAT
Indie rock, dance meet at Treasure Island

>>> BMI: RINGBACK TONES MARKET DIPS IN 2010

BMI estimates the U.S. ringback tones market to be at \$181 million for the year ended June 30. That represents a 7.2% decline from the \$195 million it calculated for a revised 2009 projection. While sales have declined, BMI's data shows that the overall use of ringbacks hasn't diminished, saying the decline is a result of the emerging trend of bundled services where ringbacks are made available as part of a package.

>>> SONY BOWS ONLINE CLASSICAL STORE

Sony Music debuted a new online classical music store called Ariama. The browser-based store has search and discovery features specific to classical music as well as editorial content from Gramophone and BBC Music magazine. The store, located at Ariama.com, is launching with music from all four major labels and most indies, according to Sony.

>>> BUG ACQUIRES SABAN MUSIC

Bug Music acquired the Saban Music Group catalog, which includes themes and background music from cartoons like "Mighty Morphin Power Rangers," "Teenage Mutant Ninja Turtles" and "Princess Sissi." Terms of the deal weren't disclosed. In all, it encompasses a slate of theme songs, cues and scores from more than 90 TV series, 3,700 TV episodes and 100 made-for-TV films and specials.

UP FRONT

RETAIL BY ED CHRISTMAN

SLIPPED DISC

With One Quarter To Go In 2010, Digital Accounts For Nearly Half Of U.S. Music Sales

U.S. digital music sales are on the threshold of a long-anticipated milestone: overtaking physical sales, at least on a unit basis.

Through the first three quarters of 2010, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) totaled 307.1 million units, down 10.1% from 341.6 million during the corresponding period last year, according to Nielsen SoundScan.

Physical album sales accounted for only 51.8% of the total, while sales of digital tracks and albums made up 48.2%, according to SoundScan. The unit sales figures don't include online song streams, subscription music down-

loads and ringtones.

At the same time, 2010 could become the first year that digital track sales post a year-on-year decline. During the first nine months of 2010—that is, Jan. 3 through Oct. 3—sales of digital tracks totaled 860.4 million units, a 0.7% decline from the 866.3 million in the corresponding nine-month period of Jan. 4-Oct. 4, 2009, according to SoundScan.

Album sales minus TEA totaled 221.1 million units during the first three quarters of the year, down 13.3% from 254.9 million units a year earlier, according to SoundScan. That marked a steeper decline than the 11% drop during the first half of 2010 from the same period last year, when a surge in demand for



I'm so obsessed: **TRAIN'S** "Hey, Soul Sister" was the top-selling digital song of the first three quarters of 2010.

Michael Jackson CDs following the pop star's death and EMI Music's CD reissues of the Beatles' catalog slowed the decline in album sales.

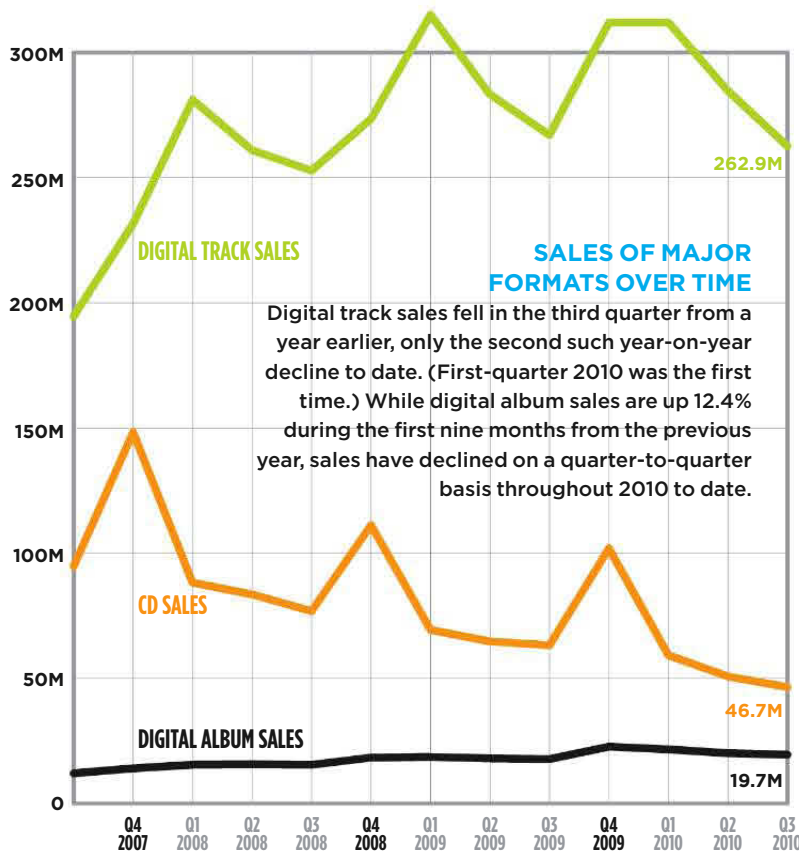
CD sales plunged 20.6% during the first three quarters of 2010 to 157.2 million units from 198 million units during the same period last year, while sales of digital albums climbed 12.4% to 61.9 million units from 55.1 million units a year earlier, according to SoundScan. Digital accounted for 28% of year-to-date album sales, up from 21.6% during the same period last year.

One caveat to these numbers: SoundScan had a 53-week year in 2009, so to preserve a 52-week comparison with 2010, it dropped sales from the first week of 2009, which ended Jan. 3.

Sales of current albums—those that

are within the first 18 months of their release or older albums that remain in the top half of the Billboard 200 or are active at radio—dropped 10.5% to 123.5 million units from 137.9 million a year earlier. Sales of catalog albums—titles that are older than 18 months and don't meet any of the other current-title qualifications—fell 16.6% to 97.6 million units from 117 million units.

While album sales are down, blockbuster titles are performing better this year than in 2009. During the first three quarters of 2009, no album sold more than 2 million units. So far this year, two have: Eminem's "Recovery," with 2.72 million units, and Lady Antebellum's "Need You Now," with 2.66 million units, according to SoundScan. Moreover, the 10 top-selling **continued on >>p6**



YEAR-TO-DATE TOP 10 ALBUMS

The 10 top-selling albums of the first three quarters of 2010 posted sales of 149 million units, up 8.5% from 137.2 million generated by their top 10 counterparts in 2009. Eminem's sales tally is particularly impressive considering "Recovery" was only released in June.

RANK	ARTIST	TITLE	LABEL	YTD SALES
1	Eminem	"RECOVERY"	Web/Shady/Aftermath/Interscope/JGA	2.72M
2	Lady Antebellum	"NEED YOU NOW"	Capitol/Nashville	2.66M
3	Justin Bieber	"MY WORLD 2.0"	SchoolBoy/Raymond Braun/Island/IDJMG	1.8M
4	Lady Gaga	"THE FAME"	Streamline/KonLive/Cherrytree/Interscope/JGA	1.4M
5	Sade	"SOLDIER OF LOVE"	Epic/Sony Music	1.3M
6	Drake	"THANK ME LATER"	Young Money/Cash Money/Universal Motown/UMRG	1.1M
7	Usher	"RAYMOND V RAYMOND"	LaFace/JLG	1.1M
8	Black Eyed Peas	"THE E.N.D."	Interscope/JGA	1.0M
9	Ke\$ha	"ANIMAL"	Kemosabe/RCA/RMG	.96M
10	Zac Brown Band	"THE FOUNDATION"	ROAR/Bigger Picture/Home Grown/Atlantic	.84M

>>>EVENTBRITE RAISES \$20 MILLION

Online ticketing company Eventbrite has raised \$20 million in Series D funding. The round was led by DAG Ventures; new investor Tenaya Capital and previous investor Sequoia Capital also participated. This round brings the San Francisco-based company's total funding to \$29.5 million. Eventbrite is projecting \$200 million in gross revenue in 2010 and says it has already processed 7.5 million tickets this year.

>>>CAA SELLS STAKE TO TPG CAPITAL

Creative Artists Agency has sold a 35% equity stake to private investment firm TPG Capital in a transaction expected to help the powerhouse talent agency further build its sports business and monetize the stakes of the partners who own and run the business. TPG has invested an undisclosed sum for the stake, which doesn't include any control over CAA. In addition, TPG will create a \$500 million fund for future investments.

>>>IT'S A SELLOUT FOR GLASTONBURY

The 2011 Glastonbury Festival has sold out within hours of tickets going on sale. Tickets for next year's U.K. event, scheduled for June 22-26 at Worthy Farm, Pilton, Somerset, went on sale Oct. 3 and sold out within four hours, according to organizers, who said tickets sold out eight hours quicker than the 2010 event, which was headlined by Gorillaz, Muse, Scissor Sisters and Stevie Wonder. The lineup for the 2011 edition is yet to be announced, although U2 is among the acts heavily tipped to headline.

Compiled by Chris M. Walsh. Reporting by Alex Ben Block, Ed Christman, Glenn Peoples and Richard Smirke.

from >>p5 albums of the first three quarters of this year have racked up sales of 149 million, up 8.5% from sales of 137.2 million units generated by their top 10 counterparts in 2009, according to SoundScan. Among digital albums, Lady Gaga's "The Fame" was the top seller at nearly 846,000 units.

So far this year, six digital songs have topped the 3 million-unit sales mark, with Train's "Hey, Soul Sister" leading the pack with 3.93 million units, followed closely by Katy Perry's "California Gurls" (featuring Snoop Dogg) with 3.89 million units, according to SoundScan. During the same period last year, the top-selling digital song was the Black

Eyed Peas' "Boom Boom Pow" with 4.2 million units.

Universal Music Group remained the top U.S. distributor during the first three quarters of 2010, with a 30.8% market share of album and TEA sales, up slightly from 30.5% in the corresponding period last year, while Sony Music Entertainment came in second with 27%, down a bit from 27.3% last year, according to SoundScan. Warner Music Group was the third-largest distributor with a 20.4% share, slipping from 20.8%, while EMI Music had 9.6%, up from 8.7% a year earlier. Independent distributors collectively accounted for an 11.9% share, down from 12.7% a year earlier, according to SoundScan.

Nontraditional retailers, which include digital stores, continued to widen their lead over other retail channels, as their sales grew 7.9% to 81.4 million units from 75.4 million a year earlier. Sales among independent retailers climbed 9.7% to 19.3 million from 17.6 million, although most of that gain was due to SoundScan's shifting of some chains like Newbury Comics and Dimples to the indie sector at the beginning of 2010.

Meanwhile, retail chains and mass merchants still floundered. Sales at mass merchants like Walmart and Target dropped 20.3% to 69.6 million units from 87.4 million, while sales at chains, which were affected by the recategoriza-

tion of some stores, plummeted 31.9% to 50.7 million units from 74.5 million, according to SoundScan.

Among genres, rock and R&B/hip-hop album sales underperformed the broader market, sliding 14.2% and 20.8%, respectively, as did Latin album sales, which plunged 26.5%. Sales of country albums fell 12.7%, while sales of gospel/Christian albums posted the smallest sales drop with a 10.1% decline.

Additional reporting by Glenn Peoples.

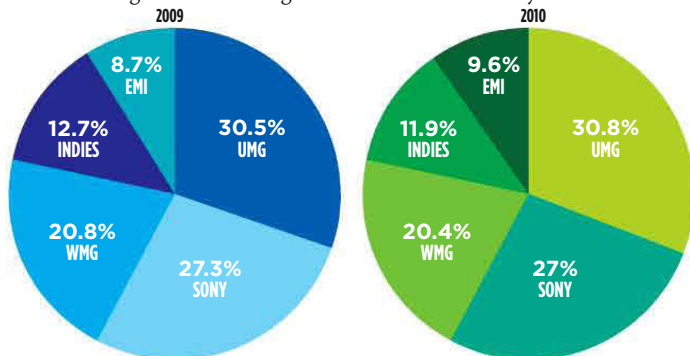
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HOW THE NUMBERS STACK UP

A Look At U.S. Music Sales Trends During The First Three Quarters Of 2010, According To Data From Nielsen SoundScan

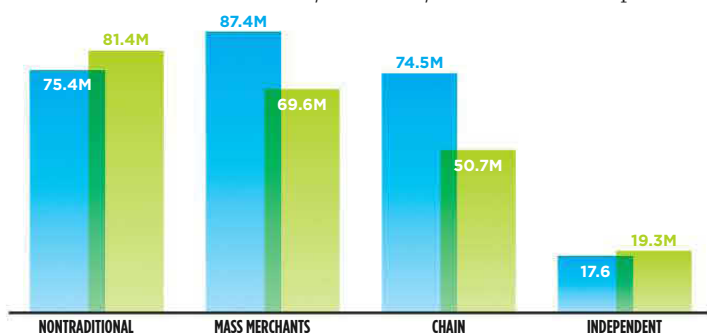
MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Strength in digital track sales accounts for much of Universal Music Group's lead over Sony Music. UMG had 29.9% of album sales minus TEA versus Sony's 27.5%, while accounting for 33.4% of digital track sales versus Sony's 25.3% share.



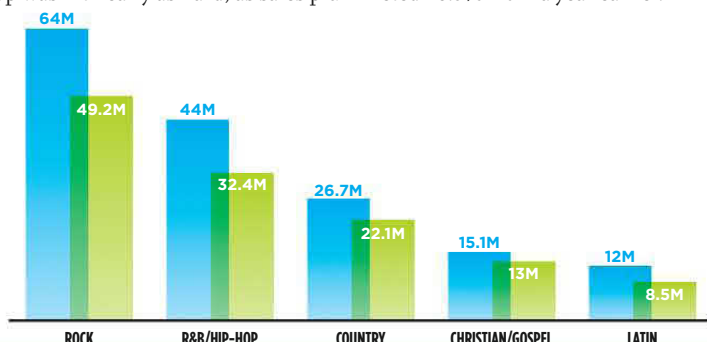
ALBUM SALES BY STORE TYPE

The nontraditional sector retained its lead over other retail channels, accounting for 36.8% of music sales. Digital download stores alone accounted for 28% of total album sales, while Internet/mail order/venue sales made up 7.6%.



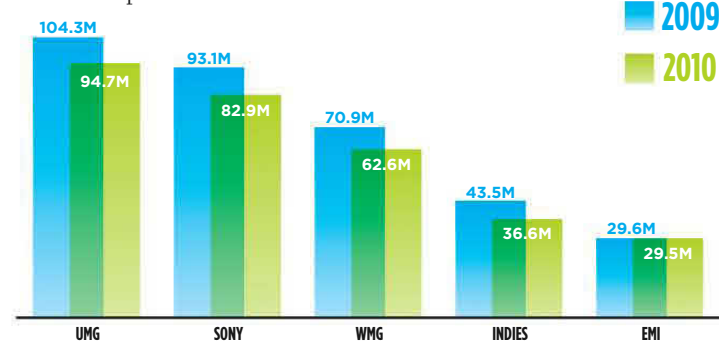
CD ALBUM SALES BY GENRE

Latin fared the worst, as sales plunged 28.9%, partly due to the reduction of floor space at mass merchants and the closing of the Ritmo Latino retail chain. R&B/hip-hop was hit nearly as hard, as sales plummeted 26.5% from a year earlier.



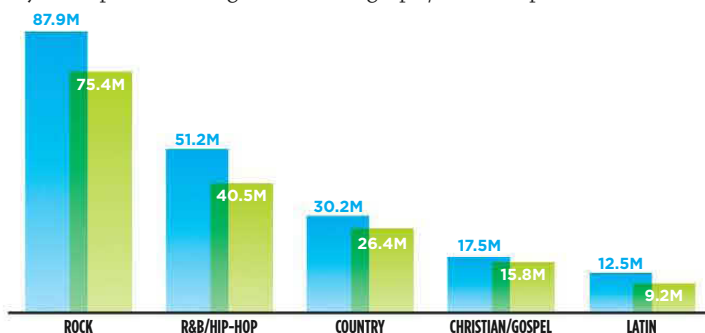
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

On a unit basis, EMI held steady with sales of 29.5 million units, virtually flat from 29.6 million a year earlier. Universal Music Group was down nearly 10 million units, Sony was down slightly more than 10 million units, and Warner Music Group was down 8 million units.



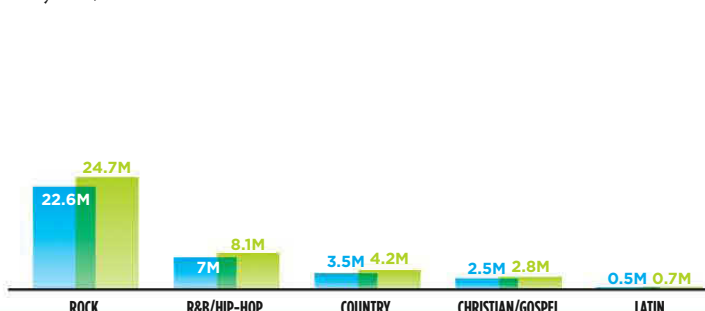
ALBUM SALES BY GENRE

Rock, R&B/hip-hop and Latin all fared worse than the 13.3% drop in overall album sales, posting year-on-year declines of 14.2%, 20.8% and 26.5%, respectively. Country held up better, falling 12.7%, while gospel/Christian posted a 10.1% decline.



DIGITAL ALBUM SALES BY GENRE

Rock sales climbed 2.1 million units, or 9.2%, to 24.7 million, while R&B/hip-hop sales grew 1 million, or 14.6%, to 8.1 million. Once again, Latin was the bigger percentage gainer with a 28.5% increase, but that represented a rise of only 144,000 units.





PRESENTS

LUDOVICO EINAUDI

October 14, 2010 /Ford Amphitheatre /7.30 p.m.

ELISA

October 15, 2010/Ford Ampitheatre/9.30 p.m.

NEGRITA

October 16, 2010/El Rey Theatre/10.30 p.m.

GIOVANNI ALLEVI

October 17, 2010/El Rey Theatre/6.00 p.m.

ROY PACI & ARETUSKA

October 16, 2010/El Rey Theatre/9.15 p.m.

LA BLANCHE ALCHIMIE

October 15, 2010/Ford Ampitheatre/8.20 p.m.

APRES LA CLASSE

October 16, 2010/El Rey Theatre/8.15 p.m.

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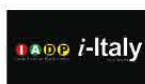
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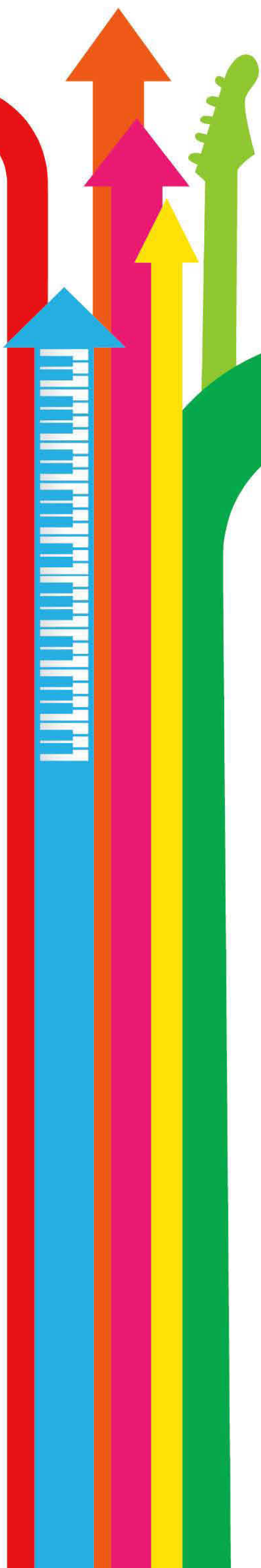
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Apping The Future

KEYNOTE INTERVIEW

Janus Friis

If Rdio co-founder Janus Friis—the entrepreneur behind such game-changing tech companies as Kazaa and Skype—can't make a go of a cloud-based subscription music service, can anyone? Antony Bruno, Billboard executive director of content and programming for digital/mobile, spoke to Friis onstage during Billboard's Mobile Entertainment Live: The Music App Summit in San Francisco. The following is an excerpt from that interview.

It's been a few months since Rdio launched. What's transpired since you went live?

Since we launched Rdio in June, we've been extremely encouraged by the amount of positive reaction. It's a new model, and so it takes some time to get things off the ground. Having only been out for a couple of months, we really can't say too much yet in terms of how it's going. But people are using it and they love it.

You've launched a lot of different companies over the years. What made you want to start a subscription music service?

Back in 2000-2001, we were starting Kazaa, which was a very popular file-sharing service. But product costs were scaling much faster than revenue and the timing wasn't right. You couldn't do a music subscription service back then. But with the trends happening now in smart phones and mobile broadband, we thought that this is the right time to come out with the right music service. People love mobile. They love to take their iPhone or Android device and use it as a virtual iPod. That's what we were betting on and that turned out to be true.

How do you see the app platforms evolving?

We are extremely happy with what has happened with

both the iPhone and Android. Remember, a few years ago all the mobile phone systems were closed platforms. We wanted to develop for them in many different businesses and we were stymied. What we have now is a huge improvement.

You used to run a peer-to-peer file-sharing service where people were able to download music for free. Now you're running a subscription service, and in effect you're competing against the P2P services that are still out there. Having been in both camps, how do you view competing against free?

I think it would be much better *not* to compete with free. But we knew the landscape—we knew we had to create a service that was so damn good that people would be willing to pay for it. And we knew that we could potentially do that because we thought that mobile would be the hook that would make people pay. You always compete with free in some shape or form. But I think file sharing has become potentially less of a problem.

Really?

Yes. I think the rise of legitimate services is really starting to happen. It probably should have happened sooner, but the reality is that it's very, very hard.

What's the single biggest challenge facing Rdio?

For Rdio, and other companies doing similar things, it's really a case of mind-share. We need to clearly communicate just what our product is. If you look at the spectrum of music services, you've got iTunes over here—people know what it is and they've known it for 10 years. And then you have Pandora, which is used by millions, is a great service and is totally free. The challenge for Rdio is to explain and define our model. And that just takes time. You keep explaining it and refining your product and getting it out there. And hopefully, if the momentum is there, it keeps rolling. ●●●



Pass the mic: Discussing mobile business strategies at the Music App Summit were (from left) Warner Bros. Records senior VP of digital music JACK ISQUITH, recording artist KRISTIN HERSH, Superfly Presents co-founder/partner RICK FARMAN, Sony Music global digital business VP MATT KOZLOV and Zeitgeist Artist Management's JUSTIN LITTLE.

THE YEAR THAT WAS

Labels, Developers On What Works, What Doesn't

Labels learned that artists need to be personally involved in the creation of their apps and have a digital-savvy fan base to make it worthwhile.

"The idea that every artist needs an app is folly," said Jack Isquith, Warner Bros. Records senior VP of digital music and a panelist on the "New Music Industry" panel.

Another key lesson of the past year: Apps that simply replicate an artist's website are no longer of any interest to label executives. The result has been a wave of innovative new releases that resonated with fans. Linkin Park's 8-Bit Rebellion app, for example, includes original artwork and dialogue created by band member Mike Shinoda. The Death Cab for Cutie app, which featured eight full-length tracks, had direct involvement from the band members and has moved 100,000 copies, according to Artificial Life, which created the app in conjunction with Warner Bros. And I Am T-Pain, Smule's Auto-Tune simulator, is one of the best-selling music apps of all time with more than 2 million downloads, the company says.

Just as important as the artist is the developer. Jim Lucchese, CEO of music development platform the Echo Nest, says music app developers are just as obsessed with music as label executives, and only those projects where both sides collaborate equally will succeed.

"App developers are the new Tower Records, the new college radio, shaping the way we experience music," he said in a keynote address. "But they are locked out of the music space due to licensing complexities."

Kleiner Perkins Caufield & Byers partner Matt Murphy clarified this point during a keynote interview, saying that labels often ask for high revenue-share guarantees that scare away smaller developers. He says that labels need to be more flexible.

"The main thing," Murphy said, "is to get the app in front of as many users as possible." ●●●

BEST IN SHOW

The Winners Of Billboard's Inaugural Music App Awards, As Selected By A Panel Of Music And Tech Industry Experts



BEST ARTIST-BASED APP

I AM T-PAIN (SMULE)

Enables users to Auto-Tune their voices while singing along to the artist's songs. Other finalists: Linkin Park's 8-Bit Rebellion; TouchChords: Jimmie Vaughan.



BEST MUSIC STREAMING APP

MOG

Costs \$9.99 per month on the iPhone and comes with features like music recommendation powered by Echo Nest. Other finalists: Rhapsody; Thumbplay Mobile.



BEST TOURING APP

LIVE PHISH (NUGS.NET)

Allows fans to stream and download Phish concerts after the shows. Other finalists: Bonnaroo's festival app by Aloomba; the R5 music venue app from Ticketfly.

Top mobile executives and developers gathered Oct. 5 in San Francisco for Billboard's Mobile Entertainment Live: The Music App Summit, where they discussed the lessons they've learned and where they see the booming market headed.

KEYNOTE INTERVIEW

Matt Murphy

What would you do with \$200 million? If you're Matt Murphy, a partner at Kleiner Perkins Caufield & Byers and manager of the venture capital firm's iFund, you invest in such category-defining mobile apps and developers as Shazam, Booyah, inMobi and Shopkick, among others. Billboard editorial director Bill Werde spoke to Murphy onstage at Billboard's Mobile App Summit. This is an excerpt from their conversation.

How has your investment strategy changed since you started the iFund in March 2008?

When we started off, the app store hadn't even opened. Back then it was about identifying what we thought would be the super verticals: music, games, social networking, communications, things like that. It was easier to invest in great entrepreneurs in that greenfield environment than it is today, where categories have 100 applications. But overall the innovation is terrific. The only problem is that with 250,000 applications out there, it can be hard to pick a winner.

Do you have advice to startups in the app space about how to shape their strategy?

I try to focus them on starting off by cracking that canonical use case, like Shazam did with music tagging, and only then thinking about how to broaden the service. For instance, Shazam is now incorporating a lot of social functionality. Users need to open up a new app, understand it immediately and get some value and fun out of it. Then you can expose them to other things.

I'm sure you've sat at negotiating tables where there's a big push by the music companies to get immediate value for their content. How are their models evolving?

It's very situational, depending upon who has the rights

and what their motivations are. Some artists retain their digital rights so they can be flexible. The labels often start off wanting a high revenue share or a guarantee, and I think those are the models that need to be more flexible.

How has the emergence of the Android platform changed the investment landscape?

Some developers feel that the best use of their resources still rests with the iPhone, because the iPhone is monetizing better right now. We've seen several applications where the conversion rate to paid on the iPhone is six to seven times what it may be on Android. I would advise companies not to try and do many platforms at once; prove that initial use-case on one platform first. The biggest and best platform right now is the iPhone.

Which apps do you see out there that could be the future of the mobile app industry?

I think right now we're kind of living in the future because it's evolving so quickly. There's still so much learning, and we're still trying to figure out which class of applications are going to emerge as the pillars of the mobile Internet. I would say that we're very excited about what's going on in the tablet field right now. It's a much richer and more immersive

experience, with a lot more interactive curated content, than you get on the Internet.

You manage \$200 million, which from where I sit is a good amount of money. What keeps you up at night?

A year ago I would've had a very different answer, because [Apple's] iOS platform was half of what it is today and the big worry was how big these companies could really be. Roll the clock forward to today, and half the companies in the iFund are over \$10 million in revenue, and that's only two years into these companies' lives. So what am I worried about now? The crowding: how many companies are out there in each segment and how, around the fringes, everybody's value is getting compressed. It's a very Darwinian environment, but that leads to even better companies for those who become the true winners. ●●●



On the horizon: Billboard's **ANTONY BRUNO** (far left) moderated a Music App Summit panel about emerging app trends featuring (from left) **CHARLIE KINDEL**, GM of Microsoft's Windows Phone Developer Ecosystem; Wireless Developer Agency president **KONNY ZSIGO**; Pandora CEO **JOE KENNEDY**; Venrock VP **DEV KHARE**; and Vevo executive VP of sales and customer operations **DAVID KOHL**.

THE YEAR THAT WILL BE**Key Trends To Watch In Music Apps**

Among the new capabilities and business models drawing interest, the following have gained the most attention:

- **Location-based services:** The long-promised holy grail for mobile apps, the technology has evolved to the point where it may finally begin to make a difference. Targeted news, content and advertising are all areas that hold great potential.
- **Mobile advertising:** While plenty of apps have impressive download figures, equally impressive profit margins can be hard to come by. The inclusion of mobile advertising networks like Apple's iAd, Google's AdMob and others may turn the app business model on its head.
- **New platforms:** While mobile phones get the most attention today, the same app model that fuels the handset market can also be applied to other devices, including automobiles and TVs. Pandora CEO Joe Kennedy told summit attendees that the company's focus is less on improving the phone experience and more on extending that experience to new "screens," citing a deal with Mercedes-Benz as its latest partnership with a carmaker.

Less clear is where these innovations will come from. Will larger app-development shops take over the market with high-profile partnerships and expensive new technology? Or is there still space for the independent developer creating the next hit app out of his garage? Venrock VP Dev Khare thinks it's the former; Wireless Developer Agency president Konny Zsigo says it's the latter.

Developers to keep an eye on include four startups that presented their ideas and business models to a panel of experts—in some cases to withering judgment. The panel's favorite: Bln.kr, a music hosting and link-shortening service that aims to turn Twitter into a music distribution platform. ●●●

**BEST MUSIC CREATION APP**

MORPHWIZ (WIZDOM MUSIC)
Acts as a quasi-3D synthesizer, enabling users to manipulate sound through both the touch-screen and by tilting the device. Other finalists: LaDiDa; AmpliTube iRig.

**BEST MUSIC ENGAGEMENT APP**
SOUNDHOUND INFINITY (SOUNDHOUND)

Identifies songs when users play or hum a few bars of a tune. Other finalists: Tap Tap Revenge 3 from Disney's Tapulous; Mix Me In2 Taylor Swift from Fried Green Apps.

**BEST BRANDED APP**
LEARN & MASTER GUITAR (GIBSON GUITAR)

Combines guitar lessons and tablatures with a tuner, chord library, metronome and access to Gibson.com. Other finalists: 50's Sound Lab (Vitaminwater); ZOOZ-beat (Sprite).

Fat Beat

While Most Digital Music Services Struggle, Little-Known Dance Specialist Beatport Proves That Narrow Can Be Huge

Conventional wisdom says it's near impossible to turn a profit running a digital music service.

For those taking on iTunes as either a digital retailer or a music subscription service, that axiom has largely held true through the years. But there's a handful of ventures that have flourished under the radar of both the mainstream media and the digital entertainment press.

Take Beatport, a digital retailer specializing in electronic music based in downtown Denver. Because of its niche focus and flyover state location, it doesn't get the attention of everything-for-everyone services like MOG, Rdio or Spotify.

However, the company is operating at a profit. The privately held firm doesn't release sales figures, but it claims more than 2 million unique monthly visitors and has paid out more than \$100 million in music royalties to its label partners since launching in 2004.

"We're the biggest digital music company no one ever heard of," CEO Matthew Adell says.

The secrets to Beatport's success: focus and execution. Founded by Denver-area rave promoters Jonas Tempel, Eloy



"We're the biggest digital music company no one ever heard of": Beatport CEO MATTHEW ADELL

Lopez and Brad Roulier, Beatport was designed as a niche service for club DJs and DJ enthusiasts. It has since established itself as a critical fixture in the dance music scene, particularly for the thousands of independent electronica and dance-focused labels servicing the hardcore fan.

"All of those labels live and die by Beatport these days," says Ben Turner, an influential DJ and co-founder of the Ibiza International Music Summit. "It is absolutely the single focal point for underground electronic music."

But this focus means far more than just limiting its catalog to dance music. Adell—formerly Napster VP of music services—says digital services simply superserving fans of a particular genre of music won't work because iTunes already carries the same tracks. The service has to offer something different and uniquely tailored to the

specific user.

Focusing on DJs means doing things a bit differently than your average download service. First, because tracks bought from Beatport are meant to be performed, they must be higher-quality 230 kbps files available in digital

rights management-free and WAV formats. Second, because of its focus on music influencers, Beatport needs to get music before it's available in any other outlet,

sometimes eight weeks before mainstream release. So while the service may only have a catalog of about 1 million tracks, it can charge up to \$3.20 for each one, well more than the 99-cent average of mainstream stores.

Beatport boasts 3,000 direct suppliers and has licensing deals with some 15,000 smaller, dance-themed labels. And since no one label is responsible for more than 2% of sales, Beatport isn't dependent on any one content source. The company's staffers make all genre and subgenre assignments (where typically the labels assign those classifications for the mainstream music services), with as many as 20 different subgenres for tracks that iTunes would otherwise define as simply "dance."

Finally, Beatport brings its own technology to bear with services designed for DJs and fans alike. Its BeatBot technology that informs the serv-

ices' recommendation engine, for example, goes beyond the typical "people who buy this also bought that" algorithm and instead draws from its worldwide DJ charts to make suggestions based on what DJs are playing rather than just what people are buying.

"We find that exposing stuff that's not yet popular, or may never be but will fit well in your set, has huge value for us," Adell says.

Beatport also offers the Beatport Player, an online widget for streaming music that allows users to create customized playlists; Beatportal, an online social network for dance music fans featuring news, discussions and contests; and its annual Beatport Music Awards.

But Adell—who replaced founder Tempel as CEO earlier this month after joining the company 18 months ago—hopes to expand its reach beyond the club DJ. Starting early next year, Beatport will begin a marketing push bent on establishing the service as the essential resource for all DJs, regardless of style or genre. That means broadening its catalog beyond the current dance focus to include mainstream tracks other DJs may want to add to their set. Beatport has already scored licensing deals with Warner Music Group and EMI to that end.

"We are broadening our inventory because we know many of our customers historically have had to finish their shopping elsewhere, and we want to make sure we have everything they need," Adell says.



Digital Domain

ANTHONY BRUNO



TRIPLE CROWN

Consider it the aural equivalent of trifocal glasses. Logitech's F540 wireless headset enables gamers to plug into three audio devices, including their game console, TV, DVD player, MP3 player or any other device with a 3.5mm or RCA audio-out jack. The headset includes separate game and voice volume controls, a microphone mute feature and the ability to switch among the available connected audio sources. It also comes with a rechargeable battery that can go up to 10 hours between charges. And because it's wireless, users won't have any annoying cords getting in the way of their game playing.

The F540 is available for \$150.

BITS & BRIEFS

MOBBASE TEAMS WITH SOUNDCLOUD, BANDSINTOWN

Base has joined with SoundCloud and BandsInTown to make it easier for artists to incorporate music and touring information into their apps. The deal allows apps to automatically import data from both services. MobBase's development platform is designed specifically for artists who want to create their own custom iPhone apps. The new partnerships also extend MobBase's apps through BFM Digital, Ditto Music, Musicfinity and the Indie. Additional partners include the Independent Online Distribution Alliance, Iris and Tunecore. More than 35 acts have created apps using MobBase's system since it launched last November.

HARMONIX, MTV OFFER OK GO CONTEST

"Rock Band" developer Harmonix Systems and parent company MTV Games are teaming with online music collaboration service Indaba Music on a contest involving the remixing of an OK Go

song. Fans can remix "White Knuckles" through Oct. 14. Each week, producer Dave Fridmann will choose his favorite to be featured on the band's website. The winning entry will be converted into a playable song and made available for sale within the Rock Band Network Music Store in November. The winner also receives a copy of "Rock Band 3," an Xbox 360 console and "Rock Band" instrument controllers, plus a copy of OK Go's new album, "Of the Blue Colour of Sky."

CEA STUDY: SMARTPHONE USERS PASS ON FM RADIO

A study conducted by the Consumer Electronics Assn. reports that 70% of U.S. mobile phone users aren't interested in using their phones to tune in FM radio broadcasts. The CEA is battling a proposal by the National Assn. of Broadcasters that Congress mandate all mobile phones include an FM receiver in return for agreeing to a performance rights royalty. The CEA report also found that 80% of respondents would not support such a mandate.

HOT MASTER RINGTONES™ OCT 16 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	15	#1 LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
2	2	6	JUST A DREAM	NELLY
3	4	9	JUST THE WAY YOU ARE	BRUNO MARS
4	3	20	NOT AFRAID	EMINEM
5	5	6	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
6	6	13	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
7	11	4	LIKE A G6	FAR*EAST MOVEMENT FEATURING CATARACS & DEV
8	8	9	STUCK LIKE GLUE	SUGARLAND
9	12	2	ONLY GIRL (IN THE WORLD)	RIHANNA
10	7	9	TEENAGE DREAM	KATY PERRY
11	9	3	RIGHT ABOVE IT	LIL WAYNE FEATURING DRAKE
12	15	3	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
13	10	15	I LIKE IT	ENRIQUE IGLESIAS FEATURING PITBULL
14	16	9	IF I DIE YOUNG	THE BAND PERRY
15	14	15	GOT YOUR BACK	T.I. FEATURING KERI HILSON
16	19	54	SMILE	UNCLE KRACKER
17	24	6	MY KINDA PARTY	JASON ALDEAN
18	17	24	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
19	20	15	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON
20	-	18	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER



John Carpenter's "Halloween (Movie Theme)" returns to the ringtones chart for the first time since the Nov. 14, 2009, issue, when it reached as high as No. 8. The harrowing instrumental has charted every October since 2004.

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



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6 QUESTIONS

with **DAN MCCARROLL**
by **ED CHRISTMAN**

The restructuring of EMI Music continues with the appointment of EMI Music Publishing's Dan McCarroll as president of Capitol & Virgin Label Group in North America.

McCarroll has been an A&R executive with the publishing division since 2001, most recently as executive VP of North American creative. In his nine years at EMI Music Publishing, McCarroll has signed and worked with a series of successful acts and songwriters, including John Mellencamp, Cobra Starship, Traviie McCoy, Toby Gad, Steve McEwan, David Hodges, Alter Bridge, Death Cab for Cutie, Butch Walker and Panic at the Disco.

But McCarroll takes the helm of Capitol/Virgin with label experience as well, having run the A&R department for the Music Company, an Elektra imprint formed by Metallica's Lars Ulrich. He's also an experienced touring and session drummer who's recorded with Sheryl Crow, Jon Brion, Aimee Mann, Michael Penn and Lloyd Cole, among others.

McCarroll, who's based in New York, will report to EMI Group CEO Roger Faxon and will work in close partnership with EMI Music North America COO Colin Finkelstein. In an interview with Billboard, he talks about what's ahead.

1 How is EMI Music setting priorities under its new corporate structure?

Given my track record and relationship with Roger [Faxon], Colin Finkelstein and [EMI Music executive VP of marketing and promotion] Greg Thompson, if there is a record we are all excited about, then all of us can sit down and have a conversation where we would be willing to push the button.

If I sign something, from the inception I want to have a conversation all the way through with others in management. In Roger's vision, even pre-signing, there should be much more involvement from all departments so everyone is onboard from the get-go. I don't want a signing to be a mystery to everybody, where I spend a bunch of money and make the record and say, "Here it is." I don't want to just drop it in their lap.

2 You have a strong A&R record on the publishing side. How does label A&R differ?

It still gets back to great artists and great songs. I come from an artist background. I have played on lots of records, I have made lots of records and spent a lot of time with artists. It's all about trust and a business relationship built from the beginning. I don't think that philosophy will play different at a label.

3 A change in A&R leadership often makes artists nervous. What changes can they expect during your tenure?

People know that I am very artist-focused, so EMI artists shouldn't be nervous at all. They should be excited that a genuine music person is coming in. I feel confident that we can deliver them to where they want to go.

4 Which acts are you most anxious to work with?

I'm only a half day in but I am certainly excited to be involved with Katy Perry, who I love. She is a strong artist and this is still very early in her career. There is Good Charlotte, who I worked with at the publishing company. There's Norah Jones, the Decemberists and 30 Seconds to Mars. Capitol/Virgin has a great roster and I want to



continue to build it and help move the company forward. That has been EMI's history. It has one of the most storied catalogs in the business, which is why I am taking this job.

5 What's your greatest strength in A&R?

I would say it's rock and pop. While urban is not my forte, there is a talented A&R team here already. With better leadership and firm direction, we will deliver amazing results in urban. And urban plays well in the land of pop and in that regard I am versed in it. I have represented writers who do urban crossovers, like Toby Gad, Kevin Rudolf, Jim Jonsin. I hear the tracks and go, "Oh shit, that is a smash."

6 When you sign emerging acts to Capitol/Virgin, will you also be looking to sign them to publishing deals and/or 360 deals?

I am not coming into this job with the game plan that unless we get the 360, we won't do it. Truth be told, I feel strongly at this point that EMI Music Publishing has the best A&R team in the business. I would hope that if someone wants to do a deal, they would want to sign with EMI Publishing. But if they have publishing somewhere else, my job is to do right by the artist the best that I can.

FOR THE RECORD

■ A review in the Sept. 18 issue of Nelly's single "Just a Dream" included incorrect producer credits. The track was produced by Jim Jonsin and Rico Love, not Timbaland and Jerome "Jroc" Harmon.

■ A story in the Oct. 9 issue misidentified the title of Florence & the Machine's single "Dog Days Are Over" and misspelled the first name of Nicki Minaj.

>>>GERMAN LIVE
MUSIC REVENUE
FELL 9% IN '09

German live music revenue fell 9.2% in 2009 to €2.3 billion (\$3.1 billion), roughly matching the 9% decline reported in the prior year, according to Nuremberg-based research institute GfK. Overall live entertainment revenue in Germany fell 12% last year to €3.2 billion (\$4.4 billion), widening from a 7% decline in 2008, GfK said. A total of 106.4 million live-event tickets were sold in Germany in 2009, down 10% from the prior year.

>>>FRENCH ANTI-
PIRACY GROUP
FILES WARNING
NOTICES

France's "three strikes" anti-piracy agency HADOPI has filed its first warning notices to suspected copyright infringers. French IT journal PC Inpact said two major Internet service providers, Numeris and Bouygues Telecom, were the first to issue warnings to subscribers on Oct. 1. In the event of a third infringement, a judge can fine an Internet subscriber up to €1,500 (\$2,075) and suspend the person's Internet access for up to a year. HADOPI president Marie-Françoise Marais says the agency is continuing talks with French ISP Free, which has refused to send warning notices. While Free customers who infringe on copyrights won't receive an initial warning e-mail, Marais says they'll still get a registered letter from HADOPI in the event of another infringement.

>>>DAN ROSEN
NAMED HEAD OF
ARIA, PPCA

Dan Rosen has been named CEO of the Australian Recording Industry Assn. and the Phonographic Performance Co. of Australia. He'll take over from outgoing ARIA/PPCA CEO Stephen Peach on Oct. 18. Since 2008, Rosen has been head of the Americas for KIT digital, a New York-based provider of online video services for business clients.

Reporting by Lars Brandle, Aymeric Pichevin and Wolfgang Spahr.

UPFRONT

GLOBAL BY ANDRE PAINE

SPOTTY-FY

Labels Still Withholding Major New Releases From Streaming Sites Like Spotify And We7

LONDON—The U.K. public has embraced free streaming services during the last 18 months, but labels are still weighing their options over their key releases' availability in the coming crucial fourth quarter.

The biggest of Britain's various streaming services are Oxfordshire-based We7 and Stockholm/London-based Spotify, which celebrated reaching 10 million European users in September.

Both are comprehensively licensed with majors and indies, but that doesn't mean that every release makes it to their free services. For the Sept. 26 Official Charts Co.'s U.K. album listing, for instance, 20% of the top 50 was unavailable or only partially available on both.

Spotify GM Jonathan Forster acknowledges the development of "different approaches within different labels."

Brandon Flowers' "Flamingo" (Vertigo) remains unavailable on any free services, as does Eminem's "Recovery"—although it's on Spotify's premium paid-for service. Warner albums by Plan B and Pendulum are limited to six-track samplers, as is Professor Green's "Alive Till I'm Dead" (Virgin).

In August, Arcade Fire's "The Suburbs" (Sonovox/Universal) debuted at No. 1 in the United Kingdom, but wasn't on Spotify or We7. Scott Rodger, the band's London-based manager at Quest Management, says that was aimed at protecting high chart entries internationally.

"By not being on streaming services you hopefully drive people to iTunes, Amazon, or they possibly buy the physical copy," he says, estimating free streams would have lost the album 5% of first-week sales.

While major labels declined to comment, one digital executive at a major suggests an initial "all exposure is good" attitude is now being tempered. "We've done a lot of research," he says, "and unlimited on-demand streaming definitely cannibalizes demand for purchased music."

Other labels' experience seems to offer mixed

evidence. Beggars Group, for example, held back new releases by M.I.A. and Vampire Weekend from Spotify this year, while making the National's "High Violet" available in full.

All three improved their first-week sales compared with their previous release. In terms of chart placings, "High Violet" showed the most dramatic change, opening at No. 5 on sales of 18,000 while 2007's "Boxer" bowed at No. 57 with sales of 3,500.

Vampire Weekend's "Contra" opened at No. 3 in January with sales of 43,000, compared with first-week sales of 7,000 for its self-titled debut, which opened at No. 22 in February 2008. M.I.A.'s "MAYA" opened at No. 21 (7,000 sales) in July compared with a No. 39



Troubled stream: "Recovery" by EMINEM has never been made available on Spotify's free service.

start for "Kala" in August 2007 (5,000 sales). Both new albums are now on Spotify free.

Beggars Group director of digital Simon Wheeler says it will "quite possibly" hold back albums in the fourth quarter, adding: "There's no one correct answer. Each project is different."

We7 VP of digital Clive Gardiner also expects the fourth quarter to "bring out the most conservative approach from labels," noting that around a dozen big titles were held back last year.

Speaking anonymously, the major-label executive says restricting free music in the fourth quarter makes sense for big releases with pent-up demand, particularly for a "legacy artist with an established fan base."

But Scott Cohen, international VP at digital distributor the Orchard, insists ad-supported services promote discovery and create revenue. He cites a 2009 test that the Orchard ran on French service Deezer where a main-page placement doubled the percentage increase in iTunes sales for U.S. Afrobeat act Menahan Street Band's album "Make the Road by Walking" compared with an iTunes main-page placement two weeks prior.

"I'm 100% convinced that when we get something streaming heavily on one of these services," he says, "it drives all the other sales."

Spotify claims it has around 3 million U.K. users. We7 claims 1.6 million unique users per month, plus another 1.4 million through deals with its various media partners.

Converting free users into subscribers is key for Spotify's business model. We7 also has subscription plans, but Gardiner says it remains focused on making the free model work for its core audience of 14- to 25-year-olds listening to an average of 15 songs per month. And he warns that restricting releases will send young fans back to illegal services.

Gardiner admits We7's ratio is several thousand streams for every purchase through its download store, but Forster was unable to confirm a similar stream-to-download conversion rate through Spotify's partnership with 7digital.

Still, Forster says he "takes a lot of heart from markets like the U.K. and Sweden, where digital sales have risen in conjunction with our growth."

Some remain unconvinced. "I've got kids who work for me," Rodger says, "and they all buy music—but they all buy less now because of Spotify." ●●●

UP STREAM

Analysis: How Free Streaming Boosted This Year's Mercury Prize Nominees

The varying approaches to streaming new releases (see story, above) make it difficult to quantify a consistent "Spotify effect" on U.K. album sales. But when combined with the boost received from the Barclaycard Mercury Prize, some trends emerge.

The Mercury Prize was designed to persuade consumers to purchase albums they might otherwise have missed. Now that streaming is in the mix, consumers can try them before they buy them—with many in the U.K. industry linking the poor sales performance of last year's winner, Speech Debelle's "Speech

Therapy" (Big Dada), with its availability on Spotify.

Spotify couldn't provide 2009 streaming data for "Speech Therapy," but figures for this year's nominees, while far from conclusive, offer little evidence that increased streams cannibalize sales.

With the Mercury ceremony broadcast live late at night on Sept. 7, Spotify tracked streams of songs from the nominated albums on Sept. 7-8. Comparing that data with actual sales from entertainment retailer HMV shows that, generally, the albums that had the biggest percentage increase in streams also saw the biggest percentage uplift in sales.

The xx's winning "xx" (Young Turks/XL) had a 121% increase in streams compared with the previous 24 hours, the second-biggest percentage rise on Spotify, while at HMV, Sept. 8 sales were up 448% from the same day in

the previous week, the second-biggest percentage sales increase after the Kit Downes Trio's "Golden" (Basho), up 733% from a minimal base. (Downes' Spotify streams increased 94%.)

Villagers' "Becoming a Jackal" (Domino) had the biggest streaming increase in percentage terms, up 137%, and rose 333% at HMV, the

third-biggest percentage sales increase. Other albums to gain big increases at both outlets included Wild Beasts' "Two Dancers" (Domino)—up 55% on Spotify and 217% at HMV—and Foals' "Total Life Forever" (Transgressive/Warner Bros.), up 35% and 227%, respectively.

Meanwhile, Dizzee Rascal's "Tongue N' Cheek" (Dirtee Stank) was the one 2010 nominee not licensed for Spotify, although clips from six album tracks can be previewed on the service. His HMV sales improved by just 18%, the second-lowest percentage increase for the whole list.

Spotify GM Jonathan Forster says the results show that if users "are falling in love with music, they'll purchase it more in some shape or form." Although he concedes: "It's going to take time to irrefutably prove it." —AP



"It's going to take time": Spotify's JONATHAN FORSTER



Award tour: CHIPMUNK (center), who won the 2009 MOBO Award for best hip-hop artist, with the members of best newcomer and best song winner JLS; below: AGGRO SANTOS.

GLOBAL BY RICHARD SMIRKE

Mobo Working

Urban Awards Ceremony Looks To Boost U.K. Live Scene

LONDON—As U.K. urban acts surf a sales wave, Europe's leading urban awards event, the MOBOs, hopes to create a similar swell in the British live market.

Labels group the BPI says U.K. urban sales volumes accounted for 30.9% of single sales in the first half of 2010 (up from 27.7% in the same period last year) and 13% of albums sold (up from 10.7%).

And as urban music's grip on the U.K. charts has tightened, the MOBOs (Music of Black Origin) TV audience has increased. The BBC says the 2009 show attracted 375,000 viewers to digital channel BBC 3, while 1 million watched later highlights on terrestrial channel BBC 1, compared with 200,000 and 500,000, respectively, in 2008. BBC 3/BBC 1 will again broadcast this year's event.

However, MOBO CEO Kanya King says live opportunities for emerging British artists remain limited outside London—something she hopes to change by launching a MOBO-branded tour aimed at “creating a route into the industry and platforming artists” nationally.

The six-date trek showcasing upcoming home-grown urban artists Skepta, Aggro Santos, Danae'o and Scorcher kicks off Oct. 12 at Norwich's 700-capacity Waterfront, visiting Birmingham, Manchester and Liverpool, England, and Glasgow, Scotland, before wrapping Oct. 19 at London's 800-capacity O2 Academy Islington, one day before the 2010 MOBO Awards at Liverpool's 10,600-capacity Echo Arena.

Although tickets were still available at press time, agent Nick Matthews at London-based Coda, which booked the bill, says the tour is “on course to do well.” For Aggro Santos' manager James Fern at ASM Damage, the tour combines being able to reach a wider regional audience with “opening people's eyes to how exciting urban music is performed live.”

According to King, the genre's lingering association with vi-

olence has hampered the development of a national touring circuit for U.K. urban acts. And promoter Steve Homer, London-based VP of promotions at Live Nation, agrees that violent incidents at the turn of the decade—notably a 2001 shooting at a London date by rap collective So Solid Crew—discouraged some promoters.

“An element of poor performances and trouble was associated [with the scene],” he says. But, “in the past 18 months, we've seen a massive increase in the number of live shows,” he adds.

Held in London since launching in 1996, the awards moved out of the capital last year to Glasgow's SECC arena. King says that the move reflected public interest in the awards—and urban music—outside London and claims that the number of urban club nights/shows in Glasgow subsequently climbed.

“It definitely had a positive impact,” Matthews says. “Chipmunk's Glasgow show earlier this year was one of the first [on his tour] to sell out.”

While acknowledging that London—home to the “grime” scene that's spawned many current U.K. acts—stages more urban shows than any other city, Homer maintains that, for audience numbers and speed of ticket sales, “there are pockets throughout the U.K. that are actually stronger than London.”

He says East Anglia enjoyed the fastest ticket sales on 2010 tours by Chipmunk, Tinie Tempah and Wiley, while the English regions of the North-East, Midlands and Home Counties provide similarly strong fan bases.

“London's urban scene has always been more buoyant, but I can definitely see a ripple effect,” adds King, who wants to establish the MOBO tour as an annual event.

U.K. urban music is “a growing market with artists and audiences,” Homer concludes. “The one thing we're waiting for is one artist to break through to the level of Jay-Z, Rihanna or Kanye West. When we get that, it will explode globally.”



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Industry insider comments

“puts his lips together and blows”..Lauren B.

“makes my day”..Clint E.

“magic flute”..W.A. Mozart

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EN BREVE

FANIA STRIKES DEAL WITH !K7

Tropical label Fania Records has struck a deal with !K7 to distribute its releases in Europe, Africa and parts of Asia and to license key releases through !K7 imprint Strut. The first project under the new partnership was the Sept. 28 rerelease of "Salsa Explosion," a compilation of New York salsa from the '60s and '70s. In the future, releases will include curated compilation series and new remixes of Fania's catalog. Codigo Group acquired Fania—whose 200-plus artist roster includes Tito Puente, Celia Cruz and Ruben Blades—in 2009.

SHAKIRA, COLOMBIA PREZ LAUNCH KIDS' INITIATIVE

Shakira and Colombian president Juan Manuel Santos announced an initiative to improve health, nutrition and education conditions for children up to 6 years old in the singer's native Colombia. The strategy, called Colombianos de Nacimineto, was developed with the ALAS Foundation, created by Shakira and other public figures in 2006. As part of the alliance, the Colombian government and ALAS will establish a \$25 million developmental fund to improve the living conditions of children in Colombia. ALAS will also provide its know-how and technological infrastructure to the endeavor.

TELEvisa ACQUIRES MINORITY STAKE IN UNIVISION

Mexican broadcaster Grupo Televisa has agreed to invest \$1.2 billion in Univision Communications for a minority stake in the U.S. Spanish-language media company. The two entities have also agreed to extend their program licensing agreement, currently set to expire in 2017, to 2025, upon satisfying certain conditions. In return for its investment, Televisa will receive a 5% stake in Univision, plus debentures convertible into an additional 30% stake. The new licensing pact will include Internet and mobile rights and cover key Mexican soccer rights.

Reporting by Leila Cobo and Georg Szalai.

After years of sporadic production centered mostly on mega stars, MTV Latin America's "MTV Unplugged" franchise is shifting into overdrive, producing two specials back to back. On Oct. 5 and 6 in Mexico City, the channel taped "Unplugged" episodes with Mexican rock bands **Zoe** and **Panda**, making this the first time in the history of the franchise that it shot two episodes in a single year. In addition, plans call for even more specials to be taped in 2011.

But unlike prior, flashier productions, these new shows will be small, cost-conscious affairs featuring acts that may not have international renown but are right for the MTV audience.

It's an encouraging turn of events at a time when the development of major, pan-regional stars in the Latin realm has clearly slowed down. Now more than ever labels need allies to promote their releases and develop long-term artists.

Panda and Zoe are both Mexican rock groups signed to Capitol Latin and fulfill many of MTV's require-

Spark Plug

MTV Latin America's 'Unplugged' Series Gets Rebooted With Hipper Acts And Smaller Budgets

ments for its "Unplugged" show, including large youth followings, critical acclaim and multiple album releases. Panda is the Mexican act with the most Premios MTV awards (nine); has obtained multiple gold and platinum sales certifications in Mexico; and has taken its music to other Latin countries.

But because the bulk of both acts' followings is in Mexico, an "Unplugged" show could be a major promotional boost and a means to spread the bands' music to other markets, including the U.S. Hispanic market, says **Jesus Lara**, senior VP of music and talent for MTV Networks Latin America and Tr3s: MTV, Musica y Mas (the U.S. channel).

"They are two of the most relevant and important bands in Mexico and they're at the forefront of the rock and alternative movement, which also mirrors into the U.S. Hispanic market," Capitol Latin senior VP **Diana Rodriguez** says. "Both tour the U.S. almost on a yearly basis and sell an average of 10-15 shows per leg at 1,500- to 2,000-seat venues," she adds. "It's a natural step to cater to this market and broaden their horizons."

Latin rock and alternative music have never prospered on U.S. radio, which is one of the reasons an MTV "Unplugged" episode is such an attractive promotional option, especially since it's always tied to a CD and

DVD release.

Lara says the show's production scale has been adjusted to fit today's market reality.

While resources are devoted to ensure top visual and audio quality, "we have made some adjustments to the size of the shoot to be more cost-conscious," he says. "There were always a lot of production costs incurred that were never really seen on-screen, and these costs have been significantly reduced."

MTV also works to secure program sponsors, which have yet to be announced.

Panda's "Unplugged" will premiere in Latin America in November, coinciding with the album's Mexican release, and on Tr3s in the United States in January, coinciding with a CD/DVD release.

Zoe's episode will premiere in Latin America and the States in February, also alongside a CD/DVD release. ●●●

Going acoustic: Mexican rock bands **PANDA** (left) and **ZOE** have taped performances for "MTV Unplugged."



Latin Notas

LEILA COBO

Living On A Prayer

Argentine Star Gustavo Cerati, In A Coma Since May, Has Received An Outpouring Of Social-Media Love And Support

On Sept. 30, the death of Argentine rock star Gustavo Cerati was reported online, generating thousands of tweets and postings from fans before the artist's family dispelled the rumor.

Cerati, 51—best-known as a member of the pioneering Argentine trio Soda Stereo, and nominated for three Latin Grammy Awards for his latest solo album, "Fuerza Natural"—has been in a coma since May. Following a concert in Venezuela, he had a stroke-like ischemic attack, which, according to doctors' reports on his website, resulted in brain damage.

Since then, Cerati's condition has been a steady but subdued topic of conversation, with members of his family and management team posting periodic medical reports on Cerati.com.

But through social media, Cerati's fans have kept up a constant vigil for the artist. On Twitter, his 600,000-plus followers post daily wishes for his recovery, and there are dozens of tribute videos on YouTube. Fans have also used tweets and Facebook to organize events in Cerati's honor. In Argentina, 10,000 fans covered a banner with



Not forgotten: GUSTAVO CERATI

written messages for the artist, who remains on life support in a Buenos Aires hospital.

Recently, Shakira dedicated the title song of her upcoming album "Sale el Sol" to Cerati while all sorts of artists from Juanes to Jorge Drexler have performed his songs in concert.

Cerati leads the nominations for this year's Premios Gardel, the Argentine music industry awards, with seven nods. His album, released in September 2009, has sold 100,000 copies worldwide, 95,000 of those in Latin America, according to Sony.

"Gustavo is the most important artist for Sony Music Sur," Sony Music Argentina managing director Damian Amato says.

Stateside sales figures belie the influence of Cerati's career on the U.S. Latin music market. In the '80s, Soda Stereo, the image-conscious rock group he formed with Zeta Bosio and Charly Alberti, pioneered the idea of touring throughout Latin America, creating a massive fan base that reached from Mexico to Chile and selling more than 7 million albums.

The band was a supergroup that paved the way for current Latin stars like Shakira, for whom Cerati has written and produced. Soda Stereo broke up in 1997. On a 2007 reunion tour, the group performed in 22 countries for nearly 1 million people even as Cerati continued to evolve as a soloist and producer.

"Today, musicians in their 20s, 30s and 40s are inspired and motivated by his music and his attitude toward art," producer/keyboardist Tweety Gonzalez says. "Musicians who don't even like his style are very saddened and concerned about him."

That concern hasn't resulted in a spike in album sales.

"People are still hoping for good news, as we are," Amato says, suggesting that running out to buy Cerati's albums would mean giving up hope for his recovery. Amato says that for similar reasons, the company doesn't plan to do any kind of tribute album at this time. "We have no plan for that at all, definitely not." —*Judy Cantor-Navas*

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Get the balance right: Treasure Island Music Festival in 2009.

Rock Of The Bay

Treasure Island Music Festival Thrives In Indie Rock/Dance Sweet Spot

San Francisco's Treasure Island offers striking vistas of the city and San Francisco Bay. But its inability to handle heavy traffic and a woeful lack of parking would make it an unlikely host for a large-scale live music event.

Nonetheless, the Treasure Island Music Festival, which will be held Oct. 16-17, is on the verge of selling out for the second year in a row. Moreover, the fourth annual festival, presented by Noise Pop and independent San Francisco promoter Another Planet Entertainment, will do so with a uniquely programmed mix of indie rock and dance/electronic music.

"We certainly could have picked a much more logistically sane and a much less expensive location," says **Jordan Kurland**, co-owner of the venerable Noise Pop festival and owner of Zeitgeist Management (**Death Cab for Cutie**, **Bob Mould**). "But it is an amazing spot and really gives people who live in the city and Oakland an experience they don't normally have."

This year, headliners **LCD Soundsystem** and **Belle & Sebastian** will be joined by buzz acts in the dance/electronic and indie rock worlds like **the National**, **Broken Social Scene**, **She & Him**, **Deadmau5**, **Kruder & Dorfmeister**, **Miike Snow**, **!!!**, **Superchunk** and **Holy Fuck**.

Several aspects of booking and production make this festival stand out. Saturday is about dance/electronic and Sunday is about rock. The goal is for fans to go both days—and about one-third to half do. The fest is intimate by outdoor event standards. Capacity is about 12,000, which the event sold out in 2009 and is on pace to do again this year.

While the Treasure Island festival hosts 13 acts per day on two stages, there isn't any overlap, so fans never miss a note. As for presenting different genres on different days, Another Planet VP **Allen Scott** says it was a natural evolution.

"I don't know of any other festival [organizers] in the U.S. who are doing something like this, where the days are so distinct," he says. "Yet in this day and age and the iPod generation, there are people who love Deadmau5 and also love Belle & Sebastian."

Kurland points out there are bands that fit comfortably in both categories. "Electronic/dance and indie rock have started to blend together a little," he says. "**MGMT** could have headlined either day last year and LCD Soundsystem is another example of that."

Another Planet and Noise Pop jointly buy tal-

ent for the festival, a partnership that Kurland says is seamless for such a defined and differentiated talent lineup. Treasure Island sold out in 2009 with **MGMT** and **the Flaming Lips** as headliners and has hosted a wide range of acts, including **M.I.A.**, **Modest Mouse**, **the Raconteurs**, **Justice**, **Spoon**, **Thievery Corporation**, **Vampire Weekend**, **Girl Talk**, **MSTRKRFT** and **the Decemberists**. The festival has caught most of these acts on their way up, which has kept the talent budget manageable.

"Over the years, our headliners have not headlined festivals, certainly not Bonnaroo and Outside Lands-type festivals," Scott says. "We're moving the artists forward into a headlining position. It's a good opportunity."

Tickets range from single-day general admission for \$67.50 to \$475 for two-day VIP access

for two people. The latter ticket includes one parking spot on the island each day. All non-VIP ticketholders must take a free shuttle bus from AT&T Park, public transit or some other means of transportation.

Still, logistical challenges haven't stunted the festival's ability to draw a crowd, no doubt due in part to its unique location. Treas-

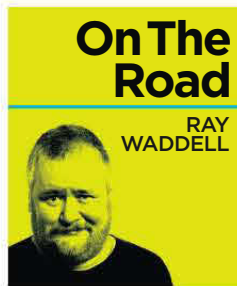
ure Island is a decommissioned U.S. naval base that neighbors Yerba Buena Island in the San Francisco Bay. It manages to be both familiar to Bay Area residents—tens of thousands drive past it every day on the San Francisco-Oakland Bay Bridge—and yet mysterious.

"When we first started doing this, probably 99% of the people had never been out there before," Scott says. "People were just blown away."

Kurland says the goal of the Treasure Island Music Festival is to introduce fans to artists that they may not be familiar with and that can appeal to a cross-section of indie rock and dance lovers.

"Here's an artist you might not have heard of, here's a great local act, here's a heritage act"—Superchunk would fall into that category this year," Kurland says. "We have to be very cognizant of our audience, which is easy because it also happens to be our tastes. But we're not going to book **Tiësto** on a Saturday just because he's a dance artist that can sell it out. Our goal is to have it so that people want to come both days."

THE BILLBOARD TOURING CONFERENCE & AWARDS will be held Nov. 3-4 in New York. For information and to register, go to billboardtouringconference.com.



On The Road

RAY WADDELL

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,885,207 \$250/\$42	PAUL McCARTNEY Wells Fargo Center, Philadelphia, Aug. 14-15	31,825 two sellouts	Live Nation, Marshall Arts, MPL
2	\$2,292,270 (\$314,922 New Zealand) \$131.13	METALLICA, FEAR FACTORY, TAINTED, THE SWORD CBS Canterbury Arena, Christchurch, New Zealand, Sept. 21-22	18,146 18,200 two shows	Michael Coppel Presents
3	\$2,258,335 \$252/\$42	PAUL McCARTNEY Time Warner Cable Arena, Charlotte, N.C., July 28	15,477 sellout	Live Nation, Marshall Arts, MPL
4	\$2,096,080 \$175/\$125/\$95/ \$55	MARC ANTHONY American Airlines Arena, Miami, Sept. 17-18	22,940 two sellouts	Cardenas Marketing Network, Live Nation
5	\$1,646,434 \$178/\$52.50	LADY GAGA, SEMI PRECIOUS WEAPONS Verizon Center, Washington, D.C., Sept. 7	14,528 sellout	Live Nation
6	\$1,564,825 \$175/\$150/\$125/ \$75	MARC ANTHONY Madison Square Garden, New York, Sept. 10	14,215 sellout	Cardenas Marketing Network, Live Nation
7	\$1,234,070 (\$924,420) \$46.72/\$33.37	MILK INC. Sportpaleis, Antwerp, Belgium, Sept. 24-25	31,465 32,368 two shows	PSE Belgium
8	\$1,135,082 \$225/\$65	BARRY MANILOW Boardwalk Hall, Atlantic City, N.J., Aug. 14	10,533 11,734	AEG Live
9	\$1,083,824 \$69.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BUCKCHERRY Hersheypark Stadium, Hershey, Pa., Sept. 25	19,436 21,203	Live Nation
10	\$954,877 (\$701,625) \$74.85/\$61.24	GUNS N' ROSES, IMPERIAL STATE ELECTRIC Sportpaleis, Antwerp, Belgium, Sept. 30	13,557 14,487	Live Nation
11	\$703,005 \$125/\$95/\$80/ \$30	MARC ANTHONY Amway Arena, Orlando, Fla., Sept. 19	9,926 sellout	Cardenas Marketing Network, Live Nation
12	\$669,620 \$125/\$95/\$75/ \$55	MARC ANTHONY Allstate Arena, Rosemont, Ill., Oct. 2	9,341 10,321	Cardenas Marketing Network, Viva Entertainment
13	\$615,439 \$148.50/\$9.50	SHAKIRA Amway Arena, Orlando, Fla., Sept. 28	7,847 10,942	Live Nation
14	\$612,311 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Cricket Wireless Amphitheatre, Chula Vista, Calif., Sept. 17	17,452 19,500	Live Nation
15	\$600,830 \$65/\$25	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Freedom Hall Coliseum, Louisville, Ky., Aug. 29	10,973 14,170	Triangle Talent, Live Nation
16	\$599,558 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Comfort Dental Amphitheatre, Englewood, Colo., Sept. 25	16,983 18,500	Live Nation
17	\$598,985 (\$471,969) \$50.76/\$40.61	BLINK-182, THRICE, ALL TIME LOW Trabrennbahn Bahrenfeld, Hamburg, Aug. 24	14,734 15,000	FKP Scorpio Konzertproduktionen
18	\$585,099 (\$604,758 Australian) \$154.70/\$96.65	SIMPLY RED, MARCIA HINES Brisbane Entertainment Centre, Brisbane, Australia, Oct. 1	4,520 4,624	Michael Coppel Presents
19	\$580,740 \$105/\$55	ALEJANDRO SANZ Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Aug. 13	6,912 6,947	Publivent
20	\$579,346 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Shoreline Amphitheatre, Mountain View, Calif., Sept. 15	17,734 19,000	Live Nation
21	\$575,087 \$99/\$21.50	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Blossom Music Center, Cuyahoga Falls, Ohio, Sept. 16	13,309 20,151	Live Nation
22	\$566,895 \$84.50/\$64.50/ \$39.50	THE BLACK EYED PEAS, T-PAIN XL Center, Hartford, Conn., Aug. 6	10,390 sellout	Concerts West/AEG Live
23	\$562,454 \$40/\$23.74	VANS WARPED TOUR Nassau Coliseum, Uniondale, N.Y., July 17	17,238 23,000	AEG Live
24	\$549,375 \$75.50/\$24.75	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG 1-800-ASK-GARY Amphitheatre, Tampa, Fla., Sept. 25	11,981 19,334	Live Nation
25	\$548,293 (2,167,110 pesos) \$151.80/\$30.36	YANNI Luna Park, Buenos Aires, Sept. 17, 19	7,696 11,960 two shows	T4F-Time For Fun
26	\$525,455 \$65/\$39	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Spokane Arena, Spokane, Wash., Sept. 9	8,945 9,015	Live Nation
27	\$518,573 \$75/\$45	DAVID GRAY, RAY LaMONTAGNE, TIFT MERRITT Greek Theatre, Los Angeles, Sept. 7-8	8,939 11,520 two shows one sellout	Nederlander Concerts
28	\$512,496 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Cricket Wireless Pavilion, Phoenix, Sept. 18	15,877 19,000	Live Nation
29	\$502,780 \$125/\$95/\$65	MARC ANTHONY Mark Etess Arena, Atlantic City, N.J., Oct. 1	5,288 sellout	Cardenas Marketing Network, Live Nation
30	\$496,559 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Hard Rock Casino Presents The Pavilion, Albuquerque, New Mexico, Sept. 19	14,546 15,950	Live Nation
31	\$496,244 (\$515,761 Canadian) \$95.25/\$24.05	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Molson Canadian Amphitheatre, Toronto, Sept. 5	8,908 9,851	Live Nation
32	\$495,665 \$99/\$25	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Bethel Woods Center for the Arts, Bethel, N.Y., Sept. 2	7,909 15,750	Live Nation
33	\$493,560 \$80/\$26	JOHN MAYER, OWL CITY Amphitheater at the Wharf, Orange Beach, Ala., Sept. 6	9,020 sellout	Red Mountain Entertainment
34	\$489,910 \$74.50/\$29.50	BROOKS & DUNN, MERLE HAGGARD Bethel Woods Center for the Arts, Bethel, N.Y., Aug. 29	13,551 14,820	Bethel Woods, Live Nation
35	\$468,042 (\$365,529) \$60.22/\$44.84	MASSIVE ATTACK, MARTINA TOPLEY BIRD, K'NAAN Sportpaleis, Antwerp, Belgium, Sept. 3	9,064 12,871	Greenhouse Talent



FELICITAN A MARIO DOMM

POR SUS EXITOS COLOCADOS EN 1ER. LUGAR EN RADIO NACIONAL COMO:

COMPOSITOR, PRODUCTOR Y CANTANTE

CAUSA Y EFECTO interpretado por **Paulina Rubio**

EQUIVOCADA interpretado por **Thalia**

MIENTES de su producción **"Dejarte de Amar"**

ALEJATE DE MI de su producción **"Dejarte de Amar"**

VOLVERTE A AMAR interpretado por **Alejandra Guzman**

NECESITO AMARME interpretado por **Alejandra Guzman**

QUIERO ESTAR CONTIGO interpretado por **Alejandra Guzman**

SOLO PARA TI interpretado por **Camila**

TODO CAMBIO interpretado por **Camila**

COLECCIONISTA DE CANCIONES interpretado por **Camila**

ABRAZAME interpretado por **Camila**



HAPPINESS

THE
PROJECT

WITH 'THE DARK MOMENT' IN HER LIFE
BEHIND HER, **RIHANNA** EMBRACES FUN, SEX
GAMES AND FIST-PUMP-WORTHY BEATS ON
HER STRIDENTLY UPBEAT NEW ALBUM, 'LOUD'

 BY MONICA HERRERA

IT'S BEEN JUST SIX WEEKS SINCE RIHANNA'S

wax figure was unveiled, but already it needs a makeover. The creepily life-like sculpture, which assumed its place in Madame Tussaud's Washington, D.C., outpost on Aug. 31, immortalizes the biker chick-meets-"Blade Runner" look that the pop star rocked this past winter: shoulder-padded blazer, airtight corset, shimmery makeup and a haircut that only she could pull off, part-buzz cut and part-blonde-streaked, sideways swoop. ■ But Rihanna has moved on since then, now sporting mostly shoulder-length, barrel-curved locks in a shade twice as fluorescent as fire-engine red. Her new look is less severe, more romantic. A day after the figure's unveiling, a photograph of the Barbadian singer

kissing her waxen self appeared on Twitter and made it abundantly clear how much she's changed. "A lot of people dress like Lady Gaga now. I've just stepped off into a whole new look and style," Rihanna says calmly, phoning in just before a flight to London after a nonstop week of work and play in New York. "The whole shoulder pad thing, and the architectural look, is so sharp-edged and tough. I'm over that. I like floral prints now, which I never liked.

"Trends are boring," she adds. "It's boring to see everyone doing the same thing."

If the 22-year-old's ever-changing hairstyle doesn't get that across, then "Loud" (Nov. 16, Island Def Jam Music Group), her fifth studio album and the follow-up to 2009's "Rated R," should do the trick. While not all that experimental sonically, the set teems with some of mainstream pop's most unabashedly dance-driven beats yet. It also boasts joyful hooks, markedly improved vocals and the kind of risqué lyrics that she first articulated so well on 2007's "Good Girl Gone Bad"—her best-selling album to date at 2.6 million copies, according to Nielsen SoundScan.

On the bluntly titled, Stargate-produced and Ester Dean-penned "S&M," for example, Rihanna proudly claims her vices: "I may be bad, but I'm perfectly good at it/Sex in the air, I don't care, I love the smell of it/Sticks and stones may break my bones, but chains and whips excite me." On "Cheers," a twangy bar song that samples Avril Lavigne, she name-checks Jameson Irish whiskey and chants, "Cheers to the freakin' weekend—drink to that!" "Man Down," a reggae song featuring rap provocateur Nicki Minaj, turns her into the protagonist of her own murder fantasy. "I took his heart when I pulled out that gun... rum-puh-pah-pum, man down... oh mama, I just shot a man down."

With these sorts of lyrics, "Loud" could easily get caught in the believability trap that befell Christina Aguilera's "Bionic" earlier this year. That's unlikely, however, because being bad has been

cially raised her sum of top 10 hits to 16, the sixth-best total among women in the chart's 52-year history. She now trails only Madonna with 37 top 10s, Mariah Carey and Janet Jackson (27 each), Whitney Houston (23) and Aretha Franklin (17).

"At this point, there's no denying that she's more than a cool voice, a pretty face and a hot style," says Stargate's Tor Erik Hermansen, who with Mikkel Storleer Eriksen make up the Norwegian duo. "She has a swagger which is unbelievable."

Hermansen says Rihanna pinpointed "Only Girl" as her lead single "the minute she heard the song. She picks and chooses everything, which to me is crucial. And she has good taste."

Not a bad kickoff for an album clearly meant to mark a new chapter in Rihanna's life and career. "Rated R," her first release after her February 2009 assault at the hands of then-boyfriend Chris Brown, has sold 998,000 copies, according to SoundScan, her lowest amount since her 2005 debut, "Music of the Sun" (594,000). The edginess of "Loud" doesn't feel nearly as forced as that of its predecessor, whose other three singles, the despairing "Russian Roulette," the street cred-appealing "Hard" and the Slash-featuring "Rockstar 101," all stalled on the charts.

"Let me not kid you—this album is as personal to me as it is to Rihanna," says Island Def Jam Music Group (IDJMG) chairman/CEO Antonio "L.A." Reid, who outlines the strengths of "Loud" after blasting its nine confirmed tracks (the album is still being tweaked) through the enormous speakers in his equally enormous New York office. As he does this, Reid sings along with nearly every line, punctuating the most memorable ones with finger points and fist pumps, and giving himself a bear hug when Rihanna's voice coos, "Hold me like a pillow," on "Only Girl."

"This is the truest Rihanna album yet because it sounds the most like her first one," Reid continues. "[2005 debut single] 'Pon De Replay,' that was obviously Rihanna at her purest, with that Caribbean-flavored dance-pop music. After that, she went in many different directions only to find herself right back where she really started. Though I think the songs are much better now. Her growth as a vocalist is really evident."

While "Loud" is a crucial album for Rihanna in the wake of lower-than-usual sales for "Rated R," Reid says the latter album was really her most pivotal. "The last one, to us, that was the one. She was brave. She was speaking what she felt at that moment, and it didn't matter who came with a song that we thought was a hit. Every song had to tell the story she wanted to tell. 'Loud' is the album where she doesn't have a point to prove. She can just have fun and be Rihanna."

The singer wholeheartedly agrees. "'Rated R' showed that I wasn't a shallow artist," she says. "I have some depth. There was definitely some growth, going through that dark moment in my life."

Rihanna never refers to her relationship with Brown in specifics and says she "definitely" prefers to let "Love the Way You Lie" speak for itself, which of course is made easier by the fact that it's not on her own album. "It's kind of like the closing to that chapter, and now we're in a new stage," she says.

"What happened in her personal life, the way she handled it



The mouse that roared: RIHANNA performing in August at New York's Madison Square Garden.

and worked through it, is truly amazing," Hermansen says. "As tragic as that was, just to see how she grew as a person and an artist, I think the whole world looked at that and said, 'OK, this girl is no joke.'"

GETTING 'LOUD'

Turn on just about any mainstream top 40, rhythmic or urban radio station, and it's all but guaranteed to have had Rihanna in heavy rotation for half a decade. It's the first of those formats, however, where she's had the most success. Since "Pon De Replay," Rihanna has had 21 entries on Billboard's Mainstream Top 40 chart, and with six No. 1s, she's in a four-way tie (with Beyoncé, Mariah Carey and Lady Gaga) for the most chart-toppers in its 18-year history.

This isn't an accomplishment that her label takes lightly, though Reid believes there's a catch. "She's clearly multifaceted, but the challenge is, which format is hers? As a recording artist, you can have a hit and be a visitor to each format, but to have true artistic success you have to own it. I think she owns rhythm and top 40, but we do suffer a little because we don't have urban on lock. When you have a black girl from the islands, you want to have urban on lock. So one of the goals that we had was to not force that, but to try and make records we thought were hits and where she could shine."

"The challenge is complicated when you're making music that sonically appeals to a dance/top 40 audience," WQHT (Hot 97) New York PD Ebro Darden says. "When Rihanna makes music that fits the appeal of hip-hop, we play it."

Julie Pilat, assistant PD/music director for KIIS-FM Los Angeles, says that Rihanna's multifaceted appeal "seems like more of a strength than a weakness," adding that the star is "welcomed with open arms wherever she goes."

"I wanted songs that only I can do, not generic songs that everyone else could sing," Rihanna says. Her collaborations with Dean went a long way in this regard, no doubt in part because both are young, successful female pop hitmakers of color in a heavily male-dominated field.

Dean, who specializes in rhythmic pop songs with a naughty

'I WANTED SONGS THAT ONLY I CAN DO, NOT GENERIC SONGS THAT EVERYONE ELSE COULD SING.'

—RIHANNA, ON GATHERING SONGS FOR HER NEW ALBUM, "LOUD"

good business for Rihanna when she's done it well. "Rude Boy," the manhood-touting third single off "Rated R," also produced by Stargate and co-written by Dean, topped the Billboard Hot 100 for five straight weeks in the spring. "Love the Way You Lie," her intimate duet for Eminem's "Recovery" that has been read in the context of both artists' prior abusive relationships, held the chart's No. 1 position for seven more weeks.

"Only Girl (In the World)," the lead single for "Loud," presents Rihanna at her most confident, demanding undivided attention from her lover over impeccably calculated synths and bass. The song is another collaboration with Stargate, and when it reached No. 3 on the Hot 100 two weeks ago, Rihanna offi-



PON DE AIRPLAY

In slightly more than five years' time, Rihanna has notched 23 Billboard Hot 100 hits—16 of which have reached the top 10, and seven went all the way to No. 1. In the 52-year history of the chart, Rihanna now ranks behind only five artists for the most top 10 singles among female soloists. Madonna leads with 37, while Janet Jackson and Mariah Carey each have 27, Whitney Houston has 23, and Aretha Franklin owns 17. With seven No. 1s, the only solo women ahead of her are Carey (18), Madonna (12), Houston (11) and Jackson (10).
—Keith Caulfield

DEBUT	TITLE	PEAK
6/11/05	"Pon De Replay"	2
10/22/05	"If It's Lovin' That You Want"	36
2/25/06	"SOS"	1 (3 weeks)
5/13/06	"Unfaithful"	6
12/9/06	"Break It Off" (Rihanna & Sean Paul)	9
4/28/07	"Umbrella" (Featuring Jay-Z)	1 (7)
6/23/07	"Shut Up and Drive"	15
9/15/07	"Hate That I Love You" (Featuring Ne-Yo)	7
12/8/07	"Don't Stop the Music"	3
4/26/08	"Take a Bow"	1
5/24/08	"If I Never See Your Face Again" (Maroon 5 Featuring Rihanna)	51
7/5/08	"Disturbia"	1 (2)
10/11/08	"Live Your Life" (T.I. Featuring Rihanna)	1 (6)
11/22/08	"Rehab"	18
8/15/09	"Run This Town" (Jay-Z, Rihanna & Kanye West)	2
11/7/09	"Russian Roulette"	9
12/5/09	"Hard" (Featuring Jeezy)	8
2/6/10	"Stranded (Haiti Mon Amour)" (Jay-Z, Bono, the Edge & Rihanna)	16
2/6/10	"Redemption Song"	81
2/27/10	"Rude Boy"	1 (5)
7/10/10	"Love the Way You Lie" (Eminem Featuring Rihanna)	1 (7)
8/14/10	"Rockstar 101" (Featuring Slash)	64
9/25/10	"Only Girl (In the World)"	3

streak (her most recent work includes Usher's "Hot Toddy," Katy Perry's "Peacock" and "Firework," and Aguilera's "Not Myself Tonight"), co-wrote "S&M," "Fading Away" and "What's My Name," which will be the second single off "Loud." She says Rihanna's biggest strength is that "she doesn't try to sound like you; she sounds like herself. She's not in there trying to figure out how she can beat you singing your song. She goes in there and says, 'I'm going to sing this song because I fucking love it.'"

"She really captured me, everything I would say and how I would say it," Rihanna says of Dean. "Some people get it halfway right. She just gets it and knows exactly what you want to hear."

Rihanna may not do much of her own songwriting, but by all accounts she was more active than ever in guiding the creative choices for "Loud." Writing camps took place several months ago in Los Angeles and Miami, where Rihanna, who nearly always uses "we" when discussing the making of her album, says about 100 writers and producers were invited to collaborate and craft songs for consideration. "We gave them guidelines and a bunch of topics," she says. "We'd have 10 writers in one room and five writers in another room and put them with one producer, then split the group up and put them with another producer."

"Obviously those are extreme conditions to create something under," Hermansen says, "but we enjoyed the urgency of the whole project."

For her recent collaboration with Drake, a remix of "What's My Name" that will appear on "Loud" as a bonus track, Rihanna personally presented the track to the Canadian MC. "She played the record to Drake backstage somewhere to try to get him on a verse," Hermansen says. "She's calling me up saying, 'Where are the files?' That's one thing you don't hear often from artists on her level."

"Drake is the hottest rapper out right now," Rihanna says, "and we've always been trying to work together. He's the only person I thought could really understand the melody of the song, and the minute he heard it he said, 'I know exactly what I'm going to do. I love it.' And he did it like three days later."

Much of the actual recording was done while Rihanna was on the road for her Last Girl on Earth tour, which kicked off in April in Europe and wrapped in August in the United States. (It will resume early next year in Australia.)

DIRECT TO FAN

Rihanna is the first to admit that making a personal connection with her fans hasn't been her strong suit up to now. "I just felt like there was this big distance with us," she says. "You know, they love me, they love how I dress and they move to my music, but they don't really know who I am."

That started to change in late August when Rihanna took over her Twitter account, which before had only been used to issue formal announcements. "No more corny label tweets!" she declared, and soon she was going even more direct, announcing the title of her new album in a live chat on fan site Rihanna Daily.com. "I just got on there and started talking. Some of them didn't believe that it was me, like, 'Oh, fake Rihanna,'" she says of the first time she visited the chat. "So I got my best friend to Facebook RihannaDaily so they knew it was really me."

Rihanna utilized Twitter and Facebook to debut her album cover at the end of September, posting partial images of the artwork on the social networks, then directing fans to her official website Rihanna Now.com for the full reveal.

"Fan engagement is a huge driver for us," IDJMG senior director of marketing Gabriela Schwartz says. "We had a lot of fun with our digital rollout for 'Rated R,' which was more about intrigue, countdowns, teasers and building anticipation. This is 'Loud' and it's inclusive, it's in your face and immediate, which is exactly what the album represents."

Though most of the "Loud" campaign's key elements have yet to be finalized, Schwartz says a viral campaign to search for the "loudest fan in the world" will launch in the next couple of weeks, and on Oct. 4 in London, Rihanna spent a reported eight hours at the trendy retail chain Topshop's flagship store, styling several fans and con-

test winners in outfits of her choosing.

Another element of the campaign involves a partnership with Doritos, although details are still under wraps after a curious-looking video for "Who's That Chick," a David Guetta-produced track, leaked online. Neither Schwartz nor a Doritos representative would comment on the leak or what the campaign entails, though the latter did say an announcement was coming soon and mentioned the website DoritosLateNight.com, which displays a video of Rihanna behind the scenes and teases an "interactive video" next to a still image from the leaked clip.

Run this town: RIHANNA with IDJMG boss ANTONIO "L.A." REID (top); bottom: Topshop contest winners receiving super-diva style tips.

As for other high-profile looks, Rihanna is booked to perform on ABC's "Good Morning America" fall concert series Nov. 17, the day after "Loud" streets, and on the Halloween episode of NBC's "Saturday Night Live."

For the first time, Rihanna is also delving into other sectors of the industry. She'll launch her first fragrance, titled Reb'l Fleur (a play on words from a tattoo on her neck that reads "rebelle fleur") next spring, and she's currently filming scenes for "Battleship," an action movie directed by Peter Berg.

"My favorite part has been shooting in the ocean," Rihanna gushes, sounding her most excited. "We were going at top speed, and I had to shoot this really badass weapon off the front of the boat. There was gunpowder all in my mouth by the time it finished."

Rihanna has a stuntwoman for her more daring scenes, but per usual, she's more likely to take charge. "They always want me to sit down when the dangerous stuff happens, but I am a control freak," Rihanna says. "So I said, 'No.' She doesn't do it like I would do it."



RIGHT, TOP TO BOTTOM: CHARLEY GALLAY/WIREIMAGE.COM; DAVE M. BENNETT/GETTY IMAGES



THE RUNNING OF THE BULL

WITH A PAIR OF ALBUMS ABOUT TO HIT SHELVES, A HOST OF GUEST SPOTS ON HIT SINGLES AND TWO MAJOR SPONSORSHIPS READY TO ROLL OUT, CROSSOVER STAR PITBULL IS ABOUT TO BECOME UNAVOIDABLE

BY LEILA COBO

During an early afternoon in Miami in January, over drinks with two local radio PDs, the conversation turned to Pitbull. "He should come over and join us," said one, and impulsively picked up his cell phone and dialed.

No more than 20 minutes later, there was Armando Christian Perez, aka Pitbull—sans entourage or management—chilling over martinis in a nearly empty restaurant overlooking Biscayne Bay.

Pitbull's "I Know You Want Me (Calle Ocho)" was peaking on the charts, and his face was plastered on billboards that were popping up all around Miami. Still, Pitbull seemed immune to the celebrity. This was his town, his turf, his place to stroll about as he pleased. He was, after all, an artist who had hustled his way to popularity, unabashedly seeking out DJs and artists, distributing mixtapes, endlessly posting online, playing parties and doing charity appearances. There seemed to be nothing too big or too small for Pitbull to do.

Eight months later, that frenzy of activity is set to explode. In the year since the gimmicky "I Know You Want Me" (a remix of the song "75 Street Brazil," by Nicola Fasano featuring Pat Rich) became a worldwide hit, Pitbull has become ubiquitous. Look at the charts and you'll see that his melange of dance beats, borrowed hooks, catchy phrases and entreaty, party-flavored raps have become must-haves for an ever-growing list of superstars, from Enrique Iglesias and Shakira to Usher and T-Pain.

"You always have to be relevant," Pitbull says, defending his habit of releasing records seemingly any time, any place. "I've never been a traditional artist. I'm a survivor. And for me it's kind of scary when people try to make plans."

But now there is a plan. On Nov. 2, Pitbull releases his first all-Spanish-language set, "Armando" (so named after his father), followed by the bilingual "Planet Pit," due in early 2011. Intertwined with the albums are two major sponsorship deals featuring Pitbull's image and music. One, for Kodak's Easy Share cameras, includes 15-second TV spots with Pitbull, Drake and Trey Songz and will officially launch in October. Pitbull's spots will feature his single "Hey Baby" from "Planet Pit," featuring T-Pain.

The second deal has Pitbull as the face and voice of Dr Pepper's 2011 Hispanic marketing campaign, "Vida a la 23." Pitbull will be featured in the "Vida" radio and TV spots with an original song, "Good Times (Vida 23)," which he wrote specifically for the campaign. Plans are under way to make the track the second single from "Armando," coinciding with the launch of the campaign in January.

The simultaneous push in two languages may be what finally clinches Pitbull's popularity at all levels. For although his singles are extraordinarily successful—"I Know You Want Me" has sold 2.5 million downloads in the United States,



according to Nielsen SoundScan—his album sales haven't always kept pace.

Pitbull's top-selling set was his 2004 debut, "Miami," which has sold 634,000 copies, according to SoundScan. But his two latest, 2007's "Boatlift" and 2009's "Rebution," which included "I Know You Want Me," have sold fewer than 200,000 copies each in the United States.

"Any superstar, particularly in rap, appears on 50 million records, but the hits are the ones that shine through," says Bryan Leach, president of Polo Grounds Music, which partnered with Pitbull's own Mr. 305 Records to release his English-language albums through RCA/J Records. In Pitbull's case, Leach adds, "whether it's the current single from the 'Armando' album or 'Hey Baby' from ours, we just need to be very clear and make sure each album has its own identity."

Prior to inking deals with Polo Grounds and, earlier, with Sony Music Latin for his Spanish-language releases, Pitbull had been on indie TVT Records. Toward the end, he became increasingly frustrated by what he viewed as TVT's inability to develop his career, particularly abroad and in the Latin market.

"When I came in, Pitbull would put a bunch of records out and tour as much as he could, and he was in survival mode," says Pitbull's manager Charles Chavez, who joined the rapper's team three years ago. "And I said, 'Dude, we need a strategy.'"

Chavez took a step back from the flurry of activity. Then, when the Orchard acquired TVT's assets and released the single "Krazy" with Lil Jon, Chavez also worked it at pop radio, an area TVT hadn't really explored.

Not long after, Pitbull, who had always dreamt of recording a Spanish-only album, met with Sony Music U.S. Latin president Ruben Leyva. "It's an interesting, unorthodox story, as things tend to be with Pitbull," Leyva says. "At the time he wasn't sure what he was going to do. I told him, 'Look, a distribution deal will allow you to do anything you want to do.' What I wanted to say was, 'Count on us to be supportive.'"

Pitbull signed a deal with Sony for distribution of Spanish-language material on his Mr. 305 Records in the United States and Puerto Rico (he owns all the masters) and for licensing in Latin America, even though he had yet to record any Spanish songs. He also signed his publishing (Mr. 305 Publishing) to an administration deal with Universal Music Latin America. Shortly after, he signed a partnership with Polo Grounds for his English-language albums. Months later, "I Know You Want Me," released as a single through an earlier deal struck with dance label Ultra, blew up.

The track succeeded for myriad reasons: It was a remix of a previous hit, Ultra properly marketed and promoted it, and it was aggressively licensed worldwide. In June 2009, it peaked at No. 2 on the Billboard Hot 100, and in August it hit No. 1 on the European Hot 100 singles chart.

Also, as a white, light-eyed Cuban who raps, Pitbull is an anomaly because he can reach urban, Latin and pop audiences. The urban segment

No, you da man! PITBULL and ENRIQUE IGLESIAS at WKTU New York's Beatstock in August.



So PITBULL: The singer is part of a new Kodak campaign, along with Drake and Trey Songz.

initially eluded him, but has now embraced him, thanks in part to the company he keeps.

"He was ahead of his time,"

Leach says. "If you look at what's popular in rhythm and pop radio, it's stuff that's fun, and Pit's been making those records his entire career. People are a lot more open now to the music he's always made. And he also brings his own twist, making huge pop records in Spanglish."

"I have known Pit for years and have always respected his hustle and talent," T-Pain says. "He's one of the few artists that really understands the music *and* business sides of this industry."

Currently, Pitbull is featured on two top 10 singles on the Hot 100: Enrique Iglesias' "I Like It" and Usher's "DJ Got Us Fallin' in Love." And while the singles "Bon, Bon" from "Armando" and "Hey Baby" from "Planet Pit" are still bubbling under the charts, the setup for Pitbull's two upcoming albums is unprecedented for him.

In fact, Pitbull says, he's never had the full muscle of a major label behind him before, much less in Latin America, where Sony is in charge of the album release. Nor has he ever had sponsorship deals before.

"And the beauty is showing how major corporations want to be involved with people whose last names are Gutierrez, Perez. People whose names end with a 'z,'" Pitbull happily says on a recent

afternoon at a recording studio in Davie, Fla., where he played tracks from both of his upcoming albums. The atmosphere is one of controlled chaos, with a steady stream of people—from members of his team to fans to a camera crew—filtering in and out.

Although the finishing touches are still being applied to "Planet Pit," "Armando" is a done deal; it's rich with dance beats, cultural references and sly humor. First single "Bon, Bon," for example, samples "Me No Speak Americano," the Yolanda Be Cool hit that his A&R right hand and head of Mr. 305 Records, DJ Buddha, first heard in Europe. On top of the beat, Pitbull spoofs Lady Gaga, saying, "I'm not Alejandro, Roberto or Fernando. I'm Armando."

The album also turns around the Cuban classic "Guantanamera," "not just modernizing it, but making it also—how should I say—humorous," Pitbull says, referring to lyrics that coax a farm girl to leave shyness behind and catch up with the times. There's also a collaboration with Cuban American heartthrob JenCarlos Canela, borne out of an encounter at the Billboard Latin Music Awards last spring. Canela wrote the song "Tu Cuerpo" and took it to Pitbull, who raps the verses over it.

"Every track has its own way of coming together, but essentially, I just say, 'I like this,' and Buddha says, 'You're crazy,'" Pitbull says with a laugh. "And I say, 'I don't care.'"

For a track-by-track rundown of "Armando" by Pitbull, go to billboard.com.

TRIPLETHREAT

Here's a look at the singles Pitbull has charted since his worldwide hit, "I Know You Want Me (Calle Ocho)," debuted on Billboard's charts last year. Though many became familiar with Pitbull from "I Know You Want Me," he's been a presence on the charts since 2004, when his first hit, "Culo," debuted. All told, he's notched 26 hits on the Rhythmic airplay chart, his core radio format.

—Keith Caulfield

DEBUT*	TITLE	MAINSTREAM TOP 40	RHYTHMIC	HOT LATIN SONGS
2/21/09	"I Know You Want Me (Calle Ocho)"	4	5	6
6/20/09	"Hotel Room Service"	11	3	26
7/25/09	"Outta Control" (Baby Bash Featuring Pitbull)	—	14	—
8/8/09	"Now I'm That Bitch" (Livvi Franc Featuring Pitbull)	37	31	—
11/7/09	"Shut It Down" (Pitbull Featuring Akon)	29	18	44
1/30/10	"Watagatapisberry" (Pitbull Featuring Sensato Del Patio, Black Point, Lil Jon & El Cata)	—	—	30
3/27/10	"Armada Latina" (Cypress Hill Featuring Pitbull & Marc Anthony)	—	24	—
4/3/10	"Egoista" (Belinda Featuring Pitbull)	—	—	28
5/15/10	"Alright" (Pitbull Featuring Machel Montano)	—	32	—
6/12/10	"I Like It" (Enrique Iglesias Featuring Pitbull)	2	6	4
7/31/10	"DJ Got Us Fallin' in Love" (Usher Featuring Pitbull)	4	1	25
10/16/10	"Hey Baby (Drop It to the Floor)"	—	30	—

*Earliest debut date on any of the three charts listed.



John Rudolph believes the publishing world has come full circle. As CEO of Bug Music since 2006, Rudolph has helped oversee the transformation of the 35-year-old company. While the company's financial structure has changed, Rudolph is ensuring attention is still on the songwriter.

"What I tell people is that music publishing today is like it was in the '40s and '50s and a little bit in the '80s," he says. "You worked re-

ally intensely on the songs and with your writer. It wasn't just a gun-for-hire type situation."

To be relevant, today's publisher needs hits. So when Bug's growth took off in 2007 with the acquisition of Windswept Holdings, Rudolph shifted focus to finding and developing songwriters. Today's publisher needs to be flexible, too. So Bug has songwriters who are also artists and producers, and it has become comfortable making unusual deals and seek-

ing out value in new places.

Rudolph spoke to Billboard about his four years with the company, how the company strives to be flexible and how it develops artists.

How has the company changed to be more competitive?

When I came in, there were a few things I knew needed to happen. We needed to retool the structure. And we also needed to retool the business,

both the way the companies were set up and the financing of the business. Up to when the company was sold to Crossroads Media/Spectrum Equity Investors [in 2006], it had not had any external financing. What we had to do was set up external financing.

When I started charting out what I wanted the company to look like, we were looking at acquisitions. One of the great things about Windswept was we **continued on >>p28**

ILLUSTRATION BY ULLA PUGGAARD

2010 Top Hit Highlights

Song	Artist	Chart	Peak
Just The Way You Are	Bruno Mars	Hot 100	1
Nothin' On You	B.O.B ft. Bruno Mars	Hot 100	1
Right Round	Flo Rida	Hot 100	1
Replay	Iyaz	Hot 100	2
Billionaire	Travie McCoy ft. Bruno Mars	Hot 100	4
Use Somebody	Kings of Leon	Hot 100	4
Good Girls Go Bad	Cobra Starship	Hot 100	7
Club Can't Handle Me	Flo Rida	Hot 100	9
One Time	Justin Bieber	Hot 100	17
I Can Transform Ya	Chris Brown	Hot 100	20
Smile	Uncle Kracker	Hot 100	31
Solo	Iyaz	Hot 100	32
F**K You (Forget You)	Cee Lo Green	Hot 100	33
I Never Told You	Colbie Caillat	Hot 100	48
Sex On Fire	Kings of Leon	Hot 100	56
That Should Be Me	Justin Bieber	Hot 100	92
Rain Is A Good Thing	Luke Bryan	Hot Country	1
Undo It	Carrie Underwood	Hot Country	1
American Saturday Night	Brad Paisley	Hot Country	2
Do I	Luke Bryan	Hot Country	2
I Gotta Get To You	George Strait	Hot Country	3
Twang	George Strait	Hot Country	14
Beer on the Table	Josh Thompson	Hot Country	17
Mama's Song	Carrie Underwood	Hot Country	18
Groovy Little Summer Song	James Otto	Hot Country	26
Someone Else Calling You Baby	Luke Bryan	Hot Country	26
Camouflage and Christmas Lights	Rodney Carrington	Hot Country	31
Giddy on Up	Laura Bell Bundy	Hot Country	31
Real	James Wesley	Hot Country	32
There is a God	Lee Ann Womack	Hot Country	32
Family Man	Craig Campbell	Hot Country	35
Crow and the Butterfly	Shinedown	Rock Tracks	1
Wheels	Foo Fighters	Rock Tracks	1
If You Only Knew	Shinedown	Rock Tracks	2
Radioactive	Kings of Leon	Rock Tracks	4
Crawl	Kings of Leon	Rock Tracks	40
Got Nuffin	Spoon	Rock Tracks	43
Angel Dance	Robert Plant	Rock Tracks	47

Key Catalog Highlights

FEVER - Eddie Cooley / Otis Blackwell, WHAT A WONDERFUL WORLD, HAPPY TOGETHER - Alan Gordon / Garry Bonner, I GOT YOU (I FEEL GOOD) - James Brown, AIN'T NO OTHER MAN - Kara DioGuardi, WHAT HURTS THE MOST, BUTTONS - Sean Garrett, DO WAH DIDDY DIDDY, DAYDREAM - John Sebastian, PLEASE COME HOME FOR CHRISTMAS - Gene C Redd / Charles Brown, BREAK AWAY - Bridget Benenate, LUST FOR LIFE - Iggy Pop, RUN IT - Sean Garrett, IT'S IN HIS KISS - Rudy Clark, THIS KISS - Robin Lerner / Annie Roboff, YOU'RE GONNA MISS THIS - Ashley Gorley, YEAH! - Patrick Smith / Sean Garrett, WALK AWAY - Kara DioGuardi, BE MY BABY, UNDER THE BOARDWALK - Artie Resnick / Kenny Young, CHECK ON IT - Beyonce Knowles / Sean Garrett, (AND THEN) HE KISSED ME, SUMMER IN THE CITY - John Sebastian / Mark Sebastian / Steve Boone, DO YOU BELIEVE IN MAGIC - John Sebastian, CHRISTMAS BABY PLEASE COME HOME, GOOD LOVIN' - Artie Resnick / Rudy Clark, COOL JERK, HEAVEN IS A PLACE ON EARTH - Ellen Shipley, IKO IKO - Barbara Ann Hawkins / Joan Marie Johnson / Rosa Lee Hawkins



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Kara DioGuardi

One of the world's most accomplished songwriters, Kara's recent hits include Carrie Underwood's #1 Country smash "Undo It," and her current follow-up hit single "Mama's Song," Cobra Starship's "Good Girls Go Bad," Pink's "Sober," Kelly Clarkson's "I Do Not Hook Up" and Theory Of A Deadman's "Not Meant To Be". Her songs have sold over 150 million copies worldwide, and she has had over 40 worldwide hits ranging from Christina Aguilera to Enrique Iglesias.



Kings of Leon

Rock's favorite family band scored Grammy awards for Record of the Year, Best Rock Song and Best Rock Performance by a Duo or Group with "Use Somebody." They're ready to rule again with "Radioactive," the first single from their hotly anticipated new album, *Come Around Sundown* due Oct. 19 on RCA. The track's already glowing on Billboard Top 100 and Rock charts.



Three 6 Mafia

The phrase "Oscar-Winning Rap Group" applies to exactly one act: these purveyors of gritty Southern hip-hop, who told the world, "It's Hard Out Here for a Pimp." Their hugely anticipated new album, *Laws of Power*, is due out later this year on Hypnotize Minds/Columbia. You may already have heard tracks "Shake My" featuring Kalenna; "Lil Freak (Ugh, Ugh, Ugh)" featuring Webbie; "Feel It" featuring Tiësto, Flo Rida and Sean Kingston; and "Shots After Shots" featuring Tech N9ne.



T Bone Burnett

Writer-producer T Bone Burnett is a veritable ambassador for American music. He took home an Oscar, a Golden Globe and an Americana Music Association Song of the Year trophy for "The Weary Kind," which he co-wrote (with Ryan Bingham) for the acclaimed film *Crazy Heart*, and a BAFTA for his work on *Cold Mountain*. He recently produced stellar new work for Bingham, Willie Nelson, Jakob Dylan, Robert Randolph, John Mellencamp and Elvis Costello, as well as the eagerly awaited Elton John/Leon Russell duet disc. His multi-artist Speaking Clock Revue, meanwhile, hits Boston and New York this month.



Bruno Mars

Bruno Mars' debut single "Just the Way You Are" is currently #1 on Billboard's Hot 100, Hot Digital Singles, Hot Digital Tracks, iTunes, Canadian charts and the U.K. Singles chart. As a writer, producer and hook-singing featured artist, he has dominated 2010 with "Billionaire" (Travie McCoy featuring Bruno Mars), "Nothin' On You" (B.o.B featuring Bruno Mars), "F**k You" (Cee Lo), "Right Round" (Flo Rida), and "Wavin' Flag" (K'naan). His Elektra Records debut, *Doo-Wops and Hooligans*, was released on October 5th.



Lucas Secon

Global writer-producer made impact with Pussycat Dolls' smash, "I Hate This Part". His single pipeline grows daily; Travie McCoy's next hit, "Need You", "Boyfriend" by Big Time Rush featuring New Boyz, Pixie Lott's "Gravity" (UK chart smash), Kylie Minogue's "Get Outta My Way" (UK/Europe hit), September's "Resuscitate Me", "Heart Vacancy", from Geffen UK's chart-toppers, The Wanted, Tanya Lacey (duetting with Travie McCoy) on "The Way You Watch Me", and "No Barricades" by Atlantic's rockers, *Fighting With Wire*, with Cody Simpson and JLS not far behind on the schedule.



Bun B/Pimp C (UGK)

Hip-hop veteran (1/2 of the famed southern duo) has just released *Trill OG*, the first album in five years to earn a "5 mics" ("classic") rating from *The Source*. The disc, featuring guests like 2Pac, Drake, Yo Gotti & Gucci Mane, Slim Thug and Pimp C, shot to #2 on Top Independent Albums and #5 on Top Digital Albums. "Trillionaire" (featuring T-Pain) is making its way up the Hot R&B/Hip-Hop Songs chart. Pimp C drops his first posthumous album, "The Naked Soul of Sweet Jones" on October 5th featuring the likes of Drake, Chamillionaire, Rick Ross, Young Jeezy and of course his partner in rhyme, Bun B.



Gordie Sampson

This Canadian singer-songwriter was awarded two Junos, a CMA, several CCMA's, 14 ECMA's, three ASCAP awards, and a Grammy for Best Country Song for the hit "Jesus Take The Wheel". In 2010 he co-wrote "My Heart Beats for Love" for Miley Cyrus. Gordie produced hits to Faith Hill, Bon Jovi, Keith Urban, LeAnn Rimes, Trace Adkins, Julianne Hough and plenty more. Gordie's released three albums as an artist, including 2008's Juno-nominated *For the Few and Far Between*.



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Pete Townshend

Influential leader/songwriter/guitarist of The Who, Townshend pioneered the form of rock opera

and continues to push the boundaries of modern music with several new projects as a composer and musical theater visionary. His influence as a lyricist, author, multi-instrumentalist and iconoclast can be felt across the creative spectrum.



Wilco

Jeff Tweedy, who fronts critically adored rock adventurers Wilco, produced and wrote two songs for

You Are Not Alone, the new album by soul icon Mavis Staples. His band, meanwhile, curated and headlined Massachusetts' Solid Sound Festival and is now busily at work on the follow-up to *Wilco (The Album)*. A cover of their song "You and I" appears on the Japanese deluxe version of alt-rock outfit Jimmy Eat World's freshly minted disc, *Invented*.



Ryan Adams

One of modern music's most beloved singer-songwriters, the genre-spanning Ryan Adams is

also among the most prolific: he recently completed two long-awaited projects from his vault, *Blackhole* and *Cardinals III/IV*, and is now working on two new albums on two coasts. "Run Away," the lead single from Weezer's *Hurley*, meanwhile, marks his first co-write with Rivers Cuomo. If that weren't enough, Ryan also found the time in 2010 to deliver a critically praised hard-rock/sci-fi concept album, the self-titled debut of erstwhile band Orion.



Los Lobos

Multiple-Grammy winners Los Lobos remain – more than three decades into their career – one

of the most fertile musical ensembles around. "For many of us," noted NPR's Felix Contreras recently, "it's not a long stretch from Lennon/McCartney to Hidalgo/Perez." 2010 saw the release of their 18th album, *Tin Can Trust*, and Robert Plant's cover of their song "Angel Dance" appears on Band of Joy.



Grizzly Bear

The brilliant folk-rockers of Brooklyn saw their most recent album, *Veckatimest*, bow

at #8 on Billboard's Top 200 Albums chart, while their swoony song "Two Weeks" drove up the Billboard Top 100, thanks to mondo impressions in a VW spot first viewed at the Super Bowl. "Slow Life," was featured on the soundtrack to the film *Twilight: New Moon*.



Spoon

Metacritic ranked rock innovators and *Spin* cover models Spoon its Top Overall Artist of the Decade. 2010 saw the release of their seventh

studio album, *Transference* (debuted #4 on the Billboard 200), and saw barnstorming sets at Coachella, Lollapalooza and Austin City Limits.



of Montreal

These indie rock darlings (who are really "of" Athens, Georgia), are on the road supporting their widely beloved album *False Priest* (which debuted #34

in the Top 200). Their beguiling songs can be heard in diverse ads.



The National

This Brooklyn-based quintet saw 2010's *High Violet* (their fifth studio album) bow at #3 on Billboard's

Top 200 Albums chart and #5 on the UK Top 75 Albums chart. They'll be touring through year's end in Europe and nationally.



Armand Van Helden

Making hits since 1994, the massively prolific House Music producer/artist Armand Van Helden

has shown true longevity. The New York-based maestro was behind the recent Dizzee Rascal smash "Bonkers", which spent two weeks atop the UK singles chart. As one half of Duck Sauce, Van Helden struck again with "aNYway" and the new "Barbra Streisand".



Easton Corbin

Bug Music artist/writer, Easton Corbin, is Country Music's highest selling debut artist of 2010. His first single,

"I'm A Little More Country Than That" took him straight to #1 and his second single, "Roll With It" is heading to #1. In the CMA's 2010 Nominations, Easton received three including New Male Vocalist of the Year, Single of the Year and Song of the Year. He is credited with being the new flag-bearer for traditional Country Music.



Kendell Marvel

The first song Kendell wrote when he moved to Nashville was the top five hit "Right Where I Need To Be" for Gary

Allan. He has been cranking out country music hits ever since, including many chart toppers by Jake Owen ("Startin' With Me", "Yee Haw", and "Don't Think I Can't Love You"), "Tougher Than Nails" by Joe Diffie, "Twang" by George Strait, Lee Ann Womack, Trace Adkins, Blake Shelton, Josh Turner, Jamey Johnson.



9th Wonder

9th Wonder is a hip-hop producer, rapper and professor from Raleigh, North Carolina. His mainstream breakthrough

happened in 2003, when he produced "Threats" for Jay-Z's "The Black Album". In 2007 he became a professor of Hip-Hop History at North Carolina Central University. He just finished his duties as lead producer for EA Sports NBA Live 11 soundtrack and will be releasing his collaborative album with David Banner, "Death of a Pop Star," November 9th.



Talib Kweli/Hi-Tek

Talib is a hip-hop emcee from Brooklyn, New York. Kweli first

garnered national attention with Black Star, a collaboration with Mos Def. Kweli and Hi-Tek, released the 2nd installment of their Reflection Eternal brand in May 2010. He is currently working on his next solo album "Prisoner of Consciousness".

Hi-Tek is a producer/rapper from Cincinnati, Ohio. He also has produced for the

likes of 50 Cent, The Game and Dr. Dre's Aftermath Entertainment.



Yelawolf

Alabama-born rapper Yelawolf (aka Catfish Billy) took his moniker as a tribute to his Cherokee roots. He's been a highly visible hip-

hop guest of late, appearing with Bizarre (on "Down This Road"), Big Boi (on "You Ain't No DJ," produced by André 3000) and Paul Wall ("Live It," produced by Travis Barker). Yelawolf's debut studio album, *Trunk Muzik: 0-60*, is due out November 23 on Ghet-O-Vision/Shady/Interscope. Also, this month he appears on the cover of Fader magazine.



The Features

The band the critics say you must know, Tennessee rock foursome The Features, is signed to label Ser-

pents & Snakes/Bug Music, a joint venture with rock rulers (and fellow natives of The Volunteer State Kings of Leon). Their second release on the imprint is due out in the spring of 2011. Summer saw them join KOL and The Black Keys across the US and UK.



American Bang

These Nashville rockers' high-energy Reprise/WB debut, produced by legendary

studio noisemaster Bob Rock, landed with a bang at retail on 8/31. Lead single "Wild & Young" earned spins on 120+ Alternative and Active/Mainstream stations, and follow-up "Whiskey Walk" hit radio 9/7.



Tina Parol

This 22-year-old songstress from New York, signed to Universal Music, has a flair for piquant pop tunes about love and relationships. As

an artist and writer of her own work, she has collaborated with Bruno Mars, Matthew Wilder, Ron Aniello, Gordie Sampson, the Dollyrots, Danja, Espionage, Sam Hollander and Frankie Storm. Her songs have made their way into films like *When in Rome*, TV's *Melrose Place* and *So You Think You Can Dance*, and assorted promo spots. She also writes for other artists, including "Rock Boy" for Britney Spears.

PRODUCTION AND CUSTOM MUSIC



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from >>p25 knew we would pick up some great staff on the creative side. They could continue to manage some of the writers that were signed to Windswept.

John Allen became the head of the Nashville office before we bought Windswept. Then we merged the Nashville office with the Windswept Nashville office, and with that Sara Johnson came on as senior director of creative services for Bug Music in Nashville. We brought in Roger Murrhah to assist in a senior management level.

We did the same thing in Los Angeles. Leo Williams came over. Then we looked at the pop business and said, "We need someone." So we brought in a veteran, Betsy Anthony, to run the pop group within Bug. Those folks are focused mainly around co-published writers.

If you look at Leo Williams on the urban/pop side, you've got Bun B, Three 6 Mafia, Yelawolf, and if you go through the list of writers he's managing, they're mainly co-published writers. We didn't have any of that a year before.

Bruno Mars, for instance, was signed to Windswept. When that didn't pan out for him the first time as an artist, Betsy really believed in his abilities. She wanted to work with him and help him develop. And she did. Now, Bruno is arguably the hottest producer in the world.

Are there any elements you're still working on?

There are two parts we're working on. We're looking at the first phase of that vision. It's a continual evaluation of writers and who we feel like we'd like to be in business with. We have a large signing budget. It's really one of the in-

dustry's best-kept secrets.

Phase two is about the way the business is developing. We had to retrain our staff to think not just as administrators but in a way of partnership—both on the creative side and the administration side. While we're constantly working to improve our creative team and writer roster, as we develop as a total music company beyond simple music publishing, our internal team is morphing to understand the difference between publishing and recorded music, and what the needs and opportunities are for our writers in the two business models.

What's really evolved is a big part of what people like about Bug. Under Bug, people really felt like we were in the corner of the artist all the time. And I wanted to make sure that people kept that. It's clichéd, but I know it all starts with the song and it all starts with the writer.

Let's say you're going to an artist and explaining what you can do for him or her—not just the people but the processes. What's your pitch to an artist?

Let's take a writer who's a producer, too. And they're young. They don't have any action but we like what they're doing. It's hard for them to get a song heard. Part of the pitch with them is saying, "Look, this isn't just a deal where we want these songs from you and we're going to get them placed and you're going to hear from us every three months." While they're working on that, we're going to try to find an artist out there for them or potentially an unknown that doesn't have a deal or is looking for songs that we could potentially work with together.

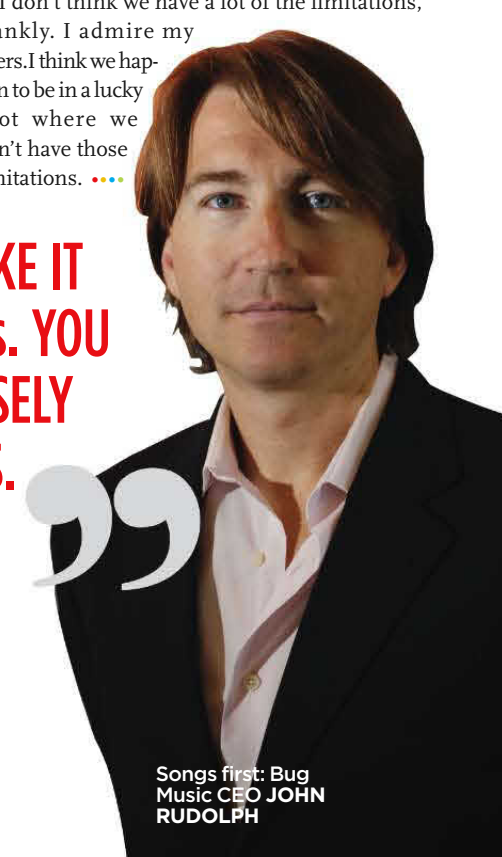
You're selling artist development.

What we're selling is music development. You're not going to just give us songs. Writers and producers are much more savvy about the business now than they've ever been. It's kind of like being a manager in a way. You're giving them guidance toward the business.

One thing people say about Bug is that it's open-minded, and you certainly project that. What is it about Bug that makes it so flexible? Is Bug any more open-minded or flexible than its competitors?

the efforts of our writers for their benefit and our benefit. If that means anything, their agreement has to be more interesting and different in a way that I can get compensated from different places, or if we have to develop someone in a different kind of way, OK, we can do that.

I don't think we have a lot of the limitations, frankly. I admire my peers. I think we happen to be in a lucky spot where we don't have those limitations. ●●●●



Songs first: Bug Music CEO JOHN RUDOLPH

PUBLISHING TODAY IS LIKE IT WAS IN THE '40s AND '50s. YOU WORKED REALLY INTENSELY WITH YOUR WRITERS.

—JOHN RUDOLPH

We have the benefit because we're independent of being more flexible. It's not that the majors in particular can't do more creative deals. They can. You kind of get into this situation of why would you want the publishing side of a business developing an artist when I've got the label side and that's what they're supposed to do?

My mandate here is pretty clear: to maximize

John, David and All at Bug Music

*Congratulations on the enormous success you have achieved.
May the years ahead be even better!*

Dick Lippin, Jim Benson and All at The Lippin Group

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Ari Levine

One of the most successful writer/producers out there, Ari knows how to break artists. Two of his songs hit #1 on the Hot 100 in the past year: Bruno Mars' "Just The Way You Are" and B.o.B's "Nothin' On You". Other prominent charting songs include the Travie McCoy's "Billionaire" (#4 Hot 100) and Cee Lo Green's viral web-sensation "F**k You (Forget You)" (#33 Hot 100), as well as "Bow Chicka Wow Wow" on Mike Posner's 31 Minutes to Takeoff (#8 Top 200).



Kasia "KC" Livingston

One of the most respected pop/R&B songwriters, KC recently co-wrote Flo Rida's "Club Can't Handle Me" (#9 Hot 100, #1 UK Singles). She also penned "Nothin' But Love" on Whitney Houston's #1 Top 200 album *I Look To You*, as well as the Pussycat Dolls' worldwide #1 hit "StickWitU". KC's songs have been featured on albums by Britney Spears, Big Time Rush, Toni Braxton, and Michael Bolton.



Steven McMorran

After penning songs for Celine Dion, Ashley Tisdale, and Michael Bolton, Steven's recent releases include Joe Brooks' "Feel The Sunshine" and Méléé's international single "On The Movie Screen". An astounding singer and instrumentalist, Steven recently teamed up with fellow Arthouse Entertainment writer Mitch Allan to create the new alt-rock project Satellite, whose debut release, the *Ring The Bells* EP, is available on iTunes. Keep an ear out for Steven's songs on the forthcoming album by The Cab as well!



Marti Frederiksen

Seen *Almost Famous*? Then you've heard writer/producer Marti Frederiksen. Not only did Marti sing the songs of Stillwater from *Almost Famous*, but he also wrote and produced the real-world #1 Rock hit "Jaded" by Aerosmith (and produced their #2 Top 200 album *Just Push Play*). Marti also produced Faith Hill's #1 single "Cry" and co-wrote the #1 Country smash "Undo It" by Carrie Underwood, Buckcherry's "Sorry" (#9 Hot 100), Gavin Rossdale's "Love Remains The Same" (#2 Adult Pop), and many other songs by Sheryl Crow, Def Leppard, Ozzy Osbourne, Motley Crue, and Hannah Montana. He most recently hit the charts with Carrie Underwood's new single "Mama's Song", co-written with Kara DioGuard



Mitch Allan

An accomplished songwriter and producer (and former lead singer of pop-rockers SR-71), Mitch has co-written hits for the Jonas Brothers ("Play My Music", "Set This Party Off"), Daughtry ("Learn My Lesson", "All These Lives"), and Jessie James ("Wanted"). Mitch has also produced and written for Papa Roach, Jessie James, Backstreet Boys, Hannah Montana, Every Avenue, Bowling For Soup, Anberlin, and Faith Hill.



Jeff Cohen

Based out of Nashville and New York, writer Jeff Cohen has had songs appear on hit records by Sugarland, Big & Rich, Evan and Jaron, and Josh Groban, to name a few. Recently, Jeff co-wrote four songs on Laura Bell Bundy's debut album *Achin' & Shakin'*, including the viral single "Ciddy On Up". Previous singles include Big & Rich's "Holy Water" and Evan and Jaron's signature song "Crazy For This Girl". Jeff's songs have also been featured in multiple films (*Stuart Little 2*, *Sisterhood of Traveling Pants*), TV shows (*Dawson's Creek*, theme song for *Jack and Jill*), and on international albums by multi-platinum artists, such as Ilse Delange (Universal) and Teitur (Universal).



Mike Elizondo

Continuing his history of success, Elizondo recently produced Avenged Sevenfold's newest album *Nightmare*, which hit #1 on the Billboard Top 200. After co-writing some of the biggest hits in urban/hip-hop, including Eminem's "The Real Slim Shady" and 50 Cent's "In Da Club", Elizondo has expanded across genres, writing songs for Alanis Morissette ("I Remain") and Carrie Underwood (#1 Country hit and ASCAP award winner "Cowboy Casanova").



Iyaz

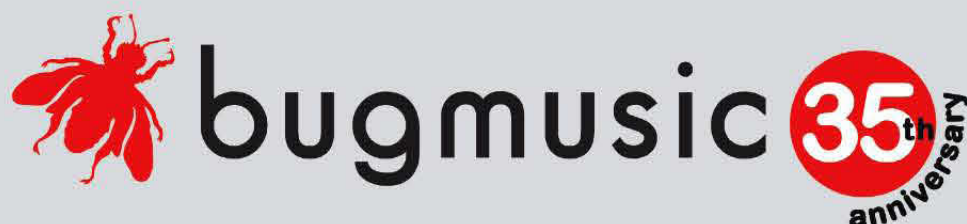
Iyaz's smash single "Replay" notched at #2 on the Billboard Hot 100, #1 Pop Songs, and #1 on the UK and Australia charts. His follow-up single "Solo" was also an international hit, landing at #2 in Canada and #3 in the UK, as well as ranking in the top 40 on the Hot 100 chart. Iyaz has since returned to the charts with his co-write of Auburn's "La La La" and his feature on the New Boyz' "Break My Bank".



Mike Krompass

Writer/producer "Mike K" has two co-writes on David Archuleta's upcoming album *The Other Side of Down* – including the new single "Elevator" – just released on Oct. 5th, 2010. He also wrote two of Archie's previous singles, "A Little Too Not Over You" and "Zero Gravity", in addition to having recent releases with Cartel ("It Still Remains") and American Bang ("The Other Side of You").

The Arthouse Entertainment roster also includes: Boy ReKless (JD Salbego), Jeremy "JHawk" Hawkins, Fred "Fredwreck" Nassar, and Zukhan Bey
www.arthouseent.com info@arthouseent.com



To the awesome world-wide staff and writers
of Bug Music, Arthouse and Selectracks,

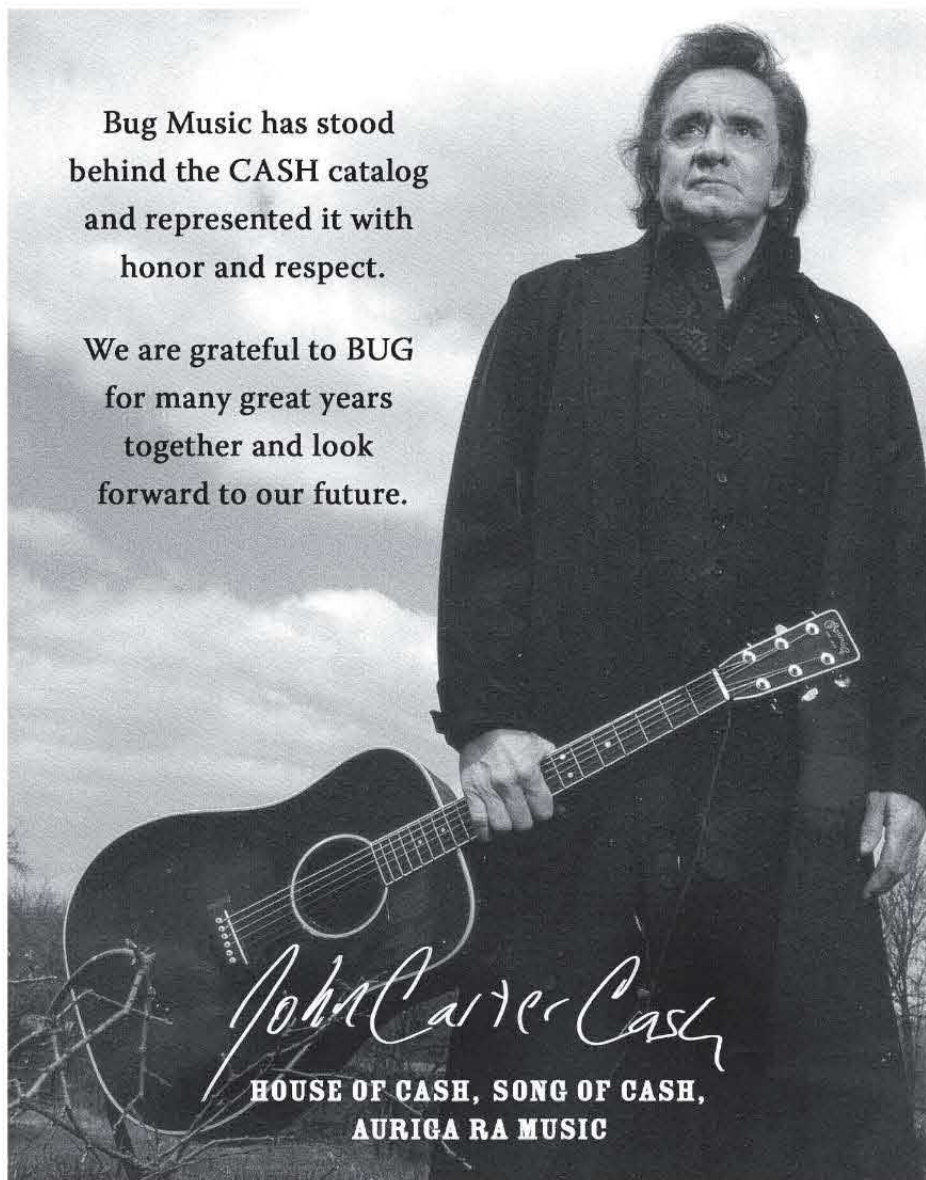
Your commitment is inspiring!

Dan and Fred, thanks for leaving your legacy to us.

John & David

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Johnny Cash
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AURIGA RA MUSIC



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**Bug Music Grows Through Strategic
And Creative Decisions**

BY GLENN PEOPLES



Get rhythm:
JOHNNY CASH;
inset: Bug Music
president DAVID
HIRSHLAND

ple tend to notice that Bug is filled with music lovers. "There are a lot of companies you can go to and walk around and not know if you're in a bank or a corporate office or a publishing company," Lava Records president Jason Flom says. "When I'm at Bug, it seems very music-intense and you hear a lot of music in the hallways."

In addition, Bug's relationship with its clients is a hallmark of its culture. Decades of being mainly an administrator instilled in Bug a duty of service for its clients. In effect, administration clients are free to leave and take

their copyrights elsewhere. So, happy clients will become long-term clients.

"A lot of what built this company was artist word-of-mouth," president David Hirshland says. Artists have been attracted to Bug, he says, because their friends have told them about the quality of service and their relationships within the company. "They want to know people care about them and their songs will be taken care of."

Bug Music was founded in 1975 by Dan Bourgoise, who had worked in the A&R department at United Artist Records earlier in the decade. Bourgoise started the company as a way to manage the copyrights and career of his friend Del Shannon, singer of the 1961 smash "Runaway" and other hits. Bourgoise's brother, John, joined him in 1977.

For decades, Bug signed catalogs to administration deals that left ownership of the copyrights with the writers. "Don't give up your publishing," the company urged songwriters in its marketing materials. It pursued songwriters that didn't interest larger publishers and gained a reputation for fairness. It built a large collection of blues titles through administration deals with Son House's Sondick Music, Willie Dixon's Hoochie Coochie Music and Muddy Waters' Watertoons Music. Johnny Cash's publishing companies were signed in 1996. It handles the seminal works of Woodie Guthrie and Fred Alhert. Younger clients signed up, too, includ-

continued on >>p32

As Bug Music celebrates its 35th anniversary this year, the company stands as a small giant in the music publishing world. In an industry filled with aggressive acquisition strategies and powerful investors, Bug has found success through four years of acquisitions and a transformation into a more creative-powered company.

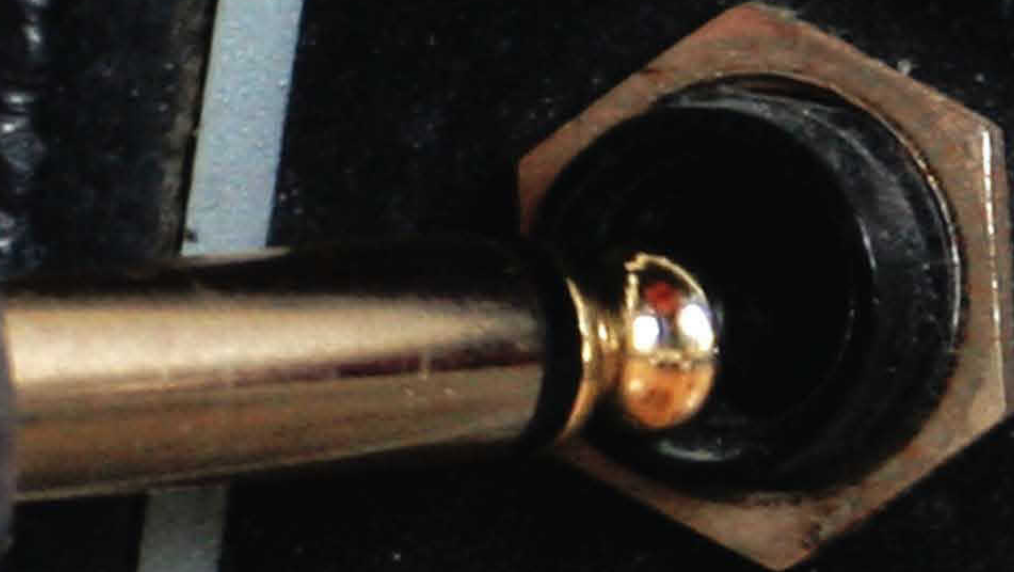
With a 4.5% share, Bug Music/Windswept Holdings ranked seventh on Billboard's latest chart of top publishers' share of the 100 most popular U.S. radio airplay songs. That's up from 3.6% in the prior quarter and 4.2% during the same period in 2009. While Bug was far below EMI Music Publishing's top-ranked 21.1% share, EMI Group CEO Roger Faxon considers the smaller company to be "a formidable competitor."

Once mainly an administrator, the company is now a progressive, creative-powered music entity whose CEO, John Rudolph, is hailed as part of a new breed of industry leaders.

To understand Bug is to appreciate how the company evolved and the people who created its environment.

From both inside and outside the company, Bug is widely praised for its culture. First, peo-

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from >>p30 ing Ryan Adams, Michelle Shocked, Wilco, Jamie Foxx and Los Lobos.

The company also grew in size. Today it has nearly 100 employees at its Los Angeles headquarters, as well as offices in Nashville, New York, Atlanta, London and Munich.

Bug's transformation from a conservative administration company to a full-service, creative-led music company is rooted in its financial evolution. In 2006, Spectrum Equity Investors acquired a majority of the company from Dan and John Bourgoise through Crossroads Media, a joint venture between Spectrum and former Viacom executive Tom McGrath.

Crossroads and Spectrum wanted to build a full-service publishing house. But their approach differed from the typical deals of that period, which attempted to build structure around an acquired catalog, Spectrum managing director Jim Quagliaroli says. "For the large part, most of the activity in the hundreds of millions of dollars spent were on single catalogs with single, physical locations, trying to mine that catalog around a band or single artist or a small collection of bands."

Rather than build a company on top of a catalog, Crossroads and Spectrum sought a company upon which it could layer additional catalogs. At the time, publishing was ripe with opportunity, says McGrath, a senior managing partner at Spectrum as well as executive chairman at Bug. It was a fragmented market with ample catalogs that could be acquired. Once the company had a strong base of owned copyrights, new songwriters could be added to the opera-

tion. "It's hard to build scale through songwriters," McGrath says.

So in 2006, Crossroads acquired a controlling interest in Bug from the founding Bourgoise brothers and named Rudolph CEO. Rudolph had been business manager to Antonio "L.A." Reid, helped Stiff Shirt create the Hitco joint venture with Windswept and in 1998 became Windswept's CFO at the age of 30. His financial background and understanding of the changing business made him the right person to lead Bug's transformation. "To be competitive, we were going to have to really restructure the company, both financially and internally," Rudolph says.

The infusion of capital led to the 2007 acquisition of Windswept Holdings from Fujipacific Music. That purchase brought with it Hitco, the Reid and Windswept venture and T/Q Music, the trio/quartet catalogs of Jerry Leiber and Mike Stoller that Fujimusic acquired in 2003.

With that single deal—a "huge quantum leap" for the company, according to Hirshland—Bug's catalog of owned copyrights increased by 50,000, including classics like "(You Give Me) Fever" and "Sea of Love" and such recent hits as 50 Cent's "In Da Club" and Rascal Flatts' "What Hurts the Most."

With a \$250 million credit facility led by JP-

Morgan, Bug underwent a major transformation in the next three years. From 2006 to 2009, the company acquired more than 25 catalogs. In 2008, Bug purchased production studio/custom music service Selectracks and the catalog of songwriter

Kara DioGuardi and invested in her company, Arthouse Entertainment. In 2009, the company acquired a portion of Murrah Music and named founder Roger Murrah senior VP of Nashville.

"We think they're one of the better players in the sector right now," says Charles

Johnson, managing director of the sports and entertainment specialty group at SunTrust. The bank, which joined the credit facility in 2009, has a "high degree of confidence in Spectrum" and its "ability to extract value of their investments," Johnson says. Even the competition agrees. "They've done a really good job of building their business," EMI Group's Faxon says.

Bug's administration years built up a legacy of efficiency. "We had to run a tight ship because administration margins were thin," says Paul Jordan, who opened Bug's London office 18 years ago. As a result, the company gained a reputation for being mindful of even small sums of revenue. Artists and their agents who may have felt lost at a bigger publisher were endeared by that

level of attention. "They started and continue with the approach that every dollar matters," says attorney David Wycoff, whose Bug clients through the years have included Buddy Miller, Dave Alvin and the Al Jackson Jr. estate.

To its credit, Bug's leadership kept its culture alive as the company grew. The partnership of Bug and Windswept, which mixed songwriters and creative staffs, was the type of deal that tends to trip up companies. From all accounts, however, the merger was extremely well-handled. "It was the easiest transition in the world," says songwriter Kendall Marval, who was originally signed to Windswept. "They've been so supportive from the beginning and it's cool to be a part of the roster," says Bruno Mars, who also came to Bug as part of the Windswept acquisition.

Such a smooth transition is unusual, says Bo Burlingham, author of "Small Giants: Companies That Choose to Be Great Instead of Big." "It must say a lot about the CEO and private equity people," he says of Bug's ability to retain its identity in the last four years.

In spite of its outside investors, Bug has much in common with the "small giants" studied by Burlingham, such as the focus on strong relationships. In fact, Bug's emphasis on relationships is praised by its employees, songwriters and clients.

Those close relationships even extend to Bug's investor. The involvement of Spectrum's Quagliaroli is so atypical, McGrath says; he visits the companies' various offices and knows everyone in the organization. "I've been involved in a lot of leverage buyouts and acquisitions. It's fairly unusual that investors know anybody other

A LOT OF WHAT BUILT THIS COMPANY WAS ARTIST WORD-OF-MOUTH.

—DAVID HIRSHLAND, BUG MUSIC



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than the top half-dozen executives.”

Gordie Sampson, who has co-written such hits as “Jesus, Take the Wheel,” says that Bug isn’t so big that a songwriter could get lost in a maze of departments and people, noting, “It’s the perfect size.” Songwriter James “Malay” Ho shares that sentiment: “The fact that Bug runs as a small company really allows for a hands-on approach to each of the songwriters, producers and artists on its roster.”

CEO Rudolph is part of a new breed of publishing executive, says David Israelite, president/CEO of the National Music Publishers’ Assn. “He’s more aggressive in terms of not only protecting rights but venturing out into new business models and ideas.”

Rudolph is praised by numerous executives from around the industry for his combination of talents and experience. “We firmly believe John is one of the top executives in the music industry,” says George Smith, commercial banking executive at Bank of America, who participates in Bug’s credit facility. “He’s the leading edge of the new generation of publishers,” McGrath adds.

One reason for Bug’s transformation is Rudolph’s commitment to the creative process and developing artists. Internally, Bug employees describe Rudolph as an executive who puts music first. Outsiders see him as a financially savvy CEO with a talent for creative development. John Greenberg of Union Entertainment says Rudolph knows how to be hands-on without pressuring artists. “He understands it goes deeper than just the dollar.”

A good example of Bug’s innovative bent is its



partnership with Kings of Leon. Bug owns a share of the band’s publishing catalog and wanted to do more to leverage that relationship. So last year, Bug and the group created a record label and signed frequent touring partners and fellow Nashvillians the Features.

Rory Daigle, the Features’ manager, says the venture has helped the band’s profile and commends Rudolph for his nontraditional approach. “John is definitely forward-thinking,” he says. To Rudolph, the partnership is simply a sensible way to develop artists. “It’s about developing,” he says. “It doesn’t matter what configuration it’s in.”

Bart Decrem, a Tapulous co-founder and now senior VP/GM of Disney Mobile, praises Bug for thinking differently about how to work with dig-

ital companies. Bug is a channel partner in Tapulous’ popular app Tap Tap Revenge, and Decrem is bullish on the way the company approaches new ideas. “You can figure out partnerships and really get them involved from the ground up as opposed to having a game and then dropping content into it.”

Union Entertainment’s Greenberg is especially impressed with how Rudolph approached Bug’s deal with one of his clients, Scott Stephens. Rudolph wanted Stephens, former leader of rock band the Exies, to join Bug not just as a songwriter but as a staff producer who can help develop other artists. “I didn’t know anybody else in the publishing world doing that,” Greenberg says.

In the future, Rudolph says, Bug will become

more of a full-service music company with greater participation in writers’ and producers’ careers. Its technology will be able to market and support digital companies. And since Bug can still tap deep into its credit facility, the company can feed an appetite for acquisitions that Rudolph calls “ravenous.”

With Spectrum as a private equity owner, a major ownership change lies ahead for Bug. As is typical for a private equity owner, Spectrum will sell its investment in order to return value to its shareholders. The exact shape of that exit is unknown, but it is inevitable. A typical scenario would be a sale to another publishing company, which would merge Bug’s staff

and songwriters with those of the other entity. But other possibilities exist.

McGrath is open-minded about the way Spectrum will exit its investment in Bug. “I’m not persuaded that the endgame is always a sale to another publisher,” he says. A public offering or a sale to a nonpublisher or another investment group are possibilities. New-media and technology companies are also possible suitors, he says, as they seek value in music beyond downloads and streams. “I think we have yet to see what the full evolution is of music on the Internet.”

Whatever new ownership comes in should be mindful of the culture that has allowed Bug to thrive for the last 35 years. Such intangibles can’t be bought and sold like catalogs. ●●●

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One-Stop Hit Shop

Bug Invests In Writer, Producer Development With Arthouse Entertainment

Formed by celebrity songwriter Kara DioGuardi and longtime publishing executive Stephen Finfer, Bug Music partner Arthouse Entertainment has become a breeding ground for some of today's most successful writers, producers and artists.

Bug made a strategic investment in Arthouse in 2008. At the same time it acquired DioGuardi's existing publishing and has a co-publishing deal with her going forward. So, while Arthouse operates with much independence, Bug is squarely in the Kara DioGuardi business and benefits from her ability to find and nurture talent.

"Arthouse is like a boutique incubator," Bug CEO John Rudolph says. In short, the Los Angeles-based company develops both the creative and business potential of artists. "We champion the creative process and the people involved in songs," DioGuardi says. "Our goal is to find people, mentor them, inspire them and help them be the best they can be." Then the company connects its artists with people and resources. "What we do is a very focused approach," Finfer says. "Over time we've gained access to certain people who we know make decisions."

Take, for example, "Club Can't Handle Me," which was the result of combining Arthouse's KC Livingston with David Guetta and a host of others. "A single comes out of it," DioGuardi says, "just from that day-to-day pounding the pavement, opening our writers to new people."

Along with Philip Lawrence, Art-

house's Ari Levine and Bug's Bruno Mars comprise production/songwriting team the Smeezingtons. The trio has credits in such songs as "Nothin' on You" (B.o.B), "Billionaire" (Travis McCoy), "Bow Chicka Wow Wow" (Mike Posner) and "Fuck You" (Cee Lo Green). "That is when Arthouse and Bug are at their very best," DioGuardi says of the trio. "They are killing it."

Finfer, formerly GM of TVT Music Publishing, teamed up with DioGuardi in late 2004 as her songwriting career began to take off. A few years later, Arthouse sought to raise capital by selling DioGuardi's catalog and finding an investor.

Bug's was one of about 50 offers. "Bug didn't view Arthouse as a competitor," Finfer says. In addition, the company had the right approach to working with Arthouse. "When we made the deal with Bug, we wanted to maintain our separate identity." To its credit, the co-founders say, Bug has allowed Arthouse to stay independent.

In fact, the two companies get along famously. Rudolph sees Arthouse as an extension of Bug's A&R team. Finfer and DioGuardi see Bug as a sage business partner and sounding board. The communication between the two sides is frequent and productive, according to those on both sides. "It's been a very productive partnership," Bug president David Hirshland says.

Maybe they get along because the two companies are alike in many ways. Like Bug, Arthouse is content to be relatively small and focus on creating qual-

ARTHOUSE IS LIKE A BOUTIQUE INCUBATOR.

—JOHN RUDOLPH, BUG MUSIC



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Happy together (from left): Arthouse Entertainment co-founders **STEPHEN FINFER** and **KARA DIOGUARDI** and Bug Music CEO **JOHN RUDOLPH** attend Bug's Grammy Awards party on Jan. 31 in Los Angeles.

Team spirit: Bug Music CEO **JOHN RUDOLPH** (left) and senior manager of creative and writer services **BETSY ANTHONY** with **BRUNO MARS**. The songwriter received a plaque commemorating the B.o.B track "Nothin' on You" (on which Mars appears) reaching No. 1 on eight Billboard charts.



ity music. "You have to be careful about the creative-to-writer ratio," Finfer says. "You can't stack on more writers unless you have more staff—and more amazing, talented staff. It can't just be anyone." That extra at-

attention is being given to a roster that includes Livingston, Levine, Mike Elizondo, Iyaz, Jeff Cohen, Mitch Allan and Marti Frederikson.

And like Bug, Arthouse is geared for today's market. "We've shifted our business," DioGuardi says. "It's very single-oriented." Publishers need to develop near-perfect songs with hooks and concepts, she says, since four or five album cuts no longer suffice. But she adds that Arthouse allows its artists to develop their craft without hitting a home run every time. "They need to have that balance," she says. "You can't just do all singles."

In addition, Arthouse is looking beyond traditional roles. It has signed teen country act Taylor & Tenille to a recording contract. And

depending on what projects come to light, DioGuardi's high profile could help Arthouse artists in the future. The company is considering a number of TV shows (both scripted and unscripted) that revolve around music in some way, Finfer says, and have the ability to utilize Arthouse's group of writers, producers and artists.

In spite of DioGuardi's celebrity and the company's chart success, Arthouse exudes the values of a friendly, small-town barbecue joint. When Finfer looks at a deal, he says, he looks beyond the financial aspects and considers whether he'll want that person in his life for the next 10 years.

"We're truly family," DioGuardi says. "I would die for my writers." —GP

'Bug Music's Benelux Partners Pennies From Heaven Music Publishing and The Missing Sync would like to congratulate Bug Music on their 35th Anniversary!'



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38

38

39

42

43

MUSIC



Zoom-zoom: **DON OMAR**

I consider myself a music executive, and my business is to make music and make money.

—DON OMAR

and artists that he's grouped together under his own El Orfanato Music Group.

"We made this new album, written by myself and the people inside my new company," says Omar, who's signed as an artist to Machete/Universal. "I decided I would begin to produce albums by these artists," he adds. "They're very talented young men. Today I consider myself a music executive, and my business is to make music and make money."

Omar says the artists and producers are all linked but separate. Although Omar is a Machete artist, those signed to his Orfanato Music Group roster—which includes Kendo Kaponi, Syko and Linkon—aren't, even though they're featured on his album (which also features Zion & Lennox and Plan B).

The variety of collaborators gives the 15-track set (a 20-track version with a DVD of two videos and an electronic press kit is also slated for release) a broad range of styles, from such dance tracks as current single "Danza Kuduro" to gritty social-commentary cuts like "Angeles y Demonios," a tale of a street thug looking for redemption.

"He's literally worked months and months on the creative process, and the end result is a very complete work that mixes both social themes and street music," Universal Music Latino/Machete president Walter Kolm says.

Throughout his career, Omar has consistently delivered big-selling albums, beginning with 2003's "The Last Don," which has sold 368,000 copies in the United States, according to Nielsen SoundScan, and peaking with 2006's "King of Kings," which has moved 500,000-plus. But his last studio set, 2007's ambitious "iDon," hasn't cracked 100,000 since its release.

However, "Danza Kuduro," a remake of a reggaeton track originally recorded by Lucenzo, has exploded online, notching more than 11 million views on YouTube in slightly more than a month. And the song is perched in the top 10 of Billboard's Hot Latin Songs and Latin Digital Songs charts. (The video also premiered on Vevo the same day it was made available for sale at iTunes worldwide.)

As he was assembling the album, Omar reached out to fans online and sought feedback. He believes more artists should do the same. "Anyone who isn't in contact with their cyber communities and social sites will increasingly [become far] removed from their fans," he says.

His manager, Adam Torres, thinks incorporating fans' comments paid off. "People spoke to Don and he listened," Torres says. "He gave them what they wanted on this album." ●●●

LATIN BY LEILA COBO

TEFLON DON

Don Omar Gets Ready For A New Album And Film

Don Omar first got a taste of acting when he landed a small part in the 2009 installment of the "Fast & Furious" film series. Now, having scored a role in the next chapter, he's deep in preparation for it. Omar plays Rico Santos, a member of Vin Diesel's posse in the ongoing saga of street racers and drug lords.

"I love it," he says. "I prepare every day for it. I pay for my own acting coach. Now I'm also a drag racer, and I got my license as

a drag racing driver. I'm really enjoying everything about this."

But he hasn't left music behind. In addition to releasing a new album, "Don Omar Presents: Meet the Orphans," due in early November on Machete/Universal Music Latino, Omar will have five tracks on the next "Fast & Furious" soundtrack, and he's also collaborating on the score.

On "Meet the Orphans," Omar keeps everything in the family, working with a host of new producers, songwriters

LATEST BUZZ

>>> LIL WAYNE PUT IN SOLITARY

After being accused of breaking jail rules by possessing equipment used for listening to music, Lil Wayne can expect to go solo for the rest of his sentence stemming from a gun case. The Grammy Award-winning rapper was moved Oct. 4 into what prison officials call "punitive segregation" for a month, until his expected November release date, New York City Department of Correction spokesman Stephen Morello says. It's his punishment for having a charger and headphones for a digital music player in his cell earlier this year, officials say. Lil Wayne will now be confined to his new cell 23 hours per day, with such exceptions as visits and showers, instead of being allowed to mingle with other inmates most of the day.

>>> BLACK EYED PEAS ANNOUNCE RELEASE DATE

The Black Eyed Peas will follow last year's chart-topping "The E.N.D." with "The Beginning," their new album slated for a Nov. 30 release. The set features production from DJ Ammo, David Guetta and Peas frontman Will.i.am. The disc's first single is expected to be released in early October.

>>> JOHN JOINS TIMBERLAKE BENEFIT

Justin Timberlake announced Oct. 5 that Elton John will join him as a special guest at the "Justin Timberlake and Friends, a Special Evening Benefiting Shriners Hospitals for Children" concert on Oct. 23 in Las Vegas. Christina Aguilera, Diddy-Dirty Money, Lady Antebellum and others are also expected to perform at the event, which will be held at Planet Hollywood Resort & Casino's Theatre for the Performing Arts.

Reporting by Walter Frazier, Jason Lipshutz and Jennifer Peltz.



Looking for a comfy bed: NATASHA BEDINGFIELD

POP BY CORTNEY HARDING

Lobbying Hard

Natasha Bedingfield Teams With Boutique Hotel Chain To Promote 'Strip Me'

A few years ago, the rigors of the touring life started to get to Natasha Bedingfield. She didn't mind the hard work and travel; her manager, William Derella, says she's one of the most committed artists he knows. But Bedingfield was tired of "hit and run" visits, as she describes them.

"I'd go on radio and a DJ would ask me what I liked about a certain city, and I'd draw a blank," she says. "I couldn't say, 'Oh, the airport was very nice,' or 'The backstage of the venue was excellent.'"

In search of a more intimate experience while on the road, Bedingfield came to work with the Hotel Indigo, a mini-chain of boutique hotels owned by Intercontinental Hotels Group. Hotel Indigo director of brand management Mary Dogan says the group's 38 hotels are all designed to reflect the neighborhood in which they're situated, while their restaurants and bars are geared toward attracting locals as well as visitors.

Hotel Indigo partnered with Bedingfield on its Locals Know Best contest, with the artist serving as a judge and playing a show for contest winners in New York. The Chelsea Hotel Indigo also hosted a listening party for Bedingfield's new album, "Strip Me," due Nov. 9 on Epic.

As she has done in the past, Bedingfield is partnering with numerous brands and doing several synch deals. Her song "Pocketful of Sunshine" was featured prominently in the film "Easy A," released last month, although Derella says he had reservations when he first heard the pitch.

"They sent me the part of the script where the star of the film says the song is awful, so

we turned it down," he says. "But then they sent me the rest of the script, where the character can't get the song out of her head and winds up loving it. I approved it, and we've seen a nice sales boost for the track." According to Nielsen SoundScan, in the week after the movie debuted on Sept. 17, the digital single went from 3,000 downloads to 5,000.

"Strip Me," the first single from the forthcoming record, is featured prominently in the trailer for the film "Morning Glory," and Derella says it will be heard in the film as well. "We're also planning on some other promotions with the movie and attending premieres," he says.

For her last album, "Pocketful of Sunshine," which has sold 614,000 copies, according to SoundScan, a clip of the first single was made available as an audio insert in a magazine, and Derella says they're considering doing the same thing for the new album. "We had 45 million impressions from that, which was huge," he says.

Derella adds that he's in talks with Verizon, which sponsored Bedingfield's last tour, as well as fashion brands, and is hoping to partner with an automotive technology company for her next video.

Bedingfield also recorded a companion EP to her new album, which features more upbeat dance tracks than previous efforts. "I heard from so many people that they wanted acoustic versions of the songs, so we went into the studio and rerecorded seven tracks from the new record, stripped down," she says. "It's great the songs work so many different ways—I'm still a pop artist, but I want people to focus on my songs." ●●●

JAZZ BY GAIL MITCHELL

KOZ AND EFFECT

Dave Koz Writes New Career Chapter With Concord Debut

On his new album, "Hello Tomorrow," contemporary jazz artist Dave Koz takes a few giant steps outside his comfort zone.

Koz's creative stretching is part of a series of changes. After 20 years with Capitol, the Los Angeles native will make his Concord Jazz debut when "Hello Tomorrow" is released Oct. 12. Several firsts occur on the album: One, Koz takes the mic, covering Herb Alpert's 1968 No. 1 "This Guy's in Love With You." Two, Koz recorded an entire album with live musicians, including such marquee session players as Greg Phillinganes and Paul Jackson Jr. And three, it was the first time the saxophonist worked with several artists, including Lee Ritenour, Keb' Mo', Boney

James and Marcus Miller, who also co-produced "Hello Tomorrow" with John Burk, executive VP of A&R and chief creative officer at Concord Music Group.

"Why make another Dave Koz record? Plenty are out there," Koz says. "This was about embracing a lot of my fears and creating something fresh—a whole lot of new that coincided with the unprecedented waves of changes people are riding now. There's no solid ground; rules are being rewritten every day."

The rules were certainly rewritten at Los Angeles' Henson Studios, where the alternately vibrant and calming "Hello Tomorrow" was recorded. The game plan, Burk says, was to "find a hybrid sound, to have his music evolve and really pop out."

"Not knocking his other records," Burk adds, "but a lot of Dave's work was approached from a pop standpoint: pro-

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> KEMPE TEES OFF

Welsh soprano Katherine Jenkins, who's sung at a string of U.K. sporting events in recent years, has a new rival for her British "sportsmen's sweetheart" crown in the form of 20-year-old compatriot Sara Kempe.

The singer released her debut single in the United Kingdom Sept. 27. "Let Me Fly" (Manhattan/EMI) is the official song for the Ryder Cup 2010 golf tournament and was performed at its opening ceremony in Cardiff on Sept. 30. It's the first song specifically written—by composer Ben Robbins, published by Goldlust Music—for the competition.

Soprano Kempe also performed the song at the Ryder Cup "Welcome to Wales" concert at Cardiff's Millennium Stadium Sept. 29, appearing alongside Jenkins, Shirley Bassey, Catherine Zeta-Jones and Lostprophets.

Kempe is due to release

her debut album in the United Kingdom and United States in March 2011, with other territories to be confirmed. It's a mixture of cover versions and original material, Virgin Classics senior marketing manager Ian Carew says, noting, "Sara has a unique voice and the ability to bring classical crossover to a younger demographic."

The comparisons to Jenkins are probably going to be



The sporting life: SARA KEMPE

grammed and layered using samples and keyboards. We went for more of a live feel with live musicians interacting with and around Dave.”

Koz says, “I was a complete sponge for that immediacy and excitement of making music together, for the incredible energy that comes from bouncing off each other creatively.”

The project’s theme of new beginnings revolves around what Koz calls the “tree trunk of the album,” the Dana Glover

composition “Start All Over Again.” Glover sings lead and backing vocals on the song, which will be featured along with Koz and Glover as guest characters, on the Oct. 24 episode of “Desperate Housewives.”

Koz, who came out to the Advocate magazine in 2004, views his cover of “This Guy’s in Love With You” as “a new anthem for the times we’re living in . . . a calling card for marriage equality. It’s a tender, simple message; delivering it in this way is

appropriate. But I’m not kidding myself. I’m no Pavarotti.”

Alpert himself plays trumpet on the track, while Ritenour handles lead guitars on care-free first single “Put the Top Down.” Other album guests include Koz’s recent touring mates Sheila E. and Jonathan Butler, Jeff Lorber, Christian Scott and Brian Culbertson.

Butler, Culbertson and fellow sax player Candy Dulfer will join Koz on his 13th annual Smooth Jazz Christmas tour, which kicks off Nov. 26. Prior to that, he will perform at the Grammy Museum for its public program, “American Express Presents the Drop.”

Koz, who moonlights as a wine maker, is introducing three varietals from Koz Wines this fall, named after three songs on the album: Getaway Chardonnay, Put the Top Down Sauvignon and Anything’s Possible Cabernet. All proceeds from the wine support the Starlight Children’s Foundation, which helps seriously ill children and their families cope with their medical situation. And for the first time, Koz notes that “Hello Tomorrow” will be sold in the wine section of the Whole Foods chain. ●●●



Taking the lead: DAVE KOZ

hard to shake. But, Kempe says, “my music is more Celtic in origin—I’m more Celtic Woman and Clannad, but with classical training.”

—Hazel Davis

>>> HURTS SPREADS ACROSS EUROPE

It’s been proving to be a wonderful life in recent weeks for U.K. electro-pop duo Hurts.

Following European chart success, the act (Theo Hutchcraft and Adam Anderson) has had reason to celebrate at home. Its debut album, “Happiness” (Major Label/RCA), entered the U.K. Official Charts Co. weekly listing at No. 4 one week after its Sept. 6 release with first-week sales of 25,400, according to the chart compiler.

The album appeared on Sony imprint Four Music one week earlier in Germany, Austria and Switzerland, reaching No. 2 in all three territories. “We felt there was a great empathy with Germany for the band and the music they created,” Sony Music U.K. VP of international Dave Shack says. “No doubt the ’80s electronic

scene in Berlin has some resonance in their music.”

In Germany, he adds, album sales are approaching the 100,000 mark, while hit single “Wonderful Life,” which peaked at No. 2 on the Media Control singles chart in August, has sold 200,000 copies there. The album has now rolled out—and charted—in a string of European markets, and Shack says plans for a spring 2011 U.S. release are being finalized.

The act is touring Europe through Oct. 30, booked by London-based Coda. Hurts is published by EMI/Big Life.

—Sarah Williams

>>> TRENCH WARFARE

According to Nielsen SoundScan Canada, Vancouver punky pop-rock band Marianas Trench scanned twice as many copies of its 2009 sophomore album, “Masterpiece Theatre,” in Canada than 2006’s 35,000-selling “Fix Me.”

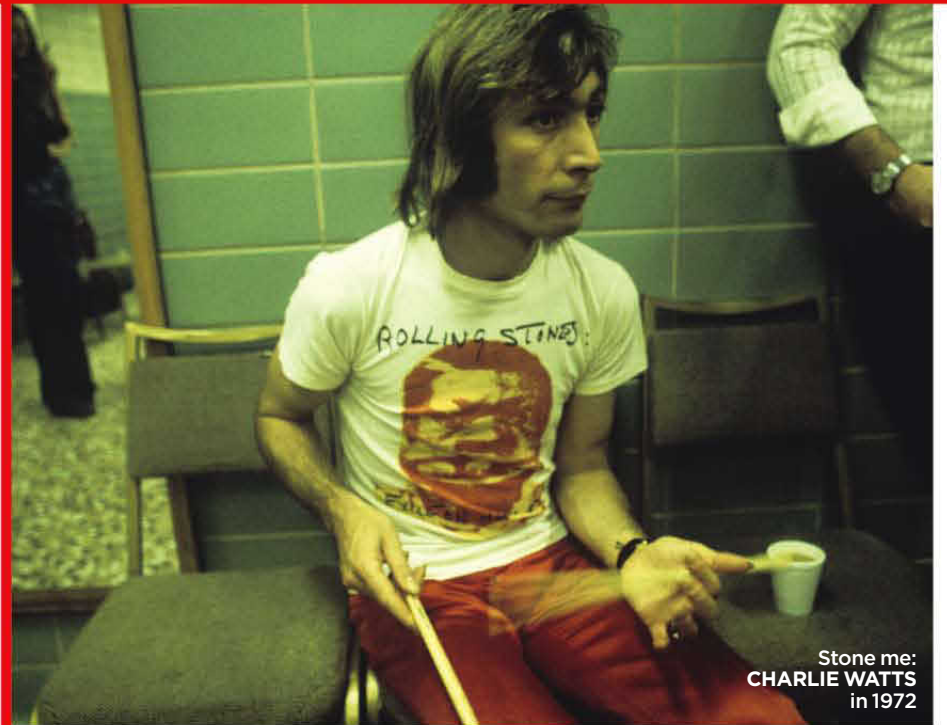
However, the 3 million YouTube views logged by pop track “Cross My Heart”—plus 1.3 million for the ballad “Be-

side You”—indicate a fan base beyond the act’s native land.

“Masterpiece Theatre” streeted in the United States Sept. 28 on 604/RED after Marianas Trench turned down “crappy and 360” major-label offers, the act’s manager Jonathan Simkin claims.

“This is a band that already had a demand in the States,” says Simkin, who signed Marianas Trench eight years ago to Simkin Artist Management and Universal Canada-distributed 604 Records, which he co-founded in 2002 with Nickelback singer Chad Kroeger. “We could tell by the YouTube views, American hits to the website, mail order to the U.S. and limited iTunes [sales].”

Booked by the Agency Group, the quartet’s prepared for the hard slog to make U.S. headway, self-published songwriter/frontman Josh Ramsay says. “[In Canada] we’re in a bus or we fly, but in the States it’s going to be back to the van,” he says. “I just don’t want to go back to the days of our first record when it was two guys sleeping in the same bed.” —Karen Bliss



Stone me: CHARLIE WATTS in 1972

6 QUESTIONS

with CHARLIE WATTS
by PAUL SEXTON

It’s been a year of unusual retrospection for the Rolling Stones. May brought Universal’s high-profile reissue of 1972’s “Exile on Main Street,” which has sold 197,000 copies in the United States since its rerelease, according to Nielsen SoundScan, and more than 900,000 worldwide, according to Universal. Further global re-examination of the group’s colorful past is guaranteed by the Oct. 26 publication of Keith Richards’ much-anticipated memoir, “Life.”

Before that, on Oct. 12, Eagle Rock Entertainment will release “Ladies & Gentlemen the Rolling Stones” on DVD and Blu-ray. The concert film, shot on the 1972 North American tour, had a limited cinematic release in 1974 but has effectively been out of circulation since. Drummer Charlie Watts spoke to Billboard about the movie and other developments in his—and the Stones’—world.

1 What are your thoughts about “Ladies & Gentlemen,” almost 40 years on?

I’d forgotten completely about it and I still don’t remember much. Anyway, it’s a good period for us, the Mick Taylor period. A golden era, really, for the Rolling Stones. He’s wonderful live, and he had some good songs to play with.

2 Do people find it strange that you don’t recall the intricacies of tours from that long ago?

I kept trying to explain to a guy interviewing me that being in the Rolling Stones is one thing, but looking at it from the outside . . . I’ve never done it, never had the interest or inclination. But being in it is wonderful. People look at you aghast and say, “Don’t you remember?” whatever it is, and you think, “No, I don’t, because we were playing somewhere else the next day.”

3 On the 1972 tour you introduced new “Exile” songs like “Tumbling Dice,” “Happy” and “Sweet Virginia.” How do you generally go about fitting new material among the hits?

We have a bit of a problem with touring, because we always think, “Oh, make this one totally different,” but of course you do have to play “Satisfaction.” You don’t have to, and you can [leave] it out, but generally people would love to hear it. I mean, would you really want the Stones to go onstage and quietly sit down on stools? I don’t know if you would. We haven’t built up an audience like that. We are what we

are, a rock’n’roll band. I love it, but it’s difficult to get out of that.

4 Were you pleased with the reaction to the “Exile” reissue?

Oh, I loved it when they said, “You’re No. 1 [in the United Kingdom].” Mick [Jagger] and I thought it was going to be about 10 50-year-olds buying this thing. It’s amazing, really, and the documentary [“Stones in Exile”] was OK; I thought they did a very good job. Mick as well, he did a lot of work on that.

5 Have you read what Keith Richards has written about you, or the band, in his book?

No. I hope he’s said nice things about everyone, but it’s his take on it. It’s not meant for me, it’s meant for other people to read it. I know Keith, I love him, and he’s whatever he is to me. But I hope it’s all right for him—it sells and all that. He’s been writing this thing since the middle of the last tour.

6 Is there any talk among you of touring or recording again?

Well, it’s always been “next year”—it’s been like that for two years. We’ll go on the road when Keith’s bored, when his book’s out of the way and he’s bored, and Ronnie [Wood’s] bored. At the moment, they’re both not bored. Bored enough, I mean. So I think that will happen. How long and how we do it will be another thing. It takes a lot of thought, an awful lot, and it usually takes a lot of time. ●●●

BEDINGFIELD: ALEXI LUBOMIRSKI; KOZ: GREG ALLAN; KEMPE: SIMON EMMETT; WATTS: © ETHAN RUSSELL

ALBUMS

COUNTRY

TOBY KEITH

Bullets in the Gun

Producer: Toby Keith
Show Dog Nashville/
Universal

Release Date: Oct. 5

Toby Keith has been writing and playing country music long enough to know every one of its conventions—and how to twist them around. “Bullets in the Gun” is his 14th studio set overall and fifth for his own Show Dog label. It’s full of shoot-from-the-hip cleverness, whether it’s the screenplay-ready gunslinger’s tale of the title track or the down-and-out character—lovelorn and a Chicago Cubs fan, no less—in “Somewhere Else,” the “Trailerhood” community where they pull out six-packs and lawn chairs to watch a tornado or the guy who tells his ex that “I don’t miss you too much/But I think about you all the time.” Keith and his cohorts do all this with such offhanded dexterity that it’s easy to overlook the craft of it all. But the rich melodicism of the song “Is That All You Got?” and “Kissin’ in the Rain” reminds us that’s no mean feat, while “Drive It on Home,” “Think About You All of the Time” and “Ain’t Breakin’ Nothin’ ” throw a little brawn into the mix.—GG



TRICKY

Mixed Race

Producer: Tricky
Domino USA

Release Date: Oct. 5

Tricky, the Bristol-born godfather of trip-hop, filters his influences unlike any other artist. He’s not reverent or iconoclastic; neither seamy nor seamless. But while his music, especially in the post-trip-hop period, openly nods to an army of other styles and artists, it sounds completely new. With his latest album, “Mixed Race,” Tricky picks up where 2008’s “Knowle West Boy” (named after his rough birthplace) left off, exploring his diverse background, sonic heritage and frequently unforgiving surroundings with sounds as much as words. The track “Murder Weapon” remakes the dancehall classic by Jamaica’s Echo Minott with Irish/Italian singer Frankey Riley, and “Hakim” features Algerian rai star Rachid Taha vocalizing in Arabic over uptempo beats that recall Thievery Corporation. Primal Scream frontman Bobby Gillespie sings about faux fame on “Really Real,” while lighthanded synths pop over an unperturbed bass hum that’s got less than half of the old trip-hop rumble. This is 30 minutes of melting pot magic.—KM



ROCK

DONAVON

FRANKENREITER

Glow

Producer: Mark Weinberg
Liquid Tambourine Records

Release Date: Oct. 5

Donavon Frankenreiter released his self-titled 2004 debut through his surf buddy Jack Johnson’s label Brushfire. And three studio albums later he’s still swimming in the same balmy beach-folk waters.

“I wanna see your daylight shining all around your heart,” he murmurs over mellow acoustic guitar in “Glow,” one of several tracks here seemingly awaiting an eventual appearance in some feel-good romantic comedy. As with Johnson’s stuff, some of these tunes tread so lightly that they fail to make an impression at all; “Dance Like Nobody’s Watching,” for instance, might’ve been more accurately titled “Sing Like Nobody’s Listening.” And “Keeping Me Away From You” sounds like it was cobbled together from cutting-room scraps by Jason Mraz and Colbie Caillat. But when Frankenreiter hits upon a groove juicy enough to compensate for his featherweight croon—as heard on the organ-enriched “Hold On,” which summons some Black Crowes-style boogie-rock action—it’s smooth sailing from here to Margaritaville.—MW

CHRISTIAN

MICHAEL W. SMITH

Wonder

Producers: Michael W. Smith,
Bryan Lenox
Reunion Records

Release Date: Sept. 28

“Wonder” might be Michael W. Smith’s 22nd album, but the veteran singer/songwriter

has never sounded more compelling or impassioned. Teaming once again with producer Bryan Lenox, who helmed Smith’s albums “Freedom” and “This Is Your Time,” the three-time Grammy Award winner delivers a set that’s lyrically diverse and musically satisfying. The tracks “You Belong to Me” and “Forever Yours” are gorgeous love songs inspired by Smith’s wife

of 29 years, Debbie. Elsewhere, “Run to You” boasts a memorable melody and poignant lyric about surrendering to God’s grace, and Smith’s performance on “Leave”—an unsettling yet moving ballad from the viewpoint of a tormented youth seeking escape from a tragic, painful life—is achingly vulnerable. But longtime fans will most likely relate to such buoyant pop an-

them as “Save Me From Myself” and “Take My Breath Away.” With all of the new acts out there clamoring for attention, it’s nice to see an icon in the Christian format like Smith who keeps setting the bar high with innovative production and thought-provoking tunes.—DEP

NEW & NOTEWORTHY

HANK WILLIAMS

The Complete Mother’s Best Recordings . . . Plus!

Producers: Colin Escott,
Mike Jason, Jett Williams,
F. Keith Adkinson
Time-Life

Release Date: Sept. 28

In Merle Haggard’s song “The Way It Was in ‘51,” the singer/songwriter recalls, “66 was still a narrow, two-lane highway/Harry Truman was the man who ran the show/The bad Korean War was just beginning/Hank and Lefty crowded every jukebox.” The “Hank” in question was at the zenith of his career that year, and his young life was less than two years from ending. Ironically, 1951 also found Hank Williams at his most prolific and productive, as well as hosting a live weekday morning radio show at the Grand Ole Opry’s powerhouse station, WSM Nashville, that was sponsored by the Mother’s Best Flour Co. Taken from fragile acetate discs recorded for playback when Williams was touring, the surviving Mother’s Best shows spent the better part of 60 years in storage and ownership litigation. They finally see daylight in this stunning 16-disc boxed set, painstakingly restored and documented with a hard-cover booklet. The audio results are nothing short of staggering, with Williams covering a wide range of his personal favorites and current hits by other stars of the era. Backed by his Drifting Cowboys band and co-hosted with WSM announcer Louie Buck, the set shows Williams as most fans never experienced him—unscripted, warm, folksy and humorous, with everything to live for and still plenty to prove.—WJ



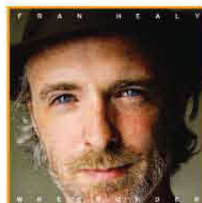
KINGS OF LEON

Come Around Sundown

Producers: Angelo Petraglia,
Jacquire King
RCA Records

Release Date: Oct. 19

In an interview during their summer tour, Kings of Leon drummer Nathan Followill said that a lot of fans—lured to their concerts by recent propulsive stadium anthems like “Sex on Fire” and record of the year Grammy Award winner “Use Somebody”—thought the band’s old songs were actually new ones. Such is the hardship of a group that toiled in domestic semi-obscurity for years while becoming a superstar abroad. On Kings of Leon’s latest album, “Come Around Sundown,” the family Followill makes a strong bid to please longtime fans as well as the recently converted. The current single “Radioactive” has the uplift and bombast to make a strong stand at radio; by contrast, “Mi Amigo” has the stripped-down junkie rock jangle of the greatest songs from 2005’s “Aha Shake Heartbreak.” With “Come Around Sundown,” Kings of Leon may have the ticket to pleasing everyone all of the time.—AD



FRAN HEALY

Wreckorder

Producer: Emery Dobyns
Ryko

Release Date: Oct. 5

Travis singer Fran Healy recruited a pair of high-profile pals for help on his first solo disc, “Wreckorder.” On the Beatles-esque track “As It Comes,” that’s none other than Paul McCartney playing bass, while Neko Case shows up for a typically gorgeous vocal turn in the country-inflected “Sing Me to Sleep.” (“We got married in a Vegas bar” is a lyric Case might’ve been born to deliver.) For the most part, though, “Wreckorder”—which was inspired by a stripped-down U.S. tour Healy and Travis guitarist Andy Dunlop did last year—captures the Scottish singer/guitarist in introspective one-man-show mode. Moody cuts like “In the Morning” and “Anything” suggest a kind of analog-world equivalent of Thom Yorke’s 2006 solo effort, “The Eraser.” Given Healy’s winsome vocals and his good-guy image, the grab at gravitas doesn’t always connect: “You make me late for my appointment with my best friend in the bar,” he tells someone during the song “Fly in the Ointment,” and the effect is not unlike that of a kid trying on his dad’s clothes.—MW

REVIEWS

SINGLES

SUSAN BOYLE

Perfect Day (4:34)

Producer: Steve Mac

Writer: L. Reed

Publishers: Oakfield Avenue Music/Spirit One Music (BMI) Syco/Columbia



On his often-recontextualized 1972 gem "Perfect Day," singer/songwriter Lou Reed undercut a story of escapism with a bittersweet piano melody and wistful strings. In Susan Boyle's hands, the song becomes an epic paean to a higher power, at turns both exuberant and menacing, and with nary a trace of irony. A trembling orchestral introduction sets the tone, while a chorus swells around Boyle's voice for the song's most hallowed refrain, "You just keep me hanging on." The same chorus booms even louder as Boyle delivers the song's final warning: "You're going to reap, just what you sow." Like Boyle's cover of the Rolling Stones' "Wild Horses" on last year's massive "I Dreamed a Dream," "Perfect Day" turns a model of classic rock restraint into the embodiment of dramatic excess that her audience (and her starmaker, Simon Cowell) demands.—MH

True to its title, "I'm a Star" gives her the proper platform to overtake her surroundings; in fact, the backup singers are barely noticeable until the song's bridge.—PM

POP

JRANDALL

Spirit of the Radio (3:10)

Producer: Cozmo

Writers: J. Randall, J. Vantertool, A. Kluger

Publisher: E-Class

Publishing

Poe Boy Music Group

For his debut single, triple-threat artist JRandall has released a track that establishes him as an up-and-coming club presence. "Spirit of the Radio," which appeared on the soundtrack to "Step Up 3D," fits in with the uptempo disc due to the synth hook, danceable beat and a melody that recalls Jennifer Lopez's "Waiting for Tonight." With lines like "I need a melody to move my feet, call the DJ and play it back for me," the singer/dancer/actor emphasizes the theme of losing one's self to an unfamiliar sound on the radio. While he mostly keeps his vocals in check, he finally shows off his singing skills at the song's climax and hits an impressive high note. With "Spirit of the



SOULJA BOY

Blowing Me

Kisses (3:20)

Producer: Bei

Maejor

Writers: D. Way, B. Green

Publishers: Soulja

Boy Tellem

Music/Beimaejor

Music/Strauss

Publishing (BMI)/

EMI

Collipark/

Interscope

Soulja Boy boasted

about his success

with the ladies on the brash "Pretty Boy Swag" single, but on his latest track, the rapper reveals a more vulnerable side while crooning for one special girl. "She like me, I like her, who knew I woulda wife'd her/Who woulda thought that she woulda been like, the other half of me," Soulja Boy confesses over violins and drums on "Blowing Me Kisses." While the song keeps a romantic tone, Soulja Boy throws in some bragging for good measure. He remarks on the many comforts he can give his lady, including trips around the world and pearls, as well as his supreme sexual prowess and entertaining skills. As another taste from upcoming album "The DeAndre Way," "Blowing Me Kisses" proves that Soulja Boy is a jack-of-all-trades.—MC



R&B

CHRISSETTE MICHELE

I'm a Star (3:47)

Producer: Chuck Harmony

Writers: S. Smith, C. Harmon

Publishers: various

Def Jam Recordings

Working in the affectionate style of R&B songstresses like Toni Braxton and Mary J. Blige, Chrisette Michele's jazz-trained vocals shine on "I'm a Star," the empowering first single from her forthcoming third album, "Let Freedom Reign." The singer teams with producer

Chuck Harmony and uses Ne-Yo's songwriting skills to narrate the stirring revival of her self-worth. "Tonight's a celebration, raising a toast to me being happy," Michele sings, belting the high notes while maintaining a comfortable tone throughout the track. The rhythmic percussion and metronomic piano in the background nicely set the stage for Michele's emotional performance at the song's conclusion.



MY CHEMICAL ROMANCE

Na Na Na (Na Na Na Na Na Na Na Na Na)

(3:23)

Producer: Rob Cavallo

Writer: My Chemical Romance

Publisher: not listed

Reprise

Although My Chemical Romance reportedly scrapped a set of Stooges-inspired punk rock earlier this year, the band sounds recharged on the lead single from the forthcoming "Danger Days: The True Lives of the Fabulous Killjoys." Basing "Na Na Na" on a bouncy guitar riff that is later mimicked by the vocal line of the chorus, MCR wastes little time making a statement



on its first new single in four years. "Drugs, give me drugs," singer Gerard Way declares for the song's opening line, but subsequent references to jazz hands and Batman confirm the tongue-in-cheek vibe. With an anthemic, Green Day-esque chorus and the confidence to match, the song's immediacy is more in line with the band's pre-"Black Parade" output.—EL

Radio," JRandall holds his own on a soundtrack that features dance-pop veterans like Flo Rida and T-Pain.—WF

COUNTRY

KEITH URBAN

Put You in a Song (3:41)

Producers: Dann Huff,

Keith Urban

Writers: S. Buxton,

J. Hughes, K. Urban

Publishers: We're Going

to Maui Music/Tiltawhirl

Music Bambatown

Publishing/Mary Rose

Music (BMI)

Capitol Records Nashville

"Put You in a Song," the first

single from Keith Urban's

forthcoming album "Get

Closer," features the most

infectious aspects of his

signature style. A vibrant

melody is matched with

driving guitars, a clever set

of lyrics and an impas-

sioned vocal performance

courtesy of the country vet.

Urban (who penned the

track with Sarah Buxton

and Jedd Hughes) makes

unrequited love sound

delicious as he sings, "You

don't notice me but it's all

right/I'm just a guy who

wishes that I could be your

man someday." Professing

his intent with blissful

enthusiasm, Urban's energy

helps "Put You in a Song"

leap from the speakers and

grab listeners' immediate

attention. The song spot-

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alike.—DEP

LEGEND & CREDITS

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

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COUNTRY BY DEBORAH EVANS PRICE

Family Matters

On The Eve Of Its First Album, The Band Perry Earns CMA Award Nod

This time last year only a handful of industry insiders had heard of the Band Perry, three siblings from Greenville, Tenn. Now, as the Oct. 12 release of its self-titled debut album approaches, the trio has already earned a Country Music Assn. Award nomination for vocal group of the year and an opening slot on Alan Jackson's fall tour.

"We were at Sbarro Pizza at the airport in Charlotte, N.C., at 9 a.m.," says Kimberly Perry, 27, recalling exactly where she and brothers Reid (21) and Neil (20) were when they received news about their CMA nomination. (The awards show will air Nov. 10.) "A girl from our label called, and we said, 'Are you sure?'"

The group had issued only two singles and a self-titled EP up to that point. So to receive a CMA nod before the release of its full-length album was an impressive feat.

"It takes a village to break a band, and that's what happened," Republic Nashville president/CEO Jimmy Harnen says. "We started visiting radio last year, and they haven't stopped since. We've concentrated on visiting everybody in all forms of the entertainment sector from radio to online and retail. There have been a lot of trips to

New York, Los Angeles and cities in between, giving the band a chance to share their music and have people talk with them. It's really paid off."

Kimberly credits the fact that Harnen himself accompanied them on the radio promo visits, giving them an additional credibility boost. "For a Nashville major-label president to come out with us was huge," she says.

Leading with the April 6 EP—which peaked at No. 32 on Billboard's Top Country Albums chart—also provided another advantage. "People already knew some of the songs because of the EP," Reid Perry says of the enthusiastic response the group received from audiences at its live shows. "I don't even think we had the back half of the album recorded when we hit the road."

Bringing a fresh, contemporary edge to traditional elements further defined by smooth harmonies, the Band Perry debuted on the Hot Country Songs chart earlier this year with "Hip to My Heart." It peaked at No. 20 in May. Second single "If I Die Young" is at No. 13 and has sold 530,000 downloads, according to Nielsen SoundScan. The song's video has accumulated more than 6 million views on YouTube.

"If I Die Young" is a pensive ballad



Presidential boost: THE BAND PERRY

penned by Kimberly that talks about the "sharp knife of a short life." The song's message, she adds, is that "whatever time you're given, it will be just enough. It's been really cool to see how different fans of the song make it meet them wherever they are—whether they just lost a loved one or are in the mood to think about priorities." The forthcoming album also features the song "Postcard From Paris," co-written by former "American Idol" judge Kara DioGuardi.

Immediate plans call for the Band Perry to hit the road during street week for a series of in-store appearances, visiting such cities as Minneapolis, Chicago, Detroit, Houston, Boston, New York and Washington, D.C. A heavy advertising campaign encompassing TV, social networks and print is also being launched.

Coming together as the Band Perry five years ago, the siblings were hired by Coca-Cola and Walmart to perform acoustic sets as part of a New Faces of

Country Music tour. Since then, the group has opened for Keith Urban, Brooks & Dunn, Darius Rucker and the Zac Brown Band. Now the act is looking forward to going on the road with Jackson. The tour kicks off Nov. 4 in Sacramento, Calif., and includes shows in Los Angeles, Las Vegas, Cincinnati and Hidalgo, Texas, before wrapping Nov. 20.

"We're really excited," Neil Perry says of the tour. "We're going to play a little and learn a lot." ●●●

'GLEE' BREAKS BEATLES' RECORD

Notching six debuts on the Billboard Hot 100, the cast of Fox's "Glee" breaks the Beatles' record for most appearances among non-solo acts in the chart's 52-year history. The cast ups its sum to 75 Hot 100 chart entries, besting the Beatles' 71 charted titles. The troupe bows with five covers of Britney Spears songs as well as Paramore's "The Only Exception," as performed on the Sept. 28 episode.

The ensemble's update of Spears' "Toxic" claims the Hot 100's Hot Shot Debut (No. 16), having sold 109,000 downloads in its first week of availability, according to Nielsen SoundScan. Collectively, the six debuting tracks have sold 406,000 downloads. Overall, the cast has sold

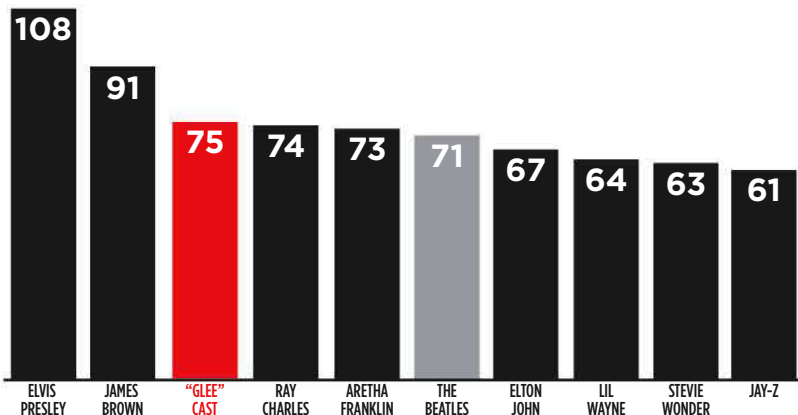


11.5 million downloads and 2.8 million albums.

The Beatles tallied their 71 Hot 100 titles between 1964 and 1996. With 20th Century Fox TV and Columbia Records

having released multiple songs to digital retailers following each episode of "Glee," the cast has surpassed the Fab Four's chart output in one year, four months and two weeks. —Gary Trust

HIGH PROFILE
Here's a recap of the acts with the most appearances on the Billboard Hot 100. While the "Glee" cast ascends to third place, Lil Wayne rises to eighth. The rapper debuts with four tracks, upping his count to 64 and bypassing the totals of Stevie Wonder and Jay-Z.



Here, there and everywhere: Cast of "Glee" and THE BEATLES (inset)



BAND PERRY: JOSEPH ANTHONY BAKER; GLEE: MIRANDA PENNIN/FOX; BEATLES: APPLE CORPS LTD.

DANCE BY LEILA COBO

Translating A Hit

'We No Speak Americano' Climbs U.S. Charts

"We No Speak Americano," the quirky Italian song that became a European sensation this summer, is now rising on the U.S. charts, courtesy of Australian dance duo Yolanda Be Cool (Sylvester Martinez and Johnson Peterson). This week, the song rises 55-47 on Billboard's Hot Digital Songs list with 34,000 downloads. That 28% boost brings the song's download total to 179,000, according to Nielsen SoundScan.

The track also climbs 78-63 on the Billboard Hot 100 and 25-22 on Hot Dance Club Songs. It holds for a third week at No. 1 on the Top Dance/Electronic Digital Songs chart and is No. 3 on Hot Dance Airplay, after peaking at No. 1. "We No Speak Americano" even rises 42-37 on Hot Latin Songs despite it being in Italian.

"It's really the definition of a pure hit," says Patrick Moxley, president of Ultra Records, which licensed the track for the United States. "There are hundreds, thousands and millions of potential arrangements of musical phrases and sounds. But with extraordinary skill, the producers managed to put this 1956 Italian recording into exactly the right progression of sounds to make an extremely dynamic piece of music."

Yolanda Be Cool, along with producer DCup (aka Duncan MacLennan), based the track on a sampled vocal from 1956's "Tu Vuo Fa L'Americano," penned by Renato Carosone and Nicola Salerno and recorded by Carosone. The adaptation was released on Aus-



Universal language: **YOLANDA BE COOL and DCUP (center)**

tralian label Sweat It Out, which licensed it to multiple partners. All publishing monies have gone to Universal Music Publishing, which controls the original composition everywhere except the States, where it falls under EMI Blackwood. The original recording is owned by EMI (Billboard, Aug. 21).

Although "We No Speak Americano" has benefited stateside from its international success, Ultra is following a carefully crafted promotional plan. Moxley, who first heard the record while overseas, began an Internet marketing campaign six months ago to push the video and single online. He then took the song to club and mixshow DJs—an Ultra specialty that led to a No. 1 on Hot Dance Airplay. Only then did Moxley go to top 40 radio. Doing so

before, he notes, would have been "very dangerous. People would basically have looked at me as if I were insane."

Non-English hits on U.S. top 40 radio are an aberration. The most recent example is 2007's "Calabria," another song that Ultra worked domestically. Now, Moxley says, there are conversations about placing the video on MTV—the "next step in making it a big hit."

In another twist, Moxley—who released Pitbull's "I Know You Want Me (Calle Ocho)"—is helping the rapper promote "Bon, Bon." The Spanish-language single samples "We No Speak Americano." ●●●



Self-empowerment: **MARGOT & THE NUCLEAR SO AND SO'S**

DOING IT YOURSELF

Sometimes it's better to just do it yourself. Margot & the Nuclear So and So's took that mantra to heart when the six-member group established its own Mariel Recordings to release "Buzzard." The Sept. 21 release debuted at No. 6 on Billboard's Heatseekers Albums chart.

The band was originally signed to Epic Records. But early into the demo process for third album "Buzzard," the act and the major decided to part ways over creative tension that began with the group's 2008 releases "Animal" and "Not Animal."

"It just didn't make a lot of sense," Margot frontman Richard Edwards says. "There wasn't enough for them to gain by making us stay, and there wasn't enough for us to gain to try and accommodate certain wishes they had for the record."

After briefly shopping demos, the band members agreed it was time to take matters into their own hands. Mariel Recordings was set up in an abandoned movie theater in Chicago that Edwards bought to be his home. The group then inked a deal with Redeye Distribution, which provided funds to hire a publicist and a marketing agent.

"We thought if we worked hard enough and worked with the right people, we could pretty much do as good a job as anyone could for us," Edwards says.

The band began promoting the album two months in advance of its release, pushing lead single "New York City Hotel Blues" into the blogosphere to build buzz. The band issued another song, "Lunatic, Lunatic, Lunatic," closer to the album's street date to boost further attention through national and regional print media, online sites and TV outlets. The act complemented its strong social networking presence by posting videos of recording sessions and tour rehearsals.

But it's the tour itself that will play the biggest role in attracting attention to the album and the group. The band started a 40-date headlining trek Sept. 21 in Ann Arbor, Mich., that will end Nov. 23 in Omaha, Neb.

"We have to tour," Edwards says. "That does as much for a record as any sort of marketing plan."

—Megan Vick

BACK IN THE LIMELIGHT

Donell Jones boasts six albums and two top five hits that are radio perennials: "U Know What's Up" (No. 1 in 1999) and "Where I Wanna Be." Despite those enviable accomplishments during a 15-year career—and counting—the R&B crooner has remained fairly unknown. But Jones isn't lamenting his status.

"It doesn't bother me that some people may not know who I am," says the 30-something father of five, whose last album, "Journey of a Gemini," came out in 2006. "I love what I do, and I'll continue to do it. People will still be able to go back and discover material they've never heard before. Then they'll get it."

With the Sept. 28 release of his sixth studio set—the-matters-of-the-heart-driven "Lyrics"—it looks like people are getting it. Issued on the singer's own Candyman Music through eOne Music, the album bows at No. 9 on Billboard's Top R&B/Hip-Hop Albums chart and at No. 28 on the Billboard 200 this week. Lead single "Love Like This" has so far reached No. 8 on the

Adult R&B airplay chart.

Changes in his career plan kept Jones away for four years. Besides launching his own label, Jones also signed with a new manager, Ruben Rodriguez of RAM Talent Group. "I wanted to make sure that when I came back with another album, my situation was correct and my music was on point," Jones says.

While he was out of the limelight, Jones continued creating heartfelt love songs that would make up the 13 tracks on "Lyrics." These include "You Can Burn," featuring the singer's own artist, Breeze; "The Finer Things in Life"; and "All About the Sex."

Presently on a stateside promotional tour, Jones hopes fans old and new will continue to embrace his music. One admirer of Jones' brand of smooth R&B is Trey Songz. The singer recently told Billboard that he likens his latest chart-topping set, "Passion, Pain & Pleasure," to Jones' previous work. Told of the compliment, Jones replies, "Wow, I appreciate that."

—Mariel Concepcion

Lyrical speaking: **DONELL JONES**



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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

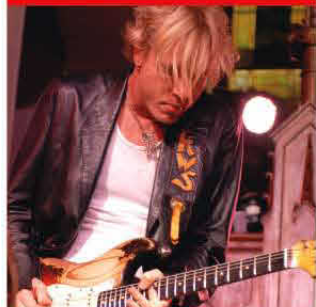


'SOCIAL' SCORES

>>Trent Reznor and Atticus Ross' score to "The Social Network" film befriends the No. 1 spot on Top Soundtracks (see billboard.biz/charts) and No. 20 on the Billboard 200 (24,000, according to Nielsen SoundScan). It's Reznor's first Billboard chart credit under his own name.

REMEMBERED

>>Following news of his death last week, comedian Greg Giraldo re-enters Top Comedy Albums (billboard.biz/charts) at No. 2 with "Midlife Vices" with a 2,300% gain. It initially peaked at No. 8 upon its debut last year.

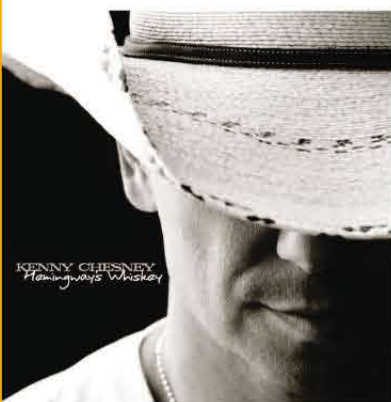


WAYNE'S WORLD

>>Kenny Wayne Shepherd's new "Live! In Chicago" debuts at No. 1 on Top Blues Albums—his fifth straight No. 1, equaling Eric Clapton's haul. Only Stevie Ray Vaughan (nine), B.B. King (eight) and Joe Bonamassa (six) have more toppers in the chart's 15-year history.

Chesney's No. 1; Grammy Chatter; Christmas Eve

Kenny Chesney grabs his sixth No. 1 album on the Billboard 200 as "Hemingway's Whiskey" bows atop the list with 183,000 copies sold, according to Nielsen SoundScan. That's a slight improvement over the start of his last studio set, 2008's "Lucky Old Sun," which also entered at No. 1 but sold 176,000. So let's break out the champagne!



Among country acts, Chesney is now in second place for the most No. 1s on the big chart. Only **Garth Brooks**, with eight, has more.

Dating back to 2002's "No Shoes, No Shirt, No Problems," Chesney has notched nine top 10 albums on the Billboard 200, and in that span, only one charting set missed the upper tier—the 2003 holiday release "All I Want for

Christmas Is a Really Good Tan."

Last week's No. 1, **Zac Brown Band's** "You Get What You Give," falls to No. 3 with 70,000 (down 54%).

With Chesney replacing fellow country act Zac Brown Band at No. 1, it's the first time there have been back-to-back No. 1 country albums in slightly more than a year. It last happened with the charts dated Aug. 22 through Sept. 5, 2009, when **Sugarland's** "LIVE on the Inside," **George Strait's** "Twang" and **Reba McEntire's** "Keep On Loving You" each took turns at the top.

Elsewhere, **Lil Wayne's** "I Am Not a Human Being" takes a digital-only bow at No. 2 with 110,000, marking the jailed rapper's eighth top 10 album. It follows the No. 2 debut and peak earlier this year of his "Rebirth," which landed with 176,000 in February. "Being" was initially intended as a digital-exclusive set—a quasi-holdover release until his next proper studio album. However, the CD version (with three additional tracks) will street Oct. 12.

"Being" is just the second set to reach the top two rungs on the chart solely off the strength of digital downloads. In January, the rush-released charity

compilation "Hope for Haiti" spent two weeks in the top two—including one week at No. 1. ("Haiti" was never issued in a physical configuration.)

GRAMMY GUESSES: Chart-watchers and Grammy Award prognosticators can take one glance at the bevy of de-

butts on the Billboard 200 this week and immediately tell the 2010 Grammy eligibility period just ended.

Albums up for consideration for next year's ceremony needed to be released between Sept. 1, 2009, and Sept. 30, 2010. Thus, the slate of albums

released last week adds a last-minute influx of Grammy catnip to the chart.

Those new entries include **Eric Clapton's** "Clapton" (No. 6), **Neil Young's** "Le Noise" (No. 14), **Seal's** "6: Commitment" (No. 31) and **Phil Collins's** "Going Back" (No. 34). Even three-time Grammy winner **Mark Ronson's** "Record Collection" at No. 81 seems a possible candidate.

The late-in-the-game Grammy scramble doesn't always pan out, though. Last year, **Whitney Houston's** "I Look to You" album notably was moved forward from a Sept. 1 release to Aug. 31, thereby mak-

ing it eligible for the 2009 awards. Despite the date switch—and the hype surrounding the album's release—Houston was shut out of the nominations.

WHO'S THAT GIRL? Speaking of the Grammy Awards, earlier this year at EMU's post-show party, a striking woman with a towering mohawk had to deal with this writer's gushing about how much he loved her "Silly Boy" single. That singer, **Eva Simons**, had yet to reach any of Billboard's lists but the song had already hit the top 40 singles charts in Germany and the Netherlands. But now congratulations are in order for Simons, as her featured turn on **Afrojack's** "Take Over Control" debuts at No. 15 on Billboard's Dance Airplay chart and rises 32-25 on Electronic/Dance Digital Songs (see billboard.biz/charts).

CHRISTMAS IS COMING: This week at billboard.biz/charts, the Top Holiday Albums chart makes its annual return to our lineup. Tallying the top-selling Christmas and seasonal albums of the week, the list will also soon appear in Billboard magazine. This week's No. 1 is **Celtic Thunder's** QVC-exclusive set, "Christmas/Celtic Thunder," with 6,000 sold. A year ago this week, **Michael McDonald's** "This Christmas" topped the tally (6,000).

Over The Counter

KEITH CAULFIELD



CHART BEAT

>>The Doobie Brothers score their highest rank on the Billboard 200 since 1989, as "World Gone Crazy" debuts at No. 39. The set is the group's 12th top 40 album dating to its first, "Toulouse Street," in 1972. New at No. 73 with "No Chocolate Cake," Gin Blossoms notch their best placement since "Congratulations I'm Sorry" peaked at No. 10 in 1996.

>>Ahead of the release of their duets album, "The Union," due Oct. 19, Elton John and Leon Russell bow at No. 29 with "If It Wasn't for Bad" on the Triple A airplay tally (viewable at billboard.biz/charts). The debut marks Russell's first appearance on any survey since 1992. Both artists drew their first Billboard chart ink in 1970.

Read Chart Beat every week at billboard.com/chartbeat.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,312,000	1,616,000	19,443,000
Last Week	5,027,000	1,492,000	19,182,000
Change	5.7%	8.3%	1.4%
This Week Last Year	6,876,000	1,567,000	19,410,000
Change	-22.7%	3.1%	0.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	254,924,000	221,073,000	-13.3%
Digital Tracks	866,300,000	860,360,000	-0.7%
Store Singles	1,350,000	1,586,000	17.5%
Total	1,122,574,000	1,083,019,000	-3.5%
Albums w/TEA*	341,554,000	307,109,000	-10.1%

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

ALBUM SALES

'09	254.9 million
'10	221.1 million

SALES BY ALBUM FORMAT

CD	198,007,000	157,169,000	-20.6%
Digital	55,062,000	61,874,000	12.4%
Vinyl	1,810,000	2,003,000	10.7%
Other	44,000	25,000	-43.2%

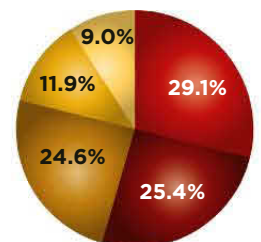
For week ending Oct. 3, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

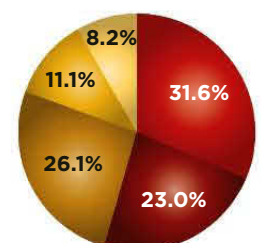
Distributors' Market Share: 08/30/10-10/03/10

● UMG ● SME ● WMG ● Indies ● EMI

Total Albums



Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey		1
2	NEW	1	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN DIGITAL EX/UMRG (11.98)	I Am Not A Human Being		2
3	1	2	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give		1
4	NEW	1	GUCCI MANE 1017 BRICK SQUAD/ASYLUM 522913/WARNER BROS. (18.98)	The Appeal: Georgia's Most Wanted		4
5	6	3	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery		1
6	NEW	1	ERIC CLAPTON DUCK/REPRISE 525325/WARNER BROS. (18.98)	Clapton		6
7	7	2	TREY SONGZ SONGBOOK/ATLANTIC 524539/AG (18.98) ⊕	Passion, Pain & Pleasure		2
8	3	1	LINKIN PARK MACHINE SHOP 525375/WARNER BROS. (18.98)	A Thousand Suns		1
9	2	2	MAROON 5 A&M/OCTONE 014514/IGA (13.98)	Hands All Over		2
10	4	2	SELENA GOMEZ & THE SCENE HOLLYWOOD 004625 (10.98) ⊕	A Year Without Rain		4
11	NEW	1	JIMMY EAT WORLD DGC/INTERSCOPE 014738*/IGA (9.98)	Invented		11
12	8	2	JOHN LEGEND & THE ROOTS HOME SCHOOL/G.O.O.D./COLUMBIA 37082*/SONY MUSIC (11.98) ⊕	WAKE UP!		8
13	NEW	1	LIL' BOOSIE TRILL/ASYLUM 522934/WARNER BROS. (18.98)	Incarcerated		13
14	NEW	1	NEIL YOUNG REPRISE 525956*/WARNER BROS. (18.98)	Le Noise		14
15	10	10	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0	2	1
16	5	2	SANTANA ARISTA 45964/RMG (11.98) ⊕	Guitar Heaven: The Greatest Guitar Classics Of All Time		5
17	NEW	1	LECRAE REACH 8161/INFINITY (12.98)	Rehab		17
18	13	9	KATY PERRY CAPITOL 84601 (18.98)	Teenage Dream		1
19	11	7	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09847/CAPITOL (18.98)	NOW 35		2
20	NEW	1	TRENT REZTOR AND ATTICUS ROSS THE NULL CORPORATION 01*/EX/MADISON GATE (7.98)	The Social Network (Soundtrack)		20
21	9	2	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself		9
22	NEW	1	ICE CUBE LENCH MOB 41882 (18.98)	I Am The West		22
23	12	4	JAMEY JOHNSON MERCURY NASHVILLE 013364*/UMGN (19.98)	The Guitar Song		4
24	NEW	1	SOUNDGARDEN A&M 014677*/JME (19.98 CD/DVD) ⊕	Telephantasm		24
25	18	18	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	Sigh No More		16
26	NEW	1	MICHAEL W. SMITH REUNION 10153/SONY MUSIC (11.98)	Wonder		26
27	NEW	1	JEREMIH MICK SCHULTZ/DEF JAM 014830/IDJMG (9.98)	All About You		27
28	NEW	1	DONELL JONES EONE 2118 (17.98)	Lyrics		28
29	16	13	FANTASIA S/19/J 66528/RMG (11.98)	Back To Me		2
30	15	11	DISTURBED REPRISE 524038/WARNER BROS. (18.98) ⊕	Asylum		1
31	NEW	1	SEAL 143/REPRISE 525056/WARNER BROS. (18.98) ⊕	6: Commitment		31
32	14	5	ROBERT PLANT TROLCHARM/ES PARANZA/ROUNDER 619099*/CONCORD (18.98)	Band Of Joy		5
33	21	21	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	2	1
34	NEW	1	PHIL COLLINS ATLANTIC 524541/AG (15.98) ⊕	Going Back		34
35	NEW	1	BAD RELIGION EPITAPH 86988* (15.98)	Dissent Of Man		35
36	NEW	1	BEN FOLDS/NICK HORNBY NONESUCH 524876*/WARNER BROS. (15.98)	Lonely Avenue		36
37	NEW	1	DEERHUNTER 4AD 3X38* (14.98)	Halcyon Digest		37
38	20	15	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later		1
39	NEW	1	DOOBIE BROTHERS HOR 001 (16.98) ⊕	World Gone Crazy		39
40	23	17	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	3	2
41	22	28	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	9
42	25	16	USHER LAFACE 76535/JLG (9.98)	Versus (EP)		4
43	26	20	KEM UNIVERSAL MOTOWN 014469/UMRG (13.98) ⊕	Intimacy: Album III		2
44	NEW	1	MUSHROOMHEAD FILTHY HANDS 04*/MEGAFORCE (14.98)	Beautiful Stories For Ugly Children		44
45	19	12	SARA BAREILLES EPIC 55035*/SONY MUSIC (11.98)	Kaleidoscope Heart		1
46	33	26	RICK ROSS MAYBACH/SILIP-N-SLIDE/DEF JAM 014366*/IDJMG (9.98)	Teflon Don		2
47	41	36	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution		8
48	31	22	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL 09846/CAPITOL (18.98)	NOW That's What I Call Country: Volume 3		22
49	32	29	KIDZ BOP KIDS RAZOR & TIE 89234 (18.98)	Kidz Bop 18		5
50	39	33	ARCADE FIRE MERGE 385* (15.98)	The Suburbs		1



Band just misses its third top 10 set as its latest starts with 38,000. Last album, 2007's "Chase the Light," opened and peaked at No. 5 with 62,000. New album's lead single, "My Best Theory," hit No. 2 on Alternative.



Reunited band returns with a new deluxe retrospective (20,000)—its first charting album since "A-Sides" spent 11 weeks on the list in 1997. Watch for the standard version of the album, released Oct. 5, to hit next week's chart.

Band easily notches its best sales week (14,000) as its fourth studio effort debuts. The group's 2008 set, "Microcastle," never sold more than 5,000 in a week, though it did hit No. 1 on Heatseekers Albums (No. 123 on the big chart).



The DVD release of "Iron Man 2" nets the album the Greatest Gainer award (up 3,000 units, 96%) and its best sales week (7,000) since July.



Three-time Grammy winner (including one for record of the year for producing Amy Winehouse's "Rehab") enters with his third studio set (6,000). Guest stars include Q-Tip, Boy George, D'Angelo, Simon Le Bon and Ghostface Killah.

THE BILLBOARD 200 ARTIST INDEX

AC/DC70	THE AVETT BROTHERS147	BIG BOI175	ERIC CLAPTON6	DAUGHTRY87	EMINEM5, 115, 126	BEN FOLDS/NICK HORNBY36	GOO GOO DOLLS149	ICE CUBE22	JOEY + RORY173	KID ROCK137
TRACE ADKINS71	JASON ALDEAN119	BLACK COUNTRY COMMUNION179	PHIL COLLINS34	DEERHUNTER37	SULLY ERNA150	MICHAEL FRANTI & SPEARHEAD67	GORILLAZ183	ENRIQUE IGLESIAS88	JACK JOHNSON78	KIDZ BOP KIDS49
ANBERLIN151	COFFEY ANDERSON134	THE BLACK EYED PEAS64	LUKE BRYAN140	JASON DERULO178	SINGERS133	GUCCI MANE106	IRON MAIDEN138	INTERPOL118	JAMEY JOHNSON23, 135	KINGS OF LEON143
ARCADE FIRE50	FRANCESCA BATTISTELLI192	B.O.B74	MICHAEL BUBLE106	THE DIRTY HEADS198	CREEDENCE CLEARWATER REVIVAL146	GUNS N' ROSES162	IRON MAIDEN138	IRON MAIDEN138	DONELL JONES28	CAROLE KING & JAMES TAYLOR92
RODNEY ATKINS195	DAVID BOWIE142	JEREMY CAMP76	BUN-B132	DISTURBED30	SHERYL CROW180	HALFORD160	MICHAEL JACKSON97	IRON MAIDEN138	JOURNEY94	LADY ANTEBELLUM33, 136
AUGUST BURNS RED121	JUSTIN BIEBER61	CASTING CROWNS57, 193	THE COUNTDOWN SINGERS133	THE DOOBIE BROTHERS39	TAIO CRUZ139	CHARLIE HALL168	KASKADE190	IRON MAIDEN138	JOURNEY94	LADY GAGA40, 83, 99
AVENGED SEVENFOLD51	ERIC CHURCH113	LIL BOOSIE13	DAUGHTRY87	WILL DOWNING107	DRINKERMAN148	HEART117	KEM43	IRON MAIDEN138	JOURNEY94	ADAM LAMBERT158
		DAVID BOWIE142	DAUGHTRY87	DRINKERMAN148		ISRAEL HOUGHTON101	KID CUDI102	IRON MAIDEN138	JOURNEY94	MIRANDA LAMBERT47
		JUSTIN BIEBER61	DAUGHTRY87	DRINKERMAN148		RANDY HOUSER122	JIMMY EAT WORLD11	IRON MAIDEN138	JOURNEY94	

SALES DATA
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	84	73	ISRAEL HOUGHTON INTEGRITY/COLUMBIA 73697/SONY MUSIC (13.98)	Love God. Love People.: The London Sessions		27
102	80	82	KID CUDI DREAM ON/G.O.O.D./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day		4
103	NEW	1	NO AGE SUB POP 892* (13.98)	Everything In Between		103
104	NEW	1	NEW MEDICINE PHOTO FINISH 525563/AG (13.98)	Race You To The Bottom		104
105	65	66	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 72878/SONY MUSIC (6.98)	Glee: The Music, Journey To Regionals (EP)		1
106	91	113	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	■	1
107	97	42	WILL DOWNING PEAK 32463/CONCORD (18.98)	Lust, Love & Lies (An Audio Novel)		42
108	76	88	JOHN MAYER COLUMBIA 53087*/SONY MUSIC (13.98)	Battle Studies	■	1
109	103	110	BLAKE SHELTON REPRISE (NASHVILLE) 524497/WMN (7.98)	All About Tonight (EP)		6
110	144	139	NEWSBOYS INPOP 71521 (13.98)	Born Again		4
111	105	121	SKILLET ARDENT/INO/ATLANTIC 519927/AG (13.98)	Awake	●	2
112	86	98	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	●	2
113	131	164	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
114	NEW	1	KENNY WAYNE SHEPHERD BAND LOUD & PROUD 617742/ROADRUNNER (18.98)	Live! In Chicago		114
115	93	96	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	■	1
116	RE-ENTRY	11	BRITNEY SPEARS JIVE 59675/JLG (13.98)	The Singles Collection		22
117	83	80	HEART LEGACY 73800/SONY MUSIC (9.98)	Red Velvet Car		10
118	72	35	INTERPOL MATADOR 945* (14.98)	Interpol		7
119	108	140	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	■	4
120	79	159	ZAC BROWN BAND PASS THE JAR: LIVE FROM THE FABULOUS FOX THEATER IN ATLANTA SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) ⊕	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta		17
121	NEW	1	AUGUST BURNS RED SOLID STATE 09851 (14.98 CD/DVD) ⊕	Home		121
122	43	-	RANDY HOUSER SHOW DOG-UNIVERSAL 013967* (9.98)	They Call Me Cadillac		43
123	117	122	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	■	5
124	95	83	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War		19
125	99	72	JERRY LEE LEWIS SHANGRI-LA/VERVE FORECAST 014674/VG (9.98)	Mean Old Man		30
126	102	115	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	■	1
127	106	125	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	■	54
128	RE-ENTRY	124	PINK FLOYD CAPITOL 31243 (34.98)	The Wall	■	1
129	111	124	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	■	5
130	101	123	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin		10
131	NEW	1	RHONDA VINCENT UPPER MANAGEMENT 0001 (11.98)	Taken		131
132	112	100	BUN-B TRILL/J PRINCE/RAP-A-LOT 4 LIFE 1014/RAP-A-LOT (17.98)	Trill O.G.		4
133	138	190	THE COUNTDOWN SINGERS MADACY SPECIAL PRODUCTS 54321/MADACY (5.98)	Monster Mash & Other Terrifying Hits		133
134	NEW	1	COFFEY ANDERSON COFFEY 010/DREAM (11.98)	Coffey Anderson		134
135	92	109	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	●	28
136	119	135	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	■	4
137	126	192	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	■	1
138	94	89	IRON MAIDEN JIVE 71855*/SONY MUSIC (11.98)	The Final Frontier		4
139	107	120	TAIO CRUZ MERCURY 014330/IDJMG (9.98)	Rokstarr		8
140	87	108	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	●	6
141	114	119	PINK LAFACE 36759/JLG (13.98)	Funhouse	■	2
142	RE-ENTRY	33	DAVID BOWIE VIRGIN 1327/CAPITOL (35.98) ⊕	Station To Station		3
143	109	102	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	■	4
144	124	156	MUSE HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	●	3
145	128	141	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	■	1
146	122	154	CREDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	■	67
147	166	-	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You		166
148	113	38	GRINDERMAN MUTE/ANTI- 87110*/EPITAPH (16.98)	Grinderman 2		38
149	98	75	GOO GOO DOLLS WARNER BROS. 524501 (13.98)	Something For The Rest Of Us		7
150	75	24	SULLY ERNA UNIVERSAL REPUBLIC 014626/UMRG (9.98)	Avalon		24



110
The album was sale-priced for one day only on Sept. 29 in Amazon's MP3 store. It's up 41% in overall sales and 133% in downloads.



116
After the nearly all-Britney Spears episode of "Glee" on Sept. 28 (see story, page 42), the diva's second greatest-hits album re-enters with a 678% gain. The title has been absent from the list since January.



142
A reissue of the icon's highest-charting album (No. 3 for two weeks in 1976) was available in either a special edition (\$35) or deluxe package (\$165). Each came with an unreleased (but often bootlegged) 1976 concert at Nassau Coliseum in New York.



160
It's the act's fourth release and third to reach the big chart. A holiday set, "Halford III: Winter Songs," missed this list but charted at No. 22 on Heatseekers Albums last December.



169
Just in time for Halloween gift-giving: Album's deluxe reissue (with three new songs plus a bonus DVD) jolts the set with a 343% gain.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	89	62	ANBERLIN UNIVERSAL REPUBLIC 014710*/UMRG (9.98) ⊕	Dark Is The Way, Light Is A Place		9
152	73	69	MAVIS STAPLES ANTI- 87076*/EPITAPH (17.98)	You Are Not Alone		69
153	159	181	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	■	1
154	133	130	GERALD LEVERT ATLANTIC 525461/RHINO (18.98)	The Best Of Gerald Levert		62
155	132	137	PHOENIX LOYALTY 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	●	37
156	127	127	ALICIA KEYS MBK/J 46571*/RMG (13.98)	The Element Of Freedom	■	2
157	165	171	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 012737*/UMRG (13.98)	Rebirth	●	2
158	123	118	ADAM LAMBERT 19/RCA 54801/RMG (13.98)	For Your Entertainment	●	3
159	29	-	TWIZTID PSYCHOPATHIC 4207 (13.98)	Heartbroken & Homicidal		29
160	NEW	1	HALFORD METAL GOD 807719 (13.98)	Halford IV: Made Of Metal		160
161	85	27	THE WALKMEN FAT POSSUM 1228* (13.98)	Lisbon		27
162	141	170	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	■	3
163	125	114	THE XX YOUNG TURKS 450* (14.98)	xx		92
164	146	172	NEON TREES MERCURY 013972*/IDJMG (10.98)	Habits		113
165	120	128	PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r		2
166	136	161	SANCTUS REAL SPARROW 26506 (10.98)	Pieces Of A Real Heart		76
167	157	162	OZZY OSBOURNE EPIC 36113/SONY MUSIC (10.98)	Scream		4
168	NEW	1	CHARLIE HALL SIXSTEPS 06729/SPARROW (10.98)	The Rising		168
169	RE-ENTRY	12	ROB ZOMBIE LOUD & PROUD 617792*/ROADRUNNER (18.98)	Hellbilly Deluxe 2		8
170	143	133	MONICA J 40398/RMG (11.98)	Still Standing	●	2
171	147	-	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	2
172	162	198	MOTLEY CRUE MOTLEY 380*/EVELEN SEVEN (13.98) ⊕	Greatest Hits		94
173	90	60	JOEY + RORY ROAR/VANGUARD/SUGAR HILL 4060/WELK (17.98)	Album Number Two		60
174	152	196	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		6
175	115	107	BIG BOI DEF JAM 014377*/IDJMG (13.98)	Sir Lucious Left Foot: The Son Of Chico Dusty		3
176	35	-	SERJ TANKIAN SERJICAL STRIKE/REPRISE 524333/WARNER BROS. (18.98) ⊕	Imperfect Harmonies		35
177	164	186	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up		21
178	173	155	JASON DERULO BELUGA HEIGHTS 519657/WARNER BROS. (10.98)	Jason Derulo		11
179	54	-	BLACK COUNTRY COMMUNION J & R ADVENTURES 92338 (17.98 CD/DVD) ⊕	Black Country Communion		54
180	100	111	SHERYL CROW A&M 014507/IGA (13.98)	100 Miles From Memphis		3
181	170	184	UNCLE KRACKER TOP DOG/ATLANTIC 524613/AG (6.98)	Happy Hour: The South River Road Sessions (EP)		66
182	RE-ENTRY	68	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II	●	3
183	RE-ENTRY	28	GORILLAZ VIRGIN 27547*/CAPITOL (18.98) ⊕	Plastic Beach		2
184	NEW	1	BEBO NORMAN BEC 42377 (13.98)	Ocean		184
185	110	77	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ⊕	Kiss And Tell	●	9
186	156	163	MARVIN SAPP VERITY 53156/JLG (11.98)	Here I Am		2
187	140	167	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness	■	8
188	135	104	TREY SONGZ SONGBOOK/ATLANTIC 518794/AG (18.98)	Ready	●	3
189	175	179	DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge		9
190	NEW	1	KASKADE ULTRA DIGITAL EX (9.98)	Dance.Love		190
191	NEW	1	TIRED PONY MOM & POP 18 (13.98)	Place We Ran From		191
192	RE-ENTRY	44	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		35
193	RE-ENTRY	43	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	●	4
194	69	45	LUIS MIGUEL WARNER LATINA 525835 (17.98)	Luis Miguel		45
195	118	158	RODNEY ATKINS CRACKER BARREL 79206 EX/CURB (11.98)	Rodney Atkins		64
196	134	144	JOHN MELLENCAMP ROUNDER 613284*/CONCORD (18.98)	No Better Than This		10
197	176	194	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	■	125
198	182	178	THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98)	Any Port In A Storm		55
199	187	-	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		5
200	160	150	SOUNDTRACK SUMMIT/SHOP/ATLANTIC 523836/AG (18.98)	The Twilight Saga: Eclipse		2

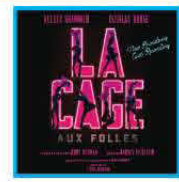
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RAY LA MONTAGNE AND THE PARIKH DOGS . . . 59	BOB MARLEY AND THE WAILERS . . . 127	MARODON 5 . . . 9	JOHN MAYER . . . 108	JOHN MELLENCAMP . . . 196	LUIS MIGUEL . . . 194	MONICA . . . 170	MOTLEY CRUE . . . 175	MUMFORD & SONS . . . 8	MUSE . . . 144	MUSHROOMHEAD . . . 44	MY DARKEST DAYS . . . 96	ONEREPUBLIC . . . 177	OZZY OSBOURNE . . . 167	PINK FLOYD . . . 128	PINK . . . 141	ROBERT PLANT . . . 32	PRINCE/BRIA VALENTE . . . 165	RASCAL FLATTS . . . 174	TRENT REZNO AND ATTICUS ROSS . . . 20	SANTANA . . . 166	SANTANA . . . 166	MARVIN SAPP . . . 186	SEAL . . . 31	BLAKE SHELTON . . . 109	KENNY WAYNE SHEPHERD BAND . . . 114	SHINEDOWN . . . 187	FRANK SINATRA . . . 171	SKILLET . . . 111	MICHAEL W. SMITH . . . 26	SOUNDGARDEN . . . 24	BRITNEY SPEARS . . . 116	MAVIS STAPLES . . . 152	STONE SOUR . . . 69	SUGARLAND . . . 145	TAYLOR SWIFT . . . 80, 123	GLEE: THE MUSIC, VOLUME 3 . . . 100	GLEE: THE MUSIC, JOURNEY TO REGIONALS (EP) . . . 105	GLEE: THE MUSIC, SHOWSTOPPERS . . . 58	THE TWILIGHT SAGA: ECLIPSE . . . 200	GLEE: SEASON ONE, THE MUSIC VOLUME 1 . . . 77	GLEE: SEASON ONE, THE MUSIC VOLUME 2 . . . 100	GLEE: THE MUSIC, JOURNEY TO REGIONALS (EP) . . . 105	TRAIN . . . 68	TREY SONGZ . . . 7, 188	JOSH TURNER . . . 199	TWIZTID . . . 159	VARIOUS ARTISTS . . . 66	NOW 34 . . . 65	NOW 35 . . . 19	NOW THAT'S WHAT I CALL COUNTRY: VOLUME 3 . . . 48	WEEZER . . . 60	THE XX . . . 163	PETE YORN . . . 66	NEIL YOUNG . . . 14	ROB ZOMBIE . . . 169
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TOP INDEPENDENT

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, Title, CERT. Top entries include Lecrae (Rehab), Trent Reznor and Atticus Ross (The Social Network), Ice Cube (I Am The West), and Mumford & Sons (Sing No More).

The 2010 Broadway cast recording of "La Cage Aux Folles" debuts at No. 22 on Top Internet Albums and at No. 2 on Top Cast Albums (see billboard.biz/charts) with 2,000 copies sold, according to Nielsen SoundScan. "La Cage," this year's Tony Award winner for best revival of a musical, had previously been the first revival vector lacking a cast recording since 2005—when the show's first Broadway revival took home the trophy (Billboard, July 3).



TOP DIGITAL

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, Title, R&B, Ranking, CERT. Top entries include Lil Wayne (I Am Not A Human Being), Kenny Chesney (Hemingway's Whiskey), and Trent Reznor and Atticus Ross (The Social Network).

TOP INTERNET

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, Title, R&B, Ranking, CERT. Top entries include Eric Clapton (Clapton), Kenny Chesney (Hemingway's Whiskey), and Justin Bieber (My World 2.0).

MYSPACE SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT/LABEL). Top entry is Right Above It by Lil Wayne featuring Drake.

ILIKE LIBRARIES: MOST ADDED

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT/LABEL). Top entry is Just the Way You Are by Bruno Mars.

TOP RAP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Top entry is I Am Not a Human Being by Lil Wayne.

TOP INDEPENDENT: Reflects sales via independent distributors, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including titles that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2010, e5 Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	#1	NO AGE SUB POP 892* (13.98)	Everything In Between	
2	NEW		NEW MEDICINE PHOTO FINISH 525563/AG (13.98)	Race You To The Bottom	
3	30	2	GREATEST GAINER RHONDA VINCENT UPPER MANAGEMENT 0001 (11.98)	Taken	
4	NEW		COFFEY ANDERSON COFFEY 010/DREAM (11.98)	Coffey Anderson	
5	NEW		HALFORD METAL GOD (13.98)	Halford IV: Made Of Metal	
6	1	29	NEON TREES MERCURY 013972*/IDJMG (10.98)	Habits	
7	NEW		KASKADE ULTRA DIGITAL EX (9.98)	Dance.Love	
8	NEW		TIRED PONY MOM + POP 18 (13.98)	Place We Ran From	
9	8	43	THE TEMPER TRAP LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions	
10	NEW		ALOE BLACC STONES THROW 2245* (15.98)	Good Things	
11	RE-ENTRY		KEITH & KRISTYN GETTY GETTYMUSIC 91958 EX (16.98 CD/DVD) ⊕	Awaken The Dawn	
12	NEW		INGRAM HILL ROCK RIDGE 61299 (9.98)	Look Your Best	
13	10	29	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	
14	NEW		JAMES LABRIE INSIDE OUT 70445 (16.98)	Static Impulse	
15	14	14	THE LAURIE BERKNER BAND TWO TOMATOES 23409/RAZOR & TIE (9.98)	The Best Of The Laurie Berkner Band	
16	NEW		ENSLAVED NUCLEAR BLAST 2635 (16.98)	Axioma Ethica Odini	
17	NEW		NELLIE MCKAY VERVE FORECAST 014721/VG (10.98)	Home Sweet Mobile Home	
18	20	7	ESPERANZA SPALDING HEADS UP 31810*/CONCORD (18.98)	Chamber Music Society	
19	NEW		THE POSIES RYKODISC 11094 (15.98)	Blood/Candy	
20	NEW		MICHAEL WASOELL'S BONE COLLECTOR FEAT. RHETT AKINS & DALLAS DAVIDSON GEORGIA BOYS/REPRISE (NASHVILLE) 525754/WMN (15.98)	The Brotherhood Album	
21	5	2	MAXIMUM BALLOON DGC/INTERSCOPE 014639/IGA (9.98)	Maximum Balloon	
22	NEW		SALEM IAMSOUND 042* (10.98)	King Night	
23	24	2	SWANS YOUNG GOD 43* (14.98)	My Father Will Guide Me Up A Rope To The Sky	
24	9	2	HILARY HAHN/ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA (PETRENKO) DG 014698/UNIVERSAL CLASSICS GROUP (18.98)	Higdon & Tchaikovsky: Violin Concertos	
25	13	4	ARMIN VAN BUUREN ARMADA 2424/ULTRA (15.98)	Mirage	

1
The duo (Dean Spunt and Randy Randall) returns with its third album and best sales week (4,000). Its last release, 2008's "Nouns," topped out at No. 7.



8
Led by Snow Patrol's Gary Lightbody (pictured), the ensemble features R.E.M.'s Peter Dinklage, Jackknife Lee and Belle & Sebastian's Richard Colburn, among others.



9
The Diet Coke ad featuring the set's "Sweet Disposition" continues to boost the set (it's up for a second week, with a gain of 30%). The band also played "Jimmy Fallon" on Sept. 27.

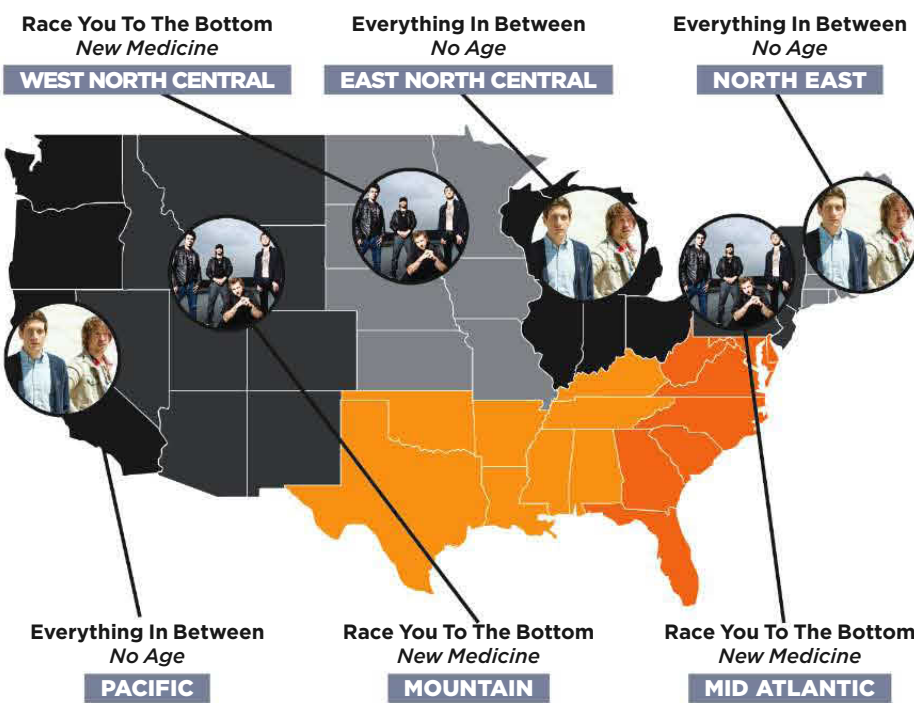
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
26	NEW		BUJU BANTON GARGAMEL 017/TOMMY BOY (16.98)	Before The Dawn	
27	34	12	DEADMAU5 MAUSTRAP 2174/ULTRA (15.98)	For Lack Of A Better Name	
28	26	3	JUNIP MUTE 9448* (15.98)	Fields	
29	22	6	CHRIS AUGUST FERVENT 888065/WARNER BROS. (11.98 888065)	No Far Away	
30	25	33	LOCAL NATIVES FRENCHKISS 042* (12.98)	Gorilla Manor	
31	NEW		FISTFUL OF MERCY HOT 001 (13.98)	As I Call You Down	
32	27	4	BANDA LA PIRINOLA DISCOS DCO 65002 (6.98)	20 Exitos Bailables	
33	42	55	SIWALK PROPHEETS FERVENT 887900/WARNER BROS. (9.98)	These Simple Truths	
34	NEW		THE SLEEPING VICTORY 599 (13.98)	The Big Deep	
35	NEW		POWERGLOVE EONE 2109 (13.98)	Saturday Morning Apocalypse	
36	NEW		ABIGAIL WILLIAMS CANDLELIGHT 12499 (15.98)	In The Abscense Of Light	
37	15	24	TROMBONE SHORTY VERVE FORECAST 014194/VG (10.98)	Backatown	
38	17	3	THE DRUMS UNIVERSAL-ISLAND 736909*/DOWNTOWN (10.98)	The Drums	
39	NEW		KRISTIAN STANFILL SIXSTEPS DIGITAL EX/SPARROW (4.98)	Day After Day: KS (EP)	
40	RE-ENTRY		CORY MORROW WRITE ON/APEX 7060968/THIRTYTIGERS (14.98)	Brand New Me	
41	21	3	THE BIRTHDAY MASSACRE METROPOLIS 680 (15.98)	Pins And Needles	
42	36	6	KERRIE ROBERTS REUNION 10147/SONY MUSIC (9.98)	Kerrie Roberts	
43	47	47	ASKING ALEXANDRIA SUMERIAN 022 (13.98)	Stand Up And Scream	
44	NEW		KEITH & KRISTYN GETTY GETTYMUSIC 92326 EX (7.98)	Songs That Jesus Said	
45	16	4	MICHAEL GRIMM MATTIKAY 40956 (16.98)	Leave Your Hat On	
46	39	6	JP, CHRISSIE & THE FAIRGROUND BOYS LA MINA 025/ROCKET SCIENCE VENTURES (13.98) ⊕	Fidelity!	
47	NEW		COMBICHRIST METROPOLIS 666 (15.98)	Making Monsters	
48	RE-ENTRY		MIIKE SNOW DOWNTOWN 70085* (14.98)	Miike Snow	
49	35	4	GRUPO EXTERMINADOR SKALONA 6913 (9.98)	La Fiesta	
50	NEW		THE PARLTONES SOVEREIGN 024/ROCKET SCIENCE VENTURES (12.98)	Stardust Galaxies	

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Gospel Albums or Top Christian Albums. If a title reaches any of those levels, it and the acts' subsequent albums are then ineligible to appear on Heatseeker Albums. HEATSEEKERS SONGS: The most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of the Billboard Hot 100 (or the top 50 of Hot 100 Airplay prior to Dec. 5, 1998). If a title reaches that level, it and the act's subsequent songs are then ineligible to appear on Heatseeker Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2010, US Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	5	#1 WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP (ULTRA)	
2	4	10	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	
3	2	13	LA LA LA AUBURN FEATURING IYAZ (BELUGA HEIGHTS/WARNER BROS.)	
4	3	9	TOOT IT AND BOOT IT YG (DEF JAM/IDJMG)	
5	6	7	ALL I WANT IS YOU MIGUEL FEATURING J. COLE (BLACK ICE/BYSTORM/JIVE/JLG)	
6	NEW		HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER) MARSHA AMBROSIUS (J/RMG)	
7	7	18	WAY OUT HERE JOSH THOMPSON (COLUMBIA (NASHVILLE))	
8	8	4	SMOKE A LITTLE SMOKE ERIC CHURCH (EMI NASHVILLE)	
9	19	3	STEREO LOVE EDWARD MAYA & VIKI JIGULINA (ULTRA)	
10	17	13	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)	
11	9	25	HOLD YOU (HOLD YUH) GYPTIAN (VP)	
12	15	26	LAY ME DOWN THE DIRTY HEADS FEATURING ROME (EXECUTIVE)	
13	13	8	BED INTRUDER SONG ANTOINE DODSON & THE GREGORY BROTHERS FEAT. KELLY DODSON (GREGORY RESIDENCE)	
14	12	20	WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN)	
15	23	3	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)	
16	16	9	LEAD ME SANCTUS REAL (SPARROW/EMI CMG)	
17	22	8	EL MALO AVENTURA (PREMIUM LATIN)	
18	20	14	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)	
19	10	6	PORN STAR DANCING MY DARKEST DAYS FEATURING ZAKK WYLDE (MVR/604/MERCURY/IDJMG)	
20	11	3	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)	
21	NEW		WHIP MY HAIR WILLOW (ROC NATION/COLUMBIA)	
22	18	20	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)	
23	21	19	OUR GOD CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)	
24	24	2	NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON (DISA)	
25	NEW		DANZA KUDURO DON OMAR & LUCENZO (YANIS/MACHETE/UNIVERSAL MUSIC LATINO)	

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Brett Eldredge, "Raymond"
The singer makes his Billboard chart debut as the single enters at No. 52 on the Hot Country Songs tally (see billboard.biz/charts). The heartstrings-pulling tune is sung from the point of view of a hospital worker caring for an Alzheimer's patient.



SOUTH CENTRAL

- Ingram Hill
Look Your Best
- Brantley Gilbert
Halfway To Heaven
- New Medicine
Race You To The Bottom
- Cory Morrow
Brand New Me
- BMC Boyz
Love, Life Sex: Volume One: In Love With A Thug
- Neon Trees
Habits
- Rhonda Vincent
Taken
- BMC Boyz
Back For The 1st Time
- No Age
Everything In Between
- Michael Wasoell's Bone Collector Feat. Rhett Akins & Dallas Davidson
The Brotherhood Album

SOUTH ATLANTIC

- Rhonda Vincent
Taken
- Brantley Gilbert
Halfway To Heaven
- New Medicine
Race You To The Bottom
- Neon Trees
Habits
- Tired Pony
Place We Ran From
- No Age
Everything In Between
- Buju Banton
Before The Dawn
- Esperanza Spalding
Chamber Music Society
- Kaskade
Dance.Love
- Halford
Halford IV: Made Of Metal

THE BILLBOARD HOT 100®

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	11	#1 JUST THE WAY YOU ARE 3 WKS. GREATEST GAINER/AIRPLAY THE SMEEZINGTONS, NEEDLZ (BRUNO MARS, PLAWRENCE, A. LEVINE, K. CAIN, K. WALTON) © ELEKTRA/ATLANTIC	Bruno Mars		1
2	6	10	8	LIKE A G6 THE CATARACS (K. MISHIMURA, J. ROH, J. CHONG, D. SINGER-VINE, N. HOLOWELL-DHAR) © CHERRYTREE/INTERSCOPE	Far*East Movement Featuring Cataracs & Dev		2
3	2	4	11	TEENAGE DREAM DR. LUKE, B. BLANCO, MAX MARTIN (K. PERRY, L. GOTTWALD, MAX MARTIN, B. LEVIN, B. MCKEE) © CAPITOL	Katy Perry		1
4	7	8	7	JUST A DREAM JIM JONSIN, RICO LOVE (C. HAYNES, JR., J. G. SCHEFFER, RICO LOVE, F. ROMANO) © DERRTY/UNIVERSAL MOTOWN	Nelly	●	4
5	4	5	12	DJ GOT US FALLIN' IN LOVE MAX MARTIN, SHELLBACK (MAX MARTIN, SHELLBACK, S. KOTECHE, A. C. PEREZ) © LAFACE/JLG	Usher Featuring Pitbull	●●	4
6	5	6	18	DYNAMITE DR. LUKE, B. BLANCO (L. GOTTWALD, MAX MARTIN, B. LEVIN, B. MCKEE, T. CRUZ) © MERCURY/IDJMG	Taio Cruz	●	2
7	3	2	15	LOVE THE WAY YOU LIE ALEX DA KID (M. MATHERS, A. GRANT, H. HAFFERMAN) © WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Featuring Rihanna	●	1
8	8	3	4	ONLY GIRL (IN THE WORLD) STARGATE, SANDY VEE (C. JOHNSON, M. S. ERIKSEN, T.E. HERMANSEN, S. WILHELM) © SRP/DEF JAM/IDJMG	Rihanna	●	3
9	9	7	21	I LIKE IT REDONE (N. KHAYAT, E. IGLESIAS, L. RICHIE, A. C. PEREZ) © UNIVERSAL REPUBLIC	Enrique Iglesias Featuring Pitbull	●	4
10	10	9	14	CLUB CAN'T HANDLE ME R. GUETTA (T. DILLARD, C. KEY, K. C. LIVINGSTON, M. CAREN, D. GUETTA, F. RIESTERER, G. TUINFORT) © POE BOY/ATLANTIC	Flo Rida Featuring David Guetta	●●	9
11	13	13	8	BOTTOMS UP KANE BEATZ, TRACK DEALER (T. NEVERTON, T. SCALES, E. MILES, D. A. JOHNSON, M. JAMES, O. T. MARAJ) © SONGBOOK/ATLANTIC	Trey Songz Featuring Nicki Minaj	●	11
12	11	12	9	MINE N. CHAPMAN, T. SWIFT (T. SWIFT) © BIG MACHINE	Taylor Swift	●	3
13	12	11	12	TAKE IT OFF DR. LUKE (K. SEBERT, L. GOTTWALD, C. KELLY) © KEMOSABE/RCA/RMG	Ke\$ha	●	8
14	15	19	14	DEUCES K. MCCALL (K. MCCALL, M. STEVENSON, C. BROWN) © JIVE/JLG	Chris Brown Featuring Tyga & Kevin McCall	●	14
15	22	22	18	ANIMAL T. PAGNOTTA (T. GLENN, T. PAGNOTTA, B. CAMPBELL) © MERCURY/IDJMG	Neon Trees	●●	15
16	HOT SHOT DEBUT	1	1	TOXIC A. ANDERS, P. PASTROM, R. MURPHY (C. DENNIS, H. JONBACK, P. WINNBERG, C. KARLSSON) © 20TH CENTURY FOX TV/COLUMBIA	Glee Cast	●	16
17	NEW	1	1	GONERRHEA KANE (D. CARTER, A. GRAHAM, D. A. JOHNSON) © CASH MONEY/UNIVERSAL MOTOWN	Lil Wayne Featuring Drake	●	17
18	14	20	15	MISERY R. J. LANGE (A. LEVINE, J. CARMICHAEL, S. FARRAR) © A&M/OCTONE/INTERSCOPE	Maroon 5	●●	14
19	16	15	23	COOLER THAN ME M. POSNER (M. POSNER, E. HOLLJES) © J/RMG	Mike Posner	●	6
20	17	17	21	CALIFORNIA GURLS DR. LUKE, MAX MARTIN, B. BLANCO (K. PERRY, L. GOTTWALD, MAX MARTIN, B. LEVIN, B. MCKEE, C. C. BROADUS, JR.) © CAPITOL	Katy Perry Featuring Snoop Dogg	●●	3
21	27	35	6	F**K YOU (FORGET YOU) THE SMEEZINGTONS (C. GREEN, BRUNO MARS, PLAWRENCE, A. LEVINE, B. BROWN) © ELEKTRA/RRP	Cee Lo Green	●	21
22	18	16	25	AIRPLANES ALEX DA KID, FRANK (B. R. SIMMONS, JR., J. FRANKS, A. GRANT, J. DUSSOLLIET, SOMMERS) © REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Featuring Hayley Williams	●	3
23	20	18	17	MAGIC DR. LUKE (L. GOTTWALD, R. CUOMO, B. R. SIMMONS, JR.) © REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Featuring Rivers Cuomo	●	10
24	19	14	22	NOT AFRAID BOI-1DA (M. MATHERS, L. E. RESTO, M. SAMUELS, J. EVANS, M. BURNETTE) © WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	●	1
25	57	39	19	GREATEST GAINER/DIGITAL THE ONLY EXCEPTION R. CAVALLO, PARAMORE (H. WILLIAMS, J. FARRO) © FUELED BY RAMEN/ATLANTIC/RRP	Paramore	●	24
26	NEW	1	1	THE ONLY EXCEPTION A. ANDERS, P. PASTROM, R. MURPHY (H. WILLIAMS, J. FARRO) © 20TH CENTURY FOX TV/COLUMBIA	Glee Cast	●	26
27	24	28	15	SECRETS R. TEDDER (R. TEDDER) © MOSLEY/INTERSCOPE	OneRepublic	●	24
28	25	29	8	HOT TOTTIE POLOW DA DON (J. JONES, P. DAWSON, E. DEAN, S. C. CARTER) © LAFACE/JLG	Usher Featuring Jay-Z	●	25
29	29	26	10	STUCK LIKE GLUE B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER) © MERCURY NASHVILLE	Sugarland	●●	20
30	35	32	10	THE BOYS OF FALL B. CANNON, K. CHESNEY (C. BEATHARD, D. TURNBULL) © BNA	Kenny Chesney	●●	18
31	31	30	15	IF I HAD YOU MAX MARTIN, SHELLBACK, K. LUNDIN (MAX MARTIN, SHELLBACK, S. KOTECHE) © 19/RCA/RMG	Adam Lambert	●	30
32	32	25	10	FANCY SWIZZ BEATZ, N. SHEBIB (A. GRAHAM, M. SAMUELS, K. DEAN, A. JOHNSON, H. ZANT) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	Drake Featuring T.I. & Swizz Beatz	●	25
33	36	41	9	2012 (IT AIN'T THE END) J. REMY BOBBYBASS (J. SEAN, J. COTTER, R. LAROW, J. SKALLER, J. PERKINS, O. T. MARAJ) © CASH MONEY/UNIVERSAL REPUBLIC	Jay Sean Featuring Nicki Minaj	●	33
34	33	24	27	OMG WILL.I.AM (W. ADAMS) © LAFACE/JLG	Usher Featuring will.i.am	●	1
35	41	45	15	KING OF ANYTHING N. AVRON (S. BAREILLES) © EPIC	Sara Bareilles	●	32
36	34	23	27	RIDIN' SOLO J.R. ROTEM (J. DESROULEAUX, J.R. ROTEM) © BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	●	9
37	40	53	9	SEPTEMBER H. BENSON (C. DAUGHTRY, J. STEELY) © 19/RCA/RMG	Daughtry	●	37
38	56	68	8	LOVE LIKE WOE J.R. ROTEM (J. WITZIGREUTER, J.R. ROTEM, D.A. THOMAS, E.H. BENJAMIN V.A. BEAL, R. ROSS, H. PIERRE) © SIRE/DECA/DANCE/REPRISE	The Ready Set	●	38
39	30	31	7	RIGHT ABOVE IT KANE (D. CARTER, A. GRAHAM, D. A. JOHNSON) © CASH MONEY/UNIVERSAL MOTOWN	Lil Wayne Featuring Drake	●	6
40	39	36	9	LETTING GO (DUTTY LOVE) STARGATE (K. ANDERSON, M. S. ERIKSEN, T.E. HERMANSEN, E. DEAN, T. HALE, O. T. MARAJ) © BELUGA HEIGHTS/EPIC	Sean Kingston Featuring Nicki Minaj	●	36
41	26	33	27	BILLIONAIRE THE SMEEZINGTONS (T. MCCOY, BRUNO MARS, PLAWRENCE, A. LEVINE) © NAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP	Travie McCoy Featuring Bruno Mars	●	2
42	NEW	1	1	WHAT'S WRONG WITH THEM D.V.L.P. (D. CARTER, O. T. MARAJ, B. ZAYAS) © CASH MONEY/UNIVERSAL MOTOWN	Lil Wayne Featuring Nicki Minaj	●	42
43	44	46	4	NO HANDS DRUMMA BOY (J. JONES, J. L. JOHNSON, O. AKINTIMEHIN, C. GHOLSON) © 1017 BRICK SQUAD/ASYLUM/WARNER BROS.	Waka Flocka Flame Featuring Roscoe Dash & Wade	●	43
44	43	42	53	HEY, SOUL SISTER M. TEREFE, ESPIONAGE, G. WATTENBERG (P. MONAHAN, E. LIND, A. BJORKLUND) © COLUMBIA	Train	●	4
45	37	40	13	IF I DIE YOUNG P. WORLEY (K. PERRY) © REPUBLIC NASHVILLE	The Band Perry	●	37
46	48	56	8	AS SHE'S WALKING AWAY K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE) © SOUTHERN GROUND/ATLANTIC/BIIGGER PICTURE	Zac Brown Band Featuring Alan Jackson	●●	46
47	45	43	17	IF IT'S LOVE G. WATTENBERG, M. TEREFE (P. MONAHAN, G. WATTENBERG) © COLUMBIA	Train	●	34
48	46	47	60	NEED YOU NOW P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR) © CAPITOL NASHVILLE/CAPITOL	Lady Antebellum	●	4
49	52	54	12	COME BACK SONG F. ROGERS (D. RUCKER, C. STAPLETON, C. BEATHARD) © CAPITOL NASHVILLE	Darius Rucker	●	49
50	42	57	4	CHECK IT OUT WILL.I.AM (W. ADAMS, O. T. MARAJ, G. DOWNES, T. HORN, B. WOOLEY, J. BROWN) © WILL.I.AM/INTERSCOPE	will.i.am & Nicki Minaj	●	42
51	NEW	1	1	HEY BABY (DROP IT TO THE FLOOR) SANDY VEE (S. WILHELM, A. C. PEREZ, T. PAINE) © MR. 305/POLLO RECORDS/J/RMG	Pitbull Featuring T-Pain	●	51
52	NEW	1	1	I'M A SLAVE 4 U A. ANDERS, P. PASTROM, R. MURPHY (C. HUGO, P. L. WILLIAMS) © 20TH CENTURY FOX TV/COLUMBIA	Glee Cast	●	52
53	NEW	1	1	STRONGER A. ANDERS, P. PASTROM, R. MURPHY (MAX MARTIN, R. YOCUB) © 20TH CENTURY FOX TV/COLUMBIA	Glee Cast	●	53
54	NEW	1	1	BABY ONE MORE TIME A. ANDERS, P. PASTROM, R. MURPHY (MAX MARTIN) © 20TH CENTURY FOX TV/COLUMBIA	Glee Cast	●	54
55	49	44	19	TEACH ME HOW TO DOUGIE C. FOWLER, E. WEST (C. FOWLER, C. GLEE, C. CHILDS, E. WEST) © CAPITOL	Cali Swag District	●	28



3 She becomes the first artist to take two of her own songs to No. 1 on Hot 100 Airplay this year as track moves 2-1 with 135.3 million listener impressions. Rihanna, as both a lead and featured artist, has also placed two titles at No. 1 in 2010.

8 Title becomes singer's 16th top 10 on Mainstream Top 40 (13-10), moving her within one of Mariah Carey's record for most top 10s in that chart's 18-year history.



15 Song is the first title to top Alternative chart and reach the top 20 of this list since Linkin Park's "New Divide" in June 2009.

25 & 26 Glee Cast performance of track shifts 89,000 downloads and provides a halo effect for Paramore's original, which moves 71,000 (up 176%), good enough for the Digital Gainer award and a near-return to its best Hot 100 rank (No. 24 in August).



38 Stint as MTV's PUSH artist for the week of Sept. 27 results in act's best download frame (46,000, up 38%).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	NEW	1	1	ME AGAINST THE MUSIC A. ANDERS, P. PASTROM, R. MURPHY (M. CICCONE, T. NCHEREANYE, B. SPEARS, G. O. BRIEN, P. MAGNET, T. NASH, C. A. STEWART) © 20TH CENTURY FOX TV/COLUMBIA	Glee Cast	●	56
57	60	60	16	FARMER'S DAUGHTER T. HEWITT, R. ATKINS (M. GREEN, B. HAYSLIP, R. AKINS) © CURB	Rodney Atkins	●	57
58	58	62	12	ROLL WITH IT C. CHAMBERLAIN (T. LANE, D. LEE, J. PARK) © MERCURY NASHVILLE	Easton Corbin	●	58
59	68	66	6	MY KINDA PARTY M. KNOX (B. GILBERT) © BROKEN BOW	Jason Aldean	●	54
60	63	64	14	ALL OVER ME F. ROGERS (B. HAYSLIP, D. DAVIDSON, R. AKINS) © MCA NASHVILLE	Josh Turner	●	60
61	55	38	18	YOUR LOVE BOI-1DA, N. SHEBIB (A. GRAHAM, M. SAMUELS, N. SHEBIB, D. CARTER, D. EDWARDS, D. RICHARDSON) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	Nicki Minaj	●	14
62	54	49	18	MISS ME BOI-1DA, N. SHEBIB (A. GRAHAM, M. SAMUELS, N. SHEBIB, D. CARTER, D. EDWARDS, D. RICHARDSON) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	Drake Featuring Lil Wayne	●	15
63	78	83	3	WE NO SPEAK AMERICANO D. MACLENNAN (J. PETERSON, S. MARTINEZ, D. MACLENNAN, R. CAROSONE SALERNO) © ULTRA	Yolanda Be Cool & Dcup	●	63
64	71	71	6	MELTING LIPS (HOLDING YOUR DOWNS (GOIN IN CIRCLES)) M. LOTT, LAM (M. LOTT, C. LAMB, J. SULLIVAN, D. S. WALTERS, R. HAMMOND, D. ATKINSON, S. J. BARNES, A. CRUZ, J. JONES, J. MARCHAND, C. MOXAY, J. C. OLIVER, G. ASKEY, M. J. BRUCE, S. COMBS, A. DELVALLE, C. MAYFIELD) © J/RMG	Jazmine Sullivan	●	64
65	NEW	1	1	I AM NOT A HUMAN BEING POP (O. T. MARAJ, A. WANSEL, D. FREEMAN, J. PHUGHES, W. FELDER) © CASH MONEY/UNIVERSAL MOTOWN	Lil Wayne	●	65
66	77	74	3	CAN'T BE FRIENDS M. WINANS (M. WINANS, M. JONES, C. Q. FORBES) © SONGBOOK/ATLANTIC	Trey Songz	●	66
67	76	75	8	LITTLE LION MAN M. DRAVS (MUMFORD & SONS) © GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	●	67
68	64	58	12	LOVE ALL OVER ME J. DUPRI, B. M. COX (J. DUPRI, B. M. COX, C. JOHNSON) © J/RMG	Monica	●	58
69	94	-	2	PLEASE DON'T GO M. POSNER, B. BLANCO (M. POSNER, B. LEVIN) © J/RMG	Mike Posner	●	69
70	59	52	17	OUR KIND OF LOVE P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR) © CAPITOL NASHVILLE	Lady Antebellum	●	51
71	61	55	18	PRETTY GOOD AT DRINKIN' BEER C. CHAMBERLAIN, B. CURRINGTON (T. JONES) © MERCURY NASHVILLE	Billy Currington	●●	41
72	75	76	7	WHY WAIT D. HUFF, RASCAL FLATTS (N. THRASHER, T. SHAPIRO, J. YEARY) © BIG MACHINE	Rascal Flatts	●	48
73	70	70	12	LA LA LA J.R. ROTEM (J.R. ROTEM, K. JONES, J.D. WALKER, A. CHRISTENSEN, P. KOENEMANN, A. POTEKHIN, S. ZHUKOV) © BELUGA HEIGHTS/WARNER BROS.	Auburn Featuring Iyaz	●	51
74	NEW	1	1	RIGHT THRU ME DREW MONEY (O. T. MARAJ, A. THIELK, S. HACKER) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	Nicki Minaj	●	74
75	NEW	1	1	BILL GATES BOI-1DA (D. CARTER, M. SAMUELS, M. BURNETT) © CASH MONEY/UNIVERSAL MOTOWN	Lil Wayne	●	75
76	66	51	19	HALF OF MY HEART J. MAYER, S. JORDAN (J. MAYER) © COLUMBIA	John Mayer	●	25
77	NEW	1	1	NA NA NA (NA NA NA NA NA NA NA NA NA) R. CAVALLO, MY CHEMICAL ROMANCE (MY CHEMICAL ROMANCE) © REPRISE	My Chemical Romance	●	77
78	79	81	5	ANYTHING LIKE ME F. ROGERS (B. PAISLEY, C. DUBOIS, D. TURNBULL) © ARISTA NASHVILLE	Brad Paisley	●	78
79	69	63	18	LITTLE WHITE CROWN W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. SCHALPMAN, P. SWEET, J. WESTBROOK) © CAPITOL NASHVILLE	Little Big Town	●	59
80	74	80	6	TOOT IT AND BOOT IT T. GRIFFIN (K. D. R. JACKSON, T. GRIFFIN, M. NEWMAN, N. LEE, JR., T. BLUECHEL) © DEF JAM/IDJMG	YG	●	74
81	NEW	1	1	GRENADE THE SMEEZINGTONS (BRUNO MARS, PLAWRENCE, A. LEVINE, B. BROWN, C. KELLY, A. WYATT) © ELEKTRA/ATLANTIC	Bruno Mars	●	81
82	53	65	4	A YEAR WITHOUT RAIN T. GAD (T. GAD, L. ROBBINS) © HOLLYWOOD	Selena Gomez & The Scene	●	35
83	67	59	18	GO YOUR BACK DJ TOOMP (C. J. HARRIS, JR., A. DAVIS, T. NASH) © LAFACE/JLG	T.I. Featuring Keri Hilson	●●	38
84	85	85	5	THE BREATH YOU TAKE T. BROWN, G. STRAIT (D. DILLON, J. DILLON, C. BEATHARD) © MCA NASHVILLE	George Strait	●	84
85	80	91	3	ALL I WANT IS YOU S. REMI (S. REMI, M. PIMENTEL, J. COLE) © BLACK ICE/EVERETT/REPRISE	Miguel Featuring J. Cole	●	80
86	72	61	13	B.M.F. (BLOWIN' MONEY FAST) L. LEX LUGER (W. ROBERTS II, L. A. LEWIS, D. STYLES) © MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	Rick Ross Featuring Styles P	●	60
87	RE-ENTRY	2	2	MAMA'S SONG M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD) © 19/ARISTA NASHVILLE	Carrie Underwood	●	77
88	NEW	1	1	HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER) M. AMBROSIOUS, C. FINCH (M. AMBROSIOUS, C. FINCH) © J/RMG	Marsha Ambrosious	●	88
89	RE-ENTRY	5	5	NO LOVE JUST BLAZE (M. MATHERS, D. CARTER, J. SMITH, D. HALLIGAN, J. TORELLO) © WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Featuring Lil Wayne	●	23
90	82	73	16	ALL ABOUT TONIGHT S. HENDRICKS (R. AKINS, B. HAYSLIP, D. DAVIDSON) © REPRISE (NASHVILLE)/WMN	Blake Shelton	●	37
91	100	67	14	POWER SIX WEST (M. WEST, J. GRIFFIN, JR., M. DEAN, B. SHAKER, J. GARDNER, K. LEWIS, F. BRINHEIM, J. P. LANG, B. BERGMAN, R. PRIPP, M. GILES, G. LAKE, I. MCCONNELL, P. SINFELD) © ROC-A-FELLA/DEF JAM/IDJMG	Kanye West	●●	22
92	88	87	17	WAKA WAKA (THIS TIME FOR AFRICA) S. I. MEBARAK RIPOLL, J. HILL (S. I. MEBARAK RIPOLL, J. HILL, E. KOJIDE, E. V. DOOH BEELY, J. PZE BELL) © EPIC/SONY MUSIC LATIN			

AIRPLAY MONITORED BY nelsen BDS SALES DATA COMPILED BY nelsen SoundScan

HOT 100

SALES DATA COMPILED BY nelsen SoundScan



Table for HOT 100 AIRPLAY with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Certification. Top song: TEENAGE DREAM by Katy Perry.

Table for HOT DIGITAL SONGS with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Certification. Top song: LIKE A G6 by Far East Movement.

Table for ROCK with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Certification. Top song: THE ONLY EXCEPTION by Paramore.

Table for R&B/HIP-HOP with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Certification. Top song: JUST A DREAM by Nelly.

Table for GOSPEL with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Certification. Top song: OOH AHH by Grits.

Table for COUNTRY with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Certification. Top song: MINE by Taylor Swift.

Table for LATIN with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Certification. Top song: WAKA WAKA (THIS TIME FOR AFRICA) by Shakira.

Table for NEW AGE with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Certification. Top song: CREEP by Scala.

HOT 100 AIRPLAY: 1235 stations... AIRPLAY MONITORED BY nelsen BDS... SALES DATA COMPILED BY nelsen SoundScan

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 TEENAGE DREAM KATY PERRY (CAPITOL)
2	4	10	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	2	17	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
4	5	12	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
5	3	19	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
6	7	11	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)
7	6	15	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
8	9	8	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
9	8	12	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
10	13	4	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
11	18	5	GG LIKE A G6 FAWZAN & DEV (CHERRYTREE/INTERSCOPE)
12	12	8	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
13	14	15	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	10	23	COOLER THAN ME MIKE POSNER (J/RMG)
15	19	10	ANIMAL NEON TREES (MERCURY/IDJMG)
16	15	23	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
17	16	15	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
18	11	14	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
19	17	13	MAGIC B.O.B FEAT. RIVERS Cuomo (REBELROCK/GRAND HUSTLE/ATLANTIC)
20	20	21	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
21	25	4	F**K YOU (FORGET YOU) CEE LO GREEN (ELEKTRA/RRP)
22	22	8	2012 (IT AIN'T THE END) JAY SEAN FEAT. NICKI MINAJ (CASH MONEY/UNIVERSAL REPUBLIC)
23	23	11	IF IT'S LOVE TRAIN (COLUMBIA)
24	21	19	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
25	24	12	LA LA LA AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)
26	27	7	LOVE LIKE WOE THE READY SET (SIRE/DECA/DANCE/REPRISE)
27	26	20	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
28	34	2	PLEASE DON'T GO MIKE POSNER (J/RMG)
29	29	5	SEPTEMBER DAUGHTRY (19/RCA/RMG)
30	28	6	U SMILE JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
31	30	18	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
32	40	2	CHECK IT OUT WILL.I.AM & NICKI MINAJ (WILL.I.AM/INTERSCOPE)
33	32	6	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
34	36	3	KING OF ANYTHING SARA BAREILLES (EPIC)
35	NEW		SHAKE JESSE MCCARTNEY (HOLLYWOOD)
36	35	3	HOT TOTTIE USHER FEAT. JAY-Z (LAFACE/JLG)
37	38	5	SO OBVIOUS RUNNER RUNNER (CAPITOL)
38	NEW		BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
39	31	9	BLEED HOT CHELLE RAE (IMO/JIVE/JLG)
40	NEW		DOUBLE VISION 3OH3 (PHOTO FINISH/ATLANTIC/RRP)

Spending a third week at No. 1, Maroon 5's "Misery" establishes the mark for most weekly plays in the Adult Top 40 chart's 14-year history. The song logged 4,273 plays on 91 stations in the chart's Sept. 27-Oct. 3 tracking week, besting the 4,129 detections registered by Lady Antebellum's "Need You Now" on the April 17 chart.

Go Go Dolls concurrently extend their record for most Adult Top 40 top 10s, as "Home" completes their 14th trip to the top tier (11-9). The group widens its lead over Matchbox 20 (12 top 10s). John Mayer and Nickelback follow with 11 top 10s each.

"I want to say 'thank you' to our audience for keeping us busy for the last 15 years," Goos frontman John Rzeznick tells Billboard. "It's an honor to be ranked with the other great artists that have dominated this format at radio."



MAROON 5

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	40	#1 HEY, SOUL SISTER TRAIN (COLUMBIA)
2	2	38	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	3	30	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)
4	5	53	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
5	4	32	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
6	6	40	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
7	8	15	CALIFORNIA GURLS KATY PERRY (CAPITOL)
8	7	15	HALF OF MY HEART JOHN MAYER (COLUMBIA)
9	9	52	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
10	10	29	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
11	11	20	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
12	12	7	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
13	13	4	GREATEST GAINER HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
14	14	8	SEPTEMBER DAUGHTRY (19/RCA/RMG)
15	16	11	SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP)
16	15	14	KING OF ANYTHING SARA BAREILLES (EPIC)
17	18	11	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
18	17	16	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
19	19	7	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
20	21	5	SECRET SEAL (143/REPRISE)
21	22	11	IF IT'S LOVE TRAIN (COLUMBIA)
22	20	15	GLITTER IN THE AIR PINK (LAFACE/JLG)
23	23	7	THANK YOU JIM BRICKMAN FEAT. MATT GIRAUD (SOMERSET)
24	26	4	WHILE MY GUITAR GENTLY WEEPS SANTANA FEAT. INDIA.ARIE & YO-YO MA (ARISTA/RMG)
25	25	4	COOLER THAN ME MIKE POSNER (J/RMG)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
2	3	18	SEPTEMBER DAUGHTRY (19/RCA/RMG)
3	5	9	GREATEST GAINER TEENAGE DREAM KATY PERRY (CAPITOL)
4	2	25	IF IT'S LOVE TRAIN (COLUMBIA)
5	4	20	KING OF ANYTHING SARA BAREILLES (EPIC)
6	6	12	COOLER THAN ME MIKE POSNER (J/RMG)
7	8	15	ANIMAL NEON TREES (MERCURY/IDJMG)
8	7	21	CALIFORNIA GURLS KATY PERRY (CAPITOL)
9	11	18	HOME GOO GOO DOLLS (WARNER BROS.)
10	13	7	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
11	12	18	ALL IN LIFEHOUSE (Geffen/INTERSCOPE)
12	14	12	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
13	10	24	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
14	17	11	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
15	9	24	HALF OF MY HEART JOHN MAYER (COLUMBIA)
16	16	14	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
17	19	9	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
18	18	9	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
19	15	15	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
20	20	10	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
21	21	6	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
22	22	3	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
23	23	10	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
24	24	10	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
25	27	6	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
2	2	25	ANIMAL NEON TREES (MERCURY/IDJMG)
3	7	4	GREATEST GAINER RADIOACTIVE KINGS OF LEON (RCA/RMG)
4	4	17	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
5	9	18	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
6	6	34	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
7	3	16	ANOTHER WAY TO DIE DISTURBED (REPRISE)
8	5	20	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
9	11	16	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
10	12	8	MY BEST THEORY JIMMY EAT WORLD (DGC/INTERSCOPE)
11	10	36	LISZTO MANIA PHOENIX (LOYALTY/RED/GLASSNOTE)
12	14	12	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
13	15	16	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
14	22	4	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
15	16	19	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
16	20	14	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
17	18	11	IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC)
18	19	19	THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)
19	17	26	THE CROW & THE BUTTERFLY SHINEDOWN (ATLANTIC)
20	24	11	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MVR/604/MERCURY/IDJMG)
21	23	10	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
22	21	16	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)
23	13	9	THE CATALYST LINKIN PARK (MACHINE SHOP/WARNER BROS.)
24	29	9	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
25	31	10	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
26	26	13	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
27	41	2	NA NA NA (NA NA NA NA NA NA NA NA NA) MY CHEMICAL ROMANCE (REPRISE)
28	27	8	READY TO START ARCADE FIRE (MERGE)
29	25	14	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
30	39	2	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
31	30	8	BLACK RAIN SOUNDGARDEN (A&M/UMe)
32	33	7	UNDISCLOSED DESIRES MUZE (HELIUM-3/WARNER BROS.)
33	35	4	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
34	34	6	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
35	36	7	SHAMEFUL METAPHORS CHEVELLE (EPIC)
36	40	4	THE SEX IS GOOD SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
37	28	17	HELL OF A TIME HELLYEAH (EPIC)
38	32	8	MEMORIES WEEZER (WEEZER/EPITAPH)
39	43	10	FREAK THE SMASHING PUMPKINS (MARTHA'S MUSIC)
40	37	7	BEG STEAL OR BORROW RAY LA MONTAGNE AND THE PARIAS DOGS (RCA/RED)
41	HOT SHOT DEBUT		SICK OF YOU CAKE (UPBEAT/JLG)
42	38	13	TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP)
43	44	14	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
44	45	3	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
45	46	5	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
46	47	3	YOU GOT ME CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)
47	42	5	F**K YOU (FORGET YOU) CEE LO GREEN (ELEKTRA/RRP)
48	NEW		STAND TALL THE DIRTY HEADS (EXECUTIVE)
49	49	3	ANGEL DANCE ROBERT PLANT (TROLLCHARM/ES PARANZA/ROUNDER)
50	NEW		KING OF ANYTHING SARA BAREILLES (EPIC)

Kings of Leon collect their fourth No. 1 on Alternative (viewable at billboard.biz/charts), as "Radioactive" roars 4-1 in its fourth week, marking the band's fastest coronation. On Rock Songs, the lead track from "Come Around Sundown," due Oct. 19, bounds 7-3 as the Greatest Gainer (9.1 million in audience, up 21%).



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
2	2	20	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
3	4	16	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
4	3	16	ANOTHER WAY TO DIE DISTURBED (REPRISE)
5	5	14	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
6	6	15	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
7	9	16	GG PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MVR/604/MERCURY/IDJMG)
8	11	16	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
9	7	17	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
10	8	21	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
11	13	9	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
12	10	17	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
13	17	6	THE SEX IS GOOD SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
14	14	8	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
15	16	7	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
16	12	18	HELL OF A TIME HELLYEAH (EPIC)
17	15	8	BLACK RAIN SOUNDGARDEN (A&M/UMe)
18	23	10	FOREVER SEVENDUST (7BROS/ILG)
19	20	9	TURN SO COLD DROWNING POOL (ELEVEN SEVEN)
20	19	21	THE WAY YOU MOVE SINCE OCTOBER (TOOTH & NAIL)
21	22	13	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
22	24	7	ROUND OFF TRAPT (ELEVEN SEVEN)
23	21	10	LET THE GUILT GO KORN (ROADRUNNER/RRP)
24	25	3	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
25	30	2	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
2	2	16	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
3	4	16	ANOTHER WAY TO DIE DISTURBED (REPRISE)
4	6	10	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
5	5	18	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
6	8	20	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
7	3	27	THE CROW & THE BUTTERFLY SHINEDOWN (ATLANTIC)
8	7	16	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
9	10	7	GREATEST GAINER LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
10	9	8	BLACK RAIN SOUNDGARDEN (A&M/UMe)
11	11	34	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
12	14	25	LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
13	12	19	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
14	13	44	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
15	15	13	BACK FROM CALI SLASH FEAT. MYLES KENNEDY (DIK HAYD/CAPITOL)
16	19	8	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
17	21	7	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MVR/604/MERCURY/IDJMG)
18	17	18	CARAVAN RUSH (ANTHEM/ATLANTIC)
19	16	15	HELL OF A TIME HELLYEAH (EPIC)
20	20	4	THE SEX IS GOOD SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
21	24	6	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
22	25	2	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
23	26	5	RUN BACK TO YOUR SIDE ERIC CLAPTON (DUCK/REPRISE)
24	22	12	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
25	27	7	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 131, 84 and 92 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 180 all-format rock stations, including 57 ACTIVE ROCK and 22 HERITAGE ROCK panels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.biz for rules and explanations. © 2010, by Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
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SALES DATA COMPILED BY
nielsen SoundScan

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHRT	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	12	#1 THE BOYS OF FALL B. GANNON, K. CHESNEY (C. BEATHARD, D. TURNBULL)	Kenny Chesney	●	1
2	2	3	26	ALL OVER ME F. ROGERS (B. HAYSLIP, D. DAVIDSON, R. AKINS)	Josh Turner	●	2
3	5	6	15	COME BACK SONG F. ROGERS (D. RUCKER, C. STAPLETON, C. BEATHARD)	Darius Rucker	●	3
4	3	4	25	ROLL WITH IT C. CHAMBERLAIN (T. LANE, D. LEE, J. PARK)	Easton Corbin	●	3
5	7	9	11	STUCK LIKE GLUE B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER)	Sugarland	●	5
6	4	1	20	OUR KIND OF LOVE P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE)	Lady Antebellum	●	1
7	8	10	9	MINE N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift	●	7
8	10	11	27	FARMER'S DAUGHTER T. HEWITT, R. ATKINS (M. GREEN, B. HAYSLIP, R. AKINS)	Rodney Atkins	●	8
9	12	13	8	AS SHE'S WALKING AWAY K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band Featuring Alan Jackson	●	9
10	6	7	31	LITTLE WHITE CHURCH W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. SCHALPMAN, P. SWEET, J. WESTBROOK)	Little Big Town	●	6
11	11	12	10	WHY WAIT D. HUFF, RASCAL FLATTS (N. THRASHER, T. SHAPIRO, J. YEARY)	Rascal Flatts	●	11
12	13	16	9	ANYTHING LIKE ME F. ROGERS (B. PAISLEY, C. DUBOIS, D. TURNBULL)	Brad Paisley	●	12
13	14	15	21	IF I DIE YOUNG P. WORLEY (K. PERRY)	The Band Perry	●	13
14	15	14	16	THE BREATH YOU TAKE T. BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait	●	14
15	17	18	13	TURN ON THE RADIO D. HUFF (J. P. T. WANG, M. OAKLEY, C. OAKLEY)	Reba	●	15
16	16	17	30	WAY OUT HERE M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson	●	16
17	18	21	7	MAMA'S SONG M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)	Carrie Underwood	●	17
18	19	22	9	MY KINDA PARTY M. KNOX (B. GILBERT)	Jason Aldean	●	18
19	20	20	19	HOW I GOT TO BE THIS WAY J. STOVER (J. S. STOVER, J. MOORE, R. RUTHERFORD)	Justin Moore	●	19
20	21	23	14	AIR POWER ONLY PRETTIER F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert	●	20
21	22	24	21	THIS AIN'T NO LOVE SONG M. KNOX (T. LANE, MARCEL, D. LEE)	Trace Adkins	●	21
22	23	29	3	PUT YOU IN A SONG D. HUFF, K. URBAN (S. BUXTON, J. HUGHES, K. URBAN)	Keith Urban	●	22
23	26	28	10	SOMEONE ELSE CALLING YOU BABY J. STEVENS (L. BRYAN, J. STEVENS)	Luke Bryan	●	23
24	25	25	33	VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young	●	24
25	27	26	20	SMOKE A LITTLE SMOKE J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church	●	25



Song is the band's sixth top 10 and the 51st for featured artist Alan Jackson. Since Jackson scored his first top 10 in 1990, only George Strait has made more trips to the upper tier (57) during that span.



Track earns the Greatest Gainer nod in its second chart week, adding 4 million impressions (122%) for a weekly sum of 7.3 million. Title will appear on the artist's "#1 Hits," due Nov. 30. It's McGraw's seventh "best of" collection released by Curb.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHRT	TITLE	Artist	CERT.	PEAK POSITION
26	33	-	2	GREATEST GAINER FELT GOOD ON MY LIPS B. GALLIMORE, T. MCGRAW (B. WARREN, B. WARREN, J. BEAVERS, B. BEAVERS)	Tim McGraw	●	26
27	29	30	16	JUST BY BEING YOU (HALO AND WINGS) D. HUFF (B. CAMERON, P. CONROY)	Steel Magnolia	●	27
28	30	32	11	THE SHAPE I'M IN M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Joe Nichols	●	28
29	37	-	2	BULLETS IN THE GUN T. KEITH (T. KEITH, R. RUTHERFORD)	Toby Keith	●	29
30	24	19	17	TRAILERHOOD T. KEITH (T. KEITH)	Toby Keith	●	19
31	31	31	17	FROM A TABLE AWAY B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney	●	31
32	32	35	18	REAL D. FRIZELL, R. CLAWSON (N. COTY, J. MELTON)	James Wesley	●	32
33	34	33	23	WILDFLOWER J. RICH (S. BROWN, V. MCGEEHEE, J. S. STOVER)	The JaneDear Girls	●	33
34	35	37	10	FAMILY MAN K. STEGALL (C. CAMPBELL, J. HENDERSON, J. SHEWMAKE)	Craig Campbell	●	34
35	36	36	19	TELL ME YOU GET LONELY M. KNOX (M. DODSON, D. DAVIDSON)	Frankie Ballard	●	35
36	41	40	7	DRAW ME A MAP J. R. STOVER (J. RANDALL, D. BENTLEY)	Dierks Bentley	●	36
37	38	39	7	GEORGIA CLAY C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)	Josh Kelley	●	37
38	44	44	4	WHO ARE YOU WHEN I'M NOT LOOKING S. HENDRICKS (E. B. LEE, J. W. WIGGINS)	Blake Shelton	●	38
39	53	-	2	HELLO WORLD P. WORLEY (T. DOUGLAS, T. LANE, D. LEE)	Lady Antebellum	●	39
40	45	41	7	PLAYING THE PART THE KENT HARDLEY PLAYBOYS (J. JOHNSON, S. MINOR)	Jamey Johnson	●	40
41	42	42	11	ARE YOU GONNA KISS ME OR NOT NEW VOICE ENTERTAINMENT (J. COLLINS, D. L. MURPHY)	Thompson Square	●	41
42	40	38	14	COUNTRY DONE COME TO TOWN J. RICH (J. RICH, V. MCGEEHEE)	John Rich	●	38
43	46	-	2	LET ME DOWN EASY C. CHAMBERLAIN, B. CURRINGTON (M. DODSON, J. HANSON, M. NESLER)	Billy Currington	●	43
44	43	43	7	COUNTRY STRONG B. GALLIMORE (J. HANSON, T. MARTIN, M. NESLER)	Gwyneth Paltrow	●	43
45	47	45	9	WHERE DO I GO FROM YOU K. STEGALL (D. COOK, C. DANIELS, R. TYNDELL)	Clay Walker	●	44
46	48	46	12	GOOD TO BE ME KID ROCK (M. SHAFFER, B. JAMES, J. HARDING, R. J. RITCHIE)	Uncle Kracker Featuring Kid Rock	●	45
47	49	-	2	WHAT DO YOU WANT D. BRINARD, J. NIEMANN (J. L. NIEMANN, R. BROWN, R. BRADSHAW)	Jerrod Niemann	●	47
48	60	56	3	A LITTLE BIT STRONGER T. BROWN (L. LAIRD, H. LINDSEY, H. SCOTT)	Sara Evans	●	48
49	51	48	5	READY FOR LOVE R. LANDIS (BUSBEE, T. MEADOWS, B. TERRY)	Adam Brand	●	48
50	57	52	6	KISS ME WHEN I'M DOWN M. WRIGHT, G. ALLAN, G. DROMAN (A. DORFF, J. KEAR, C. TOMPKINS)	Gary Allan	●	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 KENNY CHESNEY BNA 57445/SMN (11.98) ●	Hemingway's Whiskey	●	1
2	1	-	2	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 524722/AG (18.98) ●	You Get What You Give	●	1
3	2	-	2	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	●	2
4	3	1	3	JAMEY JOHNSON MERCURY 013364*/UMGN (19.98)	The Guitar Song	●	1
5	4	2	36	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	●	2
6	5	4	98	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	●	2
7	7	5	53	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution	●	1
8	6	3	3	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL 09846/CAPITOL (18.98)	NOW That's What I Call Country: Volume 3	●	3
9	10	7	6	LITTLE BIG TOWN CAPITOL NASHVILLE 88755 (18.98)	The Reason Why	●	1
10	12	11	48	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On	●	1
11	9	6	7	TRACE ADKINS SHOW DOG/UNIVERSAL 014268 (9.98)	Cowboy's Back In Town	●	1
12	11	8	99	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ●	Fearless	●	1
13	16	14	12	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury	●	1
14	19	16	8	BLAKE SHELTON REPRISE 524497/WMN (7.98)	All About Tonight (EP)	●	1
15	14	13	66	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	●	1
16	25	22	80	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	●	4
17	20	19	78	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	●	2
18	13	21	22	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) ●	Pass The Jar: Live	●	2
19	8	-	2	RANDY HOUSER SHOW DOG/UNIVERSAL 013967* (9.98)	They Call Me Cadillac	●	8
20	18	17	31	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin	●	4
21	59	-	2	GREATEST GAINER RHONDA VINCENT UPPER MANAGEMENT 0001 (11.98)	Taken	●	21
22	23	18	129	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	●	1
23	15	15	52	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	●	2
24	17	9	3	JOEY + RORY ROAR/WANGUARD/SUGAR HILL 4060/WELK (17.98)	Album Number Two	●	9
25	28	26	15	UNCLE KRACKER TOP DOG/ATLANTIC 524613/AG (6.98)	Happy Hour: The South River Road Sessions (EP)	●	9

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
26	35	35	72	PAGE SETTER KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II	●	1
27	29	23	18	DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge	●	2
28	22	20	4	RODNEY ATKINS CRACKER BARREL 79206/EX/CURB (11.98)	Rodney Atkins	●	11
29	31	30	34	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire	●	2
30	27	27	48	RODNEY ATKINS CURB 79132 (18.98)	It's America	●	3
31	26	24	24	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	●	8
32	33	28	60	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	●	1
33	32	25	56	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	●	1
34	24	12	5	RYAN BINGHAM & THE DEAD HORSES LOST HIGHWAY 014540*/UMGN (9.98)	Junky Star	●	2
35	36	34	57	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be	●	6
36	34	31	60	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	●	3
37	21	10	3	JAMES OTTO WARNER BROS. 519615/WMN (18.98)	Shake What God Gave Ya	●	10
38	41	39	15	JARON AND THE LONG ROAD TO LOVE JARON WOOD/BIG MACHINE/UNIVERSAL REPUBLIC 014402/UMG (9.98)	Getting Dressed In The Dark	●	2
39	39	37	30	GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain	●	2
40	44	46	29	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	●	19
41	30	29	6	RANDY ROGERS BAND MCA NASHVILLE 014217*/UMGN (9.98)	Burning The Day	●	2
42	42	38	78	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	●	1
43	43	41	17	LEE BRICE CURB 78977 (18.98)	Love Like Crazy	●	9
44	38	32	18	JEWEL VALORY JK0200A (9.98)	Sweet And Wild	●	3
45	45	44	32	JOSH THOMPSON COLUMBIA 56858/SMN (9.98)	Way Out Here	●	9
46	46	43	37	FOUNDTRACK FOX/SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	●	6
47	NEW	1	1	MICHAEL WASOELL'S BONE COLLECTOR GEORGIA BOYS/REPRISE 525754/WMN (15.98)	The Brotherhood Album	●	47
48	48	48	5	PATSY CLINE MCA NASHVILLE 014526/UME (7.98)	Icon: Patsy Cline	●	47
49	47	47	27	ALAN JACKSON ARISTA NASHVILLE 62560/SMN (11.98)	Freight Train	●	2
50	50	45	58	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	●	4

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	CERT.
1	2	2	#1 RHONDA VINCENT UPPER MANAGEMENT 0001	Taken	●
2	1	18	DIERKS BENTLEY CAPITOL NASHVILLE 85410	Up On The Ridge	●
3	3	4	THE STEELDRIVERS ROUNDER 610624/CONCORD	Reckless	●
4	6	25	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	●
5	5	33	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS.	Genuine Negro Jig	●
6	NEW	1	THE ISAACS GAITHER 46077	Christmas	●
7	9	35	DAILEY & VINCENT CRACKER BARREL 610640/ROUNDER	Dailey & Vincent Sing The Statler Brothers	●
8	8	16	PUNCH BROTHERS NONESUCH 521980*/WARNER BROS.	Antifogmatic	●
9	7	2	CHRIS HILLMAN AND HERB PEDERSON ROUNDER 610652/CONCORD	At Edwards Barn	●
10	10	85	STEVE MARTIN 40 SHARE 610647*/ROUNDER	The Crow: New Songs For The Five-String Banjo	●

BETWEEN THE BULLETS

VINCENT'S VICTORY



Grammy Award winner Rhonda Vincent achieves her third No. 1 on Top Bluegrass Albums with "Taken," which sells 1,000 copies (259%) and steps 2-1 with Greatest Gainer honors (4,000 copies sold, according to

Nielsen SoundScan). The second-week spurt is mostly due to venue sales and gives Vincent her first leader since "Good Thing Going" ruled for seven weeks in 2008. She also topped the list for two weeks in 2006 with "All American Bluegrass Girl." Her chart history includes three other titles that peaked at No. 2. —Wade Jensen

HOT COUNTRY SONGS: 127 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS chart listing artists like Lil Wayne, Gucci Mane, Eminem, and others with their album titles and chart positions.

MAINSTREAM R&B/HIP-HOP chart listing artists like Deuces, Gucci Mane, and others with their album titles and chart positions.

RHYTHMIC chart listing artists like DJ Got Us Fallin' In Love, Just the Way You Are, and others with their album titles and chart positions.

ADULT R&B chart listing artists like Love All Over Me, Bittersweet, and others with their album titles and chart positions.

HOT RAP SONGS chart listing artists like Love the Way You Lie, Fancy, and others with their song titles and chart positions.

BETWEEN THE BULLETS SOMETHING FOR EVERYONE. Gucci Mane opens at No. 2 on Top R&B/Hip-Hop Albums for a second time with 'The Appeal: Georgia's Most Wanted'...

Atlanta songstress Monica picks up her second No. 1 this year on Adult R&B as 'Love All Over Me' steps 2-1. Previous chart-topper 'Everything to Me' spent four weeks at No. 1 in May and marked her return to the summit after 1997's 'For You I Will'...



HOT R&B/HIP-HOP SONGS

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'Deuces', 'Bottoms Up', 'Love All Over Me', 'Fancy', 'Holding You Down', 'There Goes My Baby', 'Greatest Gainer/Airplay', 'Love the Way You Lie', 'Miss Me', 'Un-thinkable (I'm Ready)', 'Hot Tottie', 'No Hands', 'Bittersweet', 'Right Above It', 'Your Love', 'B.M.F. (Blowin' Money Fast)', 'Got Your Back', 'Champagne Life', 'All I Want is You', 'Why Would You Stay?', 'Finding My Way Back', 'Hope She Cheats on You', 'Sometimes I Cry', 'Whip My Hair', 'Can It Stay', 'Gucci Time', 'I Like', 'Lay It Down', 'Find Your Love', 'Aston Martin Music', 'Ride', 'Monster', 'Lose My Mind', 'When a Woman Loves', 'Gone Already', 'Make a Movie', 'Beat It Up', 'I'm Doing Me', 'Loving You No More', 'Statistics', 'I'm Single', 'Love Like This', 'You Are', 'Get Big', 'Where You Are', 'Teach Me How to Dougie', 'Second Chance', 'Right Thru Me', 'Ain't Leavin' Without You', 'Fistful of Tears', 'Sex Music', 'One in a Million', 'Just You and I', 'Share My Life', 'Bad (That's Her)'.



These two tracks and eight others from "I Am Not a Human Being," which opens at No. 1 on Top R&B/Hip-Hop Albums, sell a cumulative 383,000 for the week and dot R&B/Hip-Hop Digital Songs (see page 51).



Miguel's debut single cracks the top 20, making him just the second new lead artist to reach the top half of the chart this year behind Cali Swag District.



The ode to the British sports car posts a 47% increase to 8.7 million listener impressions. The track also debuts at No. 32 on Mainstream R&B/Hip-Hop.

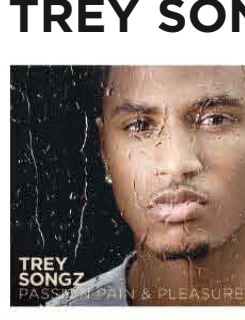
Houston producer-turned-rapper BeatKing lands his first title on the chart with this hard-hitting dancefloor cut.



Despite posting two sets on the Top R&B/Hip-Hop Albums chart within the last year, the independent Pittsburgh rapper makes his first appearance on this chart with 1.1 million listener impressions.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'Phone #', 'Breaking Point', 'Wake Up Everybody', 'Up All Night', 'Blowing Me Kisses', 'I Just Can't Do This', 'Glad I Met You Tonight', 'F**k You (Forget You)', 'Letting Go (Dutty Love)', 'Any Girl', 'Lay You Down', 'Rap Song', 'Skies Wide Open', 'Lotta Money', 'I'm a Star', 'Sex on My Money', 'Swagger Right', 'DJ Got Us Fallin' in Love', 'Kiss Goodbye', 'No More', 'Toot It and Boot It', 'Fall in Love', 'Here with Me', 'Power', 'No Regrets', 'The Moon and the Sky', 'Drumma Bass', 'Speechless', 'Gangsta', 'Unusual', 'Money Money Money', 'Loyalty', 'You're So Amazing', 'Where Did We Go Wrong', 'Bitch', 'Tired', 'Thrown Off', 'Crush', 'Making Love to the Money', 'Sexy Girl Anthem', 'Yeah Boy', 'Make It Rain', 'Trillionaire', 'Black and Yellow', 'Runaway'.

BETWEEN THE BULLETS TREY SONGZ ALL OVER



Trey Songz picks up his 11th top 10 title on Hot R&B/Hip-Hop Songs as "Can't Be Friends" jumps 11-7 with Greatest Gainer honors (2.5 million listener impressions; up 27%, according to Nielsen BDS). Since Songz debuted in 2005, Chris Brown and Ne-Yo are the only singers with more top 10s in that span of time, with 12 each. Elsewhere, Songz' "Bottoms Up" holds steady at No. 2; Gucci Mane's "Beat It Up," on which Songz appears, jumps 41-37; and his new "Unusual" is the Hot Shot Debut at No. 85. —Rauly Ramirez

The most popular songs, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Airplay is awarded for the largest airplay increase on the chart. See Charts Legend on billboard.biz for rules and explanations. © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	25	#1 LEAD ME	6 WKS	SANCTUS REAL SPARROW/EMI CMG
2	3	21	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB	
3	2	33	BORN AGAIN	NEWSBOYS INPOP	
4	6	15	JESUS SAVES	JEREMY CAMP BEC/TOOTH & NAIL	
5	7	16	LIGHT UP THE SKY	THE AFTERS INO	
6	5	31	OUR GOD	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	
7	4	34	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG	
8	9	10	MY OWN LITTLE WORLD	MATTHEW WEST SPARROW/EMI CMG	
9	10	19	NO MATTER WHAT	KERRIE ROBERTS REUNION/PLG	
10	11	26	IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG	
11	13	40	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG	
12	12	36	ALL OF CREATION	MERCYME INO	
13	14	30	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG	
14	15	11	LIFT UP YOUR FACE	THIRD DAY ESSENTIAL/PLG	
15	17	4	YOUR LOVE	BRANDON HEATH REUNION/PLG	
16	16	7	I WILL FOLLOW	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	
17	22	3	GREATEST GAINER BEAUTIFUL	MERCYME INO	
18	18	9	ONLY YOU CAN SAVE	CHRIS SLIGH WORD-CURB	
19	19	19	UNDONE	FFH 62/CATAPULT	
20	23	8	COME HOME	LUMINATE SPARROW/EMI CMG	
21	20	10	HANGING ON	BRITT NICOLE SPARROW/EMI CMG	
22	21	15	KEEP CHANGING THE WORLD	MIKESCHAIR WITH LECRAE CURB	
23	29	11	HALLELUJAH	HEATHER WILLIAMS INO	
24	24	8	HUMAN	NATALIE GRANT CURB	
25	33	2	HOLD ON	TOBYMAC FOREFRONT/EMI CMG	
26	26	6	EVERYTHING I NEED	KUTLESS BEC/TOOTH & NAIL	
27	27	14	LET US LOVE	NEEDTOBREATHE ATLANTIC/WORD-CURB	
28	25	20	SOMETHING HOLY	STELLAR KART INO	
29	28	15	TO KNOW YOU	CASTING CROWNS REUNION/PLG	
30	30	11	WALKING ON THE STARS	GROUP 1 CREW FERVENT/WORD-CURB	
31	32	17	SING ALONG	SIXTEEN CITIES CENTRICITY	
32	34	7	WHAT LOVE REALLY MEANS	JJ HELLER STONE TABLE	
33	31	6	FORGIVEN	SKILLET INO	
34	35	5	HERE GOES	BEBO NORMAN BEC/TOOTH & NAIL	
35	37	21	COME AS YOU ARE	POCKET FULL OF ROCKS MYRRH/WORD-CURB	
36	43	3	DANCING IN THE MINEFIELDS	ANDREW PETERSON CENTRICITY	
37	36	10	CLOSER	LARA LANDON WHPLASH	
38	38	11	DEAR X (YOU DON'T OWN ME)	DISCIPLE INO	
39	42	4	I REFUSE	JOSH WILSON SPARROW/EMI CMG	
40	39	10	TEMPORARY HOME	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	
41	45	17	WAITING ROOM	JONNY DIAZ INO	
42	41	9	OUT OF MY HANDS	JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG	
43	44	6	ATTENTION	KNOW HOPE COLLECTIVE INTEGRITY	
44	40	4	HERO	ABANDON FOREFRONT/EMI CMG	
45	46	6	RESTLESS	AUDREY ASSAD SPARROW/EMI CMG	
46	48	3	IN MY LOVE	PHIL WICKHAM INO	
47	47	15	BEAUTY WILL RISE	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG	
48	49	20	AVALANCHE	MANAFEST BEC/TOOTH & NAIL	
49	HOT SHOT DEBUT		REACHING FOR YOU	LINCOLN BREWSTER INTEGRITY	
50	NEW		REMEMBER ME	KUTLESS BEC/TOOTH & NAIL	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	HOT SHOT DEBUT		#1 LECRAE	1 WK	REHAB REACH 8161/INFINITY	
2	NEW		MICHAEL W. SMITH	WONDER REUNION 10153/PROVIDENT-INTEGRITY		
3	NEW		LINCOLN BREWSTER	REAL LIFE INTEGRITY 4854/PROVIDENT-INTEGRITY		
4	1	6	GREATEST GAINER JEREMY CAMP	WE CRY OUT BEC 7916/EMI CMG		
5	NEW		BILL & GLORIA GAITHER	COUNT YOUR BLESSINGS GAITHER 6097/EMI CMG		
6	NEW		BILL & GLORIA GAITHER	GIVING THANKS GAITHER 6094/EMI CMG		
7	2	5	ISRAEL HOUGHTON	LOVE GOD, LOVE PEOPLE INTEGRITY 4816/PROVIDENT-INTEGRITY		
8	7	12	NEWSBOYS	BORN AGAIN INPOP 1521/EMI CMG		
9	5	58	SKILLET	AWAKE ARDENT/INO/ATLANTIC 2554/PROVIDENT-INTEGRITY		
10	NEW		AUGUST BURNS RED	HOME SOLID STATE 9851/EMI CMG		
11	NEW		COFFEY ANDERSON	COFFEY ANDERSON COFFEY/DREAM 010/EMI CMG		
12	3	4	ANBERLIN	DARK IS THE WAY LIGHT... UNIVERSAL REPUBLIC 014710*/EMI CMG		
13	6	30	SANCTUS REAL	PIECES OF A REAL HEART SPARROW 6506/EMI CMG		
14	NEW		CHARLIE HALL	THE RISING SIXSTEPS/SPARROW 6729/EMI CMG		
15	NEW		BEBO NORMAN	OCEAN BEC 2377/EMI CMG		
16	16	102	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB		
17	14	46	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS BEC/STREET/REUNION 10133/PROVIDENT-INTEGRITY		
18	10	52	VARIOUS ARTISTS	WOW HITS 2010 WORD-CURB/PROVIDENT-INTEGRITY 4857/EMI CMG		
19	20	22	MERCYME	THE GENEROUS MR. LOUWELL INO 4813/PROVIDENT-INTEGRITY		
20	18	31	VARIOUS ARTISTS	WOW WORSHIP (PURPLE) PLG/EMI CMG 887999/WORD-CURB		
21	11	34	TOBYMAC	TONIGHT FOREFRONT 6371/EMI CMG		
22	8	3	DISCIPLE	HORSESHOES & HANDGRENADES INO 4841/PROVIDENT-INTEGRITY		
23	13	21	TENTH AVENUE NORTH	THE LIGHT MEETS THE DARK REUNION 10144/PROVIDENT-INTEGRITY		
24	12	6	NATALIE GRANT	LOVE REVOLUTION CURB 79188		
25	RE-ENTRY		KEITH & KRISTYN GETTY	AWAKEN THE DAWN GETTYMUSIC 91958 EX		
26	27	30	PASSION	PASSION: AWAKENING SIXSTEPS/SPARROW 7175/EMI CMG		
27	NEW		VARIOUS ARTISTS	NOW HEAR THIS: 2010 SAMPLER EMI CMG 7379 EX		
28	22	14	HILLSONG	A BEAUTIFUL EXCHANGE: LIVE HILLSONG/SPARROW 1350/EMI CMG		
29	19	10	TOM JONES	PRAY & BLAME SECONDS OUT/ISLAND/LOST HIGHWAY 014555*/JMG/IN		
30	15	3	THE AFTERS	LIGHT UP THE SKY INO 4863/PROVIDENT-INTEGRITY		
31	23	5	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS... LIVE BEC/STREET/REUNION 10150/PROVIDENT-INTEGRITY		
32	4	2	GROUP 1 CREW	LITTA SPACE LOVE FERVENT 887991/WORD-CURB		
33	24	47	SWITCHFOOT	HELLO HURRICANE LOWERCASE PEOPLE/ATLANTIC/CREDENTIAL 4858*/EMI CMG		
34	25	27	AMY GRANT	SOMEWHERE DOWN THE ROAD AMY GRANT PROCD/SPARROW 3633/EMI CMG		
35	NEW		VARIOUS ARTISTS	K-LOVE PRESENTS: ULTIMATE HITS VOL. 1 WORD-CURB 88033 EX/WARNER BROS.		
36	28	47	FLYLEAF	MEMENTO MORI A&M/OCTONE 013512/EMI CMG		
37	9	8	GAITHER VOCAL BAND	GREATLY BLESSED GAITHER 6048/EMI CMG		
38	21	44	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE SPARROW 6516/EMI CMG		
39	26	58	NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 519702*/WORD-CURB		
40	RE-ENTRY		MORMON TABERNACLE CHOIR	100 YEARS MORMON TABERNACLE CHOIR 5038092		
41	RE-ENTRY		FLATFOOT 56	BLACK THORN OLD SHOE 10010 EX		
42	29	6	CHRIS AUGUST	NO FAR AWAY FERVENT 888065/WORD-CURB		
43	31	5	FOR TODAY	BREAKER FACEDOWN 097		
44	33	34	MATT MAHER	ALIVE AGAIN ESSENTIAL 10906/PROVIDENT-INTEGRITY		
45	37	49	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS FERVENT 887900/WORD-CURB		
46	RE-ENTRY		TRIP LEE	BETWEEN TWO WORLDS REACH 8153/INFINITY		
47	43	51	VARIOUS ARTISTS	SONGS 4 WORSHIP 50 INTEGRITY 24702/TIME LIFE		
48	NEW		KRISTIAN STANFILL	DAY AFTER DAY: KS (EP) SIXSTEPS/SPARROW DIGITAL EX/EMI CMG		
49	35	6	KERRIE ROBERTS	KERRIE ROBERTS REUNION 10147/PROVIDENT-INTEGRITY		
50	RE-ENTRY		DAVID CROWDER BAND	CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	17	#1 LEAD ME	6 WKS	SANCTUS REAL SPARROW/EMI CMG
2	2	18	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB	
3	3	21	BORN AGAIN	NEWSBOYS INPOP	
4	6	14	JESUS SAVES	JEREMY CAMP BEC/TOOTH & NAIL	
5	5	19	NO MATTER WHAT	KERRIE ROBERTS REUNION/PLG	
6	8	14	LIGHT UP THE SKY	THE AFTERS INO	
7	7	25	IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG	
8	4	30	OUR GOD	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	
9	11	9	MY OWN LITTLE WORLD	MATTHEW WEST SPARROW/EMI CMG	
10	12	11	LIFT UP YOUR FACE	THIRD DAY ESSENTIAL/PLG	
11	9	31	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG	
12	10	35	ALL OF CREATION	MERCYME INO	
13	13	29	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB	
14	14	21	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE	
15	18	3	YOUR LOVE	BRANDON HEATH REUNION/PLG	
16	16	20	YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB	
17	17	19	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INO	
18	19	8	ONLY YOU CAN SAVE	CHRIS SLIGH WORD-CURB	
19	21	5	I WILL FOLLOW	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	
20	23	2	GREATEST GAINER BEAUTIFUL	MERCYME INO	
21	20	12	KEEP CHANGING THE WORLD	MIKESCHAIR WITH LECRAE CURB	
22	22	19	FIGHT ANOTHER DAY	ADDISON ROAD INO	
23	28	7	HALLELUJAH	HEATHER WILLIAMS INO	
24	24	5	EVERYTHING I NEED	KUTLESS BEC/TOOTH & NAIL	
25	25	6	HUMAN	NATALIE GRANT CURB	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	HOT SHOT DEBUT		#1 LECRAE	1 WK	REHAB REACH 8161/INFINITY	
2	2	5	ISRAEL HOUGHTON	LOVE GOD, LOVE PEOPLE: THE LONDON SESSIONS INTEGRITY/COLUMBIA 73697/SONY MUSIC		
3	1	3	MAVIS STAPLES	YOU ARE NOT ALONE ANTI- 87076*/EPITAPH		
4	3	30	MARVIN SAPP	HERE I AM VERITY 53156/JLG		
5	4	3	SHEKINAH GLORY MINISTRY	REFRESHED BY FIRE KINGDOM 3010		
6	8	8	VASHAWN MITCHELL	TRUMPHEANT VMAN 06601/EMI GOSPEL		
7	5	37	VARIOUS ARTISTS	WOW GOSPEL 2010 WORD-CURB/EMI CMG/VERITY 62442/JLG		
8	24	3	GREATEST GAINER BEVERLY CRAWFORD	LIVE FROM LOS ANGELES VOL. 2 JDI 1279		
9	NEW		LIZZ WRIGHT	FELLOWSHIP VERVE FORECAST 014673/VG		
10	6	5	VARIOUS ARTISTS	KERRY DOUGLAS PRESENTS: GOSPEL MIX IV BLACKSMOKE 3082/WORLDWIDE		
11	10	64	WILLIAM MCDOWELL	AS WE WORSHIP: LIVE EONE 5103		
12	21	22	JAMES HALL PRESENTS VOICES OF CITADEL	WON'T IT BE WONDERFUL MUSIC BLEND 1864		
13	9	48	TAMELA MANN	THE MASTER PLAN TILLYMANN 8135		
14	7	3	JONATHAN NELSON	BETTER DAYS INTEGRITY/COLUMBIA 73580/SONY MUSIC		
15	NEW		J MOSS	REMOVED, RARE & UNRELEASED PAJAM GOSPEL CENTRIC/VERITY 77939 EX/JLG		
16	16	10	VARIOUS ARTISTS	LIFE IN THE WORD F HAMMOND 11720		
17	13	54	FRED HAMMOND	LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG		
18	14	97	HEZEKIAH WALKER & LFC	SOUL OUT VERITY 23487/JLG		
19	12	70	BRIAN COURTNEY WILSON	JUST LOVE MUSIC WORLD GOSPEL 066/MUSIC WORLD		
20	15	17	FOREVER JONES	GET READY EMI GOSPEL 94728		
21	25	15	TRIP LEE	BETWEEN TWO WORLDS REACH 8153/INFINITY		
22	NEW		CECE WINANS	FOR ALWAYS: THE VERY BEST OF CECE WINANS PURESPRINGS GOSPEL 94725/EMI GOSPEL		
23	17	53	BEBE & CECE WINANS	STILL B&C 31105/MALACO		
24	18	55	DONNIE MCCLURKIN	PLAYLIST: THE VERY BEST OF DONNIE MCCLURKIN VERITY/LEGACY 57643/SONY MUSIC		
25	23	6	Y'ANNA	THE PROMISE BET 37902/IMAGO DEI		

LeCrae claims his first No. 1 on Top Christian Albums, as "Rehab" opens with 28,000, his best Nielsen SoundScan week. The set also leads Top Gospel Albums and marks the artist's first entry on Top Rap Albums (No. 5). A handful of songs from "Rehab" pepper Gospel Digital Songs (see page 51).



With a gain of 1.3 million audience impressions (up 89%), MercyMe is the Greatest Gainer on Christian Songs with "Beautiful" (22-17). The second single from "The Generous Mr. Louwell" (No. 19 on Top Christian Albums) follows "All of Creation," which topped Christian Songs for nine weeks last spring.



THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	14	#1 LIGHT UP THE SKY	5 WKS	THE AFTERS INO
2	4	12	JESUS SAVES	JEREMY CAMP BEC/TOOTH & NAIL	
3	3	9	LIFT UP YOUR FACE	THIRD DAY ESSENTIAL/PLG	
4	6	12	GREATEST GAINER DEAR X (YOU DON'T OWN ME)	DISCIPLE INO	
5	5	13	KEEP CHANGING THE WORLD	MIKESCHAIR WITH LECRAE CURB	
6	2	17	SOMETHING HOLY	STELLAR KART INO	
7	7	15	LET US LOVE	NEEDTOBREATHE ATLANTIC/WORD-CURB	
8	10	9	HANGING ON	BRITT NICOLE SPARROW/EMI CMG	
9	8	16	WALKING ON THE STARS	GROUP 1 CREW FERVENT/WORD-CURB	
10	9	9	FORGIVEN	SKILLET INO	
11	20	6	REMEMBER ME	KUTLESS BEC/TOOTH & NAIL	
12	18	10	HERO	ABANDON FOREFRONT/EMI CMG	
13	17	4	WAY BEYOND MYSELF	NEWSBOYS INPOP	
14	11	17	LIFE	BECKAH SHAE SHAE SHOC	
15	12	12	THE GOD I KNOW	ME IN MOTION CENTRICITY	
16	23	9	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB	
17	19	7	LOOK AWAY	THOUSAND FOOT KRUTCH TOOTH & NAIL	
18	14	18	YOUR LOVE IS A SONG	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG	
19	22	3	HOLD ON	TOBYMAC FOREFRONT/EMI CMG	
20	16	16	FOR THOSE WHO WAIT	FIRELIGHT FLICKER/PLG	
21	13	13	NO MATTER WHAT	KERRIE ROBERTS REUNION/PLG	
22	24	3	YOUR LOVE	BRANDON HEATH REUNION/PLG	
23	26	11	NY2LA	PRESS PLAY DREAM	
24	21	8	MY OWN LITTLE WORLD	MATTHEW WEST SPARROW/EMI CMG	
25	25	5	STILL HERE	SUPERCHICK INPOP	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	12	#1 I BELIEVE	5 WKS	JAMES FORTUNE & FIYA BLACKSMOKE/WORLDWIDE
2	2	30	HE WANTS IT ALL	FOREVER JONES EMI GOSPEL	
3	3	38	I WANT TO SAY THANK YOU	LISA PAGE BROOKS FEAT. ROYAL PRIESTHOOD SHOPHAR/HABAKKUK	
4	4	42	THE BEST IN ME	MARVIN SAPP VERITY/JLG	
5	5	29	I CHOOSE TO WORSHIP	WESS MORGAN BOW TIE	
6	6	11	NOBODY GREATER	VASHAWN MITCHELL EMI GOSPEL	
7	8	78	ALL I NEED	BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL/MUSIC WORLD	
8	9	11	REBUILT: THE REMIX	J MOSS PAJAM/GOSPEL CENTRIC/VERITY/JLG	
9	7	62	GOD FAVORED ME	HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS VERITY/JLG	
10	10	68	THEY THAT WAIT	FRED HAMMOND FEAT. JOHN F. KEENE HAMMOND/VERITY/JLG	
11	13	11	EXPECT THE GREAT	JONATHAN NELSON INTEGRITY	
12	12	47	RESTING ON HIS PROMISE	YOUTHFUL PRAISE FEAT. J.J. HAIRSTON EVIDENCE GOSPEL/LIGHT	
13	11	50	GOOD NEWS	VANESSA BELL ARMSTRONG EMI GOSPEL	
14	14	13	I FOUND LOVE (CINDY'S SONG)	BEBE & CECE WINANS B&C/MALACO	
15	17	5	IT'S ABOUT TIME FOR A MIRACLE	BEVERLY CRAWFORD JDI	
16	16	10	I GIVE YOU PRAISE	BYRON CAGE GOSPEL CENTRIC/VERITY/JLG	
17	19	17	JUST LOVE	BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL/MUSIC WORLD	
18	18	5	YOU HOLD MY WORLD	ISRAEL HOUGHTON INTEGRITY	
19	24	4	I GIVE MYSELF AWAY (LIVE)	WILLIAM MCDOWELL EONE	
20	23	9	HOLY TO THE LAMB	GENTIA PUGH ETERNITY	
21	21	20	GOD IS ABLE	PHIL TARVER KINGDOM	
22	22	6	LORD YOU'RE MIGHTY	YOUTHFUL PRAISE FEAT. J.J. HA	

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard DANCE

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

JAZZ/ CLASSICAL/ WORLD

OCT 16 2010

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	6	#1	TEENAGE DREAM	KATY PERRY CAPITOL
2	3	10		BODY SHOTS	KACI BATTAGLIA FEAT. LUDACRIS CURB
3	4	7		ROUND & ROUND	SELENA GOMEZ & THE SCENE HOLLYWOOD
4	5	5		TO PARIS WITH LOVE	DONNA SUMMER DRIVEN BY THE MUSIC/CHALKBOARD
5	7	5		GET OUTTA MY WAY	KYLIE MINOGUE ASTRALWERKS/CAPITOL
6	8	6		MISERY	MAROON 5 A&M/OCTONE/INTERSCOPE
7	11	6		CROSSFIRE	BRANDON FLOWERS ISLAND/IDJMG
8	1	9		YOU LOST ME	CHRISTINA AGUILERA RCA/RMG
9	13	8		KICK ASS	MIKA VS REDONE CASABLANCA/UNIVERSAL REPUBLIC
10	9	10		BEAUTIFUL MONSTER	NE-YO DEF JAM/IDJMG
11	10	10		BOYS OR GIRLS	L2 L2
12	6	12		ONE (YOUR NAME)	SWEDISH HOUSE MAFIA FEAT. PHARRELL ASTRALWERKS/VIRGIN/CAPITOL
13	19	3		HANDS	THE TING TINGS COLUMBIA
14	14	12		WOULDNIT (I'M A STAR)	ONO MIND TRAIN/TWISTED
15	18	4		DIRTY PICTURE	TAIO CRUZ FEAT. KESHA MERCURY/IDJMG
16	15	14		FUERTE	NELLY FURTADO FEAT. CONCHA BUIKA NELSTAR/UNIVERSAL MUSIC LATINO
17	28	2		ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM/IDJMG
18	16	10		COULD YOU BELIEVE	ATB NAPITH
19	17	8		DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL LAFACE/JLG
20	24	5		ABOVE ALL	SYLVIA TOSUN SEA TO SUN
21	22	6		LEAVE IT ALL BEHIND	JASON WALKER JASON WALKER
22	25	6		WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP ULTRA
23	33	4		LET'S CELEBRATE	THE ONES FEAT. NOMI RUIZ BEAT CONGRESS
24	21	10		REBOUND	LORI MICHAELS MONITOR SOUND/LMP
25	37	2		POWER IN FOR THE KILL	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	23	6		CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
27	31	4		SUNGLASSES	DIVINE BROWN DIVINE BROWN
28	26	12		ETERNITY	GURU JOSH & DJ IGOR BLASKA MOUVANCE
29	29	5		MONSTER	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
30	36	3		AS GOOD AS SIN	CHRIS "THE GREEK" PANAGHI FEAT. SOPHIA CRUZ DJG
31	35	4		GOING STRONG	NATALIA FLORES CARRILLO
32	41	2		SMACK YOU	KIMBERLY COLE CRYSTAL SHIP
33	30	11		SAY I LOVE YOU	TABORAH D1
34	46	2		DESTINATION	TONY MORAN & ULTRA NATE SUGAR HOUSE
35	40	3		SUCK MY KISS	ULTRAVIOLET SOUND ODDS ON
36			HOT SHOT DEBUT	I LIKE THAT	RICHARD VISION & STATIC REVENGER STARRING LUCIANA GEFEN/INTERSCOPE
37	42	3		TAKE IT OFF	KESHA KEMOSABE/RCA/RMG
38	45	2		BELIEVER	GOLDFRAPP MUTE
39	32	9		DO FOR LOVE	VINNY TRIOIA FEAT. JAIDENE VEDA CURVVE
40	12	14		FIGURE IT OUT	DAVE AUDE FEAT. ISHA COCO AUDACIOUS
41	27	13		DYNAMITE	TAIO CRUZ MERCURY/IDJMG
42	20	15		V.I.P.	ZAYRA BRANDO
43	39	7		THE FLOOD	KATIE MELUA DRAMATICO
44	50	2		WHERE DID YOU COME FROM	MATT ZARLEY ZARLEY SONGS
45	38	13		I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
46	47	3		LIVE YOUR LIFE	ERICK MORILLO & EDDIE THONEICK FEAT. SHAWNEE TAYLOR SUBLIMINAL
47			NEW	EVERYBODY WANTS TO RULE THE WORLD	STEVEN LEE & GRANITE FEAT. ZANDER BLECK STAR 69
48			NEW	INTO THE LIGHT	SK8 LIVE/MUSIC PLANT
49			NEW	I'M IN LOVE (I WANNA DO IT)	ALEX GAUDINO ULTRA
50			NEW	ANIMAL	NEON TREES MERCURY/IDJMG

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	101	#1	LADY GAGA	THE FRAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA
2	2	45		LADY GAGA	THE FRAME MONSTER (EP) STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013822*/IGA
3	3	9		LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA
4			NEW	KASKADE	DANCE LOVE ULTRA DIGITAL EX
5	4	14		3OH!3	STREETS OF GOLD PHOTO FINISH 523412/AG
6	7	64		OWL CITY	OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG
7			NEW	ORCHESTRAL MANOEUVRES IN THE DARK	HISTORY OF MODERN BLUE NOISE/BRIGHT ANTENNA 2376/ILG
8	6	58		DAVID GUETTA	ONE LOVE GUM 86847*/ASTRALWERKS
9	11	20		LCD SOUNDSYSTEM	THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL
10	8	54		LA ROUX	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA
11	5	3		CHROME0	BUSINESS CASUAL VICE/BIG BEAT/ATLANTIC 524647*/AG
12	14	12		M.I.A.	MAYA N.E.E.T./XL/INTERSCOPE 014344*/IGA
13	13	11		SOUNDTRACK	JERSEY SHORE MTV/UNIVERSAL REPUBLIC 014556/UMRG
14	9	4		ARMIN VAN BUUREN	MIRAGE ARMADA 2424/ULTRA
15	16	47		DEADMAUS	FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA
16	12	4		ROBYN	BODY TALK Pt. 2 (EP) KONICHIWA/CHERRYTREE/INTERSCOPE 014788/IGA
17	18	14		SCISSOR SISTERS	NIGHT WORK POLYDOR 70179/DOWNTOWN
18	10	2		THIEVERY CORPORATION	IT TAKES A THIEF ESL 164
19			NEW	COMBICHRIST	MAKING MONSTERS METROPOLIS 666
20	21	54		MIKE SNOW	MIKE SNOW DOWNTOWN 70085*
21			NEW	YAZ	RECONNECTED LIVE MUTE 6945
22	23	13		KYLIE MINOGUE	APHRODITE PARLOPHONE 42903*/ASTRALWERKS
23	17	17		RATATAT	LP4 XL 465*
24	15	3		UNDERWORLD	BARKING COOKING VINYL 443/OM
25	24	36		DJ ENFERNO	ULTRA DANCE 11 ULTRA 2317

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	4	13	#1	I'M IN LOVE (I WANNA DO IT)	ALEX GAUDINO ULTRA
2	1	8		TEENAGE DREAM	KATY PERRY CAPITOL
3	13	10		WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP ULTRA
4	10	3		ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM/IDJMG
5	5	20		RESTLESSNESS	BASTIEN LAVAL FEAT. LAYLA ROBBINS
6	9	9		ONE (YOUR NAME)	SWEDISH HOUSE MAFIA FEAT. PHARRELL ASTRALWERKS/VIRGIN/CAPITOL
7	6	11		DYNAMITE	TAIO CRUZ MERCURY/IDJMG
8	8	17		DIRTY TALK	WYNTER GORDON BIG BEAT/ATLANTIC
9	12	7		SOMEWHERE	DJ MOG FEAT. SARAH LYNN NERVOUS
10	7	27		STEREO LOVE	EDWARD MAYA & VIKI JIGULINA ULTRA
11	3	12		I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC/UNIVERSAL
12	11	6		JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA/ATLANTIC
13	2	15		THE RADIO	GET FAR FEAT. H-BOOGIE NEXT PLATEAU
14	23	6		TAKE IT OFF	KESHA KEMOSABE/RCA/RMG
15			NEW	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS WALL/ROBBINS
16	16	2		JUST A DREAM	NELLY DEERTY/UNIVERSAL MOTOWN
17	14	10		DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL LAFACE/JLG
18	17	4		F**K YOU (FORGET YOU)	CEE LO GREEN ELEKTRA/RRP
19	18	16		DANCING ON MY OWN	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
20	15	8		CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
21	25	3		LIKE A G6	FAR*EAST MOVEMENT FEAT. CATARACS & DEV CHERRYTREE/INTERSCOPE
22	24	12		MEMORIES	DAVID GUETTA FEAT. KID CUDI GUM/ASTRALWERKS/CAPITOL
23	20	5		GOLD	ANTOINE CLAMARAN NEXT PLATEAU
24			NEW	BODY SHOTS	KACI BATTAGLIA FEAT. LUDACRIS CURB
25			NEW	HANG WITH ME	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	52	#1	MICHAEL BUBLE	52 WKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS. Ⓢ	■
2			NEW	SOUNDTRACK	TREME: SEASON 1 HBO/GEFFEN DIGITAL EX/IGA	
3	3	55		HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 47228*/SONY MUSIC	
4	2	2		JANE MONHEIT	HOME EMARCY 014700/DECCA	
5	4	3		THE BAD PLUS	NEVER STOP EMARCY 2112*/EONE	
6	9	3		CHARLES LLOYD QUARTET	MIRROR ECM 014665/UNIVERSAL CLASSICS GROUP	
7	7	75		MELODY GARDOT	MY ONE AND ONLY THRILL VERVE 012563*/VG	
8	14	68		MICHAEL BUBLE	MEETS MADISON SQUARE GARDEN 143/REPRISE 517750/WARNER BROS. Ⓢ	
9	8	22		NIKKI YANOFSKY	NIKKI DECCA 014138	
10	11	19		KEITH JARRETT/CHARLIE HADEN	JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP	
11	6	49		PINK MARTINI	SPLENDOR IN THE GRASS HEINZ 6*	
12	12	33		MICHAEL BUBLE	SPECIAL DELIVERY (EP) 143/REPRISE DIGITAL EX/WARNER BROS.	
13	10	5		ISSAC DELGADO	L-O-V-E CALLE 54/MASTERWORKS 67144/SONY MASTERWORKS	
14	13	6		THE MARSALIS FAMILY	MUSIC REDEEMS MARSALIS 0013	
15	21	56		FRANK SINATRA	CLASSIC SINATRA II FRANK SINATRA ENT. 96444/CAPITOL	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1			NEW	LIZZ WRIGHT	FELLOWSHIP VERVE FORECAST 014673*/VG	
2	1	7		BRIAN WILSON	REIMAGINES GERSHWIN DISNEY PEARL SERIES 004289/WALT DISNEY	
3	4	7		ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD	
4	2	14		KENNY G	HEART AND SOUL CONCORD 32048	
5	3	24		TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194*/VG	
6	5	11		BRIAN CULBERTSON	XII GRP 014460*/VG	
7	10	11		JAZZMASTERS	JAZZMASTERS VI TRIPPIN' N' RHYTHM 41	
8	7	5		KIRK WHALUM	EVERYTHING IS EVERYTHING MACK AVENUE 5145/RENDEZVOUS	
9	6	15		HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*	
10	9	14		VARIOUS ARTISTS	LEE RITENOUR'S 6 STRING THEORY CONCORD 31911	
11			NEW	PAUL BROWN	LOVE YOU FOUND ME SHANACHIE 5186	
12	16	15		NORMAN BROWN	SENDING MY LOVE PEAK 31327*/CONCORD	
13	15	10		INCOGNITO	TRANSATLANTIC R.P.M. SHANACHIE 5183	
14	14	8		GEORGE DUKE	DEJA VU BPM/HEADS UP 32031*/CONCORD	
15	13	3		SOULIVE	RUBBER SOULIVE ROYAL FAMILY 1003*/THE ORCHARD	

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	14	#1	HEART AND SOUL	KENNY G CONCORD/CMG
2	3	12		THAT'S LIFE	BRIAN CULBERTSON FEAT. EARL KLUGH GRP/VERVE
3	5	5		PUT THE TOP DOWN	DAVE KOZ FEAT. LEE RITENOUR CONCORD JAZZ/CMG
4	6	16		SENDING MY LOVE	NORMAN BROWN PEAK/CMG
5	1	21		TOUCH AND GO	JAZZMASTERS TRIPPIN' N' RHYTHM
6	7	25		FUN IN THE SUN	STEVE OLIVER SOM
7	4	23		BEAUTIFUL MIND	ABAIR CONCORD/CMG
8	9	17		PIXEL	JEFF LORBER HEADS UP
9	10	36		BOSSA BLUE	CHRIS STANDING ULTIMATE VIBE
10	8	9		DANCE WITH ME	JACKIE JOYNER MACK AVENUE/ARTISTRY
11	11	27		MAKE ROOM FOR ME	JONATHAN BUTLER RENDEZVOUS
12	13	10		ALL FOR YOU	EUGE GROOVE SHANACHIE
13	14	26		WILL'S CHILL	DAVID BENOIT HEADS UP
14	16	18		FALL AGAIN	KENNY G FEAT. ROBIN THICKE CONCORD/CMG
15	15	12		LET IT SHINE	TIM BOWMAN TRIPPIN' N' RHYTHM

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1	H. HAHN/ROYAL LIVERPOOL PHILHARMONIC	H. HAHN & TCHAIKOVSKY: VIOLIN CONCERTOS Op. 014680/UNIVERSAL CLASSICS GROUP	
2	2	7		VARIOUS ARTISTS	BIZET: CARMEN SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP	
3			NEW	JEFFREY BIEGEL	BACH ON A STEINWAY STEINWAY & SONS 30001	
4	3	6		LANG LANG	LANG LANG LIVE IN VIENNA SHING STAR/SONY CLASSICAL 71901/SONY MASTERWORKS Ⓢ	
5	9	14		ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA ANDRE RIEU/POLYDOR/HIP-0 014439/UMI Ⓢ	
6	10	30		ZUILL BAILEY	BACH: CELLO SUITES TELARC 31978/CONCORD	
7	7	2		CHICAGO SYMPHONY ORCH. (MUT)	VERDI: MESSA DA REQUIEM CO. RESOUND 9011008	
8			NEW	ANNE AKIKO MEYERS/REIKO UCHIDA/EMMANUEL CEYSSON	SEASONS... DREAMS... EONE 7780	
9	11	4		ARVO PART	PART: SYMPHONY NO. 4 ECM NEW SERIES/ECM 014683/UNIVERSAL CLASSICS GROUP	
10			RE-ENTRY	JENNY OAKS BAKER	THEN SINGS MY SOUL SHADOW MOUNTAIN 5035941	
11	14	35		EMANUEL AX-YO-YO MA/ITZHAK PERLMAN	MENDELSSOHN SONY CLASSICAL 52192/SONY MASTERWORKS	
12	13	5		JULIA FISCHER	PAGANINI: 24 CAPRICES DECCA DIGITAL EX/UNIVERSAL CLASSICS GROUP	
13			RE-ENTRY	HAOCHEN ZHANG	13TH VAN CLUBURN COMPETITION: GOLD MEDAL HARMONIA MUNDI 907506	
14						

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	17	#1 NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
2	1	23	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATINO)
3	2	24	DIME QUE ME QUIERES	BANDA EL RECODO (FONOVISA)
4	5	12	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/UNIVERSAL)
5	4	15	AL DIABLO LO NUESTRO	ESPINOZA PAZ (DISA/ASL)
6	9	21	EL MALO	AVENTURA (PREMIUM LATIN)
7	10	13	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" (DISA)
8	6	6	DANZA KUDURO	DON OMAR & LUCENZO YANIS/MACHETE/UNIVERSAL MUSIC LATINO
9	7	10	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
10	12	12	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
11	13	22	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ (FONOVISA)
12	18	4	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
13	8	19	ALEJATE DE MI	CAMILA (SONY MUSIC LATIN)
14	16	7	MI NECESIDAD	GRUPO MONTEZ DE DURANGO (DISA)
15	17	12	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (FONOVISA)
16	14	36	AL MENOS	ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
17	11	28	TE RECORDARE	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
18	20	19	LA VIDA ES ASI	IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATINO)
19	19	27	NO PUEDO VOLVER	INTOCABLE (CAPITOL LATIN)
20	15	16	YERBATERO	JUANES (UNIVERSAL MUSIC LATINO)
21	24	5	ADONDE VAMOS A PARAR	MARCO ANTONIO SOLIS (FONOVISA)
22	21	5	ABRAZAME MUY FUERTE	MARC ANTHONY (SONY MUSIC LATIN)
23	36	3	GREATEST GAINER NI LO INTENTES	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA)
24	22	4	ESTAR CONTIGO	ALEX, JORGE Y LENA (WARNER LATINA)
25	31	9	TUS OJOS NO ME VEN	JOEY MONTANA (CAPITOL LATIN)
26	26	12	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE (FONOVISA)
27	23	18	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
28	25	5	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)
29	34	5	DYNAMITE	TAIO CRUZ (MERCURY/DJMG)
30	27	9	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
31	28	5	LA ESCUELITA	BANDA LOS RECODITOS (DISA)
32	38	20	EN PREPARACION	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
33	30	8	LA GUAGUA	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
34	35	4	INCREIBLE	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
35	44	18	OMG	USHER FEAT. WILL.I.AM (LAFACE/JLG)
36	39	4	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
37	42	2	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP (ULTRA)
38	45	2	ME DUELE	ROBERTO TAPIA (FONOVISA)
39	40	19	CUANDO, CUANDO ES?	J-KING & MAXIMAN (LANA/MACHETE/UNIVERSAL MUSIC LATINO)
40	33	16	MI AMOR ES POBRE	TONY DIZE FEAT. KEN-Y & ARCANGEL (SONY MUSIC LATIN)
41	37	6	LABIOS DE MIEL	LUIS MIGUEL (WARNER LATINA)
42	29	8	IRRESISTIBLE	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
43	41	3	TE TENGO O TE PERDI	JUAN VELEZ (UNIVERSAL MUSIC LATINO)
44	32	7	24 HORAS	DAVID BISBAL FEAT. ESPINOZA PAZ (VALE/UNIVERSAL MUSIC LATINO)
45	HOT SHOT DEBUT		SALA DE ESPERA	LOS TIGRES DEL NORTE (FONOVISA)
46	47	4	MIEDO	VICENTE FERNANDEZ (SONY MUSIC LATIN)
47	43	10	ESTOY ENAMORADO	THALIA FEAT. PEDRO CAPO (SONY MUSIC LATIN)
48	NEW		CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
49	RE-ENTRY		QUE BUENA TU TA	FUEGO (CHOSEN FEW EMERALD)
50	46	7	SOLO JUNTO A TI	CONJUNTO ATARDECER (DISA/ASL)

Enrique Iglesias notches his third consecutive No. 1 on Latin Rhythm Airplay as "I Like It" steps 2-1 with 3.1 million listener impressions, according to Nielsen BDS. The only other acts to score such a lengthy chart-topping string are Aventura (six straight) and Wisin & Yandel (five).



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	1	13	#1 ENRIQUE IGLESIAS	ESPIROBIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 01448/UMLE	
2	2	3	LUIS MIGUEL	LUIS MIGUEL WARNER LATINA 525835	
3	3	31	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
4	7	19	MARC ANTHONY	ICONOS SONY MUSIC LATIN 67402	
5	4	2	LUCERO	INDISPENSABLE SIENTE/UNIVERSAL MUSIC LATINO 655032/UMLE	
6	5	2	WISIN & YANDEL	LA REVOLUCION: LIVE: VOLUME ONE WY/MACHETE 014857/UMLE	
7	6	2	WISIN & YANDEL	LA REVOLUCION: LIVE: VOLUME TWO WY/MACHETE 014857/UMLE	
8	9	8	ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO/MAX/DISA 721593/UMLE	
9	14	4	ROBERTO TAPIA	LA BATALLA FONOVISA 354554/UMLE	
10	10	8	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS EAGLE MUSIC 3612	
11	13	34	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
12	8	3	JUAN VELEZ	TE TENGO O TE PERDI (EP) MACHETE 014718/UMLE	
13	HOT SHOT DEBUT		PATRULLA 81	TE PIDO PERDON FONOVISA 354564/UMLE	
14	11	17	JUAN LUIS GUERRA Y 440	A SON DE GUERRA CAPITOL LATIN 42483	
15	16	48	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE	
16	18	69	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	
17	NEW		LOS HOROSCOPOS DE DURANGO	LA GUERRA Y LA MORENA DISA 721567/UMLE	
18	15	3	VARIOUS ARTISTS	LOS MADRAZOS NUEVECITOS DE LA RADIO 1 DISA 721603/UMLE	
19	17	2	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	PURAS DE JOSE ALFRED DISA 721562/UMLE	
20	19	11	SERGIO VEGA	MILLONARIO DE AMOR DISA 721564/UMLE	
21	26	4	GREATEST GAINER LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE	
22	12	6	RICARDO ARJONA	POQUITA ROPA WARNER LATINA 525524	
23	20	5	BANDA LA PIRINOLA	20 EXITOS BAILABLES DISCOS DCO 65002	
24	23	8	LOS RIELEROS DEL NORTE	NI EL DIABLO TE VA A QUERER FONOVISA 354546/UMLE	
25	24	4	GRUPO EXTERMINADOR	LA FIESTA SKALONA 6913	
26	21	10	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	TODO DEPENDE DE TI DISA 721569/UMLE	
27	25	46	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570050/UMLE	
28	27	38	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISA 354085/UMLE	
29	29	12	IVY QUEEN	DRAMA QUEEN MACHETE 014536/UMLE	
30	28	26	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE	
31	22	3	DAREYES DE LA SIERRA	ME GUSTA LO BUENO DISA 721577/UMLE	
32	36	71	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
33	30	4	BANDA EL RECODO	LAS NUMERO UNO FONOVISA 354562/UMLE	
34	35	18	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
35	32	7	MANNY MANUEL	RAYANDO EL SOL UNIVERSAL MUSIC LATINO 013344/UMLE	
36	31	6	CULTURA PROFETICA	LA DULZURA LA MAFafa 8771	
37	33	6	GRUPO MONTEZ DE DURANGO	CON ESTILO...CHICAGO STYLE DISA 721568/UMLE	
38	48	9	LOS HURACANES DEL NORTE	EN VIVO DESDE MONTERREY DISA 726541/UMLE	
39	34	16	PESADO	DESDE LA CANTINA: VOLUMEN II DISA 726538/UMLE	
40	39	4	LOS DE SONORA	MI NEGOCIO AL MILLON SONY MUSIC LATIN 75328	
41	40	44	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE	
42	44	44	PESADO	DESDE LA CANTINA: VOI LUMEN 1 DISA 726553/UMLE	
43	50	14	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868	
44	38	23	DADDY YANKEE	MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN	
45	37	28	EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE	
46	43	4	LABERINTO	QUE BARBARIDAD MUSART 4352/BALBOA	
47	51	81	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	
48	49	11	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO SONY MUSIC LATIN 73056	
49	45	22	JUAN GABRIEL	JUAN GABRIEL FONOVISA 354514/UMLE	
50	42	72	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	

Patrulla 81 picks up its 11th top 10 title in its 25-year Regional Mexican Albums chart history as "Te Pido Perdon" opens at No. 4 (1,000 copies sold, according to Nielsen SoundScan). The group's previous release, "Sin Ti No Vivo," started at No. 1 with 4,000 copies in the Dec. 12, 2009, issue.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	20	#1 NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
2	1	26	DIME QUE ME QUIERES	BANDA EL RECODO FONOVISA
3	3	19	AL DIABLO LO NUESTRO	ESPINOZA PAZ (DISA/ASL)
4	4	15	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" (DISA)
5	6	27	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ FONOVISA
6	8	11	MI NECESIDAD	GRUPO MONTEZ DE DURANGO (DISA)
7	9	20	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ FONOVISA
8	5	31	TE RECORDARE	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
9	7	38	AL MENOS	ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
10	11	35	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
11	10	30	NO PUEDO VOLVER	INTOCABLE (CAPITOL LATIN)
12	12	36	EL ENAMORADO	LOS TITANES DE DURANGO (DISA)
13	14	42	ANDO BIEN PEDO	BANDA LOS RECODITOS (DISA)
14	18	4	NI LO INTENTES	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA)
15	15	14	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE (FONOVISA)
16	13	47	CARITA DE ANGEL	LARRY HERNANDEZ MENDIETA/FONOVISA/MUSIVISA
17	19	36	COMANDOS DEL M.P. (500 BALAZOS)	VOZ DE MANDO (DISA)
18	16	7	LA ESCUELITA	BANDA LOS RECODITOS (DISA)
19	20	22	EN PREPARACION	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
20	17	9	INCREIBLE	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATINO)
2	3	11	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
3	2	26	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
4	4	34	EL MALO	AVENTURA (PREMIUM LATIN)
5	6	5	DANZA KUDURO	DON OMAR & LUCENZO YANIS/MACHETE/UNIVERSAL MUSIC LATINO
6	5	6	ME DUELE LA CABEZA	HECTOR ACOSTA D.A.M./VENEMUSIC
7	10	5	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
8	8	19	QUE BUENA TU TA	FUEGO (CHOSEN FEW EMERALD)
9	7	17	CUANDO, CUANDO ES?	J-KING & MAXIMAN (LANA/MACHETE/UNIVERSAL MUSIC LATINO)
10	14	12	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
11	13	21	LOCO	JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATINO
12	16	18	LA VIDA ES ASI	IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATINO)
13	11	46	STAND BY ME	PRINCE ROYCE (TOP STOP)
14	12	41	NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)
15	9	10	ALEJATE DE MI	CAMILA (SONY MUSIC LATIN)
16	19	27	24 HORAS	24 HRS M.P./JW/J & N
17	21	7	TE PIENSO	FRANK REYES FRANK REYES Y ASOCIADOS
18	15	12	TE COMENCE A QUERER	TITO "EL BAMBINO" (SIENTE)
19	17	29	TE SIENTO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
20	29	6	UNA DESPEDIDA	LIMI-TI 21 RENEW

BETWEEN THE BULLETS

A NO. 1 NINE YEARS IN THE MAKING

After nine years of chart appearances and five top 10 titles, La Arrolladora Banda el Limon de Rene Camacho picks up its first chart-topper on Hot Latin Songs with "Nina de Mi Corazon" skipping 3-1 (13.5 million listener impressions, up 3%). The band came as close as No. 2 twice, with "Te Di Exclusivo" in 2007 and "Ya Es Muy Tarde" in 2009. The latter track was off the group's No. 1 Top Latin Albums set, "Mas Adelante."

—Rauly Ramirez

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATINO)
2	4	17	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
3	3	6	DANZA KUDURO	DON OMAR & LUCENZO YANIS/MACHETE/UNIVERSAL MUSIC LATINO
4	5	5	ABRAZAME MUY FUERTE	MARC ANTHONY (SONY MUSIC LATIN)
5	6	6	ESTAR CONTIGO	ALEX, JORGE Y LENA (WARNER LATINA)
6	2	22	ALEJATE DE MI	CAMILA (SONY MUSIC LATIN)
7	8	12	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
8	10	4	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
9	9	12	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
10	11	9	LABIOS DE MIEL	LUIS MIGUEL (WARNER LATINA)
11	7	16	YERBATERO	JUANES (UNIVERSAL MUSIC LATINO)
12	14	8	TE TENGO O TE PERDI	JUAN VELEZ (UNIVERSAL MUSIC LATINO)
13	27	19	OMG	USHER FEAT. WILL.I.AM (LAFACE/JLG)
14	12	10	LA GUAGUA	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
15	16	19	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
16	23	16	LA VIDA ES ASI	IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATINO)
17	15	11	ESTOY ENAMORADO	THALIA FEAT. PEDRO CAPO (SONY MUSIC LATIN)

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Legacy Recordings promotes **Adam Block** to executive VP/GM. He was senior VP of marketing/GM.

Capitol Records Nashville ups **Melissa Fuller Spillman** to A&R manager. She was coordinator.

Warner Music Australasia names **Tony Harlow** managing director. He was managing director at Universal Music Group's merchandise arm, Bravado.



BLOCK

SPILLMAN

BUCHANAN

LIEBENSON

TOURING: The Windish Agency taps Toronto-based **Ben Buchanan** as a music agent. He was an agent at Paquin Entertainment Group in Canada.

Global Spectrum names **James Grafstrom Jr.** GM of the soon-to-open Kovalchick Convention and Athletic Complex at the Indiana University of Pennsylvania. He was assistant GM of the Liacouras Center at Temple University in Philadelphia.

DIGITAL: Twitter names **Dick Costolo** CEO. He was COO.

LEGAL: Lawyer **Jeff Liebenson** launches his own practice, Liebenson Law. He was an attorney at Herrick, Feinstein.

MEDIA: MTV Music Group promotes **Chris Ficarra** to senior VP of integrated marketing. He was VP of VH1's integrated marketing team.

—Edited by Mitchell Peters

GOODWORKS

MARSALIS FAMILY LIVE CD BENEFITING NEW ORLEANS EDUCATION CENTER

In June 2009, New Orleans' Marsalis family of jazz musicians—father Ellis (piano) and sons Branford (saxophone), Wynton (trumpet), Delfeayo (trombone) and Jason (drums)—gathered for a rare, sold-out performance at the Kennedy Center in Washington, D.C.

During the evening, Ellis received the Duke Ellington Jazz Festival's Lifetime Achievement Award. In addition, the National Endowment for the Arts honored the Marsalis family with a 2011 Jazz Masters Award.

Since the family performs together so infrequently, the artists decided to record the June concert. Months later, Branford listened to the recording and was pleased with what he heard. "I said, 'Wow, this is pretty good, actually,'" he says. "It was a lot of fun too. So I called the guys and said, 'Look, we have some good stuff and we can make a record out of it. What do you think?' They said, 'Yeah, let's do it.'"

Instead of divvying up the profits from the set, the family is donating sales proceeds to the Ellis Marsalis Center for Music, an education center in New Orleans' Musicians' Village community. The center, conceived by Branford and Harry Connick Jr. in partnership with New Orleans Habitat for Humanity after Hurricane Katrina, will open in spring 2011.

"This money will go toward the programming, because we're going to have concerts and classrooms, and the teachers have to get paid," Branford says. "So this is really going to help the funding of the programming."

Marsalis Music released the "Music Redeems" live set, which features Connick and humorous Marsalis family stories, on Aug. 24. It has sold 2,000 copies in the United States, according to Nielsen SoundScan, and debuted at No. 3 on Billboard's Top Traditional Jazz Albums chart.

—Mitchell Peters

BACKBEAT



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On Oct. 6, BMI celebrated EU of composers and music publishers. George Martin was honored with the BMI London Dance Award for penning the Dancefloor. BMI president/CEO Del





.biz Additional photos online this week at billboard.biz.
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Loretta Lynn was honored with an assortment of industry awards at the "Tribute to an American Icon" 50th-anniversary celebration, held Sept. 24 at her Hurricane Mills ranch in Tennessee. The Academy of Country Music, Country Radio Broadcasters and BMI each made presentations during the tribute. Congratulating Lynn (second from left) are ACM president **Sarah Trahern**, former ACM chairman **John Grady** and ACM chairman **Bill Mayne**. PHOTO: ERIC ADKINS



Vevo welcomed president/CEO **Rio Caraeff**—who moved from Los Angeles to New York—to the Big Apple with a private event Sept. 27 at the Royalton Hotel Penthouse. Jive recording artist **K. Michelle** provided a soulful soundtrack for the gathering, which was held just prior to Billboard's AMP'D Up! event at the Best Buy Theatre. From left: Vevo executive VP of sales and customer operations **David Kohl**, Michelle, Caraeff and Billboard publisher **Lisa Ryan Howard**. PHOTO: DON BOWERS/GETTY WIREIMAGE



The making of Ray Charles' previously unreleased "Rare Genius: The Undiscovered Masters" was the topic of the Grammy Museum series "The Drop," presented by American Express, on Sept. 21. Participating in the discussion, which coincided with Charles' 80th birthday week, were (from left) Concord Music Group chief creative officer and album producer **John Burk**, Ray Charles Foundation president **Valerie Ervin**, legendary TV producer and Concord Music Group co-owner **Norman Lear**, Ray Charles Marketing Group president **Tony Gumina** and Grammy Museum executive director **Robert Santelli**. The album, due Oct. 26, includes unheard compositions from the '70s, '80s and '90s, as well as a special duet with Johnny Cash. PHOTO: JOEL AMSTERDAM



The RIAA presented Soundgarden with a platinum award Sept. 27 on the Paramount Lot in Los Angeles. The honor recognized the band's partnership with gaming publisher Activision Publishing to release its new compilation album, "Telephantasm" (A&M/UMe), bundled with 1 million copies of "Guitar Hero: Warriors of Rock." Onstage for the presentation are (from left) "Guitar Hero" COO **David Haddad**; Universal Music Enterprises president/CEO **Bruce Resnikoff**; Soundgarden guitarist **Kim Thayil**, singer/guitarist **Chris Cornell** and drummer **Matt Cameron**; RIAA director of the Gold & Platinum Awards Program **Katherine Harold**; and Soundgarden bassist **Ben Shepherd**. PHOTO: CHRIS WEEKS



Following her sold-out concert at New York's Madison Square Garden on Sept. 21, **Shakira** and members of her label team celebrated her 20 years of music making and 50 million records sold with Sony Music. From left: Columbia/Epic Label Group senior VP of international marketing **Doneen Lombardi**, Epic Records GM **Adam Granite**, Columbia/Epic Label Group VP of international marketing **Helena Verellen**, Sony Music Entertainment Latin region president **Afo Verde**, Sony Music chairman **Rob Stringer**, Sony Music Entertainment Germany, Switzerland & Austria CEO **Edgar Berger**, Shakira, Sony Music Continental Europe president **Kevin Lawrie**, Epic Records president **Amanda Ghost**, Sony Music Entertainment Latin region VP of marketing **Fernando Cabral**, Sony Music international and global marketing president **Richard Sanders**, Epic Records senior VP of marketing **Lee Stimmel** and senior VP of promotions **Jacqueline Saturn**. PHOTO: EPIC RECORDS



On Sept. 28, **Annie Lennox** launched her first album in three years in London, "Christmas Cornucopia"—her debut record with Universal Music after spending most of her career with Sony—is due Nov. 15 in the United Kingdom on Island Records and Nov. 16 in the United States on Decca. Mince pies were served to the crowd, who got a first listen to Lennox's renditions of holiday favorites "God Rest Ye Merry Gentlemen," "The First Noel" and "Silent Night." Enjoying the evening with Lennox (center) are (from left) Island Records product manager **Olivia Nunn**, co-president **Ted Cockle**, co-president **Darcus Beese** and GM **Jon Turner**. PHOTO: PAUL HAMPARTSOUMIAN



R&B group Ahmir, the 2006 winner of Billboard's "We Hear the Future" competition, signed to Robbins Entertainment (RED/Sony Music) on Sept. 22. In the back, from left: Sony Music consumer researcher **May Cheung**; Robbins Entertainment senior VP of finance and administration **Paul Mislov**; Ahmir's **Mr. Jones**, **Big Mike**, **Sing-Sing** and **KC**; Robbins Entertainment A&R/new-media manager **Stephanie Karten** and president/founder **Cory Robbins**. In the front, from left: Robbins Entertainment A&R manager **Matt D'Arduini** and VP of sales and production **Lisa Levy**, Ahmir manager **Michael Cheung**, Robbins Entertainment VP of promotion **Frank Murray** and Ahmir publicist **Kathy Horn**. PHOTO: BRIDGETTE NICHOLE

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