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HUGE. BUT
ONE MILLION
HUGE?

SPOTIFY
WE USED IT
(AND LOVED IT)

JASON ALDEAN
COUNTRY'S NEXT
LEADING MAN

SUSAN BOYLE
WILL SONY HAVE
A MERRY XMAS?

KID ROCK

REAL TALK FROM AN OLD-SCHOOL,
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ON THE CHARTS

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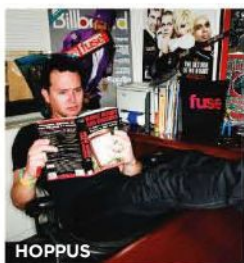
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360 DEGREES OF BILLBOARD

HOME FRONT



HOPPUS

Online .COM EXCLUSIVES

Check out all of the action as Blink-182's Mark Hoppus put in a hard day's work as guest editor of Billboard.com. You can read his articles, watch the video from his live Q&A and more at billboard.com.

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FADING SIGNAL
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GUN THE ENGINE
Satellite, Web radio do battle in car market



ABOVE GROUND
Dubstep breaks into the U.K. mainstream



BETTER TOGETHER
Solis bundles album with Argentina concert tix



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>>>EPIC PREZ GHOST TO EXIT

Epic Records U.S. president Amanda Ghost will leave the label at the end of the year to focus on songwriting and production, according to a statement from Columbia/Epic Label Group chairman Rob Stringer. Ghost was named president of Epic last year. A replacement hasn't yet been named. The release states that Ghost will continue to "identify and nurture" talent through her label imprint, Outsiders.

>>>REGGAE SINGER ISAACS DIES

Gregory Isaacs, one of the leading live reggae artists in the wake of Bob Marley & the Wailers' commercial breakthrough, died Oct. 25 at his London home, his manager Copeland Forbes says. He was 59. Known as "the Cool Ruler," Isaacs' biggest hit was his 1982 album, "Night Nurse." According to the BBC, Isaacs was diagnosed with lung cancer a year ago.

>>>'IDOL'-INSPIRED SHOW NAMES DIOGUARDI JUDGE

After being fired from her role as a judge on "American Idol," Kara DioGuardi has landed another judging role on a similar music show, according to Entertainment Weekly. DioGuardi will critique singer/songwriters for a 10-episode reality competition called "Going Platinum" that's set to premiere in 2011. Jewel, who has served as a guest judge on "Idol," will host the show and also provide feedback.

UP FRONT

SWIFT START, SLOW BOYLE

Taylor Swift's Album 'Speak Now' Threatens Million Mark In First Week

BY ED CHRISTMAN

Maybe they should call it "Tha Taylor III."

Taylor Swift's newly released third album, "Speak Now," could become the first release to crack U.S. debut-week sales of 1 million units since Lil Wayne sold slightly more than a million of "Tha Carter III" in the week ended June 15, 2008, according to Nielsen SoundScan.

Based on first-day sales of "Speak Now," which came out Oct. 25, most label and retail sources interviewed by Billboard project the country crossover superstar's latest title will sell anywhere from 900,000 to 975,000 units, with a few daring to suggest that it could top sales of 1 million.

That would be well above the 750,000 units that Universal Music Group Distribution and the Big Machine label had been projecting for the album, sources say. But they also note that Universal helped prepare for a blockbuster first week by shipping 2.2 million units of "Speak Now" before street date, far more than the 1.5 million the company had told retailers a month ago it had planned to ship.

In addition to a Monday street date, debut-week sales of "Speak Now" received significant support on three fronts.

Media: During the week before the album's release, Swift was the subject of a People magazine cover story and a special all-Taylor issue of Us Weekly. Then, new kids-oriented cable TV channel the Hub broadcast a three-part documentary on her "Fearless" concert tour the weekend before street date. That was followed by appearances on "Today" and "Late Show With David Letterman" (Oct. 26) and "Live! With Regis and Kelly" (Oct. 27).

Retail: Target scored an exclusive version of "Speak Now" that includes three bonus tracks, remixed versions of three other songs and a bonus disc with a 30-minute video. The merchant was selling the exclusive version for \$14.99 and sale-priced the regular single-

Taylor Swift continued on >>p8

Susan Boyle's 'The Gift' Poised For More Modest Start Than Debut

BY MARK SUTHERLAND and ED CHRISTMAN

Taylor Swift's blockbuster week may have raised the bar on album sales expectations, but the team behind Susan Boyle remains cautious in its projections for her imminent sophomore album.

Boyle will release "The Gift" (Syco/Sony) in the United States on Nov. 9 and a day earlier in the United Kingdom, with Sony Music Entertainment planning an initial U.S. shipment of 1.2 million units. The major projects first-week U.S. sales of 300,000 units, less than half the 701,000 that her debut, "I Dreamed a Dream," sold during Thanksgiving week last year, according to Nielsen SoundScan.

"There's no bigger opportunity or challenge for us this year," says Dave Shack, VP of international for Sony Music U.K. in London. "We're taking nothing for granted. But the conversations we're having with the territories indicate there's a proven fan base out there for Susan Boyle."

Nonetheless, Shack says the continued slump in recorded-music sales means that it may be impossible for "The Gift" to match the phenomenal sales of "I Dreamed a Dream," which benefited from the YouTube-fueled frenzy over Boyle's April 2009 debut appearance on "Britain's Got Talent."

The debut album has sold 3.8 million units in the United States and 1.8 million in the United Kingdom, according to SoundScan and the Official Charts Co. (OCC), respectively. Sony says "I Dreamed a Dream" has sold 9 million units worldwide, and IFPI cited the album as the global best seller of 2009.

For "The Gift," unit sales of "5 million around the world would be absolutely incredible," Shack says.

Executives at Syco declined to comment, referring requests to Boyle's manager Andy Stephens, who couldn't be reached for comment.

Boyle could be particularly vulnerable to the global slide in CD sales, given that they have accounted for more than

Susan Boyle continued on >>p8



>>> PRINCE ROLLS OUT TOUR DATES

Prince will kick off his Welcome 2 America tour with a string of arena dates in New York and New Jersey, marking his first run of East Coast shows since 2004. The pop-funk legend will begin with a three-night stand at the Izod Center in East Rutherford, N.J. (Dec. 14-17), followed by two shows on Dec. 18 and 29 at New York's Madison Square Garden. The gap between the latter gigs has many speculating that Prince may add more tri-state shows.

>>> JACKSON 'THRILLER' FILM IN THE WORKS

After the success of posthumous concert film "This Is It" last year, Michael Jackson's music may next hit the big screen in a movie version of "Thriller." GK Films is negotiating to acquire the rights to a feature-length adaptation of the song, according to Deadline.com. Kenny Ortega, who helmed "This Is It" as well as the "High School Musical" films, is reportedly set to direct. The film's plot is rumored to revolve around Vincent Price, who narrated the groundbreaking "Thriller" music video in 1983.

>>> EVENTBRITE ADDS SCANNING FEATURE TO IPHONE APP

Online ticketing startup Eventbrite has updated its free Eventbrite Easy Entry iPhone app with a bar-code scanning feature. Now, event organizers are able to check in attendees by scanning a 2-D bar code on tickets on the iPhone. Check-ins are synced across multiple devices so event organizers can have multiple points of entry.

Compiled by Chris M. Walsh. Reporting by Monica Herrera, Jason Lipshutz, Glenn Peoples, Mitchell Peters, Lindsay Powers and Richard Smirke.

Swift from >>p7

disc edition at \$9.99. To secure that exclusive, Target is making Swift a centerpiece of its holiday advertising campaign, with sources estimating that the merchant will spend about \$7 million through Jan. 1, 2011, on TV commercials and other ads.

Perhaps to counter the appeal of Target's "Speak Now" exclusive, other retailers engaged in a mini price war over the album, which carries an \$18.98 list price and wholesales for \$12.02. Amazon was selling the CD for \$8 and the digital album for \$3.99. Sources say the latter price was also in response to 7Digital, which priced the album download at \$4.

J&R Music World also priced "Speak Now" aggressively, selling the CD for \$6.99 at its downtown Manhattan store and at JR.com. Walmart.com priced the CD at \$7.78 and sold the digital version for \$13.88. But the retail giant resisted a greater-than-usual markdown in its 4,300 brick-and-mortar stores, where it sold the CD for about \$11.50.

Radio: "Mine," the first single from "Speak Now" is No. 8 on Billboard's Hot 100 Airplay chart, with an audience of 86.3 million, up one notch from last week. Four formats are playing the song: country, top 40, AC and adult top 40. Of the 1,233 stations whose airplay is used to build the Billboard Hot 100, 501 are playing the song, while no other track this week is even at 400 stations.

Due to a combination of these factors, "Speak Now" generated first-day sales of 110,000 units at Target, 95,000 at iTunes, 46,000 at Walmart and 10,500 at Best Buy, according to label and distribution sources. Based on those tallies, sources project debut-week sales of 270,000-300,000 at Target, 252,000 at iTunes, 208,000 through Anderson Merchandisers (which sells to Walmart and a few other retail accounts), 55,000 at Amazon, 31,000 at Best Buy and 24,000 at Costco.

Some one-stop distributors reported slow sales in the first week, citing abundant supply and the fact that retail pricing is so low that indie retailers can turn to Amazon and Walmart.com. Still, as one wholesale executive put it, "We over-ordered the album, but I am confident we will eventually sell it out." ■■■

Additional reporting by Silvio Pietroluongo.

Boyle from >>p7

97% of both U.S. and U.K. sales of "I Dreamed a Dream," according to SoundScan and the OCC. But Shack is optimistic that digital sales will improve for the follow-up, with final negotiations ongoing over a promotional deal with Apple's iTunes, details of which are to be determined.

"Her audience is getting more and more active online," Shack says. "We've seen them become comfortable doing pre-orders online [for physical product] and the next logical step is buying it digitally."

Those pre-orders are crucial to the campaign, with a big marketing push at Amazon and a partnership with U.S. home shopping channel QVC, which has received more than 16,500 orders since Oct. 13 for an exclusive version of "The Gift" featuring a behind-the-scenes DVD.

Boyle will also be making a flurry of U.S. TV appearances. She appeared on "The Oprah Winfrey Show" Oct. 19, with further appearances to follow on "Today," "The Ellen DeGeneres Show," TNT's "Christmas in Washington" special and more, although international appearances will be more limited than on the last campaign. "American TV plays to her strengths," says Shack, who cites Australia, Canada and Japan as priority international markets. "She's not that comfortable engaging with European chat show presenters."

"The Gift" contains 10 tracks, a mixture of seasonal standards like "O Holy Night" and "O Come All Ye Faithful" and covers of Lou Reed's "Perfect Day," Crowded House's "Don't Dream It's Over" and Leonard Cohen's "Hallelujah."

Thuy Ngo, head of purchasing for one-stop distributor Super D, says the album's Christmas songs could also help boost sales, at least in the United States, where holiday albums like Josh Groban's "Noël" and Andrea Bocelli's "My Christmas" have been among the top-selling albums of recent years. Indeed, as Christmas nears, some label executives believe the perception of "The Gift" as a holiday album may enable it to generate weekly sales that top its debut-week performance.

But Shack stresses that "The Gift" is for all seasons. "Syco has been very clever with the [album] title," he says. "There's no message that this is only good until Jan. 1. 'The Gift' is a Mother's Day gift, a Valentine's gift, an Easter gift... It's the gift that keeps on giving." ■■■

Q4 RETAIL

DIGITAL BY ANTONY BRUNO

The Blueprint 3

What MySpace's Badly Needed Redesign Means For Artists, Labels And Fans

As MySpace begins rolling out its much-anticipated redesign (Billboard.biz, Oct. 27), the social network's joint-venture partners in the music business can only hope the revamp will finally reverse the site's flagging fortunes.

For the four major labels and Sony/ATV Music Publishing, which share ownership of MySpace Music with News Corp., change can't come soon enough. MySpace has long since ceded its leadership position in social networking to Facebook, which now claims 500 million active users worldwide, five times MySpace's current user base of 100 million.

That's led to an erosion in MySpace's advertising-based earnings power, with eMarketer predicting the site's ad revenue will tumble to \$297 million in 2011, down 14% from an estimated \$347 million this year and down 37% from \$470 million in 2009. Meanwhile, monthly unique visitors in the United States plunged 28% to 43 million in September, from 60 million a year earlier, according to Quantcast.

The new MySpace hopes to turn this around with a far cleaner design focused on young users and entertainment content. MySpace has refashioned itself as a portal to music, movies, games and celebrity news and gossip, with its sights clearly set on younger users. In a sense, it's gunning to be the next MTV.

The biggest potential benefit for MySpace Music is improved user retention. While there are plenty of other online services that offer streaming music, some of them even free like MySpace, few offer the 360-degree snapshot of the entertainment world the way MySpace is striving to do.



"Evolved, simplified": MySpace Music's COURTNEY HOLT

"It's a site that brings in lots of cultural inputs," Gartner media analyst Mike McGuire says. "There are certain intersection points there, and their core demographic isn't going to the other sources, like People. Where MySpace may have an advantage is that it's more of a focus."

MySpace Music had already rolled out several new features while the rest of the company was toiling over the redesign. This includes things like a ticketing system, new artist profiles and an artist dashboard that provides more detailed analysis and reporting of user traffic.

But there are notable changes to the music service thanks to the broader redesign. Sharing an update, photo, song or playlist is now a one-click process. There are separate boxes for each type of content or information—be it music, movies or friends' photos—rather than a muddled list like be-

fore. Users who are the first to add a song or artist to their playlists will get recognition as a tastemaking curator should that artist or track gain traction, adding a clever gaming element to the process of music discovery.

Under the previous design, artists with a MySpace profile might have had hundreds of other pages or content elements elsewhere on the site that users had to search for. Now, all content related to an artist is aggregated into one place—not only all the activity regarding that artist taking place within MySpace, but also from elsewhere on the Web, such as Twitter and even Billboard.com.

"Music has a cleaner interface; artists have an evolved, simplified navigation; and fans can be recognized as curators," MySpace Music president Courtney Holt says. "These are things that didn't exist before that we are the beneficiaries of. And that makes music that much more deeply integrated into a larger network."

Holt says music now has greater presence and depth across the MySpace network, which must expand its reach if the music service is to thrive.

The music team is refocusing on efforts to add new features for artists to promote and sell products. Good thing, because while label executives are pleased with the redesign, they're still waiting for long-promised updates to the music service, such as the ability to sell merchandise from an artist's profile page. Holt says there will be new announcements "very soon."

"Now it's about driving awareness," McGuire says. "If it's just 'Here's the new redesign'—good luck." ■■■



Reaching upward: **NE-YO** is "one of the greats," Island Def Jam Music Group chairman Antonio "L.A." Reid says.

Billboard

RELEASE of the WEEK

SPECIAL FEATURE

"Dancing With the Stars" in early October.

ON THE ROAD

Ne-Yo—whose booking agent is Cara Lewis at William Morris Endeavor Entertainment—hasn't yet announced a full tour but he'll play top 40 WHTZ New York's Jingle Ball on Dec. 10 at New York's Madison Square Garden. Atlas notes that "Ne-Yo is a great live performer, so that is definitely part of our strategy." In the meantime, Ne-Yo says he'll focus on film and screenwriting opportunities as well as songwriting with artists like Beyoncé, Rihanna, Justin Bieber and Carrie Underwood.

WITH THE BRAND

The release of "Champagne Life" as a single was tied into Ne-Yo's partnership with champagne manufacturer Moët. The singer was part of a series of Moët social events beginning at the end of August and will continue working alongside the company leading up to the album's release. "Ne-Yo definitely knows how to party, so it's been a good look for him to get back on that scene," Atlas says. Def Jam is also pursuing TV and film synch placements for the album.

com Preorder Ne-Yo's "Libra Scale" beginning Nov. 15 at billboard.com/ne-yo.

FULL 'SCALE' CREATION

Ne-Yo's Latest Album, 'Libra Scale,' Displays Storyteller's Gift

Ne-Yo's fourth album, "Libra Scale," due Nov. 22 on Compound/Def Jam in the United States, is a high-concept departure for the R&B singer. With a storyline that's expanded upon in long-form music videos and a new comic book, "Libra Scale" has been preceded by three singles and an extensive marketing campaign.

"Ne-Yo is truly one of the greats, and it has been a privilege to work closely with him, from the early stages of his songwriting career through his extremely successful recording career," Island Def Jam Music Group chairman Antonio "L.A." Reid says. "He is a unique artist, not only crafting his own series of brilliantly produced albums, but also providing big songs and hit duets for many of today's biggest stars." Here's a look at the making and marketing of "Libra Scale."

ON THE PAGE

Ne-Yo—who is managed by Tishawn Gayle and Tango Hay of Compound Entertainment—is signed to Universal Music-Z Tunes/Pen in the Ground Publishing. He initially wrote a 147-page script earlier this year, hoping to turn it into a feature film with an accompanying soundtrack. When that proved

financially unfeasible, the singer says, "I took the script and broke it down into a 30-minute version. After that was OK'd [by Island Def Jam], we went right into the music."

IN THE STUDIO

Ne-Yo says he recorded "a little bit everywhere" during the past two years. Many songs were cut at Circle House Studios in Miami; others in Los Angeles and New York. "Libra Scale" was primarily mixed in Atlanta. The 10 tracks feature nine different producers, including Stargate, Ryan Leslie, Jackpot and D. Dorohn Gough. "I don't hunt out the super-producer... it's always a matter of who is going to give me what I want sound-wise," Ne-Yo says.

ON THE AIR

With an initial album street date of Sept. 21, the club-ready first single, "Beautiful Monster," was released

June 8 and peaked at No. 53 on the Billboard Hot 100, while second single "Champagne Life" quickly followed on July 20 and peaked at No. 74. Marketing manager Chris Atlas says that the bumped release date will give third single "One in a Million" the chance to make an impression. "We wanted more time for the single to cement itself in terms of chart positioning," Atlas says of "Million," which is No. 32 on Billboard's Hot R&B/Hip-Hop Songs chart this week, while "Champagne Life" holds at No. 19 on the tally.

AROUND THE WORLD

"Beautiful Monster" went to No. 1 on the U.K. singles chart in August, according to the Official Charts Co., and also reached No. 7 on the European Hot 100. "Libra Scale" arrives overseas Nov. 2 in the same 10-track format as the U.S. version. Ne-Yo will focus on the United Kingdom and Japan during international promotion.

IN THE STORES

A deluxe version of "Libra Scale" will help deliver Ne-Yo's cinematic vision for the album by including a DVD with three long-form music videos made from his edited film script. In addition, the singer premiered "Libra Scale," a comic book that maps out the album's storyline, Oct. 9 at New York Comic Con. During release week, Ne-Yo will appear on "Lopez Tonight," "The Ellen DeGeneres Show" and the American Music Awards telecast. He also performed on ABC's



Sparkling talent: **NE-YO** struck a marketing partnership with Moët champagne.

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RADIO BY LOUIS HAU

Static Over The Air

Prospects Dim For Radio Performance Royalty Settlement

When the board of the National Assn. of Broadcasters recently outlined the conditions under which it would be willing to pay record labels and artists performance royalties (Billboard.biz, Oct. 26), Northern Broadcast GM Charlie Ferguson was so incensed that he decided to quit the trade group.

"I cannot continue to pay dues to an organization that sells out to the record labels on the performance tax issue," he wrote in an e-mail canceling his NAB membership, adding in an interview that "this is nothing short of an immoral shakedown of the radio industry."

As an operator of six radio stations on Michigan's Lower Peninsula, Northern is a bit player in the broader debate over whether U.S. terrestrial radio stations should break with decades-long industry practice and pay performance royalties for the use of sound recordings.

But Ferguson isn't alone in feeling bewilderment and frustration over the NAB's decision to forge ahead with efforts to reach a compromise with recording industry trade group musicFirst over performance royalties.

Those pressures were reflected in the NAB board's Oct. 26 approval of a term sheet detailing specific conditions under which it would support the payment of performance royalties. The specifics outlined by the board modified some of the tentative terms that the NAB and musicFirst had made public during the summer, under which radio stations would pay performance royalties equal to up to 1%



Poles apart: NAB's GORDON SMITH (left) and RIAA's MITCH BAINWOL.

of their annual net revenue (Billboard, Aug. 28).

MusicFirst responded in a statement that it is "deeply troubled by the NAB's rewrite of the hard-fought agreement musicFirst struck with broadcaster negotiators this summer." The NAB countered that there was never an agreement in the first place. It's all a far cry from the optimism expressed by RIAA chairman/CEO Mitch Bainwol in August, when he said that the two sides were "on the precipice of a historic breakthrough" (Billboard, Aug. 28).

The NAB board-approved terms include provisions reducing the per-play rate that broadcasters would have to pay for online simulcasts and webcasts, tying the 1% net revenue payment rate to the passage of legislation requiring FM tuner chips on mobile phones sold in the United States and requiring far lower initial payments if the legislation isn't passed.

Recording industry sources say they can't accept the modified terms, arguing that the financial specifics of their earlier talks were the result of painstaking calculations balancing the intro-

duction of royalty payments for terrestrial broadcasts with lowered royalty rates for broadcasters' online streaming services.

They also say that while they agreed to lobby for legislation requiring FM tuner chips in mobile handsets, explicitly tying payment of royalties equal to 1% of a station's revenue to passage of the legislation wasn't part of their tentative earlier agreement. They also warn that Republican Party gains in the Nov. 2 congressional elections could make the passage of such legislation less likely.

NAB executive VP Dennis Wharton says a deal remains preferable to a possible legislative solution, arguing that "it's better to shape our future and engage our adversaries than have our future shaped by others."

Last fall, the U.S. House and Senate judiciary committees passed the Performance Rights Act, which would require U.S. terrestrial radio stations to pay performance royalties for the first time. While the bill hasn't made it to a full floor vote in either chamber of Congress, legislators have urged musicFirst and the NAB to try to work out their differences.

Wharton says the NAB, including president/CEO Gordon Smith and other board directors, have been working to persuade its membership of the benefits of reaching an accommodation with the recording industry. But he acknowledges that "it's trying to condition 13,000 stations to think differently from what they thought for 60-70 years. And that's difficult." ●●●

HOME FRONT

360 DEGREES OF BILLBOARD

FERGIE NAMED BILLBOARD'S WOMAN OF THE YEAR

Fergie will accept the Woman of the Year Award at Billboard's 2010 Women in Music event, presented by Steve Madden, on Dec. 2 in New York. The honor, which recognizes a female recording artist who has inspired the music business with her success, leadership and new ideas, will be awarded to the singer for her achievements during the past 12 months.

A member of the Black Eyed Peas since 2002, Fergie has spent the year on the road on the Peas' the E.N.D. world tour, presented by BlackBerry. The group has also had two top 10 singles from "The E.N.D." on the Billboard Hot 100 during 2010 and is about to release its new album, "The Beginning," on Nov. 30.

The Peas have had two top 10 albums on the Billboard 200, including the chart-topping "The E.N.D.," eight Hot 100 top 10 songs, including three No. 1s; and the longest streak of consecutive weeks spent atop the Hot 100 in the chart's 52-year history.

As a solo artist, Fergie has had five Hot 100 top 10s, including three No. 1s, and one top 10 album, "The Dutchess."

In addition to her work as an artist and philanthropist, Fergie has launched the Avon fragrance Outspoken, multiple fashion lines under her Fergalicious brand and an acting career.

"Fergie took the music industry by storm the moment she came onto the scene, and we're thrilled to celebrate her career achievements and incredible successes over the past year by honoring her with the Billboard Woman of the Year Award," Billboard editorial director Bill Werde says. "Fergie is a unique artist with great business savvy, style and an unbelievable dedication to philanthropic efforts, making her an inspiration to aspiring female artists everywhere."

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



All that I got: FERGIE

MERGING AHEAD

The Car Market Will Be The Key Battleground For Satellite And Web Radio

As U.S. car sales rebound, satellite and Internet radio services are making big plays for drive time. Sirius XM Radio, which has long relied on the automotive market to drive its growth, is facing stiffer competition from Internet radio services like Pandora and Slacker.

Web radio, now common on desktops and mobile devices, sees motorists as an untapped source for growth. "It's half of all radio," Pandora founder Tim Westergren says, "so it's the holy grail."

Radio reached 91.4% of Americans 12 and older in spring 2010, according to Nielsen. The 25-54 demographic averaged 24 hours and 23 minutes of radio listening each week in the period, up 42 minutes from the same period a year earlier. All listeners 12-plus averaged 22 hours and 42 minutes per week, up 41 minutes from a year earlier.

According to Nielsen, 40% of radio listening takes place in the car, while the home and the office account for 34% and 23%, respectively. For an average listener between 25 and 54, in-car listening totals nine hours and 45 minutes each week.

Falling new-car sales in 2008 and 2009 hurt Sirius XM, which needed a \$530 million loan from Liberty Media to stave off bankruptcy in early 2009. But the company has kept increasing its penetration into new vehicles. According to Global Insight figures, Sirius XM will be in about 60% of all new light vehicles sold in the United States in 2010, up from 21% in 2006. This means Sirius XM is now found in a much



Look ma, no hands: Ford's SYNC AppLink, seen here in the 2011 Ford Fiesta, provides voice control of Pandora's Internet radio service and other smart-phone apps.

wider range of cars, not just the more upscale vehicles that first featured factory-installed satellite receivers.

The company is also getting a boost from agreements with all major carmakers for three-month trial periods for certified pre-owned vehicles, says Steve Cook, group VP/GM of the automotive division at Sirius XM.

But Pandora has made inroads of its own in the car market. In March, it hired George Lynch—an 11-year Sirius XM veteran and VP of its automotive partnerships since 2004—as VP of automotive business development.

Pandora's radio plans debuted at the Consumer Electronics Show in January, Westergren recalls, which he says gave its auto ambitions a "dramatic shift in momentum." When Ford announced its part-

nership with Pandora, "all hell broke loose," he says, and other car companies immediately became aware of the possibilities and wanted partnerships, too. The company announced a partnership with Mercedes-Benz in mid-October.

Half of Pandora's iPhone users report already using it in their cars, Westergren says. But the company's new automotive partnerships create a better user experience for motorists and safer driving. Ford's SYNC, for example, connects the Pandora app on the user's smart phone to the car's SYNC system with steering wheel buttons and voice commands. In effect, the dashboard and the device become one.

Slacker CEO Jim Cady says his company is making advances into the car by partnering with mobile carriers Verizon, T-Mobile and AT&T to improve its distribution, which Cady thinks will create a beachhead into the car market.

"Our focus in all of 2010 is gaining a reasonable amount of traction in mobile," he says. "We believe we'll be able to leverage that mobile growth and mobile users into the car."

In June, Airbiquity, which specializes in connectivity infrastructure in vehicles, introduced a smart-phone integration system that lets a car's internal system connect through Bluetooth to a smart-phone Slacker app.

Digital Domain

GLENN PEOPLES



WIRED FOR SOUND



The Yamaha RX-A3000 Avenge series home theater receiver is built for the living room of the digital age. It works with HDMI-compatible Blu-ray players, videogames and broadcast devices and supports high-definition radio with iTunes tagging. Portable audio players and flash drives can connect to the receiver through a USB port. Because it's compatible with Windows 7, it can be controlled by a Web browser and connect with Rhapsody and the Web-based version of Sirius XM Radio. Turntables, CD players and TVs plug into it as well.

The Yamaha RX-A3000 receiver retails for \$1,900. —GP

BITS & BRIEFS

MORE IPAD USERS ACCESS NEWS THAN MUSIC

Even though an iPad's large screen holds great potential for music products and services, news is making stronger forays into tablet devices than music, according to Nielsen. The research firm found that news was being regularly accessed by 53% of iPad owners and 44% of iPhone owners, whereas music was regularly accessed by 41% of iPad owners and 51% of iPhone owners. The company surveyed more than 5,000 owners of such mobile devices as tablets, e-readers and smart phones.

WEB-CONNECTED SET-TOP BOXES TO BE MORE COMMON

In-Stat has found that 30 million U.S. broadband households are already watching some kind of online video on their TVs. The firm expects that number to jump to 57 million by 2014 partly due to an in-

crease in the number of cable or phone company set-top boxes that will deliver both TV and Internet content to TVs. In-Stat predicts there will be 11 million such set-top boxes in the United States in five years.

YOUTUBE LEANBACK LAUNCHES ON GOOGLE TV

As Google TV begins rolling out in the United States, the search giant has officially launched YouTube Leanback on the service. Leanback is like a video version of Pandora, except that it is designed for large screens. Users simply sit back and let YouTube show a stream of videos. Leanback starts by playing videos based on the user's subscriptions and viewing history. Users can browse genre channels (such as music, news or sports) or skip to the next video by hitting the "right" button and "enter." They can also fine-tune the stream by voting "thumbs up" or "thumbs down" on videos.

HOT MASTER RINGTONES™ NOV 6 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	9	#1 JUST A DREAM	NELLY
2	1	18	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
3	4	7	LIKE A G6	FAR*EAST MOVEMENT FEATURING CATARACS & DEV
4	3	12	JUST THE WAY YOU ARE	BRUNO MARS
5	5	6	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
6	7	5	ONLY GIRL (IN THE WORLD)	RIHANNA
7	6	9	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
8	9	21	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
9	8	16	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
10	12	12	STUCK LIKE GLUE	SUGARLAND
			 <p>Nelly, with "Just a Dream" (2-1), puts an end to Eminem's 15-week run at the top. This marks the 24th consecutive week that the No. 1 title featured a rapper, dating back to the May 29 issue.</p>	
11	10	23	NOT AFRAID	EMINEM
12	11	6	RIGHT ABOVE IT	LIL WAYNE FEATURING DRAKE
13	13	12	IF I DIE YOUNG	THE BAND PERRY
14	-	1	MY KINDA PARTY	JASON ALDEAN
15	14	12	TEENAGE DREAM	KATY PERRY
16	21	12	NO LOVE	EMINEM FEATURING LIL WAYNE
17	34	2	RIGHT THRU ME	NICKI MINAJ
18	18	57	SMILE	UNCLE KRACKER
19	20	6	CAN'T BE FRIENDS	TREY SONGZ
20	16	18	I LIKE IT	ENRIQUE IGLESIAS FEATURING PITBULL

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.



>>> EMI, GUETTA TO TAKE IBIZA CLUB EVENT GLOBAL

EMI Music has signed a joint-venture agreement with French DJ/producer David Guetta's live events company to turn his "F*** Me I'm Famous" club night into a global enterprise. Guetta's wife, Cathy, launched "FMIF" in Ibiza in 2001. Since then, it has become one of the marquee summer events on the Spanish island, regularly selling out the 3,000-capacity club Pacha. The new partnership between EMI and Guetta Events will launch club nights and other branded events around the world, as well as related merchandise and music compilations.

>>> FRENCH 'THREE STRIKES' COMPLAINTS ROLL IN

French labels trade group SNEP says rights-holders are reporting about 25,000 music-related copyright infringements per day to HADOPI, the government-formed independent group charged with implementing the country's "three strikes" anti-piracy legislation. HADOPI evaluates rights-holders' notifications of unauthorized file copying and downloading, then issues warnings through the appropriate Internet service provider. HADOPI began issuing warnings Oct. 1, but hasn't disclosed how many it has sent out.

>>> RECORD ATTENDANCE AT AMSTERDAM DANCE CONFAB

The four nights of showcases at the 2010 Amsterdam Dance Event (Oct. 20-23) drew a record-high combined audience of 110,000 people, up from about 90,000 last year, according to organizers. This year's event featured 700 dance acts performing at 44 venues. The dance/electronic conference also attracted 2,500 industry attendees, up from the 2,100 who attended last year. The annual event launched in 1996.

Reporting by Aymeric Pichevin, Richard Smirke and Gary Smith.

GLOBAL BY RICHARD SMIRKE

DUBSTEP BY STEP

Underground U.K. Dance Genre Emerges As Commercial Force

LONDON—After breaking out from London clubs in the early '00s, dubstep has rocketed this year from Britain's dance underground to the upper reaches of the U.K. charts.

The latest evidence of dubstep's crossover to the U.K. mainstream came Oct. 17 when the self-titled Columbia debut by genre "supergroup" Magnetic Man bowed at No. 5 on the Official Charts Co. (OCC) albums listing with first-week sales of nearly 17,000.

Magnetic Man, made up of London-based DJ/producers Skream, Artwork and Benga, scored U.K. hit singles this year with "I Need Air" (reaching No. 10) and "Perfect Stranger" (No. 16) featuring Katy B. The latter artist had her own top five hit with the Benga-produced "Katy on a Mission" (Rinse).

"What's happening with dubstep today is the result of 20 years of U.K. club culture," says Columbia Records senior A&R director Philippe Ascoli,

who signed Magnetic Man and Katy B.

A dark, moody, bass-heavy take on U.K. garage, dubstep was originally tagged "sub-low" or "dark garage" when it emerged in London clubs eight to nine years ago. Now, "dubstep's in an amazing place," says BBC 1Xtra/Radio 1 host Peter Dalton, who broadcasts as Mistajam. "It's a bit of everything—equal parts dance and urban... grime and drum'n'bass. So the sky's the limit in terms of audience."

XL Recordings co-founder Nick Halkes is similarly bullish on the genre's prospects. "We're seeing key players emerge from a scene which is an underground entity and really get exposure in places where previously dubstep hasn't reached," he says.

Halkes now manages London-based dubstep artist Caspa and cites daytime support from national top 40 network BBC Radio 1 as key to the scene's growth. "I Need Air" and "Perfect



U.K. attraction: MAGNETIC MAN

Stranger" were playlisted on Radio 1, as was Caspa's "Love Never Dies (Back for the First Time)," featuring Mr Hudson.

Dalton says "a groundswell generated by London club nights like Forward or DMZ" brought dubstep to bigger audiences. Initial support from pirate stations like London's Rinse FM (which acquired a legitimate FM license in June) preceded then-BBC Radio 1 host Mary Anne Hobbs' embrace of the genre. Hobbs played dubstep acts on her weekly dance show and hosted a January 2006 two-hour Radio 1 special "Dubstep Warz"—widely credited as a landmark for the genre.

In 2007, Dalton introduced the "Daily Dubstep" slot on his own 1Xtra show, while Radio 1 hosts Zane Lowe and Annie Mac are also keen advocates of the genre.

Dubstep artist Skream's 2009 remix of La Roux's single "In for the Kill" (Polydor) reached an even wider audience,

benefiting from extensive airplay on Radio 1 and selling 175,000 units in the United Kingdom, according to the OCC. "In terms of the mainstream," Dalton says, "it was the record that really opened it out, bar none."

The track also helped raise the genre's profile in the United States, where it has sold 64,000 units, according to Nielsen SoundScan, boosted by a high-profile synch in August on HBO's "Entourage."

As in the United Kingdom, dubstep's crossover to the U.S. mainstream could come through artists not associated with the genre. Last year, Snoop Dogg and Eve released the dubstep-influenced tracks "Snoop Dogg Millionaire" and "Me N My," respectively. The Rihanna track "Mad House" from her 2009 album "Rated R" was "a pure dubstep record produced by Chase & Status," Dalton says, referring to the U.K. production duo. "U.S. fans definitely get it."

The international live scene—mainly involving DJ sets—is also heating up. Booker Lou Putman at London-based Coda Agency, who books shows outside North America for Magnetic Man, Caspa and Los Angeles-based Leeds native Rusko, says continental European demand for dubstep has "grown phenomenally in the last couple of years," with acts now regularly playing 1,000-capacity venues in Scandinavia, the Netherlands, Belgium, Spain and France.

At home, Magnetic Man's U.K. tour running through Nov. 5 includes sellouts at Manchester's 2,000-capacity Warehouse Project and London's 1,200-capacity Heaven. And Halkes says Caspa's well-received recent U.S. tour included gigs playing for audiences ranging from 400 in Nashville to 10,000 at San Bernardino, Calif.'s Nocturnal Festival (Sept. 25). Rusko is also playing U.S. shows.

Until now, dubstep record sales have been "lagging behind live growth," Halkes says, but he adds he's optimistic that Magnetic Man's commercial breakthrough will change that.

Dalton says he's pleased that dubstep has reached a mainstream audience without watering down its sound. "That was what I was most worried about," he says. "Having 'diet dubstep' as the only thing that could hit the charts."

And he's convinced that dubstep can produce stars to rival those from Britain's urban scene. "The Magnetic Man guys are completely a case in point," he says. "Skream and Benga are proper rock stars. There's definite scope for these guys to be massive superstars—if that's what they want." ●●●

Additional reporting by Tom Ferguson and Gail Mitchell.

EVERYBODY'S LISTENING

Three Rising Dubstep Acts To Watch

RUSKO

Based: Los Angeles
Current album: "O.M.G." (Mad Decent)
Booking agent: Windish Agency, Chicago (North America); Coda Agency, London (United Kingdom/Europe)
Leeds native Rusko—real name Chris Mercer—relocated to Los Angeles in 2009 to pursue opportunities as a producer and is rapidly becoming the go-to guy for acts wanting an edgy



dance sound. He worked on M.I.A.'s "MAYA" (XL) and has also been collaborating with Britney Spears on possible tracks for her next album. His own debut set, "O.M.G.," surfaced on U.S. indie Mad Decent in May, while his current U.S. tour includes a date at New York's 1,500-capacity Webster Hall. "Rusko has aspirations beyond the genre," Mad Decent label manager Jasper Goggins says. "There's interest from the bigger pop stars to find a new sound."



CASPA

Based: London
Current album: "Everybody's Talking, Nobody's Listening" (Sub Soldiers/Fabric)
Booking agent: Windish Agency, Chicago (North America); Coda Agency, London (United Kingdom/Europe)
DJ/producer Caspa—real name Gary McCann—is a scene veteran. With 2007's "FabricLive 37," he and Rusko crafted one of dubstep's first compilation albums, attracting mainstream attention for the genre. Caspa has his own label, Dub Police, but is keen to step up as an artist himself; he's negotiating with majors and indies for a label deal for his sophomore set, due in 2011. His recent U.S. tour included a date at Lollapalooza and a headline slot at Webster Hall. Dates in Australia and New Zealand are booked for December, with another U.S. tour due next year.

TRUE TIGER

Based: London
Current single: "Slang Like This" (Virgin)
Booking agent: Coda Agency, London (United Kingdom/Europe)
Hailed by U.K. rapper Tinie Tempah as "one of the best production teams in the U.K.," True Tiger has produced or remixed records for many of the current wave of U.K. urban stars, including Taio Cruz and Professor



Green. While the act has been producing and DJ'ing since the dawn of dubstep, the menacing single "Slang Like This," featuring grime star P Money and released Oct. 11, marked its major-label debut after several mix albums on its own True Tiger Recordings. A new album is expected in 2011. Currently remixing Gorillaz, the act's fall U.K. tour includes headline slots at 1,000-capacity venues Sankeys Soap in Manchester and Fabric in London. U.S. dates are scheduled for next year. —RS

GLOBAL BY LARS BRANDLE

Getting Mighty Crowded

Closures Stoke Fears About Australia's Previously Booming Festival Circuit

BRISBANE, Australia—As Australia's summer festival season opens, rising talent fees and super-heated competition mean promoters are already sweating.

The Aussie festival circuit has attracted growing numbers of international acts in recent years. But with more than 100 festivals of various types and new ones launching regularly, the market is clearly oversaturated, industry executives say.

"The live scene's doing really well, but the festival frenzy's a growing concern," says Paul Sloan, managing director of Perth-based booking agency Billions Australia. "It seems everyone wants to be a festival promoter and even a basic evaluation of the economic principles would indicate that's unsustainable and heading for a fall."

With credit tight, consumers are cautious with their cash. And competition for a narrowing talent base of festival headliners is driving up fees.

"The cost of a lineup's gotten crazy," says John Wall, creative director at Fuzzy, organizer of the five-city Parklife festival tour that attracts about 140,000 fans annually. "There's five times as many promoters trying to get artists [but] there aren't magically five times more artists in the world."

Wall says fees for the Sept. 25-Oct. 4 Groove Armada-headlined Parklife lineup cost five times as much as two years ago. While ticket prices rose by about 12% this year, Wall

says he's confident his event will survive.

Still, a string of recent casualties, mostly blaming poor ticket sales, suggests the fall may already have arrived.

During the past year, novice promoters have pulled the plug on plans to launch several new live music events. They include the Blueprint festival in Ararat, Victoria, which folded in September 2009 owing \$500,000 Australian (\$490,000) to creditors; the 9,000-capacity Lost Weekend festival in Brisbane in

February; the touring Rodeo Rockfest, which was to combine rodeo performers and bands but was canceled in July; and the inaugural 5,000-capacity BAM Festival, which had been scheduled to be held Oct. 8-10 in Brisbane.

Larger, established brands have also felt the pinch. U.K. touring imports V Festival and All Tomorrow's Parties aren't returning this summer. While organizers wouldn't comment, industry sources suggest they struggled with lagging attendance last summer.

Also absent this year: Sydney's Homebake, which won't take place for the first time since its 1996 launch. Co-promoter Joe Segreto won't blame a lack of adequate headliners for the 20,000-capacity event, which usually sells out. But he admits the market has become overcrowded.

Michael Gudinski's Frontier Touring has a stake in Canberra's Stonefest, which will be held Oct. 30. Gudinski claims Frontier successfully held out against paying inflated fees, adding that "bidding wars are not good for anything." And the industry veteran has a piece of advice on artist fees for fellow promoters: "Drop your offers."

While unwilling to discuss

specific fees, other promoters privately concede that talent-buying costs—and ticket prices—won't come down swiftly, which they expect will result in fewer events.

"There will be a market correction," says veteran booking agent Jessica Ducrou, who heads the Village Sounds agency in Byron Bay. "We're right at the beginning of that now."

But not everyone is hurting. With several early sellouts in January and February, the annual six-city Big Day Out is set to beat its 2009 box-office record of 337,000 tickets sold after organizers Ken West and Viviane Lees added a second Sydney date, bringing the total number of shows to seven (see story, page 66).

Still, Chugg Entertainment chairman Michael Chugg is blunt about the coming year's prospects. "There's going to be a bigger cull of festivals," says the veteran promoter, who runs the six-city Australasian Lane-way festival. "There's going to be a lot more blood." ■■■



Feeling the heat: Fans soak up the atmosphere at this year's Parklife (left) and Soundwave festivals in Sydney.

OBITUARIES

Andy Kotowicz

1972-2010

Sub Pop Records VP of sales and marketing Andy Kotowicz died in Seattle from injuries sustained in an Oct. 21 car accident. He was 37.

Since arriving at the label in 2000, Kotowicz served as A&R rep for such acts as Mudhoney, Wolf Eyes, Pissed Jeans, Fruit Bats, Vetiver and Comets on Fire.

Mudhoney frontman Mark Arm, who also works for Sub Pop, remembers Kotowicz as a "super-passionate, dedicated guy" who was confident in his bands and gave them creative freedom.

Prior to joining Sub Pop, Kotowicz held a marketing position at Koch Distribution, a job he had accepted right before Sub Pop head Jonathan Poneman first contacted him about a position. "It speaks to what a loyal, dedicated and reliable guy Andy was that he didn't want to skip out on the Koch team," Poneman says.

David Orleans, GM of Alternative Distribution Alliance and a longtime friend and colleague of Kotowicz's, says turning down initial overtures from Sub Pop must have been especially difficult for him. "Jonathan was one of his idols," Orleans recalls. "He couldn't believe his good fortune when he did get to Sub Pop, and he always did right by them."

Kotowicz got his start in music working at indie retailer Schoolkids Records in Ann Arbor, Mich., and later went on to work at Spongebath Records in Murfreesboro, Tenn., and Razor & Tie in New York.

He is survived by his wife, Jocelyn Boyea; his daughter, Anna; his parents Bill and Michele Kotowicz; his sister, Madeline; and his grandparents Frances and James Whittaker.

—Cortney Harding



S. Neil Fujita: The former head of Columbia Records' art department died of a stroke Oct. 23 in Greenport, N.Y. He was 89.

A native of Kauai, Hawaii, Fujita studied at the Chouinard Art Institute in Los Angeles. After serving in the U.S. Army during World War II, he moved in 1949 to Philadelphia, where he joined the advertising agency N.W. Ayer & Son. In 1954, Fujita moved to New York to head Columbia's art department.

"When I got to Columbia, there was the beginning of some idea of album cover art," he recalled in a 2007 interview with design association AIGA. "But it was still just type and maybe a photo of the artist and some shapes arranged in an interesting way."

Fujita gained renown for designing album covers featuring artwork by artists like Ben Shahn, Andy Warhol and Roy DeCarava. Fujita's own paintings graced the covers of the Dave Brubeck Quartet's "Time Out" and Charles Mingus' "Mingus Ah Um."

He later launched his own de-



sign firm, serving commercial clients and designing book covers, including Mario Puzo's "The Godfather" and Truman Capote's "In Cold Blood."

Fujita is survived by sons Kenji, David and Martin. —Louis Hau

Peter Meisel: The German label/publishing executive, co-founder of Berlin's famed Hansa Tonstudio, died of cancer Oct. 5 in Pinehurst, N.C. He was 75.

In 1960, Meisel and his brother Thomas joined Meisel Musikverlage, a Berlin-based music publisher founded in 1926 by their father, Will.

Two years later, the two brothers founded Hansa Musik Produktion, which released the early recordings of Giorgio Moroder and later became the label home of Boney M. and Milli Vanilli, projects masterminded by German record producer Frank Farian. Bertelsmann Music Group acquired Hansa in 1985.

The Meisel family retained ownership of the label's recording complex Hansa Tonstudio, which has



hosted recording sessions for such seminal albums as David Bowie's "Low" and "Heroes," Iggy Pop's "The Idiot" and "Lust for Life" and U2's "Achtung Baby." In 1997, Meisel co-founded the BMG-distributed imprint Lautstark, which scored a worldwide hit with Lou Bega's "Mambo No. 5."

Meisel, who has lived in Moore County, N.C., since 2001, is survived by his wife, Michaela, and Thomas. —Wolfgang Spahr

Takashi Yoshida: The Warner Music Japan president/CEO died earlier this month. He was 48.

According to Japanese newspaper reports, police are treating his death as a suspected suicide after his body was discovered Oct. 7 in his home in Tokyo.

Appointed head of Warner Music Japan in 2003, Yoshida helped develop hitmakers like Superfly, Kobukuro and Ayaka. Yoshida took the helm of Warner Japan after serving as president of DefSTAR Records, an imprint of Sony Music Entertainment.

—Rob Schwartz





Package tour: MARCO ANTONIO SOLÍS performing in Salta, Argentina, earlier this year.

Bundles In Buenos Aires

Fonovisa, Promoter Sell Marco Antonio Solís' New CD With Concert Tickets

With his new set, "En Total Plenitud," **Marco Antonio Solís** recently notched his 10th No. 1 on Billboard's Top Latin Albums chart—more than any artist in the history of the chart.

It was an impressive, albeit not wholly unexpected accomplishment by Billboard's Latin artist of the decade. But what's perhaps more notable are the sales he's on track to generate in another key market.

Solís has partnered with his label, Fonovisa/Universal Music Latin Entertainment, to bundle CDs of "En Total Plenitud" with tickets for his 20-stop concert tour in Argentina, which began Oct. 15 in San Juan and concludes Nov. 12 in Buenos Aires. The experiment—and it can be called an

experiment because it's never been done on this scale by a Latin act—has resulted in the shipment of nearly 70,000 copies of the album in Argentina, with more than 150,000 projected for the duration of the tour.

The success of the venture may well make this a blueprint for future concert and album release partnerships elsewhere in Latin America.

"We'd tried this before with some releases, but there had been logistical issues," says **Jesus Lopez**, chairman of Universal Music Latin America & Iberian Peninsula. "But in

Argentina, where we're more open in our fight against [piracy], everyone understands this better. The promoters are open to it."

Fonovisa previously tried bundling albums with concert tickets, most recently in May with a **Pedro Fernandez** concert at the Gibson Amphitheatre in Los Angeles, where the label and promoter sold

4,300 CD/ticket bundles.

Doing this on a larger scale with Solís was something that his longtime concert promoter in Argentina, **Hector Maselli**, had considered for years.



THE BILLBOARD **Q&A?**

MEXICO CITY—With the death of composer Roberto Cantoral in August, Mexico lost one of its greatest songwriters, as well as the founder and president of the Society of Authors and Composers (SACM). Another respected composer, Armando Manzanero, has been appointed interim head of the organization until October 2011. That's when SACM members will vote to elect the society's board of directors, who will appoint a new president.

In the meantime, oversight of the organization's day-to-day operations falls under VP Roberto Cantoral Zucchi, Cantoral's son and a longtime SACM member and executive. In an interview, Cantoral Zucchi spoke about SACM's sixth annual composer awards on Oct. 21 and the society's plans for next year.

Were there any changes in how you determined the winners of this year's composer awards?

We gave awards to those SACM

composers who obtained the highest physical and digital sales and also took into consideration their positions on air-play charts. For the first time

ever, we also recognized composers for their work during the past 25 and the past 50 years. It's something we'll continue to do moving forward. We also posthumously honored Juventino Rosas, Lorenzo Barcelata and Manuel M. Ponce.

What's next for SACM?

We're finishing construction of a new building that we'll open in April 2011. It will include new offices, an auditorium that seats 900 and a smaller room that seats 400. And finally, we'll have a professional recording studio for composers.

Why build a studio?

Now composers won't have to pay for outside studio time and their recordings will have the quality necessary to show to artists for consideration. We plan to hold regular auditions, so acts can listen to new music, and if there's something they like, they can sign it on the spot.



What other new support services are you providing composers?

Next year we'll also launch a new technology department, which will closely follow dig-

ital sales and royalty collections, as well as all actions that legislators are taking against piracy.

Part of SACM's success seems to stem from the fact that its board of directors includes composers of all generations.

Definitely. We've shown that we can work as a team. Right now, for example, we have people like Reyli Barba, Aleks Syntek, Fato, Joan Sebastian, Manzanero and I. But our 30,000 members will vote next year for a new board of directors. They are the ones who decide how SACM is to be led. —Teresa Aguilera

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

EN BREVE

NACIONAL RECORDS MARKS ANNIVERSARY WITH PERFORMANCES

Indie label Nacional Records announced a "Nacional Road Trip" to celebrate its fifth anniversary. Presented by Heineken, the three-stop trek kicks off Nov. 10 at the Latin Grammy Awards after-party, with performances by Banda de Turistas and Hello Seahorse. Banda de Turistas and labelmate Pacha Massive will then play two club dates: Nov. 13 at the Elbo Room in San Francisco and Nov. 14 at the Echo in Los Angeles.

PANAMA JAZZ FESTIVAL DATES SET

The eighth annual Panama Jazz Festival will take place Jan. 10-15 featuring an eclectic roster of international acts. In addition to founder/artistic director Danilo Perez and his trio, performances will include Chilean singer Claudia Acuna and her quartet, trombonist Conrad Herwig and trumpeter Brian Lynch. This year's festival is dedicated to Panamanian musician Victor "Vitin" Paz, who will perform with his orchestra and special guests.

MARTIN ANNOUNCES NEW SINGLES

Ricky Martin used Twitter to announce the titles of the first Spanish- and English-language singles from his upcoming album. His first Spanish-language single is "Lo Major de Mi Vida Eres Tu," a duet with Spanish singer Natalia Jimenez. An English version of the track, called "The Best Thing About Me Is You," features Joss Stone. Both songs go to radio Nov. 2. Sony Music will release Martin's bilingual album, which doesn't yet have a title, in first-quarter 2011.

PEPE AGUILAR'S 'BICENTENARIO' DUE NOV. 16

After several years as an indie artist, ranchera star Pepe Aguilar has signed a licensing deal with VeneMusic for his new album, "Bicentenario." Due Nov. 16, the set commemorates the Mexican bicentennial with songs covering 200 years of Mexican music, arranged for mariachi and traditional banda sinaloense.

Reporting by Leila Cobo.

MENLO
VENTURES
MANAGING
DIRECTOR

Sonja Hoel Perkins

The MOG board director talks about why the hubbub over music licensing terms is much ado about nothing.



nies, not just music. You look at an HP or an IBM or a Cisco, which have more resources, more money, more everything. But they can't be as nimble as a startup. This is a hard product to do. Getting the user experience right is difficult. It's constantly a threat with any venture-backed company. What we found after 30 years in business is that smaller companies can do it very well.

What are you hoping to get out of your MOG investment?

When we make investments we like companies to go public. This is big enough to go public. It's a platform play. Having the music platform with the advertising network with the editorial content and the bloggers... It's a really good story.

Before you got into MOG, did you consider yourself a music person?

Of course. I was in the choir in high school. I'm a singer. I love music. I'm working with some people to do a Broadway show that Bruce Hornsby is doing. But I'm not so blinded by loving music that I would do a bad investment.

What was the most recent artist you discovered on MOG?

The Avett Brothers. And I love Lady Gaga. To be able to listen to her whole collection and know all the songs, I think that's great.

Any advice for labels on how to encourage the development of more digital music startups?

They are realizing that digital is really how all kinds of content is being consumed. Consumers want to consume music digitally. They're there now. [Labels] want to work with companies to make sure that business models work and that there are good digital distribution channels. My advice is to make sure everybody can make money. And I think they're doing that. The industry people I talk to really want this to be successful. It's growing so rapidly, and it's so exciting. ...

Given the long list of failed digital music services, one would be hard-pressed to blame investors for avoiding the sector when placing their startup bets.

At the heart of every entrepreneur's criticism of the recording industry is the notion that music licensing terms are too onerous to enable on-demand streaming services to build a sustainable business.

That debate was recently rekindled by imeem founder and former CEO Dalton Caldwell, who argued during a speech at the Y Combinator Startup School that licensing dooms music startups, drawing a quick retort from David Hyman, founder/CEO of music subscription service MOG (Billboard.biz, Oct. 22).

Yet digital music startups keep emerging, backed by funding from venture capitalists willing to take a chance in this uncertain and evolving market. One of them is Menlo Ventures, one of the oldest venture capital firms in California's Silicon Valley, which in August 2009 led a \$5 million investment in MOG. That move brought Menlo Ventures managing director Sonja Hoel Perkins to the MOG board, where she has helped direct the company's launch of its "All Access" subscription service and its smart-phone app.

The 20-year veteran of technology investing acknowledges that digital music startups face challenges, but says the opportunities are too significant to pass up. In an interview with Billboard, Perkins addresses the raging debate over licensing and discusses what investors are looking for.

There's a viewpoint that digital music startups are doomed from the beginning. Do you agree?

As the largest investor in MOG, I'd disagree. It's a great time to start a music company. MOG was started a few years ago, so it's not really a startup, but there are a number of reasons why some startups can be successful. We look at new and emerging markets all the time, and music was an area we'd been looking at for years. When we found MOG, we were incredibly enthusiastic because we felt we'd found a company that had broken the code.

How so?

They had a business model that worked, a product that was great and an A-plus management team. Music is just so hip and technology is so hard. Getting the same person who can run a technology-and-music company is a really special kind of bird. David [Hyman] has a great background for this kind of company.

The other thing that was really important to us is that they had support from all the record labels. It's

not easy to do because there are different factors within each. They all have blessed the company, and Universal and Sony have even made investments in the company, so they are part owners.

Critics say record labels demand licensing terms that are too onerous.

[Labels] would like to see MOG be successful. For that to happen, we need to have a business model that works. They're very good to work with. There's no huge upfront contracts. They actually put money into us. It's interesting that the imeem CEO said labels just wait until you're successful and then sue you. That was a big problem with what they were doing because they didn't have the support of the labels at first.

You've said that you invest in solutions, not technology. What solution does MOG or any other streaming music service provide?

It's a killer product. There are two kinds of music consumers: those who have jobs and have money and teenagers who don't have jobs and

don't have money. This is for people who don't want to search around the Internet for free music all day. The timing is also pretty interesting because with the smart phones, now people can have their music with them everywhere.

Would you make additional investments in the digital music space?

We always look. A music service covers a lot of the music landscape. I wouldn't invest in a tools-type company, like music management. It's really about the business model. If someone says they're going to publish directly to the Internet and bypass the record labels, that's a harder sell. Most of the content is still supported by the labels. But I'm always open to new ideas.

How would you compare the opportunity in the digital music realm to that of the other technology sectors in which you invest?

The nice thing about the music space is that the market is very large. You don't have to educate the con-

sumer about how to use it. Just about everybody loves music. But the interesting thing is that you have these gatekeepers in the form of the four major record labels. For other companies we're invested in, we don't have those gatekeepers. So it is a little bit harder because you have to get the four horsemen to bless your business.

What's it going to take to elevate these services from a niche market to the mainstream?

The key is awareness. You can do that one customer at a time or with big groups of customers. So MOG has partnerships with Roku, TV makers. [It's] working with cellular carriers to have it on the phone, working with the auto industry to get MOG in the car. We're getting out there in lots of ways to get hundreds of thousands of people at the same time. That's how you do it.

Do the expected launches of streaming music services by Apple and Google give you pause?

We see this a lot with all our compa-

You look at an HP or an IBM or a Cisco, which have more resources, more money, more everything. But they can't be as nimble as a startup.



As the American
Badass turns 40,
Kid Rock sings
more, parties
less and, to the
surprise of many,
still sells millions

MAN OF A CERTAIN AGE

BY RAY WADDELL

KICKED BACK ON THE SOFA AT HIS NASHVILLE condo as an October storm rumbles through town, sipping on a cup of tea and puffing a stubby cigar, a relaxed Kid Rock appears far removed from the Detroit hell-raiser who attracts mayhem at locales ranging from strip bars to Waffle Houses.

In town for a live tribute to Loretta Lynn ("She's the truth," he says of the country legend), Rock comes off more confident than cocky, and why not? His last record, 2007's "Rock N Roll Jesus," sold 3.2 million units in the United States, according to Nielsen SoundScan. Dressed in a plaid shirt and jeans, his shiny fedora and some rather impressive jewelry are all that belie his international rock star status.

That status is building. After years of relative obscurity outside of his hometown, Rock (born Bob Ritchie) broke through with "Devil Without a Cause" in 1998, which the RIAA has certified 11-times platinum. That album's booming blend of rock and hip-hop later broadened into Southern rock, blues, R&B and country. Rock has shown a stubborn tendency to remain musically relevant, as evidenced by the success of his last studio effort and its mega-hit "All Summer Long." But the singer continues to evolve; the new Rick Rubin-produced record, "Born Free," due Nov. 16 on Atlantic, showcases a mellower sound and a more contemplative side, in many ways exemplified by the ode to chillin', "Slow My Roll." There's even a lyric about finding himself.

Rock still rocks, but are the epic party days behind him? "I know I can't do what I've been doing the last 20 years," Rock concedes. "I've done a pretty good job of balancing it out. I've had my little run-ins here and there, but I haven't been to rehab. I'll continue to have my fun. I said, 'Slow my roll,' not, 'Stop my roll.' "

Fair enough, but it's true that "Born Free" not only shows a more reflective Rock, but also showcases perhaps the best vocals the singer has ever laid down, far more actual singing than shouting. Rock gives Rubin credit for not only building his confidence in his vocals, but also tapping into a maturity that Rock has been gaining for years.

"We have been friends for a long time and have always discussed doing an album together," Rubin wrote in an e-mail. "I helped him with some songs on the last album, but this was the first time he seemed serious about doing the work it would take to make his best album ever."

"Rick told me, 'You've just got to get serious about the songs,'" Rock says. "Start squeezing your heart out onto those lyrics and stop squeezing your dick. We know you're Kid Rock, you're a cowboy and an American badass, the devil without a cause and the early mornin' stoned pimp, we got that. I want to hear your heart, what's really going on."

And, Rock admits, he discovered he was ready to do just that. "I'm almost 40 years old," he says. (He'll hit the milestone in January.) "Trust me, when I was squeezing my own dick, that's what was important when I was in my early 20s. When I was talking about being a crazy, wild young fucker, I was a crazy, wild young fucker. I'm not saying I'm not any more, but I've grown a lot."

As for the singing on the record, "the vocals sound like they do for several reasons," Rubin wrote. "First, the songs are very melodic, so there was room for great singing; next we picked keys for the songs that were a stretch for the old Kid Rock, so it forced Bobby to work harder than usual; and finally, we worked together on his singing the songs over and over, over a long period of time—often infuriating him."

Rock admits that Rubin indeed challenged him on songs like "When It Rains," where Rock hits some pretty big notes. "I was like, 'I can't get that high,' and he said, 'Yes, you can. I've heard you do it when you're sitting around drunk at your house screaming. I've heard you do it, right in key, many nights. Now just do it here on the mic.' I'm like, 'Can I get drunk first?'"

Rock says that when Rubin told him he was a great singer, Rock remained unconvinced. "I wouldn't say 'great.' I get by, but that's never been my thing," he says. "I've gotten powerful over the years from singing so much, so I know I'm better than I've ever been, but doing stuff like that, in those types of keys, I don't know. Once he pushed me to do it, it wasn't that bad."

Though occasionally profane and often referencing the wild side (if usually in the past tense), "Born Free" is music for grown-ups, taking stock of a life and a country that seems ripe for such an assessment. Introspective ballads and midtempo tracks like "Purple Sky," "When It Rains" and the gorgeously rendered "Collide" (with Sheryl Crow) are occasionally balanced by uptempo romps ("God Bless Saturday Night") and roadhouse shuffles ("Rock Bottom Blues"). Guests include country stars Martina McBride, Zac Brown and Trace Adkins, but if this is country, it's country by way of Detroit, recalling the quieter moments of Bob Seger in the '70s. That comparison is no accident, according to Rock, who says he wanted to make a record that would endure like those of the heroes of his youth.

"I listen to this record and then I put on [Seger's] 'Beautiful Loser' and see where it stands up next to that," he says. "And I think it holds up pretty well."

"I challenged him to write timeless songs that get over on quality and content more than novelty or just rock power," Rubin wrote.

The leadoff single is "Born Free," an unabashedly (and pre-



Turner overdrive: KID ROCK (center) at the truTV upfronts in April, with (from left) Turner Entertainment president STEVE KOONIN and executive VP/COO of ad sales, marketing and acquisitions LINDA YACCARINO, TBS president of sales, distribution and sports DAVID LEVY and truTV executive VP/GM MARC JURIS.

dictably) patriotic rocker that steers clear of being politically charged. "People know I'm patriotic, and I'm not going to ever apologize for that. If it gets a little old sometimes, I'm sorry; hit fast forward," Rock says. "But this song is bigger than that," he insists, adding that the inspiration for "Born Free" comes from playing for U.S. troops during his many trips to places like Afghanistan and Iraq.

"There are so many examples of just how lucky we are to be born anywhere in this world that is free. Stuff that we take for granted—I know I've taken it for granted before—but being over there with our troops in those situations, and traveling the world more, it's opened it up to me that, wow, being born free is a pretty big deal."

'JESUS' FOLLOWER

Trying to capitalize on the success of "Rock N Roll Jesus" is a "total opportunity," according to Atlantic Records Group

chairman/COO Julie Greenwald. "It might be a challenge for the artist, but it's an opportunity for the label."

"I felt more pressure on 'Rock N Roll Jesus,'" Rock says with a shrug. "I knew that was a pivotal record for me. I called it the 'fair record': Either I was going to be playing fairs after that record or not."

Though Rock says some Atlantic execs cringed in the past when he released country-tinged songs like "Picture" in 2002 ("The people in New York said that I was going to ruin my career with that stuff"), Rock says he didn't receive any pushback from his label when it became clear that the new record would veer from a proven formula. "They've learned to leave me alone," he says. "They've never really been all over me, and when they gave me advice on 'Picture' and stuff, I knew it was from the heart. But they weren't thinking of it the right way. They were thinking of it as 'How do we sell it?'"

From the label's perspective, trusting Rock's instincts is easy. "That's the beautiful thing about working with real artists: You follow them," Greenwald says. "Our job is to create opportunities and help promote and market and bring the music to the people. With him, there's no getting involved, outside of discussing strategies in terms of rollout, marketing opportunities, promotional opportunities. We discuss single selections and the timing of it, but we don't get involved in the music. He's got that part on lock."

BASEBALL AND BEAM

Manager Ken Levitan at Vector (Ross Schilling handles day-to-day responsibilities for Rock) believes "Born Free" hits the sweet spot of artistic expression and commercial potential. "We've got to get the word across that this is an artistic statement that works on a lot of levels," Levitan says.

A campaign orchestrated out of the Vector offices that unites the single "Born Free" with Turner Broadcasting and Major League Baseball is seemingly everywhere. A two-and-a-half-minute video for the song, which blends baseball footage and live Rock concert scenes, is the official theme of the 2010 MLB playoffs and debuted on National CineMedia's 14,600 movie screens. Clips from the video were repurposed for com-



My name is . . . (from left): KID ROCK performing in February; with BOB SEGER at the Rock and Roll Hall of Fame induction ceremony in 2004; with good friend and business partner Jim Beam.



album and release date tagged.

Rock made his best international penetration with “Jesus,” and “Born Free” is set up on a worldwide basis. “He’s gone over to Europe to do press, he taped a concert in Malta that’s airing throughout Europe, and he’ll be on the MTV European Music Awards a week before the release,” Levitan says. “Rock’s going to be everywhere.” The singer will be at the MTV event on Nov. 7, the Country Music Assn. Awards Nov. 10 and “Conan” and “The Ellen DeGeneres Show” the week of release. He’s also doing the halftime performance at the Detroit game against the New England Patriots on Thanksgiving Day, which last year had 22 million viewers.

Rock went to Europe in late September “to do the long-lead stuff,” Greenwald says. “He spent a week every day doing 12 hours’ worth of press and promotion. He made a real huge dent [internationally] the last go-round, and he wants to build on that.”

Stateside, Atlantic has broadened the retail presence for “Born Free” to include such nontraditional outlets as Little Caesars, Radio Shack, Boot Barn and Detroit retailer Myers. “We’re going where the people are,” Greenwald says. “We want to put this album in places where people who want to consume the physical experience can find it.”

Though he toured sporadically this year (including supporting Bon Jovi in a huge O2 Arena run in London and at U.S. stadiums), Rock, booked by Creative Artists Agency,

will tour extensively in support of the new record, beginning in January in arenas, he says. And after a leaner and meaner production on “Jesus,” Rock may be ready to blow shit up again.

“The last few years . . . we stripped it down and went out with a flag and a video screen and that was it,” he says. “It was ‘Let me see if the merit of my music can stand up.’ But now I’m going to take it back and have some fun. I want to make it as good as I can and still give them a fair ticket price.”

Though all who work with him tout his business instincts, Rock seems more intent on taking care of his fans. “Just today, somebody sent me an e-mail saying, ‘Hey, I just preordered the record,’ and I looked at the receipt and I was like, ‘Why the fuck is it \$5 to ship a CD?’” he says. “I was like, ‘Ken, get on this,’ because I guarantee you the record company has some sort of back-door deal where they’re just fucking you again. I don’t mind everybody making money, it’s fine. But why are you ripping people off? That just makes me look bad. Those are the things I worry about.”

That concern extends into other areas of his business. “If Ticketmaster wants to charge \$80 for a service charge—exaggerating—go ahead, but don’t put it under my ticket price,” he says. “My ticket price is \$45. I want it to say, ‘Kid Rock, \$45,’ and then say, ‘Ticketmaster, \$80 service fee.’”

Such stances endear Rock to his loyal fan base. And though he demonstrates a high level of social consciousness on songs like “Care” with McBride and T.I., Rock steers clear of overtly political statements, perhaps because he, like many Americans, has views that lean both left and right.

“I’ve never been too far right and I’ve never been too far left,” he says. “I have a lot of liberal thoughts, but I also believe when you work hard you shouldn’t be penalized and pay more. Because in my situation, I’ve risked everything. I could have gone to college, I could have gone into the family business.”

Rock says he knows plenty of struggling musicians. “It’s a hard life, and I’ve risked that,” he says. “The rewards are tremendous now that I’ve made it. I thank God every day. But I put it all on the line for this, man. I held up the middle finger at all other opportunities and said, ‘I’m doing music.’ I worked hard, had some lucky breaks, and here we are.”

TUNE OUT

ONCE AGAIN, KID ROCK WON'T SELL HIS NEW ALBUM THROUGH APPLE'S MUSIC STORE

Kid Rock sold 25,000 digital copies of 2009's “Rock N Roll Jesus,” according to Nielsen SoundScan, but none of those were through iTunes. And it looks like that will again be the case for his new project, “Born Free.” Asked if the album would be available on iTunes, Rock was characteristically straightforward.

“Nope, no iTunes. I was almost going to e-mail Steve Jobs the other day, because I heard somewhere that anybody can e-mail him,” Rock says. “But I guess I can say this in Billboard: Hey, Steve, I respect the hell out of you, because you built a great company. I have a lot of stock in it. I think it’s one of the greatest American companies going, now that Budweiser sold out.

“He runs it the way he wants to run it,

doesn't make any apologies, and if you don't like it, fuck you. And, guess what—I can relate to that. It's my music and I can sell it the way I want to sell it and have it heard the way I want it to be heard. I'm sure he can respect that, too.”

In general, Rock's problems with iTunes relate to the lack of artists' control in pricing and a general belief that his albums should be heard as a complete body of work as opposed to being sold as individual tracks. He also takes issue with how artists are paid for iTunes tracks, laying blame on both the record labels and the digital music leader.

“When the record companies had an opportunity to make this deal with iTunes, they could have leveled the playing field,” Rock says. “All that horror shit that hap-

pened with Chuck Berry and Fats Domino and all those great artists back in the day, this is a chance to say, ‘We can really make this right. Let's just figure out the right amount of money to where it's cheaper for the fans but still we can cut in everybody evenly.’ So what do they do? They use the same system, and still say, ‘Let's fuck the artists.’”

Given his beliefs, Rock has been reluctant to take a public stand backing the record companies in their fight against illegal file-sharing. Instead, he cut his own public service announcement sarcastically encouraging people to “steal everything.”

The labels “come to the artist and say, ‘Hey, we need you to stand up for this.’ I'm like, ‘Stand up for it? I'm glad you're getting

fucked. You've been fucking us for years,’” he says.

Asked if Rock's album would be withheld from iTunes, Atlantic Records chairman/COO Julie Greenwald says only that “we're still working out the digital strategy.”

Still, Greenwald is well aware of Rock's desire for his music to be consumed as an album as opposed to track by track. “That's how he grew up listening to albums and that's how he wants his music to be consumed,” she says. “Obviously, we market and promote singles, but he stands behind the belief of ‘Here's my album, enjoy the whole experience.’ He always challenges us to look at projects differently, to not just do what we do because we did it yesterday.” —RW

IS SPOTIFY REAL

The much-ballyhooed subscription service is about to launch this week. Or next month. Or not. As a free service. Or only paid. Maybe. Amid all the uncertainty, Billboard plugged in its earbuds to find out if Spotify is actually worth waiting for.

BY GLENN PEOPLES

In the United States, the streaming music service Spotify is more myth than reality. Few people here have used the service—apart from a handful of Kool-Aid-glugging bloggers and biz types—while more than 10 million people in seven European countries are registered users. Based in the United Kingdom, with R&D in Sweden, Spotify has created such a buzz overseas that American digital media outlets track the company as if its postmark was Cupertino. Each week brings new, feverish speculation that Spotify, which is still negotiating deals with the major U.S. record companies, is about to launch and blow up the marketplace.

It's the next big thing that almost no one has experienced.

People often ask me if I've used Spotify, and, if so, whether it lives up to its hype. The answers are "yes"—it's my job, after all—and "hell yes." To people bred on the ease of iTunes downloads and wary of subscription services, my keenness for Spotify may come as a surprise. And without actually using it, people may have a difficult time understanding what makes it special. It's hard to describe some of its small, yet important, aspects. Eventually I usually tell them that Spotify makes music fun again, just like the iPod did nearly 10 years ago.

I've been using the Spotify desktop application for more than a year and the mobile app for a few weeks. There was hardly a learning curve. It has never crashed. It has rarely disappointed. The sound quality is more than adequate. Songs stream at 160 kbps, and temporary downloads can be as high as 320 kbps (160 kbps on the mobile device).

In Europe, Spotify has three versions: a free, ad-supported version; a €4.99 (\$6.91) PC-only version; and a €9.99 (\$13.83) premium version that adds mobile access to the PC version. The company says it has more than 500,000 paying customers, although it doesn't break down PC-only and premium users.

In the United States, such competitors as Rhapsody, MOG and Rdio charge now-standard prices of \$5 for PC access and \$10 for mobile. When Spotify launches stateside—"by the end of the year" continues to be the company line—it's likely to have this standard pricing as well. Less likely, but possible, is a free, ad-supported version. U.S. executives have been burned by ad-supported services—the late imeem, MySpace Music—and could be hesitant to allow a free version onto these shores.

So what should you expect as a potential user once the company finally throws the switch stateside? Here's how Billboard scores Spotify in seven crucial categories: design, speed, social, offline listening, mobile app, the "lean back" experience and catalog.

DESIGN

Like an Apple product, Spotify is more than just a collection of functions and features. It's well-thought-out and well-executed.

"It's actually very easy to create a different thing," Apple senior VP of industrial design Jonathan Ive says in the book "Deconstructing Product Design." A number of clunky and unsuccessful MP3 players preceded the iPod, but it was different, Ive says, because Apple strived to make it such a simple device.

That simplicity makes Spotify intuitive. The desktop client will be familiar to anyone who has used iTunes. The left sidebar houses a list of playlists—the dominant organizational mode on Spotify—as well as main features like the inbox, starred items (selected as favorites) and a link back to the home screen. The design is relatively sparse and utilitarian. There aren't any bells and whistles that distract the user or the service from the task of efficiently organizing, sharing and listening to music.

Spotify's design succeeds because the company understands that less is more. It may have north of 10 million songs, but it doesn't force-feed all that music. The service offers numerous ways to find music—search, radio, sharing with friends—but it doesn't clutter pages with charts, genre lists and other information. It does have "top song" and "top album" lists but none organized by genre, staff picks or editorial.

Other services tout this type of hand-holding. Spotify succeeds without it.

A-

SPEED

Speed matters. Steve Jobs famously drove his engineers to lower the startup time of the Macintosh computers. He knew a shorter wait would result in a more valuable product.

Spotify is the fastest music service on the market. Even the mobile app is noticeably faster than its competitors. Fast page loads and quick download times mean less time spent waiting and more time listening.

When I read that Spotify's premium users outside of the United Kingdom were given a one-week head start on the new Kings of Leon album, "Come Around Sundown," I opened the Spotify app on my iPod Touch, searched for the album, added the entire set as a playlist and then downloaded the 13 songs to the device over a Wi-Fi network. From start to finish the entire process took far less than a minute.

Spotify's speed is most noticeable when clicking on a track or an album. The audio stream starts almost immediately. Other services have a noticeable lag time. It's a small difference, but multiply that small difference by a few hundred track selections and it becomes the difference between good and great.

Other examples of Spotify's speed are the lists of the top 100 tracks, albums and artists for any Spotify territory. Select a country and the list of songs instantly falls into place. The list is laid out with the no-frills efficiency of Craigslist, a website that has also traded flash for effectiveness.

A

SOCIAL

Spotify was built with sharing in mind, co-founder Daniel Ek has often said.

It shows. Songs and playlists can be shared through Facebook, Twitter and Messenger with just a few clicks. Songs shared between friends on Spotify end up in the inbox.

In fact, an entire cottage industry has sprouted up around Spotify playlists. Through a link at the company's blog, I found a 179-track playlist of '80s songs at a site called Share My Playlists that allows people to do just that with their Spotify creations. It had less-celebrated songs by Madness and Tears for Fears, hits like the Rolling Stones' "Emotional Rescue" and ZZ Top's "Sharp Dressed Man" and lots of early-'80s R&B like Levert's "Cassanova."

A handful of ancillary sites—Spotify Playlists, Spotify Lists and Spotify Share among them—allow people to post their playlists. At Spotify Share, I ran across a playlist with 508 rock and indie songs from the last 10 years. With a click of the "subscribe" button the playlist was added to my collection and instantly appeared in my mobile app's playlist section. If U.S. music blogs started posting such playlists, music discovery in this country would be taken to a new level.

B+

LLY ALL THAT?

OFFLINE LISTENING

Like other music services, Spotify allows for “offline caching”—a euphemism for tracks protected by digital rights management that are downloaded from a subscription service.

Offline caching is especially handy on mobile devices. While connected to a Wi-Fi signal, I can stream anything in Spotify’s catalog. But when away from a signal, offline caching comes in handy. Plus, tracks on my hard drive that aren’t in Spotify’s licensed catalog can also be stored on my device.

Using the desktop application, I added those unlicensed tracks to what Spotify calls a “local files” folder. This allows my unlicensed songs to be integrated into a Spotify catalog. Without this feature, Spotify couldn’t be a one-stop music player. Mash-ups and songs from many independent artists’ websites aren’t usually licensed to music services. And in the music business, people are often listening to advance music that has yet to hit stores.

B+

MOBILE APP

Spotify’s mobile app is a natural extension of the desktop application.

Completing tasks requires little time and is extremely intuitive. It’s easy to select playlists, add tracks or albums to playlists, share songs and navigate from one thing to another.

U.K. users can stream music over a cellular network. Here, I use it on my iPod Touch, which means I can’t stream music just anywhere. To listen to songs while offline, I’ve stored tracks from about a dozen of my 50 or so playlists.

Spotify allows mobile users to store up to 3,333 songs for offline use.

A-

CATALOG

For this U.S.-based user, Spotify’s U.K. catalog is both brimming (many releases not available stateside) and lacking (a lot of independent U.S. artists are missing).

The catalog is missing the occasional hit. On the Official Charts Co.’s top 40 tally for Oct. 16, two tracks weren’t available on Spotify: Katy B’s “Katy B on a Mission” and the Wombats’ “Tokyo (Vampires & Wolves).” But all of that week’s U.K. top 40 albums were available.

At more than 10 million tracks, and despite a few holes, the U.K. catalog meets the threshold expected of an unlimited music service.

B

THE ‘LEAN BACK’ EXPERIENCE

Radio is now a standard feature of music services, and Spotify has its own.

The PC application offers two ways to enjoy a “lean back” listening experience: a flexible radio function and an artist radio function. The mobile app has neither. (Unlike noninteractive services like Pandora, a Spotify user can skip back to previous tracks and skip around within a song.)

Spotify’s radio screen offers users lists of genres and decades. Users can select as many genres as they like but only one decade. Choosing “new wave” and “ ’80s” brought up Adam & the Ants’ “Mohawk” followed by David Bowie’s “Cat People (Putting Out Fire)” and Pet Shop Boys’ “West End Girls.”

A recent listen to Lou Reed’s artist page offered a surprise: The second song played was Chuck Berry’s “Sweet Little Sixteen,” in between Reed’s “Berlin” and “Think It Over.” Surprisingly, it worked: The song’s chugging guitar riffs bear a striking resemblance to the propulsive rhythms on the Velvet Underground’s “White Light/White Heat.”

The radio feature is merely average, but it comes with a caveat: It doesn’t matter. Like most other on-demand services, with MOG being the exception, Spotify doesn’t specialize in radio-like features. And it isn’t expected to.

C+

OVERALL

Spotify’s strengths combine into a different value proposition than other music services. Competitors tend to boast about the size of their catalog and their tools that help users make sense of their massive amount of music.

In contrast, Spotify assumes what people want most is a fast and easy-to-use product. That approach makes the service the best way to listen to music.

Being best in class doesn’t necessarily mean Spotify will be able to lead a music subscription revolution in the United States. One user’s must-have product is often 20 others’ waste of money. Given their limited success, subscription services’ viability and their ability to compete with free options are still questionable.

And it’s not like Spotify is without competition. Rhapsody has an established user base that gives it stability. MOG has a great product that creates artist playlists and allows users to fine-tune their desired level of discovery. Rdio’s clever use of social features and easy-to-use interface make it an excellent tool for collecting and discovering music. Thumbplay offers similar PC and mobile offerings.

And additional competitors are expected soon. Both Google and Apple are reportedly planning subscription services. Google appears to be further along and has already made some key hires. Both companies have the ability to create a game-changing service that will push subscriptions from niche status to mainstream product.

For Spotify to succeed, it will need to become a top-three service in a subscription market far larger than exists today. Such services require massive scale to be profitable. Content owners will take the majority of their revenue. Marketing to those apart from the earliest of adopters is expensive. And running an infrastructure capable of providing a seamless music service has its costs. With luck, a little money will be left over for continual product innovation that will keep the service relevant with consumers. After all, good programmers don’t come cheap.

Spotify could very well make its biggest impact if allowed to operate a free, ad-supported service. The goal is to reach a tipping point where it becomes the standard platform for sharing and discovering music—a free version would help it attract a maximum number of users. Content owners, however, may decide what’s best for Spotify isn’t in their best interest.

What happens in the subscription market is distinct from the quality of any one service. Without a doubt, Spotify is the best subscription service on the market today. It has set the bar high for current and future competitors. It’s so good, in fact, that mainstream acceptance of subscription services doesn’t seem so far out of reach.

A-



DAIRY CRASSHER

JAMES MINCHIN

WITH HIS FOURTH ALBUM, INDIE-LABEL COUNTRY STAR **JASON ALDEAN** THROWS HIS HAT IN THE RING FOR TOP COUNTRY MALE

BY MIKAEL WOOD

JASON ALDEAN SAYS HE DIDN'T WORRY THAT KELLY CLARKSON MIGHT show him up on the duet they share on Aldean's new album. "Hell, I *knew* she would," the country star admits with a laugh. "But because of the type of song it is, I knew it wasn't something just any female singer could pull off. We needed Kelly's soulful, breathy sound."

A dramatic, slow-building power ballad in the style of Bonnie Tyler's "Total Eclipse of the Heart," "Don't You Wanna Stay" is one of a handful of tracks on "My Kinda Party," due Nov. 2 from Broken Bow Records, that move away from the pumped-up arena-country vibe for which Aldean has become known since his self-titled 2005 debut. In "See You When I See You" he dials down the guitars for a tender meditation on the meaning of goodbye, while "If She Could See Me Now" mines a plaintive folk-rock vein.

The 15-track album's biggest departure, though, is "Dirt Road Anthem," where the 33-year-old Georgia native responsible for "Big Green Tractor" and "She's Country" (both of which topped Billboard's Hot Country Songs tally) showcases his previously untapped proficiency as—wait for it, y'all—an MC. "I sit back and think about them good old days, the way we were raised in our Southern ways," he raps in a twangy flow not far removed from that of Bubba Sparxxx or Paul Wall. "We like cornbread and biscuits, and if it's broke 'round here we fix it."

"It's different, no doubt," Aldean says of the cut, co-written (and originally recorded) by Colt Ford. "But it still talks about that same sort of rural thing as [Aldean's 2006 single] 'Amarillo Sky.' It just does it in a different way." The singer laughs. "Being from Georgia, I thought I'd be pretty bad at talking fast. But apparently I'm pretty good at it."

"In the studio I was joking with him, 'You ain't gonna get this,'" recalls Michael Knox, who produced "My Kinda Party," as well as Aldean's three previous full-lengths. (His most recent, last year's

"Wide Open," has sold 1.3 million copies, according to Nielsen SoundScan.) "But those verses are takes two and three, and the only reason for that is because it took me two takes to get the sound right."

Knox says he and Aldean talked about including "Dirt Road Anthem" on "Wide Open" but decided "it wasn't the right time." When the song came up again for "My Kinda Party," "we both felt like Jason was in a place now where he could pull it off. The duet with Kelly was the same kind of thing. He was ready to take a big leap."

Aldean's manager, Clarence Spalding of Spalding Entertainment, says his client "has been on a really good build" in the last five years. "There hasn't been one album that's put him over the top, and that makes for a longer career in this industry. The build speaks well to Michael Knox and Jason's ability to find songs that lend themselves to Jason's voice."

Spalding says "My Kinda Party" emphasizes Aldean's vocal ability. "Sometimes that's gotten lost on his more uptempo party material, but new songs like 'Fly Over States,' 'Church Pew or Barstool' and 'Don't You Wanna Stay' bring out the fact that Jason is a really good singer."

"He's playing out a lot, and his vocals are stronger," Knox says. "But he's always liked those more difficult melodies. We never had the opportunity to exploit that more than once on a record, but for this one, with 15 songs, we took some time and really tried to build a true superstar's record." That said, Knox adds, "we spent less time on vocals than we ever have. Jason was really on his game this time around."

For all the pride he takes in Aldean's slow-and-steady rise, Spalding says that the singer's long-awaited arrival presents its own set of challenges.

"I had 18 years with Brooks & Dunn, and I've always said that it's hard work getting to certain spots in your career, but it's harder work maintaining it. As your organization gets larger and your touring

Boy howdy: **JASON ALDEAN** greets fans at the Nashville Rising benefit concert in June (below); right: singing about tractors at the 2010 Bayou Country Superfest.



gets larger, expectations get larger as well. We used to fly under the radar, then we'd hit these numbers that made people say, 'Holy shit, look at what Jason Aldean did! I didn't even know he had an album out.' Now when we launch an album, everyone's looking. We're not that kid any more, sneaking through the night, jumping out and scaring everybody."

Indeed, Broken Bow senior VP of legal and financial affairs Paul Brown says he's "heard people around Nashville compare 'My Kinda Party' to seminal albums that led to huge advances for Tim McGraw and Kenny Chesney."

That newfound prestige is part of what convinced the singer and his camp to stretch "My Kinda Party" to 15 tracks. "I probably went through 5,000 songs and narrowed those down to 20, then Jason picked the 15 he liked best," Knox says. "We always give the label around that many to use for bonus tracks, but this time Jason was like, 'Forget the bonus tracks—let's put them all on there.' He wanted to go for it."

Broken Bow executive VP of marketing Jim Yerger says, "It's one thing to make a long record and another to make a record with a lot of great songs. In my mind there are eight or nine singles on this project. Obviously, we won't get to all of them. But at the end of the day it's about quality and quantity. While the industry's turning to the Six Pak model, we felt we'd go the other way."

Yerger adds that the label isn't raising the album's price to reflect the extended running time. According to him, "My Kinda Party" will go on sale in its first week at Walmart for \$9.99 and at Target for \$7.99.

Growing Aldean's digital sales is a priority for the label, says Brown, who estimates the digital portion of the singer's previous sales at approximately 10%. "I anticipate that going up," he says.

To that end, Yerger points to a "very aggressive" digital marketing plan that includes awareness-raising activity on MySpace, a full-album stream on CMT.com and behind-the-scenes, in-the-studio footage Broken Bow is servicing to various social networks. Upcoming TV appearances are also scheduled for "Today," "The Tonight Show With Jay Leno," "Jimmy Kimmel Live!" and the Country Music Assn. Awards, which air Nov. 10.

"Unfortunately, with the way things are done, Jason doesn't get nominated for awards but he does get offered performance slots," Brown says. "And we always get a big return from those, even in markets where we have absolutely no radio airplay. As a small label, it's frustrating when the No. 1 most-played single is not up for single of the year."

That perceived awards-show lockout is more or less the only limitation that Brown and Yerger say Broken Bow faces as one of Nashville's independent labels. "People aren't nearly as worried about what kind of label an act is on once you have meaningful results," Yerger says. "Everything here has grown proportionally with the level of success Jason has had."

"Because they're independent, they're nimble," manager Spalding says. "When we come up with an idea and go to the



label, they don't have to go to business affairs in Nashville and then go to New York. They're not sitting on it for three weeks, worrying if some urban act is going to ask for the same thing."

Spalding acknowledges that the relationship "hit a speed bump a while back when we lost two of our biggest promotion people to Big Machine. It felt like during that period we weren't hitting on all cylinders, but it didn't take them long to bring in [senior VP of promotions] Carson James and shore everything up."

In spite of the inroads made by Broken Bow and rival Big Machine, Spalding is hesitant to conclude that "a huge shift" has taken place on Music Row. "I could throw a rock from my office and hit probably 20 independent labels that aren't taken seriously at radio," he says. "Why? They don't have a hit act."

Yerger doesn't disagree with Spalding. "Since we've been in town, we've probably seen 60 or 70 independent labels start up, spend money and go home," he says. "We've never compared ourselves to anyone but ourselves."

"We think we're in a slightly different business as some of the other labels," Brown adds. "We're not in the business of shipping records. We're in the business of scanning records."

'We're not in the business of shipping records. We're in the business of scanning records.'

—PAUL BROWN, BROKEN BOW RECORDS

**TOURING
CONFERENCE
&
AWARDS**



Encore: Among the year's notable touring acts are (clockwise, from bottom) BON JOVI, TAYLOR SWIFT and ARCADE FIRE.



TICKET TITANS

The Billboard Touring Conference & Awards Celebrate 2010's Kings Of The Road

BY RAY WADDELL

In a year marked by headlines about what went wrong in the live music industry, it's time to recognize the tours, venues, companies and events where things went very right. The finalists for the 2010 Billboard Touring Awards prove that artist development still works and offer compelling evidence that consumers still love the live concert experience. ¶ The honors presented during the Billboard Touring Conference & Awards, taking place Nov. 3-4 at the Sheraton New York, are primarily based on actual ticket sales reported to Billboard Boxscore, reflecting real business being done. Boxscore data determines the finalists for the award for top package, top Boxscore, top festival, top promoters, top manager and top agency. ¶ Billboard's editorial team chooses the annual Legend of Live Award, which is being presented to the venerable Canadian trio Rush, and the Humanitarian Award, which will go

to Jack Johnson. Industry voters help choose the award for concert marketing and promotion (see story, page 61). And fans weigh in as well, choosing the Eventful Fans' Choice Award by logging their "demands" at Eventful.com.

Deadlines for tabulating finalists for the Billboard Touring Awards often don't neatly align with tour schedules, which means that some Boxscore tallies for some tours have to be broken up between different years.

Still, in any given year, the Billboard Touring Awards showcase which acts, venues and firms were doing the highest level of business in the preceding months. This year's awards are based on numbers reported to Billboard Boxscore from Oct. 1, 2009, through Sept. 30, 2010.

TOP TOUR, TOP DRAW

The crowning achievements for touring at the highest level are the top tour and top draw awards, which acknowledge the top grossing and ticket-selling tours, respectively. The same three acts occupy the upper echelons in both categories: four guys from New Jersey who have

become one of the most consistent touring bands in history, four guys from Ireland who are rewriting the stadium tour paradigm and a hard-rocking Aussie band that wrapped a global tour with some staggering stadium grosses in the Pacific Rim.

Steered by Live Nation global music chairman Arthur Fogel, U2 overcame the postponement of the band's second North American leg of its 360° tour to shatter box-office records across Europe with its massive "in the round" staging concept. The configuration allows a nightly capacity to satisfy the huge demand for tickets. Fogel is no stranger to the Billboard Touring Awards; U2 and Madonna are both previous winners of the top honors, as are the Police, all produced by Fogel's Toronto-based team. That team also oversees Lady Gaga's Monster Ball tour, a finalist for the Break-through Award.

For U2, the return of 360° to European markets was a triumphant one after the band was forced to postpone North American shows due to back surgery for frontman Bono. As the tour picked up, U2 hadn't **continued on >>p26**



CLOCKWISE FROM TOP LEFT: JASON KEMPIN/GETTY IMAGES; KEVIN MAZUR/WIREIMAGE.COM; KEVIN MAZUR/WIREIMAGE.COM

from >>p25 missed a beat, selling out across the continent.

"This tour is big, so successful, so great, you have to look at it and think, 'This is as good as it gets,'" Fogel says. "It so far eclipses anything in the past, and quite possibly anything for the rest of time. How do you top this? It's pretty amazing."

AC/DC, returning as a finalist in both categories, wrapped up its Black Ice tour—the band's first in eight years—with some eye-popping grosses in the band's home country. And Bon Jovi continues to draw thousands of fans around the globe with each stop on the Circle tour, which sold out stadiums and arenas in both Europe and South America.

The Circle tour caps a remarkably successful decade for the band. "We have been awfully productive this decade, that's for sure," frontman Jon Bon Jovi told *Billboard* earlier this year. "Some of it has to do with falling in love with music again as a performer, a writer, a member of a band. Part of it has to do with us pushing ourselves, so your audience knows they're going to get something different every night, something new every time. People want satisfaction. They want guarantees that you're going to come through for them again, that you're not letting up."

APPEALING PACKAGES

The top package award, which goes to the top-grossing tour with three or more artists on the bill, is designed to reward synergistic packaging and value offered to consumers. This year's finalists are all country acts, reflecting the genre's focus on providing fan value, no small factor in considering why country tours didn't suffer the doldrums the overall touring industry faced in 2010.

Top package finalists are Taylor Swift with Kellie Pickler and Gloriana; Tim McGraw with Lady Antebellum, Love and Theft and the Lost Trailers; and Brad Paisley with Darius Rucker, Justin Moore, Easton Corbin, Steel Magnolia and Josh Thompson.

Swift's promoter Louis Messina, president of TMG/AEG Live, says this about the tour being a finalist for top package: "Tour of the year, package of the year, star of the year, whatever award there is, Taylor should win. There's not a close second."

McGraw's Southern Voice tour also added value in the fortuitous pairing with Lady Antebellum, a group very much on the rise. "The Southern Voice tour this summer did everything it was planned to do," says Rod Essig, McGraw's agent at Creative Artists Agency (CAA). "It was young, fun, exciting and full of new music. Nobody left unhappy."

With main and concourse stages, Paisley's H2O tour was the biggest country package on the road this summer, with 8,000-10,000 people packing the concourses to see the second-stage acts every night. "Brad and manager Bill Simmons' vision became a reality with the help of Brian O'Connell and everyone at Live Nation," says Rob Beckham, Paisley's agent at William Morris Endeavor (WME). "It was a tremendous undertaking, but Brad has always been about adding value to his fans."

The top Boxscore award recognizes the highest-grossing single engagement for the time period—the biggest of the big gigs. AC/DC is a two-time finalist for a three-night sold-out stand at ANZ Stadium in Sydney and three

Leaders of the pack: The top tour and top draw finalists include U2 and AC/DC, whose fans show their support (bottom).



more sellouts at Etihad Stadium in Melbourne. Both were in February, and both were promoted by Garry Van Egmond Enterprises and Chugg Entertainment.

The third finalist for top Boxscore is the Download Festival, held June 11-13 at Castle Donington in the United Kingdom and promoted by Live Nation U.K. Headliners included AC/DC, Them Crooked Vultures, Stone Temple Pilots and Rage Against the Machine.

TOP PROMOTERS

Global promoters Live Nation and AEG Live are joined by Sao Paulo, Brazil, promoter Time 4 Fun as finalists for the top promoter award. T4F is also a finalist, with Chugg Entertainment in Australia and MCD in the United Kingdom, for the top independent promoter in the international category.

Six-time top promoter winner Live Nation promoted concerts from the club to stadium level around the globe, along with major European festivals and tours by U2, McGraw, Paisley, Lady Gaga, Nickelback, Dave Matthews Band, Tom Petty & the Heartbreakers, Rascal Flatts, Kings of Leon and many others in 2010.

For AEG Live, the year's big winners were Bon Jovi, Swift, the Black **continued on >>p28**





***2010 TOP TOUR
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Festival
contenders:
**STONE TEMPLE
PILOTS** played
the Download
Festival, a finalist
for festival of the
year, along with
Coachella
(bottom) and
Ireland's Oxegen
Festival.



from >>p26 Eyed Peas and Justin Bieber, along with festivals like Coachella, Mile High and Stage Coach.

The contenders this year for top independent promoter include five-time winner Jam Productions in Chicago; C3 Presents in Austin, which won the award in 2007; and venerable New Orleans independent Beaver Productions.

C3 enjoyed the huge grosses from Lollapalooza in Chicago and the Austin City Limits Music Festival

in its hometown along with a growing list of off-promotions. Beaver did well with chunks of tours by Michael Bublé and James Taylor/Carole King along with its strong regional presence in the Southeastern U.S.

Don Fox, president of first-time finalist Beaver, says, "In a business that seems to be shrinking by the day, I've been fortunate to have Eric Clapton, Norah Jones, James Taylor and Carole King, and Michael Bublé do tremendous business

across America."

The top manager award recognizes the management firm with the combined highest-grossing clients among the top 50 tours. The three finalists this year are Principle Management's Paul McGuinness for its work with U2 (a winner in 2005); Red Light Management, with such successful touring acts as McGraw, Dave Matthews Band and Phish in its stable; and Front Line Management, with tours by such acts as the Eagles, Fleetwood Mac, John Mayer, Miley Cyrus and Elton John under its broad umbrella.

Similar to the top manager award, the top agency honor goes to the booking agency with the highest-grossing combined tours among the top 50, with WME, CAA and Paradigm Artists being the top three this year.

WME's success was powered by tours from the likes of the Eagles, Lady Gaga, Trans-Siberian Orchestra, Pearl Jam and a powerful country division including Swift, Paisley, Rascal Flatts and Reba McEntire (with George Strait) among the top tours. CAA had AC/DC, Bon Jovi, Cyrus, McGraw, Clapton, Kiss, Mayer, Bieber and others on the road during the time period, including all three finalists for top comedy tour.

For Paradigm, a wide range of artists in a variety of genres kept the turnstiles spinning this year. "I'm very proud and thankful for the great year we've had," says Paradigm agent Chip Hooper, head of the firm's music division. "We've had a lot of great big tours, like Dave Matthews Band, Phish, Black Eyed Peas, James Taylor/Carole King, David Gray/Ray LaMontagne and Toby Keith. We've had a number of developing artists that have had great years as well, like Ke\$ha, Slightly Stoopid, Sara Bareilles, Eli Young Band, Interpol and Scissor Sisters. And the future

looks bright with our younger artists, like Re-bubletion, Local Natives, Janelle Monáe, Ingrid Michaelson, Brantley Gilbert, Tenth Avenue North, Anya Marina and Metric, to name a few."

In addition to the Download Festival, Coachella (at the Empire Polo Grounds in Indio, Calif.) and 2009 top festival winner Oxegen (at Punchestown Racecourse in Naas, Ireland), promoted by MCD, are the finalists in the top festival category. This year's headliners at Coachella were Jay-Z, Them Crooked Vultures and LCD Soundsystem. Oxegen was headlined by Arcade Fire, Eminem, Muse, Jay-Z and the Black Eyed Peas, among others.

HUMANITARIAN KUDOS

Artist/environmental activist Jack Johnson will be named the 2010 Humanitarian Award honoree at the Billboard Touring Awards.

The Humanitarian Award recognizes the philanthropic efforts of a touring professional. Johnson's acknowledgment as the 2010 honoree reflects his involvement in a wide range of environmentally conscious and other philanthropic efforts.

Johnson and his wife, Kim, have spent the last seven years as activists in their home state of Hawaii and worldwide through their involvement in many social and environmental issues. Their Kokua Hawaii Foundation and Kokua Festival support environmental education in Hawaii's schools and communities. Johnson's 2008 tour and CD, "Sleep Through the Static," set a new precedent in the music industry by taking an eco-friendly approach to all aspects of production. In conjunction with his 2008 world tour, Johnson launched the All at Once campaign and gave 100% of his tour profits to local nonprofit partners through his newly established Johnson Ohana Charitable Foundation.

In 2010, Johnson released his newest album, "To the Sea," recorded at his solar-powered studio and distributed in eco-friendly packaging. His world tour continues to lead the way in sustainable touring efforts to reduce its environmental impact. As in 2008, Johnson will again donate 100% of his tour profits to charity.

The Johnsons created and produce the Kokua Festival, now in its sixth year. The festival raises funds for the Kokua Hawaii Foundation and also serves as an international environmental education event that utilizes some of the most sophisticated and advanced green practices in the live music industry. The Johnson Ohana Charitable Foundation has made more than \$750,000 in donations and as part of the 2010 world tour offered direct and matching donations to All at Once partner nonprofits.

On Johnson's 2010 tour, his production team, with the support of environmental nonprofit Reverb, continued to pave the way in green touring practices. The trek collaborated with 150-plus community groups working in the realms of plastic waste reduction, sustainable agriculture, community and school gardens, climate change, water quality and environmental education.

Johnson's recognition follows previous Humanitarian Award honorees Kevin Lyman (2009), Jon Bon Jovi (2008), Kevin Wall (2007), Music Rising (2006), Dave Matthews (2005) and Clear Channel Entertainment (2004). ■■■

LADY GAGA



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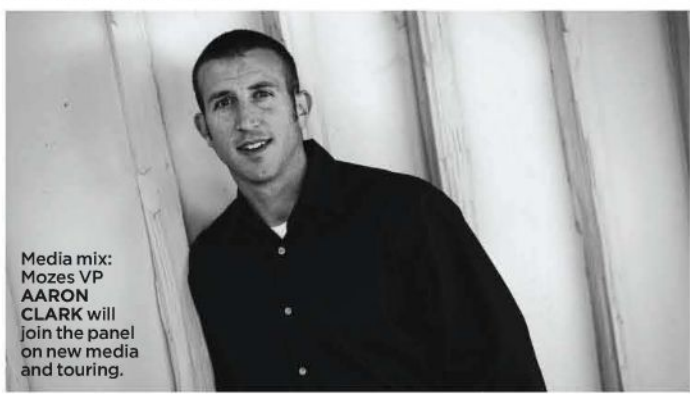
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ROADSIDE VIEW

Top Execs, Artists Offer Perspective At Billboard's Touring Conference & Awards

BY RAY WADDELL



Media mix:
Mozes VP
AARON
CLARK will
join the panel
on new media
and touring.

More than 50 first-time panelists, including more artists than have ever participated before, will join conference veterans to take on the most challenging issues and most promising opportunities in the concert industry at the seventh annual Billboard Touring Conference & Awards Nov. 3-4 at the Sheraton New York.

WHERE IT ALL STARTS

Every year, artist development remains a key issue, as the very future of the concert business depends on the ability of acts to build an audience. On the opening panel, "Artist Development: How Are We Doing," moderator Liana Farnham, VP of concerts marketing/network integration at Madison Square Garden Entertainment, will lead the discussion of examples of strategies that have worked, offered by those who book or guide artists who've enjoyed significant career upticks in the past year.

Joining her will be William Morris Endeavor agent Rob Beckham (Rascal Flatts, Brad Paisley), C3 Presents partner Charles Attal (Austin City Limits Music Fest, Lollapalooza), Paradigm Talent agent Matt Galle (Ke\$ha), A-Squared manager Gregg Latterman (Five for Fighting), Bowery Presents partner John Moore and singer Kevin Martin (Candlebox, the Gracious Few).

Farnham says she's "looking forward to kicking off the panel sessions again this year, with our annual trek into artist development, media and marketing, what works, what doesn't. I'll reveal the stats of last year's 'ones to watch' artist picks from our perennial guests Charles Attal and Rob Beckham, while challenging our newcomers Matt, Jomo and Gregg for 2011. Kevin's insight as an artist will add yet another perspective and once again make this a candid and engaging discussion."

WHOSE KEYS?

Ticketing is the hot button issue in the live business these days, and the panel titled "Ticketing: Managing the Keys to the Kingdom" will attack it from every angle. Secondary, paperless, digital, mergers, upstarts—it's all here under the direction of sports and entertainment attorney Carla Varriale, partner at Havkins Rosenfeld Ritzert & Varriale.

Her fellow panelists: Paciolan president David Butler, Front Gate Tickets VP of marketing Jeff Kreinik, Ticketmaster CEO Nathan Hubbard, ShowClix president Lysie Camuso, StubHub CEO Chris Tsakalakis and independent ticketing consultant David Goldberg.

BRING BACK BILLBOARDS?

Research indicates that the primary reason many fans don't go to concerts is that they don't know about them. (This magazine takes its name from the primary medium used to advertise entertainment coming to town at the turn of the century.) The panel titled "New Media and Touring: Finding the Fan" will address ways of using digital, social media and mobile technology to sell tickets, cut through the media clutter and boost sales on the 40% of ticket inventory that goes unsold, while broadening revenue streams in the process.

Mark Montgomery, strategic consultant and "entrepreneur-in-residence" at Claritas Capital, will moderate the panel. "We are going to explore our panelists' individual strategies and talk about some of their real-world successes in both driving up attendance and driving costs down using both new and old media techniques," Montgomery says.

His fellow panelists are Ticketfly founder Andrew Dreskin, Mozes VP Aaron **continued on >>p32**

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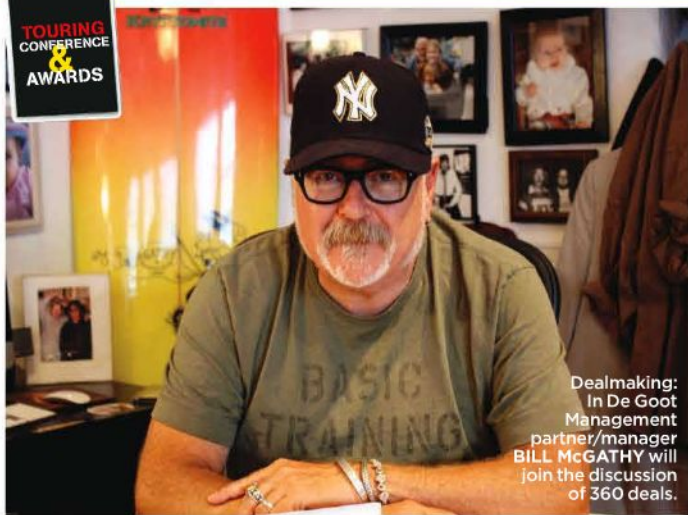
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Dealmaking: In De Goot Management partner/manager **BILL MCGATHY** will join the discussion of 360 deals.

Ticket talk: Official Community president **KEVIN LEFLAR** will weigh in on the "Very Important Pricing" panel.



from >>p30 Clark, Mobile Roadie CEO Michael Schneider, Music Networx director of business development for North America Hab Haddad, Groupon president Rob Solomon and Nic Adler, owner/GM of the Roxy in Los Angeles.

Few issues have dominated the music industry at large in recent years as the advent of multirights—or 360—deals for artists with labels and promoters. On the panel titled "Multi-Rights Deals: So Tell Me Again Why You Get a Piece of My Touring?" label executives, managers and agents will discuss the pros and cons of such deals and how some of them are breaking bands.

Veteran entertainment attorney Elliot Groffman, partner at Carroll, Guido & Groffman, will moderate the panel, which includes Roadrunner Records VP of touring/artist development Harlan Frey, Agency Group VP Ken Fermaglich (Paramore, Creed), 10th Street Entertainment president Eric Sherman (Mötley Crüe, Buckcherry), 5bam president Cory Brennan (Slipknot, Stone Sour), In De Goot Management partner/manager Bill McGathy (Shinedown, Parlor Mob) and Warner Music Group/WEA senior VP of merchandising Matt Young.

YOUR NAME HERE

Corporate America has shown that it wants to capture the eyes and ears of music fans, and growth in the experiential music marketing space is outpacing general sponsorship spending. The panel titled "Branding and Sponsorships in Live Events" will discuss successful branding and sponsorship initiatives. Participants will discuss how to turn deals into true partnerships that raise the profile of artists and companies and provide added value to fans.

Moderated by sponsorship industry tracker Bill Chipps,

managing editor of the IEG Sponsorship Report, the panel includes MAC Presents president Marcie Allen, Vector Management VP of strategic marketing Jim Stabile, Live Nation president of national alliances Russell Wallach, Creative Artists Agency sponsorships agent Laura Hutfless, RIM VP of marketing for North America Geoff McMurdo and artist Alex Suarez (Cobra Starship).

VIP programs and ticket bundling deals have become prevalent across the business for a wide range of acts. "A Bottom Line Look at VIPs, Bundling, Premiums and the Art of the Upsell" will take a look at what makes these programs work—or not. The panel will also examine the impact of the broad discounting practices that the industry has utilized in recent years. "With the economic challenges facing our industry today, creative pricing and packaging are more important than ever," says New Era Tickets president/CEO Fred Maglione, who will serve as moderator.

The panel will look at how financially viable these programs can be, the level of artist commitment necessary, whether these pricey programs subsidize lower-priced tickets and whether fans get what they pay for. Panelists include SLO VIP Ticket Services president Shelley Lazar, Superfly Presents partner Rich Goodstone, AEG Live senior director of premium ticketing Mark Feinberg, Admit One founder/CEO Leor Zahvai, Official Community president Kevin Leflar and PAID president Keith Garde.

It's hard enough for established headlining acts to make money on the road, much less midlevel acts and up-and-coming bands. "How to Tour and Make Money (Even If Nobody Knows Who You Are)" will take a look at the challenges and opportunities in the DIY space from artists and executives who are charting their own courses.

Moderated by Billboard **continued on >>p34**

JACK JOHNSON

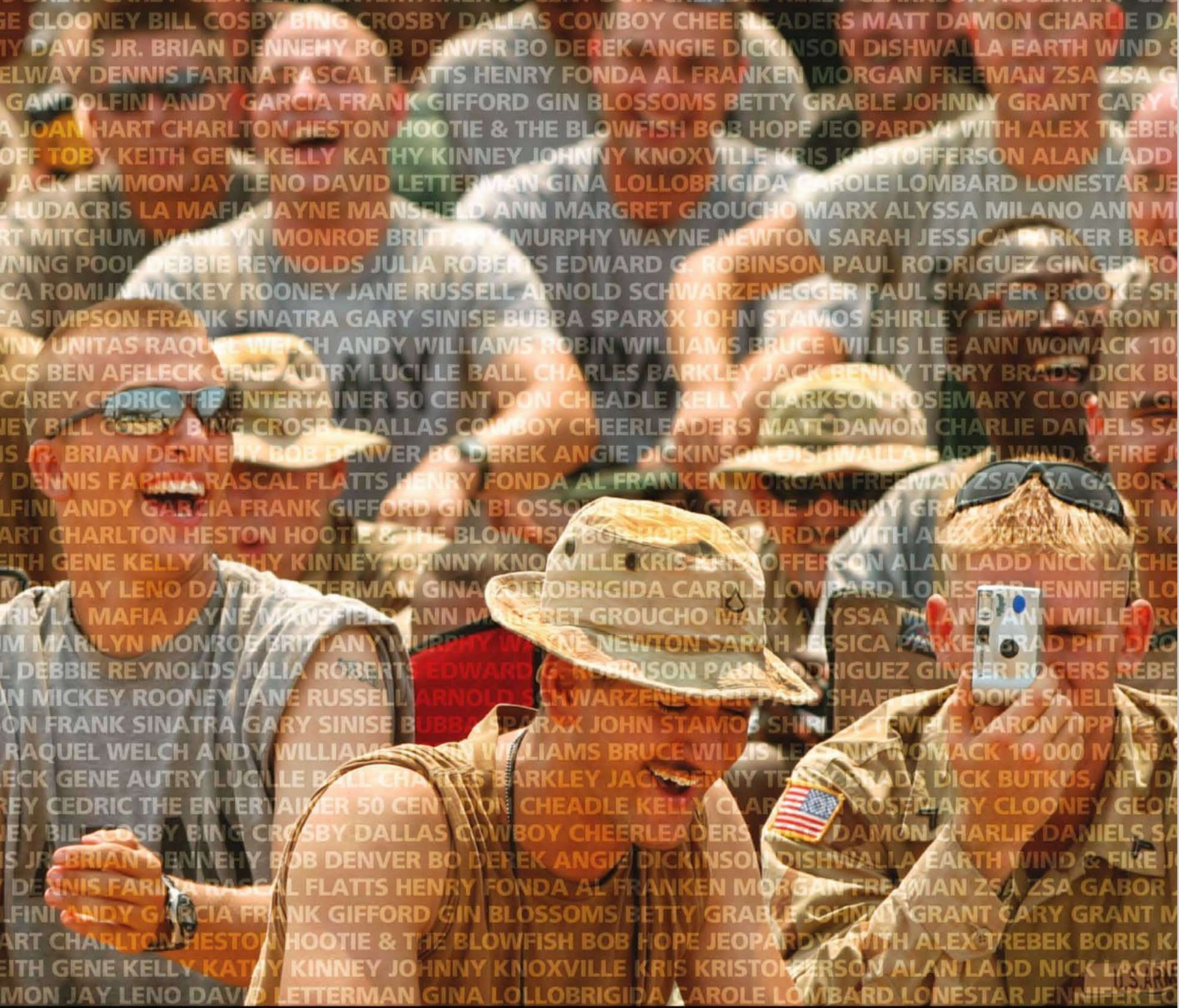
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from >>p32 music editor Cortney Harding, the panel includes Cut Merch president Steve Gerstman, Ground Control Touring agent John Chavez (Deer Tick, Wavves), Sonicbids founder/CEO Panos Panay, Complete Control Management partner Josh Neuman (Tiësto), Topspin VP

of artist development Andrew Mains and country artist Big Kenny.

To say the touring industry is in the midst of an upheaval is an understatement. This has been a year to remember, and not always in a good way. To close the conference, some of the most influen-

tial players in the live entertainment industry will weigh in on the current lay of the land, what happened this year and what the next decade may hold.

Tackling the pertinent issues will be Concerts West/AEG Live co-president John Meglen, Live Nation global touring COO Gerry Barad, Artists

Group International president Dennis Arfa (Billy Joel, Metallica), Jam Presents partner Jerry Mickelson, 10th Street Entertainment CEO Allen Kovac (Mötley Crüe, Buckcherry), Principle Management director Paul McGuinness (U2) and Atom Factory manager Troy Carter (Lady Gaga). ●●●



Sweet success: Sugarland's **JENNIFER NETTLES** and **KRISTIAN BUSH** will analyze their breakthrough.

KILLE KEYN TIES

The Lowdown On A Hard Year And A Rising Band

The press reports of cancellations, postponements and slugging sales in the touring business in 2010 were rampant, but how bad was it?

The agents know better than anyone. They're the ones on the front lines and phones, and they hear first if a date is working or if it's in trouble.

A highlight of this year's Billboard Touring Conference & Awards will be a keynote round table featuring some of the top agents in the business. They'll answer the tough questions and look ahead at what 2011 will bring.

Participating agents are International Creative Management senior VP of concerts Marsha Vlasic (the Strokes, Elvis Costello, Neil Young), Paradigm Talent agent Chip Hooper (Dave Matthews Band, Phish), William Morris Endeavor co-head of country music Greg Oswald (Taylor Swift, Reba McEntire), Agency

Group Worldwide CEO Neil Warnock (Nickelback, Creed), Artists Group International VP Adam Kornfeld (Metallica, Rush) and Billions Corp. president David "Boche" Vieceilli (Arcade Fire, Vampire Weekend).

In the conference's other keynote session, we will take an in-depth look at the rise of Sugarland, featuring the group and the career architects who steered this ascension to headlining status. The case study will explore how the hit-making duo achieved platinum success and spinning turnstiles as it launches its new album, "The Incredible Machine."

Moderated by Billboard editorial director Bill Werde, the session will feature Sugarland's Jennifer Nettles and Kristian Bush, along with manager Gail Gellman of Gellman Management and John Huie, an agent at Creative Artists Agency.
—Ray Waddell

DIANA TYNAN

RUSH: LEGEND FILE

Enduring Trio Earns Billboard's Highest Touring Accolade

BY RAY WADDELL

Geddy Lee has just woken up in Buenos Aires, where he and his Rush bandmates Neil Peart and Alex Lifeson are preparing to close out the South American leg that wraps the band's highly successful Time Machine tour. Tours tend to sap energy, particularly for bands that have been rocking the house for some 40 years, but Lee is clearly still invigorated by the vibe thrown stageward by some of the most passionate fans in rock'n'roll. ¶ Since Rush sprang from the Toronto suburbs to worldwide acclaim, the band has shrugged off critics and focused for decades on delivering arguably some of the most technologically pioneering rock shows the touring business has ever seen. ¶ But the band members don't sacrifice passion and musicianship in delivering the goods. Rather, they use technology to enhance the performance and stay true to their ambitious studio work.

On tour, Rush gives fans what they want, and the fans give back. This, in the end, is what keeps Rush returning to the stage, and what makes this band the 2010 Billboard Legend of Live.

Do you remember your first show you did under the name Rush?

The first show I ever did under the name Rush, I guess I must have been 17. [Guitarist] Alex [Lifeson] and the original drummer, John Rutsey, and another bass player, whose name escapes me this foggy morning [Jeff Jones], they were playing a local drop-in center.

A drop-in center?

In suburban Toronto, where we lived, they would set up these community centers for kids to hang out in. They would sometimes have live music or DJs, and they would encourage local kids to "drop in," get off the street. It was usually a community hall or church basement or something like that. Rush had been formed by Alex and John Rutsey and this other bass player, and they were doing a gig at this drop-in center. Their bass player suddenly couldn't make it, and Alex called me last minute.

He used to call me all the time to borrow my bass amp, because I was one of the few people that actually owned an amplifier. I assumed he was wanting to borrow my amp again, but he

actually wanted to borrow me to do this gig.

So I came down to the church basement, we kind of ran over the 10 or 11 songs they knew, we did that gig that evening, and that was my first gig with Rush.

It must have gone pretty well.

It did. We each made \$7, I remember, and we went to the local delicatessen to have a plate of french fries and gravy afterward as our reward for our hardworking show. Then the guys said, "Why don't you stay in the band? Because this feels good." So that's how it started.

When did it start to develop into the sound that became Rush?

In the early days, John, Alex and myself were influenced a lot by British blues, or the Brit rock musicians reinterpreting American blues, people like John Mayall & the Bluesbreakers and the Yardbirds, Jimmy Page and Jeff Beck, Eric Clapton and then the early Who. That was the first wave of British music that affected us quite greatly, especially Cream when they formed after Eric Clapton left the Bluesbreakers.

We really tried to emulate that three-piece Cream sound in our early, early days, which was blues-based and a lot of riffing, a lot of player's music. Eventually, Alex and I got much more interested in progressive rock when Yes came along, and Genesis and bands like that, and that affected our writing style. And after John left the band and we were in-

'THIS AWARD STANDS OUT FOR US BECAUSE SO MUCH OF WHAT WE ARE WE OWE TO PLAYING LIVE.'



Glittering prizes: "We each made \$7" for Rush's first gig, singer/bassist GEDDY LEE recalls.

involved with [new drummer] Neil [Peart], he was much more of that same mind frame in terms of progressive music. So it kind of pushed us off in that direction.

When Neil joined, is that when you really found your footing as a band?

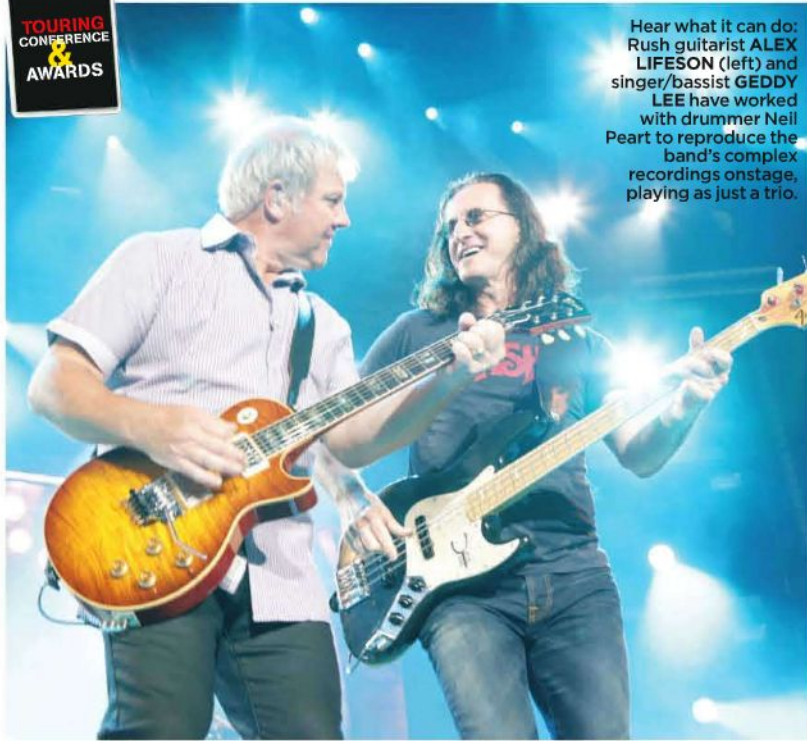
We had some fits and starts. Our first few records were really all over the map. Our first record ["Rush," 1974] was pretty much blues-rock based, and the second record ["Fly by Night," 1975], the first with Neil, took on a very different, more technical aspect to it. Our third record ["Caress of Steel," 1975] was kind of dark and experimental. It wasn't until "2112" [1976] that we kind of zeroed in on a sound that was a bit of all those things that we'd been experimenting with.

Was the alchemy of the three of you

onstage apparent early on when Neil joined the band?

It didn't blend immediately. We were so impressed with his abilities. When he came to our first audition, he was far and away the best drummer that had walked in the door. Alex and I knew this guy had mad skills, he was off the charts. We were kind of salivating, because we had wanted to play this more progressive music and here was a drummer capable of doing that.

But we had to get to know each other, and that took a little while—playing, and learning who we were, and trying to figure out a way to write together. The good thing was we were touring so much, we spent so much time together on the road, you've got nothing else to do but talk about playing, talk about direction, try to become a band. Those first few years were pretty important from that point of view. When we went on tour we **continued on >>p36**



Hear what it can do: Rush guitarist ALEX LIFESON (left) and singer/bassist GEDDY LEE have worked with drummer Neil Peart to reproduce the band's complex recordings onstage, playing as just a trio.

from >>p35 had only known Neil for about two weeks, and he was quite an unusual character. It took a while for us to figure each other out.

At some point in crafting these ambitious albums it had to become more difficult to replicate those sounds onstage. Can you talk about how Rush adapted to that?

We took a few different approaches. In the early days, as our music got more complex, we lim-

ited what we did in the studio. We would basically direct the studio arrangements by how we could replicate it live. So, in a way, it limited our production capabilities in terms of the way we were making records. And so we would go on tour and play them the way we'd arranged them in the studio.

But once the technology started getting really interesting, the advent of MIDI controllable instruments and digital recording, we started to

push the envelope a little bit and started trying to make the records sound as good as we could. If we needed to throw in a keyboard part, we'd throw in a keyboard part. If we needed some texture, even if it would be difficult to reproduce that [live], we started doing that.

So we started producing songs to benefit the song. And then we'd find ourselves in rehearsals saying, "How the fuck are we going to do this now?" That's when we started getting deeply involved in electronics, and we kind of designed a system.

I had started using bass pedals to fill in while I played guitar sometimes onstage if we needed a rhythm guitar; the bass pedals would provide the bass part. We would go from a three-piece to a four-piece. So we used that technology and expanded upon it. We kind of invented a system of MIDI before they had MIDI, in fact—a very complicated series of connectors that allowed me to connect my bass pedals to a synthesizer, which I would preset to different chordal sounds. Then I could play the chordal sounds with my feet, and suddenly now we had a keyboard player in the band even though I could still play bass. That was the embryonic stage of how we started introducing MIDI.

Fast-forward 20 years, you can now do anything you imagine with samplers and that kind of thing. But even if we sample a keyboard part or a vocal effect or a guitar noise, or a whether it's a string part, we still insist on triggering them live ourselves.

If you look at our stage setup today, each of us has a series of MIDI triggers, so for any given

part of a song, if it's not a part we can actually play, we have to trigger it with my feet, with Alex's feet or Neil's hands, and we have to trigger that little section in time with what we're playing. So then it becomes performance-oriented.

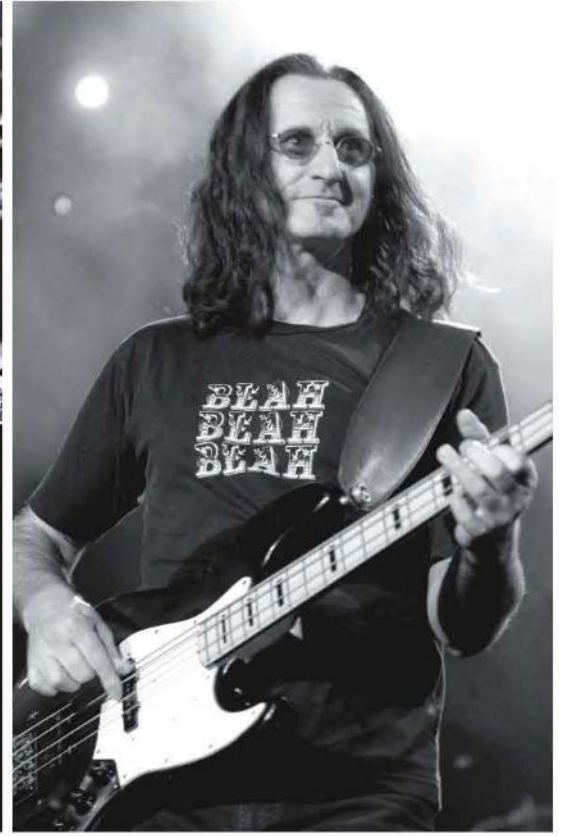
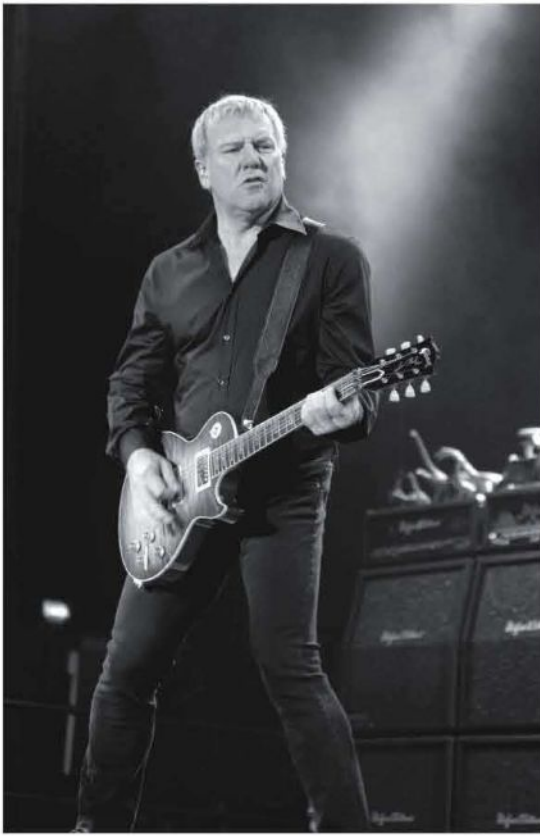
It's not us playing, as many bands do now—by just synching themselves up to a Mac offstage and they play the show. We just weren't comfortable doing that. We'd rather have to survive or fail based on our performance skills. That's how we bring in little bits and pieces from our records now, by connecting to the way we're playing still as a three-piece.

Your fans have embraced that sort of delivery of the music.

At a certain point we said to ourselves, "Maybe we should just hire a keyboard player. We're starting to look like the guy who stands on the street corner playing a bass drum with his foot with a monkey on his shoulder and an accordion," like three guys in a one-man band. We had a real moment there where we decided, "You know what, I think our fans would rather see us up there using technology and keep the integrity of just the three of us rather than bringing in somebody to fill in."

So we kind of stuck by that through all these years. It makes our gigs more interesting, way more complicated and certainly way more nightmarish if you hit the wrong pedal at the wrong time. But it's not boring up there, I tell you. We have a full three hours where we have a lot of stuff we have to do during the course of the show, aside from singing and playing our main instruments. It's hard, but it's fun. **continued on >>p38**

ANDREW MACNAUGHTAN



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from >>p36 I guess it's a lot for your crew and techs to keep track of.

We have fail-safe systems. I have Tony Geranios, who handles all the synthesizer prep. He sits at the side of the stage and he has to load every song in advance. You look at my keyboard and my foot pedals and you see those notes, but they're different for every song; they may not even relate to each other note-wise. I have to memorize, and Alex and Neil have to memorize, a completely different "keyboard-scape," for lack of a better word, for every song.

So Tony preprograms that and, of course, if something loads incorrectly, he has to have a fail-safe so he can switch over to another system. Otherwise you get some very strange noises out there.

Rush has a very passionate, loyal fan base. Can you comment on the band's relationship with its fans?

They're incredible, honestly. I know it's true for Alex and Neil, so I can speak for the three of us without any hesitancy. We just pinch ourselves every night when we walk out there and they're there in greater numbers than ever before. They're so happy to be there, they're sending so much energy out to us onstage, and that just vibes us up and we just want to give them the best show we can.

They are really the reason we're still together after all these years. People ask us, "Why are you guys still together?" and you can say, "We love the music, we dig each other, we like what we're doing," you can say all those answers,



More than just a spark: "We're playing as well as we ever have," RUSH singer/bassist Geddy Lee says.

but at the end of the day, if you don't have an audience waiting for you, there's no coming back out there. That makes it so much easier for us to keep pushing our boundaries, because we always know that they've got our backs, so to speak.

Does this band care about things like critical reviews or the Rock and Roll Hall of Fame and that sort of thing?

Obviously, you're always complimented by any award you might get. It's not something you

think about very often, or seek, because it distorts your outlook on everything if you go searching for those things. And everybody likes to get a good review, although we don't trust our good reviews and we don't take our bad reviews that much to heart.

Does it have any particular significance to be honored for the live part of what you do?

Yes. That stands out for us because so much of what we are we owe to playing live. Here we are over 40 years later and the next few nights we're

playing in two new countries to new audiences that have never seen us before. I would say in all candor I believe that as players and bandmates together, we're probably playing as well as we ever have in our history, and that makes me incredibly proud to take this show to new countries and new audiences.

It kind of drives the whole thing, in a way. Even though writing and creating is something you need to have to stay a band, the fact that we were kind of born on the road and are still out there says a lot about what made us what we are. ●●●

ANDREW MACNAUGHTAN

GEDDY, ALEX AND NEIL

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'A LIFE OF LIGHTED STAGES'

Rush's Drummer Reflects Upon Life On The Road

BY NEIL PEART

Oct. 8, 2010, São Paulo, Brazil—Here and now is the perfect time and place to reflect upon Rush's history as a touring band. Tonight, after more than 36 years together, we will be performing at a soccer stadium here, in front of more than 30,000 people.

That is a long way—a far cry, you might say—from our first American tour in 1974. Alex, Geddy and I were in our early 20s, an unknown trio from Toronto, and were thrilled to be playing 20-minute sets to open multi-act shows, or "headline" small clubs and colleges, often for just a few hundred people.

(I am reminded of one particularly mismatched package—Rush opening for Sha-Na-Na, on my 22nd birthday, Sept. 12, 1974, at a school near Baltimore. We were not well-received . . .)

However, then as now, live performance is

the ultimate test of a musician, and of a band. The price, of course, is the nomadic, exhausting, potentially alienating alternate reality of touring life—and it can take a heavy toll (witness so many lost individuals and wrecked relationships, romantic and musical).

As long ago as 1989, I decided that such a life was just too much for me—the grind of traveling, the tedium, the repetition, the separation from home and loved ones and the constant whirl of strangers around my nucleus of self-contained, reflective peace. Following the recording of our "Presto" album that year, I made the announcement to my bandmates and manager that I didn't want to tour anymore.

Yet 21 years later, here I am, doing it all over again. Again and again.

And no end in sight.

The simple explanation is that all those

years ago, in 1989, after much soul searching, I decided that the question came down to one basic belief: "A real band plays live." If I was going to call myself a musician, I would have to accept the burden that goes with that vocation. So, in the years since then, I have found ways to make that burden tolerable—even enjoyable. And, ultimately, inspiring.

A real band plays live—and playing live makes a real band. Whatever skills I have developed on the drum set are immeasurably due to putting in all those hours (and putting out all that sweat) in live performance.

It is said that any higher level of human accomplishment—athletic, academic or artistic—requires a minimum of 10,000 hours of application. The same might be said for a band—and certainly Alex, Geddy and I have put in our 10,000 hours, and more.

This current Time Machine tour, through the summer and fall of 2010, has been a revelation—for the three of us as musicians, feeling ourselves evolve into an even tighter and more energized unit (that alone is no mean feat after 36 years together), but it is also about the audience. Every night I look out from behind the drums and see all of those faces reflecting such joy from what the three of us do together. So many of those people have grown up with us, just as we have grown up with them.

As I wrote recently, "When people care so much about what you do, you can't help but care about it more."

Personally, my favorite part of what we do together is the private time—creating new music, sharing the sparks of inspiration that elevate each of us into something greater. But the reality remains the same: A real band plays live—and playing live makes a real band.

Sure, magic can happen in a recording studio, in a rehearsal room and even on a computer—but ultimately, all the world's a stage. And it is on those lighted stages, from São Paulo to San Antonio, Pittsburgh to Prague, Quebec to Kansas City, that this band really shines.

All the world's a stage, and we are merely players.

It's showtime again . . .



ANDREW MACNAUGHTAN

In the heat of the beat: "A real band plays live," NEIL PEART says.

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STEADY AS THEY GO

How Rush Stays At The Top Of Its Game

BY CHRISTA TITUS



Need some love: RUSH is known for its long-term camaraderie among the band and its crew.

To stay relevant, many acts think they need to jump on the latest marketing trend, try the newest social networking tool, give their brand a makeover or practice shock tactics to gain publicity.

Not Rush. The members of the iconic Canadian rock trio—singer/bassist Geddy Lee, guitarist Alex Lifeson and drummer Neil Peart—have no interest in tweeting what they ate for breakfast. They see no reason to transform their image as talented, hardworking musicians.

So it's a sure bet that they'll accept the Billboard Legend of Live Award with the same low-key attitude they've always displayed. Lifeson will be on hand to receive the honor on Nov. 4 at the Billboard Touring Conference & Awards.

Such behavior doesn't make headlines. But it's an attitude that has built and sustained Rush's career on the road, on records and on the radio.

Four decades since it emerged from the suburbs of Toronto, the band remains as relevant as it is busy.

Its 1976 breakthrough album, "2112," is featured in its entirety on "Guitar Hero 6: Warriors of Rock," released Sept. 28 by Activision. On the same date, Eagle Rock Entertainment's "Classic Albums" DVD series, which profiles legendary albums, released "Rush: 2112 + Moving Pictures," pairing "2112" with the group's landmark 1981 release. And this summer introduced the official Rush app, packed with music and band content.

At press time, Rush had just wrapped four sellout shows in South American stadiums and found itself in the sweet spot of needing to decide whether to resume its Time Machine tour or finish work on its 20th studio album, "Clockwork Angels."

"There's a lot of pressure to continue the tour because it's been so successful," says longtime manager Ray Danniels of SRO Entertainment. "But there's also that artistic drive to finish the record."

The Time Machine tour grossed \$25.6 million and sold 359,563 tickets to 36 North American shows, according to Billboard Boxscore.

"In a summer where a lot of people complained about the business, this band quietly did better business than anybody even expected them to," says Gerry Barad, COO of Live Nation Global Touring, producer of Rush's tour.

Amid a season of "\$10 tickets and two-for-ones and special discounting, Rush did none of that," says Adam Kornfeld, VP of Artists Group International and the band's responsible agent for North America. Kornfeld adds that tickets were "priced right. [Rush] really seem to be recession-proof. The fans have spoken, and this is a band people really want to come see because of the quality of the show they put on."

The impressive lighting and video components that frame a three-and-a-half-hour Rush concert are only one reason that Time Machine (like previous tours) did so well. This year, the band played "Moving Pictures" in its **continued on >>p44**

**'THE FANS
HAVE SPOKEN.
THIS IS A BAND
THAT PEOPLE
REALLY WANT
TO SEE.'**

—ADAM KORNFELD, ARTISTS
GROUP INTERNATIONAL

Geddy, Alex, Neil
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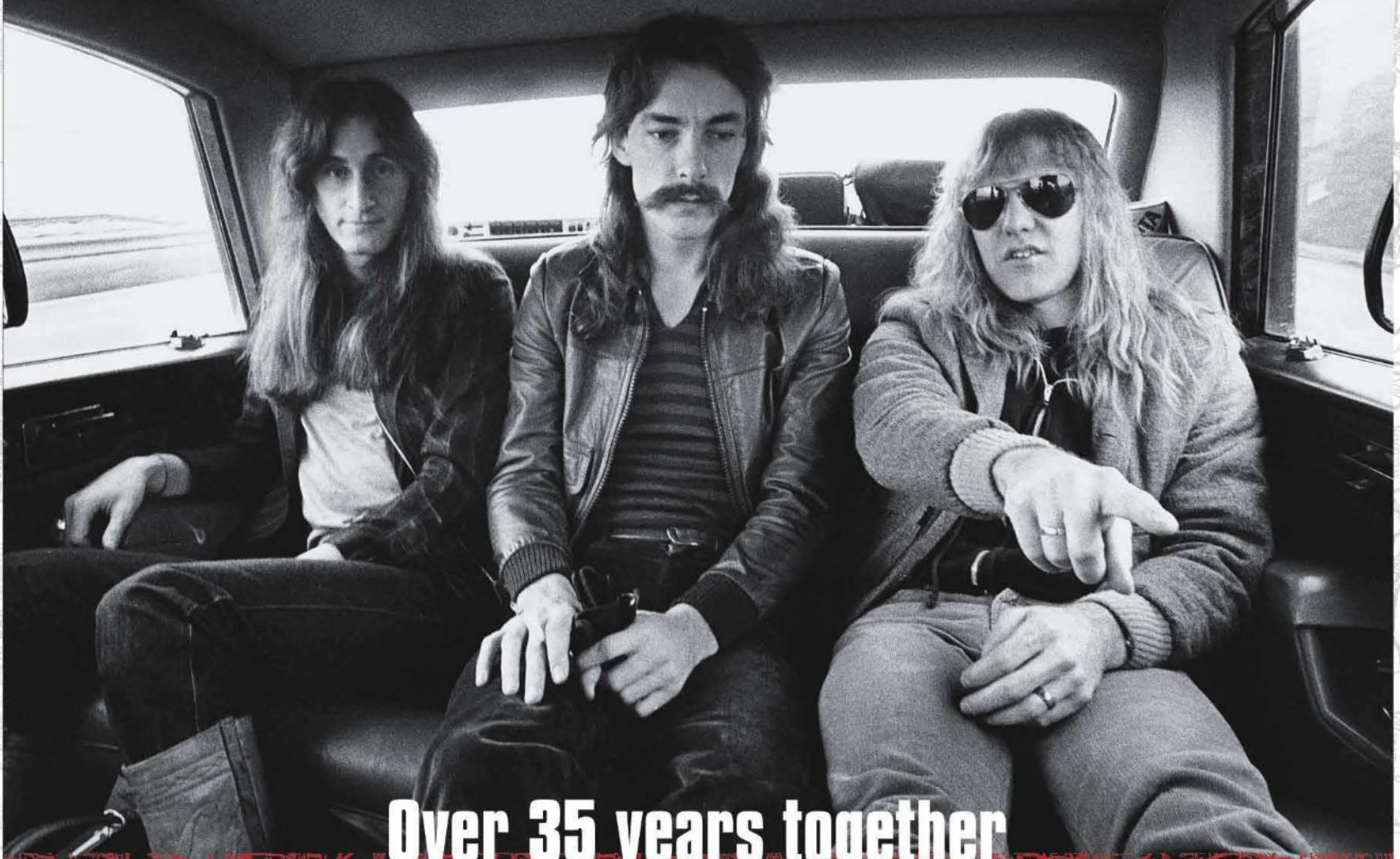
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from >>p42 entirety for the first time. Smart routing is also key. Besides hitting core cities, Rush also visits new places and returns to markets it hasn't visited for a while. (On its latest tour leg, the band played for the first time at the Great Allentown Fair in Pennsylvania and, after a 20-year absence, returned to Syracuse, N.Y., for that city's state fair.) And Danniels points out that Rush released two new songs earlier this year despite the fact that the album isn't finished. "Caravan" and "BU2B" were released to iTunes; "Caravan" hit No. 38 on Billboard's Mainstream Rock Songs chart and No. 6 on Heritage Rock Songs, providing a radio push.

The documentary "Rush: Beyond the Lighted Stage" was another major tour driver. The behind-the-scenes film—which explores Rush's history and features such celebrities as Sebastian Bach and Jack Black commenting on the band's influence—premiered at the Tribeca Film Festival in April. It won the Heineken Audience Award, aired on VH1 and had a North American theatrical run.

Through all its years together, Rush has been extremely loyal to its support team, and the feeling is reciprocated. Among those who have worked for Rush for decades are Danniels; international touring agent Neil Warnock, CEO of Agency Group Worldwide; tour manager William Birt; lighting director Howard Ungerleider; and keyboard technician Tony Geranios.

"We've even had some of the same truck drivers for over 30 years, so there's something about our tours that keeps our folks coming back," Geddy Lee says.

"How did the band stay together for over 40 years? There has to be something within the three of us that we respect and like to keep going, and that's got to emanate out into the people we work with as well," Lee says. "We try to keep as many as we can with us for as long as we can. We've got a hardcore group of people we've been fortunate to hang on to, and they've kind of grown up with us."

Rush—Lee, Lifeson and original drummer John Rutsey—made its recording debut with a self-titled album in **continued on >>p46**

**'OUR FANS
WOULD
RATHER SEE US
UP THERE
USING
TECHNOLOGY
AND KEEP THE
INTEGRITY OF
JUST THE
THREE OF US.'**

—GEDDY LEE

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A 20/20 VIEW OF THE CONCERT BUSINESS

Some of the most influential players in the live entertainment industry will weigh in on the current lay of the land, what happened this year, and what the next decade may hold.



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Manager
ATOM FACTORY (LADY GAGA)



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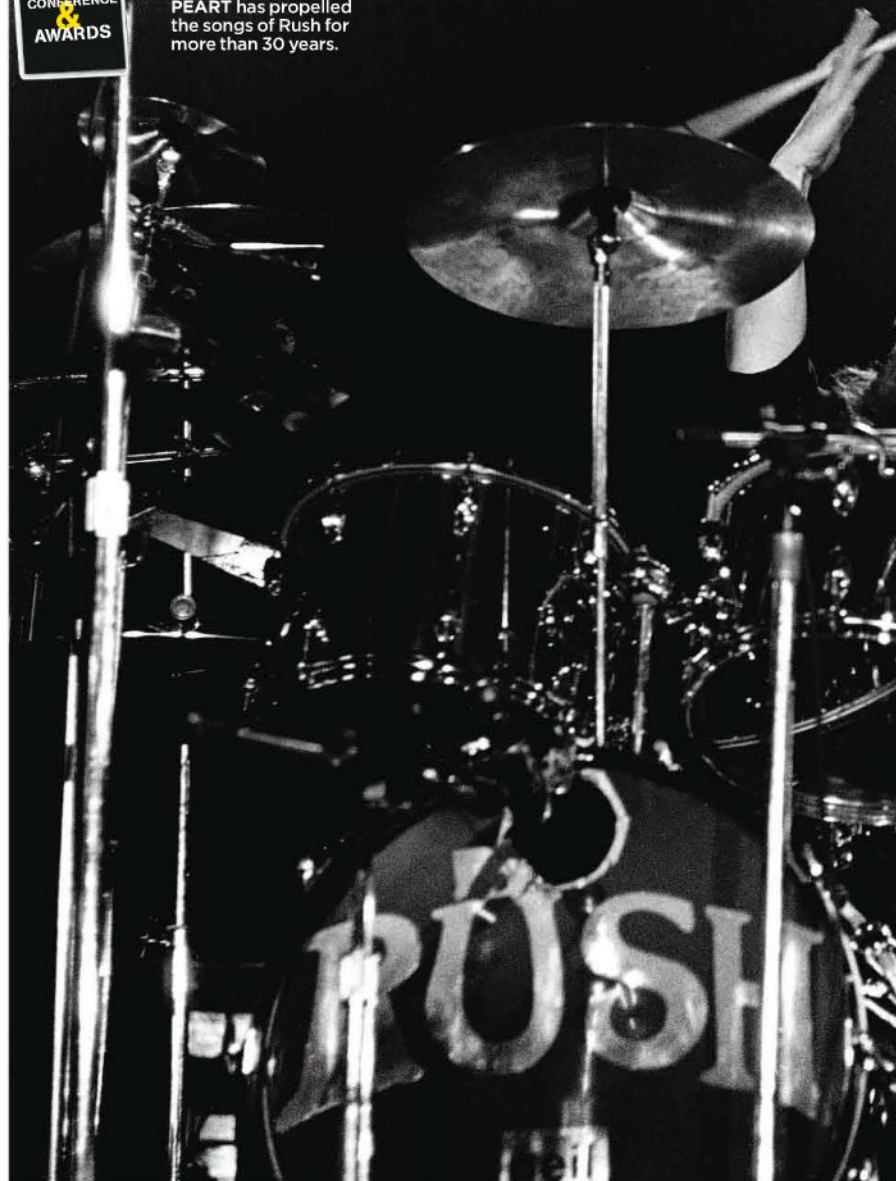


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Mystic rhythm: **NEIL PEART** has propelled the songs of Rush for more than 30 years.



from >>p44 1974. Peart joined later that year after Rutsey's departure, releasing his first album with the band, "Fly by Night," in 1975. With the change, the act's blues-influenced rock began incorporating more progressive elements. Many critics sneered at the group's intricate, lengthy compositions and lyrics, but fans felt otherwise. In 1976, Rush made its breakthrough with "2112," its first release to sell 1 million copies. The RIAA has since certified the set triple-platinum, while best seller "Moving Pictures" is four-times platinum.



Sound and fury: Singer/bassist **GEDDY LEE** goes for the effects pedals.

Acts ranging from Tool to Dream Theater cite Rush as an influence. Live Nation's Barad recalls a who's who of artists recently attending a show in Las Vegas. "The guys from No Doubt, Stewart Copeland, Les Claypool, one guy from Tool and a couple from Rage Against the Machine, who are all really good musicians, they all came to see this band," he says.

Eventually critics came around, and today, the band has received unforeseen attention from the mainstream. But it was the group's dedication to its craft, as well as that of its longtime fans, that enabled Rush to amass the third-most consecutive gold or platinum albums in the United States, according to the RIAA, behind the Beatles and the Rolling Stones. The group has sold more than 40 million albums worldwide, according to SRO Management.

Its video catalog also sells well. The live DVDs "Rush in Rio," "R30" and "Snakes & Arrows Live" are seven-times platinum (700,000 copies), five-times platinum and two-times platinum, respectively, and the DVD of "Beyond the Lighted Stage" is two-times platinum, according to the RIAA.

Warnock at Agency Group Worldwide observes that Rush's consistency in producing strong-selling albums and tours is why fans have stuck with the band. "Their music is absolutely unique in terms of the way Neil writes the lyrics and the three of them construct the songs," he says. "Everything they do when they put out a new album is fresh. It's not derivative of something else."

FIN COSTELLO (2)



One such fresh maneuver was the band's four-date South American run, where it returned to Brazil and played its first shows in Chile and Argentina. While the group does tour Europe, it doesn't cover the continent for every visit. According to Warnock, Rush could play more markets, but its production makes it prohibitive, and the band, although appreciative of its worldwide fans, doesn't feel pressured to penetrate as many territories as possible.

"They could tour everywhere if they chose to go," Warnock says. "But they have a huge production. They carry most of that production with them, which makes it hugely expensive to take anywhere. So balancing the books and flying around the world is incredibly difficult."

Still, that hasn't kept the fan base from growing. The success of "Beyond the Lighted Stage" dispelled the long-held notion that women don't like Rush, as the movie drew a female audience—and the same goes for its recent tour. "We've probably gone from less than 10% female audience to well over 20%," Danniels says of the Time Machine trek. "I have guys that come up to me all the time that go, 'I've seen this band eight or 10 or 12 times, and my wife or girlfriend has never been willing to go, and this time she's here.'"

Cameos in other movies, like the 2009 comedy "I Love You, Man," and a presence on the "Rock Band" and "Guitar Hero" platforms have also exposed Rush to new audiences. Online, Rush has the requisite websites and social net-

works covered, and numerous fan blogs and YouTube postings add to the trio's formidable Web presence. And just as wives and girlfriends accompany their mates to concerts, parents are introducing Rush to their kids.

Live Nation Global Touring chairman Arthur Fogel says of Rush and its audience: "It's an interesting dynamic. They've regenerated their audience and sort of hit that iconic plane. This year's tour has done incredibly well."

More touring is inevitable, according to Danniels. He predicts that "Clockwork Angels" will arrive either at the end of 2011 or in first-quarter 2012. And as far as the long-term future is concerned, Rush is fit to keep logging plenty more career miles.

"I think they will go for a long time," Danniels says when asked how long Rush will remain active. "They talk about 10 years. I think as long as they remain healthy, I don't see them not doing this. They're enjoying it."

And so are the fans. Kornfeld says of seeing Rush live, "When I turn around and look at the audience, and I see their expression and how into it they are, it's very exciting to see," he says. "I know when people leave a Rush show they're excited it has lived up to their expectations and then some. And I know they're going to go tell everyone and share the excitement with other people." ■■■

Additional reporting by Ray Waddell.

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Breakthrough Award Finalists Vie For Honors As Rising Talents

BY MITCHELL PETERS

The finalists battling for the Breakthrough Award at this year's Billboard Touring Conference & Awards Nov. 3-4 in New York are a meat-dress-wearing superstar, a teen heartthrob and an internationally renowned DJ. These three artists—Lady Gaga, Justin Bieber and Tiësto—have proved themselves as touring heavyweights in 2010. ¶ The Breakthrough Award goes to the top-grossing artist that cracks Billboard Boxscore's top tour recap for the first time in his or her career based on tickets sales reported to Boxscore from Oct. 1, 2009, through Sept. 20, 2010. Previous winners include Il Divo, Miley Cyrus and Justin Timberlake.

LADY GAGA

Lady Gaga has become one of the hardest-working acts in today's concert business. The pop singer has been on the road nonstop supporting her 2008 smash album, "The Fame" (Streamline/KonLive/Cherrytree/Interscope), and has global arena dates booked through May 2011, with little rest in between.

"This person has the drive of a professional athlete," says Marc Geiger, head of contemporary music at William Morris Endeavor, who books Lady Gaga with a team of others. "There are pro athletes—who will remain nameless and wanted to meet her—that said, 'You have the same drive that I do to win the championships.' And she does."

Gaga was initially scheduled to play North American arenas last year alongside Kanye West. But the Live Nation trek was canceled following West's crashing of Taylor Swift's acceptance speech at MTV's Video Music Awards. But that didn't stop Gaga from booking solo dates.

"We moved fast and made sure that we got her onto the next phase of her touring," Geiger says. "But one of the other key moments was that she could've jumped into the arena stratosphere and skipped steps, because at that point the record was past exploding. ['The Fame' has sold 3.8 million copies in the United States, according to Nielsen SoundScan.] She buckled down and did three months more of artist development."

Produced by Live Nation, Gaga's first major arena tour began during the summer. After a European run, the singer played North American arenas, with a stop at Lollapalooza in Chicago in August. More international concerts are scheduled through the end of 2010.

"She's got it. The show is amazing, the numbers have been fantastic," says Arthur Fogel, chairman of Live Nation Global Touring, producer of Gaga's Monster Ball tour this year. "People are really blown away by the level of talent. Her fans are so devoted and it goes both ways."

Fogel and Geiger agree that touring artists like Gaga come around only so often. "I suppose there are examples of acts that have exploded fairly quickly, but to sustain is a completely different equation," Fogel says. "Certainly in my mind there is an incredible level of talent and creativity there that will sustain for as long as she wants, really."

JUSTIN BIEBER

Before Biebermania broke out earlier this year, 16-year-old Canadian pop singer Justin Bieber was cutting his teeth on the road in amusement parks, skating rinks and other small-scale engagements.

But things quickly changed when Bieber's popularity skyrocketed leading up to the March 2010 release of his album, "My World 2.0" (SchoolBoy/Raymond Braun/Island), which debuted at No. 1 on the Billboard 200. The set has since sold 1.8 million copies in the United States, according to Nielsen SoundScan.

Initially, tour producer AEG Live and booking agency Creative Artists Agency (CAA) had planned to build Bieber's touring profile gradually with a U.S. theater trek, then eventually move him into larger theaters and scaled-down arenas.

"But he blew up so quickly that we never made it past the first stage, so we skipped from stage one to stage three," AEG Live CEO Randy Phillips says. "The demand was so great that a theater tour would've been meaningless."

A week before the release of "My World 2.0," Bieber's camp announced a 40-date North American arena tour in support of the album, with Sean Kingston as main support. A second leg of the sold-out trek is scheduled to wrap at the end of December.

To prepare the young artist for his first arena headlining trek, AEG Live and CAA brought on production manager Tom Marzullo, who had Bieber rehearse with a choreographer, a band and dancers for about a month prior to the tour.

"Justin is a special kind of artist and he was ready," says CAA's Mark Cheatham, who books the singer with the agency's David Zedeck. "He was focused and he enjoys doing this, so it wasn't that hard."

Bieber could release his next album as early as spring 2011, Phillips says. In addition to some international touring—which could include stops in Europe, South America, Asia and Australia—Bieber's team hopes to have him playing even larger North American venues on his next run.

"We're going to try and look at interesting ways to package him and maybe pop into a couple stadiums, if that makes sense," Phillips says. Cheatham adds, "He did a stadium date with Taylor Swift in Boston and he really enjoyed himself."

TIËSTO

Unlike the other two finalists in the Breakthrough Award category, Dutch-born DJ Tiësto has been honing his skills as a live act on the global touring circuit since the '90s.

Tiësto's latest international trek was in support of his 2009 album, "Kaleidoscope," which has sold 61,000 copies in the United States, according to Nielsen SoundScan. The set debuted at No. 59 on the Billboard 200 (his highest-charting album to date) and at No. 3 on the Top Dance/Electronic Albums chart.

Paul Morris, president of Brooklyn-based boutique booking firm AM Only, has been

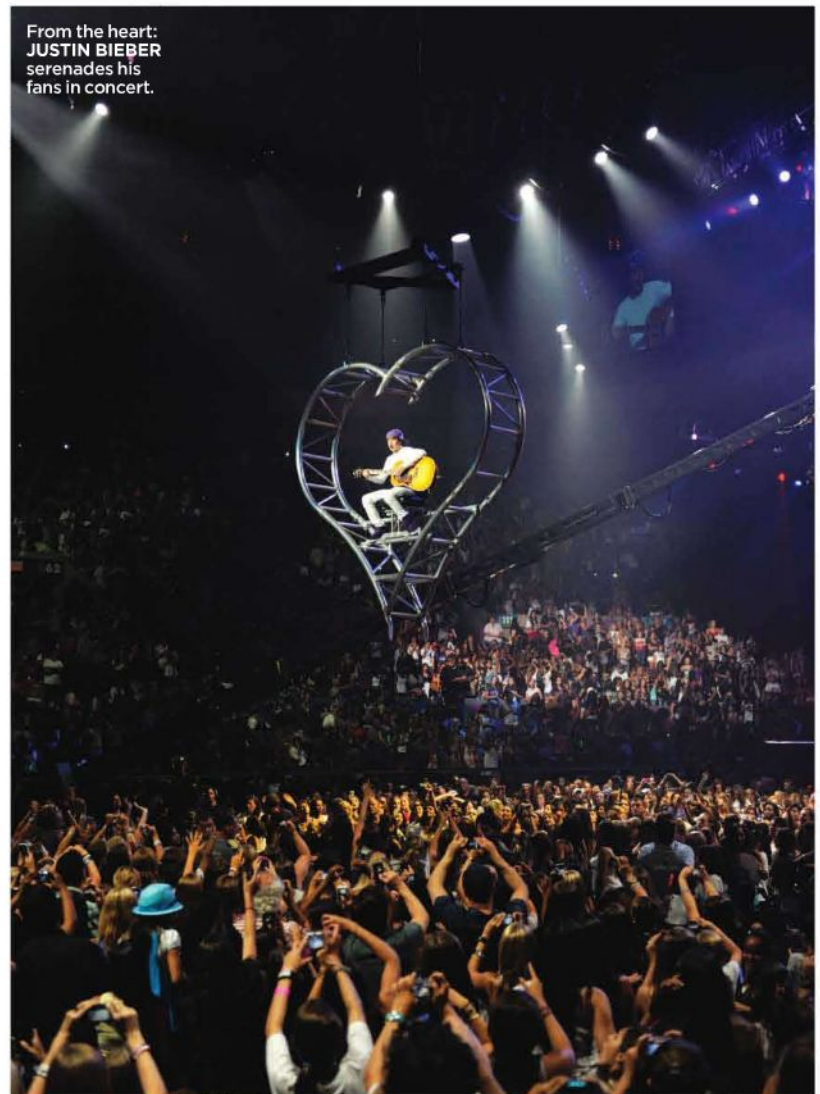
Tiësto's music agent in North and South America since 2002 and worldwide since 2009. During his recent run of U.S. dates, Tiësto performed in large clubs, theaters and arenas in some major markets.

"One issue for us in the dance world, as we see it, is that the floor capacities at the arenas in the U.S. are limiting to us," says Morris, who also books David Guetta and Benny Benassi. "We feel the best vibe is to have as much general admission as possible, so that's probably a big difference between Tiësto and a lot of other touring acts."

Tiësto tends to draw much larger crowds in Europe and Australia, but that's primarily because those markets have a more developed electronic music fan base, Morris explains. "The electronic dance music in Europe and Australia has been part of the mainstream for so long," he says. "It's finally getting its recognition in the U.S. now. So I think we'll see bigger and better things moving forward in the U.S."

Morris expects Tiësto's next studio album to arrive in 2011, at which point fans could be seeing the DJ perform in more arenas, convention centers and even small stadiums. "Coming off the back of our tour last fall, there's a big expectation as to what's going to come next, in terms of production," Morris says. "We just have to think outside of the box in regard to what kinds of venues we put him in." ◆◆◆

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Newcomers And Vets Fuel Ticket Sales At Touring's Hottest Houses

BY MITCHELL PETERS

With the help of touring heavyweights like Lady Gaga, James Taylor/Carole King, Peter Gabriel and Paul McCartney, among others, 2010 was another year of diverse programming in venues across the globe. ¶ At the Billboard Touring Conference & Awards, taking place Nov. 3-4 at the Sheraton Hotel in New York, the awards will recognize the top-grossing venues for the 2010 touring season. ¶ Here's a look at the finalists in each category, based on Billboard Boxscore results from Oct. 1, 2009, through Sept. 20, 2010.

TOP ARENA

The economy may be challenging for some concert-goers, "but thankfully customers still seem to be flocking to our events," says Sally Davies, event director at London's O2 Arena, citing concerts during the past year by Gabriel, McCartney, P!nk, Beyoncé, Lady Gaga, Miley Cyrus, Michael Bublé and Rod Stewart.

"We ensure we don't become complacent, though, and continuously strive to host the best and most exclusive content," she continues.

The O2, which took home Billboard's top arena honor in 2009, is competing for the award again this year.

Davies notes that the facility has prided itself on hosting U.K.-exclusive events in 2010, including the National Television Awards, the opera "Carmen" and the 25th anniversary of "Les Miserables."

But she says the highlight of the year was Bon Jovi's 12-night residency that launched June 7 with a rooftop gig at the arena. "Not content with being the first band to play the O2, they became

the first band to play on top of the O2 when they performed a four-song set to thousands of people on the ground," Davies says.

Bon Jovi opened the O2 in 2007 and sold more than 250,000 tickets for its June 7-26 run at the building.

In New York, multiple-night bookings largely contributed to the success of Madison Square Garden in the past year, MSG Entertainment (MSGE) executive VP of bookings Bob Shea says. "From rock to pop, the biggest names in music made the Garden a 'must stop' on their tour," he says, citing multiple-night engagements by Gaga, Taylor/King, Pearl Jam and Arcade Fire.

Other noteworthy sold-out concerts at the Garden included Justin Bieber (whose forthcoming 3-D concert movie was filmed at the arena), Rihanna, Shakira, Iron Maiden and Tom Petty & the Heartbreakers.

Tim Worton, group director of arenas at AEG Odgen, which oversees this category's third

nominee, the Acer Arena, describes the building as "Sydney's premier venue for concerts and entertainment events." He adds that the live business in Australia has "remained buoyant over the past 12 months, and ticket sales have been strong."

TOP AMPHITHEATER

At the Hollywood Bowl in Los Angeles, venue operators have earned the top amphitheater finalist honor by focusing on giving Southern California music fans a truly unique experience, says Arvind Manocha, COO of the

Los Angeles Philharmonic Assn.

"People have a lot of choices and a lot of pressures on their time and money, so the value proposition has to make sense," he says. "The relationship we've formed with audiences here in L.A. is based on trust and an expectation that they'll have a night out that they won't forget."

In addition to free, all-day community concerts during the past year to welcome the Los Angeles

Philharmonic's new music director, Gustavo Dudamel, the venue has experienced success with a wide range of concerts including Phoenix, Herbie Hancock and Earth, Wind & Fire. The venue also celebrated Mexico's 200th birthday with Ozomatli and hosted the Playboy Jazz Festival.

"And our promoter partners, Bill Silva and Andy Hewitt, marked their 20th anniversary at the Bowl with an exceptional slate of concerts including, in the spring of 2009, [Paul] McCartney, the Eagles, James Taylor/Carole King, as well as Peter Gabriel and Sting, both performing with a full symphony orchestra," Manocha says.

At the Merriweather Post Pavilion in Columbia, Md., independent promoter Seth Hurwitz, chairman of I.M.P. Productions, says his goal in booking artists at the amphitheater is net profit, not grosses.

"At Merriweather in particular, we look for bands people like that **continued on >>p52**

'FROM ROCK TO POP, THE BIGGEST NAMES IN MUSIC MADE THE GARDEN A MUST STOP'

—BOB SHEA,
MSG ENTERTAINMENT



Beneath the stars: The Hollywood Bowl in Los Angeles will vie for the top amphitheater honor.



London calling: The O2 Arena seeks to recapture its 2009 venue honor.

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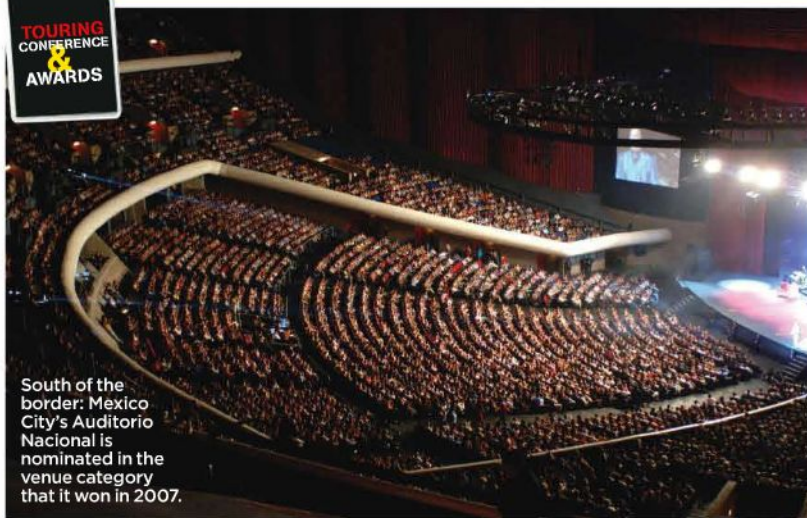
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South of the border: Mexico City's Auditorio Nacional is nominated in the venue category that it won in 2007.



Post time: Smart talent buying helps the Merriweather Post Pavilion in Columbia, Md.

from >>p50 aren't looking for something stupid [in guarantees]. I know that's a big 'duh,' but it seems to escape people sometimes," Hurwitz says. "Also, we are buying for the [Washington, D.C./Baltimore market, period. That's what we base our research and offers on. The other big 'duh' here is that this market is unique, as is every market."

The days of "treating the country as one market and buying whole tours for the same deal in every city are, hopefully, done," the promoter says. "If they're not, they will be. But again, it's one thing to say that; it's another to hold your ground and not freak out if you're not getting every date you want."

Also vying for top amphitheater award is Live Nation's Susquehanna Bank Center in Camden, N.J., which was nominated in the same category last year. Comcast Center in Mansfield, Mass., captured the honor in 2009.

TOP VENUE, 10,000 SEATS OR LESS

As the reigning champ in this category, New York's Radio City Music Hall management team understands that booking diverse entertainment is the key to success.

"In 2010, the Great Stage not only attracted

performers such as Lady Gaga, Vampire Weekend, MGMT and Ringo Starr, who celebrated his 70th birthday with a star-studded concert, but it also hosted theatrical family productions including Nickelodeon's Storytime Live," MSGE's Shea says.

WITH DIVERSE BOOKINGS, RADIO CITY MUSIC HALL IS THE REIGNING CHAMP IN ITS VENUE AWARD CATEGORY.

Comedy events also played an important role at Radio City, with sellout performances by Conan O'Brien, Chelsea Handler, Russell Peters and George Lopez. "Whether it's a concert, family or comedy show, fans are continuing to pursue all forms of live entertainment and MSGE is committed to providing the highest-quality entertainment options for our patrons," Shea says.

Auditorio Nacional in Mexico City, which won this category in 2007, hopes to recapture the award.

"Our objective was to promote performances by national entertainment talents with international renown, including Alejandro Fernandez, with eight sold-out concerts; Reyli Barba; the bands Moenia and Moderatto with one sold-out concert each; Gloria Trevi; and the show "Atrévete a Sonar," with two sold-out shows," Auditorio Nacional COO Luis Carlos Romo says.

Back in New York, MSGE shows the concert business that it's a **continued on >>p54**

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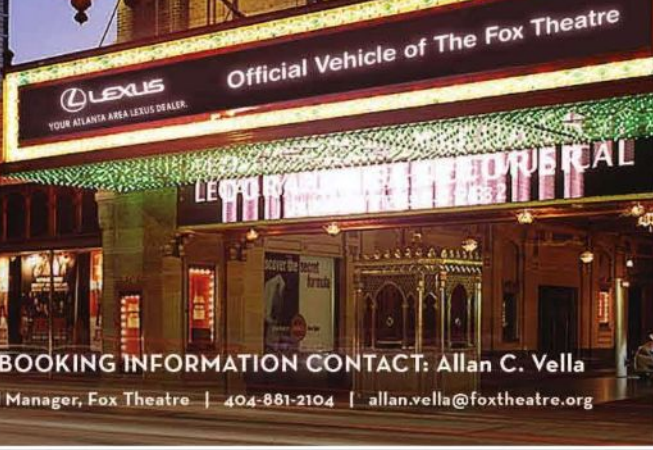
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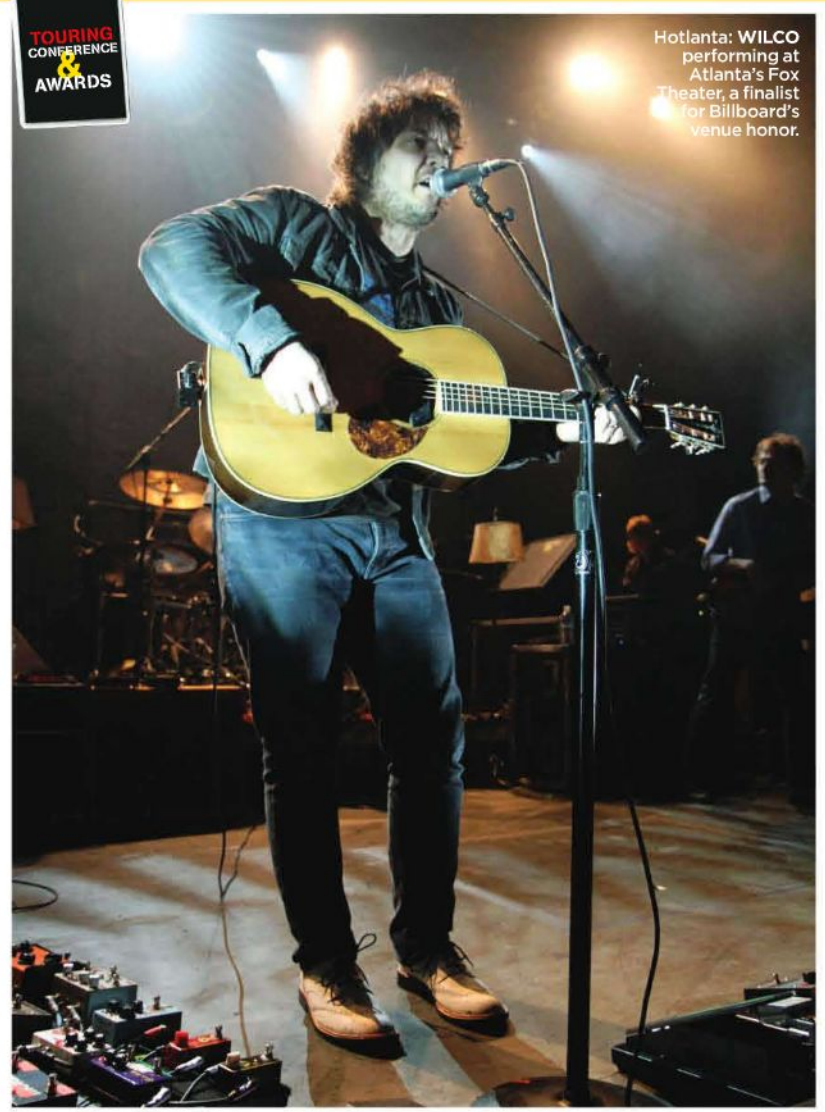
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TOURING
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Hotlanta: WILCO performing at Atlanta's Fox Theater, a finalist for Billboard's venue honor.



from >>p52 force to be reckoned with in this category. Bolstered by successful comedy and theatrical productions, the Theater at Madison Square Garden is also competing for the honor of top venue of 10,000 seats or less.

"The theater's intimate setting not only attracted comedic stars such as Kathy Griffin and Ricky Gervais, who each sold out multiple nights, but also theatrical and family productions including Tyler Perry's *Madea's Big Happy Family* and *Sesame Street Live*," Shea says. "More and more, artists and promoters are seeking out both intimate and midsize venues, such as the Theater at MSG, where they have a strong opportunity to sell out and add shows based on demand."

TOP VENUE, 5,000 SEATS OR LESS

At the Colosseum at Caesars Palace in Las Vegas, third-quarter 2009 was among the busiest in the venue's history, Harrah's Entertainment VP of entertainment Scott J. Schecter says.

"There was only one dark week between October and year-end 2009," he says, noting extended runs by Cher and Bette Midler, as well as noteworthy performances by Leonard Cohen and Jerry Seinfeld.

Other highlights during the year at the Colos-

seum included events by Handler, Griffin, Mariah Carey, Jeff Dunham, Lionel Richie, Bob Dylan, John Mellencamp and Luis Miguel. The building won this category in 2009.

EXTENDED RUNS BY CHER AND BETTE MIDLER BOOSTED THE COLOSSEUM AT CAESARS PALACE.

The programming at Atlanta's Fox Theatre during the past year has included concerts by rising stars and veteran touring acts, GM Allan Vella says, citing shows by Lady Gaga, Cohen, Carey, Zac Brown Band, R. Kelly, Ray LaMontagne, the Avett Brothers, Trey Songz, the Pixies, Neil Young, Wilco, B.B. King and Buddy Guy.

Additionally, "comedy continues to be one of our strong suits," Vella says. "We were fortunate enough to showcase acts like Robin Williams, Kathy Griffin, Conan O'Brien, Rodney Carrington and Chelsea Handler."

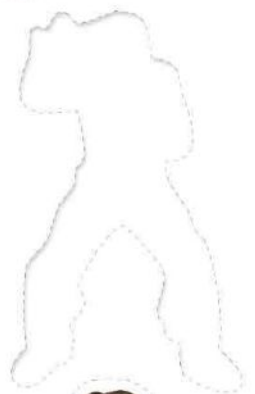
Vella notes that Broadway shows also played a strong role at the Fox Theatre, as well as family-oriented events like the Radio City Christmas Spectacular. "We were still able to have a substantial year with a diverse range of programming," he says.

Meanwhile, at the Broward Center in Fort Lauderdale, Fla., the "sheer volume of performances—210 in this season—and our diversification of programming are obvious indicators of our success," senior director of programming Mike Carr says.

continued on >>p56

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from >>p54 Along with strong Broadway titles like "Phantom of the Opera" and "Mary Poppins," the center also played host to such acts as Ron White, Tears for Fears and Natalie Merchant.

"These strong titles, combined with focused marketing strategies, data-driven analysis to support our marketing efforts, efficient back-of-house operations and top-notch production and facilities staff, all add to the mix," Carr says. "We're an efficient and flexible team, working together to ensure that the theater is available as much as possible."

TOP CLUB

Clubs are the building-block venues that allow touring acts to build a loyal following that will eventually help them move into bigger venues. As such, the top club award is based on attendance and not gross.

Last year's award went to the 9:30 Club in Washington, D.C., which again competes for the honor in 2010, with promotion by I.M.P.'s Hurwitz, who says he's very selective of the artists he books.

"We don't book things that didn't research well. We pass," he says. "People need to pass, not just talk about it. This is the difference between dieting and eating the food in front of you just because you're hungry."

The House of Blues in Boston, which competed for last year's top club honor, will attempt to take home the award in November. John Innamorato, director of club and theaters for Live Nation New England, says the facility was de-

Where it starts: Rooms like the 9:30 Club in Washington, D.C., nurture tomorrow's headliners.



signed with the artist and fan in mind.

"The venue has first-class sound and lights and a capacity large enough to attract big-name talent," Innamorato says, citing performances by Gaga, Modest Mouse, Snoop Dogg, Tom Jones, Gypsy Kings, Deadmau5, J. Geils Band and the Dropkick Murphys. "There's something for everyone, including a 125-seat restaurant

and semi-private Foundation Room, where guests and members enjoy a luxurious lounge and fine dining."

Since opening in April 2009, the Joint at Hard Rock Hotel & Casino has hosted such acts as McCartney, the Killers, Muse, Kings of Leon, No Doubt, Bon Jovi, Kenny Chesney and Santana's ongoing residency show.

"In addition to being designed to give fans an amazing front-of-house experience, a lot of thought went into the layout and design with the artist and production personnel in mind," Hard Rock Hotel & Casino Las Vegas president/CEO Joseph A. Magliarditi says. "As a result, the response from the artists, tour managers and agents has been over the top." ♦♦♦

IRFAN KHAN/ALU

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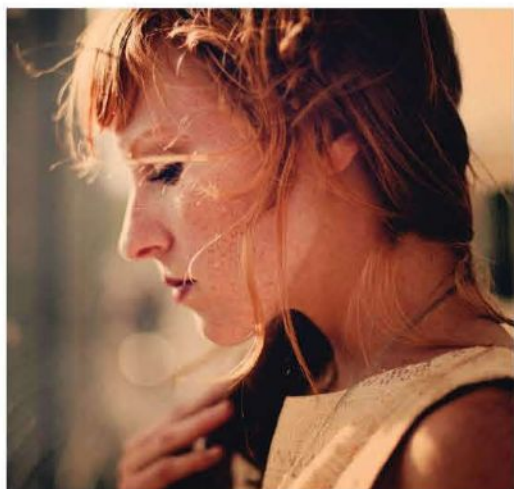
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THE BILLBOARD EDITORIAL TEAM HANDPICKED THE SIX ACTS BELOW TO HAVE THEIR SONGS HEARD BY AN ESTEEMED GROUP OF BRAND, ADVERTISING AGENCY AND MUSIC EXECUTIVES AT THE BILLBOARD MUSIC & ADVERTISING FALL CONFERENCE IN CHICAGO



JESSICA SONNER

Location: Denver

Influences: Patty Griffin, the Weepies, Over the Rhine

Dream brand partnership/ad campaign: Norwegian Cruise Lines, eHarmony, Macy's, De Beers, Wyndham

Next up: "Waiting to hear on two spring 2011 ad placements with Harvest Music Supervision. Touring through November; putting final touches on new songs I'm recording for my third album."



BOBBY HUFF & ZACH MALLOY (WITH CO-WRITER MIKE ELIZONDO)

Location: Los Angeles, Nashville

Influences: The Beatles, Led Zeppelin, Mutt Lange, Jeff Porcaro, Earth, Wind & Fire

Dream brand partnership/ad campaign: "Any campaign that creates a positive worldwide impact."

Next up: "Keep the writing and pitching process going and pursuing opportunities or partnerships that fit."



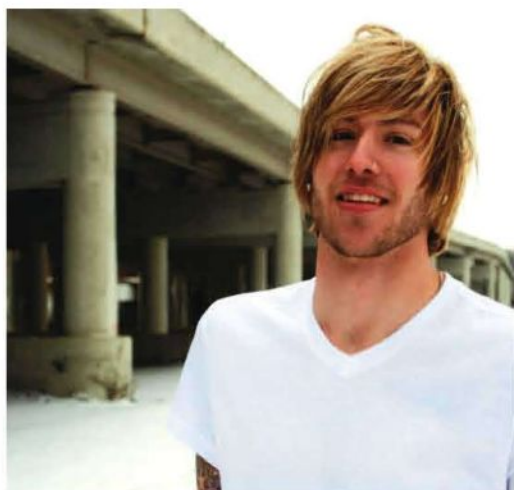
JIM DIAMOND'S POP MONSOON

Location: Detroit

Influences: The Beatles, Richie Havens, rockabilly, Asian '60s rock'n'roll

Dream brand partnership/ad campaign: Verizon, Target, Apple, Dodge, Converse, Volkswagen

Next up: "Just completed new demos for a national retailer's holiday campaign. Finishing new songs in the studio with Landon Pigg; the Cynics in October. Heading to Australia to produce Vegas Kings. Writing my own tunes. Working with my pals at Harvest Music Supervision."



ERICKSON

Location: Buffalo, N.Y.

Influences: Lifehouse, Anberlin, Howie Day

Dream brand partnership/ad campaign: Super Bowl ad

Next up: "To continue the relationship between Erickson and Final Play Music Group to get the music we love to reach as many people as possible through as many avenues as possible."



NICOLAS RODRIGUEZ/SONIDO COMERCIAL

Location: Bogota, Colombia

Influences: Arturo Sandoval

Dream brand partnership/ad campaign: Apple

Next up: "Recording a second album and working with Sonido Comercial to bring Colombian advertising music to the next level."



OVER THE RHINE

Location: Southern Ohio

Influences: Robert Frost, the Wyeth Family, Flannery O'Connor, Tom Waits, Georgia O'Keefe

Dream brand partnership/ad campaign: "Anything that makes a child's life on Earth better; anything soulful, hopeful, real."

Next up: "New record 'The Long Surrender,' produced by Joe Henry. Release date Jan. 11, 2011."

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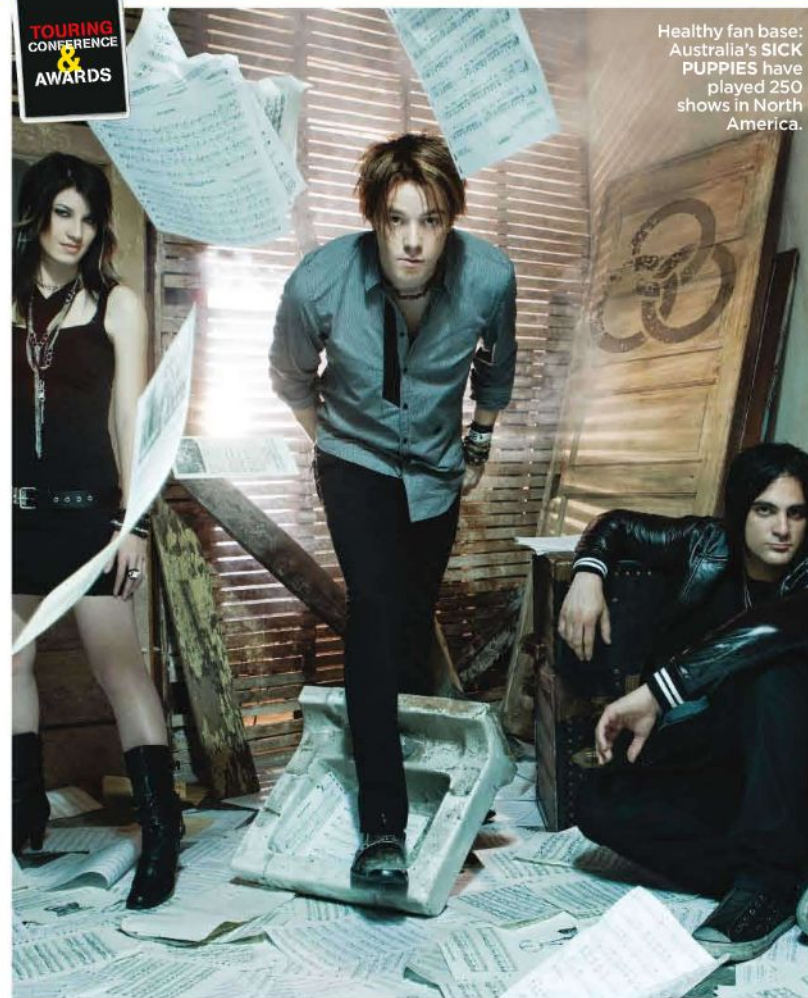


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TOURING CONFERENCE & AWARDS



Healthy fan base: Australia's SICK PUPPIES have played 250 shows in North America.

IN THE TAGE

Rising Acts On Tap For Conference Showcases

This year's Billboard Touring Conference & Awards, set for Nov. 3-4 at the Sheraton New York, will present several showcasing artists. Performance dates and times will be available at the event. At press time, singer/songwriter Laura Waurshauer confirmed plans to open the show. Here's a look at the other featured artists.

THE POSTELLES

Management: Jonny Kaps and Nat Hays, +1 Management

Booking: Marty Diamond, Paradigm Talent Label: Astralwerks/Capitol

The Postelles' representatives have a simple strategy to build the New York rock group: tour, tour, tour. So far, the band has spent time touring alongside acts like Kings of Leon, Interpol, Alberta Cross, Hockey and the Wrens. The group has also appeared at such festivals as Bonnaroo, All Points West and Lollapalooza. The members of the Postelles are currently on a cross-country tour in support of its "White Night" EP, previewing a full-length album due in early 2011.

A PLACE TO BURY STRANGERS

Management: Steven Matrick, Kepler Events

Booking: Amy Davidman, the Windish Agency

Label: Mute Records

New York noise-rock act A Place to Bury Strangers will embark on a European tour in November in support of its critically acclaimed 2009 album, "Exploding Head." The group will begin working on its third album this winter, to be followed by additional touring in 2011. "They need to continue to play the smaller 200- to 500-capacity rooms, pack them out on affordable tickets and stay loyal to their fans," agent Amy Davidman of the Windish Agency says. "In order to keep this band active and growing over a long career they need to stay committed to a slow burn."

SICK PUPPIES

Management: Paul Stepanek Management

Booking: Andy Somers, Bruce Solar and David Strunk, the Agency Group

Label: Virgin Records/RMR

Since the 2009 release of their third studio album, "Tri-Polar," Australian rock act Sick Puppies have played more than 250 concerts in North America (and more than 560 shows since arriving in America four years ago), ranging from headline gigs to support slots with Breaking Benjamin, Shinedown, Chevelle and Nickelback. In 2011, "our goal would be to find another support situation in larger venues," agent Andy Somers of the Agency

Group says. "But it is good to know that they can now sustain in club and ballroom venues, having established a live fan base."

THE GRACIOUS FEW

Management: Deborah Klein and Brian Simpson, Prospect Park
Booking: Jonathan Levine and Joe Atamian, Paradigm Talent
Label: Questionable Entertainment

The Gracious Few may feature members of veteran acts Live and Candlebox, but the rock group's team is treating the outfit as a "new band with a small fan base," says Prospect Park's Deborah Klein, who manages the group with Brian Simpson. As such, the Gracious Few is headlining small clubs across the country in support of its self-titled debut, released in September on Questionable Entertainment. In light of the economy, the group has set all ticket prices at \$10.

BAD RABBITS

Management: Jesse Korman and Jonathan Black, Piermont Management
Booking: Justin Bridgewater and Megan

Kesler, the Agency Group

Label: self-released
 Bad Rabbits' mixture of hip-hop, pop and rock-'n'-roll has enabled them to perform alongside a wide range of acts including Mike Posner, Passion Pit, Slick Rick, Travie McCoy and Sharon Jones & the Dap-Kings. The band has been touring behind its 2010 EP, "Stick Up Kids," and is working on a full-length album, which doesn't yet have a release date. The group will continue supporting in fall and winter and into 2011, the Agency Group's Megan Kesler says.

THE BILLBOARD TOURING CONFERENCE FEATURES LIVE SHOWS FOR THE FIRST TIME.

THE LONDON SOULS

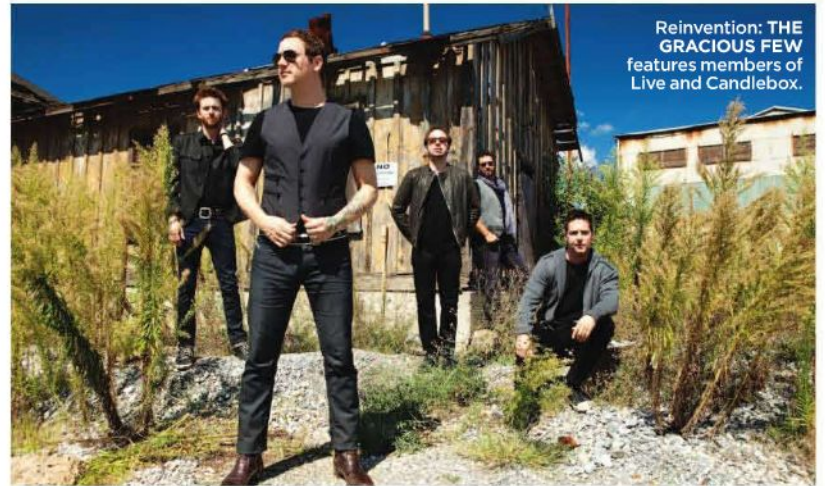
Management: Sean Neal
Booking: Fleurette Vincent, Paradigm Talent
Label: Bluroc Records

A Brooklyn-based rock band, the London Souls formed only three years ago, but the group has already supported such acts as the Black Crowes, the Roots, Janelle Monáe, Robert Randolph, Joe Perry, Soulive and Big

Boi. Details are still being worked out, but following the release of their self-titled album, due later this year or in early 2011 on Bluroc Records, the London Souls plan to open on larger shows or headline 300- to 500-capacity clubs, manager Sean Neal says.



Soul music: THE LONDON SOULS hail from Brooklyn.



Reinvention: THE GRACIOUS FEW features members of Live and Candlebox.

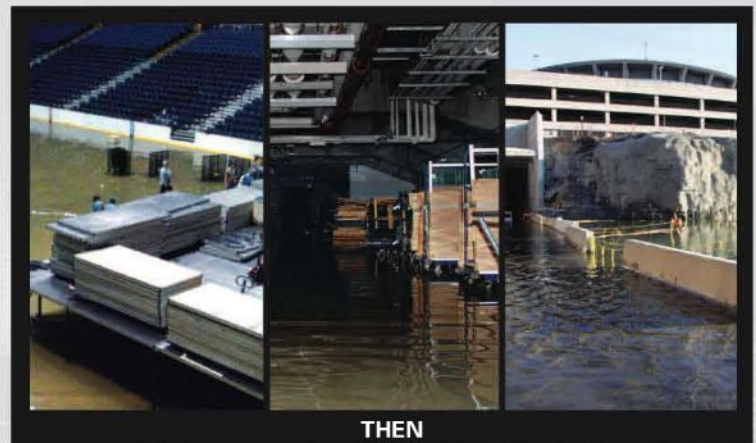
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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,135,710 (\$6,852,290 Australian) \$148.80/\$128.96	METALLICA, LAMB OF GOD, BARONESS Brisbane Entertainment Centre, Brisbane, Australia, Oct. 16, 18-19	42,603 three sellouts	Michael Coppel Presents
2	\$2,017,769 \$125/\$35	TOM PETTY & THE HEARTBREAKERS, MY MORNING JACKET Comcast Center, Mansfield, Mass., Aug. 19, 21	36,172 39,578 two shows	Live Nation
3	\$1,452,853 (\$1,538,620 Canadian) \$137.34/\$56.16	TOM PETTY & THE HEARTBREAKERS, CROSBY, STILLS & NASH Air Canada Centre, Toronto, Aug. 25	13,100 sellout	Live Nation
4	\$1,254,697 \$125/\$23.50	TOM PETTY & THE HEARTBREAKERS, CROSBY, STILLS & NASH Saratoga Performing Arts Center, Saratoga Springs, N.Y., Aug. 27	22,948 sellout	Live Nation
5	\$1,227,413 \$125/\$38	TOM PETTY & THE HEARTBREAKERS, CROSBY, STILLS & NASH Darlen Lake Performing Arts Center, Darien Center, N.Y., Aug. 14	20,903 sellout	Live Nation
6	\$1,096,208 \$130/\$35	TOM PETTY & THE HEARTBREAKERS, ZZ TOP Verizon Wireless Amphitheater, Irvine, Calif., Oct. 2	14,932 sellout	Live Nation
7	\$1,055,145 \$117.75/\$37.75	TOM PETTY & THE HEARTBREAKERS, ZZ TOP BOK Center, Tulsa, Okla., Sept. 23	12,887 13,222	Live Nation
8	\$1,053,362 \$125/\$35	TOM PETTY & THE HEARTBREAKERS, ZZ TOP Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Sept. 24	15,871 sellout	Live Nation
9	\$1,037,351 \$135/\$35	TOM PETTY & THE HEARTBREAKERS, CROSBY, STILLS & NASH Jiffy Lube Live, Bristow, Va., Aug. 15	17,444 22,571	Live Nation
10	\$997,993 \$125/\$21.50	TOM PETTY & THE HEARTBREAKERS, MY MORNING JACKET Izod Center, East Rutherford, N.J., Aug. 24	13,360 14,750	Live Nation
11	\$929,014 \$125/\$49.50	TOM PETTY & THE HEARTBREAKERS, CROSBY, STILLS & NASH Bridgestone Arena, Nashville, Aug. 12	10,429 13,194	Live Nation
12	\$787,276 \$125/\$24.75	TOM PETTY & THE HEARTBREAKERS, ZZ TOP Superpages.com Center, Dallas, Sept. 21	14,320 18,000	Live Nation
13	\$785,272 \$66/\$39.50	JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON ARCO Arena, Sacramento, Calif., Oct. 22	13,498 sellout	AEG Live
14	\$772,148 \$119/\$29	TOM PETTY & THE HEARTBREAKERS, MY MORNING JACKET Comcast Theatre, Hartford, Conn., Aug. 17	15,094 20,000	Live Nation
15	\$769,285 (\$783,002 Canadian) \$57.48/\$37.83	JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON Rogers Arena, Vancouver, Oct. 19	14,899 sellout	AEG Live
16	\$742,330 \$75/\$45	WPOC SUNDAY IN THE COUNTRY: LADY ANTEBELLUM & OTHERS Merriweather Post Pavilion, Columbia, Md., Sept. 26	15,000 sellout	I.M.P.
17	\$708,259 (\$719,978 Australian) \$85.55	PARAMORE Sydney Entertainment Centre, Sydney, Oct. 15	9,246 10,000	Soundwave Touring
18	\$693,042 \$125/\$24.75	TOM PETTY & THE HEARTBREAKERS, ZZ TOP Time Warner Cable Music Pavilion, Raleigh, N.C., Sept. 18	18,456 19,669	Live Nation
19	\$677,732 \$125/\$24.75	TOM PETTY & THE HEARTBREAKERS, ZZ TOP Verizon Wireless Amphitheater, Charlotte, N.C., Sept. 19	16,311 18,739	Live Nation
20	\$668,963 \$125/\$40	TOM PETTY & THE HEARTBREAKERS, CROSBY, STILLS & NASH Darlen Lake Performing Arts Center, Darien Center, N.Y., Aug. 28	12,003 18,000	Live Nation
21	\$655,162 (2,588,375 pesos) \$102.51/\$63.28	RUSH Estadio GEBA, Buenos Aires, Oct. 15	8,528 18,392	T4F-Time For Fun
22	\$645,345 \$99/\$25.50	RASCAL FLATTS, SARA EVANS, THE JANEDEAR GIRLS Verizon Wireless Amphitheater, Irvine, Calif., Oct. 17	16,136 17,000	Live Nation
23	\$633,284 \$69.50/\$24.25	BROOKS & DUNN, GARY ALLAN First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 8	16,903 28,559	Live Nation
24	\$622,514 (\$645,000 Australian) \$196.17/\$137.85	EASON CHAN Sydney Entertainment Centre, Sydney, Oct. 2	6,087 7,000	Chinatown Cinemas
25	\$619,469 \$125/\$24.50	TOM PETTY & THE HEARTBREAKERS, DRIVE-BY TRUCKERS Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 31	14,232 20,251	Live Nation
26	\$611,647 \$119/\$69/\$49/ \$29	RUSH Cruzan Amphitheatre, West Palm Beach, Fla., Oct. 2	10,647 15,116	Live Nation
27	\$591,038 \$350/\$95	VAN MORRISON Greek Theatre, Los Angeles, Oct. 5	3,806 5,809	Nederlander Concerts
28	\$589,738 \$65/\$20	MAROON 5, ONEREPUBLIC, RY CUMMING Greek Theatre, Los Angeles, Oct. 8-9	11,266 two sellouts	Nederlander Concerts
29	\$587,414 \$65/\$20	TOBY KEITH, TRACE ADKINS, GREG HANNA Cruzan Amphitheatre, West Palm Beach, Fla., Sept. 4	17,994 sellout	Live Nation
30	\$578,690 (\$584,347 Australian) \$125.18/\$113.39	CREEDENCE CLEARWATER Sydney Entertainment Centre, Sydney, Oct. 17	5,188 6,000	Yellow Banana Concerts
31	\$577,753 \$95/\$75/\$47.50	RUSH BOK Center, Tulsa, Okla., Sept. 21	7,110 10,027	Live Nation
32	\$570,065 \$254/\$54	VAN MORRISON Santa Barbara Bowl, Santa Barbara, Calif., Oct. 9	4,565 sellout	Nederlander Concerts
33	\$567,583 \$73.75/\$27.75	BROOKS & DUNN, MERLE HAGGARD Darlen Lake Performing Arts Center, Darien Center, N.Y., Aug. 27	13,854 21,152	Live Nation
34	\$552,788 \$125/\$35	TOM PETTY & THE HEARTBREAKERS, LOS LOBOS Cricket Wireless Amphitheatre, Chula Vista, Calif., Oct. 5	11,822 18,000	Live Nation
35	\$532,398 \$65.50/\$23.75	BROOKS & DUNN, GARY ALLAN Verizon Wireless Amphitheater, Maryland Heights, Mo., Aug. 7	15,223 19,926	Live Nation

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'Gabba Gabba' Hey, A Winner

Creative Content Winner, Other Finalists Named For Billboard Touring Awards

Billboard's Creative Content Award was created in 2006 to give props to producers who give the venues—and, by extension, fans—what they desire most: compelling programming. Previous winners include Cirque du Soleil's "Delirium" (2006) and Walking With Dinosaurs (2008), and this year the award returns with Yo Gabba Gabba! Live: There's a Party in My City, the first live U.S. touring show for the popular Nick Jr. TV show "Yo Gabba Gabba!"

Conceived by the animation/entertainment company W!ldbrain and produced and promoted by **Michael Kohl's** Miami-based S2BN Entertainment, Yo Gabba Gabba! Live is a new force in the family entertainment market. Overseeing Yo Gabba Gabba! Live for S2BN is **Mike Luba**, a former artist manager who's now the company's president of music and family entertainment.

The tour has rock-show production values and music that entertains the kids and the adults. On hand for the tour are "Yo Gabba Gabba!" host DJ **Lance Rock** and the show's characters Muno, Foofa, Brobee, Toodee and Plex, as well as such special guests in various cities as **Snoop Dogg**, **Rusted Root**, **Save the Day**, **Drea de Matteo** and **Shooter Jennings**, **Bootsy Collins**, **Urge Overkill** and **Moby**. (**Shaggy** did the dancey dance, and so did Moby.)

In 2009-10 Yo Gabba Gabba! Live will have played about 130 shows in more than 60 North American markets, far more than the initial run announced in 2009, and it's still adding cities. The tour plays everything from large theaters to small arenas and large ones that are scaled down, like American Airlines Arena in Miami on Halloween.

Multiples are booked at every stop to give parents options, and sales are consistently strong. "It's really worth a couple thousand tickets on the low end anywhere in North America all the way up to 15,000-20,000 tickets [that we probably left] on the table in New York," Luba says.

The plan is to develop international markets where W!ldbrain has secured TV rights, including Europe and the United Kingdom. But plans still call to "come back and do it all over again" in North America, Luba says, and at least 25 new markets want shows right away. All indications are that Yo Gabba Gabba Live will be bringing the party for many years to come.

BANDS, BRANDS AND 'DEMANDS': The Concert Marketing & Promotion Award is given to a sponsorship or promotion that benefited the concert industry at large by stimulating attendance to live events, providing value to fans and promoting the artist and brands involved. The sponsorship or promotion must achieve its marketing goal in a quantifiable way. It can be a tour title sponsorship, a venue naming-rights deal, a touring artist's endorsement deal, a single show sponsor, a festival sponsorship, a multifaceted tour sponsorship integration or



Spinoff: The Nick Jr. TV show "Yo Gabba Gabba!" has translated well to the stage.

other deal, as long as it pertains to a live performance that took place between January and September 2010.

The award was determined by online voting in the past, but this year a panel of judges including Billboard and Adweek editors and industry experts voted to determine the winner. The finalists are **Zac Brown Band/Ram Trucks** for their "Letters for Lyrics" campaign; **Dave Matthews Band's** partnership with Brita's Filterforgood cause-driven PR campaign; **Drake's** partnership with BlackBerry and AT&T around the launch of the BlackBerry Torch; the Bonnaroo Music & Arts Festival's work with Ford and YouTube; **Justin Bieber's** partnership in launching the Xbox Kinect gaming technology on his My World tour; **Lady Gaga's** partnership with Virgin Mobile on her Monster Ball tour; and **Tiësto's** work with SanDisk at targeted shows worldwide.

All these deals reflect the broad impact and multifaceted nature of the modern band/brand partnership, with millions of impressions through fan engagement across multiple platforms, including on-site, social media, traditional media, mobile, retail and digital. Previous Concert Marketing & Promotion Award winners are **Keith Urban's** Escape Together tour with KC Masterpiece and Kingsford (2009), **Jonas Brothers' Burning Up** tour/Burger King (2008) and the **Tim McGraw/Faith Hill Soul2Soul** tour with Jeep (2007).

But the Billboard Touring Awards haven't abandoned the realm of online voting. The Eventful Fans' Choice Award was conceived to give fans a voice in choosing their favorite tour of the year. In a partnership with touring social network Eventful, fans "demand" their favorite tour at Eventful.com from among the top-performing tours of the year as determined by Billboard Boxscore.

Voting runs until the day of the awards reception, with more than 200,000 Fans' Choice demands registered last year. Past winners are the Jonas Brothers' world tour (2009) and **Kenny Chesney's Poets & Pirates** tour (2008).

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SPECIAL FEATURE

AUSTRALIA ASCENDANT

A Vibrant Music Market Plays To Its Strengths

BY LARS BRANDLE

BRISBANE, Australia—A roaring live scene, a stable record business, a powerful music merchant and a vibrant new guard of artists. Australia's music industry is gathering steam in the wake of the global financial crisis of the past two years, though not without confronting its own set of challenges.

As the members of the Australian Recording Industry Assn. gather for the annual ARIA Awards on Nov. 7 in Sydney, it's a business that has had to embrace change.

The past six months alone have seen the arrival of a Live Nation affiliate and new top executives at ARIA, Warner Music Australia and EMI Music Publishing. Meanwhile, the biggest shock to the business came midyear with the collapse of two leading independent distributors, Shock Entertainment and Stomp.

All told, the strength of the live music scene has outweighed the decline of Australia's recorded-music market. And that market, despite the problems afflicting recorded music on a global scale, although smaller, is still solid.

Australia's music scene has never been

healthier, says Paul Piticco, founder of Secret Service Artist Management and independent label Dew Process Recordings, both based in Brisbane. "It's boom time for music,"

Piticco says. "The only thing not really working is the sale of a little plastic, silver, shiny disc."

The strength of the live scene (see story, page 66) is confirmed by such executives as Sydney Entertainment Centre GM Steve Romer. "Australians still have a love affair with live music concert attendance," he says. "Artists are attracted by the Australian summer during the Northern Hemisphere's winter. Sellout concerts continue to be strong, with the Australian fan base able to part with discretionary spend due to the strength of the economy. Ticket prices and sales are still growing in the face of some ridiculous premium-seat ticket prices with Australians prepared to spend big and often throughout the concert season."

Notable nominees: Among the contenders for this year's honors from the Australian Recording Industry Assn. are (clockwise, from left) BLISS N ESO, JOHN BUTLER TRIO, POWDERFINGER and SIA.

Measured against world trends, recorded-music sales in Australia aren't doing that badly. The market reported 4.8% growth in wholesale revenue to \$446.1 million Australian (\$438 million) in 2009, according to ARIA. Half-year trade figures aren't reported, but label sources suggest the market is holding firm. Still, sources say, the growth reported in 2009 hasn't continued at the same level.

Label execs say Melbourne-based home entertainment retailer JB Hi-Fi is the biggest single contributor to the strong results of late. JB's market share of album sales is estimated at upwards of 40% and the company is on the expansion trail. "Our plan is to have 210 JB-branded stores in Australia and New Zealand," says CEO Terry Smart, who recently succeeded Richard Uechtritz in the role. "Given we currently have 130 JB Hi-Fi stores, we have plenty of work ahead of us."

In the digital music realm, the Australian

market is on the rise. Like many other territories, the space is dominated by the iTunes Music Store, which accounts for an estimated 90% of downloads and about 65% of the overall digital music pie (which includes revenue from streams, ringtones and mobile platforms).

Well behind iTunes is BigPond Music from telecommunications group Telstra and the proprietary download services of EMI (TheIn-Song), Universal (GetMusic) and Sony Music (Bandit), the last of which evolved this year with a subscription music offering. Also new to the mix this year is Guvera, an ad-supported music service that arrived in March. In addition, a handful of digital subscription services (Nokia's Comes With Music, Vodafone's MusicStation) are competing for a foothold.

"The Australian market has shown great resilience," says Denis Handlin, chairman/CEO of Sony Music Australasia and recently appointed chairman of ARIA. "We've welcomed growth in new areas, particularly digital music sales."

Across the market, **continued on >>p64**

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'The Australian market has shown great resilience. We've welcomed growth in new areas, particularly digital sales.'



—Denis Handlin,
Sony Music Australia

from >>p63 digital sales have increased by 33% so far this year, according to Handlin. In the period from September 2009 to September 2010, the digital market was worth \$68 million Australian (\$67 million) up from \$50 million Australian (\$49 million) in the corresponding prior year.

Not every component of Australia's industry is enjoying glory days. The sector was rocked midyear by the loss of two of Australia's "big four" independent distributors: Shock Entertainment and Stomp, both of which crumbled with multi-million-dollar debts. Replicator Regency Media now owns Shock's assets, while Franchise Entertainment Group directors Paul Uniacke and Edward Nedelko picked up Stomp's assets.

Other independent music executives are keeping things in perspective. "Yes, it's difficult, but no more difficult than anywhere else," says Michael Gudinski, chairman of the Mushroom Group of Cos. "We've still got some of the best ears in the business and our independent labels have got it all over the major labels at the moment, so long as there is enough strength in staff to not rely on the majors to do all the promotion and marketing."

Australia "isn't in any worse position than any other place in the world," adds Nick Dunshea, director of Mushroom Group affiliate Liberator Music. "We're probably in a better position at the moment. People want to come to Australia, people like Australia. Bands like to come here, labels like to talk to Australians."

EMI Music Australasia chairman Mark Poston reckons Australian music is in "a really good space," as a new wave of bands steps into a spotlight grabbed in recent years by the Presets, Empire of the Sun, Jet, Wolfmother and the Temper Trap. Poston, however, calls for greater support from the country's Internet service providers and Australia's ruling Labor government.

"It's fair time in this country—and one of my wishes for what happens in the next 12 months or so—that ISPs need to take some responsibility in terms of what's going on in the music industry right now," Poston says. "It's not acceptable, and we really need to stand up. Government has got to play a huge role in this."

Australia is described in IFPI's "Digital Music Report 2010" as one of the few markets to achieve the "holy grail" in the first half of 2009, where the rise in digital sales offset the decline in revenue from physical formats, although online piracy is still a big factor Down Under. Digital sales in Australia have grown tenfold since iTunes arrived in 2005. The overall recorded-music market, however, has declined by nearly 30% since 2001.

With regard to anti-piracy measures, it's unlikely that a graduated response—or "three strikes" legislation—will be enforced any time soon. Minister for communications Stephen Conroy has been closely observing the outcome of a groundbreaking legal battle between Perth-based ISP iiNet and movie studios before deciding on any new legal framework.

The big film companies had argued that the ISP was guilty of copyright infringement for allowing pirated files through its network, but the judge ruled against the studios. A decision following the studios' appeal is pending. "Despite being an optimist," says Sabiene Heindl, GM of the Music Industry Piracy Investigations unit, "I don't think there's a silver bullet to end all piracy." The music industry in Australia hasn't sued individuals for illegal file-sharing, in contrast to actions taken in the United States. The answer, Heindl says, may come from forming partnerships with ISPs.

EMI broke ranks when in February it became the first of the Australian music majors to launch a bundled music service with an ISP, through an arrangement with AAPT, the Australian arm of Telecom New Zealand Group, which boasts 285,000 customers and a 4% share of Australia's telecommunications market.

The industry will look to Heindl and newly appointed ARIA CEO Dan Rosen to take the challenge to regulators.

"The industry challenges are acute," says Handlin, who notes that government relations "will be high on the agenda" for ARIA. Handlin recently rose to the helm of ARIA when Ed St John resigned, having exited suddenly as president/CEO of Warner Music Australasia. Tony Harlow, most recently a high-ranking Universal Music executive, will take the vacant Warner job.

In other moves, EMI Music Publishing Australia managing director John Anderson left the company after 34 years and has been replaced by EMI Music Publishing Spain managing director Santiago Menendez-Pida. Even the ARIA Awards are undergoing change. The Nov. 7 event will be held at the Sydney Opera House for the first time, the culmination of an expanded "ARIAs season" of events.

Change is good, Piticco says. "The negativity is starting to subside. There was some label-bashing and music industry-bashing, and that was probably from a generation that was used to it the old way.

"I'm upbeat," he adds. "The industry is changing. It has to change. Music is more powerful, potent and compelling than it has been in years."

'Yes, it's difficult here but no more difficult than anywhere else. We've still got some of the best ears in the business.'



—Michael Gudinski,
Mushroom Group of Cos.

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Let There Be Rock

LIVE MUSIC ENERGY FUELS AUSTRALIA'S SUCCESS

BY LARS BRANDLE

From the pubs to arenas and festivals, the live scene Down Under is smoking hot.

"The [touring] industry has never been this healthy, ever," says Harvey Lister, CEO of AEG Ogden, which manages 16 Asia Pacific venues, including Sydney's Acer Arena and the Brisbane Entertainment Centre.

In spite of the tyranny of distance, the world's top international entertainers continue to find Australia a happy hunting ground. AC/DC's 11-date homecoming tour earlier in the year was a highlight of 2010, reminding many of the powerful tradition of live Australian rock'n'roll. Promoted jointly by Van Egmond Enterprises and Chugg Entertainment, AC/DC's Black Ice dates sold upwards of 600,000 tickets.

Metallica's current 20-date arena tour of Australasia, promoted by Michael Coppel Presents, is a similar blockbuster. And the appetite for local acts isn't on the wane. On Nov. 13 Australian rock favorite Powderfinger completes its Sunsets tour, a farewell lap that has sold more than 300,000 tickets.

On the festival front, the annual Big Day Out tour surges ahead as the biggest show of its kind in these parts. Headlined by Tool, Rammstein, Iggy & the Stooges, M.I.A. and Grinderman, the event's ticket sales for the January-February tour should surpass the 337,000 attendance record set in 2010.

National dance-oriented touring festivals Parklife and the Future Music Festival, and the growing, heavier-edged Soundwave, are each tapping into the appetite for multistage shows, while the new, six-date No Sleep Til Festival is testing the waters for acts with a niche following.

But a handful of fests have fallen by the wayside, including the Lost Weekend and BAM, while the V Festival's future is uncertain. Promoters blame a glut of shows and a lack of genuine headliners.

The Homebake festival took the year off in 2010. "The public are being a little more discerning about how they're spending their money and that has a lot to do with the public worldwide tightening their belt," Homebake



First among fests: The multicity Big Day Out tour is Australia's biggest festival.

co-promoter Joe Segreto says.

Clearly fans have a lot of choice. The trade group Live Performance Australia reported in June that the live sector generated \$1.9 billion Australian (\$1.8 billion) in revenue.

Australia's dominate local promoters—Chugg, Michael Coppel Presents, Dainty Consolidated Entertainment, Frontier Touring and Andrew McManus Presents—now also compete with newly arrived Live Nation.

Based in Melbourne, Live Nation Australia's first dip in the market will be a multistage U2/Jay-Z stadium tour this November and December, followed by Sting's run of Australasian arenas and wineries in January and February.

The price for some hot tickets is rising above \$200 Australian (\$196) to "a level of greed that is shameless," Lister says. The exchange rate

is another ongoing headache, swinging in the past two years from as low as 60 cents (U.S.) to parity with the U.S. dollar in October.

"The dollar is very volatile and currency rates are one of the biggest problems we have. You can go from having a profitable tour on a sellout to a losing tour," says Michael Gudinski, whose Frontier Touring is celebrating its 30th year in business with tours from the Eagles and Leonard Cohen.

For the last couple of years, "live has been fantastic on all fronts," veteran promoter Michael Chugg says. "But the writing has been on the wall since the federal election [Aug. 21]. The U.S. is down the tubes and it's going to hurt us. We've just got to work through it. It'll be an interesting summer. It could be the summer of blood, baby."

BRENDON THORNE/GETTY IMAGES

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Up From Down Under

SIX ACTS TO WATCH

BY LARS BRANDLE

Australia has a rich history of launching rock and pop acts from the land Down Under to global success. As the Australian Recording Industry Assn. prepares to present the ARIA Awards on Nov. 7 in Sydney, Billboard profiles six Australian acts to watch from among this year's nominees.

BLISS N ESO

Australia's hip-hop scene has arrived. Adelaide's Hilltop Hoods enjoyed two weeks at No. 1 on the ARIA albums chart in 2009 with "State of the Art" (Golden Era/UMA), and now it's Bliss N Eso's turn. The trio's fourth album, "Running on Air" (Illusive Sounds), opened at the national chart summit in August. The new album has earned the act a pair of ARIA Award nominations (best urban album, best music DVD) and is in the running for the prestigious J Award, the annual trophy given by the state-run Triple J radio network to fete the Australian album of the year. Bliss N Eso joined Kottonmouth Kings on a 25-date U.S. tour in August and September, building on a 21-date North American run the previous year. The Sydney act will join the Big Day Out festival tour, visiting six cities across Australia and New Zealand in January and February 2011.

MEGAN WASHINGTON

It's been a stellar rise for singer/songwriter Megan Washington. Born in Papua New Guinea, raised in Brisbane and now based in Melbourne, the artist is fast becoming a household name in Australia. Washington's catchy pop songs and a road-hardened live energy have earned her growing audiences. In August, her debut album, "I Believe You, Liar" (Mercury), opened at No. 3 on the national albums chart and is this year's best-selling home-grown debut so far. Washington is in the running for six ARIA Awards.

BIRDS OF TOKYO

Birds of Tokyo spread their creative wings on the group's self-titled third album, the band's first for EMI Australia. Recorded in Sydney, London, New York and Gothenburg, Sweden, the Perth-based quartet struck a winning formula. "Birds of Tokyo" opened at No. 2 on the national albums chart in August, earned a nomination for the J Award and propelled the four-piece into the ARIA Awards limelight with six nominations. The group will also join the Big Day Out tour next year.

DAN SULTAN

If critical awards are anything to go by, then Dan Sultan's star is rising high. On Sept. 27, the charismatic band leader won two trophies, including best male artist, at the Deadly Awards, the annual celebration of indigenous music. Another honor followed Oct. 1 at the Independent Music Awards in Melbourne, where the

country rocker bagged the big gong for best independent artist. Next up is the ARIA Awards: Sultan has four nominations, behind his current album, "Get Out While You Can" (MGM). Born in Alice Springs to an Irish father and Aborigine mother, Sultan enjoyed mainstream exposure when he appeared in the 2009 musical feature film "Bran Nu Day." His rock'n'roll swagger has earned him the nickname "the black Elvis." Sultan shrugs his shoulders at the comparison, but as his profile grows, he may just make some forget the King.

CLOUD CONTROL

The path for this melodic four-piece is similar to that of 2009 breakthrough act the Temper Trap. Like the latter band, Cloud Control signed to the Mushroom Group's Liberation label Down Under, then joined the Temper Trap on the roster of Korda Marshall's Infectious Music in Britain. After touring with Vampire Weekend and Supergrass, Cloud Control won two Australian Independent Music Awards, including best independent album for its debut, "Bliss Release" (Ivy League Records/Universal). The band is up for three ARIA Awards, but it won't be there to collect: It's booked to play in London the night of the awards. "Cloud Control are something special," Mushroom Group chairman Michael Gudinski says. "Watch out for this band."

ANGUS & JULIA STONE

Angus & Julia Stone are the quiet achievers of Australia's music scene. With little exposure and no grandstanding, the sibling act has enjoyed more than 100,000 sales of its sophomore album, "Down the Way" (Original Matters/EMI). Since topping the chart upon its release in March, the album has spent more than 20 weeks inside the national top 10. Now, the pair's attention turns to the United States, where the album opened at No. 19 on Billboard's Top Heatseekers chart in April and at No. 8 on the Folk Albums list. On Oct. 5, the act embarked on a fall North American tour. A solid itinerary will carry the duo across Europe through November and into mid-December. The Stones have already picked up two of this year's ARIA Awards in the artisan categories handed out in early October, and there are potentially six more ARIAs to come. ●●●



Sibling strength: Brother and sister duo **ANGUS & JULIA STONE** have cracked Billboard's Top Heatseekers chart.



DANCE DELUXE
Richie Hawtin releases
an epic collection

70



WORLDS COLLIDE
'AfroCubism' brings
cultures together

70



SPREAD THE GOSPEL
Aaron Neville goes
back to his roots

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BIG DEBUT
Shakira hits chart with
year's highest bow

74



SINGING HOUSEWIFE
Kandi Burruss scrubs
back in with new set

75

MUSIC

Annie Lennox was born on Christmas Day 1954—and her plans for a holiday album have been gestating almost ever since.

"I remember hearing all these beautiful Christmas carols in choir when I was 6," she recalls with a laugh.

Five decades on, the singer/songwriter, activist and '80s icon, born and raised in Aberdeen, Scotland, has finally parlayed her childhood musical love into "A Christmas Cornucopia," due Nov. 16 in the United States on Decca and a day earlier throughout the rest of the world on Island.

Even if an artist is a global superstar with estimated career album and singles sales—including solo outings and her work with Eurythmics—of around 83 million, according to Lennox's manager Simon Fuller, 19, 50-odd years of thinking about a collection of songs is unusual. But Lennox, newly signed to Universal after almost 30 years with Sony and BMG, is that kind of artist: thorough, impassioned, committed.

"I just wanted to do it—I'd held onto this idea for many years," Lennox says of her motivation in recording traditional festive songs like "Silent Night," "The Holly and the Ivy" and "The First Noel."

The gently ornate instrumentation, mostly the work of Lennox's keyboards but also featuring a 30-piece orchestra, is topped off by her rich, instantly recognizable voice, while the set is rounded out by one new self-written song, the non-seasonal "Universal Child."

Lennox and producer Mike Stevens began work in his London home studio in October 2009, continuing on and off during much of the following year. When the project started, she says, "I was out of a contract, and had this moment to take a breath and think, 'What would I like to do next?'" Business-wise, she also felt "it would be good for me to have a change" noting that, at Sony, "I did start to feel too much part of the furniture."

Universal Music U.K. chairman/CEO David Joseph, whom Lennox has known for many years, heard about the self-started project and asked her to come in and play some music.

"It's always nice when people show an interest and they didn't have to. It just touched me," says Lennox, who officially signed with Universal on Aug. 23.

Last year, Paul Foley, GM at Universal's



Long time coming:
ANNIE LENNOX

POP BY CRAIG McCLEAN

Christmas Wishes (Are Made Of This)

Annie Lennox Delivers A Holiday 'Cornucopia'

Decca Label Group in New York, and his team worked on Andrea Bocelli's "My Christmas" (Sugar/Decca) and Sting's "If on a Winter's Night . . ." (Cherrytree/DG), which have sold 2.2 million and 544,000 copies, respectively, according to Nielsen SoundScan. Foley won't comment on whether the label hopes to emulate those successes, but he notes that "in

the U.S., holiday music performs a lot better [than in Europe]. We expect Annie's Christmas record to outsell her last pop record."

That album, 2007's "Songs of Mass Destruction" (Arista), has sold 275,000 U.S. copies, according to SoundScan, and 71,000 in the United Kingdom, according to the Official Charts Co.

'I loved doing this. My heart and soul are in the instrumentation, the interpretations and the arrangements.'

—ANNIE LENNOX

"Universal Child" shipped to triple A radio stations in the second week of October, although as the holiday season approaches, the label's focus will switch to "God Rest Ye Merry Gentlemen." Lennox is confirmed to appear on "Dancing With the Stars" on Nov. 16, "Good Morning America" on Nov. 19 and NBC's nationally broadcast Rockefeller Center Christmas tree lighting special in New York on Nov. 30. Lennox will also be hitting key TV spots in Britain (including "Strictly Come Dancing" on Nov. 14), France, Germany, Italy and Scandinavia. In the United Kingdom, AC-formatted network BBC Radio 2 had the world-exclusive first play of "Universal Child" on Oct. 12, with strong support following from commercial AC stations Absolute and Heart.

Clearly, Universal is hoping for a hit, "but this has been a labor of love for Annie for quite some time," Island U.K. co-president Ted Cockle says, "rather than a smash-and-grab raid for a particular seasonal sales spike."

It's a point reiterated by Lennox. She's unconcerned at the prospect of releasing an album into a crowded year-end market, even alongside similarly inclined sets from Mariah Carey and Susan Boyle. Multiplatinum success may be a sincere wish on Universal's part, but Lennox is more focused on giving a voice to the African Children's Choir, which is featured on the album, and giving fresh life to songs she's cherished since she was a child.

"I loved doing this," she says. "My heart and soul are in the instrumentation, the interpretations and the arrangements. Even when you make music as I've been doing all these years, you just hold your breath and hope everybody's going to fall in love with it."

LATEST BUZZ

>>>T.I. WON'T BE CHARGED

Los Angeles prosecutors have declined to file a felony drug charge against T.I. stemming from his arrest in September in Los Angeles. According to a charge evaluation worksheet released Oct. 25, deputies found four ecstasy pills on the 30-year-old Atlanta rapper. T.I., whose real name is Clifford Harris Jr., was on supervised release after serving 10 months in prison for federal weapons charges when he was arrested Sept. 1. A Georgia judge earlier this month sentenced him to another 11 months in prison for breaking his federal parole with the latest arrest.

>>>JACKSON TOPS FORBES LIST

Michael Jackson's death sparked an outpouring of grief around the world, but fans also opened their wallets to make him this year's top-earning dead celebrity with \$275 million, according to Forbes magazine. Jackson raked in more than the combined total of the other 12 celebrities on the list, Forbes reported. He was ranked third on last year's list with \$90 million. Elvis Presley came in second, earning \$60 million from admissions to his former home, Graceland, which is now a museum and tourist attraction in Memphis; a Cirque du Soleil show; and more than 200 licensing and merchandise deals.

>>>BIEBER LAUNCHES FRAGRANCE

Just when you thought Justin Bieber was getting back to the music with a new acoustic album, the pop star is now adding a unisex fragrance to his ever-expanding portfolio. The fragrance, called My World, will come not in a bottle but instead in the form of scented wristbands and dog tags, according to trade journal Women's Wear Daily. Bieber has teamed up with Etoile Nation Beauty to produce the scented accessories, which will hit Walmart stores on Nov. 26.

Reporting by Monica Herrera, Michelle Nichols and the Associated Press.



Plastic fantastic:
RICHIE HAWTIN

DANCE BY KERRI MASON

Recycling Plastik

Richie Hawtin Pays Tribute To His Past With An Expansive Package

For nearly a decade, Richie Hawtin has crisscrossed the globe as one of dance music's most in-demand DJs, playing everywhere from 100,000-plus outdoor festivals to exclusive clubs. But in 1993, Hawtin helped launch the techno movement as Plastikman, a mysterious producer/performer who manipulated synthesized beats and acid loops into a kinetic form of minimalism.

Through a series of Detroit warehouse parties that are the stuff of dance music legend and six albums on Mute (some of which are now out of print and go for upwards of \$100 per copy), Plastikman captured the ear and imagination of the burgeoning electronic music community worldwide.

Now, Hawtin is bridging the gap between his person and persona, the past and the present, and his old and new fans with "Arkives" (Minus), a multimedia retrospective that will comprehensively capture every bleep that Plastikman ever recorded, plus videos, photos and other artifacts. The ambitious project will be available on Hawtin's own label in four editions, each of which is strictly limited: Only the amount of copies preordered between Oct. 10 and Dec. 31 will be manufactured.

"The path to that decision was the sheer workload and high costs involved to produce [the physical editions]," Minus managing director Philip Soeffker says. "You don't want to just guess and possibly overmanufacture. But you also want to give people something really unique and special."

All formats of "Arkives" include the six Plastikman albums, and a treasure trove of additional material is doled out among them depending on the format. This includes rare and unreleased tracks, like an in-studio live session with John Peel; new remixes of Plastikman favorites by a slate of DJ/producer luminaries like Moby and

Dubfire, commissioned just for this project; videos of Plastikman performances, like his 1995 Glastonbury Festival set; and "Slinky," a new single. In total, there are 170 tracks and 10 videos.

"Analog" includes the albums on heavy-duty, 180-gram vinyl, in a deluxe box with a poster. "Digital," the downloadable version, contains the albums plus some of the new remixes. But "Reference" has it all: an 11-CD/one-DVD package with all the content, plus a 64-page book, personalized with the purchaser's name. And for the super-fan, "Collection" has all of that, plus the vinyl collection and bonus downloads. It's expected to go for about €150 (\$240).

Because fans won't receive their copies until at least February, Minus has built in phased incentives to encourage preorder. Those who buy on M-nus.com (where the majority of sales will take place; a limited number of copies will be available at specialty retail) within the first four-week phase will receive an exclusive mix by Plastikman of Plastikman material; a special holiday card, should buyers want to give their purchase as a gift (but have nothing for under the tree); and their name printed on their copy. Those who order in the second phase get only the first two; in the last phase, only the personalization is offered.

Hawtin has always been a vocal supporter of the digital revolution: He's a founding co-owner of dance music download site Beatport, and of Final Scratch, a DJ performance tool that allows for manual manipulation of digital tracks. But to him, the "Arkives" retrospective's attention to tangible detail isn't a disconnect.

"We're human, and we'll always be connected to physical objects," he says. "But if we make them as special as we can, unique, so people feel like they're part of something, then maybe they'll have ["Arkives"] on their coffee tables for 50 years instead of just one." ■■■

GLOBAL BY NIGEL WILLIAMSON

TALE OF TWO CULTURES

'AfroCubism' Shows A Glimpse At What 'Buena Vista' Might Have Been

"Prequels" are usually the preserve of filmmakers. But the Grammy Award-winning "Buena Vista Social Club" album has spawned a rare sighting of the phenomenon in the music industry.

In 1996, London-based World Circuit Records owner Nick Gold and his co-producer Ry Cooder traveled to Havana intending to fly in a group of musicians from Mali and team them with Cuban singer/songwriter Eliades Ochoa's hand-picked local artists to make a record exploring the musical links between the two cultures.

But when the Cuban embassy lost the Africans' passports, the project was canceled at the 11th hour. With studio time booked, Cooder and Gold decided that their best option

was to simply record the Cubans. The result was "Buena Vista Social Club" (1997), which Gold says has sold 8 million units worldwide.

Now, he's finally recorded the album he intended to make—"AfroCubism," released Oct. 18 across Europe on World Circuit. A Nov. 2 U.S. release follows on Nonesuch, which released "Buena Vista" stateside.

Participants include Ochoa and musicians from his band Grupo Patria, original Malian invitees Djelimady Tounkara (guitar) and Bassekou Kouyate (ngoni), plus three additional African stars: Grammy-winning kora player Toumani Diabate, griot singer Kasse Mady Diabate and balafon player Lassana Diabate (no relation to Toumani).

"In the end it came together incredibly easily," says Gold, who produced the album. "We found a window when most of the musicians were on tour in Europe and

In the drink:
ABSINTHE MINDED



GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>BEING GREEN

Absynthe Minded's single "Envoi" is spearheading Universal Music's attempts to break the Belgian quintet overseas.

The English-language track is from the band's self-titled fourth album, released domestically in August 2009 on Kere-mos/PIAS. The album has sold 40,000 copies domestically, the band's manager Tom De Clercq says, and helped the group collect four trophies at January's Belgian Music Industry Awards.

Last November, Universal France imprint AZ signed Absynthe Minded globally outside Belgium and the Netherlands. The album was released in France in June—and with lead single "Envoi" an airplay hit, AZ

A&R manager Nicolas Gautier says, "We now want to increase the band's visibility in France."

Accordingly, Absynthe Minded's current 14-date European tour includes eight shows in France, with several TV appearances also lined up. Elsewhere, the album appeared Oct. 15 in Germany; other European markets will follow in March 2011. "Envoi" received a U.K. release on Oct. 25 and has already gained plays on AC-leaning network Radio 2.

Absynthe Minded, fronted by singer/songwriter Bert Ostyn, formed in 2002. Gautier describes its jazz-hued alt-rock as resembling "a gypsy traveler on his way from early-'70s New York to the

booked studios in Madrid. We recorded 17 songs in five days in the same spirit of spontaneity that characterized the 'Buena Vista' sessions."

The project finds Ochoa's group adding a Cuban/Latin flavor to traditional African tunes, while the Malians contribute rippling rhythms to Cuban classics like "Guan-tanamera" and Ochoa's own compositions.

"My dream since I was young was to open a new door for African music," Toumani

Diabate says. "I wanted to bring this music out of Mali and meet other cultures with it. On 'AfroCubism,' I'm not playing Cuban music and the Cubans aren't playing African music. We've put the two together and made a new music."

The collective launches a world tour Nov. 9 in Montreal. North American shows are booked through Concerted Efforts; Madrid-based Metric Productions books the group internationally.

A digital single, "Al Vaiven

de Mi Carreta," was released in September, with World Circuit posting two videoclips of album recording sessions on YouTube, Facebook and MySpace. The single has been serviced to radio, with priority being given to noncommercial, college and jazz stations. However, Nonesuch senior VP of marketing Peter Clancy admits, "We have learned from our 13 years of experience with the Buena Vista Social Club and sister projects that, unfortunately, [U.S.] Latin radio doesn't play this kind of music."

In the United Kingdom, the album has picked up airplay on stations ranging from digital alternative-formatted BBC 6 Music to classical BBC Radio 3. World Circuit's U.K. advertising campaign included mainstream and specialist music publications as well as a London underground station poster campaign.

"We've had strong media interest because there's a great story behind it," Nonesuch VP David Bither says. "We're hugely proud of our association with World Circuit; this feels like one of the most significant releases we've had in the last decade." ■■■



Artists without borders (from left): TOUMANI DIABATE, BASSEKOU KOUYATE and ELIADES OCHOA onstage at Le Mar de Musicas festival in Cartagena, Spain, on July 9.

current London scene."

The band is published by EMI Music Publishing. European booking agents include the Agency Group (United Kingdom) and Busker (Belgium).

—Marc Maes

>>>WELL RED

With a top five album on the Australian Recording Industry Assn. charts, Melbourne pop-rock band Little Red's career is looking rosy.

The five-piece opened at No. 5 on the ARIA tally in September with sophomore album "Midnight Remember," its first under a global deal with Mushroom Group's Liberation Music. The band's debut, "Listen to Little Red," peaked at No. 29 on the ARIA chart in 2008 and earned a 2009 U.K. release through indie Lucky Number Records.

Australian festival dates including Big Day Out and V Fest helped build a strong fan base, vocalist/keyboardist Tom Hartney says, "and having a great lead single helps." The latest album delivered a top 20 hit with "Rock It," which was synched along with new single "Slow Motion" in

TV coverage of the Australian Football League's Grand Final. The Sept. 25 match was a draw and replayed the following weekend—"great exposure for us," Hartney says.

International release plans are shaping up, he adds, with a Japanese release likely to be first. Meantime, Little Red will support Blondie and the Pretenders on dates in November and December and play the Big Day Out touring festival in early 2011.

Publishing is handled by Mushroom Music, while Australasian bookings are through Artist Voice. U.K. shows are through Coda. —Lars Brandle

>>>MODERN MANOEUVRES

The 11th album from British synth-pop pioneer Orchestral Manoeuvres in the Dark was a long time coming. "History of Modern" is its first studio set since 1996, and the first since 1986 to feature the '80s hitmaking lineup of Andy McCluskey, Paul Humphreys, Martin Cooper and Malcolm Holmes.

OMD, which scored 30 U.K. top 75 hits between 1980 and

1998, re-formed its "classic" quartet in 2006. It's signed to 100% Records in the United Kingdom and is licensed internationally, including Good to Go/Rough Trade in Germany (where the album entered the Media Control chart at No. 5 on Oct. 1) and Bright Antenna in the United States. According to manager Mirelle Davis, the late-September worldwide rollout was due to fan demand.

"Our original idea was to wait until 2011 to release [in the States]," she adds, "but we brought it forward. It wasn't fair to fans that had already been waiting 14 years."

Still, U.S. admirers will have to wait to see the band live. A European tour booked through X-Ray Touring begins Oct. 29, but U.S. dates through Little Big Man aren't due until March. By then, Davis hopes to have raised the act's stateside profile through TV synch deals.

"We're actively working on that," she says. "A publishing deal is currently being negotiated." OMD's current publishing is copyright control.

—Steve Adams



6 QUESTIONS

with AARON NEVILLE
by DEBORAH EVANS PRICE

During his five decades in the music business, Aaron Neville has had hits on the R&B and adult contemporary charts as well as the Billboard Hot 100, among them the classic "Tell It Like It Is" and No. 1 AC hits "All My Life" and "Don't Know Much," both duets with Linda Ronstadt. On new album "I Know I've Been Changed," due Nov. 9 on his own Tell It Records in partnership with EMI Gospel, Neville returns to his gospel roots. The 12-song collection pays homage to Brother Joe May, Sister Rosetta Tharpe, the Blind Boys of Alabama and other gospel legends whose music influenced the New Orleans native. Produced by Joe Henry, the album features Neville's longtime friend Allen Toussaint on piano.

1 What prompted you to do another gospel album?

This is my third gospel album. I had one called "Devotion" and one called "Believe." I've always liked gospel music. When I was a teenager, me and my friends would be walking down the street getting into mischief and we'd be singing the Blind Boys [of Alabama]. When I was a baby, my grandmother rocked me on her lap in a rocking chair listening to the gospel stations. I heard Sister Rosetta Tharpe, Brother Joe May, the Blind Boys and all those kinds of groups as a baby.

2 You've been in the business for 50 years. How has your approach to making music evolved?

The biggest change is that back in those days all I was thinking about was what I wanted to sing. I wasn't looking into the future and where it was going to wind up or anything like that. I just wanted to sing, and the most important thing was to hear myself on the radio. Through the years you learn more about the music and the music business, record companies and all of that, and there were ups and downs, but I wouldn't change none of it.

3 How did you approach recording this new project?

We did it all in five days. Joe Henry was coming in off the road and I was coming in. Everybody's schedule was kind of going haywire, so we had to work it out in those five days. It was cool to do it like that. I wouldn't say we were under pressure, because it was a joy working with the musicians and especially Allen Toussaint, who was also my producer back in 1960.

4 How did you begin working with Toussaint back then?

Allen was an A&R man for this record company, Minit Records, in those days and he was still recording people like Ernie K-Doe and Irma Thomas. I couldn't wait to get my time, because we had been talking about doing something and I finally got a chance to go in the studio with Allen. It was a split session between me and another group called the Del Royals.

5 In addition to your upcoming tour, what else is on your agenda in coming months?

I write poetry. As a matter of fact I have a poetry book, "Aaron Neville Inspirations," and I've been working with Allen Toussaint—I've been giving him some of my poetry and he's been putting music to it. So we're going to try to have like a 50-year or 51-year anniversary thing and do some of my stuff combined with me and Allen.

6 Your home was destroyed in Hurricane Katrina. Are you planning to move back to New Orleans any time soon?

That home is gone. I lost that home and then I moved to Tennessee after that. I have a house in Covington, La., but I'm in New York now because I'm getting ready to get married next month to a pretty lady named Sarah. She's a photographer. She shot the Neville Brothers in 2008, when we went back to New Orleans for the first time after the hurricane. She photographed us for People magazine and we started talking. I kept in contact. We started seeing each other and fell in love. ■■■

ALBUMS

ELECTRONIC

SWEDISH HOUSE MAFIA

Until One

Producer: Swedish House Mafia

Astralwerks

Release Date: Oct. 26

This Stockholm-based DJ outfit scored a dance hit earlier this year with "One (Your Name)," its hard-hitting collaboration with Pharrell Williams of N.E.R.D. But separately, the men of Swedish House Mafia—Axwell, Sebastian Ingrosso and Steve Angello—have been rocking dancefloors for years, so here we have a 24-track primer designed to update new fans on each artist's earlier work. (Until "One," get it?) The continuously mixed set includes such original work as Axwell's soulful 2007 track "I Found U" and Angello's spacey "Monday," plus remixes like Ingrosso's tribal-funk take on GMT's "Kids" and a jubilant version of "One More Time" by Daft Punk. (Things cool down ever so slightly during Miike Snow's slinky "Silvia.") Listeners also get Swedish House Mafia's synth-streaked new single, "Miami 2 Ibiza," which features young English rapper Tinie Tempah and might just give



REBA McENTIRE

All the Women I Am

Producer: Dann Huff
Valory/Big Machine

Release Date: Nov. 9

Among the many ladies Reba

McEntire claims to be on her new studio album, "All the Women I Am," is the type that peppers normal conversation with the phrase "kick it"—as in, "I'd kick it with who I wanted/And never get confronted for it." That line is, of course, from "If I Were a Boy," the 2008 Beyoncé hit that McEntire covers here with no less cool-mom authority than she did Kelly Clarkson's "Because of You" on 2007's "Duets." Given her current partnership with the crossover kings at Big Machine, one hopes that an album of pop covers might loom in McEntire's near future. (How great would she be on "Just the Way You Are" by Bruno Mars?) Until then, we'll have to make do with "All the Women I Am," which offers another welcome helping of her well-established sound. Keepers include the disco-twangy title track; "Cry," a pretty power ballad; and "The Day She Got Divorced," where McEntire dissects the titular event with deadpan precision.—MW



or employing repetition where variety might've offered more drama, with the exception of the strikingly pretty "Baby." "I feel like a shadow," Kokal sings in the Karen O-ish "Shadows," and you can understand where she's coming from: Too much of "The Fool" feels like half-remembered approximations of stronger material.—MW

NEW & NOTEWORTHY

BOB DYLAN

The Original Mono Recordings; The Bootleg Series Vol. 9, The Witmark Demos: 1962-1964

Producers: various
Columbia Legacy

Release Date: Oct. 19

Precious few popular music vaults have been more prolific and consistently rewarding than Bob Dylan's deep trove. Since the groundbreaking 1985 "Biograph" boxed set, Dylan and his archivists have delivered one revelatory release after another, and this year is no exception. "The Witmark Demos," part of the ongoing "Bootleg Series," offers the most intimate of Dylan encounters. It contains 47 songs (15 previously unreleased) recorded for his first two publishing companies and performed just by Dylan with his guitar and harmonica. Listening is like having a ring-side seat for his evolution from wannabe Woody Guthrie troubadour to folk provocateur to sophisticated chronicler of human emotions. The casual nature of the sessions—Dylan coughs during "Blowin' in the Wind" and stops "Talking Bear Mountain Picnic Massacre Blues" to correct a lyric, for instance—only enriches the experience. Meanwhile, "The Original Mono Recordings" offers up his first eight albums in immediate, arresting form. The release recaptures a sonic immediacy as well as instrumental details less prevalent in the more spacious and spread-out stereo mixes. These were Dylan's legend-builders, and their new versions, alongside "The Witmark Demos," make those six years seem that much more improbable—and impressive.—GG

LMFAO's "I'm in Miami, Bitch" a run for its stupid-smart megaclub money.—MW

ROCK

LIZ PHAIR

Funstyle

Producers: various
Rocket Science

Release Date: Oct. 19

Alternative rocker Liz Phair surprised fans when she

posted tracks from her newest album, "Funstyle," on her website in July. The eclectic set is the singer's first release in five years and will be packaged with a set of demos and rarities from the early '90s. But fans can also expect to hear a few firsts on "Funstyle," ranging from Phair's rap verse on the track "Beat Is Up" to the Beck-esque stoner rock on "And He Slayed Her" and the R&B-flavored vibe of "My My." Over an Eastern-inspired background on the aptly titled "Bollywood," she delivers a spoken-word tale of her failed past relationship with ATO Records, but it comes across more like a story reading than a musical number. However, Phair does showcase her singer/songwriter talents on acoustic ballad "Miss September." Atop the slow tempo of the guitar-driven melody, she croons, "I've been happy too/ Every day I want to spend my time with you."—MV

WARPAINT

The Fool

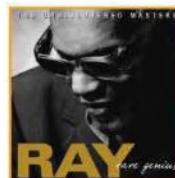
Producer: Tom Biller
Rough Trade

Release Date: Oct. 26

Willowy Los Angeles art-rock group Warpaint summons a remarkably heady atmosphere on its debut album, "The Fool," which follows a

buzzed-about EP released last year on Los Angeles-based indie Manimal Vinyl. On the song "Bees," guitarists Emily Kokal and Theresa Wayman layer their instruments with an appropriately swarming intensity, while slow-mo opener "Set Your Arms Down" reveals the patience with which they pur-

sue their dream-pop groove. Elsewhere, the track "Under-tow" showcases Warpaint's woozy three-part vocal harmonies, and "Composure" somehow makes room for a left-field cheerleader chant. Yet for all the top-shelf soundscaping, the group rarely devises tunes to match, circling a melody instead of nailing it



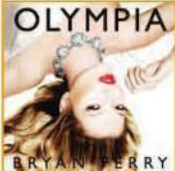
RAY CHARLES

Rare Genius: The Undiscovered Masters

Producer: John Burk
Concord Records

Release Date: Oct. 26

A collection of previously unreleased tracks can sometimes feel like a mishmash of songs that have nothing in common other than never being released. But that's not the case with the new Ray Charles album, "Rare Genius." The 10-track set flows from start to finish as it vibrantly captures the late singer's wide range of musical styles, piano handiwork and gritty, soul-drenched vocals. With love as a thematic backdrop, "Rare Genius" takes its cue from one of the first tracks discovered, "It Hurts to Be in Love." Punctuated by spirited horns, the cautionary tale provides the perfect platform for the deep emotion and intensity effortlessly reflected in Charles' voice. He goes deliciously bluesy on the standard "There'll Be Some Changes Made," then revs up to sultry on the '50s pop hit "Wheel of Fortune" and playful as he sings and talks his way through the prophetic "I'm Gonna Keep On Singin'." The closing track is a rediscovered surprise from the Sony vaults: Charles' pairing with fellow icon Johnny Cash on the moving gospel-, Christian- and country-infused "Why Me, Lord?" Here's hoping there's more to come.—GM



BRYAN FERRY

Olympia

Producers: Bryan Ferry, Rhett Davies
Astralwerks

Release Date: Oct. 26

Judge this album by its cover—Kate Moss pouting moodily on satin sheets—and you'd assume it harks back to Bryan Ferry's Roxy Music pomp, when supermodels queued up to grace the band's album covers and Ferry dispatched endless art-rock classics without even breaking a sweat. Indeed, this is as close as we may get to a Roxy reunion on record: Phil Manzanera, Andy Mackay and Brian Eno are all featured, alongside everyone from Pink Floyd's David Gilmour to the Scissor Sisters. Some of it works like a dream. The dramatic swagger of "You Can Dance" finds Ferry murmuring "Do you come here often?" like the old smoothie he is, while the throbbing, bass-heavy Groove Armada collaboration "Shameless" is more all-night rave than gentleman's club, and all the better for it. Ferry also brings his own style to covers of Tim Buckley's "Song to the Siren" and Traffic's "No Face, No Name, No Number." But too many songs fail to equal the quality of the guest list, meaning the substance of "Olympia" never quite matches its undoubted style.—MS

REVIEWS

SINGLES

R. KELLY

When a Woman Loves (5:12)

Producer: R. Kelly

Writer: R.S. Kelly

Publishers: R. Kelly Publishing/
Universal Music-Z Songs (BMI)
Jive/JLG



With some of his best-known songs existing in the pop and hip-hop realms, it's easy to forget how commanding R. Kelly's voice can become on a no-frills soul track. "When a Woman Loves" echoes the slow-paced beauty of the Penguins' "Earth Angel" and Kelly's own "If I Could Turn Back the Hands of Time," with the singer emoting over a quiet beat and simple chord progression. The lyrical content of the song, which focuses on how a woman's unconditional love can breed forgiveness, takes a back seat to Kelly's powerhouse vocal performance. Near the end of the track, the music drops out for more than 20 seconds and Kelly hopscotches across syllables before hitting a climactic final note. Most performers couldn't pull off such an ostentatious moment, but the self-proclaimed "king of R&B" continues to prove himself unparalleled on "When a Woman Loves."—*JL*

and ultimate payoff. While the lovers' demise in a hail of gunfire at the end of the song isn't a surprise, the predictability doesn't make Keith's images any less enchanting.—*KT*

POP

MIKE POSNER

Please Don't Go (3:16)

Producers: Mike Posner,
Benny Blanco

Writers: M. Posner, R. Levine

Publishers: North Greenway
Productions/Sony/ATV Tunes
(ASCAP), Matza Ball
Music/Where Da Kasz At
(BMI)

J/RMG

Singer/songwriter Mike Posner's debut single, "Cooler Than Me," reached No. 6 on the Billboard Hot 100 by successfully pairing the artist's slick vocals with lush electronic textures. Follow-up "Please Don't Go" is a more plaintive ballad than "Cooler," but it employs the same electro-dance sound that has separated Posner from the pop/R&B pack. "Baby, please don't run away from my bed/And start another day, stay instead," he sings over Benny Blanco's frantic production. Posner's vocals are reminiscent of acts like Daniel Bedingfield and Savage Garden, with the singer infusing each line with a



THE BLACK EYED PEAS

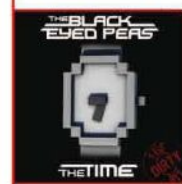
The Time (The Dirty Bit) (5:03)

Producers: Will.i.am, DJ Ammo

Writers: various

Publishers: various

Interscope



"Dirty Dancing" meets Auto-Tune on the Black Eyed Peas' first offering from "The Beginning," the follow-up to the group's smash 2009 set, "The E.N.D." The latter's lead single, the bizarre and chorus-less "Boom Boom Pow," spent 12 weeks atop the Billboard Hot 100, so it's no wonder Will.i.am feels empowered to take fans on a five-minute journey more splintered and cyborgian, whooshing and weird than ever. His tag-team dynamic with Fergie is replicated here: He implores the crowd to "lose control," while she spouts vaguely hip-hop-inspired lyrics: "I didn't come to get bougie/I came here to get crazy." The borrowed lyrics and melody of "(I've Had) The Time of My Life," meanwhile, serve as the song's only deep breath amid all the sonic compression. Both alien-sounding and bound to be played at weddings everywhere, "The Time" is yet another marker of the Peas' digital evolution—it's their party, and we're just invited.—*MH*

COUNTRY

TOBY KEITH

Bullets in the Gun (4:17)

Producer: Toby Keith

Songwriters: T. Keith,
R. Rutherford

Publishers: Tokeco Tunes
(BMI), Universal Music/
Memphianna (ASCAP)
Show Dog-Universal

The title track to Toby Keith's latest album—the tale of a modern-day Bonnie & Clyde—finds the country star utilizing his sharpest storytelling skills.

Working with co-writer Rivers Rutherford (Brooks & Dunn), "Bullets in the Gun" is an expertly crafted portrait of a drifter who falls for a raven-haired temptress "in a little border town." Soon Keith's narrator is conspiring to rob the girl's boss at gunpoint and escape with his lover to Mexico. The haunting production, which builds to several crescendos after a sparse beginning, nicely accompanies the lyrics by mirroring the characters' pursuit



LEE DEWYZE

Sweet Serendipity (3:18)

Producer: David Glass

Writers: L. DeWyze, D. Glass,
J. Lawhead

Publishers: Dwise (BMI), Glass Too

Big/Sony/ATV Tunes (ASCAP), Azlyn Music/Sony/ATV
Tunes (ASCAP)

19 Entertainment/RCA Records

With "Sweet Serendipity," "American Idol" season-nine champ Lee DeWyze delivers a debut that suits both his musical influences and vocal style. The 24-year-old Illinois native's husky, soulful voice fits nicely into top 40 pop-rock fare, as he describes his journey and offers an uplifting message about believing in destiny. "I ain't gonna stress/'Cause the worst ain't happened yet/Something's watching over me/Like sweet serendipity," DeWyze sings while rapidly working through the melody. His well-placed harmonies and lyrical tone shine throughout the song, with the bridge and climax bringing to mind John Mayer's early material. With debut album "Live It Up" set to arrive Nov. 16, "Sweet Serendipity" is a strong indication that the musical personality DeWyze developed as a contestant on "Idol" will carry over to his recording career.—*MM*



soulful quality that sticks in the listener's mind. As a second offering from first album "31 Min-

utes to Takeoff," "Please Don't Go" is just as accessible and ripe for singalongs as Posner's breakout hit.—*KM*

ROCK

SAVING ABEL

The Sex Is Good (3:31)

Producer: Skidd Mills

Writers: J. Null, J. Weeks,
S. Mills

Publishers: Crazy You
Publishing/Primary Wave
Music Publishing (ASCAP),
Skiddco Music/Warner
Tamerlane Publishing (BMI)

Skiddco/Virgin/Capitol
Mississippi rock group Saving
Abel defies the biblical refer-
ence in its name with "The Sex
Is Good," the latest single off
sophomore disc "Miss Amer-

ica" that has been climbing Bill-
board's Rock Songs chart. The
track hinges on acoustic riffs
that slither along to the
melody and a drumbeat that
kicks in during the chorus.
Meanwhile, singer Jared
Weeks fuels the track with his
raspy delivery and lyrics that
are as blunt as the song's title
suggests. "You can't mistake
it, because it's understood/I'm
not in love, but the sex is good,"
Weeks belts in the chorus. "The
Sex Is Good" may be provoca-
tive, but the song's content
never becomes too explicit to
be deemed off-putting. With
a gritty sound and attention-
grabbing lyrics, Saving Abel
has given modern rock radio
another solid anthem.—*EG*

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LATIN BY LEILA COBO

Beyond Physical

Shakira's Sales Success Exposes Ripe Digital Market

As expected, Shakira's new Spanish-language set, "Sale el Sol," debuts at No. 1 on Billboard's Top Latin Albums chart. And, given her current arena tour and the global success of the World Cup anthem "Waka Waka (This Time for Africa)," it's not surprising that her first-week sales—46,000 albums, according to Nielsen SoundScan—mark the highest debut for a Latin album this year.

More remarkable than sales numbers, however, is Shakira's online success. It highlights a Latin digital market that—if targeted properly—is ripe for the picking.

In the United States, 35% of the first-week sales of "Sale el Sol" were digital. Eight of the top 10 tracks on Billboard's Latin Digital Songs chart are Shakira's, including the No. 1 "Loca," which sold 48,000 downloads, the highest-selling week ever for the chart. Overall, Shakira's new tracks added up to more than 100,000 downloads for the week. Digital sales were aided by prominent placement on both the iTunes and iTunes Latino home pages.

"Her iTunes exposure was for the general market," Sony Music Latin senior VP of commercial and sales Guillermo Page says. "These major acts need to be worked as general-

market acts because they transcend [the Spanish-language marketplace]."

It's impossible to determine who exactly purchased Shakira's Spanish-language album in the United States. However, Page believes the buyer pool expanded to include second- and third-generation Hispanics who may not have seen Shakira on Telemundo or Univision, but saw her instead on "Dancing With the Stars" or "Late Show With David Letterman." Others found her on the iTunes home page. "If you need to look too hard, you lose the sale," Page says.

Given Shakira's global star status, Sony's "be everywhere" mentality naturally extended worldwide. In her home country of Colombia, "Sale el Sol" was released through an exclusive agreement with retailer Exito (a company similar to Target), which has exclusive distribution of the album for 90 days. During the first week, Sony Music VP of marketing for Latin America Fernando Cabral says, more than 50,000 units were sold—an extraordinary amount for the market. To



Online engagement: SHAKIRA



date, the total shipment to Colombia stands at 120,000 units.

Sony is also looking for more digital engagement in Latin America. Beginning in January 2011, "Sale el Sol" will be sold in news kiosks in several countries—including Ecuador, Bolivia and Paraguay—as part of a special package that includes a tour companion book with exclusive interviews and photos. The CD will be sold as a digital download card.

"It's our way of placing 200,000-300,000 units in those markets where [due to piracy and closure of retail outlets] we have negligible physical distribution," Cabral says. The kiosk deals were negotiated with different newspapers in each country. The newspapers will buy the book and card from Sony and then promote the package in their publications.

In addition, when Shakira kicks off

the Latin American leg of her tour in February, Sony will sell "music tickets" that will allow fans to download tracks as part of their ticket purchase. The same strategy was employed earlier this year with Chayanne.

"With an artist like Shakira, we'll sell a lot of physical CDs, but you have to think about everything else," Cabral says. "We have to go out and strike deals that make sense in every territory." ■■■

ROO-KEYS OF THE YEAR

Akron, Ohio's Black Keys reach the Alternative summit with their first chart entry as "Tighten Up" (Nonesuch/Warner Bros.) ascends 2-1.

The song appears on the act's sixth studio album, "Brothers," which soars 48-27 as the Greatest Gainer (14,000, up 64%, according to Nielsen SoundScan) on the Billboard 200. The set, which debuted at No. 3 on the June 5 chart, has sold 346,000 copies. "Tighten Up" bows at No. 93 on the Billboard Hot 100.

"A five-year plan has led to massive success," Warner Bros. VP of alternative promotion Rob Goldklang says, citing the band's first release on None-

such, "Magic Potion," in 2006.

"Tighten Up" was sent to radio seven months ago with "early support from only a few stations," Goldklang adds. The label's marketing plan helped lead to major placements on TV, including "Gossip Girl," "House" and "Hung," as well as a sold-out headlining tour. A Subaru campaign featuring the song has also begun.

"Warner Bros., Nonesuch and Q Prime Management are thankful to alternative radio," Goldklang says, "and feel that this is just the beginning."

—Gary Trust



SUMMIT SUCCESS

The Black Keys—the duo of Dan Auerbach and Patrick Carney—are the record-tying sixth act to send a maiden chart entry to the Alternative apex this year. Six rookie artists also reigned in 1997, the highest sum of No. 1s by newly charting acts since the list adopted Nielsen BDS-monitored data in 1993. Notably, all six 1997 smashes reached the top five on Mainstream Top 40. Of this year's leaders, only Neon Trees' "Animal" has crossed to the pop top 10 (see page 84).

Date Reached No. 1 On Alternative	Weeks At No. 1	Artist	Title	Imprint/Label
2/20/10	2	PHOENIX	1901	Loyaute/RED/Glassnote
4/10/10	1	CRASH KINGS	Mountain Man	Custard/Universal Motown
5/15/10	11	THE DIRTY HEADS (featuring Rome)	Lay Me Down	Executive
10/2/10	1	NEON TREES	Animal	Mercury/IDJMG
10/9/10	1	MUMFORD & SONS	Little Lion Man	Gentlemen of the Road/RED/Glassnote
11/6/10	1 (to date)	THE BLACK KEYS	Tighten Up	Nonesuch/Warner Bros.
5/24/97	8	THIRD EYE BLIND	Semi-Charmed Life	Elektra/EEG
7/26/97	1	MATCHBOX TWENTY	Push	Lava/Atlantic
8/2/97	8	SUGAR RAY	Fly	Lava/Atlantic
9/27/97	5	SMASH MOUTH	Walkin' on the Sun	Interscope
11/1/97	7	CHUMBAWAMBA	Tubthumping	Republic/Universal
12/27/97	15	MARCY PLAYGROUND	Sex and Candy	Capitol

R&B BY GAIL MITCHELL

Musical Sweetener

'Housewives' Star Kandi Returns To Her Roots

Kandi Burruss, former Xscape member and co-writer of such hits as TLC's "No Scrubs" and Destiny's Child's "Bills, Bills, Bills," returns to Billboard's Hot R&B/Hip-Hop Songs chart with "Leave U." Debuting at No. 89, the Oct. 5 digital release is the lead single from the singer/songwriter's second solo album, "Kandi Koated" (Kandi Koated/Asylum/Warner Bros.), due Dec. 14.

During the last several years, Kandi—who goes by the single-name moniker—attempted to release a follow-up to her pop-leaning Columbia solo debut, 2000's "Hey Kandi . . ." But the project was ultimately put on hold. Then, just as she decided to record her own independent project, Kandi was asked to join the 2009 second-season cast of Bravo's "Real Housewives of Atlanta." That same year, she released the digital EP "Fly Above," catching the attention of Asylum/WB.

"The show definitely helped as far as being in a position to do a solo album; it's a big infomercial," Kandi says with a laugh. "Having not done an album in so long and wondering who's going to be interested in what you're doing can be discouraging. But you never know what's going to fall into your lap."

Comprising midtempo and ballads influenced by the timeless R&B that was Xscape's hallmark, "Kandi Koated" revolves around the concept of life's relationships. In addition to Jazze Pha, who produced "Leave U," the album features production by Ne-Yo ("Me and You," which interpolates Outkast's "Elevators"), Bryan-Michael Cox ("Give It to You") and the J.U.S.T.I.C.E. League ("I Want You"). Fellow Xscape alumna Tameka "Tiny" Cottle de-

livers the set's only feature on "Superwoman."

"It's for every woman who is doing whatever she has to do to take care of her kids," Kandi says. "It's also a little taste of Xscape from a long time ago."

Notching its first No. 1 R&B (and No. 2 pop) hit in 1993 with "Just Kickin' It," the So So Def/Columbia group—also featuring sisters LaTocha and Tamika Scott—scored several more hits including "Understanding" and "Who Can I Run To?" Before disbanding, Xscape released three top 10, multiplatinum-selling R&B albums, ending with 1998's "Traces of My Lipstick." After co-writing "No Scrubs" with Cottle, Kandi has since penned songs for P!nk, Usher and Mariah Carey.

The Grammy- and ASCAP Award-winning artist will be promoting her new single and album during Fantasia's Back to Me tour. The 30-city trek, whose lineup includes Eric Benét, begins Nov. 4 in Richmond, Va., and ends Jan. 1, 2011, in St. Louis. While on the road, Kandi—celebrating the one-year anniversary of her Atlanta boutique, TAGS—will continue hosting her Ustream TV show, "Kandi Koated Nights," and writing her weekly blog with Interactive One's Hello Beautiful website.

"The goal with 'Kandi Koated' was to make an

Keepin' on: KANDI



Together again: SWANS

SWANS SONG

After a 13-year break, seminal industrial outfit Swans are revving back up. Following a successful tour of the northeastern United States, the band is playing a 10-date stint in the United Kingdom and Ireland.

The treks are in support of the group's critically acclaimed new album, "My Father Will Guide Me Up a Rope to the Sky," on frontman Michael Gira's Young God Records. A month after its Sept. 21 release, the project has thus far reached No. 23 on Billboard's Heatseekers Albums chart.

Reaction to the post-punk band's performances has been positive. Seven of Swans' 10 dates on their recent U.S. and Canada tour of small to midsize venues were sold out, including stops in New York, Chicago, Boston, Toronto and Montreal.

"It's been going really well, let's just put it that way," Gira says by phone from the Concorde 2 club in Brighton, England. The venue is one of the stops on Swans' England run, during which the band headlined the Supersonic Festival in Birmingham and sold out London's 1,500-seat Koko Theatre. Swans will continue touring overseas in two- to six-week stints during the next 18 months, with dates in Japan, Australia, Russia and Greece. The group will return to the States in February.

Gira decided to reactivate Swans when he began feeling creatively stunted in his other band, Angels of Light. "I had been thinking about making louder, all-encompassing, all-consuming uplifting sounds again," he says. "So I thought I'd restart Swans."

To get a sense of what the response would be—and to help drum up financial support for the project—Gira sold 1,000 hand-printed and -colored limited-edition copies of acoustic demos on his website, YoungGodRecords.com. He hoped to sell the entire lot in six months. Instead, they sold out in eight days.

Gira credits the Internet and social media for not only regrouping original Swans fans but also introducing younger listeners to the act's music and live shows. "[The crowds] are very mixed, which is very gratifying," Gira says. "It'd be pretty awful if it was just old people like me." —Megan Vick

WOMEN OF COLOR

The cast of Tyler Perry's upcoming film "For Colored Girls" is performing double duty on the project by also contributing to its soundtrack. Janet Jackson, Loretta Devine, Kimberly Elise, Whoopi Goldberg, Thandie Newton, Phylicia Rashad and Anika Noni Rose are among those who recite poems in the film's main-title sequence, with music scored by composer Aaron Zigman and performed by Joshua Bell and the Hollywood Studio Symphony Orchestra.

Coming to theaters Nov. 5 from Lionsgate, the film is Perry's adaptation of playwright/poet Ntozake Shange's 1977 Tony Award-nominated play, "For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf." It tells the story of nine women dealing with the vagaries of love and loss.

Atlantic will release the soundtrack Nov. 2; snippets are now streaming on ForColoredGirlsSoundtrack.com, where the album is being offered as a preorder digitally for

\$9.99 and as part of a gift pack with a CD and T-shirt for \$12.99.

The soundtrack also features performances by Janelle Monáe, Laura Izibor, Ledisi, Estelle, Sharon Jones & the Dap-Kings, Lalah Hathaway and Gladys Knight. Selections include a rendition of Nina Simone's 1966 blues song "Four Women."

"Tyler said he wanted powerful female voices singing songs truly inspired by both the play and the film. That was his singular marching order and one I took very seriously," says Joel C. High, the film's music supervisor.

Knight's "Colored Girls" track is titled "Settle." "We sent it to Tyler because he always seems to embrace my music," Knight says. "He called right back and said, 'We love it. We've got to have it.'"

Knight also had a role in Perry's 2009 film, "I Can Do Bad All by Myself"—which has earned \$51.7 million, according to BoxOfficeMojo.com—and performed two songs on its soundtrack.

Powerful voices: GLADYS KNIGHT and others sing "For Colored Girls."



"He gave me an opportunity that was outside of my music comfort zone," Knight says. "I love the way

he directs. I'm hoping that I'll get a chance to do more with him."

—Ann Donahue

BURRUSS: DREXINA NELSON; SWANS: OWEN SWENSON

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



A GREAT 'UNION'

>>Elton John and Leon Russell's "The Union" bows at No. 3 on the Billboard 200 with 80,000, according to Nielsen SoundScan—the highest rank for John since "Blue Moves" (No. 3, 1976) and for Russell since "Carney" (No. 2, 1972). The sum marks Russell's largest SoundScan-era week and John's best since 2002.

IF IT AIN'T BROKE

>>All seven of Rod Stewart's covers sets have now debuted in the top five of the Billboard 200, as "Fly Me to the Moon" enters at No. 4. Before the series began in 2002, his last top 10 came in 1993.



COLBERT, STEWART and CARELL (from left)

HIGH FLYING

>>>"Everybody's Talking 'Bout Sully," a wry ode to pilot Chesley Sullenberger, debuts at No. 4 on Comedy Digital Songs (see page 83). Stephen Colbert, Jon Stewart and Steve Carell premiered the tune Oct. 21 on Comedy Central's autism benefit special "Night of Too Many Stars."

CHART BEAT

>>Donna Summer celebrates her 14th No. 1 on Hot Dance Club Songs as "To Paris With Love" rises 3-1. The iconic singer's chart-topping sum equals Beyoncé's and trails only those of Madonna (40), Janet Jackson (19), Mariah Carey and Kristine W (15 each). Summer scored her first No. 1, "Four Seasons of Love," 34 years ago next week.

>>Lee Ritenour notches his first Billboard No. 1 in 17 years as Dave Koz's "Put the Top Down," on which he guests, rises 2-1 on Smooth Jazz Albums in 1993. "Put the Top Down" marks Koz's third Smooth Jazz Albums chart-topper.

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

Billboard

CHARTS

Sugarland's Sweet; Kings Are Royal; PBS' L.A. Loss

Country duo **Sugarland** swoops in at No. 1 on the Billboard 200 with its third chart-topper, "The Incredible Machine." The set sold 203,000 copies last week, according to Nielsen SoundScan, beating out the No. 2 arrival of **Kings of Leon's** "Come Around Sundown," which starts with 184,000.



Sugarland previously hit No. 1 with 2008's "Love on the Inside" and the 2009 Walmart-exclusive "Live on the Inside." "Love" was the duo's last studio release and opened at No. 2 with a career-high sales week of 313,000, according to SoundScan, before climbing to No. 1 the next week with 171,000 copies.

"Sundown" earns Kings of Leon their highest-charting album and best

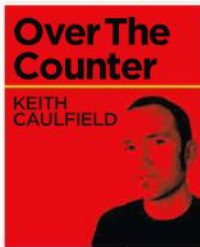
sales week. The band's last set, 2008's "Only by the Night," bowed at No. 5 with the group's best sales week (74,000). But it peaked at No. 4 nearly a year later, in September 2009.

Each of the band's albums has posted successively higher peaks: 2003 debut "Youth & Young Manhood" topped out at No. 113, 2005's "Aha Shake Heartbreak" hit No. 55, and 2007's "Because of the Times" halted at No. 25.

On the other side of the Atlantic, Kings of Leon crown the Official Charts Co. albums tally for a third straight time, after shifting 183,000 in their first week. That marks the biggest debut-week sales for an album this year, according to the OCC, and, with 49,000 downloads sold, the best bow ever for a digital set.

'NOW' HEAR THIS! Next week, watch for **Taylor Swift's** "Speak Now" to blow in at No. 1 on the Billboard 200, likely with the largest sales week of the year. Industry prognosticators are suggesting that the Big Machine set may arrive with as many as 900,000 copies, with a chance at 1 million. If it crosses the 900,000 mark—a solid bet, accord-

ing to the folks we've talked to—it would become the best sales week for a single album since **Lil Wayne's** "Tha Carter III" bowed with slightly more than 1 million copies in June 2008.



A PUBLIC AFFAIR:

PBS TV affiliate KCET Los Angeles—the public broadcaster's leading outlet in the second-largest U.S. market—recently announced that it'll become an independent station as of Jan. 1, 2011, after it was

unable to come to terms on a reduction of its PBS fees and greater programming flexibility.

Thus, come Jan. 1, KCET will no longer air any of the PBS shows that regularly provide album sales spikes on the Billboard 200. Programs like "Great Performances" (which aired "Hitman: David Foster & Friends" and "Michael Bubl e Meets Madison Square Garden"), "Austin City Limits," "In Performance at the White House" and "Tavis Smiley."

That's a blow to not only L.A. TV viewers but also music fans, artists and labels.

The Billboard charts regularly experience Nielsen SoundScan spikes

thanks to viewers who were moved to buy an album after watching a concert or performance. Additionally, distributors sell CDs and DVDs to PBS affiliates that offer them to subscribers as part of their pledge drives. (Such sales aren't reported to SoundScan.)

As for PBS, it's "focused on ensuring the people of Los Angeles continue to benefit" from its content and will work with PBS' three remaining L.A.-area affiliates (KOCE Huntington Beach, KVCR San Bernardino and the L.A. school district's KLCS) to provide content to Southland viewers.

However, there is one bright spot. KCET's departure from the PBS system will not affect its ability to acquire independently produced shows, especially those popular during pledge drives, such as "Celtic Thunder—It's Entertainment!" or any number of **Andr e Rieu** concerts.

Though the station's 2011 programming schedule hasn't yet been announced, KCET has "a strong commitment to the film, television and music industries that are in our own backyard," station executive VP/chief content officer **Mary Mazur** says. "To that end, we hope to continue broadcasting strong performance programming from suppliers other than PBS."

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,173,000	1,507,000	18,575,000
Last Week	5,006,000	1,466,000	19,714,000
Change	3.3%	2.8%	-5.8%
This Week Last Year	5,729,000	1,301,000	18,628,000
Change	-9.7%	15.8%	-0.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
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OVERALL UNIT SALES

Albums	272,779,000	236,137,000	-13.4%
Digital Tracks	923,451,000	918,252,000	-0.6%
Store Singles	1,465,000	1,684,000	14.9%
Total	1,197,695,000	1,156,073,000	-3.5%
Albums w/TEA*	365,124,100	327,962,200	-10.2%

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

DIGITAL TRACKS SALES

'09	923.5 million
'10	918.3 million

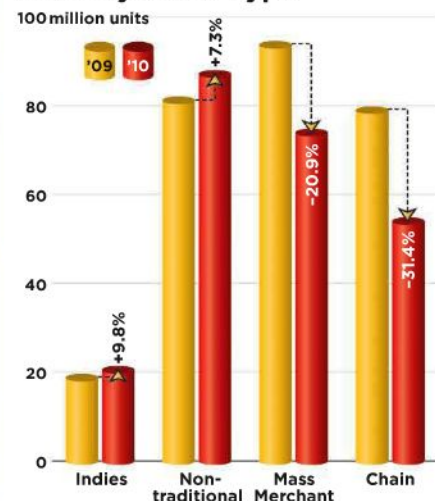
SALES BY ALBUM FORMAT

CD	211,633,000	167,693,000	-20.8%
Digital	59,168,000	66,263,000	12.0%
Vinyl	1,931,000	2,155,000	11.6%
Other	46,000	27,000	-41.3%

For week ending Oct. 24, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns: Rank, Artist, Title, Cert., Peak Position. Includes entries like SUGARLAND 'The Incredible Machine', KINGS OF LEON 'Come Around Sundown', ELTON JOHN / LEON RUSSELL 'The Union'.



The fourth "Hannah" TV soundtrack (27,000) is also the series' first to miss the top 10. "Hannah" does, however, rule Kid Digital Songs this week (see page 85), where the album's "Gonna Get This" is No. 1 with 37,000.



After iTunes promoted the act last week with a sale price on this set, and hype tied to its "iTunes Sessions" release (No. 79, 5,000), it's up 64%.

29 & 32 The Beatles' reissues of their 1973 compilations "1967-1970" and "1962-1966" re-enter Pop Catalog at Nos. 1 and 2, respectively—the fourth time the Fab Four have ruled the top two.



40 The 20-year-old stand-up comedian/singer earns his second No. 1 on Top Comedy Albums—with his best sales week and the best for a comedy set since April. He also owns Comedy Digital Songs (see page 83) with five out of the top 15 positions.

41 The 16-song Starbucks-exclusive set (10,000) includes six of the act's nine Billboard Hot 100 No. 1s. It's lacking its trio of 1979 chart-toppers: "Too Much Heaven," "Tragedy" and "Love You Inside Out."

Continuation of the Billboard 200 chart table, including entries like ZAC BROWN BAND 'The Foundation', FAR*EAST MOVEMENT 'Free Wired', Usher 'Versus (EP)', GUCCI MANE 'The Appeal: Georgia's Most Wanted', BAD BOOKS 'Bad Books', KEM 'Intimacy: Album III', SARA BAREILLES 'Kaleidoscope Heart', MARCO ANTONIO SOLIS 'En Total Plenitud', ROBERT PLANT 'Band Of Joy', TYE TRIBBETT 'Fresh', LECRAE 'Rehab', KIDZ BOP KIDS 'Kidz Bop 18', ARCADE FIRE 'The Suburbs', KESHA 'Animal', TAYLOR SWIFT 'Fearless', MICHAEL W. SMITH 'It's A Wonderful Christmas', MICHAEL W. SMITH 'Wonder', AVENGED SEVENFOLD 'Nightmare', CARRIE UNDERWOOD 'Play On', Usher 'Raymond V Raymond', NEIL YOUNG 'Le Noise', SOUNDTRACK 'Glee: The Music, Volume 3: Showstoppers', THE BLACK EYED PEAS 'The E.N.D.', TRENT REZNO AND ATTICUS ROSS 'The Social Network (Soundtrack)', RAY LAMONTAGNE AND THE PARIAH DOGS 'God Willin' & The Creek Don't Rise', TRAIN 'Save Me, San Francisco', VARIOUS ARTISTS 'NOW That's What I Call Club Hits 2', MATTHEW WEST 'The Story Of Your Life', THE BLACK KEYS 'iTunes Sessions', NICKELBACK 'Dark Horse', JACK JOHNSON 'To The Sea', JOHN LENNON 'Power To The People: The Hits', JUSTIN BIEBER 'My World (EP)', TRAPT 'No Apologies', FIVE FINGER DEATH PUNCH 'War Is The Answer', TRACE ADKINS 'The Definitive Greatest Hits: Til The Last Shot's Fired', SOUNDTRACK 'Glee: Season One: The Music Volume 1', ERIC CHURCH 'Carolina', KINGS OF LEON 'Only By The Night', TAYLOR SWIFT 'Taylor Swift', BOB DYLAN 'The Best of The Original Mono Recordings', JERROD NIEMANN 'Judge Jerrod & The Hung Jury', B.O.B 'B.o.B Presents: The Adventures Of Bobby Ray', LIL' BOOSIE 'Incarcerated', TRACE ADKINS 'Cowboy's Back In Town', VARIOUS ARTISTS 'NOW That's What I Call Country: Volume 3', DAUGHTRY 'Leave This Town', MY DARKEST DAYS 'My Darkest Days', GODSMACK 'The Oracle'.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	RE-ENTRY	45	SUSAN BOYLE IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE) SYCO/COLUMBIA 59879/SONY MUSIC (11.98)	I Dreamed A Dream	4	1
102	NEW	1	BASSNECTAR AMORPHOUS DIGITAL EK (5.98)	Wildstyle (EP)		102
103	110	104	JOURNEY COLUMBIA 44493 (13.98) Ⓢ	Journey's Greatest Hits	10	10
104	129	129	JEREMY CAMP BEC 07916 (13.98) Ⓢ	We Cry Out: The Worship Project		15
105	111	115	SKILLET ARDENT/INO/ATLANTIC 519927/AG (13.98)	Awake	2	2
106	117	98	TOBYMAC FOREFRONT 26371 (13.98) Ⓢ	Tonight	6	6
107	93	74	LITTLE BIG TOWN CAPITOL NASHVILLE 85755 (18.98)	The Reason Why	5	5
108	63	15	FAITH EVANS PROLIFIC 5140/EONE (17.98)	Something About Faith	15	15
109	79	69	SOUNDTRACK WALT DISNEY 005169 (13.98)	Camp Rock 2: The Final Jam	3	3
110	125	108	MICHAEL JACKSON MJJEPIC 88958/SONY MUSIC (14.98)	Number Ones	3	13
111	128	116	BLAKE SHELTON REPRISE (NASHVILLE) 524487/WMI (7.98)	All About Tonight (EP)	6	6
112	105	96	JOHN MAYER COLUMBIA 53087/SONY MUSIC (13.98) Ⓢ	Battle Studies	1	1
113	163	188	THE HIT CREW DREW'S FAMOUS 4016/TURN UP THE MUSIC (6.98)	Drew's Famous: Ultimate Halloween Party Favorites	113	113
114	161	117	SANCTUS REAL SPARROW 26505 (10.98)	Pieces Of A Real Heart	76	76
115	132	124	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) Ⓢ	Crazy Love	1	1
116	69	25	PIMP C J PRINCE/RAP-A-LOT 4 LIFE 31033/RAP-A-LOT (17.98)	The Naked Soul Of Sweet Jones	25	25
117	NEW	1	ABK NATIVE WORLD 4801/PSYCHOPATHIC (11.98)	Medicine Bag	117	117
118	91	81	DEERHUNTER 4AD 3K38* (14.98)	Halcyon Digest	37	37
119	140	131	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6	6
120	99	61	JIMMY EAT WORLD DGC/INTERSCOPE 014738*/IGA (9.98)	Invented	11	11
121	114	112	KID CUDI DREAM DNG D O D UNIVERSAL MOTOWN 013195*/UMRG (13.98) Ⓢ	Man On The Moon: The End Of Day	4	4
122	172	137	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War	19	19
123	112	100	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)	The Fame Monster (EP)	5	5
124	96	86	ISRAEL HOUGHTON INTEGRITY/COLUMBIA 73897/SONY MUSIC (13.98)	Love God. Love People.: The London Sessions	27	27
125	71	13	DAVID ARCHULETA 19/JIVE 77108/JLG (11.98) Ⓢ	The Other Side Of Down	13	13
126	100	87	STONE SOUR ROADRUNNER 617879 (18.98) Ⓢ	Audio Secrecy	6	6
127	113	101	AC/DC COLUMBIA 60852*/SONY MUSIC (17.98 CD/DVD) Ⓢ	Iron Man 2 (Soundtrack)	4	4
128	121	153	EDWARD SHARPE & THE MAGNETIC ZEROS COMMUNITY/FAIRFAX 542*/MAGRANT (13.98)	Up From Below	76	76
129	144	142	THE COUNTDOWN SINGERS MADACY SPECIAL PRODUCTS 54321/MADACY (5.98)	Monster Mash & Other Terrifying Hits	129	129
130	68	17	BRING ME THE HORIZON VISIBLE NOISE 87085/EPIGRAPH (15.98)	There Is A Hell Believe Me I've Seen It...	17	17
131	143	134	JASON ALDEAN BROKEN BOW 7537 (18.98)	Wide Open	4	4
132	31	-	JOSHUA RADIN MOM + POP 017 (13.98)	The Rock And The Tide	31	31
133	170	174	BROKEN BELLS COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells	7	7
134	181	177	KIDZ BOP KIDS RAZOR & TIE 89237 (11.98)	Kidz Bop Halloween Party	134	134
135	137	136	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	1
136	102	65	JEREMIH MICK SCHULTZ/DEF JAM 014830/IDJMG (9.98)	All About You	27	27
137	124	118	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	3	3
138	126	110	ENRIQUE IGLESIAS UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMRG/UMLE (10.98)	Euphoria	10	10
139	141	128	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	2	2
140	190	-	FACE SETTER MADACY SPECIAL PRODUCTS 52906/MADACY (13.98 CD/DVD) Ⓢ	Halloween	48	48
141	127	-	MARVIN SAPP VERITY 09433/JLG (18.98)	Thirsty	28	28
142	139	138	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin	10	10
143	101	55	ICE CUBE LENCH MOB 41882 (18.98)	I Am The West	22	22
144	156	161	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	2	2
145	142	151	TAIO CRUZ MERCURY 014330/IDJMG (9.98)	Rokstarr	8	8
146	185	191	MERCYME INO/COLUMBIA 87708/SONY MUSIC (13.98)	The Generous Mr. Lovewell	3	3
147	176	160	NEON TREES MERCURY 013972*/IDJMG (10.98)	Habits	113	113
148	134	123	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA (9.98)	The Remix	6	6
149	180	164	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	37	37
150	146	149	LADY ANTEBELLUM CAPITOL NASHVILLE 83206 (12.98)	Lady Antebellum	4	4
151	147	113	WEEZER WEEZER 87126*/EPIGRAPH (18.98)	Hurley	6	6
152	NEW	1	BOB DYLAN COLUMBIA/LEGACY 75104/SONY MUSIC (115.98)	The Original Mono Recordings		152
153	92	56	SEAL 143/REPRISE 520656/WARNER BROS. (18.98) Ⓢ	6: Commitment	31	31
154	178	-	PRINCE ROYCE TOP STP 30026/SONY MUSIC LATIN (10.98)	Prince Royce	151	151
155	42	-	DIMMU BORGIR NUCLEAR BLAST 2348* (16.98)	ABRAHADABRA	42	42
156	97	62	SOUNDGARDEN A&M 014677*/JMG (13.98) Ⓢ	Telephantasm	24	24
157	179	78	JARS OF CLAY GRAY MATTERS 10823/ESSENTIAL (13.98)	Jars Of Clay Presents: The Shelter	78	78
158	RE-ENTRY	24	THE DIRTY HEADS EXECUTIVE 1243 (13.98)	Any Port In A Storm	55	55
159	130	95	BRANDON FLOWERS ISLAND 014597*/IDJMG (13.98)	Flamingo	8	8
160	158	147	KID ROCK TOP DDOG/ATLANTIC 290555*/AG (18.98) Ⓢ	Rock N Roll Jesus	3	1
161	149	152	JAMEY JOHNSON MERCURY NASHVILLE 011267*/UMGN (13.98)	That Lonesome Song	28	28
162	148	126	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 72878/SONY MUSIC (6.98)	Glee: The Music, Journey To Regionals (EP)	1	1
163	155	119	BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL 5917/MUSIC WORLD (13.98 CD/DVD) Ⓢ	Just Love	119	119
164	119	143	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	5
165	157	132	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012853*/IGA (13.98)	Relapse	2	1
166	90	22	GUSTER AWAKE/UNIVERSAL REPUBLIC 014816*/UMRG (9.98) Ⓢ	Easy - Wonderful	22	22
167	RE-ENTRY	3	TOM JONES SECONDS OUT/ISLAND/LOST HIGHWAY 014555*/UMGN (9.98)	Praise & Blame	79	79
168	166	146	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8	8
169	167	154	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2	1
170	154	157	PINK LAFACE 38759/JLG (13.98)	Funhouse	2	2
171	162	139	MUSE HELIUM-3 521130*/WARNER BROS. (18.98) Ⓢ	The Resistance	3	3
172	171	127	CAROLE KING & JAMES TAYLOR HEAR 32053 (18.98 CD/DVD) Ⓢ	Live At The Troubadour	4	4
173	NEW	1	JOHN ST. JOHN MADACY SPECIAL PRODUCTS 54322/MADACY (5.98)	Spooky Sounds	173	173
174	177	145	BOB MARLEY & THE WAILERS TUFF GONE/ISLAND 422-848-210/IDJMG (13.98/8.98) Ⓢ	Legend: The Best Of Bob Marley And The Wailers	54	54
175	194	165	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	4	3
176	165	133	ONEREPUBLIC MOSLEY/INTERSCOPE 013650*/IGA (13.98)	Waking Up	21	21
177	136	102	VICENTE FERNANDEZ SONY MUSIC LATIN 78479 (14.98)	El Hombre Que Mas Te Amo	102	102
178	73	-	THE ORB FEATURING DAVID GILMOUR COLUMBIA 75044/SONY MUSIC (11.98)	Metallic Spheres	73	73
179	74	-	CELTIC THUNDER CELTIC THUNDER 014762/DECCA (16.98)	Christmas	74	74
180	118	51	THE AVETT BROTHERS AMERICAN/COLUMBIA 58775/SONY MUSIC (11.98)	Live, Volume 3	51	51
181	135	80	DONELL JONES CANDYMAN 2118/EONE (17.98)	Lyrics	28	28
182	191	156	LINCOLN BREWSTER INTEGRITY/COLUMBIA 73851/SONY MUSIC (11.98)	Real Life	61	61
183	153	114	MICHAEL FRANTI & SPEARHEAD BOD BOD WAX 46362/CAPITOL (13.98)	The Sound Of Sunshine	17	17
184	159	70	PHIL COLLINS ATLANTIC 524541/AG (15.98) Ⓢ	Going Back	34	34
185	104	-	DAVE KOZ CONCORD 31753 (18.98)	Hello Tomorrow	104	104
186	184	158	GORILLAZ VIRGIN 27547*/CAPITOL (18.98) Ⓢ	Plastic Beach	2	2
187	193	166	ADAM LAMBERT 19/RCA 54801/RMG (13.98)	For Your Entertainment	3	3
188	168	-	MIKE POSNER J 57146/RMG (9.98)	31 Minutes To Takeoff	8	8
189	RE-ENTRY	21	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You	16	16
190	RE-ENTRY	81	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	6	6
191	173	144	OZZY OSBOURNE EPIC 36113/SONY MUSIC (10.98) Ⓢ	Scream	4	4
192	RE-ENTRY	18	DIERKS BENTLEY CAPITOL NASHVILLE 85410* (12.98)	Up On The Ridge	9	9
193	RE-ENTRY	15	TENTH AVENUE NORTH REUNION 10144/SONY MUSIC (11.98)	The Light Meets The Dark	15	15
194	123	34	JOHN LENNON & YOKO ONO CAPITOL 0599 (18.98)	Double Fantasy	3	1
195	174	135	PARAMORE FUELED BY RAMEN 518250*/AG (18.98)	Brand New Eyes	2	2
196	RE-ENTRY	155	MICHAEL JACKSON EPIC/LEGACY 17386*/SONY MUSIC (17.98)	Thriller	1	1
197	NEW	1	ALLSTAR WEEKEND HOLLYWOOD 006893 (18.98)	Suddenly Yours	197	197
198	RE-ENTRY	60	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	85	85
199	NEW	1	VARIOUS ARTISTS EMU/UNIVERSAL/SONY MUSIC 69848/CAPITOL (18.98)	NOW That's What I Call Christmas! 4	199	199
200	NEW	1	THE SECRET SISTERS BELADROIT/UNIVERSAL REPUBLIC 014533*/UMRG (10.98)	The Secret Sisters	200	200



Bob Dylan released multiple sets last week that appear on numerous charts this issue. His latest bootlegs album starts at No. 12 (26,000), while a boxed set of his mono recordings bows here with 3,000. A distillation of the box debuts at No. 91 with 5,000.

The band's album returns with a 71% gain following its Amazon Daily Deal selection for \$2.99 on Oct. 21.



At No. 6, the "Glee" cast's "Rocky Horror" episode soundtrack arrives with 48,000. It's the cast's lowest sales start and chart debut so far. However, it came out a week before the Oct. 26 episode aired, so watch for a gain next week.



A CBS "Sunday Morning" feature on the veteran spurs a 134% increase for the album, as it rebounds with 3,000. The album has been absent from the list since August.

The fourth installment in the "Now That's What I Call Christmas!" series bows, almost nine years to the day that the first edition arrived at No. 30 on the Nov. 10, 2001, chart.

See Charts Legend on billboard.biz for rules and explanations. © 2010, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

LEICRAE	61	JOHN MAYER	112	ONEREPUBLIC	176	BRAD PAISLEY	139	JOSHUA RADIN	132	MARVIN SAPP	141	JOHN ST. JOHN	173	GLEE: THE MUSIC	126	TENTH AVENUE NORTH	193	CARRIE UNDERWOOD	69	NOW THAT'S WHAT I CALL	77	NEIL YOUNG	71
JOHN LEGEND & THE ROOTS	33	MERCYME	146	JOHN LENNON & YOKO ONO	194	PARADISE	195	RASCAL FLATTS	190	SEAL	153	STONE SOUR	126	JOURNEY TO REGIONALS (EP)	162	CLUB HITS 2	77	USHER	53	NOW THAT'S WHAT I CALL	77		
MUSE	20	MUMFORD & SONS	171	KATY PERRY	22	TRENT REZNOR AND PHOENIX	149	MIKE	58	SHARIRA	200	SUGARLAND	168	GLEE: THE MUSIC, VOLUME 3	9	NOW THAT'S WHAT I CALL	77		70	COUNTRY VOLUME 3	97		
LINKIN PARK	5	MV DARKEST DAYS	99	THE ORB FEATURING DAVID GILMOUR	178	ATLANTIC	116	ATLANTIC	74	BLAKE SHELTON	111	TAYLOR SWIFT	85	GLEE: SEASON ONE: THE	11	WOW HITS 2011	26						
LITTLE BIG TOWN	107	THE GENEROUS MR. LOVELL	3	FRANK SINATRA	108	RICK ROSS	47	FRANK SINATRA	2	SKILLET	116	CAMP ROCK 2: THE FINAL	109	SHOWSTOPPERS	72								
		ROBERT PLANT	58	REPRISE 438652/WARNER BROS. (18.98)	108	DARIUS RUCKER	106	MICHAEL W. SMITH	67	MICHAEL W. SMITH	67	GLEE: SEASON ONE: THE	11	GLEE: THE MUSIC, VOLUME 3	9								
		MIKE POSNER	188	MERCURY 014330/IDJMG (9.98)	8	BLAKE SHELTON	111	MARCO ANTONIO SOLIS	58	THE SECRET SISTERS	200	GLEE: SEASON ONE: THE	11	THE SECRET SISTERS	200								
		PRINCE ROYCE	154	SONY MUSIC (11.98)	37	FRANK SINATRA	2	SOUNDGARDEN	156	THE SECRET SISTERS	200	GLEE: SEASON ONE: THE	11	THE SECRET SISTERS	200								
		SANTANA	31	SONY MUSIC (11.98)	37	FRANK SINATRA	2	SOUNDGARDEN	156	THE SECRET SISTERS	200	GLEE: SEASON ONE: THE	11	THE SECRET SISTERS	200								

TOP POP CATALOG™ chart showing album rankings from week 1 to 50. #1: THE BEATLES (1967-1970).

TOP DIGITAL™ chart showing digital album rankings from week 1 to 25. #1: KINGS OF LEON (Come Around Sundown).

TOP INTERNET™ chart showing internet album rankings from week 1 to 25. #1: BOB DYLAN (The Bootleg Series Vol. 9).

ILIKE LIBRARIES: MOST ADDED™ chart showing albums most added to social networking. #1: JUST THE WAY YOU ARE (BRUNO MARS).

YAHOO! SONGS™ chart showing the week's most-streamed songs on Yahoo! Music. #1: MINE (TAYLOR SWIFT).

TOP SOUNDTRACKS™ chart showing soundtrack album rankings from week 1 to 15. #1: GLEE: THE ROCKY HORROR GLEE SHOW (EP).

Last week's hype over the Oct. 26 "Rocky Horror Picture Show"-themed episode of "Glee" sparks interest in the original film's soundtrack...



TOP POP CATALOG: Reflects 18-month chart data or older that have fallen below No. 100 on The Billboard 200... TOP DIGITAL: Reflects 18-month chart data or older that have fallen below No. 100 on The Billboard 200...

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	1	BASSNECTAR #1 W/ K WIZ KHALIFA (ROSTRUM/ATLANTIC)	Wildstyle (EP)	
2	7	32	NEON TREES MERCURY 013972*/IDJMG (10.98)	Habits	
3	8	2	THE SECRET SISTERS BELADROIT/UNIVERSAL REPUBLIC 014533*/UMRG (10.98)	The Secret Sisters	
4	RE-ENTRY	4	WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH 11366/THOMAS NELSON (13.98)	Women Of Faith Worship Team	
5	10	46	THE TEMPER TRAP LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions	
6	NEW	6	STEVEN PAGE ANTHEM/20E/ROUNDER 431143/CONCORD (18.98)	Page One	
7	12	2	GREATEST GAINER ATOMIC TOM UNIVERSAL REPUBLIC DIGITAL EX/UMRG (7.98)	The Moment	
8	1	2	DIE ANTWOORD CHERRYTREE/INTERSCOPE 014815/IGA (10.98)	SO\$	
9	NEW	9	MIKE GORDON ROUNDER 619102/CONCORD (14.98)	Moss	
10	NEW	10	MT. DESOLATION CHERRYTREE/INTERSCOPE 016650/IGA (13.98)	Mt. Desolation	
11	RE-ENTRY	11	VERSAEMERGE FUELED BY RAMEN S24346 (13.98)	Fixed At Zero	
12	2	2	ANTONY AND THE JOHNSONS SECRETLY CANADIAN 215* (15.98)	Swanlights	
13	14	32	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	
14	3	2	THE FOREIGN EXCHANGE HBD 3 (12.98)	Authenticity	
15	17	3	RAUL MALO FANTASY 32010/CONCORD (14.98)	Sinners & Saints	
16	NEW	16	ERIC WHITACRE DECCA 014850 (16.98)	Light & Gold	
17	NEW	17	WESS MORGAN FEAT. THE CELEBRATION OF LIVE CHOIR BOW TIE 8175/FLIP SIDE (12.98)	Under An Open Heaven	
18	19	17	THE LAURIE BERKNER BAND TWO TOMATOES 23408/RAZOR & TIE (9.98)	The Best Of The Laurie Berkner Band	
19	27	58	SIDEWALK PROPHETS FERVENT 887800/WARNER BROS. (9.98)	These Simple Truths	
20	RE-ENTRY	20	KEITH & KRISTYN GETTY GETTYMUSIC 91958 EX (16.98 CD/DVD) @	Awaken The Dawn	
21	16	15	DEADMAU5 MAUSTRAP 2174/ULTRA (15.98)	For Lack Of A Better Name	
22	6	2	MOTIONLESS IN WHITE FEARLESS 30142 (12.98)	Creatures	
23	41	9	CHRIS AUGUST FERVENT 888065/WARNER BROS. (11.98 888065)	No Far Away	
24	NEW	24	HECTOR ACOSTA: EL TORITO D.A.M./VENEZUELA/UNIVERSAL MUSIC LATINO 654093/UMLE (12.98)	Obligame	
25	22	3	VITTORIO GRIGOLO SONY CLASSICAL 75257/SONY MASTERWORKS (11.98)	The Italian Tenor	

1 The San Francisco electronic artist/DJ (real name Lorin Ashton) arrives with his first chart hit (4,000). On Top Electronic Albums, set bows at No. 3.



4 & 11 The Women of Faith team re-enters (up 583%) following sales at one of its popular conferences last week while VersaEmerge (pictured) rises by 674% after its appearance on MTV's "World of Jenks" (Oct. 18).



6 The former Barenaked Ladies member arrives with his first solo set since departing the pop/rock group. "Page One" begins with slightly more than 2,000 sold.

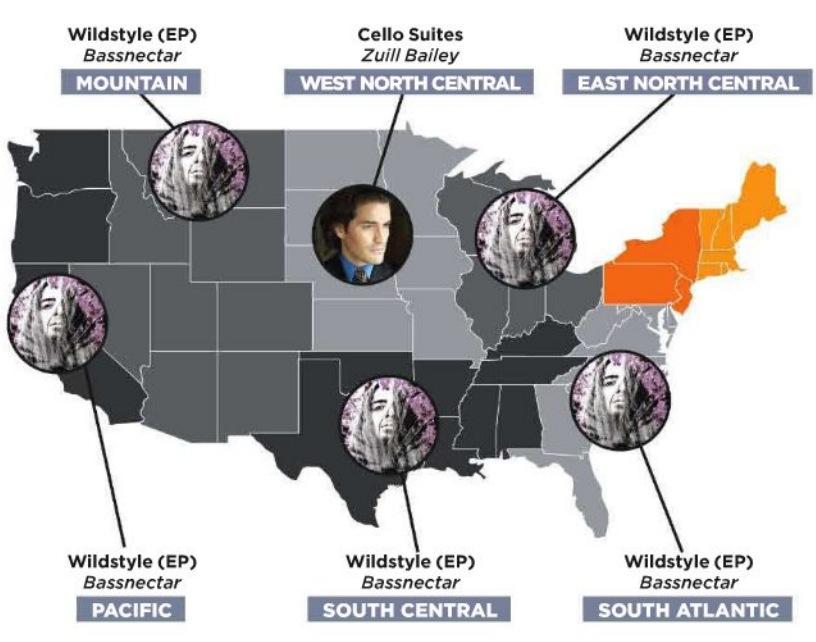
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
26	NEW	26	JJ HELLER STONE TABLE 101 (13.98)	When I'm With You	
27	11	2	VALENCIA I SURRENDER 013 (9.98)	Dancing With A Ghost	
28	30	9	KERRIE ROBERTS REUNION 10147/SONY MUSIC (9.98)	Kerrie Roberts	
29	NEW	29	THERE FOR TOMORROW HOPELESS DIGITAL EX (4.98)	Re:Creations (EP)	
30	36	11	WIZ KHALIFA ROSTRUM 24/HIPHOP (17.98)	Deal Or No Deal	
31	4	2	AARON WATSON BIG LABEL 5741306/THIRTYTIGERS (14.98)	The Road & The Rodeo	
32	RE-ENTRY	32	AMERICAN BANG REPRISE 347324*/WARNER BROS. (13.98)	American Bang	
33	26	36	LOCAL NATIVES FRENCHKISS 042* (12.98)	Gorilla Manor	
34	NEW	34	THE EXTRA LENS MERGE 406* (14.98)	Undercard	
35	21	32	MIKE SNOW DOWNTOWN 20085* (14.98)	Miike Snow	
36	RE-ENTRY	36	BANDA LA PIRINOLA DISCOS DCO 65002 (6.98)	20 Exitos Bailables	
37	49	9	THE READY SET SIRE/DEGAYDANCE S23723/WARNER BROS. (10.98)	I'm Alive, I'm Dreaming	
38	24	3	EMILY OSMENT WIND-UP 13203 (9.98)	Fight Or Flight	
39	39	50	ASKING ALEXANDRIA SUMERIAN 022 (13.98)	Stand Up And Scream	
40	25	4	HALFORD METAL GOD (13.98)	Halford IV: Made Of Metal	
41	9	2	VADO EONE 2124 (17.98)	Slime Flu	
42	23	4	NO AGE SUB POP 892* (13.98)	Everything In Between	
43	37	10	ESPERANZA SPALDING HEADS UP 31810*/CONCORD (18.98)	Chamber Music Society	
44	NEW	44	THE CLIENTELE MERGE 397* (15.98)	Minotaur	
45	34	4	ALOE BLACC STONES THROW 2245* (15.98)	Good Things	
46	RE-ENTRY	46	KEITH & KRISTYN GETTY GETTYMUSIC 92326 EX (7.98)	Songs That Jesus Said	
47	RE-ENTRY	47	ONE ESKIMO SHANGRI-LA 191640* (9.98)	One eskimo	
48	13	4	GUNGOR BRASH 0056 (13.98)	Beautiful Things	
49	RE-ENTRY	49	JUNIP MUTE 8448* (15.98)	Fields	
50	33	3	THE CORIN TUCKER BAND KILL ROCK STARS 520* (16.98)	1,000 Years	

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 100 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Christian Albums or Top Gospel Albums. If a title reaches any of those levels, it and the act's subsequent releases are ineligible to appear on Heatseekers Albums. Heatseekers Albums data is compiled by Nielsen BDS, sales data as compiled by Nielsen BDS, and streaming activity data provided by online music sources. © 2010 Promethes 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	2	6	#1 BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)	
2	1	10	ALL I WANT IS YOU MIGUEL FEATURING J. COLE (BLACK ICE/BYSTORM/JIVE/JLG)	
3	3	13	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	
4	5	6	STEREO LOVE EDWARD MAYA & VIKI JIGULINA (ULTRA)	
5	4	12	TOOT IT AND BOOT IT YG (DEF JAM/IDJMG)	
6	10	4	WHIP MY HAIR WILLOW (ROC NATION/COLUMBIA)	
7	6	21	WAY OUT HERE JOSH THOMPSON (COLUMBIA (NASHVILLE))	
8	8	9	PORN STAR DANCING MY DARKEST DAYS FEATURING ZANK WYLDE (MVR/604/MERCURY/IDJMG)	
9	11	6	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)	
10	7	7	SMOKE A LITTLE SMOKE ERIC CHURCH (EMI NASHVILLE)	
11	13	4	DANZA KUDURO DON OIMAR & LUCENZO (YANIS/MACHETE/UNIVERSAL MUSIC LATINO)	
12	16	16	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)	
13	14	2	YOU ARE CHARLIE WILSON (P MUSIC/JIVE/JLG)	
14	15	23	WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN)	
15	17	11	EL MALO AVENTURA (PREMIUM LATIN)	
16	18	3	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
17	22	5	NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON (DISA)	
18	20	12	LEAD ME SANCTUS REAL (SPARROW/EMI CMG)	
19	NEW	19	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)	
20	19	17	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)	
21	9	16	LA LA LA AUBURN FEATURING IYAZ (BELUGA HEIGHTS/WARNER BROS.)	
22	NEW	22	JUST BY BEING YOU (HALO AND WINGS) STEEL MAGNOLIA (BIG MACHINE)	
23	24	23	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)	
24	NEW	24	I WILL FOLLOW CHRIS TOMLIN (SIX STEPS/SPARROW/EMI CMG)	
25	NEW	25	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)	

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

The JaneDear Girls, "Wildflower"
The duo's first single rises 30-28 on Billboard's Hot Country Songs chart in its 26th week on the list, a new high. The pair's Danelle Leverett and Susie Brown found their way to Reprise Records thanks to Big & Rich's John Rich, who describes them as "girls next door that kick country ass."

- MID ATLANTIC**
- 1 Antony And The Johnsons *Swanlights*
 - 2 Neon Trees *Habits*
 - 3 Mike Gordon *Moss*
 - 4 Steven Page *Page One*
 - 5 Atomic Tom *The Moment*
 - 6 Vittorio Grigolo *The Italian Tenor*
 - 7 Vado *Slime Flu*
 - 8 Motionless In White *Creatures*
 - 9 Bassnectar *Wildstyle (EP)*
 - 10 The Secret Sisters *The Secret Sisters*

- NORTH EAST**
- 1 Mike Gordon *Moss*
 - 2 Steven Page *Page One*
 - 3 Bassnectar *Wildstyle (EP)*
 - 4 The Secret Sisters *The Secret Sisters*
 - 5 Neon Trees *Habits*
 - 6 Mt. Desolation *Mt. Desolation*
 - 7 Raul Malo *Sinners & Saints*
 - 8 The Laurie Berkner Band *The Best Of The Laurie Berkner Band*
 - 9 The Temper Trap *Conditions*
 - 10 Atomic Tom *The Moment*

MAINSTREAM TOP 40					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	13	#1 JUST THE WAY YOU ARE 2 WEEKS	BRUNO MARS (ELEKTRA/ATLANTIC)	
2	3	15	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/J.G.)		
3	4	11	JUST A DREAM HILLY DUNN (UNIVERSAL MOTOWN)		
4	2	13	TEENAGE DREAM KATY PERRY (CAPITOL)		
5	6	8	LIKE A G6 FAV-FAST MOVEMENT FEAT. CATERINAS & DIV (JERRYTRU/INTERSCOPE)		
6	7	7	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/DUNING)		
7	5	20	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)		
8	8	15	FLUD CAN'T HANDLE ME CLUB FEAT. DAVID GUETTA (PGE/ROY/ATLANTIC)		
9	9	22	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)		
10	12	13	ANIMAL NEON TREES (MERCURY/IDJMG)		
11	17	3	GREATEST GAINER RAISE YOUR GLASS PINK (LAFACE/J.G.)		
12	11	18	LOVE THE WAY YOU LIE EMINEM FEAT. RIANNA (WEA/SHADY/AFTERMATH/INTERSCOPE)		
13	13	11	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		
14	10	14	TAKE IT OFF KE\$HA (RCA/SONICBOOM)		
15	18	5	PLEASE DON'T GO MIKE POSNER (JRMG)		
16	14	18	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)		
17	15	26	COOLER THAN ME MIKE POSNER (JRMG)		
18	21	10	LOVE LIKE WOE THE REARY SET (SIRSI/DECA/DANCE/REPRISE)		
19	20	14	IF IT'S LOVE TRAIN (COLUMBIA)		
20	16	26	AIRPLANES B.B. KING (J&M/SONICBOOM)		
21	25	4	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBROOK/ATLANTIC)		
22	24	5	CHECK IT OUT WILL.I.A.M. & NICKI MINAJ (W.I.L.I.A.M./INTERSCOPE)		
23	19	7	F**K YOU (FORGET YOU) CEE LO GREEN (ELEKTRA/RRP)		
24	26	8	SEPTEMBER DAUGHTRY (19/RCA/RMG)		
25	30	4	SHAKE JESSIE MC CARTNEY (HOLLYWOOD)		
26	22	17	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)		
27	29	6	HOT TOTTIE USHER FEAT. JAY-Z (LAFACE/J.G.)		
28	28	6	KING OF ANYTHING SARA BAREILLES (EPIC)		
29	NEW		FIREWORK KATY PERRY (CAPITOL)		
30	32	9	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)		
31	23	11	2012 (IT AIN'T THE END) JAY-S (FEAT. NICKI MINAJ) (CASH MONEY/UNIVERSAL REPUBLIC)		
32	31	16	MAGIC B.O.B FEAT. FRIVERS GUDNO (REBEL ROCK/BRAND HUSTLE/ATLANTIC)		
33	33	3	ANGEL AKON (KONVICT UPFRONT/SPC/UNIVERSAL MOTOWN)		
34	38	2	WHAT IF JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		
35	35	3	MEMORIES DAVID GUETTA FEAT. KID CUDI (BUN/AASTRALWERKS/CAPITOL)		
36	NEW		WE R WHO WE R KID CUDI (BUN/AASTRALWERKS/RCA/RMG)		
37	18	18	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)		
38	36	3	NEED YOU TRAVIS MCGOY (HAPPY BOY/CANTONANCE/POWERED BY RAMEN/RRP)		
39	37	4	DOUBLE VISION 3OH3 (PHOTO FINISH/ATLANTIC/RRP)		
40	39	2	DIRTY PICTURE TAIO CRUZ FEAT. KESHA (MERCURY/IDJMG)		

After completing the lengthiest journey (32 weeks) to the Alternative summit five weeks ago, Neon Trees' "Animal" reaches the Mainstream Top 40 top 10 (12-10). With the advance, the group is the first act to carry a former Alternative leader to the pop airplay chart's top tier this year.

Since 2005, when two former Alternative No. 1s subsequently reached the Mainstream Top 40 top 10—Green Day's "Boulevard of Broken Dreams" (No. 1, four weeks) and Weezer's "Beverly Hills" (No. 2)—just two tracks followed such a crossover path prior to Neon Trees' introductory hit.

A year ago last month, Kings of Leon's "Use Somebody" spent a week at No. 1 on Mainstream Top 40 after leading Alternative for three weeks in April.



In December 2007, Finger Eleven's "Paralyzer" reached No. 5 on Mainstream Top 40 after the track had reigned atop Alternative for a frame that August.

ADULT CONTEMPORARY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	43	#1 HEY, SOUL SISTER 17 WEEKS	TRAIN (COLUMBIA)	
2	3	33	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)		
3	2	41	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)		
4	4	56	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)		
5	5	35	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)		
6	7	10	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		
7	6	43	SOMEDAY HOB THOMAS (EMBL/EM/ATLANTIC)		
8	10	7	HOLLYWOOD MICHAEL BUBLE (1.4.3/REPRISE)		
9	8	18	CALIFORNIA GURLS KATY PERRY (CAPITOL)		
10	9	18	HALF OF MY HEART JOHN MAYER (CO/UMIRRA)		
11	11	11	SEPTEMBER DAUGHTRY (19/RCA/RMG)		
12	12	23	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)		
13	13	17	KING OF ANYTHING SARA BAREILLES (EPIC)		
14	14	14	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)		
15	15	14	SLICE FIVE FOR FIGHTING (PRECISION WIND-UP)		
16	20	5	TEENAGE DREAM KATY PERRY (CAPITOL)		
17	23	3	GREATEST GAINER JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)		
18	18	10	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)		
19	17	19	ALEJANDRO LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)		
20	16	8	SECRET SEAL (1.4.3/REPRISE)		
21	19	14	IF IT'S LOVE TRAIN (COLUMBIA)		
22	25	3	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)		
23	21	10	THANK YOU JIM BRICKMAN FEAT. MATT GIRAUD (SONMERSSET)		
24	22	4	HIDDEN AWAY JOSH GROBAN (1.4.3/REPRISE)		
25	24	7	WHILE MY GUITAR GENTLY WEEPS SANTANA FEAT. INDU LARIE & YO-YO MA (ARISTA/RMG)		

ADULT TOP 40					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	12	#1 TEENAGE DREAM 2 WEEKS	KATY PERRY (CAPITOL)	
2	2	21	SEPTEMBER DAUGHTRY (19/RCA/RMG)		
3	3	13	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)		
4	4	18	ANIMAL NEON TREES (MERCURY/IDJMG)		
5	5	23	KING OF ANYTHING SARA BAREILLES (EPIC)		
6	6	15	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)		
7	7	10	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)		
8	8	28	IF IT'S LOVE TRAIN (COLUMBIA)		
9	9	10	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		
10	11	21	ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE)		
11	9	14	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)		
12	12	12	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)		
13	13	15	COOLER THAN ME MIKE POSNER (JRMG)		
14	19	3	GREATEST GAINER RAISE YOUR GLASS PINK (LAFACE/J.G.)		
15	16	13	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)		
16	14	12	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)		
17	20	6	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)		
18	17	17	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)		
19	24	3	MARRY ME TRAIN (COLUMBIA)		
20	21	18	THE ONLY EXCEPTION PARAMORE (FUEL/19/RMEL/ATLANTIC/RRP)		
21	22	13	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)		
22	23	9	JAR OF HEARTS CHRISTINA PERRI (SIRSI/PERLI/ATLANTIC/RRP)		
23	25	2	GIVE A LITTLE MORE MAROON 5 (A&M/OCTONE/INTERSCOPE)		
24	25	6	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/J.G.)		
25	27	3	HOLLYWOOD MICHAEL BUBLE (1.4.3/REPRISE)		

ROCK SONGS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	16	#1 SAY YOU'LL HAUNT ME 6 WEEKS	STONE ISOUR (ROADRUNNER/RRP)	
2	4	21	GREATEST GAINER TIGHTEN UP THE BLACK KEYS (NONE/SUCH/WARNER BROS.)		
3	2	28	ANIMAL NEON TREES (MERCURY/IDJMG)		
4	3	7	RADIOACTIVE KINGS OF LEON (RCA/RMG)		
5	5	15	LOVE-HATE-SEX-PAIN GOODSMACK (UNIVERSAL REPUBLIC)		
6	5	20	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)		
7	7	37	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)		
8	9	7	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)		
9	11	39	LISZTOMANIA PHOENIX (L'EAU/RED/CLASSNOTE)		
10	10	19	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)		
11	8	23	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)		
12	12	11	MY BEST THEORY JIMMY EAT WORLD (DOC/INTERSCOPE)		
13	14	12	WORLD SO COLD THEE DARK TRAINS (MACHINE SHOP/WARNER BROS.)		
14	16	14	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANE WYLER (JUNO/S&M/MERCURY/IDJMG)		
15	13	19	ANOTHER WAY TO DIE DISTURBED (REPRISE)		
16	15	14	IMPOSSIBLE AMBERLIN (UNIVERSAL REPUBLIC)		
17	17	17	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/J.G.)		
18	19	13	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)		
19	18	22	BAD COMPANY THE FINGER DEATH PUNCH (PROSPECT PARK)		
20	21	13	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)		
21	23	5	NA NA NA (NA NA NA NA NA NA NA NA NA NA) MY CHEMICAL ROMANCE (REPRISE)		
22	26	4	UNDISCLOSED DESIRES MU\$E (HELIUM-3/WARNER BROS.)		
23	24	10	SICK OF YOU CAKE (UPBEAT/I.L.G.)		
24	22	16	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)		
25	30	5	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)		
26	25	7	THE SEX IS GOOD SAVING ABEL (SKIDROW/VIRGIN/CAPITOL)		
27	29	11	READY TO START ARCADE FIRE (MERGE)		
28	28	19	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)		
29	32	7	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)		
30	33	9	LIFE WON'T WAIT GUY DORNING (EPIC)		
31	31	12	THE CATALYST LINKIN PARK (MACHINE SHOP/WARNER BROS.)		
32	27	19	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)		
33	34	10	SHAMEFUL METAPHORS CHEVELLE (EPIC)		
34	37	6	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)		
35	36	10	BE STEAL OR BORROW RAY LA Monte AND THE PARIAN DOGS (RCA/RED)		
36	40	11	MEMORIES WEezer (Geffen/EPIC)		
37	39	3	FADER THE TEMPER TRAP (LIBERATION/CLASSNOTE/COLUMBIA)		
38	41	2	THE ANIMAL DISTURBED (REPRISE)		
39	35	17	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)		
40	43	8	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)		
41	38	20	HELL OF A TIME WELLSH (JRM)		
42	45	6	YOU GOT ME CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)		
43	44	3	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)		
44	NEW		ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)		
45	NEW		FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)		
46	42	13	FREAK THE SMASHING PUMPKINS (MARTHA'S MUSIC)		
47	RE-ENTRY		SOUND OFF TRIST (ELEVEN SEVEN)		
48	48	5	ANGEL DANCE ROBERT PLANT (TROJ/CHARM'S PARANZA/ROUNDER)		
49	NEW		TURN SO COLD DROWNING POOL (ELEVEN SEVEN)		
50	NEW		ALL I WANT A DAY TO REMEMBER (VICTORY)		

Jack Johnson scores his eighth Triple A No. 1, as "At or With Me" lifts 2-1. The coronation pushes him out of a tie with Sheryl Crow for most No. 1s among solo artists. Overall, only 112 (10) has more; Coldplay and Dave Matthews Band also boast eight leaders apiece.



ALTERNATIVE					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	20	#1 TIGHTEN UP 1 WEEK	THE BLACK KEYS (NONE/SUCH/WARNER BROS.)	
2	1	7	RADIOACTIVE KINGS OF LEON (RCA/RMG)		
3	3	11	MY BEST THEORY JIMMY EAT WORLD (DOC/INTERSCOPE)		
4	4	37	ANIMAL NEON TREES (MERCURY/IDJMG)		
5	5	15	IMPOSSIBLE AMBERLIN (UNIVERSAL REPUBLIC)		
6	7	7	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)		
7	6	22	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)		
8	8	16	SAY YOU'LL HAUNT ME STONE ISOUR (ROADRUNNER/RRP)		
9	13	12	GREATEST GAINER UNDISCLOSED DESIRES MU\$E (HELIUM-3/WARNER BROS.)		
10	11	5	NA NA NA (NA NA NA NA NA NA NA NA NA NA) MY CHEMICAL ROMANCE (REPRISE)		
11	9	37	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)		
12	12	41	LISZTOMANIA PHOENIX (L'EAU/RED/CLASSNOTE)		
13	10	25	THE SOUND (JOHN M. PERKINS' BLUES) SUCKFOOT (LOWFICANCE PEOPLE/CREDENTIAL ATLANTIC)		
14	17	4	SICK OF YOU CAKE (UPBEAT/I.L.G.)		
15	14	12	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)		
16	16	8	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)		
17	20	6	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)		
18	15	17	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)		
19	18	12	READY TO START ARCADE FIRE (MERGE)		
20	19	21	YOU GOT ME CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)		
21	23	9	WORLD SO COLD THREE DAYS GRACE (JIVE/J.G.)		
22	21	17	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/J.G.)		
23	22	18	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)		
24	24	9	FADER THE TEMPER TRAP (LIBERATION/CLASSNOTE/COLUMBIA)		
25	26	19	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)		

TRIPLE A					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	14	#1 AT OR WITH ME 1 WEEK	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
2	1	18	BE STEAL OR BORROW RAY LA Monte AND THE PARIAN DOGS (RCA/RED)		
3	3	12	ANGEL DANCE ROBERT PLANT (TROJ/CHARM'S PARANZA/ROUNDER)		
4	5	16	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)		
5	4	22	KING OF ANYTHING SARA BAREILLES (EPIC)		
6	6	14	A MOMENT CHANGES EVERYTHING DAVID GRAY (DIT/MERCER STREET/DOWNTOWN)		
7	7	23	HEAD FULL OF DOUBT THE ABBETT BROTHERS (AMERICAN/COLUMBIA)		
8	10	6	RADIOACTIVE KINGS OF LEON (RCA/RMG)		
9	8	16	IF IT'S LOVE TRAIN (COLUMBIA)		
10	11	12	FADE LIKE A SHADOW KAT TUNSTALL (RELENTLESS/VIRGIN/CAPITOL)		
11	12	9	LIGHT YOU UP SHAWN MULLINS (VANGUARD)		
12	9	23	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)		
13	14	11	DO YOU LOVE ME? GUSTER (UNIVERSAL REPUBLIC)		
14	17	8	GLOW DONOVAN FRANKENREITER (LIQUID TAMBORINE/I.L.G.)		
15	15	24	TIGHTEN UP THE BLACK KEYS (NONE/SUCH/WARNER BROS.)		
16	18	6	DEAD AMERICAN WRITERS TIRED PONY (MOM + POP)		
17	22	5	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)		
18	27	3	SICK OF YOU CAKE (UPBEAT/I.L.G.)		
19	20	6	NOBODY (2010) THE DOOBIE BROTHERS (RCA)		
20	19	9	RUN BACK TO YOUR SIDE ERIC CLAPTON (GULF/WESTWOOD)		
21	16	17	CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG)		
22	25	7	MY SHADOW KEAME (CHERRYTREE/INTERSCOPE)		
23	24	4	I'D DO ANYTHING JOHN BUTLER TRIO (JARRAH/ATD)		
24	23	5	PARIS ORANGE PITTER & THE VICTORIALS (RAGGED COMPANY/HOLLYWOOD)		
25	NEW		GGG HEY HEY HEY MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)		

TRIPLE A: CHART STARTS, AIRPLAY MONITORED 24 HOURS A DAY 7 DAYS A WEEK. CHARTS COMPILED BY BILLBOARD. *BASED ON AIRPLAY MONITORING. **BASED ON SALES DATA. ***BASED ON SALES DATA AND AIRPLAY MONITORING. ****BASED ON SALES DATA AND AIRPLAY MONITORING. *****BASED ON SALES DATA AND AIRPLAY MONITORING. *****BASED ON SALES DATA AND AIRPLAY MONITORING. *****BASED ON SALES DATA AND AIRPLAY MONITORING.

HOT COUNTRY SONGS™												
THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	Artist	PEAK POSITION	CERT.	WEEKS ON CHIT	PRODUCTION LABEL	IMPRINT & NUMBER / PROMOTION LABEL	Artist	PEAK POSITION	CERT.
1	2	3	#1 COME BACK SONG	Darius Rucker	1			CAPITOL	NASHVILLE	Sunny Sweeney	26	
2	6	7	11 AS SHE'S WALKING AWAY	Zac Brown Band Featuring Alan Jackson	2			SOUTHERN GROUND ATLANTIC	BIGGER PICTURE	Joe Nichols	27	
3	3	5	14 STUCK LIKE GLUE	Sugarland	3			MERCURY		The JansDear Girls	28	
4	1	2	28 ROLL WITH IT	Easton Corbin	1			MERCURY		Blake Shelton	29	
5	8	6	12 MINE	Taylor Swift	5			BIG MACHINE		James Wesley	29	
6	7	8	30 FARMER'S DAUGHTER	Rodney Atkins	6			CURB		Craig Campbell	31	
7	9	9	12 ANYTHING LIKE ME	Brad Paisley	7			ARISTA	NASHVILLE	Billy Currington	32	
8	10	11	24 IF I DIE YOUNG	The Band Perry	8			VALORY		Jerrold Niemann	33	
9	4	1	29 ALL OVER ME	Josh Turner	1			MCA	NASHVILLE	Josh Kelley	34	
10	11	10	13 WHY WAIT	Rascal Flatts	10			BIG MACHINE		Kenny Chesney	35	
11	12	19	11 THE BREATH YOU TAKE	George Strait	11			MCA	NASHVILLE	Thompson Square	36	
12	13	16	6 TURN ON THE RADIO	Reba	12			STARSTRUCK	VALORY	Dierks Bentley	34	
13	15	16	12 MY KINKY PARTY	Jason Aldean	13			BROKER BOW		Frankie Ballard	35	
14	14	10	14 MAMA'S SONG	Carrie Underwood	14			ARISTA	NASHVILLE	Uncle Kracker Featuring Kid Rock	39	
15	17	18	6 PUT YOU IN A SONG	Keith Urban	15			CAPITOL	NASHVILLE	Jamey Johnson	39	
16	21	21	NEW! FELT GOOD ON MY LIPS	Tim McGraw	16			CURB		Sara Evans	40	
17	20	20	24 THIS AIN'T NO LOVE SONG	Trace Adkins	17			SHOW DOG	UNIVERSAL	Clay Walker	40	
18	19	19	17 ONLY PRETTIER	Miranda Lambert	18			COLUMBIA		Gwyneth Paltrow	43	
19	18	17	22 HOW I GOT TO BE THIS WAY	Justin Moore	17			VALORY		Brett Eldredge	44	
20	22	22	NEW! AIR! SOMEONE ELSE CALLING YOU BABY	Luke Bryan	20			CAPITOL	NASHVILLE	Gary Allan	45	
21	23	23	36 VOICES	Chris Young	21			RCA		Willie Nelson	46	
22	24	24	23 SMOKE A LITTLE SMOKE	Eric Church	22			EMI	NASHVILLE	Adam Brand	47	
23	25	25	5 BULLETS IN THE GUN	Toby Keith	23			SHOW DOG	UNIVERSAL	Jaron And The Long Road To Love	47	
24	29	31	5 HELLO WORLD	Lady Antebellum	24			CAPITOL	NASHVILLE	James Otto	49	
25	26	26	19 JUST BY BEING YOU (HALO AND WINGS)	Steel Magnolia	25			BIG MACHINE		LoCash Cowboys	50	



With a 27-16 leap in its fifth chart week, song crosses Airpower threshold as the youngest title inside the top 20. The only other title in the upper third of the list with fewer than 10 weeks is Keith Urban's "Put You In a Song," up 17-15 in its sixth week.



Second track from Chesney's "Hemingway's Whiskey" album pops on with Hot Shot Debut and Greatest Gainer honors, jumping from 167,000 to 3 million listener impressions, according to Nielsen BDS. Lead single "The Boys of Fall" spent two weeks at No. 1 in early October.

TOP COUNTRY ALBUMS™												
THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	Artist	PEAK POSITION	CERT.	WEEKS ON CHIT	DISTRIBUTING LABEL	PRICE	Artist	PEAK POSITION	CERT.
1	1	1	#1 SUGARLAND	The Incredible Machine	1			CAPITOL	NASHVILLE (13.98)	Dierks Bentley	2	
2	1	-	2 DARIUS RUCKER	Charleston, SC 1966	1			CAPITOL	NASHVILLE (13.98)	The Secret Sisters	27	
3	3	2	4 KENNY CHESNEY	Hemingway's Whiskey	1			CURB	78132 (13.98)	It's America	3	
4	4	3	5 ZAC BROWN BAND	You Get What You Give	1			SOUTHERN GROUND ATLANTIC	527345 (13.98)	Pass The Jar, Live	2	
5	2	-	2 THE BAND PERRY	The Band Perry	2			REPUBLIC	NASHVILLE (10.98)	Twang	1	
6	5	1	3 TOBY KEITH	Bullets In The Gun	1			SHOW DOG	UNIVERSAL (10.98)	Rodney Atkins	11	
7	7	6	39 LADY ANTEBELLUM	Need You Now	3			CAPITOL	NASHVILLE (10.98)	The Man I Want To Be	6	
8	8	4	6 JAMEY JOHNSON	The Guitar Song	1			MERCURY	013284* (10.98)	Justin Moore	3	
9	6	-	2 LADY ANTEBELLUM	A Merry Little Christmas (EP)	6			CAPITOL	NASHVILLE 47670 EX (6.98)	Haywire	2	
10	9	5	5 BILLY CURRINGTON	Enjoy Yourself	2			MERCURY	014407 (10.98)	Happy Hour: The South River Road Sessions (EP)	9	
11	10	8	56 MIRANDA LAMBERT	Revolution	1			COLUMBIA	48654 (12.98)	#1s ... And Then Some	1	
12	11	7	101 ZAC BROWN BAND	The Foundation	2			REPUBLIC	48654 (12.98)	Chicken & Biscuits	8	
13	14	11	104 TAYLOR SWIFT	Fearless	3			BIG MACHINE	0200 (11.98)	Greatest Hits II	1	
14	13	10	51 CARRIE UNDERWOOD	Play On	1			ARISTA	NASHVILLE 49923 (13.98)	Randy Houser	2	
15	12	-	2 TRACE ADKINS	The Definitive Greatest Hits: Till The Last Shot Fired	12			CAPITOL	NASHVILLE 4837 (10.98)	They Call Me Cadillac	2	
16	19	16	NEW! ERIC CHURCH	Carolina	4			CAPITOL	NASHVILLE 20816* (12.98)	Get Off On The Pain	2	
17	18	14	15 JERROD NIEMANN	Judge Jenod & The Hung Jury	1			REPUBLIC	NASHVILLE 47670 EX (6.98)	Halfway To Heaven	19	
18	17	13	10 TRACE ADKINS	Cowboy's Back In Town	1			SHOW DOG	UNIVERSAL (10.98)	Ryan Bingham & The Dead Horses	2	
19	15	6	9 VARIOUS ARTISTS	Now That's What I Call Country: Volume 3	3			REPUBLIC	NASHVILLE 49923 (13.98)	Randy Rogers Band	2	
20	16	9	9 LITTLE BIG TOWN	The Reason Why	1			CAPITOL	NASHVILLE 87755 (11.98)	Joey + Rory	2	
21	20	15	11 BLAKE SHELTON	All About Tonight (EP)	1			REPRISE	524497 (11.98)	Jaron and the Long Road to Love	2	
22	22	18	55 LUKE BRYAN	Doin' My Thing	1			CAPITOL	NASHVILLE 66883 (11.98)	Jewel	3	
23	23	17	69 BRAD PAISLEY	American Saturday Night	1			REPRISE	524497 (11.98)	Josh Thompson	2	
24	21	19	34 EASTON CORBIN	Easton Corbin	4			MERCURY	013644 (10.98)	Lee Brice	9	
25	24	20	133 LADY ANTEBELLUM	Lady Antebellum	1			CAPITOL	NASHVILLE 63206 (12.98)	Patsy Cline	46	

TOP BLUEGRASS ALBUMS™												
THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	Artist	PEAK POSITION	CERT.	WEEKS ON CHIT	DISTRIBUTING LABEL	PRICE	Artist	PEAK POSITION	CERT.
1	1	1	#1 DIERKS BENTLEY	Up On The Ridge	2			CAPITOL	NASHVILLE 85410*	Rhonda Vincent	Taken	
2	2	5	5 RHONDA VINCENT	Taken				UPPER MANAGEMENT	0001	The Isaacs	Christmas	
3	3	4	4 THE ISAACS	Christmas				GAITHER	46077	The Isaacs	The Isaacs ... Naturally, An Almost A Cappella Collection	
4	5	5	8 THE ISAACS	The Isaacs ... Naturally, An Almost A Cappella Collection				GAITHER	46014	The SteelDrivers	Reckless	
5	7	7	7 THE STEELDRIVERS	Reckless				ROUNDER	61624 CONCORD	Trampled By Turtles	Palomino	
6	6	28	28 TRAMPLED BY TURTLES	Palomino				NONESUCH	51695 WARNER BROS.	Carolina Chocolate Drops	Genuine Negro Jig	
7	4	36	36 CAROLINA CHOCOLATE DROPS	Genuine Negro Jig				CRACKER BARREL	61064 ROUNDER	Dailey & Vincent	Dailey & Vincent Sing The Statler Brothers	
8	8	38	38 DAILEY & VINCENT	Dailey & Vincent Sing The Statler Brothers				WARRNER BROS.	WM	Punch Brothers	Antifogmatic	
9	12	19	19 PUNCH BROTHERS	Antifogmatic				NONESUCH	521980* WARNER BROS.	Steve Martin	The Crow: New Songs For The Five-String Banjo	
10	9	88	88 STEVE MARTIN	The Crow: New Songs For The Five-String Banjo				SHWE	61064 ROUNDER			

BETWEEN THE BULLETS

'BACK' AT NO. 1

Rucker

Darius Rucker claims his fourth leader on Hot Country Songs as "Come Back Song" steps 2-1. His previous chart-toppers are "Don't Think I Don't Think About It" (2008), "It Won't Be Like This for Long" and "Alright" (both in 2009).

Another track, "History in the Making," peaked at No. 3 in March. Concurrently, Sugarland's "The Incredible Machine" starts at No. 1 on the Billboard 200 and Top Country Albums with 203,000 copies—the duo's third No. 1 on both tallies (see Over the Counter, page 77). Two songs from the new set open at Nos. 11 and 14 on Country Digital Songs.

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS

RANK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMP/INT/PROMO/LABEL)
1	1	4	#1 LIL WAYNE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	#1 BOTTOMS UP (MUSIC)
2	2	16	EMINEM (ROBIN/RED WOODWARD/INTERSCOPE/014111784)	DEUCES (MUSIC)
3	3	5	TREY SONGZ (PINK+JAY-Z/JAY-Z/ROYAL/DIADYMA)	HOLDING YOU DOWN (GOIN IN CIRCLES)
4	5	5	JOHN LEGEND & THE ROOTS (ROYAL/RED WOODWARD/INTERSCOPE/014111784)	CAN'T BE FRIENDS
5	4	3	WACK FLOCKA FLAME (MUSIC)	NO HANDS
6	7	20	DRAKE (ROYAL/RED WOODWARD/INTERSCOPE/014111784)	RIGHT ABOVE IT
7	8	9	FANTASIA (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	FANCY
8	10	14	#6 RICK ROSS (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	LAY IT DOWN
9	9	9	USHER (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	ALL I WANT IS YOU
10	6	4	GUCCI MANE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	HOT TOTTIE
11	11	11	KEM (ROYAL/RED WOODWARD/INTERSCOPE/014111784)	LOVE THE WAY YOU LIE
12	12	31	USHER (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	WHIP MY HAIR
13	17	31	THE BLACK EYED PEAS (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	LOVE ALL OVER ME
14	18	26	B.O.B (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	MISS ME
15	14	4	LIL' BOOSIE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	B.M.F. (BLOWIN' MONEY FAST)
16	13	3	FAITH EVANS (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	RIGHT THRU ME
17	15	3	PIMP C (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	MAKE A MOVIE
18	16	10	#18 RICK ROSS (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	THERE GOES MY BABY
19	21	56	KID CUDI (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	ONE IN A MILLION
20	20	4	JEREMIH (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	HOPE SHE CHEATS ON YOU
21	19	4	ICE CUBE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	I LIKE
22	24	7	EMINEM (ROBIN/RED WOODWARD/INTERSCOPE/014111784)	CONISTER
23	22	4	DONELL JONES (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	LOVING YOU NO MORE
24	25	4	PHIL COLLINS (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	GET YOUR BACK
25	26	38	LIL WAYNE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	MAKING LOVE TO THE MONEY
26	33	8	MONICA (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	I'M DOING ME
27	31	60	TREY SONGZ (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	RAP SONG
28	27	8	LYFE JENNINGS (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	BREAKING POINT
29	33	48	RIHANNA (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	BAD (THAT'S HER)
30	34	30	MARVIN SAPP (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	LOVING YOU NO MORE
31	30	4	ALICIA KEYS (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	PHONE #
32	37	38	SADE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	WHERE YOU ARE
33	28	6	MAVIS STAPLES (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	CALL SWAG BROTHER
34	32	16	BIG BOI (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	LETT IT UP
35	36	20	NAS & DAMIAN MARLEY (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	BETA MY
36	39	8	GERALD LEVY (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	BLOWING ME KISSES
37	35	12	BUN-B (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	BLACK AND YELLOW
38	40	33	LUDACRIS (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	Pretty Boy Swag
39	41	58	JAY-Z (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	GUCCI TIME
40	42	6	WILL DOING (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	SWAGGER RIGHT
41	44	56	DRAKE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	
42	23	2	THE FOREIGN EXCHANGE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	
43	16	3	THE ROOTS (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	
44	17	2	CHIDDY BANG (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	
45	43	7	ATMOSPHERE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	
46	46	37	JAEHAI (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	
47	47	44	YOUNG MONEY (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	
48	50	53	MICHAEL JACKSON (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	
49	23	3	JANELLE MONAE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	
50	51	48	MARY J. BLIGE (JAY-Z/CASH MONEY/UNIVERSAL MOTOWN RECORDS)	

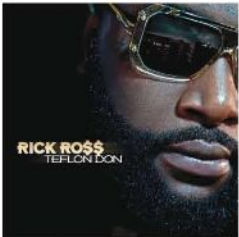
Far East Movement notches its first leader on **Rhythmic** as "Like a G6" steps 2-1 with a 9% increase in plays, according to Nielsen BDS. The Los Angeles-based group is only the second new act to reach the top this year. "B.O.B" spent seven weeks at No. 1 with "Kotton On You," starting in April.



MAINSTREAM R&B/HIP-HOP

RANK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT/PROMO/LABEL)
1	2	14	#1 BOTTOMS UP	LIL WAYNE (MUSIC)
2	1	16	DEUCES	EMINEM (MUSIC)
3	3	14	HOLDING YOU DOWN (GOIN IN CIRCLES)	TREY SONGZ (MUSIC)
4	4	9	CAN'T BE FRIENDS	JOHN LEGEND & THE ROOTS (MUSIC)
5	5	9	NO HANDS	WACK FLOCKA FLAME (MUSIC)
6	7	9	RIGHT ABOVE IT	DRAKE (MUSIC)
7	5	13	FANCY	FANTASIA (MUSIC)
8	11	7	LAY IT DOWN	RICK ROSS (MUSIC)
9	10	8	ALL I WANT IS YOU	USHER (MUSIC)
10	8	12	HOT TOTTIE	GUCCI MANE (MUSIC)
11	9	12	LOVE THE WAY YOU LIE	KEM (MUSIC)
12	17	4	#6 ASTON MARTIN MUSIC	RICK ROSS (MUSIC)
13	16	5	WHIP MY HAIR	USHER (MUSIC)
14	12	19	LOVE ALL OVER ME	THE BLACK EYED PEAS (MUSIC)
15	13	20	MISS ME	B.O.B (MUSIC)
16	14	16	B.M.F. (BLOWIN' MONEY FAST)	LIL' BOOSIE (MUSIC)
17	21	3	RIGHT THRU ME	FAITH EVANS (MUSIC)
18	20	6	MAKE A MOVIE	PIMP C (MUSIC)
19	25	27	THERE GOES MY BABY	KID CUDI (MUSIC)
20	23	6	ONE IN A MILLION	JEREMIH (MUSIC)
21	19	8	HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER)	ICE CUBE (MUSIC)
22	18	15	I LIKE	EMINEM (MUSIC)
23	25	4	CONISTER	DONELL JONES (MUSIC)
24	27	5	LOVING YOU NO MORE	PHIL COLLINS (MUSIC)
25	22	19	GET YOUR BACK	LIL WAYNE (MUSIC)
26	36	2	MAKING LOVE TO THE MONEY	MONICA (MUSIC)
27	31	4	I'M DOING ME	TREY SONGZ (MUSIC)
28	38	2	RAP SONG	LYFE JENNINGS (MUSIC)
29	29	4	BREAKING POINT	RIHANNA (MUSIC)
30	33	2	BAD (THAT'S HER)	MARVIN SAPP (MUSIC)
31	37	2	LOVING YOU NO MORE	ALICIA KEYS (MUSIC)
32	24	15	PHONE #	SADE (MUSIC)
33	28	8	WHERE YOU ARE	MAVIS STAPLES (MUSIC)
34	39	2	LETT IT UP	BIG BOI (MUSIC)
35	34	3	BETA MY	NAS & DAMIAN MARLEY (MUSIC)
36	32	5	BLOWING ME KISSES	GERALD LEVY (MUSIC)
37	NEW		BLACK AND YELLOW	BUN-B (MUSIC)
38	40	20	PRETTY BOY SWAG	LUDACRIS (MUSIC)
39	28	10	GUCCI TIME	JAY-Z (MUSIC)
40	NEW		SWAGGER RIGHT	WILL DOING (MUSIC)

BETWEEN THE BULLETS
RICK ROSS SHINES IN SLOW WEEK



Rick Ross' "Teflon Don" is the only album in the top 10 of Top R&B/Hip-Hop Albums to experience a gain this week as it rises 10-8 with Greatest Gainer honors (up 2%) and its second straight weekly gain. The set has spent 12 of its 14 chart weeks in the top 10, second only to his 2008 release, "Trilla," which picked up 16 top 10 frames. Figure that the continued rise of the album's single "Aston Martin Music" has something to do with the set's sales spikes. "Aston" notches Greatest Gainer honors on Mainstream R&B/Hip-Hop, moving 17-12, which likely helped push the song 14-8 on Top R&B/Hip-Hop Songs (see opposite page). It's his seventh top 10 title on the latter chart.

RHYTHMIC

RANK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT/PROMO/LABEL)
1	2	10	#1 LIKE A G6	FANFAN (MUSIC)
2	1	13	BOTTOMS UP	LIL WAYNE (MUSIC)
3	3	13	JUST THE WAY YOU ARE	BRUNO MARS (MUSIC)
4	4	15	DJ GOT US FALLIN' IN LOVE	DJ TITILL (MUSIC)
5	6	11	JUST A DREAM	MIKI DORIS (MUSIC)
6	5	10	DEUCES	EMINEM (MUSIC)
7	7	7	ONLY GIRL (IN THE WORLD)	MIKI DORIS (MUSIC)
8	9	19	DYNAMITE	TABEZU (MUSIC)
9	8	18	LOVE THE WAY YOU LIE	EMINEM (MUSIC)
10	11	11	TEENAGE DREAM	KATY PERRY (MUSIC)
11	12	10	FANCY	FANTASIA (MUSIC)
12	11	13	CLUB CAN'T HANDLE ME	RIDA (MUSIC)
13	17	7	RIGHT ABOVE IT	LIL WAYNE (MUSIC)
14	16	16	TOOT IT AND BOOT IT	THE X-CLUB (MUSIC)
15	17	4	CHECK IT OUT	WILL I AM (MUSIC)
16	14	4	NO LOVE	EMINEM (MUSIC)
17	14	12	I LIKE IT	EMINEM (MUSIC)
18	15	10	HOT TOTTIE	GUCCI MANE (MUSIC)
19	22	3	RIGHT THRU ME	USHER (MUSIC)
20	21	4	HEY BABY (DROP IT TO THE FLOOR)	PITBULL (MUSIC)
21	23	4	WHIP MY HAIR	USHER (MUSIC)
22	25	5	PLEASE DON'T GO	MONIE MONEY (MUSIC)
23	24	8	ALL I WANT IS YOU	USHER (MUSIC)
24	27	5	MEMORIES	DAVID GUETTA (MUSIC)
25	33	3	NO HANDS	WACK FLOCKA FLAME (MUSIC)
26	37	2	RUNAWAY	KANYE WEST (MUSIC)
27	NEW		GREATEST WHAT'S MY NAME?	RICK ROSS (MUSIC)
28	29	5	ONE IN A MILLION	NE-YO (MUSIC)
29	26	6	F**K YOU (FORGET YOU)	KYLE ROBERTS (MUSIC)
30	32	2	ASTON MARTIN MUSIC	RICK ROSS (MUSIC)
31	38	4	LOVING YOU NO MORE	DOJOE (MUSIC)
32	36	2	WE NO SPEAK AMERICANO	YUNELISA (MUSIC)
33	30	3	BREAK MY BANK	MONIE MONEY (MUSIC)
34	31	14	MISS ME	B.O.B (MUSIC)
35	34	3	RISE YOUR GLASS	PHIL COLLINS (MUSIC)
36	NEW		DIRTY PICTURE	TABEZU (MUSIC)
37	NEW		SPOT RIGHT THERE	MONIE MONEY (MUSIC)
38	NEW		BLACK AND YELLOW	BUN-B (MUSIC)
39	35	9	TAKE IT OFF	KE\$HA (MUSIC)
40	4	4	HOLDING YOU DOWN (GOIN IN CIRCLES)	JAZMINA (MUSIC)

ADULT R&B

RANK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT/PROMO/LABEL)
1	1	21	#1 LOVE ALL OVER ME	MONICA (MUSIC)
2	3	14	SOMETIMES I CRY	ERIC BURKE (MUSIC)
3	6	15	WHY WOULD YOU HATE ME?	ERINOS (MUSIC)
4	4	28	LOVE LIKE THIS	WONDERWALL (MUSIC)
5	2	22	FINDING MY WAY BACK	AMER (MUSIC)
6	5	22	LOVE LIKE THIS	WONDERWALL (MUSIC)
7	8	38	FINDING MY WAY BACK	AMER (MUSIC)
8	7	9	WHEN A WOMAN LOVES	KELLY ROWLAND (MUSIC)
9	10	11	GONE ALREADY	FAITH EVANS (MUSIC)
10	12	6	YOU ARE	CHARLIE WILSON (MUSIC)
11	11	18	CHAMPAGNE LIFE	FAITH EVANS (MUSIC)
12	19	5	GREATEST I'M DOING ME	GAIYER (MUSIC)
13	13	22	STATISTICS	LYFE JENNINGS (MUSIC)
14	14	15	SHARE MY LIFE	KEVIN CLAYTON (MUSIC)
15	14	15	HERE WITH ME	ARIKA RAE (MUSIC)
16	16	11	THE MOON AND THE SKY	THE ALLSTAR BOYS (MUSIC)
17	17	8	HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER)	MARSHA AMPHROSIOUS (MUSIC)
18	20	9	LAY YOU DOWN	THE ALLSTAR BOYS (MUSIC)
19	25	10	CAN'T BE FRIENDS	TREY SONGZ (MUSIC)
20	16	13	WAKE UP EVERYBODY	JAZMINA (MUSIC)
21	22	9	SECOND CHANCE	DI BRIBAR (MUSIC)
22	21	11	GLAD I MET YOU TONIGHT	WILL DOING (MUSIC)
23	13	20	WHAT'S MY NAME	KEVIN CLAYTON (MUSIC)
24	27	2	EMERGENCY	TAMM (MUSIC)
25	26	4	KISS GOODBYE	MARKY VANCE (MUSIC)

HOT RAP SONGS

RANK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT/PROMO/LABEL)
1	3	9	#1 RIGHT ABOVE IT	LIL WAYNE (MUSIC)
2	1	14	FANCY	FANTASIA (MUSIC)
3	4	8	NO HANDS	WACK FLOCKA FLAME (MUSIC)
4	5	17	LOVE THE WAY YOU LIE	KEM (MUSIC)
5	2	18	ASTON MARTIN MUSIC	RICK ROSS (MUSIC)
6	8	5	JUST A DREAM	MIKI DORIS (MUSIC)
7	7	8	MISS ME	B.O.B (MUSIC)
8	6	21	RIGHT THRU ME	USHER (MUSIC)
9	4	17	GET YOUR BACK	LIL WAYNE (MUSIC)
10	10	18	B.M.F. (BLOWIN' MONEY FAST)	LIL' BOOSIE (MUSIC)
11	11	16	TOOT IT AND BOOT IT	THE X-CLUB (MUSIC)
12	12	10	CLUB CAN'T HANDLE ME	RIDA (MUSIC)
13	19	2	NO LOVE	EMINEM (MUSIC)
14	15	21	MONSTER	KANYE WEST (MUSIC)
15	16	5	YOUR LOVE	MONIE MONEY (MUSIC)
16	17	2	RUNAWAY	KANYE WEST (MUSIC)
17	21	3	MAKE A MOVIE	PIMP C (MUSIC)
18	3	18	LOVING YOU NO MORE	DOJOE (MUSIC)
19	17	8	BLACK AND YELLOW	BUN-B (MUSIC)
20	22	2	HEY BABY (DROP IT TO THE FLOOR)	PITBULL (MUSIC)
21	25	2	BEAT IT UP	DOJOE (MUSIC)
22	NEW		MAKING LOVE TO THE MONEY	RICK ROSS (MUSIC)
23	NEW		GET BORN	DOJOE (MUSIC)
24	RE-ENTRY		YOU'RE BE KILLIN' ME	FABOLOUS (MUSIC)
25	NEW		FINDING MY WAY BACK	AMER (MUSIC)

HOT R&B/HIP-HOP SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	17	DEUCES Chris Brown Featuring Tyga & Kevin McCall	1	
2	3	12	CANT BE FRIENDS Trey Songz	2	
3	2	15	BOTTOMS UP Trey Songz Featuring Nicki Minaj	2	
4	4	17	HOLDING YOU DOWN (GONE IN CIRCLES) Jazmine Sullivan	2	
5	6	11	NO HANDS Waka Flamingo Featuring Roscoe Dash & Wiz Khalifa	5	
6	8	11	GREATEST HITS RIGHT ABOVE IT Lil Wayne Featuring Drake	6	
7	5	23	LOVE ALL OVER ME Monica	7	
8	14	16	ASTON MARTIN MUSIC Rick Ross Featuring Drake & Chrisette Michele	8	
9	7	20	J.U.S.T.I.C.E. Drake Featuring T.I. & Swizz Beatz	8	
10	10	13	ALL I WANT IS YOU Miguel Featuring J. Cole	10	
11	9	42	THERE GOES MY BABY Usher	11	
12	18	17	WHIP MY HAIR Usher Featuring JAY-Z	12	
13	12	23	MISS ME Drake Featuring Lil Wayne	13	
14	17	19	LAY IT DOWN Lloyd	14	
15	13	42	UN-THINKABLE (I'M READY) Alicia Keys	15	
16	16	14	BITTERSWEET Fantasia	16	
17	11	19	LOVE TOTTIE Usher Featuring JAY-Z	17	
18	15	14	LOVE THE WAY YOU DEAR Eminem Featuring Rihanna	18	
19	21	20	CHAMPAGNE LIFE Ne-Yo	19	
20	22	15	SOMETIMES I TRY Eric Benet	20	
21	24	9	RIGHT THRU ME Nicki Minaj	21	
22	25	8	WHEN A WOMAN WORKS R. Kelly	22	
23	18	20	B.M.F. (BLOWIN' MONEY FAST) Rick Ross Featuring Styles P	23	
24	33	11	MAKE A MOVIE Twista Featuring Chris Brown	24	
25	23	37	FINDING MY WAY BACK Jehmi	25	
26	21	26	WHY WOULD YOU STAY? Kem	26	
27	30	7	I'M DOING ME Fantasia	27	
28	34	6	YOU ARE Charlie Wilson	28	
29	23	12	HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER) Marsha Ambrosio	29	
30	31	3	MONSTER Kanye West Featuring Jay-Z, Rick Ross, Bon Iver & Nicki Minaj	30	
31	28	20	I LIKE Jeremiah Featuring Ludacris	31	
32	38	8	ONE IN A MILLION Ne-Yo	32	
33	36	11	GONE ALREADY Faith Evans	33	
34	41	21	LOVE LIKE THIS Donald J. Davis	34	
35	34	27	YOUR LOVE Nicki Minaj	35	
36	31	16	CAN IT STAY Gerald Levert	36	
37	33	26	FIND YOUR LOVE Drake	37	
38	42	27	BEAT IT UP Gucci Mane Featuring Trey Songz	38	
39	28	22	GO YOUR BACK T.I. Featuring Kirk Hillson	39	
40	42	39	STATISTICS Lyrle Jennings	40	
41	49	6	MAKING LOVE TO THE MONEY Gucci Mane	41	
42	45	8	LOVING YOU NO MORE Diddy - Dirty Money Featuring Drake	42	
43	57	5	RAP SOD Pain Featuring Rick Ross	43	
44	51	6	BLACK AND YELLOW Wiz Khalifa	44	
45	41	43	RIIDE Clars Featuring Ludacris	45	
46	45	27	I'M SINGLE Lil Wayne	46	
47	53	11	SHARE MY LIFE Kem	47	
48	44	34	LOSE MY MIND Young Jeezy Featuring Plies	48	
49	57	2	WHAT'S MY NAME? Rihanna Featuring Drake	49	
50	44	52	AIN'T LEAVING WITHOUT YOU Jehmi	50	
51	56	6	RUNAWAY Kanye West Featuring Pusha T	51	
52	56	7	BREAKING POINT Keri Hilson	52	
53	57	48	SECOND CHANCE El DeBarge	53	
54	52	8	BAD (THATS HEAR) Lil Scrappy Featuring Stuey Rock	54	
55	83	2	GET BACK UP T.I. Featuring Chris Brown	55	

2 & 3
The singer swaps places with himself as he continues his quest for a second chart-topper. He led the list for two frames last winter with "I'm Invented Sm."

5
Following Waka Flamingo's nationwide promo tour, "No Hands" continues to climb the charts as R. Kelly marks the Atlanta rapper's best position on the chart yet. On Top R&B/Hip-Hop Albums, "Floduck" sits in the top five for a third week with 12,000 (down 36%).

41 & 85
Having already set this year's mark for most titles on the chart a week with 11—on three—separate occasions in January—current acts with his debut at No. 85. His biggest gain this week is the track at No. 41, which posts a 35% advance gain.

The remorseful redemption track jumps 28 spots with a 112% increase linked primarily to radio airplay in home state Georgia and nearby Alabama and Mississippi, following news of his sentencing for parole violation.



69
The Brooklyn MC gains Hot 102 debut status with this punchline-ridden, metaphorical ode to a lady. Despite nine chart appearances this year, this is only his second listing as a lead artist.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
56	62	7	MAKE IT RAIN Travis Porter	56	
57	50	35	GUCCI TIME Gucci Mane Featuring Swizz Beatz	57	
58	81	3	10 SECONDS Jazmine Sullivan	58	
59	46	9	WHERE YOU ARE Call Swag District	59	
60	71	81	THE MOON AND THE SKY YG	60	
61	72	68	TOOT IT AND BOOT IT Usher	61	
62	66	71	LAY YOU DOWN Tank	62	
63	59	16	SEX MUSIC Tank	63	
64	58	8	BLOWING ME KISSES Soulja Boy	64	
65	73	65	I'M A STAR Christie Michele	65	
66	86	2	DOWN ON ME Jeremiah Featuring 50 Cent	66	
67	50	14	WAKE UP EVERYBODY John Legend & The Roots	67	
68	53	73	LOTTA MONEY Diamond	68	
69	NOT RATED	1	YOU BE KILLIN' EM Fabulous	69	
70	54	73	GANGSTA Slim Thug Featuring Z-Ro	70	
71	94	2	EMERGENCY Tank	71	
72	72	5	SWAGGER RIGHT Richgirl Featuring Fabulous & Rick Ross	72	
73	NEW	1	LAST WIT Ray J	73	
74	65	75	THROWED OFF Treat Lee & Prince Rick	74	
75	61	53	PHONE # Bobby V Featuring Plies	75	
76	88	4	UNUSUAL Trey Songz Featuring Drake	76	
77	82	4	WHERE DID WE GO WRONG DionDion	77	
78	70	6	SEX ON MY MONEY John Brown Featuring Gucci Mane	78	
79	57	79	HERE WITH ME Anika Kiron	79	
80	77	5	DRUMMA BASS Cassidy	80	
81	94	2	LIVING BETTER NOW Jammie Foxx Featuring Rick Ross	81	
82	86	6	BITCH E-40 Featuring Too Short	82	
83	80	4	YEAH BOY Yung Joc	83	
84	86	4	SEXY GIRL ANTHEM Lance Da 100	84	
85	RE-ENTRY	1	MC HAMMER Rick Ross Featuring Gucci Mane	85	
86	90	3	FOR THE HOOD Yo Gotti Featuring Gucci Mane	86	
87	76	10	GLAD I MET YOU TONIGHT Wit Downin'	87	
88	90	3	WHAT YO NAME IZ Kirkco Bangz	88	
89	70	62	F**K YOU (FORGET YOU) Cee Lo Green	89	
90	87	12	FALL IN LOVE Estelle Featuring Nas	90	
91	79	85	KISS GOODBYE Avant	91	
92	51	18	UP ALL NIGHT Drake Featuring Nicki Minaj	92	
93	97	2	START IT UP Kanye West, Swizz Beatz, Fabulous & Ryan Leslie	93	
94	89	2	LEAVE U Kandi	94	
95	NEW	1	SLUMBER PARTY Britny Grant	95	
96	NEW	1	I DON'T WANNA GO Freddie Jackson	96	
97	NEW	1	FEEL LOVE Sean Garrett Featuring Drake	97	
98	82	6	NO MORE Ron Isley	98	
99	93	58	CRUSH BeastKing	99	
100	NEW	1	CHECK IT OUT will.i.am & Nicki Minaj	100	

BETWEEN THE BULLETS

ADDING COLOR TO THE CHARTS

Wiz Khalifa's Pittsburgh Steelers-inspired single "Black and Yellow" continues to break new ground for the underground favorite. On the Mainstream R&B/Hip-Hop and Rhythmic charts (opposite page), the track debuts at Nos. 37 and 38, respectively, to become his first charting title on either list. On Hot R&B/Hip-Hop Songs, it breaks into the top half of the list with a 51-44 leap, racking up 5.6 million listener impressions. "Black and Yellow" is presumably the lead single off "First Flight," his Atlantic Records debut scheduled for next year.

—Rauli Ramirez

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	3	8	#1 TO PARIS WITH LOVE	DAVID GUETTA / PROMOTION LABEL	1	DAVID GUETTA (RE) / PROMOTION LABEL
2	4	5	#2 ONLY GIRL (IN THE WORLD)	DAVID GUETTA / PROMOTION LABEL	2	DAVID GUETTA (RE) / PROMOTION LABEL
3	6	6	#3 HANDS	THE TING TINGS	3	COLUMBIA
4	7	7	#4 DIRTY PICNIC	TAB COOPER	4	RED
5	1	8	#5 GET OUTTA MY WAY	KEVIN MCCLARY	5	REPUBLIC
6	11	8	#6 ABOVE ALL	SYDIA TROSEN	6	SONY
7	2	10	#7 ROUND & ROUND	BELOVED	7	WARRIOR
8	13	5	#8 IN FOR THE KILL	LA ROUX	8	DECCA
9	9	9	#9 TEENAGE DREAM	KATY PERRY	9	CAPITOL
10	5	9	#10 CROSSFIRE	SHARON FLOWERS	10	SONY
11	14	7	#11 LET'S CELEBRATE	THE BECK FEAT. NINA GOLD	11	REPUBLIC
12	15	4	#12 I LIKE THAT	KEVIN MCCLARY	12	REPUBLIC
13	10	13	#13 BODY SHOTS	MADI BATTLA	13	SONY
14	16	7	#14 SUNGLASSES	DAVID GUETTA	14	REPUBLIC
15	25	3	#15 PEACOCK	KATY PERRY	15	CAPITOL
16	17	5	#16 SMACK YOU	KIMBERLY COLE	16	SONY
17	8	9	#17 MISERY	NARROW	17	REPUBLIC
18	20	7	#18 GOING STRONG	SHARON FLOWERS	18	SONY
19	21	8	#19 AS GOOD AS SIN	CHRIS 'THE ROCK' PAMPA	19	SONY
20	23	5	#20 DESTINATION	TONY MARTINI	20	SONY
21	28	4	#21 EVERYBODY WANTS TO RULE THE WORLD	STEVEN LE & GRANITE FEAT. SOPHIA CRUZ	21	SONY
22	3	6	#22 HANG WITH ME	NORRAN ARONOW	22	SONY
23	34	3	#23 C'MON GET FUNKY	MALIN ROSS	23	SONY
24	32	9	#24 MEMORIES	DAVID GUETTA	24	REPUBLIC
25	27	8	#25 SUCK MY KISS	ULTRAVIOLET	25	SONY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	1	104	#1 LADY GAGA	LADY GAGA	1	REPUBLIC
2	2	2	#2 VARIOUS ARTISTS	VARIOUS ARTISTS	2	REPUBLIC
3	5	NEW	#3 BASSNECTAR	BASSNECTAR	3	REPUBLIC
4	3	NEW	#4 LADY GAGA	LADY GAGA	4	REPUBLIC
5	6	12	#5 LADY GAGA	LADY GAGA	5	REPUBLIC
6	3	2	#6 THE ORB FEATURING DAVID GILMOUR	THE ORB	6	SONY
7	7	2	#7 LOUIE DEPTO	LOUIE DEPTO	7	SONY
8	4	2	#8 DIE ANTWOOD	DIE ANTWOOD	8	SONY
9	10	17	#9 3OH3	3OH3	9	SONY
10	8	23	#10 LCD SOUNDSYSTEM	LCD SOUNDSYSTEM	10	SONY
11	9	67	#11 OWI CITY	OWI CITY	11	SONY
12	11	5	#12 DAVID GUETTA	DAVID GUETTA	12	REPUBLIC
13	11	61	#13 DEADMAU5	DEADMAU5	13	SONY
14	13	57	#14 LA ROUX	LA ROUX	14	DECCA
15	15	14	#15 SOUNDTRACK	SOUNDTRACK	15	SONY
16	14	57	#16 MIKE SNOW	MIKE SNOW	16	SONY
17	17	15	#17 M.I.A.	M.I.A.	17	SONY
18	17	17	#18 SCISSOR SISTERS	SCISSOR SISTERS	18	SONY
19	22	5	#19 THEIVERY CORPORATION	THEIVERY CORPORATION	19	SONY
20	18	7	#20 ROBYN	ROBYN	20	SONY
21	18	26	#21 BREATHE CAROLINA	BREATHE CAROLINA	21	SONY
22	23	66	#22 LMFAO	LMFAO	22	SONY
23	RE-ENTRY	NEW	#23 GLASSER	GLASSER	23	SONY
24	16	3	#24 BLOOD ON THE DANCEFLOOR	BLOOD ON THE DANCEFLOOR	24	SONY
25	NEW	NEW	#25 SQUAHER	SQUAHER	25	SONY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	1	82	#1 KICK ASS	NICKI MINAJ	1	REPUBLIC
2	2	58	#2 BARBRA STREISAND	BARBRA STREISAND	2	SONY
3	3	6	#3 LEAVE IT ALL BEHIND	JASON WALKER	3	SONY
4	RE-ENTRY	2	#4 POWER LIKE A G6	POWER LIKE A G6	4	SONY
5	4	28	#5 S.O.Y.S OR GIRLS	S.O.Y.S	5	SONY
6	NEW	NEW	#6 WE NO SPEAK AMERICANO	WE NO SPEAK AMERICANO	6	SONY
7	6	8	#7 WHO'S MY BITCH?	PARADISE	7	SONY
8	NEW	NEW	#8 BELIEVER	BELIEVER	8	SONY
9	10	4	#9 INTO THE LIGHT	INTO THE LIGHT	9	SONY
10	8	22	#10 TAKE IT OFF	TAKE IT OFF	10	SONY
11	5	6	#11 LOCA	LOCA	11	SONY
12	5	6	#12 ONE (YOUR NAME)	ONE (YOUR NAME)	12	SONY
13	17	12	#13 DJ GOT US FALLIN' IN LOVE	DJ GOT US FALLIN' IN LOVE	13	SONY
14	9	71	#14 YOU LOST ME	YOU LOST ME	14	SONY
15	13	54	#15 MONSTER	MONSTER	15	SONY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	1	2	#1 DAVE KOZ	DAVE KOZ	1	SONY
2	2	17	#2 BRIAN WILSON	BRIAN WILSON	2	SONY
3	3	10	#3 ESPERANZA SPALDING	ESPERANZA SPALDING	3	SONY
4	4	10	#4 SCRATCH	SCRATCH	4	SONY
5	7	14	#5 TROMBONE SHORTY	TROMBONE SHORTY	5	SONY
6	6	27	#6 HERBIE HANCOCK	HERBIE HANCOCK	6	SONY
7	5	4	#7 LIZZ WRIGHT	LIZZ WRIGHT	7	SONY
8	5	8	#8 KIRK WHALLUM	KIRK WHALLUM	8	SONY
9	8	14	#9 JAZZMASTERS	JAZZMASTERS	9	SONY
10	11	17	#10 VARIOUS ARTISTS	VARIOUS ARTISTS	10	SONY
11	11	17	#11 ERIC DARIUS	ERIC DARIUS	11	SONY
12	RE-ENTRY	RE-ENTRY	#12 GERALD ALBRIGHT	GERALD ALBRIGHT	12	SONY
13	RE-ENTRY	RE-ENTRY	#13 JACKIE JOYNER	JACKIE JOYNER	13	SONY
14	13	34	#14 JAMIE CULLUM	JAMIE CULLUM	14	SONY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	1	2	#1 PUT THE TOP DOWN	PUT THE TOP DOWN	1	SONY
2	2	15	#2 THAT'S LIFE	THAT'S LIFE	2	SONY
3	3	17	#3 HEART AND SOUL	HEART AND SOUL	3	SONY
4	4	24	#4 TOUCH AND GO	TOUCH AND GO	4	SONY
5	5	16	#5 SENDING MY LOVE	SENDING MY LOVE	5	SONY
6	5	28	#6 FUN IN THE SUN	FUN IN THE SUN	6	SONY
7	7	10	#7 BEAUTIFUL ME	BEAUTIFUL ME	7	SONY
8	7	20	#8 PIXEL	PIXEL	8	SONY
9	9	14	#9 ALL FOR YOU	ALL FOR YOU	9	SONY
10	8	12	#10 DANCE WITH ME	DANCE WITH ME	10	SONY
11	9	26	#11 BE BEAUTIFUL	BE BEAUTIFUL	11	SONY
12	13	29	#12 WY'S WILL	WY'S WILL	12	SONY
13	11	38	#13 BOSSA BLUE	BOSSA BLUE	13	SONY
14	16	8	#14 WAKE UP EVERYBODY	WAKE UP EVERYBODY	14	SONY
15	15	5	#15 JUMP START	JUMP START	15	SONY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	1	82	#1 ERIC WHITACRE	ERIC WHITACRE	1	SONY
2	1	3	#2 VITTORIO GRIGOLO	VITTORIO GRIGOLO	2	SONY
3	2	10	#3 VARIOUS ARTISTS	VARIOUS ARTISTS	3	SONY
4	3	5	#4 HILARY HANCOCK	HILARY HANCOCK	4	SONY
5	4	2	#5 ZULLI BAILEY	ZULLI BAILEY	5	SONY
6	12	32	#6 APOLO PART II	APOLO PART II	6	SONY
7	5	6	#7 JEFFREY BIEGEL	JEFFREY BIEGEL	7	SONY
8	NEW	NEW	#8 ANNE AKO	ANNE AKO	8	SONY
9	NEW	NEW	#9 LANG LANG	LANG LANG	9	SONY
10	NEW	NEW	#10 ANDRE RUIZ	ANDRE RUIZ	10	SONY
11	10	13	#11 EMANUEL AXVODIO	EMANUEL AXVODIO	11	SONY
12	7	17	#12 ANNE-SOPHIE MUTZELBACH	MUTZELBACH	12	SONY
13	15	38	#13 ANNE-SOPHIE MUTZELBACH	MUTZELBACH	13	SONY
14	6	2	#14 CHICAGO SYMPHONY ORCHESTRA	CHICAGO SYMPHONY ORCHESTRA	14	SONY
15	14	5	#15 VERDI	VERDI	15	SONY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	1	3	#1 THE CANADIAN TENORS	THE CANADIAN TENORS	1	SONY
2	2	3	#2 STING	STING	2	SONY
3	4	14	#3 DAVID GARRETT	DAVID GARRETT	3	SONY
4	2	52	#4 THE CANADIAN TENORS	THE CANADIAN TENORS	4	SONY
5	7	4	#5 RYUICHI SAKAMOTO	RYUICHI SAKAMOTO	5	SONY
6	5	73	#6 DAVID GARRETT	DAVID GARRETT	6	SONY
7	12	3	#7 MORMON TABERNAACLE CHORUS	MORMON TABERNAACLE CHORUS	7	SONY
8	NEW	NEW	#8 VARIOUS ARTISTS	VARIOUS ARTISTS	8	SONY
9	NEW	NEW	#9 KATHERINE JENKINS	KATHERINE JENKINS	9	SONY
10	11	19	#10 ZOE KEATING	ZOE KEATING	10	SONY
11	8	17	#11 ESCALA	ESCALA	11	SONY
12	15	59	#12 JIM BARRETT	JIM BARRETT	12	SONY
13	9	3	#13 FELA	FELA	13	SONY
14	6	20	#14 NERVEN FLEMING	NERVEN FLEMING	14	SONY
15	14	18	#15 DUO VOCI	DUO VOCI	15	SONY

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL
1	1	2	#1 CELTIC THUNDER	CELTIC THUNDER	1	SONY
2	2	26	#2 CELTIC THUNDER	CELTIC THUNDER	2	SONY
3	NEW	NEW	#3 RAVI SHANKAR	RAVI SHANKAR	3	SONY
4	3	39	#4 CELTIC WOMAN	CELTIC WOMAN	4	SONY
5	5	67	#5 CELTIC THUNDER	CELTIC THUNDER	5	SONY
6	4	59	#6 CELTIC WOMAN	CELTIC WOMAN	6	SONY
7	6	59	#7 CELTIC THUNDER	CELTIC THUNDER	7	SONY
8	12	4	#8 DANIEL O'DONNELL	DANIEL O'DONNELL	8	SONY
9	8	2	#9 GAELIC STORM	GAELIC STORM	9	SONY
10	7	12	#10 COUNTDOWN ORCHESTRA	COUNTDOWN ORCHESTRA	10	SONY
11	11	3	#11 DUNGEN	DUNGEN	11	SONY
12	9	6	#12 VARIOUS ARTISTS	VARIOUS ARTISTS	12	SONY
13	RE-ENTRY	RE-ENTRY	#13 VARIOUS ARTISTS	VARIOUS ARTISTS	13	SONY
14	NEW	NEW	#14 VARIOUS ARTISTS	VARIOUS ARTISTS	14	SONY
15	10	75	#15 VARIOUS ARTISTS	VARIOUS ARTISTS	15	SONY

HOT LATIN SONGS

WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	11	#1 GREATEST HITS BAMBIER	SHAKIRA	CERT.
2	1	NINA DE MI CORAZON	MARCO ANTONIO SOLIS	
3	3	DANZA KILIMUNDO	ENRIQUE IGLESIAS	
4	4	CORAZON SIN CARA	PRINCE ROYCE	
5	5	AL DIABLO LO NUESTRO	VICENTE FERNANDEZ	
6	7	EL MALO	MARC ANTHONY	
7	8	LA DESPEDIDA	KINTO SOL	
8	10	MILLONARIO DE AMOR	LUCCO	
9	6	CUANDO ME ENAMORO	JOAN SEBASTIAN	
10	9	DIME QUE ME QUIERES	RICARDO ARIJONA	
11	2	I LIKE IT	CHAYANE	
12	13	MI NECESIDAD	THALIA	
13	14	AMARTE A LA ANTIGUA	BUNKA	
14	15	RASTRANDO LAS PATAS	YANNI	
15	16	TE RECORDARE	LOS RIELEROS DEL NORTE	
16	17	NI LO INTENTES	WISIN & YANDEL	
17	18	DJ GOT US FALLIN' IN LOVE	ROBERTO TAPIA	
18	19	AL MENOS	VARIOUS ARTISTS	
19	20	ADONDE VAMOS A PARAR	JUAN LUIS GUERRA Y 440	
20	21	ESTOY ENAMORADO	JOAN SEBASTIAN	
21	22	OVYMI	BANDA LA PIRINOLA	
22	23	NI EL DIABLO TE VA A QUERER	VARIOUS ARTISTS	
23	24	ESTAR CONTIGO	LARRY HERNANDEZ	
24	25	ME DUELE	JOAN VELEZ	
25	26	ME DUELE	ROBERTO TAPIA	
26	27	MIEDO	VICENTE FERNANDEZ	
27	28	LA ESCUELITA	LA ESCUELITA	
28	29	TE TENGO O TE PERDI	VARIOUS ARTISTS	
29	30	INCREIBLE	CHINO Y NACHO	
30	31	LA CALLE	YANNI	
31	32	CLUB CANT HANDLE ME	RICARDO ARIJONA	
32	33	ABRAZAME MUY FUERTE	LOS RIELEROS DEL NORTE	
33	34	LOVE THE WAY YOU LIE	HECTOR ACOSTA	
34	35	EL TROQUERO KOLOCHON	ALEJANDRO FERNANDEZ	
35	36	RESCATE	GRUPO EXTERMINADOR	
36	37	GENTE DE ARRANQUE	JENNI RIVERA	
37	38	SI NO ESTAS	PEDRO FERNANDEZ	
38	39	MENTE EN BLANCO	LA ARROLDORA SANDA	
39	40	TE ODO Y TE AMO	WISIN & YANDEL	
40	41	LA GUAGUA	GERARDO ORTIZ	
41	42	COMO CURAR	PATROLA 81	
42	43	EN CAMBIO TU	EL TRONO DE MEXICO	
43	44	QUE BUENA TU TA	IWY QUEEN	
44	45	EL BUCHON	DADDY YANKEE	
45	46	SALA DE ESPERA	LOS HURACANES DEL NORTE	
46	47	TU ANGELITO	PESADO	
47	48	ELLA QUIERE (QUE, HE, HE)	EL TRONO DE MEXICO	
48	49	TUS OJOS NO ME VEN	PESADO	
49	50			

Wisin & Yandel make their third trip to the top 10 on Latin Pop Airplay as "Estoy Enamorado" leaps 10-10 with 4 million Nielsen impressions (up 24%), according to Nielsen BDS. They're still showing to date, the Enrique Iglesias-assisted "Gracias A Ti," peaked at No. 3 in the Dec. 12, 2009, issue.

TOP LATIN ALBUMS

WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	1	#1 SHAKIRA	SHAKIRA	CERT.
2	2	MARCO ANTONIO SOLIS	MARCO ANTONIO SOLIS	
3	3	ENRIQUE IGLESIAS	ENRIQUE IGLESIAS	
4	4	GREATEST HITS	PRINCE ROYCE	
5	5	VICENTE FERNANDEZ	VICENTE FERNANDEZ	
6	6	MARC ANTHONY	MARC ANTHONY	
7	7	NEW KINTO SOL	KINTO SOL	
8	8	LUCCO	LUCCO	
9	9	LOS INQUETOS DEL NORTE	LOS INQUETOS DEL NORTE	
10	10	CAMILA	CAMILA	
11	11	MARCO ANTONIO SOLIS	MARCO ANTONIO SOLIS	
12	12	LUIS MIGUEL	LUIS MIGUEL	
13	13	HECTOR ACOSTA: EL TORITO	HECTOR ACOSTA	
14	14	LOS TITANES DE DURANGO	LOS TITANES DE DURANGO	
15	15	AVENTURA	AVENTURA	
16	16	ESPIÑOZA PAZ	ESPIÑOZA PAZ	
17	17	WISIN & YANDEL	WISIN & YANDEL	
18	18	ROBERTO TAPIA	ROBERTO TAPIA	
19	19	VARIOUS ARTISTS	VARIOUS ARTISTS	
20	20	JUAN LUIS GUERRA Y 440	JUAN LUIS GUERRA Y 440	
21	21	WISIN & YANDEL	WISIN & YANDEL	
22	22	JOAN SEBASTIAN	JOAN SEBASTIAN	
23	23	BANDA LA PIRINOLA	BANDA LA PIRINOLA	
24	24	VARIOUS ARTISTS	VARIOUS ARTISTS	
25	25	LARRY HERNANDEZ	LARRY HERNANDEZ	
26	26	JOAN VELEZ	JOAN VELEZ	
27	27	SERGIO VEGA	SERGIO VEGA	
28	28	VARIOUS ARTISTS	VARIOUS ARTISTS	
29	29	CHINO Y NACHO	CHINO Y NACHO	
30	30	YANNI	YANNI	
31	31	RICARDO ARIJONA	RICARDO ARIJONA	
32	32	LOS RIELEROS DEL NORTE	LOS RIELEROS DEL NORTE	
33	33	HECTOR ACOSTA	HECTOR ACOSTA	
34	34	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	
35	35	GRUPO EXTERMINADOR	GRUPO EXTERMINADOR	
36	36	JENNI RIVERA	JENNI RIVERA	
37	37	PEDRO FERNANDEZ	PEDRO FERNANDEZ	
38	38	LA ARROLDORA SANDA	LA ARROLDORA SANDA	
39	39	WISIN & YANDEL	WISIN & YANDEL	
40	40	GERARDO ORTIZ	GERARDO ORTIZ	
41	41	PATROLA 81	PATROLA 81	
42	42	EL TRONO DE MEXICO	EL TRONO DE MEXICO	
43	43	IWY QUEEN	IWY QUEEN	
44	44	DADDY YANKEE	DADDY YANKEE	
45	45	LOS HURACANES DEL NORTE	LOS HURACANES DEL NORTE	
46	46	PESADO	PESADO	
47	47	EL TRONO DE MEXICO	EL TRONO DE MEXICO	
48	48	PESADO	PESADO	
49	49			
50	50			

Milwaukee-based rap trio Kinto Sol posts its first No. 1 on Latin Rhythm Albums as "El Ultimo Suspiro" sells 2,000 copies, according to Nielsen SoundScan. It's the act's sixth charting album dating back to 2007—a strong sum considering it has yet to appear on Latin Rhythm Airplay.

REGIONAL MEXICAN ALBUMS

WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	1	#1 VICENTE FERNANDEZ	VICENTE FERNANDEZ	CERT.
2	2	LOS INQUETOS DEL NORTE	LOS INQUETOS DEL NORTE	
3	3	MARCO ANTONIO SOLIS	MARCO ANTONIO SOLIS	
4	4	LOS TITANES DE DURANGO	LOS TITANES DE DURANGO	
5	5	ESPIÑOZA PAZ	ESPIÑOZA PAZ	
6	6	ROBERTO TAPIA	ROBERTO TAPIA	
7	7	VARIOUS ARTISTS	VARIOUS ARTISTS	
8	8	BANDA LA PIRINOLA	BANDA LA PIRINOLA	
9	9	VARIOUS ARTISTS	VARIOUS ARTISTS	
10	10	LARRY HERNANDEZ	LARRY HERNANDEZ	
11	11	VARIOUS ARTISTS	VARIOUS ARTISTS	
12	12	YANNI	YANNI	
13	13	LOS RIELEROS DEL NORTE	LOS RIELEROS DEL NORTE	
14	14	WISIN & YANDEL	WISIN & YANDEL	
15	15	AVENTURA	AVENTURA	
16	16	JUAN LUIS GUERRA Y 440	JUAN LUIS GUERRA Y 440	
17	17	ESPIÑOZA PAZ	ESPIÑOZA PAZ	
18	18	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	
19	19	GRUPO EXTERMINADOR	GRUPO EXTERMINADOR	
20	20	JENNI RIVERA	JENNI RIVERA	

TROPICAL ALBUMS

WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	1	#1 PRINCE ROYCE	PRINCE ROYCE	CERT.
2	2	HECTOR ACOSTA: EL TORITO	HECTOR ACOSTA	
3	3	AVENTURA	AVENTURA	
4	4	JUAN LUIS GUERRA Y 440	JUAN LUIS GUERRA Y 440	
5	5	GILBERTO SANTA ROSA	GILBERTO SANTA ROSA	
6	6	MANNY MANUEL	MANNY MANUEL	
7	7	OMEGA	OMEGA	
8	8	24 HORAS	24 HORAS	
9	9	EL GRAN COMBO DE PUERTO RICO	EL GRAN COMBO DE PUERTO RICO	
10	10	LUIS ENRIQUE	LUIS ENRIQUE	
11	11	SPANISH HARLEM ORCHESTRA	SPANISH HARLEM ORCHESTRA	
12	12	HECTOR ACOSTA: EL TORITO	HECTOR ACOSTA	
13	13	INDIA	INDIA	
14	14	HECTOR ACOSTA	HECTOR ACOSTA	
15	15	GILBERTO SANTA ROSA	GILBERTO SANTA ROSA	
16	16	VARIOUS ARTISTS	VARIOUS ARTISTS	
17	17	TILO MIEVES	TILO MIEVES	
18	18	VARIOUS ARTISTS	VARIOUS ARTISTS	
19	19	ISSAC DELGADO	ISSAC DELGADO	
20	20			

LATIN POP ALBUMS

WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	1	#1 SHAKIRA	SHAKIRA	CERT.
2	2	MARCO ANTONIO SOLIS	MARCO ANTONIO SOLIS	
3	3	ENRIQUE IGLESIAS	ENRIQUE IGLESIAS	
4	4	MARC ANTHONY	MARC ANTHONY	
5	5	LUCCO	LUCCO	
6	6	CAMILA	CAMILA	
7	7	JOAN SEBASTIAN	JOAN SEBASTIAN	
8	8	RICARDO ARIJONA	RICARDO ARIJONA	
9	9	CHAYANE	CHAYANE	
10	10	THALIA	THALIA	
11	11	BUNKA	BUNKA	
12	12	YANNI	YANNI	
13	13	ROBERTO TAPIA	ROBERTO TAPIA	
14	14	CULTURA PROFETA	CULTURA PROFETA	
15	15	RAPHAEL	RAPHAEL	
16	16	TERCER CIELO	TERCER CIELO	
17	17	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	
18	18	HILLSONG	HILLSONG	
19	19	JUAN GABRIEL	JUAN GABRIEL	
20	20			

LATIN RHYTHM ALBUMS

WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	1	#1 KINTO SOL	KINTO SOL	CERT.
2	2	WISIN & YANDEL	WISIN & YANDEL	
3	3	WISIN & YANDEL	WISIN & YANDEL	
4	4	CHINO Y NACHO	CHINO Y NACHO	
5	5	WISIN & YANDEL	WISIN & YANDEL	
6	6	IWY QUEEN	IWY QUEEN	
7	7	DADDY YANKEE	DADDY YANKEE	
8	8	MAKANO	MAKANO	
9	9	VARIOUS ARTISTS	VARIOUS ARTISTS	
10	10	COSCULLUELA	COSCULLUELA	
11	11	AKWID	AKWID	
12	12	PLAN B	PLAN B	
13	13	JOWELL & RANDY	JOWELL & RANDY	
14	14	INDIA	INDIA	
15	15	JOEY MONTANA	JOEY MONTANA	
16	16	FUEGO	FUEGO	
17	17	RK & KELLY	RK & KELLY	
18	18	TONY DIZE	TONY DIZE	
19	19	TITO "EL BAMBINO"	TITO "EL BAMBINO"	
20	20	FARRUKO	FARRUKO	

BETWEEN THE BULLETS

SHAKIRA'S 'CRAZY' AIRPLAY GAINS



Along with Shakira's "Sale el Sol" opening at the summit of Top Latin Albums (see story, page 74), the album's lead single, "Loca," boasts impressive gains on our airplay charts. For starters, the tropical-inspired track leaps 11-1 on Hot Latin Songs (up 43% in audience, according to Nielsen BDS) to mark her ninth leader. On Latin Pop Airplay, it's her 13th No. 1 (4-1), and on Tropical Airplay it becomes her third leader (6-1).

—Rauli Ramirez

JAPAN

BILLBOARD JAPAN HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	50	1	YOKU ASOBI YOKU MANABE	OH! JINGLY	POP	OCTOBER 26, 2010
2	13	6	QEE	SHINE JIHO	POP	
3	5	6	BARBRA STREISAND	DUCK SAUCE X MIX THIS IS MUSIC ETC ETC	POP	
4	23	1	ONE DAY	THE ROOTLESS RHYTHMZONE	POP	
5	1	1	UCHIKIKOSHI ENO TEGAMI	KUMI OF CONCRETE TOPS FACTORY	POP	
6	3	1	I WISH FOR YOU	EXILE RHYTHMZONE	POP	
7	20	1	ROUGH	TAMASAPAN COLUMBIA	POP	
8	NEW	1	ANIMAL MAGIC	KANJAN EIGHT IMPERIAL	POP	
9	67	1	KOKORO	MIKA UNIVERSAL	POP	
10	2	1	DEAR SNOW	ASAGI J-STORM	POP	

UNITED KINGDOM

SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	2	2	JUST THE WAY YOU ARE	BRUNO MARS ELECTRA	POP	OCTOBER 24, 2010
2	NEW	1	HEART VANCANY	WANTED SETTER	POP	
3	3	3	BARBRA STREISAND	DUCK SAUCE X MIX THIS IS MUSIC ETC ETC	POP	
4	1	1	FORGET YOU (**K YOU)	CEE LO GREEN ATLANTIC	POP	
5	NEW	1	FIREWORK	KATY PERRY CAPITOL	POP	
6	9	9	COOLER THAN ME	MIKE POSNER J	POP	
7	4	7	MIAMI 2 IBIZA	ENVIENEN ROSAS VS. TIME TEMPAH VIRGIN	POP	
8	1	1	WRITTEN IN THE STARS	THE TEMPAH SISTERS LONDON/PHILIPPO	POP	
9	NEW	1	2012 (IT AINT THE END)	JAY SEAN FT. NICKI MINAJ UNIVERSAL	POP	
10	NEW	1	BEST BEHAVIOUR	N-DRUG KATY ISLAND/UMV	POP	

GERMANY

SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	1	1	OVER THE RAINBOW	ISRAEL KAMAKAWA/WELO UNIVERSAL	POP	OCTOBER 26, 2010
2	2	2	ONLY GIRL (IN THE WORLD)	RHIANNA SVP/DEF JAM	POP	
3	5	3	WONDERFUL LIFE	HURTS YOUNG LABEL/REPA	POP	
4	3	3	LOVE THE WAY YOU LIE	ENVIENEN ROSAS VS. TIME TEMPAH UNIVERSAL	POP	
5	6	5	DJ GOT US FALLIN' IN LOVE	UBER FT. PITBULL LAFAGE/JLG	POP	
6	4	4	TONIGHT	ALEX NAO BAND CAPITOL	POP	
7	7	7	MOVE IT	COLORS CANELA UNIVERSAL	POP	
8	9	8	AIRPLANES	SOFT BERRY WILBUR/REPA/POENIGER/REPLATE	POP	
9	10	9	TEENAGE DREAM	KATY PERRY CAPITOL	POP	
10	8	10	HENI MANN!	LAENR/MATT 30 SOUV MUSIC	POP	

EUROPEAN HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	1	1	LOVE THE WAY YOU LIE	ENVIENEN ROSAS VS. TIME TEMPAH UNIVERSAL	POP	OCTOBER 27, 2010
2	2	2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA SVP/DEF JAM	POP	
3	4	3	JUST THE WAY YOU ARE	BRUNO MARS ELECTRA	POP	
4	5	4	ONLY GIRL (IN THE WORLD)	RHIANNA SVP/DEF JAM	POP	
5	8	5	BARBRA STREISAND	DUCK SAUCE X MIX THIS IS MUSIC ETC ETC	POP	
6	6	6	WE NO SPEAK AMERICANO	YOUNA BROS & SCOP SWEAT IT OUT	POP	
7	10	7	MIGNON MIGNON	RENE LA TRAPPE FOX MIDDLE	POP	
8	7	8	DYNAMITE	TAB COZ FT. 4TH & BROADWAY/ISLAND	POP	
9	9	9	DJ GOT US FALLIN' IN LOVE	UBER FT. PITBULL LAFAGE/JLG	POP	
10	11	10	BUMPY RIDE	ROMANA SVP/DEF JAM	POP	
11	14	11	OVER THE RAINBOW	ISRAEL KAMAKAWA/WELO UNIVERSAL	POP	
12	NEW	1	HEART VANCANY	WANTED SETTER	POP	
13	3	3	FORGET YOU (**K YOU)	CEE LO GREEN ATLANTIC	POP	
14	23	14	WONDERFUL LIFE	HURTS YOUNG LABEL/REPA	POP	
15	20	15	COOLER THAN ME	MIKE POSNER J	POP	
16	15	16	I LIKE IT	BRITNEY SPEARS PVE PITBULL UNIVERSAL/REPLATE	POP	
17	12	17	MIAMI 2 IBIZA	ENVIENEN ROSAS VS. TIME TEMPAH VIRGIN	POP	
18	16	18	TEENAGE DREAM	KATY PERRY CAPITOL	POP	
19	19	19	AIRPLANES	SOFT BERRY WILBUR/REPA/POENIGER/REPLATE	POP	
20	NEW	1	FIREWORK	KATY PERRY CAPITOL	POP	

EURO DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	1	1	JUST THE WAY YOU ARE	BRUNO MARS ELECTRA	POP	NOVEMBER 6, 2010
2	12	2	ONLY GIRL (IN THE WORLD)	RHIANNA SVP/DEF JAM	POP	
3	3	3	BARBRA STREISAND	DUCK SAUCE X MIX THIS IS MUSIC ETC ETC	POP	
4	2	4	F**K YOU (FORGET YOU)	CEE LO GREEN ATLANTIC	POP	
5	6	5	COOLER THAN ME	MIKE POSNER J	POP	
6	NEW	1	FIREWORK	KATY PERRY CAPITOL	POP	
7	NEW	1	HEART VANCANY	WANTED SETTER	POP	
8	4	8	MIAMI 2 IBIZA	ENVIENEN ROSAS VS. TIME TEMPAH VIRGIN	POP	
9	NEW	1	PROMISE THIS	CHELY GABLE POLYDOR	POP	
10	NEW	1	WRITTEN IN THE STARS	THE TEMPAH SISTERS LONDON/PHILIPPO	POP	
11	NEW	1	JUST A DREAM	NELLY DERRY UNIVERSAL/MOTOWN	POP	
12	5	12	DJ GOT US FALLIN' IN LOVE	UBER FT. PITBULL LAFAGE/JLG	POP	
13	8	13	DYNAMITE	TAB COZ FT. 4TH & BROADWAY/ISLAND	POP	
14	NEW	1	2012 (IT AINT THE END)	JAY SEAN FT. NICKI MINAJ UNIVERSAL/REPLATE	POP	
15	9	15	LOVE THE WAY YOU LIE	ENVIENEN ROSAS VS. TIME TEMPAH UNIVERSAL	POP	

FRANCE

SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	1	1	MIGNON MIGNON	RENE LA TRAPPE FOX MIDDLE	POP	OCTOBER 26, 2010
2	2	2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA SVP/DEF JAM	POP	
3	3	3	BUMPY RIDE	ROMANA SVP/DEF JAM	POP	
4	4	4	LOVE THE WAY YOU LIE	ENVIENEN ROSAS VS. TIME TEMPAH UNIVERSAL	POP	
5	5	5	WE NO SPEAK AMERICANO	YOUNA BROS & SCOP SWEAT IT OUT	POP	
6	6	6	DYNAMITE	TAB COZ FT. 4TH & BROADWAY/ISLAND	POP	
7	7	7	I LIKE IT	BRITNEY SPEARS PVE PITBULL UNIVERSAL/REPLATE	POP	
8	8	8	WAVIN' FLAG	K'NAAN AMAA/OCTONE	POP	
9	9	9	DEJA VU	MIKA FT. BOB DYLAN SPINNY RECORD/UMV/REPLATE	POP	
10	11	10	1.2.3	BEE BEE HELEN	POP	

CANADA

BILLBOARD CANADIAN HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	1	1	ONLY GIRL (IN THE WORLD)	RHIANNA SVP/DEF JAM UNIVERSAL	POP	NOVEMBER 4, 2010
2	2	2	JUST THE WAY YOU ARE	BRUNO MARS ELECTRA/WARNER	POP	
3	3	3	LIKE A G6	FAR-EAST MOVEMENT FT. CATARINE & DEV CHRISTOPHERS INTERSCOPE/UNIVERSAL	POP	
4	4	4	DJ GOT US FALLIN' IN LOVE	UBER FT. PITBULL LAFAGE/JLG/SOUV MUSIC	POP	
5	5	5	TEENAGE DREAM	KATY PERRY CAPITOL/UMV	POP	
6	6	6	JUST A DREAM	NELLY DERRY/UMV/REPLATE/UMV/UNIVERSAL	POP	
7	7	7	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA PVE BOY/ATLANTIC	POP	
8	8	8	RAISE YOUR GLASS	MIKA LA GAGNOLINE/WELO	POP	
9	9	9	DYNAMITE	TAB COZ FT. 4TH & BROADWAY/ISLAND	POP	

AUSTRALIA

SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	1	1	JUST THE WAY YOU ARE	BRUNO MARS ELECTRA	POP	OCTOBER 24, 2010
2	2	2	ONLY GIRL (IN THE WORLD)	RHIANNA SVP/DEF JAM	POP	
3	3	3	JUST A DREAM	NELLY DERRY UNIVERSAL	POP	
4	4	4	RAISE YOUR GLASS	MIKA LA GAGNOLINE/WELO	POP	
5	5	5	COOLER THAN ME	MIKE POSNER J	POP	
6	6	6	DYNAMITE	TAB COZ FT. 4TH & BROADWAY/ISLAND	POP	
7	7	7	FORGET YOU (**K YOU)	CEE LO GREEN ATLANTIC	POP	
8	8	8	MAGIC	B.O.B FT. INEVS CUBANO ATLANTIC	POP	
9	9	9	FREELYLLIN'	ZOE LINDO RECON/WARNER	POP	
10	10	10	HEY BABY (DROPT TO THE FLOOR)	PITBULL FT. T-PAIN VICE	POP	

EURO DIGITAL SONGS SPOTLIGHT

NETHERLANDS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	NEW	1	WILLEMSON SOUNDSCAN	INTERNATIONAL	POP	NOVEMBER 6, 2010
2	NEW	1	BARBRA STREISAND	DUCK SAUCE X MIX THIS IS MUSIC ETC ETC	POP	
3	2	3	WATERKANT	MARCO ROBERTO POLYDOR	POP	
4	5	4	JUST THE WAY YOU ARE	BRUNO MARS ELECTRA	POP	
5	3	5	ONLY GIRL (IN THE WORLD)	RHIANNA SVP/DEF JAM	POP	
6	8	6	DYNAMITE	TAB COZ FT. 4TH & BROADWAY/ISLAND	POP	
7	1	7	BUMPY RIDE	ROMANA SVP/DEF JAM	POP	
8	10	8	OH OH CHERNO	ON OH CHERNO/ROJEO	POP	
9	NEW	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYBORN EPIC	POP	
10	NEW	1	A LIA G 6	INNEYS WILBUR FT. GRASIE & DEV/INTERSCOPE	POP	

EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	NEW	1	KINGS OF LEON	COME AROUND SUNSHINE HAND ME DOWN/RCA	POP	NOVEMBER 6, 2010
2	1	2	ROBBIE WILLIAMS	IN AND OUT OF CONSCIOUSNESS/GREATEST HITS/CHRISLIS	POP	
3	NEW	1	SHAKIRA	SALE E. SOL. EPIC	POP	
4	2	4	PHIL COLLINS	GOING BACK ATLANTIC	POP	
5	3	5	LINNKIN PARK	A THOUSAND SUNS WARNER BROS.	POP	
6	5	6	EMINEM	RECOVERY/WEA/SOUNDWAVE/AT&T/INTERSCOPE	POP	
7	14	7	KATY PERRY	TEENAGE DREAM/CAPITOL	POP	
8	6	8	SANTANA	GUITAR HEAVEN THE GREATEST HITS	POP	
9	4	9	FREI WILD	GEHEIMNIS/SONNENBLUMEN	POP	
10	NEW	1	THE TEMPAH SISTERS	WRITTEN IN THE STARS/LONDON/PHILIPPO	POP	
11	7	11	UNHEILIG	BRITNEY SPEARS/REPLATE/AT&T/INTERSCOPE	POP	
12	11	12	BOB DYLAN	THE BOTTLES THE WHEATERS GIBNS 1962/TM/COLUMBIA	POP	
13	NEW	1	MIKHAEL BUBBLE	CRACK LOVE/WEA/WARNER	POP	
14	84	14	JOE COCKER	HARD KNOCKS COLUMBIA	POP	
15	9	15	THE FLOOD	TAKI TIME POLYDOR	POP	

ITALY

DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	1	1	LOCA	SHAKIRA FT. DIZZEE RASCAL EPIC	POP	OCTOBER 22, 2010
2	NEW	1	FANTASIA	FEAT. OWEN KEY FT. MARA MARINO/RCA 2	POP	
3	7	1	LA NOTTE	NODA ULTRA SHUNIN	POP	
4	4	4	VIP IN TRIP	FIBA PAPA UNIVERSAL	POP	
5	NEW	1	E' UN PECCATO MORIR	ZUCCHERO UNIVERSAL	POP	
6	3	3	LOVE THE WAY YOU LIE	ENVIENEN ROSAS VS. TIME TEMPAH UNIVERSAL	POP	
7	10	7	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA PVE BOY/ATLANTIC	POP	
8	NEW	1	MIO	VALERIO SORDANI	POP	
9	2	2	SONO GIA' SOLO	NODA CARDELLINO	POP	
10	6	1	LA MIA STORIA CON TE	ALESSANDRA ROMEO/SOUV MUSIC	POP	

SPAIN

SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	2	1	LOCA	SHAKIRA FT. DIZZEE RASCAL EPIC	POP	OCTOBER 27, 2010
2	1	2	LOVE THE WAY YOU LIE	ENVIENEN ROSAS VS. TIME TEMPAH UNIVERSAL	POP	
3	NEW	1	ALEJANDRO	LIFT (GIA) STROM/MUNDO/SCHEFF/INTERSCOPE	POP	
4	5	4	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYBORN EPIC	POP	
5	3	3	WE NO SPEAK AMERICANO	YOUNA BROS & SCOP SWEAT IT OUT	POP	
6	10	6	BLANCO Y NEGRO	MALI SONY MUSIC	POP	
7	6	7	CLUB CANT HANDLE ME	FLO RIDA FT. DAVID GUETTA PVE BOY/ATLANTIC	POP	
8	3	8	CRY CRY	OCEANA VICE	POP	
9	16	9	ONLY GIRL (IN THE WORLD)	RHIANNA SVP/DEF JAM	POP	
10	13	10	EL SECRETO DE LAS TORTUGAS 2010	NALDIA NENA SONY MUSIC	POP	

PORTUGAL

ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	DATE
1	NEW	1	SHAKIRA	SALE E. SOL. EPIC	POP	OCTOBER 26, 2010
2	1	2	JOAO PEDRO PA'S	OS COLISEUS VOL. 2	POP	
3	NEW	1	KINGS OF LEON	COME AROUND SUNSHINE HAND ME DOWN/RCA	POP	
4	4	4	ROBBIE WILLIAMS	IN AND OUT OF CONSCIOUSNESS/GREATEST HITS/CHRISLIS	POP	
5	14	5	SIMPLY RED	SIMPLY RED	POP	
6	2	6	CAMANE	JO ANIME E SOS BARS CAPITOL	POP	
7	1	7	LINNKIN PARK	A THOUSAND SUNS WARNER BROS.	POP	
8	3	8	SANTANA	GUITAR HEAVEN THE GREATEST HITS	POP	
9	NEW	1	HANNAN MONTANA	HANNAN MONTANA FOREVER WALT DISNEY	POP	
10	8	10	ESCOLINHA DE MUSICA	TODA A ESCOLINHA DE MUSICA PAVLO	POP	

At No. 5 on Italy Singles, Zucchero's "E' Un Peccato Morir" grants him his sixth top 10 on the chart since 2000.



NETHERLANDS

SINGLES

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: So So Def Records names **Scott L. Lewis** VP of promotions. He will continue to run e-mail promotions company Bottom Feeder Music.

Verity Gospel Music Group appoints **Stanley Brown** senior director of A&R and promotes **Stephen L. Smith** to A&R manager. Brown is music director at the Greater Allen Cathedral of New York and serves in the same capacity for BET's gospel singing competition "Sunday Best," and Smith was A&R representative.



DISTRIBUTION: Entertainment One Distribution U.S. names **Griffin Gmelich** VP of video sales. He was VP of home entertainment at Indomina Media.

TOURING: Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—promotes **Jeff Corey** to VP of public relations. He was director.

LEGAL: Music industry attorney **Kevon Glickman** becomes a principal at law firm **Offit Kurman** in Philadelphia. He was president/general counsel at Invincible Pictures.

DIGITAL: Online music company **Hello Music** names **Diana Turk** head of creative licensing. She was director of film, TV and creative licensing at **Razor & Tie**.

RELATED FIELDS: The **Mitch Schneider Organization** promotes **John Ochoa** to tour publicist. He was an executive assistant.

—Edited by Mitchell Peters

GOODWORKS

DOOBIE BROTHERS, LOGGINS, K'NAAN TAPPED FOR SONGS OF HOPE VI

The Doobie Brothers, Kenny Loggins and K'naan are among the acts slated to perform at Songs of Hope VI, a benefit to be held Nov. 4 at the Esquire house in Los Angeles' Hollywood Hills. The proceeds from the sold-out event, which will also feature a silent auction, will benefit cancer research, treatment and education programs at City of Hope.

"We've raised a total of about \$1.5 million to date, and we're going to surpass that," says David Renzer, Songs of Hope event chairman and chairman/CEO of Universal Music Publishing Group (UMPG). "By partnering with Esquire, over 90 cents of every dollar we raise goes right back to the hospital."

In addition to intimate performances, the event's silent auction will include autographed merchandise from various musicians; a walk-on role in Jamie Foxx's upcoming movie, "Skank Robbers"; and signed copies of such film scores as "Avatar," "Black Swan" and "The Town."

Songs of Hope VI will also recognize the careers of songwriters and composers with the Clive Davis Legends in Songwriting Award (presented to Loggins), the Martin Bandier Vanguard Award (for K'naan), the Electronic Arts Composer Award (Randy Newman), the Music Notes Golden Note Award (Carole Bayer Sager) and the American Heritage Award (the Doobie Brothers).

Event sponsors include UMPG, Clive Davis, Martin Bandier, Electronic Arts, Music Notes, Warner/Chappell, Rhino, HOR Entertainment Group, ASCAP and TuneWiki.

For more information, contact Mary Carlsen at City of Hope (213-241-7328 or mcarlsen@coh.org). —Mitchell Peters



1. Indie star Phoenix rose to the occasion at its CMJ Music Marathon event at New York's Madison Square Garden on Oct. 20. That evening, the RIAA awarded the act its first gold plaque for selling 500,000 copies of its album, "Wolfgang Amadeus Phoenix." Celebrating the achievement are (from left) Coalition Management's **Chris Gentry**, Phoenix guitarist **Christian Mazzalai**, bassist **Deck D'Arcy**, Glassnote Records president **Daniel Glass**, RIAA Gold & Platinum Awards program director **Kate Harold**, vocalist **Thomas Mars**, guitarist **Laurent Brancowitz** and Coalition Management's **Simon White**. PHOTO: JEN HALEY

2. Lady Antebellum and singer/songwriter **Amos Lee** performed as part of the sixth annual benefit concert for Musicians On Call at New York's City Winery on Oct. 13. Musicians on Call brings live and recorded music to the bedside of hundreds of thousands of patients in healthcare facilities. Banning together for the cause are (from left) EMI North America VP of promotion for adult formats **Patricia Morris**, executive VP of marketing and promotion **Greg Thompson**, Lady Antebellum's **Dave Haywood** and **Hillary Scott**, Lee, Lady Antebellum's **Charles Kelley** and EMI North America COO **Colin Finkelnstein**. PHOTO: JOHN BENTHAM



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3. Warner/Chappell Music signed a worldwide songwriter/co-publishing agreement with **Doug Waterman** on Oct. 12, linking their partnership are (from left) Warner/Chappell Music VP of A&R **Steve Markland**, senior director of A&R **Alicia Pruitt**, Waterman, Warner/Chappell Music senior director of A&R **BJ Hill** and VP/GM **Phil May**. PHOTO: JANINE APPLETON

4. From left, Island Def Jam Music Group VP of marketing **Garrett Schaefer**, **Taio Cruz**, Mercury Records president **David Massey** and DJMG VP of digital and mobile sales **Russell Fink** celebrate Cruz achieving combined digital sales of 6 million for his hits "Dynamite" and "Break Your Heart." Cruz received a plaque commemorating the occasion before his Clear Channel "Stripped" performance at the P.C. Richard & Son Theater in New York. PHOTO: JEREMY HARRIS

5. On Oct. 19, ribbon-cutting honors were held to open the new Songwriters Hall of Fame Gallery at the Grammy Museum in Los Angeles. The cutting was followed by a Legends in the Round performance, which featured a gathering of Songwriters Hall of Fame inductees performing their hits. Hosting the festivities are (from left) Recording Academy president/CEO **Neil Portnow**, Songwriters Hall of Fame president **Linda Moran**, chairman/CEO **Hal David** and Grammy Museum executive director **Bob Santelli**. PHOTO: LESTER COHEN



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Three of the famed "Big Four" '80s thrash metal acts entertained fans young and old at New York's Nassau Coliseum on Oct. 8. Metal legends Slayer and Megadeth along with special guest Anthrax celebrated the halfway point of their Jägermeister Music Tour. The rock gods smiled on the crowd that night as each band played an assortment of their greatest hits. PHOTOS: JOSH BROCHHAUS/DELZABETH HURST/ANDREW STUART

1. The evening's finale was provided by thrash titans Slayer, whose members stopped to chat with Billboard right before taking the stage for their epic set. From left: Pinnacle Entertainment booking agent **Scott Sokol**, Rick Sales of Slayer's management, Slayer guitarist **Kerry King**, bassist/vocalist **Tom Araya**, guitarist **Jeff Hanneman**, drummer **Dave Lombardo** and **Kristen Mulderig** of Slayer's management.

Slayer's Tom Araya

HEADBANGERS ALL



2. Megadeth singer/guitarist **Dave Mustaine** published his autobiography "Mustaine: A Heavy Metal Memoir" this summer to glowing reviews. Top row, from left: Megadeth bassist **David Elfeifon**, lead guitarist **Chris Broderick**, Pinnacle Entertainment booking agent **Scott Sokol** and EMI Music Publishing director of music service licensing **Rod Kotler**. Bottom row, from left: VH1 Classic's "That Metal Show" co-host/comedian **Jim Florentine**, Mustaine and Megadeth drummer **Shawn Drover**.

3. Anthrax, which reunited with lead singer **Joey Belladonna** earlier this year, is recording a new album. It previewed some of its songs for the audience. Pictured just before taking the stage are (from left) Anthrax guitarist **Scott Ian**, drummer **Charlie Benante**, lead guitarist **Rob Caggiano**, Belladonna and bassist **Frank Bello**.

CMJ MUSIC MARATHON 2010



The 2010 CMJ Music Marathon took over most every New York venue for five days (Oct. 19-23), playing host to hundreds of bands looking for their big break and a few that are on an upward trajectory.

1. ASCAP's showcase at Tribeca's Canal Room filled up early and stayed packed throughout the evening on Oct. 20. Nashville's Non-Commissioned Officers proved Music City is also a breeding ground for some of today's more provocative rock. Enjoying the evening's festivities are Non-Commissioned Officers vocalist **Eric Lehning**, ASCAP VP of membership for pop/rock **Sue Drew**, Non-Commissioned Officers bassist **Jon Brock**, guitarist **Cheyenne Medders**, keyboardist **Aaron Irons** and drummer **Joey Andrews**. PHOTO: ERIC HILSON/ABC

2. SESAC held its CMJ showcase on Oct. 20 at Webster Hall and packed the house with rabid fans and tastemakers who were entertained by rising

act Young the Giant. Hanging out backstage after its set are (from left) Young the Giant drummer **Francois Contois**, guitarist **Eric Cannata**, SESAC senior VP of writer/publisher relations **Trevor Gale**, Young the Giant singer **Sameer Gadhia**, guitarist **Jacob Tilley**, bassist **Payan Dooztaeh** and SESAC associate director of writer/publisher relations **Josh Feingold**. PHOTO: WAMN DE SOZA

3. BMI invaded Brooklyn on Oct. 20 with its CMJ showcase at Bar Matchless that included experimental rock quintet Vanaprasta. From left: BMI executive director of writer/publisher relations **Samantha Cox**, director of writer/publisher relations **Beth Laird**, Vanaprasta bassist **Taylor Brown**, guitarist **Cameron Dmytryk**, vocalist **Steven Wilkin**, drummer **Ben Smiley**, guitarist **Collin Desha**, BMI director of writer/publisher relations **Cassey Robison** and associate director of writer/publisher relations **Brandon Haas**. PHOTO: DAV TAMARRA

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