



TAYLOR'S MILLION-SELLING WEEK: A TEACHABLE MOMENT?

Billboard

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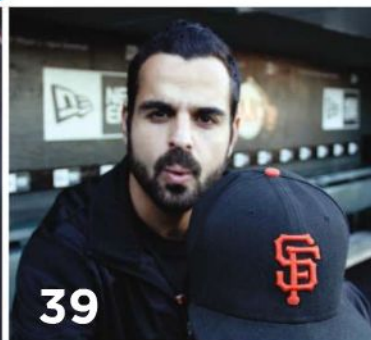
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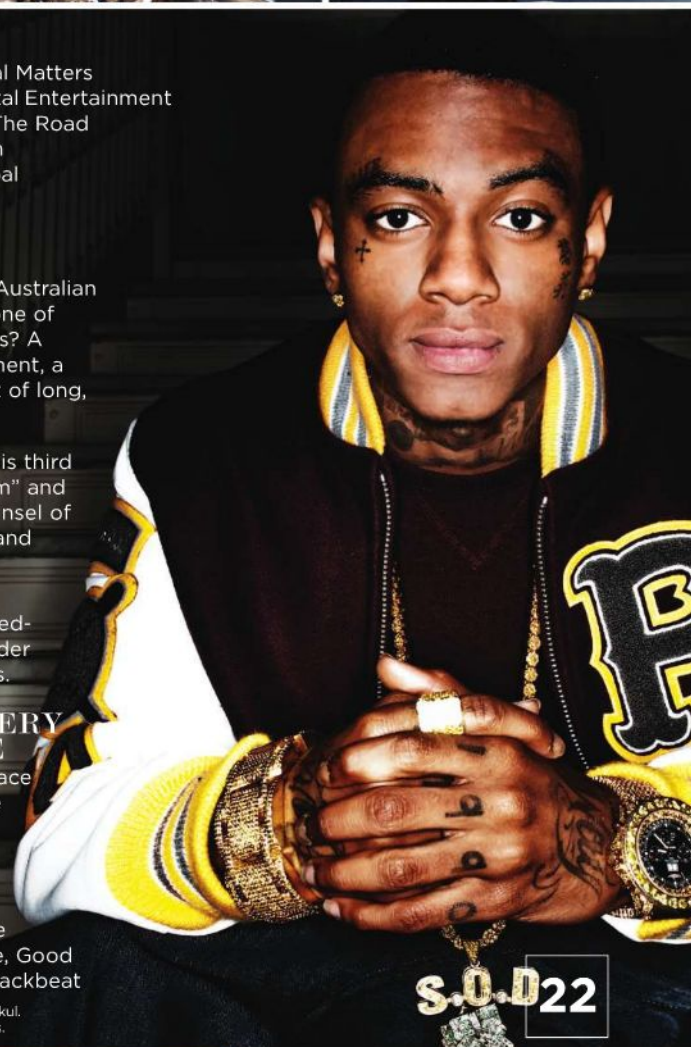
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ON THE COVER: Keith Urban photograph by Max Vadukul. Background: Thomas M. Barwick/Lifesize/Getty Images.



360 DEGREES OF BILLBOARD

HOME FRONT

Online
.COM EXCLUSIVES
 This week at **Billboard.com**: Watch the archived video of the live Q&A that No. 1 country duo **Sugarland** did while it was in New York for **Billboard's** seventh annual Touring Conference & Awards.

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





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THE DOPE SHOW
Marilyn Manson inks deal with Cooking Vinyl



SHIFTING GEARS
Live Nation reshuffles executive ranks



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>>>FACEBOOK BOOSTS MOBILE EFFORT

In revving up its mobile services for its 200 million users, Facebook has created a platform for retailers including Macy's and Gap to offer deals to customers who are in the vicinity of store locations. The new Deals feature builds on the recently launched Places—which lets users broadcast their location, among other things—and allows merchants to direct special offers to Facebook mobile users who check in within the vicinity of their stores.

>>>BMG, WARNER EYE CHRYSALIS

BMG and Warner Music Group are among the potential bidders for Chrysalis Group, according to the New York Post. Chrysalis, which has a 100,000-strong catalog in its publishing division, confirmed that it's having discussions with interested parties regarding merger opportunities. The company was up for sale in 2008 but the auction process was called off as a result of the economic downturn.

>>>APPLE SUES MOTOROLA

Apple sued rival Motorola, claiming it infringed on three iPhone patents. Apple says Motorola is using its touch-screen software, as well as other display technologies. Motorola says it hasn't yet reviewed Apple's filing, but that it intends to "pursue our litigation to halt Apple's continued infringement." The case was filed Oct. 29 with the U.S. District Court for the Western District of Wisconsin.

UP FRONT

RETAIL BY LOUIS HAU and ED CHRISTMAN

THE ONLY GIRL IN THE WORLD

Taylor Swift's Blockbuster Week And What—if Anything—it Means For The Biz

The extraordinary first-week sales for Taylor Swift's "Speak Now" have struck at the heart of ironclad assumptions that had risen among beleaguered recording industry executives.

No way an album could still sell a million U.S. units in its first week? "Speak Now" exceeded that milestone by 47,000 following its release on Monday, Oct. 25, according to Nielsen SoundScan.

The CD is dead? Consumers snapped up 769,000 units of the album in the format, according to SoundScan.

Country artists can't sell digital albums? SoundScan: Swift fans purchased 278,000 digital downloads of "Speak Now."

Kids don't buy music? Hel-lo, those same kids make up the core of Swift's growing fan base.

How did the 20-year-old Swift, who rose to country crossover superstardom with her 2008 album "Fearless," manage to defy the naysayers? And what does it mean for the rest of the business as overall recorded-music sales continue to slide?

"We're really five years in the making to get to this point," Big Machine Records CEO Scott Borchetta says, referring to the then-new label's preparations for the release of Swift's self-titled debut in October 2006.

"Even with 'Fearless,' we were still somewhat of an underdog," he says. "No one expected us to have the biggest album of the year—it was that teenage country singer, right? After 'Fearless,' we knew all eyes would be on us."

When the time came to begin working "Speak Now," "there was a trust factor there with her first two albums," Borchetta says, "that when Taylor makes an album, start to finish, I'm going to enjoy it."

Swift's fan base started out with teen girls "and that has spread younger and older," Borchetta says, so that her core

fans now extend from tweens to college kids, with growing numbers of older, mostly female, country music fans, some even in their mid-40s.

"She's the perfect storm of an artist: super-smart, super-focused and she understands the value of her audience," says Bill Bennett, former head of Warner Bros. Nashville and now a manager at the Artists Organization. "She's worked hard to keep her country audience. She goes to every awards show, visits radio, signs countless autographs."

Media coverage lavished on Swift as sales of "Fearless" skyrocketed last year expanded her foothold in the pop mainstream. Borchetta says that artists have to be prepared for "mainstream media moments"—like, he says, when Kanye West interrupted Swift at last year's MTV Video Music Awards.

Well spoken: TAYLOR SWIFT

"When people come to check you out, you better have something, otherwise they are going to click away," he says. "When people went to discover her, they discovered a multidimensional artist and personality."

Clay Hunnicutt, senior VP of programming at Clear Channel Radio, says Swift's popularity transcends formats and genres.

"It doesn't happen often enough because people get put into silos," Hunnicutt says. "Oh, they're just a country act, or 'He's a teen act.' That's the great thing about Taylor—the guys want to date her, the girls think she's their best friend, and everybody likes her along the way. Name another person who's like that."

Not many are. But Borchetta warns that aiming for the pop mainstream is a treacherous game for country artists.

"If you're fortunate enough to have



something cross over to top 40, you can't chase that format because a year from then it could be predominantly hard rock or urban," he says. "I encourage our artists to make their best record and then we'll figure it out from there, because if you start chasing something, that's the cardinal sin."

The remarkable sales for "Speak Now" come as recorded-music sales continue to spiral downward this year, with the industry's collective sense of dread heightening when Katy Perry's "Teenage Dream" failed to break the 200,000-unit mark in its debut week in August.

Since then, other highly anticipated albums by major acts have fallen far short of first-week sales projections, including Kenny Chesney's "Hemingway's Whiskey," Maroon 5's "Hands All Over" and Zac Brown Band's "You Get What You Give."

But the Swift album demonstrates that when everything aligns, consumers will still turn out in droves.

"I am elated to see that kind of business is still there," Capitol Records Nashville president/CEO Mike Dungan says. "This is clearly an example of an artist who the fans want to know everything about. They are intimately involved with her and want to hear every sound that comes out of her mouth. That is very encouraging that you can still get that kind of a relationship with the fans."

Does that mean million-selling debuts will still be possible in the future? "I certainly hope it's not the last time," Borchetta says.

Additional reporting by Craig Marks.

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INDIES BY ANDRE PAINE

ANTICHRIST INDIE STAR

Marilyn Manson To Release New Album In 2011 Through Deal With Cooking Vinyl

>>> SIRIUS XM CEO: TALKS WITH HOWARD STERN CONTINUE

Sirius XM is continuing discussions with Howard Stern about a potential extension of his contract, which expires at the end of the year, CEO Mel Karmazin said Nov. 4. "We do not have any updates today," Karmazin said during the company's quarterly earnings call. The CEO has previously said he was hoping to have more insight into Stern's future by the time of the call. Sirius posted a third-quarter profit of \$67.6 million, compared with a year-ago loss of \$151.5 million. Revenue rose 16% to \$717.5 million from \$618.7 million.

>>> VERVE SINGER SIGNS WITH RAZOR & TIE

Following a brief reunion of British alt-rock act the Verve in 2008, frontman Richard Ashcroft has signed with Razor & Tie for the North American release of "The United Nations of Sound," his fourth solo album produced by No I.D. (Jay-Z, Kanye West). The singer joins such acts as Brand New, Joan Baez and Semi Precious Weapons on the label, which will issue the album in early 2011. "Sound," Ashcroft's first solo effort since 2006's "Keys to the World," was released overseas on Parlophone in July prior to the signing.

>>> DANGEROUS LINKS WITH FONTANA

Dangerbird Records announced it will now be distributed through Fontana Distribution, the indie distribution arm of Universal. Dangerbird acts include Silversun Pickups, Hot Hot Heat, Minus the Bear and Fitz & the Tantrums. Upcoming releases in 2011 include albums from the Dears, the One AM Radio and Maritime.

Compiled by Chris M. Walsh. Reporting by Courtney Harding, Jason Lipshutz, Andre Paine, Lindsay Powers, Georg Szalai and Reuters.

LONDON—A year after being dropped by Interscope, Marilyn Manson is planning his comeback on U.K. indie label Cooking Vinyl.

Manson has agreed to form a joint-venture partnership between his own imprint Hell, etc. and the London-based label. The deal covers his next album, due in fall 2011, with an option for the album after that. Cooking Vinyl will handle worldwide distribution, marketing and promotion.

On the face of it, the two parties make unlikely bedfellows. Cooking Vinyl launched in 1986 as a contemporary folk label but has since broadened its repertoire and scored a major success with the Prodigy's 2009 comeback album, "Invaders Must Die."

Cooking Vinyl managing director Martin Goldschmidt says that record—released under a licensing agreement with the Prodigy's own imprint, Take Me to the Hospital—has generated worldwide sales of 1.3 million. The label has also had success with global service deals for established acts like Underworld, Groove Armada and the Charlatans (Billboard, Sept. 11).

Manson's manager, Tony Ciulla of Ciulla Management in Los Angeles, says he declined offers from other labels after being impressed with Cooking Vinyl's



Mechanical animal: MARILYN MANSON; inset: Cooking Vinyl's MARTIN GOLDSCHMIDT.

work on "Invaders Must Die" internationally. The indie's "passion and conviction for recognizing Manson as a rock icon and genuine enthusiasm to be part of his future career was key in doing the deal," he says.

Ciulla says the 50-50 joint venture is a "more attractive financial arrangement and allows for greater [creative] control," with both parties sharing profits after Cooking Vinyl recoups its costs, which include an advance paid out to Manson and a "big marketing commitment."

Cooking Vinyl expects to release the album in 45 countries, although in some territories it will license the set to local labels. Goldschmidt's initial global sales target for the album is 500,000 units, which he expects will be Cooking Vinyl's biggest U.S. release to date. The label released "Invaders Must Die" through distributor RED, generating U.S. sales of 53,000, according to Nielsen SoundScan.

Manson's previous set, "The High

End of Low," bowed at No. 4 on the Billboard 200 in May 2009 and has sold 137,000 units, according to SoundScan. Manson's total U.S. album sales stand at 8.7 million, with 1996's "Antichrist Superstar" the biggest seller with 1.9 million units. He has scored two previous No. 1 albums: 1998's "Mechanical Animals" and 2003's "The Golden Age of Grotesque."

Although Cooking Vinyl doesn't have a U.S. base, Goldschmidt says he and Ciulla will link up with partners for promotion, marketing and distribution. He identifies RED as a "very strong option" for distribution and says they may work with Topspin for on-line fan base marketing. Manson's strong Web presence—he has 849,000 Facebook followers—and his large fan database will play a central role in the early stages of the marketing campaign, Goldschmidt adds.

The Cooking Vinyl team has yet to hear the new record, which is being recorded in Hollywood with longtime Manson collaborator Twiggy Ramirez. But Goldschmidt believes the break with Interscope will inspire the artist.

"Manson's in that mood where he really wants to come back fighting," he says.



TOURING BY MITCHELL PETERS

Thinking Local

Live Nation Entertainment Parts Ways With Jason Garner, As Regional Execs Gain Power

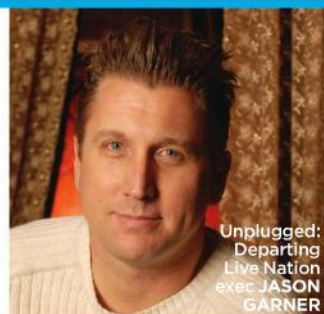
One day before it was scheduled to brief Wall Street analysts on its third-quarter earnings, concert-industry giant Live Nation Entertainment disclosed that global music chief executive Jason Garner had exited the company.

The departure of Live Nation's concert business chief signals a company shift to place more decision-making authority in the hands of regional management. In light of Garner's departure, Live Nation has promoted a trio of executives with deep backgrounds in the live entertainment business. Longtime promoters Mark Campana and Bob Roux have been upped to presidents for the North and South regions in North America, respectively, and Rick Franks has been elevated to president of North America for talent/touring.

Campana and Roux will oversee booking, operations and venues in their respective territories. The north-

ern region comprises New York, Boston, Philadelphia, Detroit, Cleveland, Chicago, St. Louis, Pittsburgh and Indianapolis. And the southern region comprises Florida; the Carolinas; Washington, D.C.; Atlanta; Texas; Phoenix; Las Vegas; Seattle; Denver; New Mexico; and California. Campana and Roux will be based in Chicago and Houston, respectively, and Franks will remain in Detroit.

The move tacks away from Live Nation's one-size-fits-all strategy under Garner to a more traditional approach of seeking local input into tour booking, routing and pricing.



Unplugged: Departing Live Nation exec JASON GARNER

Off its merger with Ticketmaster, Live Nation had paid extravagant sums to secure rights to promote most or all of various concert tours. But some tours struggled, as strategic decisions once in the hands of regional promoters—regarding on-sale dates, competition awareness, regional economics, marketing and radio promotion, and which venues to book—became more centralized.

"The economy has impacted our industry in 2010 and looks like it will be another factor in 2011, so we need

to focus on the right acts in the right markets with the most efficient organization to continue driving our leadership position," Live Nation CEO Michael Rapino said in an internal memo. "Our goal in 2011 is to grow our market share in arenas and [amphitheaters] in the top markets and increase [North America] profitability back to 2009 levels."

Garner's departure comes on the heels of a difficult summer for Live Nation, marked by slow ticket sales, postponements and cancellations of numerous tours. In a July 15 presentation to shareholders, Garner admitted, "The economy snuck up on us." On Nov. 4, Live Nation reported that its third-quarter net income in 2010 fell to \$51.4 million from \$69.2 million last year.

Meanwhile, the company also announced that former TicketsNow president Ron Bension has been named CEO of the company's House of Blues and clubs division. Based in Los Angeles and reporting directly to Rapino, Bension is an industry player to watch. His move from ticketing to clubs could mean that Live Nation is looking to beef up its artist development efforts.

'We need to focus on the right acts in the right markets with the most efficient organization.'

—MICHAEL RAPINO, LIVE NATION

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Deterrence Theory

The LimeWire Injunction Is Important Even Though It Won't Stop Piracy

Another day, another big legal victory for the major record labels in their continuing fight against Internet infringement.

This time the labels' target was LimeWire, the peer-to-peer (P2P) service that for the past decade has enabled more than 200 million users worldwide to download and share billions of songs, without licenses from, or payments to, copyright owners.

In May, a U.S. federal court in New York determined, without the need for a trial, that LimeWire had "induced" its users to infringe copyright, by using such tactics as buying Google AdWords phrases like "replacement Napster" and banner ads proclaiming "free music downloads" and organizing songs into categories like "top 40" and "classic rock."

Following up on that ruling, the judge entered an injunction on Oct. 26 prohibiting LimeWire from distributing its file-sharing software or in any way facilitating others' infringement. "Plaintiffs have suffered—and will continue to suffer—irreparable harm from LimeWire's inducement of widespread infringement of their works" unless the company is enjoined from its ongoing illegal acts, the court ruled.

An overwhelming legal victory for the labels? Most definitely. The ruling once again demonstrates the power of the Supreme Court's 1995 Grokster decision, which, building on nearly a century of precedent, made clear that inducing others to infringe copyright is indeed a violation of the law.

But as with many of the biggest anti-piracy fights of the past decade, legal victories rarely translate directly, or swiftly, into practical business successes. Since the injunction was entered, there have already been widespread reports of defections to other P2P services that remain impervious to shuttering, including the highly decentralized BitTorrent network.

Completely shutting down a P2P network is nearly impossible. Networks like BitTorrent aren't actually owned or controlled by any company or individual. Rather, they consist of technologies that, once released to the public, are used to connect Internet users in specified ways, thus enabling the transfer of files—including copyrighted material.

Copyright owners' usual tactic against P2P services is to attack those that provide access to, or facilitate downloading from, such networks. So, for example, they've trained their sights on sites like the Pirate Bay and IsoHunt, which index torrent files—small bits of code that instruct computers how to obtain files from other BitTorrent users.

Victories over such sites are sometimes described as the equivalent of slamming shut one door to a house while leaving other doors and windows open, allowing thieves numerous alternative access points to the goodies inside. But while they clearly aren't silver bullets against piracy, that doesn't mean they aren't both necessary and important.

Perhaps the most important result of victories against services like LimeWire is deterring other would-be P2P operators. The deterrence factor is especially notable in the LimeWire case, as the labels sued not only the corporation that distributed the software (and reaped up to \$20 million annually in advertising revenue) but also Mark Gorton, owner and former CEO of

the company.

Suing individuals who are involved in their companies' infringement is aggressive and controversial, but it's clearly permitted under copyright law, and the court in this case determined that Gorton was liable.

The court has scheduled a trial in January to determine how much the defendants must pay the labels in damages. Statutory damages can range from \$750 to \$150,000 per work infringed. And given the thousands of works infringed through the system in the past decade, the potential figures are staggering.

No one expects LimeWire or Gorton to be able to pay more than a small portion of what's expected to be a huge award.

But that's not really the point. What truly matters to the labels is that the next Gorton dreaming up a scheme to make millions by helping others steal music hears about an award like this and decides it's not worth risking his or her personal assets.

Lawsuits like the one against LimeWire don't solve the piracy problem, and the labels' victories may seem Pyrrhic. But, in the long term, they will help dissuade entrepreneurs from going into the infringement business and channel music fans toward licensed, paid services.

Ben Sheffner is an attorney for NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).

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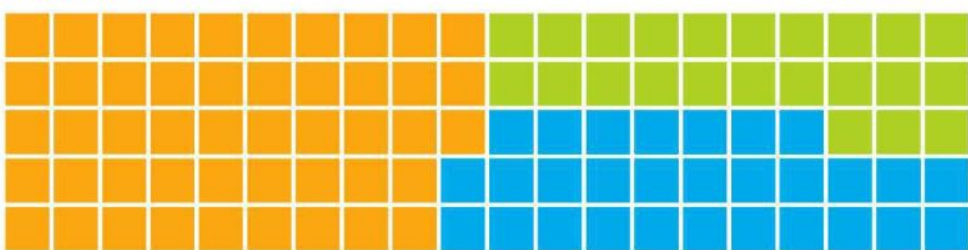
Injunction junction: LimeWire founder and former CEO MARK GORTON

BILLBOARD.BIZ POLL

Which of these highly anticipated digital music offerings will make it to market first?

48% Google Music

Spotify 23%



Apple's cloud-based service 29%

Tumblr 4 Ya

More Artists, Fans Flock To The Hot Blogging Platform

Virtually every artist alive—and even many dead ones—has a Facebook page, a Twitter handle and a MySpace profile.

But do they have a Tumblr?

Although still operating under the mainstream radar, Tumblr is a rapidly growing free blog hosting service designed to fill the gap between a short Twitter post and a more robust blog or website. It blends the immediacy and convenience of Twitter but removes the 140-character barrier and blends in the multimedia elements of Facebook. Users can post text, images, videos, links and audio into a unique, short-form online journal called a “tumblelog” meant to convey more information than a Facebook update but still maintain a clean, minimalist design that’s uncluttered and easy to read.

Tumblr users can also follow each other just as one can follow people on Twitter or friend someone on Facebook. Updated blog posts from other Tumblr users are listed in a stream on each user’s dashboard, which they can then “like,” “reblog” or incorporate into their own blog.

But comparisons to Facebook and Twitter aren’t completely fair, as Tumblr isn’t a dedicated site that one visits and browses like those other services. It’s a technology platform that lets users create their own online presence, while weaving in stronger social networking elements than what are found on traditional blogging platforms.

The result: a social networking tool defined by simplicity that lets artists connect with fans



Heavier things: Former Twitter enthusiast JOHN MAYER has become a devoted Tumblr user; left: Mayer’s Tumblr blog.

quickly and easily. What’s more, Tumblr’s existing users—while smaller in numbers than those of Facebook or MySpace—are dedicated and active, quickly reblogging interesting items to their own followers.

“The magic behind it is that

they’ve created this giant community of users,” says Crush Management head of digital Dan Kruckow, who has several acts that use the service. “You can be up and running

in five minutes and be injected into this community and have an immediate audience.”

Tumblr’s mix of easy-to-use publishing tools and built-in community has helped the 3-year-old New York company grow to 6.6 million users, with another 15,000 new users joining daily. They collectively contribute more than 2 million posts per day, driving an estimated

2.4 billion page views per month worldwide, according to Quantcast. And Tumblr users are loyal to the service. While Twitter famously has a quit rate of 60%, Tumblr’s retention is a whopping 85%.

The music industry has slowly begun to take notice. Tumblr’s blog directory has a listing dedicated solely to “musicians” which has thousands of entries, from garage band hopefuls to such acts as John Mayer, Amanda Palmer and Ra Ra Riot. Some, like Universal Motown act Four Years Strong, use the Tumblr platform to power their official website. Others, like Train frontman Pat Monahan, use it as a personal blog. Universal Music Group even has its own Tumblr. And there are a number of music applications created to work with Tumblr using the service’s free developer tools, such as the playlist-building Hypster, Blip.fm and Dashboard Radio, among many others.

Unlike Twitter or Facebook, Tumblr doesn’t allow unfettered anonymous comments. By and large, anyone chiming in on a Tumblr user’s post is a fellow user, and his or her feedback is left on that user’s own blog. So Tumblr users have a bit more skin in the game, something that 24-year-old founder David Karp had in mind from the very start. While this cuts down on the noisy, and sometimes vulgar, chatter prevalent on other social networks, it also will likely keep Tumblr from reaching the hundreds of millions of users

that Facebook, Twitter and MySpace attract.

Then again, Tumblr’s top priority isn’t growing its user base but generating revenue from it. In April, the company rolled out a series of new revenue-generating services designed to avoid charging monthly subscription fees or selling advertising. They include buying virtual stickers, or paying to be listed among other recommended blogs. Of greater potential is a new App Store-like model where developers can create things like custom themes or other features for Tumblr blogs and sell them to other users, with Tumblr taking a 30% cut.

The company raised \$5 million in funding in April from venture capital firms Spark Capital and Union Square Ventures, which are also lead investors in Twitter. That brought its funding total to \$10.2 million, and the service is rumored to be on the prowl for a far larger funding round in the near future. Should that happen, expect Tumblr to expand beyond its 12 employees, which would allow it to start addressing the many partnership requests coming in on a regular basis.

Despite all the positive reviews and accolades it has received—founder Karp was even named one of BusinessWeek’s Best Young Entrepreneurs in 2009—the harsh glare of the spotlight has missed Tumblr so far. If it continues to attract users, investors and artists at its current rate, expect that to change in the year ahead.

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Digital Domain

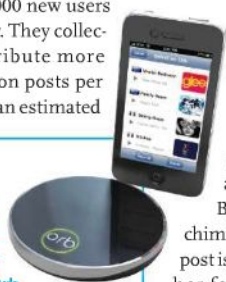
ANTONY BRUNO



CIRCULAR SOUND

Cloud services may be the future of music, but for now you probably still have a whole lot of MP3 files that need help finding their way to the home stereo system. Enter the Orb Music Player. The small, disc-shaped device attaches to any pair of speakers, acting as a bridge between the speakers and a home computer using a Wi-Fi network. Orb also makes available software to install on the computer to organize multiple music libraries into a common interface. And rather than a separate remote control, the whole thing can be controlled by any Apple iOS device—iPhone, iPod Touch or iPad—with Android support on the to-do list.

The Orb Music Player is available from the company’s website for \$70. —AB



BITS & BRIEFS

QVIVO PARTNERS WITH 7DIGITAL

Qvivo has signed a partnership with digital music retailer 7digital, under which the social media startup will act as a reseller of 7digital’s catalog of 10 million fully licensed MP3 tracks. The service is expected to go live in December. Qvivo was founded by former Walt Disney Asia president Jon Niermann along with former Electronic Arts Asia director of online technology Liam McCallum. In addition to music, the service will let users buy and play movies, games and other types of content and alert their Facebook friends about what they’re buying.

JELLI LAUNCHES RADIO APP

The Jelli social Internet radio service is going mobile through a new iPhone app. Jelli adds a social networking dimension to radio listening by enabling users to vote songs on or off the Jelli playlist. Jelli is streamed online and can also be heard through participating terrestrial radio stations. The i-

Phone app allows users to submit their votes from their mobile devices and stream the Jelli feed directly. The app also lets users tune in other local radio stations.

BOOYAH RELEASES KISS/NIGHTCLUB CITY DATA

Booyah, operator of the Nightclub City app on Facebook, has released some telling statistics related to a recent initiative with classic rock legend Kiss. The band streamed live the final concert of its latest tour through the Facebook game and supported it with a three-week promotion. The promotional campaign involved giving away exclusive Kiss-themed virtual goods to use within the game and made tracks available for nightclub owners to stream inside their virtual venues. The results included 3.3 million impressions on the Kiss concert ad banner in two days with a 73% click-through rate. The app also generated 16 million track streams and a 750% increase in “likes” for Kiss’ Facebook page.

HOT MASTER RINGTONES™ NOV 13 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	10	#1 JUST A DREAM	NELLY
2	2	19	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
3	3	8	LIKE A G6	FAR*EAST MOVEMENT FEATURING CATARACS & DEV
4	4	13	JUST THE WAY YOU ARE	BRUNO MARS
5	5	7	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
6	7	10	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
7	8	22	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
8	6	6	ONLY GIRL (IN THE WORLD)	RIHANNA
9	17	3	RIGHT THRU ME	NICKI MINAJ
10	10	13	STUCK LIKE GLUE	SUGARLAND
11	9	17	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
12	12	7	RIGHT ABOVE IT	LIL WAYNE FEATURING DRAKE
13	11	24	NOT AFRAID	EMINEM
14	13	13	IF I DIE YOUNG	THE BAND PERRY
15	16	13	NO LOVE	EMINEM FEATURING LIL WAYNE
16	14	2	MY KINDA PARTY	JASON ALDEAN
17	15	13	TEENAGE DREAM	KATY PERRY
18	22	19	THRILLER	MICHAEL JACKSON
19	26	2	ASTON MARTIN MUSIC	RICK ROSS FEATURING DRAKE & CHRISSETTE MICHELE
20	19	7	CAN'T BE FRIENDS	TREY SONGZ

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



THEY SHOOT, YOU SCORE



Talk amongst yourselves: Attendees at the Hollywood Reporter/Billboard Film & TV Music conference participate in the speed networking segment, where they practice their "elevator pitch" to music industry veterans.



It's still rock'n'roll to me: BMI sponsored the panel "From Rock Star to Composer: Creating a Career in Film/TV Music." From left are composer STEWART COPELAND; BMI VP of film & TV relations DOREEN RINGER ROSS; composers LYLE WORKMAN, THE ANGEL and CHARLIE CLOUSER; and Billboard senior editor ANN DONAHUE.

There are dozens of motion pictures released by the major movie studios every year and hundreds more independent films that get distribution. The TV universe has expanded so much that anyone with access to fewer than 300 channels of 24/7 content seems hopelessly out of touch.

Through it all, one fact remains constant: All these films and TV shows need music.

Although a tough economy has constrained music budgets, the overarching theme of the Hollywood Reporter/Billboard Film & TV Music Conference, held Oct. 27-28 at the Century Hyatt Hotel in Los Angeles, was that the sector still provides plenty of chances for up-and-coming artists to get exposure and build some buzz about their music.

"The secret to Hans Zimmer's success is that he correctly analyzed a long time ago that what the studios and directors needed was a solution to the problem," said former Nine Inch Nails member Charlie Clouser, who composed the scores for the "Saw" film franchise. "And the problem was, 'There's no freakin' music on this picture!'"

The amount of money that film studios, TV shows and brand marketers pay for the use of music has dropped sharply in recent years, conference attendees said, hurt by tighter budgets and what they call a lamentable trend of some artists offering use of their songs for free in exchange for the exposure.

But growing demand for cheaper music can translate into more opportunities for indie and up-and-coming artists to score placements and boost sales of their music. Fueled by Ramen act A Rocket to the Moon licensed its song "Like We Used To" for use in the Oct. 5 season finale of MTV's "Teen Mom." The following week, U.S. sales of the digital track totaled 22,000 units, four times what it sold the prior week, according to Nielsen SoundScan.

Some shows revel in playing the role of musical tastemaker, whether by licensing little-known works that help heighten the mood of a scene or, as in the case of NBC's "Last Call With Carson Daly," making new music the primary focal point of the entire show.

After nine seasons, Daly's late-night program revamped its format this fall, with a new emphasis on live music performances and acts on the verge. So far, the show has spotlighted such emerging acts as Lissie, Off! and Alberta Cross.

"I'll tell an artist that I have on the show in any capacity, 'Hey, use the tape and send it to "Conan." Try to use it to get a real late-night-show booking,'" Daly said during an onstage interview at the conference. "There is so much content and so much music that I like the fact that we're almost a boutique late-night show that can be that jumping off [point]. It's real A&R and we do it at a network level."

Meanwhile, the tight turnaround time of TV production, especially for reality TV shows, is helping spur the growth of production music libraries, which serve as a one-stop shop for music supervisors looking for quickly accessible, precleared tracks. Once an artist strikes a deal with a production music library, it can lead to more work later on, according to Getty Images director of music Larry Mills. "Once you're in, you're in," he said.

"Yo Gabba Gabba!" creators started developing the show by calling their musician friends and asking them to write songs. "We were super naive," co-creator Scott Schultz said. Composer Jarond Gibbs added that the composers write anything they want: "I write what I would write anyway, but I just write happier lyrics." "In order to do something substantial, you have to fully realize it—or convince someone you can fully realize it," Schultz said. "We made a pilot and we leaked some of it on the Internet, and from there, it was like people could just sense it."

Keynote speakers at the event included songwriter/producer Lukasz "Dr. Luke" Gottwald (see story, opposite page) and artist Natasha Bedingfield, while composer Thomas Newman received the Maestro Award from the Hollywood Reporter. For complete coverage of the Film & TV Music Conference including video highlights, go to billboard.biz.

Additional reporting by Jennifer Netherby and Mitchell Peters.



In the wee small hours of the morning: "Last Call" host CARSON DALY discussed how he gave his show a renewed emphasis on music.



Totally ready for some football: BIG KENNY discussed how his music has been used in a number of sporting events, including ESPN's "College GameDay" for NCAA football.

ORE

DESPITE BUDGET WOES, FILM/TV MUSIC HOLDS OPPORTUNITIES FOR NEW ARTISTS



'I'm not sure NBC still knows we're there. I'm convinced they think I went back to MTV. I think they think it's a simulcast.'

—“LAST CALL” HOST CARSON DALY ON THE NETWORK'S INFLUENCE OVER BOOKING TALENT



“Wall-E” of trophies: Composer THOMAS NEWMAN (left) received the 2010 Maestro Award from Hollywood Reporter senior features editor/international KEVIN CASSIDY.

'The fun part about scoring films as opposed to being in a band is the lack of other bandmates.'

—STEWART COPELAND, COMPOSER



My life would suck without Luke: LUKASZ “DR. LUKE” GOTTWALD (left) sat for a keynote Q&A with ASCAP executive VP of domestic membership RANDY GRIMMETT. From his laptop, Gottwald played demo and finished versions of several of his songs.

ASK YOUR DOCTOR

Dr. Luke Talks About His Creative Process

ASCAP executive VP of domestic membership Randy Grimm interviewed Lukasz “Dr. Luke” Gottwald at the Hollywood Reporter/Billboard Film & TV Music Conference about the superstar songwriter/producer’s phenomenal rise, his creative process and his legacy. The following is an excerpt from their onstage conversation.

Grimmett: How did you transition from being the guitar player on “Saturday Night Live” to co-writing and -producing with Max Martin?

Gottwald: When I was younger I wanted to be the best guitar player in the world. That’s what I was trying to do. I don’t know if I got there, but I was able to get on “SNL.” Through time I realized I was maybe not the best guitar player in the world and I was better at writing guitar parts. So I started playing guitar in jingles, and that’s how I got into writing. I then started DJ’ing and doing remixes and I met Max.

Grimmett: Which came more naturally for you, the beats or the melodies?

Gottwald: I started out making beats, and I’d rely on other people to write the melodies. And I found that I was disappointed a lot. I’d spend all my time working on something and give it to someone and they’d spend a half-hour on it. After the 10th time, I thought, “Maybe I should just try it myself.”

Grimmett: How do you balance your strengths with those of your co-writers and artists?

Gottwald: When I’m overseeing a song, I know that I’m responsible for all of it: If it doesn’t work, I’m the one they’re going to blame. So I’ll do whatever it takes. I make beats, I do melodies, I even write lyrics—it’s not my favorite thing to do, but I’ll do it. But if I’m writing with someone who’s really good at melodies, I’m going to let them do the melody unless it’s not right, and then I’ll step in.

Grimmett: Tell me about the process behind one of your early hits, Kelly Clarkson’s “Behind These Hazel Eyes.”

Gottwald: We had just done “Since U Been Gone,” which everyone was happy with. We sent a rough version of “Behind These Hazel Eyes,” without any lyrics, to Kelly and to Clive Davis. It was in part an olive branch to Kelly, because there was miscommunication on “Since U Been Gone,” where Kelly had written some lyrics and Max and I didn’t know about it and we had finished the song. So we wanted to write “Behind” with her from the beginning, but we were in different places. She had just won “American Idol” and was on tour, so she’d e-mail me lyrics, and I’d e-mail her my thoughts. The only part we wrote face to face was the bridge.

Grimmett: How often is it that you’re not in the room with your artist or co-writer?

Gottwald: These days, a lot. I’m not sure if it’s for better or worse. I enjoy being in the room with somebody because people inspire me.

Grimmett: Was that the case with Flo Rida’s “Right Round”?

Gottwald: With that, I was approached by Mike Karen at Atlantic and he gave me just an a cappella of the Dead or Alive chorus part. So I made the musical bed from the a cappella.

Grimmett: The version that Mike brought to you obviously didn’t have Ke\$ha on it. Why did you add her to the song?

Gottwald: A bunch of reasons. One is I thought it was a little misogynistic to have Flo Rida say “when you go down” all the time, and I’m always thinking about how to maximize songs. I thought of radio, where 18- to 34-year-old women is the basic demographic, and I wanted them to have a part. I also had signed Ke\$ha and wanted to give her an opportunity.

Grimmett: What was it about Ke\$ha that prompted you to sign her to your label and publishing imprint?

Gottwald: I’d heard Ke\$ha on a CD of about 100 different artists that someone sent me, and the two I really liked were Katy Perry and Ke\$ha, swear to God. I just heard something in Ke\$ha’s voice, and she had a ton of attitude and swagger. It wasn’t fully developed but there was something refreshing in it.

Grimmett: You’re synonymous with pop and top 40 radio. Do you think people will remember your songs five to 10 years from now?

Gottwald: Not all of them, of course, but some have become so big that they’re part of people’s memories: It’s part of the summer you went to camp, or something like that. There’s certainly a few of them that might be there for a while. Hopefully I’m right. ●●●



An animated discussion: The music team for Nick Jr.'s "Yo Gabba Gabba!" pump up before their panel. From left are music supervisor **BEN SHULTZ**, director/co-creator **SCOTT SCHULTZ**, composer **AARON WATENE**, ASCAP film & TV/new media representative **JEFF JERNIGAN**, composer/sound editor **ADAM DEIBERT** and composer **JAROND GIBBS**.



Keynote full of sunshine (from left): Tennenman Records president **KEN KOMISAR**, **NATASHA BEDINGFIELD** and her manager, DAS Communications' **WILLIAM DERELLA**.



Hot n' cold (from left): Hunnypot Unlimited CEO of creative services/lifestyle and Ole West Coast office member **JOHN ANDERSON**, Whirly Girl Music's **FRANKIE PINE** and Electronic Arts worldwide executive for music **STEVE SCHNUR** discuss the entries of "Real Time Critique: Music Supervisors React to Your Work." Key takeaway: Lose the shrink-wrap!

'For you artists out there, the only reason those broadcasters are coming and asking for a direct license is because it saves them money.'

—UNIVERSAL PRODUCTION MUSIC WORLDWIDE PRESIDENT **GARY GROSS**

'I write what I would write anyway, but I just write happier lyrics.'

—"YO GABBA GABBA!" COMPOSER **JAROND GIBBS**



Wrong side of the tracks (from left): Atlantic Records Group executive VP **KEVIN WEAVER**, ABC Studios VP of music **DAWN SOLER**, music supervisor/songwriter/producer **RALPH SALL** and Format Entertainment owner **JULIA MICHELS** on the panel "What Not to Do When Submitting Music: Lessons From the Trenches."



‘When I write a song, I write about what something means to me, but I think about the people who are listening to it as well—and I just love it when we connect.’

—NATASHA BEDINGFIELD



APM lunch bunch (from left): Sonoton director ELISABETH OEI, Paramount Pictures senior VP of creative and music DENISE LUISO, Mothlight Music owner JOHN BISSELL, 20th Century Fox president of music ROBERT KRAFT, Paramount Pictures president of music RANDY SPENDLOVE, Weinstein Co. head of music RICHARD GLASSER and Disney Channel VP of music and soundtracks STEVEN VINCENT.



Mad about “Mad Men” (from left): “Mad Men” composer DAVID CARBONARA, ASCAP membership representative JENNIFER HARMON and “Mad Men” creator MATTHEW WEINER.



Glee expectations (from left): ABKCO Music & Records senior VP ALISA COLEMAN, Oxygen president JASON KLARMAN, Mattel VP of legal and business affairs JEFFREY KORCHEK, 20th Century Fox TV senior VP of brand/franchise management MARK PEARSON, Konami Digital Entertainment director of licensing MICHAEL RAJNA and VP of legal affairs PETER STECKELMAN.

‘Glee,’ Fully

Once An Episode Airs, Licensing Deals Keep The Music Playing

In slightly more than one season on the air, Fox’s “Glee” has broken boundaries in terms of album sales, single sales and TV ratings. As a result, the show has spawned a host of ancillary revenue opportunities for music rights-holders.

Onstage at the Hollywood Reporter/Billboard Film & TV Music Conference, Billboard senior editor Ann Donahue interviewed representatives from Fox, ABKCO, Oxygen, Mattel and Konami about licensing music from the show into new formats.



The “Glee” audience skews young and female. How does that affect licensing opportunities for your music?

Alisa Coleman, ABKCO Music & Records senior VP: We licensed the Rolling Stones composition “You Can’t Always Get What You Want” in “Glee.” The use of that song has increased awareness with the younger generation and it has also led to us licensing the song for videogames, audio [greeting] cards, [toy] microphones and [Magic] 8-Balls.

Jeffrey Korchek, Mattel VP of legal and business affairs: There’s a risk, of course, with music and toys—you have to be careful. There’s a long lead time so sometimes you can pick wrong. Not with this. Earlier in my career I was at Universal [Pictures] and we made the Vanilla Ice movie. Oops. That was perhaps an example of a bad choice. This isn’t.

What kind of money can be generated by these deals?

Coleman: When the music supervisor comes to us and says, “We want to use this song,” we get one fee for the use of the song in the television show. We [then] get a royalty for every sale of this product and every sale for the Konami videogame or every sale of the audio card.

Mark Pearson, 20th Century Fox TV senior VP of brand/franchise management: If you look at it from where we sit, we get way more inquiries and offers than we actually choose to do licenses on. We’ll only work with top-tier partners. We’re in the first year of something that is a cultural phenomenon. We have to learn how to do things that we feel we won’t look back on and say, “Well, that was about just taking the short-term money.”

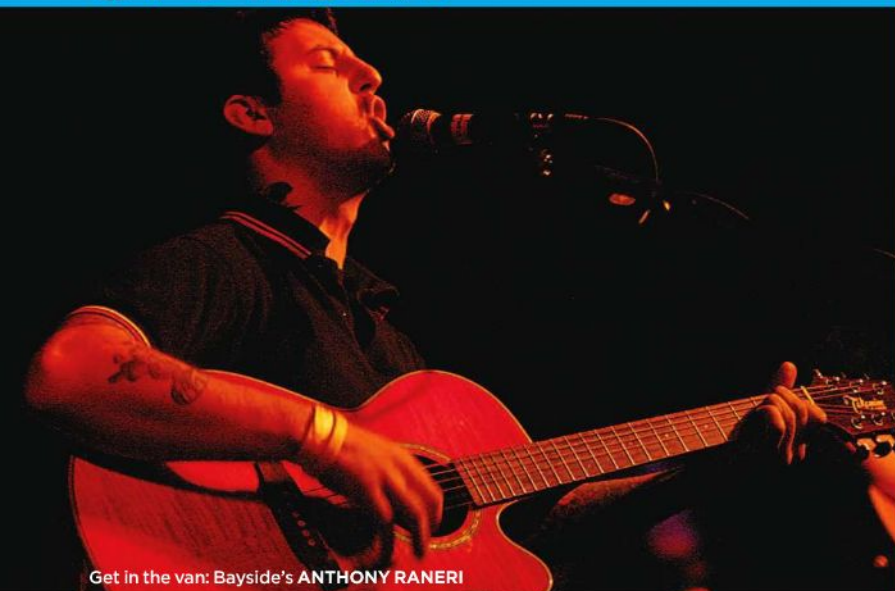
What about taking these products to an international market? “Glee” seems very oriented toward an American high school experience.

Peter Steckelman, Konami Digital Entertainment VP of legal affairs: I work with our own internal team to explain to the Japanese side of our business why “Glee” was important, what it means to the American cultural experience, what it means to the TV landscape and how the music integration in it was an element of the creativity. The head-scratching came from the Japan office saying, “We don’t have this yet. What is a ‘Glee’?” But we went through the explanation. They got it, they understand it, they’re behind it, and we’re all very excited to have the “Karaoke Revolution: Glee” launch.

Did you do any focus-group testing before teaming with the show?

Jason Klarman, Oxygen president: There’s a lot of television series we could have bought [to air in syndication]. “Glee” is not the kind of show that people just watch casually. When a show like “Glee” is on the air for a year and they’re more successful than the Beatles on the Billboard charts, you know that there’s something going on here. We think the reality show [we’re debuting] will get people more passionate for it, which in turn will make the series more popular, which will in turn make our investment in the library of “Glee” that much more valuable.

Michael Rajna, Konami Digital Entertainment director of licensing: We did some internal testing and some small focus groups. But it’s just one of those things where you get a sense of just how big the show is getting. Everyone may know “You Can’t Always Get What You Want,” but not in this new version from these really young and talented singers on “Glee” who have done these totally new 2010 versions of these songs and [are] really keeping them relevant.



Get in the van: Bayside's ANTHONY RANERI

Together Alone

Where's The Band? Takes Four Frontmen On Tour

Here's a novel touring concept: Take four lead singers of hardworking touring bands, throw them in a van and send them out on the road.

That sums up the idea behind the successful *Where's the Band?* trek, which heads out for the third time in December featuring solo acoustic performances by **Dustin Kensrue** of **Thrice**, **Anthony Raneri** of **Bayside**, **Matt Pryor** of the **Get Up Kids** and the **New Amsterdams** and **Chris Conley** of **Saves the Day** and **Two Tongues**.

The tour will hit the East Coast for the first time, with shows on five consecutive nights beginning Dec. 8 at the Middle East in Boston and moving on to the Ottobar in Baltimore, the Trocadero in Philadelphia, the Music Hall of Williamsburg in Brooklyn and concluding Dec. 12 at the High-line Ballroom in Manhattan.

The concept is the brainchild of veteran booking agent **Andrew Ellis** of **Paradigm**, which represents all four artists' bands. The inaugural *Where's the Band?* tour did 10 dates in the Midwest in January 2009 and then followed up with four West Coast dates in January of this year. Every gig sold out and presales for this run through Ellis' Ducat King fan club ticketing operation were at or near sell-out at press time.

Ellis planned the first tour before the downturn in the touring market. "Now it makes even more sense," he says. "In this climate, everybody is looking to get the most out of every expenditure, whether it's a washing machine or a concert ticket."

Kensrue, Raneri, Pryor and Conley had already been doing scattered solo dates on their own, so Ellis came up with the idea of packaging them together—in a van. "Most of these guys had been in buses previously, so I wasn't sure how everybody traveling together in a passenger van for a week or so would go," he says.

When the tour took off and Ellis didn't hear from any of the guys, he figured no news was good news. Now that it's happened a few times, "everyone looks at it as a quasi paid vacation," he says.

Raneri says he and his tour mates do indeed look at *Where's the Band?* as a vacation. "Our

bands are something we're all really proud of and love to do," he says. "But this is a chance for four buddies to get in a van, drive around the country and have fun, listen to music. And when we get to the shows, it's a chance to play whatever we want."

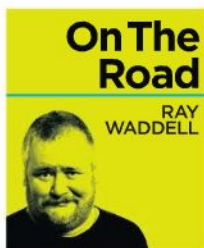
The touring experience is markedly different. "We've been on a bus for a few years, and the hanging is a little different on that scale—definitely not four guys in a van shooting the shit and listening to music the way I do with these three," Raneri says. "It's kind of like a road trip and you get to play shows along the way."

Raneri is the primary songwriter for Bayside, which will release its new album, "Killing Time," Feb. 22, 2011, on Wind-up Records. But his *Where's the Band?* repertoire extends well beyond Bayside material, frequently departing from his band's punk-emo style for some unexpected covers, including **Tim McGraw's** "Just to See You Smile" and the obscure **Neil Sedaka** cut "Betty Grable."

"A good song is a good song, regardless of how it's dressed, and a lot of times one guy with an acoustic guitar and a vocal is the best way to express that," Raneri says. "If you take the twang and slide guitar out of a Tim McGraw song, it sounds like Bayside."

Ellis says he believes ticket prices in the \$13-\$17 range have helped the tour do well. "Everybody's looking to make money, but it's never 'I have to make 'x' amount or I can't do it,'" he says. "If they think it will help the shows sell quicker or sell out, everyone's willing to take a little less."

Bayside is marking its 10th anniversary this year and has been averaging 250-300 shows per year during the past decade. "It's just a sign of the times, with less money coming in from record sales," he says. "The industry is what it is and that subject has been talked to death, but you have to figure out how to make ends meet somehow."



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,636,257 (72,865,700 pesos) \$59.98	ALEJANDRO FERNÁNDEZ Auditorio Nacional, Mexico City, Sept. 8-10, 18-19, 23-25, Oct. 8-9	93,966 96,830 10 shows	OCESA/CIE-Mexico
2	\$2,353,590 (£1,483,120) \$126.95/\$79.35	MICHAEL BUBLÉ, NATURALLY 7 Manchester Evening News Arena, Manchester, England, Oct. 6-7	28,772 two sellouts	Live Nation
3	\$1,251,600 \$89.50/\$69.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Fargodome, Fargo, N.D., Oct. 22	14,776 15,750	Varnell Enterprises
4	\$1,203,775 \$89.50/\$79.50	GEORGE STRAIT, REBA, LEE ANN WOMACK CenturyTel Center, Bossier City, La., Sept. 18	13,897 sellout	Varnell Enterprises
5	\$1,179,540 \$89.50/\$69.50/ \$20	GEORGE STRAIT, REBA, LEE ANN WOMACK HSBC Arena, Buffalo, N.Y., Oct. 16	15,268 sellout	The Messina Group/AEG Live
6	\$942,583 \$89.50/\$69.50/ \$20	GEORGE STRAIT, REBA, LEE ANN WOMACK Target Center, Minneapolis, Oct. 21	12,434 sellout	The Messina Group/AEG Live
7	\$852,264 \$89.50/\$69.50/ \$20	GEORGE STRAIT, REBA, LEE ANN WOMACK CONSOL Energy Center, Pittsburgh, Oct. 14	12,393 sellout	The Messina Group/AEG Live
8	\$835,512 \$66/\$39.50	JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON Staples Center, Los Angeles, Oct. 25	13,572 sellout	AEG Live
9	\$820,805 (£523,606) \$172.44/\$54.87	VAN MORRISON Royal Albert Hall, London, Oct. 24	5,320 sellout	3A Entertainment
10	\$736,058 (£460,465) \$71.93/\$63.94	GUNS N' ROSES, SEBASTIAN BACH Manchester Evening News Arena, Manchester, England, Oct. 18	10,551 13,265	AEG Live
11	\$726,058 (9,019,461 pesos) \$39.28	OV7 Auditorio Nacional, Mexico City, Oct. 16-17	18,485 19,366 two shows	OCESA/CIE-Mexico
12	\$693,838 \$66/\$39.50	JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON HP Pavilion, San Jose, Calif., Oct. 28	11,605 12,411	AEG Live
13	\$690,781 \$66/\$39.50	JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON Honda Center, Anaheim, Calif., Oct. 27	11,882 sellout	AEG Live
14	\$567,494 \$56/\$36	JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON Valley View Casino Center, San Diego, Oct. 30	11,424 sellout	AEG Live
15	\$531,478 \$69.50/\$20	BROOKS & DUNN, MERLE HAGGARD Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 26	16,931 19,551	Live Nation
16	\$531,365 \$69.50/\$23.50	BROOKS & DUNN, SARA EVANS Comcast Theatre, Hartford, Conn., Aug. 14	15,587 23,802	Live Nation
17	\$529,335 \$71.75/\$23.75	RASCAL FLATTS, SARA EVANS Shoreline Amphitheatre, Mountain View, Calif., Oct. 15	13,543 19,000	Live Nation
18	\$511,283 \$66/\$39.50	JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON Citizens Business Bank Arena, Ontario, Calif., Oct. 24	8,482 sellout	AEG Live
19	\$507,090 \$69.50/\$25	BROOKS & DUNN, SARA EVANS Virginia Beach Amphitheater, Virginia Beach, Va., Aug. 15	12,146 19,395	Live Nation
20	\$502,668 (£315,000) \$71.81/\$23.94	JEAN MICHEL JARRE O2 Arena, London, Oct. 10	9,521 10,500	3A Entertainment
21	\$498,090 \$55.50/\$25.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Sprint Center, Kansas City, Mo., Oct. 16	10,649 11,105	AEG Live
22	\$496,345 \$99/\$23.75	RASCAL FLATTS, SARA EVANS Sleep Train Amphitheatre, Marysville, Calif., Oct. 16	13,506 21,000	Live Nation
23	\$488,777 \$67.75/\$23	BROOKS & DUNN, MIRANDA LAMBERT Verizon Arena, North Little Rock, Ark., Aug. 21	9,504 10,724	Live Nation
24	\$487,485 (£308,437) \$88.19/\$60.53	SANTANA Manchester Evening News Arena, Manchester, England, Oct. 2	6,100 7,151	S.J.M. Concerts
25	\$479,519 \$95/\$75/\$50	RUSH Qwest Center, Omaha, Neb., Aug. 25	6,236 7,461	Live Nation
26	\$472,460 \$69.75/\$23.75	BROOKS & DUNN Aaron's Amphitheatre at Lakewood, Atlanta, Aug. 22	12,133 18,755	Live Nation
27	\$471,597 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Qwest Center, Omaha, Neb., Oct. 17	9,703 9,336	AEG Live
28	\$469,257 \$92/\$51.50	GORILLAZ Frank Erwin Center, Austin, Oct. 22	6,211 6,496	Live Nation, in-house
29	\$468,143 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Ford Center, Oklahoma City, Oct. 20	10,118 11,028	AEG Live
30	\$467,288 \$59.50/\$39.50	JACK JOHNSON, ZEE AVI, G. LOVE & SPECIAL SAUCE, ALO Santa Barbara Bowl, Santa Barbara, Calif., Oct. 13-14	9,662 two sellouts	Nederlander Concerts
31	\$463,210 \$125/\$24.75	TOM PETTY & THE HEARTBREAKERS, CHUCK BERRY U.S. Airways Center, Phoenix, Oct. 7	7,672 12,875	Live Nation
32	\$462,394 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA iWireless Center, Moline, Ill., Oct. 15	9,657 10,040	AEG Live
33	\$456,952 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Arena at Gwinnett Center, Duluth, Ga., Oct. 27	9,613 sellout	AEG Live
34	\$448,196 \$67.50/\$23	BROOKS & DUNN, MIRANDA LAMBERT Ford Center, Oklahoma City, Aug. 20	7,989 9,272	Live Nation
35	\$447,976 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Veterans Memorial Arena, Jacksonville, Fla., Oct. 26	10,048 10,700	AEG Live

Premio Predictions

As The Latin Grammys Near, We Make Our Calls On Who Will Win

It's time again for us to make our annual predictions for the Latin Grammy Awards, which will take place Nov. 11 at the Mandalay Bay Events Center in Las Vegas. Projecting winners is an imprecise science, but here's who we think will take home trophies.

Record of the year: Only two acts are really in the running: **Alejandro Sanz** with the romantic "Desde Cuando" from "Paraiso Express" (Warner Music Latina) and pop trio **Camila** with "Mientes" from "Dejarte de Amar" (Sony Music). With a distinctive sound that blends a Latin pop sensibility with contemporary R&B, Camila has topped charts region-wide and redefined the boundaries of good, commercial Latin pop. Camila will win.

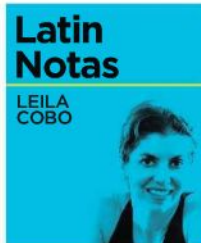
Album of the year: The healthy competition here includes two perennial Latin Grammy favorites—Sanz and **Juan Luis Guerra** with "A Son de Guerra" (Capitol Latin). My bet is on Guerra for an album that's both exquisite and loads of fun. But Camila may surprise us with its set "Dejarte de Amar," which

may finally pave the way for a new generation to begin snaring this top award.

Song of the year: Do members of the Latin Recording Academy vote with their ears or by name recognition? I mean, we all love **Ruben Blades**, but how many have heard "Las Calles" (RB Records)? Camila's "Mientes" is in the running, and Sanz's "Desde Cuando" is not the best song on his album, but he's well-known. However, **Enrique Iglesias'** whimsical, evocative mega-hit "Cuando Me Enamoro" (Universal Music Latino), penned by Iglesias and **Descemer Bueno**, may have the best shot. The Latin Grammys have shunned Iglesias in the past, but here he performs with Guerra as a guest artist, which may break the jinx.

Best new artist: Never heard of any of these nomi-

nees? You're not alone, which is why the winner is a toss-up between the only two acts with at least some name recognition: **Alex Cuba** and **JotDog**, popular in Mexico and with an alternative following built from years in other bands. I'm betting on JotDog, but I can't help but note that this year's nominations in this category failed to recognize other newcomer successes, like **Chino & Nacho**, **Prince Royce** and **Ana Isabelle**.



Latin Notas
LEILA COBO

Best female pop vocal album: **Nelly Furtado** is the certain winner with the very compelling "Mi Plan" (Universal Music Latino), an album that deserves to win for sheer musicianship and star power. An unlikely upset might come from **Kany Garcia**, a fine singer/songwriter and Latin Grammy favorite, with "Boleto de Entrada" (Sony Music Latino).

Best male pop vocal album: Although we could go on and on about the merits of Sanz or **Joaquin Sabina**, **Marc Anthony's** exquisite "Iconos" (Sony Music Latino) should win hands down.

Best ranchero album: The most competitive category at this year's Latin Grammys boasts five superstar nominees: **Alejandro Fernandez**; his dad, **Vicente Fernandez**; **Pedro Fernandez**; **Juan Gabriel**, with his self-titled Fonovisa/Universal release; and **Jenni Rivera**. The award should go to Alejandro, who has delivered the best thought-out regional Mexican album of his career. If there's an upset, it should be from Rivera, who went out on a limb on her first ranchera album and delivered a jewel.

Best regional Mexican song: All pale next to "Amarte a la Antigua" (Fonovisa/Universal Music Latino), a ballad with perfect lyrics, performed by **Pedro Fernandez** and written by **Yoel Henriquez** and **Paco Lugo**.

For more Latin Grammy predictions, go to Billboard.com and BillboardEnEspanol.com.

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

EN BREVE

BANDS VIE FOR SPOT ON LOS FABULOSOS CADILLACS TRIBUTE ALBUM

Sony Music Mexico and Discos Popart Mexico are inviting amateur bands that are fans of Argentine group Los Fabulosos Cadillacs to vie for a chance to play on the act's next tribute album. Bands are asked to submit recordings of their cover of the track "El Satanico Dr. Cadillac" by Nov. 26. The winning group will be included on the album "Tributo a los Fabulosos Cadillacs—Vos Sabes Como te Esperaba! Vol. 2," due in early 2011. The winning act will be chosen by DJs of rock station XHOF (Reactor 105.7 FM) Mexico City and will receive five hours of studio recording time plus royalties from sales of the tribute album.

CHAYANNE KICKS OFF SECOND LEG OF U.S. TOUR

Pop star Chayanne will begin the second leg of his No Hay Imposibles U.S. tour with a Nov. 11 concert at the Anaheim (Calif.) Honda Center and will play nine additional arena dates, including the Amway Center in Orlando, Fla., and the Toyota Center in Houston. Chayanne played 14 U.S. arena dates earlier this year before touring Latin America, where he played more than 30 shows. The tour is in support of Chayanne's Sony Music album "No Hay Imposibles," released in February, and is presented by Cardenas Marketing Network.

JUANES ALBUM DUE DEC. 7

Colombian star Juanes will release his new studio album, "P.A.R.C.E." (Universal Music Latino), on Dec. 7. The set's title is an abbreviation of "parcero," a slang term used in Colombia that means "friend" or "buddy." The album was produced by Juanes with Stephen Lipson.

Reporting by Leila Cobo.



Smart bets: JUAN LUIS GUERRA and JOTDOG (right)



From The Heart

Jorge Drexler's Four Latin Grammy Nods Highlight Appeal Of Lyrical Songs

Jorge Drexler is perhaps best-known in the United States as an Academy Award winner, having won best original song honors for "Al Otro Lado del Rio" from the 2004 movie "The Motorcycle Diaries."

But Drexler still marvels at the fact that he's been nominated this year for four Latin Grammy Awards. He's one of several nominees whose music attests to both the current strength of—and the Latin Recording Academy's weakness for—poetic songs.

"It's surprising to me that my songs, written in a very intimate environment and recorded in an experimental way, have such a big impact with these awards," says the Uruguayan singer/songwriter, whose nominations include record and song of the year.

Other like-minded nominees include legendary Spanish singer/poet Joaquin Sabina (best male pop vocal album), socially conscious salsa artist Ruben Blades (song of the year) and Afro-Spanish bolero singer Buika (record of the year). Superstar Marc Anthony also turned his focus this year to classic romantic ballads. His album, "Iconos" (Sony Music Latin),

has been nominated for best male pop vocal album, a category that also includes Cuban singer/songwriter Alex Cuba's self-titled set for Caracol Records.

"People are again becoming more interested in the lyrical side of songs as well as arrangements," Latin Recording Academy president Gabriel Abaroa says. He credits a new era of independent artists and the Internet as expanding the stylistic and geographical scope of the Latin Grammy entries.

"There is a new generation of artists who are writing their own songs with different points of view," BMI Latin music VP Delia Orjuela



Poetry in motion: JORGE DREXLER

his music has previously been nominated four times. He plans to travel from his home in Madrid to attend the awards show in Las Vegas, where he will also do research for his upcoming film debut as an Internet poker addict in a movie by Argentine director Daniel Burman.

"I never have radio hits and singles," Drexler says of his music. "I always drive on the side roads instead of the highways."

—Judy Cantor-Navas

says. "It's a generation that's really wanting to express their thoughts." Drexler has never been to the Latin Grammys, although

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GLOBAL BY PAUL SEXTON

WHAT'S IN STORE

Tesco Tests Appeal Of Retail Exclusives With Girls Aloud Singer's Solo Debut

LONDON—Still wary of American-style retail exclusives, the U.K. recording industry is watching closely to see how mass merchant Tesco fares with its latest such deal, its first with an untested solo artist.

The physical version of Nadine Coyle's debut solo album, "Insatiable," due Nov. 8, will only be available at 2,000 Tesco stores and Tesco.com. The set will also be available digitally at Tesco's MP3 store.



SALTER

Tesco's previous exclusives have been with the well-established likes of Faithless and Simply Red (Billboard, March 20). But while Coyle is well-known as a member of chart-topping U.K. girl group Girls Aloud, she's unproven as a solo artist.

"I'm really happy to be involved with people doing something so different to anything I've been involved in," says Coyle, who's signed to Universal with Girls Aloud. "[Tesco] are not your typical music industry executives."

Coyle's manager, Bruce Garfield of New York-based BGE/Monsterworks, says major labels approached the artist before Coyle opted for the Tesco deal.

"She wanted creative independence," Garfield says, "and a view to what she felt was the future mechanism of the business. I felt Nadine's target audience was truly the Tesco buyer."

Faithless' "The Dance" and Simply Red's "Songs of Love"—both Tesco exclusives—have sold 97,000 and 70,000, respectively, according to the Official Charts Co. But Tesco head of entertainment Rob Salter expects sales of "Insatiable" to top those tallies, with the retailer committing a marketing budget of £250,000 (\$401,000) to the project, including TV advertising. Girls Aloud have generated total album sales of 3.9 million units in the United Kingdom, according to the OCC.

"It will be in music sections, main aisles . . . if you don't buy it, it won't be because you haven't seen it," Salter says. "Car park banners, checkouts or foyer space—those things are hard-fought for. But when I say I've got this on an exclusive basis, the business is excited and prepared to give me those resources."

Tesco is using outside agencies for press and promotion but by Salter's own admission, the title track single, which was released to radio in mid-September, has failed to win significant top 40 airplay support. The single was released Nov. 1 on iTunes and Tesco, which was selling it for 29 pence (46.5 cents).

Miles of aisles: NADINE COYLE



Salter insists Tesco's music strategy is "not a grand plan to become a label . . . I'd much prefer to be dealing with a label than become one."

The majors, however, have been reluctant to enter deals with Tesco for fear of upsetting other retail relationships. None of the majors responded to requests for comment on whether they would consider partnering with Tesco to launch a new artist. But Coyle believes others will soon follow her.

"They've got everything there—huge marketing tools, advertising and weight within the media world," she says, "so it makes perfect sense."

Twenty-First Artists Management CEO Colin Lester says such deals are only appropriate for "a select band of established artists" who have an existing fan base that they can steer to an exclusive retailer.

"There's no place at all in them for new artists," Lester says. "It would kill them stone dead from the get-go."

Gennaro Castaldo, spokesman for market-leading entertainment retailer HMV, which has long stated its opposition to exclusives, says the deals "are not helpful to consumers or the overall market," warning that further proliferation of such partnerships will "begin to seriously limit choice."

Salter, however, insists such deals are vital if the music business wants to maintain a presence in supermarkets.

"I get why it's difficult," he says. "My problem is, if I don't do something different to what we've been doing before, we'll see space eroding and music becoming less available in Tesco." ■■■

>>> FRANCE BOWS SUBSIDIZED MUSIC CARD

To combat illegal file sharing, the French government has launched its "Carte Musique" initiative, which enables consumers ages 12-25 to buy digital music with subsidized cards. The cards, which can be purchased for €5 (\$7), €10 (\$14) or €25 (\$35), are worth double their face value when a cardholder pays for a digital download or a subscription music plan. The card can be used at 14 digital music retailers, including Amazon, iTunes, Orange and VirginMega, and subscription services Deezer and MusicMe. The government has allocated an annual budget of €25 million (\$34.8 million) for the program.

>>> SPOTIFY PAYS \$56M TO RIGHTS-HOLDERS

European music streaming service Spotify says it has paid music rights-holders €40 million (\$56.1 million) since its launch in October 2008, of which €30 million (\$42.1 million) was paid in 2010. Spotify operates in the United Kingdom, Sweden, Norway, Holland, Finland, France and Spain. The service says it has about 10 million users across Europe, with the majority using the free ad-supported version and about 650,000 subscribers paying for an ad-free service, which allows access through mobile handsets.

>>> BBC URBAN STATION GRABS NEW LISTENERS

U.K. urban station BBC 1Xtra attracted an average of 806,000 weekly listeners in the third quarter, its largest audience to date, according to the latest RAJAR figures. The station's listenership jumped 34.3% from the second quarter and surged 47.3% from the same period in 2009. Meanwhile, digital station BBC 6 Music drew 1.2 million weekly listeners during the third quarter, holding steady from nearly 1.2 million in the second quarter and up 91.7% from a year earlier.

Reporting by Aymeric Pichevin and Richard Smirke.

GLOBAL BY HAZEL DAVIS

Crescendo Of Cuts

English Orchestras Face Hole In Budgets After Arts Funding Is Slashed

LONDON—England's state-subsidized classical music sector is predicting fewer live shows and higher ticket prices as U.K. government austerity measures hack £457 million (\$733 million) from arts funding during the next four years.

Government funding flows from the Department for Culture Media & Sport through arts

councils in England, Scotland, Northern Ireland and Wales. Arts Council England (ACE), by far the largest of the four agencies, confirms it is reducing annual funding from the 2010-11 tax year's total of £449 million (\$720.2 million) to £349 million (\$559.8 million) by the end of 2014-15. The other agencies are still finalizing their budgets.

Orchestras and opera companies are scrambling to draw up contingency plans. Leeds-based Opera North relies on ACE for two-thirds of its income. With a 2010-11 grant of £11.2 million (\$17.8 million), it stages 300 performances annually with ticket prices averaging £30 (\$48.10), director Richard Mantle says.

"Every effort will be made to secure alternative sources of revenue, largely [sponsorships and donations] from the private sector," Mantle says, acknowledging however that Opera North is likely to scale back the number of performances it stages in 2011-12.

Due to anticipated cuts in the more than £2 million (\$3.2 mil-

lion) in ACE funding it receives annually, Manchester-based orchestra the Hallé is also looking into expanding private-sector support and raising ticket prices, marketing director Andy Ryans says. Prices currently range from £10 to £38 (\$16-\$61), part of a commitment to maintain a diverse audience.

The City of Birmingham Symphony Orchestra, which received an ACE grant of £2.3 million (\$3.7 million) for 2010-11, is undertaking a strategic review to determine how it can weather the coming funding reductions, according to chief executive Stephen Maddock. The orchestra "is already lean, professionally managed and entrepreneurial, so significant cuts

cannot simply be managed by efficiency savings or increased philanthropy," he says.

Assn. of British Orchestras director Mark Pemberton predicts deepening gloom as local authorities' budget cuts also take hold, meaning those that "fund orchestras and concert halls in their areas will have



THE MERRY WIDOW: ALLISTAIR HUIR

STREAMING HAUS

Simfy Emerges As Spotify-Less Germany's Top Music Service

HAMBURG—Digital music startup Simfy claims it's succeeding where Spotify and YouTube fear to tread, with a flourishing streaming service in Germany.

Sky-high royalty rates enforced by authors' group GEMA have prevented Swedish service Spotify from launching in Germany. YouTube was also forced to pull music video content from its German service in a row over rates with GEMA (Billboard.biz, May 10).

Neither Simfy nor GEMA would disclose details of their licensing terms, but Simfy co-founder/managing director Steffen Wicker acknowledges that the company contended with "tough negotiations with labels and collecting societies" ahead of its 2007 launch of a free, ad-supported, on-demand streaming service. GEMA's standard digital royalty rate is €0.1278 (18 cents) per stream—much higher than, for example, PRS for Music's U.K. rate of £0.00085 (0.13 cents).

Simfy's licenses with major labels and indie aggregators provide a 6.2 million-track catalog for its online and mobile app-based services, although Warner Music only licenses content for the €9.99

(\$13.85) monthly subscription service added in May.

Wicker says Simfy has 1.7 million registered users, although he declined to disclose how many of those members are subscribers, he says he's satisfied with the service's free-to-paid subscription conversion rate, which he notes is less than 10%. He adds that Simfy is intent on growing its subscription business because it provides a steady source of income.

German labels group BVMI says streaming services generated €36 million (\$50 million) for its members in 2009. (It didn't publish 2008 figures.) Market-share figures aren't available, but label sources say Simfy is the clear market leader, ahead of services like Napster and Musicload. Andre Mühlhausen, senior VP of sales and distribution at Sony Music Germany Switzerland & Austria in Munich, says it's also a useful promotional conduit to the under-30 demographic.

Simfy's paid subscribers also have access to one album per week as a prerelease stream, including

Kings of Leon's "Come Around Sundown" (Sony), which debuted on Germany's Oct. 26 Media Control albums chart at No. 1. "Even though the number of paid subscribers is still rather low," Mühlhausen says, "we believe the prerelease streams had a positive influence on the album's chart showing."

Simfy enjoys what appears to be strong backing from German venture-capital investors and other partners. Music Networkx, a Cologne-based vendor of concert video and audio downloads, acquired a majority stake in Simfy in September 2009. In May, Music Networkx announced an injection of €7 million (\$9.7 million) of fresh capital from its investors DuMont Venture Holding, Earlybird Venture Capital, KHK Software co-founder Klaus Wecken and NRW.Bank, the development bank of the state of North Rhine-Westphalia.

And in October, Holtzbrinck Digital, the Internet holding company of the Georg von Holtzbrinck publishing group, acquired an undisclosed stake in Music Networkx and merged its Steereo music service into Simfy.

Music Networkx also provides white-label streaming services to other companies, including Coca-Cola in Germany, and sells live concert recordings for €22-€25 each (\$30.50-\$34.60) at shows on memory sticks and online as downloads. Wicker says 10% of audience members generally purchase a memory stick, which includes a code to access additional tracks online. That, in turn, helps drive customers to Simfy's streaming service.

Following its recent expansion into Austria and Switzerland, Wicker says Simfy is in negotiations with labels and performing rights societies to launch in other territories in 2011, although he declines to name specific markets.

Holtzbrinck management board member Claas van Delden says he believes Music Networkx can become one of Europe's leading music streaming providers. "We believe in the streaming business," he says. "In the future, it's access to music that'll be important, not possessing it."



WICKER

Additional reporting by Tom Ferguson in London.

fewer resources."

The Musicians Union, which plans to lobby against the cuts, claims ACE-funded orchestras employ 1,500 of its members full-time, as well as another 1,800 on a freelance basis.

The union's orchestral organizer, Bill Kerr, acknowledges that some orchestras have said they

could cope with cuts of up to 10%. But he warns that "everyone's already pared themselves to the bone—wages are already rock-bottom." The union's minimum wage for an orchestral principal, or section leader, is £152.20 (\$244.10) per day.

Rather than alienate audiences by raising ticket prices,

he suggests that orchestras should redouble their efforts to boost attendance, claiming that "most orchestras play to 75% capacity anyway."

Label executives say they're worried that fewer concert performances could hurt classical music sales. "Exciting releases are fed by our vibrant concert culture, much of which is dependent on arts funding," says Matt Buchanan, manager of indie Signum Classics.

Buchanan suggests that a lack of funding could mean fewer new or lesser-known works being performed, so "it's the diversity of programming that is most at risk—and that's what marks the U.K. as a world leader in music."



Fewer curtain calls: Leeds-based Opera North's production of Lehár's 'The Merry Widow.'

Teed Off

T-Shirt Prices Set To Rise As Cost Of Cotton Surges

International commodity prices don't usually catch the attention of touring artists and their fans. But here's one that might: the sharply rising cost of cotton.

Cotton prices have roughly doubled during the past year. And that's bound to put upward pressure on T-shirt prices, squeezing profit margins for merch vendors and potentially hurting artists who've increasingly turned to apparel sales as an important income source.

Cotton prices have been surging due to recovering demand and weather-damaged crops in the United States, China and Pakistan, as well as export restrictions by India during a year when the country is expected to have a record harvest.

"We're in a situation where we don't have enough cotton to go around," says Sharon Johnson, senior cotton analyst at Georgia-based First Capital Group. "We are truly in uncharted waters."

So far, merch vendors contacted by Billboard say they've mostly resisted raising their clients' apparel prices. Online music memorabilia retailer Wolfgang's Vault has recently seen its wholesale apparel costs go up 5%-15%, president Eric Johnson says. Since the company specializes in higher-end apparel, Johnson believes he has a buffer to protect him from raising prices on consumers.

Bret Morgan, founder of Bands on a Budget in Asbury Park, N.J., says his suppliers warned him of higher T-shirt prices four or five months ago, and that the company absorbed a wholesale price increase of 10%-15% in June.

But the company has resisted passing along most of its price increase. "We've raised them a little bit, about 3%-4%," he says.

The companies are helped by the diversity of their product mix. T-shirts and other apparel make up about 10%-20% of Wolfgang's Vault's business in a given month, according to Eric Johnson, and can be higher during the holidays. Morgan says apparel accounts for 15%-20% of Bands on a Budget's business.

Online retailer Zazzle, which enables customers to sell custom-made apparel and other merchandise, hasn't passed along price increases, according to senior director of manufacturing and supply chain Laura Duke. Zazzle's clients include acts ranging from up-and-coming bands to big names like the Black Eyed Peas, Jason Mraz and Plain White T's.

U.S. cotton futures closed at an all-time nominal (non-inflation-adjusted) high of \$1.34 per pound on Nov. 2. World cotton prices averaged \$1.27 a pound in October, up from \$1.05 in September and up from 67 cents in October 2009, according to the National Cotton Council of America.

Fluctuations in cotton prices usually take about six to nine months to affect apparel prices because textile mills buy cotton months in advance, according to Gary Adams, chief economist at the National Cotton Council.

As a result, retail prices for cotton-based apparel—

whether 100% cotton or cotton-synthetic blends—are expected to rise in the coming months. Wolfgang's Vault's Johnson says the company has already bought inventory for Christmas and is safe from further increases through the end of the year. But if the trend continues, Johnson expects prices to rise in 2011.

Zazzle uses its size to its advantage. "We don't carry a lot of inventory," Duke says, "but because of the quantity we order, we have high leverage and bargaining power."

Artists and companies should expect this apparel upheaval to last a while. First Capital Group's Johnson says cotton prices are unlikely to come down significantly during the current crop season that runs through August 2011. The global shortage is a "chronically serious problem" that some cotton producers won't survive, she says. "The cotton industry in a year will look quite a bit different."



Pricing pressure: A Zazzle T-shirt for Plain White T's.

'We're in a situation where we don't have enough cotton to go around.'

—SHARON JOHNSON, FIRST CAPITAL GROUP





Urban Cowboy

How did Australian guitar-slinger **KEITH URBAN** become one of Nashville's most consistent hitmakers? A supportive record label and management, a loving (world-famous) wife and a lot of long, aimless drives

BY TOM ROLAND

May 3 presented a very strange mix of events in the life of Keith Urban. ¶ Capitol released his cheery single, "I'm In," to country radio stations. He planned to start recording a new album. And then the Cumberland River and a network of creeks began to overflow their banks. ¶ It was, as Nashville residents have become fond of saying, a thousand-year flood, one that crippled portions of the city and swamped a few significant locations: the Grand Ole Opry House, the Schermerhorn Symphony Center, Kenny Chesney's home and the SoundCheck music storage facility downtown. Scads of instruments were destroyed at SoundCheck, including models owned by Brad Paisley, Vince Gill, Peter Frampton and Urban, who lost more than 50 expensive guitars. That obviously set back his plans to record. ¶ For one day,

Urban didn't sulk. He didn't pout and he didn't curse his luck. Instead he went out and bought a new instrument and showed up at the studio 24 hours later, ready to start cutting what would become the "Get Closer" album, set for release Nov. 16.

"When I made my first record, I only owned one guitar, so I've made records with very little before," Urban says, shrugging off the dilemma. "I always embrace a challenge, and for me, it was just saying, 'We've got the songs, we're ready to go, we're gonna make this work.'"

"All he had was a bouzouki," producer Dann Huff recalls. "That's all he walked into this record with. What was beautiful is that it kind of reiterated to all of us who he is as a musician. The idea was, 'Hey, I don't have any instruments. Can I borrow this today? Can I play this?' That was the whole process, and it kind of reaffirmed the fact that it's not about studios, it's not about anything but the seed of an idea and the passion and the dedication to bring it out."

During the next five months, Urban fashioned "Get Closer" as an album about relationships—ostensibly romantic pairings. But it involves other relationships as well: to his fans, to guitars, to his business partners and to the automobile.

Five of the eight songs on the standard edition of "Get Closer" incorporate some sort of vehicle into the proceedings. "Long Hot Summer" infuses dashboard imagery, "You Gonna Fly" has a driver racing through red lights, and the first single, "Put You in a Song," uses the in-car CD player—or cassette deck, depending on which part of the lyrics you reference—to re-create the excitement of a new love.

The car "is a great symbol of romantic freedom, and it's such a beautiful metaphor for so many things in life," Urban says at the Nashville offices of Borman Entertainment, the management company that represents him. "One of my great passions is driving. I put it right beside music as a real passion. I love driving anything, any vehicle. And probably love listening to music in the car as much as anywhere. [When] people talk about their island discs, I think about road-trip discs."

That behind-the-wheel motif comes to a head in "Right on Back to You," a ballad that finds the singer pulled over to the shoulder of the road in the midst of a storm, talking to himself in the rear-view mirror about his inability to make a commitment. The track builds dramatically with Urban weaving a series of conversational guitar lines that represent the opposing internal voice in an intense self-psychology session.

"A car is the place of realization for a lot of people," Urban says. "They get in the car when they get in trouble and [want] to get away for a little while. In this world right now, it's one of the last frontiers of absolute complete isolation, where you can really truly be on your own—if you don't take your phone and you don't have OnStar. It's a place where I can get really honest with myself and a song can hit me and make me start to take a real look at certain things in my life. [Those] can be really profound moments. So some of my songs I write from that place, knowing that people will discover them in that exact environment."

Auto-matic

Listening to the car radio is precisely how much of the public has discovered Urban since he split from his '90s country band the Ranch to forge a solo career in 1999. The automotive images have been there in the past—in the Mustang references of "Sweet Thing" and the "hand out the window in the wind" line of "Days Go By"—and those have helped enhance the listener's in-traffic experience of Urban.

"Because we spend so much time listening in our cars and we commute, we probably notice those things even more," country WDRM Huntsville, Ala., music director A.J. McCloud says.

Beginning with "But for the Grace of God," which topped Billboard's Hot Country Songs chart the week of Feb. 24, 2001, Urban has found his way to No. 1 10 times during the past decade with those commute-friendly singles. A big portion of those releases—"Better Life," "Somebody Like You" and "You Look Good in My Shirt," for example—are stamped with a shiny, glowing outlook, now a trademark of Urban's career.

"He makes our job easier," Clear Channel Milwaukee director of programming Kerry Wolfe says. "He's unique because he appeals to both males and females. The guys dig him for his



Date night (clockwise from top left): KEITH URBAN and wife NICOLE KIDMAN at the 2010 CMT Music Awards; Urban with his trusty six-string in June; Nashville's beloved Grand Ole Opry House, surrounded by May floodwaters.

ability to thrash a guitar like no other, and his live shows are electric. Lyrically, he somehow finds some pretty damn good songs every time."

The female portion of Urban's audience is practically guaranteed to hone in on "Get Closer" because of its thematic center, which more or less required Urban to address his connection to his wife, actress Nicole Kidman, to whom he's been married since June 25, 2006. Oddly enough, the song that most reflects that relationship is "Without You," which Huff calls "the most autobiographical thing that he's never written."

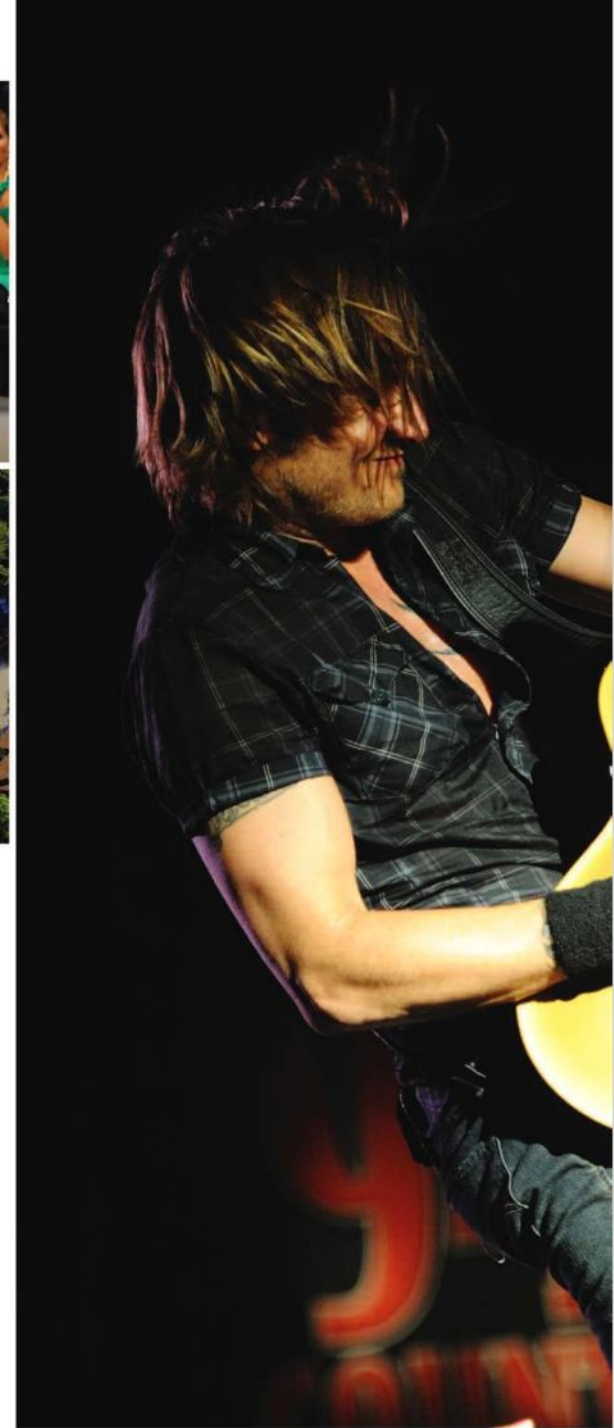
Penned by Dave Pahanish and Joe West—co-writers who authored Toby Keith's "American Ride" and Jimmy Wayne's "Do You Believe Me Now"—"Without You" explores an internal change in priorities for a musician previously consumed by his job. It doesn't necessarily give away a lot of detail, but it invites scrutiny or fantasy on the part of the listener. And Urban, 43, sounds more comfortable knitting his personal life with his public persona than he previously has in his career.

"What you're looking at is the difference between an evolving young adult and a content adult," says his manager, Borman Entertainment founder Gary Borman. "He's constantly evolving and changing, but he's arrived at a place where his life is balanced and it's giving him what he needs. Therefore he is comfortable speaking about it. When you're not clear on who or what you are and you're in search [of that], it's really hard to talk about."

Part of that is a direct result of Urban coming to grips with addiction. He famously cut short his promotional campaign for album "Love, Pain & the Whole Crazy Thing" in October 2006 for a stint in rehab. His growing comfort with intimate subject matter is a sign that he continues to take the lessons from that therapy seriously.

"Most of my creation has leaned more toward the light and the solution more than the problem," he says. "My life hasn't reflected that a lot of the time, and maybe that's why the music's been there to help me. More often than not, the songs that I've written, if I look back at them, I see them as exactly what I needed to hear. If I would just listen to my own damn advice, it would be great."

His exploration of intimacy on "Get Closer" is a continuation of some ideas he established on 2009's "Defying Gravity," a release that earned an album of the year nomination from the Country Music Assn. (CMA). Musically, "Get Closer" is grounded in some older-era ideas. He wrote two of the songs on a guitar that was previously owned by the late Waylon Jennings. (In the



context of the album's bonding theme, it's only appropriate that Urban's wife bought it for him at an auction as a gift.) He also used an '80s-style drum machine to keep a rhythm going while he wrote, and some of the tracks mash up the mechanized rhythm with the ping of a banjo.

On first listen, "Get Closer" sounds like a fairly typical Urban album. But on repeated exposure, it seems more fluid, more seamless, more relaxed. In that regard, it reflects the stability that now appears to be a major part of Urban's life.

"He's never played like this before, and it can't be measured in chops or anything like that, but it's in subtleties that he's never had," says Huff, who's also highly regarded as a session guitarist. "It even goes beyond trying to be economical. It's just a clearer path from his heart to his hands."

The path to completion, however, was no clearer than in previous outings. Finishing the album was a hazardous process for Urban, who's notably meticulous about his work. He worked right up to the deadline, leaving Capitol and Borman Entertainment to market a project they couldn't hear in its entirety.

"There's several cases of first singles from projects Keith has done where we would press them up into a CD—deliver them digitally, whatever—then they go right on the radio," Capitol president/CEO Mike Dungan says. "Then on day one or day two, I'll get a call from Keith in the car. He's not frantic, but it's more like, 'Hey, coach, I was listening to my single on WSIX this morning and God, I just really don't like the way

CLOCKWISE FROM TOP LEFT: JEFF KRAVITZ/FILMMAGIC.COM; RICK DIAMOND/GETTY IMAGES; M.J. MASOTTI/JR/REUTERS



Urban typically works until the last minute with every album and was still playing with mixes on "Get Closer" during the weekend prior to the Monday deadline the label gave him to turn the album in.

"It's like school," Huff says. "If your test is on Monday, you're going to study Sunday night."

Way before that deadline, Capitol needed a single, and Urban brought in a couple of songs to consider. "Put You in a Song" was selected. Urban took back the other, "You Gonna Fly," and did a major overhaul. The version that made it on "Get Closer" uses the same vocal he originally presented to Dungan, but the rest of the track was rerecorded.

"He's just that guy," Dungan says. "It kind of excites me to have somebody that's constantly tinkering."

Moving Target

During the creation of "Get Closer," the tinkering extended to Urban's relationships with retailers and with Capitol. His contract with the label had expired, and Borman negotiated a new deal on his behalf while Urban proceeded in the studio. They turned down larger advances from some other companies to remain with Capitol in what Borman describes as a "nontraditional deal." There aren't any "360" elements in the package, he says, but it does emphasize mutual rewards for mutual success.

"Our objective was to continue to build the partnership that we had with Capitol Records all these years and to make sure that we all profited when we succeeded," Borman says.

While Urban was negotiating, Borman and Target had a conversation about a different matter that led to an agreement to deliver an exclusive deluxe version of the album to the retailer. Dungan had already asked Borman to consider releasing an album with less material to satisfy price-conscious shoppers. They agreed on an eight-song set—shorter than "Defying Gravity," which had 11 tracks, but longer than Blake Shelton's "Six Pak" releases on Reprise.

"I couldn't figure out a way to make six work" financially, Dungan says.

The Target deluxe edition will feature three additional studio cuts—including a remake of Santana's "Winning"—plus four live recordings, each running at least five minutes long. That posed creative problems as Urban assembled the track lists. Song No. 8, "Shut Out the Lights," will be the finale for standard-edition buyers, "Winning" closes out the studio portion of the deluxe version, and the entire Target CD ends with a live performance of "Everybody." Urban essentially had to find three closing numbers for "Get Closer."

"That's similar to putting together a live show," Urban says. "We've got a couple of finales, too. You've got the last song, but it's always a fake-out because we come back out and do another couple of songs. I [had] to figure out which ones all make sense for being the last song."

When Urban draws up the set list for his next tour, he might well be taking the music to places he's never previously played. He has some interest in performing in Japan and China, where he already has a fan base, as he discovered while accompanying

Kidman on a trip she made for one of her corporate sponsors.

"I just went out shopping and got more people stopping me to get photographs," Urban recalls. "I was really amazed at it. People were asking, 'When are you coming over to China to play?'"

No decisions have been made about Asia, Borman says, though he'd like to see it become part of the itinerary if Urban can work it into what's sure to be a packed schedule.

"It's interesting if you know any Australians," Borman says. "They think nothing of hopping on a plane for 10-15 hours. And China, being not that far from Australia, is a very appealing place for Keith."

That can be said for the entire globe. Previous Urban tours have included not only the United States and Canada but also his Australian homeland, the United Kingdom and Germany. He's been more aggressive about touring overseas than most of his country peers. As a result, the Academy of Country Music presented him with its Jim Reeves International Award in September for his efforts at taking the genre beyond its usual borders.

"The world has a bit of an out-of-date perception of what country is, and carrying forward where country's at today in 2010 is a great opportunity," Urban says. "It's not a narrow genre. Country's very diverse and [it's] always been [so], and it's important to keep carrying that."

Urban might have become a booster for the genre around the globe, but he's also emerged as something of a leader at home in Nashville, thanks in part to his role in the aftermath of the flood. While the disaster cost him 50-plus guitars and postponed the start date for his "Get Closer" sessions, the ramifications were much greater for many other Music City residents who lost cars, homes and, in some cases, their lives.

Urban stepped up in ways both large and small. He appeared on a couple of telethons—WSMV-TV's "Flood Relief With Vince Gill & Friends" on May 6 and GAC's "Music City Keep on Playin': A Benefit for Flood Relief" on May 16—guested on Marty Stuart's flood-assisting Late Night Jam on June 9 and delivered a version of the Beatles' "With a Little Help From My Friends" at the CMA Music Festival on June 11. That performance, with supporting vocals by Sarah Buxton and the female members of Little Big Town, was backed visually with flood-related TV footage, keeping the event's memory alive when ABC aired the performance during a CMA Fest TV special on Sept. 1.

Urban was also a leading musical contributor the night the Grand Ole Opry House reopened after five months of flood-imposed rehabilitation and was one of numerous artists who auctioned off damaged guitars for NASH20, an innovative online fund-raiser.

Those forms of outreach came in addition to his two We're All for the Hall concerts with Gill. Those sold-out, multi-artist shows raised nearly \$1 million for the Country Music Hall of Fame during the last two years.

The seeds for that kind of relationship with his hometown were sewn when Urban was a 10-year-old living in Australia. His family's house was destroyed by fire, and the family temporarily split up when members of the community took them in during rebuilding, permanently affecting his sense of people and place.

"To lose everything had a big impact on my relationship with materialistic things," Urban says. "On how quickly they can go and how important it is to be able to give back to people that go without. So when those opportunities come, it's a no-brainer to me. I know what it's like to lose things."

His family's post-fire resurrection was aided by country music. A local club put on a benefit and gave away beer to visitors who offered a \$2 donation. It set the tone for how Urban would lend a hand following the flood.

"Country music came to the rescue immediately," he says.

It's through country music that Urban continues to build a relationship with his fan base, his community and his own psyche. "Get Closer" has layers of meaning as he explores the importance of coupling, expressed with an artistic ease that Huff characterizes as "the next step of growth."

"Music has often been trying to help me find a way out," Urban says. "And if it helps somebody else, that's a beautiful thing."

it's manifested itself through that compression, and I want to take it back. I'm going to go in today; I know exactly what to do.' So we have to remanufacture, send it back out there, and then radio looks at us and kind of shrugs its shoulders saying, 'I can't tell the difference.'"

That kind of perfectionism could fray some nerves on the label side if Capitol wasn't already familiar with the routine.

The Axe Effect

Keith Urban teams with Guitar Center to help an unknown artist break through

Good news, struggling-musicians-still-delivering-pizzas-at-night: Superstar singer/guitarist Keith Urban wants to play on your new record.

Urban has partnered with Guitar

Center in its Your Next Record promotion by agreeing to perform on a cut by the winning entry in a competition among unsigned acts. Urban will personally select the winner and give the artist an opening slot on one of his shows.

"I love collaborative situations, I love ensembles, and I really love any opportunity to help someone else," Urban says. "There's countless musi-

cians in this country alone that are primed and ready for their careers to begin, and all they need is a break. And if it's not 'American Idol' or it's not one of the TV talent-fest things, how do they get their break?"

The prize package includes a \$10,000 Guitar Center shopping spree, \$10,000 in new gear and endorsement deals, a three-song EP recorded with a top producer and a feature of the band's single on iTunes.

Participants need to enter by Nov. 30 at YourNextRecord.com. —TR



For his third album, **SOULJA BOY** drops the 'Tell 'Em' and enlists the musical and financial counsel of hip-hop heavyweights Kanye West and 50 Cent

BY JASON LIPSHUTZ

Soulja Boy makes no apologies for the still-fresh ink on his body—the cross tattooed under his eye, the dollar sign printed on the side of his neck, the name “DRE” adorning his back. Two years after appearing as a baby-faced teenager on the cover of 2008 sophomore album “iSouljaBoyTellem,” the 20-year-old has dramatically changed his appearance, but believes that his fans will recognize him now more than ever.

“My fans love Soulja Boy. A tattoo’s not going to change that,” he says with a shrug. “They’ve grown with me. If anything, they’re getting tattoos now too.”

If the dozens of tattoos didn’t make it crystal clear, Soulja Boy (real name: DeAndre Way) is no longer the 16-year-old kid from Atlanta who released “Crank That (Soulja Boy),” mastered social media promotion and watched the track become, according to Nielsen SoundScan, the 14th-best-selling digital song of all time, moving 4.6 million copies. Wearing a maroon letterman’s jacket, a sparkling gold bracelet and matching wristwatch, the rapper/producer almost always smiles when he speaks but stays serious when discussing his work habits and

CHRISTIAN LANTRY

BOY MEET

'Kanye changed the whole style I was using to make beats. He inspired me to open myself musically.'

—SOULJA BOY

the personal themes explored on his forthcoming third album, "The DeAndre Way."

"When I was 17, I was in the mind frame of being in the club, having fun, partying, dancing—that's all I could think about," he says. "Now I'm in a place where I'm the studio with Kanye West. I got New York rappers trying to beef with me, over nothing. And I got 50 Cent coming in and saying, 'I got your back.' These situations are going to make me make different types of music."

After showing some staying power in 2009 with singles like "Kiss Me Thru the Phone" and "Turn My Swag On," Soulja Boy—who's dropped the confounding "Tell 'Em" suffix from his name—learned from the accomplishments of his elders as he crafted a sound and promotional strategy for "Way," due Nov. 30 on Collipark Music/Interscope. The rapper rebooted his production style under West's tutelage and released the album's propulsive first single, "Pretty Boy Swag," without label input; the track has sold 518,000 copies, according to Nielsen SoundScan. Meanwhile, 50 Cent—who appeared alongside Soulja Boy on the November cover of XXL with the caption "A Hater's

Worst Nightmare"—has inspired the MC to develop a street-rap edge and diversify his brand with a memoir and movie.

While "The DeAndre Way" features more hard-charging bangers than his previous efforts, the album also includes radio-friendly numbers like its second single, the tender dance track "Blowing Me Kisses," that appeal to his teenage fans. Manager Debby Coda sees that mixture as a necessary growing pain.

"He has to be aware of his young fans while still being himself," Coda says. "He's trying to grow at a pace that they can keep up with him, but he understands that he's young and has a long career ahead of him."

GOING WEST

Soulja Boy began conceptualizing new material while on a European trek at the end of last year. Tinkering with Pro Tools in an Amsterdam hotel suite, the rapper came up with "The World So Cold," a track that sampled Band of Horses' "The Funeral" and discussed rape, police brutality and economic suffering.

Instead of saving the track for his third album, Soulja Boy leaked it online last December to see what his fans thought of the musical shift. "The response that I got was perfect," he says, "and I just built on it from there."

Soulja Boy returned to the States and kicked off a recording binge in Atlanta and Los Angeles last December, during which he would listen to dozens of unfinished songs in his car and see if his ideas held up as he drove around. Although he remains meticulous when making his own beats, Soulja Boy had no problem turning the reins over to other producers, including Drumma Boy, Rico Beats and Lex Luger.

"He never wants to stay the same," says producer Boi-1da, who has helmed recent tracks by Drake and Eminem and produced the raucous "Speakers Going Hammer" for "The DeAndre Way." "He goes with the flow in the studio and has fun without thinking too much. But he's always developing [as a producer] and progressing into other directions."

Soulja Boy gravitated toward Kanye West to improve his production methods, and the two spent time in the studio together throughout the past year. Although "Way" features guest spots by Trey Songz, Keri Hilson and Lil B, Soulja Boy says that he learned the most from West, who doesn't appear on the album.

"He changed the whole style I was using to make beats," Soulja Boy says. "He was like, 'What equipment do you use?' I said, 'A laptop.' And he had three pianos, a keyboard, a PC. So that inspired me to open myself musically."

The sessions with West led to a sea change in Soulja Boy's production method. New tracks like "30 Thousand 100 Million" use woozy synth effects instead of spare percussion, and Soulja Boy adds that he has taken West's lead and begun toying with classic soul samples.

THE CEO

If West is his musical mentor, then former West rival 50 Cent, who guests on "The DeAndre Way" track "Mean Mug," has informed Soulja Boy's expanding business savvy. "When I was unsigned, 50 was doing it, and not just in the music industry: Vitaminwater, movies, books. He helped shape what I envision for my career," Soulja Boy says.

Soulja Boy will follow 50 Cent's multiple book releases with "Teenage Millionaire," a memoir detailing the rapper's rise. (He says he's fielding offers from publishing companies.) Soulja Boy also plans to make the transition into film, beginning with

a documentary about his upbringing, set for release next year.

Like 50 with G-Unit Records, Soulja Boy has continued using his Stacks on Deck Entertainment imprint to promote rappers like Arab and Lil B, as well as his S.O.D. Money Gang posse. Soulja Boy also showcased his business knowledge when he took part in the Wall Street Journal's "Weekend Conversations" interview series on Oct. 29, discussing his utilization of social media sites like SoundClick and MySpace.

"Opportunities like that just get his story out there, and it shows how he started his career and what he has accomplished already," Interscope senior VP of A&R DJ Mormile says. "The Wall Street Journal noticed him as a businessman and somebody who can connect the youth to another world. He acts like a CEO, and he's only 20."

Soulja Boy has also mimicked 50 Cent in his ability to attract controversy: In December 2008, the rapper was robbed and assaulted in his Atlanta home, and last year he was arrested for allegedly running away from a policeman when ordered to stop. Soulja Boy was also accused of being addicted to cocaine in a viral video made by hip-hop "super fan" Kat Stacks.

Although he flatly denies the claim, Soulja Boy says he received concerned calls from his parents and other artists when the clip was first released last August. "Somebody set me up," Soulja Boy says. "What regular girl would do that? It's good for me, because it gives y'all something to talk about. I don't really let it get to me—I got too much swag."

'HAMMER' TIME

While "Crank That (Soulja Boy)" drove the sales of the rapper's first album, "souljaboytellem.com," to 996,000, according to Nielsen SoundScan, follow-up album "iSouljaBoyTellem" debuted at No. 43 on the Billboard 200 in 2008, partially due to the relatively disappointing chart action of first single "Bird Walk." However, second and third singles "Kiss Me Thru the Phone" and "Turn My Swag On" each reached the top 20 of the Billboard Hot 100 in 2009 and kept "iSouljaBoyTellem" on the albums chart for 36 weeks.

Although Soulja Boy views the success of the two singles as an affirmation that he is more than a one-hit wonder, the rapper is determined to make sure "The DeAndre Way" is stronger coming out of the gate. According to Coda, "Pretty Boy Swag" wasn't meant to be the first single, but Soulja Boy wanted to get "two looks" before the album release and leaked the song himself last summer.

"He pushed it himself and it blew up," Coda says, "and the machine jumped on top of it and kept it moving."

Leading up to the album release, Soulja Boy will focus on third single "Speakers Going Hammer," which the rapper shot a video for in October. Mormile adds that, aside from Soulja Boy's radio appearances this month and a tour projected for early 2011, the social media king will maintain his crown during his promo run, giving his 2.4 million Twitter followers and 1.6 million Facebook fans different video clips that preview new songs.

Although Soulja Boy is confident that "The DeAndre Way" will be a hit at retail, he is already looking to continue recording and exploring his West-approved "new method" of production. "Sometimes I forget that I produced 'Crank That,'" he says. "I got to make more beats. Even when I was in the studio with Kanye West, I was like, 'I gotta make more beats.'"

'S WORLD

Felicidades por estos **15 años** de trayectoria. Has sido parte fundamental de mi carrera, compositor, productor, colaborador y sobre todo un gran amigo. Que sean muchos años más de exitosa carrera!



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Te llevo guardada **Enséñame** Para vivir **Si alguna vez** Se va **Muy lejos de ti** Una lágrima en el corazón

Me estoy enamorando **Mi verdad** Entre tus brazos **A corazón abierto** 15 años de éxitos **Dos mundos** Más romántico que nunca

SPIN DOCTOR

Physician-Turned-Hitmaking Entrepreneur
Kike Santander Launches New Ventures
In New Climes BY LEILA COBO

In 1995, when Gloria Estefan unveiled “Abriendo Puertas,” a foray into vallenato, cumbia and other tropical Colombian rhythms, the album was a stark new direction for the biggest Latin artist of the time, and it struck a chord. “Abriendo Puertas” would win a Grammy Award for best tropical Latin performance and eventually sell 437,000 copies in the United States, according to Nielsen SoundScan. ¶The architect of Estefan’s new

sound was a then-relatively unknown Colombian songwriter/producer named Kike (pronounced Kee-keh) Santander, a medical doctor who had ventured into music only five years earlier and eventually was discovered by Emilio Estefan Jr.

By 1999, Santander had won Billboard’s Latin songwriter of the year award for his string of hits on the Hot Latin Songs chart. To date, Santander has placed 42 songs on the tally, including 11 No. 1s and 29 top 10s.

As a producer, his run is equally stellar: 46 tracks on the Hot Latin Songs list, including 10 chart-toppers. Alejandro Fernandez’s “No Se Olvidar” had the longest run at No. 1 with eight weeks at the peak in 1998, while Fernandez’s “Yo Naci Para Amarte” held at No. 1 for five weeks. David Bisbal’s “Quien Me Iba A Decir” is his most recent No. 1, spending three weeks atop the chart in 2006. Santander has produced eight hits for Bisbal that have charted on Hot Latin Songs, including five in the top 10.

Now, 15 years later, the man who carved career-changing hits for Estefan, Fernandez, Cristian Castro and Thalía is taking his music in a different direction and, literally, to a different place.

Earlier this year, Santander moved his production company from Miami to Los Angeles, where he’s launched a new record label, Santander Records. He has also launched New

World Source, a music library company for film and TV in partnership with composer/producer Mark Portmann. And in 2011, he’s launching an American version of Batuka, the music-based group workout method he previously launched in Spain.

“I’m not only a composer and producer any more, because, although they’re great roles, it’s a difficult time [for them],” he says. “If you don’t reinvent yourself, you get stuck talking about past glories. I’m moving forward as an artist with other means of expression, paving the way for others and for myself.”

“Reinvention” aptly describes how Santander transformed his career path from medicine to music. Born in Cali, Colombia, he grew up in a home where music and science were equally valued and where Colombian folk music—bambucos, guabinas and pasillos—were everyday fare.

His father, a dentist, was also a singer and a poet who wrote countless verses for his wife, and Santander grew up singing duets and learned a variety of instruments, from accordion and keyboard to classical guitar.

But in a country where, at the time, pop music had scant commercial or artistic appeal, he had little to look forward to musically.

Instead, he went with his other passion—science—enrolling in medical school and completing the seven years of training required to get a degree. But after his **continued on >>p26**



New roles: “I continue to reinvent myself,” KIKE SANTANDER says.



Composed: KIKE SANTANDER with (clockwise from bottom left) GILBERTO (left) and MARCO ANTONIO SOLÍS; EMILIO ESTEFAN JR.; DAVID BISBAL (left) and ALEJANDRO FERNANDEZ; performing in an early band in Colombia; and with duo ELLA Y EL, who are signed to his new Santander Records label.



from >>p25 first year of practice, “I realized I couldn’t live without music,” he recalls.

Santander decided to follow the musician’s life and moved to Bogota, where he got a gig singing in a bar. “It was awful,” he remembers. “I played every weekend, no one listened to my music, I was unhappy. So I returned to Cali and started writing jingles. And I realized my thing was composing.”

Santander became not only a master of hooks, but he also mastered the craft of producing, ar-

ranging and engineering, penning more than 1,500 jingles and becoming the country’s most successful composer in the field.

Eventually, he began to write the occasional song, until he paired with another composer from Cali—Estefano—and together they wrote songs for Jose Luis “El Puma” Rodriguez. It was Estefano who introduced Santander to Emilio Estefan Jr.

“I’ll never forget—it was Jan. 7, 1994, and I was in my home in Cali, relaxing after a night out. And Emilio Estefan called. He said he was working on a new project for Gloria Estefan and he needed Latin material with positive messages. That was the beginning of my career as a composer.”

Santander sat by his pool and wrote “Abriendo Puertas.” He ended up writing the entire album, a collection of tunes characterized by their fusion of standard Latin pop with authentic Colombian rhythms, a mix that would become Santander’s trademark. A few months later, he moved to Miami and signed on as a producer/songwriter with Estefan, effectively launching his career as one of the most sought-after Latin producer/composers of the ‘90s.

Santander and Estefan would eventually part ways in the early 2000s and settled a public dispute out of court. Today, they maintain a cordial and mutually respectful relationship.

On his own, Santander also hired a roster of producers and songwriters and produced albums for Bisbal, Castro and Olga Tañón.

But in 2005, when Latin music sales began to suffer in the United States, Santander once again reinvented himself, accepting a position as artistic director of music reality **continued on >>p28**

PHOTOS COURTESY OF KIKE SANTANDER

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Fernando Castellar
BUENA VISTA MUSIC





La grandeza de un hombre se ve a través de sus ojos y sus acciones cotidianas. Nosotros, tu familia, amamos al gran artista y su gran talento pero sobre todo, amamos mirar tus ojos cada mañana y disfrutar de la compañía de tu alma buena, esta es nuestra mayor bendición. Este homenaje a tus 15 años de trayectoria para nosotros no es solo un homenaje a tu música sino al sendero recorrido donde a pesar de los momentos difíciles te hemos visto siempre caminar firme sin olvidar nunca lo más importante ... tu familia y tu ser interior. Por esto y por muchas cosas más, queremos decirte hoy cuanto te amamos y admiramos. Que 15 años sean 30....50 y muchos más junto a un gran hombre con quien tenemos la dicha y la bendición de compartir nuestras vidas.

Adry, Sebas, Andre y Ale.

BatuKa

T H E B E A T O F L I F E

Celebrando la trayectoria de nuestro presidente y fundador el doctor Kike Santander.

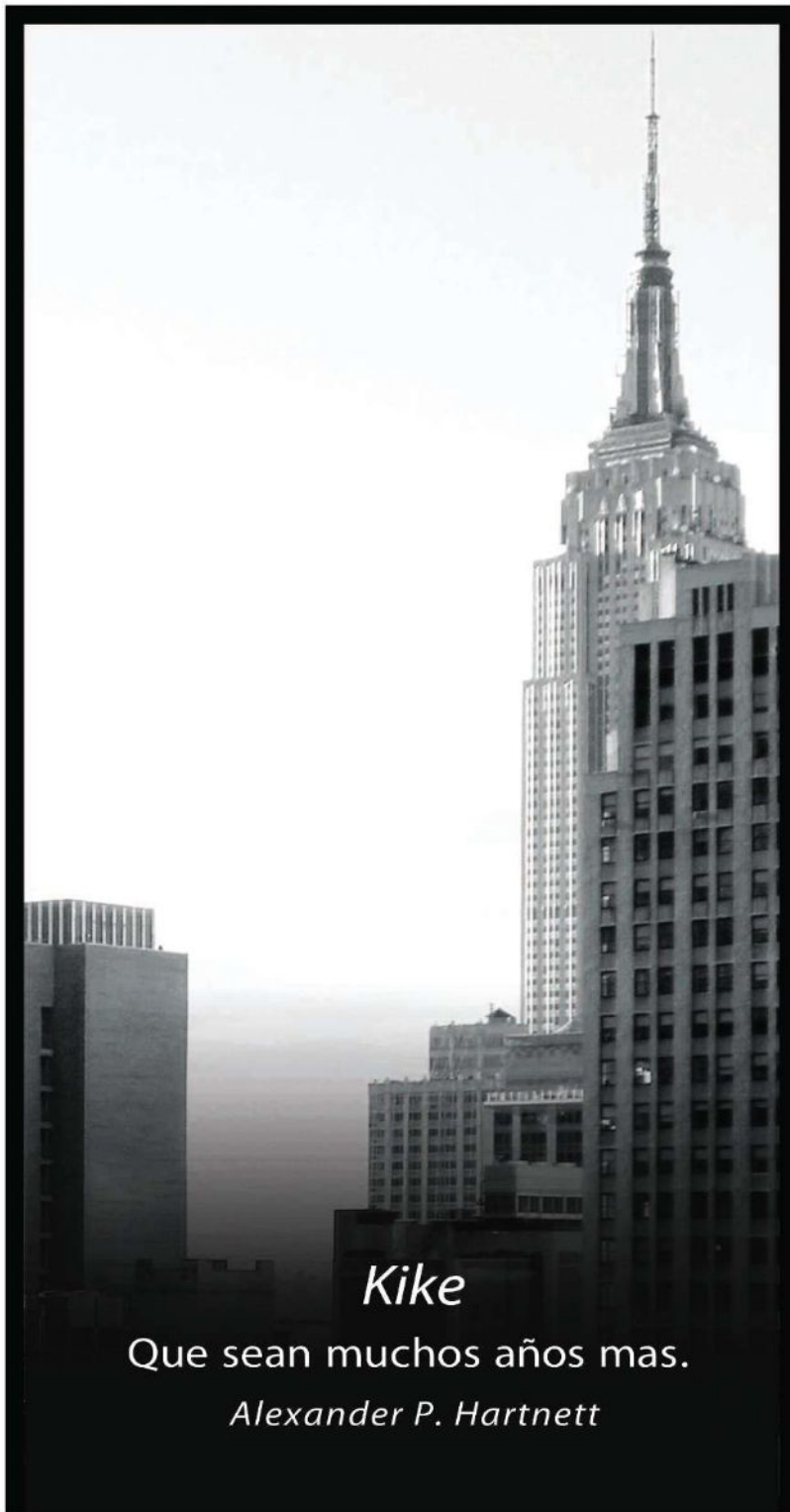
Gracias a sus conocimientos de la música y la salud somos nosotros el futuro del Fitness.

Compartiendo junto a todos los que aprecian el talento de un grande de la música nos sumamos a este homenaje a su trayectoria que nos ha dado y nos seguirá dando música inolvidable.

Muchas felicidades



SANTANDER
RECORDS



Kike

Que sean muchos años mas.

Alexander P. Hartnett

from >>p26 show "Objetivo Fama" in Spain. That's where he devised the Batuka concept, a workout method similar to Zumba in that it's based on specific music.

The new Batuka version for the U.S. market features Santander's original music, tailor-made for specific fitness routines. The product is marketed to gyms as a concept that includes everything from instructor training to nutrition guidance. Santander expects to launch Batuka, in partnership with production company Endemol, in the spring in the United States in several new versions: Batuka 360 for beginners; Batuka Fight, based on mixed martial arts; Batuka Cycle; Batuka Tai Chi; and Batuka Junior for kids. A portion of all Batuka proceeds goes to children's charities.

At the same time, in collaboration with award-winning songwriter Edgar Cortazar, Santander is preparing for the release of his first regional Mexican act, Ella y El, a male/female duo that sings catchy norteno/banda fare. The duo is one of two new acts that Santander will develop with Cortazar, an established regional Mexican writer.

The group is signed to a 360 deal that includes publishing within Santander Publishing, administered by Universal Music Publishing Latin America. All songs on the album were co-written by the pair along with Cortazar and Santander. Santander's back catalog was purchased by Universal Music Publishing Latin America, with whom he has an administration deal for future works.

"Many people think Kike has only done pop, but in my opinion, he's shown that pop and regional Mexican can coexist in all formats," Cortazar says. "The best example is 'Me Estoy Enamorando,' perhaps Alejandro Fernandez's most important album. It's the perfect mix of pop and mariachi. Kike has that magic touch that blends styles and different musical influences and still renders them accessible to the listener."

"My biggest value is my name," Santander adds. "Kike Santander" is synonymous with quality, success, goals and integrity, and I've been very careful about that. I was raised that way, with solid ethics, as was Edgar [Cortazar]. This mix of professionalism and ethics is what gives people confidence to now come to us."

With his new ventures under way, Santander recently fielded additional questions from Billboard.

You've worked with so many artists. How do you handle so many personalities, and how do you draw the best from them?

Being a music producer means being a little bit of a psychologist. It's essential for me to understand the character of each artist. Like me, they each have their strengths and weaknesses, their likes, their sense of humor. It's always a question of balancing the human and professional sides and making the artist feel very comfortable to be with you. This is achieved by being very relaxed during the production, with a very positive and professional attitude. Making music by definition is a warm and positive process, and that always has to be there. Some producers get results by on edge; I do it by being very relaxed.

What is essential to a good song?

My friend Marco Antonio Solís described it very eloquently: A good song needs a good melody, good lyrics and that something else that no one can explain. I usually start with the melody. My nature is melodic. Lyrics usually derive from a melody I like. I usually write with my guitar rather than at the piano, and I write anywhere: under a tree, sitting in a chair, in bed and, curiously, often on planes and in the shower—without a guitar.

What's more important to you, producing or writing?

Composing. Without composition, my career would be totally different. My production is always at the service of the composition.

Has your medical background helped your musical career?

Medicine has made me more disciplined, better able to withstand fatigue and exhaustion. Also, when you see so many people around you die, you really gain perspective on what's really important. You learn to take a step back and take things more calmly. After all, we're [only] making music.

How would you describe the music you've done through the years?

I did Latin pop, but I did three things simultaneously, really: boleros, like I did for Alejandro Fernandez. I also did boleros for Olga Tañón, Los Trio and Gloria [Estefan]. It was a pop bolero, a contemporary bolero. And my other sound was tropical music, like "Piel Morena" [for Thalía]; cumbia; vallenato with pop. There was a lot of fusion of pop with bolero, vallenato pop, salsa pop. And I also did Latin dance music. I never got into hip-hop or rock.

'My name is synonymous with quality, success, goals and integrity.'

—KIKE SANTANDER

You're venturing into regional Mexican music. Is this a leap?

I grew up listening to regional Mexican music, from Los Bukis to Bronco. So, even though I haven't been in there producing it, I feel close to the genre in a very natural way. It's not as if I were doing rock or rap, which are markets that demand more influence in the genre. Or trance or drum'n'bass. I feel very comfortable with [regional Mexican], and at the same time, it's a very vital market.

You've launched a label at a time when labels are struggling. What do you expect?

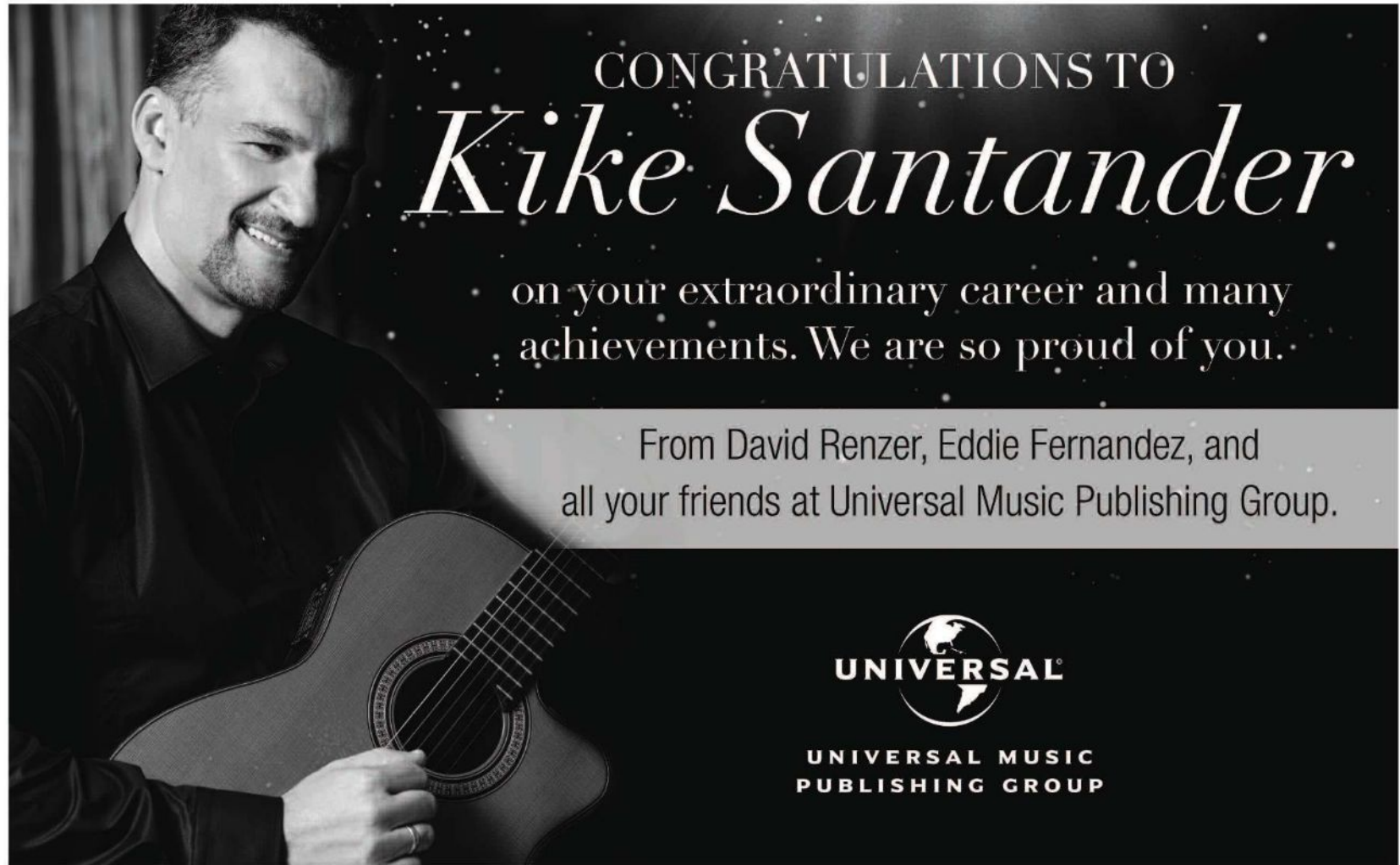
There's a big group of people who don't want to abandon the CD format. CD sales aren't over. It won't be like before, but they're not going to disappear. But obviously significant income nowadays is a combination of all sources, and that's why we do 360 deals. When one is able to form new, successful acts, it's a new way of giving them all the economic support, and in turn the artist shares the resulting success. And publishing is part of the business.

How far do you want to take this?

Our idea is not to grow too much. We don't want to be in the position of the big labels, where they don't have enough staff. That breeds discontent.

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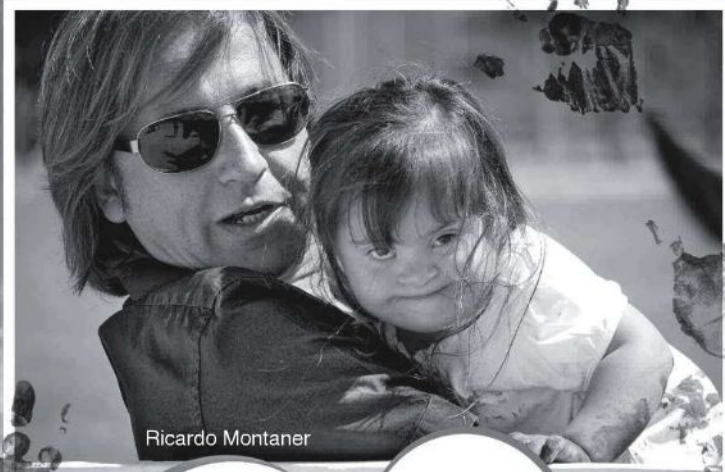
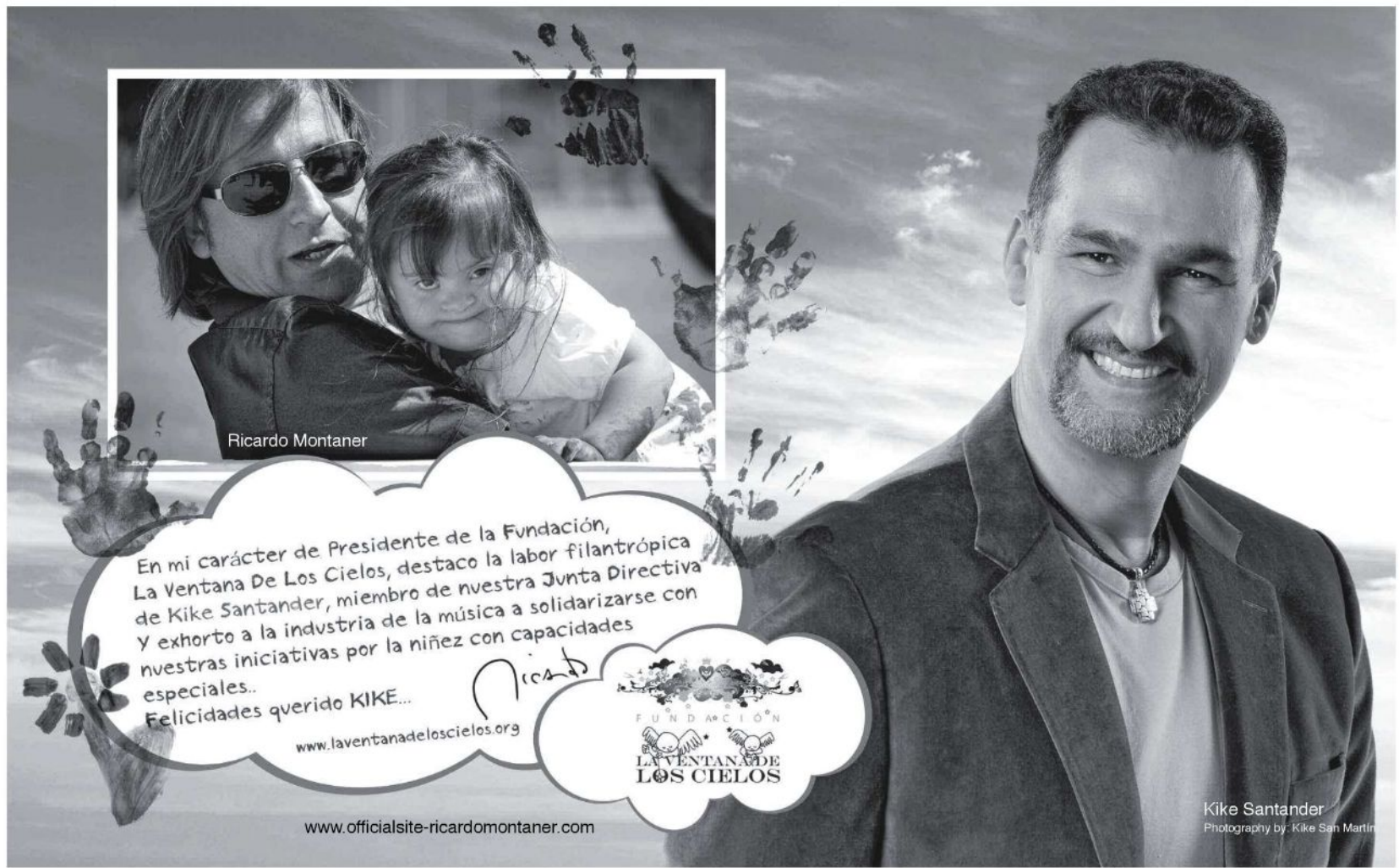
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Kike Santander

on your extraordinary career and many achievements. We are so proud of you.

From David Renzer, Eddie Fernandez, and all your friends at Universal Music Publishing Group.



UNIVERSAL MUSIC PUBLISHING GROUP



Ricardo Montaner

En mi carácter de Presidente de la Fundación, La Ventana De Los Cielos, destaco la labor filantrópica de Kike Santander, miembro de nuestra Junta Directiva y exhorto a la industria de la música a solidarizarse con nuestras iniciativas por la niñez con capacidades especiales.
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Kike Santander
Photography by: Kike San Martín

Kike:

Siempre te admiré y hoy tengo el honor de conocerte, sé que hice bien, que no me equivocaba..

Eres el gran ser humano que yo imaginaba.

Felicidades buen amigo, un fuerte abrazo!

Con todo cariño,



Edgar Cortazar

Kudos For Kike

Latin Industry Leaders Praise Santander



JESUS LOPEZ
Chairman/CEO, Universal Music Latin America & Iberian Peninsula

"Kike is a natural hitmaker. His years of experience in the advertising world

have helped him develop both as a composer and a producer who can capture feelings in a brief space of time. This allows his listeners to quickly connect with the interpreter and the song. Most recently, our mutual friends have offered very different versions of why Kike decided to change his home in Miami for his new home in Los Angeles. We can only agree on one point: Kike can give much to regional Mexican music, and Los Angeles is an ideal location for him and his family."



EDDIE FERNANDEZ
Senior VP of Latin America, Universal Music Publishing Group

"He writes great melodies, with credible stories and good

commercial sense. He writes each song for each artist, like a tailor, from the bottom to the studio, dressing it up. And he can do a very nice fit to that song."



GABRIEL ABAROA
President/CEO, Latin Recording Academy

"I met Kike when we were both invited to join the board of trustees of the Latin Recording

Academy. I was struck by his down-to-earth, even innocent demeanor. Through the years, Kike proved his leadership skills and was elected chairman. I saw Kike grow in that role, and I discovered three sides to him: composer, dreamer and unrepentant romantic; successful businessman with defined goals and instincts; and a leader who won his place thanks to his work and who made his mark as chairman. As I worked more closely with him, I discovered an exceptional human being full of joy and stories. And I was always impressed by his great sensibility, fantastic sense of humor and intelligence. However, the sentimental part is never far, and behind each of his great songs there is a human and profound story, full of integrity."



DELIA ORJUELA
VP of Latin writer/publisher relations, BMI

"One of the qualities I admire in Kike is he's always available to everyone. I very

vividly remember one time a new artist came up to him during the Billboard Latin Music Conference to ask for advice and he took all the time necessary to listen to him. Kike is an author and composer who knows all facets of love and his words always transmit a different sentiment. He's at the vanguard and unafraid of exploring new rhythms and genres. This makes him a maestro of Latin music."



NESTOR CASONU
CEO, EMI Latin America

"Undoubtedly Kike has exceptional talent to write words and melodies that, together with the

right arrangements and outstanding performances, have become classics of Latin music. Classic songs, in my opinion, are those that enter people's memories and remain forever. To achieve that, there has to be 'magic'—something that occasionally is found in some individuals endowed with the capacity to be an unexplainable source of creation. Kike is one of those people."



EMILIO ESTEFAN JR.
President/CEO, Estefan Enterprises

"[Colombian singer/producer] Estefano was working for me and

introduced me to Kike. At the time he was writing jingles, and I saw his potential. He's a great musician and a great writer. And I've always had a special affinity for Colombia. Kike's sound was very Latin American. He's a great lyricist and has great enthusiasm. That's always exciting. I'm very happy for his success. It's always great to see someone you believe in do well."

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No hay duda, Kike Santander me dió su mejor tiempo y su más alta inspiración.

Ese momento y esa entrega de su parte y de mi parte, la llevaremos juntos como lo mejor de nuestro tiempo y como lo mejor de lo mejor de ambos.

Gracias Kike,

Cristian Castro

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Avant partners with EMI on new album

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MUSIC



Hey, soul sister: DUFFY

POP BY RICHARD SMIRKE

SPLIT DECISIONS

Duffy Returns With All-New Team

If it ain't broke, most people wouldn't try to fix it. But Aimee Ann Duffy—more commonly known by just her surname—has responded to the multimillion-selling success of her debut album by breaking up a winning team for the follow-up.

"Everything in life has a chapter," she says. "You can't always stay the same."

The Welsh singer/songwriter is speaking during a break from her Vanity Fair photo shoot, part of the campaign for her sophomore set,

"Endlessly," due Nov. 29 in the United Kingdom on A&M/Polydor and Dec. 7 in North America on Mercury. It's the follow-up to her March 2008 debut, "Rockferry," which has sold 6.5 million copies worldwide, according to Universal,

including 874,000 in the United States, according to Nielsen SoundScan, and 2.1 million in the United Kingdom, according to the Official Charts Co.

That album was largely co-written and co-produced by Bernard Butler and Steve Booker, neither of whom have returned for "Endlessly." Duffy has also parted company with longtime manager/mentor Jeannette Lee of London-based Rough Trade Management.

Duffy perform on "Saturday Night Live" and contacted her team to arrange a meeting. Productive songwriting sessions followed, with the pair eventually recruiting Philadelphia group the Roots as the backing band to give Duffy the "added danceability I so desperately needed," she says.

But the album largely retains the retro-pop sound of "Rockferry," albeit enhanced with more uptempo, pop radio-friendly anthems this time

to have multiple singles means we can go further with this record than the last."

Lead single "Well, Well, Well"—the track on the album most reminiscent of "Mercy"—was serviced to pop, hot AC and triple A formats in mid-October, while Duffy will appear on NBC's "Late Night With Jimmy Fallon" and "The Tonight Show With Jay Leno" the first week of November.

Back home, the campaign is focused on what A&M U.K. managing director Orla Lee calls "major TV moments."

"The thing with Duffy is it's about the voice," she adds. "Live, you really see that."

Duffy appeared on BBC 2's "Later . . . With Jools Holland" on Oct. 19 and will visit BBC 1's "Strictly Come Dancing" on Nov. 21, in addition to release-week slots on ITV1's "This Morning" and BBC 1's "The One Show." She played a showcase at London's Cafe de Paris on Oct. 21, and European and U.S. dates are expected in early 2011.

Meanwhile, the global success of "Rockferry" (the album went top 10 in 20 other markets, as well as the United States and the United Kingdom) means she will also visit Germany, France, the Netherlands, Italy, Sweden, Denmark and Spain for promotion before the end of the year. The target, Universal Music U.K. VP of international marketing Hassan Choudhury says, is "multi-platinum sales in every market."

Duffy herself, however, remains relaxed at the prospect of trying to follow up one of the biggest global debuts of recent years.

"I feel like there is a massive amount of warmth and excitement for this new record," she says. "I want to make people get up onto the dancefloor and get their feet tapping." ●●●

'I feel like there is a massive amount of warmth and excitement for this new record. I want to make people get up onto the dancefloor and get their feet tapping.'

—DUFFY

"It just felt as though the relationship [with Lee] had run its course," says Duffy, who's now represented by Angela Becker of London-based Becker Brown Management. "What we had set out to do, we'd done—I was developed, established, and I had to think: 'OK, so what now?'"

Lee didn't return requests for comment.

Duffy maintains that the split with Butler and Booker was less calculated, almost accidental. They've been replaced by veteran songwriter Albert Hammond—the man behind songs including "The Air That I Breathe" and "It Never Rains in Southern California"—who produced the record and co-wrote all but one of its 10 tracks.

The collaboration with Hammond came about when he saw

around. While "Rockferry" spawned four top 30 hits in the United Kingdom, her Billboard Hot 100 peak came when "Mercy" reached No. 27—and the song has sold 1.5 million downloads, according to Nielsen SoundScan. Highlights of the new album include the funk-fueled opener "My Boy," the disco-esque drama of "Lovestruck" and the joyous, string-fueled pop of "Keeping My Baby."

"Her fans will see it as a natural evolution of her last record," says Mercury president David Massey, who's confident of eclipsing its predecessor's U.S. sales, despite the slump in the market since the release of "Rockferry." "The strength of the record, the fan base that she has already adopted and the opportunity

LATEST BUZZ

>>> JACKSON'S MOM TO VISIT 'OPRAH'

Katherine Jackson will discuss the death of her son, pop superstar Michael Jackson, in an interview with Oprah Winfrey. Harpo Productions announced Nov. 1 that Winfrey's interview with Jackson's mother will air Nov. 8 on "The Oprah Winfrey Show." The artist's father, Joe Jackson, and his three children will also appear during a backyard visit taped for the episode. Winfrey and Katherine filmed the interview at the family's home in Encino, Calif. The Chicago-based production company says Jackson's mother discusses the day her son died and reflects on his life as a childhood star.

>>> DEMI LOVATO ENTERS TREATMENT

Demi Lovato, one of Disney's biggest names, checked herself into a treatment center to deal with issues of anorexia and inflicting self-harm (cutting), a person familiar with the situation said Nov. 1. The 18-year-old Lovato checked into a facility to address the concerns, the person said, speaking on condition of anonymity due to the sensitivity of the matter. Lovato, star of Disney's "Camp Rock" movies and the sitcom "Sonny With a Chance," was on an international tour as a special guest of the Jonas Brothers, but left the tour during the weekend to enter an undisclosed facility.

>>> T.I. REPORTS TO PRISON

Rapper T.I. has reported for a second time to a federal prison to serve time for a weapons violation. The 30-year-old artist, whose real name is Clifford Harris, showed up shortly before noon on Nov. 1 at the gates of the low-security prison in Forrest City, Ark., where he served about seven months in 2009 before he was released last December on probation.

Reporting by the Associated Press.

Sealed with a kiss: AVANT



R&B BY MIKAEL WOOD

VERVE PIPES

R&B Singer Avant Wants To Send Fans A 'Letter'

Avant's new album, "The Letter," delivers yet another batch of the soft-edged R&B he's been known for since his 2000 debut, "My Thoughts." But following the singer's lengthy stint on Magic Johnson's MCA/Geffen imprint and a one-off in 2008 with Capitol, "The Letter" will arrive Dec. 7 courtesy of a fresh carrier: Verve Forecast.

"I wanted to get with someone who was moving in the R&B field," Avant says of the label, which in addition to its jazz offerings has released well-regarded discs by Ledisi and Labelle and will issue a new album by Sunshine Anderson this year. "I felt like Verve had a strong team and was ready to go in the same direction I was."

"At its core Verve is about great singers," label senior VP/GM Nate Herr says. "That's how the label began, with Ella Fitzgerald and Dinah Washington and Billie Holiday. And Avant fits into that tradition of just being a terrific singer."

Avant's manager, Jerry "Big Jay" Woodard, says the label's recent success in the urban AC realm was instrumental in his and his client's decision to sign with Verve.

"But it's definitely about them exposing him to new audiences, too," Woodard adds. "They understand he's not just a one-dimensional artist. He can do a song like 'Read Your Mind' [from 2003's "Private Room"], then he can cover 'Sailing' by Christopher Cross [as on 2008's "Avant"]. They're looking to expand his brand into other genres."

Verve's first goal, Herr says, is targeting the adult R&B consumer. The new album's lead sin-

gle, "Kiss Goodbye," earned most-added honors at urban AC radio its first week out. Herr says he expects to have a top 10 track by December, at which point the label will focus on mainstream urban outlets. (This week "Kiss Goodbye" is No. 24 on Billboard's Adult R&B chart.)

Additionally, Herr says, the "Kiss Goodbye" video was just serviced by Urban Beauty Collective to more than 12,000 salons, where it will play throughout November and December. Street teams are also at work in New York, Chicago, Cleveland, Los Angeles, Atlanta and Washington, D.C.—markets Herr identifies as Avant's strongest. Listening parties are also scheduled with BET's Centric, Rhapsody, iLike, Vibe, Essence, BlackPlanet and Clear Channel, and Herr says Verve is attempting to secure a full-album premiere on MySpace.

Woodard says his and Avant's experience with Capitol on "Avant" was as good as it could have been, given the transitional period the label was going through at the time.

"Ronnie Johnson, the head of urban there, had just passed away, and Terra Firma was buying EMI," Woodard says. "We got caught up in the new system." According to Nielsen SoundScan, "Avant" has sold 162,000 copies. The singer's best seller is 2000's "My Thoughts," at 1.1 million.

"I have no bitter thoughts about Capitol," Avant says. "But I'm an older artist; this is my sixth album. So I don't really have time for someone to try to figure out how to work with me or me with them. It's more like, 'Let's make it happen right now.'"

●●●●●
'I don't really have time for someone to try to figure out how to work with me or me with them. It's more like, "Let's make it happen right now."'

—AVANT

R&B BY MARIEL CONCEPCION

ROUND TWO

After Garnering Grammy Nods And A No. 1 Debut Album, Jazmine Sullivan Hopes To Continue Momentum With New Set

On her 2008 No. 1 album, "Fearless," a vulnerable Jazmine Sullivan croons about being infatuated with an ex and busting the windows out of another's car, among other melodramatic matters of the heart. But on her sophomore album, "Love Me Back," due Nov. 30 on J Records, while the topic of choice hasn't changed much, the R&B singer admits she's much more sensible.

"I've matured on this album. I don't go straight into busting your windows—I give you some time to get away before I react," the 23-year-old jokes. "I'm not as aggressive. There aren't always problems in relationships, and this time I wanted to show that. You see

a much softer side of me."

The restrained approach seems to be successful so far. On first single "Holding You Down (Goin' in Circles)," which is No. 6 on Billboard's Hot R&B/Hip-Hop Songs chart, Sullivan analyzes why a two-timing boyfriend disrespects her instead of going crazy on him. Meanwhile, second single "10 Seconds" finds Sullivan giving her unfaithful partner exactly that to pick up his things and go before she reacts, warning, "You really should look for an exit... Don't let me count to 10... you know that I can get crazy."

Other tracks include the Prince-inspired "Don't Make Me Wait" and "U Get on My



True lies: MEGAN WASHINGTON

GLOBALPULSE

EDITED BY TOM FERGUSON

>>> WASHINGTON'S DATES

As her surname might suggest, Australian newcomer Megan Washington is in capital form at the moment. The singer/songwriter's gold-certified (35,000 units) album, "I Believe You, Liar" (Mercury/Universal Music Australia), is this year's best-selling domestic debut *Down Under*.

"Liar" opened at No. 3 on the Australian Recording Industry Assn. albums chart in August and remained in the top 10 for six weeks. Now Mercury can look forward to a sales spike if Washington converts her six ARIA Award nominations into wins when the ceremony airs Nov. 7.

Washington's success followed hefty roadwork and a steady stream of radio-friendly releases. In the past 18 months, she's played more than 230 shows including five consecutive sell-outs in September at Melbourne's 850-capacity Corner Hotel.

Recorded independently and licensed to Universal, "Liar" was issued with a bonus disc comprising tracks from Washington's previous singles and EPs, as well as in single-CD and vinyl versions. Now, her manager Troy Barrott says, "we're focusing on the U.K., U.S.,



Holding her temper: JAZMINE SULLIVAN

Nerves,” featuring and co-written by Ne-Yo, which she describes as the continuation to “Bust Your Windows.” Aside from reteaming with co-producer Missy Elliott, Sullivan worked with No I.D., Toby Gad, Bei Major, Chuck Harmony and longtime collaborator Salaam Remi this time around. Los Da Mystro is also a co-writer on the project.

“I look at the industry like I’m in a relationship with it and want to get love back,” Sullivan says about her expectations of

the relationship-driven album. “I had a No. 1 first single, I was nominated for seven Grammys, but with this album, I want more. I want to win some Grammys, maybe have three No. 1 singles. I just want more because I give so much.”

And what more appropriate way to promote “Love Me Back” than with the queen of hip-hop soul Mary J. Blige, with whom Sullivan is touring. According to RCA Music Group senior VP of marketing Carolyn Williams, a Facebook ticket giveaway will

launch soon, in which one winner will get airfare and accommodations for two to see one of Sullivan’s shows in either New York or Los Angeles. The latter concert will be broadcast live on Ustream as well.

Additionally, Sullivan will have a video diary of backstage, behind-the-scenes footage of herself, plus viral video leaks of rehearsals and intimate performances in the studio. “The major hub for all of her online activity is her official website, JazmineSullivanMusic.com, and Vevo,” Williams says.

Sullivan also has a role in the movie “Red Tails” alongside Ne-Yo, with a release date to be determined. And she hopes to launch a dog clothing line that caters to larger-sized pups.

While interested in exploring other avenues of creativity, Sullivan wants to continue connecting with her fans—particularly women who find themselves in situations similar to those in her songs. “My market is speaking to women in particular,” she says. “My candidness is what people relate to.”

France, Germany and Japan. [Washington] will be relocating to Europe in the first half of 2011 where she will have greater access to those markets.”

Washington played three shows during New York’s CMJ Music Marathon, which ran Oct. 19-23. The artist is published globally by Albert Productions and booked in Australia by Village Sounds. U.S. shows are through the Windish Agency.

—Lars Brandle

>>>TOP SHELF

Sex sells, and Toronto’s My Darkest Days is proof. The rock band’s debut single, the grinding “Porn Star Dancing” (Mountain View/604/Universal)—featuring Nickelback’s Chad Kroeger, guitarist Zakk Wylde and rapper Ludacris on three different versions—has sold 30,000 downloads in Canada, according to Nielsen SoundScan.

The act’s self-titled album, released Sept. 21 in North America, has scanned 7,500 units in Canada and 30,000 in the United States, where the single reached No. 4 on Billboard’s Active Rock chart (Oct. 30). “It couldn’t be going any better,” manager Kevin “Chief” Zaruk says. My Darkest

Days is signed to Kroeger and producer/writer Joey Moi’s label, Mountain View, and to Mercury for the rest of the world. The act has yet to sign a publishing deal.

Second single “Every Lie” goes to Canadian radio in January, but the band is tailoring “Porn Star Dancing” for top 40 stations. “It’s eigh-ther going to be ‘dirty dancing,’ ‘bad girls dancing’ or ‘rock star dancing,’” Zaruk says of the new edit.

The band, booked by the Agency Group, has been touring the United States since July on tours by such acts as Sick Puppies, Hinder and Papa Roach. It will finish the year with Hinder, in addition to headlining shows. “We’ve got to keep building the story here,” Zaruk says. “Next summer you’re going to see us get to Europe.” —Karen Bliss

>>>PRETTY THING

These are busy times for Carl Barât, former leader of London-based alt-rockers Dirty Pretty Things—and, more famously, co-founder of the Libertines with Pete Doherty.

Since playing summer festival shows alongside Doherty in a temporarily reunited Lib-

ertines, Barât has published an autobiography, “Threepenny Memoir” (Sept. 30), and released his self-titled debut solo album Oct. 4 in the United Kingdom. The album, on Barât’s own Arcady Record imprint, is licensed to PIAS worldwide outside the United States, where a deal has yet to be negotiated.

Despite juggling other duties from book promotion to Libertines rehearsals, PIAS international marketing manager Juan Vandervoort says Barât has remained focused on his solo set. “It’s been a balancing act, but Carl’s worked really hard and done press all over Europe and Japan,” he says, adding that print-based media has been the key promotional priority.

“Online campaigns work better for a new act,” Vandervoort says, “but Carl already has a fan base, so traditional media has been driving this campaign, and the press reaction, especially outside the U.K., has been very positive.”

Barât kicked off a U.K./European tour Oct. 15, with dates in Japan to follow, booked by William Morris Endeavor. He’s published through copyright control. —Steve Adams

6 QUESTIONS

with PEACHES

by JIM ALLEN

For indie electro-rap provocateur Peaches, known for her graphically sexual songs and wild stage show, a one-woman live presentation of “Jesus Christ Superstar” dubbed “Peaches Christ Superstar” might seem an unlikely endeavor. Nevertheless, that’s exactly the agenda for the Berlin-based Canadian’s six North American dates this December. Billboard got chronic pot-stirrer Peaches’ take on the intersection of art, religion and controversy.

1 What was the impetus for “Peaches Christ Superstar”?

A theater in Berlin asked me if I wanted to do a theater production. Right away I said I wanted to do “Peaches Christ Superstar” as a one-woman show. I’ve had this idea since I was about 14, when I used to listen to the “Jesus Christ Superstar” soundtrack and just act it out by myself. I never really entertained the idea as something that I would do in front of people until this theater asked me to do a production.

2 The German rights-holders initially canceled the premiere. What happened?

The German affiliates thought I was going to desecrate the original version, and they just stopped it in its tracks. That did not come from Andrew Lloyd Webber or Tim Rice. I was like, “That’s ridiculous. I’d like to write a press release.” The theater said, “That’s not really good form.” So I said, “Fine, I’ll just Twitter it.” I did that . . . then it got back to Tim Rice. He called them and said, “This is a lot of bad press. Why don’t you just let her do it?” I got permission to do a trial. They came to see it and loved it. We ended up doing a second run, and Sir Tim Rice himself showed up. I was totally crapping my pants over it, thinking about being 14 and singing it in my bedroom.

3 Does controversy help sell the show?

I think it could. The name—“Peaches Christ Superstar”—and the idea—“Really? She’s doing that?” It definitely has curiosity built into it, which is a good thing, because they come to see the performance and I deliver the goods. “Jesus Christ Superstar” was banned when it first came out, too, so controversy has been following it since the beginning.

4 How do you handle singing every role yourself?

The music actually lets you do that, and that’s what’s fantastic about it. I don’t have to dress up in different costumes to present the different characters. Jesus does the white-man metal voice, like [Deep Purple’s] Ian Gillan, who played him in the original production. And then there’s Judas, who has the soul voice, and there’s the sweet voice of Mary Magdalene. And there’s Pilate, who’s pompous, and there’s Herod, who’s completely campy. It’s all been laid out for you.

5 Why did you scale the whole thing down to just you at the microphone and Canadian keyboardist/producer Chilly Gonzales on piano?

A lot of people, especially from my generation, don’t like musicals because they feel so much has been put in there for no reason. I just wanted to express this music by stripping it down in the Peaches way—and I don’t mean by stripping down my clothes—to enhance how fantastic the music is. Usually in my own shows I’m running around like crazy, climbing on things, jumping on people. This is just standing still, and everything just comes from my voice.

6 Is it a religious experience?

It feels shamanistic. . . you give yourself over to this passion. For me it tells the story of how people misinterpret things, how one person’s good intentions turn into something larger that gets out of control. You may think that you’re just expressing yourself, and someone who doesn’t understand it or has a fear of what you’re doing—in the way that Judas was scared of what Jesus was doing—feels that you went too far. It happens so often with so many good ideas.



ALBUMS

COUNTRY

JASON ALDEAN

My Kinda Party

Producer: Michael Knox

Broken Bow Records

Release Date: Nov. 2

The festivities on Jason Aldean's fourth studio album, "My Kinda Party," the follow-up to 2009's platinum "Wide Open," aren't overwhelmingly joyous, and the project is probably all the better for it. The 15-song set, which the Georgia-born Aldean recorded with his touring band, runs a wide emotional gamut. The material ranges from sentimental paeans like the muscular "Tattoos on This Town" and a remake of Colt Ford's "Dirt Road Anthem" (which finds Aldean rapping some of the lyrics) to an array of such bittersweet, emotionally ambivalent goodbye songs as the ballads "See You When I See You" and "Don't You Wanna Stay," the latter a duet with Kelly Clarkson. Aldean still likes to get rowdy at times—as heard on the title track and "Texas Was You"—but also wades into some deep territory on the fish-out-of-water "Coun-



SUSAN BOYLE

The Gift

Producer: Steve Mac

Columbia Records

Release Date: Nov. 9

"The Gift," the second release from famed "Britain's Got Talent" contestant Susan Boyle, is a bit of a tweener: mostly a holiday album and partly a follow-up to last year's massively successful "I Dreamed a Dream." This time out Boyle even takes on "Don't Dream It's Over," which she and producer Steve Mac turn into a hushed, lush recitation quite different from the soaring celebration of Crowded House's original. The singer also offers solemn, chorale versions of Lou Reed's "Perfect Day" and Leonard Cohen's "Hallelujah." But "The Gift" is primarily about her seven seasonal songs, including a gently building "Do You Hear What I Hear?" and subtly dynamic renditions of "The First Noel" and "O Holy Night." Boyle sounds more assured this time out, and her delivery of "Auld Lang Syne," with just the sparest of accompaniment, reveals an instrument that can probably stretch further than she's been asked so far. Her tone and technique are established; perhaps it's time to let Boyle loose on some uptempo material and bring more personality into the mix.—GG

try Boy's World," the keening "Fly Over States," the richly detailed "Church Pew or Bar Stool" and the self-aware "It Ain't Easy." Aldean's kind of party has gotten decidedly sober, but it's well worth attending.—GG

POP

MATT & KIM

Sidewalks

Producers: Ben Allen, Oliver Straus

Fader

Release Date: Nov. 2

Brooklyn indie-pop duo Matt & Kim have always been a dance party type of band. But the beat on the pair's latest album, "Sidewalks," suggests that keyboardist/vocalist Matt Johnson and drummer Kim Schifino have been spending more time in the club than in the rock hall. Catchy verses and get-your-hands-up chants are layered among '80s synth and keyboard lines on these 10 tracks. But with party bangers like "Cameras" and album opener "Block After Block," few fans would lament the lack of introspective piano lines. With spastic electronic quirks, the tracks "Red Paint" and "Wires" fall somewhere between Matt & Kim's past musical creativity and the new direction they'll be taking in the future. And while the song "Where You're Coming From" recalls the act's less poppy past (2009's "Grand") with great success, it seems there's no looking back. However, if there's Auto-Tune and rap-



ping on the duo's next album, then maybe they've gone a bit too far.—JM

JAZZ

KERMIT RUFFINS

Happy Talk

Producer: Tracey Freeman

Basin Street Records

Release Date: Oct. 26

Older fans of New Orleans

music probably know Kermit Ruffins as a co-founder of the Crescent City's famed Rebirth Brass Band. Younger listeners, though, are more likely to recognize him from his recurring role on HBO's post-Katrina series "Treme," on which the singer/trumpeter plays himself. If Ruffins is bummed by that state of



GOOD CHARLOTTE

Cardiology

Producer: Don Gilmore

Capitol Records

Release Date: Nov. 2

Early on "Cardiology," Good Charlotte singer Joel Madden declares that "we'll stay young forever." A decade and five albums into its career, the rock band certainly sounds as youthful as ever. But age has brought some more mature insights and a few tender melodies, including the songs "There She Goes" and "Harlow's Song (Can't Dream Without You)". But Madden, twin brother Benji and their cohorts mostly work in more buoyant territory, driving most of the album's songs with meaty guitar riffs and gang harmony vocals. They also incorporate those elements into a broad range of stylistic approaches. The tracks "Let the Music Play," "Counting the Days" and "Silver Screen Romance," for example, are standard-issue Vans Warped tour kind of anthems. But "Like It's Her Birthday" features an urban underpinning and "Last Night," humorously recounting a post-party blackout, mixes Rolling Stones guitar hooks with a slamming four-on-the-floor beat. "Alive" offers a power-rock drone before pulling back for the verses, while "Standing Ovation" has a rootsy kind of shimmer. Elsewhere, the nostalgic tune "1979" is so pop it makes the Jonas Brothers sound like Scandinavian death metal.—GG



NEIL DIAMOND

Dreams

Producer: Neil Diamond

Columbia Records

Release Date: Nov. 2

Given his role as one of pop's most respected songwriters, Neil Diamond might be expected to fill a covers album with underappreciated obscurities by tunesmiths less highly regarded than he. Well, perhaps next time. On "Dreams," Diamond hunts bigger game, offering up stripped-down renditions of such pop-canonical evergreens as Bill Withers' "Ain't No Sunshine," the Beatles' "Yesterday" and the Eagles' "Desperado." He even tackles Leonard Cohen's "Hallelujah," which has been covered so many times in recent years that its opening arpeggios are beginning to sound as familiar as those in "Stairway to Heaven." Diamond's vocals are still strong enough that he has no trouble selling the material, and the intimate, largely acoustic arrangements stave off soft-rock schmaltz throughout. But only rarely does he bring anything fresh to these warhorses, as in his appealingly wry take on Gilbert O'Sullivan's "Alone Again (Naturally)" and in a pair of recent Randy Newman songs ("Feels Like Home," "Losing You"), both of which exude a touching late-career tenderness.—MW

NEW & NOTEWORTHY

FANIA ALL STARS

Ponte Duro: The Fania All Stars Story

Producers: various

Fania/Codigo Music

Release Date: Oct. 26

Reissues from the storied Latin label Fania have been a blessing of the new music era. Fans can rejoice again at the release of the four-disc boxed set "Ponte Duro: The Fania All Stars Story." The release guarantees a revelation for anyone unaware that the mix of styles that became known as salsa was American-born. Just the roll call of players from an early 1968 All Stars show will make the goose bumps rise for those who know what to expect. For the uninitiated, this is universal music so specifically of a time and place that they'll likely listen to all four discs before stopping and remembering where they are. Juicy liner notes and vintage photos help to place the trance-inducing live recordings from the All Stars' sweaty happenings in the New York barrio and later around the world. Tracks include stretched-out versions of classics like "Mi Gente" and "Anacaona," as well as rarities like "Quitate Tu" fused with "Hang On Sloop" (featuring Stevie Wonder) and Charlie Palmieri's "Kikapoo Joy Juice."—JCN

REVIEWS

SINGLES

T-PAIN FEATURING RICK ROSS

Rap Song (3:57)

Producers: Young Frye, T-Pain

Writers: various

Publishers: various

Konvict/Nappy Boy/Jive/JLG



T-Pain has never been the most understated artist: With song titles like "Reverse Cowgirl" and "I'm N Luv (Wit a Stripper)," the singer/rapper delivers his sexualized messages with little pretense. But with latest single "Rap Song," T-Pain employs a subtle, concept-driven approach to the love jam. Over minimal beats made up of finger snaps and piano plinks, T-Pain Auto-Tunes his singing and delegates all of the rhyiming to guest star Rick Ross. The distinction between "Rap Song" and T-Pain's previous singles is in the lyrics, which cleverly gather popular hip-hop hooks and turn them into a cohesive new product. "Me and you, your mama and your cousin (Baby we can make love to a rap song)/A milli a milli a milli, motherfucker I'm ill," T-Pain sings, shouting out OutKast and Lil Wayne in one breath. "Rap Song" recalls the Southern rapper's radio-hit formula at first listen, but the rap references give the track some extra panache.—PM

impressive mic skills atop producer Recka's videogame-esque beat. Instead of promoting the shallow lifestyle that she discusses, Diamond simply recounts the tired tale with a fresh approach.—MC

DANCE

DUCK SAUCE

Barbra Streisand (5:00)

Producer: Duck Sauce

Writers: various

Publishers: Break Dancin Bob Music (BMI), Alain Macklovitch (SOCAN/BMI), Sony/ATV Music Publishing

Fool's Gold/Downtown
On the strength of a hummable tune, star-studded music video and titular shout-out to a singing legend, Duck Sauce has stumbled upon a buzz-worthy dance track with "Barbra Streisand." The most surprising thing about this collaboration between DJ/producers Armand Van Helden and A-Trak is its richness in sound in between the beat-stopping utterances of Streisand's name. Guitar licks collide with heavy doses of synthesizers as a fist-pumping beat refuses to let up. The busy instrumentation is brilliantly paired with overly simple vocals: An upbeat chorus of "oohs" instantly lodges inside the listener's brain, and



CAKE

Sick of You (3:18)

Producer: Cake

Writers: J. McCrea, V. DiFiore, X. McCurdy, G. Nelson

Publishers: Stamen Music, Wixen Music (BMI)

Upbeat

Cake built its name on a brand of slightly skewed, idiosyncratic pop, and "Sick of You," the band's first new material since 2004's "Pressure Chief," continues to rely on its tried-and-true formula. Favoring a stripped-down mix over layers of stacked production, the first single off upcoming album "Showroom of Compassion" plods along with few dynamic or stylistic changes until a rousing trumpet solo. John McCrea's instantly recognizable half-sung vocals aren't used prominently but they spark to life on the track's bridge, as the singer opines against simple distractions and makes apocalyptic prophesies. "Every piece of land, every city that you plan/Will crumble into tiny grains of sand," he sings. "Sick of You" makes an impression during its hummable chorus, but the track is ultimately too repetitive to leave a strong impression.—EL

HIP-HOP

DIAMOND

Lotta Money (3:28)

Producer: Recka

Writers: B. Carpentero,

T. Darnell

Publishers: Dime Piece

Collection, Tommy Joe

Darnell (ASCAP)

Jive/Battery

Brittany Nicole Carpenter, aka Diamond, first appeared on the rap scene with Crime Mob on Lil Jon's Crunk Records label before striking out on her own in 2007. On her latest single, the rapper puts her

own spin on the familiar warning that girls "ain't messing with you unless you got a lot of money." Diamond explains that a gold digger will always be "fresh to death," but that she's always prepared to cut ties if someone comes along with a fatter wallet. Diamond makes it clear that such behavior shouldn't be condoned, and she flashes



PLAIN WHITE T'S

Rhythm of Love (3:21)

Producer: I. Kirkpatrick

Writer: T. Lopez

Publishers: WB Music,

Songs for Whitney

(ASCAP)

Hollywood Records

Plain White T's have been active for more than a decade, although the group is still most recognized for penning the saccharine smash "Hey There Delilah" in 2007. The Illinois five-piece tries to score another hit with a new lead vocalist on "Rhythm of Love," the beach-flavored first single from sixth album "The Wonders of the Younger." Guitarist



Tim Lopez takes over for frontman Tom Higgenson and croons in a polished falsetto, "We may only have tonight/ But 'til the morning sun, you're mine, all mine." The heartfelt vocals melt over an island beat and acoustic guitar melody, and Higgenson provides a soothing harmony over the choruses. Plain White T's have again found a winning combination of chords and catchy lyrics—and possibly a radio hit to follow the success of "Delilah."—MV

"Barbra Streisand" morphs into an inexplicable command to start dancing. Van Helden and A-Trak are proven production aces, and even if

their Duck Sauce project is a one-off, the collaboration has yielded one of the weirdest, most intoxicating dance anthems in recent memory.—JL

tion while working over a funky yet contemplative sound. Abandoning his falsetto in favor of bluesy singing, frontman Pharrell Williams asks, "See those war machines out there/Are packed with your karma, do you care?" over bass and rattling snare. The track succeeds mostly due to the emotion in Williams' voice, which expresses outrage during the verses and rushes forward just as the brass kicks in during the instrumental chorus. "Help Me" is an ambitious counter to the crowd-pleasing "Hot-N-Fun" and has the same attention-grabbing quality as past N*E*R*D tracks like "Lapdance" and "Rock Star."—GL

R&B

N*E*R*D

Help Me (4:07)

Producers: The Neptunes

Writers: P. Williams, C. Hugo,

J. Iovene

Publishers: various

Star Trak/Interscope

Records

After previewing new album "Nothing" with the bass-heavy party track "Hot-N-Fun," N*E*R*D offers a dramatic change in style on album cut "Help Me." The track features the trio taking aim at government corrup-

LEGEND & CREDITS

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BOOKS BY GAIL MITCHELL

By The Book

Jay-Z Joins List Of Artists-Turned-Authors With 'Decoded'

Reading music is taking on a different meaning of late. That's due to a growing number of high-profile autobiographies and memoirs written by music artists. Among the artists-turned-authors hitting bookstore shelves this year are Susan Boyle, Justin Bieber, Keith Richards, Vince Neil, Rosanne Cash and Ricky Martin. Weighing in Nov. 16 with his own 336-page tome is hip-hop pioneer Jay-Z.

"Decoded," published by Random House imprint Spiegel & Grau, is a candid narrative of the multiplatinum rapper's life accentuated by his "decoding" of 36 songs from his catalog. Featuring an image of Andy Warhol's "Rorschach" on its cover, the fully illustrated book offers a firsthand account of Jay-Z's most famous raps—including "99 Problems" and "Big Pimpin'"—as well as a deeper look at a music genre dismissed early on as a fad but which has since become a cultural phenomenon.

In an excerpt from "Decoded," Jay-Z notes, "I wanted to do three important things. The first was to make the case that hip-hop lyrics—not just my lyrics, but those of every

great MC—are poetry if you look at them closely enough. The second was I wanted the book to tell a little bit of the story of my generation, to show the context for the choices we made at a violent and chaotic crossroads in recent history. And the third piece was that I wanted the book to show how hip-hop created a way to take a very specific and powerful experience and turn it into a story that everyone in the world could feel and relate to."

An ambitious promotional campaign has been launched on behalf of "Decoded." In partnership with Microsoft's Bing search engine, pages of the book will be placed, unannounced, in various locations related to the content of those pages. Some will be located in the Brooklyn neighborhood where Jay-Z grew up, others in places where he drew inspiration (London) and still others in areas that led to the building of his hip-hop empire.

The pages are being displayed through conventional (billboards) and unconventional means, such as on pool tables and bronze plaques and in clothing, for example. In fact, when Jay-Z unveiled "Decoded" during an

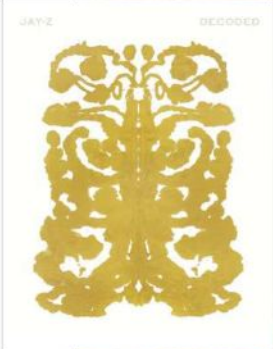
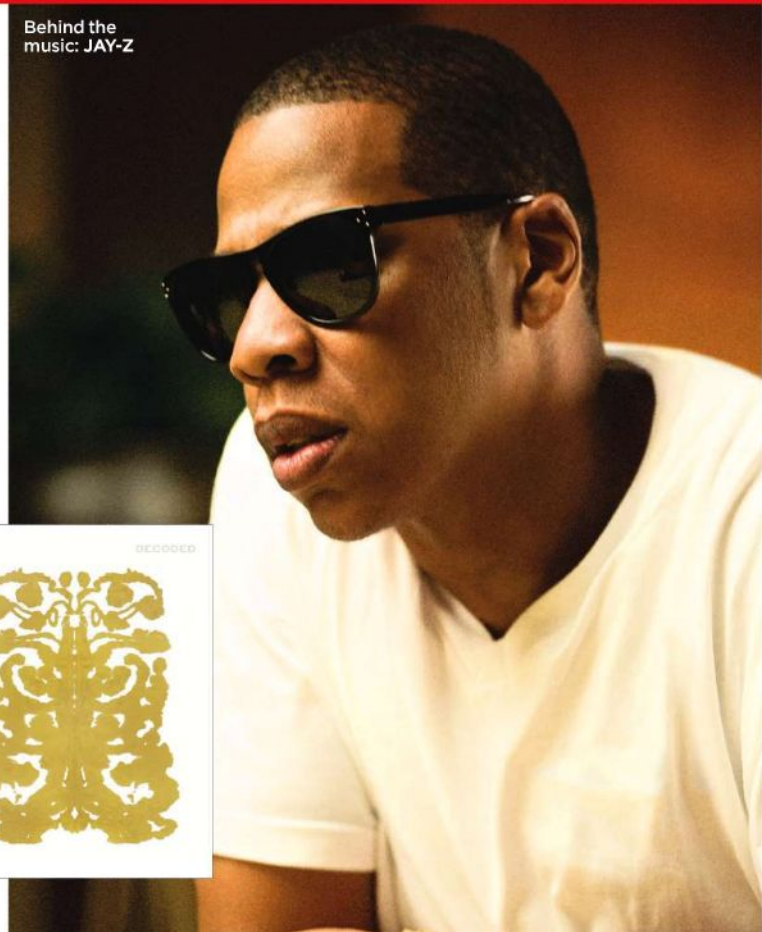
Oct. 20 book party in Miami, the lyrics for "Big Pimpin'" were displayed at the bottom of the Delano Hotel pool.

The campaign kicked off Oct. 18 and has been unveiling five to 10 new pages in new locations in 15 cities around the world. The same pages are also being placed in various locations virtually in an online gaming experience located at bing.com/jay-z.

Fans can use Bing to find the pages in either the virtual environment or in real life. Those who turn up a page then text a unique code to enter a contest drawing for prizes. All entrants are also eligible for the grand prize of two tickets to watch Jay-Z perform with Coldplay on New Year's Eve in Las Vegas. The contest ends Nov. 20.

List-priced at \$35, "Decoded" is available for preorder on Amazon. At press time, the site's list of top-selling "Hot New Releases" included

Behind the music: JAY-Z



Keith Richards' "Life" (in the top five), followed by Ricky Martin's "Me" (top 20) and Justin Bieber's "First Step 2 Forever (100% Official)." According to Nielsen BookScan, which covers 75% of retail sales (except Walmart/Sam's Club), Richards' book (released Oct.

26) has sold 66,000 with Bieber (Oct. 12) coming in at 52,000. Martin's "Me" (top 20) and Justin Bieber's "First Step 2 Forever (100% Official)." According to Nielsen BookScan, which covers 75% of retail sales (except Walmart/Sam's Club), Richards' book (released Oct.

Additional reporting by Antony Bruno and Mariel Concepcion.

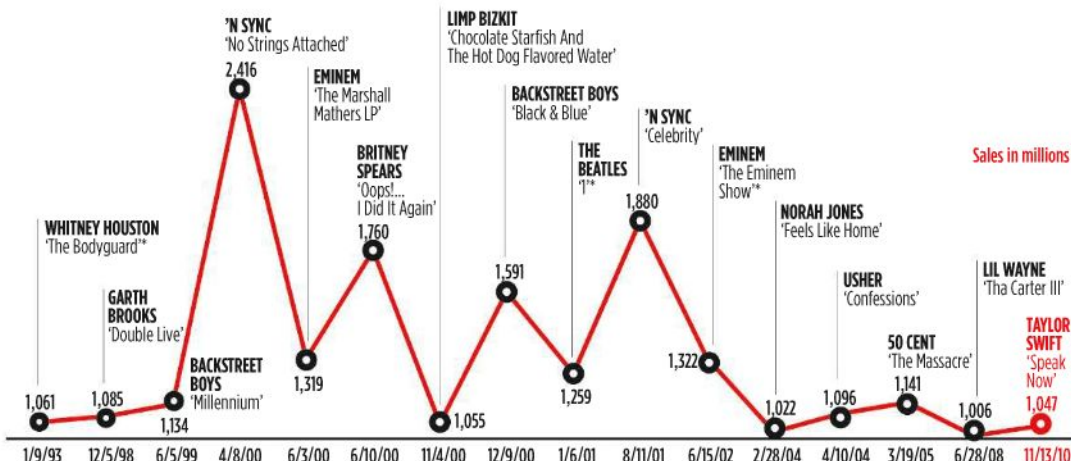
MILLIONAIRES' CLUB

Taylor Swift's "Speak Now" not only earns the best sales week for an album since 2005 (see story, page 42) but also joins an elite club of just 16 albums that have notched million-selling weeks since Nielsen SoundScan began tracking sales in 1991.

The last million-plus frame was when Lil Wayne's "The Carter III" launched at No. 1 with slightly more than 1 million copies in June 2008. The SoundScan-era record is held by 'N Sync's "No Strings Attached"; it debuted at No. 1 with 2.4 million in 2000.

All but three of the 16 albums earned their million marks in their opening week. The Beatles' "1" moved a million in its sixth week on the list during Christmas week of 2000. Similarly, the soundtrack to "The Bodyguard" joined the club in its sixth frame, during Christmas 1992, while Eminem's "The Eminem Show" debuted at No. 1 with 285,000 after an abbreviated first week. (Its release was pushed forward and bowed with only a few days' worth of sales.) It then held at No. 1 with 1.3 million in its second—and first full—week.

—Keith Caulfield



SOURCE: Nielsen SoundScan * Album didn't debut with its million-selling week



High high high: 'N SYNC

JAY-Z: ANDREW ZAPH; 'N SYNC: LARRY BUSACCA/WIREIMAGE.COM

R&B BY MEGAN VICK

Slow Hand

Ray J Targets 'True R&B' On New SRC Set

Stepping away from his player in the club image, Ray J is drawing inspiration from classic R&B—and collaborating with only one producer—for his upcoming album. The singer is already giving listeners a taste of what to expect with new single "Last Wish."

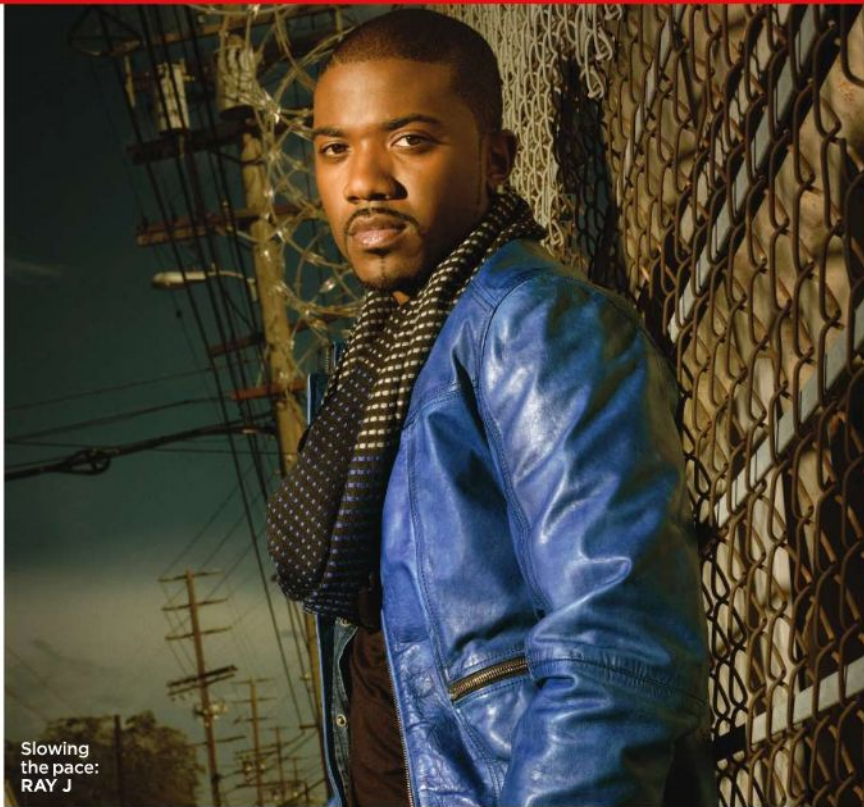
Debuting at No. 73 last week on Billboard's Hot R&B/Hip-Hop Songs chart, the piano-driven slow jam rises to No. 62 on the tally—a 26% increase. It will be among the tracks featured on "Raydiation 2 (R2)," which will be released in early 2011 through SRC/Universal Motown in conjunction with Ray J's label, Knockout Entertainment.

Ray J scored his biggest hit in 2008 with the club anthem "Sexy Can I." That song peaked at No. 3 on the Billboard Hot 100 and No. 4 on Hot R&B/Hip-Hop Songs. But that kind of heavy bassline dance song isn't part of Ray J's focus right now.

"I always try to choose my singles by where I am in my life," he says. "I love making people dance, but right now that's just not where I'm at."

Feeling he needed just one producer to help create a consistent sound throughout the set, Ray J chose songwriter/producer Rodney "Darkchild" Jerkins to helm the project. Jerkins' production credits include Michael Jackson, Beyoncé and Ray J sibling Brandy's 2008 album, "Human."

"You have to be with someone who brings the best



Slowing the pace: RAY J

out of you as an artist, a writer and a creator," Ray J says. "I feel like Rodney and I have that connection."

In the meantime, Ray J and Brandy are awaiting the second-season launch (Dec. 5) of their VH1 reality show, "Brandy & Ray J: A Family Business." That's also the title of the family-oriented album the siblings are releasing early next year on Time-Life imprint Saguaro Road Records (Billboard, July 24). Heralding Saguaro's move into contemporary R&B, the 10-track set will feature performances by various members of the Norwood family, including Brandy, Ray J, father/musician Willie Sr. and manager/mother Sonja. The first single is due in December.

Ray J is also moonlighting as a special correspondent for "Extra," covering ABC's "Dancing With the Stars." Big sis Brandy tied for first place with Jennifer Grey during the show's recent 200th episode.

"I wanted her to go out there and face some of her fears, and dancing was definitely one of them," Ray J says of his sister's performances on the show.

Ray J is just as excited about reaching back out to fans with some "true R&B." He adds, "I'm singing my ass off on this album. That and the album's creative concepts—it's just a whole other level."



Reunion tour: TAKE THAT

PLATINUM 'PROGRESS'

Never mind Taylor Swift selling 1 million albums in a week—U.K. pop act Take That sold more concert tickets than that in a single day.

The group moved 1.3 million tickets for its 25-date Progress Live U.K./Ireland tour during the 24 hours after they went on sale at 9 a.m. on Oct. 29. Demand was so high that many ticketing sites crashed (Billboard.biz, Oct. 29).

The 2011 tour starts May 30 in England and reunites Gary Barlow, Mark Owen, Jason Orange and Howard Donald with original member Robbie Williams, who left the group acrimoniously in 1995. The band split in 1996 and reformed as a quartet in 2006—burying the hatchet with Williams earlier this year.

A statement from Simon Moran—managing director of tour co-promoter SJM Concerts, which also booked the shows—called the sales "record-breaking" and declared, "There has literally never been anything like it in the history of live music in the U.K." However, SJM and co-promoter KSE didn't respond to requests for further comment.

But others in the industry praise the companies for pricing the tickets for maximize demand—prices ranged from £55 to £90 (\$88-\$144)—despite Take That's famously high production costs.

"It shows that if you have a great product that is affordable, people will come out by the thousands to buy it," says Creative Artists Agency U.K. booking agent Emma Banks (Katy Perry, Florence & the Machine). "Folks want to attend live music events, but not at any price."

Take That's reunion album, "Progress" (Polydor), is due Nov. 15 in the United Kingdom, where it's expected to be the year's top seller. The band's last two sets, 2006's "Beautiful World" and 2008's "Circus," have sold 2.8 million and 2.1 million, respectively, according to the Official Charts Co.

The group has a lackluster track record in the United States, scoring just one top 10: "Back for Good" (Arista) hit No. 7 on the Billboard Hot 100 in 1995. All told, Take That has sold 432,000 albums domestically, according to Nielsen SoundScan. The act is signed to Universal for the world, although neither of its previous reunion albums was released stateside. But sources at Universal suggest "Progress" could receive a U.S. release in the first half of 2011, depending on the band's commitments elsewhere.

—Juliana Koranteng & Mark Sutherland

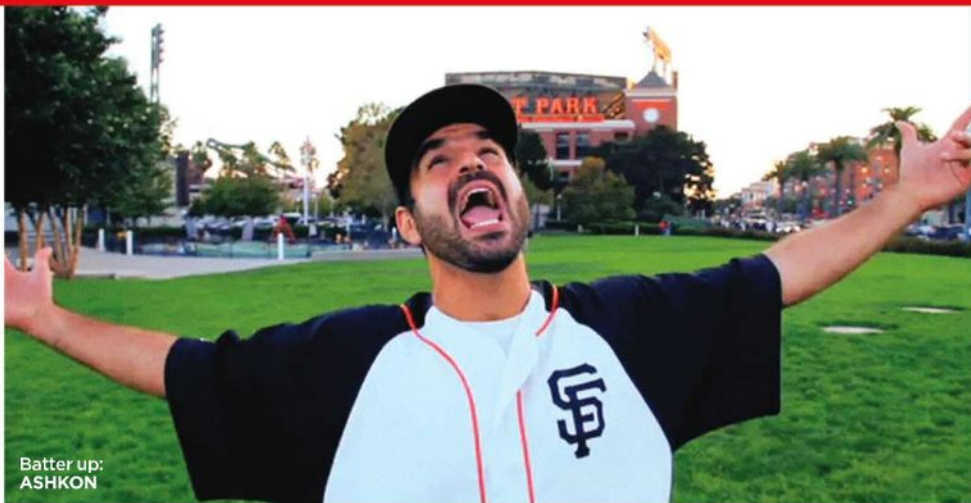
Additional reporting by Andre Paine in London.

TRUE BELIEVER

After the San Francisco Giants won the World Series on Nov. 1, the city erupted as Bay Area residents ramped up check-ins to victory riots on social network Foursquare. But even if the Giants had fallen to the Texas Rangers, one clear victor would've emerged—local musician Ashkon. His Giants-themed remake of Journey's "Don't Stop Believin'" has been viewed more than 1.6 million times on YouTube.

Interspersing performance footage of Journey between shots of Giants fans, the track also features inside-baseball shout-outs referencing beard-fearing and rally thongs. The video's origin stems from a last-minute burst of inspiration on Ashkon's part.

It all started when Ashkon (last name Davaran) was contacted by two men known as the White Collar Brawlers about collaborating on a video. The duo had found the singer through his 2008 viral video "Hot Tubbin' (On the Late Night)," which



Batter up: ASHKON

has garnered more than 600,000 YouTube views.

"We were tossing ideas back and forth," Ashkon recalls. "I wanted to do a hip-hop thing, but nothing was sounding great and we were getting down to the last minute to make the video. Then I had the idea to do a really heartfelt remake of the Journey song, and we went with it."

Ashkon says he released the video after the Giants beat the Atlanta

Braves to reach the playoffs. It was passed around Facebook almost immediately. "Facebook really drove it," he says. "Within 24 hours, over 96,000 users had shared it. We got some pickup from Giants blogs and sports media, too."

While fans can watch the YouTube track to their heart's content, the song isn't for sale. "I'm in contact with the publishers and hope I can work out some sort of licensing agreement

with Journey," Ashkon says. "I constantly have people asking me where they can download the song."

The unsigned Ashkon does have one album of original material for sale on iTunes and plans to self-release another project soon. "I'm getting offers; people are starting to reach out," he says. "I've already had one viral video that did well, and the success of this track shows it wasn't a fluke." —Cortney Harding

RAY J: NICK SPANOS/TAKE THAT: BRIAN ADAMS

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



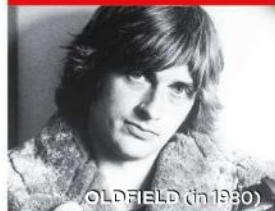
GUY

GUY'S HIGH

>>With the arrival of Buddy Guy's "Living Proof" at No. 46 on the Billboard 200, the blues legend notches his highest-charting set ever. It surpasses the No. 68 peak of "Skin Deep" in 2008. "Living" also marks his third No. 1 on Blues Albums (see page 44).

THE HOT 11

>>Taylor Swift's chart domination extends to the Billboard Hot 100, where 11 "Speak Now" songs chart. Only the Beatles (one week with 14 tracks and two with 12 in April 1964) have placed more simultaneously. David Cook also tallied 11 on the June 7, 2008, chart, following his "American Idol" victory.



OLDFIELD (in 1980)

SPOOKY SOUNDS

>>Halloween-appropriate songs soar on multiple digital genre charts, including Screamin' Jay Hawkins' "I Put a Spell on You" (2-1) on Blues and Mike Oldfield's "Exorcist" classic "Tubular Bells" (4-1) on New Age.

CHART BEAT

>>Mark Salling, aka Noah "Puck" Puckerman, becomes the first "Glee" actor to chart apart from the cast since the show's premiere last year, as "Pipe Dreams" enters the Billboard 200 at No. 189, marking his solo chart debut. Kevin McHale—the "Glee" cast's Artie Abrams—charted as a member of NLT, whose "She Said, I Said (Time We Let Go)" peaked at No. 36 on Mainstream Top 40 in 2008.

>>Before "Glee" blended music and comedy on prime-time TV, there were the Monkees. The quartet makes its first chart appearance since 2003, as "Head" enters Top Soundtracks at No. 20. The set, which reached No. 45 on the Billboard 200 in 1969, has received a deluxe rerelease on Rhino.

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



GUY: CHRISTIAN LANDRY; OLDFIELD: EMI MUSIC

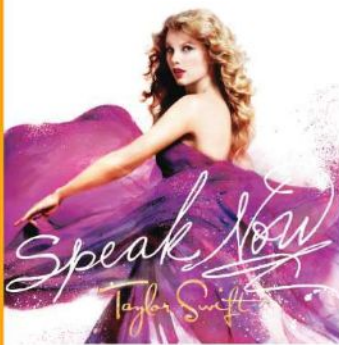
Billboard

CHARTS

Swift's 'Now' Wows: Best Sales Week In Five Years

Who said it couldn't be done?

Taylor Swift's much-anticipated "Speak Now" is heard loud and clear at No. 1 on the Billboard 200 with 1,047,000 copies sold, according to Nielsen SoundScan. It's the largest sales week for an album since 50 Cent's "The Massacre" bowed at No. 1 with 1,141,000 on the March 19,



2005, chart. And it's the first set to surpass a million in one week since Lil Wayne's "Tha Carter III" began with 1,006,000 at No. 1 on the June 28, 2008, tally.

Since SoundScan began tracking music sales in 1991, there have been only 16 albums that have sold at least 1 million copies in a week (see story, page 38).

Don't feel bad if you were one of the

many naysayers who had assumed that the days of million-selling weeks were over. Considering how album sales have dropped off a cliff since the early 2000s, huge sales frames are rare. And a million week? Don't hold your breath.

But, as we've seen with Swift, if you have all the pieces in place, it can happen. Figure that her crossover appeal to both pop and country audiences helps, in addition to the wide age range of her fans—teens, tweens and moms among them. And with both older customers and country fans still full-album purchasers, that also played a part in Swift's achievement.

And perhaps most important, Swift has been able to engage her audience in a specific and personal way. Her fans know her music comes straight from her heart, or rather, her diary, and they love that about her. She doesn't resonate as a "singles act," but instead as someone whose music compels consumers to buy the whole album.

So, when can we expect the next million-seller week? Let's not even venture a guess. Considering it's happened only 16 times in the past 19 years, the chances of it occurring sooner than later are rather slim.

POINTS TO PONDER: Here are some notable achievements relating to the debut week of Taylor Swift's "Speak Now":

- It has the second-largest sales week of any country album since 1991. Only Garth Brooks' 1998 effort, "Double Live," moved more when it started with 1,085,000 on the Dec. 5, 1998, chart. Swift also achieves the biggest sales week of any female country artist since 1991. The previous high-water mark was set when fellow crossover act Shania Twain's "Up!" started with 874,000 at No. 1 on the Dec. 7, 2002, list.

- "Speak Now" owns the biggest week for any album by a woman—regardless of genre—since the June 3, 2000, tally, when Britney Spears' "Oops! ... I Did It Again" entered the No. 1 spot with 1,319,000.

- In total, just four albums by female artists have notched million-plus weeks. Aside from Swift and Spears, Whitney Houston's "The Bodyguard" soundtrack moved 1,061,000 during Christmas week in 1992 (on the Jan. 9, 1993, chart) and Norah Jones' "Feels Like Home" debuted at No. 1 with 1,022,000 on the Feb. 28,

2004, list.

- It's Swift's second album to top the Billboard 200, following sophomore set "Fearless," which flew in with 592,000 on the Nov. 29, 2008, chart.

- "Speak Now" accounted for 18% of all albums sold last week (5.8 million)—or one out of every sixth set purchased.

- After one week of sales, "Speak Now" is the eighth-best-selling album of 2010.

- Eminem's "Recovery" still leads the pack, with 2.9 million. Could "Speak" shift enough by the end of the year to take over the lead?

- "Speak" sold more copies than that of the Nos. 2-62 albums combined on this week's Billboard 200.

- The set has the second-largest sales week for a digital album, with 278,000 downloads sold. Only Coldplay's "Viva La Vida or Death and All His Friends" posted a larger haul (288,000) when it bowed on the July 5, 2008, chart.

- Last week's No. 1, Sugarland's "The Incredible Machine," falls to No. 2 with 89,000 (down 56%). With a divide of 958,000 between the top two, it's the largest such gap since the June 15, 2002, tally. That's when Eminem's "The Eminem Show" moved 1,322,000 in its second week at No. 1, while the Diddy-driven compilation "We Invented the Remix" was No. 2 with 117,000—a margin of 1,205,000.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,800,000	1,672,000	18,765,000
Last Week	5,173,000	1,507,000	18,575,000
Change	12.1%	10.9%	1.0%
This Week Last Year	6,316,000	1,424,000	19,100,000
Change	-8.2%	17.4%	-1.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	279,095,000	241,938,000	-13.3%
Digital Tracks	942,552,000	937,017,000	-0.6%
Store Singles	1,494,000	1,714,000	14.7%
Total	1,223,141,000	1,180,669,000	-3.5%
Albums w/TEA*	373,350,200	335,639,700	-10.1%

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

ALBUM SALES



SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	216,490,000	171,780,000	-20.7%
Digital	60,592,000	67,935,000	12.1%
Vinyl	1,965,000	2,195,000	11.7%
Other	47,000	27,000	-42.6%

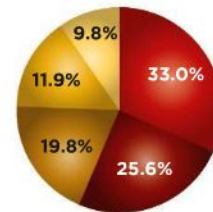
For week ending Oct. 31, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

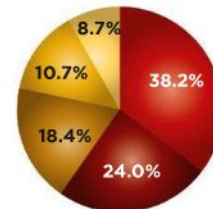
Distributors' Market Share: 10/4/10-10/31/10

● UMG ● SME ● WMG ● Indies ● EMI

Total Albums



Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 TAYLOR SWIFT IMPRNT & NUMBER / DISTRIBUTING LABEL (PRICE) BIG MACHINE 0300A* (10.98) ⊕	Speak Now		1
2	1	2	SUGARLAND MERCURY NASHVILLE 014758*/UMGN (13.98) ⊕	The Incredible Machine	1	1
3	2	2	KINGS OF LEON RCA 64598*/RMG (13.98)	Come Around Sundown	2	2
4	5	1	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG (13.98)	I Am Not A Human Being	1	1
5	8	5	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery	1	1
6	3	2	ELTON JOHN / LEON RUSSELL ROCKET/MERCURY 014840*/DECCA (18.98) ⊕	The Union	3	3
7	6	2	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 79648/SONY MUSIC (11.98)	Glee: The Rocky Horror Glee Show (EP)	6	6
8	4	2	ROD STEWART Fly Me To The Moon... The Great American Songbook Volume V J 76809*/RMG (11.98) ⊕		4	4
9	10	2	DARIUS RUCKER CAPITOL NASHVILLE 26839 (18.98)	Charleston, SC 1966	2	2
10	NEW	1	MICHAEL BUBLE 143/REPRISE 528141/WARNER BROS. (10.98)	Hollywood: The Deluxe (EP)	10	10
11	15	4	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry	4	4
12	13	6	KENNY CHESNEY BNA 57445/SMI (11.98) ⊕	Hemingway's Whiskey	1	1
13	14	8	ZAC BROWN BAND SOUTHERN GROUND/ROAD/PICTURE/ATLANTIC 024722/AG (18.98) ⊕	You Get What You Give	1	1
14	16	3	BIG TIME RUSH NICKELODEON/COLUMBIA 42918/SONY MUSIC (8.98)	BTR (Soundtrack)	3	3
15	17	13	TREY SONGZ SONGBOOK/ATLANTIC 524538/AG (18.98) ⊕	Passion, Pain & Pleasure	2	2
16	7	2	SHAKIRA EPIC 77433/SONY MUSIC LATIN (11.98)	Sale El Sol	7	7
17	11	2	SOUNDTRACK WALT DISNEY 004737 (13.98)	Hannah Montana Forever	11	11
18	22	16	KATY PERRY CAPITOL 84901* (18.98)	Teenage Dream	1	1
19	20	22	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (14.98)	Sigh No More	16	16
20	23	17	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0	2	1
21	18	14	SELENA GOMEZ & THE SCENE HOLLYWOOD 004626 (10.98) ⊕	A Year Without Rain	4	4
22	21	9	TOBY KEITH SHOW DOG/UNIVERSAL 014492 (9.98)	Bullets In The Gun	1	1
23	9	2	THIRD DAY ESSENTIAL 10621/SONY MUSIC (11.98)	Move	9	9
24	19	11	LINKIN PARK MACHINE SHOP 525375/WARNER BROS. (18.98)	A Thousand Suns	1	1
25	28	28	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	1
26	25	20	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09847/CAPITOL (18.98)	NOW 35	2	2
27	115	132	GREATEST GAINER MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	1	1
28	26	26	VARIOUS ARTISTS PROVIDENT-INTEGRITY/WORD-CURB/EMI 09519/EMI CMG (17.98)	WOW Hits 2011	26	26
29	RE-ENTRY	13	TAYLOR SWIFT NBC 0175 EX/BIG MACHINE (6.98)	The Taylor Swift Holiday Collection (EP)	20	20
30	24	12	BRUNO MARS ELEKTRA 525393 (10.98) ⊕	Doo-Wops & Hoologans	3	3
31	30	18	MAROON 5 AS/M/OCTONE 014514/IGA (13.98)	Hands All Over	2	2
32	NEW	1	SENSES FAIL VAGRANT 833 (13.98 CD/DVD) ⊕	Fire	32	32
33	31	19	SANTANA ARISTA 45964/RMG (11.98) ⊕	Guitar Heaven: The Greatest Guitar Classics Of All Time	5	5
34	49	39	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMI (12.98)	Revolution	8	8
35	34	21	WAKA FLOCKA FLAME 1017 BRICK SQUARE/ASYLUM 522740/WARNER BROS. (18.98)	Flockavelli	6	6
36	47	44	RICK ROSS MAYBACH/SUP-1N-SLIDE/DEF JAM 014366*/IDJMG (9.98)	Teflon Don	2	2
37	35	29	JAMEY JOHNSON MERCURY NASHVILLE 013354*/UMGN (19.98)	The Guitar Song	4	4
38	65	67	TAYLOR SWIFT BIG MACHINE 0260 (18.98) ⊕	Fearless	6	1
39	42	32	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself	9	9
40	12	2	BOB DYLAN The Bootleg Series Vol. 9: The Witmark Demos: 1962-1964 COLUMBIA/LEGACY 79179*/SONY MUSIC (18.98)		12	12
41	43	34	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later	1	1
42	36	23	LADY ANTEBELLUM CAPITOL NASHVILLE 47670 EX (6.98)	A Merry Little Christmas (EP)	23	23
43	45	37	LADY GAGA STREAMLINE/KONIVUE/CHERY TREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	3	2
44	NEW	1	VARIOUS ARTISTS XS DIGITAL EX (2.98)	The 99 Darkest Pieces of Classical Music	44	44
45	48	40	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170*/UMRG (13.98)	Lungs	14	14
46	NEW	1	BUDDY GUY SILVERTONE/JIVE 78107*/JLG (11.98)	Living Proof	46	46
47	51	47	ZAC BROWN BAND ROAD/PICTURE/PICTUREHOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	9
48	41	2	BEE GEES RHINO CUSTOM PRODUCTS 8562 EX/STARBUCKS (12.98)	Bee Gees: Opus Collection	41	41
49	46	36	FANTASIA S/19/J 85528/RMG (11.98)	Back To Me	2	2
50	38	30	ERIC CLAPTON DUICK/REPRISE 525325/WARNER BROS. (18.98)	Clapton	6	6

7
Though we surmised that the set might see a spike in its second week, following the airing of its "Rocky Horror" episode last week, it drops by 35%. Just two of the album's songs appear on Digital Songs this week: "Time Warp" (No. 56, 28,000) and "Touch A..." (No. 69, 22,000).



10
Aside from Taylor Swift's "Speak Now," last week's release schedule was light on big stars, save for this EP (26,000), which was also available as part of his deluxe reissue of "Crazy Love" (No. 27, up 302%).

29
Restocking of her Christmas set at Target, its exclusive physical retailer, lifts the title back onto the tally. It sold 14,000 last week, up from 1,000 in the previous week.

44
Just in time for Halloween, XS's 99-track holiday-minded compilation bows with 9,000. It's the 18th title to chart for the label in two years and the highest-ranking since March 14, 2009, when "The 99 Most Essential Mozart Masterpieces" debuted and peaked at No. 34.



55
Though the "Glee" album slides in week two (No. 7), it would seem the TV show did wonders for the original film's Ode soundtrack, which debuts with 8,000 (up 310%). (It last appeared on the list in 1979, but on Rhino Records.)

51	44	35	9	ARTIST IMPRNT & NUMBER / DISTRIBUTING LABEL (PRICE) DISTURBED REPRISE 524038*/WARNER BROS. (18.98) ⊕	Asylum	1
52	69	65	52	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMI (13.98)	Play On	1
53	33	27	6	JOHN LEGEND & THE ROOTS HOME SCHOOL/G.O.D./COLUMBIA 37082*/SONY MUSIC (11.98) ⊕	WAKE UP!	8
54	27	48	24	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98)	Brothers	3
55	NEW	1	1	SOUNDTRACK ODE DIGITAL EX (9.98)	The Rocky Horror Picture Show	55
56	56	46	11	KEM UNIVERSAL MOTOWN 014468/UMRG (13.98) ⊕	Intimacy: Album III	2
57	NEW	1	1	TECH N9NE STRANGE 82 EX/RBC (6.98)	Seepage (EP)	57
58	90	120	210	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4
59	57	49	8	SARA BAREILLES EMI 55035*/SONY MUSIC (11.98)	Kaleidoscope Heart	1
60	37	7	3	SUFJAN STEVENS ASTHMATIC KITTY 77 (14.98)	Age Of Adz	7
61	64	53	43	KE\$HA KEMOSABE/RCA 49209*/RMG (11.98)	Animal	1
62	113	163	4	THE HIT CREW DREW'S FAMOUS 4018/TURN UP THE MUSIC (6.98)	Drew's Famous: Ultimate Halloween Party Favorites	62
63	53	43	10	USHER LAFACE 76535/JLG (9.98)	Versus (EP)	4
64	39	10	3	ALL THAT REMAINS PROSPECT PARK 50100* (13.98)	For We Are Many	10
65	NEW	1	1	VARIOUS ARTISTS NEW WEST 6186 (17.98)	The Imus Ranch Record II	65
66	66	54	15	MICHAEL W. SMITH REUNION 10123/SONY MUSIC (13.98)	It's A Wonderful Christmas	54
67	134	181	4	KIDZ BOP KIDS RAZOR & TIE 89237 (11.98)	Kidz Bop Halloween Party	67
68	63	52	13	ARCADE FIRE MERGE 385* (15.98)	The Suburbs	1
69	68	58	14	AVENGED SEVENFOLD HOPELESS/SIRE 524025*/WARNER BROS. (18.98)	Nightmare	1
70	110	125	81	MICHAEL JACKSON MJJ/EPIC 88988/SONY MUSIC (14.98)	Number Ones	3
71	NEW	1	1	BRYAN FERRY ASTRALWERKS 05428 (16.98) ⊕	Olympia	71
72	NEW	1	1	ERNIE HAASE & SIGNATURE SOUND GATHER 46091 (17.98)	A Tribute To The Cathedral Quartet	72
73	NEW	1	1	SOUNDTRACK RCA NASHVILLE 72911/SMI (11.98)	Country Strong	73
74	73	72	73	THE BLACK EYED PEAS INTERSCOPE 012987*/IGA (13.98)	The E.N.D.	2
75	97	82	7	VARIOUS ARTISTS EMIS/SONY MUSIC/UNIVERSAL 09846/CAPITOL (18.98)	NOW That's What I Call Country: Volume 3	22
76	52	24	3	FAR*EAST MOVEMENT CHERRY TREE/INTERSCOPE 014818/IGA (10.98)	Free Wired	24
77	54	33	5	GUCCI MANE 1017 BRICK SQUARE/ASYLUM 522913/WARNER BROS. (18.98)	The Appeal: Georgia's Most Wanted	4
78	140	190	10	THE 101 STRINGS ORCHESTRA MADACY SPECIAL PRODUCTS 52906/MADACY (13.98 CD/DVD) ⊕	Halloween	48
79	173	2	2	PAGE SETTER JOHN ST. JOHN MADACY SPECIAL PRODUCTS 54322/MADACY (5.98)	Spooky Sounds	79
80	70	57	31	USHER LAFACE/JIVE 61552/JLG (13.98)	Raymond V Raymond	1
81	62	51	15	KIDZ BOP KIDS RAZOR & TIE 89234 (18.98)	Kidz Bop 18	5
82	88	115	44	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	17
83	67	61	5	MICHAEL W. SMITH REUNION 10153/SONY MUSIC (11.98)	Wonder	26
84	86	62	3	TRACE ADKINS CAPITOL NASHVILLE 48837 (19.98)	The Definitive Greatest Hits: Till The Last Shot's Fired	62
85	72	60	24	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 70511/SONY MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers	1
86	29	171	171	THE BEATLES APPLE 05747*/CAPITOL (24.98)	1967-1970	1
87	61	55	5	LEICRAE REACH 8161/INFINITY (12.98)	Rehab	17
88	58	38	3	MARCO ANTONIO SOLIS FONOVISA 354570/UMLE (10.98) ⊕	En Total Plenitud	38
89	76	89	51	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	17
90	59	41	7	ROBERT PLANT TROLLCHARM/ES PARANZA/ROUNDER 619099*/CONCORD (18.98)	Band Of Joy	5
91	85	84	53	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	7
92	196	156	156	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller	1
93	71	50	5	NEIL YOUNG REPRISE 52595*/WARNER BROS. (18.98)	Le Noise	14
94	50	15	3	BELLE AND SEBASTIAN MATAFOR 944* (14.98)	Write About Love	15
95	95	94	11	TRACE ADKINS SHOW DOG/UNIVERSAL 014268 (9.98)	Cowboy's Back In Town	5
96	60	2	2	TYE TRIBETT COLUMBIA 59743/SONY MUSIC (11.98)	Fresh	60
97	80	95	102	NICKELBACK ROADRUNNER 619028 (18.98)	Dark Horse	3
98	NEW	1	1	(HED) P.E. SUBURBAN NOIZE 213 (13.98)	Truth Rising	98
99	81	75	22	JACK JOHNSON BRUSHFIRE 014266*/UMRG (13.98)	To The Sea	1
100	123	112	49	LADY GAGA STREAMLINE/KONIVUE/CHERY TREE/INTERSCOPE 013872*/IGA (10.98)	The Fame Monster (EP)	5

THE BILLBOARD 200 ARTIST INDEX

THE 101 STRINGS ORCHESTRA	ROONEY ATKINS	DIERKS BENTLEY	BRING ME THE HORIZON	CELTIC THUNDER	EMINEM	BRANDON FLOWERS	GUCCI MANE	JAMEY JOHNSON	CAROLE KING & JAMES TAYLOR
138	187	170	191	151	149, 177	183	77	37, 158	192
AC/DC	AVENGED SEVENFOLD	BIG TIME RUSH	BROKEN BELLS	KENNY CHESNEY	FATH EVANS	FOURPLAY	GUNS N' ROSES	DONELL JONES	
78	69	14	199	12	132	188	168	197	
TRACE ADKINS	THE BAND PERRY	THE BLACK EYED PEAS	ZAC BROWN BAND	ERIC CHURCH	DEFAULT	MICHAEL FRANTI & SPEARHEAD	BUDDY GUY	JOURNEY	
84, 95	11	34	30	82	137	182	46	102	
JASON ALDEAN	SARA BAREILLES	THE BLACK KEYS	BRUNO MARS	ERIC CLAPTON	DISTURBED	FANTASIA	ENRIQUE IGLESIAS		
109	51	54	30	50	51	126	142		
ALL THAT REMAINS	B.O.B.	LIL BOOSIE	LUKE BRYAN	EASTON CORBIN	DRAKE	FAR*EAST MOVEMENT	ILL NINO		
64	118	140	15	126	41	49	164		
ARCADE FIRE	BO BURNHAM	SUSAN BOYLE	LUKE BRYAN	THE COUNTDOWN	BOB DYLAN	VICENTE FERNANDEZ	JACK JOHNSON		
68	161	129	15	107	40	193	99		
DAVID ARCHULETA	BELLE AND SEBASTIAN	JEREMY CAMP	LUKE BRYAN	SINGERS	EDWARD SHARPE & THE MAGNETIC ZEROES	BRYAN FERRY	KE\$HA		
163	94	166	15	107	146	71	61		
			15	107		5	197		
			15	107		91	122		
			15	107		45	154		

THE 101 STRINGS ORCHESTRA	ROONEY ATKINS	DIERKS BENTLEY	BRING ME THE HORIZON	CELTIC THUNDER	EMINEM	BRANDON FLOWERS	GUCCI MANE	JAMEY JOHNSON	CAROLE KING & JAMES TAYLOR
138	187	170	191	151	149, 177	183	77	37, 158	192
AC/DC	AVENGED SEVENFOLD	BIG TIME RUSH	BROKEN BELLS	KENNY CHESNEY	FATH EVANS	FOURPLAY	GUNS N' ROSES	DONELL JONES	
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TRACE ADKINS	THE BAND PERRY	THE BLACK EYED PEAS	ZAC BROWN BAND	ERIC CHURCH	DEFAULT	MICHAEL FRANTI & SPEARHEAD	BUDDY GUY	JOURNEY	
84, 95	11	34	30	82	137	182	46	102	
JASON ALDEAN	SARA BAREILLES	THE BLACK KEYS	BRUNO MARS	ERIC CLAPTON	DISTURBED	FANTASIA	ENRIQUE IGLESIAS		
109	51	54							

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	92	98	16	JERROD NIEMANN SEA GAYLE/CARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury		7
102	103	110	142	JOURNEY COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits	◆	10
103	NEW	1	1	JOHN ST. JOHN MADACY SPECIAL PRODUCTS 51354/MADACY (7.98)	Sounds Of Horror		103
104	83	77	90	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)	■	5
105	111	128	12	BLAKE SHELTON REPRISE (NASHVILLE) 524487/WMM (7.98)	All About Tonight (EP)		6
106	107	93	10	LITTLE BIG TOWN CAPITOL NASHVILLE 88755 (18.98)	The Reason Why		5
107	129	144	7	THE COUNTDOWN SINGERS MADACY SPECIAL PRODUCTS 54321/MADACY (5.98)	Monster Mash & Other Terrifying Hits		107
108	100	103	26	GODSMACK UNIVERSAL REPUBLIC 014236/UMRG (9.98) ⊕	The Oracle		1
109	131	143	82	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	■	4
110	99	108	6	MY DARKEST DAYS MVR/604/MERCURY 014719/IDJMG (8.98)	My Darkest Days		38
111	NEW	1	1	SHAKE THE NATION DREAM 010 (11.98)	Follow		111
112	98	107	68	DAUGHTRY BIRCA 53744/RMG (18.98) ⊕	Leave This Town	■	1
113	87	88	52	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1		4
114	32	-	168	THE BEATLES APPLE 06752/CAPITOL (24.98)	1962-1966	◆	3
115	119	140	56	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Do I'm My Thing	●	6
116	75	85	11	RAY LAMONTAGNE AND THE PARIAH DOGS RCA 65086* (18.98)	God Willin' & The Creek Don't Rise		3
117	96	81	20	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC 42171/CAPITOL (18.98)	NOW 34		4
118	93	87	27	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC 618903/AG (13.98) ⊕	B.o.B Presents: The Adventures Of Bobby Ray		1
119	106	117	36	TOBYMAC FOREFRONT 26371 (13.98) ⊕	Tonight		6
120	89	116	110	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	■	4
121	146	185	21	MERCYME MCA/COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell		3
122	121	114	55	KID CUDI DREAM 010 0 0 0 UNIVERSAL MOTOWN 013195/UMRG (13.98) ⊕	Man On The Moon: The End Of Day		4
123	78	86	4	MATTHEW WEST SPARROW 25504 (13.98) ⊕	The Story Of Your Life		42
124	105	111	62	SKILLET ARDENT/INO/ATLANTIC 519927/AG (13.98)	Awake	●	2
125	NEW	1	1	VARIOUS ARTISTS K-TEL DIGITAL EX (5.98)	Halloween Party: 16 Scary Songs		125
126	142	139	35	EASTON CORBIN MERCURY NASHVILLE 013644/UMGM (10.98)	Easton Corbin		10
127	112	105	50	JOHN MAYER COLUMBIA 53087/SONY MUSIC (13.98) ⊕	Battle Studies	■	1
128	77	56	3	VARIOUS ARTISTS EMI/UNIVERSAL/SONY MUSIC 17803/CAPITOL (18.98)	NOW That's What I Call Club Hits 2		56
129	101	-	46	SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	◆	1
130	150	146	133	LADY ANTEBELLUM CAPITOL NASHVILLE 03205 (12.98)	Lady Antebellum	■	4
131	74	70	5	TRENT REZORN AND ATTICUS ROSS THE NULL CORPORATION 01/MADISON GATE (7.98)	The Social Network (Soundtrack)		20
132	108	63	4	FAITH EVANS PROLIFIC 5140/EDMIE (17.98)	Something About Faith		15
133	147	176	9	NEON TREES MERCURY 013972/IDJMG (10.98)	Habits		113
134	153	92	5	SEAL 143/REPRISE 525056/WARNER BROS. (18.98) ⊕	6: Commitment		31
135	199	-	2	VARIOUS ARTISTS EMI/UNIVERSAL/SONY MUSIC 09848/CAPITOL (19.98)	NOW That's What I Call Christmas! 4		135
136	139	141	70	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night	●	2
137	NEW	1	1	DEFAULT AUDIONEST 001 (9.98)	Comes And Goes		137
138	127	113	28	AC/DC COLUMBIA 60852/SONY MUSIC (17.98 CD/DVD) ⊕	Iron Man 2 (Soundtrack)		4
139	NEW	1	1	SWEDISH HOUSE MAFIA ASTRALWERKS 09666 (18.98)	Until One		139
140	94	66	5	LIL' BOOSIE TRILLI/ASYLUM 522934/WARNER BROS. (18.98)	Incarcerated		13
141	141	127	84	MARVIN SAPP VERITY 09433/ULG (17.98)	Thirsty	●	28
142	138	126	17	ENRIQUE IGLESIAS UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMRG/UMLE (10.98)	Euphoria		10
143	126	100	8	STONE SOUR ROADRUNNER 617870 (18.98) ⊕	Audio Secrecy		6
144	122	172	40	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111/CAPITOL (18.98)	This Is War		19
145	144	156	109	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	2
146	128	121	24	EDWARD SHARPE & THE MAGNETIC ZEROS COMMUNITY/FAIRFAX 542*/WAGRAMT (13.98)	Up From Below		76
147	170	154	105	PINK LAFACE 35759/ULG (13.98)	Funhouse	■	2
148	137	124	47	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2		3
149	135	137	92	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	◆	1
150	148	134	13	LADY GAGA STREAMLINE/KONLIVE/CHERYTREE/INTERSCOPE 014633*/IGA (9.98)	The Remix		6

103
The chart gets super spooky, since the tracking week ended on Halloween, and hosts 11 thematically appropriate sets, led by the "Glee" cast's "Rocky Horror" soundtrack at No. 7 (31,000).

133
While the album's "Animals" is a hit—it bullets at No. 10 on Mainstream Top 40 and will likely surpass 1 million downloads next week—the band's album has yet to hit 100,000 in sales. It sold nearly 4,000 this week—its best frame since it debuted with 5,000 in March.



153 & 154
As the act's U.S. tour wound its way through the West last week, including an Oct. 27 stop in Los Angeles, its just-launched "iTunes Session" debuts at No. 154 with 3,000 while "Plastic Beach" jumps to No. 153 (up 13%).

179
The album has quietly racked up the most weeks on the list for any "American Idol" finalist's release since Jordin Sparks' self-titled set accrued 54 frames in 2007-08. Kris Allen, who triumphed over Lambert in 2009, saw his set fall off the list after 18 weeks.



188
It's the all-star collective's eighth No. 1 on Contemporary Jazz (3,000), extending its lead as the group with the most toppers. Among all acts, only Kenny G is ahead of them, with 14 No. 1s.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	179	74	3	CELTIC THUNDER CELTIC THUNDER 014762/DECCA (16.98)	Christmas		74
152	145	142	22	TAIO CRUZ MERCURY 014330/IDJMG (9.98)	Rokstarr		8
153	186	184	32	GORILLAZ VIRGIN 27547*/CAPITOL (18.98) ⊕	Plastic Beach		2
154	NEW	1	1	GORILLAZ VIRGIN DIGITAL EX/CAPITOL (7.98)	iTunes Session (EP)		154
155	109	79	12	SOUNDTRACK WALT DISNEY 005169 (13.98)	Camp Rock 2: The Final Jam		3
156	82	45	4	JOHN LENNON CAPITOL 06640 (16.98) ⊕	Power To The People: The Hits		24
157	160	158	112	KID ROCK TOP DOG/ATLANTIC 290556*/AB (18.98) ⊕	Rock N Roll Jesus	◆	1
158	161	149	107	JAMEY JOHNSON MERCURY NASHVILLE 01237*/UMGN (13.98)	That Lonesome Song	●	28
159	118	91	5	DEERHUNTER A&O 3X38* (14.98)	Halcyon Digest		37
160	168	166	75	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	◆	67
161	40	-	2	BO BURNHAM COMEDY CENTRAL 0101 (12.98)	Words Words Words		40
162	136	102	5	JEREMIH MICK SCHULTZ/DEF JAM 014830/IDJMG (9.98)	All About You		27
163	125	71	4	DAVID ARCHULETA 19/JIVE 77108/ULG (11.98) ⊕	The Other Side Of Down		13
164	NEW	1	1	ILL NINO VICTORY 590 (13.98)	Dead New World		164
165	NEW	1	1	MONSTER MAGNET NAPALM 336* (13.98)	Mastermind		165
166	104	129	10	JEREMY CAMP BEC 07916 (13.98) ⊕	We Cry Out: The Worship Project		15
167	84	25	3	TRAPT ELEVEN SEVEN 790 (13.98)	No Apologies		25
168	175	194	184	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	◆	3
169	RE-ENTRY	138	138	MICHAEL BUBLE 143/REPRISE 48846/WARNER BROS. (18.98) ⊕	It's Time	◆	7
170	192	-	19	DIERKS BENTLEY CAPITOL NASHVILLE 85410* (12.98)	Up On The Ridge		9
171	120	99	5	JIMMY EAT WORLD DGC/INTERSCOPE 014738*/IGA (9.98)	Invented		11
172	NEW	1	1	GHOSTLAND OBSERVATORY TRASHY MOPED 01 (12.98)	Codename: Rondo		172
173	154	178	4	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce	○	151
174	NEW	1	1	VARIOUS ARTISTS INNOVATIVE MULTIMEDIA DIGITAL EX (9.98)	Halloween: 20 Spooky Tunes		174
175	174	177	159	BOB MARLEY AND THE WAILERS TUFF 606/ISLAND 422-846-210/IDJMG (13.98/6.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆	54
176	NEW	1	1	WARPAINT ROUGH TRADE 580* (14.98)	The Fool		176
177	165	157	76	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	◆	1
178	149	180	76	PHOENIX LOVAUTE 0105*/BLASNOTE (11.98)	Wolfgang Amadeus Phoenix	●	37
179	187	193	49	ADAM LAMBERT 19/RCA 54801/RMG (13.98)	For Your Entertainment	●	3
180	116	69	4	PIMP C J PRINCE/RAP-A-LOT 4 LIFE 31033/RAP-A-LOT (17.98)	The Naked Soul Of Sweet Jones		25
181	164	119	111	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	■	5
182	183	153	6	MICHAEL FRANTI & SPEARHEAD RSD 800 WAX 46352/CAPITOL (13.98)	The Sound Of Sunshine		17
183	159	130	7	BRANDON FLOWERS ISLAND 014597*/IDJMG (13.98)	Flamingo		8
184	NEW	1	1	HILLSONG HILLSONG 32892/SPARROW (13.98)	Chapel: Yahweh		184
185	171	162	59	MUSE HELMUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	●	3
186	190	-	82	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		6
187	RE-ENTRY	13	13	RODNEY ATKINS CURB 79132 (18.98)	It's America		15
188	NEW	1	1	FOURPLAY HEADS UP 30203/CONCORD (18.98)	Let's Touch The Sky		188
189	NEW	1	1	MARK SALLING PIPE DREAMS 001 (12.98)	Pipe Dreams		189
190	151	147	7	WEEZER WEEZER 87126*/EPITAPH (18.98)	Hurley		6
191	130	68	4	BING ME THE HORIZON VISIBLE NOISE 87055/EPITAPH (15.98)	There Is A Hell Believe Me I've Seen It...		17
192	172	171	26	CAROLE KING & JAMES TAYLOR HEAR 32053 (18.98 CD/DVD) ⊕	Live At The Troubadour	●	4
193	177	136	4	VICENTE FERNANDEZ SONY MUSIC LATIN 78479 (14.98)	El Hombre Que Mas Te Amo		102
194	156	97	5	SOUNDGARDEN A&M 014677*/UMLE (13.98) ⊕	Telephantasm	■	24
195	114	161	16	SANCTUS REAL SPARROW 26506 (10.98)	Pieces Of A Real Heart		76
196	124	96	9	ISRAEL HOUGHTON INTEGRITY/COLUMBIA 73697/SONY MUSIC (13.98)	Love God. Love People.: The London Sessions		27
197	181	135	5	DONELL JONES CANDYMAN 2118/EGONE (17.98)	Lyrics		28
198	162	148	21	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 72878/SONY MUSIC (6.98)	Glee: The Music, Journey To Regionals (EP)		1
199	133	170	33	BROKEN BELLS COLUMBIA 55855*/SONY MUSIC (11.98)	Broken Bells		7
200	188	168	10	MIKE POSNER J 57146/RMG (9.98)	31 Minutes To Takeoff		8

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
JOHN LEGEND & THE ROOTS	53	MERCYME	121	BRAD PAISLEY	136	RASCAL FLATTS	186
JOHN LENNON	156	MONSTER MAGNET	165	KATY PERRY	118	TRENT REZORN AND ATTICUS ROSS	131
LIL' WAYNE	4	MUMFORD & SONS	19	PHOENIX	178	SHAKE THE NATION	111
LINKIN PARK	24	MUSE	185	PIMP C	180	SHAKIRA	106
LITTLE BIG TOWN	106	MY DARKEST DAYS	110	ROBERT PLANT	90	SKILLET	124
				NICKELBACK	97	MIKE POSNER	200
				PRINCE ROYCE	173	FRANK SINATRA	145
						MICHAEL W. SMITH	66
						MARCO ANTONIO SOLIS	88
						SOUNDGARDEN	194
						SUFJAN STEVENS	60

TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	ARTIST	Title
#	#	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.
1	37	#1 MUMFORD & SONS SIGNED TO THE ROAD 0100 (GLASSNOTE) (12.98)	Sign No More
2	HOT SHOT DEBUT	SENSES FAIL VIRGIN 5438 (10.98 CD/DVD) (9)	Fire
3	NEW	VARIOUS ARTISTS The 99 Darkest Pieces of Classical Music RHINO CUSTOM PRODUCTS 8562 EX/STARBUCKS (12.98)	
4	4	BEE GEES Bee Gees: Opus Collection RHINO CUSTOM PRODUCTS 8562 EX/STARBUCKS (12.98)	
5	NEW	TECH N9NE STRANGE 82 EX/RBC (6.98)	Seepage (EP)
6	2	SUFJAN STEVENS Age Of Adz ASTHMATIC KITTY 77 (14.98)	
7	NEW	VARIOUS ARTISTS The Imus Ranch Record II NEW WEST 6186 (17.98)	
8	8	ARCADE FIRE The Suburbs MERCURY 1819 (15.98)	
9	26	GREATEST JOHN ST. JOHN GAIMER MADACY SPECIAL PRODUCTS 54322/MADACY (6.98)	Spooky Sounds
10	7	LECRAE REACH 8161/INFINITY (12.98)	Rehab
11	12	FIVE FINGER DEATH PUNCH War Is The Answer PROSPECT PARK 50100* (13.98) (6)	
12	5	BELLE AND SEBASTIAN Write About Love MATADOR 944* (14.98)	
13	NEW	(HED) P.E. SORORITY NOISE 213 (13.98)	Truth Rising
14	NEW	SHAKE THE NATION DREAM 0102 (11.98)	Follow
15	10	RAY LA MONTAGNE AND THE PARIKH DOGS God Willin' & The Creak Don't Rise RCA 65086* (16.98)	
16	9	TRENT REZNR AND ATTICUS ROSS The Social Network (Soundtrack) THE NULL CORPORATION 01* MADISON BASS (7.98)	
17	13	FAITH EVANS Something About Faith PROLIFIC 5140/EONE (17.98)	
18	NEW	DEFAULT ALDINEST 001 (8.98)	Comes And Goes
19	17	EDWARD SHARPE & THE MAGNETIC ZEROES Up From Below COMMUNITY FAIRFAX 542*/VAGRANT (13.98)	
20	16	DEERHUNTER 4AD 2X38* (14.98)	Halcyon Digest
21	3	BO BURNHAM COMEDY CENTRAL 0101 (12.98)	Words Words Words
22	NEW	ILL NINO VICTORY 580 (13.98)	Dead New World
23	NEW	MONSTER MAGNET NAPALM 336* (13.98)	Mastermind
24	11	TRAPT ELEVEN SEVEN 709 (13.98)	No Apologies
25	NEW	GHOSTLAND OBSERVATORY Codename: Rondo TRAPT 80293 01 (12.98)	
26	NEW	WARPAINT ROUGH TRADE 580* (14.98)	The Fool
27	21	PHOENIX LOVAITE 0105* (GLASSNOTE) (11.98)	Wolfgang Amadeus Phoenix
28	14	PIMP C The Naked Soul Of Sweet Jones J PRINCE/RAP-A-LOT 4 LIFE 31033/RAP-A-LOT (7.98)	
29	NEW	MARK SALLING PIPE DREAMS 001 (12.98)	Pipe Dreams
30	22	WEZZER WEAVER 81728*/EPIAPH (18.98)	Hurley
31	18	BRING ME THE HORIZON There Is A Hell Believe Me I've Seen It... VISIBLE NOISE 87065/EPIAPH (15.98)	
32	27	DONELL JONES CANDYMAN 2118/EONE (17.98)	Lyrics
33	25	BRIAN COURTYNE WILSON JUST LOVE MUSIC WORLD GOSPEL 6917/MUSIC WORLD (13.98 CD/DVD) (9)	
34	20	ICE CUBE LENCH MOB 41882 (18.98)	I Am The West
35	3	LOUIE DEVITO The New Dance Mix USA PHASE ONE 1009 (14.98)	
36	33	MOTLEY CRUE HELL CITY 381/ELLEN SEVEN (13.98) (6)	Greatest Hits
37	61	THE XX YOUNG TURKS 450* (14.98)	xx
38	7	MAVIS STAPLES AXIT: 87076*/EPIAPH (17.98)	You Are Not Alone
39	24	THE DIRTY HEADS Any Part In A Storm EXECUTIVE 1243 (13.98)	
40	NEW	AVEY TARE PWW TRACKS 35* (13.98)	Down There
41	50	BRANTLEY GILBERT AVEY TARE 305 S 216 (14.98)	Halfway To Heaven
42	40	BULLET FOR MY VALENTINE Fever JIVE (16.98)	
43	23	DIMMU BorgIR NUCLEAR BLAST 2348* (16.98)	ABRAHADABRA
44	49	WILLIAM MCDOWELL As We Worship: Live EONE 8103 (13.98)	
45	43	DAVID GRAY IHI/MERCER STREET 70193*/DOWNTOWN (13.98)	Founding
46	36	MUSHROOMHEAD Beautiful Stories For Ugly Children FILTHY HANDS 64*/MERCAPRIQUE (14.98)	
47	28	COLT FORD AVERAGE 305 S 216 (14.98)	Chicken & Biscuits
48	37	INTERPOL MATADOR 945* (14.98)	Interpol
49	35	DOOBIE BROTHERS World Gone Crazy HPI 001* (16.98) (6)	
50	41	BAD RELIGION EPITAPH 86988* (15.98)	The Dissent Of Man

Buddy Guy boots Kenny Wayne Shepherd from the No. 1 slot on Top Blues Albums (see chart, right), one week shy of the latter artist breaking the record for the most cumulative weeks at No. 1 by any act. Shepherd's total haul, with five chart-topping albums, stands at 93 weeks and is tied with B.B. King's sum. Shepherd's "Live in Chicago" spent four weeks at the top, while his previous four releases all spent a dozen or more frames at the pinnacle.



TOP DIGITAL™			
THIS WEEK	LAST WEEK	ARTIST	Title
#	#	IMPRINT / DISTRIBUTING LABEL	CERT.
1	NEW	#1 TAYLOR SWIFT KINGS: BIG MACHINE (6)	Speak Now 1
2	1	SWING OF LEON Come Around Sundown RCA/RMG	3
3	3	SOUNDTRACK Glee: The Rocky Horror Glee Show (EP) 20TH CENTURY FOX TV COLUMBIA TRS646/SONY MUSIC	7
4	2	SUGARLAND The Incredible Machine MERCURY NASHVILLE (UMSU) (6)	2
5	6	MUMFORD & SONS Sign No More NEW WEST 6186 (17.98)	19
6	NEW	VARIOUS ARTISTS The 99 Darkest Pieces of Classical Music RHINO CUSTOM PRODUCTS 8562 EX/STARBUCKS (12.98)	44
7	NEW	SOUNDTRACK The Rocky Horror Picture Show SONE	55
8	7	LIL WAYNE I Am Not A Human Being CASH MONEY/UNIVERSAL MOTOWN (UMRG)	4
9	12	EMINEM Recovery WEB SHADY/AFTERMATH/INTERSCOPE (IGA)	5
10	NEW	SENSES FAIL Fire VAGRANT (6)	32
11	NEW	MICHAEL BUBLE Holywood: The Deluxe (EP) 143/REPRISE/WARNER BROS.	57
12	NEW	TECH N9NE Seepage (EP) STRANGE/RBC	17
13	21	FLORENCE + THE MACHINE Lungs UNIVERSAL REPUBLIC (UMRS)	45
14	16	BRUNO MARS Doo-Wops & Hooligans ATLANTIC (AG)	30
15	RE-ENTRY	MAROON 5 Hands All Over A&M/OCTONE (IGA)	31
16	9	DARIUS RUCKER Charleston, SC 1966 CAPITOL NASHVILLE	9
17	14	SUFJAN STEVENS Age Of Adz ASTHMATIC KITTY	60
18	16	ZAC BROWN BAND You Get What You Give SOUTHERN GROUND/ROAR BIGGER PICTURE/ATLANTIC (AG)	13
19	RE-ENTRY	VARIOUS ARTISTS Halloween Party: 16 Scary Songs ELEKTRA (6)	125
20	RE-ENTRY	KATY PERRY Teenage Dream CAPITOL	18
21	4	SHAKIRA Sale El 18 EPIC/SONY MUSIC LATIN	16
22	8	THE BLACK KEYS Brothers Nonesuch/WARNER BROS.	54
23	RE-ENTRY	ARCADE FIRE The Suburbs MERCURY	68
24	NEW	BUDDY GUY Living Proof SILVERTONE/JIVE (JLG)	46
25	NEW	GORILLAZ iTunes Session (EP) VIRGIN/CAPITOL	154

TOP HOLIDAY ALBUMS™			
THIS WEEK	LAST WEEK	ARTIST	Title
#	#	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.
1	8	#1 GREATEST TAYLOR SWIFT SIGNED TO THE ROAD 0100 (GLASSNOTE) (12.98)	Sign No More
2	1	LADY ANTEBELLUM A NEWLY LITTLE CHRISTMAS (EP) CAPITOL NASHVILLE 47670 EX (6.98)	
3	2	MICHAEL W. SMITH It's A Wonderful Christmas Reunion 10123/SONY MUSIC (12.98)	
4	4	VARIOUS ARTISTS Now That's What I Call Christmas 4 EMI/UNIVERSAL/SONY MUSIC 09848/CAPITOL (19.98)	
5	3	CELTIC THUNDER CHRISTMAS CELTIC THUNDER 014782/DECCA (16.98)	
6	5	CHRIS TOMLIN GLORY IN THE HIGHEST: CHRISTMAS SONGS OF WORSHIP SIXTEENS 93261/SPARROW (12.98)	
7	12	ANDREA BOCELLI MY CHRISTMAS SUGAR 013827/DECCA (18.98) (6)	
8	28	STRAIGHT NO CHASER CHRISTMAS CHEERS ATCO/ATLANTIC 320740/AG (18.98)	
9	16	SOUNDTRACK TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS: SPECIAL EDITION WALT DISNEY 861636 (14.98)	
10	NEW	STRAIGHT NO CHASER ALL I WANT FOR CHRISTMAS ATCO/ATLANTIC 32625/AG (39.98 CD/DVD) (9)	
11	9	MICHAEL BUBLE LET IT SNOW (EP) 143/REPRISE 279036/WARNER BROS. (7.98)	
12	17	JOSH GROBAN MOEL 143/REPRISE 221548/WARNER BROS. (18.98) (6)	
13	11	WILSON PHILLIPS CHRISTMAS IN HARMONY MASTERWORKS 73468/SONY MASTERWORKS (11.98)	
14	6	SHERYL CROW HOME FOR CHRISTMAS A&M 014802/EX/IGA (13.98)	
15	14	AMY GRANT THE CHRISTMAS COLLECTION AMY GRANT PRODUCTIONS 13781/SPARROW (17.98)	
16	27	CELTIC WOMAN A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG (18.98)	
17	13	THE CANADIAN TENORS THE PERFECT GIFT DECCA 014801 (16.98)	
18	23	IL DIVO THE CHRISTMAS COLLECTION SYCO COLUMBIA 97715/SONY MUSIC (18.98)	
19	34	VARIOUS ARTISTS THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS UNIVERSAL/EMI/SONY MUSIC 011941/UMG (18.98)	
20	33	ELVIS PRESLEY ELVIS CHRISTMAS RCA/SONY STRATEGIC MARKETING GROUP 88908/SONY MUSIC (18.98)	
21	21	THE ISAACS CHRISTMAS GATHER 46077 (17.98)	
22	29	MANNHEIM STEAMROLLER CHRISTMAS 25TH ANNIVERSARY COLLECTION AMERICAN GRAMMOPHONE 2525 (18.98)	
23	26	VARIOUS ARTISTS NIGHTMARE REMIXED WALT DISNEY 001747 (18.98)	
24	15	INDIGO GIRLS HOLLY HAPPY DAYS 05/VANGUARD 78120/WELK (18.98)	
25	25	SOUNDTRACK PHINEAS AND FERB: HOLIDAY FAVORITES WALT DISNEY 006525 (9.98)	

MYSPACE SONGS			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/LABEL)
#	#	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.
1	1	#1 RIGHT ABOVE IT 6 WEEKS LIL WAYNE FEATURING DRAKE (CASH MONEY/SONY UNIV. MOTOWN)	
2	5	NO HANDS WANA FLORA/FLAME FEAT. ROSCOE DASH & WALE (1917 BRICK SQUAD/ASYLUM/WARNER BROS)	
3	12	DEUCE'S CHRIS BROWN FEATURING TYGA & KEVIN MCCALL (JIVE/JLG)	
4	2	JUST A DREAM NELLY (DERRY/UNIVERSAL MOTOWN)	
5	6	MISS ME DRAKE FEATURING LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
6	4	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)	
7	8	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/DJMG)	
8	7	FANCY DRAKE FEAT. T.I. & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
9	9	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB SHADY/AFTERMATH/INTERSCOPE)	
10	11	SHUT IT DOWN DRAKE FEATURING THE-DREAM (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
11	10	LIKE A G6 FAR*EAST MOVEMENT FEATURING CATARACS & DEV (CHERRYTREE/INTERSCOPE)	
12	14	CHECK IT OUT WILL.I.A.M. & NICKI MINAJ (WILL.I.A.M. INTERSCOPE)	
13	15	ASTON MARTIN MUSIC NICKI MINAJ (WILL.I.A.M. INTERSCOPE)	
14	12	SPACE BOAT EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)	
15	13	BEAUTIFUL EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)	

YAHOO! MUSIC VIDEO			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/LABEL)
#	#	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.
1	1	#1 LOVE THE WAY YOU LIE 6 WEEKS EMINEM FEATURING RIHANNA (WEB SHADY/AFTERMATH/INTERSCOPE)	
2	-	CHECK IT OUT WILL.I.A.M. & NICKI MINAJ (WILL.I.A.M. INTERSCOPE)	
3	3	AIRPLANES B.O.B FEATURING MAYLE WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
4	5	BODY SHOTS KACI BATTAGLIA FEATURING LUDACRIS (CURB)	
5	4	POWER KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
6	-	NO LOVE EMINEM FEATURING LIL WAYNE (WEB SHADY/AFTERMATH/INTERSCOPE)	
7	9	BOTTOMS UP TRILEY SONOZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)	
8	7	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)	
9	8	TEENAGE DREAM KATY PERRY (CAPITOL)	
10	10	JUST A DREAM NELLY (DERRY/UNIVERSAL MOTOWN)	
11	-	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/DJMG)	
12	12	WHOA IS ME DOWN WITH WEBSTER (UNIVERSAL MOTOWN)	
13	-	GOT YOUR BACK T.I. FEATURING KEIN NELSON (GRAND HUSTLE/ATLANTIC)	
14	14	MINE TAYLOR SWIFT (BIG MACHINE)	
15	-	DJ GOT US FALLIN' IN LOVE USHER FEATURING PITBULL (1.F.A.C.E./JLG)	

TOP BLUES ALBUMS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
#	#	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.
1	9	#1 LIVING PROOF 1 WEEK BUDDY GUY (SILVERTONE/JIVE/JLG)	
2	1	LIVE! IN CHICAGO KENNY WAYNE SHEPHERD BAND (LUD & PROUD/ROADRUNNER)	
3	3	ICON: ETTA JAMES ETTA JAMES (REPRISE/SONY)	
4	2	LIVE FROM THE ROYAL ALBERT HALL JOE BONAMASSA (J & R ADVENTURES)	
5	4	MEMPHIS BLUES CYNDI LAUPER (MERCER STREET/DOWNTOWN)	
6	5	BINGO! THE STEVE MILLER BAND (SPACE COWBOY/LUD & PROUD/ROADRUNNER)	
7	-	SPACE AGE BLUES DEVON ALLMAN'S HONEYTRIBE (PRODVOGUE)	
8	6	ROADSONGS THE BENE TRUCKS BAND (MASTERWORKS/SONY MUSIC)	
9	7	BLACK ROCK JOE BONAMASSA (J & R ADVENTURES)	
10	-	THE NIGHT CUMBERLAND CAME ALIVE (HEALING MUSIC FOR THE PEOPLE OF NASHVILLE) MIKE FARRIS AND THE CUMBERLAND SAINTS (EDBE)	
11	8	INTERPRETATIONS: THE BRITISH ROCK SONGBOOK BETTYE LAVETTE (ANTI-EPITAPH)	
12	10	SPREAD THE LOVE RONNIE EARL AND THE BROADCASTERS (STONY PLAIN)	
13	-	THE DEVIL IS AN ANGEL TOO JANINA MAGNESS (ALLIGATOR)	
14	12	COOKIN' IN MOBILE THE ROBERT CRAY BAND (BUZZFEEL/VANGUARD/WELK)	
15	11	LIVE AT THE RYMAN JOHNNY LANG (SARFAP/CONCORD)	

HOT 100 AIRPLAY™				TITLES			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	14	#1 JUST THE WAY YOU ARE	4 WEEKS BRUNO MARS (ELEKTRA/ATLANTIC)	26	22	12
2	2	16	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/J.I.G.)	27	19	12
3	5	11	JUST A DREAM	NELLY (DEBERTY/UNIVERSAL MOTOWN)	28	20	13
4	4	9	LIKE A G6	FAN*ST MOVEMENT FEAT. CAROLAN & DEV (CHERRYTRE/INTERSCOPE)	29	26	27
5	7	8	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF. JAM/IDJMG)	30	33	8
6	3	15	TEENAGE DREAM	KATY PERRY (CAPITOL)	31	30	10
7	6	20	DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)	32	24	25
8	9	14	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	33	39	8
9	8	13	MINE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	34	37	12
10	11	22	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC/SONY)	35	42	4
11	10	12	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (P.O.E. BOY/ATLANTIC)	36	28	18
12	14	13	ANIMAL	NEON TREES (MERCURY/IDJMG)	37	41	7
13	15	4	RAISE YOUR GLASS	PINK (LAFACE/J.I.G.)	38	47	5
14	12	14	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/J.I.G.)	39	60	2
15	13	20	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB SHADY/AFTERMATH/INTERSCOPE)	40	43	11
16	16	7	RIGHT ABOVE IT	LL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	41	32	16
17	23	7	CAN'T BE FRIENDS	TREY SONGZ (SONGBOOK/ATLANTIC)	42	34	13
18	18	15	COME BACK SONG	DARIUS RUCKER (CAPITOL/NASHVILLE)	43	38	10
19	21	11	SEPTEMBER	DAUGHTY (J3/RCR/RMG)	44	53	3
20	29	5	PLEASE DON'T GO	MIKE POSNER (J.I.RMG)	45	51	6
21	27	12	STUCK LIKE GLUE	SUGARLAND (MERCURY/NASHVILLE)	46	49	7
22	25	8	AS SHE'S WALKING AWAY	JASON ALDEAN FEAT. JASON ALDEAN (BROCKEN BOW)	47	46	5
23	17	26	COOLER THAN ME	MIKE POSNER (J.I.RMG)	48	46	10
24	20	5	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF. JAM/IDJMG)	49	-	1
25	31	6	NO HANDS	WANA FLORA FLAME (1017 BROCK SOUND/ASYLUM/WARNER BROS.)	50	40	10

HOT DIGITAL SONGS™				TITLES			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	1	#1 WE R WHO WE R	1 WK KESHA (KEMOSABE/RCR/RMG)	26	18	13
2	1	12	LIKE A G6	FAN*ST MOVEMENT FEAT. CAROLAN & DEV (CHERRYTRE/INTERSCOPE)	27	19	15
3	4	9	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF. JAM/IDJMG)	28	22	7
4	-	1	WHIP MY HAIR	WILLOW (ROC NATION/COLUMBIA)	29	-	1
5	4	11	JUST A DREAM	NELLY (DEBERTY/UNIVERSAL MOTOWN)	30	20	13
6	6	12	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	31	31	4
7	5	15	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	32	26	11
8	-	1	SPARKS FLY	TAYLOR SWIFT (BIG MACHINE)	33	63	2
9	7	4	RAISE YOUR GLASS	PINK (LAFACE/J.I.G.)	34	-	5
10	69	2	MONSTER	MYLENE FEAR FEAT. JAY-Z, NICKI MINAJ & HONOLULU (J3/FUEL/INTERSCOPE)	35	-	23
11	8	16	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA (P.O.E. BOY/ATLANTIC)	36	24	15
12	-	1	INNOCENT	TAYLOR SWIFT (BIG MACHINE)	37	28	14
13	16	16	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/J.I.G.)	38	-	1
14	10	22	DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)	39	30	13
15	11	10	F**K YOU (FORGET YOU)	CELLO GREEN (ELEKTRA/RRP)	40	38	4
16	12	15	TEENAGE DREAM	KATY PERRY (CAPITOL)	41	39	5
17	-	1	YEAH 3X	CHRIS BROWN (JIVE/J.I.G.)	42	-	1
18	-	1	THE STORY OF US	TAYLOR SWIFT (BIG MACHINE)	43	-	1
19	17	8	NO HANDS	WANA FLORA FLAME (1017 BROCK SOUND/ASYLUM/WARNER BROS.)	44	-	1
20	4	21	PLEASE DON'T GO	MIKE POSNER (J.I.RMG)	45	-	1
21	14	18	ANIMAL	NEON TREES (MERCURY/IDJMG)	46	34	10
22	16	15	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/J.I.G.)	47	37	19
23	15	19	LOVE THE WAY YOU LIE	EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)	48	33	26
24	23	8	CHECK IT OUT	WILL.I.A.M. & NICKI MINAJ (WILL.I.A.M./INTERSCOPE)	49	32	18
25	-	1	DEAR JOHN	TAYLOR SWIFT (BIG MACHINE)	50	35	18

ROCK™				TITLES			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	28	#1 ANIMAL	6 WEEKS NEON TREES (MERCURY/IDJMG)	2	2	24
2	2	24	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	3	3	15
3	3	15	LITTLE LION MAN	HUNTER & SONS (SONITRAX OF THE ROAD/REGGAE/SNO)	4	5	7
4	5	7	RADIOACTIVE	KINGS OF LEON (J3/RCR/RMG)	5	6	12
5	6	12	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)	6	7	43
6	7	43	HEY, SOUL SISTER	TRAIN (COLUMBIA)	7	8	16
7	8	16	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	8	11	13
8	11	13	PORN STAR DANCING	MY DARKEST WAYS FEAT. ZACK WYLDE (MAYNARD/INTERSCOPE)	9	9	15
9	9	15	SEPTEMBER	DAUGHTY (J3/RCR/RMG)	10	16	7
10	16	7	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	11	10	26
11	10	26	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ANTI/ATLANTIC/RRP)	12	12	23
12	12	23	IF IT'S LOVE	TRAIN (COLUMBIA)	13	17	43
13	17	43	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	14	-	1
14	-	1	WEREWOLVES OF LONDON	WARREN ZEVON (J3/RCR/RMG)	15	15	13
15	15	13	THE CATALYST	LINKIN PARK (MACHINE SHOP/WARNER BROS.)			

R&B/HIP-HOP™				TITLES			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	11	#1 JUST A DREAM	6 WEEKS NELLY (DEBERTY/UNIVERSAL MOTOWN/UMG)	2	2	12
2	2	12	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	3	24	2
3	24	2	MONSTER	MYLENE FEAR FEAT. JAY-Z, NICKI MINAJ & HONOLULU (J3/FUEL/INTERSCOPE)	4	3	16
4	3	16	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/J.I.G.)	5	4	3
5	4	3	F**K YOU (FORGET YOU)	CELLO GREEN (ELEKTRA/RRP)	6	7	8
6	7	8	NO HANDS	WANA FLORA FLAME (1017 BROCK SOUND/ASYLUM/WARNER BROS.)	7	6	18
7	6	18	DEUCES	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/J.I.G.)	8	5	19
8	5	19	LOVE THE WAY YOU LIE	EMINEM FEAT. RIHANNA (WEB SHADY/AFTERMATH/INTERSCOPE)	9	9	7
9	9	7	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)	10	8	11
10	8	11	RIGHT ABOVE IT	LL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMG)	11	30	3
11	30	3	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)	12	14	4
12	14	4	RUNAWAY	KANYE WEST FEAT. PUSHA T (ROC-A-FELLA/DEF. JAM/IDJMG)	13	15	5
13	15	5	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. P. DUB (MR. 305/P.O.D. GROUNDS/J.I.RMG)	14	-	1
14	-	1	MR. RAGER	KID CUDI (DREAM ON G.O.O.D./UNIVERSAL MOTOWN/UMG)	15	11	10
15	11	10	HOT TOTTIE	USHER FEAT. JAY-Z (LAFACE/J.I.G.)			

NEW AGE™				TITLES			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	4	5	#1 TUBULAR BELLS	3 WEEKS KEVIN OLDFIELD (MERCURY/UMG)	2	1	5
2	1	5	CREEP	SCALA & KOLACZY BROTHERS (IT ALL LEADS TO THIS/IND)	3	13	2
3	13	2	NIGHT ON BALD MOUNTAIN	MANHHEIM STEAMROLLER (AMERICAN GRAMMOPHONE)	4	2	43
4	2	43	ONLY TIME	ENYA (REPRISE/WARNER BROS.)	5	3	43
5	3	43	RIVER FLOWS IN YOU	YIRUMA (ENIS)	6	5	24
6	5	24	NOW WE ARE FREE	HANU JIMMER & LISA GERHARD (DECCA)	7	9	43
7	9	43	ORINOCO FLOW	ENYA (REPRISE/WARNER BROS.)	8	8	43
8	8	43	SILENCE	DEERUN FEAT. SARAH MCLAUGHAN (THE ENGINE/STANETWORK)	9	6	43
9	6	43	RETURN TO INNOCENCE	ENIGMA (VIRGIN/CAPITOL)	10	-	1
10	-	1	AMERICAN BEAUTY (PROFESSOR V. I. E.M.I.)		11	7	43
11	7	43	NEVER ALONE	JIM BRICKMAN FEAT. LADY ANTEBELLUM (J.I.G.)	12	10	43
12	10	43	SADNESS (PART 1)	ENIGMA (VIRGIN/WARNER BROS.)	13	12	43
13	12	43	CARIBBEAN BLUE	ENYA (REPRISE/WARNER BROS.)	14	-	1
14	-	1	HALL OF THE MOUNTAIN KING	MANHHEIM STEAMROLLER (AMERICAN GRAMMOPHONE)	15	14	43
15	14	43	KISS THE RAIN	YIRUMA (ENIS)			

COUNTRY™				TITLES			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	1	#1 SPARKS FLY	1 WK TAYLOR SWIFT (BIG MACHINE)	2	-	1
2	-	1	INNOCENT	TAYLOR SWIFT (BIG MACHINE)	3	-	1
3	-	1	THE STORY OF US	TAYLOR SWIFT (BIG MACHINE)	4	-	1
4	-	1	DEAR JOHN	TAYLOR SWIFT (BIG MACHINE)	5	3	20
5	3	20	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC/NASHVILLE)	6	-	1
6	-	1	BETTER THAN REVENGE	TAYLOR SWIFT (BIG MACHINE)	7	5	15
7	5	15	STUCK LIKE GLUE	SUGARLAND (MERCURY)	8	-	1
8	-	1	HAUNTED	TAYLOR SWIFT (BIG MACHINE)	9	-	1
9	-	1	LAST KISS	TAYLOR SWIFT (BIG MACHINE)	10	-	1
10	-	1	I WON'T LET GO	RASCAL FLATTS (BIG MACHINE)	11	-	1
11	-	1	ENCHANTED	TAYLOR SWIFT (BIG MACHINE)	12	-	1
12	-	1	NEVER GROW UP	TAYLOR SWIFT (BIG MACHINE)	13	-	1
13	-	1	LONG LIVE	TAYLOR SWIFT (BIG MACHINE)	14	6	11
14	6	11	MY KINDA PARTY	JASON ALDEAN (BROCKEN BOW)	15	8	12
15	8	12	AS SHE'S WALKING AWAY	DE WEAVER FEAT. KIM JOHNSON (SWEETWOOD/SONY/RED PICTURES)			

LATIN™				TITLES			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	7	#1 LOCA	2 WEEKS SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	2	2	25
2	2	25	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHGROUND (EPIC/SONY MUSIC LATIN)	3	4	43
3	4	43	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	4	3	2
4	3	2	RABIOSA	SHAKIRA (EPIC/SONY MUSIC LATIN)	5	9	11
5	9	11	DANZA KUDURO	DON OMAR & JUANJO (SONY/IMPACTO ETELECOMUNICACIONES MUSICA LATINA)	6	8	43
6	8	43	I KNOW WHAT ME (CALLE OCHO)	PITBULL (ULTRA)	7	6	43
7	6	43	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)	8	14	16
8	14	16	LA DESPEDIDA	DADDY Yankee (EL CARTEL)	9	11	43
9	11	43	HEROES	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	10	7	33
10	7	33	GITANA	SHAKIRA (EPIC/SONY MUSIC LATIN)	11	13	22
11	13	22	CORAZON SIN CARA	PRINCE ROYAL (J3/STG/EPIC)	12	12	37
12	12	37	STAND BY ME	PRINCE ROYAL (J3/STG/EPIC)	13	17	27
13	17	27	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)	14	21	8
14	21	8	THE ANTHEM	PITBULL FEAT. LL JON (FAMOUS ARTIST/TYI)	15	18	38
15	18	38	NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)			

BLUES™				TITLES			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	2	13	#1 I PUT A SPELL ON YOU	3 WEEKS BOBBI MCNEEL (MERCURY/UMG)	2	1	30
2	1	30	BAD TO THE BONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)	3	-	1
3	-	1	THANK ME SOMEDAY	BUDDY GUY (SILVERTONE/JIVE/J.I.G.)	4	3	15
4	3	15	PRIDE AND JOY	STEVE WYBURN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY/UMG)	5	4	32
5	4	32	RIVER FLOWS IN YOU	DR. JOHN (ATCO/WARNER STRATEGIC MARKETING)			

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	3	12	JUST A DREAM NELLY (UNIVERSAL MOTOWN)
3	2	16	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (J. LAFACE/J.G.)
4	6	8	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF. JAM/JD&G)
5	5	9	LIKE A G6 FAT-JAY (MAYBE FEAT. CAYANAS & DIV) (CHERRYTREE/INTERSCOPE)
6	4	14	TEENAGE DREAM KATY PERRY (CAPITOL)
7	8	16	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (PGE BOY/ATLANTIC)
8	7	21	DYNAMITE TAYO CRUZ (MERCURY/DJ.MG)
9	11	4	RAISE YOUR GLASS PINK (J.LAFACE/J.G.)
10	10	14	ANIMAL NEON TREES (MERCURY/DJ.MG)
11	9	23	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
12	15	6	PLEASE DON'T GO MIKE POSNER (J.RMG)
13	12	19	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB SHADY/AFTERMATH/INTERSCOPE)
14	13	12	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	18	11	LOVE LIKE WOE THE READY SET (SIRE/DECA/DANCE/REPRISE)
16	21	5	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBROK/ATLANTIC)
17	14	15	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)
18	29	2	GREATEST GAINER FIREWORK KATY PERRY (CAPITOL)
19	16	19	SECRETS ONEREPUBLIC (MOBLEY/INTERSCOPE)
20	17	27	COOLER THAN ME MIKE POSNER (J.RMG)
21	19	15	IF IT'S LOVE TRAIN (COLUMBIA)
22	22	6	CHECK IT OUT WILL.I.A.M. & NICKI MINAJ (W.I.L.I.A.M./INTERSCOPE)
23	36	2	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
24	24	9	SEPTEMBER DAUGHTRY (19/RCA/RMG)
25	25	5	SHAKE JESSIE MC CARTNEY (HOLLYWOOD)
26	28	7	KING OF ANYTHING SARA BAREILLE (EPIC)
27	27	7	HOT TOTTIE USHER FEAT. JAY-Z (J.LAFACE/J.G.)
28	30	10	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
29	26	18	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
30	23	8	F**K YOU (FORGET YOU) CELLO GREEN (ELEKTRA/RRP)
31	33	4	ANGEL AKON (KONVIC/LIFEPONT/SRC/UNIVERSAL MOTOWN)
32	35	4	MEMORIES DAVID GUETTA FEAT. KID CUDI (GUN ASTRALVE/RSK/CAPITOL)
33	34	8	WHAT IF JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
34	32	17	MAGIC B.O.B FEAT. RIVERS QUANO (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
35	NEW		GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
36	38	4	NEED YOU TRAVIS MCGOY (HAPPY BOY/DECA/DANCE/FUELED BY RAMEN/RRP)
37	NEW		WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF. JAM/JD&G)
38	40	3	DIRTY PICTURE TAIO CRUZ FEAT. KESHA (MERCURY/DJ.MG)
39	RE-ENTRY		LIKE IT'S HER BIRTHDAY GOOD CHARLOTTE (CAPITOL)
40	39	5	DOUBLE VISION 3OH3 (PHOTO FINISH/ATLANTIC/RRP)

Pink collects her 13th top 10 on **Mainstream Top 40**, as "Raise Your Glass" jumps 11-9. With the advance, Pink ties Nelly, Justin Timberlake and Usher for fourth-most top 10s in the chart's 18-year history. Mariah Carey leads with 17, followed by Rihanna (16) and Madonna (14).

Reaching the top tier in its fourth chart week, "Raise Your Glass" marks Pink's fastest top 10 ascent since "Just Like a Pill" also bounded into the top 10 in four frames in 2002.

On **Adult Contemporary**, Train's "Hey, Soul Sister" logs an 18th week at No. 1, becoming one of just 10 songs in the chart's history to reign for such a span. The track also becomes the longest-leading No. 1 on Columbia Records, passing the 17-week command of Savage Garden's "I Knew I Loved You" in 1999-2000. Uncle Kracker's "Drift Away," featuring Debbie Gray, holds the chart's longevity mark with 28 weeks on top in 2003-04.



ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	44	#1 HEY, SOUL SISTER TRAIN (COLUMBIA)
2	2	34	BREAKAVEIN THE SCRIPT (PHONOGENIC/EPIC)
3	3	42	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
4	4	57	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
5	6	11	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	5	36	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
7	8	8	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
8	7	44	SOMEDAY ROB THOMAS (COLUMBIA/ATLANTIC)
9	11	12	SEPTEMBER DAUGHTRY (19/RCA/RMG)
10	10	19	HALF OF MY HEART JOHN MAYER (COLUMBIA)
11	9	19	CALIFORNIA GURLS KATY PERRY (CAPITOL)
12	13	18	KING OF ANYTHING SARA BAREILLE (EPIC)
13	12	24	I NEVER TOLD YOU COLLEEN HAYLLET (UNIVERSAL REPUBLIC)
14	14	15	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
15	17	4	GREATEST GAINER JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
16	16	6	TEENAGE DREAM KATY PERRY (CAPITOL)
17	15	15	SLICE FIVE FOR FIGHTING (PRECISION WIND-UP)
18	20	9	SECRET SEAL (143/REPRISE)
19	18	11	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
20	19	20	ALEJANDRO LADY GAGA (STREANLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
21	21	15	IF IT'S LOVE TRAIN (COLUMBIA)
22	22	4	WHAT DO YOU GOT? BON JOVI (ISLAND/DJ.MG)
23	24	5	HIDDEN AWAY JOSH GROBAN (143/REPRISE)
24	23	11	THANK YOU JIM BRICKMAN FEAT. MATT GRAUD (SOMERSET)
25	26	6	SUMMER DAY SHERYL CROW (A&M/INTERSCOPE)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 TEENAGE DREAM KATY PERRY (CAPITOL)
2	4	9	ANIMAL NEON TREES (MERCURY/DJ.MG)
3	2	22	SEPTEMBER DAUGHTRY (19/RCA/RMG)
4	3	19	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
5	7	10	GREATEST GAINER JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
6	6	16	SECRETS ONEREPUBLIC (MOBLEY/INTERSCOPE)
7	5	24	KING OF ANYTHING SARA BAREILLE (EPIC)
8	9	11	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
9	8	29	IF IT'S LOVE TRAIN (COLUMBIA)
10	11	15	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
11	10	22	ALL IN LIFEMOUSE (GFFEN/INTERSCOPE)
12	12	13	DYNAMITE TAYO CRUZ (MERCURY/DJ.MG)
13	14	4	RAISE YOUR GLASS PINK (J.LAFACE/J.G.)
14	15	14	RHYTHM OF LOVE PLAIN WHITE T. (HOLLYWOOD)
15	13	16	COOLER THAN ME MIKE POSNER (J.RMG)
16	16	13	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)
17	17	7	WHAT DO YOU GOT? BON JOVI (ISLAND/DJ.MG)
18	19	4	MARRY ME TRAIN (COLUMBIA)
19	23	3	GIVE A LITTLE MORE MAROON 5 (A&M/OCTONE/INTERSCOPE)
20	22	10	JAR OF HEARTS CHRISTINA PERI (RS&L LANE/ATLANTIC/RRP)
21	21	14	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
22	24	7	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (J.LAFACE/J.G.)
23	20	19	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
24	18	18	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
25	25	4	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 SAY YOU'LL HAUNT ME 7 WIVES STONE SOUR (ROADRUNNER/RRP)
2	2	22	TIGHTEN UP THE BLACK KEYS (JONES&JONES/WARNER BROS.)
3	3	29	ANIMAL NEON TREES (MERCURY/DJ.MG)
4	6	21	LITTLE LION MAN MIFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)
5	4	8	RADIOACTIVE KINGS OF LEON (RCA/RMG)
6	5	16	LOVE-HATE-SEX-PAIN GODSMACK (19/RCA/RMG)
7	8	8	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
8	13	13	WORLD SO COLD TRIPLEX (SIRE/WARNER BROS.)
9	9	40	LISZTOMANIA PHOENIX (L'ORLAITE/RED/GLOSSNOTE)
10	14	15	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MVR/804/MERCURY/DJ.MG)
11	11	24	NIGHTMARE ANGVED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
12	10	20	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
13	7	38	LAY ME DOWN THE DIRTY DICKS FEAT. ROME (EXECUTIVE)
14	12	12	MY BEST THEORY JIMMY EAT WORLD (DISCONT/INTERSCOPE)
15	20	14	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
16	18	14	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
17	16	15	IMPOSSIBLE AMBERLIN (UNIVERSAL REPUBLIC)
18	15	20	ANOTHER WAY TO DIE DISTURBED (REPRISE)
19	17	18	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (DRAGNET/JIVE/J.G.)
20	22	11	GREATEST UNDISCLOSED DESIRES GAINER MURK (RELUX/3/WARNER BROS.)
21	25	6	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
22	23	5	SICK OF YOU CAKE (UPBEAT/J.G.)
23	26	8	THE SEX IS GOOD SAVING ABEL (SKIDCO/VIRGIN/CAPITOL)
24	21	6	NA NA NA (NA NA NA NA NA NA NA NA NA) MF CHEMICAL ROMANCE (REPRISE)
25	24	17	MAYBE SICK PUPPETS (RMR/VIRGIN/CAPITOL)
26	33	11	SHAMEFUL METAPHORS CHEVELLE (EPIC)
27	27	12	READY TO START ARCADE FIRE (MERGE)
28	29	8	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
29	30	10	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
30	28	20	CROSSFIRE BRANDON FLOWERS (ISLAND/DJ.MG)
31	34	7	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
32	37	4	FADER THE TEMPER TRAP (LIBERATION/GLOSSNOTE/COLUMBIA)
33	38	3	THE ANIMAL DISTURBED (REPRISE)
34	44	2	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
35	35	11	BEG STEAL OR BORROW RAY LA MONTAGNE AND THE PARIAH DOGS (RCA/RED)
36	32	20	LESSON LEARNED ALEX IN CHAIN (VIRGIN/CAPITOL)
37	39	18	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
38	40	9	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
39	43	4	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
40	45	2	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
41	31	13	THE CATALYST LINKIN PARK (MACHINE SHOP/WARNER BROS.)
42	49	2	TURN SO COLD DROWNING POOL (ELEVEN SEVEN)
43	RE-ENTRY		F**K YOU (FORGET YOU) CELLO GREEN (ELEKTRA/RRP)
44	42	7	YOU GOT ME CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)
45	36	12	MEMORIES WESLEY (WESZEP/EPITAPH)
46	47	3	SOUND OFF TRAPT (ELEVEN SEVEN)
47	HOT SHOT DEBUT		WELCOME TO THE FAMILY ANGVED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
48	46	14	FREAK THE SMASHING PUMPKINS (MARTHA'S MUSIC)
49	50	2	ALL I WANT A DAY TO REMEMBER (VICTORY)
50	RE-ENTRY		STAND TALL THE DIRTY HEADS (EXECUTIVE)

Sheryl Crow returns Terence Trent D'Arby's soulful "Sign Your Name" to a **Billboard** chart, as her version enters **Triple A** (viewable at billboard.biz/charts) at No. 27. D'Arby's 1988 original reached No. 2 on Hot R&B/Hip-Hop Songs and No. 4 on the **Billboard** Hot 100.



ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 SAY YOU'LL HAUNT ME 7 WIVES STONE SOUR (ROADRUNNER/RRP)
2	3	20	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MVR/804/MERCURY/DJ.MG)
3	2	18	LOVE-HATE-SEX-PAIN GODSMACK (19/RCA/RMG)
4	4	20	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
5	6	13	WORLD SO COLD THREE DAYS GRACE (JIVE/J.G.)
6	5	19	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (DRAGNET/JIVE/J.G.)
7	7	20	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
8	9	10	THE SEX IS GOOD SAVING ABEL (SKIDCO/VIRGIN/CAPITOL)
9	8	24	NIGHTMARE ANGVED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
10	10	12	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
11	11	20	ANOTHER WAY TO DIE DISTURBED (REPRISE)
12	13	13	TURN SO COLD DROWNING POOL (ELEVEN SEVEN)
13	12	25	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	16	6	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
15	15	14	FOREVER SEVENTEEN (7BROS/J.G.)
16	21	3	GREATEST ISOLATION GAINER ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
17	14	11	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
18	18	7	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
19	24	4	THE ANIMAL DISTURBED (REPRISE)
20	20	11	SOUND OFF TRAPT (ELEVEN SEVEN)
21	19	17	MAYBE SICK PUPPETS (RMR/VIRGIN/CAPITOL)
22	26	5	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
23	22	9	HOLD ON ALL THAT REMAINS (PROSPECT RAZOR & TIE)
24	31	4	AWAKE AND ALIVE SKELTON (WIRETIP/INDI/ATLANTIC)
25	32	2	WELCOME TO THE FAMILY ANGVED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 SAY YOU'LL HAUNT ME 7 WIVES STONE SOUR (ROADRUNNER/RRP)
2	2	14	LOVE-HATE-SEX-PAIN GODSMACK (19/RCA/RMG)
3	3	20	ANOTHER WAY TO DIE DISTURBED (REPRISE)
4	4	11	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
5	8	20	GREATEST KICK IN THE TEETH GAINER PAPA ROACH (ELEVEN SEVEN)
6	6	8	THE SEX IS GOOD SAVING ABEL (SKIDCO/VIRGIN/CAPITOL)
7	10	11	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MVR/804/MERCURY/DJ.MG)
8	5	22	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
9	7	20	LESSON LEARNED ALEX IN CHAIN (VIRGIN/CAPITOL)
10	12	6	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
11	9	24	NIGHTMARE ANGVED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
12	13	10	WORLD SO COLD THREE DAYS GRACE (JIVE/J.G.)
13	11	12	BLACK RAIN SOUNDGARDEN (A&M/UMC)
14	14	12	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
15	15	11	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (DRAGNET/JIVE/J.G.)
16	20	4	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
17	17	9	RUN BACK TO YOUR SIDE ERIC CLAPTON (DUCK/REPRISE)
18	16	10	HELL OF A TIME HELLYEAH (EPIC)
19	19	6	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
20	23	4	DEAD BUCKLEMY (ELEVEN SEVEN)
21	18	17	BACK FROM CALI SLASH FEAT. MYLES KENNEDY (DJK HAVY/CAPITOL)
22	21	3	WHISKEY WALK AMERICAN BANG (REPRISE)
23	22	16	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
24	20	3	APPETITE THE GRACIOUS FEEL (QUESTIONARE)
25	NEW		TURN IT ON DEFAULT (AUMOS/ST)

nielsen BDS and SoundScan are electronically monitored 24 hours a day, 7 days a week. **MAINSTREAM TOP 40**, **ADULT CONTEMPORARY**, **ADULT TOP 40**, **ROCK SONGS**, **ACTIVE ROCK**, and **HERITAGE ROCK** are electronically monitored 24 hours a day, 7 days a week. **ROCK SONGS** and **HERITAGE ROCK** are electronically monitored 24 hours a day, 7 days a week. **ADULT CONTEMPORARY**, **ADULT TOP 40**, **ROCK SONGS**, **ACTIVE ROCK**, and **HERITAGE ROCK** are electronically monitored 24 hours a day, 7 days a week. **ADULT CONTEMPORARY**,

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	2	#1 COME BACK SONG 2 WKS F. ROGERS, C. RUCKER, C. STAPLETON, C. BEATHARD	Darius Rucker Capitol Nashville	1
2	5	8	MINE N. CHAPMAN, T. SWIFT, (T. SWIFT)	Taylor Swift Big Machine	2
3	3	3	STUCK LIKE GLUE D. SALLI, M. K. RUSH, J. NETTLES, (J. D. NETTLES, K. RUSH, K. GRIFFIN, S. CARTER)	Sugarland Mercury	3
4	2	6	AS SHE'S WALKING AWAY A. STEGALL, Z. BROWN, (Z. BROWN, W. DURRETTE)	Zac Brown Band Featuring Alan Jackson Southern Ground/Atlantic/Bigger Picture	2
5	7	9	ANYTHING LIKE ME F. ROGERS, (B. PAISLEY, C. DUBOIS, D. TURNBULL)	Brad Paisley Arista Nashville	5
6	6	7	FARMER'S DAUGHTER T. HEWITT, R. ATKINS, (M. GREEN, B. HAYS/LP, R. AKINS)	Rodney Atkins Curb	6
7	8	10	IF I DIE YOUNG P. WORLEY, (K. PERRY)	The Band Perry Republic Nashville	7
8	4	1	ROLL WITH IT C. CHAMBERLAIN, (T. LANE, D. LEE, J. PARK)	Easton Corbin Mercury	1
9	10	11	WHY WAIT D. HUFFER/RASCAL FLATTS, (N. THRASHER, T. SHAPIRO, J. YEARY)	Rascal Flatts Big Machine	9
10	12	13	TURN ON THE RADIO D. HUFF, J. P. TITWANG, M. OAKLEY, C. OAKLEY	Reba Starstruck/Valory	10
11	11	20	THE BREATH YOU TAKE T. BROWN, G. STRAIT, (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait MCA Nashville	11
12	13	15	MY KINDA PARTY M. KNOX, (B. GILBERT)	Jason Aldean Broken Bow	12
13	14	11	MAMA'S SONG M. BRIGHT, (C. UNDERWOOD, K. DODD/JORDI, M. FREDRIKSEN/L. LAIRD)	Carrie Underwood Arista Nashville	13
14	16	21	FELT GOOD ON MY LIPS D. SALLI, M. K. RUSH, (B. WARRREN, J. BEAVERS, B. BEAVERS)	Tim McGraw Curb	14
15	17	20	THIS AIN'T NO LOVE SONG M. KNOX, (T. LANE, MARCEL, D. LEE)	Trace Adkins Show Dog/Universal	15
16	15	7	PUT YOU IN A SONG D. HUFF, K. URBAN, (S. BUXTON, J. HUGHES, K. URBAN)	Keith Urban Capitol Nashville	15
17	18	19	ONLY PRETTIER F. LIDDLELL, M. WRUCKE, (M. LAMBERT/N. HEMBY)	Miranda Lambert Columbia	17
18	19	23	HOW I GOT TO BE THIS WAY J. STOVER, (J. S. STOVER, J. MOORE, R. RUTHERFORD)	Justin Moore Valory	17
19	20	22	SOMEONE ELSE CALLING YOU BABY L. STEVENS, (C. BRYAN, J. STEVENS)	Luke Bryan Capitol Nashville	19
20	21	37	AIR POWER J. STROUB, (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young BNA	20
21	23	6	BULLETS IN THE GUN T. KEITH, (T. KEITH, R. RUTHERFORD)	Toby Keith Show Dog/Universal	21
22	22	24	SMOKE A LITTLE SMOKE J. JOYCE, (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church EMI Nashville	22
23	35	2	GREATEST SOMEBODY WITH YOU B. CANNON, K. CHESNEY, (J. HARDING, S. MCANALLY)	Kenny Chesney BNA	23
24	24	29	HELLO WORLD P. WORLEY, (T. DODD/AS, T. LANE, D. LEE)	Lady Antebellum Capitol Nashville	24
25	26	21	FROM A TABLE AWAY B. BEAVERS, (S. SWEENEY, R. OPIRO, K. ROCHELLE)	Sunny Sweeney Republic Nashville	25



20
Song crosses **Airpower threshold** (top 20 ranks in both audience impressions and plays) and achieves a new peak position in 37th chart week, a total that includes a 20-week run during the summer of 2008 when it rose to No. 37.



23
Fueled by the chart's biggest gain in audience impressions (up 6.5 million), song surges 35-23 in its second chart week and starts at No. 28 with 9,000 downloads on Country Digital Songs. Complete digital list viewable at billboard.biz/charts/ for the top 15, see page 47.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	25	26	JUST BY BEING YOU (HALO AND WINGS) D. HUFF, (B. CAMERON, P. COUDRY)	Steel Magnolia Big Machine	25
27	27	15	THE SHAPE I'M IN M. WRIGHT, (R. AKINS, D. DODDSON, B. HAYS/LP)	Joe Nichols Show Dog/Universal	27
28	29	32	WHO ARE YOU WHEN I'M NOT LOOKING B. HERRICK/CAC, (F. LEE, J. W. WIGGINS)	Blake Shelton Reprise/WGN	28
29	28	30	WILDFLOWER J. RICH, (S. BROWN, V. MCGEEHEE, J. S. STOVER)	The JaneDear Girls Reprise/WGN	28
30	30	31	REAL D. FRIZELL, R. CLAWSON, (N. COTY, J. MELTON)	James Wesley Broken Bow	29
31	32	35	LET ME DOWN EASY C. CHAMBERLAIN, B. CURRINGTON, (M. DODSON, J. HANSON, M. NESLER)	Billy Currington Mercury	31
32	31	33	FAMILY MAN K. STEGALL, (C. CAMPBELL, J. HENDERSON, J. SHEWMAK)	Craig Campbell Bigger Picture	31
33	33	38	WHAT DO YOU WANT D. BRADSHAW, J. NEMAN, (J. L. NEMAN, R. BROWN, R. BRADSHAW)	Jerrold Niemann SEA Gayle/Arista Nashville	33
34	34	36	GEORGIA CLAY C. LAGERBERG, (J. KELLEY, LAGERBERG, C. KELLEY)	Josh Kelley MCA Nashville	34
35	36	39	ARE YOU GONNA KISS ME OR NOT NEW VOICE ENTERTAINMENT, (J. COLLINS, D. L. MURPHY)	Thompson Square Stoney Creek	35
36	37	34	DRAW ME A MAP J. R. STEWART, (J. RANDALL, D. BENTLEY)	Dierks Bentley Capitol Nashville	35
37	38	37	TELL ME YOU GET LONELY M. KNOX, (M. DODSON, D. DAVIDSON)	Frankie Ballard Reprise/WGN	34
38	39	42	GOOD TO BE ME MID ROCK, (M. SHAFER, B. JAMES, J. HARDING, R. J. RITCHIE)	Uncle Kracker Featuring Kid Rock Top Dog/Atlantic/Bigger Picture	38
39	41	43	A LITTLE BIT STRONGER T. BROWN, (L. LARRO, H. LUMBEY, N. SCOTT)	Sara Evans RCA	39
40	42	40	WHERE DO I GO FROM YOU K. STEGALL, (D. DODD, C. DANIELS, R. TYNDAL)	Clay Walker Curb	40
41	40	41	PLAYING THE PART THE KENT HARDLEY PLAYBOYS, (J. JOHNSON, S. MINOR)	Jamey Johnson Mercury	39
42	43	44	COUNTRY STRONG G. LALLIMORE, (J. HANSON, T. MARTIN, M. NESLER)	Gwyneth Paltrow RCA	42
43	44	46	RAYMOND B. GALLIMORE, (B. ELOREDFE, B. CRISLER)	Brett Eldredge Atlantic/WGN	43
44	45	45	KISS ME WHEN I'M DOWN M. WRIGHT, (S. AL LARIS, DODDSON, A. DODDY, J. KEAR, C. TOMPKINS)	Gary Allan MCA Nashville	44
45	46	47	STILL A LITTLE CHICKEN LEFT ON THAT BONE P. DODD/NEEL, C. MORGAN, (S. BLACK, K. JOHNSON, D. D. MAHER)	Crack Morgan BNA	45
46	47	48	READY FOR LOVE R. LANDIS, (B. USEY, T. MEADOWS, B. TERRY)	Adam Brand Arista Nashville	46
47	51	49	PANTS M. LITMAN, (W. HAVES)	Walker Hayes Capitol Nashville	47
48	49	50	SOLDIERS & JESUS P. WORLEY, J. OTTO, (J. OTTO, C. WALLIN)	James Otto Warner Bros./WGN	48
49	48	57	THAT'S BEAUTIFUL TO ME J. LOWENSTEIN, (J. LOWENSTEIN)	Jaron And The Long Road To Love Jaronwood/Universal Republic/Big Machine	48
50	50	52	KEEP IN MIND J. STEELE, (J. STEELE, S. MINOR)	LoCash Cowboys Stoudevant/RCA	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	TAYLOR SWIFT 19 WKS. BIG MACHINE 3300A* (10.98) ⬆️	Speak Now	1
2	1	2	SUGARLAND MERCURY 014758* UMG (13.98) ⬆️	The Incredible Machine	1
3	2	3	DARIUS RUCKER CAPITOL NASHVILLE 26839 (18.98)	Charleston, SC 1966	1
4	5	2	THE BAND PERRY REPUBLIC NASHVILLE 014839 UMG (10.98)	The Band Perry	2
5	3	5	KENNY CHESNEY BNA 57449 SMN (11.98) ⬆️	Hemingway's Whiskey	1
6	4	4	ZAC BROWN BAND SONY/LEGACY 014824 UMG (18.98) ⬆️	You Get What You Give	1
7	6	5	TOBY KEITH SHOW DOG/UNIVERSAL 014492 (9.98)	Bullets In The Gun	1
8	7	7	GREATEST LADY ANTEBELLUM GAINERS CAPITOL NASHVILLE 019702 (18.98)	Need You Now	1
9	11	10	MIRANDA LAMBERT COLUMBIA 46854 SMN (12.98)	Revolution	1
10	8	7	JAMEY JOHNSON CAPITOL NASHVILLE 013364* UMG (19.98)	The Guitar Song	1
11	13	14	TAYLOR SWIFT BIG MACHINE 3300A (18.98) ⬆️	Fearless	3
12	10	9	BILLY CURRINGTON MERCURY 014407 UMG (9.98)	Enjoy Yourself	2
13	9	6	LADY ANTEBELLUM CAPITOL NASHVILLE 47670 EX (9.98)	A Merry Little Christmas (EP)	6
14	12	11	ZAC BROWN BAND SONY/LEGACY 014824 UMG (18.98)	The Foundation	2
15	14	13	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 49923 SMN (13.98)	Play On	1
16	NEW	1	SOUNDTRACK RCA 72911 SMN (11.98)	Country Strong	16
17	15	15	VARIOUS ARTISTS SONY/LEGACY 014824 UMG (18.98)	NOW That's What I Call Country: Vol. 3	3
18	16	19	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	4
19	15	12	TRACE ADKINS CAPITOL NASHVILLE 4897 (19.98)	The Definitive Greatest Hits: Till The Last Shots Fired	12
20	18	11	TRACE ADKINS SHOW DOG/UNIVERSAL 014268 (9.98)	Cowboy's Back In Town	1
21	17	18	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65703 SMN (9.98)	Judge Jerrod & The Hungry J	1
22	21	20	BLAKE SHELTON REPRISE 524457 WGN (7.98)	All About Tonight (EP)	1
23	20	16	LITTLE BIG TOWN CAPITOL NASHVILLE 80755 (18.98)	The Reason Why	1
24	22	22	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	2
25	24	21	EASTON CORBIN MERCURY 013644 UMG (10.98)	Easton Corbin	4

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	22	DIERKS BENTLEY 19 WKS. CAPITOL NASHVILLE 85410*	Up On The Ridge	1
2	3	5	THE ISAACS GATHER 46077	Christmas	1
3	4	59	THE ISAACS GATHER 46014	The Isaacs ... Naturally: An Almost A Cappella Collection	1
4	2	6	RHONDA VINCENT UPPER MANAGEMENT 0001	Taken	1
5	6	29	TRAMPLED BY TURTLES BAN/JODD 07*	Palomino	1
6	5	8	THE STEELDRIVERS ROUNDER 610524 CONCORD	Reckless	1
7	7	37	CAROLINA CHOCOLATE DROPS NONESUCH 521989* WARNER BROS.	Genuine Negro Jig	1
8	9	20	PUNCH BROTHERS NONESUCH 521980* WARNER BROS.	Antifragmatic	1
9	8	39	DAILEY & VINCENT CRACKER BELL 610640 FOUNDER	Dailey & Vincent Sing The Statler Brothers	1
10	NEW	1	JOE DIFFIE ROUNDER 610648 CONCORD	Homecoming: The Bluegrass Album	10

REBA'S ON A ROLL

"Turn On the Radio" becomes Reba McEntire's 59th top 10 (12-10) on Hot Country Songs, extending her lead as the solo female artist with the most top 10s since the chart launched nearly 67 years ago. With 55 top 10s, fellow superstar Dolly Parton remains in second place. The new track also gives McEntire her first set of three consecutive top 10s since 1998-99. She spent four weeks at No. 1 with "Consider Me Gone" last winter and peaked at No. 7 with "I Keep On Loving You" in July. Her first top 10 was "(You Lift Me) Up to Heaven" in 1980.



—Wade Jessen

CHRISTIAN SONGS™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	1	1	1	
1	25	#1 STARRY NIGHT	CHRIS AUGUST	FERVENT/WORD-CURB	
2	1	LEAD ME	SANGRUP REAL	SPARROW/EMI CMG	
3	4	LIGHT UP THE SKY	THE AFTERS	IND	
4	3	JESUS SAVES	JEREMY CAMP	REC'TOOTH & NAIL	
5	5	BORN AGAIN	NEWSBOYS	INPOP	
6	6	MY OWN LITTLE WORLD	MATTHEW WEST	SPARROW/EMI CMG	
7	11	I WILL FOLLOW	CHRIS TOMLIN	SIXTEENS/SPARROW/EMI CMG	
8	7	YOUR LOVE	BRANDON HEATH	REUNION/PLG	
9	9	OUR GOD	CHRIS TOMLIN	SIXTEENS/SPARROW/EMI CMG	
10	15	BEAUTIFUL	MERCYME	IND	
11	8	GET BACK UP	TOBYMAC	FOREFRONT/EMI CMG	
12	10	NO MATTER WHAT	KERRIE ROBERTS	REUNION/PLG	
13	14	BEFORE THE MORNING	JOSH WILSON	SPARROW/EMI CMG	
14	12	IF WE'VE EVER NEEDED YOU	CASTING CROWNS	REUNION/PLG	
15	13	LIFT UP YOUR FACE	THIRD DAY	ESSENTIAL/PLG	
16	17	HOLD ON	TOBYMAC	FOREFRONT/EMI CMG	
17	16	ONLY YOU CAN SAVE	CHRIS SLIGH	WORD-CURB	
18	25	GREATEST GAINER YOU ARE MORE	TENTH AVENUE NORTH	REUNION/PLG	
19	15	HALLELUJAH	WESLEY MORGAN	IND	
20	19	HANGING ON	BRITT NICOLE	SPARROW/EMI CMG	
21	21	DANCING IN THE MINIFIELDS	ANDREW PETERSON	CENTRICITY	
22	27	WHAT LOVE REALLY MEANS	JJ HELLER	STONE TABLE	
23	20	COME HOME	LUMINATE	SPARROW/EMI CMG	
24	23	EVERYTHING I NEED	KUTLESS	REC'TOOTH & NAIL	
25	4	REACHING FOR YOU	LINCOLN BREWSTER	INTERGITY	
26	19	KEEP CHANGING THE WORLD	MIKESCHAIR	WITH LECRAE	CURB
27	46	YOU ARE	JASON CASTRO	ATLANTIC/WORD-CURB	
28	26	LET US LOVE	NEEDTOBREATHE	ATLANTIC/WORD-CURB	
29	35	TO KNOW YOU	CASTING CROWNS	REUNION/PLG	
30	28	I REFUSE	JOSH WILSON	SPARROW/EMI CMG	
31	30	HERE COMES	BERO NORMAN	REC'TOOTH & NAIL	
32	31	MORGAN	SKILLET	IND	
33	34	DEAR X (YOU DON'T OWN ME)	DISCIPLE	IND	
34	33	HUMAN	NATALIE GRANT	CURB	
35	37	HERO	ABANDON	FOREFRONT/EMI CMG	
36	10	RESTLESS	ANDREW PETERSON	SPARROW/EMI CMG	
37	29	WALKING ON THE STARS	GROUP 1 CREW	FERVENT/WORD-CURB	
38	44	I AM NEW	JASON GRAY	CENTRICITY	
39	30	BEAUTY WILL RISE	STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG	
40	41	WHERE I WANNA GO	33MILLIS	IND	
41	43	REMEMBER ME	KUTLESS	REC'TOOTH & NAIL	
42	38	OUT OF MY HANDS	JARS OF CLAY	GRAY MATTERS/ESSENTIAL/PLG	
43	40	CRAZY LOVE	HAWK NELSON	REC'TOOTH & NAIL	
44	RE-ENTRY	WAY BEYOND MYSELF	NEWSBOYS	INPOP	
45	48	WAITING ROOM	JOHNNY DIAZ	IND	
46	HOT SHOT DEBUT	STILL HERE	SUPERCHICK	IND	
47	NEW	NEVER LOOK AWAY	SONGS & WORSHIP	IND	
48	45	CHRIST IS RISEN	MATT MANER	ESSENTIAL/PLG	
49	42	IN MY LOVE	PHIL WICKHAM	IND	
50	RE-ENTRY	FOR THOSE WHO WAIT	FIRELIGHT	FLICKER/PLG	

Christian Songs is capped by newcomer Chris August as "Starry Night" draws 7.5 million audience impressions and shifts 2-1. August's first chart-topper also leads Hot Christian AC and ranks at No. 6 on Christian Digital Songs (5,000 downloads), viewable at billboard.biz/charts.



TOP CHRISTIAN ALBUMS™					
THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	
1	2	1	1	1	
1	2	THIRD DAY	MOVE ESSENTIAL	10921/PROVIDENT-INTERGITY	
2	2	VARIOUS ARTISTS	WOW! HEAVEN	WOW! HEAVEN/AT&T/SPR/WORD-CURB/EMI CMG	
3	HOT SHOT DEBUT	ERNIE HAASE & SIGNATURE SOUND	A TRIBUTE TO THE CATHEDRAL QUARTET	GAITHER/EMI CMG	
4	4	MICHAEL W. SMITH	WONDER	REUNION 10163/PROVIDENT-INTERGITY	
5	3	LECRAE	REHAB	REACH 8161/INFINITY	
6	NEW	SHAKE THE NATION	FOLLOW DREAM	010/EMI CMG	
7	8	TOBYMAC	TONIGHT	FOREFRONT 6371/EMI CMG	
8	11	MERCYME	THE GOSPEL MR. LOWMELL	IND 4813/PROVIDENT-INTERGITY	
9	5	MATTHEW WEST	THE STORY OF YOUR LIFE	SPARROW 6604/EMI CMG	
10	7	SKILLET	AWAKE	ARJENT/IND/ATLANTIC 2554/PROVIDENT-INTERGITY	
11	6	JEREMY CAMP	WE CRY OUT	REC 7916/EMI CMG	
12	NEW	HILLSONG	CHAPEL	YAHWEH HILLSONG SPARROW 2902/EMI CMG	
13	9	SANGRUP REAL	PIECES OF A HEAVEN	SPARROW 6506/EMI CMG	
14	10	ISRAEL HOUGHTON	LINE 6&D	LOW PEOPLE 7830/SONY MUSIC	
15	17	CASTING CROWNS	UNTIL THE WHOLE	HEAD 10335/PROVIDENT-INTERGITY	
16	12	JARS OF CLAY	THE SHEPHERD	GRAY MATTERS/ESSENTIAL 1083/PROVIDENT-INTERGITY	
17	29	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE	SPARROW 6316/EMI CMG	
18	NEW	NEEDTOBREATHE	LIVE	HORSES ATLANTIC DIGITAL EX AG	
19	16	ANBERLIN	SHINE	THE NEW WAVE UNIVERSAL REPUBLIC 6210/PROVIDENT-INTERGITY	
20	15	TENTH AVENUE NORTH	THE LIGHT	MEETS THE DARK	IND 0144/PROVIDENT-INTERGITY
21	24	NEWSBOYS	BORN AGAIN	INPOP 1521/EMI CMG	
22	27	VARIOUS ARTISTS	WOW! WORSHIP	PURPLED/PLG/EMI CMG 8879/WORD-CURB	
23	13	TOM JONES	PHASE & BLAME	SECONDS OUT/BLAND/CST/HEPWAY/1466/EMI CMG	
24	23	GAITHER VOCAL BAND	GREATEST BLESSED GATHER	60/EMI CMG	
25	43	GREATEST NATALIE GRANT GAINER	LIVE	REUNION/REC 7916/WORD-CURB	
26	26	VARIOUS ARTISTS	WOW! HITS	2010/WORD-CURB/PROVIDENT-INTERGITY 4807/EMI CMG	
27	38	CHRIS AUGUST	NO FAR AWAY	FERVENT 888065/WORD-CURB	
28	33	CASTING CROWNS	UNTIL THE WHOLE	LINE 6&D STREET/REUNION 0193/PROVIDENT-INTERGITY	
29	18	WOMEN OF FAITH WORSHIP TEAM	WOMEN OF FAITH	WORSHIP TEAM VOLUME 07	
30	26	SWITCHFOOT	WALKING ON THE STARS	GROUP 1 CREW/AT&T/SPR/WORD-CURB/EMI CMG	
31	20	DISCIPLE	HORSESHOES & HANDGRENADES	IND 0414/PROVIDENT-INTERGITY	
32	35	HILLSONG	A BEAUTIFUL EXCHANGE	LINE HILLSONG SPARROW 1300/EMI CMG	
33	32	NEEDTOBREATHE	THE OUTSIDERS	ATLANTIC 519702*/WORD-CURB	
34	14	LINCOLN BREWSTER	REAL LIFE	INTERGITY 4854/PROVIDENT-INTERGITY	
35	37	KUTLESS	IT IS WELL	REC 7174/EMI CMG	
36	22	THE AFTERS	LIGHT UP THE SKY	IND 4863/PROVIDENT-INTERGITY	
37	RE-ENTRY	GUY PENROD	BREATHE	THE DEEP SERVANT/GAITHER 6050/EMI CMG	
38	39	AMY GRANT	SOMEWHERE DOWN THE ROAD	ANY GRANT PRODUCTIONS/SPARROW 3030/EMI CMG	
39	34	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS	FERVENT 887900/WORD-CURB	
40	47	MATT MAHER	ALIVE AGAIN	ESSENTIAL 10896/PROVIDENT-INTERGITY	
41	30	PASSION	PROVISION	ARMINGHAM SIXTEENS/SPARROW 7125/EMI CMG	
42	21	BILL & GLORIA GAITHER	GIVING THANKS	GAITHER 6084/EMI CMG	
43	42	FLYLEAF	MENTO	MORI A&M/OCTONE 013512/EMI CMG	
44	40	JJ HELLER	WHEN I'M WITH YOU	STONE TABLE 101	
45	25	KERRIE ROBERTS	COUNT YOUR BLESSINGS	GAITHER 6007/EMI CMG	
46	44	VARIOUS ARTISTS	SONGS & WORSHIP	IND 0140/INTERGITY 24702/TIME LIFE	
48	NEW	THE ISAACS	CHRISTMAS	GAITHER 6077/EMI CMG	
49	31	GROUP 1 CREW	OUTTA SPACE	LOVE FERVENT 887991/WORD-CURB	
60	RE-ENTRY	AUGUST BURNS RED	HOME	SOLID STATE 5881/EMI CMG	

Southern gospel tenor Ernie Haase claims his fifth straight (nonseasonal) top 10 start on Top Christian Albums as "A Tribute to the Cathedral Quartet" opens at No. 3 with 6,000 copies sold. Haase was lead tenor for the Cathedral Quartet from 1990 to 1999 and now fronts his own Signature Sound vocal group.



HOT CHRISTIAN AC SONGS™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	1	1	1	
1	22	#1 STARRY NIGHT	CHRIS AUGUST	FERVENT/WORD-CURB	
2	1	LEAD ME	SANGRUP REAL	SPARROW/EMI CMG	
3	3	LIGHT UP THE SKY	THE AFTERS	IND	
4	4	JESUS SAVES	JEREMY CAMP	REC'TOOTH & NAIL	
5	5	BORN AGAIN	NEWSBOYS	INPOP	
6	7	MY OWN LITTLE WORLD	MATTHEW WEST	SPARROW/EMI CMG	
7	8	YOUR LOVE	BRANDON HEATH	REUNION/PLG	
8	6	NO MATTER WHAT	KERRIE ROBERTS	REUNION/PLG	
9	10	IF WE'VE EVER NEEDED YOU	CASTING CROWNS	REUNION/PLG	
10	9	LIFT UP YOUR FACE	THIRD DAY	ESSENTIAL/PLG	
11	12	I WILL FOLLOW	CHRIS TOMLIN	SIXTEENS/SPARROW/EMI CMG	
12	11	OUR GOD	CHRIS TOMLIN	SIXTEENS/SPARROW/EMI CMG	
13	14	BEAUTIFUL	MERCYME	IND	
14	13	GET BACK UP	TOBYMAC	FOREFRONT/EMI CMG	
15	15	ALL OF CREATION	MERCYME	IND	
16	16	ONLY YOU CAN SAVE	CHRIS SLIGH	WORD-CURB	
17	17	HOLD ON	TOBYMAC	FOREFRONT/EMI CMG	
18	19	EVERYTHING I NEED	KUTLESS	REC'TOOTH & NAIL	
19	18	HALLELUJAH	WESLEY MORGAN	IND	
20	25	GREATEST GAINER YOU ARE MORE	TENTH AVENUE NORTH	REUNION/PLG	
21	20	HANGING ON	BRITT NICOLE	SPARROW/EMI CMG	
22	21	DANCING IN THE MINIFIELDS	ANDREW PETERSON	CENTRICITY	
23	22	WHAT LOVE REALLY MEANS	JJ HELLER	STONE TABLE	
24	21	KEEP CHANGING THE WORLD	MIKESCHAIR	WITH LECRAE	CURB
25	23	HUMAN	NATALIE GRANT	CURB	

CHRISTIAN CHR™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	1	1	1	
1	3	#1 DEAR X (YOU DON'T OWN ME)	DISCIPLE	IND	
2	2	LIFT UP YOUR FACE	THIRD DAY	ESSENTIAL/PLG	
3	1	LIGHT UP THE SKY	THE AFTERS	IND	
4	6	FORGIVEN	SKILLET	IND	
5	5	JESUS SAVES	JEREMY CAMP	REC'TOOTH & NAIL	
6	4	HANGING ON	BRITT NICOLE	SPARROW/EMI CMG	
7	10	REMEMBER ME	KUTLESS	REC'TOOTH & NAIL	
8	12	WAY BEYOND MYSELF	NEWSBOYS	INPOP	
9	9	HOLD ON	TOBYMAC	FOREFRONT/EMI CMG	
10	7	LET US LOVE	NEEDTOBREATHE	ATLANTIC/WORD-CURB	
11	11	SOMETHING HOLY	STUART KART	IND	
12	15	YOUR LOVE	BRANDON HEATH	REUNION/PLG	
13	14	HERO	ABANDON	FOREFRONT/EMI CMG	
14	16	MY OWN LITTLE WORLD	MATTHEW WEST	SPARROW/EMI CMG	
15	8	KEEP CHANGING THE WORLD	MIKESCHAIR	WITH LECRAE	CURB
16	17	STARRY NIGHT	CHRIS AUGUST	FERVENT/WORD-CURB	
17	18	GREATEST GAINER LOOK AWAY	THOUSAND FOOT	CRUTCH/TOOTH & NAIL	
18	13	WALKING ON THE STARS	GROUP 1 CREW	FERVENT/WORD-CURB	
19	20	STILL HERE	SUPERCHICK	IND	
20	19	THE GOD I KNOW	ME IN MOTION	CENTRICITY	
21	21	CRAZY LOVE	HAWK NELSON	REC'TOOTH & NAIL	
22	22	NO MATTER WHAT	KERRIE ROBERTS	REUNION/PLG	
23	24	GREATEST GAINER YOU ARE MORE	TENTH AVENUE NORTH	REUNION/PLG	
24	NEW	SOMETHING IN YOUR EYES	SNOWLOCK	ARROW	
25	26	CONSTANT	HOUSE OF HEROES	GOTTEE	

TOP GOSPEL ALBUMS™				
THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL
1	2	1	1	1
1	5	LECRAE	REHAB	REACH 8161/INFINITY
2	1	TYE TRIBETT	FRESH	COLUMBIA 657/SONY MUSIC
3	RE-ENTRY	ISRAEL HOUGHTON	LINE 6&D	LOW PEOPLE 7830/SONY MUSIC
4	3	BRIAN COURTNEY WILSON	JUST LOVE	MUSIC WORLD 5917/MUSIC WORLD
5	4	MARVIN SAPP	HERE I AM	VERITY 53156/JLG
6	9	GREATEST GAINER VASHAWN MITCHELL	TRUMPANT	MAJOR 06601/EMI CMG
7	5	MAVIS STAPLES	YOU ARE NOT ALONE	AVI/1-87076*/EPITAPH
8	8	WILLIAM MCDOWELL	AS WE WALK	VERITY 53156/JLG
9	7	VARIOUS ARTISTS	WOW! GOSPEL 2010	WORLD-CURB/EM/CA/VERITY 6240/JLG
10	6	SHEKINAH GLORY MINISTRY	REFRESHED	BY FIRE KINGDOM 3010
11	12	VARIOUS ARTISTS	GOSPEL MIX IV	BLACKSMOKE 3082/WORDWIDE
12	13	VARIOUS ARTISTS	GOSPEL MIX IV	BLACKSMOKE 3082/WORDWIDE
13	10	WESS MORGAN	FEATURING THE CELEBRATION OF LIFE	CHOR UNDER AN OPEN HEAVEN
14	15	JONATHAN NELSON	BETTER DAYS	REUNION/PLG 7830/SONY MUSIC
15	16	FOREVER JONES	GET READY	EMI GOSPEL 94728
16	17	JAMES HALL	PRESENTS VOICES OF CITADEL	WOMT IT BE WONDERFUL
17	21	FRED HAMMOND	LOVE UNSTOPPABLE	F HAMMOND/VERITY 43341/JLG
18	18	CECE WINANS	FOR ALWAYS	PURESPRINGS GOSPEL 94729/EMI GOSPEL
19	19	BEBE & CECE WINANS	STYL	3&C 3110/MALACO
20	HOT SHOT DEBUT	DAVID & NICOLE BINION	COAST	WORSHIP/VERITY/MAJOR 06601/EMI CMG
21	20	DONNIE MCCRUKIN	PLAYLIST	LEGACY 57643/SONY MUSIC
22	23	VARIOUS ARTISTS	LIFE IN THE WORD	F HAMMOND 11720
23	30	DETTRICK HADDON	PRESENTS VOICES OF UNITY	BLESSED & CURSED
24	14	THE BROOKLYN TABERNACLE CHOIR	A PROPHET'S	WISDOM/REUNION/PLG 7830/SONY MUSIC
25	NEW	THE WILLIAMS BROTHERS	CELEBRATING 50 YEARS	BLACKBERRY 1685

HOT GOSPEL SONGS™				
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	1	1	1
1	1	#1 I BELIEVE	JAMES FORTUNE & FIVA	BLACKSMOKE/WORDWIDE
2	2	HE WANTS IT ALL	FORNOR	SONY MUSIC
3	3	NOBODY GREATER	VASHAWN MITCHELL	EMI GOSPEL
4	4	I CHOOSE TO WORSHIP	WESS MORGAN	BOW/TIE FLIPSIDE
5	6	THE BEST IN ME	MARVIN SAPP	VERITY/JLG
6	5	I WANT TO SAY THANK YOU	USA PAGE	BOOKS FEAT. HOVA/PEDESTAL SHOP/HARVARD/MAJOR
7	9	GREATEST GAINER EXPECT THE GREAT	JONATHAN NELSON	INTERGITY
8	8	IT'S A NEED	WESS MORGAN	SONY MUSIC WORLD GOSPEL/MUSIC WORLD
9	10	I GIVE YOU TIME FOR A MIRACLE	BEVERLY CRAWFORD	J&J
10	7	REBUILD: THE REMIX	J MOSS	PAJAM GOSPEL/CENTRICITY/VERITY/JLG
11	11	I GIVE MYSELF AWAY (LIVE)	WILLIAM MCDOWELL	EDNE
12				

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	6	#1 ONLY GIRL (IN THE WORLD)	RHINAIJA SRP/DEF JAM/DJMS	3
2	3	7	HANDS	THE TIMS/TIMES COLUMBIA	■
3	4	8	DIRTY PICTURE	TARO CRUZ FEAT. KESHA MERCURY/IDJMG	■
4	6	9	ABOVE ALL	SYLVIA TOSUN SEA TO SUN	■
5	8	6	IN FOR THE KILL	LA ROUX BIG LIFE POLY/DOR/CHERRYTREE/INTERSCOPE	■
6	5	9	GET OUTTA MY WAY	KYLIE MINOQUE PARLOPHONE/ASTRALWERKS/CAPITOL	■
7	1	9	TO PARIS WITH LOVE	DOMINA SUMNER DRIVEN BY THE MUSIC CHALKBOARD	■
8	12	5	I LIKE THAT	"PARTY" MOVEMENT FEAT. CATARACS & DEY CHERRYTREE/INTERSCOPE	■
9	11	8	LET'S CELEBRATE	THE ONES FEAT. NOMI RUZE BEAT CONGRESS	■
10	15	4	PEACOCK	KATY PERRY CAPITOL	■
11	7	11	ROUND & ROUND	SELENA GOMEZ & THE SCENE HOLLYWOOD	■
12	16	6	SMACK YOU	KIMBERLY COLE CRYSTAL SHIP	■
13	10	10	CROSSFIRE	BRANDON FLOWERS ISLAND/IDJMG	■
14	14	8	SUNGLASSES	JUNINE BROWN JUNE BROWN	■
15	13	14	BODY SHOTS	KACI BATTAGLIA FEAT. LUDACRIS CURB	■
16	20	6	DESTINATION	TONY MORAN & ULTRA MATE SUGAR HOUSE	■
17	21	5	EVERYBODY WANTS TO RULE THE WORLD	STEVEN LEE & GRANITE FEAT. ZANDER BLECK STAR 99	■
18	17	10	MISERY	MAROON 5 A&M/OCTONE/INTERSCOPE	■
19	23	3	LIKE A G6	"PARTY" MOVEMENT FEAT. CATARACS & DEY CHERRYTREE/INTERSCOPE	■
20	18	8	GOING STRONG	NATALIA FLORES CARRILLO	■
21	27	3	POWER PICK	BARBRA STREISAND DUCK SAUCE FOL'S GOLD/DOWNTOWN	■
22	23	4	CMON GET FUNKY	DALPH ROSARIO & ABEL AGUIAR VS. TAMARA WALLACE BLUEPLATE	■
23	19	7	AS GOOD AS SIN	CHRIS "THE GREEK" PANAGI FEAT. SOPHIA CRUZ DJG	■
24	22	4	HANG WITH ME	ROBYN KIMIC HIWA/CHERRYTREE/INTERSCOPE	■
25	24	10	MEMORIES	DAVID GUETTA FEAT. KID CUDDI SUN/ASTRALWERKS/CAPITOL	■

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	105	#1 LADY GAGA	THE FEMME MACHINE/CONCORD/CHERRYTREE/REPUBLIC/IDJMG/■	3
2	4	49	LADY GAGA	THE FEMME MACHINE/CONCORD/CHERRYTREE/REPUBLIC/IDJMG/■	■
3	2	3	VARIOUS ARTISTS	NONI DYSFUNCTIONAL QUIETS 3/EM/REPUBLIC/SONY MUSIC/■	■
4	NEW		SWEDISH HOUSE MAFIA	UNTIL ONE/ASTRALWERKS/05666	■
5	5	13	LADY GAGA	THE FEMME MACHINE/CONCORD/CHERRYTREE/REPUBLIC/IDJMG/■	■
6	NEW		GHOSTLAND OBSERVATORY	CODENAME: RONDO TRASHY MOPEO 01	■
7	7	3	LOUIE DEVITO	THE NEW DANCE MIX USA PHASE ONE 1009	■
8	6	3	THE ORD FEATURING DAVID GILMOUR	METALLIC: SPIRITS COL UMBRIA 76044/SONY MUSIC/■	■
9	8	3	DIE ANTWERP	305 CHERRYTREE/INTERSCOPE 014815/IGA	■
10	9	18	SOH13	STREETS OF GOLD PHOTO FINISH 52342/AG■	■
11	NEW		OWL CITY	OCEAN EYES UNIVERSAL REPUBLIC 013141*/LMRG	■
12	10	24	LCD SOUNDSYSTEM	THIS IS HAPPENING DFA/VIRGIN 09503*/CAPITOL	■
13	12	62	DAVID GUETTA	ONE LOVE SUN/REPUBLIC/ASTRALWERKS	■
14	3	2	BASSNECTAR	WILDSTYLE EP1 AMORPHOUS DIGITAL EX	■
15	13	51	DEADMAUS	FOR LACK OF A BETTER NAME NAUSPT 2174/ULTRA	■
16	14	58	LA ROUX	LA ROUX BIG LIFE POLY/DOR/CHERRYTREE/INTERSCOPE 013289/IGA	■
17	15	15	SOUNDTRACK	JERSEY SHORE MTV/UNIVERSAL REPUBLIC 014656/LMGR	■
18	NEW		ROYKSOPP	SENIOR MIX DIGITAL EX	■
19	RE-ENTRY		KYLIE MINOQUE	APPROXIMATE PARLOPHONE 42903*/ASTRALWERKS/■	■
20	18	18	SCISSOR SISTERS	NIGHT WORK POLY/DOR 70179/DOWNTOWN	■
21	17	16	M.I.A.	MAVA N.E. E.T. XL/INTERSCOPE 014244*/IGA	■
22	16	58	MIKE SNOW	MIKE SNOW DOWNTOWN 70885*	■
23	19	6	THEVEY CORPORATION	IT TAKES A THEIF ESL 164	■
24	20	8	ROBYN	ROBYN KIMIC HIWA/CHERRYTREE/INTERSCOPE 014708/IGA	■
25	23	3	GLASSER	RING TRUE PANTHER SOUNDS 025*	■

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	17	#1 I'M IN LOVE (I WANNA DO IT)	STONES ALEX GAUDIO/ULTRA	■
2	1	7	ONLY GIRL (IN THE WORLD)	RHINAIJA SRP/DEF JAM/DJMS	■
3	4	5	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS ROBBINS	■
4	3	7	LIKE A G6	"PARTY" MOVEMENT FEAT. CATARACS & DEY CHERRYTREE/INTERSCOPE	■
5	9	12	TEENAGE DREAM	KATY PERRY CAPITOL	■
6	7	31	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA ULTRA	■
7	6	14	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP ULTRA	■
8	5	11	SCWEHERE	DJ MUDI FEAT. SAMMY LYNN NERVOUS	■
9	13	13	ONE (YOUR NAME)	SMEDISH HOUSE MAFIA FEAT. PHARELL/ASTRALWERKS/VIRGIN/CAPITOL	■
10	10	10	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA/ATLANTIC	■
11	14	19	THE RADIO	GET FAR FEAT. B.BODDIE NEXT PLEATU	■
12	8	12	CLUB CANT HANDLE ME	FLORA FIDAT, DAVID GUETTA PDE BOY/ATLANTIC	■
13	17	2	RAISE YOUR GLASS	ONE LOVE SUN/REPUBLIC/ASTRALWERKS	■
14	15	16	MEMORIES	DAVID GUETTA FEAT. KID CUDDI SUN/ASTRALWERKS/CAPITOL	■
15	12	14	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL LAFACE/JG	■
16	22	4	FIRE IN YOUR NEW SHOES	KASKADEE VS. DRAGONETTE ULTRA	■
17	24	2	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN RM, 305 POLO GROUNDS/J&R	■
18	11	5	JUST A DREAM	HELLY DERRY/UNIVERSAL MOTOWN	■
19	25	2	GIVE ME A SIGN	HERNEY FEAT. SAMMY LYNN ULTRA	■
20	20	20	DANCING ON MY OWN	ROBYN KIMIC HIWA/CHERRYTREE/INTERSCOPE	■
21	NEW		NOT GIVING UP ON LOVE	ARMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA	■
22	21	4	PLEASE DON'T GO	MIKE POSNER J&R	■
23	NEW		LOUDER (PUT YOUR HANDS UP)	CHRIS WILLIS VENER/PEACE BISQUIT	■
24	16	5	HANG WITH ME	ROBYN KIMIC HIWA/CHERRYTREE/INTERSCOPE	■
25	RE-ENTRY		GET OUTTA MY WAY	KYLIE MINOQUE PARLOPHONE/ASTRALWERKS/CAPITOL	■

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		#1 MICHAEL BUBLE	OH MY LOVE 145 REPRISE 520732/WARNER BROS. ■	■
2	1	56	MICHAEL BUBLE	CHEEKY LOVE 145 REPRISE 520732/WARNER BROS. ■	■
3	20	5	SOUNDTRACK	TREME HERO GEFEN DIGITAL EX/USA	■
4	2	59	HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 47228*/SONY MUSIC	■
5	6	2	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CHRISTMAS WITH THE RAT PACK CAPITOL 48843	■
6	3	6	JANE MONHEIT	HOME EMARCY 014700/DECCA	■
7	NEW		KERMIT RUFFINS	HAPPY TALK BASSI STREET 01112	■
8	4	6	BUKA COJA & COLABORACION DE CHUCHO VALDES	EL ULTIMO TRAGO JARABE/LATINA 523230	■
9	5	26	NIKKI YANOFSKY	NIKKI DECCA 014138	■
10	16	8	VIJAY IYER	SOLO ACT + VISION 9497	■
11	17	37	MICHAEL BUBLE	SPECIAL DELIVERY 145 REPRISE DIGITAL EX/WARNER BROS.	■
12	12	53	PINK MARTINI	SPLUNDER IN THE GRASS HEWLETT 6*	■
13	10	23	KEITH JARRETT & CHARLIE HADEN	JAMMIN' COM 014227/UNIVERSAL CLASSICS GROUP	■
14	9	5	CHUCHO VALES & THE AFRO-CUBAN MESSENGERS	CHUCHO'S STEPS COMANCHE 1823/OUR QUARTERS	■
15	15	35	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43845/SONY MUSIC	■

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	3	11	#1 VARIOUS ARTISTS	THE ITALIAN TOWER SOUVENIR CLASSICAL 3082/SONY MASTERWORKS	■
2	2	4	VITTORIO GRIGOLO	THE ITALIAN TOWER SOUVENIR CLASSICAL 3082/SONY MASTERWORKS	■
3	NEW		E. GARNICARICO	SINFONICAZIONE NAZIONALE DELLA RAI HANABUSA DX 014777/UNIVERSAL CLASSICS GROUP	■
4	1	2	ERIC WHITACRE	LIGHT & GOLD DECCA 014850	■
5	10	4	ANNE AKKO MEYERS-REKHO	UCHIDA/EMMANUEL CEYSSON SEASONS... DREAMS... EONE 7180	■
6	NEW		LEIF OVE ANDSEN	LONDON SYMPHONY ORCH. RAO/WARNER BROS. CONCERTOS 3 & 4 (M CLASSICS 40616R.6)	■
7	7	7	ARVO PART	THE SWEDISH RADIOPHILHARMONIC CLASSICAL GROUP	■
8	4	6	HEARTY HAHN W. RYON	LIVERPOOL PHILHARMONIC ORCHESTRA/EMI CLASSICS 44856/EMI	■
9	NEW		SIMON RATTLE	BERLINER PHILHARMONIC TOBACONER EMI CLASSICS 42122/EMI	■
10	5	3	ROBERT MCDFUFFE	LONDON PHILHARMONIC CLASS. VIOLIN CONCERTO NO.2 ORANGE MOUNTAIN 012	■
11	NEW		ALISON BALSOM	SCOTTISH ENSEMBLE ITALIAN CONCERTOS EMI CLASSICS 56004/EMI	■
12	15	6	CHICAGO SYMPHONY ORCH.	VERDI: MESSA DA REQUIEM CD3 DECCA 90111 006	■
13	NEW		J. D. FLOREZ	ORCHE. E. COLO DEL REITM DECA 014878/UNIVERSAL CLASSICS GROUP	■
14	12	18	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOR EVER YOUNG ANDRE RIEU/PLX/SONY/EMI CLASSICS 0148306/■	■
15	13	39	EMANUEL AYVOYO	MAITZ'HAH PERLMAN MELLON/SONY CLASSICAL 52180/SONY MASTERWORKS	■

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		#1 FOURPLAY	LET'S TOUCH THE SKY HEAVS UP 37000/CONCORD	■
2	1	3	DAVE KOZ	HELLO TOMORROW CONCORD 31753	■
3	4	11	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEAVS UP 31819*/CONCORD	■
4	NEW		WAYMAN TISDALE	THE FUNK RECORD MACK AVENUE 51444/RENEZOUSS	■
5	3	11	BRIAN WILSON	BRIAN WILSON PERFORMS GREGORY HEYER/REPUBLIC/SONY/EMI CLASSICS 0148306/■	■
6	5	15	BRIAN CULBERTSON	NO.1 GRP 014460/IGA	■
7	6	28	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/V6	■
8	2	18	KENNY G	HEART AND SOUL CONCORD 32048	■
9	NEW		WALTER BEASLEY	BACKTOWN SHANACHIE 5187	■
10	10	15	JAZZMASTERS	JAZZMASTERS IV TRIPPIN' 'N' RHYTHM 41	■
11	9	9	KIRK WHALUM	EVERYTHING IS EVERYTHING MACK AVENUE 51457/RENEZOUSS	■
12	8	5	LIZZ WRIGHT	FELLOWSHIP VERVE FORECAST 014673/V6	■
13	7	19	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0061*	■
14	16	33	KIRK WHALUM	THE VERY BEST OF KIRK WHALUM 4/REPUBLIC/SONY/EMI CLASSICS 0148306/■	■
15	11	18	VARIOUS ARTISTS	LEE RITENOUR & STRING THEORY CONCORD 31911	■

TOP CLASSICAL Crossover ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	#1 THE CANADIAN TENORS	THE PERFECT GIFT DECCA 014801	■
2	2	17	STING	SYMPHONIC CONCERTOS 1446*/UNIVERSAL CLASSICS GROUP	■
3	3	15	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442	■
4	4	53	THE CANADIAN TENORS	THE CANADIAN TENORS DECCA 0153509	■
5	5	5	RYUICHI SAKAMOTO	THE PIANO KAB 014682/DECCA	■
6	7	4	MORMON TABERNACLE CHOIR	WANTALIE COLE THE MOST WONDERFUL TIME OF THE YEAR/HOLLYWOOD/DECCA/EMI CLASSICS 0148306/■	■
7	6	74	DAVID GARRETT	DAVID GARRETT DECCA 017872/UNIVERSAL CLASSICS GROUP	■
8	NEW		WILLIAM ORBIT	THE NEW DANCE MIX USA PHASE ONE 1009	■
9	9	2	J. BUTTERFIELD	THE LUTHERS/CHAMBER SINGERS/PHILHARMONIC A SONG IN SEASON COLLEGIUM 125	■
10	NEW		HAUSCHKA	FOREIGN LANDSCAPES FATCAT 1312*	■
11	RE-ENTRY		JOSHUA BELL	AT HOME WITH FRIENDS SOUVENIR CLASSICAL 307/SONY MASTERWORKS	■
12	10	20	KATHERINE JENKINS	BELIEVE 143 REPRISE 522190/WARNER BROS.	■
13	11	18	ZOE KEATING	UNTIL THE TREES 202 KEATING 03 EX	■
14	14	21	RENEE FLEMING	DARK HORSE DECCA 0141185	■
15	13	4	JAN GARBARCA	THE HILLIARD ENSEMBLE (OFFICIAL) CD/EMI CLASSICAL 52180/SONY MASTERWORKS	■

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	16	#1 THAT'S LIFE	BRIAN CULBERTSON FEAT. EARL KLUHN SRP/VERVE	■
2	1	9	PUT THE TOP DOWN	DAVE KOZ FEAT. LEE RITENOUR CONCORD/CMG	■
3	4	25	TOUCH AND GO	JAZZMASTERS TRIPPIN' 'N' RHYTHM	■
4	8	21	PIXEL	JEFF LORBER HEADS UP	■
5	10	13	DANCE WITH ME	JACKIE JOYNER MACK AVE/EMI ARTISTRY	■
6	5	20	SENDING MY LOVE	NORMAN BROWN PEAK/CMG	■
7	17	16	LET IT SHINE	TIM BOWMAN TRIPPIN' 'N' RHYTHM	■
8	3	16	HEART AND SOUL	KENNY G CONCORD/CMG	■
9	15	6	JUMP START	HUSL DARTS/EMI CLASSICAL 525485 EX ■	■
10	14	9	WAKE UP EVERYBODY	JOHN LEGEND & THE ROOTS HOME SCHOOL BOOD/COLUMBIA	■
11	7	31	MAKE ROOM FOR ME	JONATHAN BUTLER RENDEZ	

HOT LATIN SONGS™

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

In preparation for the release of "P.A.R.C.E.," due Dec. 7, Juanes' "Y No Regresas" debuts on Hot Latin Songs at No. 27. The bow marks the third best of the year behind Pitbull's "Bon, Bon" (No. 14 in October) and Enrique Iglesias' "Cuando Me Enamoro" (No. 22 in May).



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	BEAT.
1	1	2	#1 SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
2	2	3	MARCO ANTONIO SOLIS	EN TOTAL PLENTIUM FONOVISA 354570/UMLE	
3	3	17	ENRIQUE IGLESIAS	BIPHONA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 01440/UMLE	
4	4	35	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30820/SONY MUSIC LATIN	
5	5	4	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78478	
6	HOT SHOT DEBUT		GRUPO BRYNDIS	MAS ALLA DEL TIEMPO Y LA DISTANCIA CAPITOL LATIN 27188	
7	NEW		VOZ DE MANDO	CON LA MENTE EN BLANCO DISA 721613/UMLE	
8	6	23	MARC ANTHONY	ICONOS SONY MUSIC LATIN 67402	
9	NEW		BELANOVA	UN SUBJO ELECTRO UNIVERSAL MUSIC LATIN 014855/UMLE	
10	9	12	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODDO EAGLE MUSIC 3812	
11	10	38	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
12	8	6	LUCERO	INDISPENSABLE SENTEL UNIVERSAL MUSIC LATIN 65032/UMLE	
13	7	2	KINTO SOL	EL ULTIMO SUSPIRO MACHETE 014905/UMLE	
14	11	52	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE	
15	14	8	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE	
16	15	73	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	
17	12	7	LUIS MIGUEL	LUIS MIGUEL WARNER LATINA 525835	
18	20	21	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483	
19	13	2	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483	
20	19	7	VARIOUS ARTISTS	LOS MADRAZOS NUEVEVOTOS DE LA RADIO 1 DISA 721603/UMLE	
21	18	8	ROBERTO TAPIA	LA BATALLA FONOVISA 354554/UMLE	
22	16	12	ESPIÑOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO MAX DISA 721589/UMLE	
23	17	6	WISIN & YANDEL	LA REVOLUCION LIVE VOLUME ONE WY/MACHETE 014867/UMLE	
24	24	2	VARIOUS ARTISTS	LOS MADRAZOS NUEVEVOTOS DE LA RADIO 2 FONOVISA 354567/UMLE	
25	29	11	VARIOUS ARTISTS	AMANEGER BAILANDO PLATINO 11097	
26	25	50	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN MACHETE FONOVISA 57005/UMLE	
27	21	6	WISIN & YANDEL	LA REVOLUCION LIVE VOLUME TWO WY/MACHETE 014867/UMLE	
28	23	9	BANDA LA PINROLA	20 EXITOS BAILABLES DISCOS DCO 65002	
29	38	42	GREATEST GAINER	PEDRO FERNANDEZ (AMARTE A LA ANTIGUA FONOVISA 35406/UMLE)	
30	33	12	LOS RIELEROS DEL NORTE	NI EL DIABLO TE VA A QUERER FONOVISA 354546/UMLE	
31	28	15	SERGIO VEGA	MILLONARIO DE AMOR DISA 721564/UMLE	
32	37	48	JENNI RIVERA	LA GRAN SEÑORA FONOVISA 354398/UMLE	
33	32	10	RICARDO ARJONA	POQUITA ROPA WARNER LATINA 525524	
34	34	5	LOS HOROSCOPOS DE DURANGO	LA VELEZ Y LA MORENA DISA 721567/UMLE	
35	31	2	YANNI	MEXICANISMO VENEMUSIC UNIVERSAL MUSIC LATIN 654996/UMLE	
36	40	75	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
37	30	30	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE	
38	26	7	JUAN VELEZ	TE TENGO O TE PERDI (EP) MACHETE 014718/UMLE	
39	42	22	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
40	35	3	ALEJANDRO FERNANDEZ	MEXICANISMO DISCOS 605 78248/SONY MUSIC LATIN	
41	41	2	GERMAN MONTERO	POR LO IMPOSIBLE FONOVISA 354566/UMLE	
42	44	20	EL TRONO DE MEXICO	REUNION ENTRE AMIGOS SKALONA 6900	
43	43	5	PATRULLA 81	TE PIDO PERDON FONOVISA 354564/UMLE	
44	39	14	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	TODDO DEPENDE DE TI DISA 721569/UMLE	
45	36	8	GRUPO EXTERMINADOR	LA FIESTA SKALONA 6913	
46	46	27	DADDY YANKEE	MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN	
47	45	16	IVY QUEEN	DRAMA QUEEN MACHETE 014538/UMLE	
48	NEW		CONJUNTO PRIMAVERA	EN VIVO FONOVISA 354557/UMLE	
49	48	48	PESADO	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ PURAS DE JOSE ALFREDO DISA 721562/UMLE	
50	27	6			

Voz de Mando becomes the first act to post four titles on Regional Mexican Albums this year as "Con La Mente En Blanco" opens at No. 3 (2,000 copies, according to Nielsen SoundScan). A trio of acts accomplished this feat in 2009: El Trono de Mexico, Los Temerarios and Patrulla 81.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA
2	2	23	AL DIABLO LO NUESTRO	ESPIÑOZA PAZ DISA/ASL
3	3	19	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" DISA
4	4	30	DIME QUE ME QUIERES	BANDA EL RECODO FONOVISA
5	6	24	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ FONOVISA
6	9	8	GREATEST GAINER	NI LO INTENTES JULION ALVAREZ Y SU NORTEÑO BANDA DISA
7	5	15	MI NECESIDAD	GRUPO MONTEZ DE DURANGO DISA
8	7	31	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ FONOVISA
9	8	35	TE RECORDARE	EL TRONO DE MEXICO FONOVISA/MUSIVISA
10	12	18	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE FONOVISA
11	14	13	ME DUELE	ROBERTO TAPIA FONOVISA
12	10	42	AL MENOS	ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA
13	22	13	INCREIBLE	BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/ASL
14	15	26	EN PREPARACION	GERARDO ORTIZ DEL/SONY MUSIC LATIN
15	13	40	EL ENAMORADO	LOS TITANES DE DURANGO DISA
16	11	46	ANDO BIEN PEDO	BANDA LOS RECODITOS DISA
17	18	9	MIEDO	VICENTE FERNANDEZ SONY MUSIC LATIN
18	25	6	MENTE EN BLANCO	VOZ DE MANDO DISA
19	16	9	ADONDE VAMOS A PARAR	MARCO ANTONIO SOLIS FONOVISA
20	20	39	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 DANZA KUDURO	DON OMAR & LUCENO W/MACHETE/UNIVERSAL MUSIC LATIN
2	3	15	CORAZON SIN CARA	PRINCE ROYCE TOP STOP
3	1	9	LOCA	SHAKIRA FEAT. EL CATA EPIC/SONY MUSIC LATIN
4	8	23	QUE BUENA TU TA	FUEGO CHOSEN FEW EMERALD
5	4	38	EL MALO	AVENTURA PREMIUM LATIN
6	5	30	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 CAPITOL LATIN
7	7	10	ME DUELE LA CABEZA	HECTOR ACOSTA D. A.M. VENEMUSIC
8	6	27	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
9	9	16	LA DESPESIDA	DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
10	10	3	BON, BON	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
11	14	21	CUANDO, CUANDO ES?	JHONG & MAXIMIAN LANA/MACHETE/UNIVERSAL MUSIC LATIN
12	15	4	NECESITO MAS DE TI	CHARLIE CRUZ BLACKOUT LP
13	11	4	ME EQUIVOQUE	REY RUIZ LUNA NEGRA
14	16	9	SI NO LE CONTESTO	PLAN B PINA
15	27	2	RESCATE	ALEXIS & FIDO FEAT. DADDY YANKEE SONY MUSIC LATIN
16	13	45	NINA BONITA	CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIN
17	25	14	ALEJATE DE MI	CAMILA SONY MUSIC LATIN
18	26	10	ME CAMBIARON LAS PREGUNTAS	GILBERTO SANTA ROSA FEAT. RUBEN BLADES SONY MUSIC LATIN
19	17	6	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP ULTRA
20	12	25	LOCO	JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATIN

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 LOCA	SHAKIRA FEAT. EL CATA EPIC/SONY MUSIC LATIN
2	2	10	DANZA KUDURO	DON OMAR & LUCENO W/MACHETE/UNIVERSAL MUSIC LATIN
3	3	16	CORAZON SIN CARA	PRINCE ROYCE TOP STOP
4	7	3	BON, BON	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
5	6	10	ESTAR CONTIGO	ALEX, JORGE Y LENA WARNER LATINA
6	5	27	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
7	8	16	LA DESPESIDA	DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
8	4	21	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL UNIVERSAL REPUBLIC
9	12	6	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP ULTRA
10	10	7	ESTOY ENAMORADO	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN
11	9	12	TE TENGO O TE PERDI	JUAN VELEZ UNIVERSAL MUSIC LATIN
12	14	8	LA CALLE	JUAN LUIS GUERRA 440 FEAT. JUANES CAPITOL LATIN
13	13	10	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL LAFACE/JLG
14	11	9	DYNAMITE	TAIO CRUZ MERCURY/IDJMG
15	16	5	SI NO ESTAS	CHAYANNE SONY MUSIC LATIN
16	18	4	BESAME	CAMILA SONY MUSIC LATIN
17	25	3	GREATEST GAINER	Y NO REGRESAS JUANES UNIVERSAL MUSIC LATIN
18	15	9	ABRAZAME MUY FUERTE	MARC ANTHONY SONY MUSIC LATIN
19	17	13	LOVE THE WAY YOU LIE	EMMINI FEAT. RIHANNA WEB-SHAW/AFTEMATH/INTERSCOPE
20	19	7	CLUB CAN'T HANDLE ME	FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC

LATIN RHYTHM AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 DANZA KUDURO	DON OMAR & LUCENO W/MACHETE/UNIVERSAL MUSIC LATIN</

THIS WEEK		LAST WEEK		ALBUMS	
(HANSHIN/SOUNDCAN JAPAN/ PLANTECH) NOVEMBER 3, 2010					
1	34	NEW		BEGINNER AK48 KING	
2	3			BABY! LOVE YOU TEE UNIVERSAL	
3	37			KIMI WA 100% PORNORAFFITTI SONY MUSIC	
4	2			GEE SHOJU JIDAI NAYUTAWAVE	
5	57			LIES, LIES DREAMS COME TRUE NAYUTAWAVE	
6	31			BEAUTIFUL MONSTER NE-YO UNIVERSAL	
7	4			ONE DAY THE ROOTLESS RHYTHMZONE	
8	32			NEE PERFUME TOKUMA JAPAN	
9	28			MARY LOU KEGAWA NO MARIES COLUMBIA	
10	7			ROUGH TAMURAPAN COLUMBIA	

THIS WEEK		LAST WEEK		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) OCTOBER 31, 2010					
1	1			KINGS OF LEON COME AROUND SUNDOWN HAND ME DOWN/RCA	
2	7			MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE	
3	NEW			JOE MCLEDDERY WIDE AWAKE SYCO	
4	NEW			WANTED THE WANTED GEFEN	
5	2			ROBBIE WILLIAMS IN AND OUT OF CONSCIOUSNESS: GREATEST HITS CHRYSALIS	
6	NEW			TAYLOR SWIFT SPEAK NOW BIG MACHINE	
7	3			TINIE TEMPAH DICK-DOVEY DISTURBING LONDON/PARLOPHONE	
8	NEW			BARBRA STREISAND THE ULTIMATE COLLECTION SONY MUSIC	
9	5			KATY PERRY TEENAGE DREAM CAPITOL	
10	NEW			SOLDIERS LETTERS HOME RHINO	

THIS WEEK		LAST WEEK		ALBUMS	
(MEDIA CONTROL) NOVEMBER 3, 2010					
1	NEW			ANDREA BERG SCHWERLOS SONY MUSIC	
2	NEW			BERLINS MOST WANTED BERLIN'S MOST WANTED SONY MUSIC	
3	NEW			CHRIS DE BURGH MOONFLEET & OTHER STORIES SONY MUSIC	
4	3			UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSTATION	
5	4			ROBBIE WILLIAMS IN AND OUT OF CONSCIOUSNESS: GREATEST HITS CHRYSALIS	
6	1			KINGS OF LEON COME AROUND SUNDOWN HAND ME DOWN/RCA	
7	5			DAVID GARRETT ROCK SYMPHONIES DECCA	
8	NEW			SARAH CONNOR REAL LOVE UNIVERSAL	
9	6			SHAKIRA SALE EL SOL EPIC	
10	7			JOE COCKER HARD KNOCKS COLUMBIA	

THIS WEEK		LAST WEEK		EUROPEAN HOT 100 SINGLES	
(PROMETHEUS GLOBAL MEDIA/BILLBOARD) NOVEMBER 3, 2010					
1	4			ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM	
2	1			LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEBB SHADY/AFTERMATH/INTERSCOPE	
3	13			FORGET YOU (**K YOU) CEE-LO GREEN ATLANTIC	
4	3			JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
5	NEW			PROMISE THIS CHERYL COLE POLYDOR	
6	2			WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC	
7	7			MIGNON MIGNON RENE LA TAUPE FOX MOBILE	
8	NEW			STAY THE NIGHT JAMES BLUNT ATLANTIC	
9	11			OVER THE RAINBOW ISRAEL KAMAKAWIWO'OLE UNIVERSAL	
10	8			DYNAMITE TAIO CRUZ 4TH & BROADWAY/ISLAND	
11	10			BUMPY RIDE MOHOMBI ISLAND	
12	6			WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!	
13	15			COOLER THAN ME MIKE POSNER J	
14	5			BARBRA STREISAND DUCK SAUCE ARS	
15	NEW			TU PARLES TROP RENE LA TAUPE FOX MOBILE	
16	9			DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE/JLG	
17	93			RUN LEONA LEWIS SYCO	
18	16			I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE	
19	32			I NEED A DOLLAR ALDO BLACC STONES THROW	
20	17			MIAMI 2 IBIZA SWEDISH HOUSE MAFIA VS. TINIE TEMPAH VIRGIN	

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
(NIELSEN SOUNDCAN INTERNATIONAL) NOVEMBER 13, 2010					
1	2			ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM	
2	9			PROMISE THIS CHERYL COLE POLYDOR	
3	1			JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
4	4			**K YOU (FORGET YOU) CEE LO GREEN ELEKTRA	
5	3			BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC/ETC/ETC	
6	5			COOLER THAN ME MIKE POSNER J	
7	6			FIREWORK KATY PERRY CAPITOL	
8	11			JUST A DREAM NELLY DERRTY/UNIVERSAL MOTOWN	
9	8			MIAMI 2 IBIZA SWEDISH HOUSE MAFIA VS. TINIE TEMPAH SHM	
10	16			LOCA SHAKIRA FT. EL CATA EPIC/SONY MUSIC	
11	12			DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE/JLG	
12	10			WRITTEN IN THE STARS TINIE TEMPAH FT. ERIC TURNER LONDON/PARLOPHONE	
13	7			HEART VACANCY THE WANTED GLOBAL TALENT/GEFFEN	
14	13			DYNAMITE TAIO CRUZ 4TH & BROADWAY/ISLAND	
15	15			LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEBB SHADY/AFTERMATH/INTERSCOPE	

THIS WEEK		LAST WEEK		ALBUMS	
(SNEP/IFOP/TITE-LIVE) NOVEMBER 2, 2010					
1	2			SHAKIRA SALE EL SOL EPIC	
2	1			EDDY MITCHELL COME BACK POLYDOR	
3	NEW			VERONIQUE SANSON PLUSIEURS LUNES WARNER	
4	4			YANNICK NOAH FRONTIERS COLUMBIA	
5	15			LES PRETRES SPIRITUS DEI TF1 MUSIQUE	
6	NEW			COCOON WHERE THE OCEANS END BARCLAY	
7	6			BIRDPAULA GIVE INTO LOVE POLYDOR	
8	3			GRAND CORPS MALADE 3EME TEMPS UNIVERSAL	
9	NEW			MISTER YOU MEC DE RUE MERCURY	
10	5			SOPRANO LA COLOMBE HOSTILE	

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN BDS/SOUNDCAN) NOVEMBER 13, 2010					
1	NEW			TAYLOR SWIFT SPEAK NOW BIG MACHINE/OPEN ROAD/UNIVERSAL	
2	NEW			SYLVAIN COSSETTE 70S VOLUME 3 S7/DEF	
3	1			KINGS OF LEON COME AROUND SUNDOWN RCA/SONY MUSIC	
4	RE			MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE/WARNER	
5	5			EMINEM RECOVERY WEBB SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	
6	6			ROCH VOISINE AMERICANA RV INTERNATIONAL/SONY MUSIC	
7	4			ROD STEWART FLY ME TO THE MOON... THE GREAT AMERICAN SONGBOOK VOL. 5 SONY MUSIC	
8	8			JOHNNY REID A PLACE CALLED LOVE JOHNNY MAC/EMI	
9	2			SUGARLAND THE INCREDIBLE MACHINE MERCURY NASHVILLE/UNIVERSAL	
10	10			SOUNDTRACK GLEE: THE ROCKY HORROR GLEE SHOW 20TH CENTURY FOX TV/COLUMBIA/SAM MUSIC	

THIS WEEK		LAST WEEK		ALBUMS	
(ARIA) OCTOBER 31, 2010					
1	1			KINGS OF LEON COME AROUND SUNDOWN RCA	
2	NEW			VARIOUS TRIPLE J'S LIKE A VERSION 6 ABC	
3	2			FARNHAM JACK JOHN SONY MUSIC	
4	NEW			ROD STEWART FLY ME TO THE MOON... THE GREAT AMERICAN SONGBOOK VOLUME 5 J	
5	6			ADAM LAMBERT FOR YOUR ENTERTAINMENT RCA	
6	9			ANGUS & JULIA STONE DOWN THE WAY CAPITOL	
7	10			KATY PERRY TEENAGE DREAM CAPITOL	
8	7			BRUNO MARS DOD-WOPS & HOOLIGANS ATLANTIC	
9	4			EMINEM RECOVERY WEBB SHADY/AFTERMATH/INTERSCOPE	
10	5			THE SCRIPT SCIENCE & FAITH RCA	

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
(NIELSEN SOUNDCAN INTERNATIONAL) NOVEMBER 13, 2010					
1	1			PRISONER OF THE ROAD SIVERT HOYEM HEKTOR GRAMMOFON	
2	3			FREAKY LIKE ME MADCON COSMOS	
3	2			ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM	
4	4			BUMPY RIDE MOHOMBI 2101/ISLAND	
5	5			WRITTEN IN THE STARS TINIE TEMPAH FT. ERIC TURNER LONDON/PARLOPHONE	
6	NEW			PARTYSVENSKJE JAG & ONKLP SONY MUSIC	
7	7			JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
8	6			WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC	
9	NEW			HJERTEKNUSER KAIZERS ORCHESTRA PETROLEUM	
10	RE			LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEBB SHADY/AFTERMATH/INTERSCOPE	

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS	
(PROMETHEUS GLOBAL MEDIA/BILLBOARD) NOVEMBER 3, 2010					
1	1			KINGS OF LEON COME AROUND SUNDOWN HAND ME DOWN/RCA	
2	2			ROBBIE WILLIAMS IN AND OUT OF CONSCIOUSNESS: GREATEST HITS CHRYSALIS/VIRGIN	
3	3			SHAKIRA SALE EL SOL EPIC	
4	14			MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE/WARNER	
5	NEW			ANDREA BERG SCHWERLOS SONY MUSIC	
6	NEW			BERLINS MOST WANTED BERLIN'S MOST WANTED SONY MUSIC	
7	5			LINKIN PARK A THOUSAND SUNS WARNER BROS.	
8	4			PHIL COLLINS GOING BACK ATLANTIC	
9	93			CHRIS DE BURGH MOONFLEET & OTHER STORIES SONY MUSIC	
10	NEW			JOE MCLEDDERY WIDE AWAKE SYCO	
11	6			EMINEM RECOVERY WEBB SHADY/AFTERMATH/INTERSCOPE	
12	NEW			TAYLOR SWIFT SPEAK NOW BIG MACHINE	
13	8			SANTANA GUITAR HEAVEN: THE GREATEST RCA	
14	7			KATY PERRY TEENAGE DREAM CAPITOL	
15	NEW			WANTED THE WANTED GEFEN	

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN) OCTOBER 29, 2010					
1	NEW			MARCO MENGONI RE MATTO LIVE RCA	
2	NEW			EMMA A ME PIACE COSI UNIVERSAL	
3	NEW			SHAKIRA SALE EL SOL EPIC	
4	1			ALESSANDRA AMOROSO IL MONDO IN UN SECONDO EPIC	
5	2			POOH DOVE COMINCIA IL SOLE - LUXURY BOX TRIO	
6	3			ROBBIE WILLIAMS IN AND OUT OF CONSCIOUSNESS: GREATEST HITS CHRYSALIS	
7	4			PAOLO CONTE NELSON UNIVERSAL	
8	36			PHIL COLLINS GOING BACK ATLANTIC	
9	5			VASCO ROSSI VASCO LONDON INSTANT LIVE 04.05.2010 CAPITOL	
10	9			SANTANA GUITAR HEAVEN: THE GREATEST RCA	

THIS WEEK		LAST WEEK		ALBUMS	
(PROMUSICAE/MEDIA) NOVEMBER 3, 2010					
1	NEW			DANI MARTIN PEQUEÑO SONY MUSIC	
2	NEW			FANGORIA EL PASO TRASCENDENTAL DEL... DRO	
3	1			SHAKIRA SALE EL SOL EPIC	
4	2			MALU GUERRA FRIA SONY MUSIC	
5	3			RAPHAEL TE LLEVO EN EL CORAZON DELABEL HOSTILE	
6	6			ANTONIO CORTES LO QUE A MI ME ESTA PASANDO WARNER	
7	5			ROBBIE WILLIAMS IN AND OUT OF CONSCIOUSNESS: GREATEST HITS CHRYSALIS	
8	NEW			ANTONIO VEGA EL ALPINISTA DE LOS SUEÑOS UNIVERSAL	
9	9			ROD STEWART FLY ME TO THE MOON - GREAT AM- SONGBOOK J	
10	NEW			TAYLOR SWIFT SPEAK NOW BIG MACHINE	

THIS WEEK		LAST WEEK		ALBUMS	
(APB/NIELSEN) OCTOBER 29, 2010					
1	44			KINGS OF LEON COME AROUND SUNDOWN SONY MUSIC	
2	RE			FANGORIA BACK TO BLACK ISLAND	
3	NEW			SHAKIRA SALE EL SOL SONY MUSIC	
4	1			CARLOS SANTANA GUITAR HEAVEN: THE GREATEST GUITAR CLASSICS OF ALL TIME SONY MUSIC	
5	2			BRODKA GRANDA SONY MUSIC	
6	36			ROD STEWART FLY ME TO THE MOON... SONY MUSIC	
7	5			CARO EMERALD DELETED SCENES FROM THE CUTTING ROOM FLOOR MAGIC	
8	4			STING SYMPHONICITIES DEUTSCHE GRAMMOPHON	
9	7			STANISAW SOYKA TYLKO BNA - OSIECKA ZNAKI I MEZANNA UNIVERSAL	
10	NEW			GRZEGORZ TURNAU FABRYKA KLAMEK MYSTIC	

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
(NIELSEN SOUNDCAN INTERNATIONAL) NOVEMBER 13, 2010					
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3	2			ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM	
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5	5			WRITTEN IN THE STARS TINIE TEMPAH FT. ERIC TURNER LONDON/PARLOPHONE	
6	NEW			PARTYSVENSKJE JAG & ONKLP SONY MUSIC	
7	7			JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
8	6			WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC	
9	NEW			HJERTEKNUSER KAIZERS ORCHESTRA PETROLEUM	
10	RE			LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEBB SHADY/AFTERMATH/INTERSCOPE	

THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY	
(NIELSEN MUSIC CONTROL) NOVEMBER 3, 2010					
1	1			DYNAMITE TAIO CRUZ 4TH & BROADWAY/ISLAND	
2	4			MISERY MARDON & A&M/OCTONE	
3	5			JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
4	2			TEENAGE DREAM KATY PERRY CAPITOL	
5	3			CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC	
6	6			WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC	
7	10			THE FLOOD TAKE THAT POLYDOR	
8	8			WAVIN' FLAG K'NAAN & A&M/OCTONE	
9	11			BUMPY RIDE MOHOMBI ISLAND	
10	7			THANK YOU CEE-LO GREEN ATLANTIC	
11	25			RAISE YOUR GLASS RIHANNA SRP/DEF JAM	
12	16			ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM</	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Jive Label Group names **Candace Campbell** VP of A&R. She was a consultant for Stage Three Music Publishing.

Universal Music Group promotes **Rob Wells** to president of global digital business, a new position created to oversee the label's worldwide digital activities. He was senior VP of digital.

PUBLISHING: BMG in New York names **Richard Blackstone** chief creative officer. He was chairman/CEO at Warner/Chappell Music.

Warner/Chappell Music names **Ron Broitman** senior VP/head of synchronization. He was senior VP of film, TV and advertising at Sony/ATV Music Publishing.

My Good Girl Music, a joint venture with Sony/ATV Music Nashville, appoints **Stephanie Greene** director of publishing. She was VP at Combustion Music.



TOURING: Live Nation Entertainment appoints **John Malone** chairman. He is chairman of Liberty Media, which owns 14% of Live Nation.

LEGAL: **Jeffrey E. Jacobson** announces the formation of his new practice, the Jacobson Firm. The New York-based company will specialize in intellectual property and entertainment law.

Attorney **Lori Landew** joins Fox Rothschild in Philadelphia as a partner in the firm's entertainment and sports law practice group. She was a member and partner in the media, entertainment and sports law practice group at Cozen O'Connor in Philadelphia.

RELATED FIELDS: Vanderbilt University Medical Center in Nashville names **Rondal Richardson** entertainment industry relations manager. He was manager for Wynonna Judd.

—Edited by Mitchell Peters

GOODWORKS

TREVOR PROJECT FIGHTS LGBT SUICIDE THROUGH SONG

The Trevor Project, a nonprofit group that provides suicide prevention support and resources to the lesbian, gay, bisexual and transgender community, has put out a song in response to recent LGBT suicides in the United States.

Released in late October on iTunes and the group's website, "It Gets Better" is a reminder to struggling LGBT youth that life will eventually get easier, says Broadway writer/producer Jay Kuo, who co-wrote the song with Blair Shepard. The song is performed by numerous young Broadway performers.

"The amazing thing has been the response worldwide," says Kuo, who has worked on such shows as "American Idol" and "Allegiance." "I get dozens of e-mails every day from kids saying, 'I listen to this five times a day. It really makes me feel better about things.' It's uplifting to have that effect."

"It Gets Better" has sold 3,000 downloads, according to Nielsen SoundScan. A YouTube video for the track, recorded at audio agency Pirate in New York, has received 210,000 views.

Kuo says it was easy to assemble the 25 Broadway artists who participated in the recording session. "A lot of the people on Broadway were those awkward kids in high school. They were the drama geeks and the closet queers," he says. "There are a lot of LGBT people working in theater and a lot of them remember being bullied and harassed as kids. And now they're in Broadway shows living their dream." —Mitchell Peters

BACKBEAT



Tom Jones received the Music Industry Trusts' Award at London's Grosvenor House Hotel on Nov. 1. The award, which recognizes his contribution to music during the past 46 years, was presented by movie director and longtime fan **Tim Burton**. Jones performed at the event, which included guest appearances by Stereophonics vocalist/guitarist Kelly Jones and Catatonia singer Cerys Matthews. Organizers raised £250,000 (\$401,000) during the night, which will be shared between music therapy charity Nordoff Robbins and the BRIT Trust, which supports the BRIT School for the Performing Arts in south London. From left are Burton, Jones and Burton's partner, actress **Helena Bonham Carter**. PHOTO: JOHN MARSHALL



On Oct. 18, MGMT performed live during KCRW Los Angeles' music show "Morning Becomes Eclectic" while promoting its second studio album, "Congratulations." Pictured after the show are (from left) "Morning Becomes Eclectic" producer **Ariana Morgenstern** and host **Jason Bentley**, MGMT drummer **Will Berman**, lead singer **Andrew VanWyngarden** (kneeling), keyboardist **Ben Goldwasser**, guitarist **James Richardson** and bassist **Matt Asti**. PHOTO: GREGG LEWIS



The final installment of Warner Music Nashville's "Pickin' on the Patio" series was held Oct. 28. More than 300 music industry insiders were treated to a rare songwriter round with Jim Collins (writer of "She Thinks My Tractor's Sexy"), Tony Arata ("The Dance") and Marv Green ("Amazed"), plus performances by Atlantic Records newcomer Ty Stone and Reprise Records duo the JaneDear Girls. Here, the JaneDear Girls' **Danelle Leverett** (left) and **Susie Brown** enjoy the event with Warner Music Nashville president/CEO **John Esposito**. PHOTO: WARNER MUSIC NASHVILLE



The members of Atlantic Records recording act Skillet received a plaque commemorating the gold certification of their 2009 album, "Awake." Celebrating the event are (from left) Atlantic VP of rock marketing **Anthony Delia**, guitarist **Ben Kasica**, Atlantic chairman/CEO **Craig Kallman**, drummer/vocalist **Ben Kasica**, vocalist/bassist **John Cooper**, keyboardist/guitarist **Korey Cooper**, Atlantic chairman/COO **Julie Greenwald** and Q Management Group president **Zachary Kelm**. PHOTO: ANDREW ZAEH

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ASCAP WOMEN IN MUSIC



ASCAP held its second annual ASCAP Presents . . . Women Behind the Music series in Atlanta on Oct. 12, New York on Oct. 14 and Los Angeles on Oct. 27. The series, designed to encourage and recognize women in the music community, highlighted not only female songwriters and artists, but those working in all facets across the business. PHOTOS: FRANK MICELOTTA IMAGES

RIGHT: Rashaan Ali, moderator of the honorees' panel discussion and co-host of "The Ryan Cameron Show" on WVEE (V-103) Atlanta, challenged honorees to reflect on their time in the industry and connect those experiences with the Atlanta audience. From left: Ali, entertainment attorney Sandra Brown, ASCAP VP of membership for rhythm & soul Nicole George, Grammy Award-winning singer/songwriter Kelly Rowland and Hustle Records GM Hanna Kang. Brown, Rowland and Kang were the night's honorees.

BELOW: Melanie Fiona performs "Ay Yo" from her debut album, "The Bridge," at the New York gathering.



The Los Angeles honorees' panel, moderated by Billboard senior correspondent Gail Mitchell, continued the theme of "Her Story" with emotional and thought-provoking tales from women who've made an impact on the music industry. Shown before the panel are (from left) Mitchell, musician/singer Sheila E., ASCAP VP of membership for rhythm & soul Nicole George, attorney Tabetha Plummer and Aftermath Entertainment GM Kirdis Postelle. Sheila E., Plummer and Postelle were the event's honorees.



Kelly Rowland signs the ASCAP Presents . . . Women Behind the Music poster after stepping off the stage at the Atlanta event.



Attorney Tabetha Plummer (left) and musician/singer Sheila E., both honorees in Los Angeles, discuss their experiences in the music industry.



Honorees during the New York event included (from left) RCA Music Group/Sony Music Entertainment senior VP of marketing Carolyn Williams, attorney Motisola Zulu and SRC-Motown Universal Records artist Melanie Fiona, who pose here before their panel discussion with ASCAP VP of membership for rhythm & soul Nicole George and director of membership for rhythm & soul Jennifer Drake.

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